Edenkobener Bagatellen

for piano

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Joyce Bee Tuan Koh & PerMagnus Lindborg

2004

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Edenkobener Bagatellen

Composed by Joyce Bee Tuan Koh and PerMagnus Lindborg.

Duration approximately 15 minutes. When performed together with Ludwig van Beethoven's "Elf neue Bagatellen" opus 119, the duration is 32 minutes (see programnote).

Composed for Prodromos Symeonidis with financial support from Herrenhaus Edenkoben, Germany.

First performance given by Prodromos Symeonidis on 6th of June 2004 at Herrenhaus Edenkoben, Germany.

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Composed for pianist Prodromos Symeonidis, the "**Edenkobener Bagatellen**" is a series of eight short pieces by Joyce Bee Tuan Koh and PerMagnus Lindborg and has been composed during the composers' stay at Herrenhaus Edenkoben in the spring of 2004. The pieces in the collection are commentaries to and "musical offspring" of the "Elf neue Bagatellen" by Ludwig van Beethoven. The particular connections between pieces are established in multiple ways. Often, the relationship is both sensual (i.e. the model and the new piece share the same musical atmosphere) and material (i.e. the pitches, durations, melodic profiles, special features and so on and so forth of the new piece are entirely and uncompromisingly based on those of the model). The following brief notes may serve as a guide to how the subjective analyses and the linked "recomposition processes" gave rise to a new set of "Bagatellen".

Edenkobener Bagatelle 1: Largo : A major feature in several of the pieces is the presence of resonating strings, i.e. the pianist presses one or more keys down silently and then strikes other keys. The resulting sound has a pure and somewhat ethereal quality. In the first and last parts of this piece only a few of the chords from Beethoven's fourth Bagatelle are played and the sound from the resonating strings is allowed to fill the large spaces in between the chords. The middle part is a homage to Messiaen's "bird-song" piano writing, although the pitches are Beethoven's.

Edenkobener Bagatelle 2: Giusto : The rhythmic structure of this piece is congruent with that of its model, Beethoven's first Bagatelle. The insisting repetition of a central pitch creates a fast-paced and quirky quasi-ostinato, on top of which there are eleven phrases, each referring to and extracting its material from one of Beethoven's pieces.

Edenkobener Bagatelle 3: Vivace leggiero : The harmonic progression in this piece follows closely that of its model, Beethoven's sixth Bagatelle, although the pitches are grouped differently. The anapaest motive in the model is "compacted", thereby establishing a new musical texture consisting of a cluster/chordal melody and an impressionistic "arpeggio drone" covering several octaves. The two gesture-types eventually break apart, opening up for a return to Beethoven's piece.

Edenkobener Bagatelle 4: Majestico : Whereas Beethoven's eleventh Bagatelle rounds off the collection effectively through the introduction of a fresh key as well as the particularly beautiful and catchy song-line that seems to continue into the silence after the last notes have died out, the new piece offers a completely different type of "ending". Through a series of almost independent statements, the piece is a summary of the musical material in the pieces that precede it, and each phrase is an encapsulation of a Beethoven Bagatelle. However, the ending function that the piece thus emulates does not signal the end of the "Edenkobener Bagatellen" but takes on another significance in this context: situated in the middle of the collection, it becomes a static, contemplative focal point.

Edenkobener Bagatelle 5: Giocoso : Whereas Beethoven's second Bagatelle is serenely calm and noble, this piece is rupturous and mischievous. The pitch and duration structures follow the Beethoven model faithfully. One layer in Beethoven's piece, consisting of almost continuous semiquaver triplets, gives rise to abrupt and irregular arpeggios, sometimes cheeky, sometimes lurking. The other feature in Beethoven's piece, the melody in thirds, is here "compacted" to chords and represented by resonating strings (i.e. silently depressed keys).

Edenkobener Bagatelle 6: Grazioso : This piece features extensively the sound-production mode of "resonating strings". One may call it an erasing of Beethoven's third Bagatelle, since there are only a few notes left that are actually played; however they appear at exactly the same rhythmic and pitch position as in the model. The chorale-like sequence of resonances allow the listener to "fill out" the space in between the played notes.

Edenkobener Bagatelle 7: Presto : This piece draws on the formal design of Beethoven's seventh Bagatelle. There is a slow, floating introduction followed by a long line in one breath, going from the top register to the bottom register. As in Beethoven's piece, the line is dense and active, but here it is even more rugged, as if it were threatening to break at any point and must fiercely struggle to reach its goal.

Edenkobener Bagatelle 8: Allegro : Like several of the other pieces of the collection, the last piece features two distinct materials which seem to have their own development, time frame and ultimate reason. While the harmonic skeleton is congruent with that of Beethoven's eighth Bagatelle, the model's rather heavy-handed chromaticism has here metamorphosed into a study-like flight of running notes and bell-like chords. The piece describes a single broad gesture from the lowest range of the piano to the highest, an idea typical of, for example, Ligeti's piano writing.

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The "**Edenkobener Beethoven Bagatellen**" consists of the eleven Beethoven pieces and the eight pieces by Koh and Lindborg. The "Edenkobener Bagatellen", while being a stand-alone collection of pieces, is so intimately connected to Beethoven's "Elf neue Bagatellen" that it can also be performed in a "spliced" version. The order of the nineteen pieces creates musical relationships not immediately apparent in the two original collections. The splicing of old, known pieces with new pieces that in some way are their offspring, may clarify the original's musical discourse, but also provoke clashes that inspire a questioning as to what it is that produces coherence as well as variation in the particular musical form that is "Bagatellen".

(part 1)

Edenkobener Beethoven Bagatelle 1: Elf neue Bagatellen no. 10: Allegramente

Edenkobener Beethoven Bagatelle 2: Elf neue Bagatellen no. 11: Andante, ma non troppo

Edenkobener Beethoven Bagatelle 3: Edenkobener Bagatelle 4: Majestico

Edenkobener Beethoven Bagatelle 4: Elf neue Bagatellen no. 7: Allegro, ma non troppo

Edenkobener Beethoven Bagatelle 5: Edenkobener Bagatelle 5: Giocoso

Edenkobener Beethoven Bagatelle 6: Elf neue Bagatellen no. 9: Vivace moderato

Edenkobener Beethoven Bagatelle 7: Edenkobener Bagatelle 6: Grazioso

Edenkobener Beethoven Bagatelle 8: Elf neue Bagatellen no. 1: Allegretto

Edenkobener Beethoven Bagatelle 9: Edenkobener Bagatelle 2: Giusto

Edenkobener Beethoven Bagatelle 10: Elf neue Bagatellen no. 3: A l'Allemande

(part 2)

Edenkobener Beethoven Bagatelle 11: Elf neue Bagatellen no. 2: Andante con moto

Edenkobener Beethoven Bagatelle 12: Elf neue Bagatellen no. 5: Risoluto

Edenkobener Beethoven Bagatelle 13: Edenkobener Bagatelle 3: Vivace Leggiero

Edenkobener Beethoven Bagatelle 14: Elf neue Bagatellen no. 6: Andante

Edenkobener Beethoven Bagatelle 15: Edenkobener Bagatelle 1: Largo

Edenkobener Beethoven Bagatelle 16: Elf neue Bagatellen no. 4: Andante cantabile

Edenkobener Beethoven Bagatelle 17: Elf neue Bagatellen no. 8: Moderato cantabile

Edenkobener Beethoven Bagatelle 18: Edenkobener Bagatelle 7: Allegro

Edenkobener Beethoven Bagatelle 19: Edenkobener Bagatelle 8: Presto

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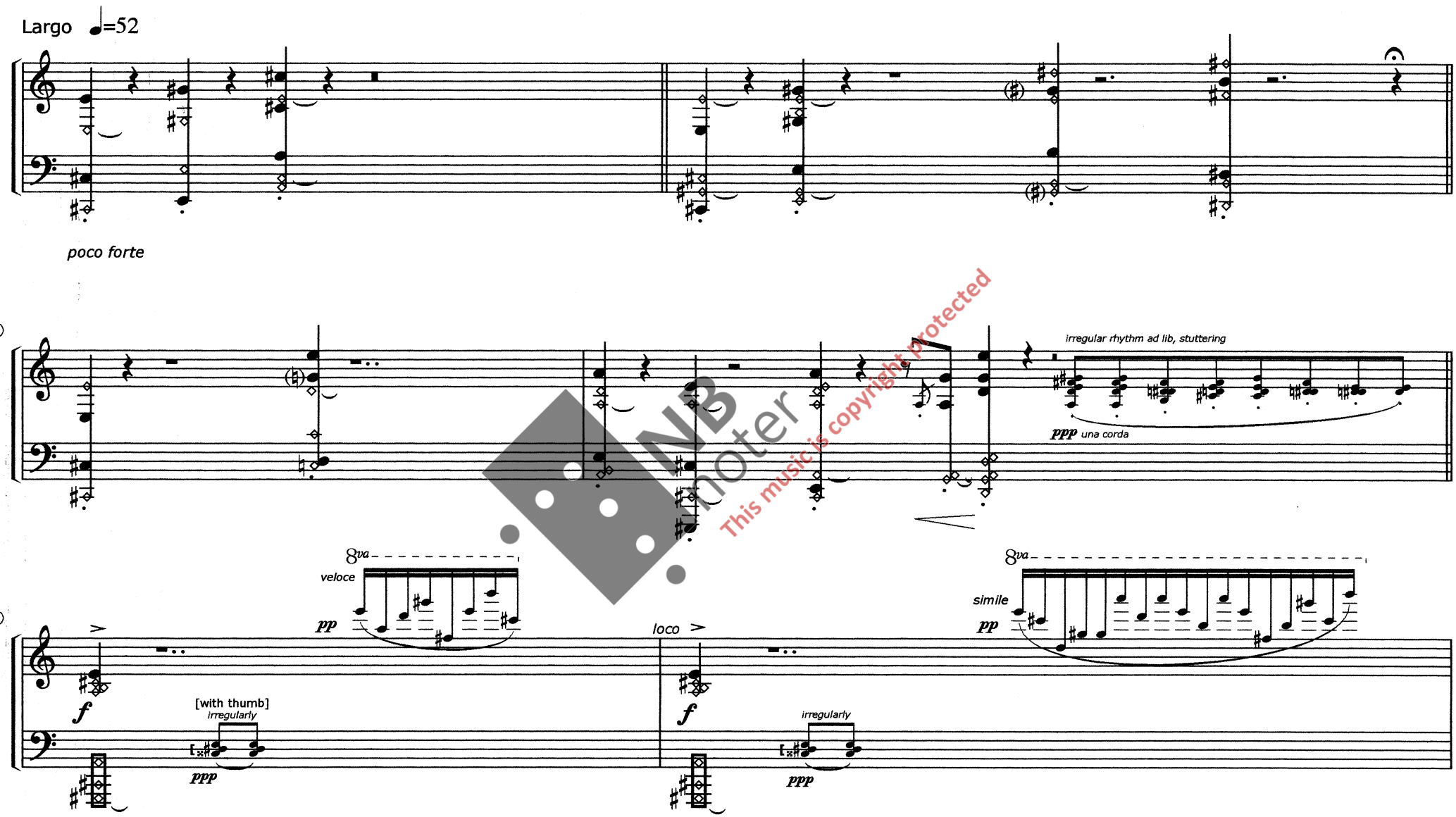
Edenkobener Bagatelle 1

PerMagnus Lindborg



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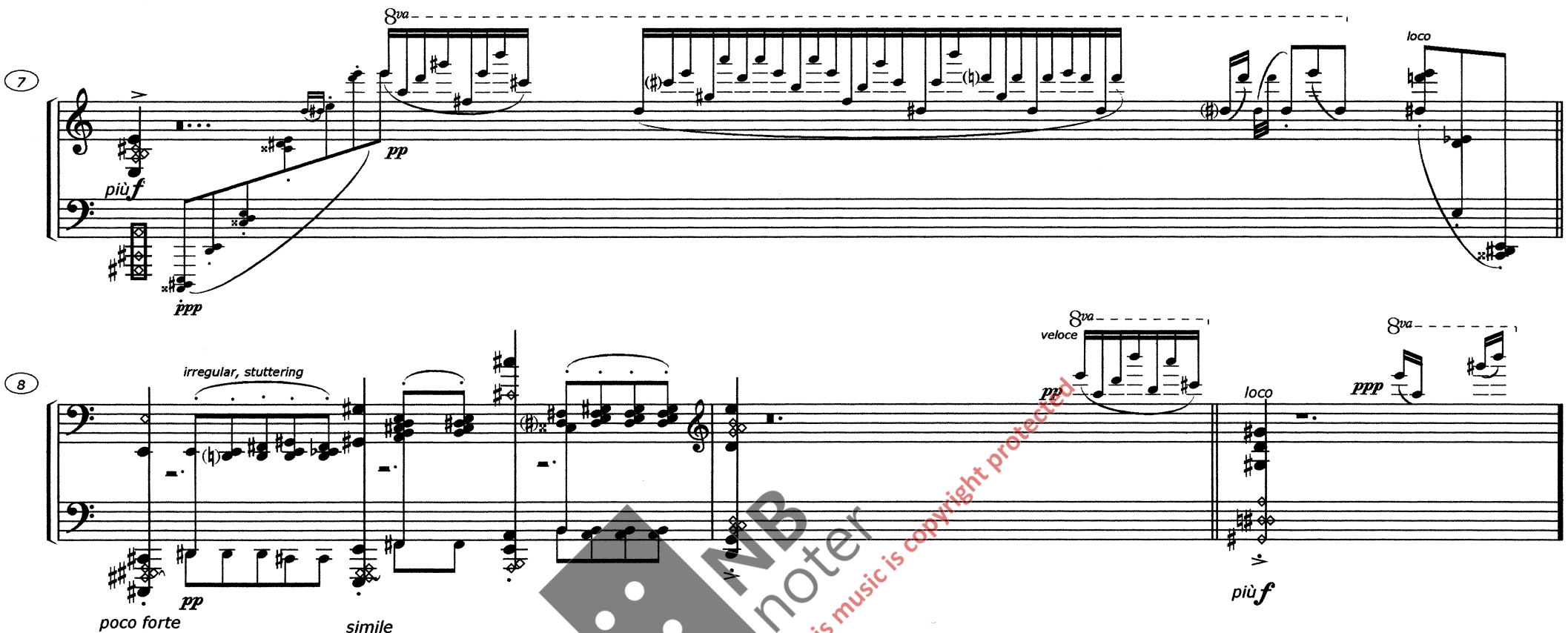

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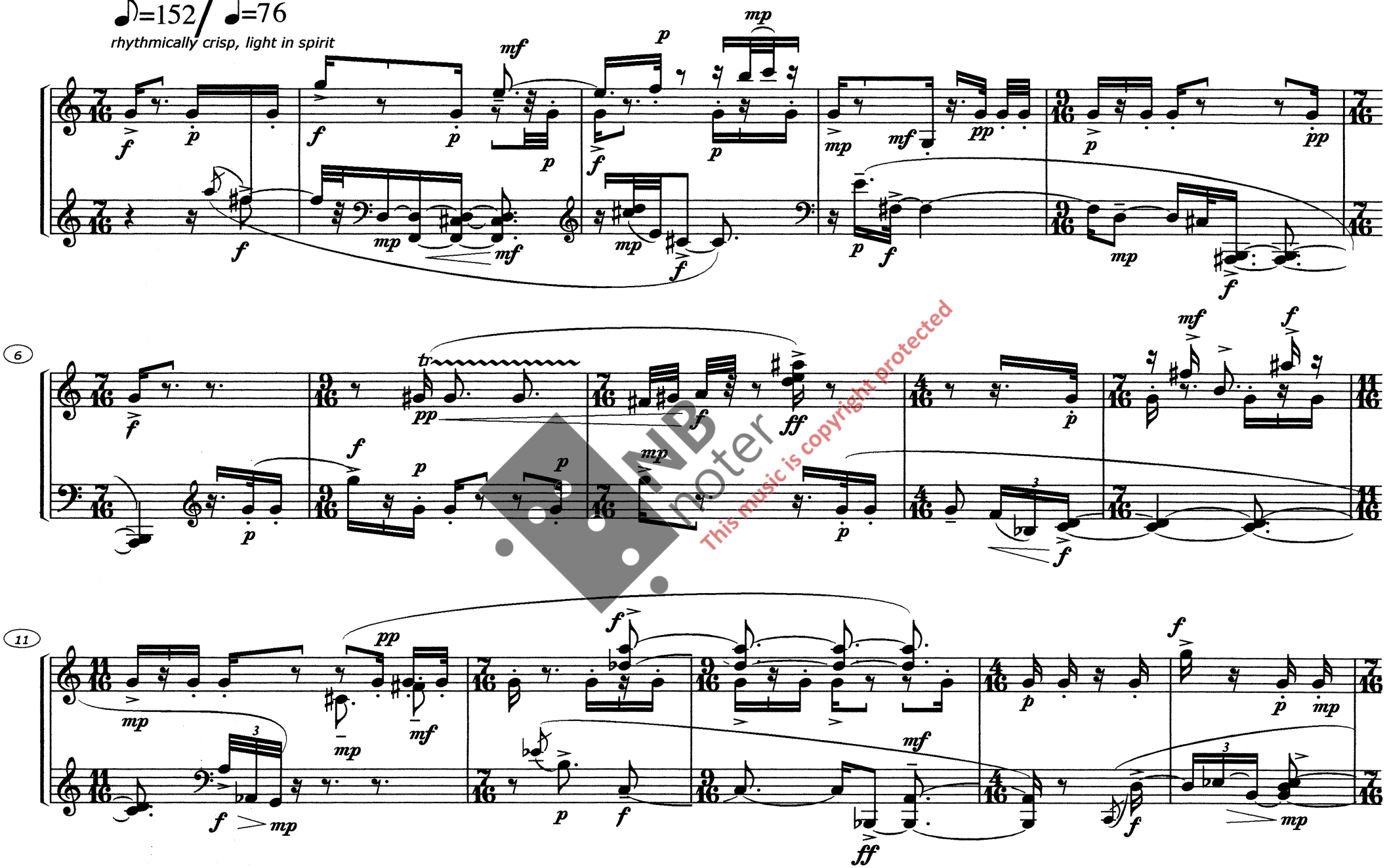
Giusto

Edenkobener Bagatelle 2

Joyce Bee Tuan Koh

♪=152 / ♩=76

rhythmically crisp, light in spirit



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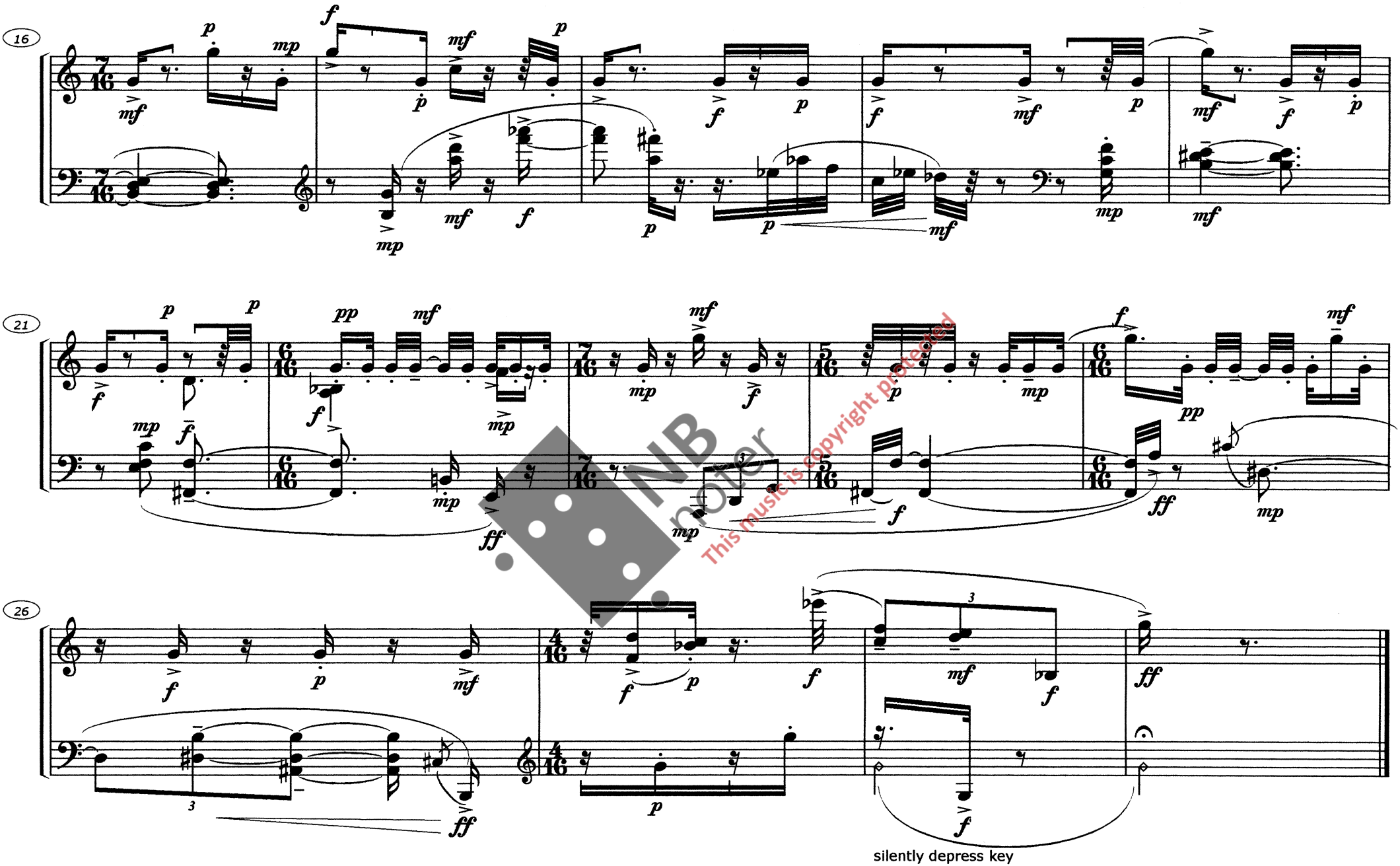

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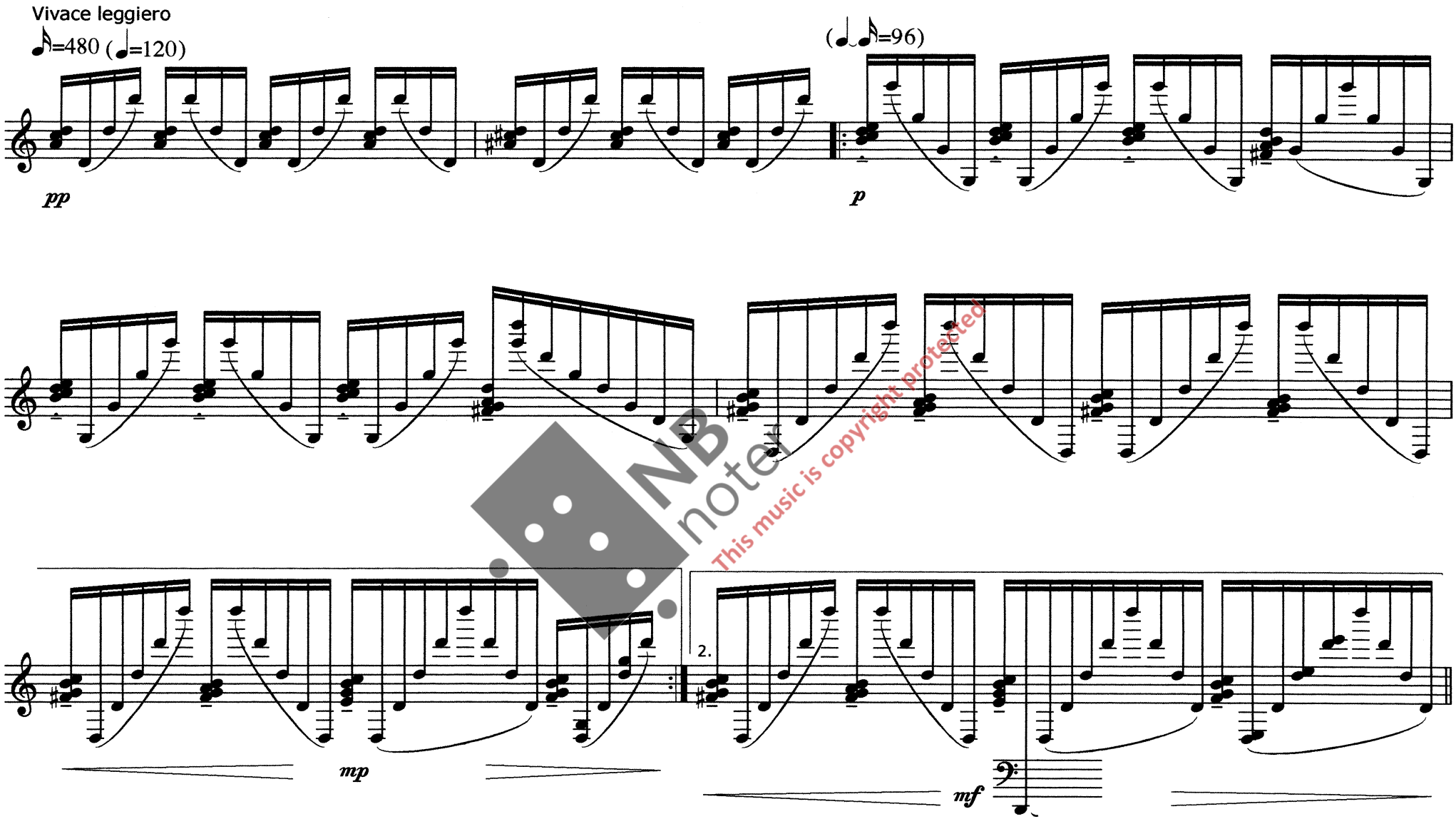
Edenkobener Bagatelle 3

PerMagnus Lindborg



Performance note: Play melody of clusters softly *in relievo* and octavating broken drones shimmering (use half-pedal).

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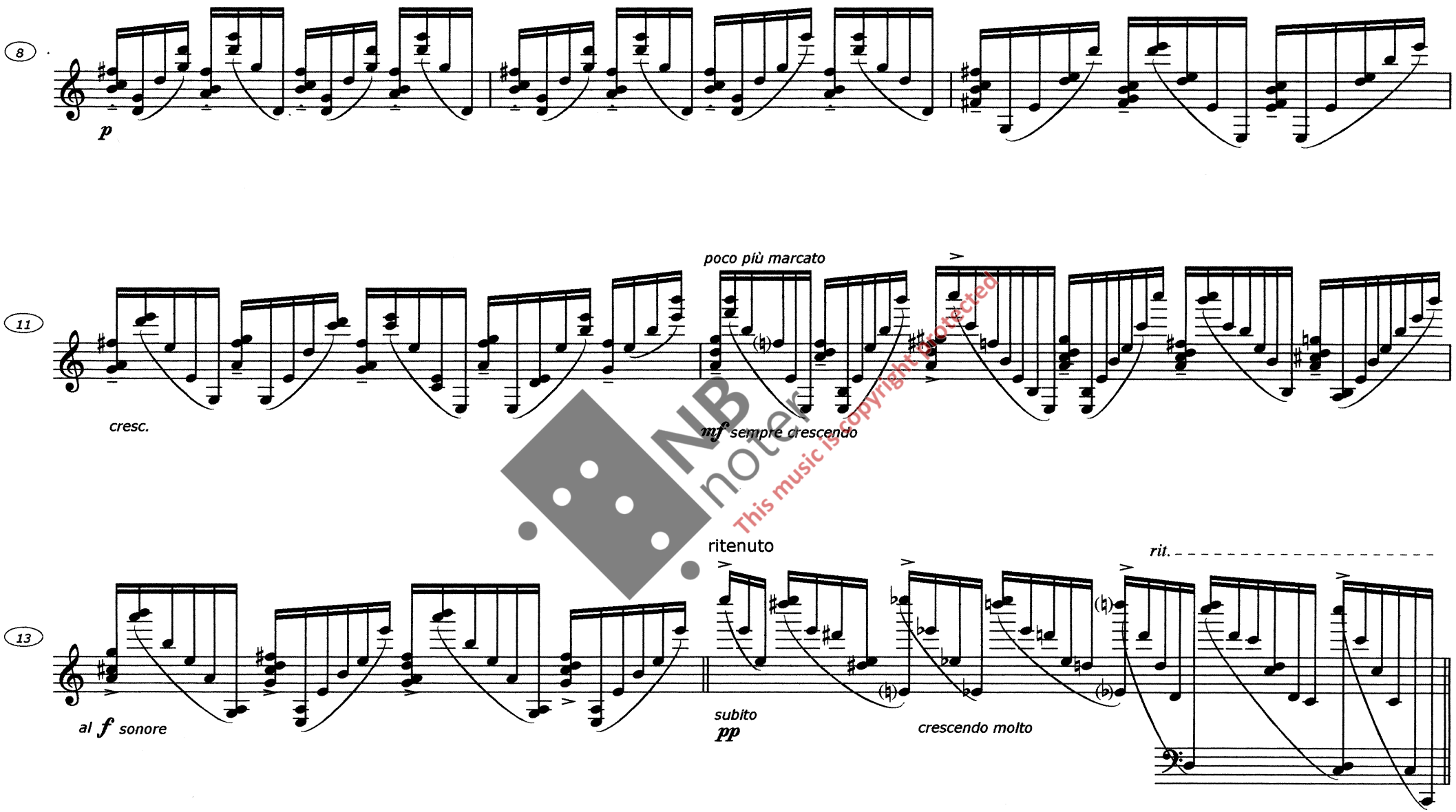

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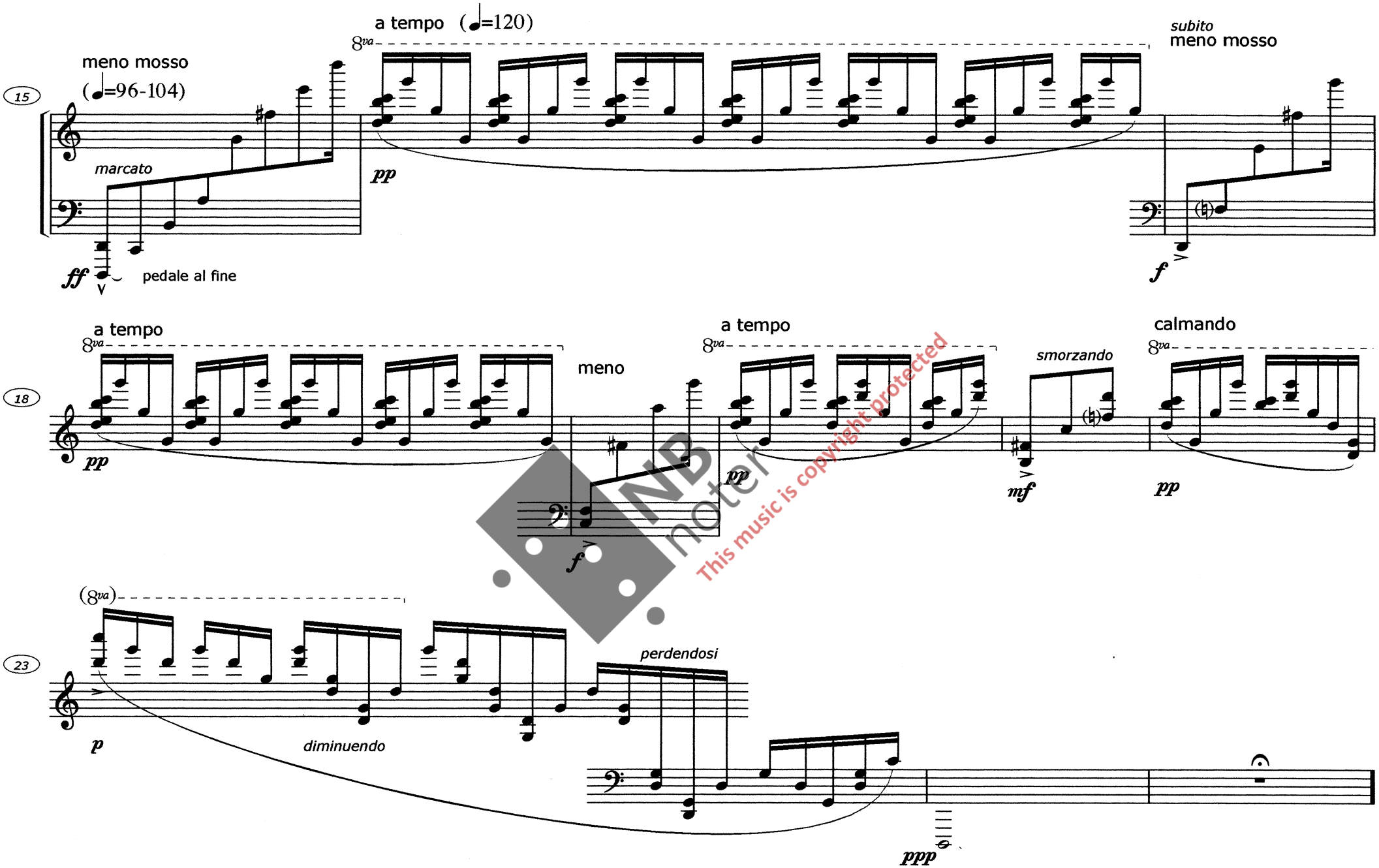

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Edenkobener Bagatelle 4

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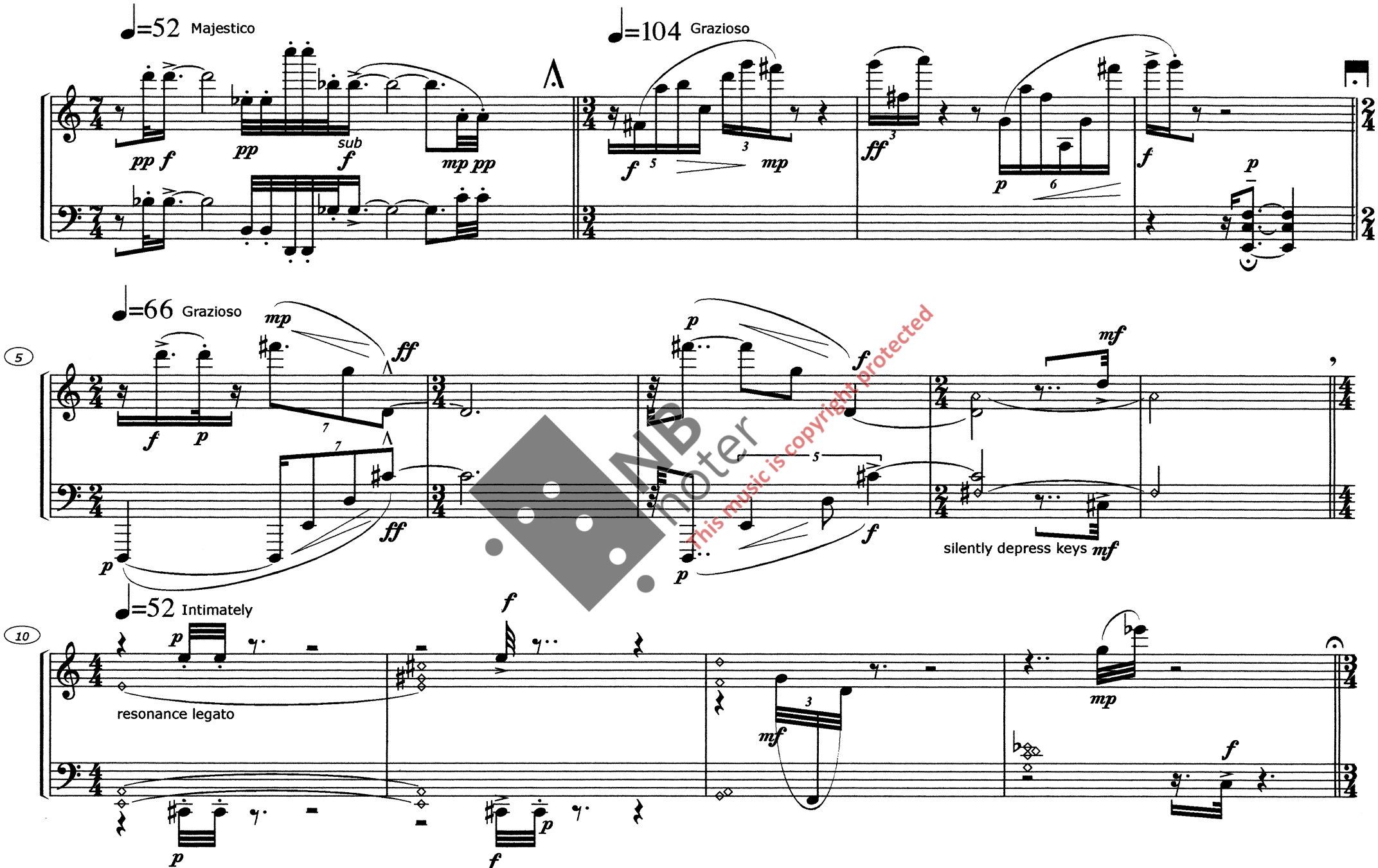

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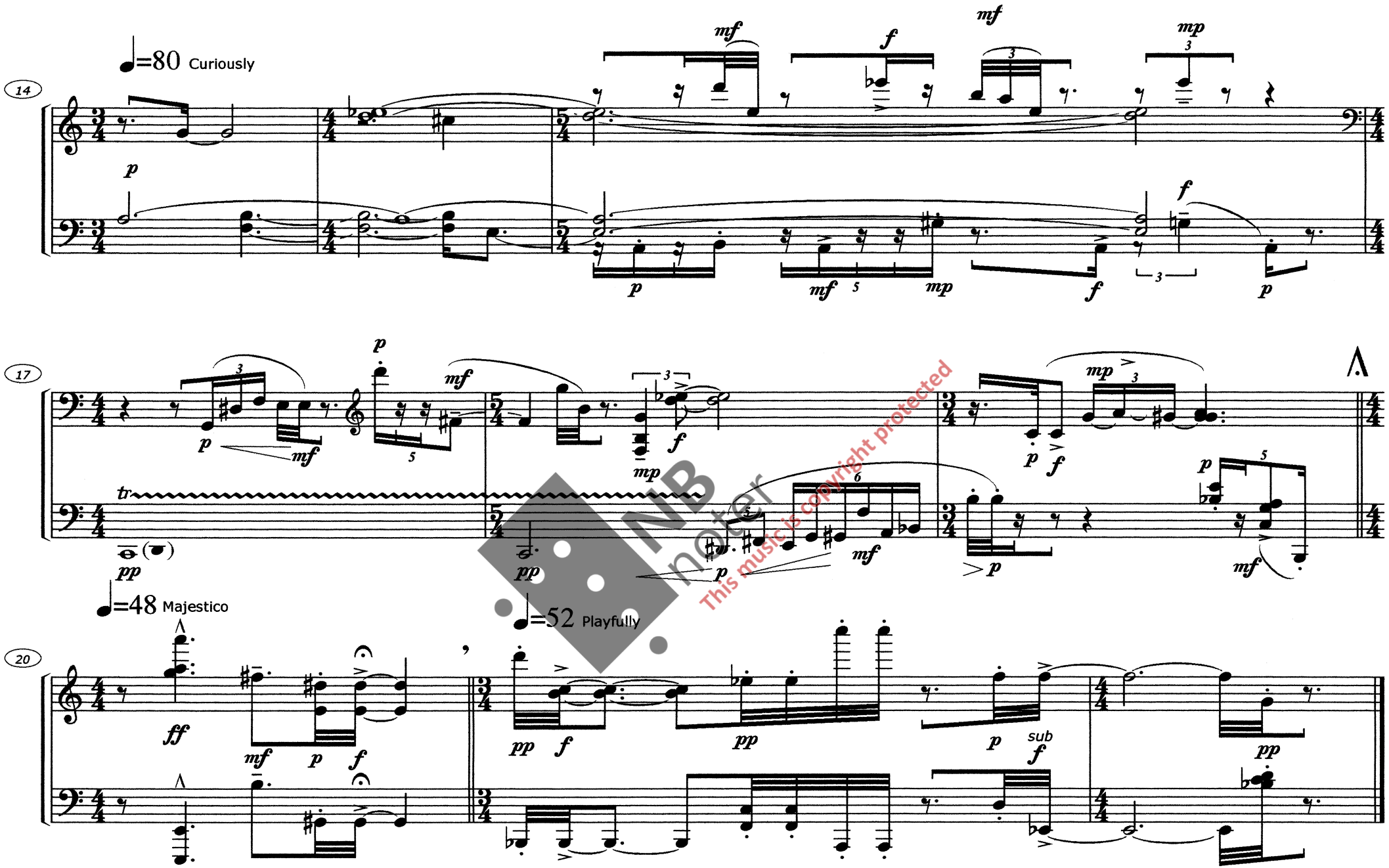

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Edenkobener Bagatelle 5

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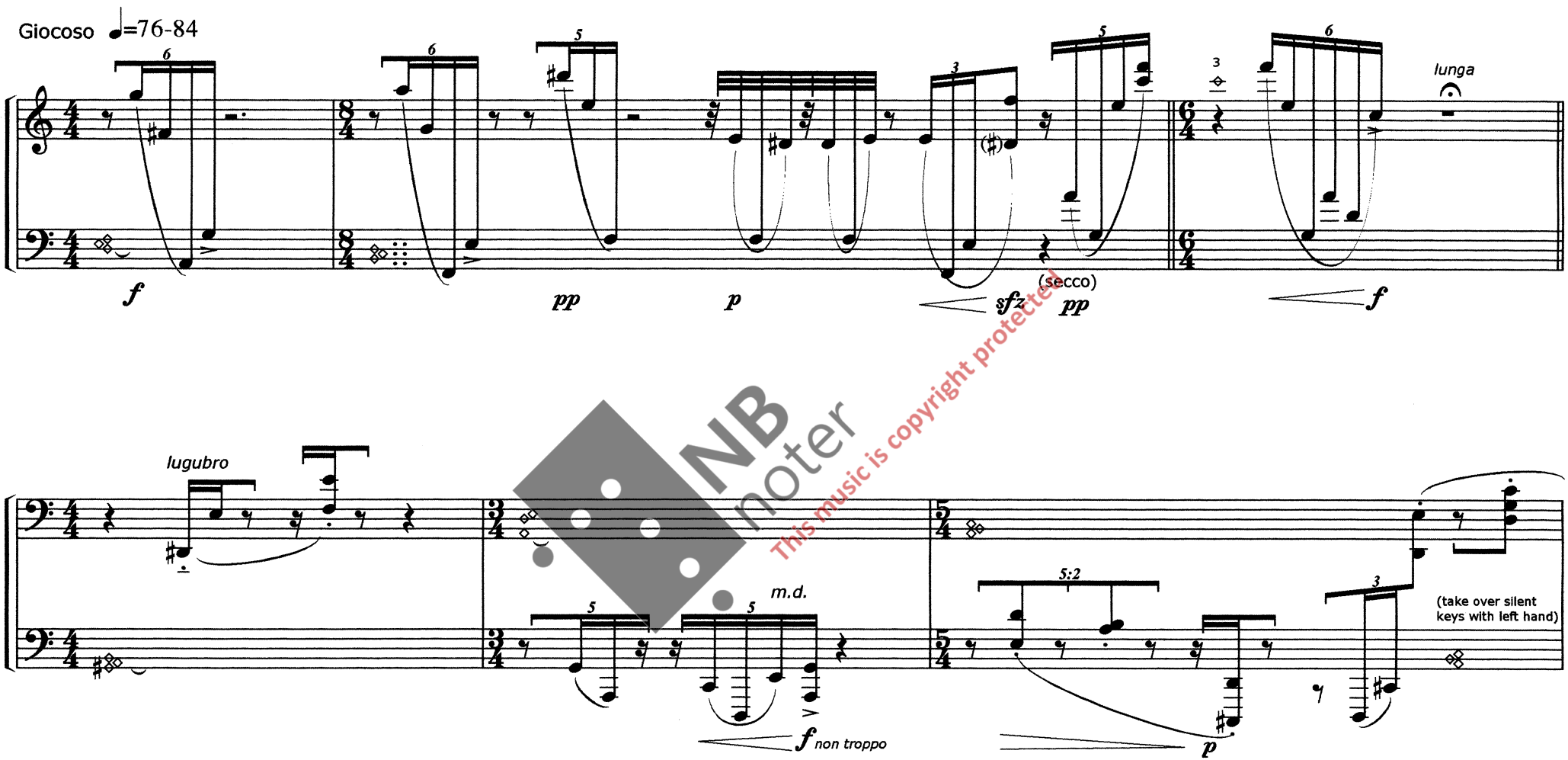

Performance note: Resonating strings *legatissimo*.
Lift silently depressed keys at *secco* marking.

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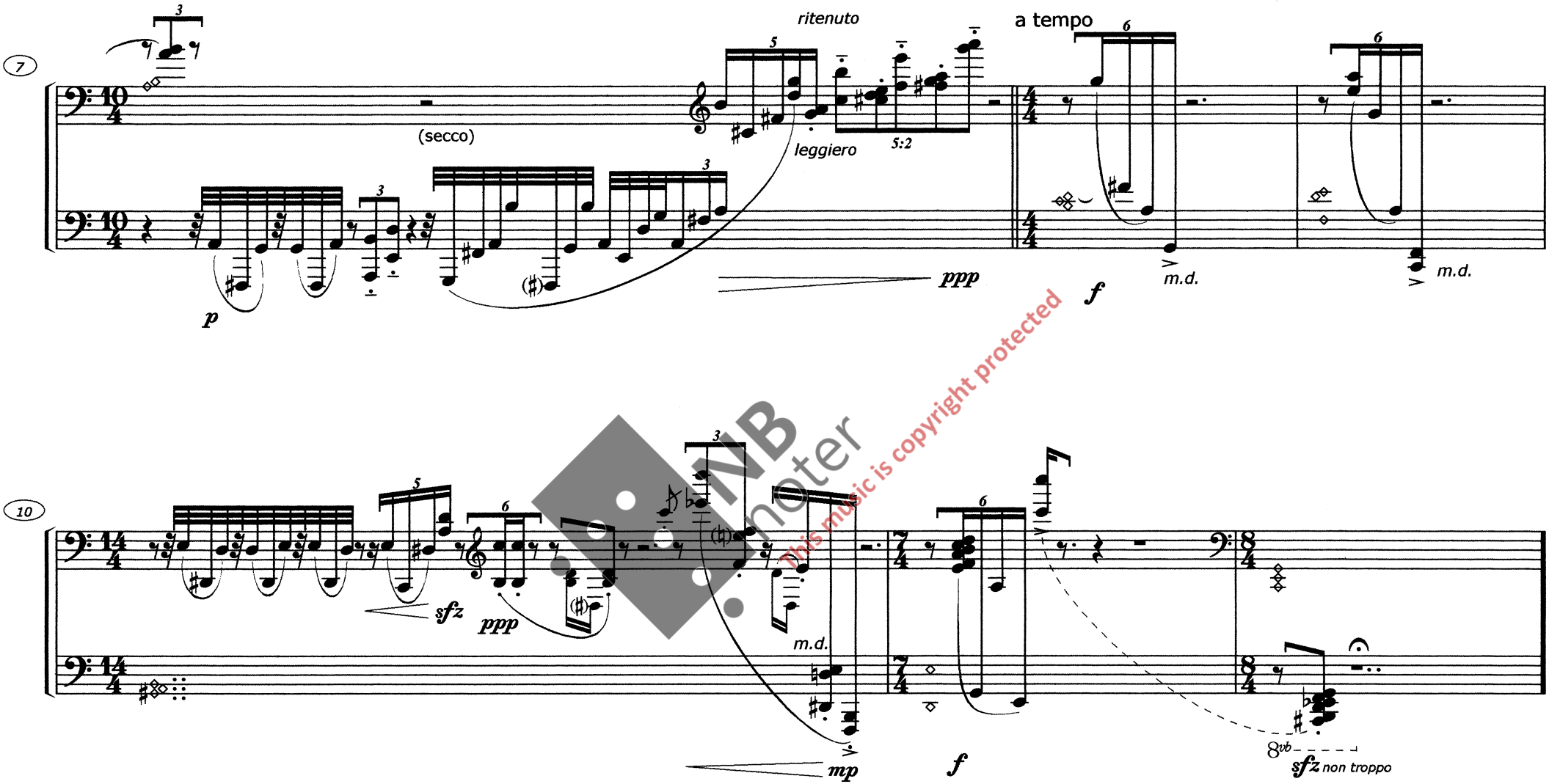

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Edenkobener Bagatelle 6

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Grazioso

♩=72-80

silently depress keys

11

5-1

P

21

1 1-3 4

1-2

RH-LH

P

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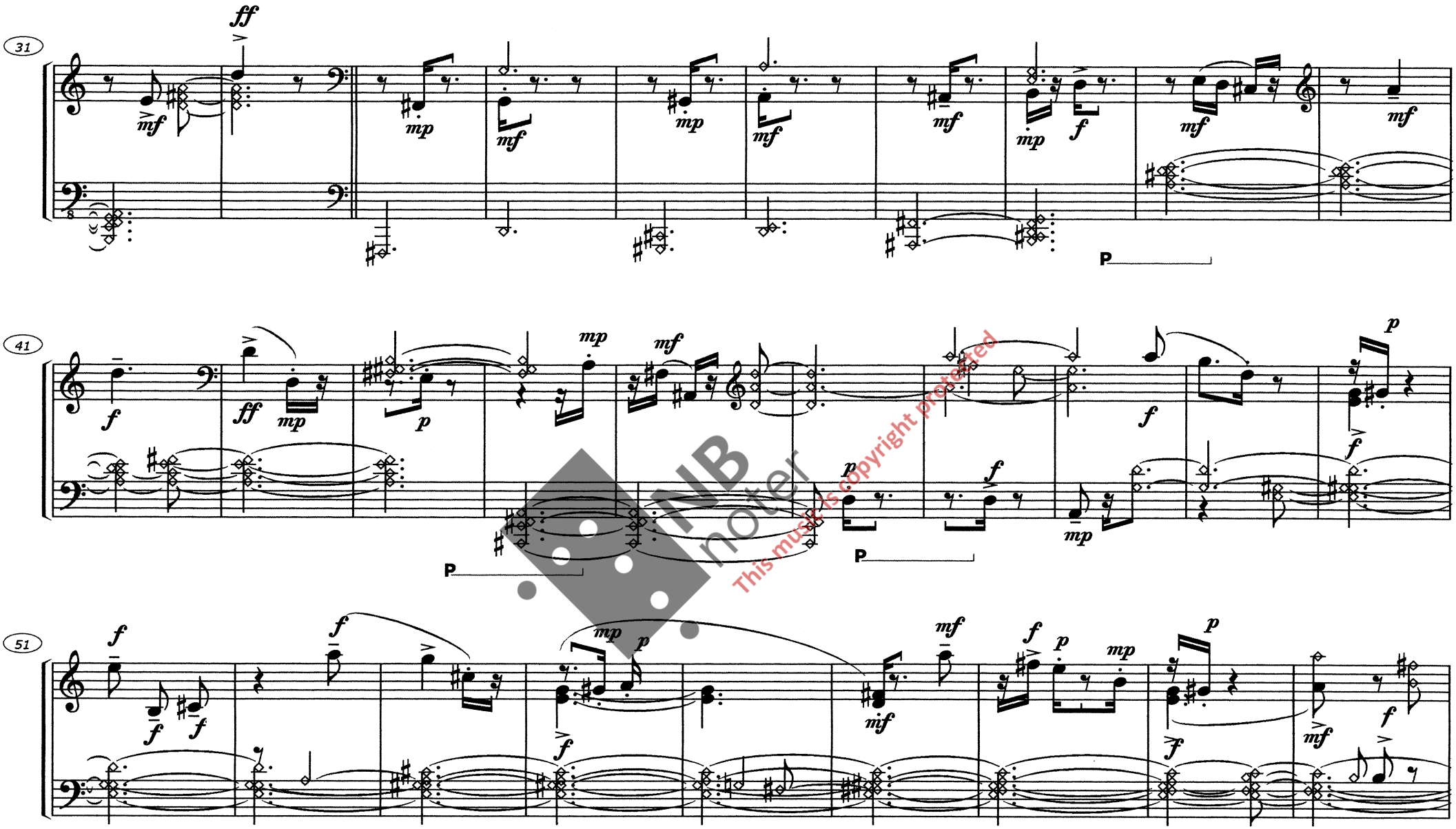
31
41
51
P
P
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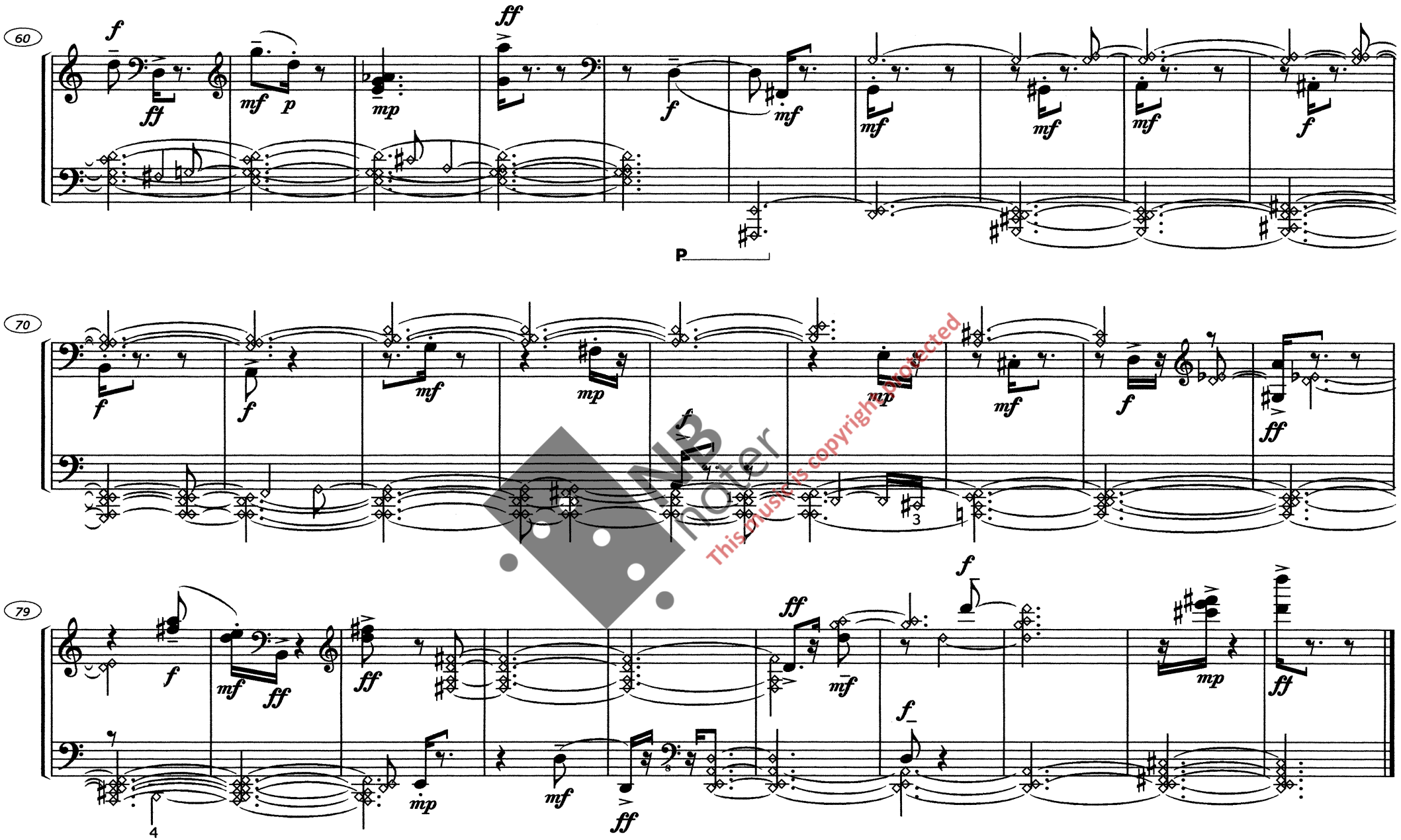
60
70
79
P
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Edenkobener Bagatelle 7

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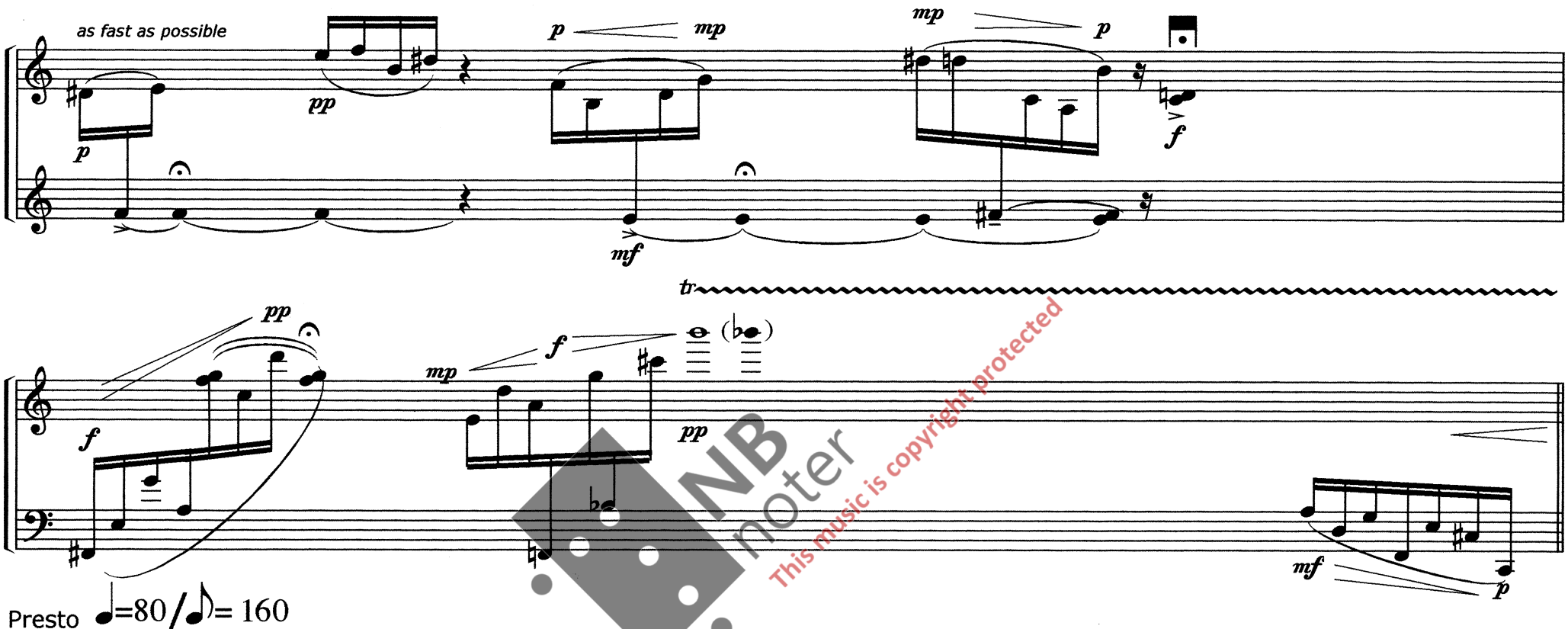
Accidentals apply to the measure.

senza misura



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no accents in the RH, unless specified
a continuous line from measure 3 to the end of the piece

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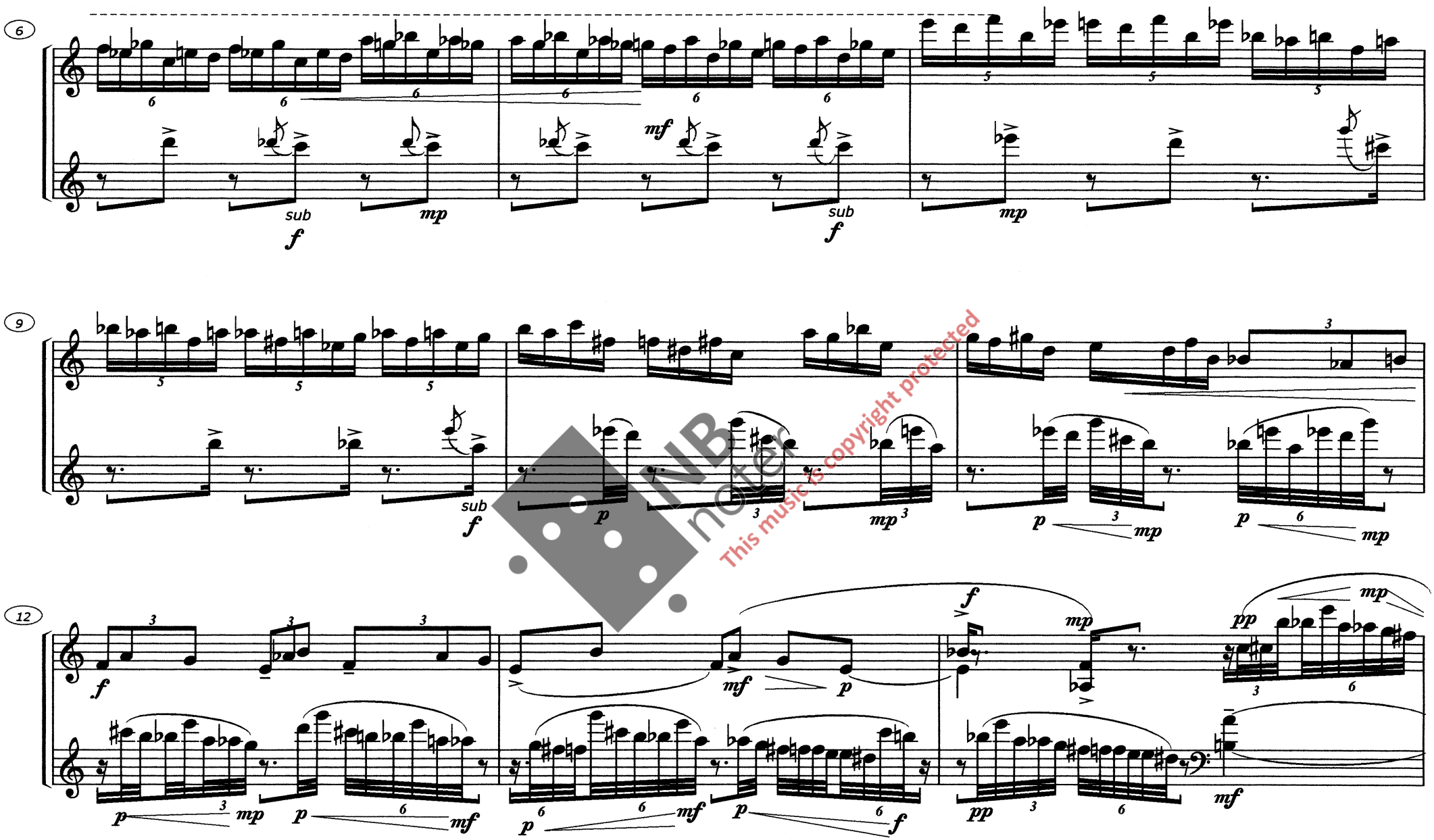

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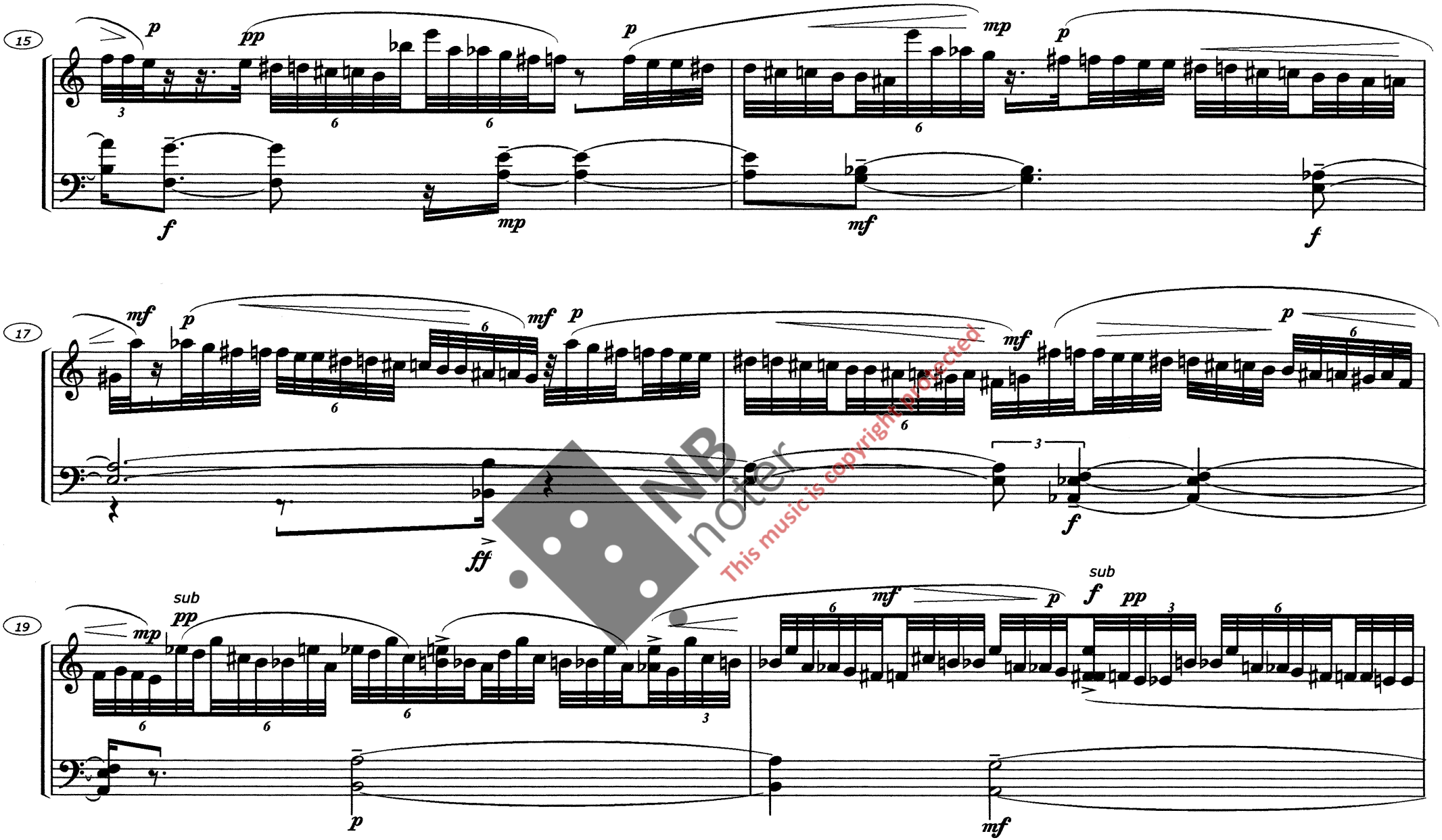

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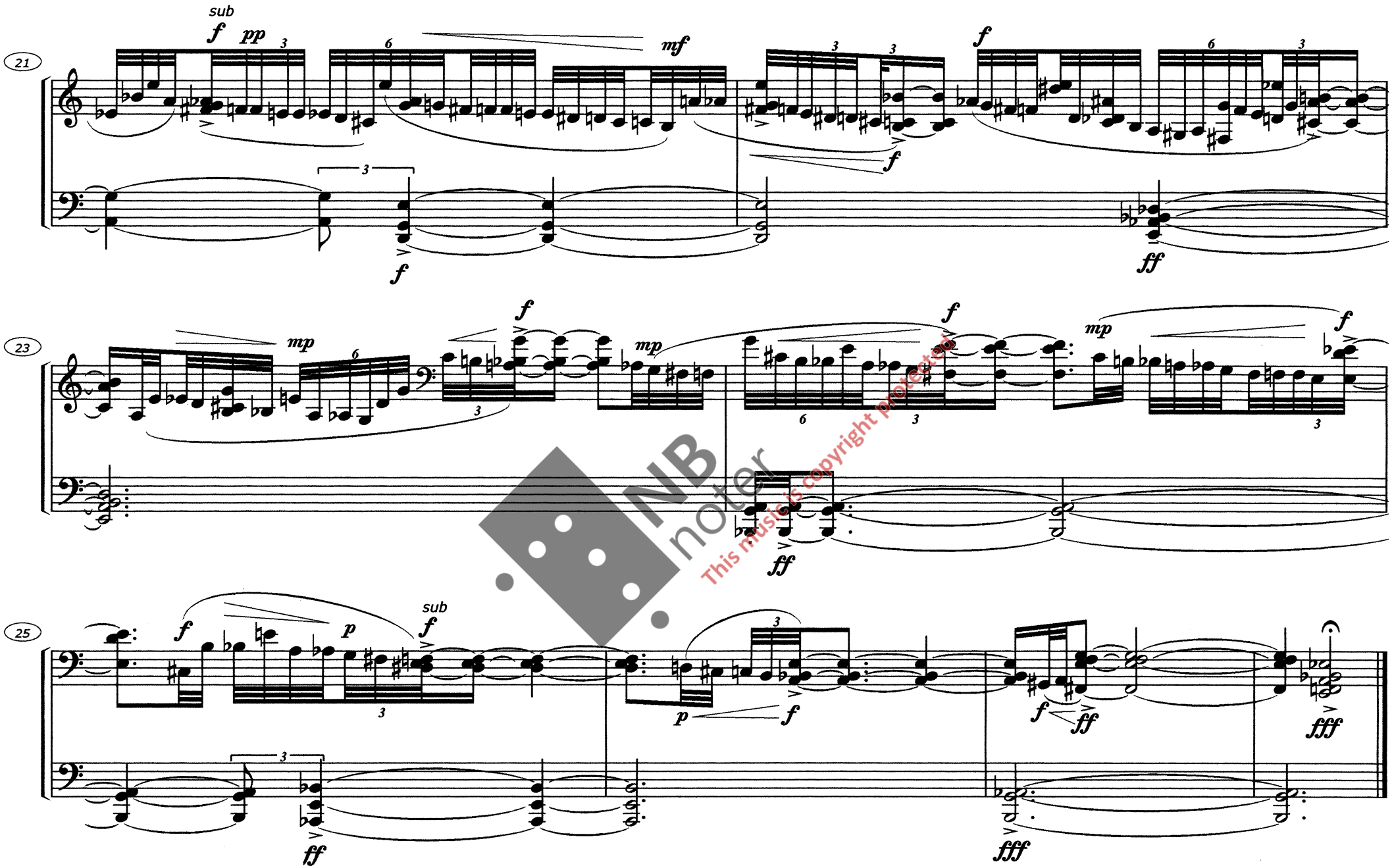

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Edenkobener Bagatelle 8

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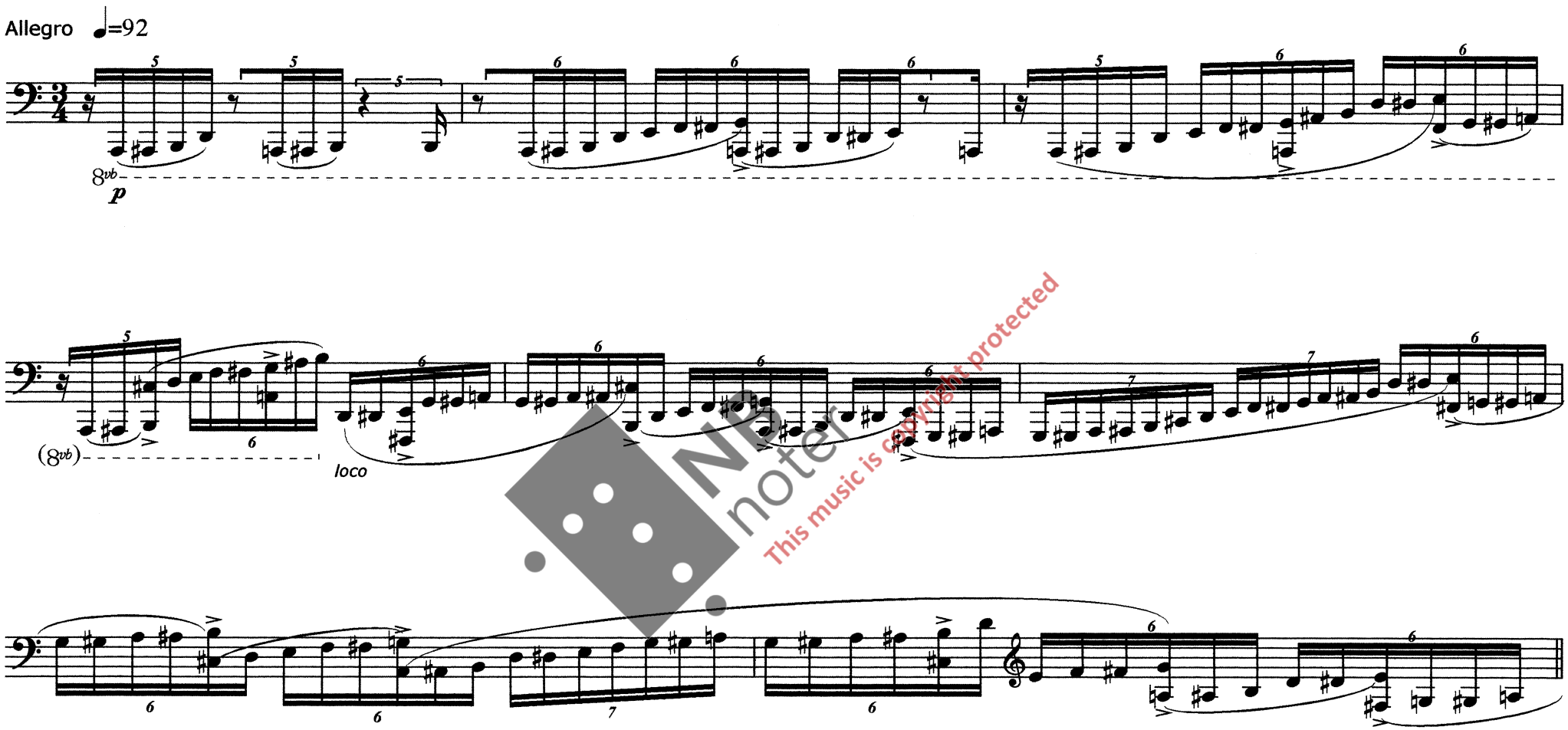

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Performance note: Accents in running notes should be more rhythmic than aggressive. Chords (halfnotes marked *forte)* should ring out clearly, like bells.

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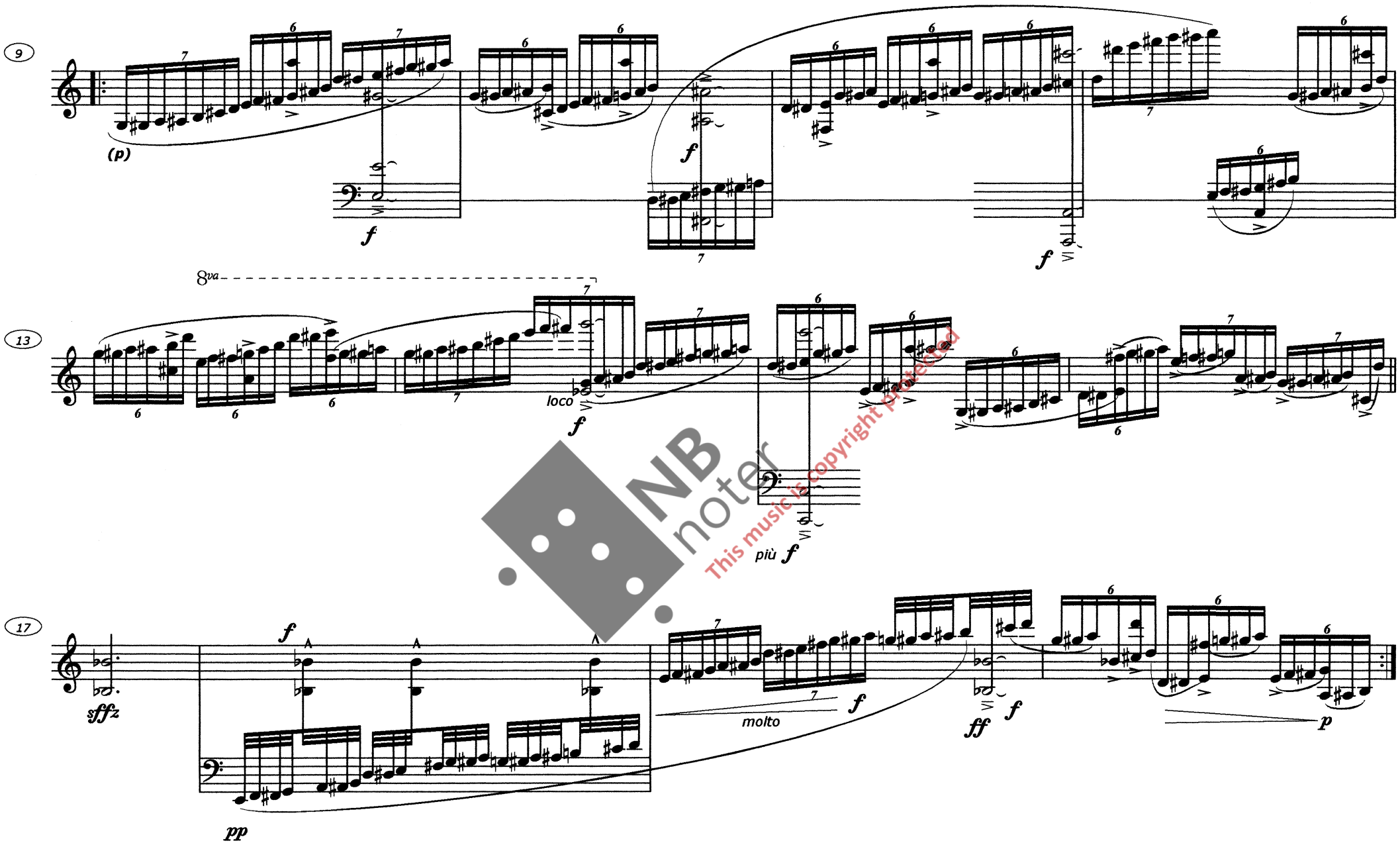

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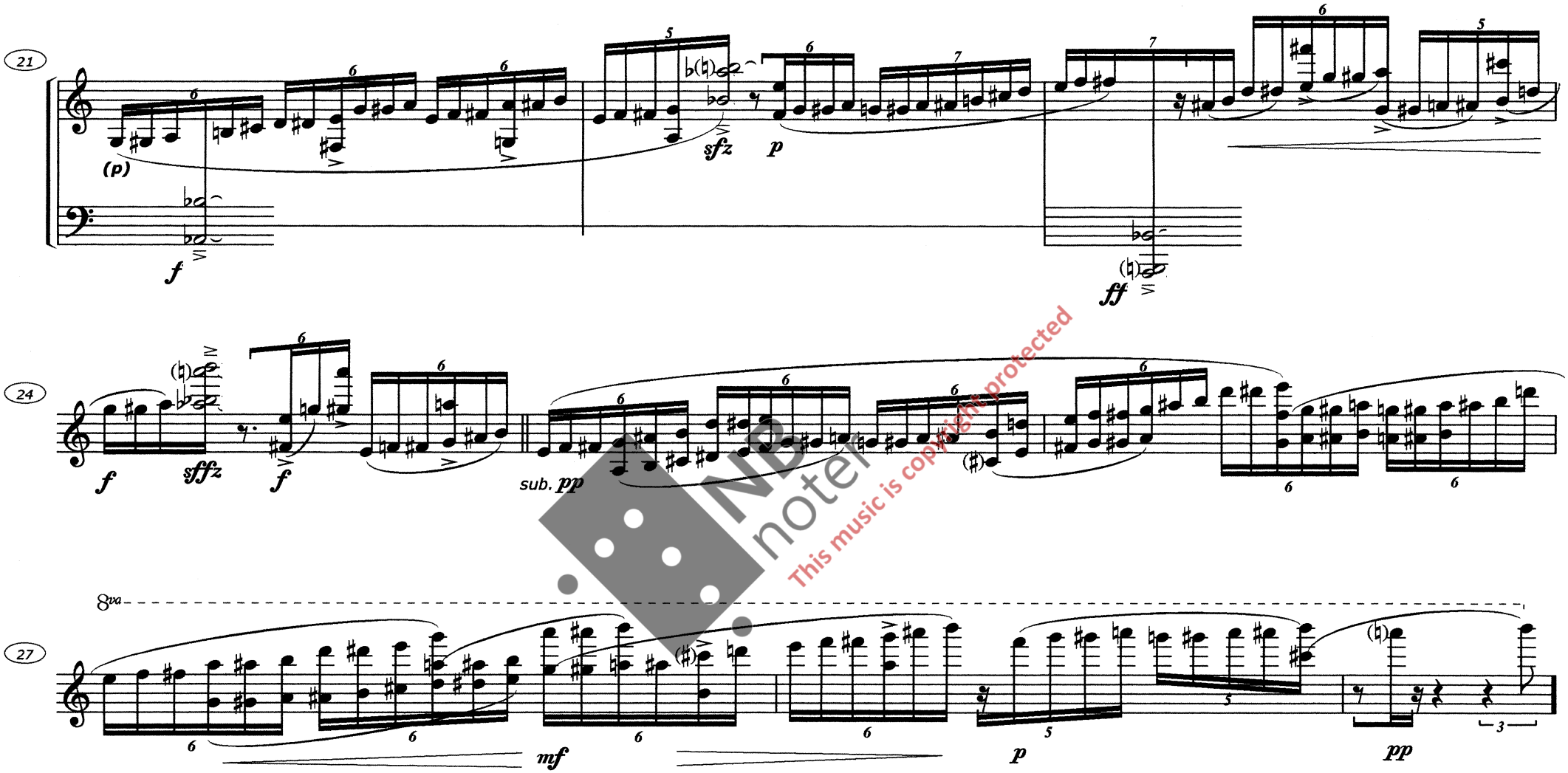

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