

Concertino

Clarinet Solo and Orchestra

Ante Grgin

EMR 4718

1	Full Score	10	Violin I
1	Solo Clarinet	10	Violin II
1	Flute	8	Viola
1	Horn 1 in F	6	Violoncello
1	Horn 2 in F	4	Contrabass
1	Trumpet 1 in C		
1	Trumpet 2 in C		
1	Trumpet 3 in C		
1	Trombone 1		
1	Trombone 2		
1	Timpani		
1	Piata Tamburo		

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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.

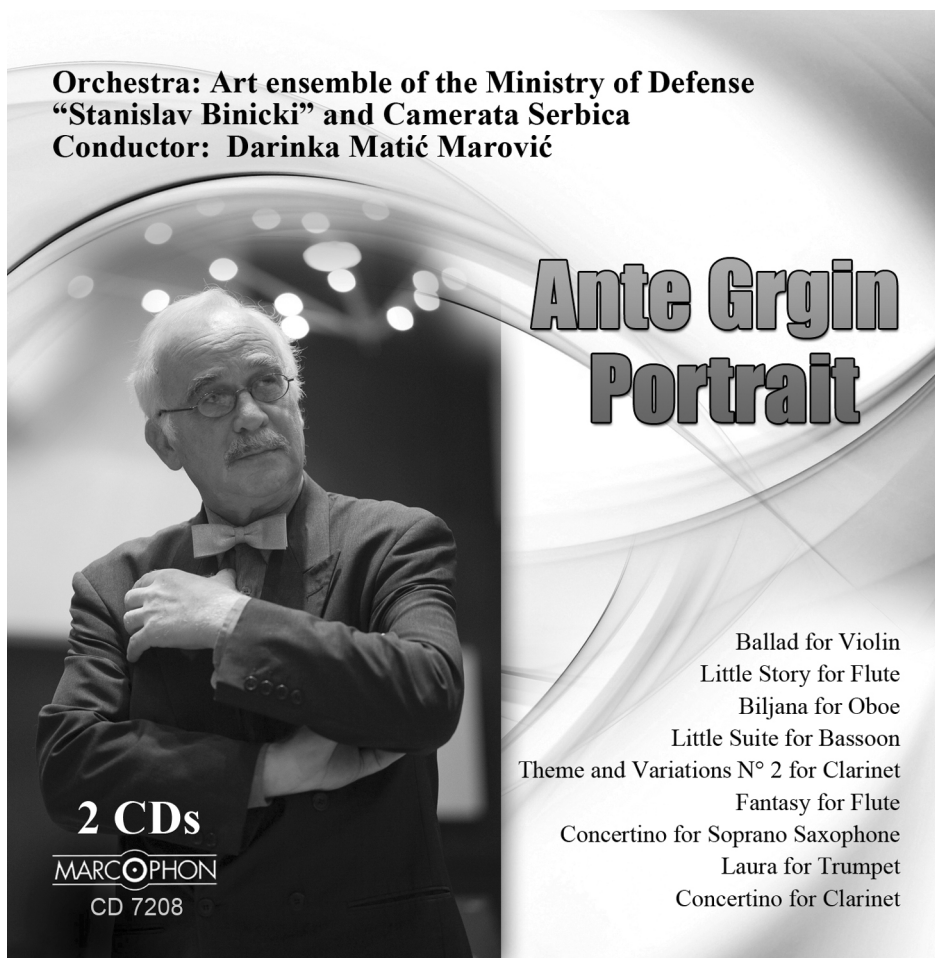
Ante Grgin hat verschiedene Auszeichnungen erhalten wie *Dositej Obradovic*, das Medaillon der Stadt Belgrad, einen Anerkennungsbrief der Musikkunsthochschule, die Goldmedaille der Belgrader Philharmonie, die Silbermedaille der Kunstuniversität und eine Auszeichnung des Vereins serbischer Musikkünstler.



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Ante Grgin Portrait

Track N°	Titel / Title (Komponist / Composer)	Time	Formations	N° EMR
1	Ballad	6'38	Violin & Orchestra	EMR 4723
2	Little Story	10'37	Flute & String Orchestra	EMR 13078
3	Biljana	12'35	Oboe & String Orchestra	EMR 13218
4	Little Suite	7'00	Bassoon & String Orchestra	EMR 4727
5	Theme and Variations N° 2	10'13	Clarinet & String Orchestra	EMR 4719
6	Fantasy	12'09	Flute & Orchestra	EMR 13095
7	Concertino	12'22	Soprano Sax & Orchestra	EMR 4788
8	Laura	11'00	Trumpet & Orchestra	EMR 4720
9	Concertino	10'23	Clarinet & Orchestra	EMR 4718

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Concertino for Clarinet and Orchestra

(1966)

Ante Grgin

Comodo $\text{♩} = 80$ 2 3 4 rall. 5

Flute

1st & 2nd Horn in F *mf* solo *mf*

1st & 2nd Trumpet in C

3th Trumpet in C

1st & 2nd Trombone *mf*

Timpani

Piata Tamburo Comodo $\text{♩} = 80$ rall.

Solo Clarinet in B $\flat$

Violin I *mf* *f* 3

Violin II *mf* *f* 3

Viola *mf* *f* 3

Violoncello *mf* *f*

Contrabass *mf* *f*

EMR 4718

6 7 8 9

Rubato A tempo Rubato

Fl.

1.&2. Hn.

1.&2. C Tpt.

3. C Tpt.

1.&2. Tbn.

Timp.

Piata Tamburo

Rubato A tempo Rubato

Solo Cl.

mp *mf* *p* *mf*

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf *fp* *mf* *fp* *fp* *fp*

[illegible]

Vivace
♩ = 132

16 17 18 19 20 **A** 21 22

Fl. *ff*

1.&2. Hn. *solo* *f*

1.&2. C Tpt. *f*

3. C Tpt. *f*

1.&2. Tbn. *a2* *f* *mf*

Timp. *mf* *mf*

Piata Tamburo *mf* *mf*

Solo Cl. *mf*

Vln. I *ff*

Vln. II *f*

Vla. *f*

Vc. *ff* *pizz.* *f*

Cb. *ff* *pizz.* *f*

[illegible]

30 31 32 33 34 35 36

Fl.

1.&2. Hn.

1.&2. C Tpt.

3. C Tpt.

1.&2. Tbn.

Timp.

Piata Tamburo

Solo Cl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

[illegible]

[illegible]

53

54

55

56

57

58

59

60

Fl.

1.&2. Hn.

1.&2. C Tpt.

3. C Tpt.

1.&2. Tbn.

Timp.

Piata Tamburo

Solo Cl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

The musical score for measures 53-60 features the following parts and notations:

- Flute (Fl.):** Measures 53-54 have whole notes with slurs. Measures 55-56 have half notes with slurs. Measures 57-58 have whole notes with slurs. Measures 59-60 have half notes with slurs.
- Horns (1.&2. Hn.):** All measures contain whole rests.
- Trumpets (1.&2. C Tpt.):** All measures contain whole rests.
- Trumpet (3. C Tpt.):** All measures contain whole rests.
- Trombones (1.&2. Tbn.):** All measures contain whole rests.
- Timpani (Timp.):** Measures 53-60 feature a rhythmic pattern of eighth notes with slurs.
- Piata Tamburo:** Measures 53-60 feature a complex rhythmic pattern with many sixteenth notes and rests.
- Solo Clarinet (Solo Cl.):** Measures 53-54 have eighth notes with slurs. Measures 55-56 have half notes with slurs. Measures 57-58 have whole notes with slurs. Measures 59-60 have half notes with slurs.
- Violins (Vln. I, Vln. II):** Measures 53-54 have whole notes with slurs. Measures 55-56 have half notes with slurs. Measures 57-58 have whole notes with slurs. Measures 59-60 have half notes with slurs.
- Viola (Vla.):** Measures 53-54 have whole notes with slurs. Measures 55-56 have half notes with slurs. Measures 57-58 have whole notes with slurs. Measures 59-60 have half notes with slurs.
- Violoncello (Vc.):** Measures 53-54 have whole notes with slurs. Measures 55-56 have half notes with slurs. Measures 57-58 have whole notes with slurs. Measures 59-60 have half notes with slurs.
- Contrabass (Cb.):** Measures 53-54 have whole notes with slurs. Measures 55-56 have half notes with slurs. Measures 57-58 have whole notes with slurs. Measures 59-60 have half notes with slurs.

61

62

63

64

65

66

67

68

Fl.

1.&2. Hn.

1.&2. C Tpt.

3. C Tpt.

1.&2. Tbn.

Timp.

Piata Tamburo

Solo Cl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

The musical score for measures 61-68 is presented in a standard orchestral layout. The staves are arranged vertically, with the woodwinds and brass at the top, followed by percussion, and the strings at the bottom. The Solo Clarinet part is the most active, featuring a melodic line with slurs and accents, marked 'mf'. The other instruments play sustained notes or rhythmic patterns. The measures are numbered 61 through 68 at the top of the page.

69 70 71 72 73 74 75 76

E

Fl.

1.&2. Hn.

1.&2. C Tpt.

3. C Tpt.

1.&2. Tbn.

solo
mf

Timp.

E

Piata Tamburo
mf *mp*

Solo Cl.

mf

Vln. I

Vln. II

Vla.

Vc.

Cb.

77 78 79 80 81 82 83 84

Fl.

1.&2. Hn.

1.&2. C Tpt.

3. C Tpt.

1.&2. Tbn.

Timp.

Piata Tamburo

Solo Cl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

The musical score for measures 77-84 features the following parts and notations:

- Flute (Fl.):** Measures 77-84 contain whole notes with ties, mostly in the upper register.
- Horns (1.&2. Hn.):** Measures 77-84 contain whole rests.
- Trumpets (1.&2. C Tpt.):** Measures 77-84 contain whole rests.
- Trumpet 3 (3. C Tpt.):** Measures 77-84 contain whole rests.
- Trombones (1.&2. Tbn.):** Measures 77-84 contain whole rests.
- Timpani (Timp.):** Measures 77-84 contain a rhythmic pattern of eighth notes.
- Piata Tamburo:** Measures 77-84 contain a rhythmic pattern of eighth notes.
- Solo Clarinet (Solo Cl.):** Measures 77-84 contain a melodic line with slurs and accents. A dynamic marking of *mf* is present in measure 84.
- Violins (Vln. I, Vln. II):** Measures 77-84 contain whole notes with ties.
- Viola (Vla.):** Measures 77-84 contain whole notes with ties.
- Violoncello (Vc.):** Measures 77-84 contain whole notes with ties.
- Contrabass (Cb.):** Measures 77-84 contain whole notes with ties.

[illegible]

G 94 95 96 97 98 99 100 101

Fl. *f*

1.&2. Hn. *f*

1.&2. C Tpt. *f*

3. C Tpt. *f*

1.&2. Tbn. *f*

Timp. *f*

G

Piatto Tamburo *mf*

Solo Cl.

Vln. I *f* div.

Vln. II *f* div.

Vla. *f*

Vc. *f*

Cb. *f*

102 103 104 105 106 107 108 109

H **I**

Fl.

1.&2. Hn.

1.&2. C Tpt.

3. C Tpt.

1.&2. Tbn.

Timp.

H **I**

Piata Tamburo

Solo Cl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f *mf* *pizz.*

110

111

112

113

J

114

115

116

117

Fl.

1.&2. Hn.

1.&2. C Tpt.

3. C Tpt.

1.&2. Tbn.

Timp.

Piata Tamburo

Solo Cl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

118

119

120

121

122

123

124

Fl.

1.&2. Hn.

1.&2. C Tpt.

3. C Tpt.

1.&2. Tbn.

Timp.

Piata Tamburo

Solo Cl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mp

f

arco

mf

mf

mf

mf

mf

5

5

5

125 126 127 128 129 130 131 132

K

Fl.

1.&2. Hn.

1.&2. C Tpt.

3. C Tpt.

1.&2. Tbn.

Timp.

K

Piata Tamburo

Solo Cl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f *mf* *mf* *f* *mf* *f*

tr

5 3 3 3 3

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