

Wind Band works by Rolf Rudin

Eduard Oertle

Of the German composers who deserve being taken seriously and who have presented works for wind band in the last decade, Rolf Rudin is certainly the most interesting. Born in 1961 and having studied music education, composition, conducting and theory of music he now lectures at the college of music in Frankfurt on the Main and works as a freelance composer. An always striking feature of his compositions no matter whether simple or difficult, written in a rather traditional or uncompromisingly avant-garde style, is his sense of form and his deep musicality. The pieces are always well scored with special attention to the percussion section. In the following his wind band works available in print are listed.

Der Traum des Oenghus I (The Dream of Oenghus I) op 37 (1993/94, grade 3 to 3.5, 7:00)

This work was commissioned for the 1994 German Band Music Festival as a test piece and is based on an Irish legend: Oenghus, the king's son, dreams of a flute-playing girl and falls in love with her but she remains unattainable as she keeps disappearing. Finally after a very long search he finds her. The piece does not follow the story but reflects the dream-like, mysterious atmosphere. It consists of three sections which are closely linked through the use of the same material - the major third and a six-tone scale play a very important part in this piece. The piece starts with floating sounds with no definite tonal relation followed by a mysterious chant with dynamics, tempo and instrumentation increasing with every repetition. This part is rather traditional in formal and harmonic respect with a clear harmonic and melodic structure. The work ends quietly with a short reminiscence of the beginning. Planned for intermediate bands which often have to do without instrument such as oboe, bassoon, a third horn, or certain percussion instruments this piece as well as *Firmament* and *Lied ohne Worte*, both described below, includes ad lib parts. It should be added that Rudin always uses an international instrumentation without a division between 'Tenorhorn' and 'Bariton'.

Der Traum des Oenghus II (The Dream of Oenghus II) (1996, grade 4.5, 14:00)

uses the same material as its predecessor but the work is twice as long and more difficult. Part I and II can be played attacca. A dramatic opening is followed by a contemplative section, a march, and an apotheosis of the main theme. The last section uses the first four notes of the main theme and ends quietly. The composition was premiered by the "Landesblasorchester Baden-Württemberg" ("Baden-Württemberg Wind Orchestra") under Harry D. Bath in November 1996.

Die Druiden - eine mythische Erinnerung ("Druids - a mythical remembrance") op 38 (1993/94, grade 5, 12:30)

This composition was written for the Baden-Württemberg Band Music Festival in 1994. Like the one mentioned above this piece was not conceived as programme music - it has nothing to do with Asterix, Obelix, and Miraculix - but rather illustrates Nemeton, the place of the cultic rituals of the druids, and their spiritual world. After a static beginning, a mysterious world of sounds is created from which magic chants in large bows framed by birds sounds arise. A hymnic section intended to reflect the druids' nearly unlimited power in pre-Christian times and a taking-up of the opening form the end of a fantastic and challenging work full of thrilling sounds.

Firmament (1995, grade 3, 13:00)

In its musical language this piece is somewhat different from the ones listed above. Nevertheless it is a typical Rudin piece. Like *Der Traum des Oenghus I* this work contains ad lib parts (ob, Eb-clar, bassoon, 1 of 3 hr). The title is also reflected in the form of the piece. Arranged in an A-B-C-B-A form and closely connected through intervallic, rhythmical, and harmonic relations the five parts make up a kind of vault themselves. A short introduction is followed by a *maestoso* section (*sempre tenuto*). The second part is much faster (crotchet = 168) and uses jazzy rhythms with a beautiful woodwind cantilena in the middle. The central part starts at crotchet = 112 but accelerates towards the climax of the piece after which a wonderful transition leads back to the two initial parts played in reverse order. This colourful piece offers a good opportunity for working on different kinds of articulation, phrasing, dynamic changes, and a balanced sound. It will be an instant success with both players and audience.

Lied ohne Worte ("Song without words") (1997, grade 3.5, 5:00)

Like *Firmament* this short work is a valuable addition to the repertoire on the intermediate level. After a four bar introduction and the subsequent unfolding of the main theme, a first climax is reached after 25 bars but taken back immediately in order to make room for a build-up to the actual climax of the piece which is marked by great harmonic tension as the tonic D \flat major is not touched for quite a long stretch. Rudin ends *Lied ohne Worte* with the first four bars of the main theme followed by a reminiscence of the beginning and a very effective bell-like build-up towards the final chord. Although the piece is rather strenuous in some parts and requires flexible euphonium players, *Lied ohne Worte* is a very good change of pace in a concert and an excellent opportunity for expressive playing.

Wi(e)derhall - Bruchstücke für symphonisches Blasorchester op. 44 (1995/96)

was a commission for the 1996 Uster Festival. Being a pun the title cannot be translated properly; "Reflections" might come nearest to the German meaning. The piece uses material conceived for but subsequently not used in other compositions. It consists of 13 individual movements which vary in terms of length (1:00 to 4:30), instrumentation, difficulty (grade 3.5 to 5), and musical content. A programmatic title indicates the intended atmosphere for every single movement. A kind of "open form" is created through the possibility of selecting movements and arranging their succession at the conductor's discretion and for certain occasions. If played completely "Wi(e)derhall" takes about thirty-three minutes whereas a suite suitable for a church concert and consisting of "Eine Betrachtung" ("A Contemplation"), "Ein Lauschen" ("Listening"), and "Ein Hymnus" ("Hymn") would be about nine minutes long. Parts and scores are sold separately for each movement in order to allow any conceivable combination. At the premiere, I felt that despite its "open form" "Wi(e)derhall" was maybe the most homogenous, but certainly the most interesting piece on that evening.

COMPOSERS

Die versunkene Stadt - ein Wellenspiel ("The submerged city - a playing of the waves") (1997, 13:00) is a work for choir and wind orchestra premiered at the WASBE conference in Schladming last summer. The choir does not sing a coherent text but one made up of the syllables of the title. There is also a version without choir and with a slightly changed instrumentation, called simply *Ein Wellenspiel* ("A playing of the waves").

Der bleiche Mond - ein Nächtliches Gemälde ("The pale moon - a nightly painting") is Rolf Rudin's latest piece. It is intended for grade 4 bands and was awarded a first prize in a German competition. The composition is to be premiered on May 15, 1998 by the Landesblas-orchester Baden-Württemberg. It is a beautiful and interesting work with sparsely but effectively used contemporary techniques.

All scores, orchestral material, and demo cassettes available from the composer: Rolf Rudin / edition flor, Langenselbolder Weg 23, D-63526 Erlensee, tel /fax D-(0)6138-2732.

Recordings on CD

Der Traum des Oenghus I on: Ausbildungsmusikkorps der Bundeswehr - Walter Ratzek "Concert edition Vol.1", Bauer Records BCD 7140-3
Die Druiden on: Landesblasorchester Baden-Württemberg - Harry D. Bath "Die Druiden", Bauer Records, "Animato" series, ACD 6014-3

For further information see: Rolf Rudin. *Der Traum des Oenghus*. in: Clarino-Internationale Zeitschrift für Bläsermusik, 12 1994, p.26-29. and Rudin Wi(e)derhall in: Clarino-Internationale Zeitschrift für Bläsermusik, 12. 1996, p.24-27.

HOWARTH of LONDON

Makers and Suppliers of Woodwind Instruments and Accessories

- * A large selection of student, intermediate, and professional instruments at **DISCOUNT** prices.
- * Competitive rates for educational and band tenders
- * Attractive Rental/Buy scheme available
- * A comprehensive range of sheet music, including all Associated Board graded exam titles, duets, trios, chamber music
- * A constantly changing selection of second-hand instruments
- * Fast and reliable mail order service

0171 935 2407

50 Years of Experience and Advice Free of Charge



31-35 CHILTERN STREET LONDON W1M 1HG
 TEL: 0171 935 2407 FAX: 0171 224 2564

Maecenas Music

for bands & ensembles
 Editor Timothy Reynish

New Season / New Term

Attractive repertoire for both school and community bands

Marcel Wengler **Marsch**
 (Marsch oder 'die Versuchung')
 "Brilliant and with a twist"

Martin Ellerby **Paris Sketches**
 "Poetic, humorous, wisful and thrilling"

Malcolm Binney **Charivari**
 "fun but substantial"

Camille Saint-Saëns **Orient et Occident**
Grande Marche (1869)
 "fluent, fresh and endearing"

Martin Ellerby **Dona Nobis Pacem**
 "by turns thrilling and haunting"

Adam Gorb **Bridgewater Breeze**
 "five attractive movements - masterly miniatures"

Clark McAlister **Variations Joyeuses**
 "based on the carol 'H est né' but suitable for performance at any time of year"

for perusal scores and a copy of the most exciting wind music
 catalogue you have ever seen, please contact

Maecenas Music

5 Bushey Close, Old Barn Lane, Kenley, Surrey CR8 5AU, UK.
 telephone 0181 660 4766 fax 0181 668 5273

Conducting & Arranging Courses for Brass Band and Wind Band

FRANK RENTON

KEVIN LAMB

FREDERICK FRAYLING-KELLY

CWS (GLASGOW) BRASS BAND

CENTRAL BAND, ROYAL BRITISH LEGION OF SCOTLAND



Tuesday 6 to Sunday 11 April 1999
 Full information pack from William Phillips Winds
 18 Lansdowne Crescent, Edinburgh EH12 5EH
 Telephone 0131 538 7140 Fax 0131 313 0281