

Rodion Shchedrin

ВОПРОСЫ

11 Pieces for Piano
11 Stücke für Klavier

(2003)

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PREVIEW
Low Resolution

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Low Resolution

to Olli Kristonen

PREVIEW

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First Performance / Uraufführung:
9. October 2004, Queen Elizabeth Hall, London
Olli Mustonen, Piano / Klavier

PREVIEW
Low Resolution

The performer is free to choose tempo, dynamics, and phrasing.
Der Spieler kann Tempo, Dynamik und Phrasierung frei wählen.

R. Sh.

The eleven pieces making up the piano cycle *Questions* were written in the autumn of 2003. The composition is dedicated to Olli Mustonen.

Questions has the following recommendation: "The performer is free to choose tempo, dynamics, and phrasing." This means that the musical text is only of "basic" significance. It forms a type of foundation on which the performer is free to erect a building of his or her own construction, following the whims and call of the imagination: obeying one's own individual sense of tempo and sound contrasts, one's own sense of extension of time. In this work, I trust the interpreter's creative initiative, imagination and intuition. The composer provides no answers. The interpreter responds at will,...

Olli Mustonen and I have ties of respectful friendship. He was the brilliant first pianist of my cycle *Questions* and other works. I am certain that Mustonen will imbue the text of my cycle with his own blood, his views of the world and with his character and individuality. And this is the opportunity that I present this opportunity? ...

But my questions persist: how will other pianists – after Olli Mustonen – read *Questions*?

Die elf Stücke des Klavierzyklus *Questions* wurden im Herbst 2003 komponiert. Die Komposition ist Olli Mustonen gewidmet.

Questions enthält folgende Empfehlung: „Dem Ausführenden ist freie Hand bei der Wahl von Tempo, Dynamik und Phrasierung zu bestimmen.“ Das heißt, der musikalische Text dient als Fundament, auf dem der Ausführende nach Belieben ein eigenes Gebäude errichten will. Er folgt dabei seinem individuellen Sinn für Tempo und dynamische Kontraste, seiner eigenen Vorstellung von der Zeit und der Komposition vertraue ich auf die kreative Initiative, Vorstellungskraft und Intuition des Interpreten. Der Komponist stellt Fragen: Der Interpret antwortet nach Belieben ...

Olli Mustonen und mich verbindet eine langjährige, respektvolle Freundschaft. Er war der hervorragende erste Interpret meines fünften Klavierzyklus *Questions* und anderer Werke. Ich bin mir sicher, dass Mustonen den Text meines Zyklus mit der Eigenheit seines Denkens, seiner Weltanschauung und mit seiner Weltansicht, seinem Charakter und seiner Individualität durchdringt. Und das ist die Gelegenheit, die ich Ihnen hiermit anzeige: Wie wird diese Möglichkeit genutzt? ...

Meine Fragen bleiben bestehen: Wie werden andere Pianisten – nach Mustonen – *Questions* interpretieren? ...

Les onze pièces du cycle pour piano, furent composés à l'automne 2003. L'œuvre est dédiée à Olli Mustonen.

Questions comporte les recommandations suivantes : « Il appartient à l'interprète de choisir tempo, dynamique et phrasé. » Cela signifie que le texte musical ne revêt qu'une valeur « élémentaire ». Il fournit une sorte d'assise sur laquelle l'interprète est libre d'élaborer une construction à son gré, en fonction de sa fantaisie et de son inspiration individuelle: obéissant à son propre sens du tempo et des contrastes sonores, à sa propre logique de l'extension du temps. Dans cette œuvre, j'ai fait confiance à l'initiative créatrice, à l'imagination et à l'intuition de l'interprète. Le compositeur ne fournit pas de réponses. L'interprète y répond à sa façon.

Olli Mustonen et moi entretenons des liens d'amitié et de respect. Il fut le créateur brillant de mon cinquième cycle pour piano ainsi que d'autres œuvres. Je suis sûr que Mustonen imprègnera le texte de mon cycle de toute l'originalité de son propre sang, de sa vision du monde, de son caractère et de sa personnalité. Pour autant se pose la question : est-il souhaitable que mon cycle offre cette possibilité ? ...

Cependant mes questions demeurent : après Olli Mustonen, quelle lecture les autres pianistes feront-ils de *Questions* ?

ВОПРОСЫ

Questions • Fragen

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Rodion Shchedrin
• 1932

The image displays a preview of a musical score for the piece 'Questions' (Вопросы) by Rodion Shchedrin, composed in 1932. The score is presented in a grand staff format, consisting of five systems of two staves each (treble and bass clefs). The music is written in a key signature of one sharp (F#) and a common time signature (C). The notation includes various rhythmic values, including eighth and sixteenth notes, as well as rests and slurs. A large, semi-transparent watermark reading 'PREVIEW' is overlaid diagonally across the center of the page. The watermark also includes the text 'Low Resolution'.

7

Musical score for measures 7-9. The key signature is two flats (B-flat and E-flat). Measure 7 features a treble clef with a whole note chord (B-flat, D-flat, F) and a bass clef with a whole note chord (B-flat, D-flat, F). Measure 8 has a treble clef with a half note chord (B-flat, D-flat, F) and a bass clef with a half note chord (B-flat, D-flat, F). Measure 9 has a treble clef with a half note chord (B-flat, D-flat, F) and a bass clef with a half note chord (B-flat, D-flat, F).

10

Musical score for measures 10-12. The key signature is two flats. Measure 10 has a treble clef with a half note chord (B-flat, D-flat, F) and a bass clef with a half note chord (B-flat, D-flat, F). Measure 11 has a treble clef with a half note chord (B-flat, D-flat, F) and a bass clef with a half note chord (B-flat, D-flat, F). Measure 12 has a treble clef with a half note chord (B-flat, D-flat, F) and a bass clef with a half note chord (B-flat, D-flat, F).

13

Musical score for measures 13-15. The key signature is two flats. Measure 13 has a treble clef with a half note chord (B-flat, D-flat, F) and a bass clef with a half note chord (B-flat, D-flat, F). Measure 14 has a treble clef with a half note chord (B-flat, D-flat, F) and a bass clef with a half note chord (B-flat, D-flat, F). Measure 15 has a treble clef with a half note chord (B-flat, D-flat, F) and a bass clef with a half note chord (B-flat, D-flat, F).

Musical score for measures 16-18. The key signature is two flats. Measure 16 has a treble clef with a half note chord (B-flat, D-flat, F) and a bass clef with a half note chord (B-flat, D-flat, F). Measure 17 has a treble clef with a half note chord (B-flat, D-flat, F) and a bass clef with a half note chord (B-flat, D-flat, F). Measure 18 has a treble clef with a half note chord (B-flat, D-flat, F) and a bass clef with a half note chord (B-flat, D-flat, F).

Musical score for measures 19-21. The key signature is two flats. Measure 19 has a treble clef with a half note chord (B-flat, D-flat, F) and a bass clef with a half note chord (B-flat, D-flat, F). Measure 20 has a treble clef with a half note chord (B-flat, D-flat, F) and a bass clef with a half note chord (B-flat, D-flat, F). Measure 21 has a treble clef with a half note chord (B-flat, D-flat, F) and a bass clef with a half note chord (B-flat, D-flat, F). The word *(sim.)* is written below the bass clef in measure 21.

Musical score for measures 22-24. The key signature is two flats. Measure 22 has a treble clef with a half note chord (B-flat, D-flat, F) and a bass clef with a half note chord (B-flat, D-flat, F). Measure 23 has a treble clef with a half note chord (B-flat, D-flat, F) and a bass clef with a half note chord (B-flat, D-flat, F). Measure 24 has a treble clef with a half note chord (B-flat, D-flat, F) and a bass clef with a half note chord (B-flat, D-flat, F).