MARTIN LICHTFUSS

"sehr wohl temperiert"

12 Präludien & Fugen

MARTIN LICHTFUSS

* 1959 in Innsbruck

Nach umfangreichen Studien am Tiroler Landeskonservatorium 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 Landeskonservatorium 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

...SEHR WOHL TEMPERIERT ...

12 Präludien und Fugen für Klavier

12 Preludes and Fugues for Piano

Dauer / *Duration:* c. 80‘

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Als Kompositionslehrer vermittle ich seit Langem Kompositionstechnik und Schaffen von J. S. Bach. An Bach kommt kein Musiker vorbei; auch kein Komponist, das ist allgemein anerkannt. Es ist jedoch insofern erstaunlich, als viele Identitätsmerkmale von Bachs Kompositionen in Neuer Musik weitgehend tabuisiert sind: Tonalität, Motorik, ja Polyphonie im „klassischen“ Sinne überhaupt oder thematisch-motivische Arbeit schlechthin.

Da ich überzeugt bin, dass das nicht unbedingt so sein muss, habe ich diese Stücke geschrieben. Sie kontrastieren miteinander und leuchten ein breites stilistisches Spektrum aus, verbleiben insgesamt aber in der "gemäßigten" Klanglichkeit klassischen Musizierens. In einigen Momenten (selten!) kommen sogar Dominante-Tonika-Verbindungen vor. Dafür entschuldige ich mich von Herzen und gelobe Besserung!

As a teacher of composition, I have been investigating technique and the work of J. S. Bach for a long time. No musician can bypass Bach; no composer can either, that is generally acknowledged. However, it is astonishing that many features of Bach's music are largely tabooed in contemporary composition: tonality, pulsating rhythms, polyphony in the traditional sense, or thematic variation per se.

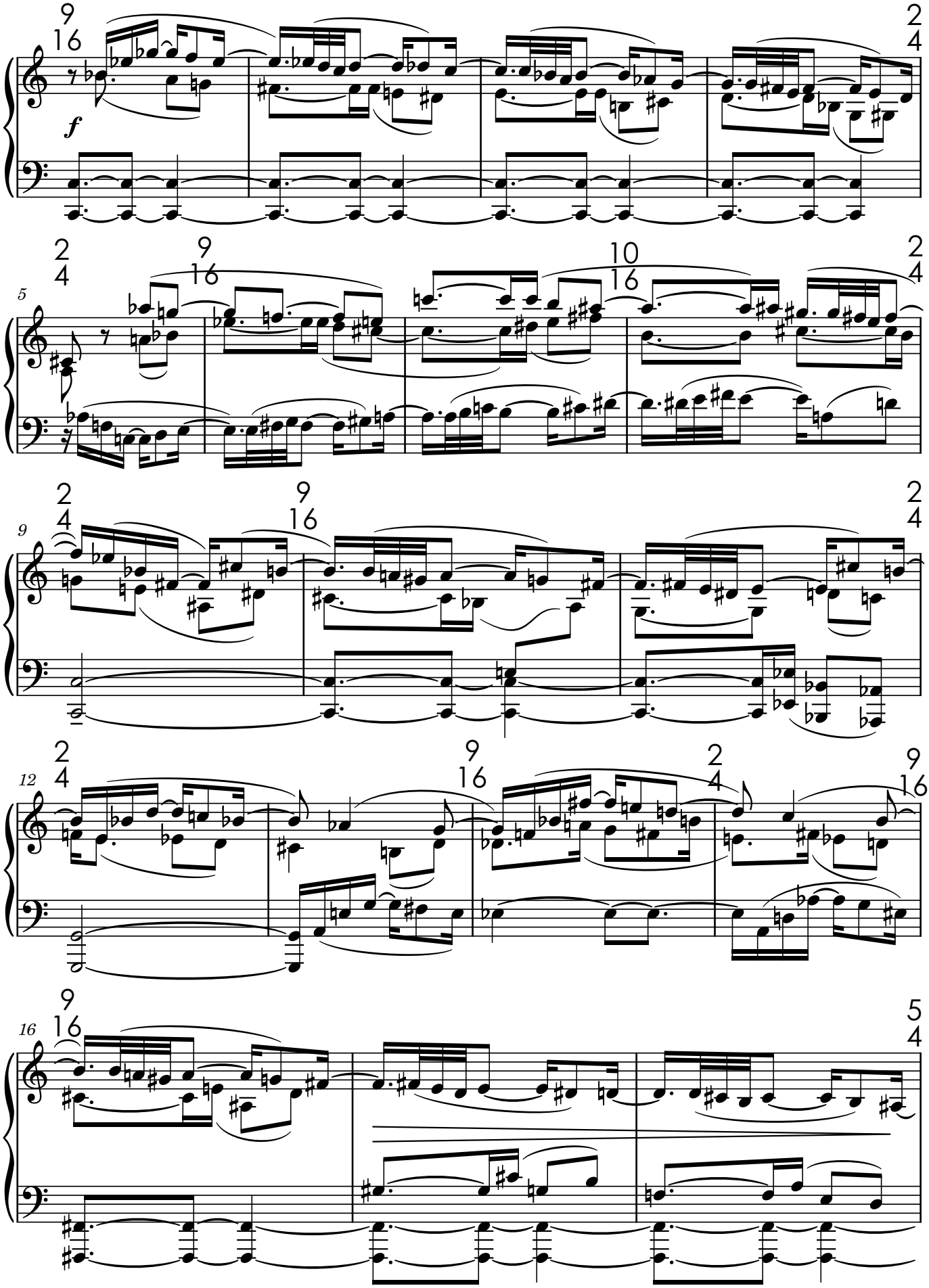
Since I am convinced that this does not necessarily have to happen, I have composed these pieces. They contrast with each other and explore a broad stylistic spectrum, even if on the whole they are committed to the "moderate" tonality of classical music. In rare cases even a dominant-tonic progression may show up. From the bottom of my heart I apologize for this. (Hopefully) this will not occur too often.

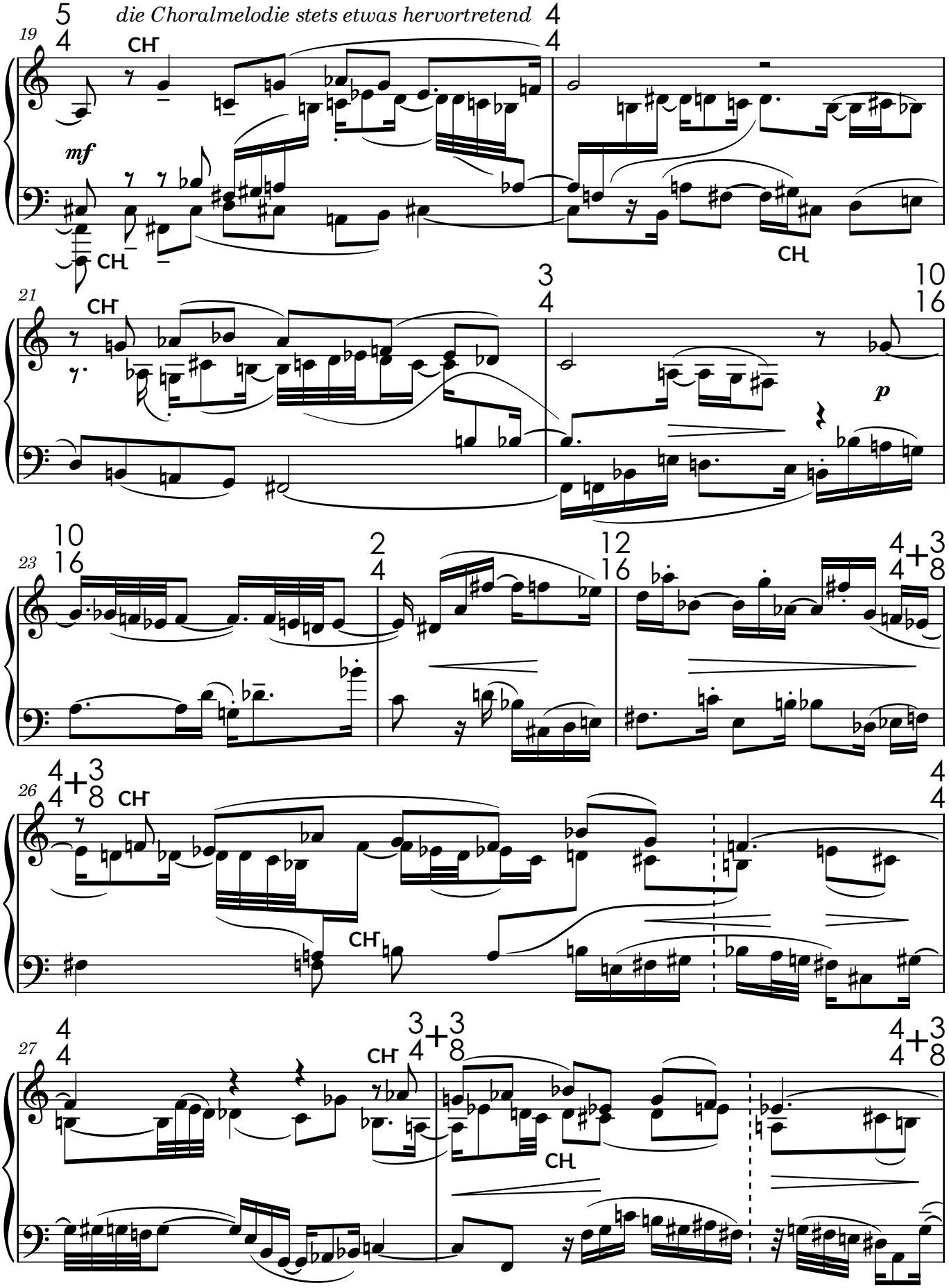
M.L.

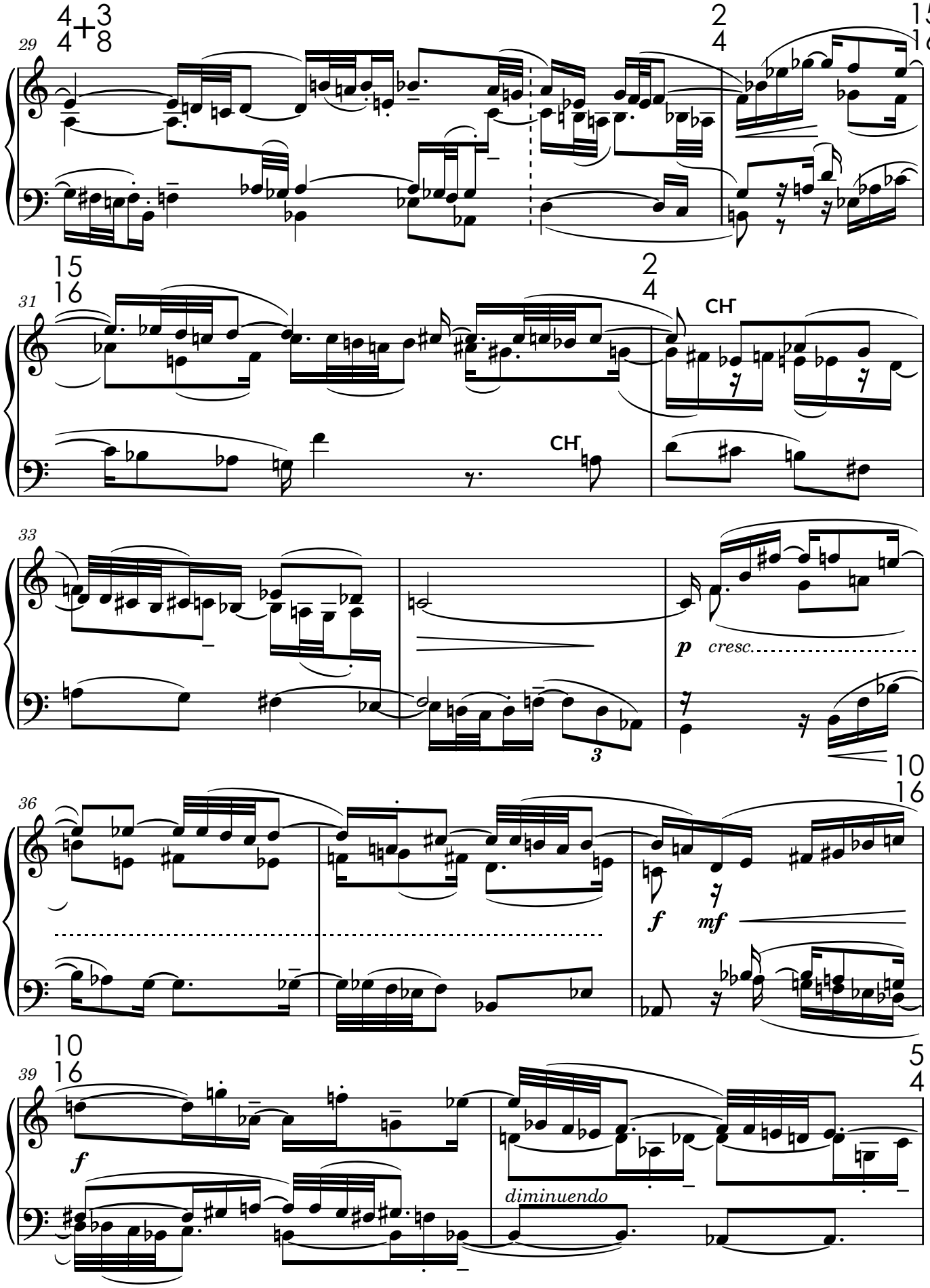
C

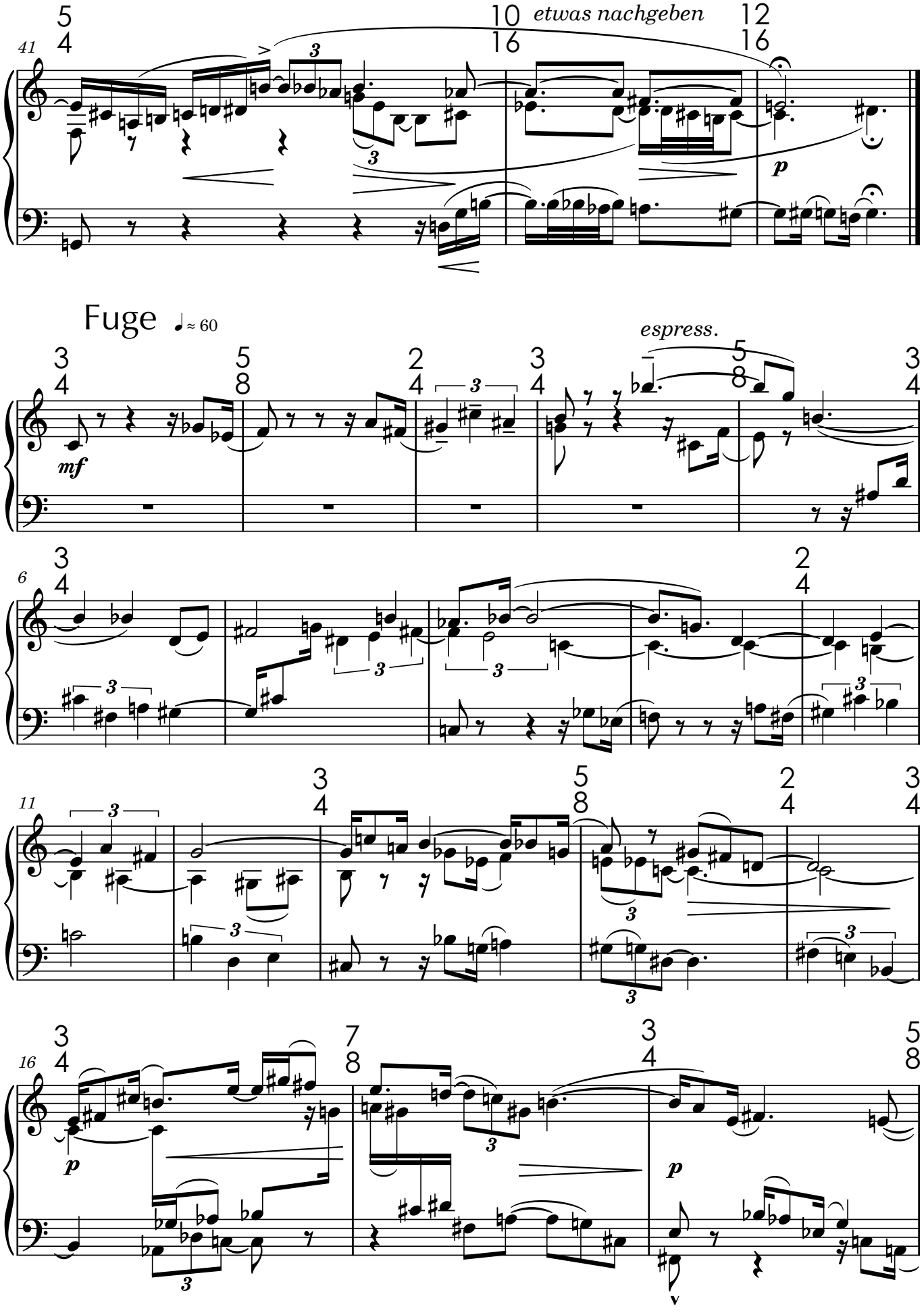
Präludium

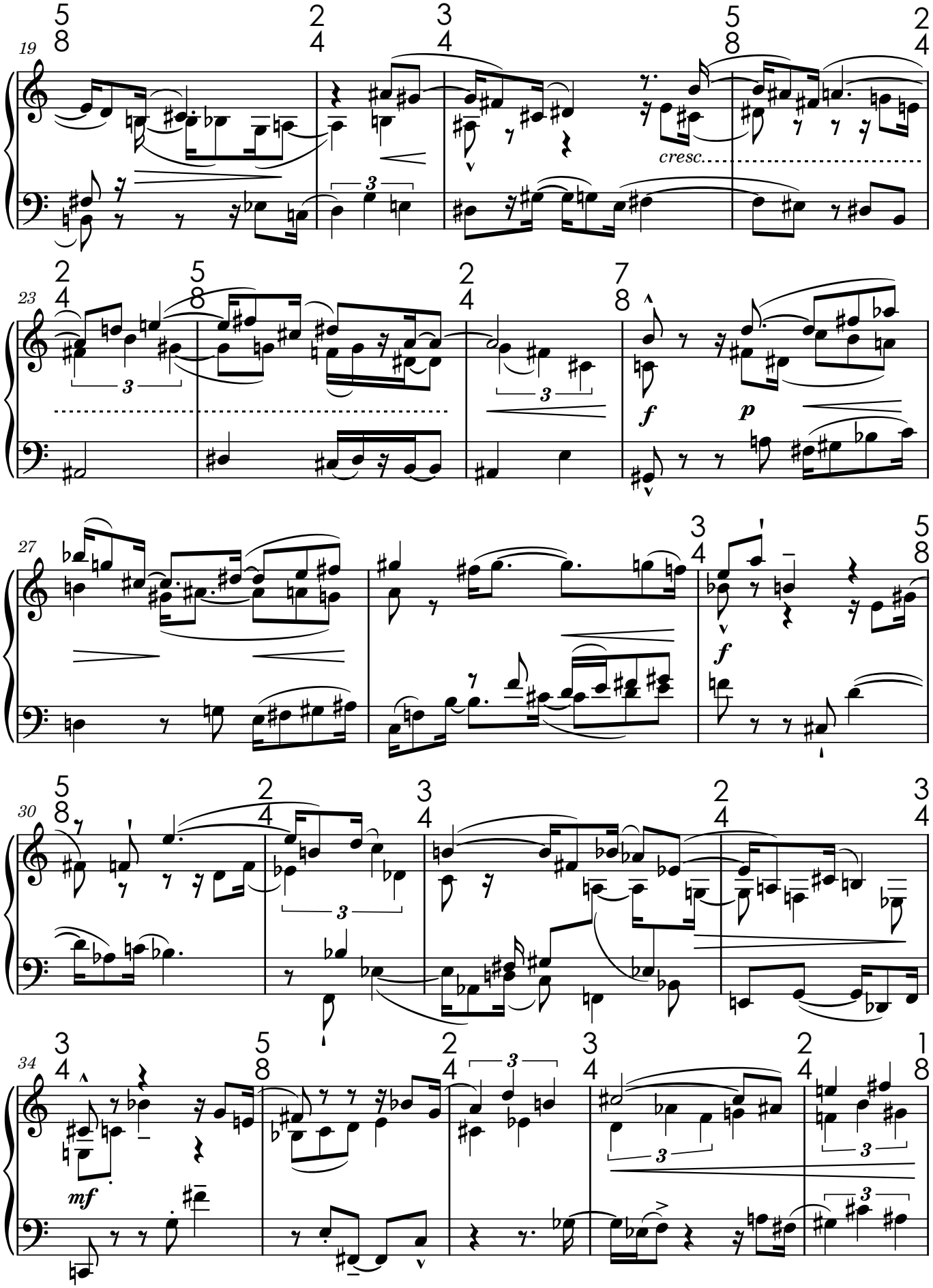
♩≈ 40–44

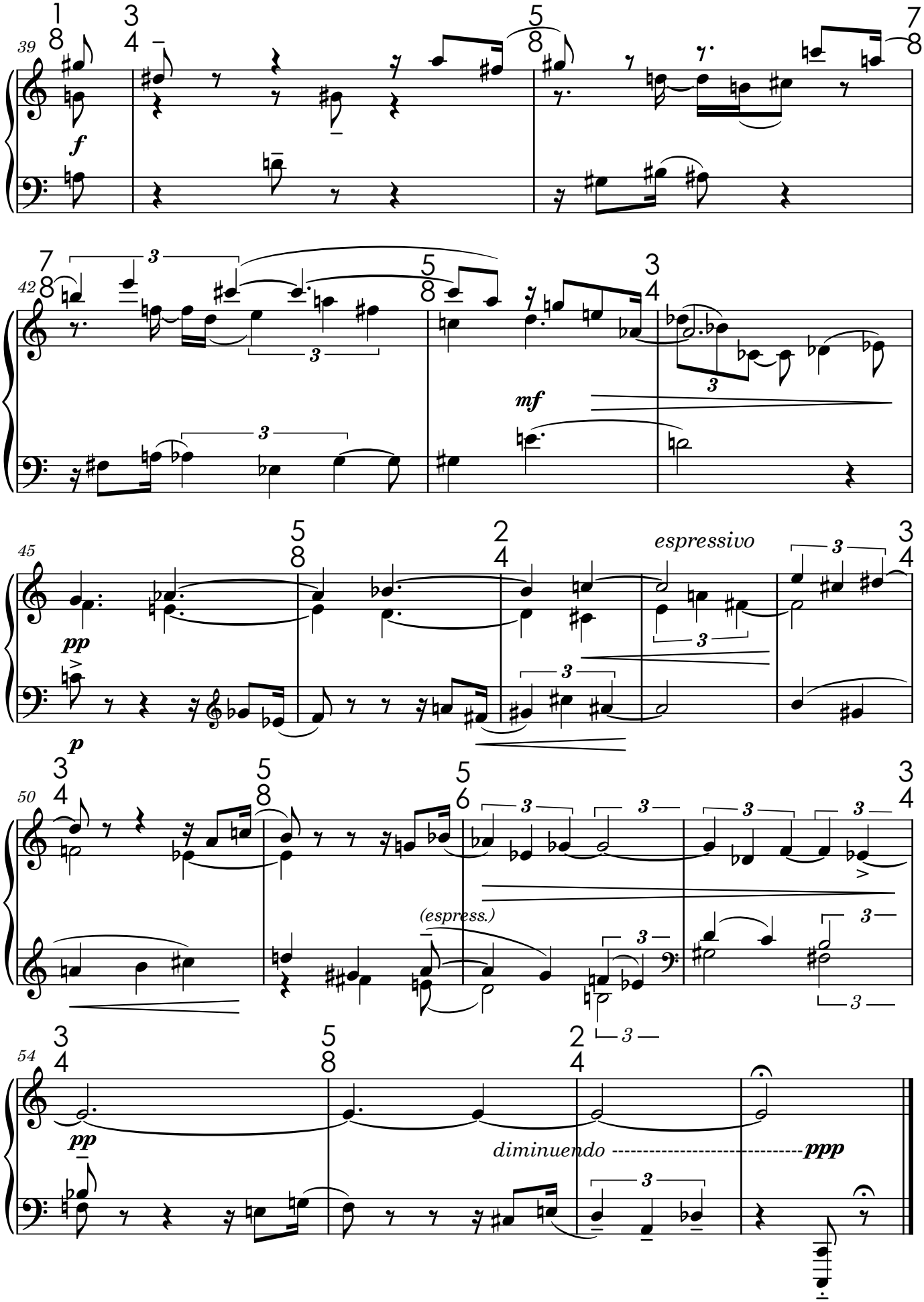



19
5/4
die Choralmelodie stets etwas hervortretend
4/4
CH
mf
CH
CH
21
CH
3/4
10/16
p
23
10/16
2/4
12/16
4/4+3/8
26
4/4+3/8
CH
CH
4/4
27
4/4
CH
3/4+3/8
CH
4/4+3/8


29
4+3
4 8
2
4
15
16
31
15
16
2
4
CH
CH
33
p
cresc.
3
36
10
16
f
mf
39
10
16
f
5
4
diminuendo

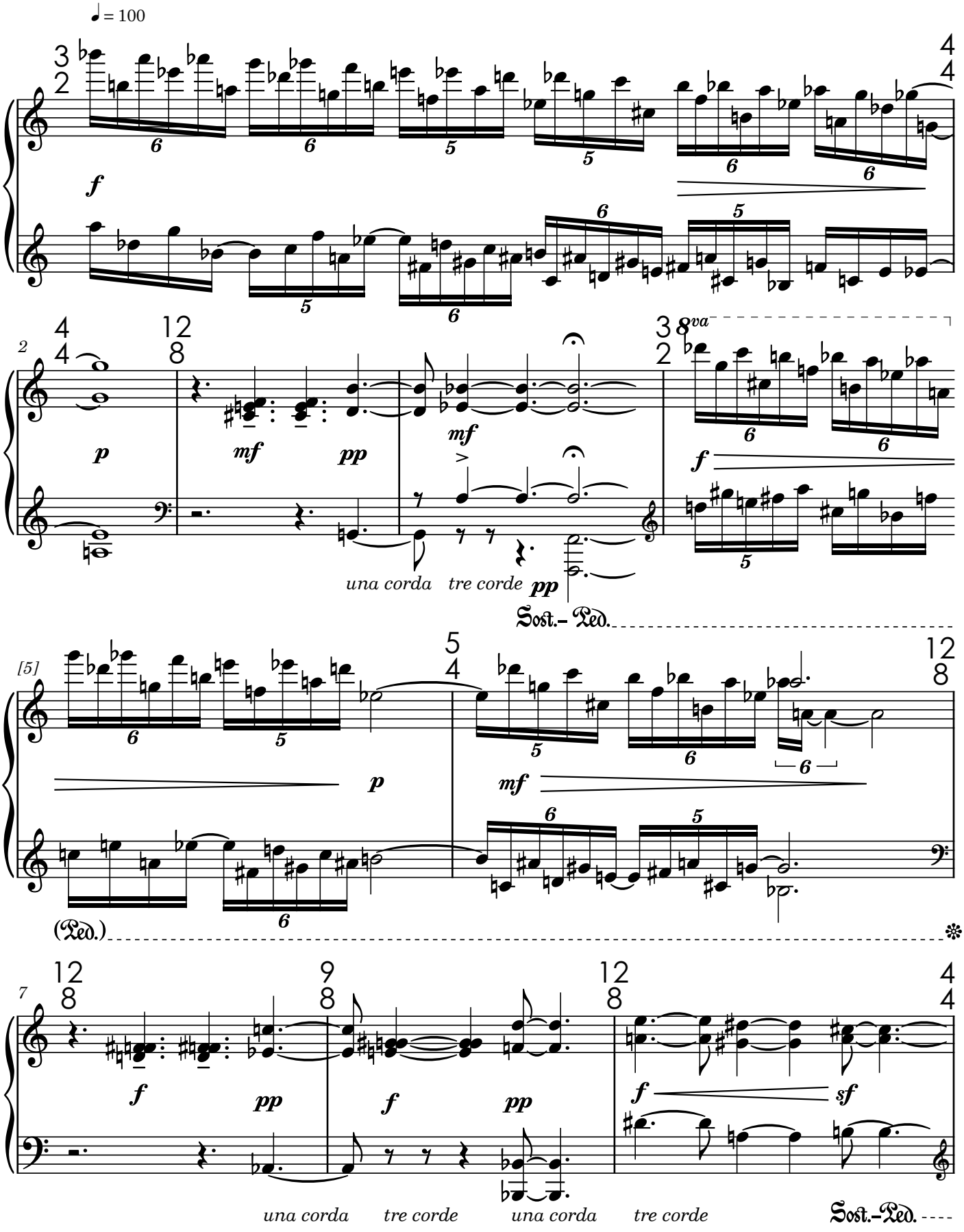

etwas nachgeben
Fuge
♩ ≈ 60
espress.

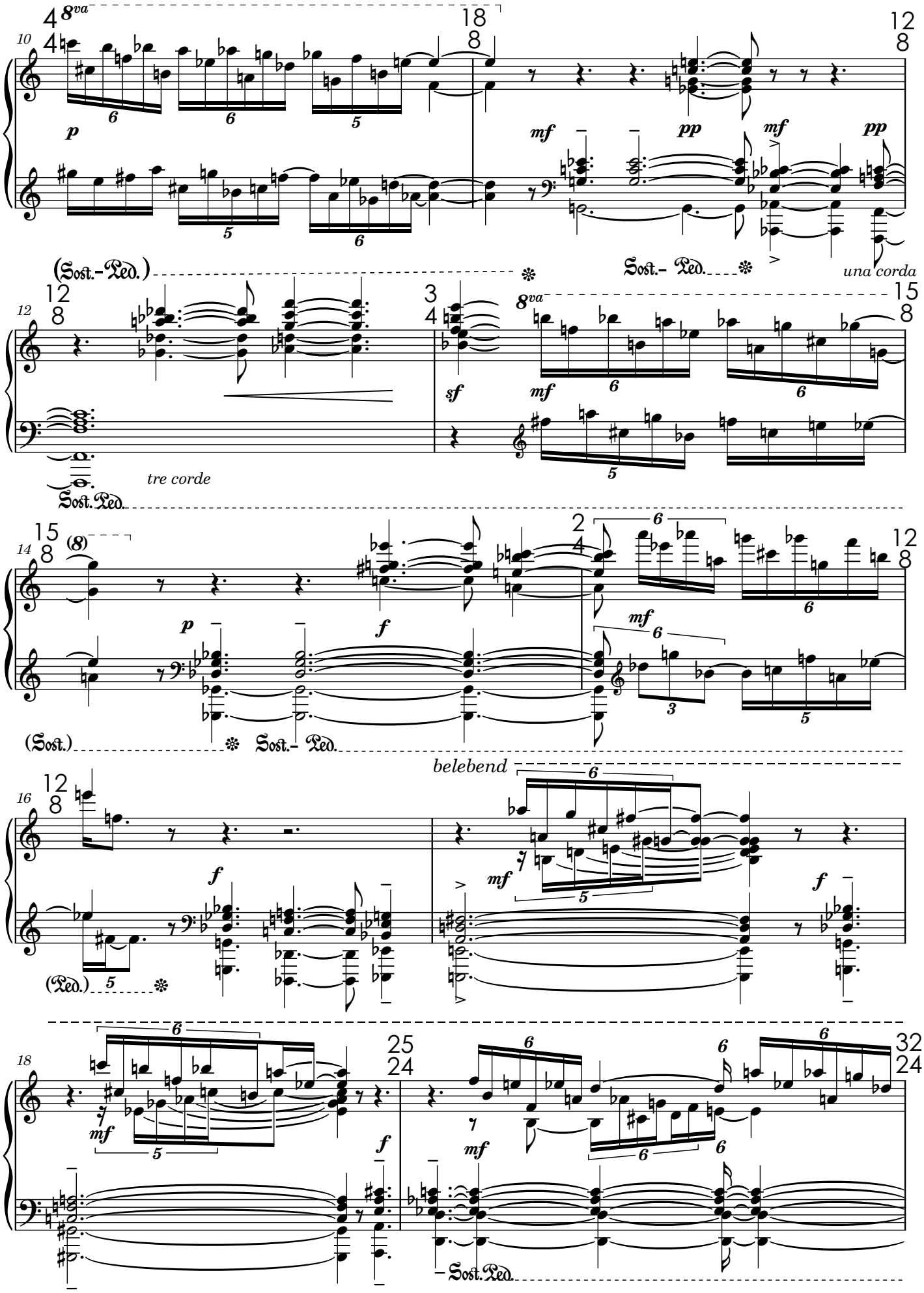

19
cresc.
23
f
p
27
f
30
34
mf

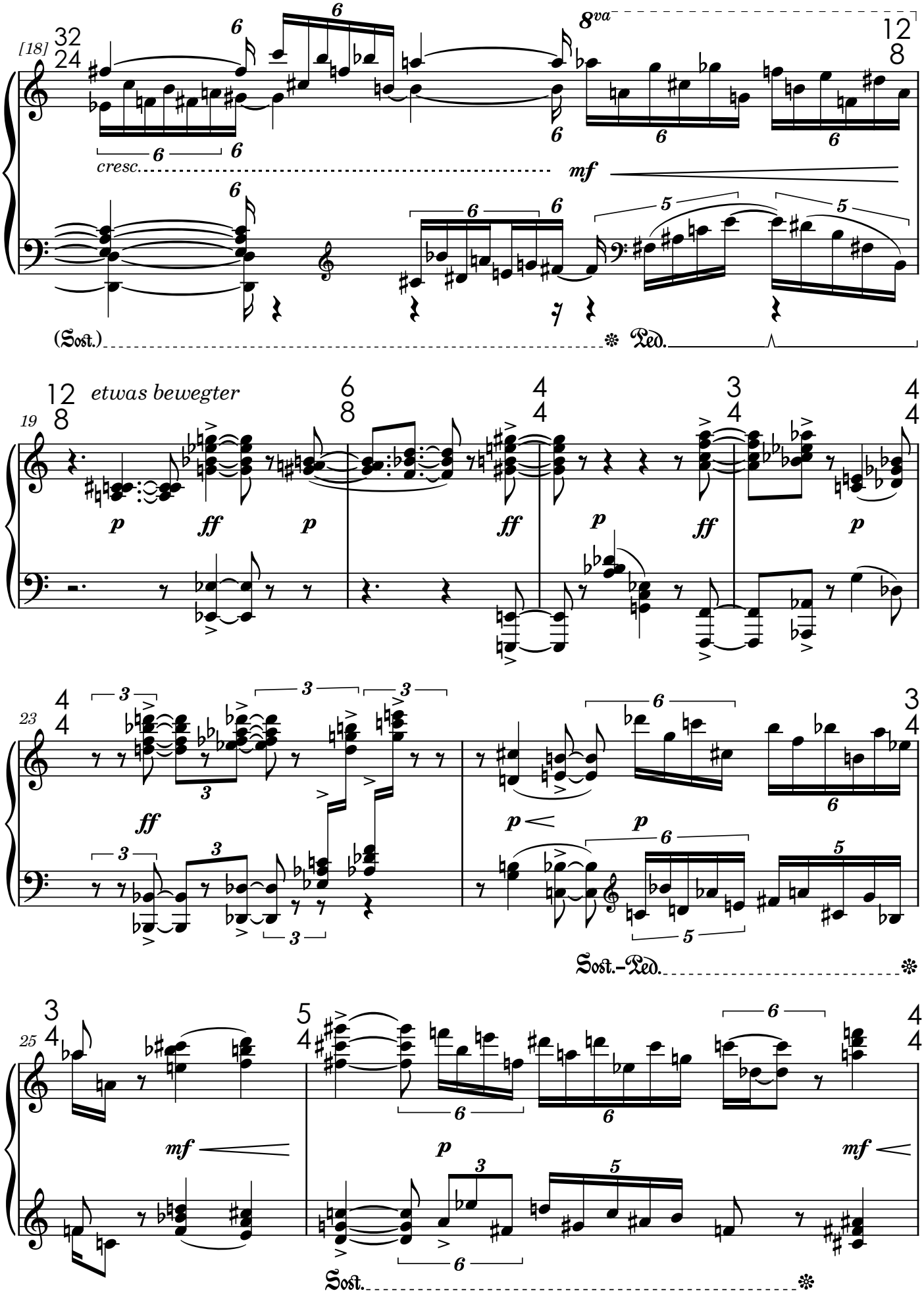

39
f
42
mf
45
pp
p
espressivo
50
(espress.)
54
pp
diminuendo
ppp

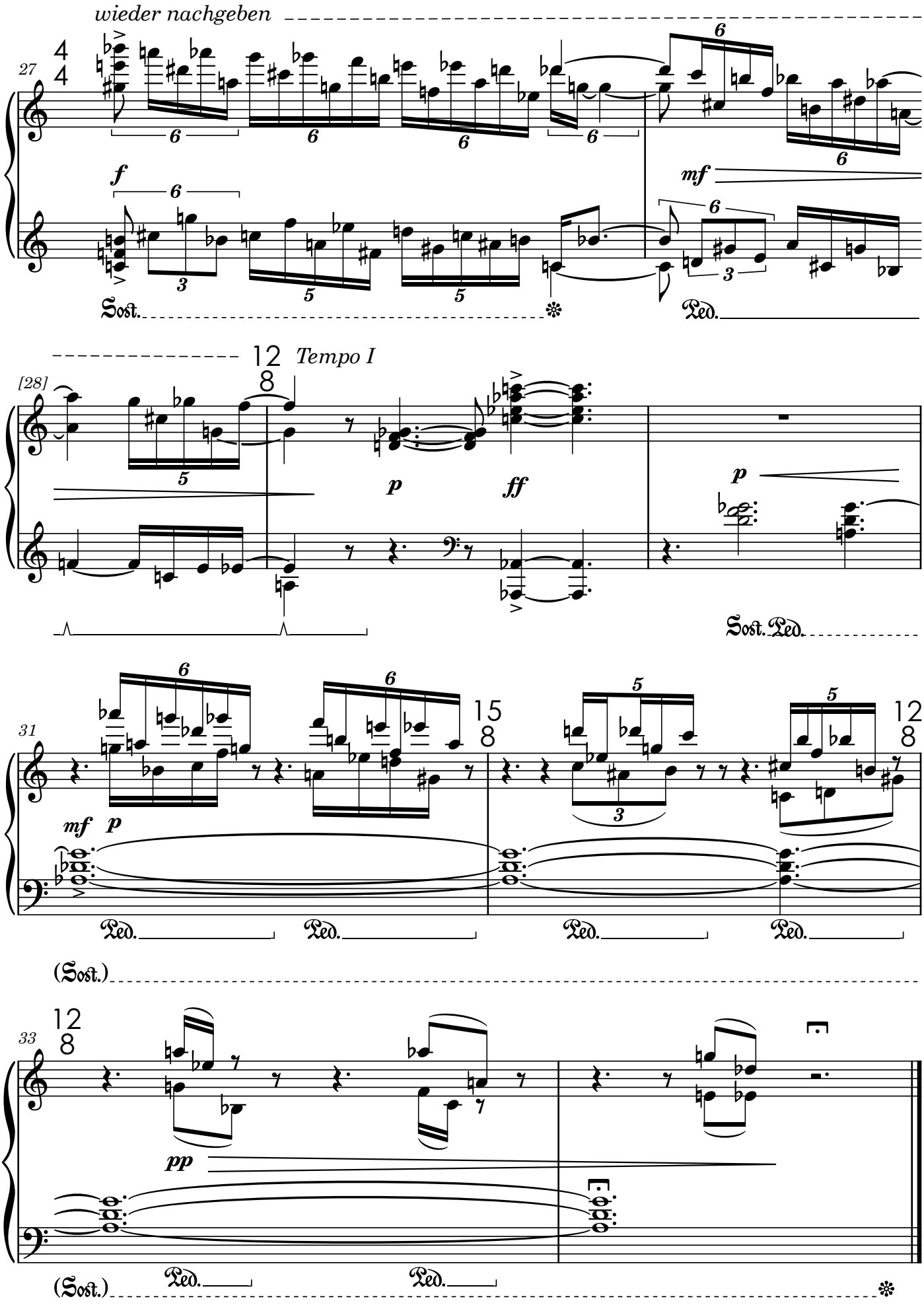
DES/CIS

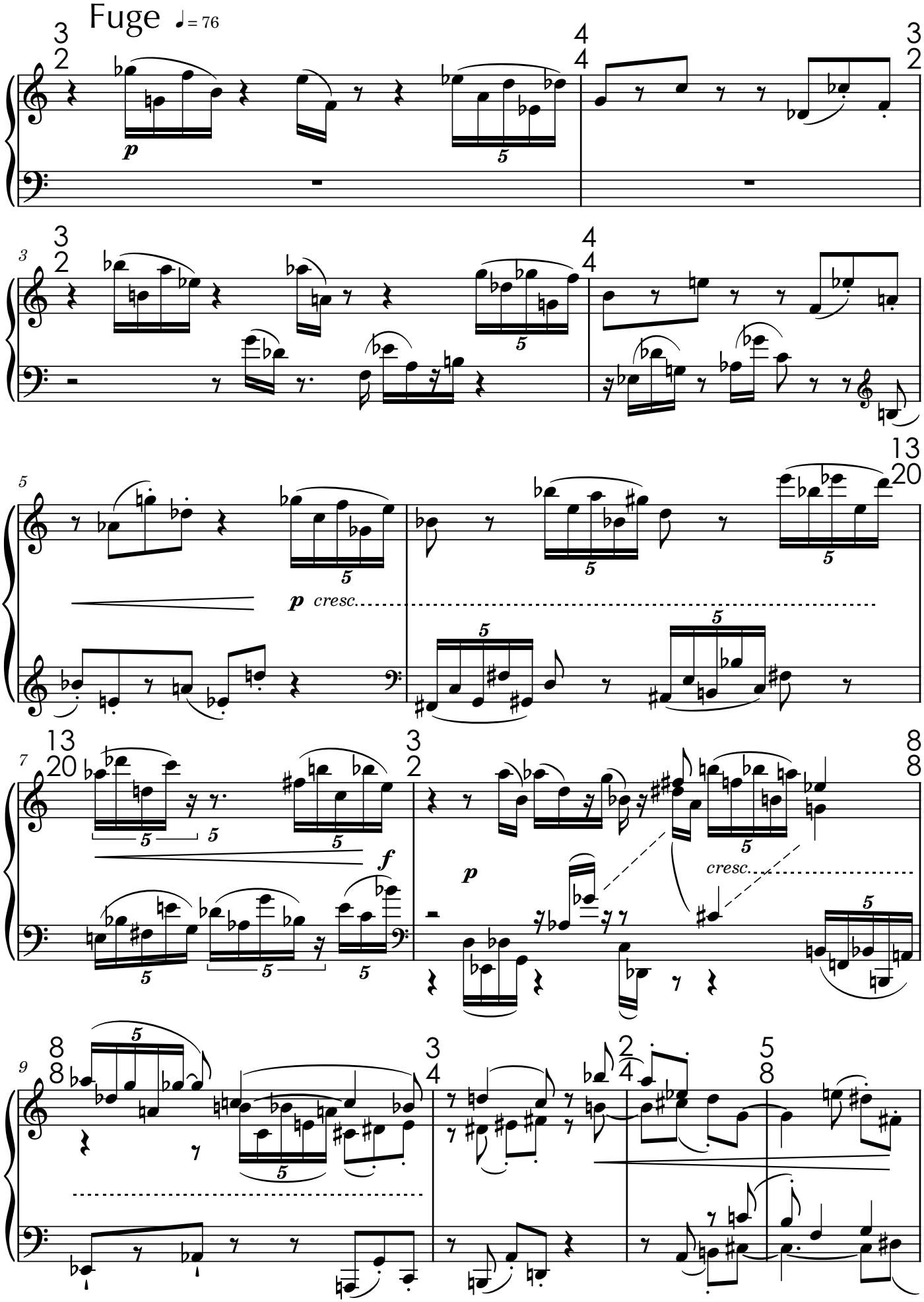
Präludium

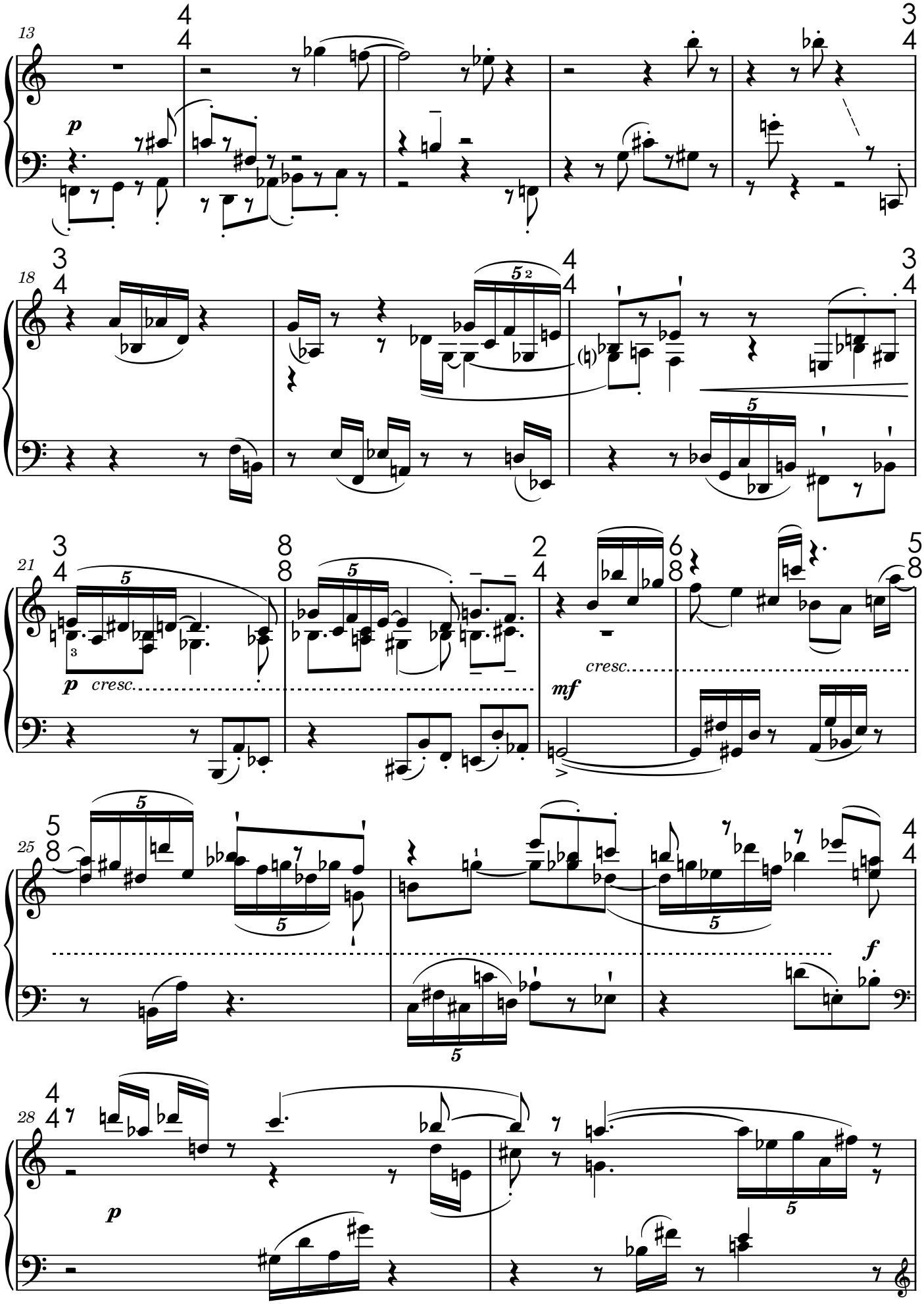


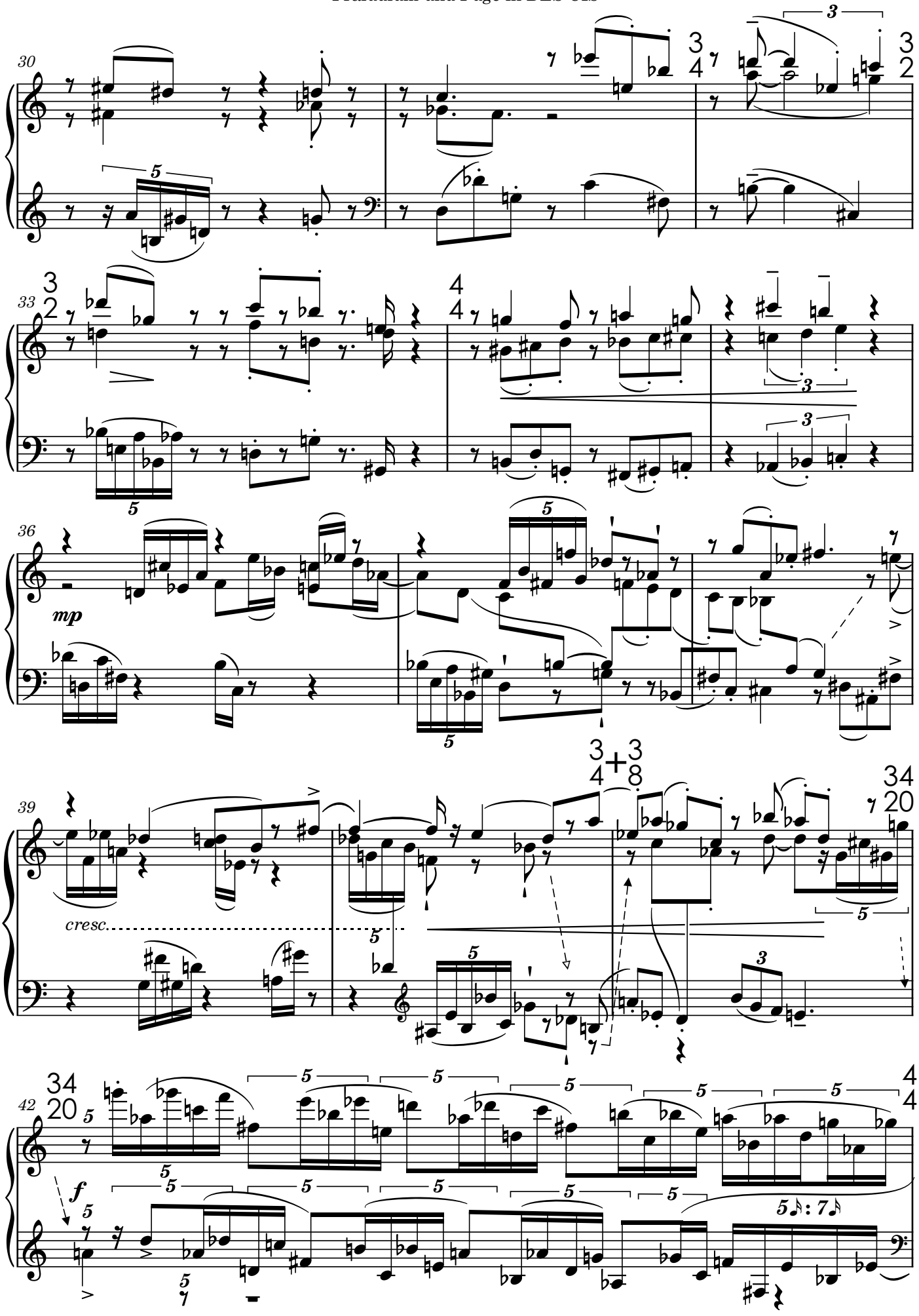

8va
(Sost.-Ped.)
Sost.- Ped.
una corda
tre corde
Sost.Ped.
(Sost.)
belebend

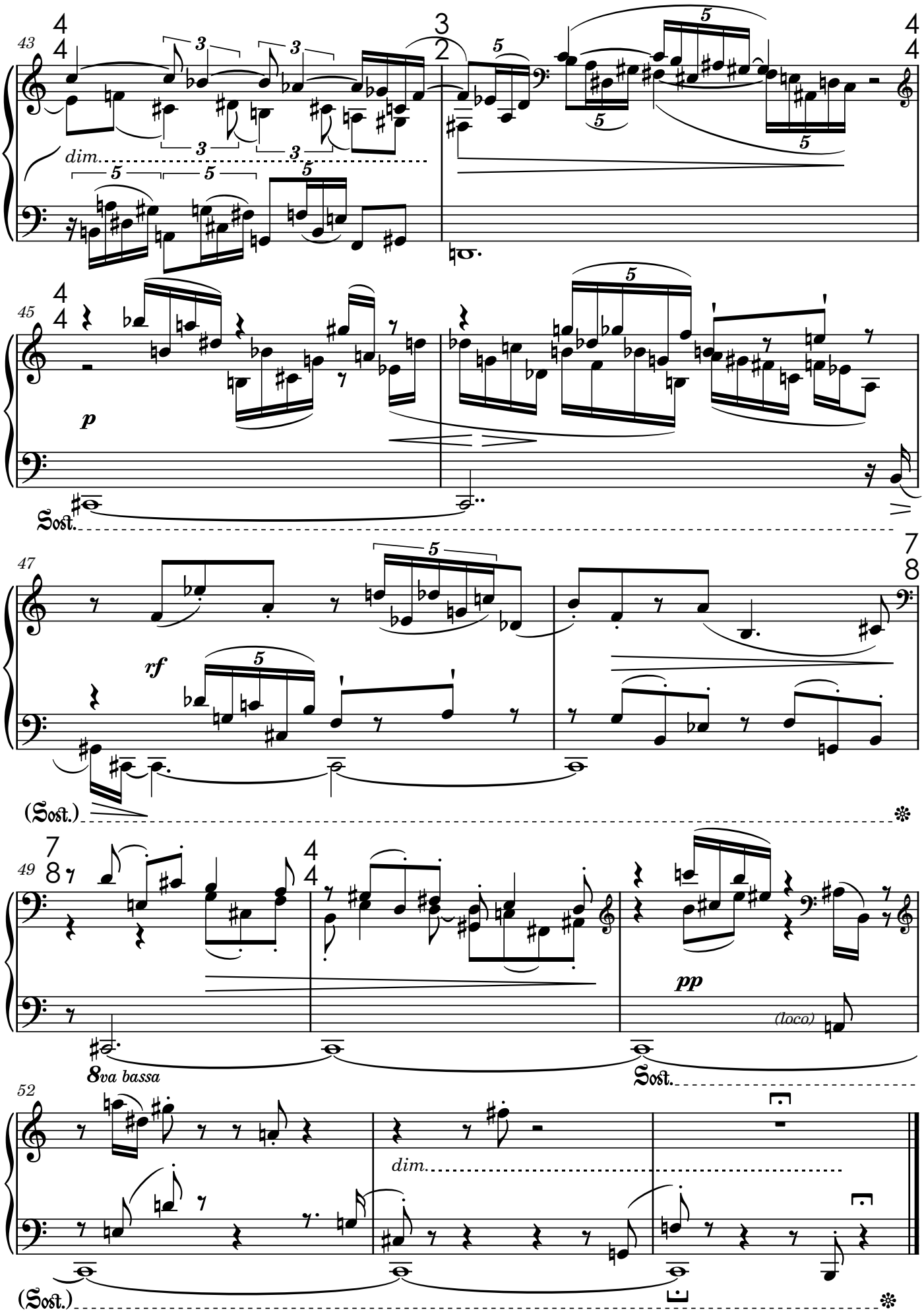

[18]
8va
cresc.
mf
(Sost.)
Ped.
etwas bewegter
p
ff
23
Sost.-Ped.
25
Sost.


wieder nachgeben
27
4
4
f
mf
Sost.
Ped.
12
8
Tempo I
[28]
p
ff
p
Sost. Ped.
31
15
8
12
8
mf
p
Ped.
Ped.
Ped.
Ped.
(Sost.)
33
12
8
pp
Ped.
Ped.
(Sost.)


Fuge
= 76
p
cresc.
f
p
cresc.

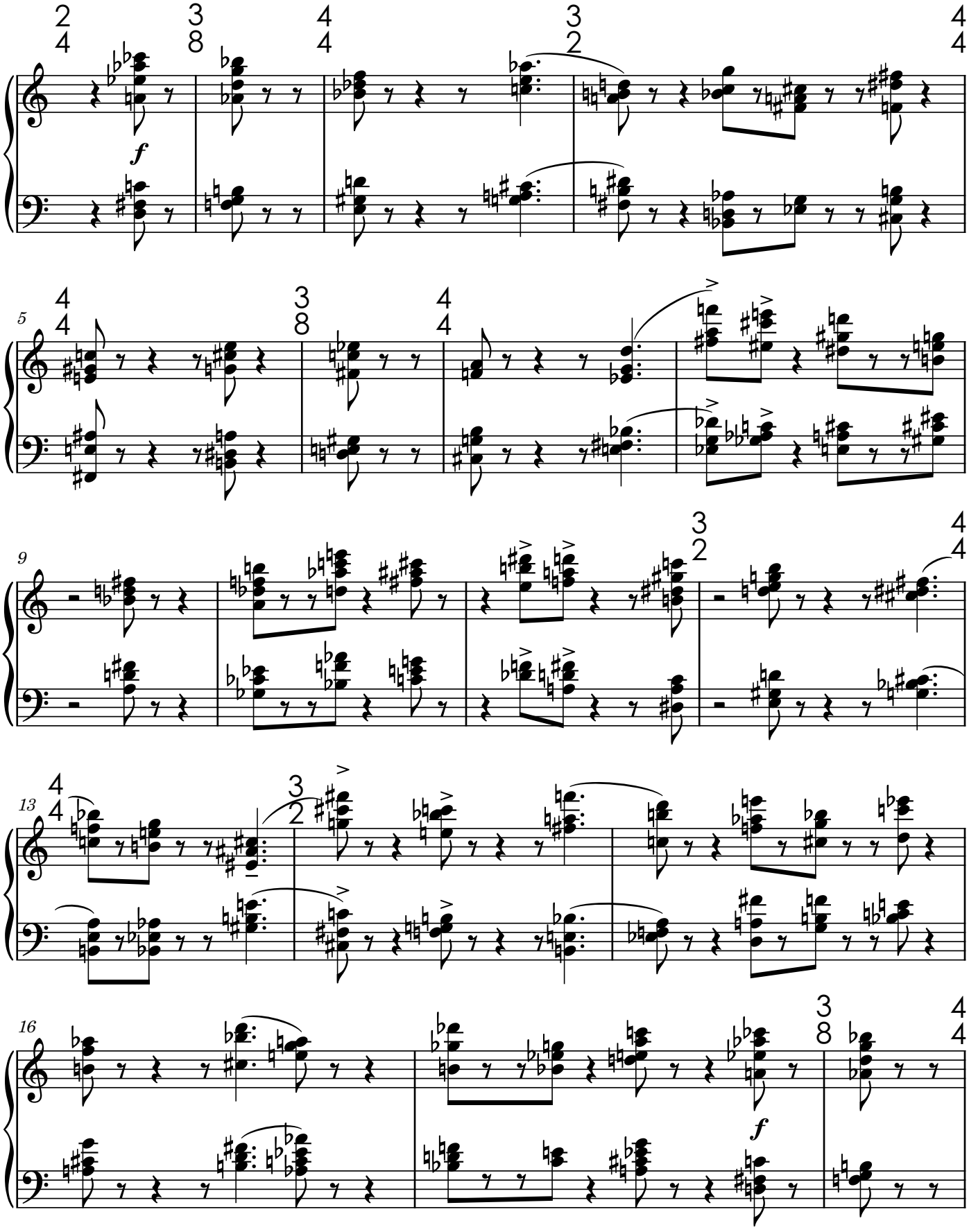

13
18
21
25
28
p
cresc.
mf
f

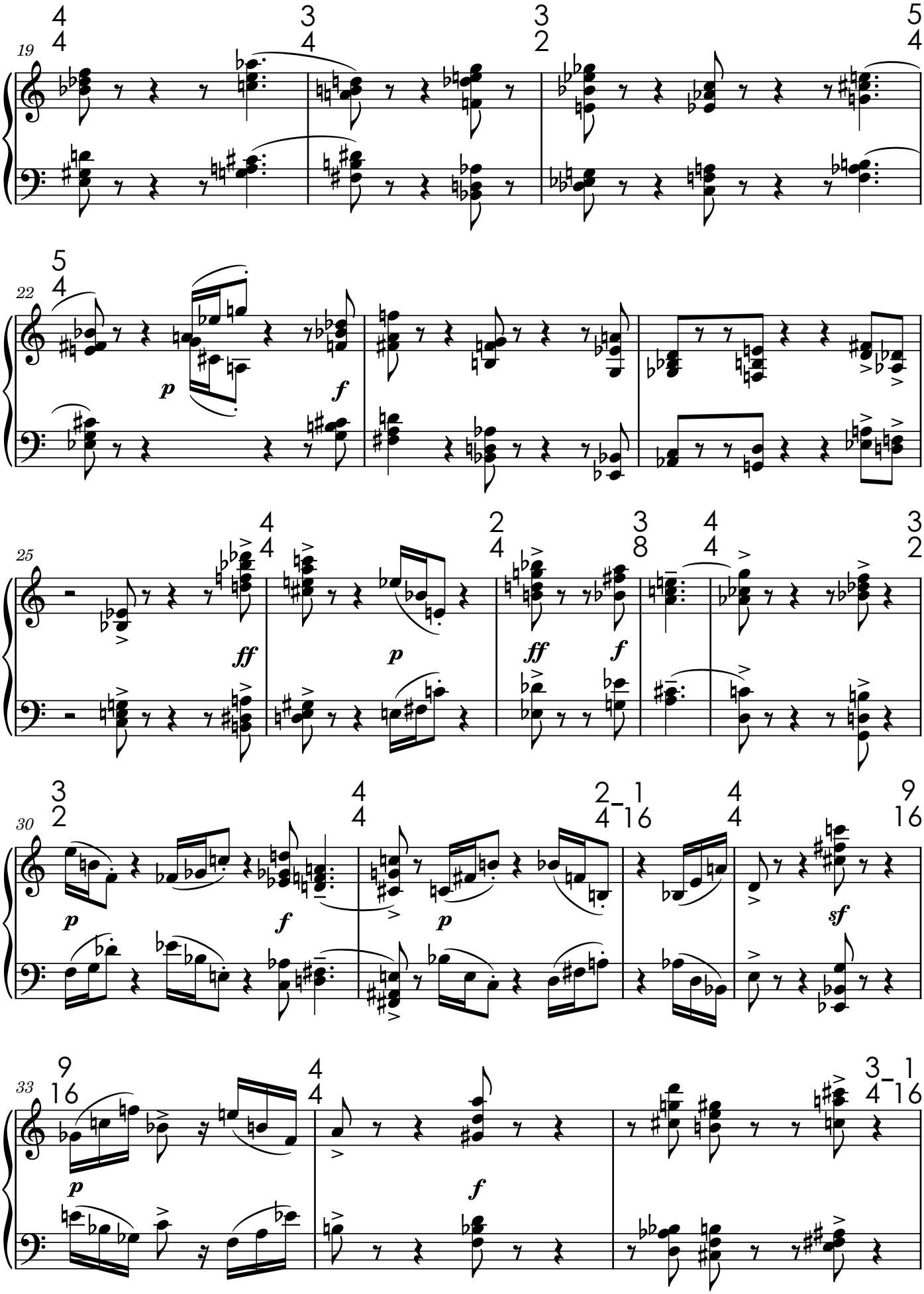

30
3
4
3
2
33
3
2
4
4
36
mp
39
cresc.
3+3
4 8
34
20
42
34
20
4
4
f
5♪ : 7♪

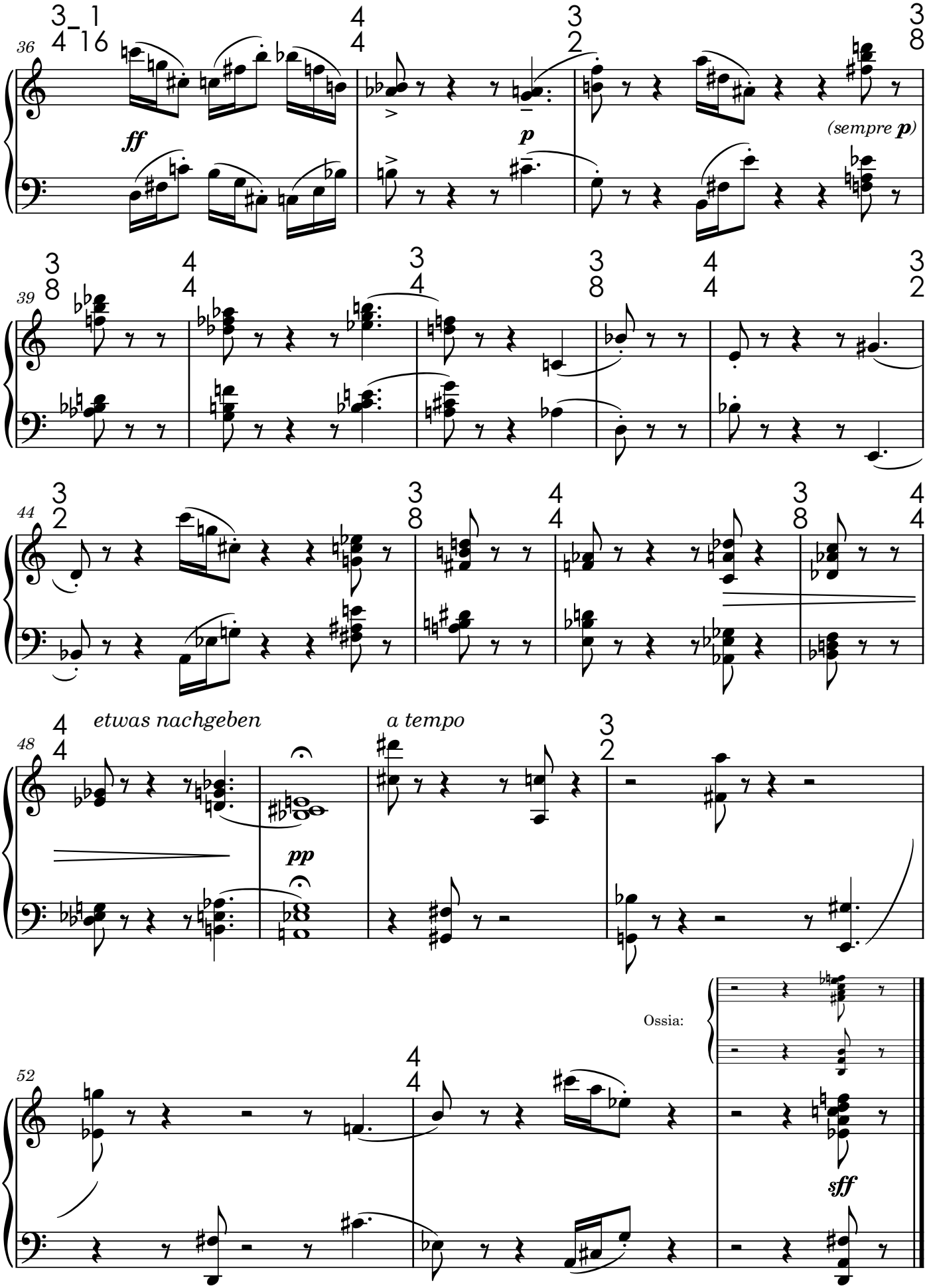

43
dim.
45
p
Sost.
47
rf
(Sost.)
49
8va bassa
pp
(loco)
Sost.
52
dim.
(Sost.)

D

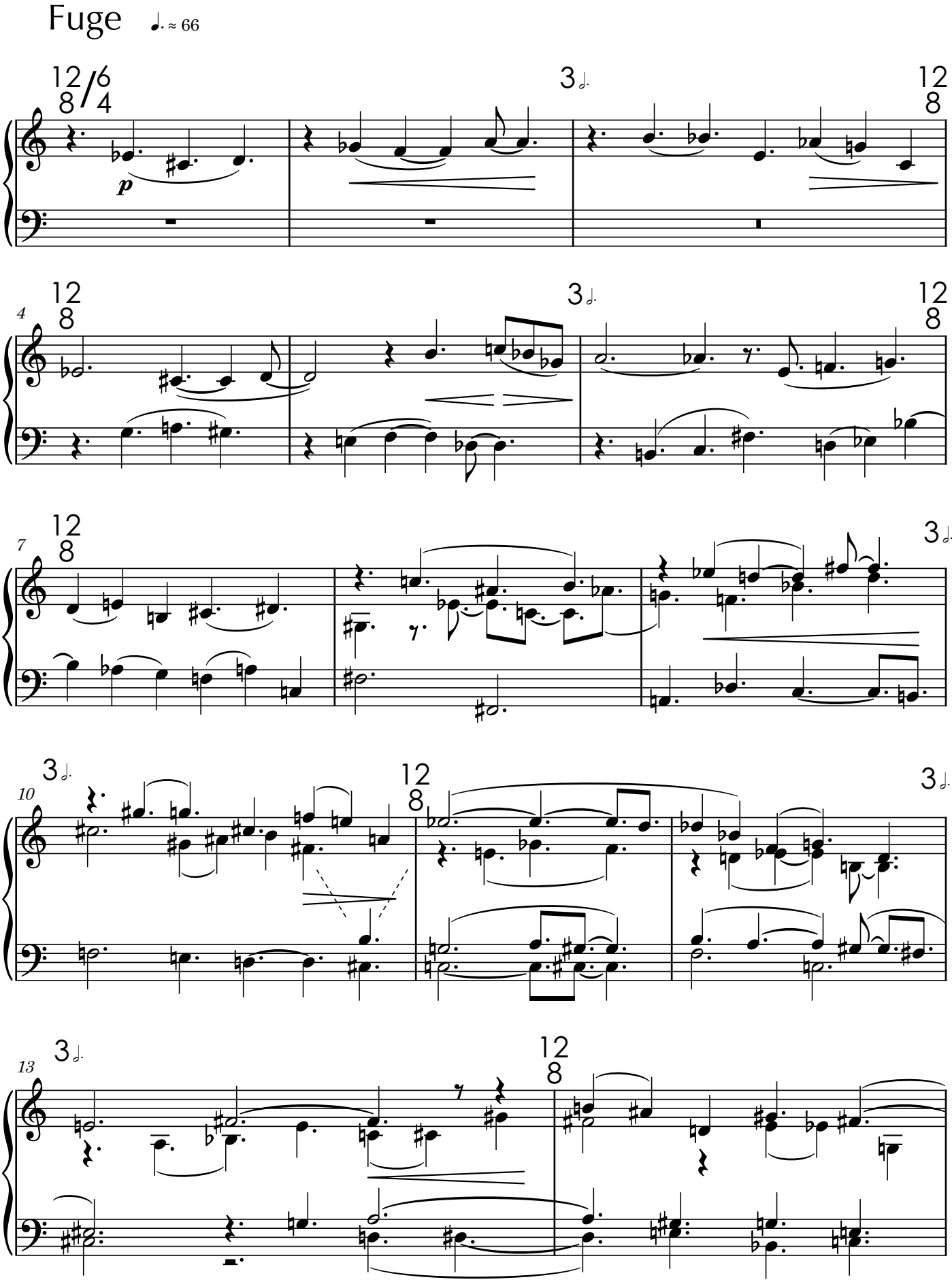
Präludium

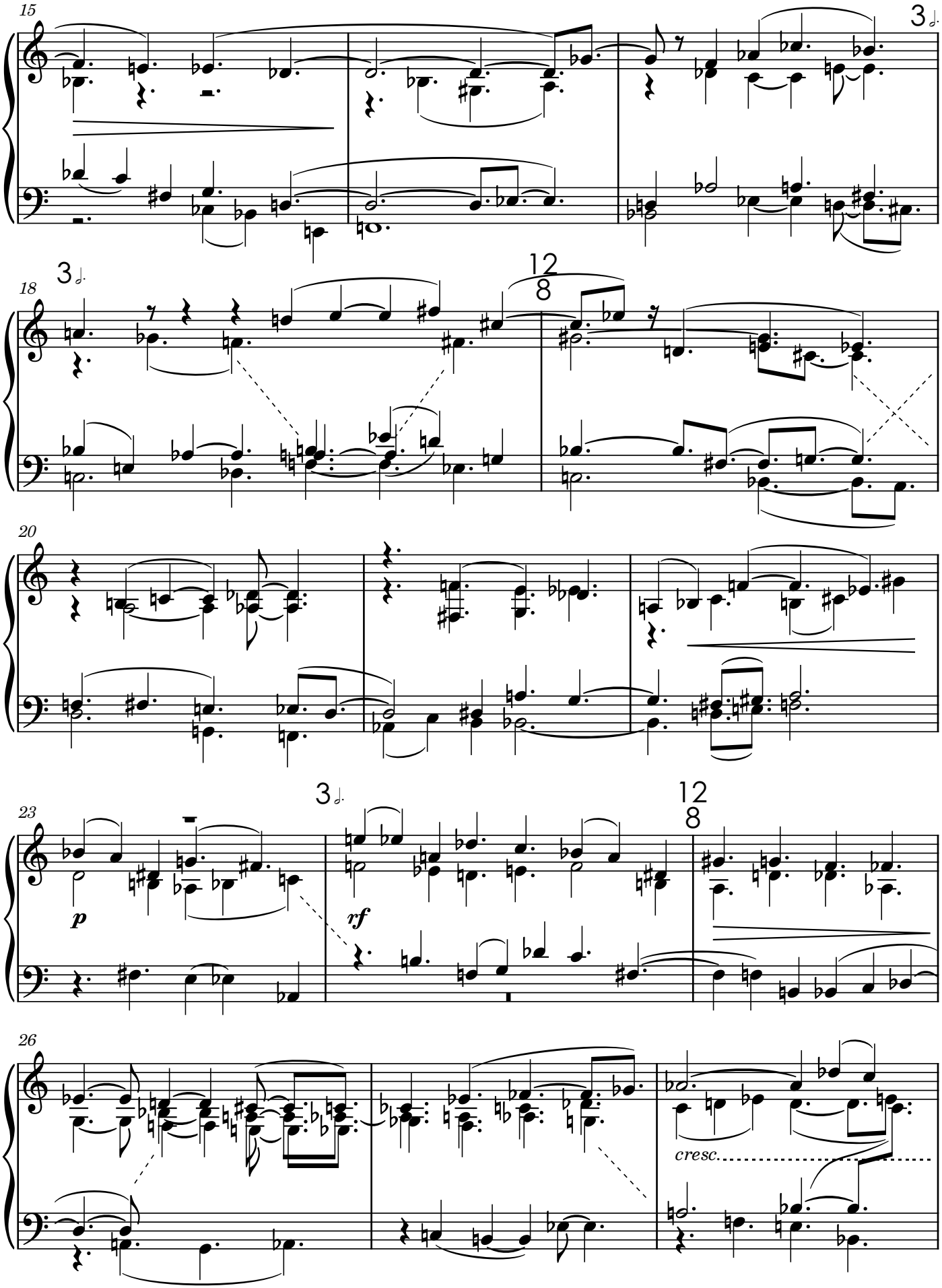


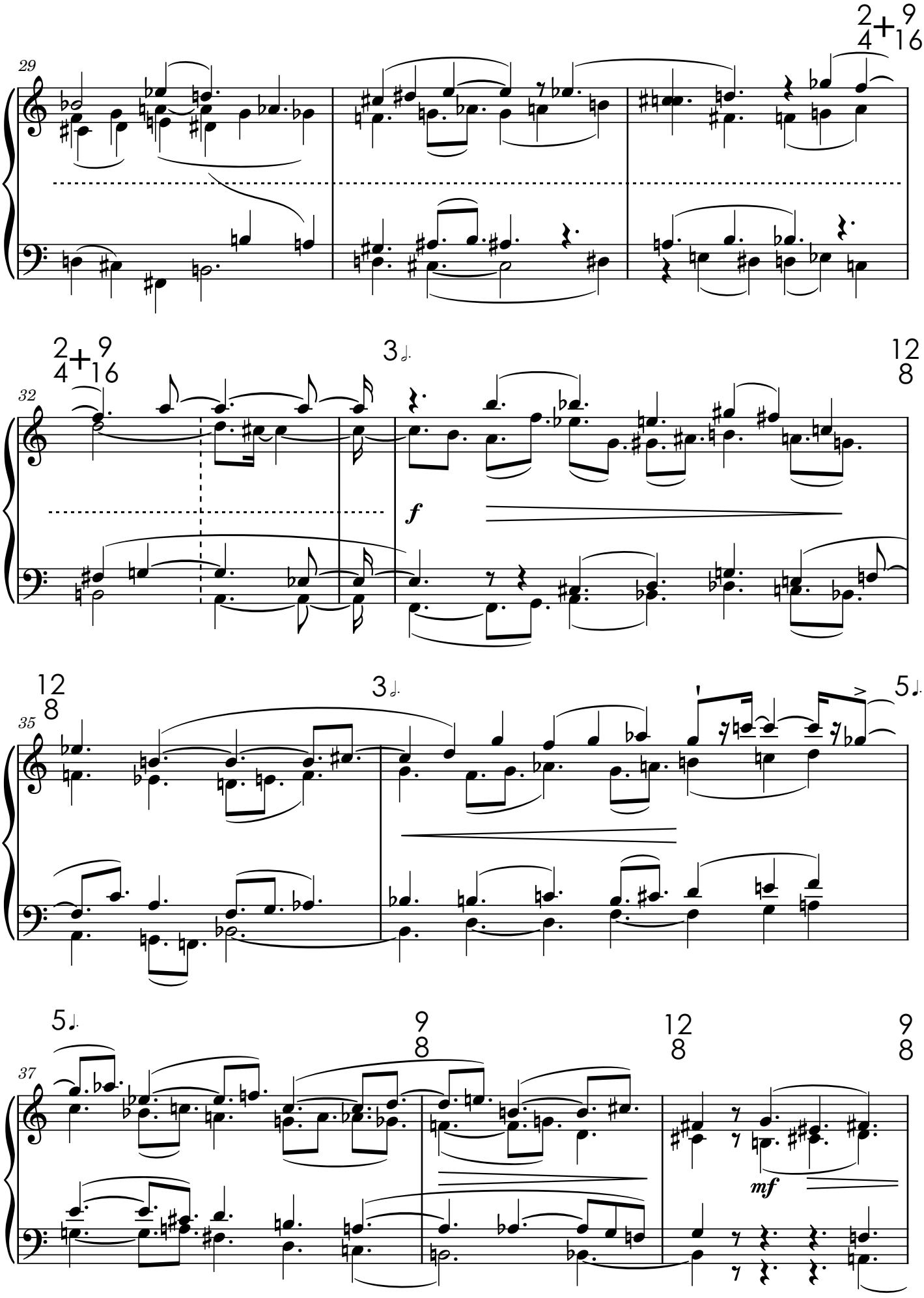

19
22
25
30
33
p
f
ff
sf

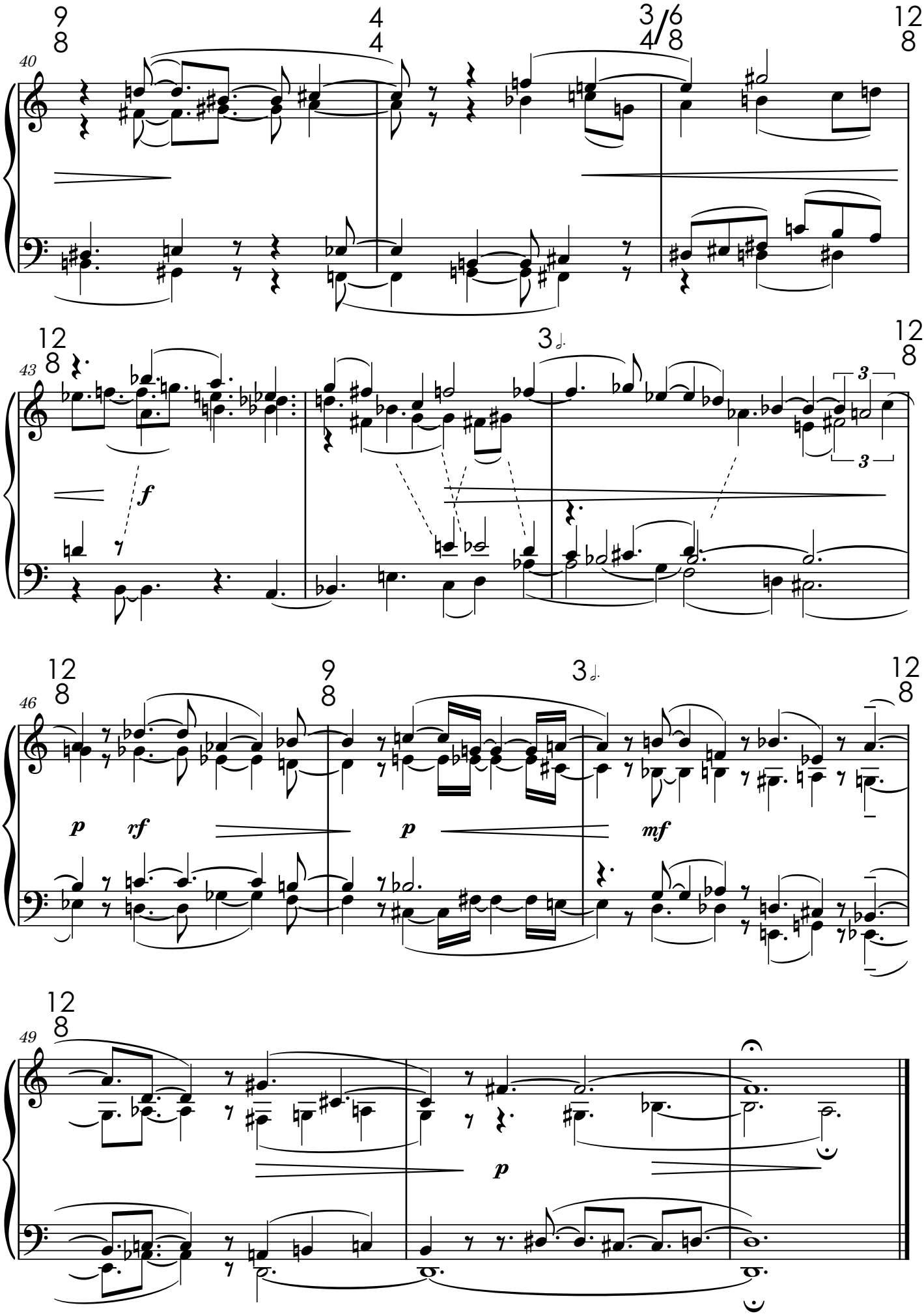

36
ff
p
(sempre p)
39
44
48
etwas nachgeben
a tempo
pp
Ossia:
52
sff

Fuge



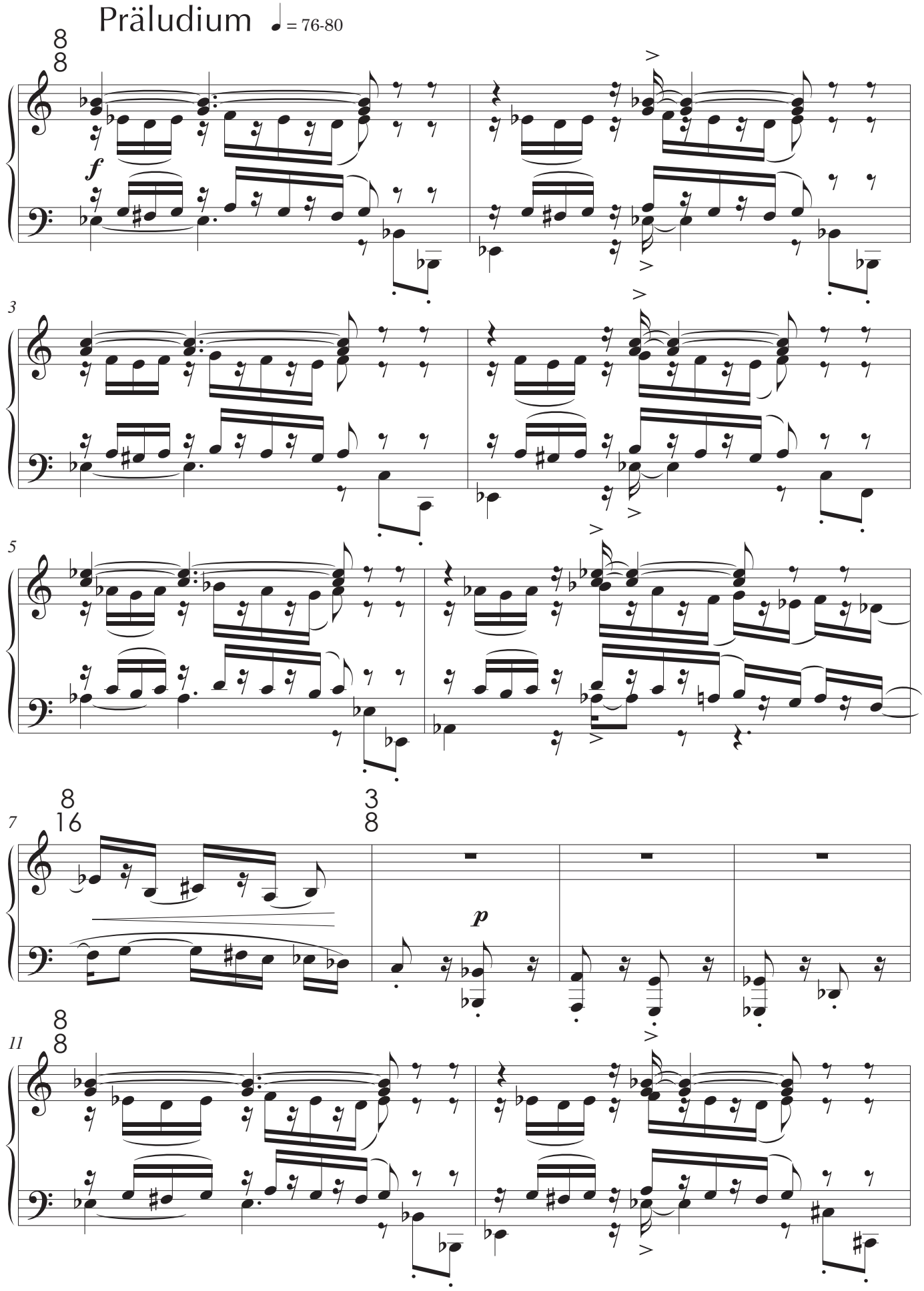

15
3
18
3
12
8
20
23
3
12
8
p
rf
26
cresc.

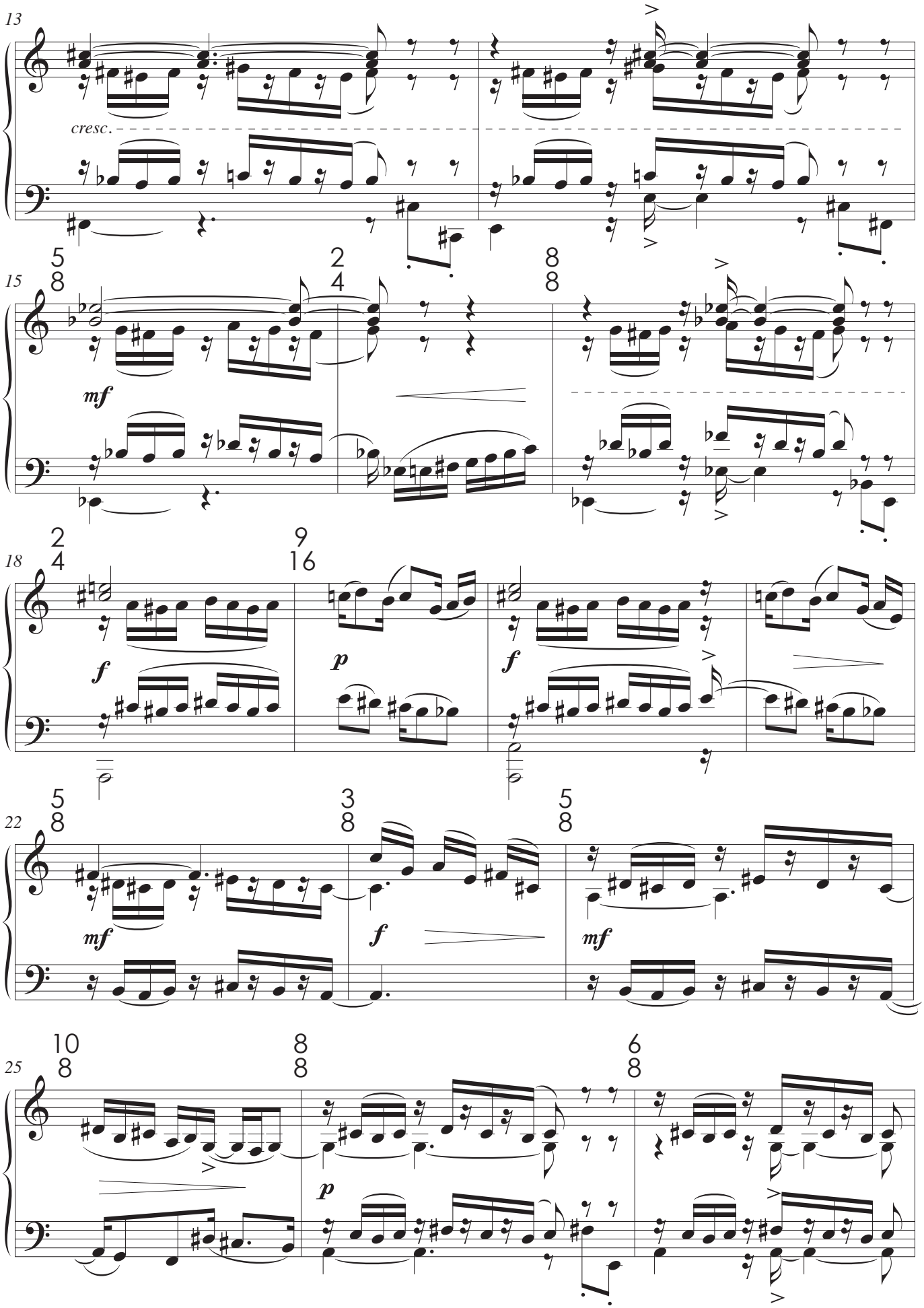

29
2+9
4 16
32
2+9
4 16
3
12
8
f
35
12
8
3
5
37
5
9
8
12
8
9
8
mf

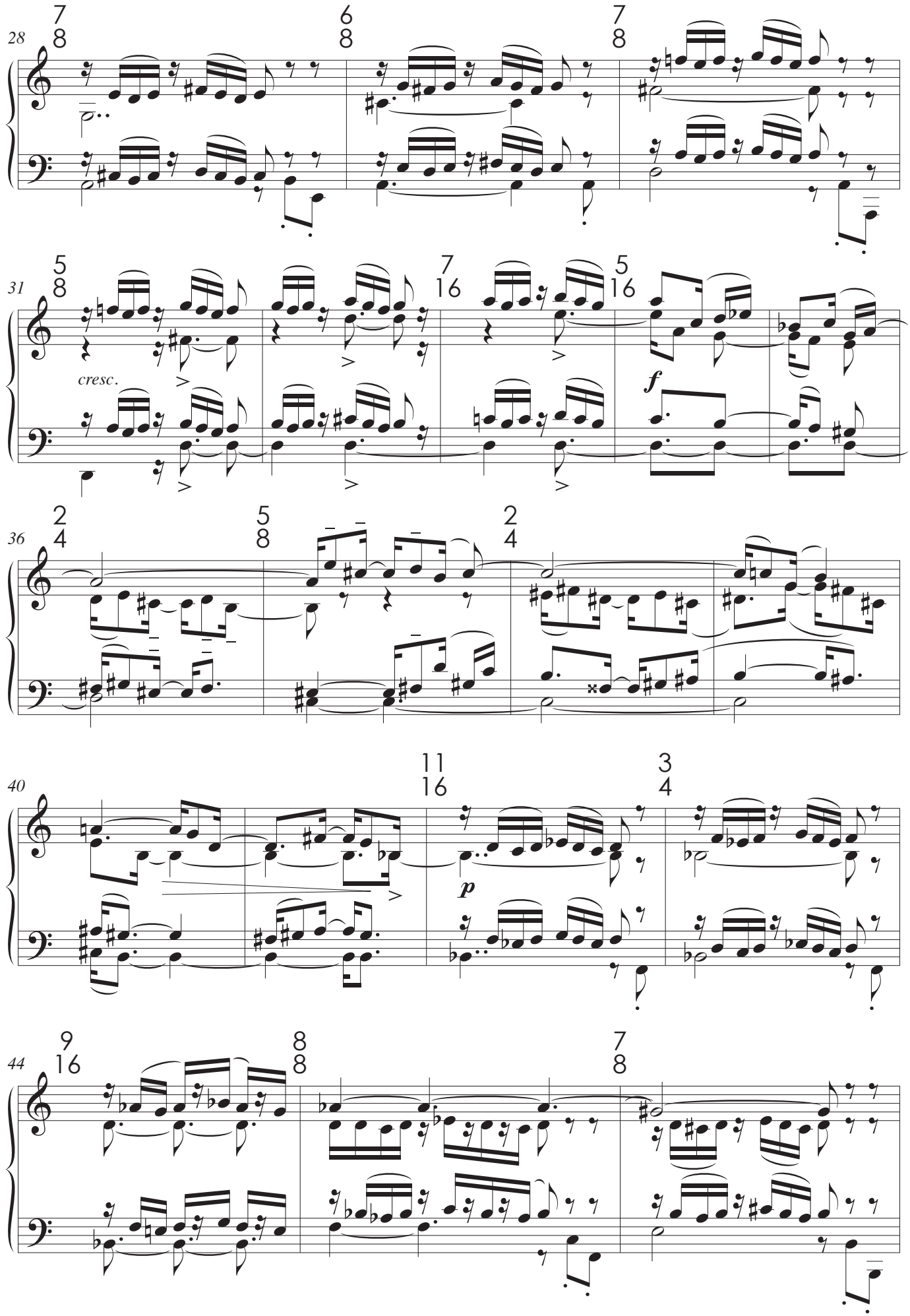

40
43
46
49
f
p
rf
mf

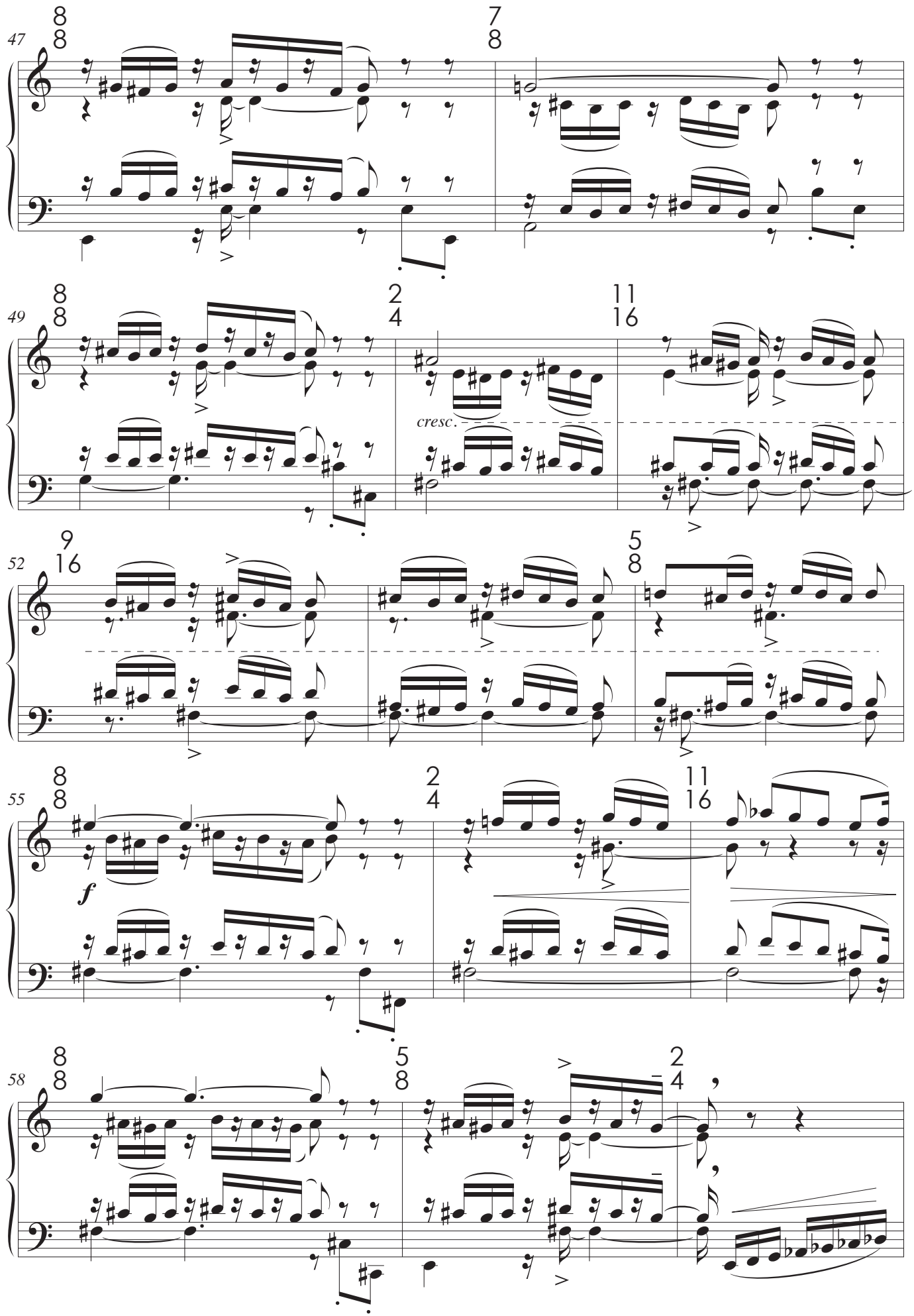
Es

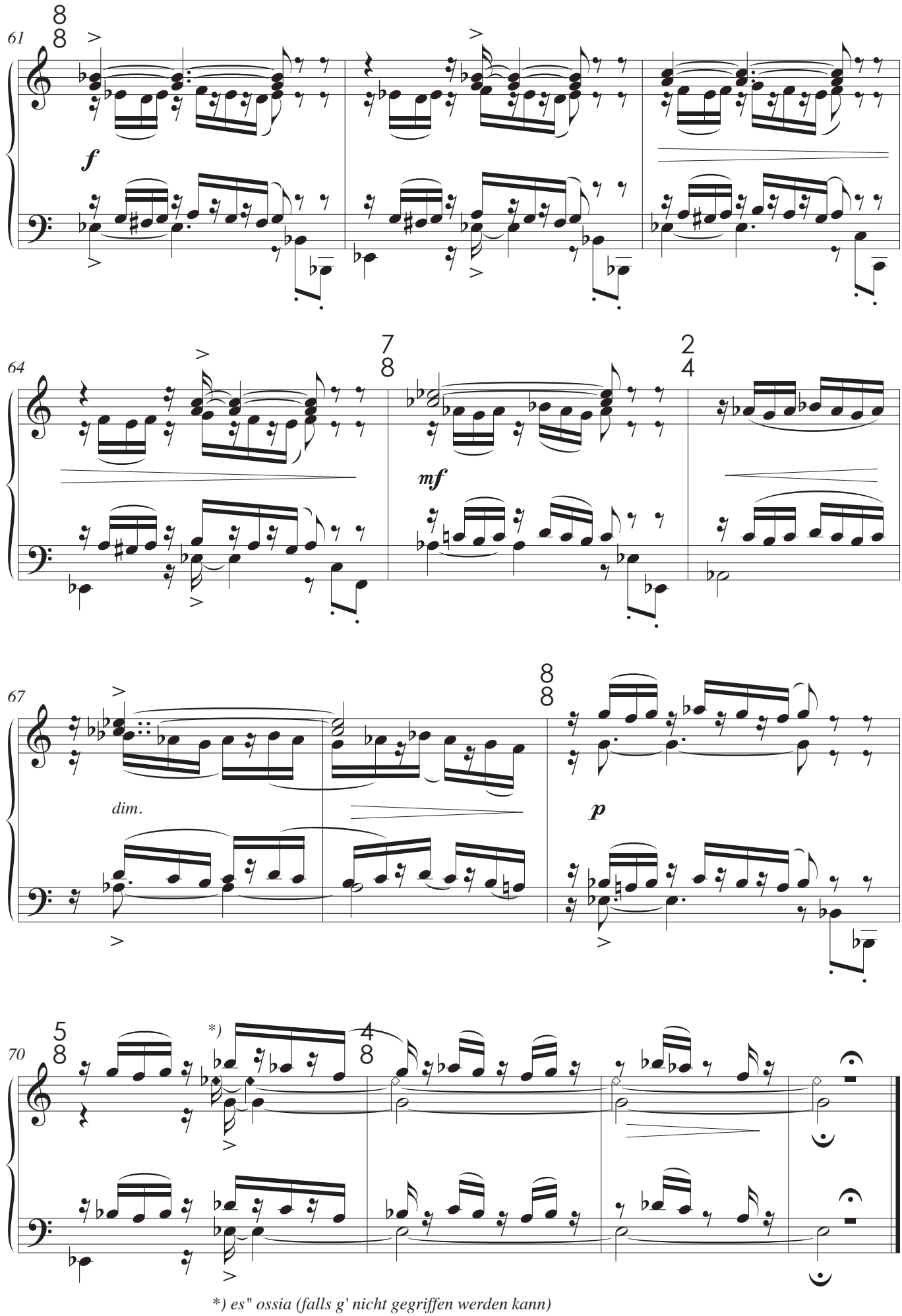
Präludium



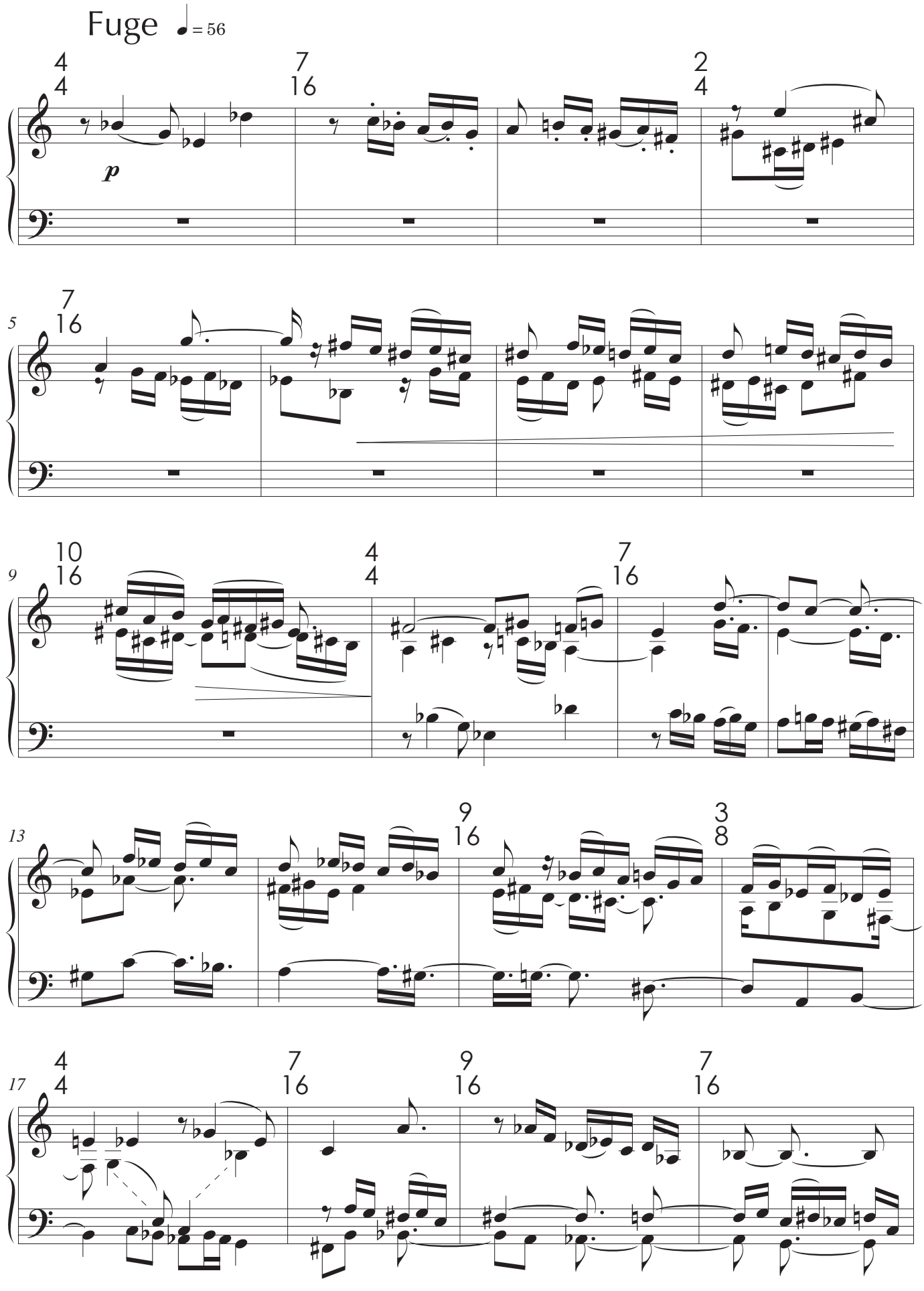

13
cresc.
15
mf
18
f
p
f
22
mf
f
mf
25
p

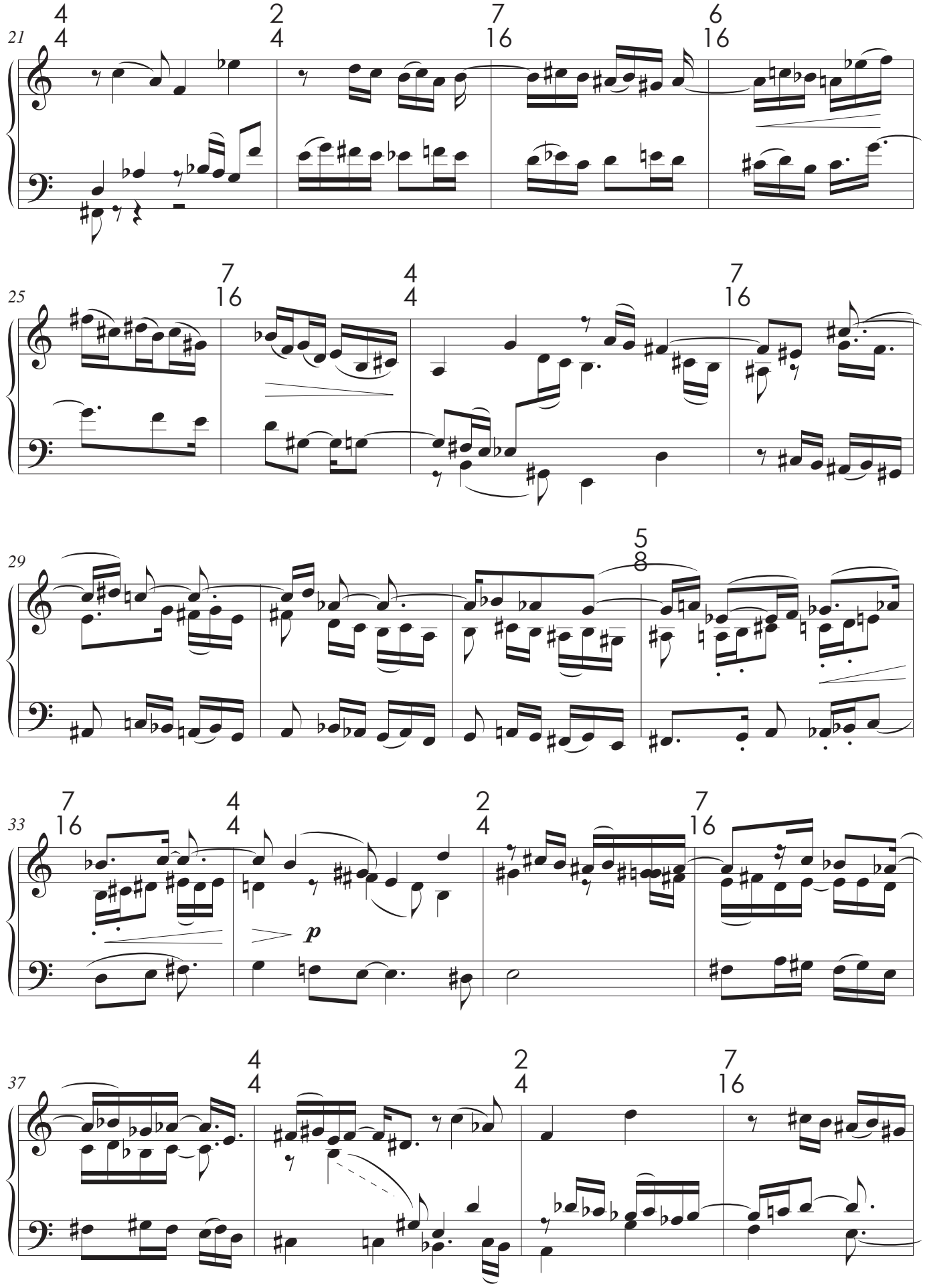

28
31
cresc.
f
36
40
p
44

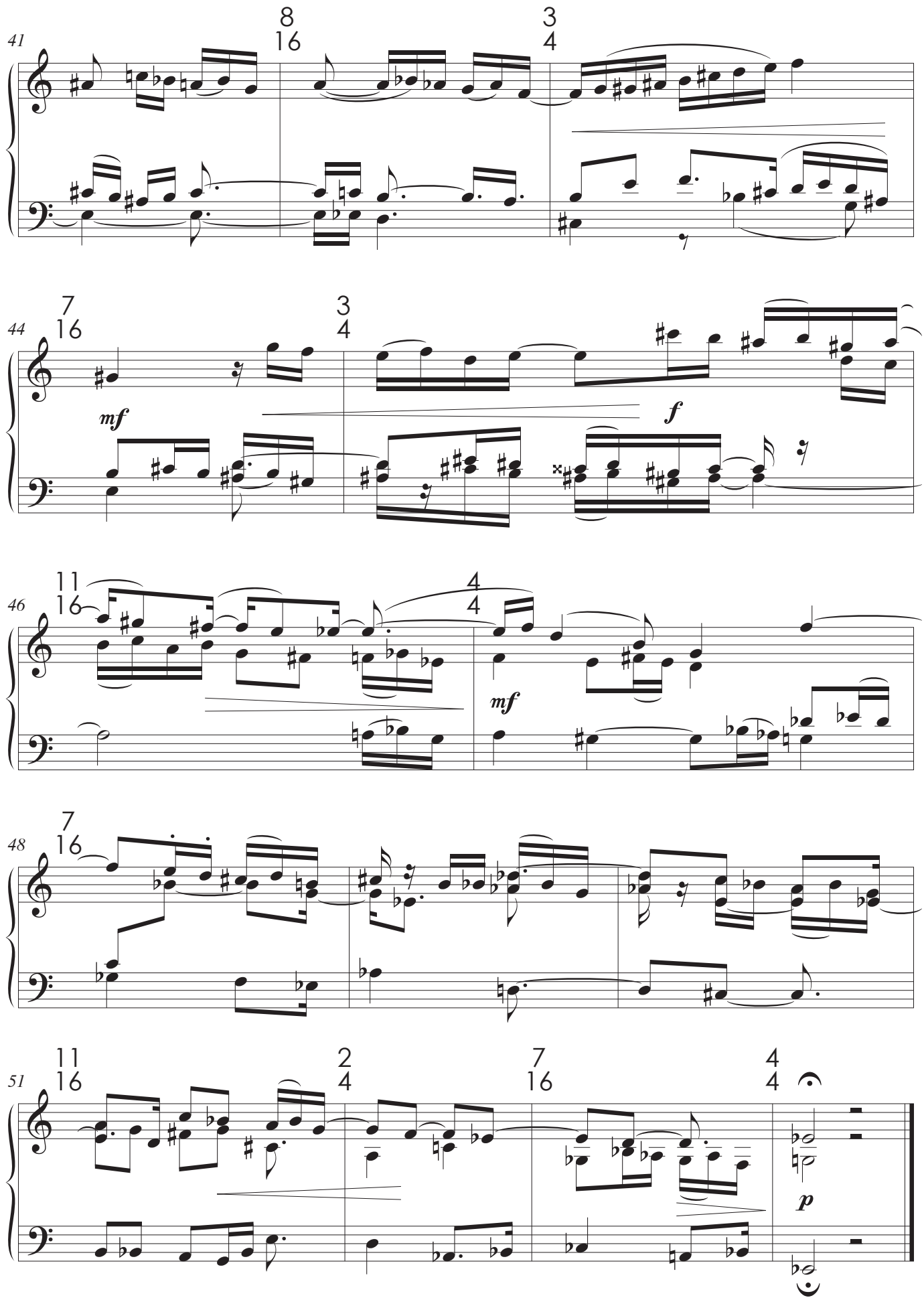

47
49
cresc.
52
55
f
58



*) es" ossia (falls g' nicht gegriffen werden kann)


Fuge
= 56
p

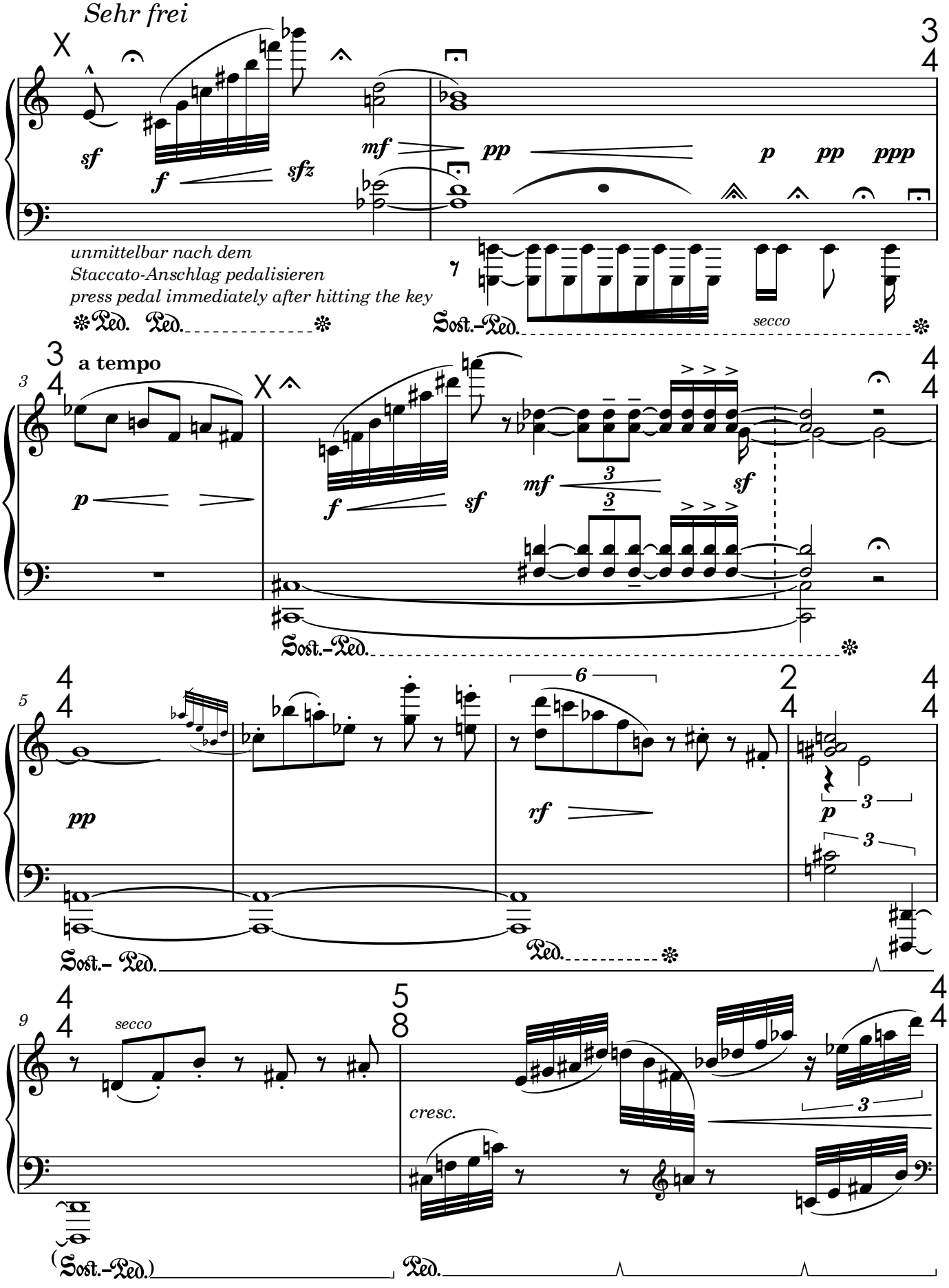

21
25
29
33
37
p

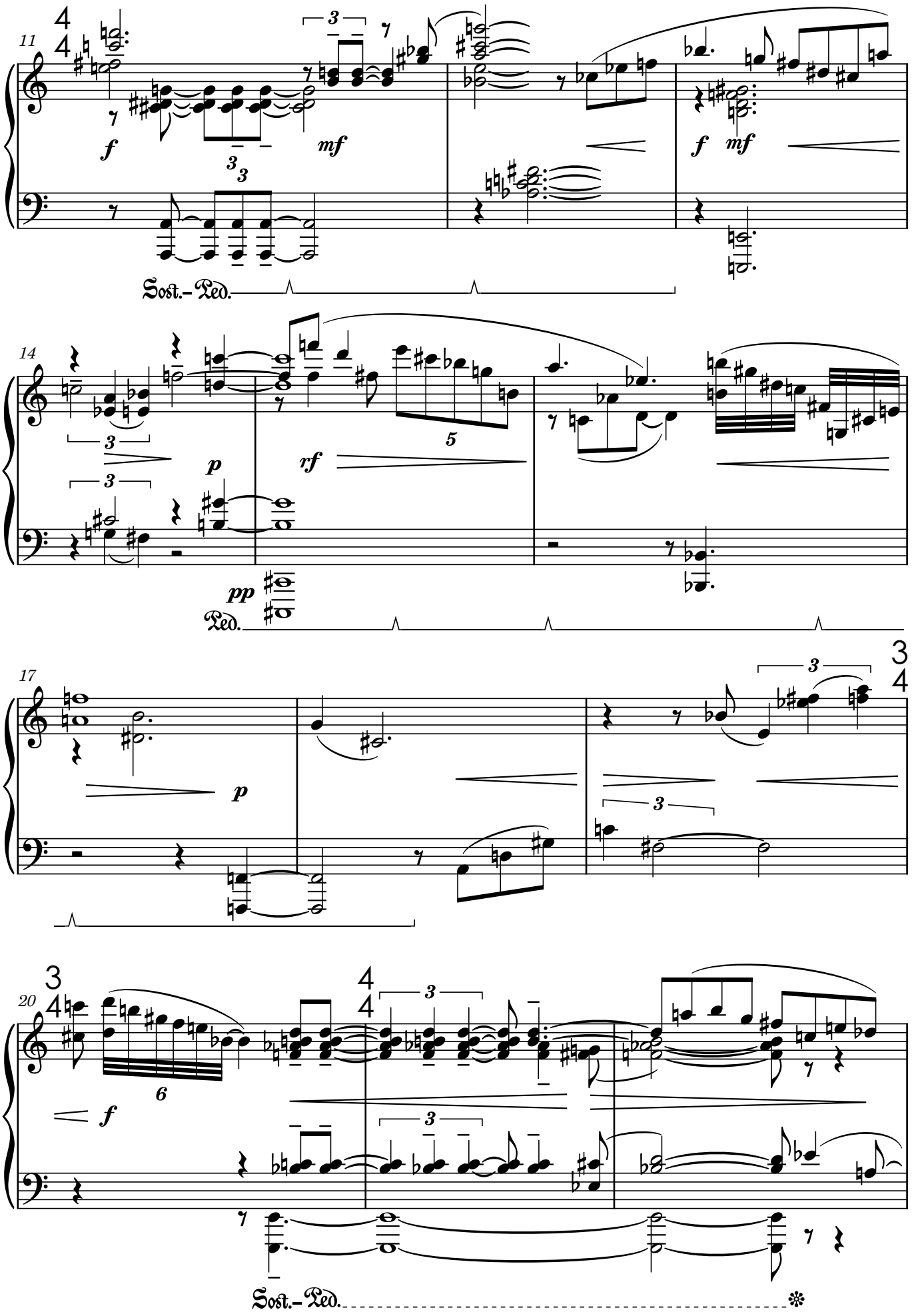

41
8
16
3
4
44
7
16
3
4
mf
f
46
11
16
4
4
mf
48
7
16
51
11
16
2
4
7
16
4
4
p

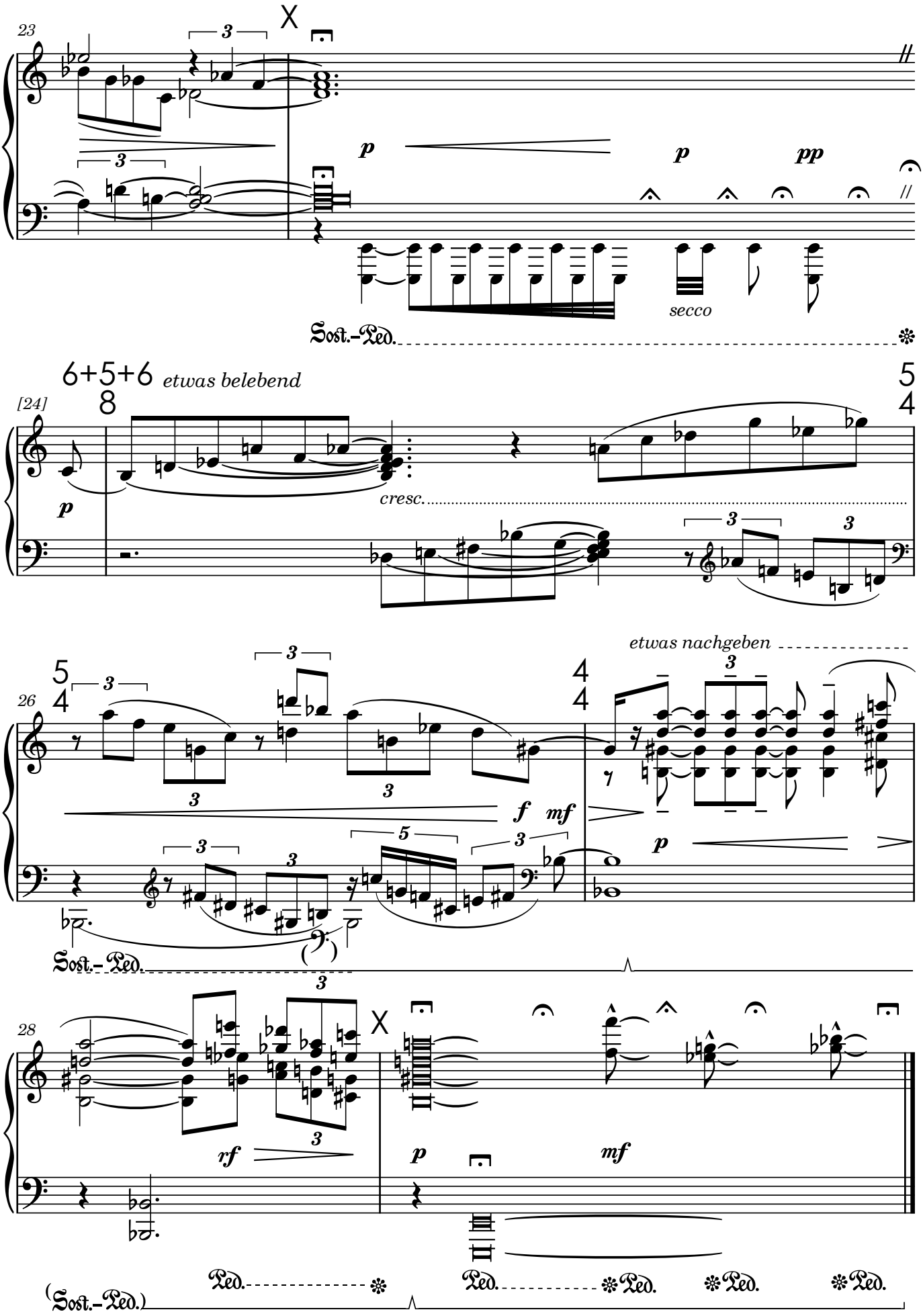
E

Präludium ♩≈ 60

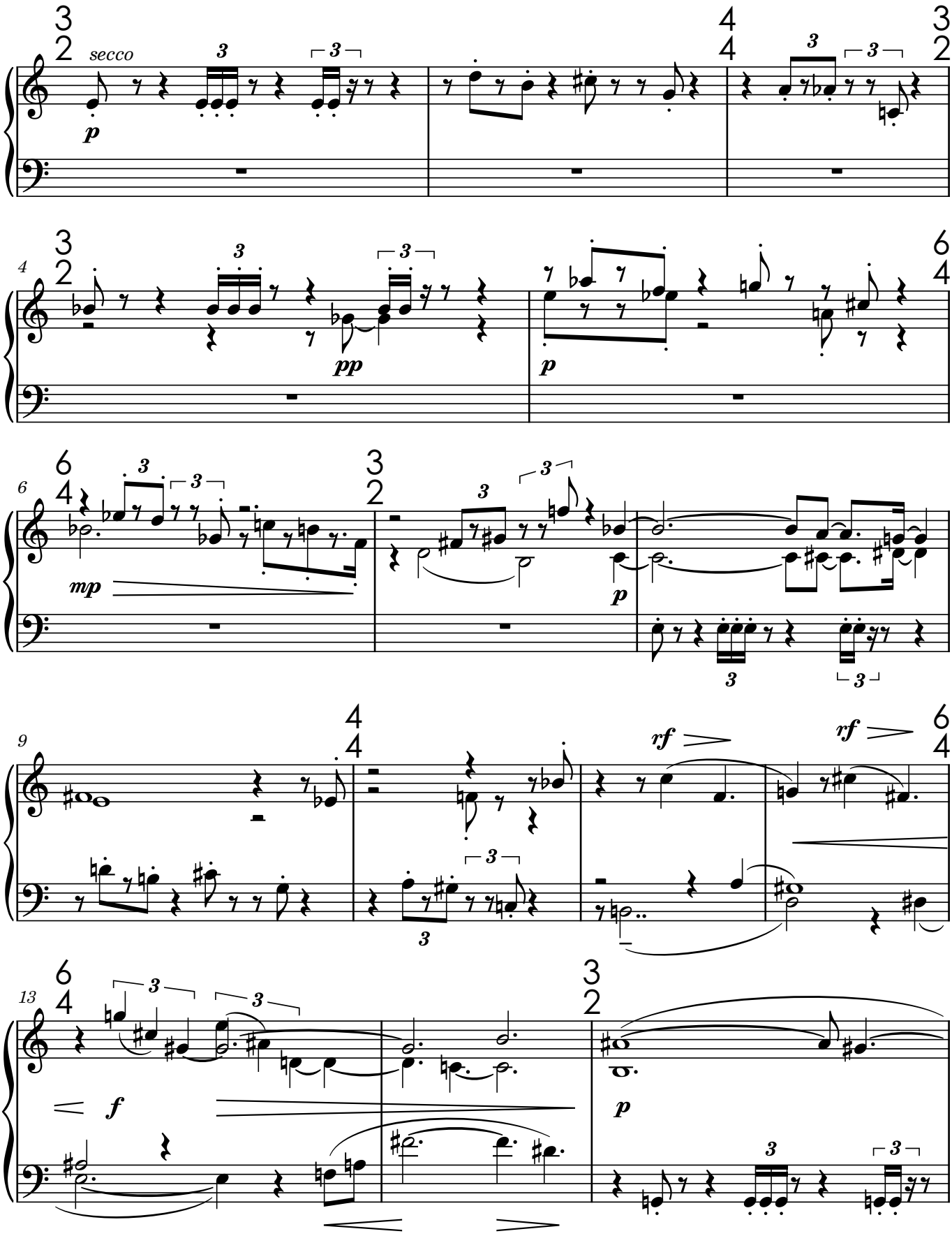
Sehr frei

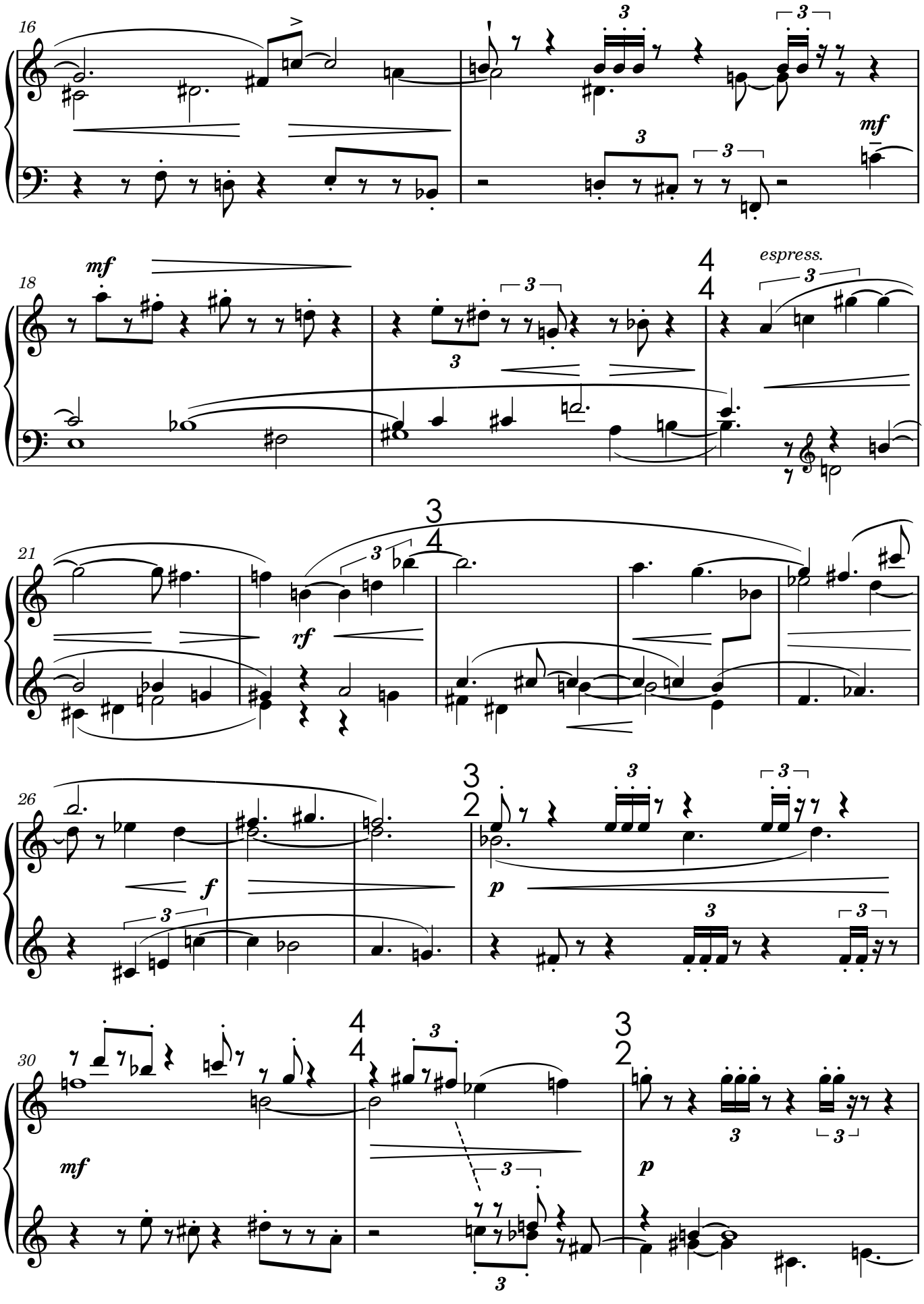


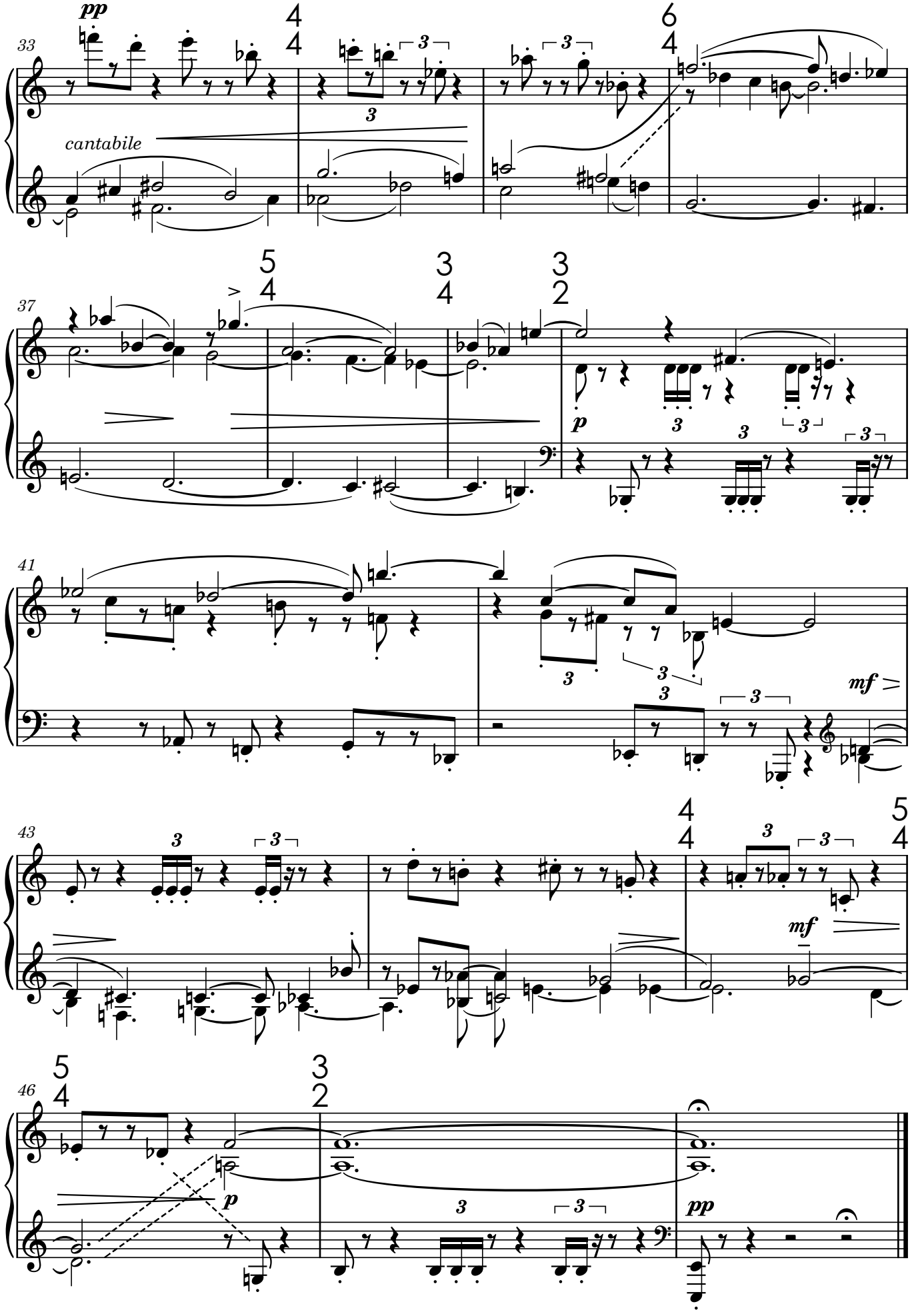

11
f
mf
Sost.-Ped.
14
p
rf
pp
Ped.
17
p
20
f
Sost.-Ped.


23
X
p
p
pp
secco
Sost.-Ped.
6+5+6
8
etwas belebend
[24]
cresc.
5
4
etwas nachgeben
26
f
mf
p
Sost.-Ped.
28
X
rf
p
mf
(Sost.-Ped.)
Ped.
Ped.
Ped.
Ped.

Fuge ♩. ≈ 40 ♩ ≈ 80

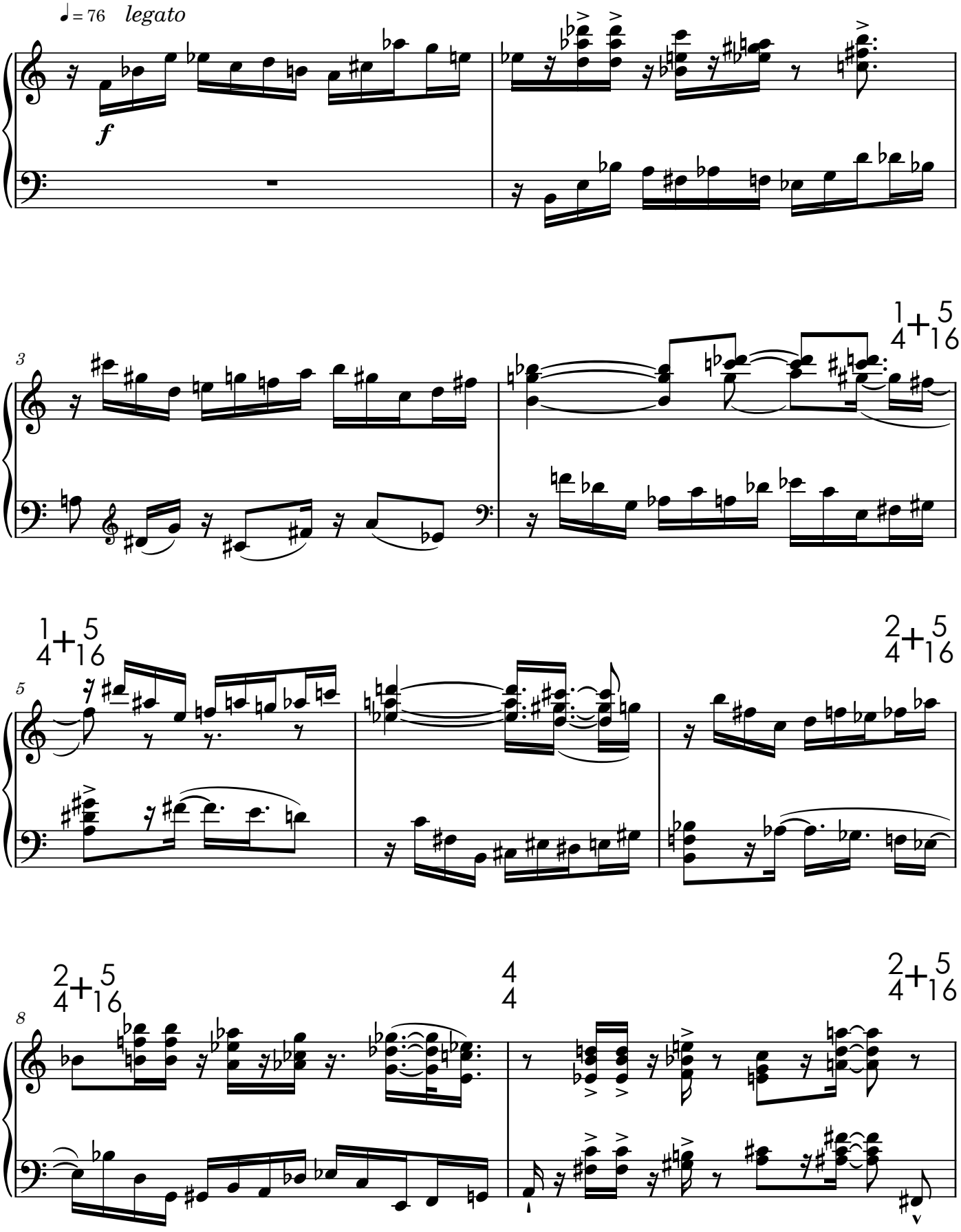


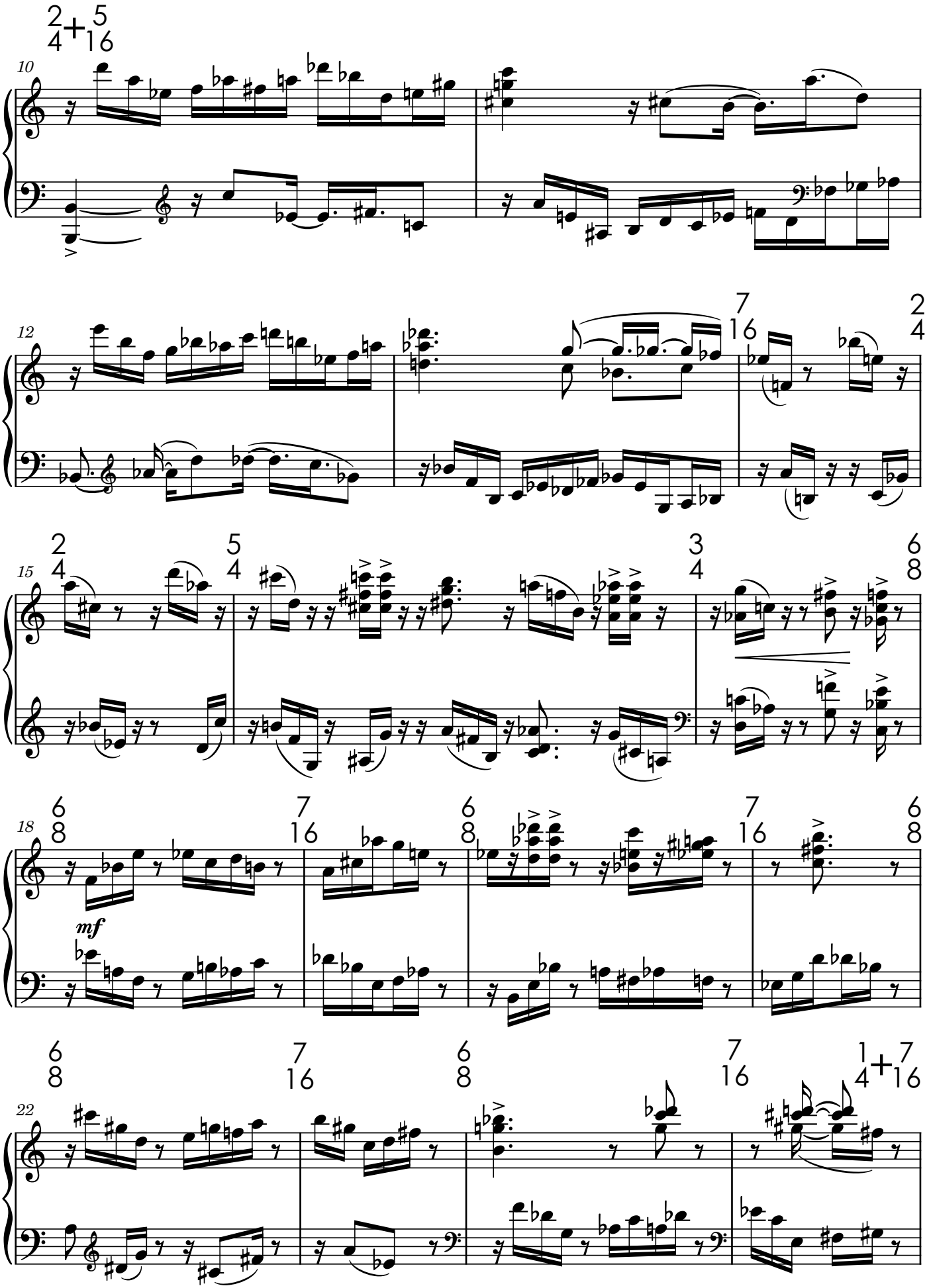

16
mf
18
mf
espress.
21
rf
26
f
p
30
mf
p

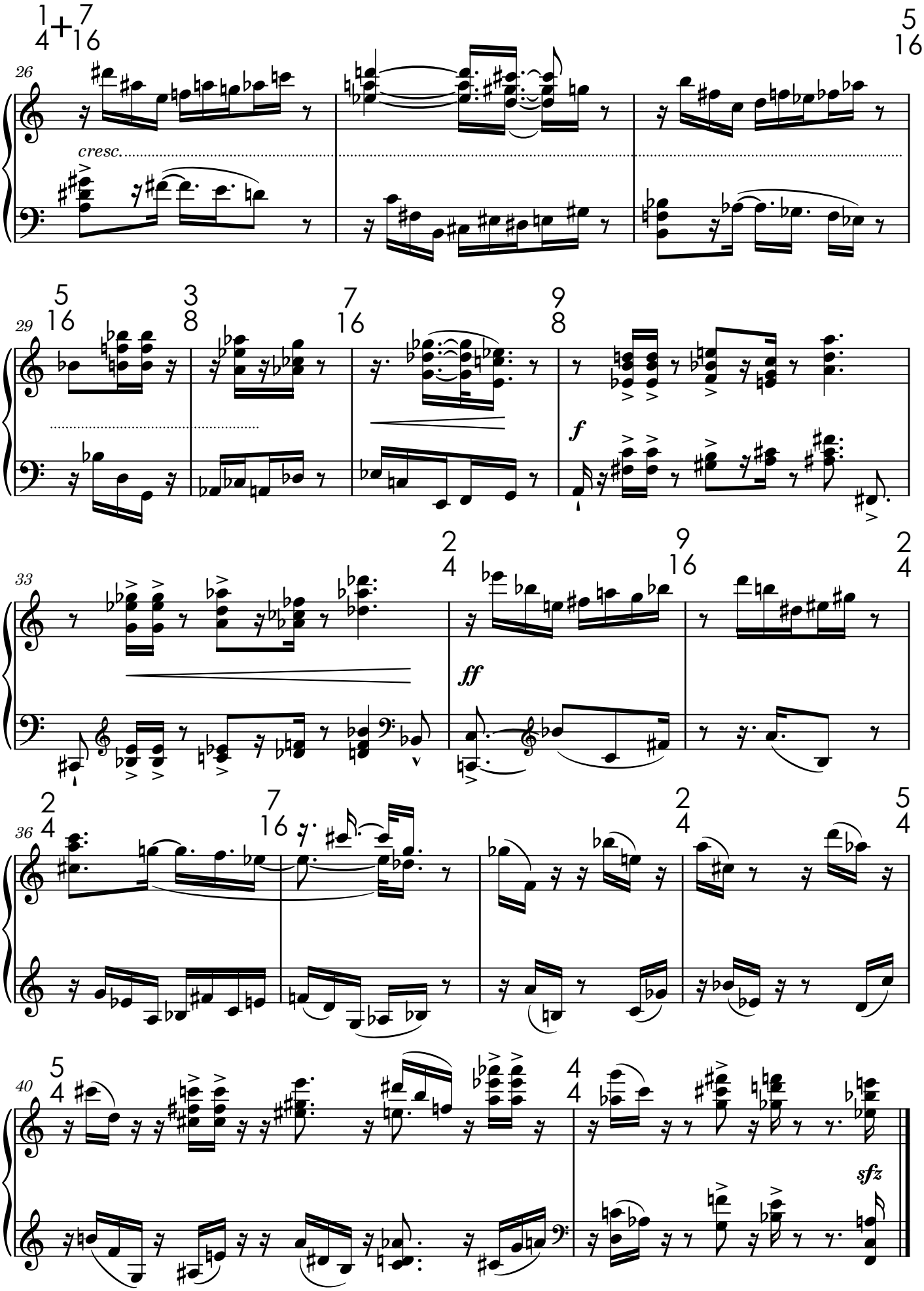

pp
cantabile
mf
p
pp

F

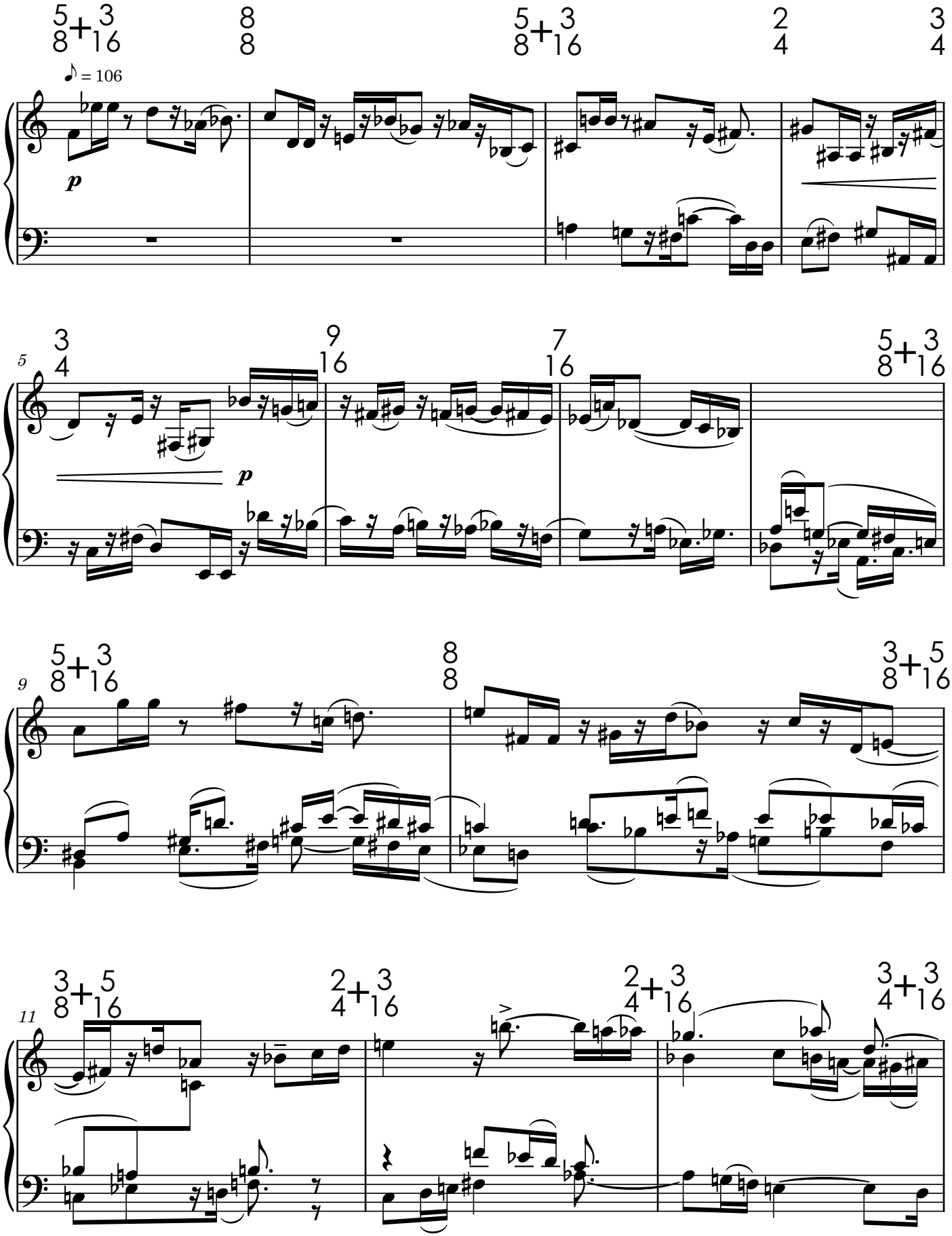
Präludium

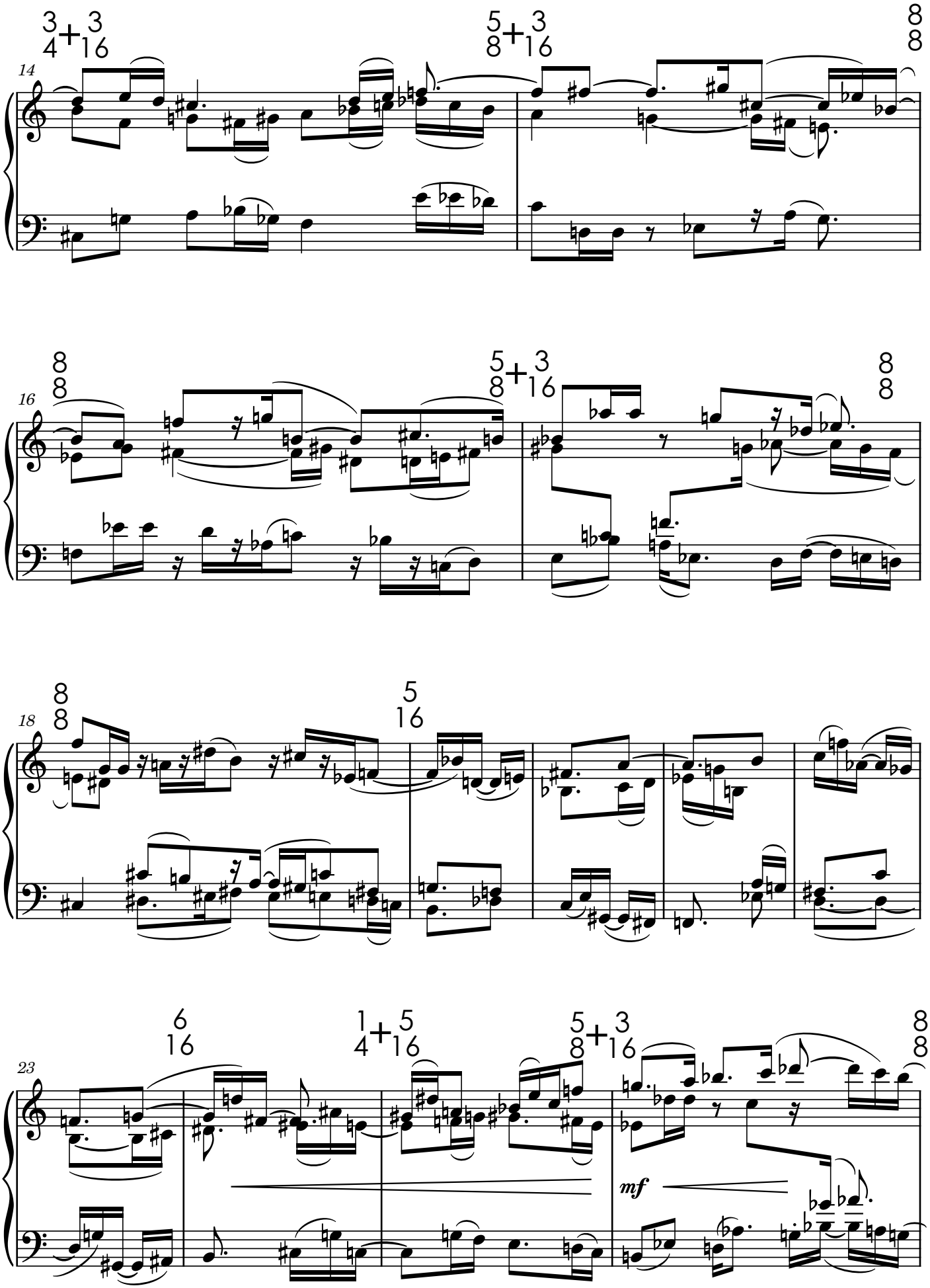


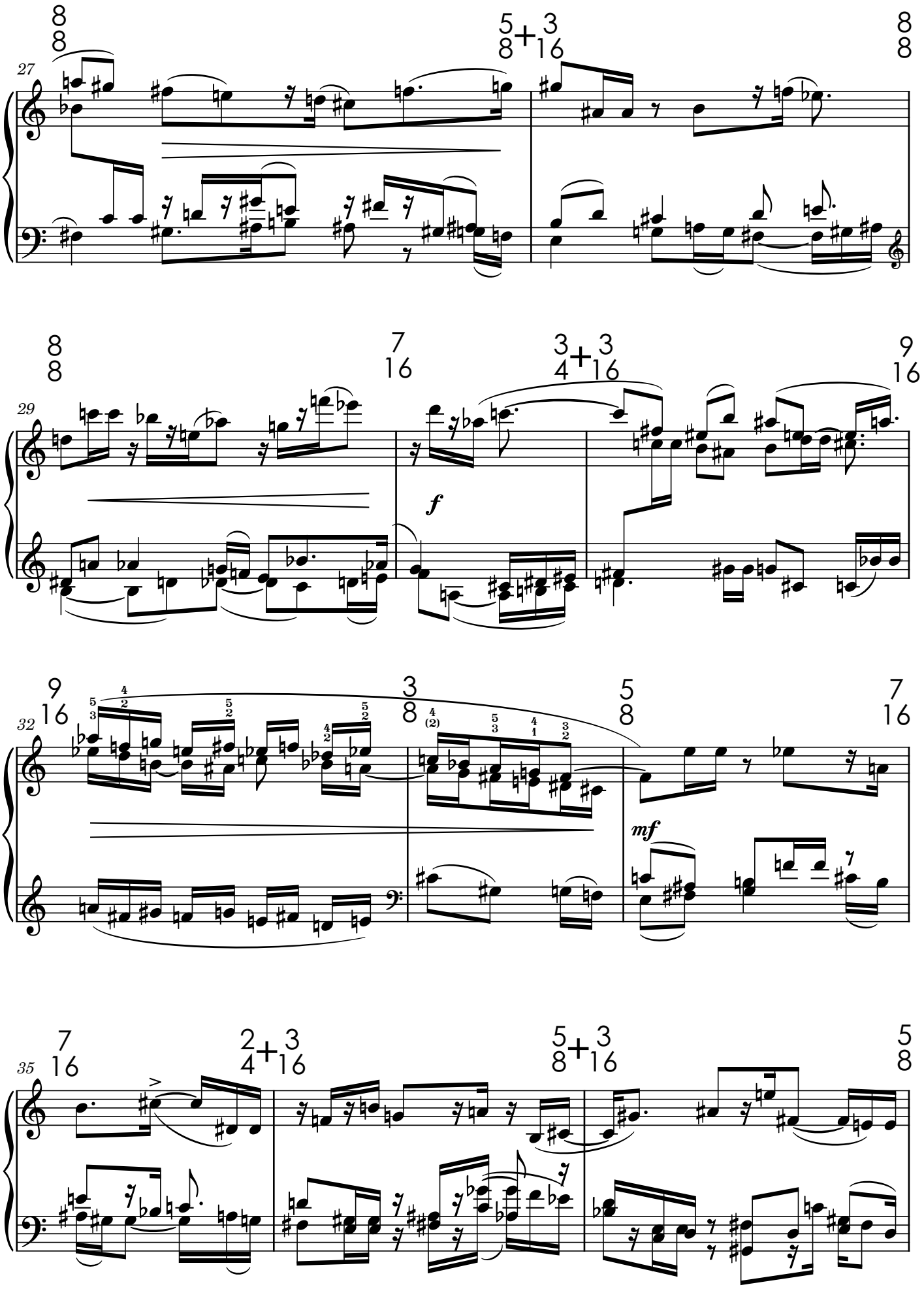

10
12
15
18
mf
22

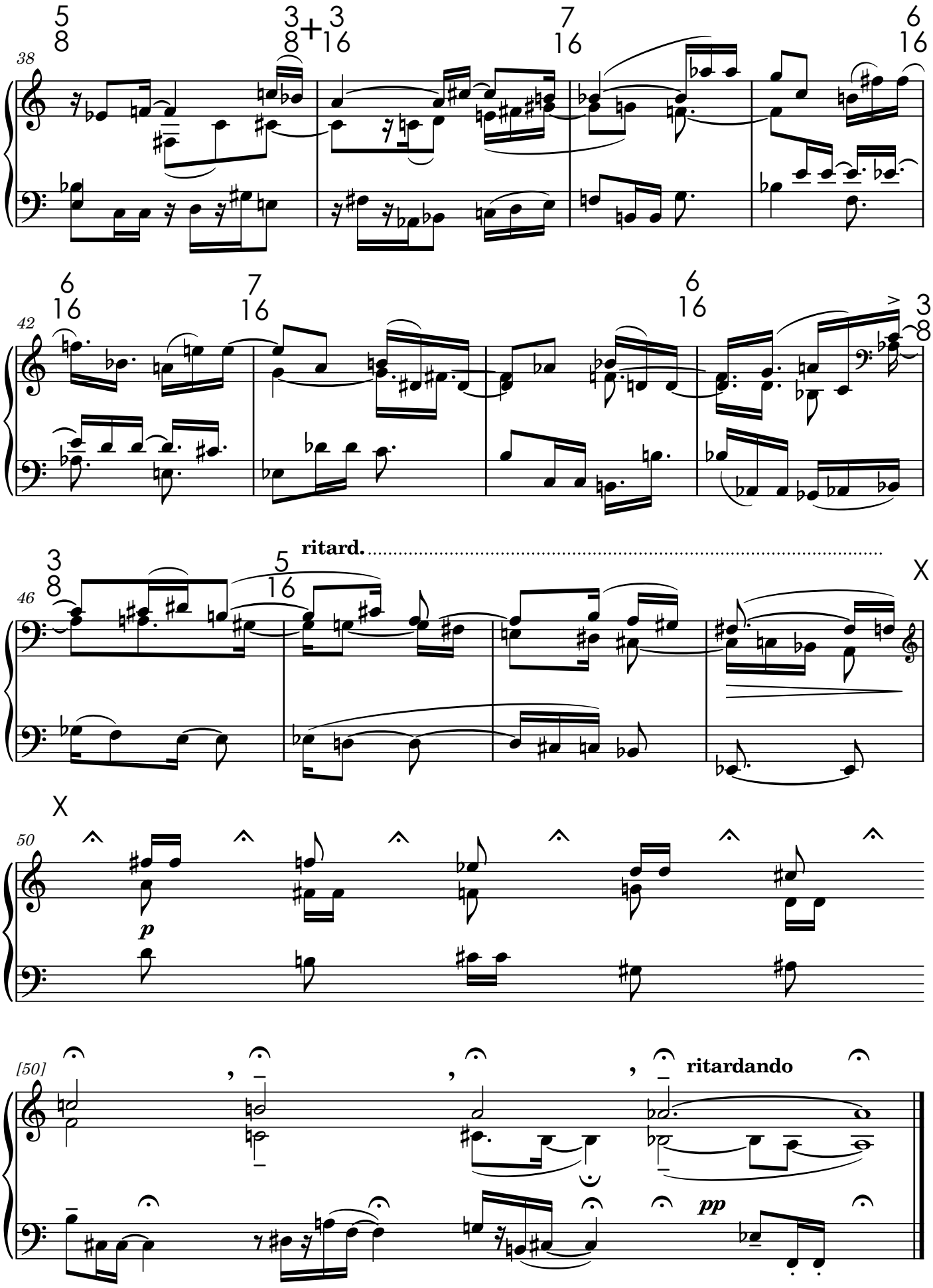

1+7
4 16
5
16
26
cresc.
5
16
3
8
7
16
9
8
29
f
2
4
9
16
2
4
33
ff
2
4
7
16
2
4
5
4
36
5
4
4
4
40
sfz

Fuge


5+3 / 8 16
8 / 8
5+3 / 8 16
2 / 4
3 / 4
♪ = 106
p
5
3 / 4
9 / 16
7 / 16
5+3 / 8 16
p
9
5+3 / 8 16
8 / 8
3+5 / 8 16
11
3+5 / 8 16
2+3 / 4 16
2+3 / 4 16
3+3 / 4 16

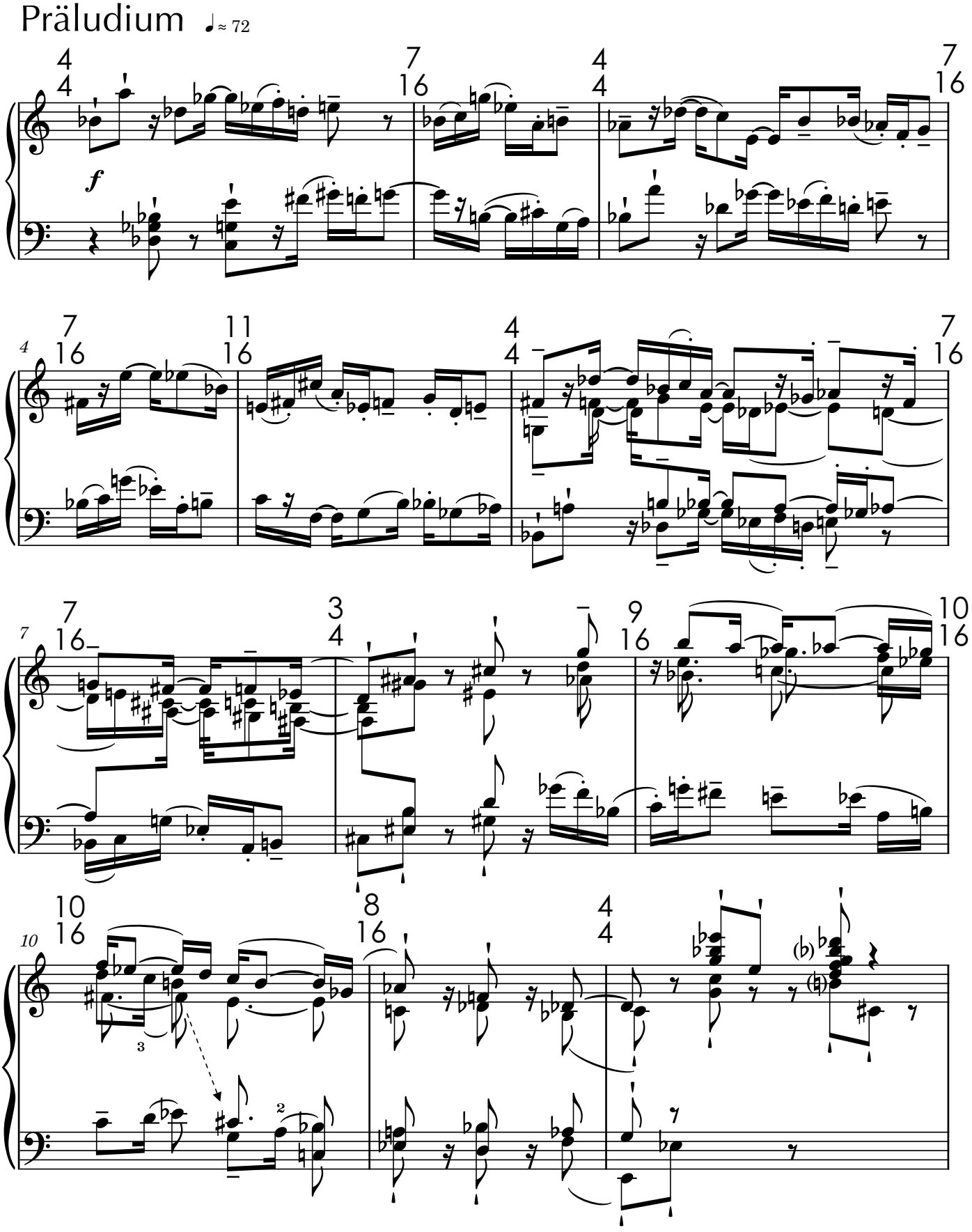

14
16
18
23
mf

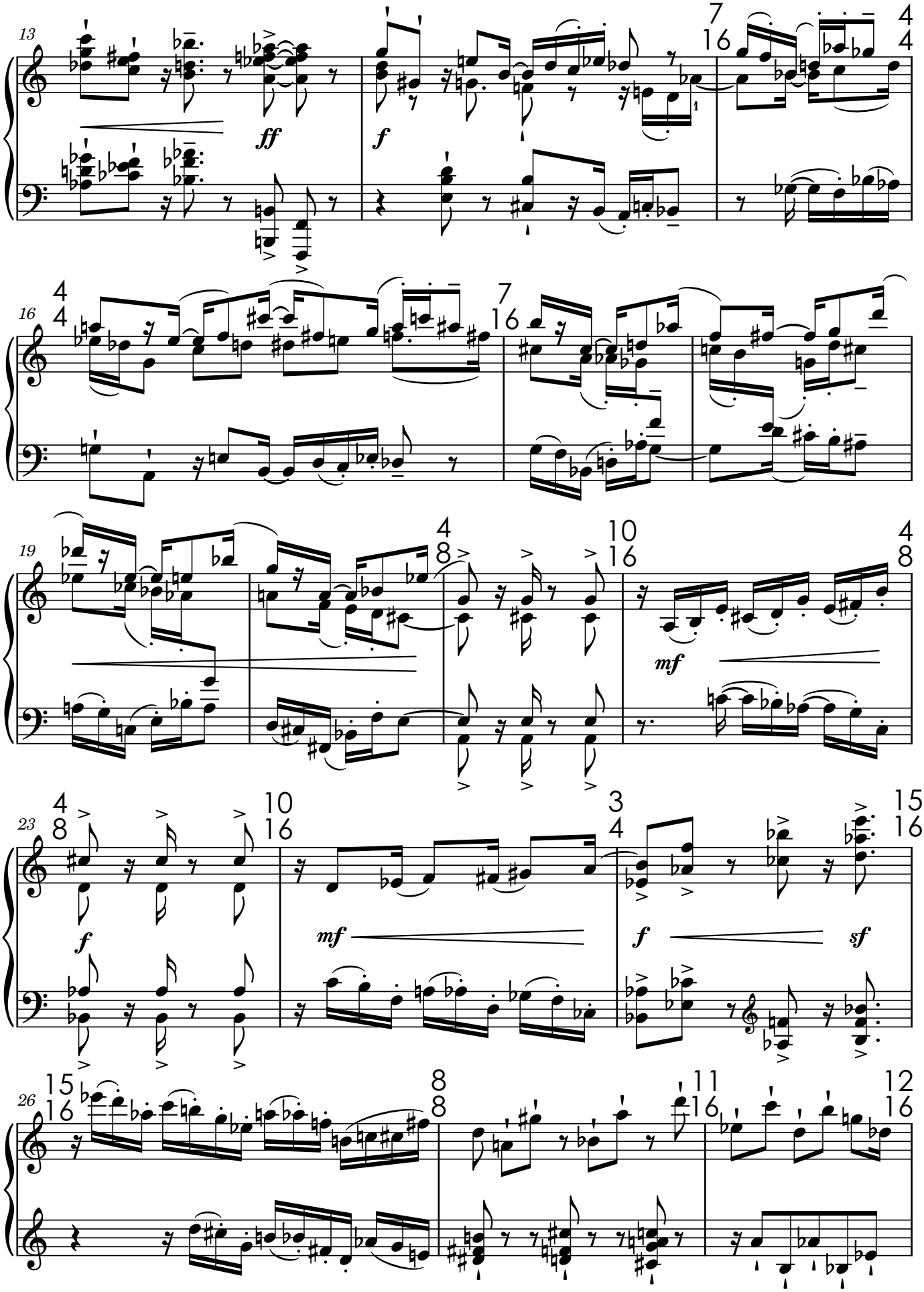

27
29
f
32
mf
35

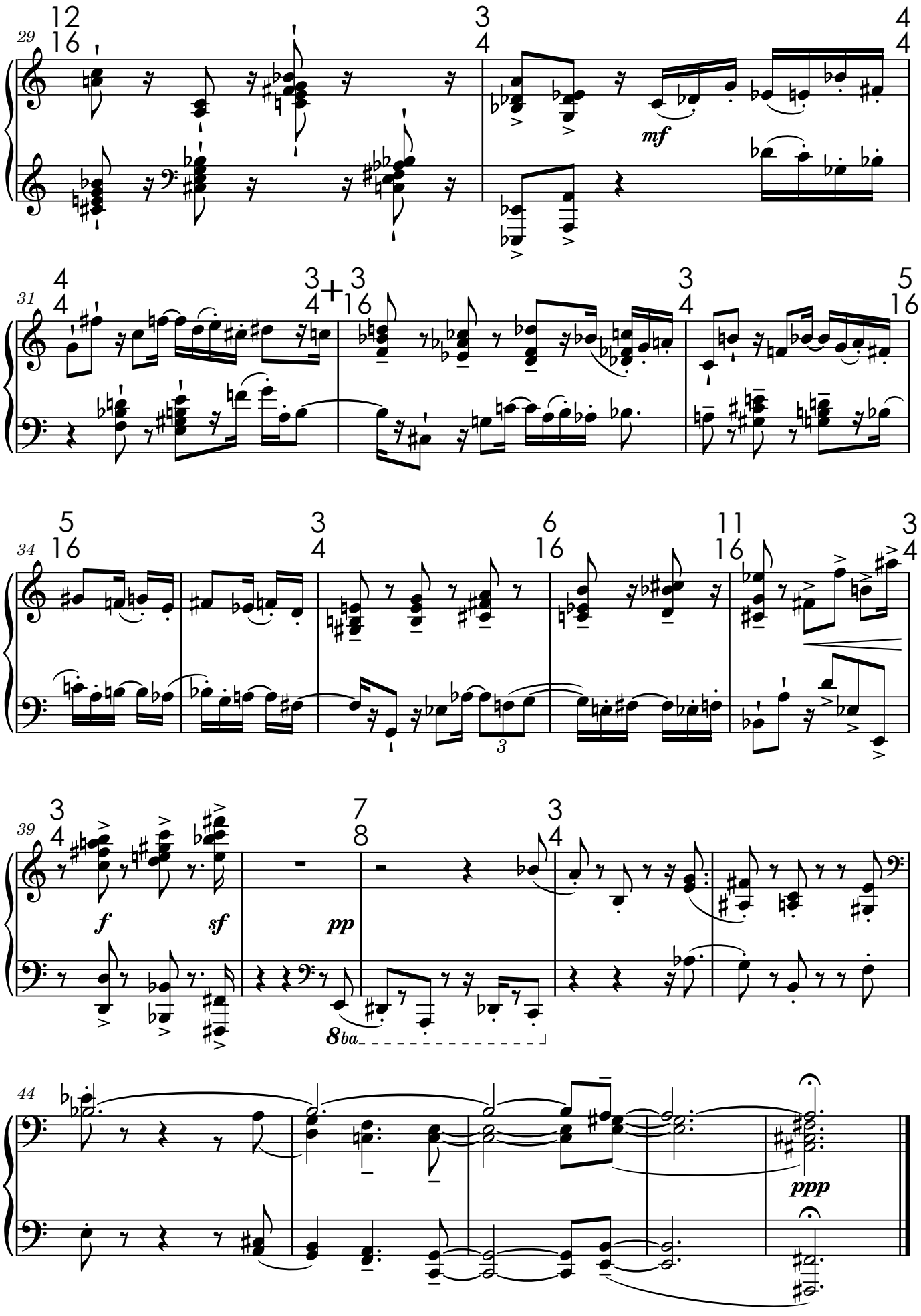

38
5/8
3/8 + 3/16
7/16
6/16
42
6/16
7/16
6/16
3/8
46
3/8
5/16
ritard.
X
X
50
p
[50]
ritardando
pp

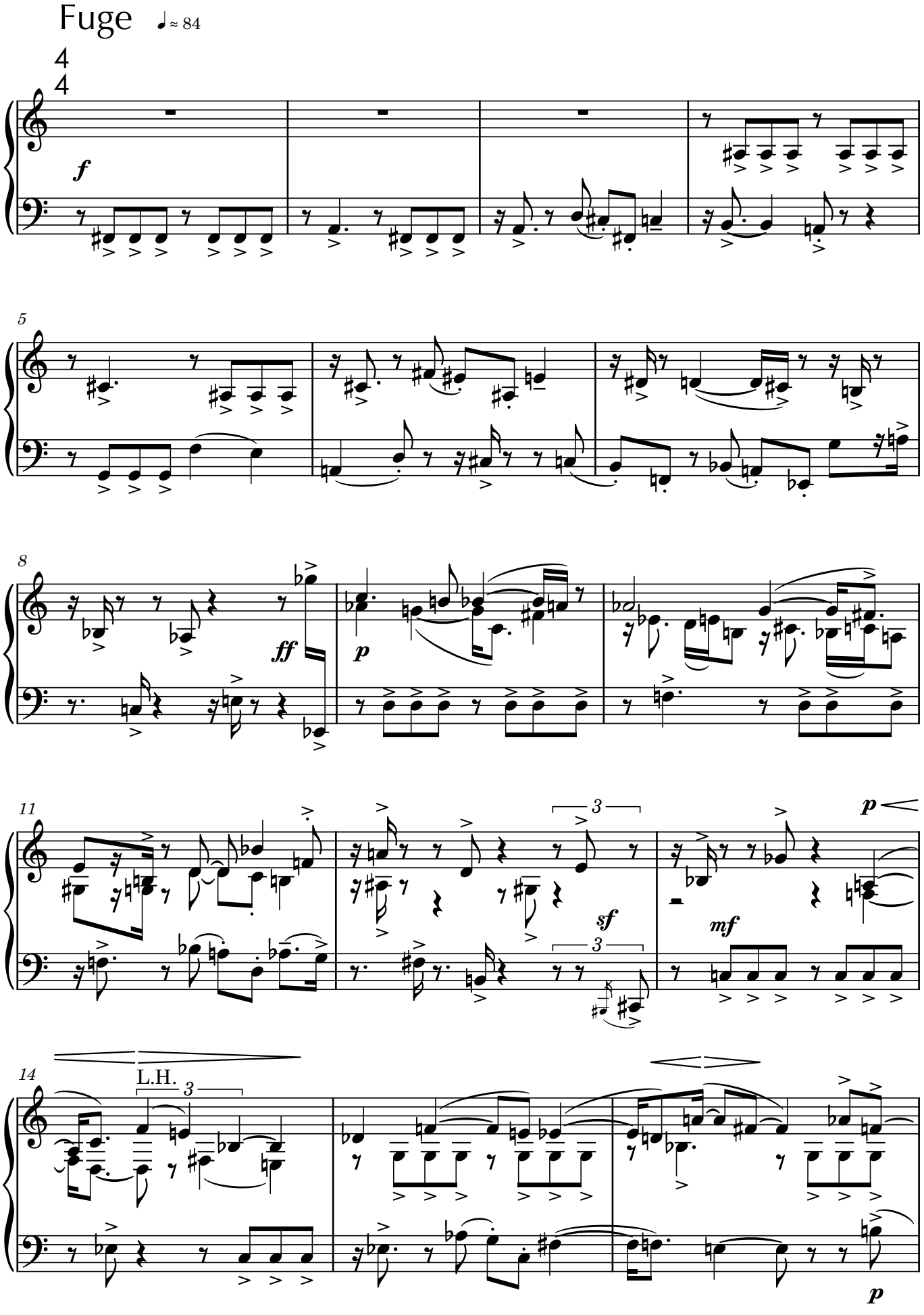
FIS/GES

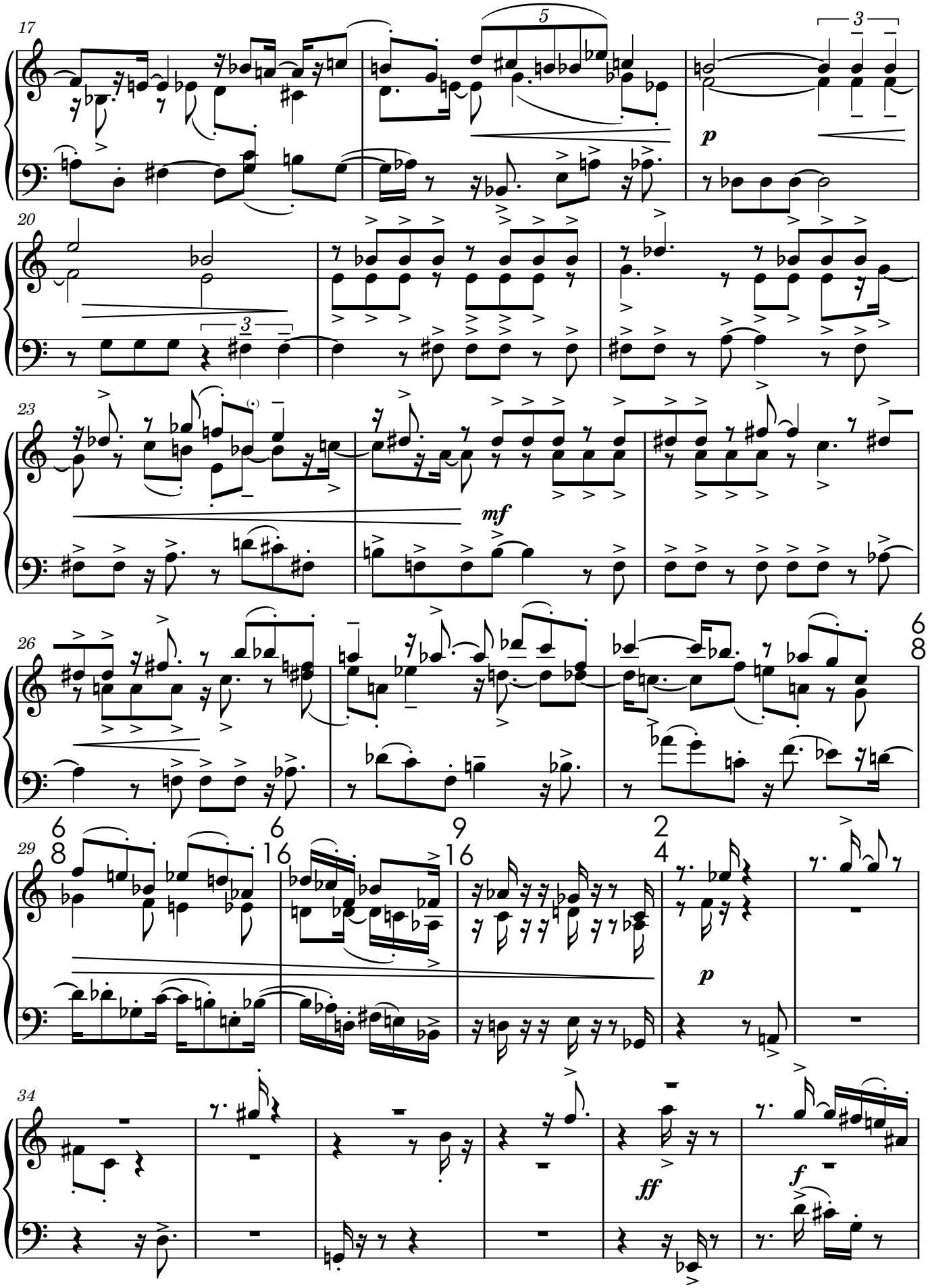
Präludium

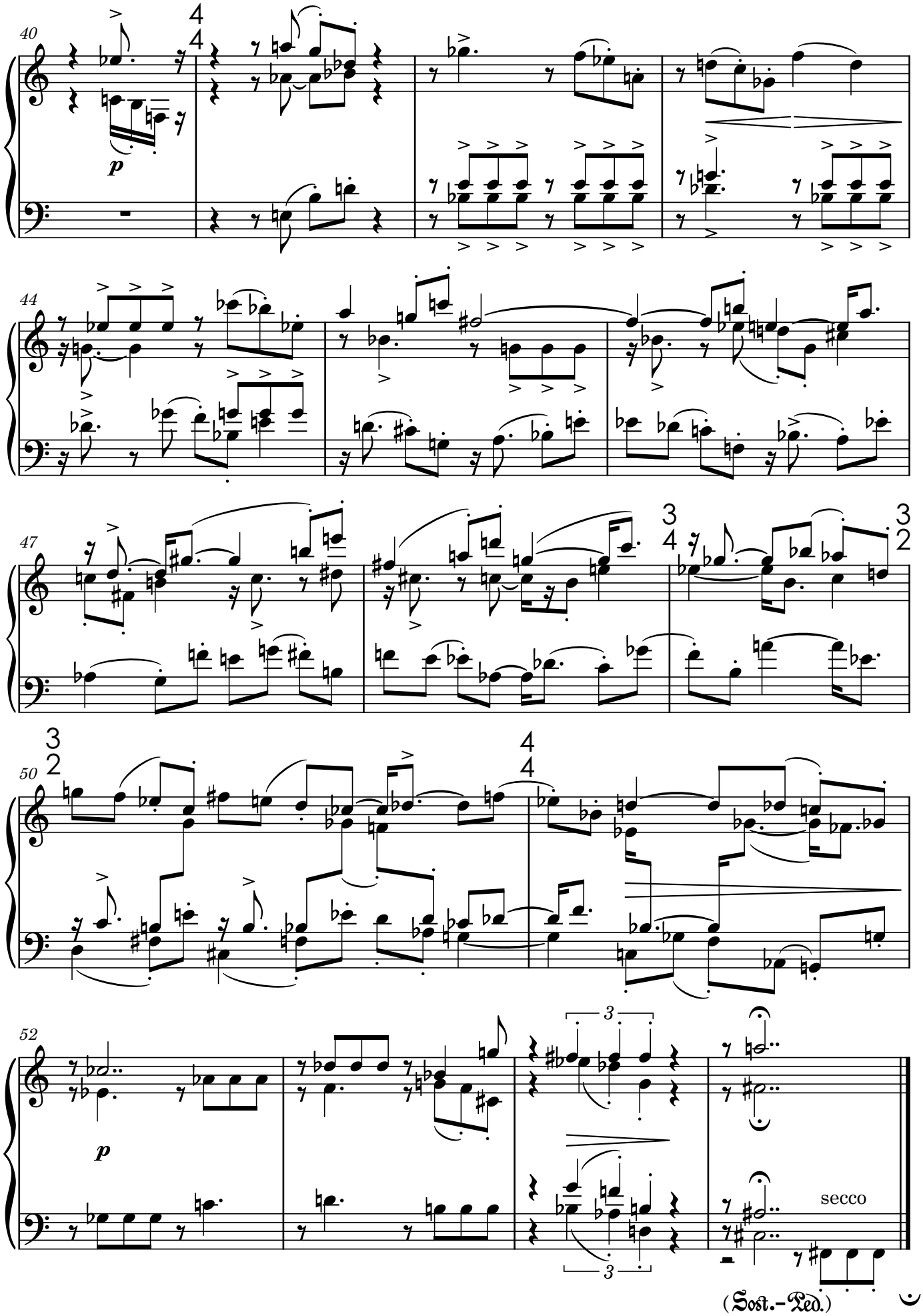



13
ff
f
16
19
mf
23
f
mf
f
sf
26

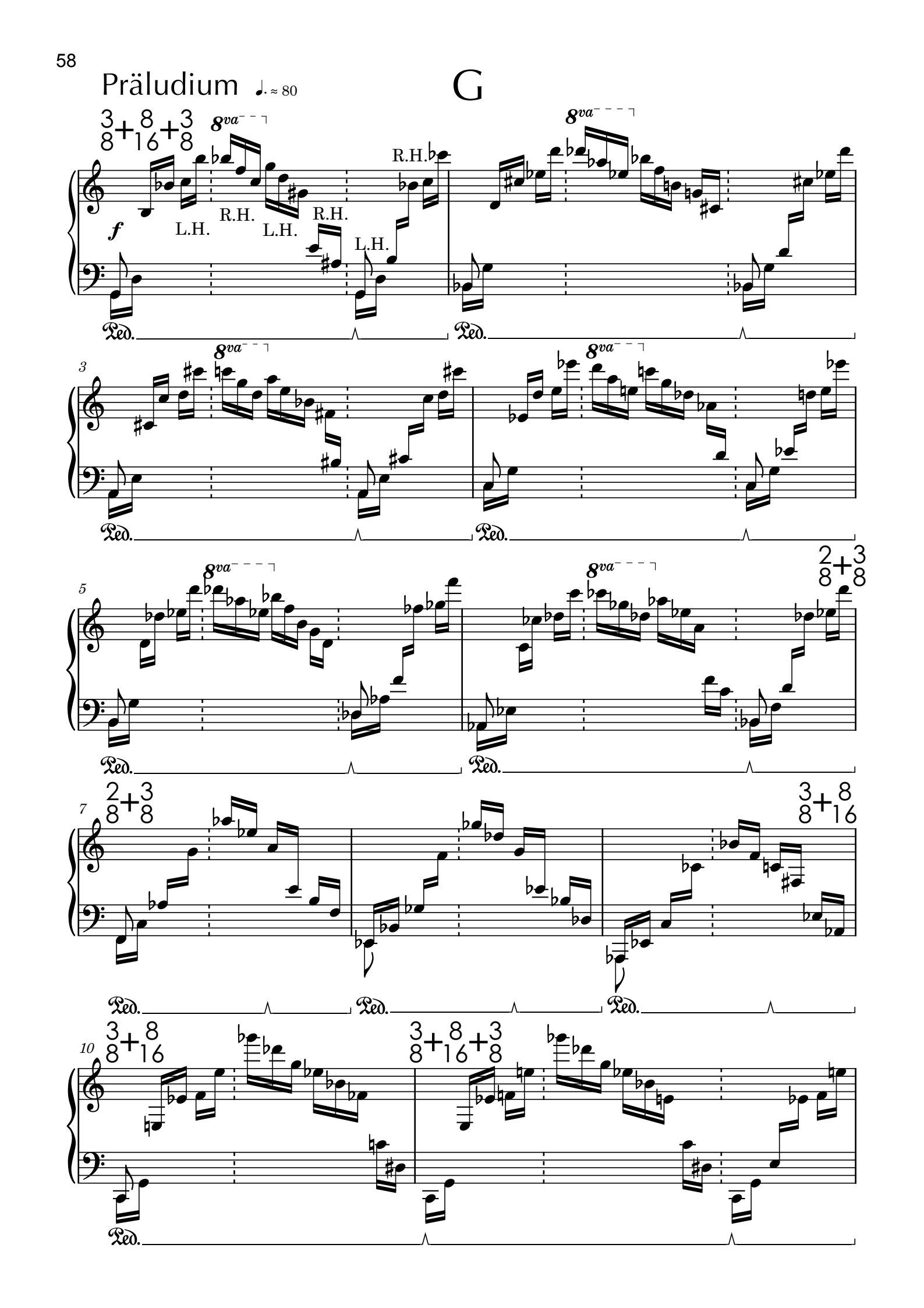

29
12/16
3/4
4/4
mf
31
4/4
3/4+3/16
3/4
5/16
34
5/16
3/4
6/16
11/16
3/4
3
39
3/4
7/8
3/4
f
sf
pp
8ba
44
ppp

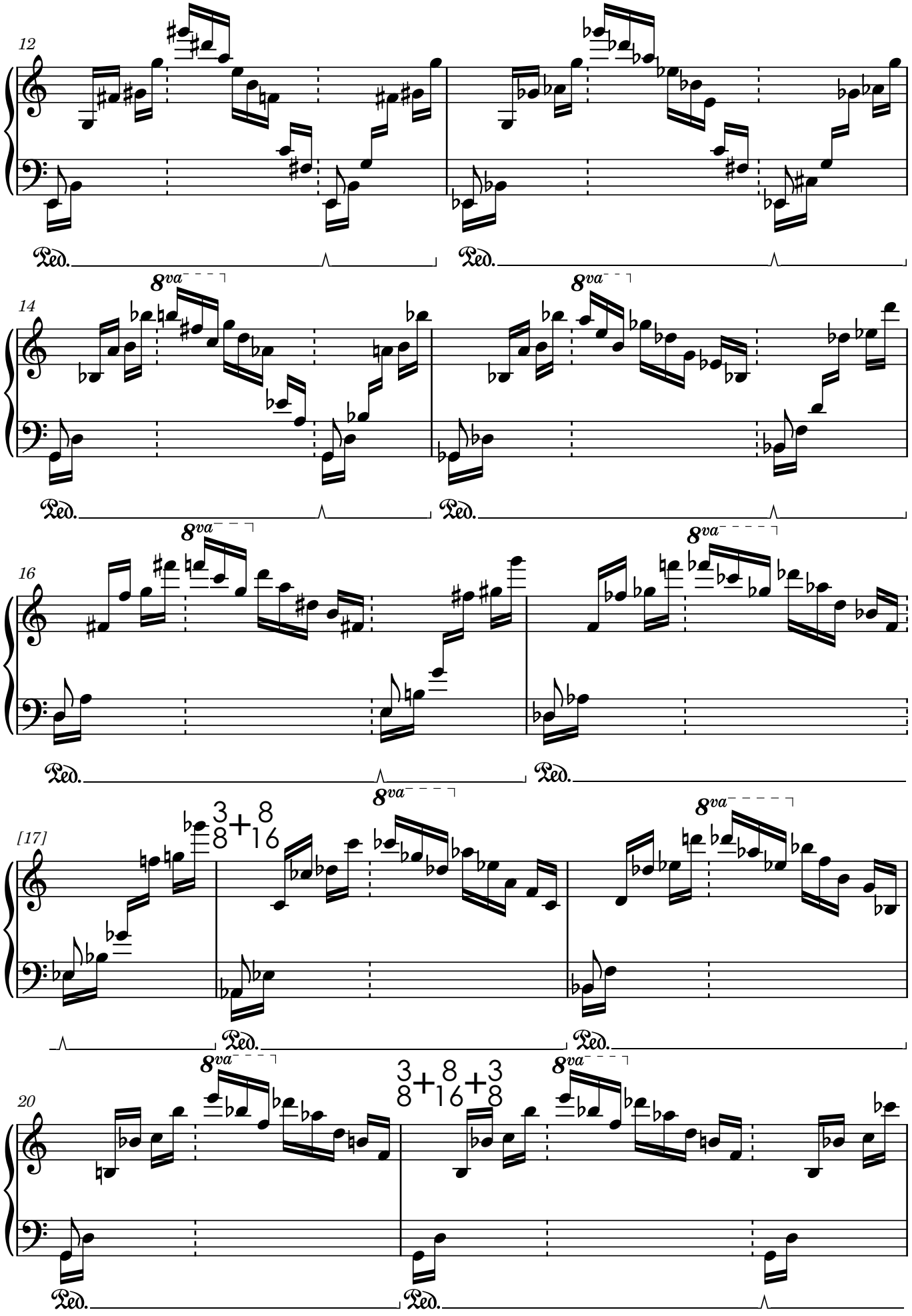

Fuge
♩≈ 84
4
4
f
5
8
ff
p
11
3
sf
3
mf
p
14
L.H.
3
p

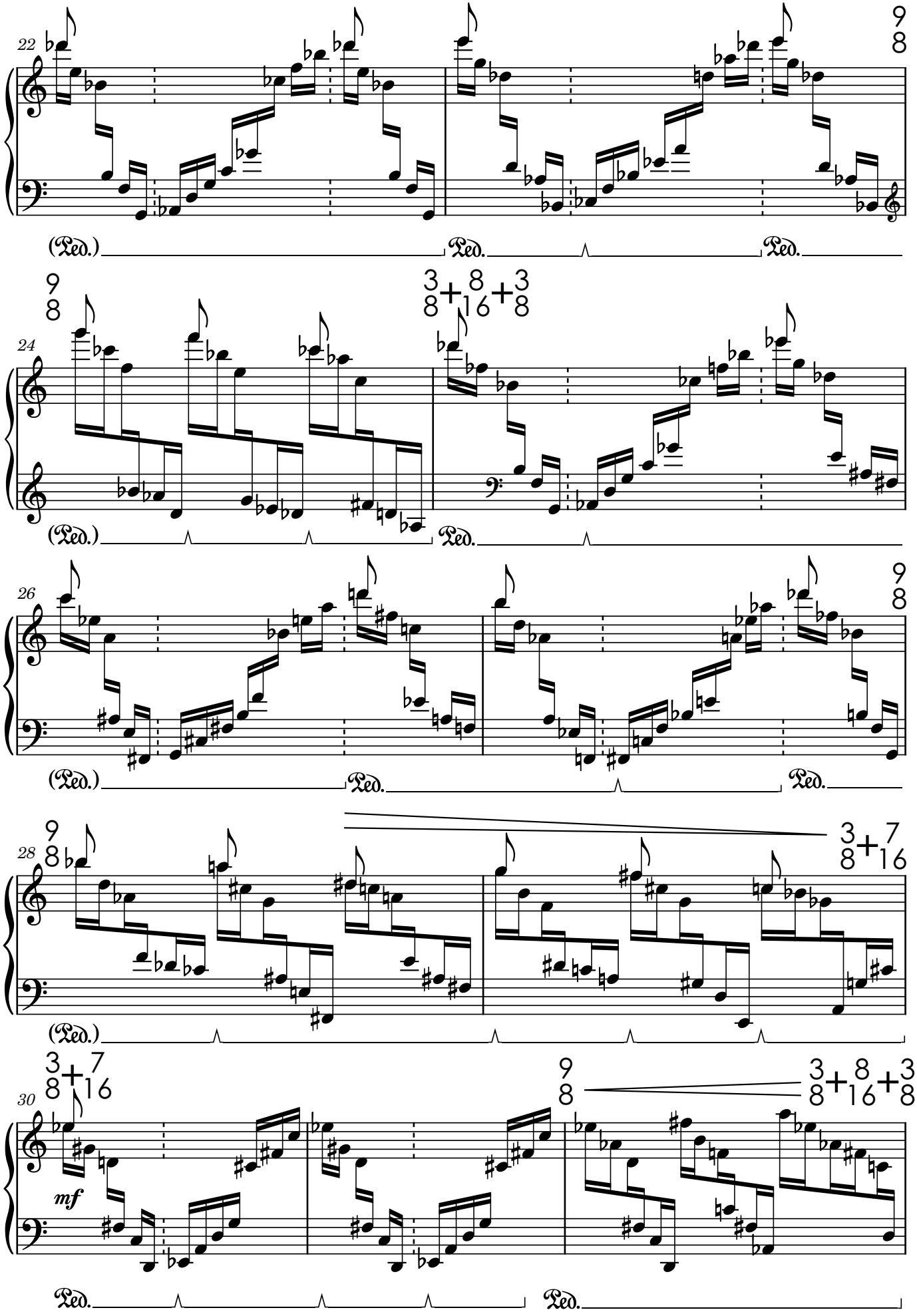

17
5
3
p
20
3
23
mf
26
6
8
29
6
8
6
16
9
16
2
4
p
34
ff
f

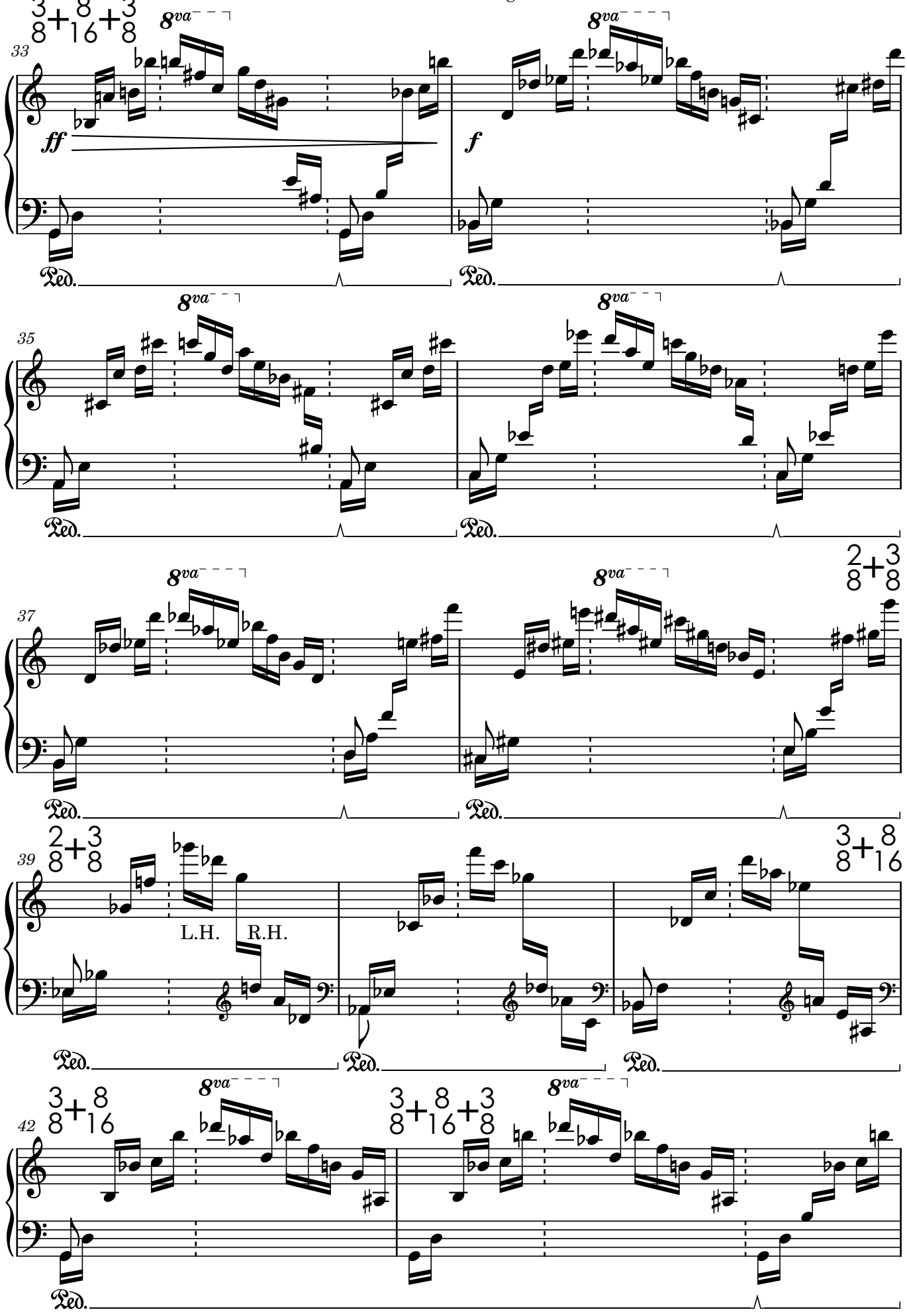

40
44
47
50
52
secco
(Sost.-Ped.)

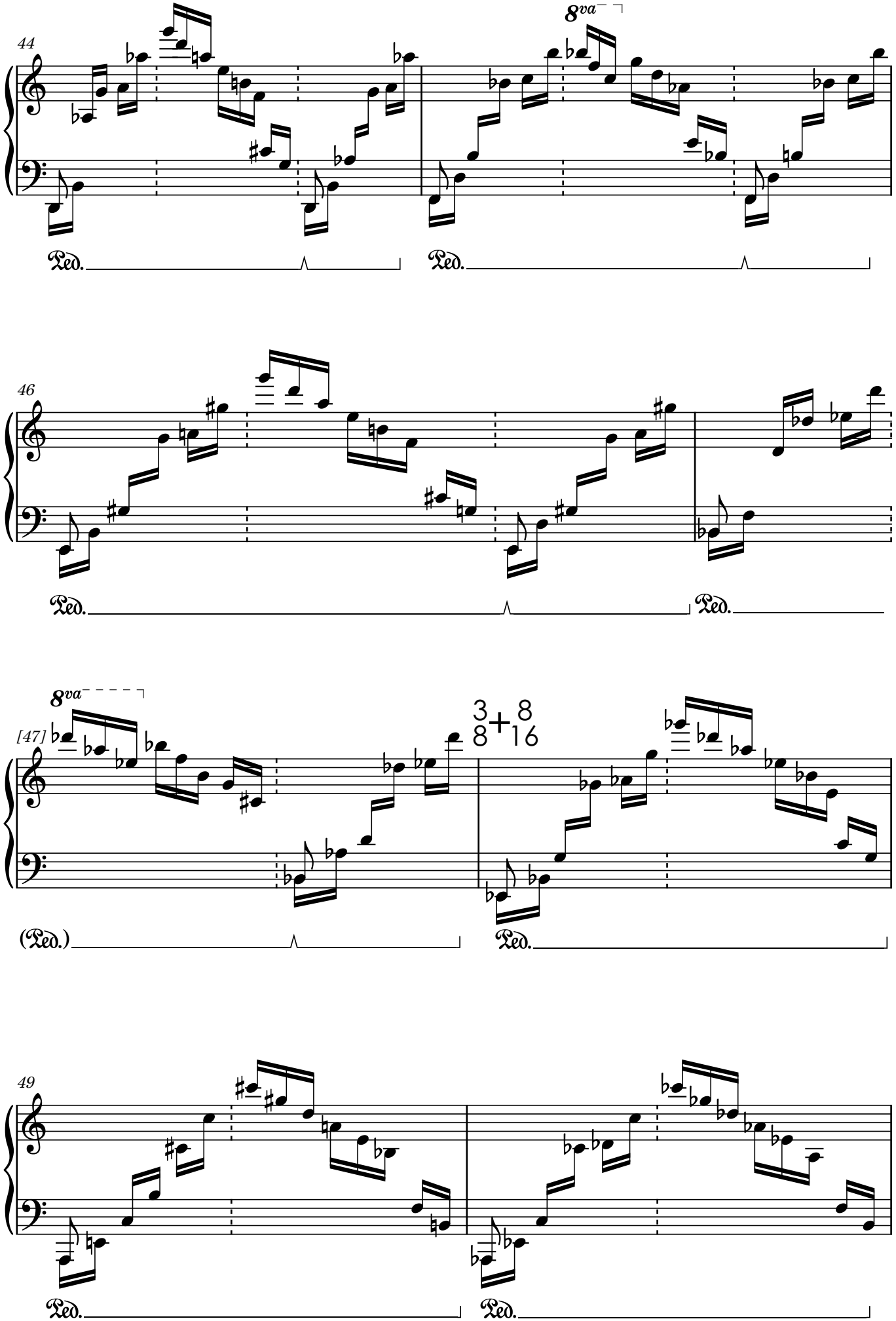
Präludium

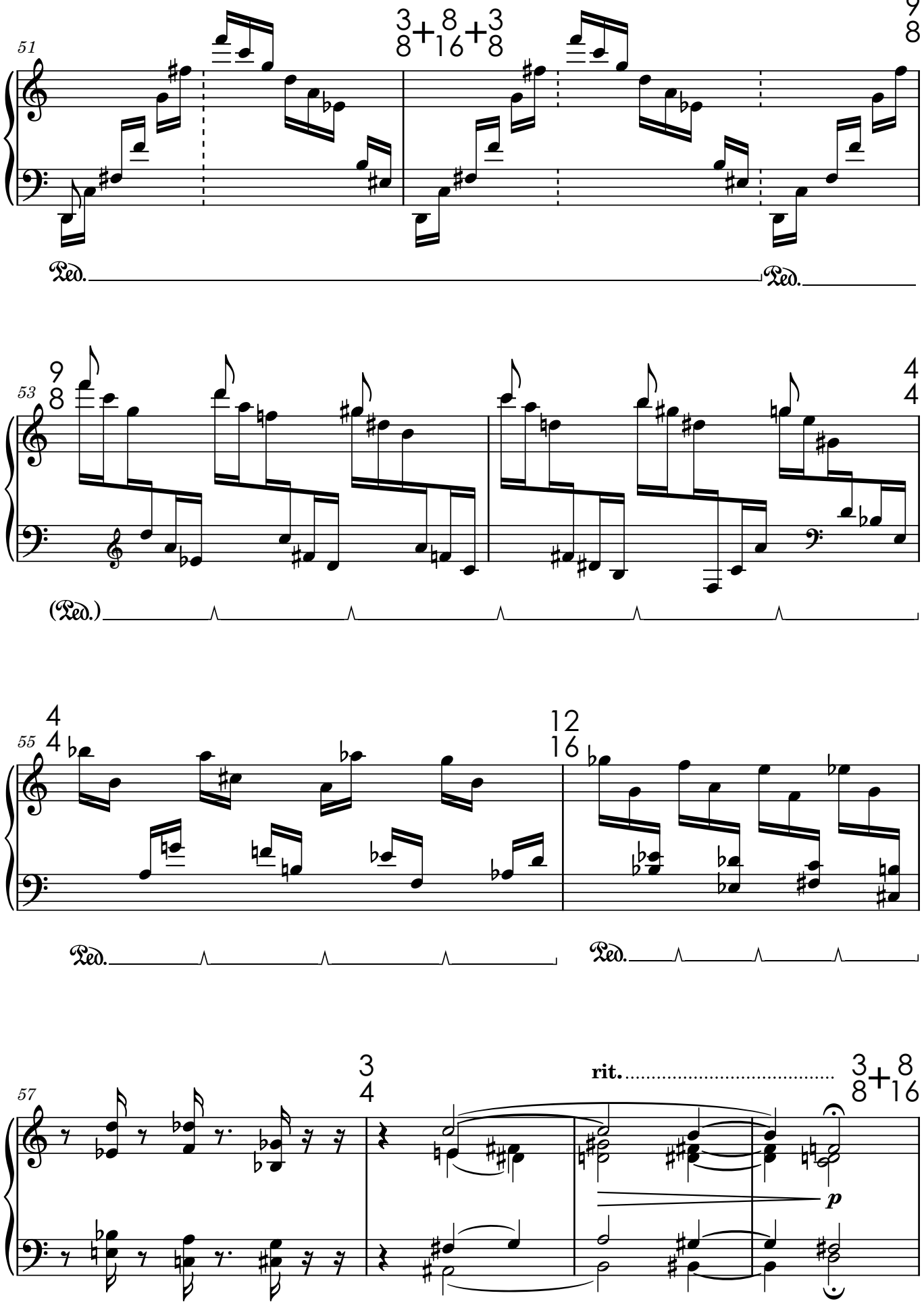


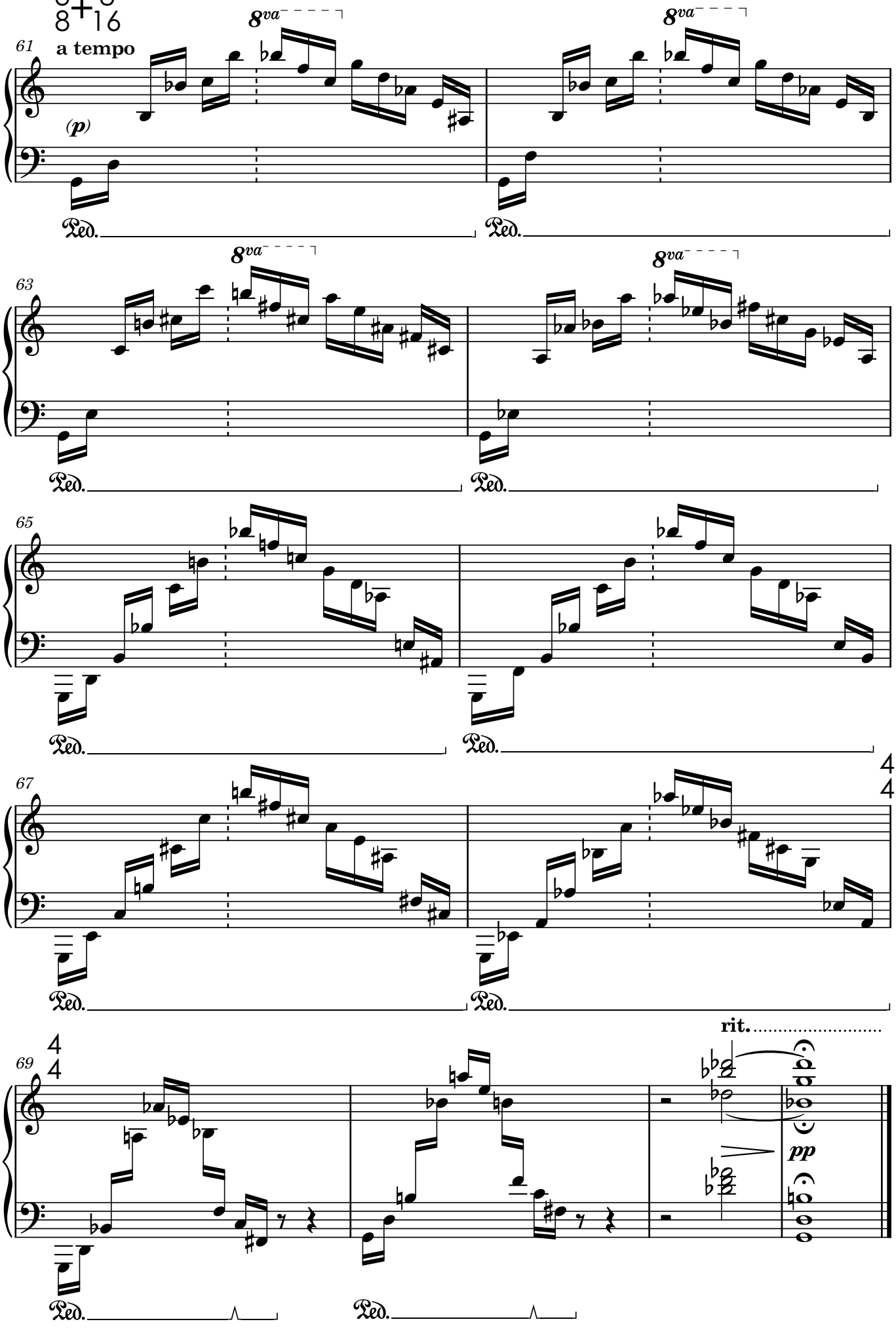

12
Ped.
Ped.
8va
14
Ped.
Ped.
8va
16
Ped.
Ped.
8va
8va
[17]
3/8+8/16
Ped.
Ped.
8va
8va
20
3/8+8/16+3/8
Ped.
Ped.
8va
8va


22
9/8
(Ped.)
Ped.
Ped.
24
9/8
3/8 + 8/16 + 3/8
(Ped.)
Ped.
26
9/8
(Ped.)
Ped.
Ped.
28
9/8
3/8 + 7/16
(Ped.)
30
3/8 + 7/16
mf
9/8
3/8 + 8/16 + 3/8
Ped.
Ped.

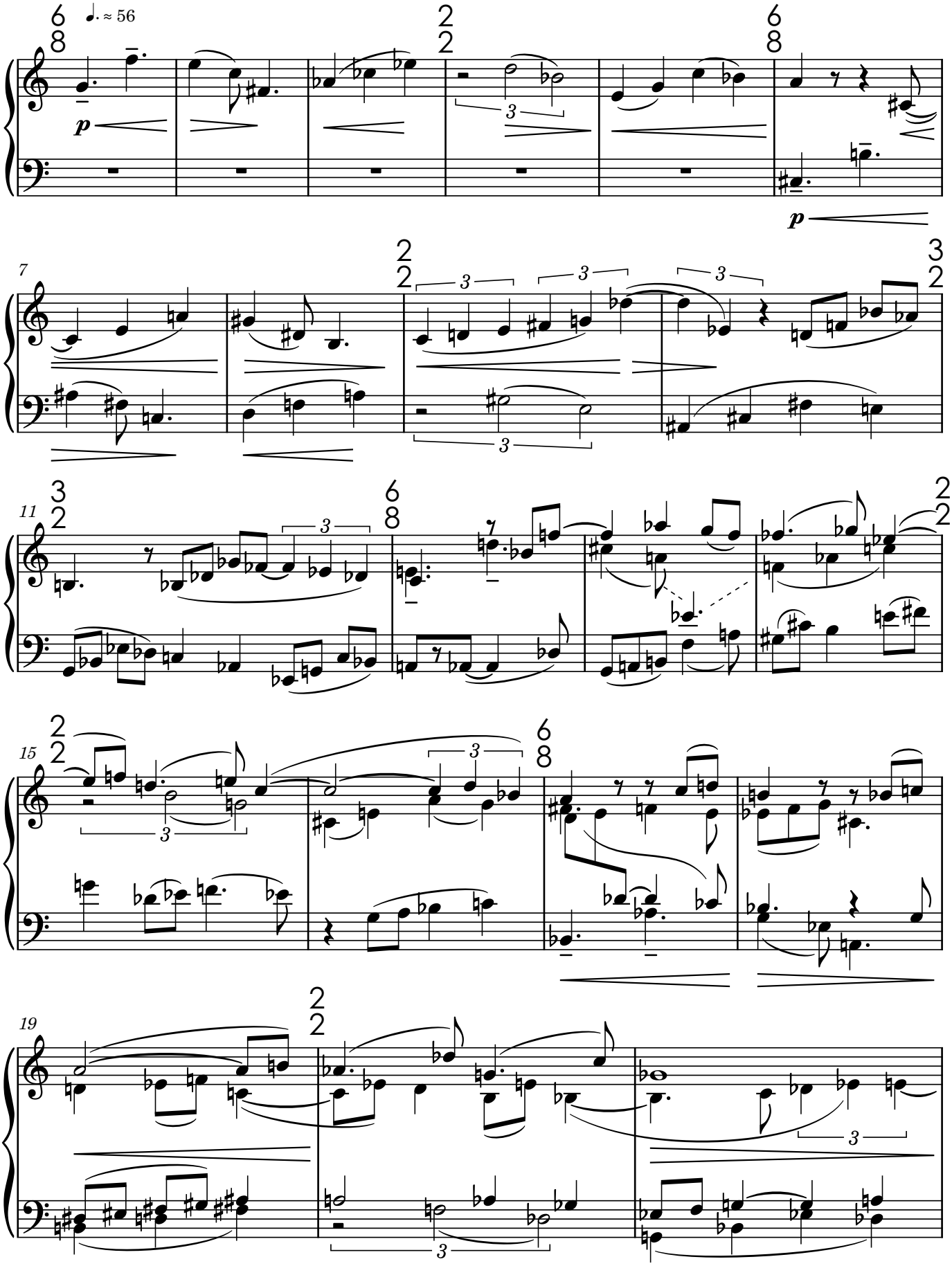

33
35
37
39
42
ff
f
8va
Ped.
L.H.
R.H.

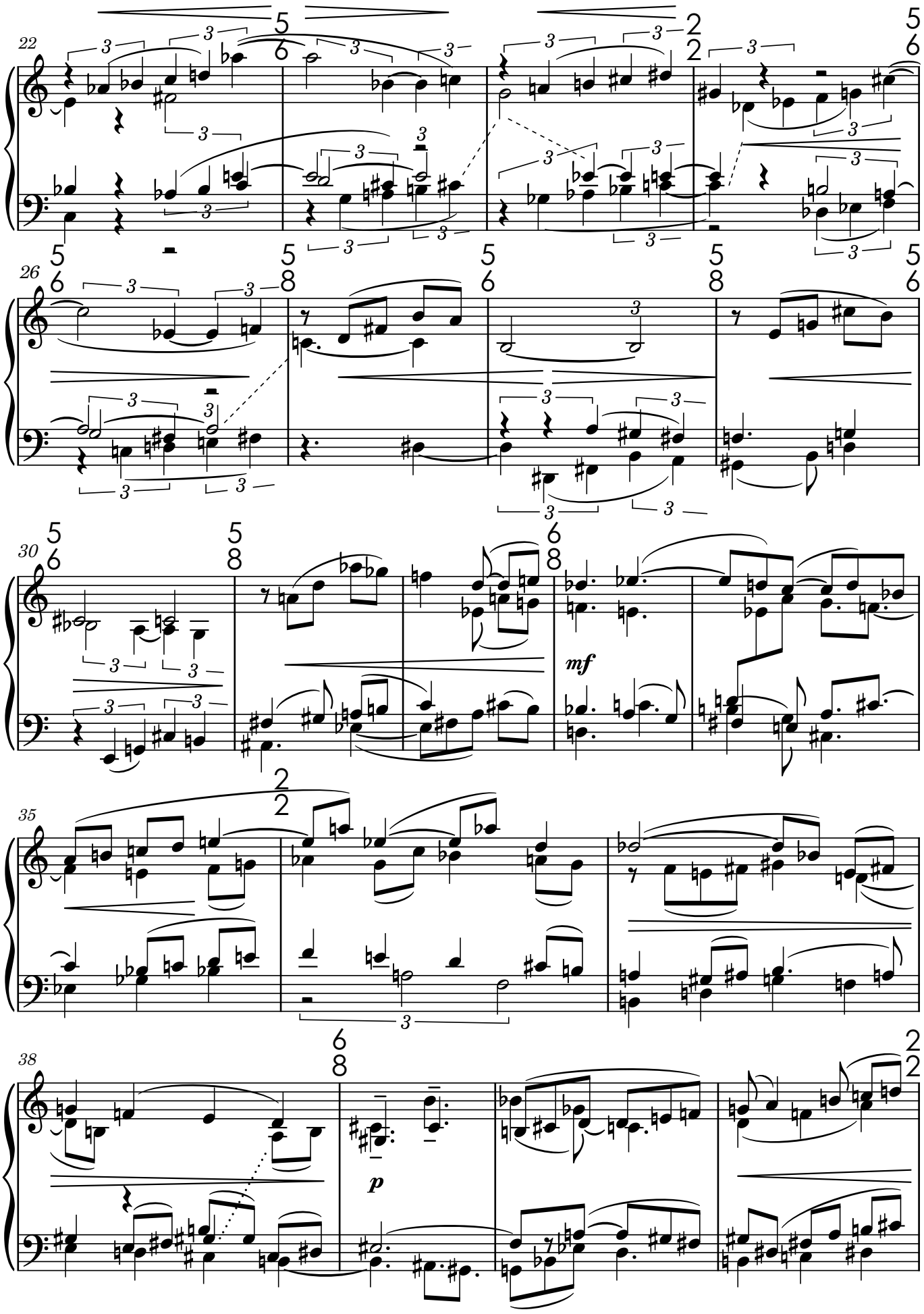

44
8va
Ped.
Ped.
46
Ped.
Ped.
[47]
8va
3+3
8 8
16
(Ped.)
Ped.
49
Ped.
Ped.

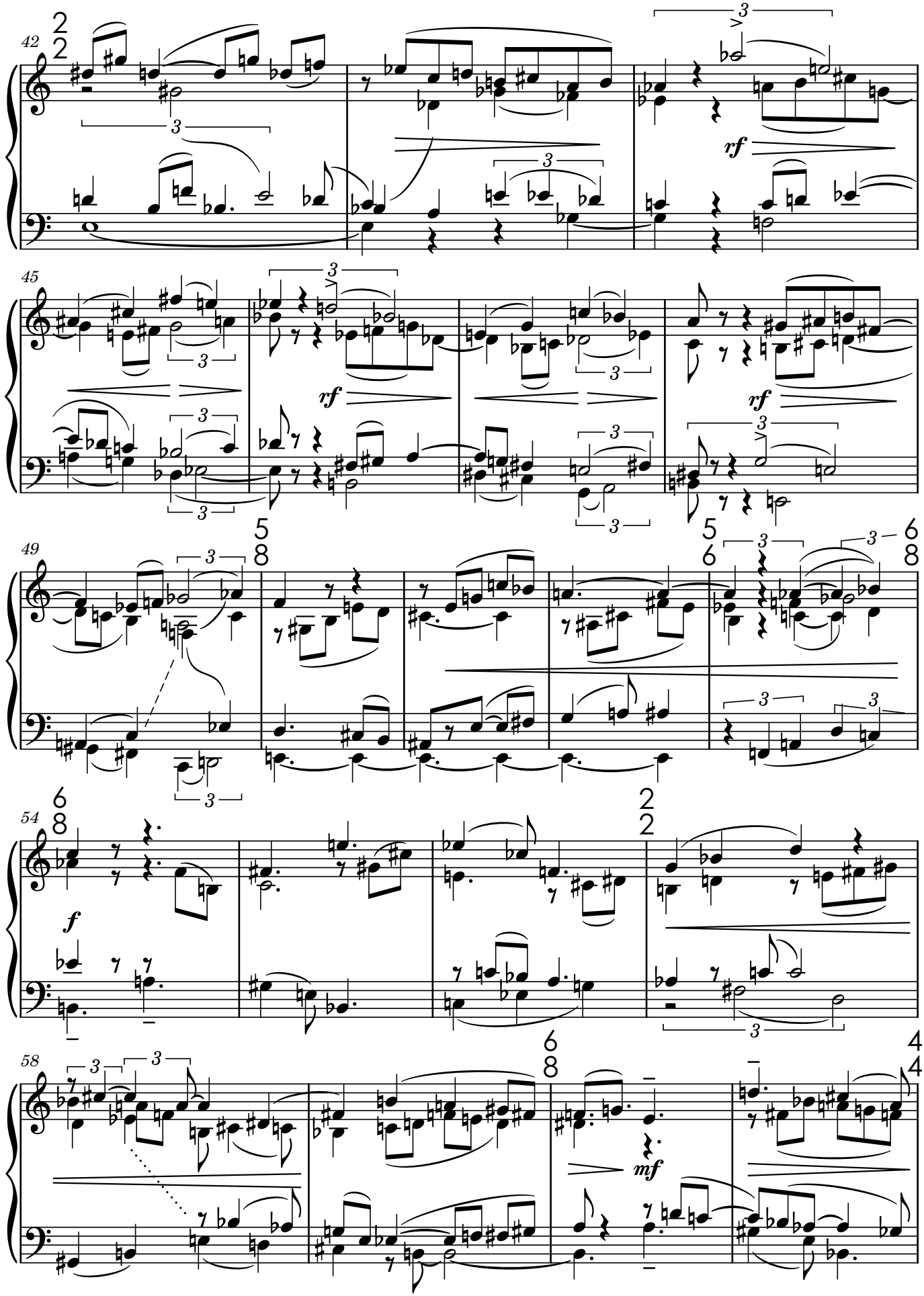

51
3/8 + 8/16 + 3/8
9/8
Ped.
Ped.
53
9/8
4/4
(Ped.)
55
4/4
12/16
Ped.
Ped.
57
3/4
rit.
3/8 + 8/16
p

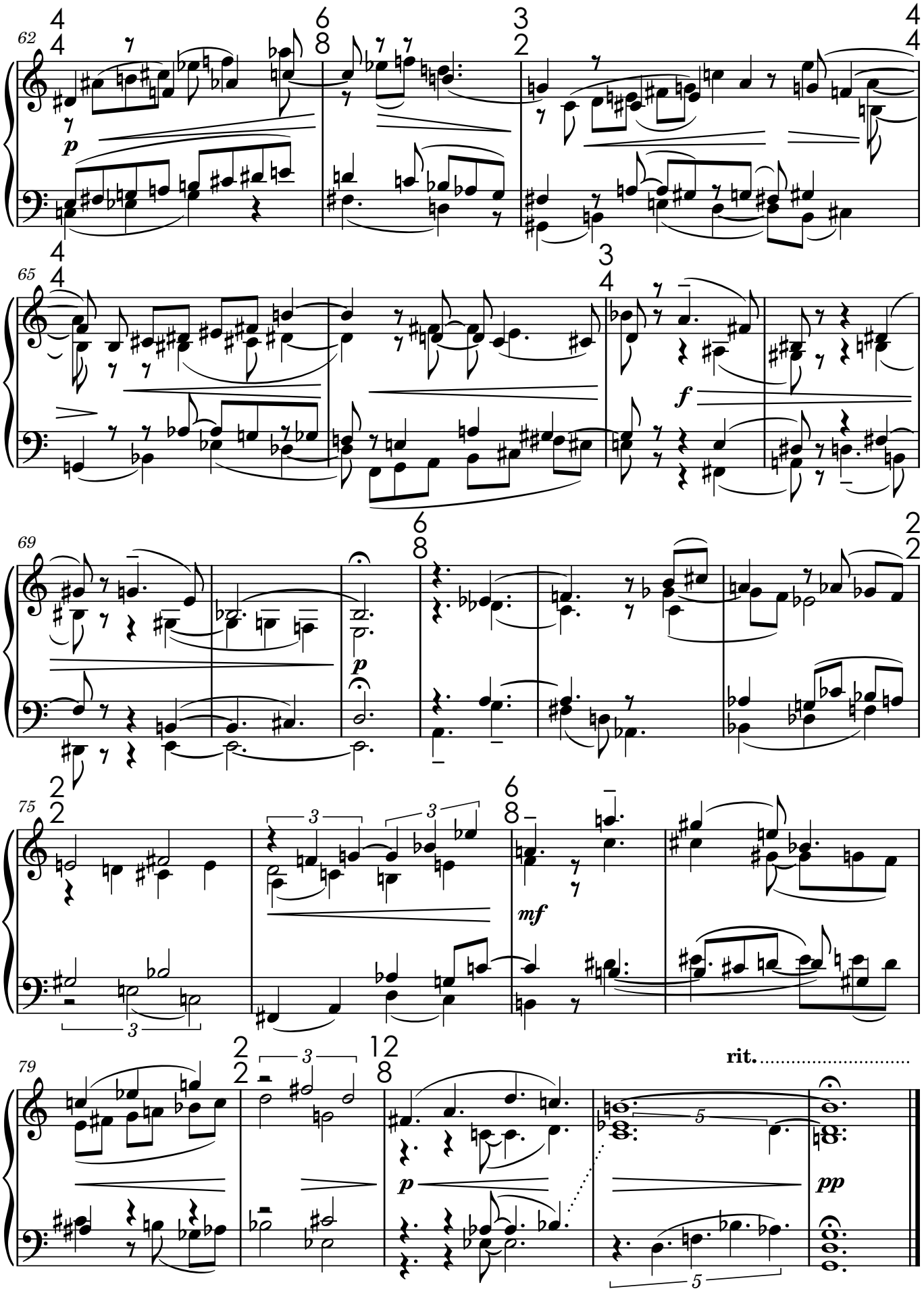

3+3
8 8 16
61
a tempo
(p)
8va
Ped.
63
65
67
4
4
69
rit.
pp

Fuge



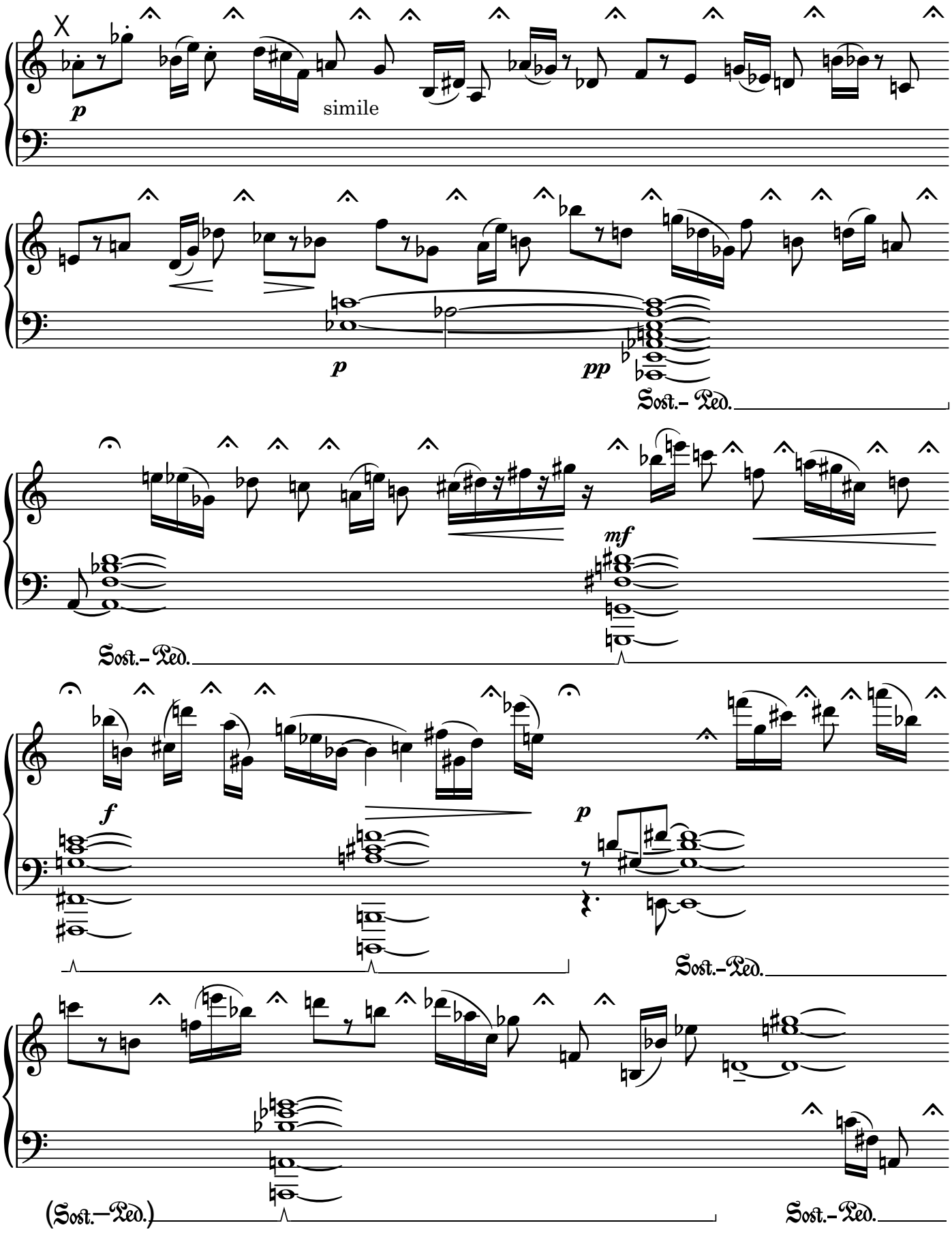

22
26
30
mf
35
38
p

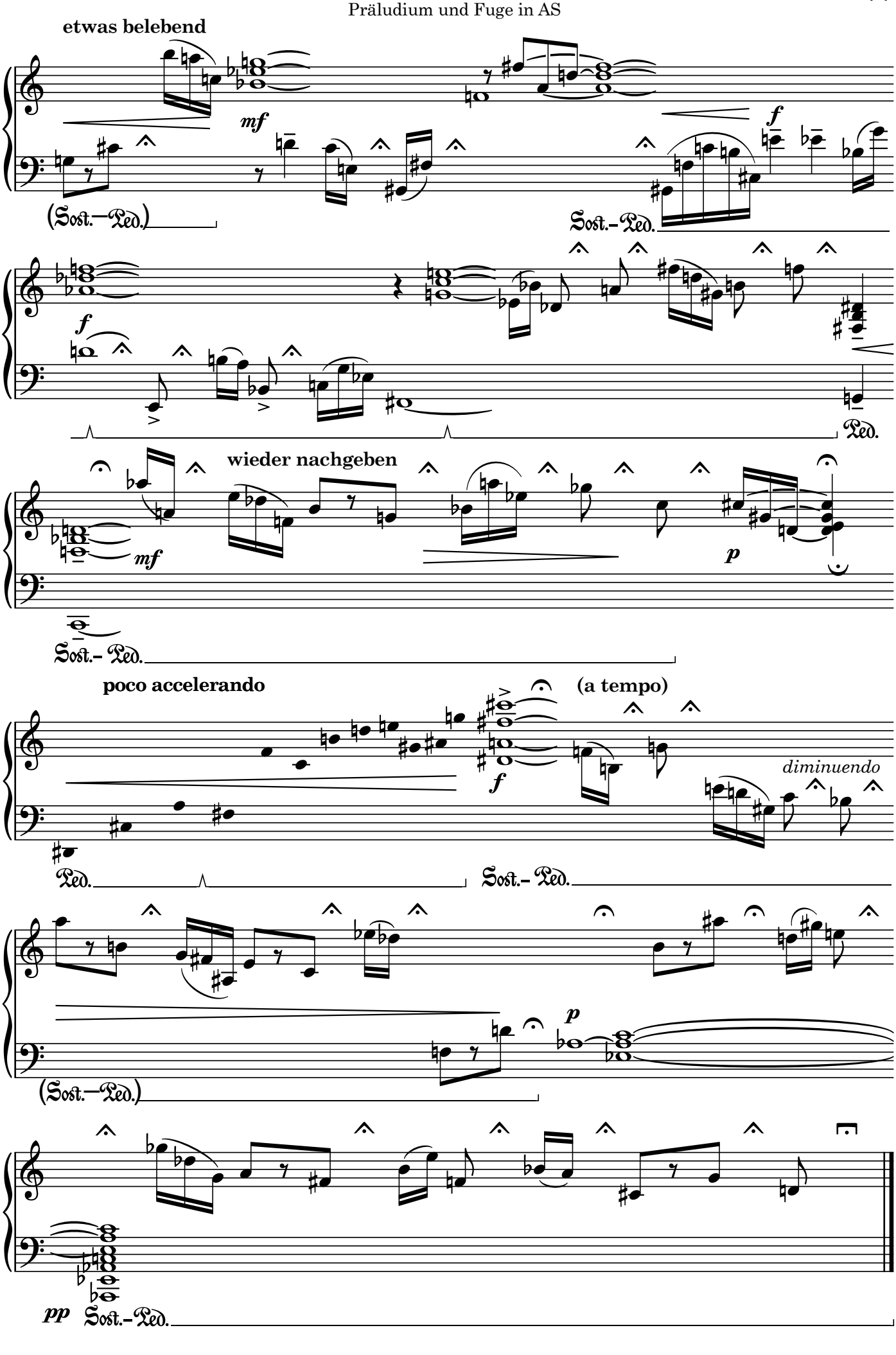

42
45
49
54
58
rf
rf
rf
f
mf

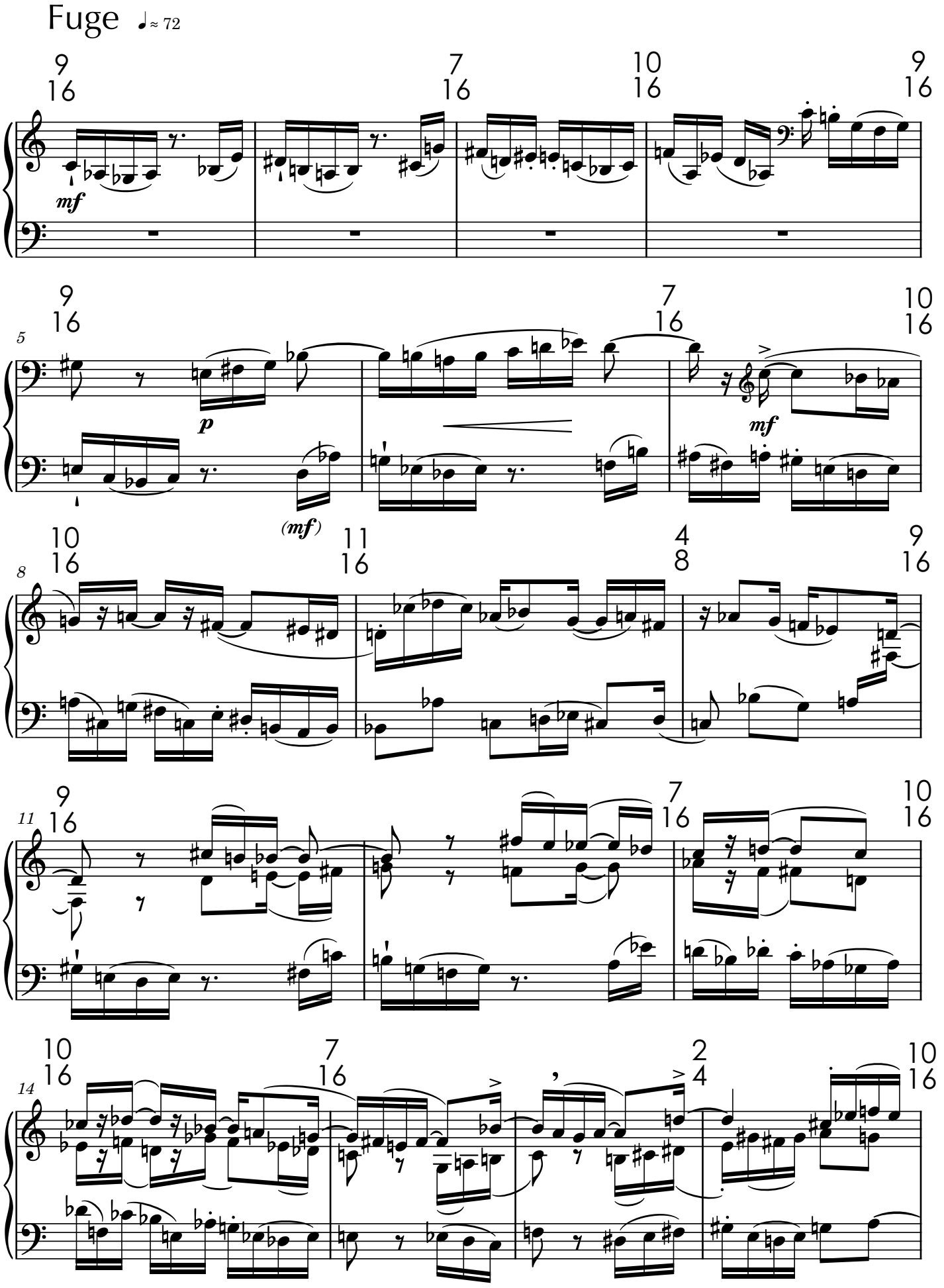

62
65
69
75
79
p
f
mf
p
rit.
pp

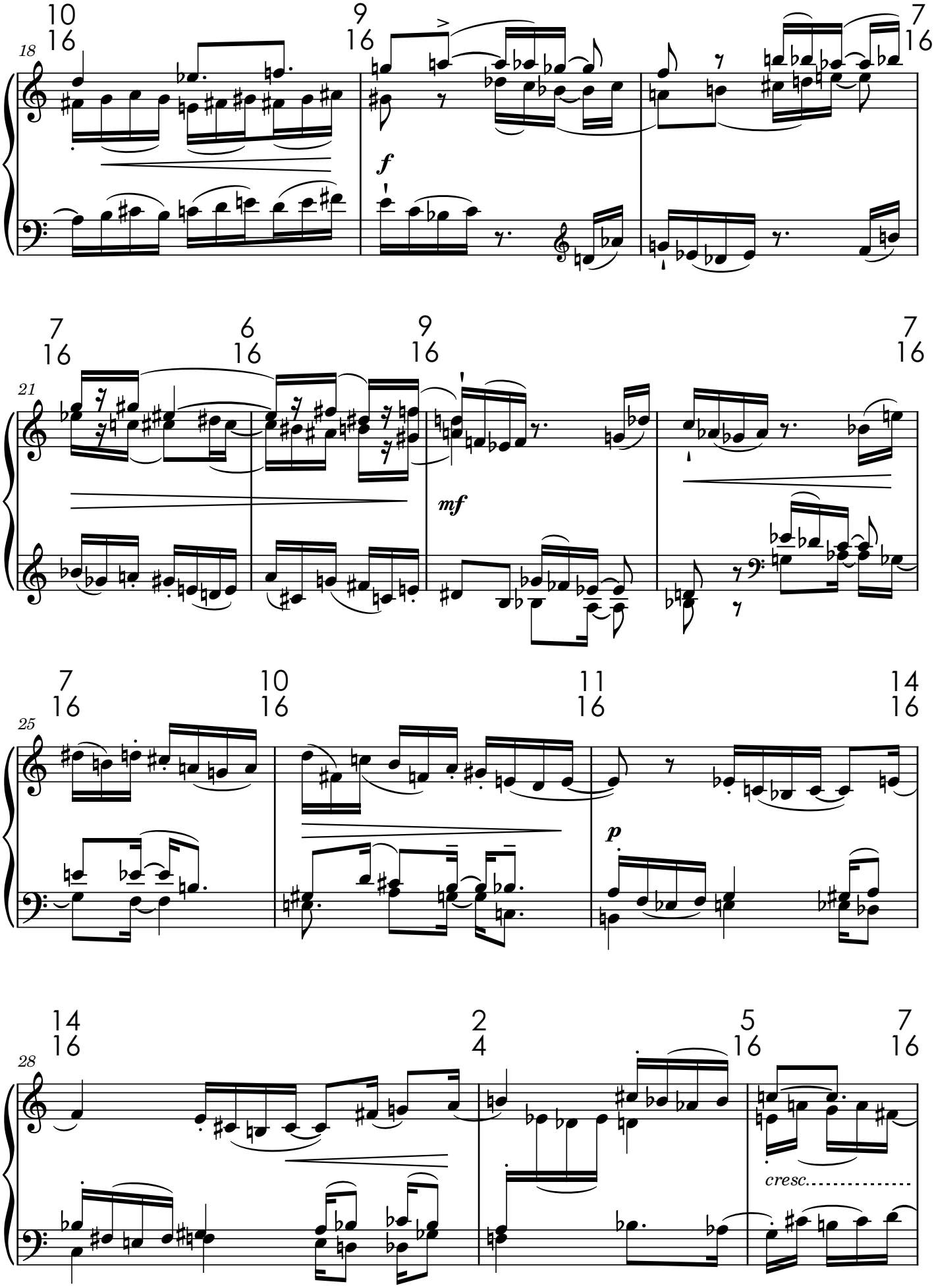
AS

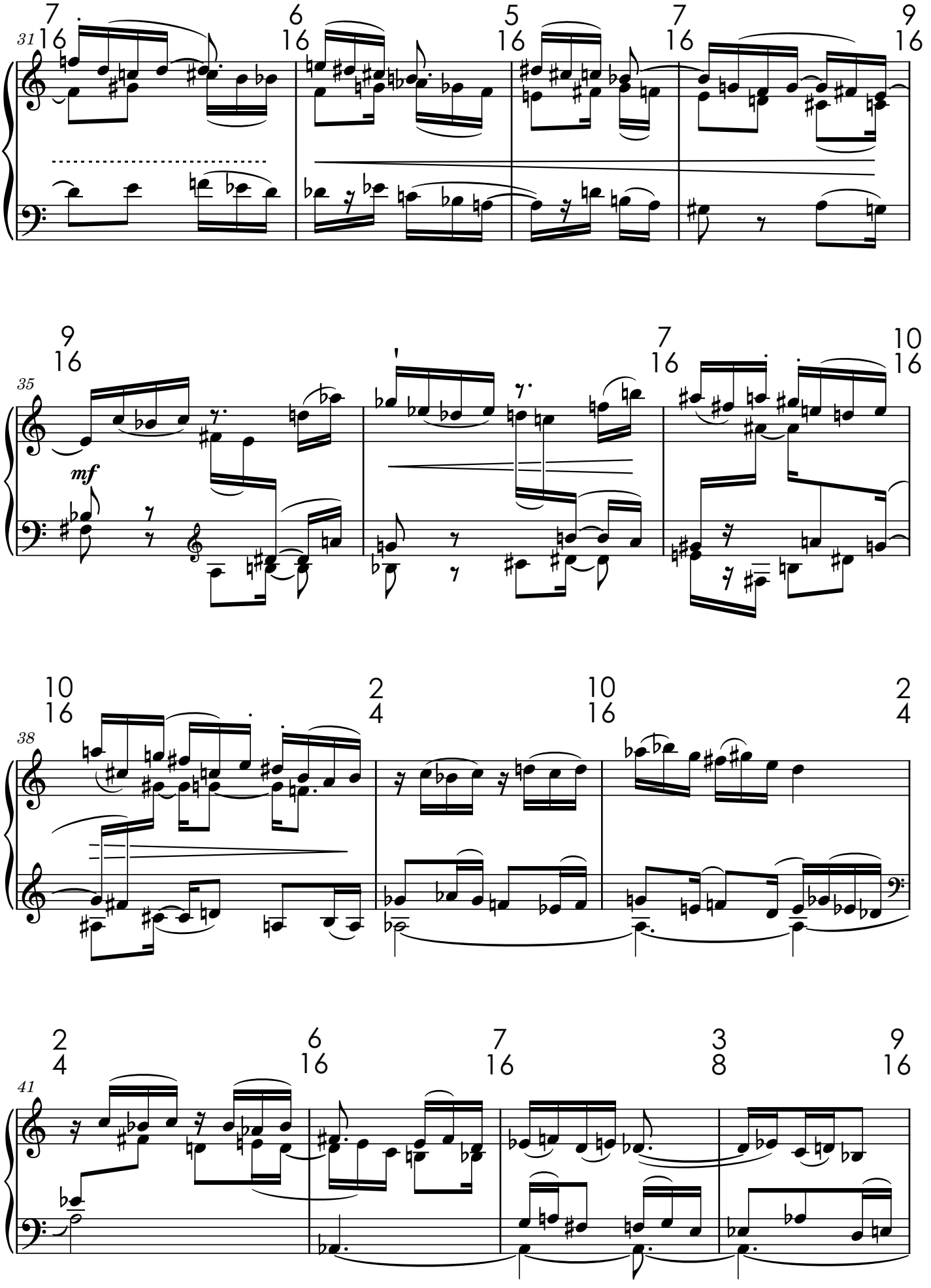
Präludium

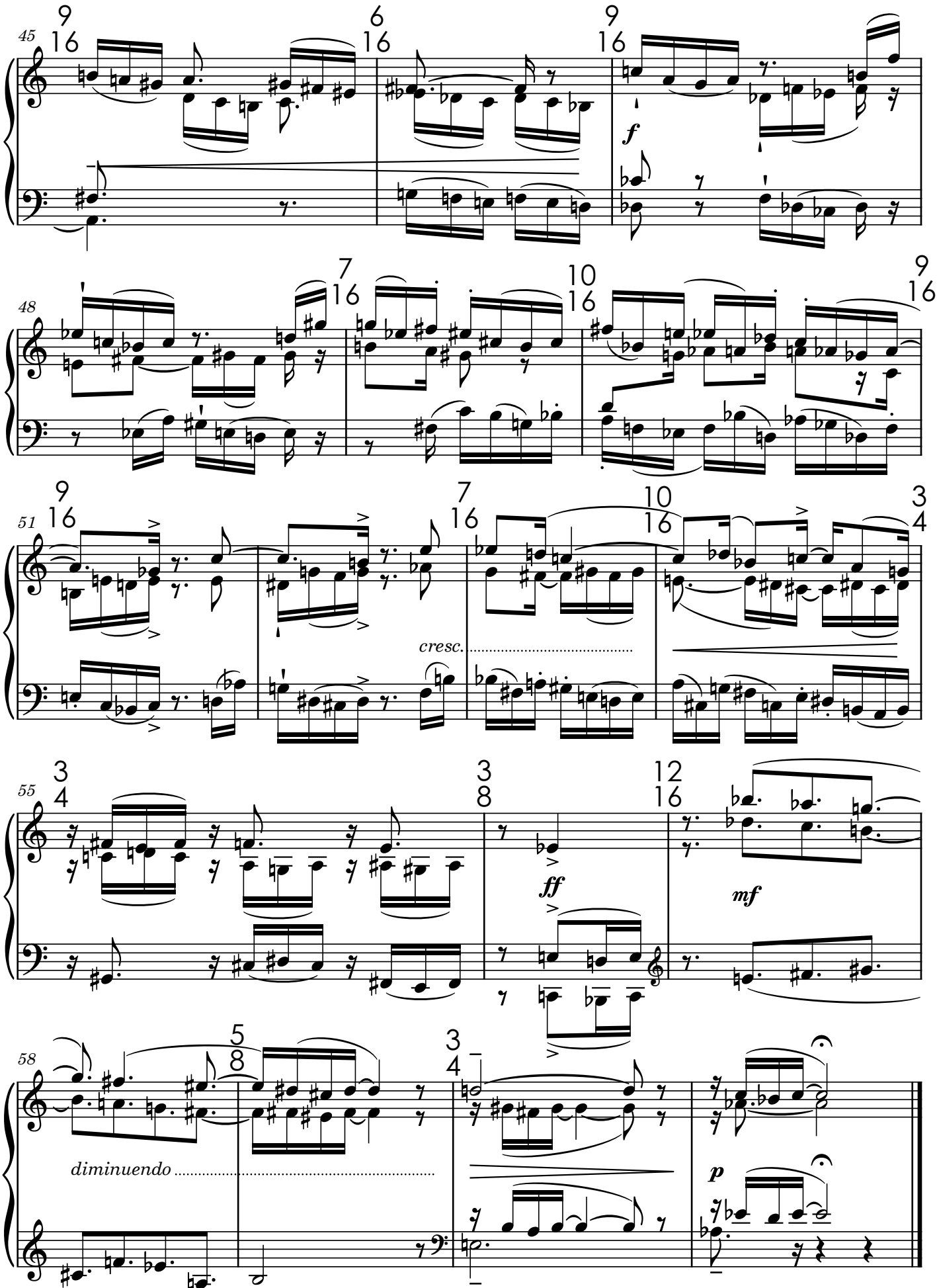



etwas belebend
mf
(Sost.–Ped.)
f
Sost.– Ped.
f
Ped.
wieder nachgeben
mf
p
Sost.– Ped.
poco accelerando
(a tempo)
f
diminuendo
Ped.
Sost.– Ped.
p
(Sost.–Ped.)
pp
Sost.– Ped.


Fuge
♩≈ 72
mf
p
(mf)
mf


18
10/16
9/16
7/16
f
21
7/16
6/16
9/16
7/16
mf
25
7/16
10/16
11/16
14/16
p
28
14/16
2/4
5/16
7/16
cresc.

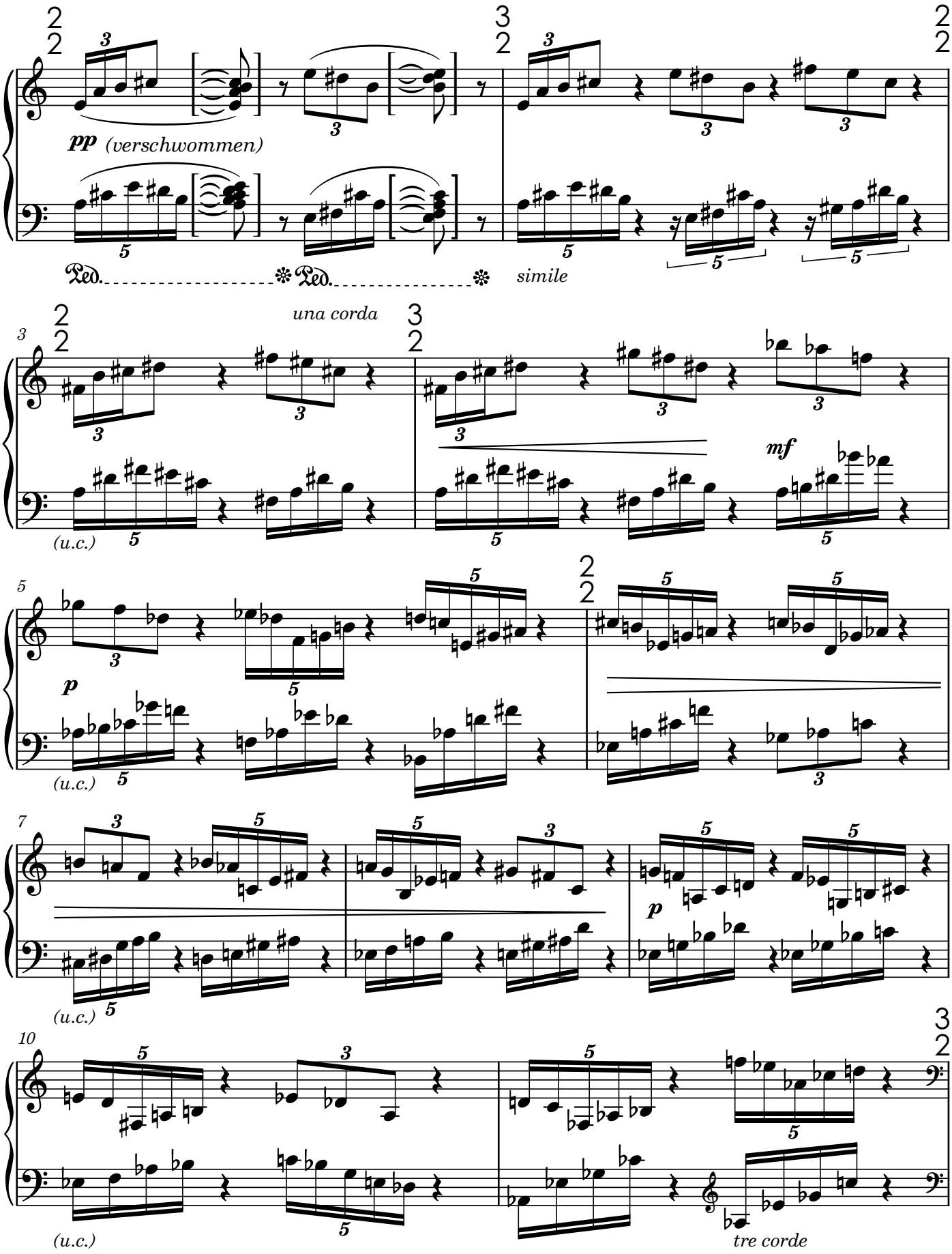

31
35
mf
38
41

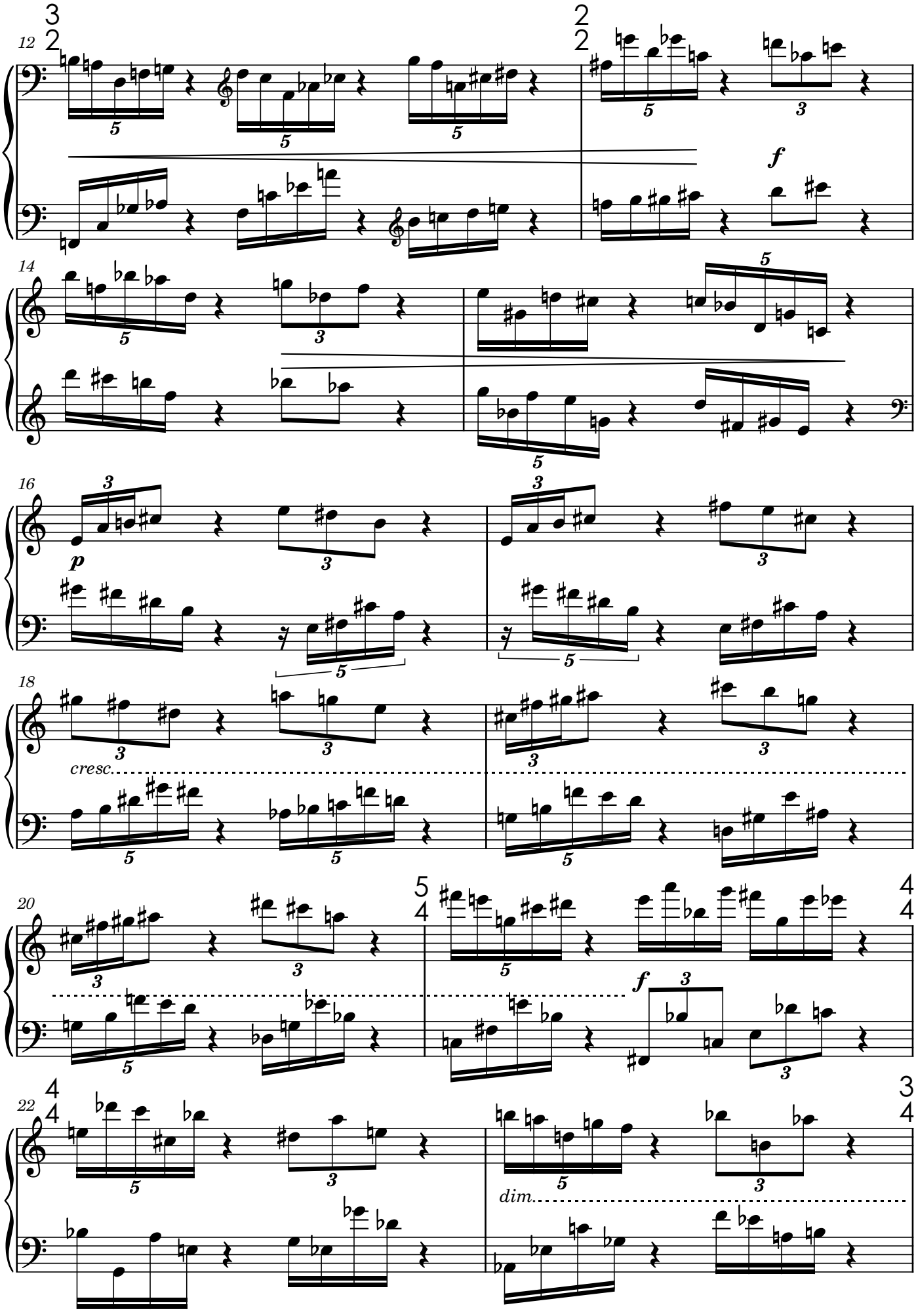

45
9/16
6/16
9/16
f
48
7/16
10/16
9/16
51
9/16
7/16
10/16
3/4
cresc.
55
3/4
3/8
12/16
ff
mf
58
5/8
3/4
diminuendo
p

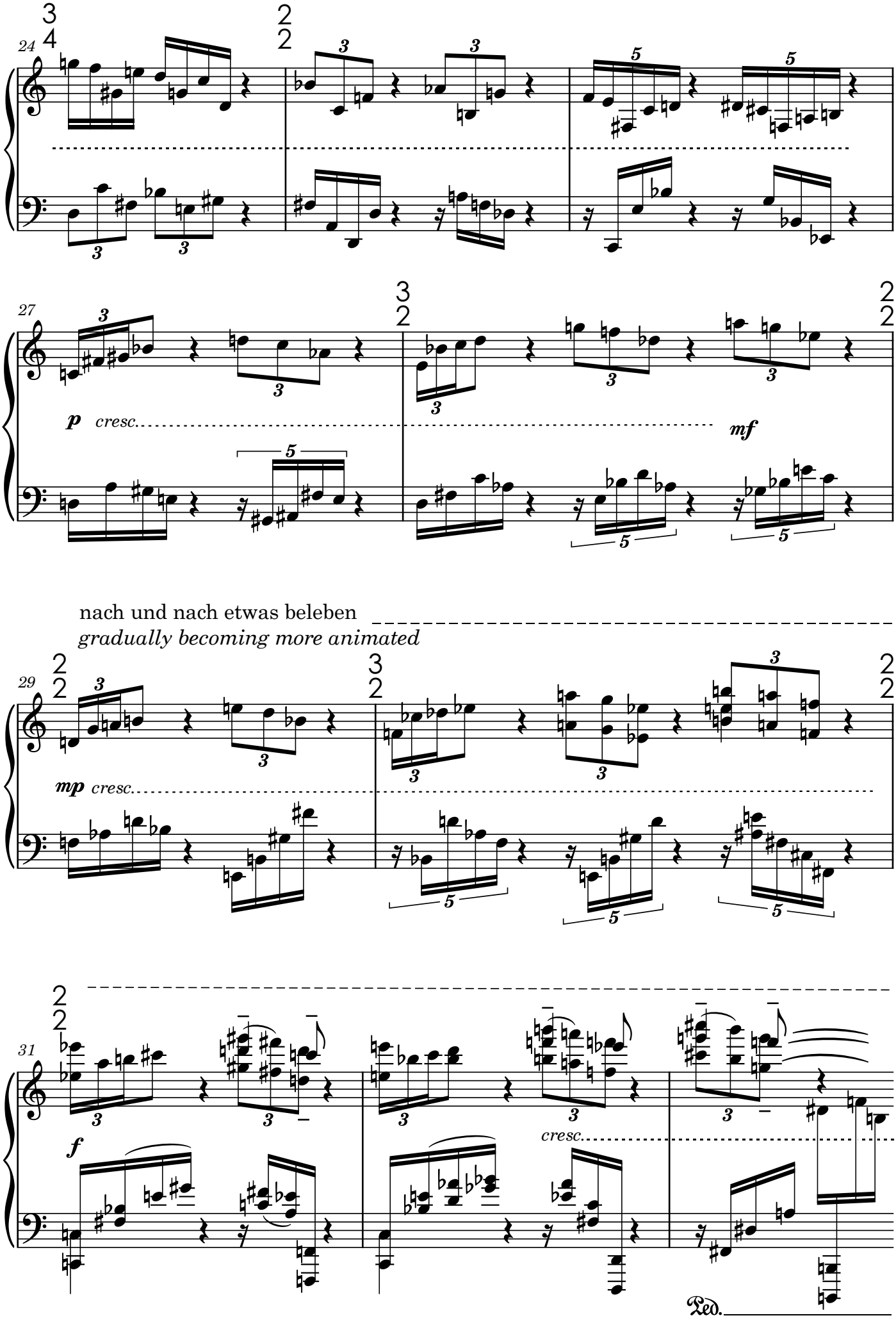
A

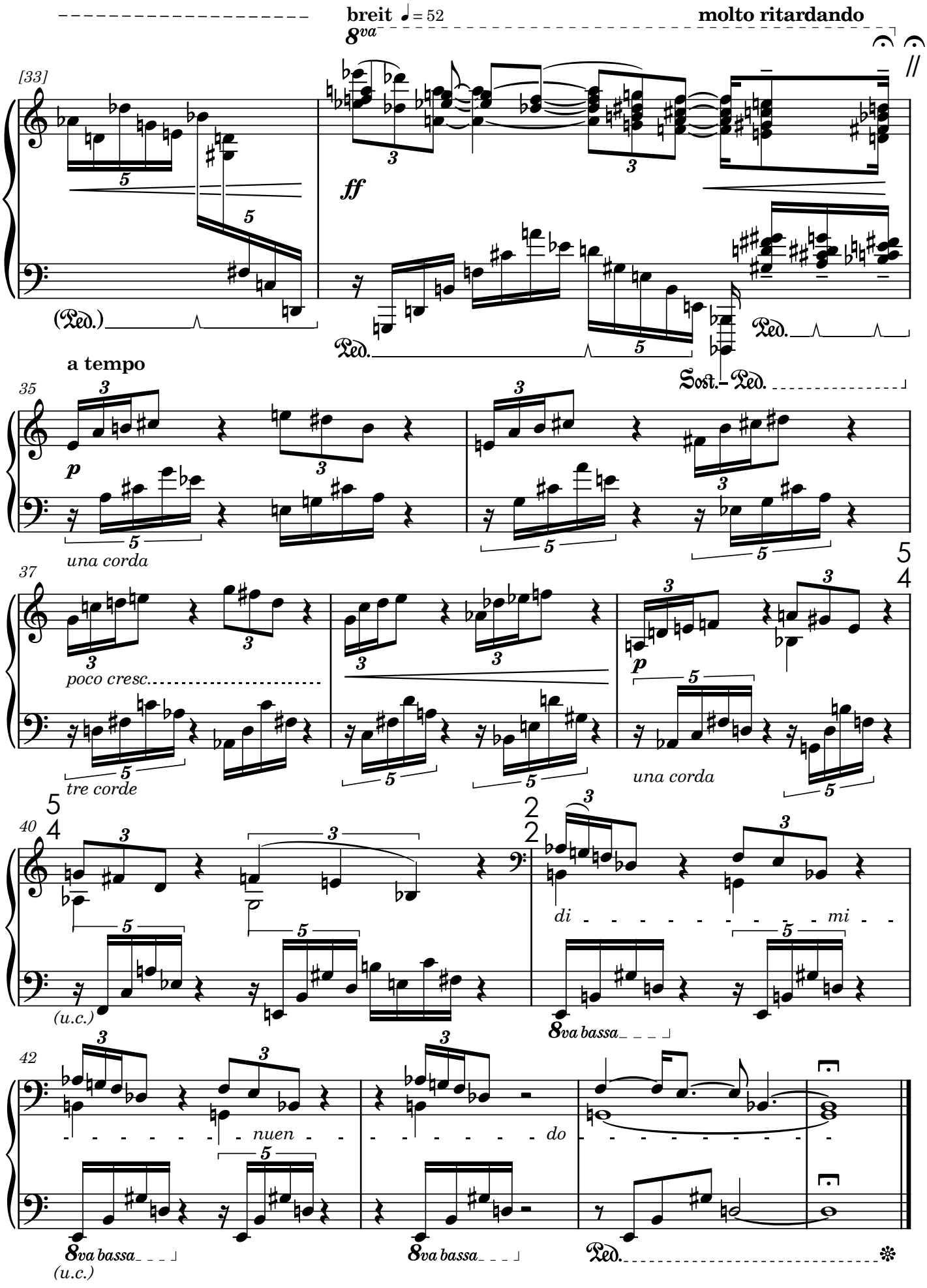
Präludium

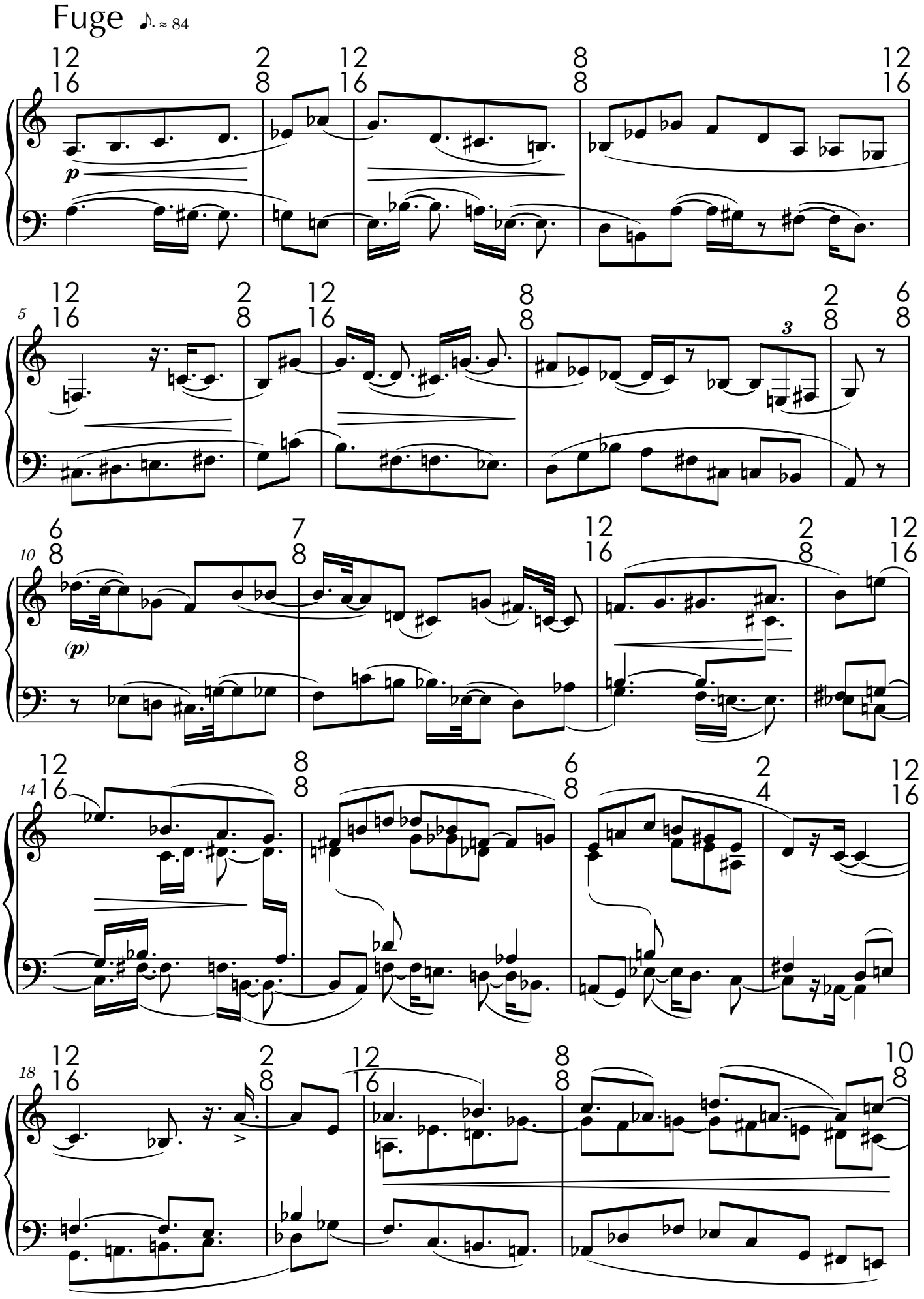
♩ ≈ 60–66

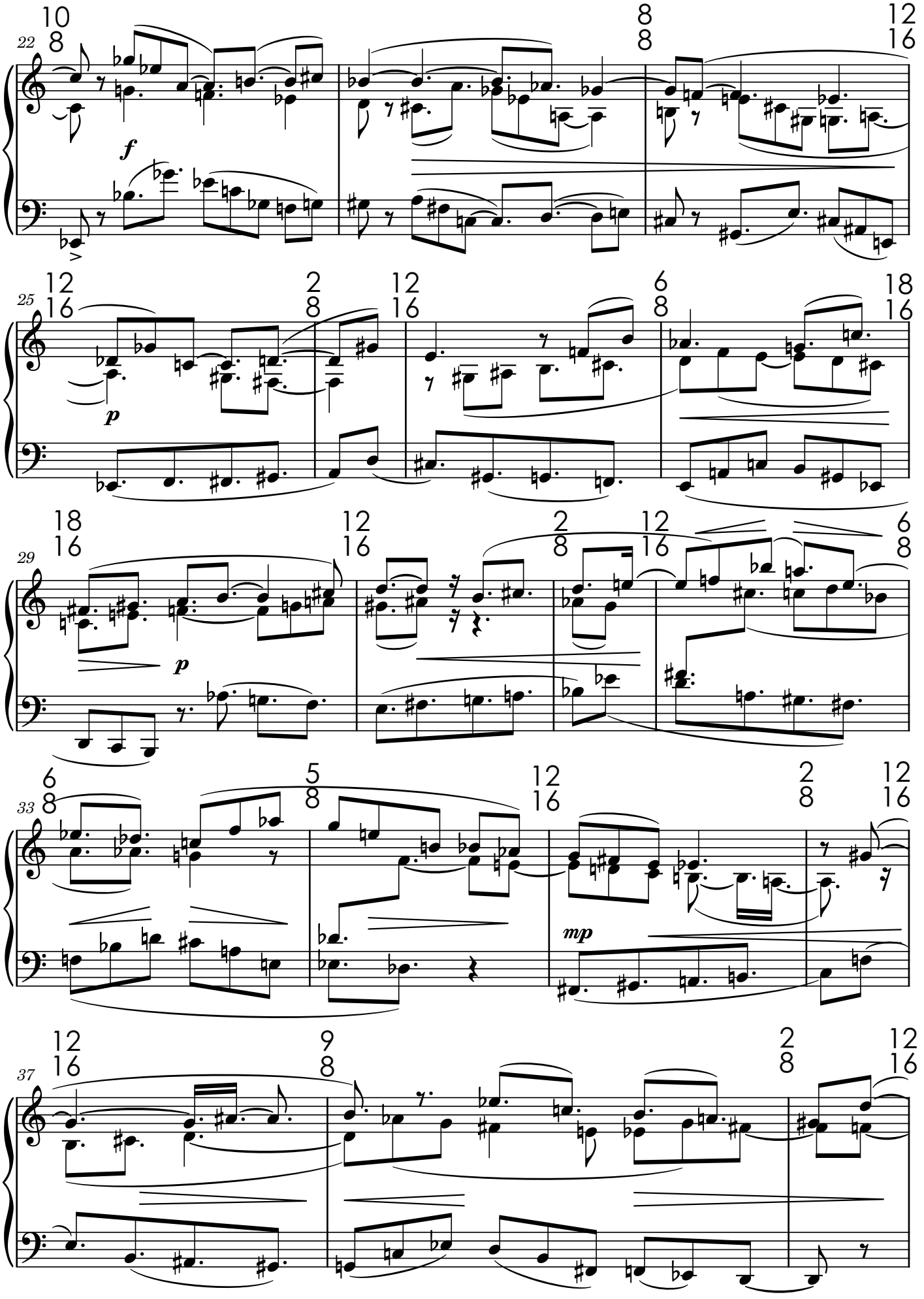


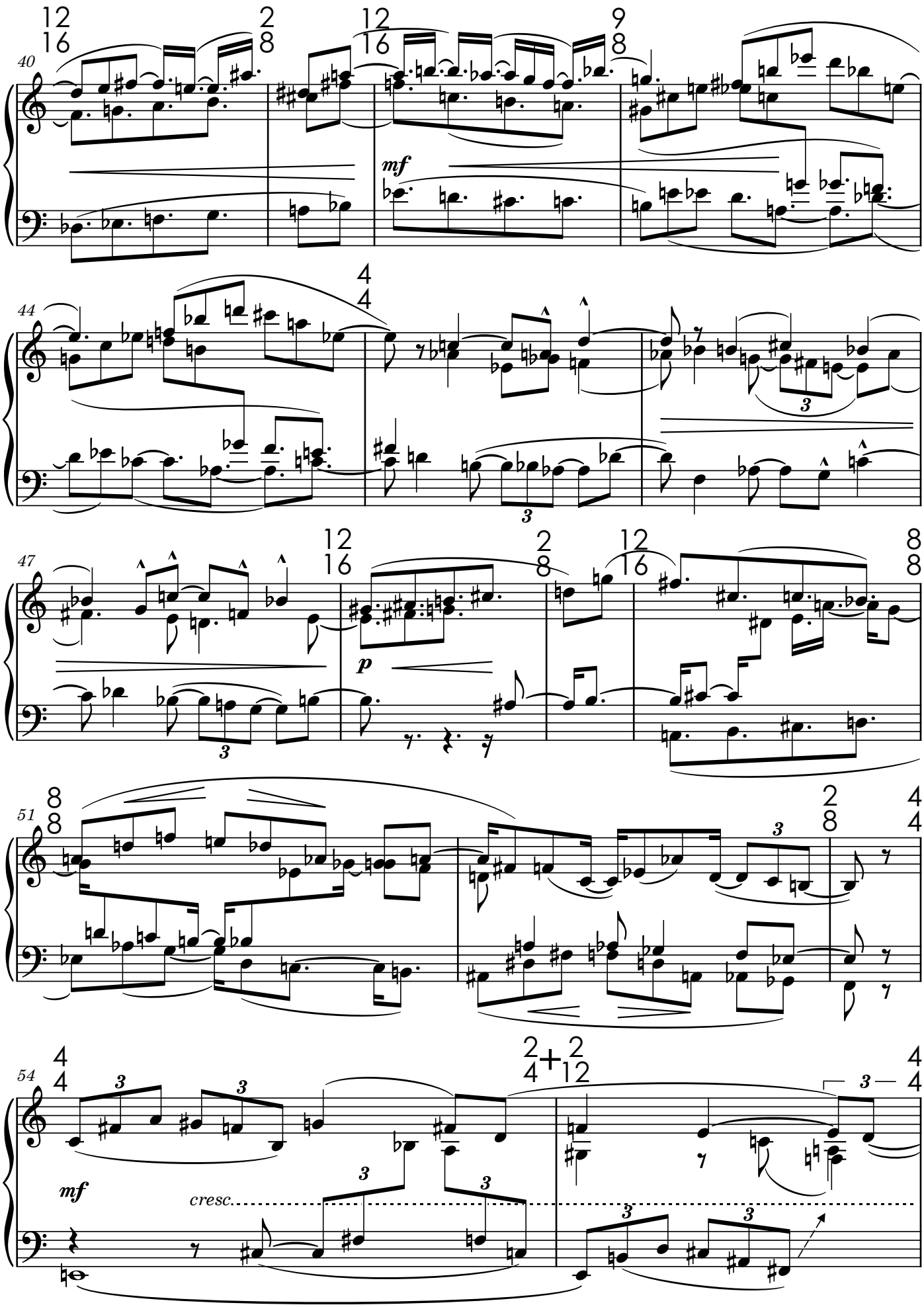

12
14
16
18
20
22
f
p
cresc.
f
dim.

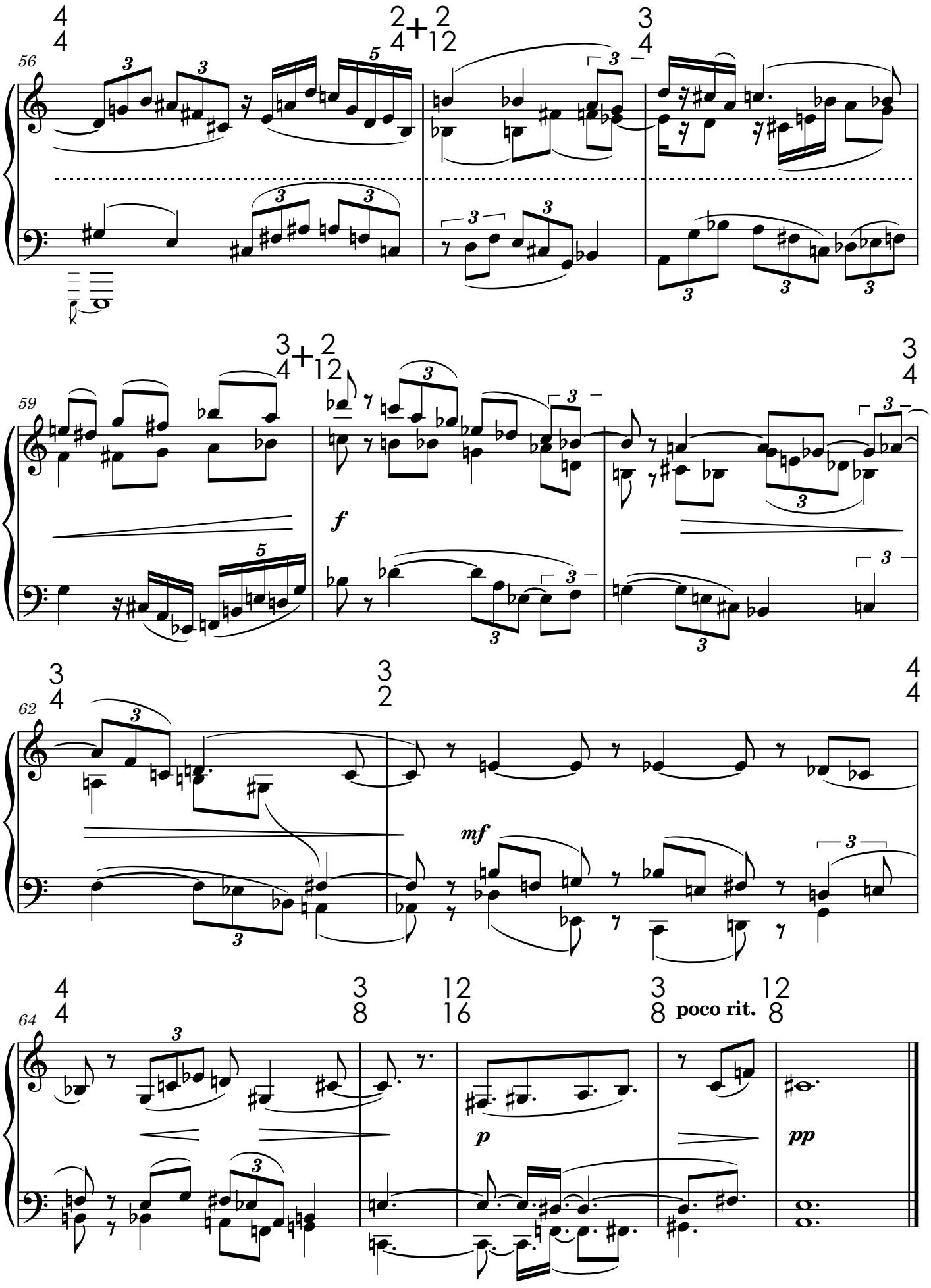

24
27
p cresc.
mf
nach und nach etwas beleben
gradually becoming more animated
29
mp cresc.
31
f
cresc.
Ped.


breit ♩ = 52
molto ritardando
8va
[33]
ff
(Ped.)
Ped.
Sost. Ped.
a tempo
35
p
una corda
37
poco cresc.
tre corde
una corda
40
(u.c.)
di
mi
8va bassa
42
nuen
do
8va bassa
(u.c.)
8va bassa
Ped.


Fuge
♪. ≈ 84
p
(p)
3

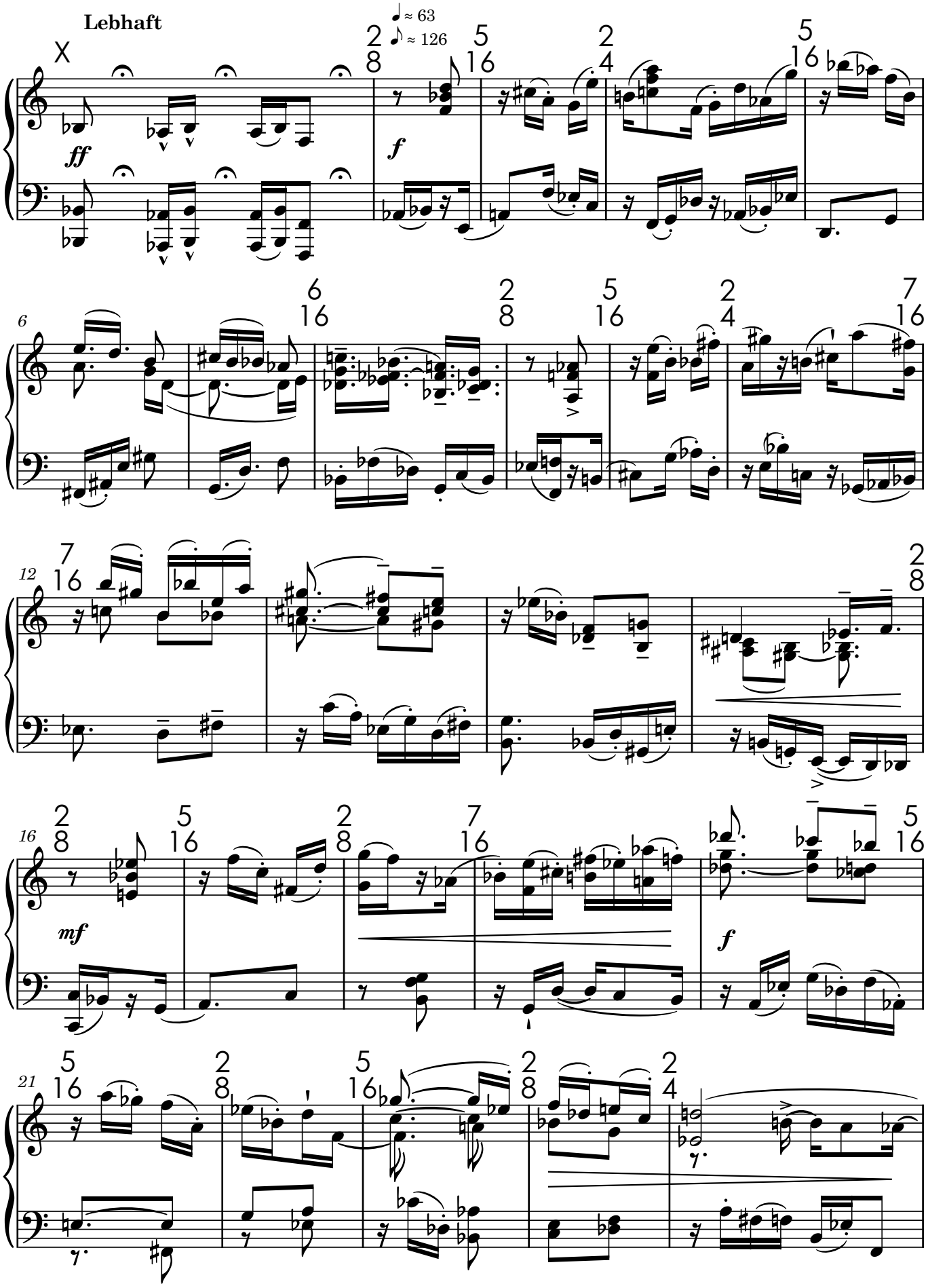

22
f
25
p
29
p
33
mp
37

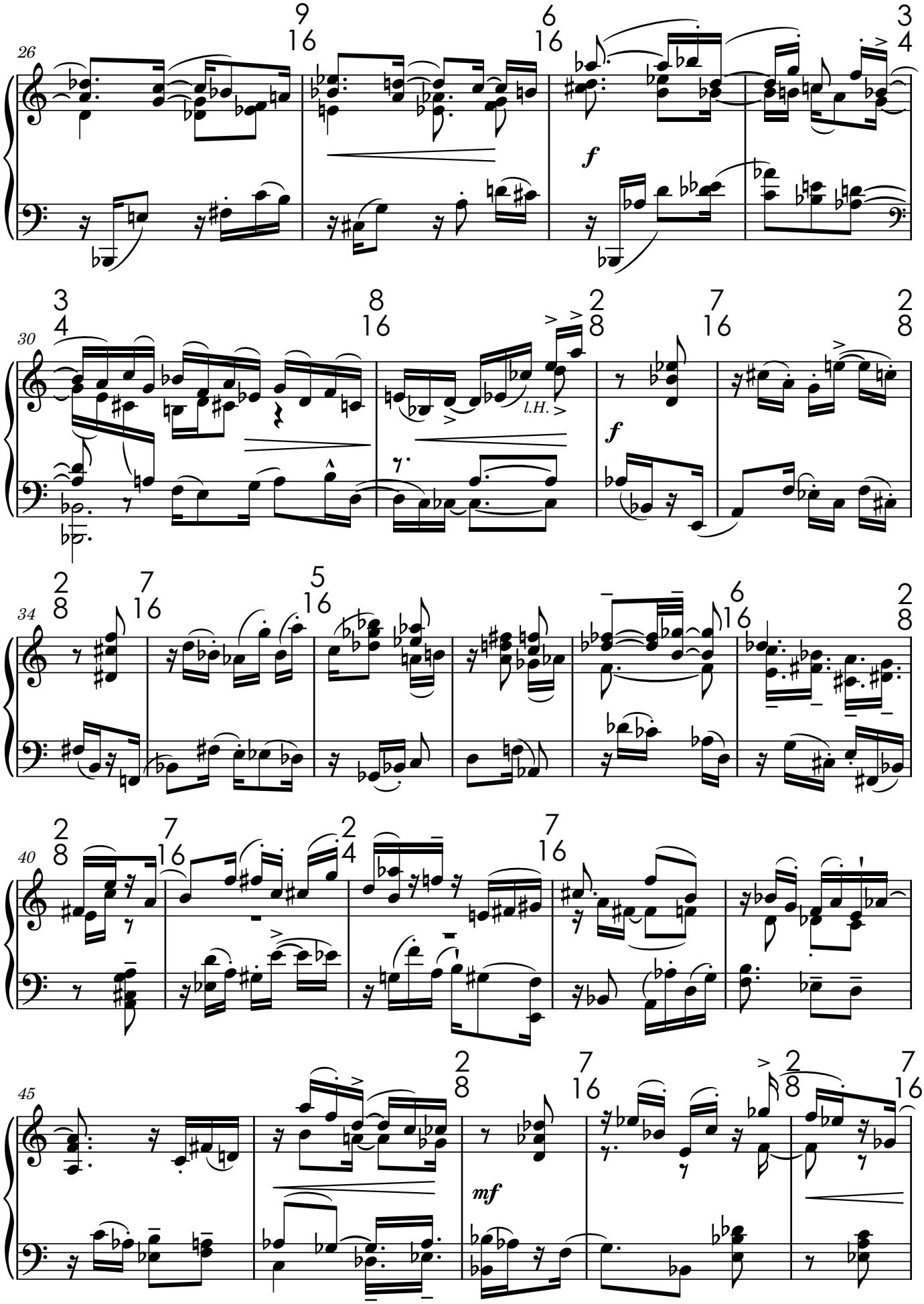

40
mf
44
47
p
51
54
mf
cresc.

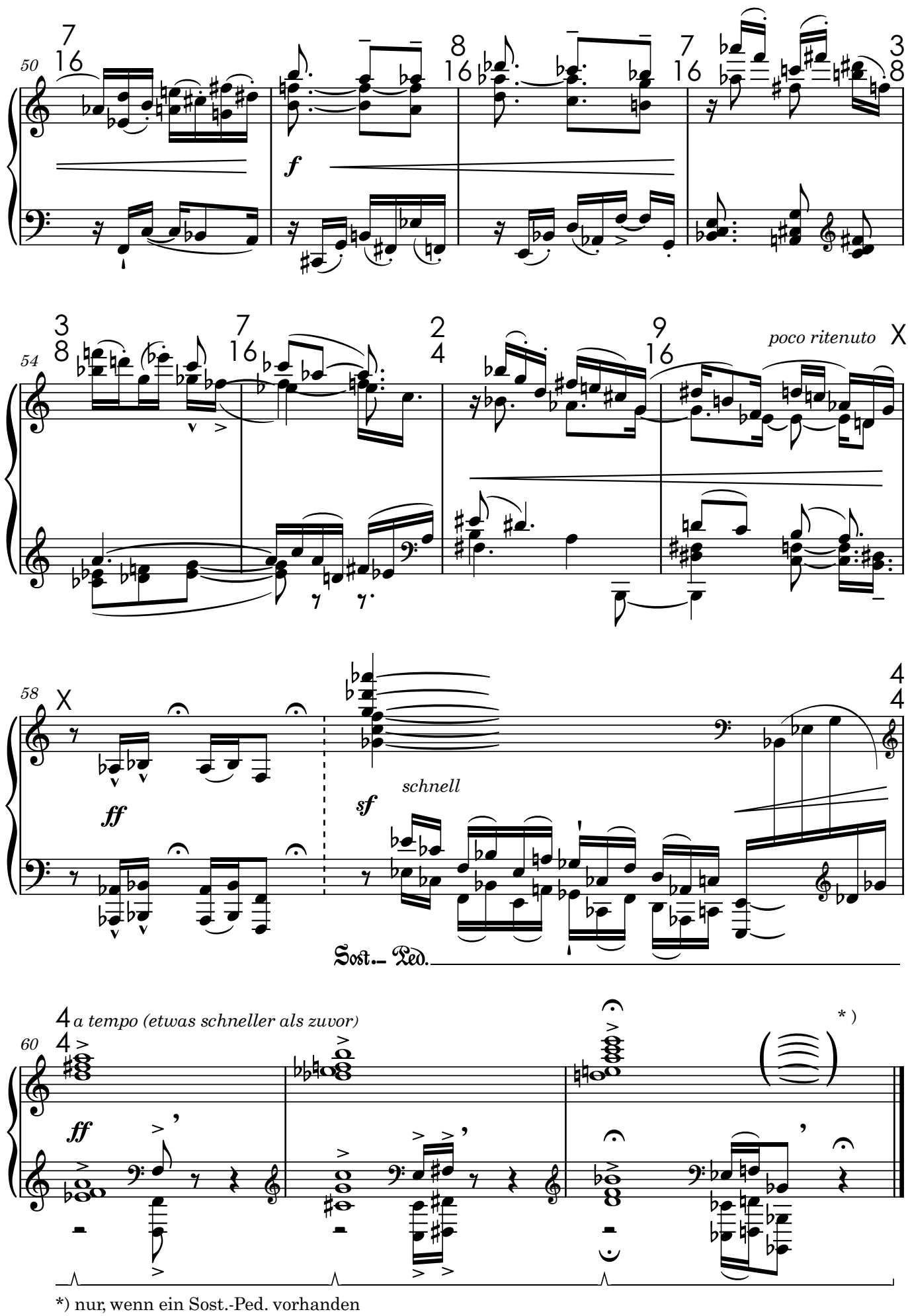

56
59
62
64
f
mf
p
pp
poco rit.

B

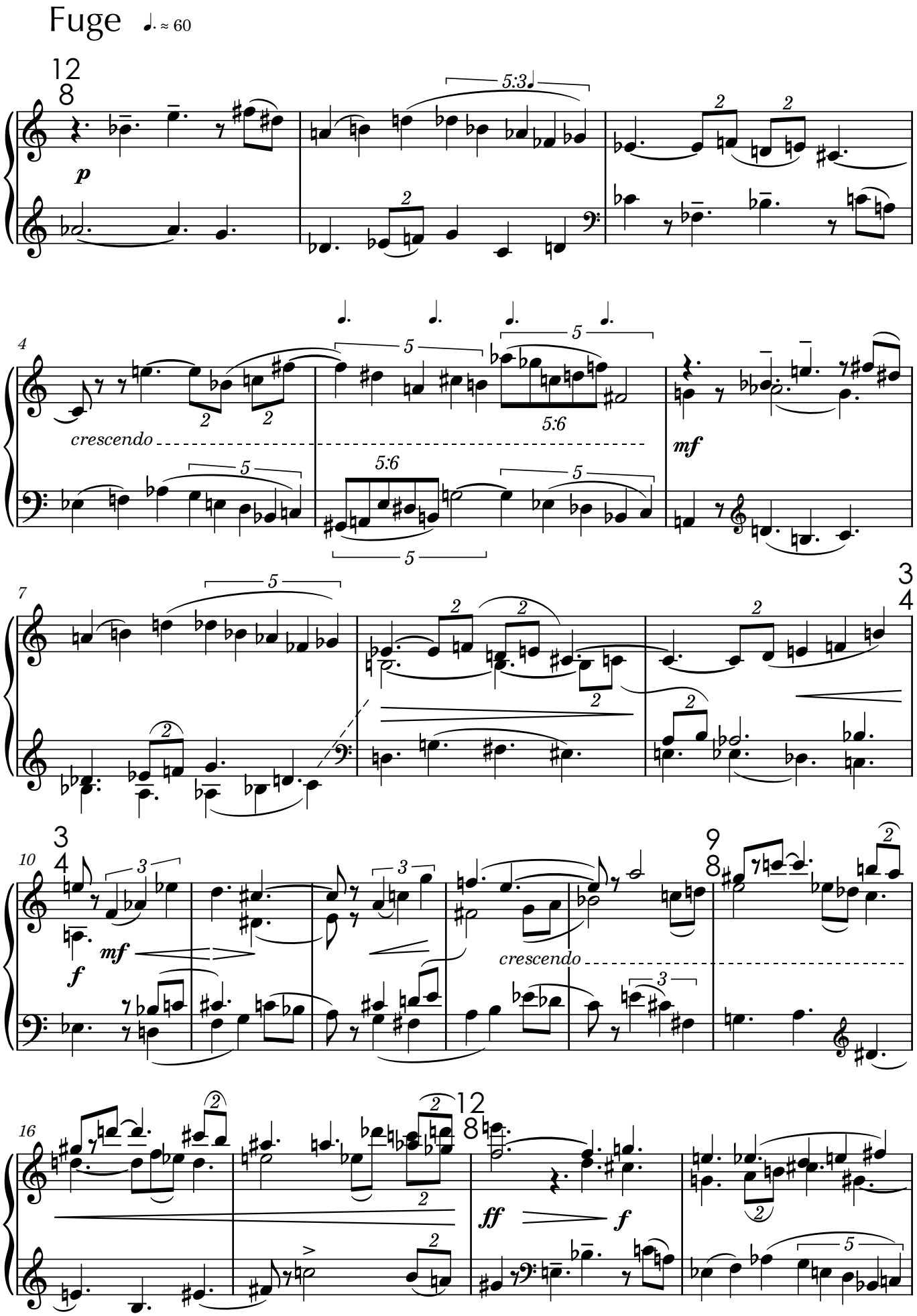
Präludium

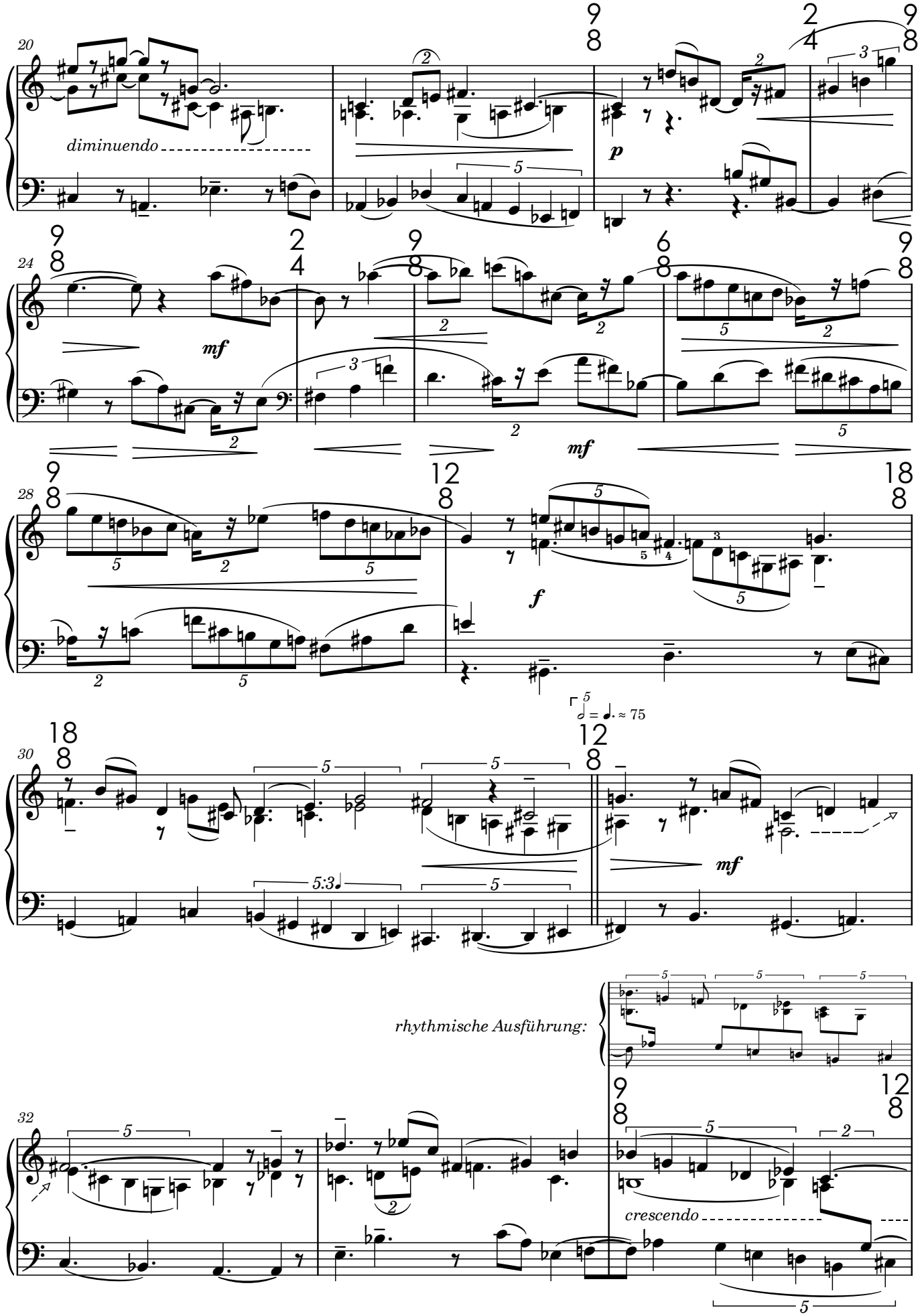


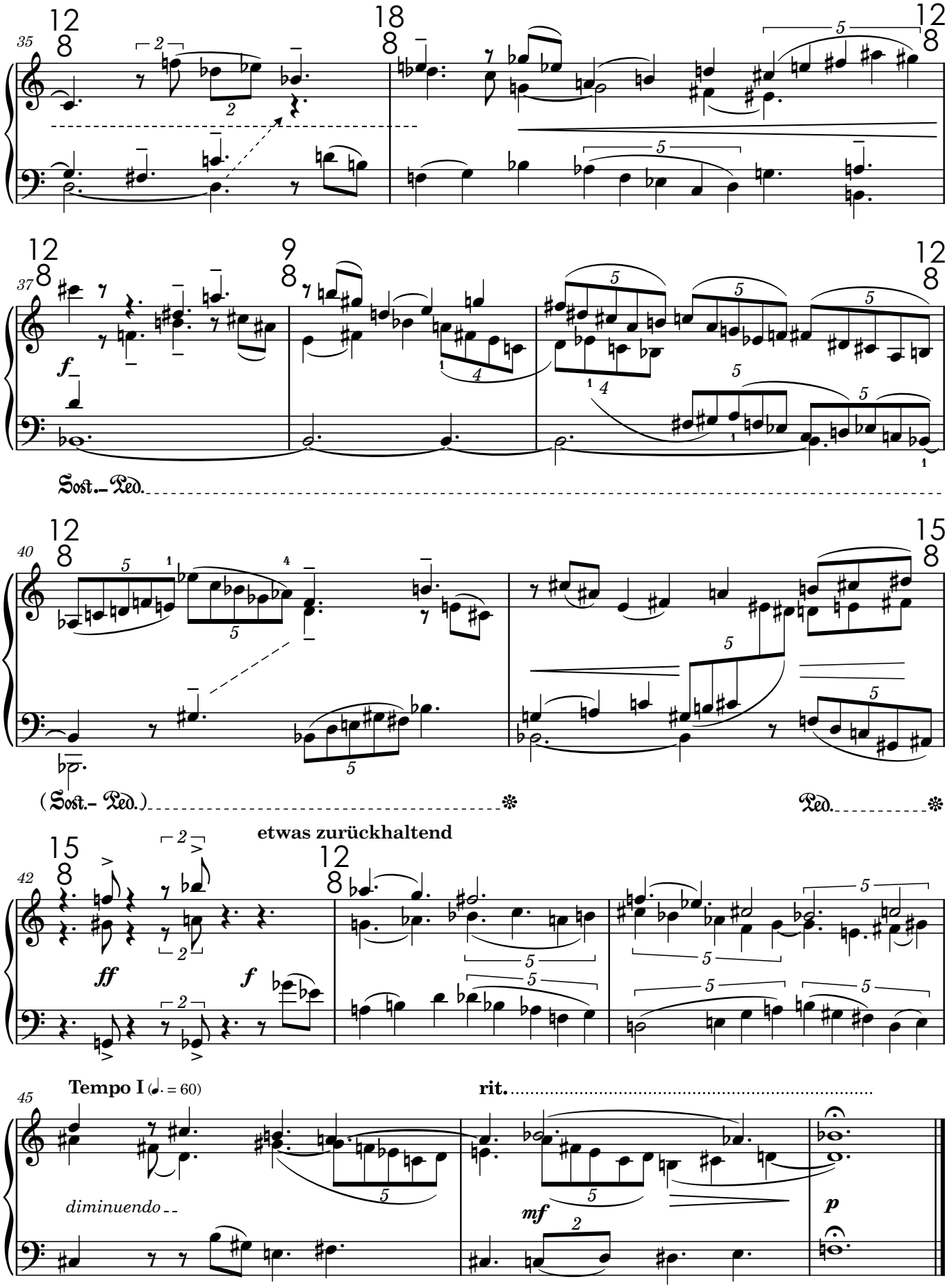

26
9/16
6/16
3/4
f
30
3/4
8/16
2/8
7/16
2/8
l.H.
f
34
2/8
7/16
5/16
6/16
2/8
40
2/8
7/16
2/4
7/16
45
2/8
7/16
2/8
7/16
mf



*) nur, wenn ein Sost.-Ped. vorhanden

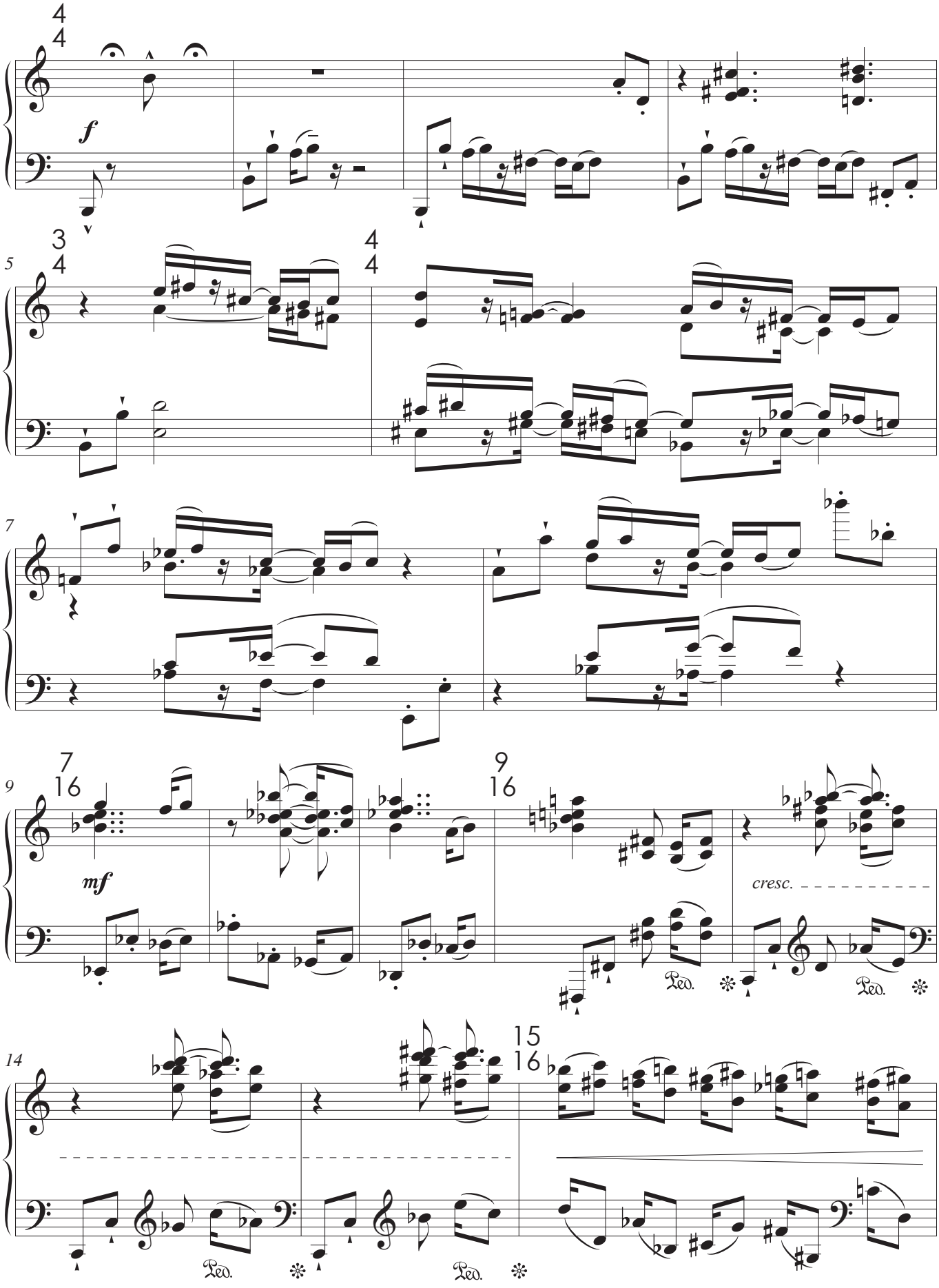

Fuge ♩. ≈ 60
p
crescendo
mf
f
ff

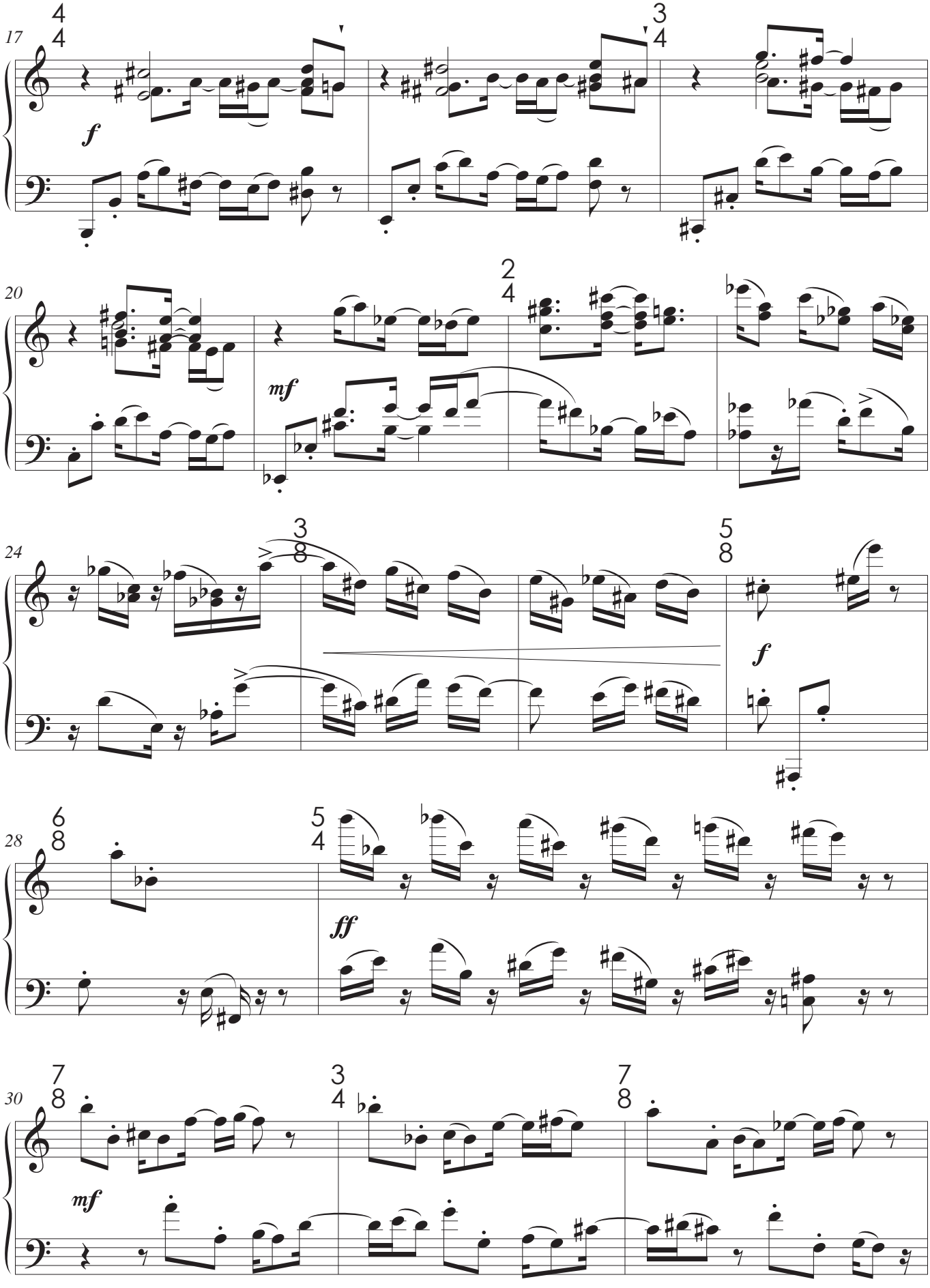

20
diminuendo
p
24
mf
mf
28
f
30
5 = ♩. ≈ 75
mf
rhythmische Ausführung:
32
crescendo

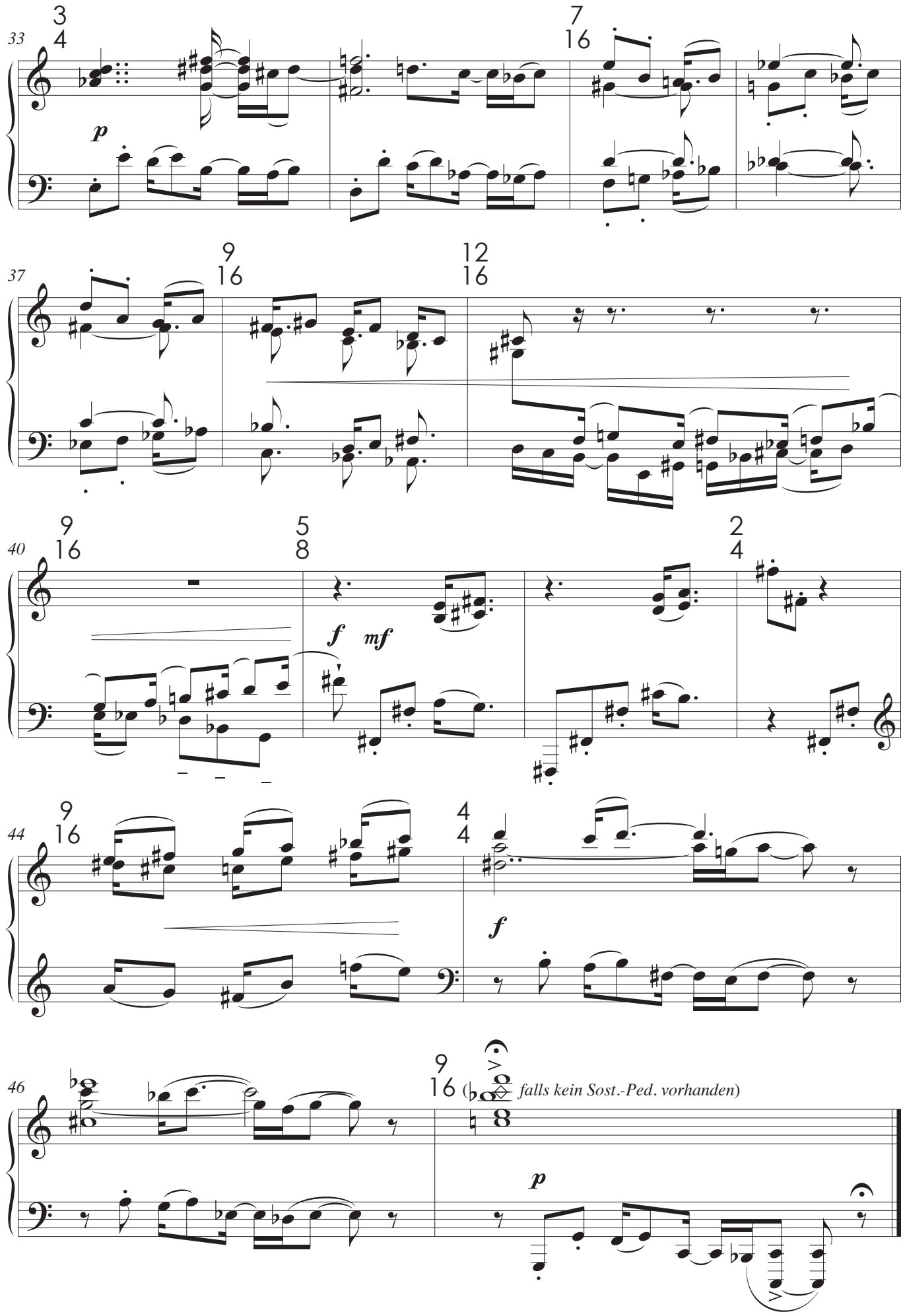

35
12/8
18/8
12/8
37
12/8
9/8
12/8
f
Sost. Ped.
40
12/8
15/8
(Sost. Ped.)
Ped.
etwas zurückhaltend
42
15/8
12/8
ff
f
45
Tempo I (♩. = 60)
rit.
diminuendo
mf
p

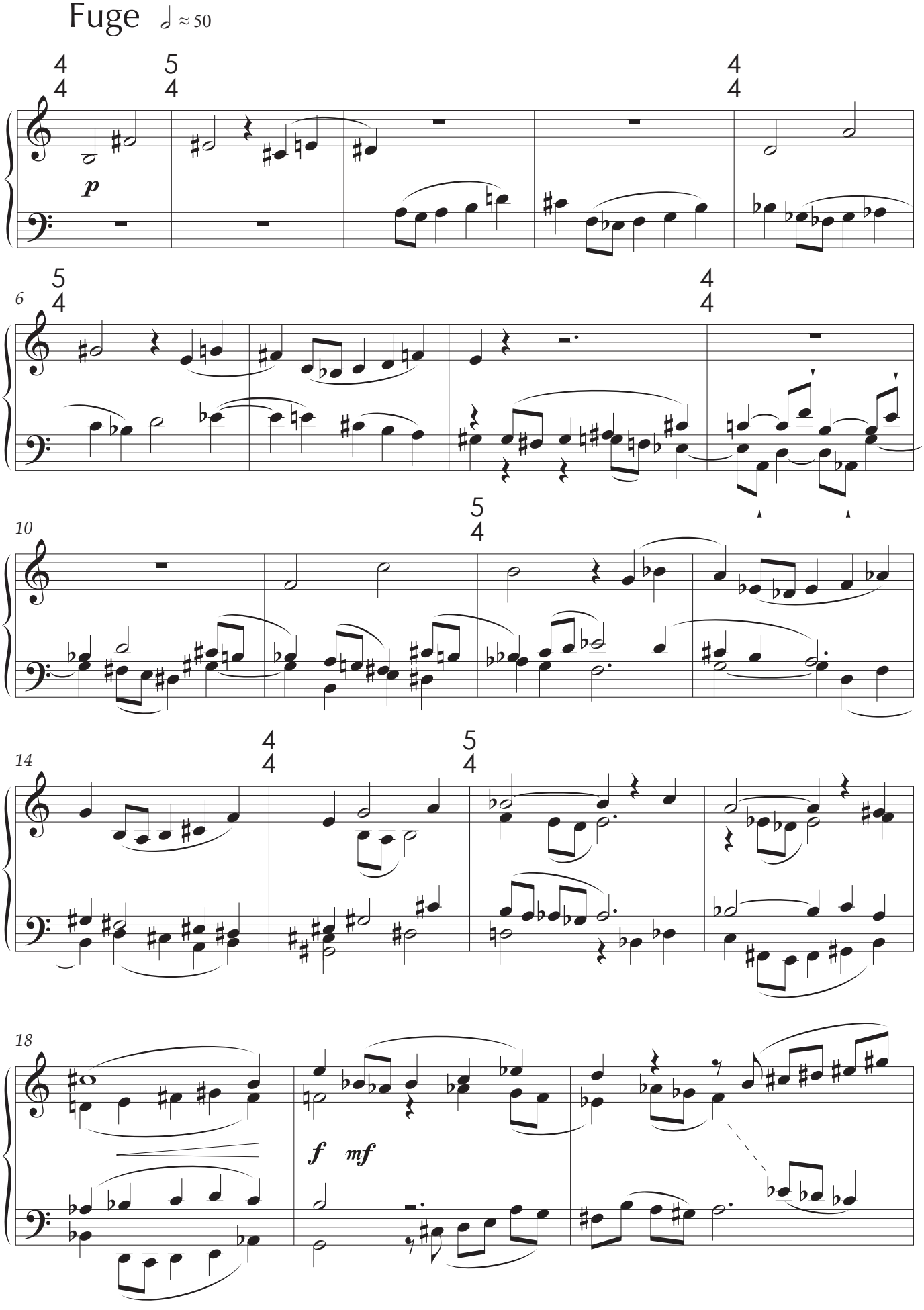
H

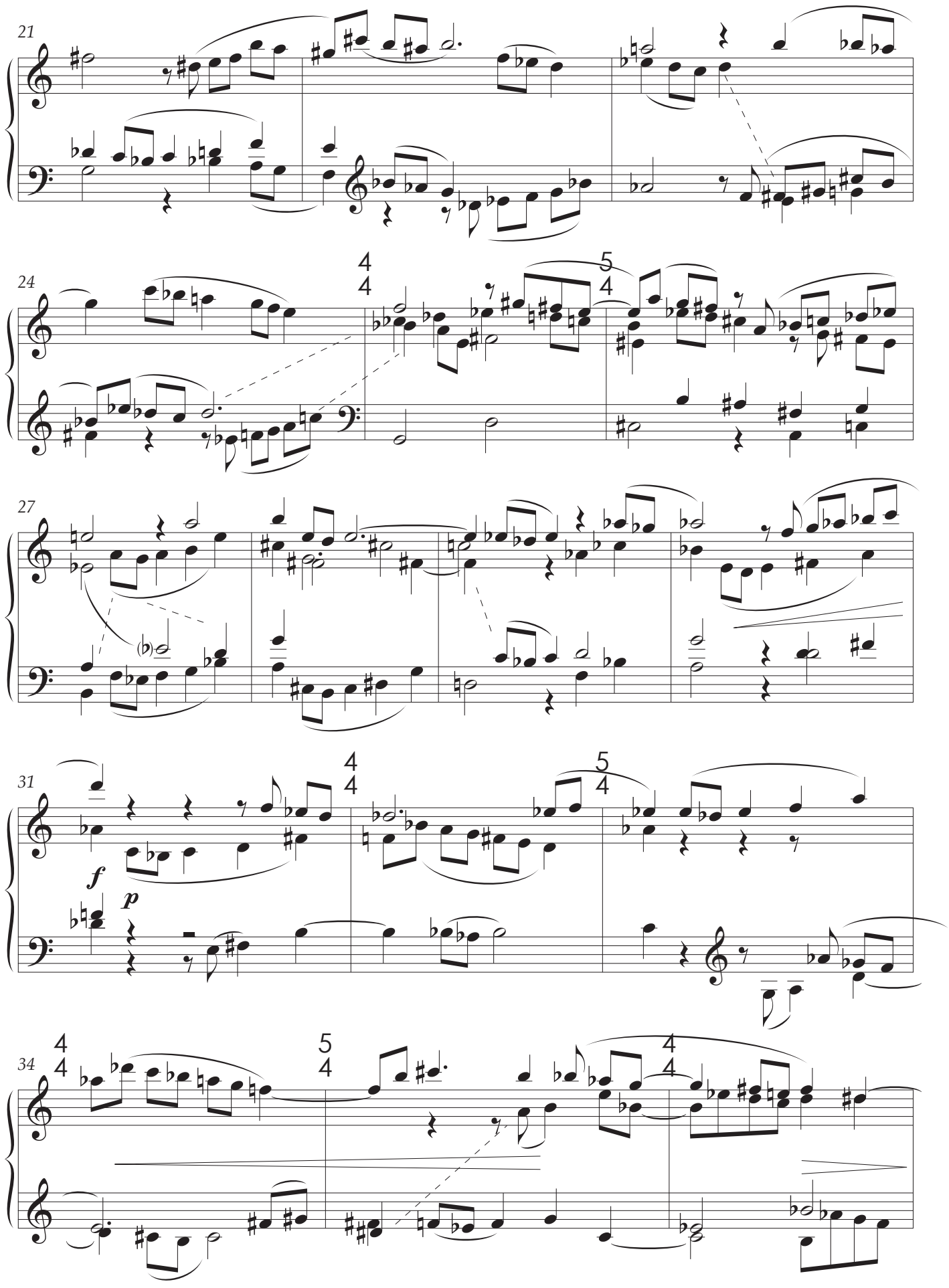
Präludium ♩≈ 80

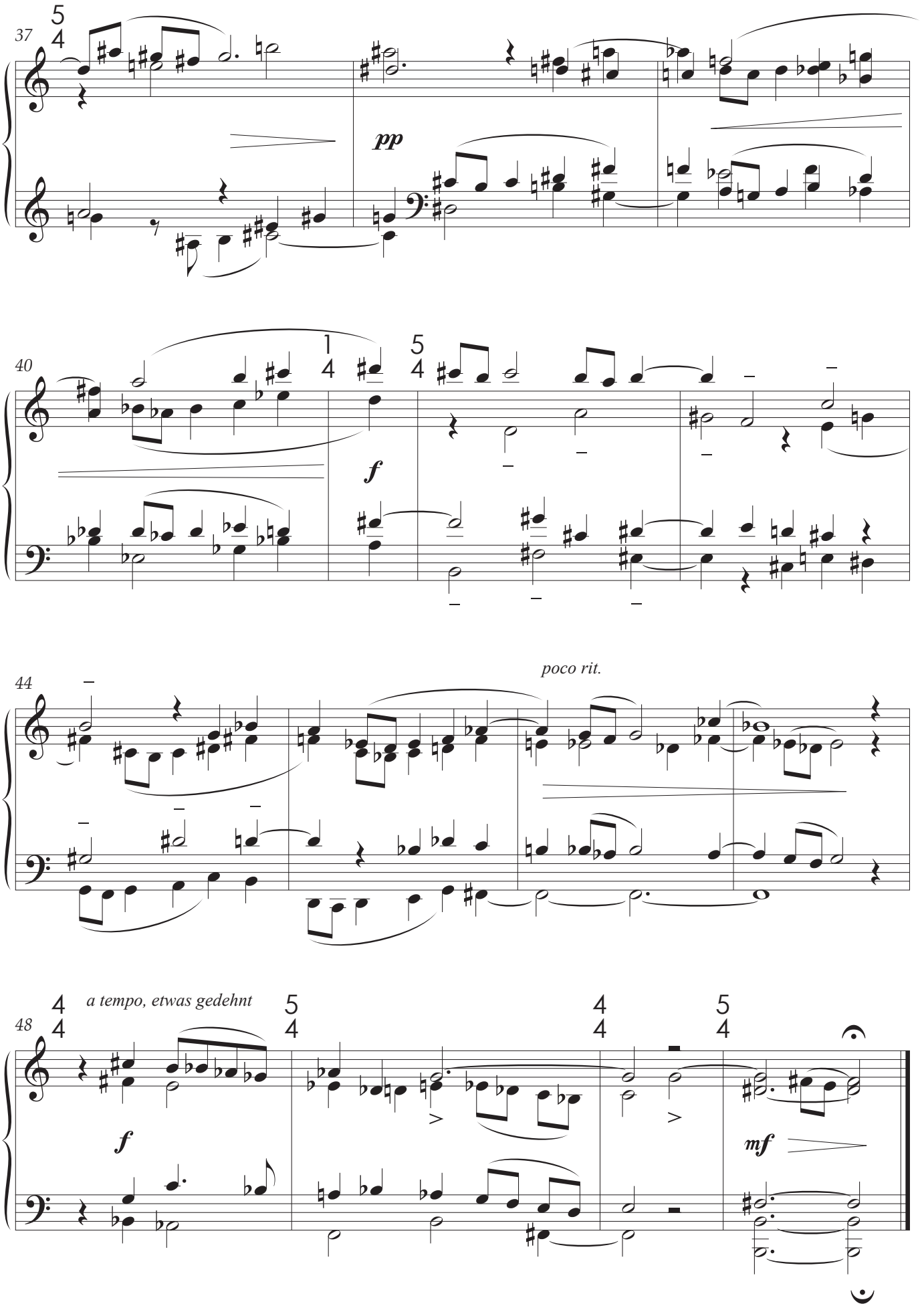



17
4/4
3/4
f
20
2/4
mf
24
3/8
5/8
f
28
6/8
5/4
ff
30
7/8
3/4
7/8
mf


33
3
4
7
16
p
37
9
16
12
16
40
9
16
5
8
2
4
f
mf
44
9
16
4
4
f
46
9
16
(falls kein Sost.-Ped. vorhanden)
p


Fuge ♩ ≈ 50
p
6
10
14
18
f
mf


21
24
27
31
34
f
p


37
pp
40
f
44
poco rit.
48
a tempo, etwas gedehnt
f
mf

MARTIN LICHTFUSS – KOMPOSITIONEN

ORCHESTERWERKE

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

WERKE FÜR ENSEMBLE

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

KAMMERMUSIK

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

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4 Stücke für Violoncello & Akkordeon (2001)	ca. 12'00"
Entartung 2000. 3 Ab-Reaktionen für Flöte und Gitarre (2000)	ca. 13'00"
Monumentum – für H. Musik für Klavierquintett (1998)	ca. 8'00"
Straightforward für Streichsextett (1994/2017; Auftragswerk des Landes Tirol)	ca. 13'00"
5 Chansons nach H.C.Artmanns *Aus meiner Botanisiertrommel* (1994)	ca. 9'00"
Rotationen für Blechbläserquintett (1992)	ca. 8'30"
2 Porträts für Flöte und Harfe (1992/2016)	ca. 7'30"
Tête-à-tête für zwei Flöten (1982/83)	ca. 13'00"
Sonate für Violine und Klavier (1982/83)	ca. 17'00"
Drei Aspekte für Blechbläserquintett (1981/82)	ca. 10'00"
Epilog für Flöte und Klavier (1982)	ca. 7'30"
An Eurydike. Musik für Streichquartett (1981)	ca. 19'00"
4 Stücke für Klarinette, Trompete, Klavier und Schlagzeug (1980/81)	ca. 18'00"

WERKE FÜR KLAVIER

... sehr wohl temperiert ... – Präludien und Fugen für Klavier (2008-2022)	je 5' - 8'
Hyperion-Fragmente für Klavier (2009-2018)	ca. 19'30"
Straightforward II für Klavier (1999)	ca. 5'00"
11 Minuten für Klavier (1983)	ca. 11'00"

WERKE FÜR ORGEL

3 Stücke *für Orgel* (2003/2006)	ca. 6'30"
Toccata für Orgel aus der *Psalmenmesse*	ca. 3'00"
Hände. 3 Meditationen für Orgel nach Skulpturen von A. Rodin (1996)	ca. 19'00"
Suite für Orgel (1982)	ca. 12'30"
Fantasie für Orgel (1979)	ca. 10'00"

PUBLIKATION: *Operette im Ausverkauf.* Studien zum musikalischen Unterhaltungstheater im Österreich der Zwischenkriegszeit. Wien-Graz-Köln 1989.

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