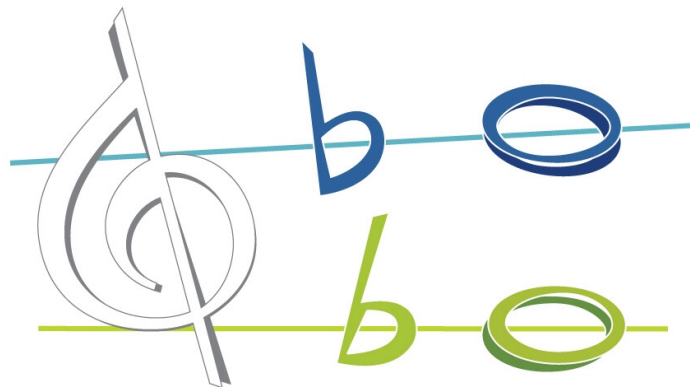


Joseph Kolkovich

TAKE THE FIFTH

Slovak Composers' Fifth Variations



Piano



SLOVAK MUSIC BRIDGE



Joseph Kolkovich (Jozef Kolkovič)

TAKE THE FIFTH | Take the fifth

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.



WITH FINANCIAL SUPPORT OF THE MINISTRY OF CULTURE OF THE SLOVAK REPUBLIC



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 Koakovská, 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 Piacek, Jozef Podprocký, Daniel Reme, 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“.

Joseph KOLKOVICH

*1957, Presov, Slovakia

Could you explain the title of your composition?

American pun, regarding the Fifth Amendment to the American Constitution. One can resort to this amendment, in court, if one doesn't want to answer lawyers' questions. For instance, in this case:

Question: "Mr. Kolkovich, whatever possessed you to write variations on an interval?"

Answer: "I think, I will TAKE THE FIFTH on this one!"

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

The fifth E^b-B^b, plus the neighbor tones. Transpositions.

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

Not counting the unison and the octave, it is the oldest and the most important interval in European music.



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Jozef KOLKOVIČ

*1957, Prešov

Môžete vysvetliť názov vašej skladby?

Americká slovná hračka tykajúca sa piateho dodatku k americkej ústave. Na tento dodatok sa môže človek odvolať na súde, ak nechce zodpovedať otázky právnikov. V tomto prípade napr.:

Otázka: „Pán Kolkovič, čo vás to posadlo, že ste napísali variácie na jeden interval?“

Odpoveď: „I think I will TAKE THE FIFTH on this one!“

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

Kvinta E^s-B plus vedľajšie tóny. Transpozícia.

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

Nerátajúc prímu a oktávu je to najstarší a najdôležitejší interval v európskej hudbe.

Piano

TAKE THE FIFTH

Slovak Composers' Fifth Variations

Joseph Kolkovich

*1957

Theme

2006

Var. 1

Var. 2

♩ = 150

ff *pp*

pedale ad libitum

Var. 3

Var. 4

♩ = 50

ff *p una corda*

* Ped. *

Var. 5

♩ = 132

mp tre corde *p*

* Ped. *



36

mf f

8^{va} 8^{va}

38

ff f

Ped. Ped.

41

mp pp

8^{va}

Var. 7

♩ = 120

43

f mf

47

f



51

Musical score for measures 51-53. The piece is in 3/4 time. Measure 51 starts with a treble clef and a key signature of one sharp (F#). The right hand plays a series of chords and eighth notes, while the left hand plays a bass line. Dynamic markings include *p* (piano) and *mf* (mezzo-forte). There are accidentals (sharps and flats) and a fermata over the final measure.

54

Musical score for measures 54-56. The piece changes to 2/4 time. Measure 54 starts with a treble clef and a key signature of one flat (Bb). The right hand plays a series of chords and eighth notes, while the left hand plays a bass line. Dynamic markings include *p* (piano) and *mf* (mezzo-forte). There are accidentals (sharps and flats) and a fermata over the final measure.

57

Musical score for measures 57-60. The piece is in 3/4 time. Measure 57 starts with a treble clef and a key signature of one sharp (F#). The right hand plays a series of chords and eighth notes, while the left hand plays a bass line. Dynamic markings include *f* (forte) and *mf* (mezzo-forte). There are accidentals (sharps and flats) and a fermata over the final measure.

61

Musical score for measures 61-64. The piece is in 6/16 time. Measure 61 starts with a treble clef and a key signature of one sharp (F#). The right hand plays a series of chords and eighth notes, while the left hand plays a bass line. Dynamic markings include *mp* (mezzo-piano) and *mf* (mezzo-forte). There are accidentals (sharps and flats) and a fermata over the final measure.

65

Musical score for measures 65-68. The piece is in 6/16 time. Measure 65 starts with a treble clef and a key signature of one flat (Bb). The right hand plays a series of chords and eighth notes, while the left hand plays a bass line. Dynamic markings include *f* (forte). There are accidentals (sharps and flats) and a fermata over the final measure.

