

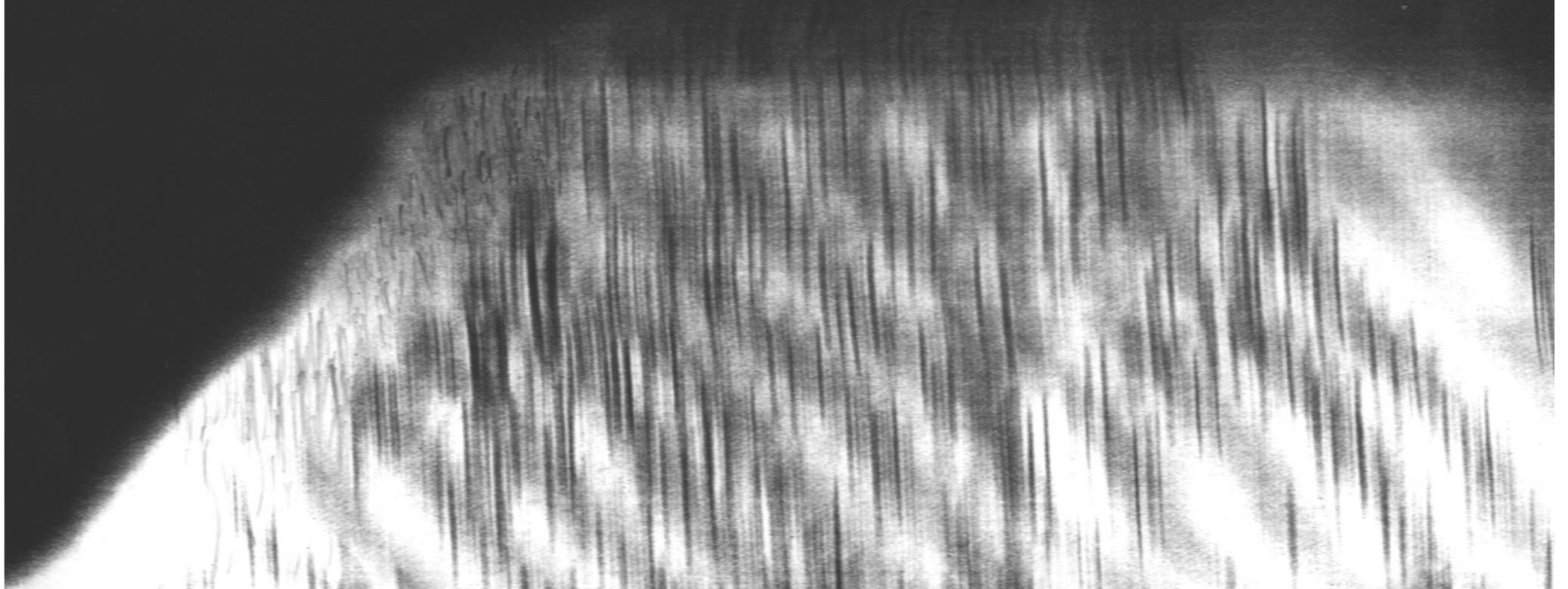
Martin Lichtfuss

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*DREI CHORALVORSPIELE ZU WEIHNACHTEN*

für Orgel

((2012-2024))



## MARTIN LICHTFUSS

\* 1959 in Innsbruck

Nach umfangreichen Studien am Tiroler Landes-konservatorium und an der Wiener Musikuniversität (Komposition, Dirigieren) sowie an den Universitäten Innsbruck und Wien (Germanistik) erwarb sich M.L. im Laufe von 10 Jahren als Dirigent an mehreren Theatern umfassende praktische Erfahrungen. 1995-2008 leitete er am Tiroler Landes-konservatorium eine Klasse für Komposition; 2005 wurde er als Professor für Tonsatz/ Komposition an die Wiener Musikuniversität berufen, wo er von 2008-11 die Leitung des Instituts für Komposition und Elektroakustik innehatte.



In seinen Werken, für die er mehrere Preise erhielt, versucht er, divergierende Tendenzen der Neuen Musik auf persönliche Weise miteinander zu verbinden und so die Vielfalt zeitgenössischer Tonsprachen zu nutzen, ohne sich ideologisch festzulegen.

*After wide-ranging studies at the Tyrolean State Conservatory in Innsbruck and at the University of Music in Vienna (composition, conducting), Martin Lichtfuss acquired extensive practical experience during 10 years as a conductor at German and Austrian theatres. From 1995-2005 he was head of Department I for music theory/musical directing, at the same time instructing a class in composition at the Tyrolean State Conservatory. In 2005, he followed a call from the University of Music in Vienna, where he was given a professorship in composition.*

*In his compositions – for which he has been awarded several prizes – Martin Lichtfuss attempts to combine the diverging trends of New Music in a personal manner so as to use the variety of contemporary musical languages without committing to any specific ideology.*

**Martin Lichtfuss**

**Drei Choralvorspiele zu Weihnachten  
für Orgel**

1. Vom Himmel hoch, ...
2. Es ist ein Reis entsprungen ...
3. O, du fröhliche ...

VERUMA PRINT

# Choralvorspiel "Vom Himmel hoch, ..."

Bewegt (♩ ca. 96)

The first system of the musical score consists of three measures. The top staff is in treble clef and contains a complex, rhythmic melody with many beamed notes. The bottom staff is in bass clef and contains a simple accompaniment. The first measure is in 3/4 time, the second in 4/4, and the third in 5/4. A dynamic marking of *f* is placed at the beginning of the first measure.

The second system of the musical score consists of three measures. The top staff continues the complex melody from the first system. The bottom staff continues the accompaniment. The first measure is in 4/4 time, the second in 4/4, and the third in 5/4.

The third system of the musical score consists of three measures. The top staff continues the complex melody. The bottom staff continues the accompaniment. The first measure is in 4/4 time, the second in 4/4, and the third in 4/4. A dynamic marking of *f* is placed at the beginning of the first measure.

10

Musical score for measures 10-13. The treble staff contains complex chords and melodic lines, while the bass staff provides a rhythmic accompaniment. Time signatures 3/4 and 4/4 are indicated.

14

Musical score for measures 14-16. The treble staff contains complex chords and melodic lines, while the bass staff provides a rhythmic accompaniment. Time signatures 3/4 and 5/4 are indicated.

17

Musical score for measures 17-19. The treble staff contains complex chords and melodic lines, while the bass staff provides a rhythmic accompaniment. Time signatures 4/4 and 3/4 are indicated. The word "ten." is written above the treble staff in measures 18 and 19.

20

Musical score for measures 20-23. The treble staff contains complex chords and melodic lines, while the bass staff provides a rhythmic accompaniment. Time signatures 4/4, 5/4, and 4/4 are indicated.

23

Musical score for measures 23-25. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The grand staff features complex, rapid sixteenth-note passages in both hands. The bass staff contains a simple accompaniment of quarter notes. Time signatures are 5/4, 3/4, and 5/4.

26

Musical score for measures 26-28. The system consists of three staves: a grand staff and a separate bass staff. The grand staff continues with complex sixteenth-note passages. The bass staff has a simple accompaniment. Time signatures are 4/4, 5/4, and 4/4.

29

Musical score for measures 29-31. The system consists of three staves: a grand staff and a separate bass staff. The grand staff continues with complex sixteenth-note passages. The bass staff has a simple accompaniment. Time signatures are 5/4 and 3/4.

32

Musical score for measures 32-34. The system consists of three staves: a grand staff and a separate bass staff. The grand staff continues with complex sixteenth-note passages. The bass staff has a simple accompaniment. Time signature is 4/4. The piece concludes with a double bar line.

## Choralvorspiel "Es ist ein Reis entsprungen, ..."

Ruhig (ca. 44-50)

II.

I.

*p*

8',16'

3

3

9

3

17

3

3

# Choralvorspiel "O, du fröhliche ..."

Ruhig (♩ ca. 44)

The first system of the musical score consists of three staves. The top staff is the treble clef, the middle is the bass clef, and the bottom is the bass clef. The music is in a key with two flats (B-flat and E-flat). The tempo is marked 'Ruhig' with a quarter note equal to approximately 44 beats per minute. The first measure is marked with a piano 'p' dynamic. The bottom staff shows time signatures of 4/4, 3/2, and 4/4.

The second system of the musical score consists of three staves. The top staff is the treble clef, the middle is the bass clef, and the bottom is the bass clef. The music continues in the same key and tempo. The first measure of this system is marked with a piano 'p' dynamic. The bottom staff shows time signatures of 3/2, 5/4, and 3/2.

The third system of the musical score consists of three staves. The top staff is the treble clef, the middle is the bass clef, and the bottom is the bass clef. The music continues in the same key and tempo. The first measure of this system is marked with a piano 'p' dynamic. The bottom staff shows time signatures of 5/4 and 4/4.

27

Musical score for measures 27-35. The system consists of three staves: Treble, Middle, and Bass. The key signature is two sharps (F# and C#). The time signature changes from 5/4 to 4/4 and back to 5/4. The music features complex chordal textures with many accidentals and slurs.

36

Musical score for measures 36-42. The system consists of three staves: Treble, Middle, and Bass. The key signature is two sharps (F# and C#). The time signature changes from 4/4 to 3/2 and back to 4/4. The music continues with complex chordal textures and slurs.

43

Musical score for measures 43-50. The system consists of three staves: Treble, Middle, and Bass. The key signature is two sharps (F# and C#). The time signature changes from 5/4 to 4/4 and back to 3/2. The music concludes with complex chordal textures and slurs.

## MARTIN LICHTFUSS – KOMPOSITIONEN

### ORCHESTERWERKE

<i>Re-Cycle II für kleines Orchester</i> (2023; Auftragswerk von InnStrumenti)	ca. 14'00"
<i>...luciat... für Kammerorchester</i> (2019; Auftragswerk von InnStrumenti)	ca. 15'00"
<i>...mehr – oder weniger? – Skizze für Orchester</i> (2015)	ca. 3'00"
<i>In Nuce</i> für Orchester (2008)	ca. 1'15"
<i>Adieu</i> für kleines Orchester (2004)	ca. 14'00"
<i>Earobics</i> für Orchester (2000; Auftragswerk der Klangspuren Schwaz)	ca. 12'00"
<i>Messe</i> nach Psalmentexten für gemischten Chor, kleines Orchester und Orgel ad lib. (1999/2011) (Auftragswerk des Tiroler Sängerbundes) Fassung für Männerchor, 8 Bläser und Orgel (1999)	ca. 30'00"
<i>Konzert für Orchester</i> (1992/93; Auftragswerk der Stadt Innsbruck)	ca. 28'00"
<i>Kafka-Fragmente</i> für Sprecher, Bariton, Chor und Orchester (1983/85)	ca. 28'00"
<i>An Eurydike</i> . Musik für Streichorchester (1981/1984)	ca. 19'00"

### WERKE FÜR ENSEMBLE

<i>Schauspielmusik</i> zu Ibsens <i>Peer Gynt</i> (1985)	ca. 20'00"
<i>Schauspielmusik</i> zu Schillers <i>Kabale und Liebe</i> (1985) (Auftragswerke des Tiroler Landestheaters)	ca. 17'00"
<i>Interferenzen</i> für Soloklarinette und 15 Spieler (1987/88; Auftragswerk der Tiroler Landesregierung)	ca. 32'00"

### KAMMERMUSIK

<i>Klaviertrio</i> (2018/19)	ca. 16'00"
<i>3 Stücke</i> für Tenorsaxophon und Klavier (2013)	ca. 14'00"
<i>Re-Cycle</i> für Holzbläserquintett (2011)	ca. 10'00"
<i>K*ztzühel. Eine patriotische Huldigung</i> für Streichquartett und Akkordeon (2008)	ca. 17'00"
<i>Trilogie</i> für Violoncello und Klavier (2006)	ca. 17'00"
<i>"Auf dem Kratzbaum" – Pfiffige Geigenstücke für junge Leute</i> (2002/03)	ca. 11'00"
<i>Rhapsodien I &amp; II</i> für Sopran und Viola d'amore (2002/03)	ca. 15'00"
<i>Rhapsodie I</i> . Fassung für Alt, Violine und Akkordeon	ca. 8'00"
<i>Mobile</i> für 5 Flöten (2002)	ca. 10'00"
<i>4 Stücke</i> für Violoncello & Akkordeon (2001)	ca. 12'00"

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<i>Entartung 2000</i> . 3 Ab-Reaktionen für Flöte und Gitarre (2000)	ca. 13'00"
<i>Monumentum – für H.</i> Musik für Klavierquintett (1998)	ca. 8'00"
<i>Straightforward</i> für Streichsextett (1994/2017; Auftragswerk des Landes Tirol)	ca. 13'00"
<i>5 Chansons</i> nach H.C.Artmanns <i>Aus meiner Botanisiertrommel</i> (1994)	ca. 9'00"
<i>Rotationen</i> für Blechbläserquintett (1992)	ca. 8'30"
<i>2 Porträts</i> für Flöte und Harfe (1992/2016)	ca. 7'30"
<i>Tête-à-tête</i> für zwei Flöten (1982/83)	ca. 13'00"
<i>Sonate</i> für Violine und Klavier (1982/83)	ca. 17'00"
<i>Drei Aspekte</i> für Blechbläserquintett (1981/82)	ca. 10'00"
<i>Epilog</i> für Flöte und Klavier (1982)	ca. 7'30"
<i>An Eurydike</i> . Musik für Streichquartett (1981)	ca. 19'00"
<i>4 Stücke</i> für Klarinette, Trompete, Klavier und Schlagzeug (1980/81)	ca. 18'00"

### WERKE FÜR KLAVIER

<i>... sehr wohl temperiert ...</i> – 12 Präludien und Fugen für Klavier (2008-2023)	je 5' – 7"
<i>Hyperion-Fragmente</i> für Klavier (2009-2018)	ca. 19'30"
<i>Straightforward II</i> für Klavier (1999)	ca. 5'00"
<i>11 Minuten</i> für Klavier (1983)	ca. 11'00"

### WERKE FÜR ORGEL

<i>3 Choralvorspiele zu Weihnachten</i> für Orgel (2012/2024)	ca. 7'00"
<i>3 Stücke</i> für Orgel (2003/2006)	ca. 6'30"
<i>Toccata</i> für Orgel aus der <i>Psalmenmesse</i>	ca. 3'00"
<i>Hände. 3 Meditationen für Orgel</i> nach Skulpturen von A. Rodin (1996)	ca. 19'00"
<i>Suite</i> für Orgel (1982)	ca. 12'30"
<i>Fantasie</i> für Orgel (1979/rev. 2022)	ca. 10'00"

### WISSENSCHAFTLICHE PUBLIKATIONEN:

<i>Operette im Ausverkauf</i> . Studien zum musikalischen Unterhaltungstheater im Österreich der Zwischenkriegszeit. Wien-Graz-Köln 1989.	
Kritische Urtextausgabe von Carl Millöcker's Operette <i>Der Bettelstudent</i> (1993/1998)	
"(Un-)Predictability as a key factor of compositional thinking", in: <i>La Chiave invisibile. Spazio e Tempo nella filosofia della musica del XX e XXI secolo</i> . A cura die Lezitia Michielon. Mailand-Udine 2011, S. 155-160.	

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