Michel Rosset

Un portrait de Katja Kabanowa

6 miniatures pour quintette à vents

Partition

Editions de la Passerelle

Basées sur des motifs de l'opéra de Leos Janacek (1854-1928), les *6 Miniatures* évoquent quelques aspects de la personnalité de Katia Kabanova, sous la forme d'un portrait musical.
Dans le **PRÉLUDE**, les fausses relations harmoniques reflètent le conflit intérieur de la jeune femme tour à tour pieuse et sensuelle. **À L'ÉGLISE,** durant l'office, (développement polyphonique) son extase mystique est troublée par une prémonition de sa damnation. Enfin, les amants se rencontrent **DANS LE JARDIN** (combinaison de deux thèmes) : l'adultère est consommé. **DANS LE MIROIR**, Katia contemple son reflet, - la ligne harmonique est mise en miroir - tourmentée par le remords et par le désir de s'échapper comme la **LIBRE HIRONDELLE**. Mais seule **LA TOMBE** lui apportera l'apaisement. Les six miniatures sont reliées entre elles par cinq notes de la gamme phrygienne descendante.

The *6 Miniatures of Katia Kabanova* are based upon motives from the Leos Janacek (1854 - 1928) opera that shares the same name. Various aspects of Katia's personality are represented in this musical portrait.
In the **PRELUDIO**, the discrepancy between her sensual and religious sides as represented through harmonic conflict. **IN THE CHURCH**, her mystical ecstasy and fear of damnation germinates through polyphonic composition. **IN THE GARDEN**, the couple finally rendezvous - intertwining motives - adultery blooms. In front of **THE MIRROR**, Katia exudes guilt - the harmonic line is mirrored - desiring to escape like a **FREE SWALLOW** . But, it is only **THE TOMB** that can grant her salvation. Five tones of the Phrygian descending scale bind the six miniatures together.

Die *6 Miniaturen über Katja Kabanowa* basieren auf Motiven aus der gleichnamigen Oper von Leos Janacek (1854-1928). In einem musikalischen Portrait werden unterschiedliche Facetten von Katjas Persönlichkeit dargestellt:
Im **PRELUDIO**, die Diskrepanz zwischen ihrer sinnlichen und religiösen Seite durch die harmonischen Querstände. **IN DER KIRCHE**, ihre mystische Ekstase durch polyphone Komposition. Hier keimt bereits ihre Furcht vor der Verdammnis. **IM GARTEN** trifft sich endlich das Liebespaar, musikalisch durch die Kombination zweier Motiven ausgedrückt. Der Ehebruch ist begangen. **VOR DEM SPIEGEL** betrachtet sich Katja mit Schuldgefühl - die harmonische Linie wird gespiegelt - und sehnt sich danach, wie **DIE FREIE SCHWALBE** zu entfliehen. Aber nur **DAS GRAB** wird sie befreien. Die sechs Miniaturen sind durch fünf Töne der absteigenden phrygischen Tonleiter miteinander verbunden.

Besetzung :

Flöte (mit Piccolo)
Oboe (mit Englischhorn)
Klarinette in B
Horn in F
Fagott

Dauer : ca. 8' 30"

Editions de la Passerelle
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6 Miniaturen
über Katja Kabanowa

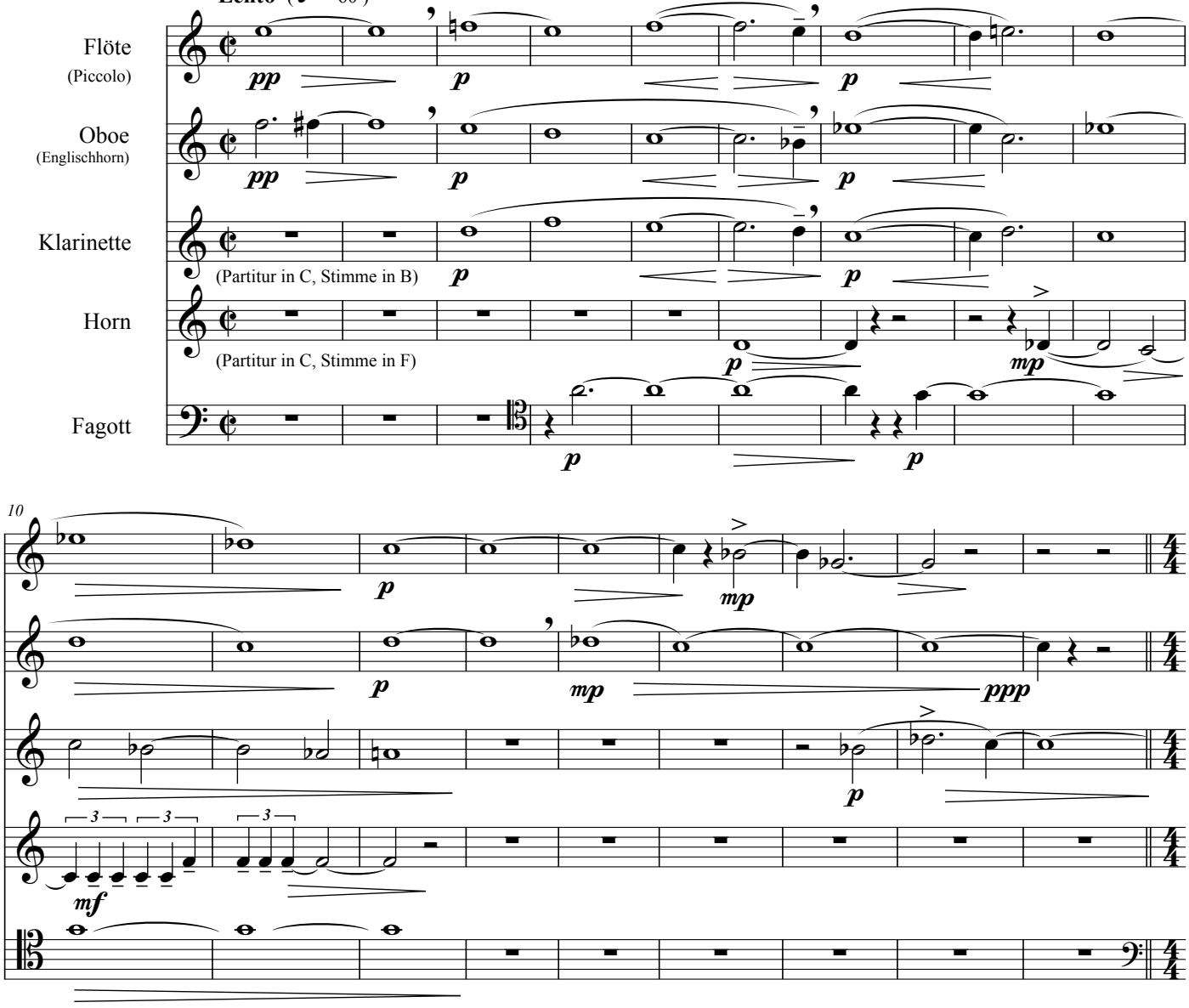
Dem Quintetto dei Secondi gewidmet

Michel Rosset
(* 1956)

I. Preludio

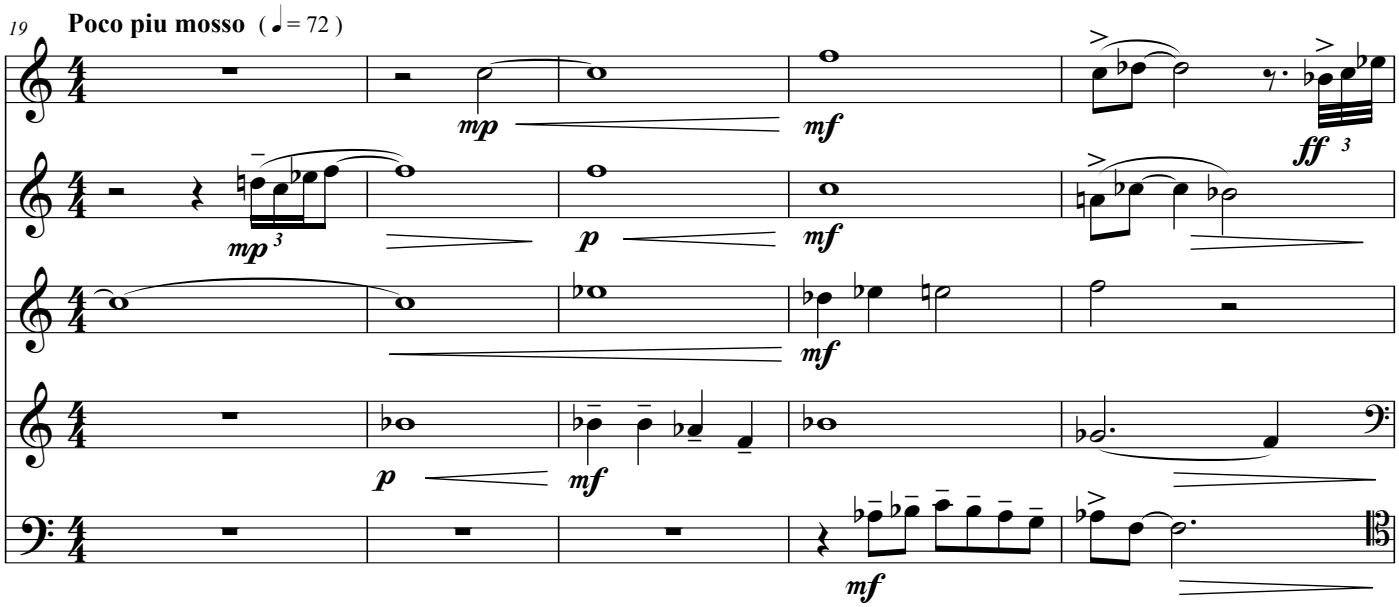
Lento (♩ = 60)

Flöte (Piccolo)
Oboe (Englischhorn)
Klarinette (Partitur in C, Stimme in B)
Horn (Partitur in C, Stimme in F)
Fagott



II. In der Kirche

Poco piu mosso (♩ = 72)



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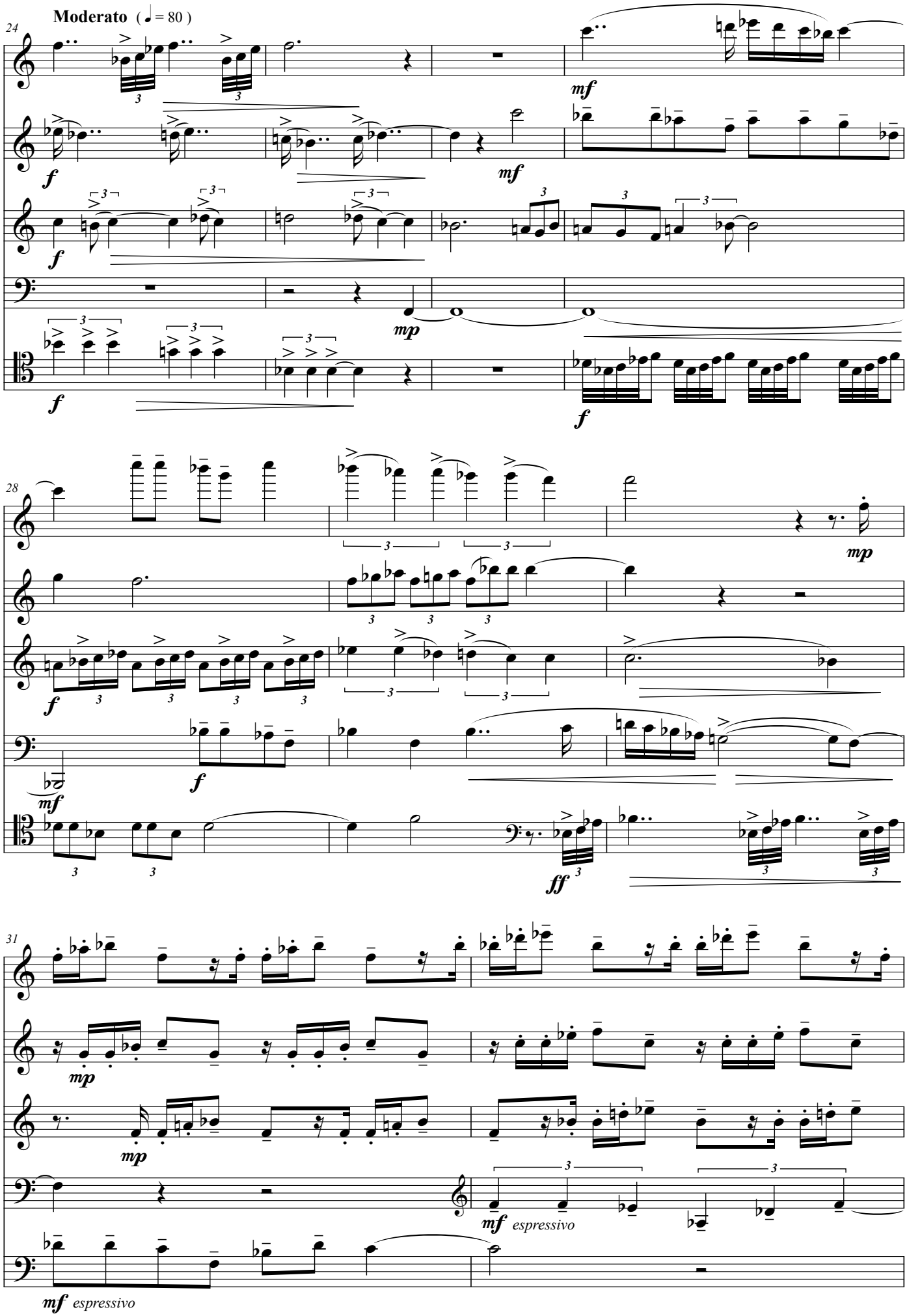
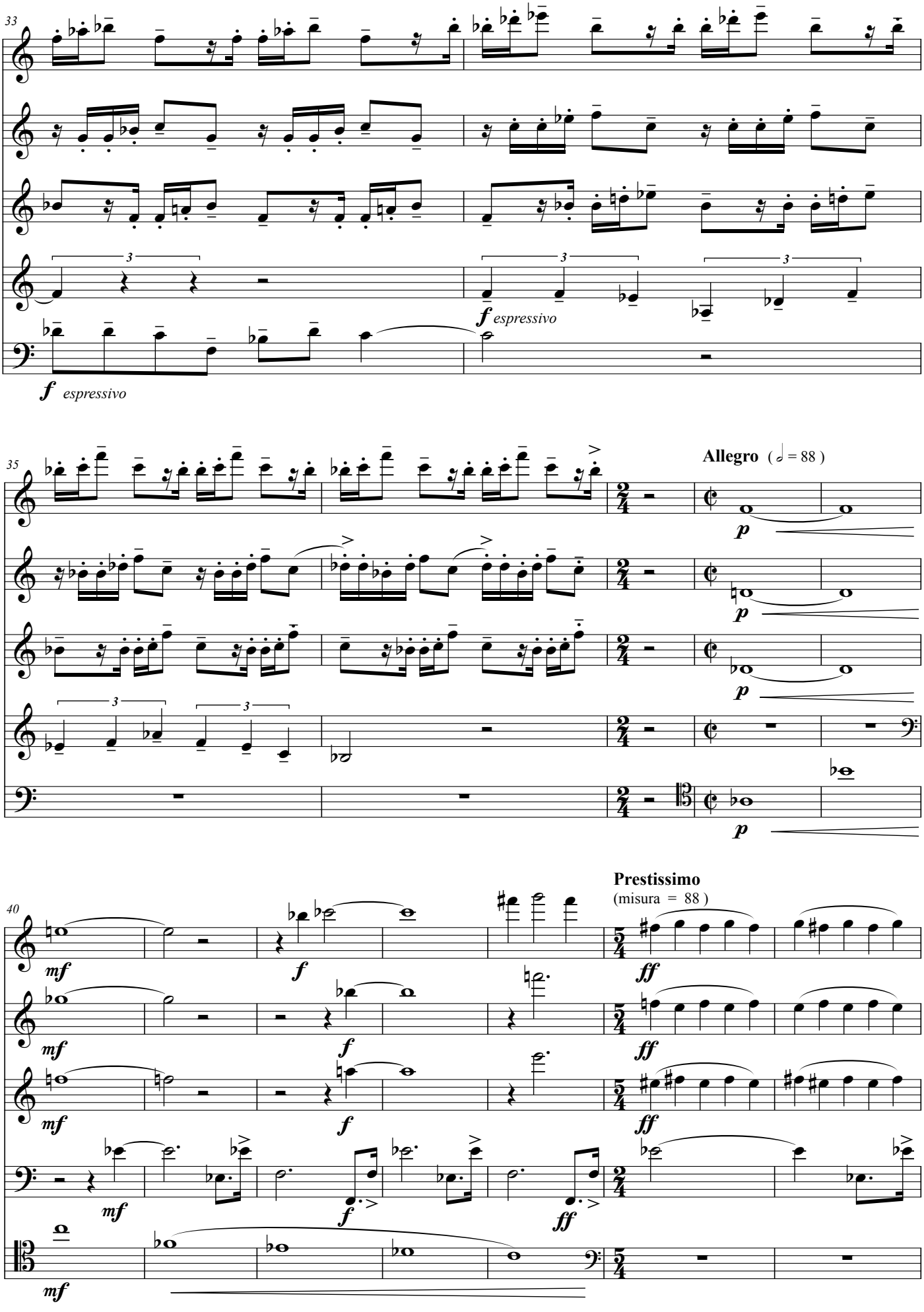
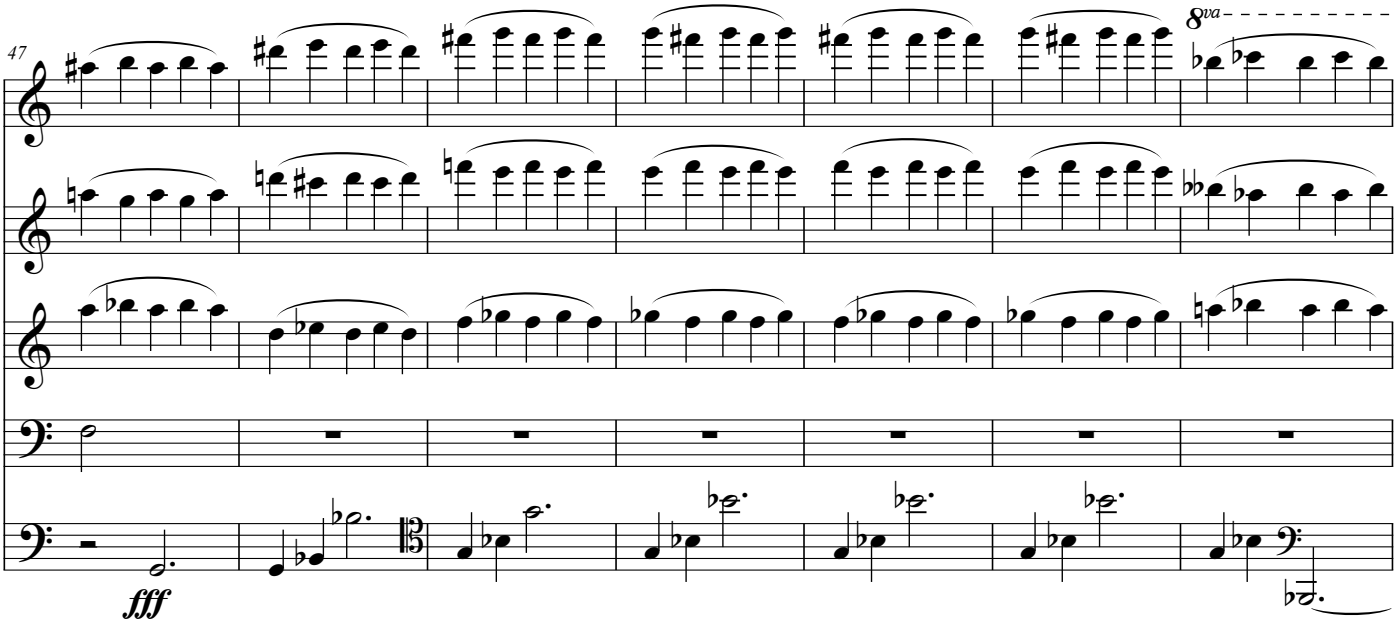
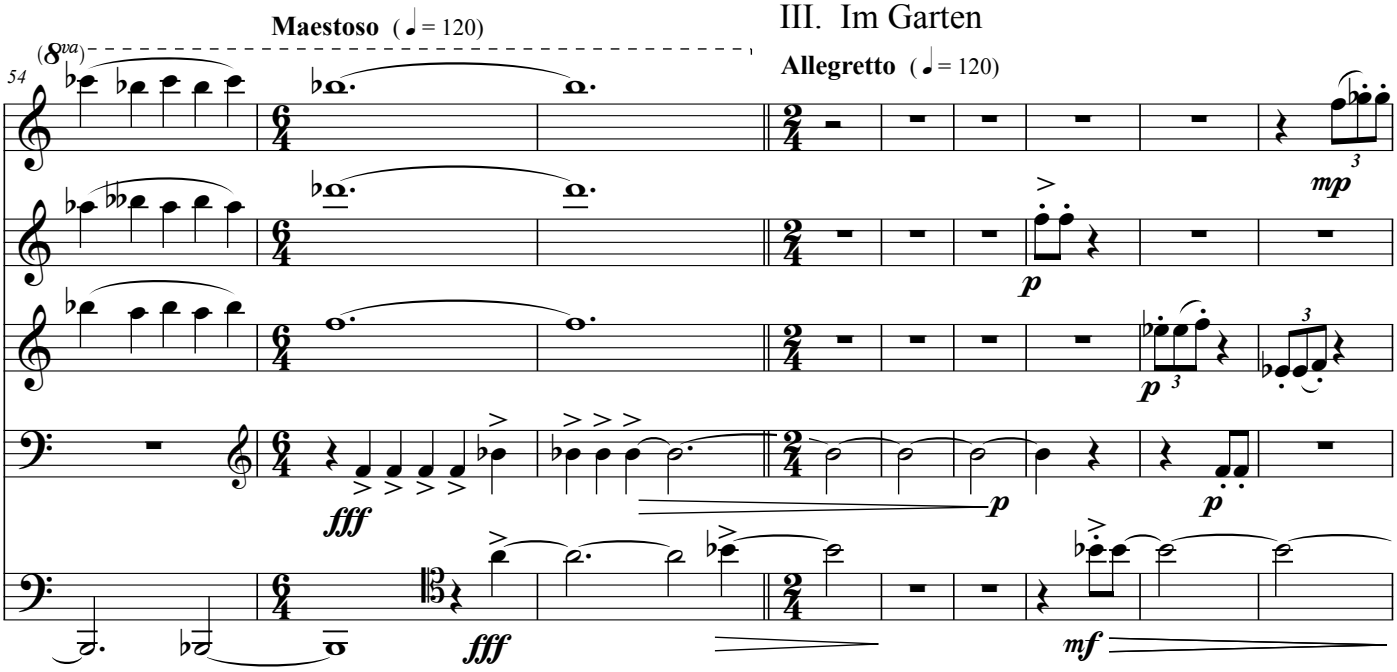
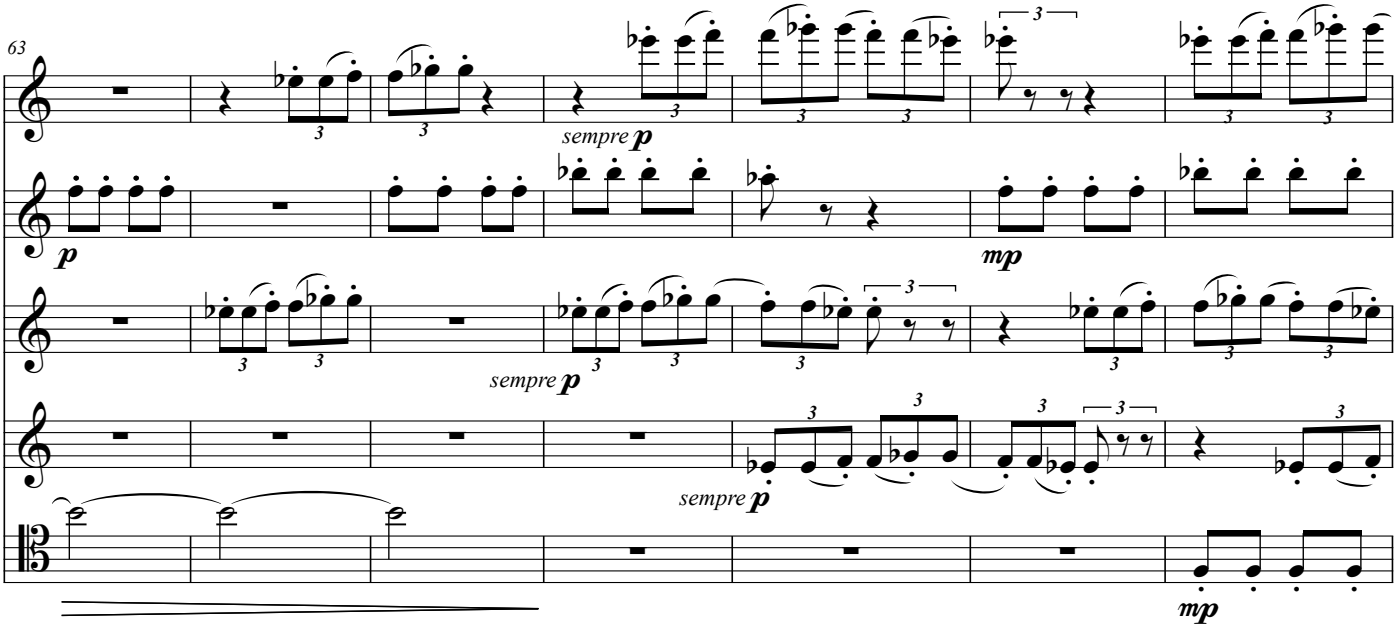
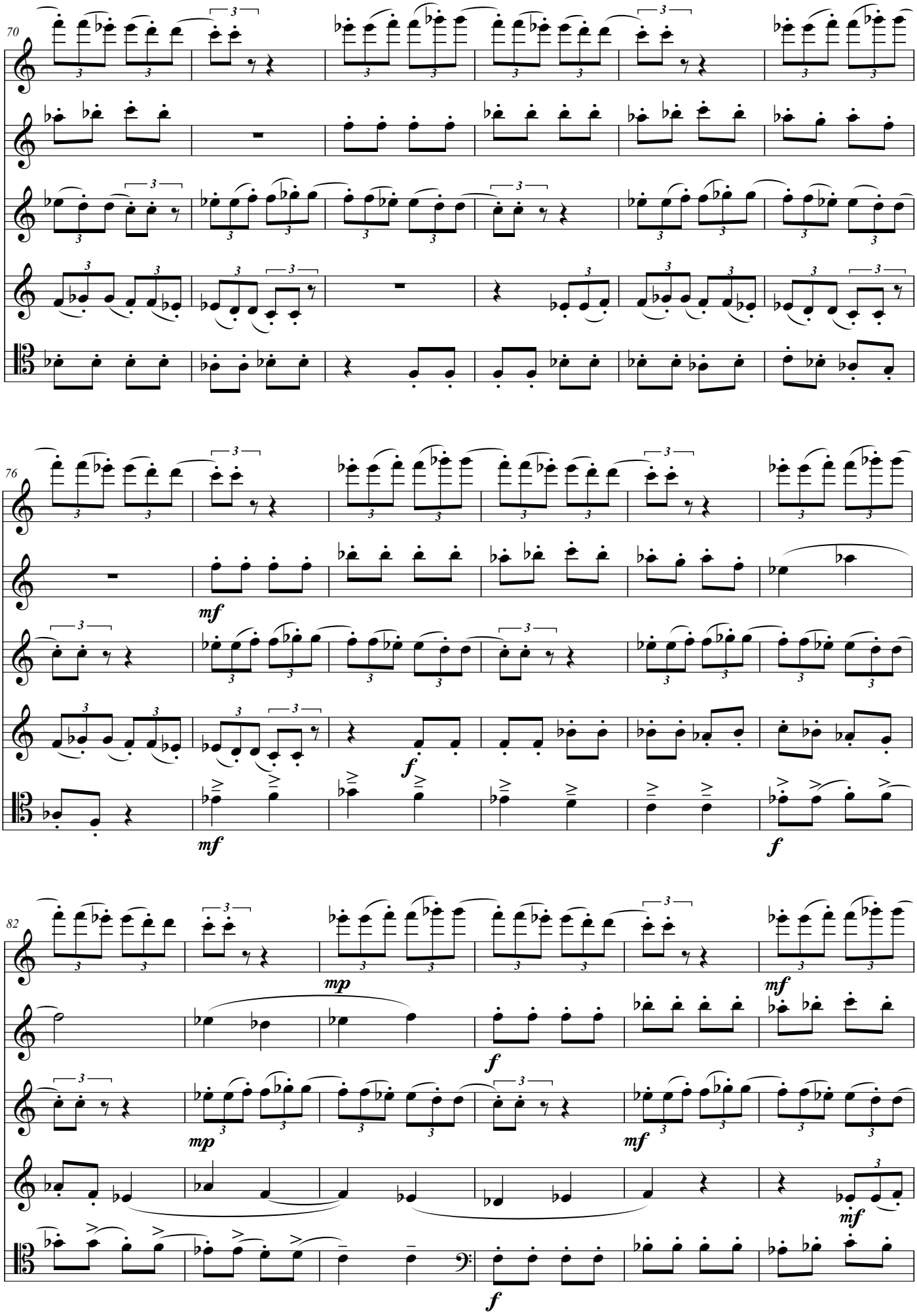

Moderato (= 80)
24
mf
f
mf
f
mp
f
f
28
mp
f
mf
f
ff
31
mp
mp
mf espressivo
mf espressivo

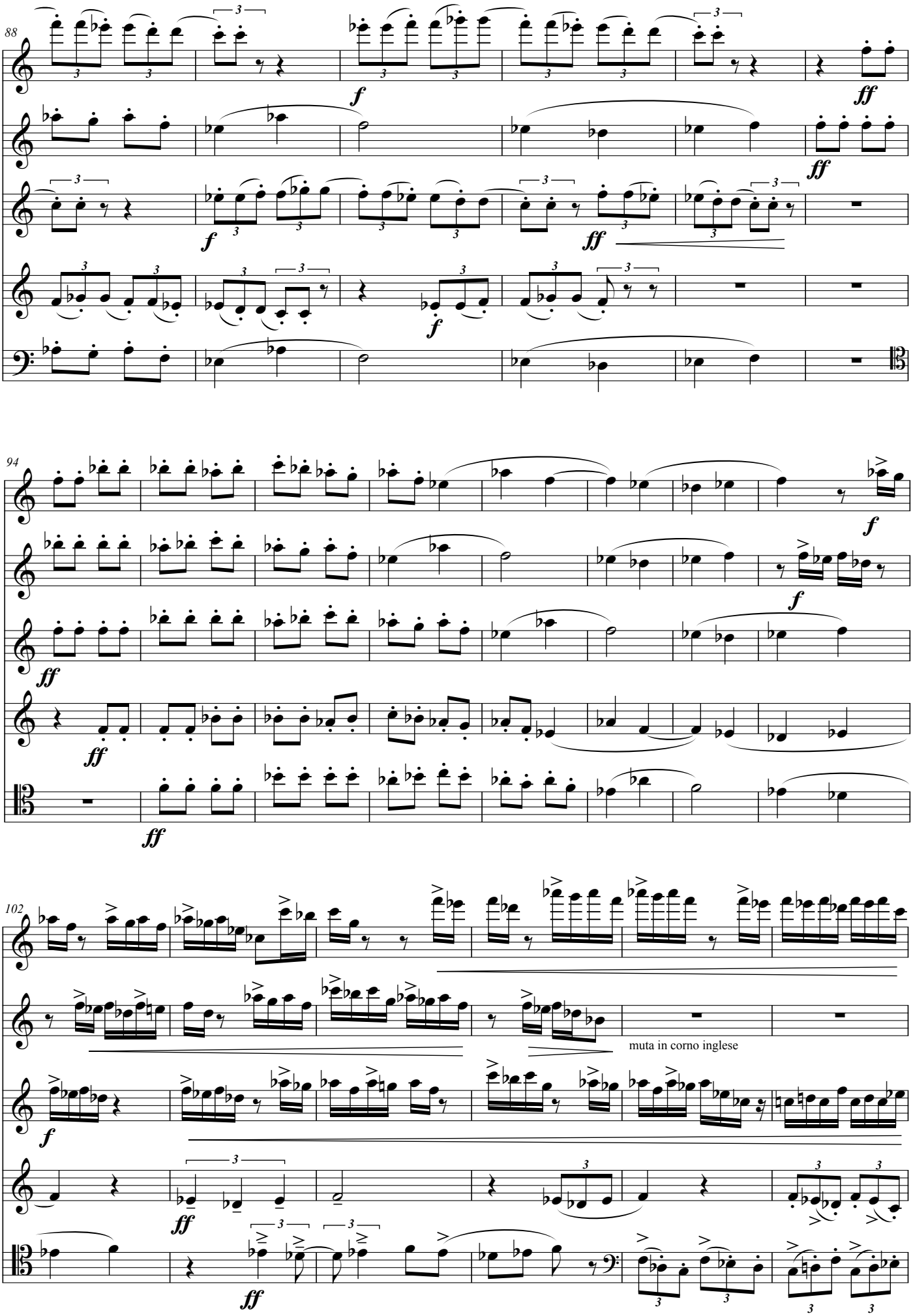

33
f espressivo
f espressivo
35
Allegro (= 88)
p
p
p
p
40
Prestissimo
(misura = 88)
mf
f
ff
mf
f
ff
mf
f
ff
mf
f
ff
mf

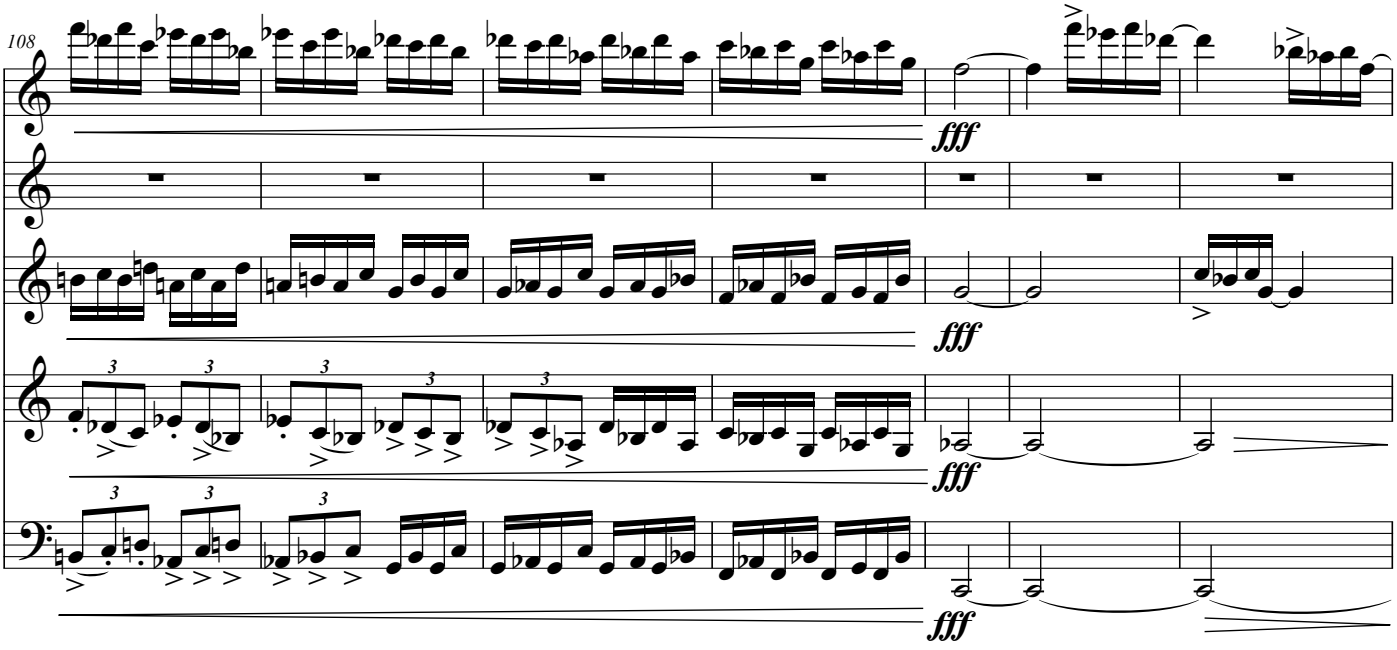

47
8va
fff

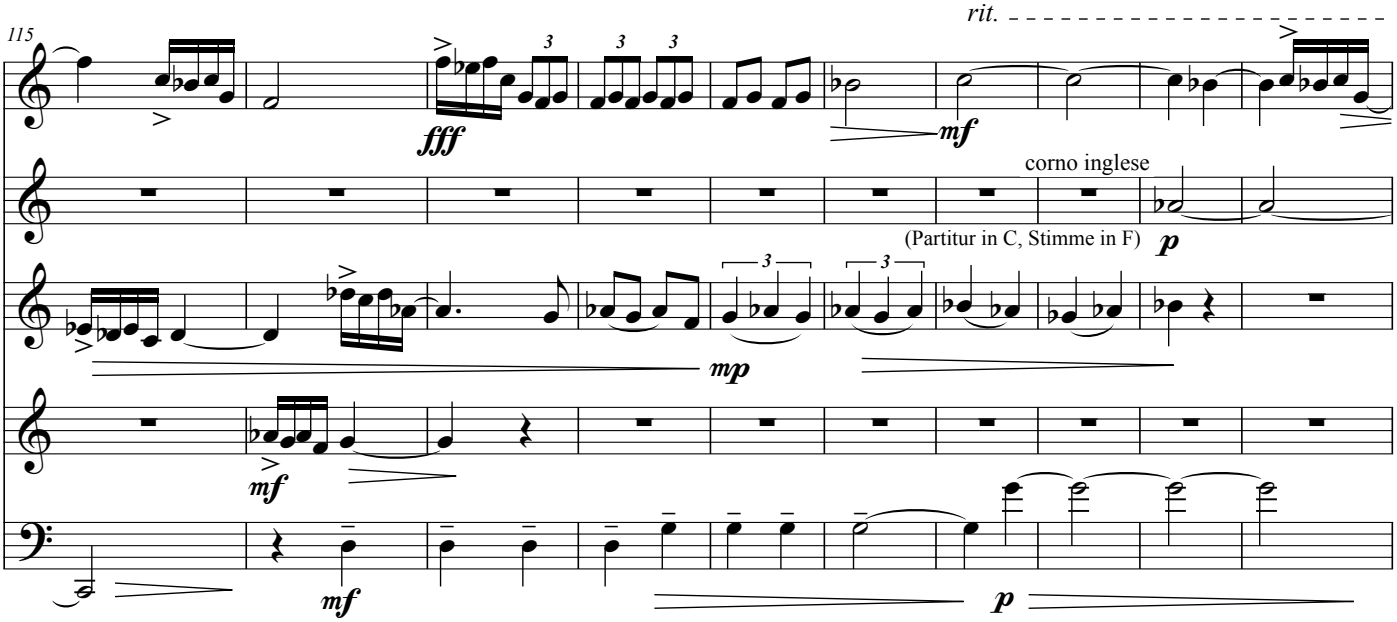

Maestoso (♩= 120)
(8va)
54
fff
fff
III. Im Garten
Allegretto (♩= 120)
mp
p
p
p
p
mf


63
sempre p
p
mp
sempre p
sempre p
mp

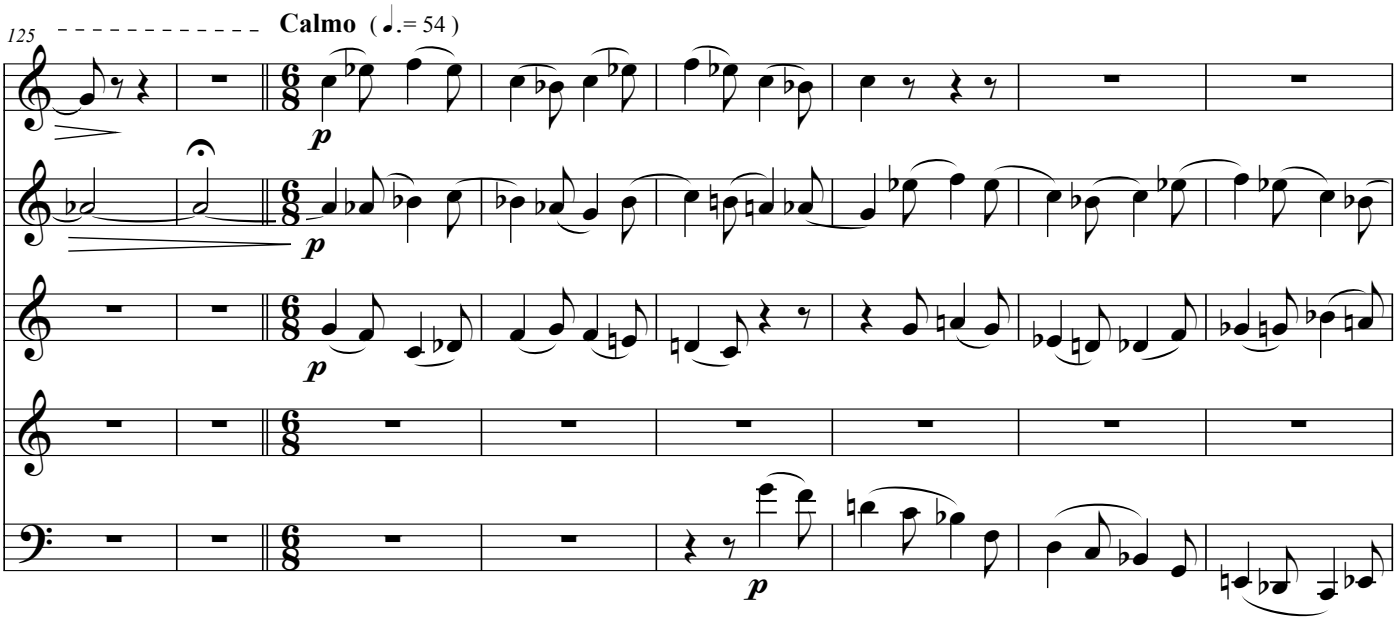

70
76
mf
f
mf
f
82
mp
f
mf
mp
mf
mf
f

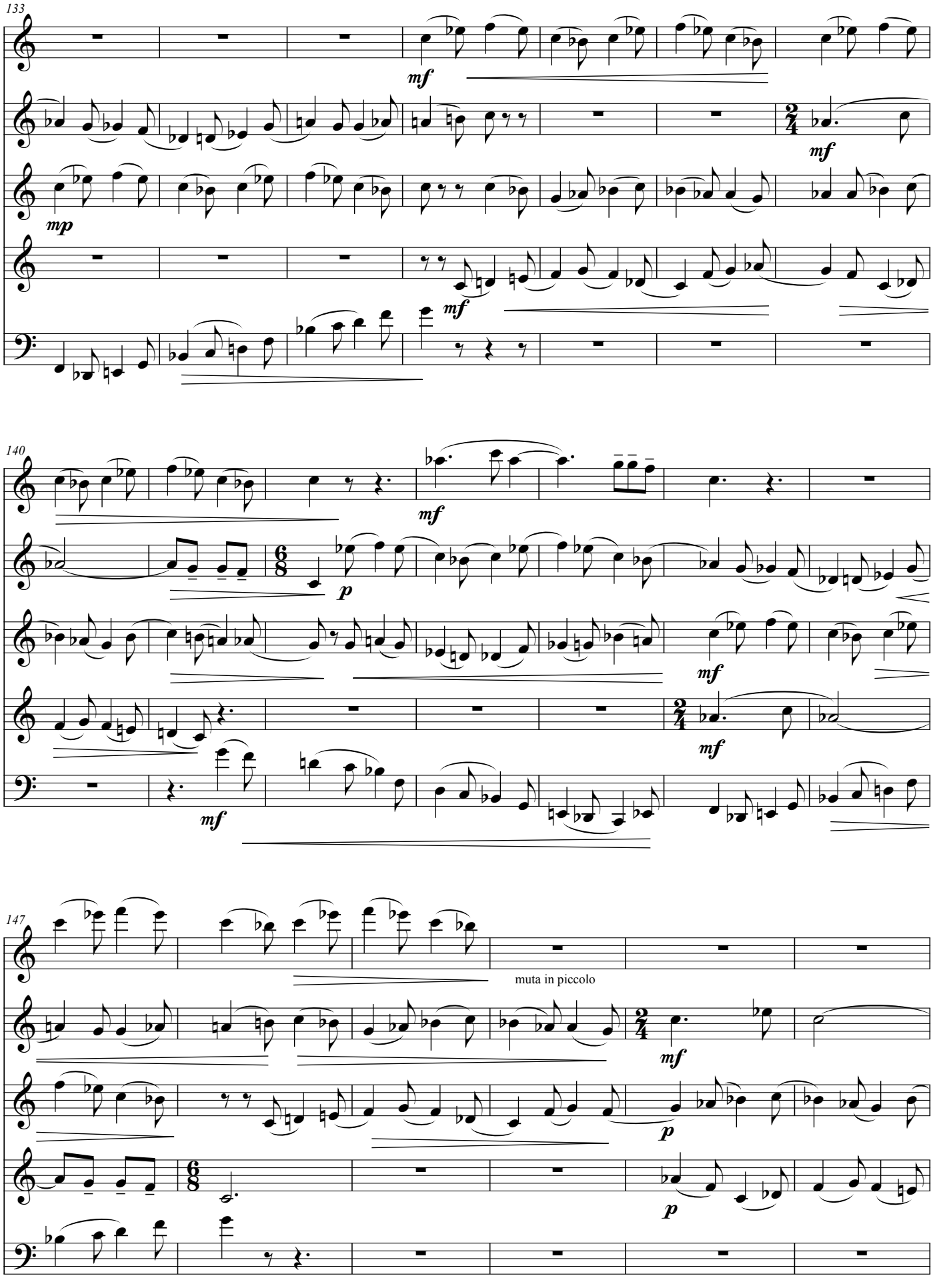

88
94
102
muta in corno inglese

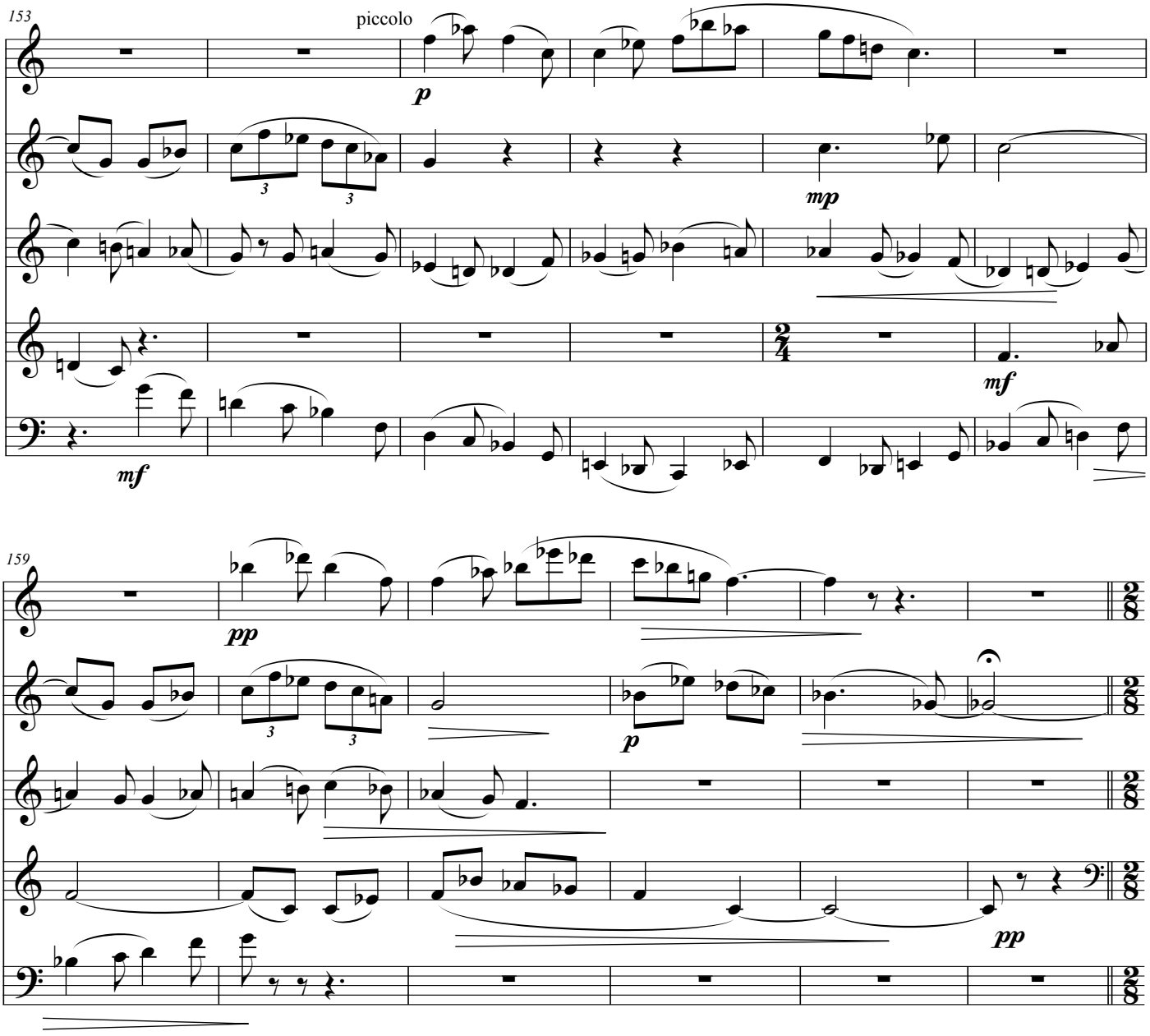




IV. Vor dem Spiegel

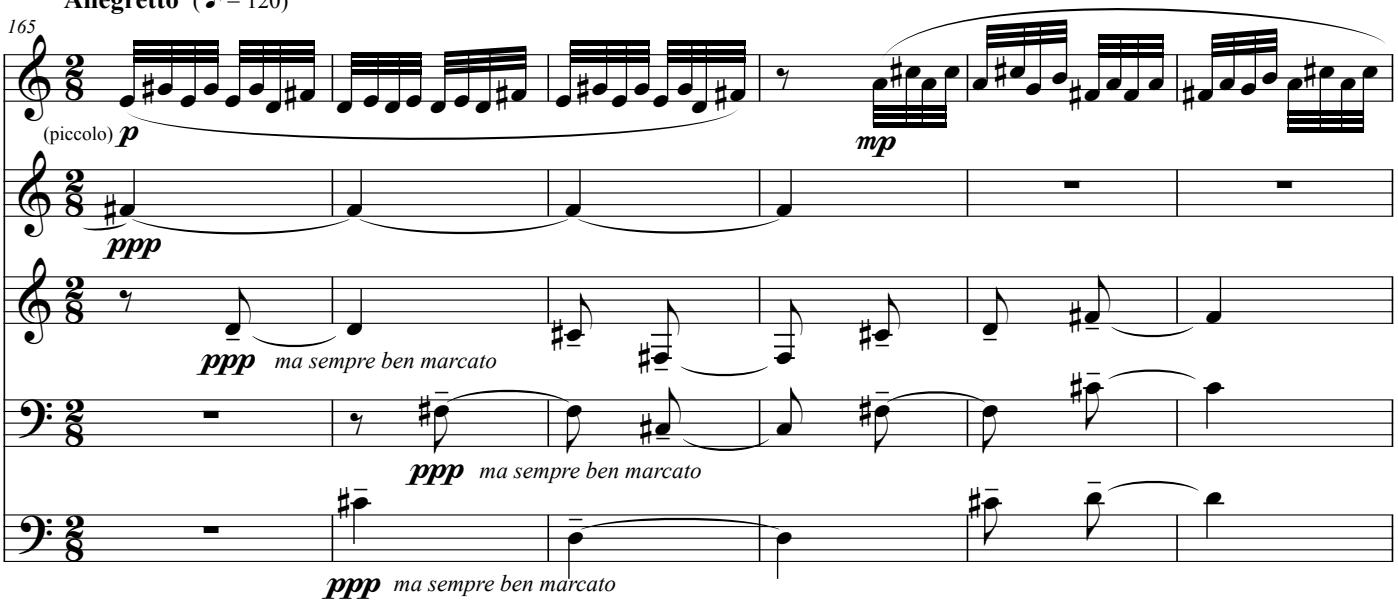


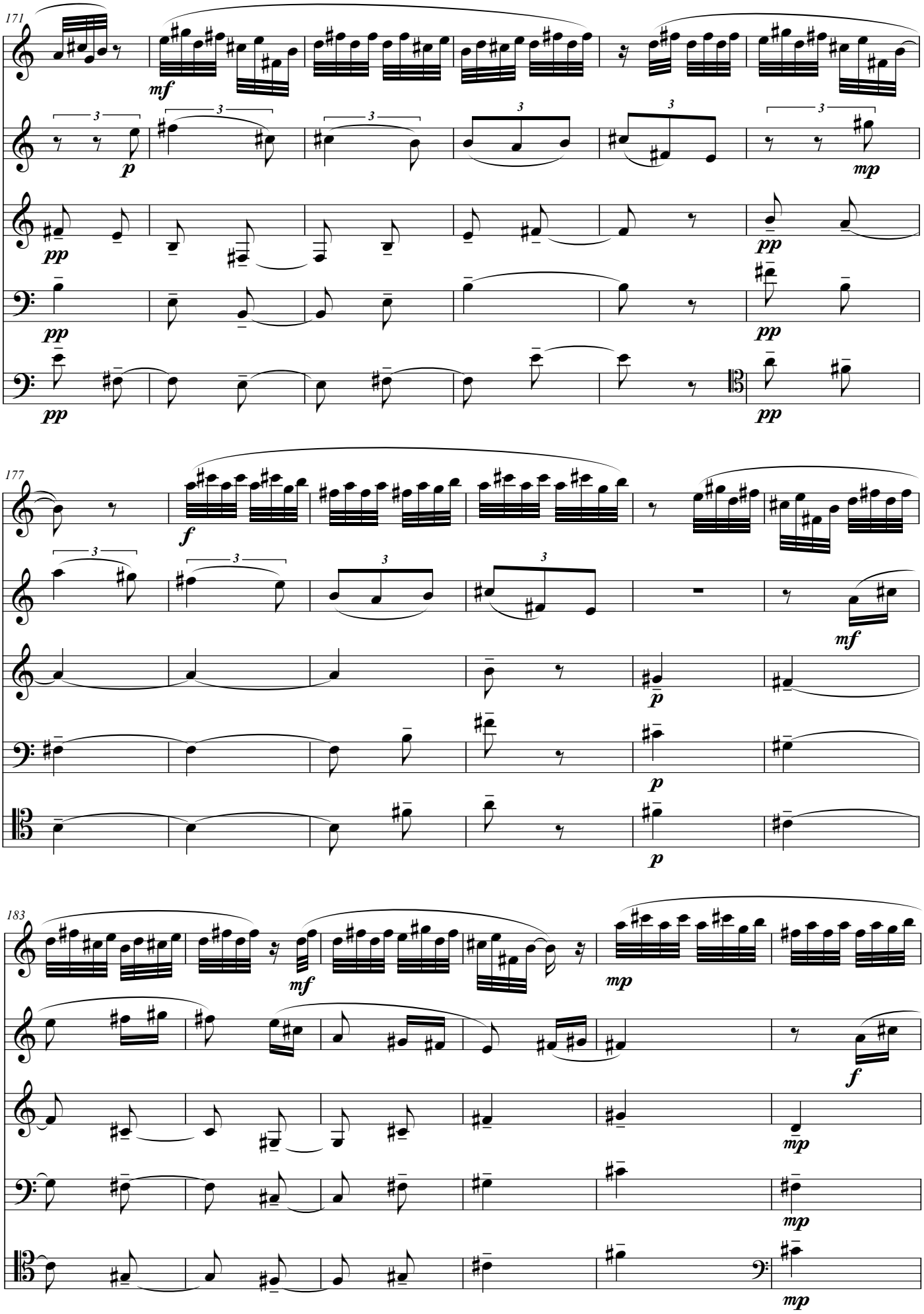

133
mf
mp
mf
mf
140
mf
p
mf
mf
mf
147
muta in piccolo
mf
p
p

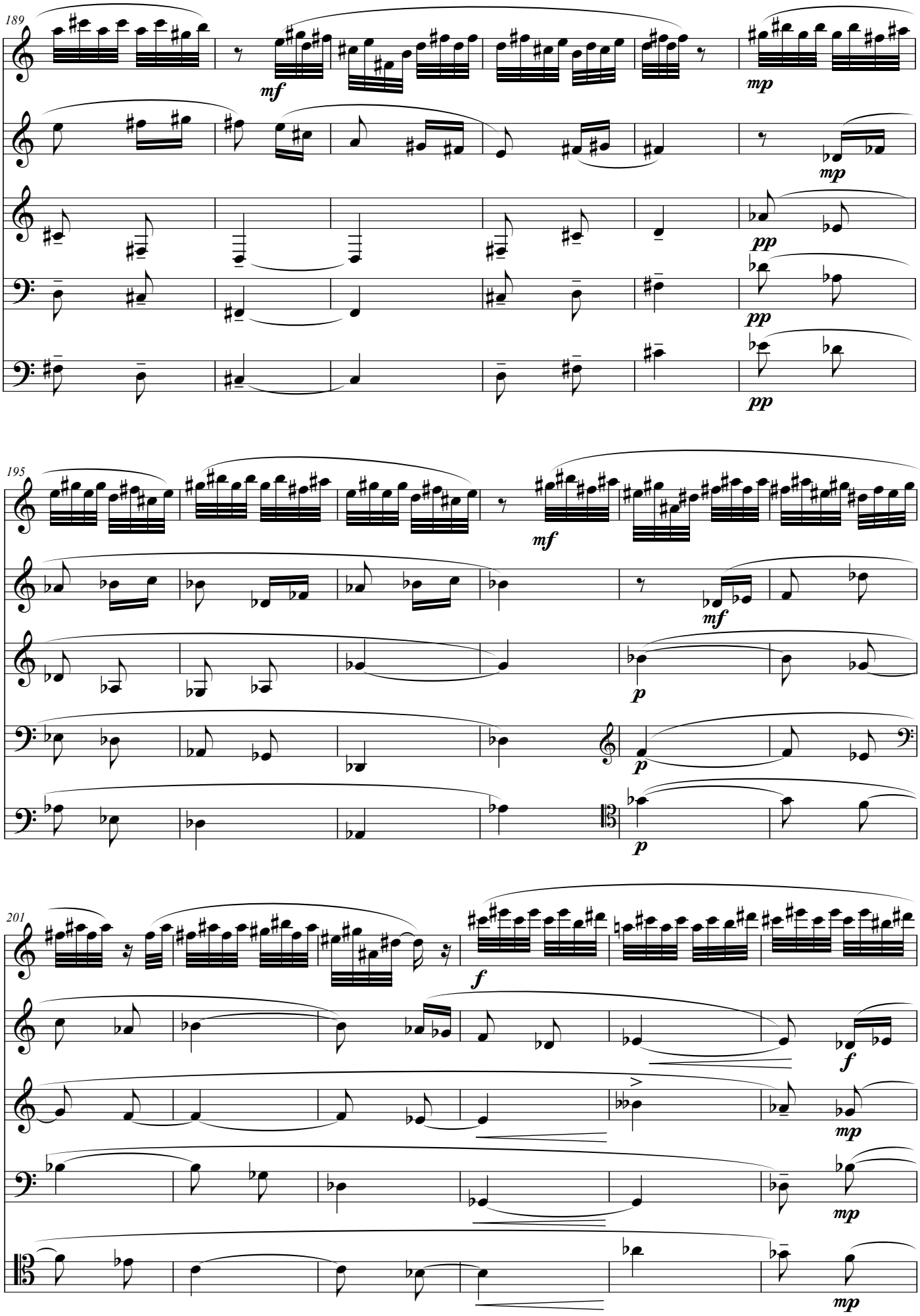


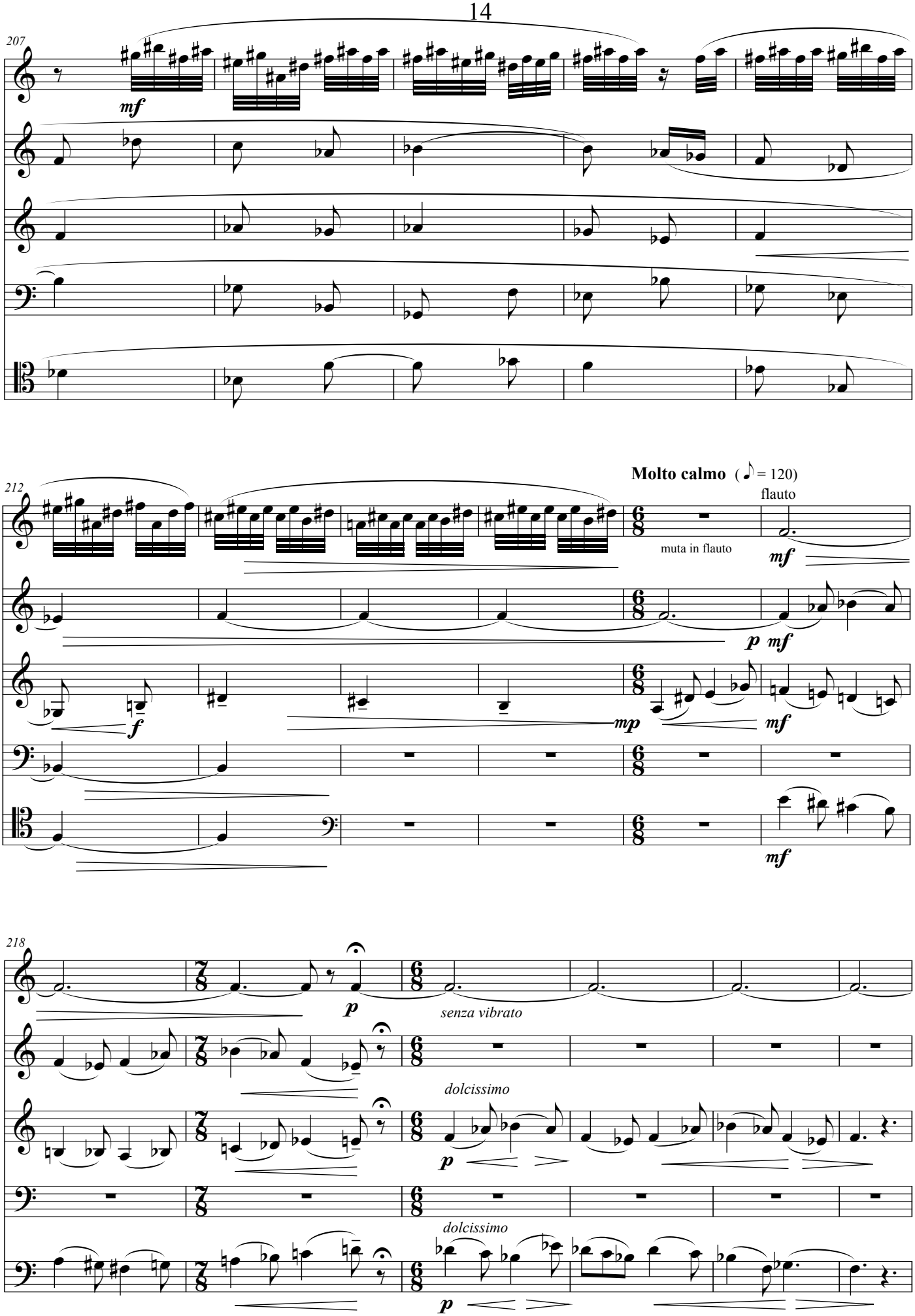
V. Die freie Schwalbe

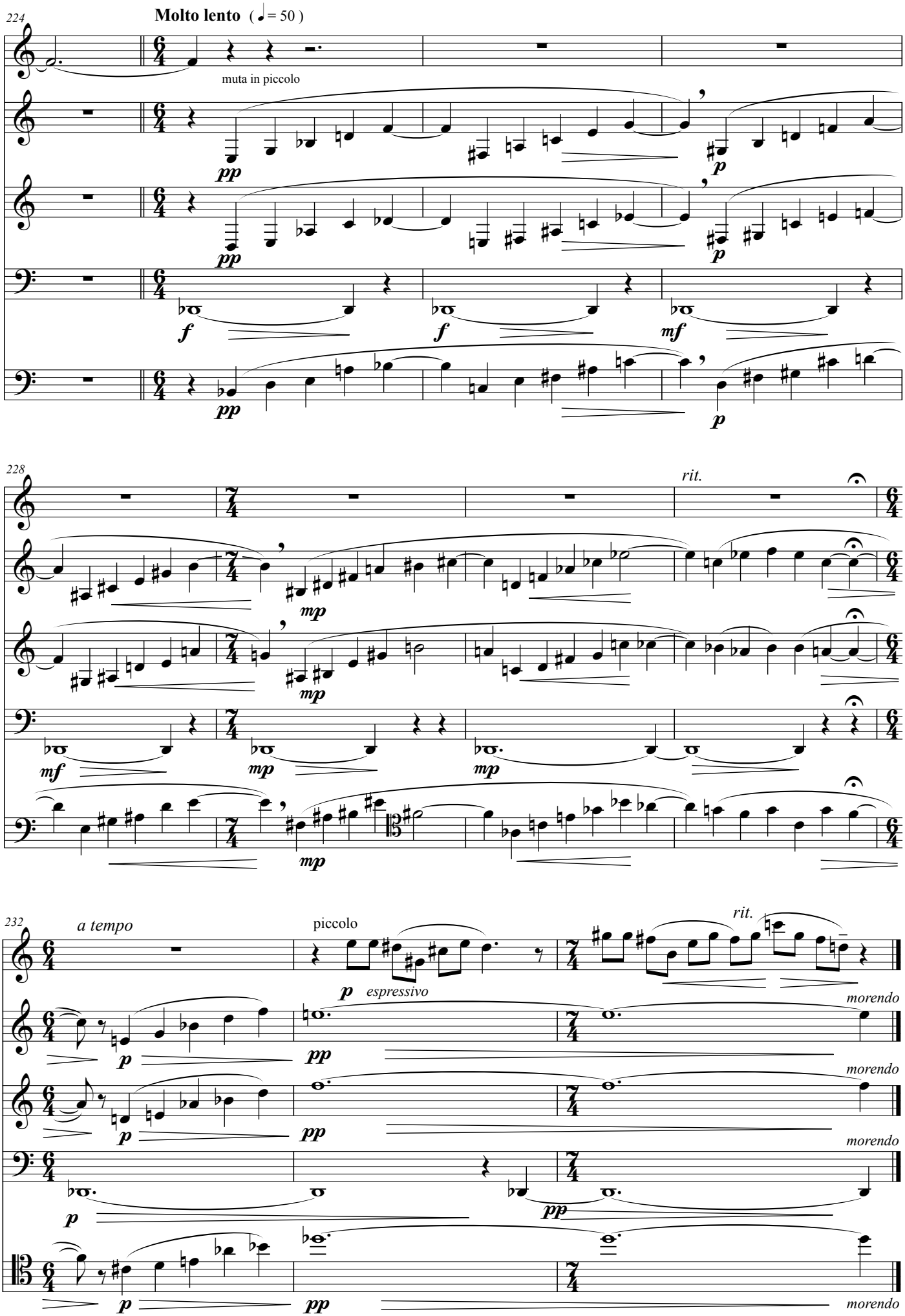
Allegretto (♪ = 120)




171
mf
p
pp
mp
177
f
mf
183
mf
mp
f


189
mf
mp
mp
pp
pp
pp
195
mf
mf
p
p
201
f
f
mp
mp
mp


207
mf
212
Molto calmo (♪ = 120)
flauto
muta in flauto
mf
p
mf
f
mp
mf
mf
218
p
senza vibrato
dolcissimo
p
dolcissimo
p



St.Gallen, September 2004