

David Philip Hefti:
Ans Ende der Zeit (2023)
Streichquartett Nr. 7

Mein siebtes Streichquartett «Ans Ende der Zeit» entstand 2023 im Auftrag der Oper Graz als Ballettmusik für die hauseigene Compagnie. Die Première mit dem Ballett der Oper Graz in einer Choreographie von Ballettdirektorin Beate Vollack und mit einer Streichquartettformation der Grazer Philharmoniker fand am 24. Mai 2023 statt. Das Werk ist dem Andenken meines Vaters gewidmet.

«Ans Ende der Zeit», Streichquartett Nr. 7, entstand für einen Ballett-Abend mit Schuberts Streichquartett «Der Tod und das Mädchen». Neben verfremdeten Zitaten lehnt sich meine Trauer-Musik meist unhörbar an Schubert an, wodurch ein Beziehungsgeflecht entsteht, das permanent im Hintergrund präsent ist. Das einsätzige Werk lässt sich in die drei Teile «Auflehnung», «Akzeptanz» und «Verenden» gliedern. Trotz der Konzeption als Ballettmusik kann das Stück auch ohne Tanz als Präludium zu Schuberts Streichquartett «Der Tod und das Mädchen» oder auch komplett losgelöst vom Schubert-Kontext als eigenständige Komposition aufgeführt werden.

D. P. H.

I composed my 7th String Quartet, *Ans Ende der Zeit* (*To the end of time*), in 2023 to a commission from the Graz Opera for ballet music for its in-house company. The world première was given on 24 May 2023, played by a quartet from the Graz Philharmonic Orchestra for the ballet of the Graz Opera, with choreography by Beate Vollack, the Director of the Graz Ballet. This work is dedicated to the memory of my father.

To the end of time, String Quartet No. 7, was composed for a ballet evening featuring Schubert's string quartet *Death and the maiden*. Apart from alienated quotations, my music of mourning mostly refers inaudibly to Schubert, creating a network of relationships that is permanently present in the background. This one-movement work is in three sections: "Defiance", "Acceptance" and "Passing". Despite being conceived as ballet music, this work may be performed as a prelude to Schubert's string quartet *Death and the maiden* without any dance, or as an independent composition, completely detached from the Schubertian context.

D. P. H.

David Philip Hefti:

David Philip Hefti (*1975) ist Gewinner der renommierten Kompositionswettbewerbe Gustav Mahler in Wien, Pablo Casals in Prades, George Enescu in Bukarest und wurde mit dem Hindemith-Preis, dem Komponisten-Preis der Ernst von Siemens Musikstiftung und dem Composer Award der International Classical Music Awards (ICMA) ausgezeichnet. Er studierte Komposition, Dirigieren, Klarinette und Kammermusik in Zürich und Karlsruhe. Zu seinen Mentoren gehörten Wolfgang Rihm, Cristóbal Halffter, Wolfgang Meyer, Rudolf Kelterborn und Elmar Schmid. Tonträgerproduktionen sowie Aufnahmen für Rundfunk und Fernsehen dokumentieren sein Schaffen.

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David Philip Hefti (*1975) is the winner of the prestigious Composition Competitions Gustav Mahler in Vienna, Pablo Casals in Prades, George Enescu in Bucharest and was awarded the Hindemith Prize, the Composers' Prize of the Ernst von Siemens Music Foundation and the Composer Award of the International Classical Music Awards (ICMA). He studied composition, conducting, clarinet and chamber music in Zurich and Karlsruhe with Wolfgang Rihm, Cristóbal Halffter, Wolfgang Meyer, Rudolf Kelterborn and Elmar Schmid. Parts of his oeuvre have been recorded on CD and broadcasted by radio and television.

www.hefti.net

dem Andenken meines Vaters

David Philip Hefti

Ans Ende der Zeit

Streichquartett Nr. 7

Auflehnung (Defiance) ♩~144

Musical score for four string instruments: Violin 1, Violin 2, Viola, and Violoncello. The score consists of four staves. Violin 1 and Violin 2 play eighth-note patterns with dynamic markings *ff*, *fff*, and *ffff*. The Viola and Violoncello provide harmonic support with sustained notes and eighth-note patterns. Measure numbers 1 through 10 are indicated above the staves.

Musical score page 6, measures 11-12. The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. Measure 11 starts with a dynamic of *fff*. Measures 12 and 13 begin with *ff*. Measure 14 starts with *fff*. Measures 15 and 16 begin with *ff*. Measures 17 and 18 start with *fff*. Measures 19 and 20 begin with *ff*. Measures 21 and 22 start with *fff*. Measures 23 and 24 begin with *ff*. Measures 25 and 26 start with *fff*. Measures 27 and 28 begin with *ff*. Measures 29 and 30 start with *fff*. Measures 31 and 32 begin with *ff*. Measures 33 and 34 start with *fff*. Measures 35 and 36 begin with *ff*. Measures 37 and 38 start with *fff*. Measures 39 and 40 begin with *ff*. Measures 41 and 42 start with *fff*. Measures 43 and 44 begin with *ff*. Measures 45 and 46 start with *fff*. Measures 47 and 48 begin with *ff*. Measures 49 and 50 start with *fff*. Measures 51 and 52 begin with *ff*. Measures 53 and 54 start with *fff*. Measures 55 and 56 begin with *ff*. Measures 57 and 58 start with *fff*. Measures 59 and 60 begin with *ff*. Measures 61 and 62 start with *fff*. Measures 63 and 64 begin with *ff*. Measures 65 and 66 start with *fff*. Measures 67 and 68 begin with *ff*. Measures 69 and 70 start with *fff*. Measures 71 and 72 begin with *ff*. Measures 73 and 74 start with *fff*. Measures 75 and 76 begin with *ff*. Measures 77 and 78 start with *fff*. Measures 79 and 80 begin with *ff*. Measures 81 and 82 start with *fff*. Measures 83 and 84 begin with *ff*. Measures 85 and 86 start with *fff*. Measures 87 and 88 begin with *ff*. Measures 89 and 90 start with *fff*. Measures 91 and 92 begin with *ff*. Measures 93 and 94 start with *fff*. Measures 95 and 96 begin with *ff*. Measures 97 and 98 start with *fff*. Measures 99 and 100 begin with *ff*.

93

II

III

III

IV

101

I

II

III

IV

109

Akzeptanz (Acceptance) $\text{♩} \sim 96$

IV

p sonoro — *mp*

mp

mp

mp

mf

ppp

213

Musical score for page 213. The score consists of four staves. The top staff has three systems labeled III, IV, I, II. The bottom staff has three systems labeled IV, III, IV, II. The music is written in a complex harmonic style with many sharps and flats.

Verenden (Passing) ♩~48

221

Musical score for page 221. The score consists of four staves. Measure 1 starts with 'mp sonoro' and ends with 'mf intenso'. Measure 2 starts with 'mp sonoro' and ends with 'mf intenso'. Measure 3 starts with 'mp sonoro' and ends with 'mf intenso'. Measure 4 starts with 'mp sonoro' and ends with 'mf intenso'.

♩~144

228

Musical score for page 228. The score consists of four staves. Measures 1-4 start with (molto) sul pont. Measures 5-8 start with ff. Measures 9-12 start with fff. Measures 13-16 start with ff3.