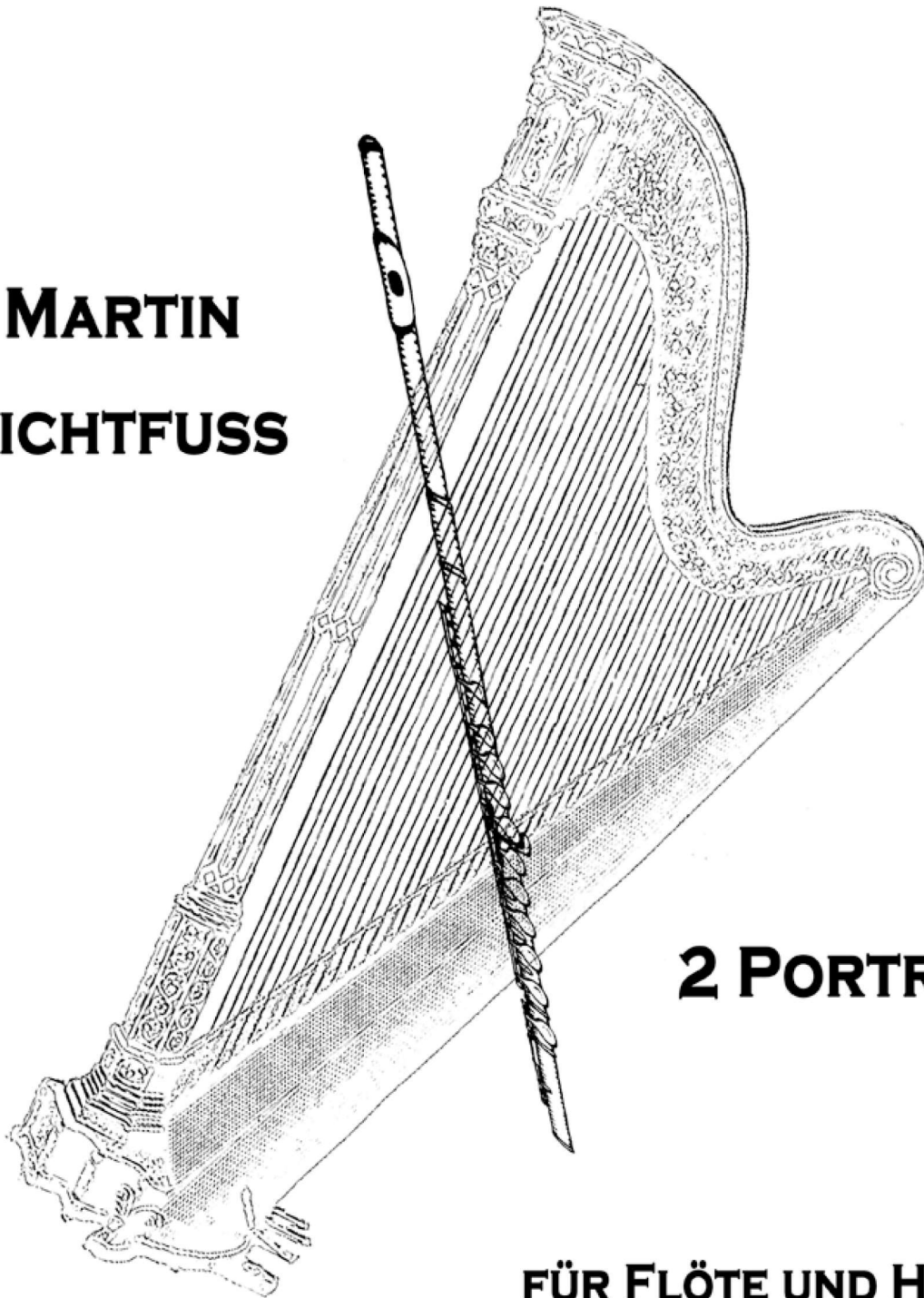


**MARTIN
LICHTFUSS**



2 PORTRÄTS

FÜR FLÖTE UND HARFE

(1992/2022)

VERUMA PRINT

MARTIN LICHTFUSS

* 1959 in Innsbruck



Nach umfangreichen Studien am Tiroler Landeskonservatorium und an der Wiener Musikuniversität (Komposition, Dirigieren) sowie an den Universitäten Innsbruck und Wien (Germanistik) erwarb sich M.L. im Laufe von 10 Jahren als Dirigent an mehreren Theatern umfassende praktische Erfahrungen. 1995-2008 leitete er am Tiroler Landeskonservatorium eine Klasse für Komposition; 2005 wurde er als Professor für Tonsatz/ Komposition an die Wiener Musikuniversität berufen, wo er von 2008-11 die Leitung des Instituts für Komposition und Elektroakustik innehatte.

In seinen Werken, für die er mehrere Preise erhielt, versucht er, divergierende Tendenzen der Neuen Musik auf persönliche Weise miteinander zu verbinden und so die Vielfalt zeitgenössischer Tonsprachen zu nutzen, ohne sich ideologisch festzulegen.

After wide-ranging studies at the Tyrolean State Conservatory in Innsbruck and at the University of Music in Vienna [composition, conducting], Martin Lichtfuss acquired extensive practical experience during 10 years as a conductor at German and Austrian theatres. From 1995-2005 he was head of Department I for music theory/musical directing, at the same time instructing a class in composition at the Tyrolean State Conservatory. In 2005, he followed a call from the University of Music in Vienna, where he was given a professorship in composition.

In his compositions – for which he has been awarded several prizes – Martin Lichtfuss attempts to combine the diverging trends of New Music in a personal manner so as to use the variety of contemporary musical languages without committing to any specific ideology.

Martin Lichtfuss

ZWEI PORTRÄTS
für
Flöte und Harfe

für Elisabeth Zeller

(1992 / 2022)

1. Satz: ca. 3'20"

2. Satz: ca. 3'30"

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I

$\bullet = 44$ *rubato, quasi recitativo*

Martin Lichtfuss (*1959)

Flöte

Harfe

Measures 1-4: Flute part begins with a half note G4, followed by a melodic line. Harp part has chords and arpeggios. Dynamics range from *p* to *f*. Chords in Harp: F# (m2), F# G# B# (m3), F# (m4).

Measures 5-8: Flute part has a triplet and a sixteenth-note run. Harp part has complex chords and arpeggios. Dynamics range from *mf* to *f*. Chords in Harp: F# (m5), G# (m6), F# B# (m7).

Measures 9-12: Flute part has a triplet and a glissando. Harp part has chords and arpeggios. Dynamics range from *mf* to *f*. Chords in Harp: C# F# (m9), E# Ab (m12). Instruction: *gliss. durch Drücken der Saite zwischen den 2 Wirbeln*.

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6

fließend

12

mp *espress.*

près de la table

Chords: C_b, C[#], G[#], B_b

16

f *mf*

Chords: F[#], C_b, D_b, G[#], D[#], A[#]

20

f

Time signatures: 2/4, 4/4

Chords: F[#], B_b, F[#], C[#], G[#], D[#], F[#]

24

mf

Chords: E_b, F[#], B_b, C[#], D_b, G[#]

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PREVIEW

PREVIEW

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PREVIEW

I

$\bullet = 44$

rubato, quasi recitativo

Martin Lichtfuss (*1959)

1 *p*

4 *f*

7

10 *fließend*
mp *espress.*

14 *f*

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