



mathias rüegg

tramway vienna – bratislava

für Trompete und Klavier
for Trumpet and Piano



 05 741
Doblinger

Als ich 1976 nach Wien kam, ließ ich mich in der östlichsten Stadt Europas mit leicht verschlafenem Balkanflair nieder. Reisen lag damals nicht im Bewusstsein dieser Ureinwohner, von denen die meisten die österreichischen Landeshauptstädte nur vom Hörensagen her kannten, von umliegenden Städten wie Budapest oder Prag ganz zu schweigen. Die Österreichische Bundesbahn leistete dazu ihren eigenen Beitrag. Dabei war alles einmal anders: Bereits um die Jahrhundertwende gab es eine Straßenbahnverbindung zwischen Wien und Bratislava, zweier Hauptstädte, die nur sechzig Kilometer voneinander entfernt und heute sogar mit einem Schnellboot in nur einer Stunde erreichbar sind. Und dennoch im Bewusstsein so weit auseinander liegen. Deswegen sind die exzellenten slowakischen Eishockeyspieler gleich in die USA und nicht zum Wiener Eishockeyverein ausgewandert. Den ebenso guten (Jazz-)Musikern blieb das jedoch verwehrt. Erst in jüngster Zeit wird man hier auf diese unglaublich talentierten slowakischen Jazzmusiker aufmerksam, die eines gemeinsam haben: Sie alle sind perfekt ausgebildet und fühlen sich musikalisch überall zu Hause. So z. B. der Trompeter Juraj Bartos, der in der Barockmusik, der neuen Musik, in alten Jazzstilen wie auch im modernen Jazz eine Koryphäe ist. Oder, nebst vielen anderen, die jungen Musiker Roman und Franz Janoska, die beide Klassik und Jazz auf höchstem Niveau spielen, also die Zukunft verkörpern, von der Friedrich Gulda einst geträumt hatte.

Dieses Stück habe ich 2007 für Juraj Bartos geschrieben, um ihn damit herauszufordern, so lautete unser Agreement. Ein technisch sehr anspruchsvolles Stück – allein die vielen Dämpferwechsel haben es in sich, wobei es am Schluss noch in luftige Höhen hinauf geht. Also Schwierigkeitsgrad elf von zehn, und deswegen wünsche ich viel Vergnügen.

PS:

Ladislav Fanzowitz, der slowakische Pianist auf der Aufnahme (zu hören unter <http://www.vao.at/v2/display.php?id=119>) ist übrigens Lisztvirtuose, der mir bei den Proben all seine Art Tatum-Transkriptionen mit einer authentischen Perfektion vorgespielt hat. Und Juraj spielt auf der „Schagerl-C-Apollo Trompete“.

mathias rüegg Wien, Januar 2011



When I first came to Vienna in 1976 I found myself in the easternmost city of Europe with a slightly sleepy Balkan flair. The idea of traveling had not entered the consciousness of the natives, most of whom had only vaguely heard of the Austrian provincial capitals, not to speak of neighboring cities

like Budapest and Prague. The Austrian Federal Railway contributed to this state of affairs, although things had formerly been very different: at the turn of the 20th century there had even been a streetcar connecting Vienna and Bratislava, two capitals which are separated by only 60 kilometers which today can be covered in under an hour by Danube express ship. But still they are so far apart from each other in the inhabitants' consciousness. This is why the excellent Slovak ice hockey players have moved to the USA and not to the Vienna ice hockey club. This move, however, was impossible for the just-as-good (jazz) musicians. It is only very recently that these incredibly talented Slovak jazz musicians have garnered some attention here; and they have one thing in common: all of them boast a perfect education, and all of them feel musically at home everywhere. So, for example, trumpeter Juraj Bartos, an eminent authority in baroque music, in classical contemporary music as well as in traditional and modern jazz styles. Or, apart from many others, young musicians Roman and Franz Janoska, both of whom are classical and jazz performers of the highest level and thus embody the future of which Friedrich Gulda had dreamed.

I have written this piece in 2007 for Juraj Bartos; our agreement having been that I really challenge him. A technically very demanding piece – the many mute changes alone are difficult, and the final section reaches dizzy heights. All in all, difficulty level eleven on a scale of ten – that's why I wish you lots of fun.

PS:

Ladislav Fanzowitz, the Slovak pianist on the recording (which can be listened to at <http://www.vao.at/v2/display.php?id=119>) is a Liszt virtuoso. At the rehearsals he played all his Art Tatum transcriptions for me in authentic perfection. Juraj plays the "Schagerl C Apollo Trumpet".

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Vienna, January 2011

Tramway Vienna - Bratislava

for Juraj Bartos

Mathias Rüegg

Tempo I, Very rhythmically ♩. = 180

Straight Mute

Trumpet in C

Piano

27 Straight Mute

33

37 *p*

41

47 *p* *p* *Open*

53 Rubato

Musical score for measures 53-58. The score is written for piano (piano) and includes a treble clef staff and a bass clef staff. The key signature is B-flat major (two flats). The time signature is 4/4. The tempo marking is "Rubato". The score features complex harmonic structures with many accidentals and a prominent "Ped." (pedal) marking in measure 56, indicating a sustained pedal point. A double asterisk (*) is placed at the end of the system.

59

Musical score for measures 59-62. The score is written for piano (piano) and includes a treble clef staff and a bass clef staff. The key signature is B-flat major (two flats). The time signature is 4/4. The tempo marking is "Rubato". The score features complex harmonic structures with many accidentals and a prominent "Ped." (pedal) marking in measure 59, indicating a sustained pedal point. A double asterisk (*) is placed at the end of the system.

63

Musical score for measures 63-64. The score is written for piano (piano) and includes a treble clef staff and a bass clef staff. The key signature is B-flat major (two flats). The time signature is 4/4. The tempo marking is "Rubato". The score features complex harmonic structures with many accidentals and a prominent "Ped." (pedal) marking in measure 63, indicating a sustained pedal point. A double asterisk (*) is placed at the end of the system.

65

Harmon Mute

Musical score for measures 65-68. The score is written for piano (piano) and includes a treble clef staff and a bass clef staff. The key signature is B-flat major (two flats). The time signature is 4/4. The tempo marking is "Rubato". The score features complex harmonic structures with many accidentals and a prominent "Ped." (pedal) marking in measure 65, indicating a sustained pedal point. A double asterisk (*) is placed at the end of the system.

Tempo II, ♩ = 104

69

3

3

Reo. *

73

Reo. *

74

Reo. *

76

Reo. *

78

Reo. *