

Memory Suite

Clarinet & Piano
Contrabass & Drums optional

Ante Grgin

EMR 65995

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Ante Grgin

English: Ante Grgin was born in 1945. He attended the Music School in Split and in 1965 began his clarinet studies at the Music Academy in Belgrade, in the class of Brun Bruno. He graduated in 1969 and completed his postgraduate studies in 1972 with the highest possible grades.

Even as a student he took part in prestigious international competitions in Geneva, Munich and Prague, as well as at the competition *Jeunesse Musicale* in Belgrade, where he was awarded the second prize in 1970.

Since 1975, Ante Grgin has been actively involved in the music world as an outstanding concert performer, chamber musician and first clarinet of the Belgrade Philharmonic. He has performed with many orchestras in his homeland and in many other countries. He is a member of an ensemble for new music.

As a composer, Ante Grgin has distinguished himself in works for piano, violin, viola, flute, clarinet, oboe, bassoon, trumpet and horn. The dominant features of his works are a tendency to free form, a certain jazz influence, tonal harmony, Balkan folk rhythms and striking melodies which exploit the character of the instrument used.

He has taught at the Music Academy since 1995. Many of his pupils now play in Belgrade orchestras and have obtained prizes in music competitions. Ante Grgin has received many awards such as *Dositej Obradovic*, the Remembrance Medallion of Belgrade City, a Letter of Recognition from the Faculty of Musical Art, the Golden Medal of the Belgrade Philharmonic on the Orchestra's 75th anniversary, a Silver Medal of the University of Arts and an award from the Association of Musical Artists of Serbia.

Français: Ante Grgin est né en 1945. Après l'Ecole de Musique de Split il poursuit ses études de clarinette dès 1965 à l'Académie de Musique de Belgrade, dans la classe de Brun Bruno. Il obtint son diplôme en 1969 et termina ses études supplémentaires en 1972 avec les meilleures notes.

Déjà pendant ses études il participe à de nombreux concours internationaux prestigieux à Genève, Munich et Prague, ainsi qu'au concours *Jeunesse Musicales* à Belgrade (1970), où il obtient le 2^e prix.

Depuis 1975 Ante Grgin est actif dans le monde de la musique en tant que soliste, musicien de chambre et première clarinette de la Philharmonie de Belgrade. Il joue avec de nombreux orchestras dans son pays natal et ailleurs. Il est membre d'un ensemble pour la nouvelle musique. En tant que compositeur, Ante Grgin s'est distingué dans des œuvres pour piano, violon, alto, flûte, clarinette, hautbois, basson, trompette et cor. Ses compositions sont caractérisées surtout par des formes libres, une certaine influence du jazz, de l'harmonie tonale, des rythmes de la musique populaire des Balkans et des mélodies mémorables qui exploitent le caractère spécifique de l'instrument employé.

Depuis 1995 il enseigne à l'Académie de Musique. Un nombre important de ses élèves sont membres des orchestres de Belgrade et ont été lauréats dans divers concours. Ante Grgin a reçu de nombreuses récompenses telles que *Dositej Obradovic*, un médaillon de la ville de Belgrade, une lettre de reconnaissance de la Faculté de l'Art musical, la médaille d'or de la Philharmonie de Belgrade à l'occasion du 75^e anniversaire de l'orchestre, une médaille d'argent de l'Université des arts et une récompense de l'Association des artistes de la musique de Serbie.

Deutsch: Ante Grgin wurde 1945 geboren. Nach der Musikschule von Split begann er 1965 das Klarinettenstudium an der Belgrader Musikakademie, in der Klasse von Brun Bruno. Er erhielt sein Diplom in 1969 und absolvierte weitere Studien in 1972 mit den bestmöglichen Noten. Schon als Student nahm er an grossen internationalen Wettbewerben in Genf, München und Prag teil, sowie am Wettbewerb *Jeunesse Musicale* in Belgrad (1970), wo er den 2. Preis erhielt.

Seit 1975 ist Ante Grgin als Solist, Kammermusiker und erste Soloklarinette der Belgrader Philharmonie tätig. Er hat mit vielen Orchestern in seiner Heimat und anderswo gespielt. Er ist Mitglied eines Ensembles für neue Musik.

Als Komponist hat Ante Grgin sich durch Werke für Klavier, Geige, Bratsche, Flöte, Klarinette, Oboe, Fagott, Trompete und Horn profiliert. Die Hauptmerkmale seiner Musik sind eine Vorliebe für freie Formen, ein gewisser Jazzeinfluss, tonale Harmonie, Volksrhythmen aus dem Balkan und eine ausgeprägte Melodik, die das spezifische Charakter des verwendeten Instruments ausnützt. Seit 2002 unterrichtet er an der Belgrader Musikakademie. Viele seiner Studenten spielen jetzt in Belgrader Orchestern und haben Preise in Musikwettbewerben erhalten.

Ante Grgin hat verschiedene Auszeichnungen erhalten wie *Dositej Obradovic*, das Medaillon der Stadt Belgrad, einen Anerkennungsbrief der Musikkunsthochschule, die Goldmedaille der Belgrader Philharmonie, die Silbermedaille der Kunstuniversität und eine Auszeichnung des Vereins serbischer Musikkünstler.



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Memory Suite

I

Ante Grgin

$\text{♩} = 80$

B♭ Clarinet

Piano

Contrabass (optional)

Drums (optional)

mf

pizz.

mf

mf

5 **A**

mf

mf

mp

mp

mp

11

mp

16

1. *tr* *mf*

21

B *mf* *mp*

26

31

C

mf

mf

mf

36

tr

mp

mp

mp

41

mf

mf

mf

mf

D

46

mf

50

54

Jazz Waltz ♩. = 72

Measures 1-7: The score begins with a treble clef staff containing a whole rest. The piano accompaniment consists of a right-hand staff with eighth-note triplets and a left-hand staff with quarter notes. Dynamics include *mf* and *mp*. A double bar line with repeat dots is at the end of measure 7.

Measure 8: A section marker 'A' is placed above the treble staff. The melody continues with eighth-note triplets and a quintuplet. The piano accompaniment features chords in the right hand and quarter notes in the left hand. Dynamics include *mp*.

Measures 9-14: The melody continues with eighth-note triplets and a quintuplet. The piano accompaniment features chords in the right hand and quarter notes in the left hand. Dynamics include *mp*.

Measures 15-16: A first ending bracket labeled '1.' spans measures 15 and 16, ending with a trill. A second ending bracket labeled '2.' spans measures 17 and 18, also ending with a trill. The piano accompaniment features chords in the right hand and quarter notes in the left hand. Dynamics include *mf*.

23

23

mf

33

B

mf

mp

mp

41

48

Measures 48-54. The melody in the right hand consists of numerous triplet eighth and sixteenth notes. The left hand provides a steady accompaniment with eighth and quarter notes. The drum staff shows a consistent pattern of eighth notes.

55

Measures 55-61. Measure 59 contains a five-measure rest for the right hand. The left hand and drum parts continue their patterns throughout the system.

62

C

Measures 62-68. A section marker 'C' is placed above measure 62. The melody begins with a five-measure rest, followed by a triplet. Dynamics include *mf* and *mp*. The left hand and drum parts continue their patterns.

69

Measures 69-76. The vocal line features a trill in measure 69, followed by eighth-note runs and triplets. The piano accompaniment includes triplets and chords. The drum line maintains a consistent eighth-note pattern.

77

D

Measures 77-83. The key signature changes to D major. The vocal line includes a triplet and a five-measure rest. The piano accompaniment features a mezzo-forte (mf) dynamic. The drum line continues with its eighth-note pattern.

84

Measures 84-89. The vocal line consists of eighth-note runs. The piano accompaniment features eighth-note runs and chords. The drum line continues with its eighth-note pattern.

Slow ♩ = 76

mf

mf

mp

pizz.

p

mp

mp

6

11

mp

16

tr

1. 2.

Musical score for measures 16-21. Measure 16 features a trill (tr) on a single note. Measures 17-21 show piano accompaniment with triplets (3) and a drum part with eighth notes. The score includes first and second endings.

22

mp mf

mp

Musical score for measures 22-25. Measure 22 has a 9-measure rest. Measures 23-25 feature piano accompaniment with a mezzo-forte (mf) dynamic and a piano (mp) dynamic, and a drum part with eighth notes.

26

3 3 3 10

Musical score for measures 26-31. Measures 26-31 feature piano accompaniment with triplets (3) and a drum part with eighth notes. The score includes a 10-measure rest in measure 27.

31

31

rall.

♩ = 80

36

36

41

41

47

mp

tr

52

tr

mf

57

rall. Bosa nova ♩ = 80

mf

tr

mf

Swing IV

Swing ♩ = 150

The musical score for 'Swing IV' is written for four staves: a vocal line (top), a piano (middle), a bass (second from bottom), and a drum set (bottom). The key signature is one flat (B-flat), and the time signature is common time (C). The tempo is marked as Swing with a quarter note equal to 150 beats per minute.

The score is divided into three systems. The first system (measures 1-6) features a vocal line with rests, a piano melody starting on measure 2 with a *mf* dynamic, a bass line with rests, and a drum set with a steady quarter-note pattern. The second system (measures 7-12) begins with a repeat sign and a first ending bracket. The piano part has a *mf* dynamic. The third system (measures 13-18) continues the piano and bass parts, with the piano part featuring a second ending bracket. The drum set continues its pattern throughout.

20

mf

27

1. 2. **Var. 1**

22

1.

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EMR 202C	MONTI, Vittorio	Csardas (version in C minor)
EMR 2195C	MONTI, Vittorio	Csardas (version in D minor)
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EMR 16017	RICHARDS, Scott	Variations On The Tyrolienne
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EMR 16010	RICHARDS, Scott (Arr.)	Japanese Folksongs
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EMR 213C	RIMSKY-KORSAKOV, N.	Le Vol du Bourdon
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Clarinet & Piano (Fortsetzung - Continued - Suite)

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CLARINET & PIANO (ORGAN)

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EMR 305C	FRANCK, Melchior	Suite de Danses (Sturzenegger)
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EMR 2141C	GALLIARD, J.E.	Sonata N° 3 in F major
EMR 2142C	GALLIARD, J.E.	Sonata N° 4 in E minor
EMR 2143C	GALLIARD, J.E.	Sonata N° 5 in D minor
EMR 2144C	GALLIARD, J.E.	Sonata N° 6 in C major
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