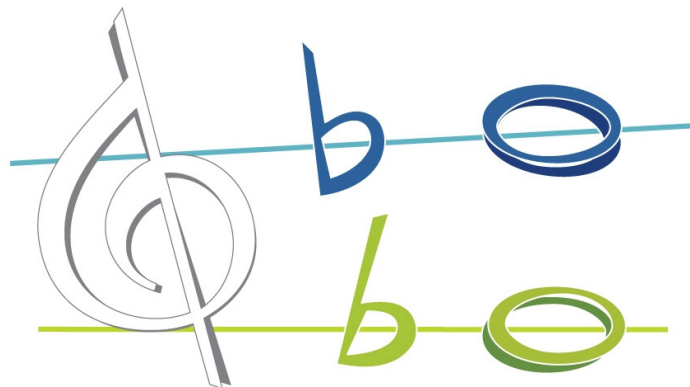


Daniel Matej

LYNCH VARIATIONS

Slovak Composers' Fifth Variations



Piano



SLOVAK MUSIC BRIDGE



Daniel Matej

LYNCH VARIATIONS | Variácie Lynch

Slovak Composers' Fifth Variations | Kvintové variácie slovenských skladateľov

U.S. English Translation | Anglický preklad: Joseph Kolkovich

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Slovak Composers' FIFTH VARIATIONS

The collection of works, *Slovak Composers' Fifth Variations*, came into existence in late 2006 and early 2007 on the initiative of the online publisher **Slovak Music Bridge**. The work consists of 44 short piano compositions by contemporary composers, based on a common musical theme, which is the pitch interval of perfect fifth (E \flat -B \flat). The collection of works, as a whole, captures a multitude of unique viewpoints and opinions on what can be musically done with this fundamental intervallic relationship.

Individual **compositions were written by** Slovak composers of every generation, born between 1927 and 1985: Igor Bazlik, Miro Bazlik, Roman Berger, Milos Betko, Norbert Bodnar, Vladimir Bokes, Lukas Borzik, Ivan Buffa, Martin Burlas, Adrian Democ, Igor Dibak, Hanus Domansky, Jozef Gaher, Peter van Grob, Peter Groll, Matej Haasz, Juraj Hatrik, Jana Kmitova, Joseph Kolkovich, Lucia Konakovska, Ivan Konecny, Mirko Krajci, Egon Krak, Pavol Krska, Vitazoslav Kubicka, Marian Lejava, Peter Machajdik, Daniel Matej, Bosko Milakovic, Milan Novak, Petra Oliveira-Bachrata, Lucia Papanetzova, Miroslav Pejhovskyy, Dr. Pezynskyy, Marek Piacek, Jozef Podprocky, Daniel Remen, Vladimir Ruso, Lubica Salamon-Cekovska, Karine Sarkisian, Juraj Vajo, Ivan Valenta, Jan Zach and Ilja Zeljenka.

The collection of works, *Slovak Composers' Fifth Variations*, was premiered in concert on September 20, 2007 at the Mirror Hall of Primacialny Palace in Bratislava, at the **Fifth Double-concert**, which was broadcast live by Slovak Radio. The individual compositions were performed by 18 top Slovak pianists and 9 composers. This event was awarded a certificate of **Guinness World Records™** in the category "Most songs performed by a group in 24 hours". In the course of a 4-hour concert, all 44 "variations" were presented.



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KVINTOVÉ VARIÁCIE slovenských skladateľov

Súborné dielo *Kvintové variácie slovenských skladateľov* vzniklo na prelome rokov 2006/2007 z iniciatívy on-line vydavateľstva **Slovak Music Bridge**. Dielo je zložené zo 44 krátkych klavírných skladieb súčasných autorov vychádzajúcich zo spoločnej hudobnej témy, ktorou je tónový interval čistej kvinty (E \flat -B \flat).

Súborné dielo, ako celok, zachytáva množstvo jedinečných pohľadov a názorov na to, ako sa dá s týmto základným intervalovým vzťahom v hudbe pracovať.

Autormi jednotlivých diel sú slovenskí skladatelia všetkých generácií, narodení v rokoch 1927 – 1985: Igor Bázlik, Miro Bázlik, Roman Berger, Miloš Betko, Norbert Bodnár, Vladimír Bokes, Lukáš Borzík, Ivan Buffa, Martin Burlas, Adrián Demoč, Igor Dibák, Hanuš Domanský, Jozef Gahér, Peter van Grob, Peter Groll, Matej Háasz, Juraj Hatrik, Jana Kmiťová, Jozef Kolkovič, Lucia Koňakovská, Ivan Konečný, Mirko Krajčí, Egon Krák, Pavol Krška, Víťazoslav Kubička, Marián Lejava, Peter Machajdík, Daniel Matej, Boško Milakovič, Milan Novák, Petra Oliveira-Bachratá, Lucia Papanetzová, Miroslav Pejhovský, Dr. Pezynskyy, Marek Piaček, Jozef Podprocký, Daniel Remeň, Vladimír Rusó, Ľubica Salamon-Čekovská, Karine Sarkisian, Juraj Vajo, Ivan Valenta, Ján Zach a Ilja Zeljenka.

Súborné dielo *Kvintové variácie slovenských skladateľov* odznelo v koncertnej premiére 20. septembra 2007 v Zrkadlovej sieni Primaciálneho paláca v Bratislave na **Kvintovom Dvojkonzerte**, ktorý bol Slovenským rozhlasom vysielaný v priamom prenose. Jednotlivé skladby interpretovalo 18 popredných slovenských klaviristov a 9 skladateľov. Toto podujatie získalo certifikát **Guinness World Records™** v kategórii „Najväčší počet skladieb interpretovaných skupinou interpretov za 24 hodín“. Počas 4-hodinového koncertu odznelo všetkých 44 „variácií“.

Daniel MATEJ

*1963, Bratislava, Slovakia

Could you explain the title of your composition?

The title *Lynch Variations* happened spontaneously, intuitively and inexplicably. The subtitle (*On Passus Duriusculus Rhetoricus*) concerns the way of the bottom voice leading.

How did you work with the perfect fifth (E \flat -B \flat) in your composition?

I saw the fifth E \flat -B \flat as a privileged interval (and the individual pitches too) within a 12-tone row.

What is your opinion of the perfect fifth and its place in music?

The perfect fifth is an interval of consequence.



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Daniel MATEJ

*1963, Bratislava

Môžete vysvetliť názov vašej skladby?

Názov *Lynch Variations* vznikol spontánne, intuitívne a nevysvetliteľne. Podtitul (*On Passus Duriusculus Rhetoricus*) sa vzťahuje k spôsobu vedenia spodného hlasu.

Ako ste pracovali s čistou kvintou (E \flat -B \flat) vo vašej skladbe?

Kvintu E \flat -B \flat som bral ako privilegovaný interval (aj samostatné tóny) v rámci 12-tónového radu.

Čo si myslíte o čistej kvinte a jej postavení v hudbe?

Čistá kvinta je významný interval.

Piano

LYNCH VARIATIONS

(on Passus Duriusculus Rhetoricus)

Slovak Composers' Fifth Variations

Daniel Matej
*1963

for Clarence Barlow and La Monte Young, 2007
(in memory of Juraj Beneš, György Ligeti and Conlon Nancarrow)

$\text{♩} = 60$ sempre meccanico (quasi pianola)

senza suono
pedale sostenuto al Fine

8^{va}

f sf sf

8^{vb}
sempre *f*

6 (8)

8^{va}

sf senza dim. sf sf sf sf sf sf sf sf sf

10 8^{va} 8^{va}

sf sf sf sf sf sf sf sf

13 (8)

> sf sf sf sf sf senza dim. sf



(8)

16

sf sf sf sf sf sf

(8)

Detailed description: This system covers measures 16 and 17. The right-hand part features a complex rhythmic pattern of eighth and sixteenth notes with various accidentals. The left-hand part consists of a few notes, including a half note and a quarter note. Dynamic markings include *sf* with accents and slurs.

(8)

18

senza dim. sf sf sf sf sf

(8)

Detailed description: This system covers measures 18 and 19. The right-hand part continues with a dense texture of eighth and sixteenth notes. The left-hand part has a few notes, including a half note and a quarter note. Dynamic markings include *senza dim. sf* with accents and slurs.

(8)

19

> sf senza dim. sf sf sf sf

(8)

Detailed description: This system covers measures 20 and 21. The right-hand part features a complex rhythmic pattern of eighth and sixteenth notes with various accidentals. The left-hand part consists of a few notes, including a half note and a quarter note. Dynamic markings include *> sf senza dim. sf* with accents and slurs.

(8)

20

sf sf

(8)

Detailed description: This system covers measures 22 and 23. The right-hand part features a complex rhythmic pattern of eighth and sixteenth notes with various accidentals. The left-hand part consists of a few notes, including a half note and a quarter note. Dynamic markings include *sf* with accents and slurs.

(8)

21

sf sf sf

(8)

Detailed description: This system covers measures 24 and 25. The right-hand part features a complex rhythmic pattern of eighth and sixteenth notes with various accidentals. The left-hand part consists of a few notes, including a half note and a quarter note. Dynamic markings include *sf* with accents and slurs.

