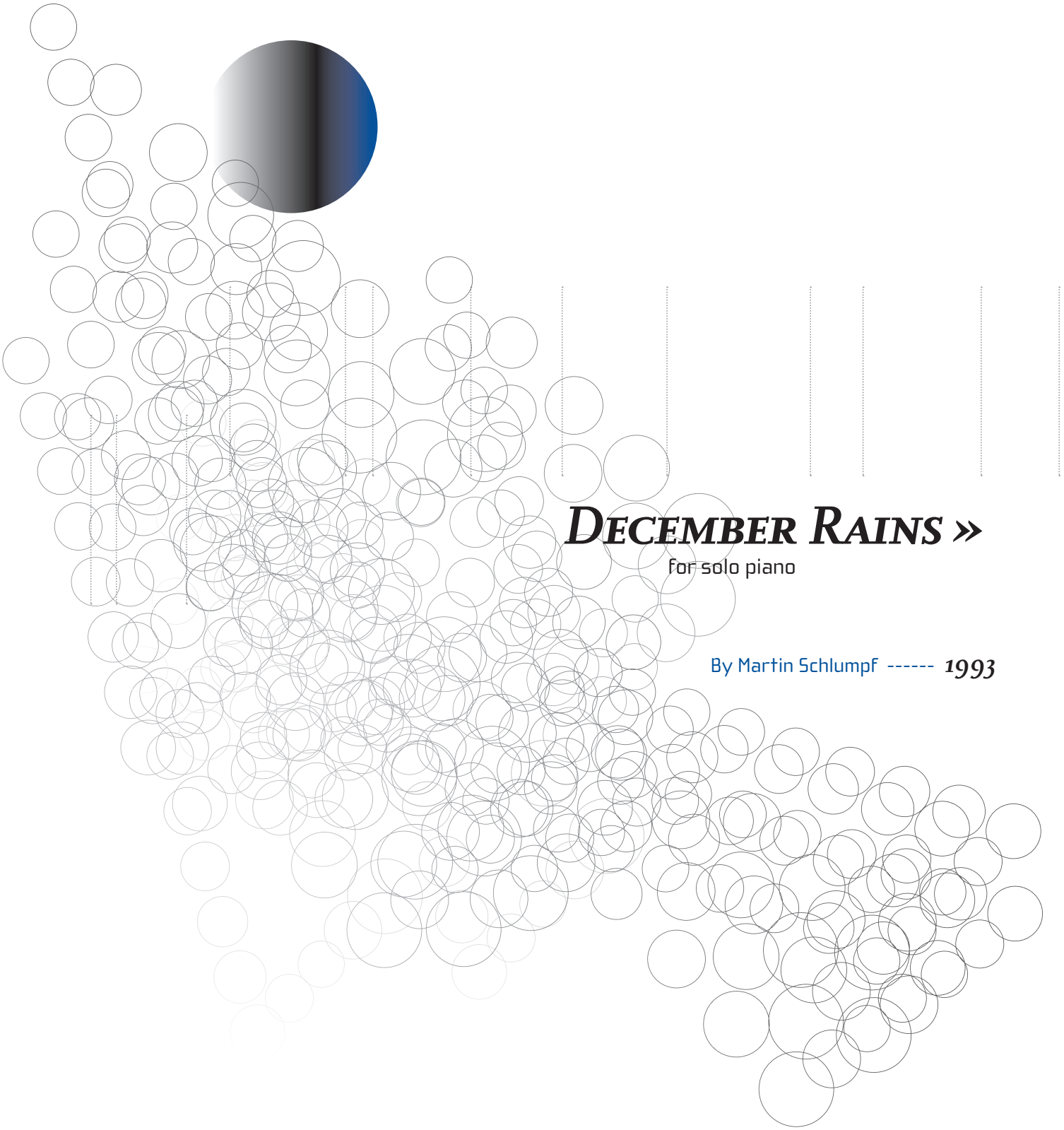

December Rains »

for solo piano

By Martin Schlumpf ------ *1993*

December Rains

------ *for solo piano, composed between December 1992 and January 1993 on a commission from Zurich University of Music and Theater, with financial support from the governing body of the City of Zurich*

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Total duration ------ ca. 5.5 Min. ------ © by Martin Schlumpf
www.martinschlumpf.ch

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for solo piano

------ *1993*

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December Rains

Remarks

------ *The entire piece makes use of two contrasting levels of tempo: MM (quarter note) = 180 and MM = 270 (ratio 2:3)*

------ *All accidentals apply for the entire bar, but only in the given octave register.*

------ *All groups of notes in the relevant sections of the right hand (bars 1-18, 34-43 and 119-154) must be played in very crisp rhythm, with a little stress on the first note and a slight falling off on the final note. In any case, the downbeat must be played with special emphasis, especially in the concluding section.*

------ *Bars 67 to 88 (Quasi Improvisando) can and should be played relatively freely, i.e. with «raindrop cascades» in a subtle accelerando immediately followed by a ritardando, and with leaps of tempo that need not be metronomically exact. The important thing, despite the fast tempo, is to project as much of the interior rhythmic structure as possible (i.e. duplets, triplets, and quadruplets) while presenting the entire passage as a general escalation and acceleration.*
The fingering (by Oliver Schnyder) is intended as a suggestion.

------ *Wherever possible, December Song (p. 14/15) should be played as a conclusion. However, in special circumstances December Rains may end with the music on p. 13, or the Song may be played by itself.*

Martin Schlumpf

1947 *Born in Aarau (Switzerland), on December 3.*
1968-73 *Studies music in Zurich: clarinet (Hansjürg Leuthold), piano (Warren Thew und Evelyne Dubourg), conducting (Ferdinand Leitner), theory and composition (Rudolf Kelterborn).*
1974 *Further composition studies with Boris Blacher in Berlin.*
1977- *Professor of music theory at Zurich University of the Arts.*
1991- *Teaches group improvisation at Zurich University of the Arts..*

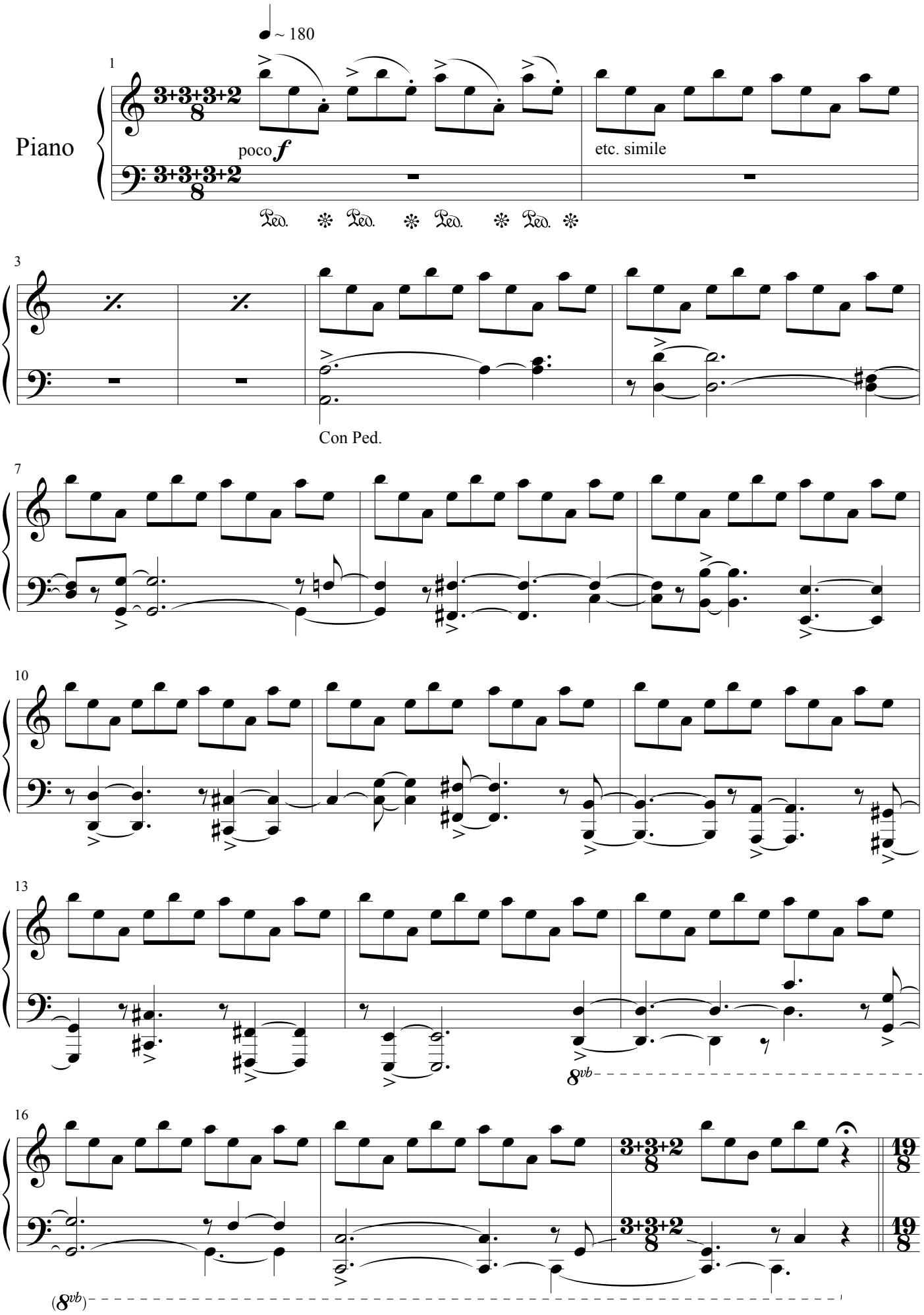
Until 1980 *Mainly activ as a composer of contemporary art music, winning many awards, incl. first prizes at Zurich Competition (1972, 1979) and Tonhalle Competition (1975).*
1980- *Returns to improvised music, first as a bass player in «Trio 80» (with Urs Blöchlinger) and from* 1982 *as saxophonist and bass clarinetist in own groups (especially «BERMUDA VIERECK») and many other projects.*
1987- *Member of Aargau Saxophone Quartet as soprano saxophonist.*
1990s- *Widely active in borderlands between improvisation and composition, with increasing emphasis on composing in a new «postmodern» style and a strong interest in complex polymetrical structures (research project on Conlon Nancarrows studies) combined with increased compositional use of the computer.*

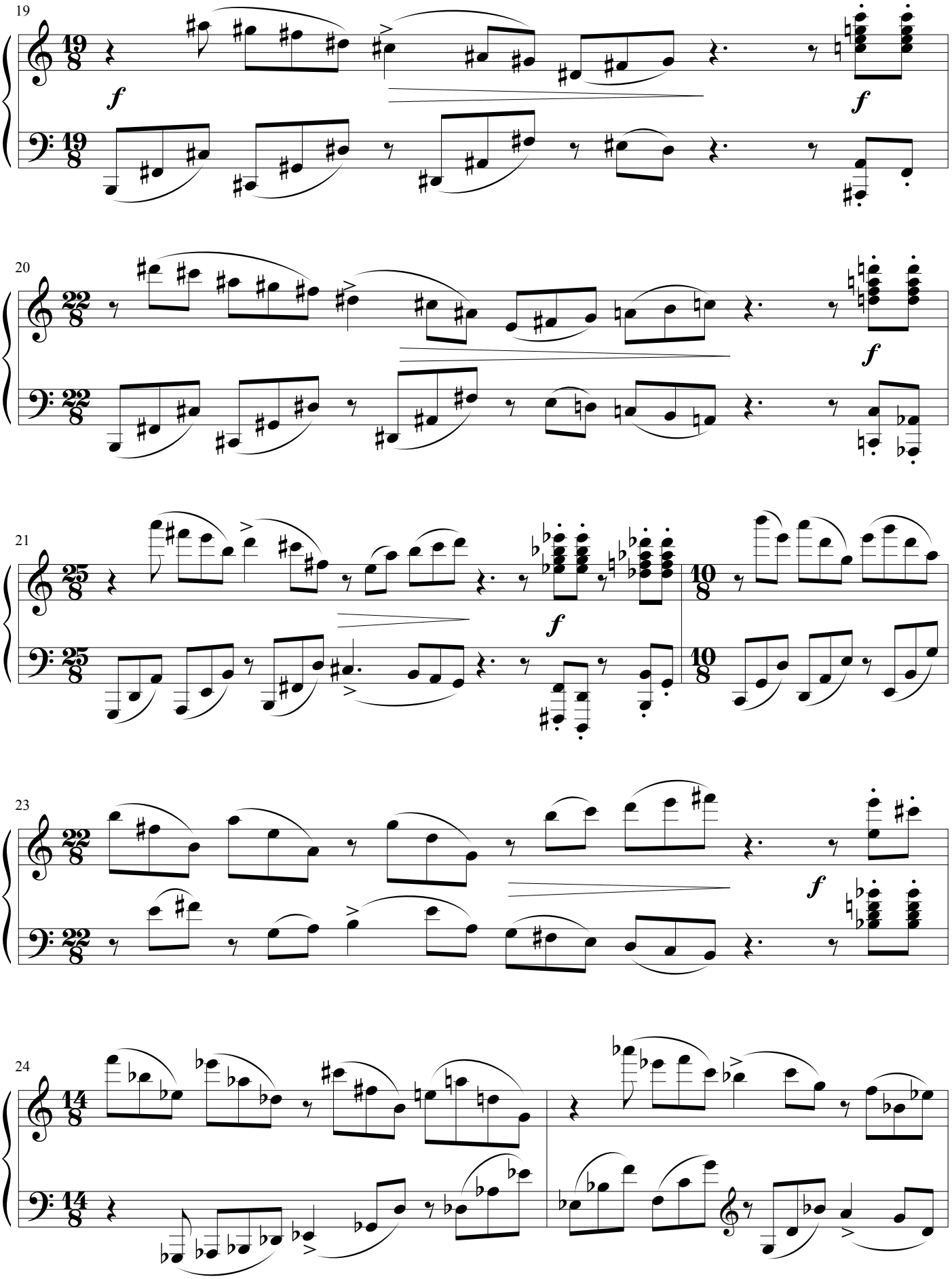
Catalogue of compositions *(selection)*:

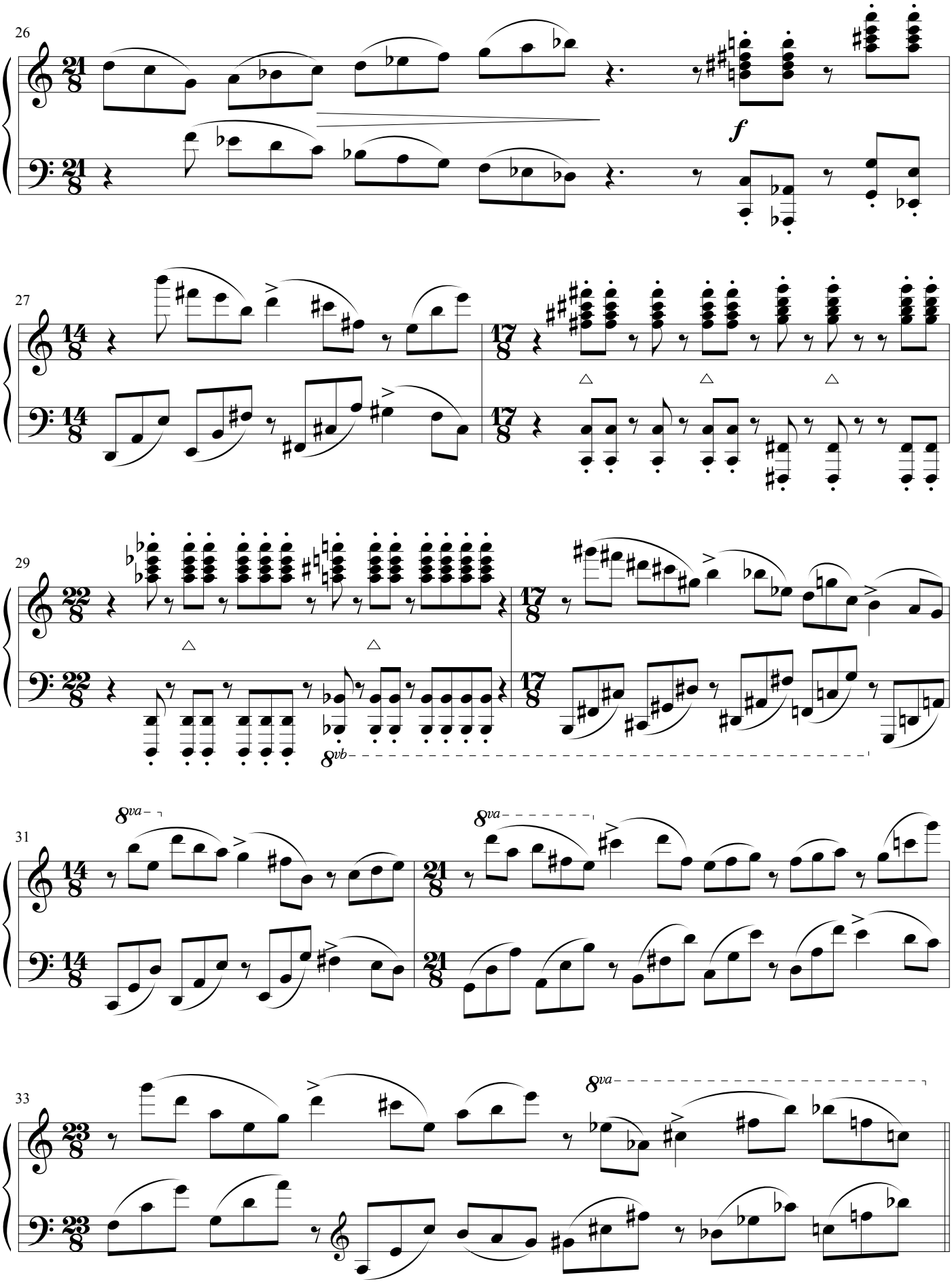
«Evocations» for brass, piano and percussion (1972); «5 Stücke for large orchestra» (1973); «Fragment» for chamber orchestra with obligato violin (1974-75); «String Quartet 1975»; «Todesfuge» for speaking chorus (1976); «Tenebrae» for solo voices, mixed chorus, brass, harpsichord and string quintet (1976-77); «Stratifications» for solo trumpet, obligato piano and orchestra (1977-78); «Jeux» for 3 clarinets (1979); «Ostinato I and II» for 3 improvising musicians and orchestra (1980/82); «Onyx» for alto saxophone and cello (1985); «Winterkreis» for saxophone quartet (1991); «Sommerbogen» for guitar quartet (1992); «... as time goes by ...» for piano and percussion quartet (1993); «Mouvements» for piano and orchestra (1994); «Spring» for percussion quartet (1995); «...aufflattern mit ...» for 4 women's voices (1995); «Clarinet Trio» (1997); «Rattaplasma 2» for clarinet and computer (2001); «Waves» cello concerto with electronics (2002); «Blue» for saxophone quartet (2003); «The Wounded Blues-player» for horn and resonating piano (2004); «Atemspuren» for bass clarinet and accordion (2005); «pulsar_1» for 4 instruments and computer (2006-07); «Summer Circle» for string quartet (2007); «pulsar_2» for voice, flute, piano and computer(2009); «Streams» double concerto for clarinet, bass trombone and 17 instruments (2010).

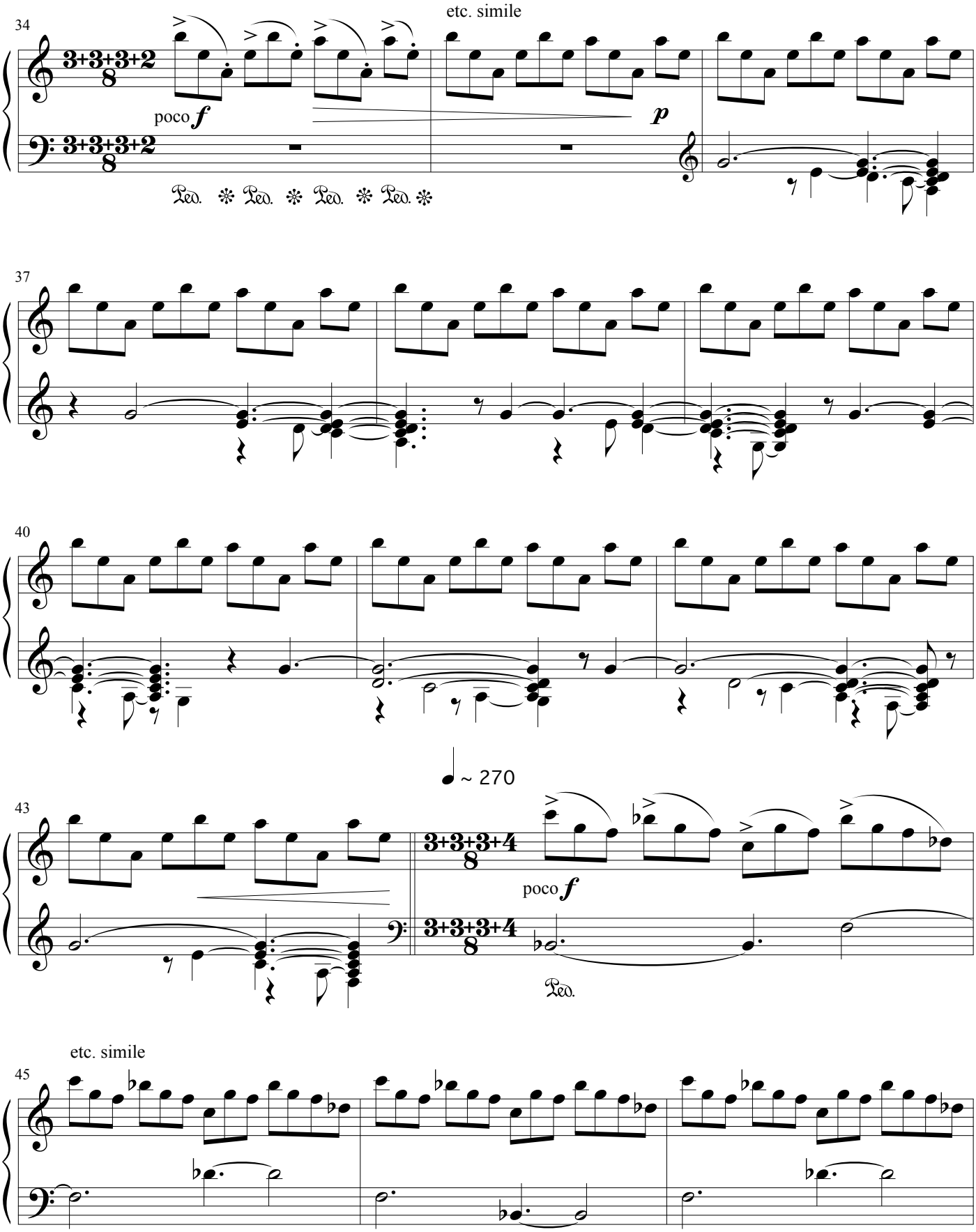
Sound recordings *(with own compositions)*:

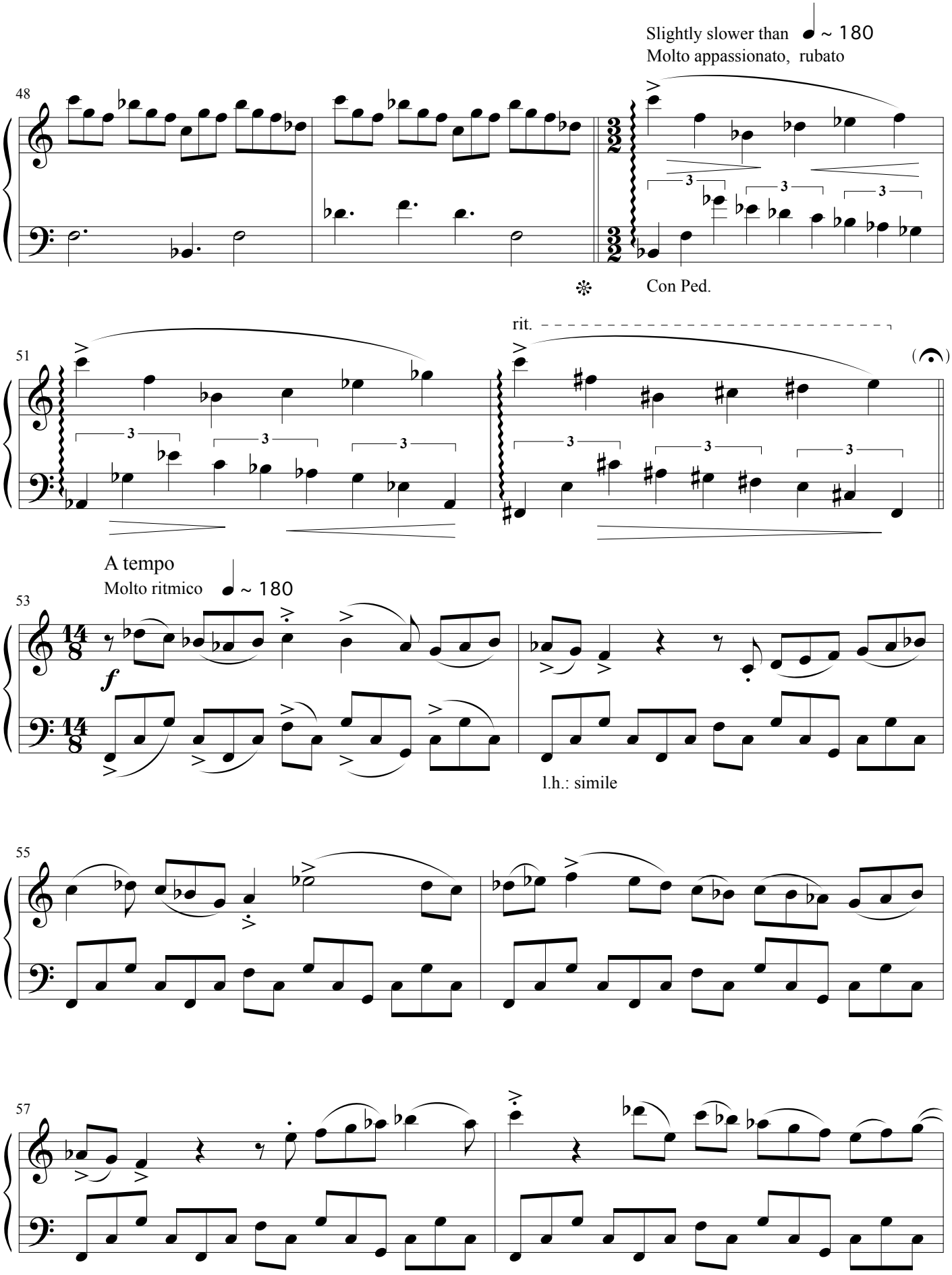
------ *Schweizer Musik des 20. Jahrhunderts (HUG, HC 9111) with «String Quartet 1975»*
------ *Martin Schlumpf: Swiss Fusion 84 - Live (Unit records, utr 4009), 1984*
------ *Noblesse galvanisée (Plainisphare, PL 1267-20/21) with Martin Schlumpf's BERMUDA VIERECK, 1985*
------ *Martin Schlumpf's BERMUDA VIERECK (Unit records, utr 4038), 1990*
------ *Cumuli (Unit records, utr 4049) with Martin Schlumpf's BERMUDA VIERECK, 1992*
------ *Winterkreis (SOT 47-12) with Aargau Saxophone Quartet, 1992*
------ *Swiss Percussion Ensemble + Christoph Baumann (Unit records, utr 4089), 1995, with «...as time goes by...»*
------ *Vier Jahreszeiten (MGB, Musikszene Schweiz, CD 6129), 1996 with «Winterkreis», «Spring», «Sommerbogen» and «... aufflattern mit ...»*
------ *Die Kunst des Tempokanons, C. Nancarrow - M. Schlumpf (artist.cd 8103 2), 2004*
------ *Timegrid_01 (tgmusic 47.101), 2008 with ZWEIZEIT: A. Frey and M. Schlumpf*
------ *pulsar_1 (ZHdK Records 15/09), 2009 with «pulsar_1», «Atemspuren» and «Rattaplasma 2»*

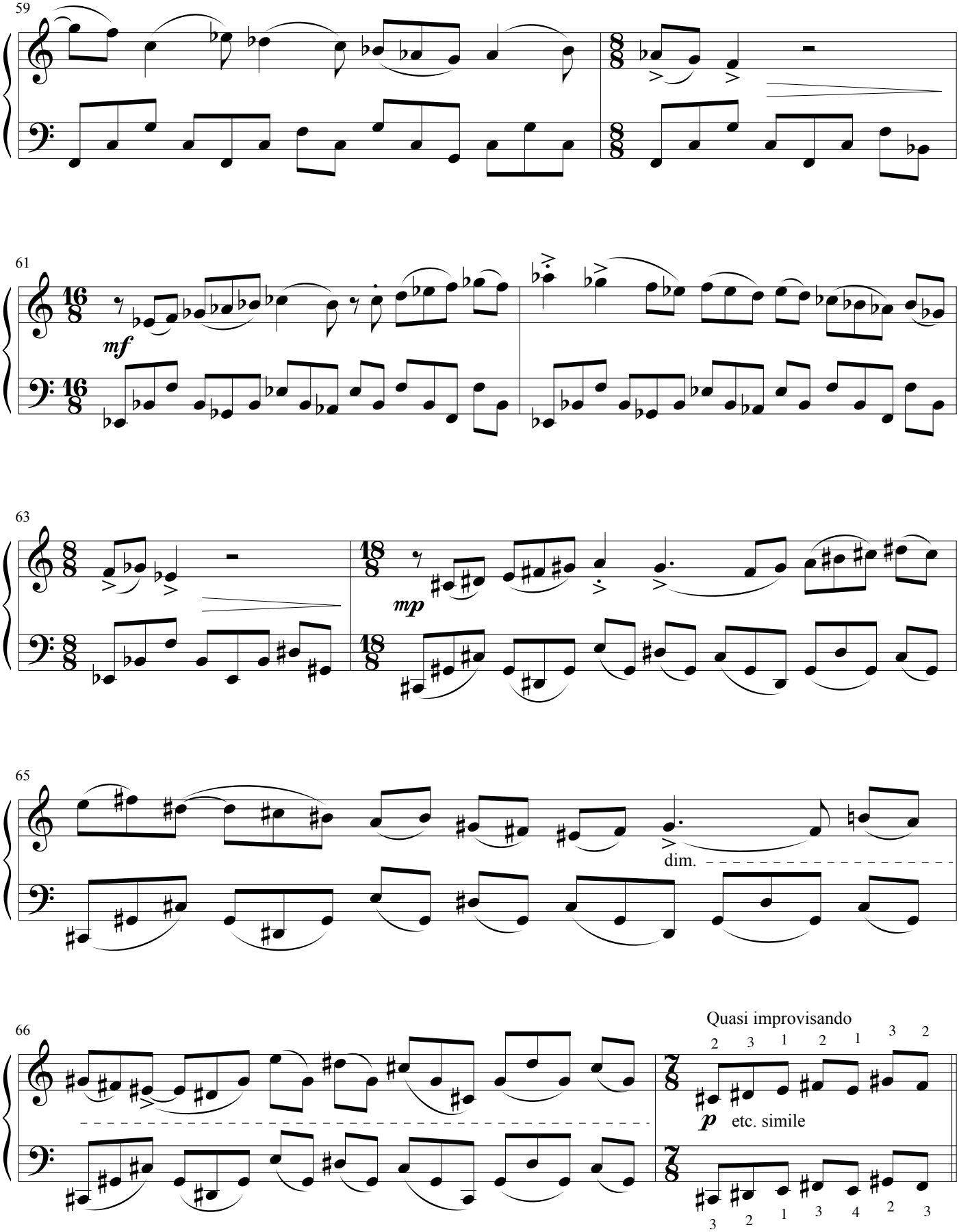

~ 180
1
Piano
3+3+3+2
8
poco f
etc. simile
Ped. Ped. Ped. Ped.
3
Con Ped.
7
10
13
8vb
16
19
8
(8vb)

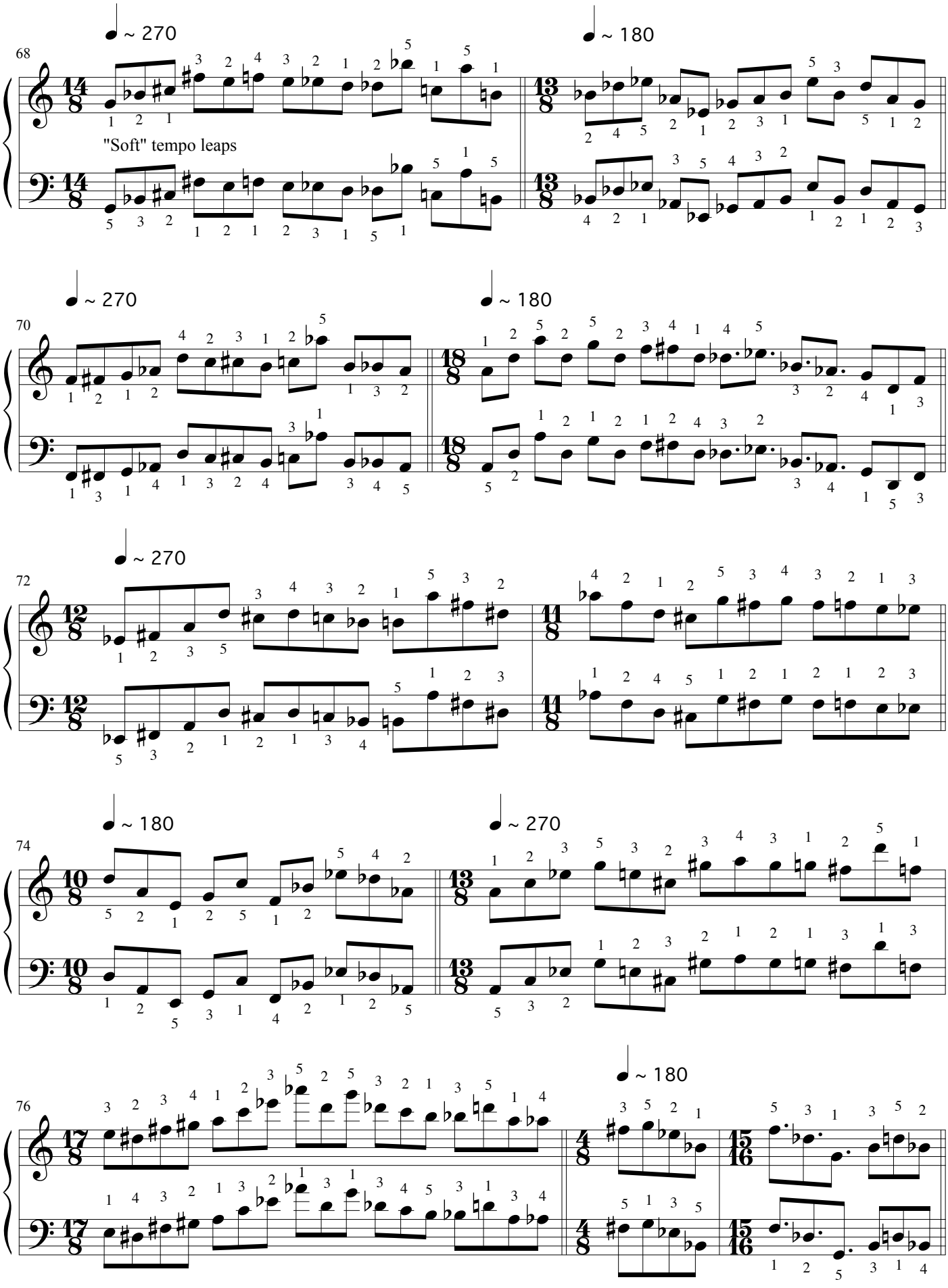

19
20
21
23
24


26
f
27
29
8vb
31
8va
8va
33
8va


etc. simile
34
3+3+3+2
8
poco f
p
Ped. * Ped. * Ped. * Ped. *
37
40
~ 270
43
3+3+3+4
8
poco f
Ped.
etc. simile
45


Slightly slower than ♩ ~ 180
Molto appassionato, rubato
48
Con Ped.
rit.
51
A tempo
Molto ritmico ♩ ~ 180
53
f
l.h.: simile
55
57


59
61
mf
63
mp
65
dim.
66
Quasi improvisando
p etc. simile


68
~ 270
~ 180
"Soft" tempo leaps
70
~ 270
~ 180
72
~ 270
74
~ 180
~ 270
76
~ 180