

STRUCTURAL ELEMENTS IN HANS PETER TÜRK'S *SUITE FOR CLARINET SOLO**

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SUMMARY. The *Suite for clarinet solo* composed by Hans Peter Türk was written in 1972 and is made up of three parts: *Prelude* - which is based on a form of sonata (even sonatina, due to its reduced length); *Melopoeia* - is an Arioso with a three stanza form of the type **A B Av** in which the predominant interval, also gaining an essential role in structuring the musical discourse, is the major and minor third; and *Ostinato* – which I consider to be the most complex part from the point of view of composition techniques. It contains two successive musical “moments” in contrast with one another. The score has a rich palette of instrumental colours, unified by a melodious modal-chromatic writing.

Keywords: form, interval, range

Univ. prof. dr. Hans Peter Türk was born on 27.03.1940 in Sibiu. In 1959, a fresh graduate of the “Honterus” High school in Braşov, he was admitted at the “Gheorghe Dima” Music Conservatory in Cluj-Napoca, department of Musical education and later at the department of Composition, where Sigismund Toduţă (composition), Dorin Pop (choir conducting), Cornel Țăranu (harmony), Traian Mârza (folklore) and Gheorghe Sava (piano) were his mentors. In 1966 he became a teacher of the “Gheorghe Dima” Music Conservatory in Cluj-Napoca, where he was first a teaching assistant in accompaniment, choir and score reading (until 1972) and then lecturer and professor of harmony and composition (until 2010).

In 1978 he was awarded the title of Doctor of Music upon the public defence of the doctoral thesis entitled “*The Counter Dominant in the Works of Wolfgang Amadeus Mozart*”, supervised by Prof. Dr. Sigismund Toduţă. He was president of the “Sigismund Toduţă” Foundation in Cluj-Napoca (1991-1996) and director of the Bach Academy in Romania (1992-1999).

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He was awarded numerous prizes for composition among which we mention: the “George Enescu” composition prize offered by the Romanian Academy for the composition *Resonances* (1979), the “Johann Wenzel Stamitz” composition prize of the Artists’ Association in Esslingen, Germany, for his entire work (1995), the composition prize of the city of Coesfeld (Germany) for the orchestral work *Narben* (1995) and the prize of the Composers’ Union, Cluj branch, for the oratorio *The Passion according to Mathew – a Transylvanian music for Good Friday*, for soloists, choir and organ (2008).

His work covers almost all musical genres, from the vocal-symphonic and symphonic to chamber music, music for piano or organ, vocal and choral music and even film music. Among his vocal-symphonic and symphonic opuses we mention: *Cantata no. 1 “Weise mir, Herr, deinen Weg”* for soprano solo, mixed choir, organ and string orchestra, 1970 (biblical texts - *In Memoriam Victor Bickerich*, ms.), *Vom Himmel hoch, da komm ich her, Cantata for Christmas*, for soprano solo, mixed choir, organ and orchestra, 1992, (ms., impr. CD Diakonisches Werk der EKD, München 1997), *Symphony 1* for string orchestra and percussion, 1964/65 (rev. 1966, ms.), *Lamento in memoriam Karacsonyi Ferenc*, for symphonic orchestra, 1971 (ms.), *Chaconne de J. B. Lully*, arranged for woodwinds orchestra, 1975 (ms.) and *Prelude, canon and choral* for string orchestra (or 12 soloist strings), 1980 (ms.).

We also mention the film music for the Romanian-West German production *The bell buyer*, 1984 (director Alexandru Tatos), but also the chamber opuses *Trio no. 1* for oboe, clarinet and bassoon, 1967 (litogr. the “Gh.Dima” Music Conservatory, Cluj 1969), *Four pieces for string trio*, 1967 (ms.), *Suite for clarinet solo*, 1972 (litogr. the “Gh.Dima” Music Conservatory, Cluj 1973, Editura Muzicală 1984), *Trio for oboe, violin and cello*, 2000 (Musikverlag Müller & Schade AG, CH-3011 Bern 2001) or *Four miniatures* for oboe solo, 2008 (ms.).

Among his works for piano or organ we mention *Variationen über die sächsische Volksballade “Hannes Moler”*, for piano, 1981 (ms.), *Vexierspiel*, for organ, 1983 (ms.) and *Permutationen*, for organ, 1983 (Gehann-Musik-Verlag, D-55481 Kludenbach 2001).

We cannot close this succinct listing of his most important musical works without mentioning the vocal and choral compositions, such as: *Two carols* for mixed choir a cappella (*Here in this home*, 1970 and *’Tis the night*, 1975 - Editura Imprimeriei de Vest, Oradea 2002), *Three choirs on lyrics by Ana Blandiana*, for women’s choir and chamber orchestra, 1973 (*Clear of death, Elegy, Keep your eyes closed*, Editura Muzicală, Bucharest 1974), *Three Transylvanian Saxon folk songs* for mixed choir and instruments, 1981 (Ed. Volk und Kultur, Bucharest 1982) and especially *Siebenbürgische Passionsmusik für Karfreitag nach dem Evangelisten Matthäus* for soloists, mixed choir and organ, 2003-2004 (ms., impr. CD Musikproduktion 2009, Dabringhaus und Grimm, Detmold Germany, recording awarded the *supersonic award* in 2009 by the *pizzicato Classics in Luxembourg* magazine).

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The suite for clarinet solo was written in 1972 and is made up of three parts: Prelude, Melopoeia and Ostinato.

The first part (Prelude) is based on a form of sonata (even sonatina, due to its reduced length). The work begins with the exposition of **Theme 1** (first 8 measures), made up of a succession of major thirds and ascending and descending minor thirds respectively, with a global range of major ninth (e1-f#2).

Ex. 1

(m. 1-8)

Andantino sostenuto

In measure 9 the bridge appears (5 measures), with the same major ninth range (a1-b2) and then **Theme 2**, contrasting, with long values and a range of minor thirteenth (e1-c3). In the end of the Exposition we notice a **Closing theme** (3 measures), quasi ornamented and chromatic, including a tetra chord (c1-f1), with a mobile step (e flat – e natural).

Ex. 2

(m. 9-21)

The writing uses conventional attack techniques, in a modal language - chromatic, with a predominant rhythm of eights (but also fourths, triplets and quintuplets of eights) and with intervals where seconds and thirds are predominant.

In measure 21 the **Development** begins, made up mostly of elements belonging to **Theme 2**. The first stage of the **Development** lasts for 8 measures (up to measure 28) and the second stage is shorter, totalizing 6 measures (up to measure 34).

In measure 35 the dynamic **Reprise** debuts, reuniting the varied **Theme 1**, followed by the varied bridge and then by **Theme 2**, where we have the same musical articulation from the Exposition, but transposed with a major and minor, respectively, third. The first part ends with a **Coda** built from the musical material of **Theme 1**, reversed.

Ex. 3

(m.56-60)



The second part (Melopoeia) is an Arioso with a three stanza form of the type **A B Av**, where the first 7 measures represent stanza **A**, the following 6 measures are stanza **B**, followed by a short re-transition (1 measure) and **Av** (the last 7 measures), that is the “reprise” of the initial stanza.

In stanza **A**, the predominant interval, also gaining an essential role in structuring the musical discourse, is the major and minor third, the global range of the first musical articulation being the minor tenth (*g1-flat2*). As techniques of polyphony, we mention the latent polyphony, as well as a melodic discourse divided into two planes.

Ex. 4

(m. 1-7)

Lento cantabile



Stanza **B** creates an ornamental contrast to the first stanza, with numerous rhythmic subdivisions, where the same interval of third is omnipresent, the total range of the section being also a tenth, but this time a diminished tenth (*c#1-eflat2*).

Ex. 5

(m. 8-12)



In the end of the second part the main idea comes back, **A**, but this time rhythmically and melodically varied.

The third part (Ostinato) is the most complex one from the point of view of composition techniques. The acoustic discourse is structured here also in a three-stanza form of the type **A B Av**.

The first section, **A**, contains two successive musical “moments” in contrast with one another, which, by their continuous evolution, are the basis of the first part of the third part. The first significant musical “moment” in this part is a musical motive α , lasting for 6 beats and with a range of a diminished sixth (eflat 1 – g# mic). The second musical “moment” separates the motive α from its evolutions with one syncopated sound, with the duration of two beats. Taking into account the fact that from this sound, by rhythmic and melodic variations and cellular and motivic evolutions, the entire “family” of the motives β will be born (but also the fact that one sound cannot be considered neither a motive, nor a musical cell), we will note it *incipit β* .

Ex. 6

(m. 1-3)

The motive α appears alternatively on beat 3 (measures 3, 8 and 13) and on the beat 1 of the measures (measures 6 and 11), thus configuring the benchmark ostinato. From the “incipit β ” sound, by augmenting and developing it, an entire sequence of cellular-motivic states, as follows:
 β 1, varied by an interval of a second;

Ex. 7

(m. 5)

β 2, varied by a second and a third;

Ex. 8

(m. 7)

β 3, melodically varied by seconds;

Ex. 9

(m. 10)

β_4 , melodically varied with seconds, but also rhythmically, by using triplets;

Ex. 10



β_5 becomes equally important as the motive α ;

Ex. 11

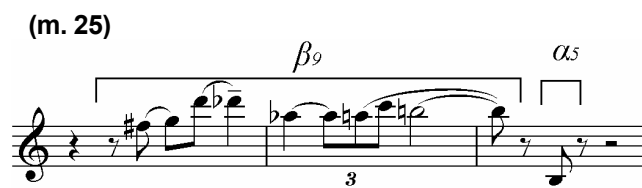


From here on, β_6 (m. 17, beat 3), β_7 (m. 20, beat 1), β_8 (m. 22, beat 3) and β_9 (m.25) continues the “growth” and development from the rhythmic and melodic point of view of the β cellular and motivic states.

Starting with measure 16, the motive α begins to shorten from a rhythmic and melodic perspective, losing the first beat from the initial version and giving birth to motive α_1 ; in measure 19 we notice a motive α_2 (made up of beats 3, 4, 5 and 6), in measure 21, on beat 4, we observe α_3 (made up of beats 4, 5 and 6), in measure 24, on beat 3, the musical discourse is continued by α_4 (made up of beats 5 and 6), while in measure 27, on beat 2, motive α_5 ends this “decrease” and “melting” into nothing of motive α , only made up of the sound on beat 6 of the main motive.

Thus, as the two main motives evolve in opposite directions, β_9 will end up dominating α_5 , although it began as one sound “opposing” the α ostinato in 6 beats.

Ex.12



In measure 28 the second section begins, **B**, made up of stressed sounds, with trill and slap tongue, combined with quasi-glissando effects. The range doesn't surpass a major ninth and the predominant suggestion is *piano*. This section ends in measure 35 with motive α_5 .

Ex.13

(m. 28)

B

trill slap p mf p pp come un fiato α slap mf mf p

In second half of measure 35 the “reprise” of section **A** begins. In this final musical stanza, motive α comes slowly back to its initial form ($\alpha 4$ m. 36, beat 3, $\alpha 3$ m. 38, beat 4, $\alpha 2$ m. 41, beat 4, $\alpha 1$ m. 43, beat 2), remaining this way (but with small rhythmic changes on beats 1 and 2 in measures 45 and 53) until the end. Motive β also returns to its initial state, but by a recurrent movement reunited with a mirror movement ($\beta 7$ reversed in measure 37, $\beta 6$ reversed in measure 39, $\beta 5$ reversed in measure 42, $\beta 4$ reversed in measure 44, $\beta 3$ reversed in measure 47, $\beta 2$ reversed in measure 49 and $\beta 1$ reversed in measure 52).

In the measure 54 (beat 4), the motive β returns to its initial state, fading away and leaving room for the motive α , only followed by the silence of a break.

Ex. 14

(m. 54)

incipit β mf *secco α mf *secco**

In conclusion, the *Suite for clarinet solo* by Hans Peter Türk is an extremely well built musical piece and, at the same time, of impact, due to the rich palette of instrumental colours, unified by a melodious modal-chromatic writing.

From the rhythmical point of view, we note the varied and rich use of rhythmical values, from whole notes to semiquavers, rhythmical values grouped in rhythmical formulas starting from dactyl, anapaest, different syncope and syncopated offbeats and evolve up to exceptional divisions such as *quintolets of semiquavers* and of *semi demisemiquavers*, the *sextolet of demisemiquavers*

or the *septimole of semiquavers*. From the point of view of metrics, we note asymmetry between the extremities of the cycle (both in 4/4), while the medial part is the symmetry axis, by using a 6/8 measure. We cannot ignore the very precise dynamic indications, present along the entire score, the composer mentioning his intentions clearly every time.

The first part (*Andantino sereno – rubato*) reminds us of the atmosphere of another one of the composer's opuses, that is *Woodwinds trio* – (oboe, clarinet and bassoon), written in 1967. The second part (*Lento cantabile*), with a lyrical musical idea, although apparently doesn't raise special technical problems, is a musical page extremely difficult to divide from an expressive and dynamic perspective, with an ample crescendo culminating in fortissimo, in the centre of the third part. The third part (*Allegro*) suggests two acoustic planes, each with a distinct dynamics and brilliantly concludes the suite, written ideally for the sweet and soft timbre of the clarinet in A.

(Translated by Roxana Huza)

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