



Marco Pütz

THE WIND MUSIC OF MARCO PÜTZ

Tim Reynish

One of the featured composers at the Glasgow BASBWE International Wind Festival at the end of June will be the distinguished composer, Marco Pütz. For many members of World Association of Symphonic Bands and Ensembles, he emerged as the outstanding composer at the 2005 Conference in Singapore, and since then his music has become more widely known on both sides of the Atlantic. Pütz was born in Esch/Alzette (Luxembourg) in 1958 and studied music (saxophone, chamber music, harmony, counterpoint, conducting) in Esch/Alzette, Luxembourg-City, Brussels and Liège (Belgium). Currently he is Professor of Saxophone, Chamber Music and Instrumentation at the Conservatory of Luxembourg; he is an ex-founder member of the Luxembourg Saxophone Quartet (1982-2006) and from 1981 - 2006 he played the saxophone with the Luxembourg Philharmonic Orchestra.

Since 1987 Marco has written more than 50 works; many of these are especially for wind instruments and for symphonic wind band, but his list of works also includes one musical for children, a string quartet and works for chamber orchestra. His works for band are in a traditional musical language and yet are dramatic and romantic without falling into the hackneyed cliché of more commercial music.

"The earth does not belong to man, man belongs to the earth". His two early large scale works made an immediate impression, both commissioned by the Conservatory of Luxembourg. The first, Prae Monitio, was written in 1991; it is scored for mezzo soprano and symphonic band, and is a tersely argued work at the climax of which the soloist sings and declaims the famous words of the Indian Chief Seattle who in 1854, met with a delegation of white settlers to discuss the handing over of the traditional tribal lands. The Chief is credited with a wonderfully prophetic speech on the future of our planet under the white man. A year later Pütz wrote Meltdown, a symphonic poem depicting the meltdown of a nuclear reactor and the resulting frenzied dance of the nuclear particles. In 1995 he won the first prize at the International Clarinet Association Composition Contest with his Quatuor pour clarinettes.

Other works include The Legend of Aquarius (1997) and Sinfonietta for Band (1998) but perhaps his biggest contribution to the repertoire is the series of fine concerti, often written for less familiar instruments. These include the Concerto for Flute and Band (1995), the Concertino for Horn and Wind Band (1996) which was awarded the second prize at the II Concorso Internationale Augusto Cagnan in Treviso (Italy), the Konzertstücke for Bass Trombone (1999) and his Clarinet Concerto (2005).

WASBE commissions

Two works have been commissioned by sections of WASBE. Dance Sequence by the WASBE Schools Consortium set up by Richard Jones, and Improvisation and Fugato, commissioned by WASBE Germany. More recently he has arranged for wind band Derivations, an obligatory piece for Fanfare Bands at the Kerkrade contest of 2005. Among works to be featured in Glasgow is his moving score from 2006, Die Judenbuche.

His most recent work, the Concerto for Trumpet and Band, is a joint commission between Amabile Music Team directed by Phillippe Schartz, and Tim and Hilary Reynish as part of the William Reynish Memorial series; it was recorded in March 2007. The work is in three parts, the second being in a reflective style, based on the chorale by J.S.Bach, O Haupt voll Blut und Wunden. The première will be given in the BASBWE International Wind Festival at Glasgow's Royal Scottish Academy of Music and Drama by the Irish Youth Wind Ensemble on 29th June. The soloist will be the distinguished international trumpeter and Principal of the RSAMD, John Wallace.

More information (including audio clips) can be found on his website www.marcopuetz.lu