

helena
winkelman

(*1974)

CIACCONA

(2002)

for solo violin

duration | durée | Dauer: 6'

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Helena Winkelman

Français :

Helena Winkelman est une compositrice et violoniste suisse née en 1974. Très tôt, elle montre un talent musical exceptionnel. Bien qu'elle ait remporté des concours nationaux et internationaux pour violon elle est devenue une compositrice avec une voix bien distincte.

Son intérêt pour le jazz et la musique de la Renaissance l'ont d'abord amenée à composer dans un style post moderne, usant et commutant divers styles musicaux pour créer des oeuvres extrêmement vivantes, pleines d'humour et d'ironie. On y retrouve aussi des influences de musique folklorique suisse et de musique indienne.

Sa récente découverte du spectralisme dans les oeuvres de Gerard Grisey, Georg Friedrich Haas et George Benjamin a alimenté son inlassable réinvention artistique des formes et des sons avec lesquelles elle choisit de travailler.

English :

Helena Winkelman (b. 1974) is a Swiss composer and violinist. She showed an exceptional musical talent very early. Having won national and international violin competitions at a young age, she has become a composer with an own distinct voice.

Her interest in jazz and Renaissance music had her start composing in a postmodernist way, using different styles of music and switching procedures to create an extremely vital music full of humor and irony. Her interest in Swiss folk music and a great admiration for Indian music can also be traced in her music.

Her recent discovery of spectralism in works by Gerard Grisey, Georg Friedrich Haas and George Benjamin has fuelled the tireless artistic reinvention of forms and sounds she chooses to work with.

Deutsch :

Helena Winkelman, geboren 1974, ist eine Schweizer Komponistin und Geigerin. Ihre Neigung zur Musik wurde früh gefördert. Obwohl sie in jungen Jahren Preisträgerin an nationalen und internationalen Violinwettbewerben wurde, hat sie sich in den letzten Jahren ganz der Komposition gewidmet.

Ihr Interesse an Jazz und Renaissancemusik liessen sie zuerst mit dem für den Postmodernismus typischen Stilpluralismus experimentieren. Die Verwendung verschiedener Epochen entstammenden Kompositionstechniken ergeben eine sehr vitale, von Humor und Ironie geprägte Musik. Einflüsse aus der Schweizer Volksmusik und Indischer Musik sind in ihren Werken ebenfalls vorhanden.

In jüngerer Zeit gab ihr die Entdeckung des Spektralismus bei Gerard Grisey, Georg Friedrich Haas und George Benjamin wichtige Impulse, die Formen und Klänge, mit denen sie arbeitet, stets neu zu erfinden.

The Work

Written in Iceland, *Ciaccona* draws inspiration from Iceland's fiery, ice-filled landscapes - evident particularly in its episode displaying flageolets - as well as from Iceland's legendary hidden inhabitants, the *Huldufólk* (elves).

As befits a chaconne, *Ciaccona* is built upon a repeated bass. After being distinctly present initially, however, the ostinato bass of *Ciaccona* passes into imperceptibility. It returns to offer a glimpse of itself, well disguised, in the extroverted, driven motoric central section, but becomes unambiguously present again only during the final two minutes of the work, which closes with a gentle, extended drift and a quiet echo of the central section.

Ciaccona was commissioned in 2002 by the Baroque music violinist and pedagogue, Chiara Banchini.

The piece was written for Baroque violin, but it can also be performed on a modern-day violin.

Performing notes

The entire piece should ideally be played in the upper half of the bow, as a jazz or folk fiddler would, except in the rock passages. The character is elegant, understated and mysterious, but can sometimes become rough and brash.

Imagine playing over a walking bass to get the perfect rhythmic feel.

L'oeuvre

Cette *Ciaccona* [Chaconne] s'inspire des paysages enflammés et glacés de l'Islande où elle a été composée - en particulier dans les épisodes en flageolets - ainsi que de ses légendaires habitants cachés, les *Huldufólk* (lutins).

Comme il sied à une chaconne, *Ciaccona* est construite sur une basse obligée (basso ostinato). Après avoir été distinctement présente au début, cette basse devient imperceptible avant de réapparaître, bien dissimulée dans la partie centrale, extravertie. Elle est à nouveau bien présente dans les deux dernières minutes de l'oeuvre, qui se termine dans une légère dérive prolongée et un écho calme de la partie centrale.

Ciaccona a été commanditée en 2002 par la violoniste et pédagogue de musique baroque Chiara Banchini.

La pièce est écrite pour violon baroque, mais elle peut aussi être jouée sur un violon moderne conventionnel.

Notice d'interprétation

Idéalement, toute la pièce devrait être jouée dans la moitié supérieure de l'archet, comme le ferait un violoniste de jazz ou de folk, sauf dans les passages rock. Le caractère général de l'oeuvre est élégant, discret et mystérieux, mais peut parfois devenir rude et effronté.

Imaginez jouer sur une *walking bass* pour ressentir idéalement les progressions rythmiques.

Das Werk

In Island geschrieben, inspiriert sich *Ciaccona* von dessen feurigen, eisgefüllten Landschaften - besonders in den Flageolett-Episoden - und den legendären, verborgenen Bewohnern Islands, den *Huldufólk* (Elfen).

Wie es sich für eine Chaconne gehört, ist *Ciaccona* auf einem ostinato aufgebaut. Zunächst deutlich präsent, geht dieser Grundbass in die Unwahrnehmbarkeit über. Kehrt zurück, mit flüchtigem Blick auf sich selbst, gut getarnt, im extrovertierten, treibenden Mittelteil, wird aber erst wieder eindeutig präsent in den letzten zwei Minuten des Werkes, das mit einer sanften, ausgedehnten Strömung und einem ruhigen Echo des Mittelteils endet.

Die *Ciaccona* wurde 2002 von der Geigerin und Pädagogin für Barockmusik, Chiara Banchini, beauftragt.

Geschrieben für Barockvioline, kann das Stück aber auch auf einer herkömmlichen modernen Violine gespielt werden.

Interpretationshinweise

Das gesamte Stück sollte in der oberen Bogenhälfte gespielt werden, wie es ein Jazz- oder Volksgeiger tun würde, die Rockpassagen ausgenommen. Der Charakter ist elegant, unaufdringlich und geheimnisvoll, kann aber manchmal rau und frech werden.

Für ein ideale Umsetzung der rhythmischen Progressionen, stelle man sich vor, über einem *Walking-Bass* zu spielen.

Commissioned by Chiara Banchini

CIACCONA

for solo violin (2002 - 6')

Helena Winkelman (*1974)

Scorevole ♩ = 120

pizz.
l.h.
arco

8 l.h. pizz. arco

13 sul pont. V

18 ord. mf p

22

25 Più deciso mf

28 poco rinforz. Calmo, elegante ♩ = 110 f mf

31 mf mp

glassy (poco pont.)

35

mf mp p

Detailed description: This system contains measures 35 to 40. It begins with a treble clef and a key signature of one sharp (F#). The music features a mix of eighth and sixteenth notes, some beamed together. Dynamic markings include *mf* at measure 35, *mp* at measure 36, and *p* at measure 37. A slur covers measures 38-40.

41

ord. V p poco misterioso sul tasto

Detailed description: This system contains measures 41 to 45. It starts with a treble clef and a key signature of one sharp. Measure 41 has a *p* dynamic. Above measure 42 is the instruction "ord." with a circled note. Above measure 43 is "V". Above measure 44 is "poco misterioso sul tasto". Measures 44 and 45 feature triplet markings (3) over groups of notes.

46

3 3 3 3 3 3 3 3 3

Detailed description: This system contains measures 46 to 48. It features a treble clef and a key signature of one sharp. The music consists of eighth notes, many of which are grouped into triplets, each marked with a "3" below it.

49

Animato 3

Detailed description: This system contains measures 49 to 51. It starts with a treble clef and a key signature of one sharp. The tempo marking "Animato" is placed above the first measure. The music is primarily eighth notes, with a triplet marking (3) at the beginning.

52

leggiere poco sul tasto lower half mp f mf

Detailed description: This system contains measures 52 to 54. It features a treble clef and a key signature of one sharp. The tempo marking "leggiere" is above measure 52. Above measure 53 is "poco sul tasto lower half". Dynamic markings include *mp* at measure 52, *f* at measure 53, and *mf* at measure 54. A triplet marking (3) is present at the end of measure 54.

55

lower half simile con slancio = 100 f f

Detailed description: This system contains measures 55 to 57. It features a treble clef and a key signature of one sharp. Above measure 55 is "lower half" with a circled note. Above measure 56 is "simile". Above measure 57 is "con slancio" and a tempo marking of "♩ = 100". Dynamic markings include *f* at measure 55 and *f* at measure 57. Fingerings (0, 2, 1, 2, 2, 3, 3, 4, 3, 1) are indicated above the notes.

58

poco rit. sfz p poco accel.

Detailed description: This system contains measures 58 to 60. It features a treble clef and a key signature of one sharp. Above measure 58 is "poco rit.". Above measure 59 is "sfz". Above measure 60 is "poco accel.". Dynamic markings include *sfz* at measure 59 and *p* at measure 60.

61

Feroce = 110 rinsforzando upper half ff rinsforz.

Detailed description: This system contains measures 61 to 65. It features a treble clef and a key signature of one sharp. Above measure 61 is "Feroce" and a tempo marking of "♩ = 110". Above measure 62 is "rinsforzando upper half". Above measure 64 is "rinsforz.". Dynamic markings include *ff* at measure 61. Fingerings (3, 3, 3, 1, 1, 1, 2) are indicated above the notes.

63 *rinsforz.* *rinsforz.* $\text{♩} = 100$ *mf*

65

Rock it! ($\text{♩} = 100$)
(poco pont., e-guitar sound)

68 *ff*

71 *meno f* *ord.* *upper half* *V*

74 *mp*

77 *f*

79 *Easygoing* *mf*

81 *Jazzy* *mr*

MUSIC FOR VIOLIN

ARUTIUNIAN Alexander (*1920)

- **Concerto** for Violin (1988 - 25' - diff. 5-6)
 - violin & piano - ref. VN1a
 - violin & string orchestra - score: ref. VN1b - parts (set 7.6.6.5.4): ref. VN1c

BALISSAT Jean (*1936)

- **Concerto** (1989) (30' - diff. 5)
 - violin and piano reduction VN20a
 - violin and orchestra (3.3.4.3-4331-timp., 4 perc., hp, cel., strings) - score: ref. VN20b - parts on rental: ref. VN20c
- **Rückblick** (1980) violin and orchestra (2.1., eh, 2.2-2.2.0.0-perc., cel., glock., hp, strings) (13' - diff. 4-5)
 - score: ref. VN19b - parts on rental: ref. VN19c - violin & piano: ref. VN19a

FILAS Juraj (*1955)

- **Les adieux** (2003) violin & piano (8' - diff. 4-5) - ref. VN15
- **Sonata Helios** (1987) violin and piano (17' - diff. 5-6) - ref. VN21

LANE Richard (1933-2004)

- **Elegy** (1989) violin & piano (3' - diff. 3-4) - ref. VN22
- **Serenade** (1985) violin and piano (2' - diff. 3-4) - ref. VN25
- **Sonata No. 1** (1964) violin and piano (12' - diff. 3-4) - ref. VN24
- **Summer Song** (2004) violin and piano (3'30 - diff. 3-4) - ref. VN23

LEONTCHIK Svetlana (*1939)

- **Poem** violin & string orchestra or piano reduction (10' - diff. 4-5) - ref. VN30a/b/c

MASSON Askill (*1953)

- **Sonata** (1993) violin and piano (12' - diff. 4-5) - ref. VN14
- **Sonata No. 2** (2004) violin and piano (14' - diff. 5) - ref. VN16
- **Teikn** (1982) for violin solo (7' - diff. 4) - ref. VN11
- **Violin Concerto** (2000) violin & symphony orchestra (27' - dif. 5) - (3.3.3.3. - 4.3.3.1 - 3 perc, timp, celesta - hp - strings)
 - score: VN12b / - parts on rental : ref. VN12c - study score - ref. VN12d

MEIER Jost (*1939)

- **Grockiana** violin & chamber orchestra (12' - diff. 5-6)
 - score: ref. VN9b / parts on rental: ref. VN9c - study score & solo violin: ref. VN9d
- **Concerto** (1969) violin & string orchestra (18' - diff. 5)
 - violin & piano reduction: ref. VN6a / score: - ref. VN6b / parts (set 6.5.5.4.3): ref. VN6c
- **Variations** (1982) violin solo (9' - diff. 5) - ref. VN2
- **Zeichen (Interpunktionen)** (1970) violin & cembalo (10' - diff. 5) - ref. VN3

POST David (*1949)

- **Sonata** violin & piano (2008 - 20' - diff. 4-5) - ref. VN26

RAUBER François (1933-2003)

- **Concerto «Souvenance»** (1992) violin & orchestra (14' - diff. 5)
 - violin & piano reduction: ref. VN13a
 - score: ref. VN13b / parts (1.1.1.1. - 1.0.0.0. - perc, strings) on rental : ref. VN13c

SCHLAEPFER Jean-Claude (*1961)

- **3 Caprices à la mémoire de Paganini** (1988) for violin alone (6' - diff. 5) - ref. VN17
- **Concerto Solitude** (1993) for violin & chamber orchestra (13' - diff. 4)
 - score: ref. VN7b / parts on rental: ref. VN7c / study score + solo violin: ref. VN7d
- **Esquisses en trois tableaux** (1987) violin and piano (5'40 - diff. 5-6) - ref. VN18
- **Instances IV** (1997) violin solo (4' - diff. 5-6) - ref. VN31

VOEGELIN Fritz (*1943)

- **A-Ho-Ra** (1992) violin & piano (8') - ref. VN4
- **De profundis** violin & symphony orchestra (15' - diff. 5)
 - violin & piano: VN5a - score: ref. VN5b / parts on rental: ref. VN5c / study score: ref. VN5d

WINKELMAN Helena (*1974)

- **Ciaccona** for violin solo (6' - diff. 5) - ref. VN38

ZAMECNIK Evzen (*1939)

- **Moto Perpetuo** violin & piano (5' - diff. 5-6) - ref. VN8

ZBINDEN Julien-François (*1917)

- **Solissimo IV** violin solo (op. 104, 2008 - 7' - diff. 5-6) - ref. VN28
-