

mathias rüegg

farmers & wives

für Fagott und Klavier
for Bassoon and Piano

D 05 56
Dobling

Als ich 1992 den Jazz & Music-Club Porgy & Bess gründete, bestand eine von vielen Ideen darin, diesen Club auch anderen musikalischen Stilrichtungen gegenüber zu öffnen. Und mit Renald Deppe hatte ich einen Partner, der besonders mit den jungen Klassikern, die über den Tellerrand hinausschauten, vertraut war und daneben auch für das Programm in der Stadtinitiative verantwortlich zeichnete. So entstand ein Biotop von neugierigen Jazzern, Klassikern und Popmusikern, die in den unterschiedlichsten Besetzungen zusammenarbeiteten, und viele dieser Seilgemeinschaften halten sogar heute noch an. In dieser Zeit ermunterte mich Renald zum Komponieren von Kammermusik, und so entstanden die ersten zwei kammermusikalischen Stücke *Untitled*, *But Lovely* und *Farmers & Wives*, in einer Zeit, in der ich ganz unbelastet an die Sache herangehen konnte. Erst 2006 habe ich die Kammermusik wieder aufgegriffen, und seither sind zahlreiche Stücke entstanden.

Dieses Stück schrieb ich für Judy Farmer, eine amerikanische Fagottistin, die zu der Zeit in Wien lebte. Bis zu einer Aufnahme davon sollte allerdings noch fast fünfzehn Jahre vergehen.

Der junge österreichische Fagottist und musikalische Querdenker Matthias Kronsteiner hat sich zusammen mit der Pianistin Johanna Gröbner den Herausforderungen dieser Komposition gestellt und sie haben vor allem, was Rhythmik und Phrasierung betrifft, eine mustergültige Einspielung geschafft.

mathias rüegg

Wien, Januar 2011



When I founded the jazz & music club Porgy & Bess in 1992 one of many ideas was to open up this club also to other musical styles. In Renald Deppe I found a partner who knew many of the young classical musicians endeavoring to widen their horizon and who also was the musical curator of the Vienna Stadtinitiative. Thus we created a biotope for curious musicians from jazz, classical music and pop, all of them collaborating in many different formations; some of these groupings still endure today. At that time, Renald gave me the impulse to write chamber music, resulting in the first two chamber compositions, *Untitled*, *But Lovely* and *Farmers & Wives*, both written at a time in which I was able to approach the subject in a totally unprejudiced manner. Only in 2006 I have come back to chamber music, resulting since in numerous pieces.

I wrote this piece for Judy Farmer, an American bassoonist who used to live in Vienna at the time. However, the first recording was only made almost 15 years later.

The young Austrian bassoonist and musical lateral thinker Matthias Kronsteiner and pianist Johanna Gröbner have faced the demands of this composition – and their recording is exemplary, especially in terms of rhythm and phrasing.

mathias rüegg

Vienna, January 2011

farmers & wives

a little trilogy in monomany
for judy farmer

mathias rüegg
(march 1995)

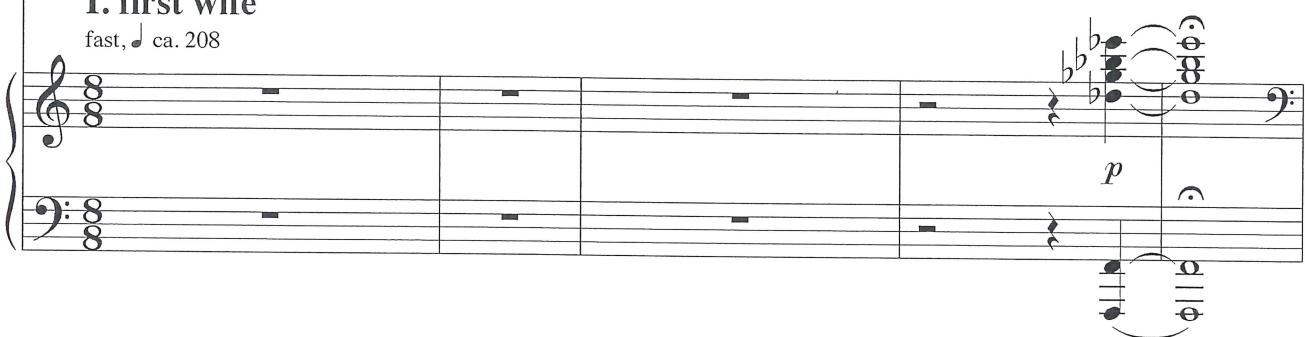
bassoon



I. first wife

fast, \downarrow ca. 208

piano

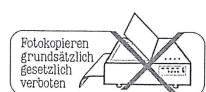


6

Bassoon: 8th note patterns. Piano: 8th note patterns with dynamic *p*. Measure number 11 is indicated above the bassoon staff.

11

Bassoon: 8th note patterns with dynamic *f*. Piano: 8th note patterns with dynamic *pp*. Measure number 11 is indicated above the bassoon staff.



15

Musical score page 15. The top staff shows a bass line with dynamic markings *f*, *mf*, *mf*, and *v*. The middle staff has a bass line with dynamic *mf*. The bottom staff has a bass line with dynamic *8ba*.

20

Musical score page 20. The top staff shows a bass line with dynamic *mf*. The middle staff shows a bass line with dynamic *8va*. The bottom staff shows a bass line with dynamics *pp*, *mf*, *f*, and *8ba*.

25

Musical score page 25. The top staff shows a bass line with dynamic *f* followed by *p*. The middle staff shows a treble line with dynamic *p*. The bottom staff shows a bass line with dynamic *p* and *8ba*.

30

Musical score page 30. The top staff shows a bass line with dynamic *mf*. The middle staff shows a treble line with dynamic *7*. The bottom staff shows a bass line with dynamic *6*.

34

Musical score page 34. The top staff shows a bassoon line with slurs and dynamic markings *mp*. The bottom staff shows three voices: soprano, alto, and bass. The bass line consists of eighth-note chords in various time signatures (7/8, 6/8, 6/8) with dynamic *pp*. The bassoon part continues with slurs and rests.

39

Musical score page 39. The top staff shows a bassoon line with slurs and dynamics *f*, *mf*, and *p*. The bottom staff shows three voices: soprano, alto, and bass. The bass line consists of eighth-note chords in various time signatures (2/4, 6/8, 6/8, 3/4, 3/4) with dynamics *mf* and *p*. The bassoon part continues with slurs and rests.

44

Musical score page 44. The top staff shows a bassoon line with slurs and dynamics *f*. The bottom staff shows three voices: soprano, alto, and bass. The bass line consists of eighth-note chords in various time signatures (2/4, 4/4, 4/4, 7/8, 6/8) with dynamics *mf* and *p*. The bassoon part continues with slurs and rests.

49

Musical score page 49. The top staff shows a bassoon line with slurs and dynamics *f*. The bottom staff shows three voices: soprano, alto, and bass. The bass line consists of eighth-note chords in various time signatures (4/4, 7/8, 6/8, 6/8, 4/4, 7/8, 6/8) with dynamics *mf*, *f*, and *p*. The bassoon part continues with slurs and rests.

Musical score page 54. The score consists of four staves. The top staff is in bass clef, 6/8 time, with a dynamic of *f*. The second staff is in treble clef, 6/8 time, with a dynamic of *ff*. The third staff is in bass clef, 6/8 time, with a dynamic of *f*. The fourth staff is in treble clef, 6/8 time, with a dynamic of *p*. Performance instructions include "rubato" above the second staff, "8va" above the third staff, and "Rit." below the fourth staff. Measure 57 begins with a dynamic of *f*.

Musical score page 59. The score consists of two staves. The top staff is in bass clef, 6/8 time, with a dynamic of *f*. The bottom staff is in bass clef, 6/8 time. Performance instructions include "a tempo" above the top staff and "8ba" below the bottom staff. Measures 59 and 60 are shown.

Musical score page 64. The score consists of two staves. The top staff is in bass clef, 7/8 time, with dynamics of *p*, *mf*, and *f*. The bottom staff is in bass clef, 7/8 time, with dynamics of *mf*, *p*, *pp*, *p*, and *mf*. Measures 64 and 65 are shown.