Schlag

Werktitel: Schlag
KomponistIn: Salecich Daniel
Entstehungsjahr: 2011
Dauer: 10m
Genre(s): Neue Musik
Gattung(en): Ensemblemusik
Besetzung: Quintett

Besetzungsdetails: Flöte (1), Klarinette (1), Perkussion (1), Harfe (1), Klavier (1)

Art der Publikation: Manuskript

Schlag is a capricious work with significant emphasis put on the role of "hitting" (Schlag in German = Hit). This applies to each instrument at various times being treated as part of a "hit" or "punch" chord.
Often the instruments that can breathe (i.e. flute, clarinet) are grouped together and are contrasted with the "hitting" instruments (percussion, harp, piano), although many a harpist and pianist would not propose that they "hit" their instrument. This exploits the natural tendencies of each instrument, that is, the natural lyricism of the flute and clarinet, is contrasted against the natural "punchiness" or attack of the percussion, harp and piano.
There is also another meaning of Schlag in Austrian German: cream - as in whipped or pouring cream. In the coffee houses of Vienna, one is often asked when ordering an apple strudel, "Mit oder ohne Schlag" (with or without cream)? Thus, in Schlag, there are some subtle and hidden references to this coffee house culture.
An extensive use of fast unison passages mimicks the importance of the melodic line in coffee house music. The spartan use of dynamic markings (here in this case, almost strictly limited to forte) means that much music-making is left up the performer, and also the music has the force to cut through coffee house clutter. The marking of ad lib. repeat sections creates loops and "vamps", a stock feature of easy-listening music, but is also a Doppelgänger for the house musician playing the same music day in, day out. The use of ragtime rhythms in Schlag is also a favourite of the early 20th Century coffee house literature. (Un)fortunately, there

are no references to waltzes.