

Rondo

F Horn & Piano

Didier Godel

EMR 255

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Didier Godel

Didier Godel, 1945 in Genf geboren, absolvierte neben seinen Gymnasial- und Universitätsstudien (altsprachliches Abitur, Diplom als Architekt) am Conservatoire seiner Vaterstadt vollständige Studien in den Fächern Flöte (bei André Pépin), Orgel (bei Pierre Segond), Orchesterleitung (bei Samuel Baud-Bovy) und Musikerziehung.

Das Studium der Komposition schloß er 1973 in der Klasse von André-François Marescotti ab. Während einiger Semester nahm er auch Unterricht bei Pierre Wissmer.

Von den problematischen Experimenten der Avantgardisten nicht sonderlich angezogen, vor dem dünnen Dogmatismus der Zwölftöner zurückschreckend, versucht Didier Godel Perspektiven zu verfolgen, wie sie ein Hindemith, ein Frank Martin eröffnet haben und wirbt in seinen Kompositionen für eine Musik, die sich in Freiheit und Ausgewogenheit erneuert und sich unverhohlen tonaler und modalen Elemente bedient.

Sein Schaffen umfaßt Kammermusik mit Klavier (für Flöte, Klarinette, Horn, Trompete) oder in verschiedenen Besetzungen (Streichtrio, Partita für Blechbläser, Sonata da Chiesa für Posaune und Orgel), konzertante Musik mit Orchester (Sinfonia sacra für Posaune und Streicher, Konzerte für Tuba und für Fagott, Concerto grosso), symphonische Werke (eine Sinfonietta zur Zweihundertjahrfeier der Stadt Carouge, Prelude für Orchester, "Survivances" auf Texte von Vahé Godel für Bariton und Orchester) sowie Chormusik.

Didier Godel lebt in Genf und unterrichtet Gehörbildung für Fortgeschrittene am dortigen Conservatoire. Daneben wirkt er auch als Organist, Chorleiter und Musikkritiker.

Né à Genève en 1945, Didier Godel a fait, à côté de ses études au collège (maturité classique) et à l'université (diplôme de l'Ecole d'architecture), des études musicales complètes au Conservatoire de cette ville: flûte (classe d'André Pépin), orgue (classe de Pierre Segond), direction d'orchestre (classe de Samuel Baud-Bovy), culture musicale.

C'est dans la classe d'André-François Marescotti qu'il reçoit, en 1973, le prix de composition. Il suit également, durant quelques semestres, les cours de Pierre Wissmer.

Peu attiré par les recherches problématiques de la musique avant-gardiste, rebuté par l'académisme des dogmes dodécaphoniques, Didier Godel cherche à exploiter les perspectives ouvertes par un Hindemith, un Frank Martin, en mettant en valeur, dans ses compositions, une musique qui se renouvelle dans la liberté et l'équilibre, en utilisant tout l'apport sensible de la tonalité et de la modalité.

Ses œuvres s'adressent à la musique de chambre avec piano (pour flûte, clarinette, cor, trompette) ou en diverses formations (trio à cordes, partita pour cuivres, sonata da chiesa pour trombone et orgue), à la musique concertante avec orchestre (sinfonia sacra pour trombone et cordes, concerto pour tuba, pour basson, concerto grosso), à la musique symphonique (Sinfonietta, commande pour le bicentenaire de la Ville de Carouge, Prélude pour orchestre, "Survivances" – textes de Vahé Godel – pour baryton et orchestre) et à la musique chorale.

Résidant à Genève, Didier Godel enseigne le solfège supérieur au Conservatoire, en parallèle avec d'autres activités d'organiste, de chef de chœur et de critique musical.

Didier Godel was born in Geneva in 1945. After studying classics at school, he went on to study architecture at Geneva University as well as completing his musical education at the Conservatoire, where he studied flute with André Pépin, organ with Pierre Segond and conducting with Samuel Baud-Bovy.

He also took composition lessons with André-François Marescotti, which led to his obtaining the composition prize in 1973. He then pursued his composition studies with Pierre Wissmer.

As a composer Godel was never attracted by the deliberate complexity of the avant-garde or the academic approach of the serialists. He feels more inclined to follow the path of composers such as Hindemith or Frank Martin in seeking a humane liberty and equilibrium which does not reject traditional tonal and modal expressions.

His works include solo pieces for flute, clarinet, horn and trumpet with piano, chambermusic such as a string trio, brass partita, sonata for trombone and organ, concertos for trombone, tuba and bassoon with orchestra, symphonic music such as a concerto grosso, "Prelude" for orchestra, a sinfonia commissioned for the bicentenary of the town of Carouge, "Survivances" with text by Vahé Godel for baritone and orchestra and also choral music.

Didier Godel lives in Geneva where he teaches at the Conservatoire and is also active as an organist, choral conductor and music critic.



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Rondo

Didier Godel

(*1945)

Andante non troppo

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is illegal!

7 *f* *f*

14 *mp* *p* *mf* *f*

20 *p*

27 *p* *mf*

33 *p* *mf*

39 *p* *pp* *mf*

46 *p* *mf* *mp*

52 *f* *p*

56 *mp* *mf* *p* *cr*

62 *mf* *p* *mf*

69 *f* *mf*

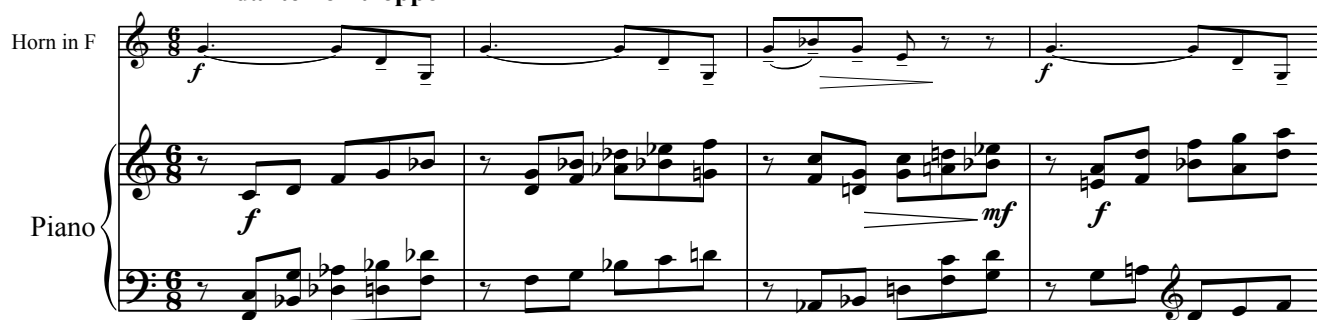
Rondo

Didier Godel
(*1945)

Andante non troppo

Horn in F

Piano



5



10



15



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20

Measures 20-23 of a musical score. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. Measure 20 features a melodic line in the treble and a complex accompaniment in the grand staff. Measure 21 continues the accompaniment with a crescendo. Measure 22 shows a melodic phrase in the treble and a bass line in the grand staff. Measure 23 features a melodic line in the treble and a bass line in the grand staff with an 8-measure rest indicated.

24

Measures 24-28 of a musical score. The system consists of three staves: a single bass staff at the top and a grand staff (treble and bass) below. Measure 24 features a melodic line in the bass and a complex accompaniment in the grand staff. Measure 25 continues the accompaniment with a crescendo. Measure 26 shows a melodic phrase in the bass and a bass line in the grand staff. Measure 27 features a melodic line in the bass and a bass line in the grand staff. Measure 28 features a melodic line in the bass and a bass line in the grand staff.

29

Measures 29-33 of a musical score. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. Measure 29 features a melodic line in the treble and a complex accompaniment in the grand staff. Measure 30 continues the accompaniment with a crescendo. Measure 31 shows a melodic phrase in the treble and a bass line in the grand staff. Measure 32 features a melodic line in the treble and a bass line in the grand staff. Measure 33 features a melodic line in the treble and a bass line in the grand staff.

34

Measures 34-38 of a musical score. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. Measure 34 features a melodic line in the treble and a complex accompaniment in the grand staff. Measure 35 continues the accompaniment with a crescendo. Measure 36 shows a melodic phrase in the treble and a bass line in the grand staff. Measure 37 features a melodic line in the treble and a bass line in the grand staff. Measure 38 features a melodic line in the treble and a bass line in the grand staff.

39

Measures 39-42 of a musical score. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. Measure 39 features a melodic line in the treble and a complex accompaniment in the grand staff. Measure 40 continues the accompaniment with a crescendo. Measure 41 shows a melodic phrase in the treble and a bass line in the grand staff. Measure 42 features a melodic line in the treble and a bass line in the grand staff.

43

Measures 43-46 of a musical score. The system consists of a single treble staff and a grand staff (treble and bass). Measure 43 starts with a treble staff rest and a bass staff melody marked *mf*. Measure 44 features a treble staff melody marked *mf* and a bass staff accompaniment marked *f*. Measure 45 continues the treble melody marked *mf* and the bass accompaniment. Measure 46 shows the treble staff with a whole rest and the bass staff with a melody.

47

Measures 47-50 of a musical score. The system consists of a single treble staff and a grand staff. Measure 47 has a treble staff melody marked *p* and a bass staff accompaniment. Measure 48 continues the treble melody marked *p* and the bass accompaniment. Measure 49 shows the treble staff with a whole rest and the bass staff with a melody marked *p*. Measure 50 continues the bass staff melody marked *p*.

51

Measures 51-54 of a musical score. The system consists of a single treble staff and a grand staff. Measure 51 has a treble staff melody marked *mp* and a bass staff accompaniment marked *mp*. Measure 52 continues the treble melody marked *f* and the bass accompaniment. Measure 53 shows the treble staff with a whole rest and the bass staff with a melody marked *f*. Measure 54 continues the bass staff melody.

55

Measures 55-59 of a musical score. The system consists of a single treble staff and a grand staff. Measure 55 has a treble staff melody marked *p* and a bass staff accompaniment marked *p*. Measure 56 continues the treble melody marked *mp* and the bass accompaniment. Measure 57 shows the treble melody marked *mf* and the bass accompaniment marked *mp*. Measure 58 continues the treble melody marked *mf* and the bass accompaniment. Measure 59 shows the treble staff with a whole rest and the bass staff with a melody marked *mf*.

60

Measures 60-63 of a musical score. The system consists of a single treble staff and a grand staff. Measure 60 has a treble staff melody marked *p* and a bass staff accompaniment marked *p*. Measure 61 continues the treble melody marked *cresc.* and the bass accompaniment marked *cresc.*. Measure 62 shows the treble melody marked *mf* and the bass accompaniment marked *mf*. Measure 63 continues the treble melody marked *p* and the bass accompaniment marked *mf*.

65

Measures 65-69. The system consists of a vocal line and a piano accompaniment. The vocal line starts with a melodic phrase in measure 65, followed by a rest in measure 66, and then continues in measures 67-69. The piano accompaniment features a complex harmonic texture with many chords and some moving lines. Dynamic markings include *più f* above the vocal line in measure 67, and *f*, *mf*, and *cresc.* in the piano part.

70

Measures 70-75. The system continues with the vocal and piano parts. The vocal line has a melodic phrase in measure 70, followed by a rest in measure 71, and then continues in measures 72-75. The piano accompaniment is highly active with many chords and some moving lines. Dynamic markings include *f* and *mf* in the vocal line, and *f*, *mp*, and *cresc.* in the piano part.

76

Measures 76-81. The system continues with the vocal and piano parts. The vocal line has a melodic phrase in measure 76, followed by a rest in measure 77, and then continues in measures 78-81. The piano accompaniment is highly active with many chords and some moving lines. Dynamic markings include *p* and *mf* in the vocal line, and *p*, *mf*, and *mp* in the piano part.

82

Measures 82-84. The system continues with the vocal and piano parts. The vocal line has a melodic phrase in measure 82, followed by a rest in measure 83, and then continues in measure 84. The piano accompaniment is highly active with many chords and some moving lines. Dynamic markings include *mp* and *mf* in the vocal line, and *mf* and *mp* in the piano part.

85

Measures 85-87. The system continues with the vocal and piano parts. The vocal line has a melodic phrase in measure 85, followed by a rest in measure 86, and then continues in measure 87. The piano accompaniment is highly active with many chords and some moving lines. Dynamic markings include *f* in the vocal line, and *f* in the piano part.

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