twenty piano pieces

VOLUME 2

mathias ruegg

Solitude Diaries

twenty piano pieces

VOLUME 2

Take 21 7
Von Tauben, die im Volksgarten unter
einem Fliederbusch Schatten suchen
Of pigeons seeking shade under
a lilac bush in the "Volksgarten"
— Très léger

Take 22 10
Aber woher stammen diese schönen
Kirschblüten denn alle?
But where are all these lovely
cherry-blossoms coming from?
— Panta Rhei

Take 23 12
Jetzt ist die Katze aus dem Sack!
Now the cat's out of the bag!
— Beiläufig

Take 24 16
Der Optimismus ist ein froh Gesell –
und ich schon immer ein Rebell!
Optimism is a happy companion –
and I have always been a rebel!
— Virtuosissimo

Take 25 20
Choral für all jene alten Leute, die nicht
wollen, dass wegen ihnen die gesamte
Menschheit weggesperrt wird
Choral for all those elderly people who
do not want that because of them
the entire humanity is being locked away
— Lost in thought

Take 26 23
Auch Intervalle möchten geliebt werden!
Intervals too want to be loved!
— Playful

Take 27 27
Nachdem ihn der Atem
des Jazz gestreift hatte …
After having been touched upon
by the breath of jazz …
— Severe!

Take 28 31
Wer seine Beziehung zu den Harmonien
vernachlässigt, der verliert seinen Eros
Whoever neglects his relationship with
the harmonies, loses his Eros
— En se perdant …

Take 29 34
Diese eine Form von Langsamkeit,
die sie immer als zu schnell empfand
This one form of slowness that she
always felt was too fast
— Passeggiando

Take 30 37
Variationen über ein Ostinato von Erik Satie (Idylle)
Variations on an Ostinato by Erik Satie (Idyll)
Funny Ostinati – Part 3
— Mystérieux

Take 31 41
Luegit vo Bärg und Tal – Schweizer Volkslied
Luegit vo Bärg und Tal – Swiss folk song
Based on rüegg's version from 1984
— Swisslike

Take 32 43
The Advantage of Silence
Based on rüegg's composition from 2000
— With a little touch of Woodstock

Take 33 44
Jessas Na – Als alles anfing
Jessas Na – When it all began
Based on rüegg's composition from 1977
— A bissarl weanarisch

Take 34 48
Lauren Bacall – The Smile of Gold
Based on rüegg's composition from 2007
— Tombant amoureuse

Take 35 51
Aschera – Wer wohl von dort kommen mag?
Aschera – I wonder who might come from there?
Based on rüegg's composition from 1988
— Leicht verklärt

Take 36 54
Und plötzlich trat eine fröhliche Anarchie zutage
And suddenly a cheerful anarchy appeared
— Walzerisch

Take 37 58
links – rechts – links – rechts,
rechts – links – rechts – links
left – right – left – right,
right – left – right – left
— Energisch

Take 38 63
Bluesstudie
Blues Study
— With a blue touch!

Take 39 66
Variationen über ein Ostinato von Dollar Brand
Variations on an ostinato by Dollar Brand
Funny Ostinati – Part 4
— Retrouvé!

Take 40 71
Das bittere Ende einer schrecklichen Beziehung
The bitter end of an awful affair
— Leicht verunsichert

From the moment of the lockdown on March 16, 2020, a fearful, eerie and paranoid mood laid itself over the city, which did not disappear even from the smallest and most hidden of corners. So there was only one way for me to escape from this collective depression, and that was to escape into creativity, into composing.

That's why I decided on Thursday March 19 to write a short piano piece every day, beginning with that day, exactly between 6 and 10 p.m., from Thursday to Monday. One of my goals was to test my recall of creativity. That's why I didn't allow myself to think about what I was going to write before 6 p.m., but had to "let myself fall stante pede" into another world, into a state of shock, from which I didn't allow myself to wake up from until 10 p.m. At the beginning this went without problems, but from the second week on doubts crept in. Can I bear this, can I do it? What if I didn't come up with something? It was clear to me that I would stop the experiment immediately if it failed. That put me under enormous pressure. On top of that, in the first four weeks I wrote a four-movement suite for a chamber music quartet during exactly eight hours on the sixth day. On the seventh day there was a day of rest, and from the fifth week onwards there were two days of rest. The intensity reminded me of August 2011 when in less than four weeks I had to write the music for a complete show of the *Big Apple Circus* (NYC).

After not being dissatisfied with the first pieces, the idea of making an album with forty takes soon arose, and the idea of a music book also haunted my mind. I was thinking, for example, of encores for classical pianists who are interested in jazz. Or even lighter pieces for hobby pianists of all genres. There is not too much useful sheet music around in this area.

The choice of pianists was a pleasure for me – albeit with some surprises, and the number of pieces played had a lot to do with the various availabilities or unavailabilities. It was clear to me from the beginning that Ladislav Fančovič would be one of the main players. In František Jánoška, a second one came in (both from Bratislava), also equally at home in classical music and jazz. Four pieces have been brought in by the Swiss Oliver Schnyder who comes from the "hardcore" classical field, together with Soley Blümel, who has just turned twelve, and Johanna Gröbner (pianist of the last edition of the *Vienna Art Orchestra*). The three Salzburg pianists Elias Stemeseder, Georg Vogel and Lukas Kletzander represent the young Austrian jazz scene. Veteran jazz pianists are the Frenchman Jean-Christophe Cholet and the Viennese Oliver Kent.
The *Solitude Diaries* were recorded on five days in July/August in the *Bösendorfer Showroom* at the Vienna *Konzerthaus* on the excellent *280 VC – Vienna Concert* grand piano by Thomas Egger, with whom I've been working successfully for several years now. I would like to thank *Bösendorfer* and Vladimir Bulzan in particular for their generous and uncomplicated support.

About the individual pieces:

Take 22 was created under very special circumstances: While practicing in the afternoon, suddenly at about 4 p.m., a lumbago pain in my back, coupled with high fever and heavy chills, attacked me. I was just able to escape to my sofa and suddenly was panic-stricken. By the way, this was the only time in the whole period! My motto was "hang in there" and don't call anyone! After about an hour it got a little better and my only thought was, can I make it, at 6 p.m., to drag myself to my piano? I managed it, but I was very weak. So I decided to "cut out" two bars from each of the first 21 pieces and then put them together. Therefore, this piece is compositionally the weakest of all, but somehow also the most important. Because I had managed to do my take anyway on that day and thus I could go on!

The last program the Vienna Art Orchestra played in 2010 was called *Songs and Signs from Mahler.* I have now rearranged a piece of it, *Das irdische Leben* (Take 20), from my orchestral version to one for piano, i.e. for the left hand. We have a minor mode version of *Der liebe Augustin* (Take 16) as well as variations on *Jessas Na* (Take 33), the first piece I wrote for the VAO in 1977. This set of nine arrangements has taken the pressure off me somewhat. There are further arrangements of *Lauren Bacall – The Smile of Gold* from the VAO trilogy 2007 (Take 34) or *Aschera* (Take 35), to which Georg Vogel has added such wonderful ornaments. By the way, *Aschera* stands for *Schiers,* the place in Prättigau where I grew up.

In Take 19 an A4 paper sheet serves as a preparation-object, in that it alienates the notes from f to D". Furthermore, there are a few rhythmically very demanding pieces like the takes 4, 18 or 37, as well as a few (funny) ostinati (takes 10, 30 and 39). In contrast, there are also romantic pieces such as the takes 8, 9, 14, 21 and 29, and of course a few jazzy tunes like the takes 17, 26, 27 or 38. And in the three more abstract pieces (takes 13, 15, 22) I am the performer.

The only real difference between jazz and classical music is rhythm, which plays a much greater role in jazz than in classical music. It is about the fact that everything you play must always be in relation to the basic pulse, to "time". Therefore Duke Ellington's famous title: *"It Don't Mean a Thing, If it Ain't Got that Swing".* And this of course applies to composed music, as in the present case, in exactly the same way. It all stands and falls with rhythm and phrasing.

In parallel to the piano pieces I also wrote a diary-like text every day. It begins very poetically and then becomes more and more political and radical and thus artistically uninteresting. But maybe I will put these texts onto my website *www.mathiasrueegg.com* sometime.

The lockdown-insanity in combination with the quasi-abrogation of democracy – without even the slightest resistance – was hard to cope with for a free spirit like me. And still is!

But enough of that, here are the amusing lyrics to take 6 instead:

Die Stadt ist groß und sie ist fern,
ich lebe dort, und das sehr gern.
Weit weg, nicht mehr im Bündnerland
(das ich verließ vor langer Zeit –
sprich einer halben Ewigkeit)
in Wien, wo ich mich selber fand!

Musik, die Kunst, das pralle Leben,
das alles fand ich eben,
so gar nicht in dem Schiers so grau,
drum sagt ich „Tschau zum Prettygau".

Doch nun oh weh! ist alles tot,
mein Wien verwaist und voller Not!
Der Himmel dunkel, finst're Gassen,
man kann das alles gar nicht fassen.

Berge, Blumen, Anemonen,
in den schönsten Variationen,
schweben mir im Geiste vor
und ich hör den Grüscher Chor,

singend auf der Alp für alle,
lauter schöne Intervalle:
Dieses Lied, das niemand kennt,
nicht einmal der Dirigent!

mathias rüegg, 2.9.2020

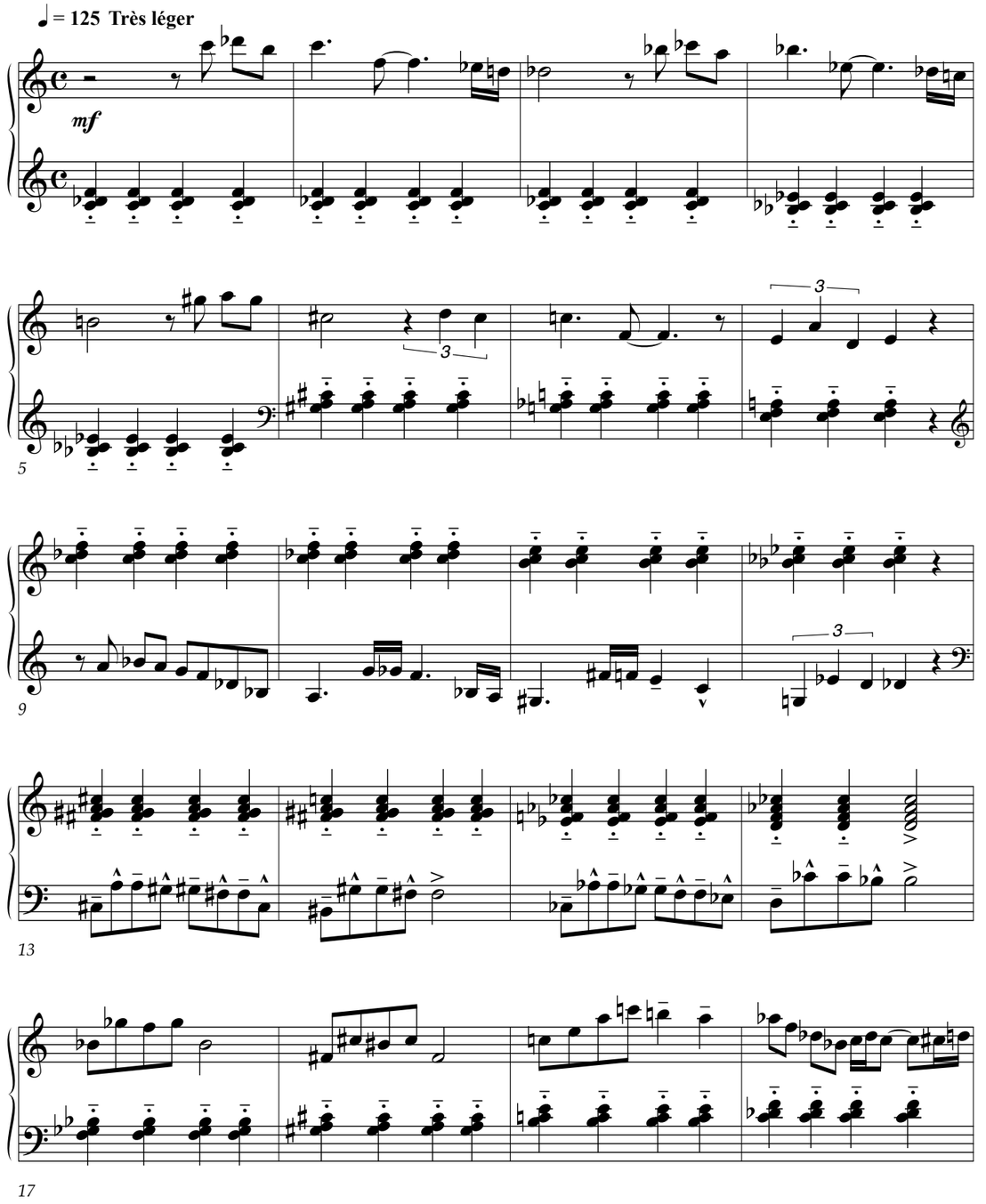
Prättigau by mathias rüegg

Von Tauben, die im Volksgarten unter einem Fliederbusch Schatten suchen

Of pigeons seeking shade under a lilac bush in the "Volksgarten"

Week 5

Take 21
16.04.2020
m. rüegg



21

25

29

33

37

41

45

49

53

56

rit.

a tempo

Aber woher stammen diese schönen Kirschblüten denn alle?

But where are alle these lovely cherry-blossoms coming from?

Take 22
17.04.2020
m. rüegg

1 **Panta Rhei**

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

21

Jetzt ist die Katze aus dem Sack!

Now the cat's out of the bag!

Take 23
18.04.2020
m. rüegg

♩ = 140 **Beiläufig**

(p)p

5

9

(m)f

13

17

p

21

25

29

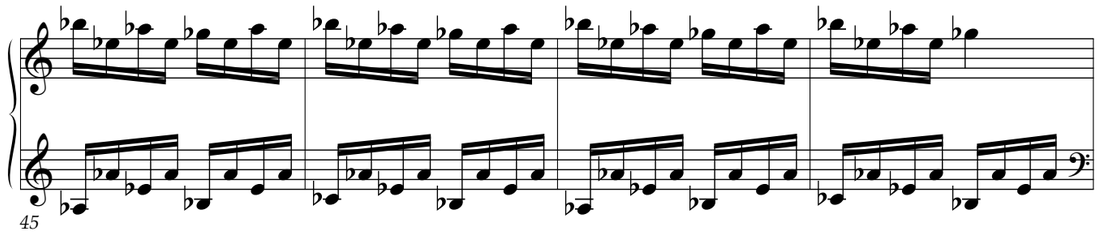
8va

33

37

(p)p

41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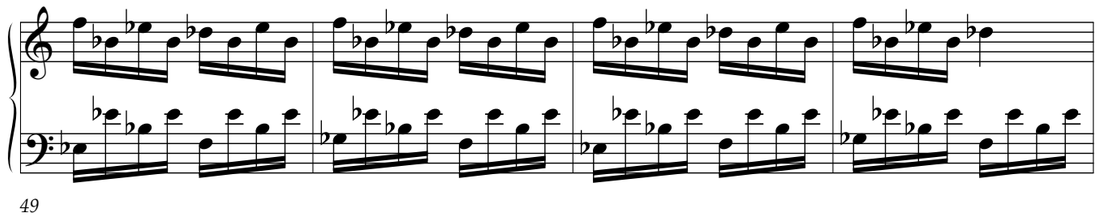
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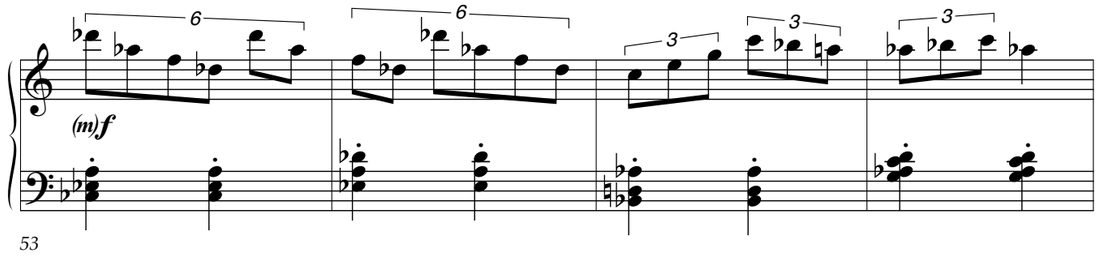
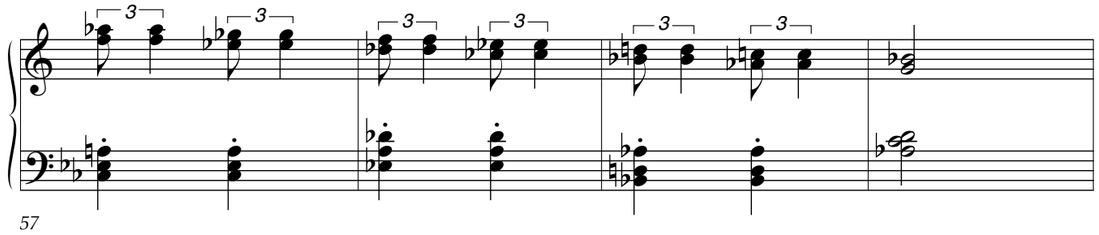
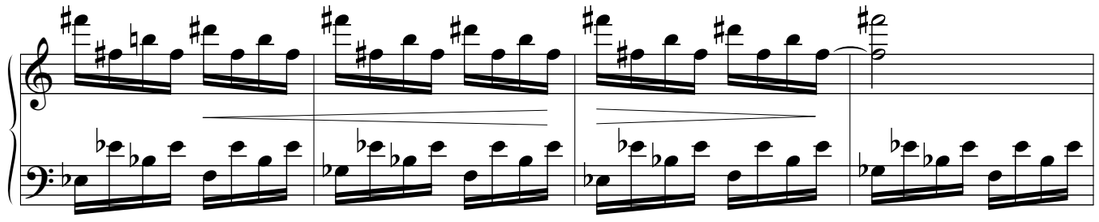
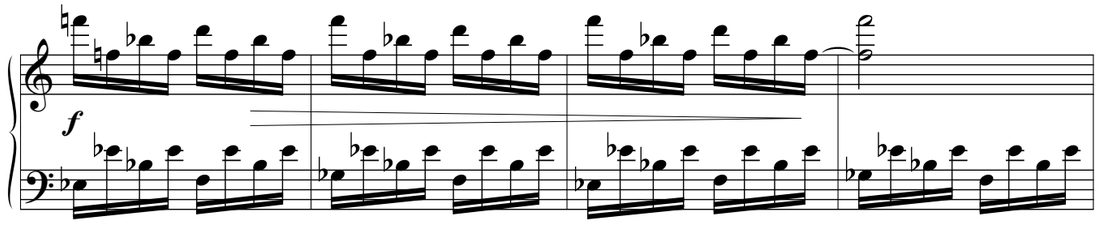
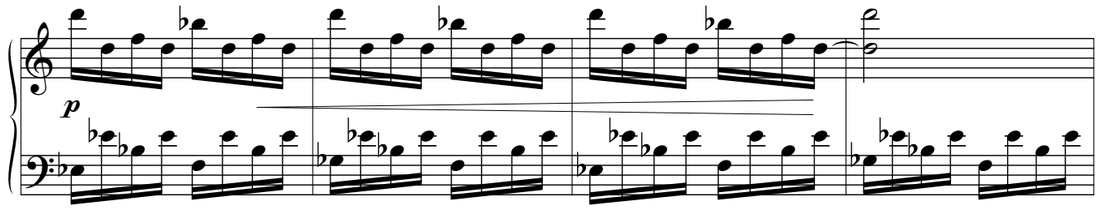
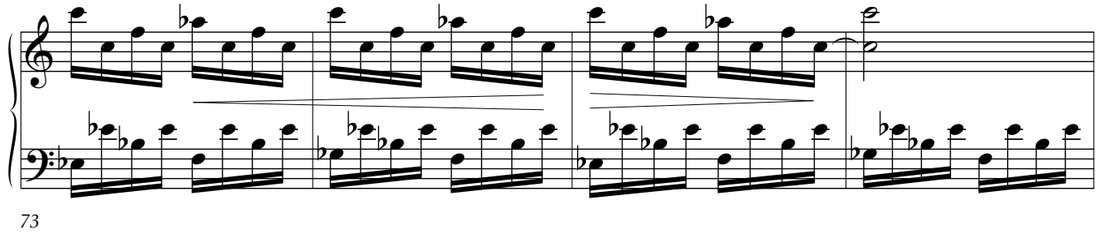

6
6
3
3
3
(m)f
53


3
3
3
3
3
3
57


61


f
65


p
69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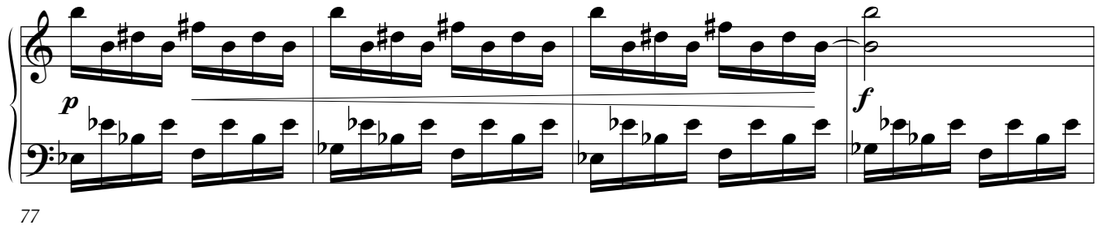
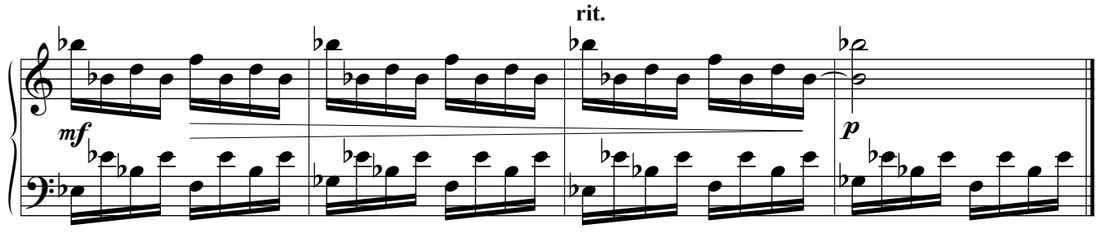

p
f
77


rit.
mf
p
81

Der Optimismus ist ein froh Gesell –
und ich schon immer ein Rebell!

Optimism is a happy companion –
and I have always been a rebel!

Take 24
19.04.2020
m. rüegg

♩ = 132 **Virtuossissimo**

f

4

f

7

p

f

10

8vb

p

14

f

sub. ***p***

18

f

22

sub. ***pp***

25

ff

29

8va

33

36

39

f

42

8vb

45

p

48

52

sub. ***p***

56

60

65

p

70

f

73

p

77

8va

pp

Choral für all jene alten Leute, die nicht wollen, dass wegen ihnen die gesamte Menschheit weggesperrt wird

Choral for all those old people who do not want that because of them the entire humanity is being lockes away

Take 25
20.04.2020
m. rüegg

Lost in thought

p

6

11

14

17

8vb

20

23

27

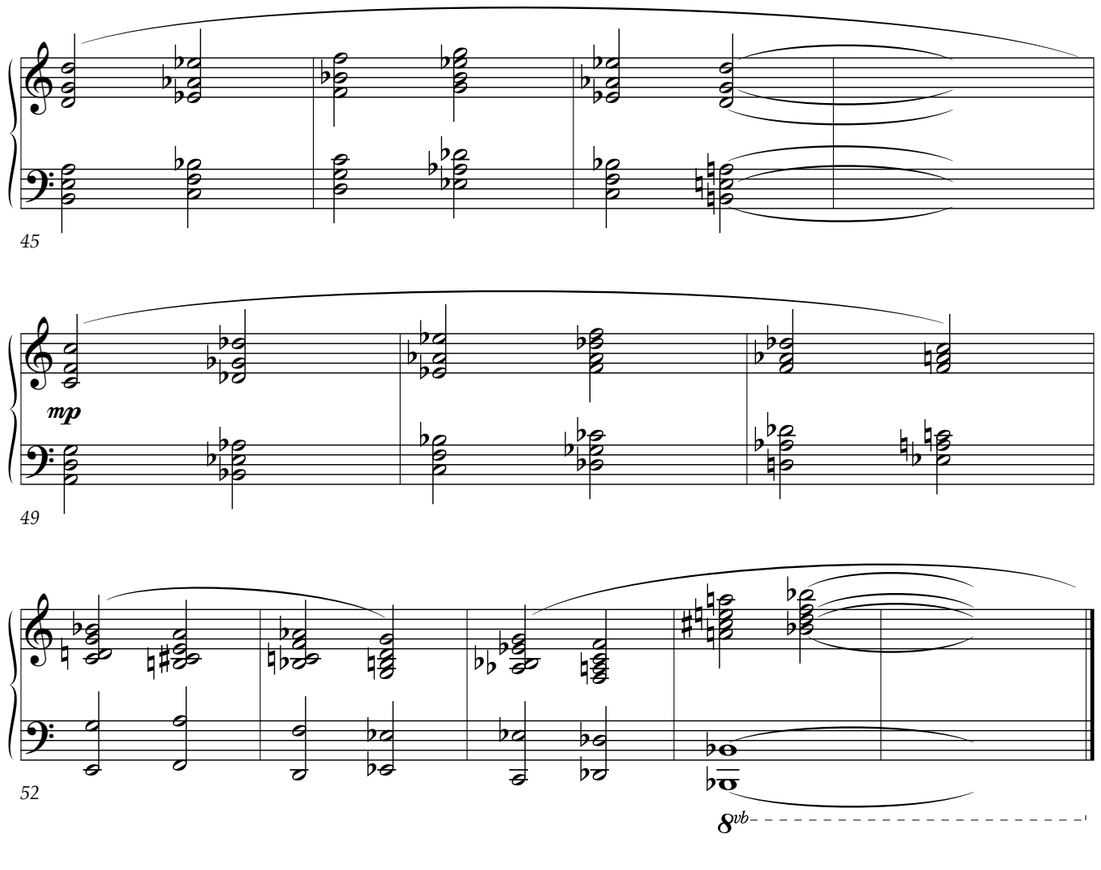
mf

31

p

35

39

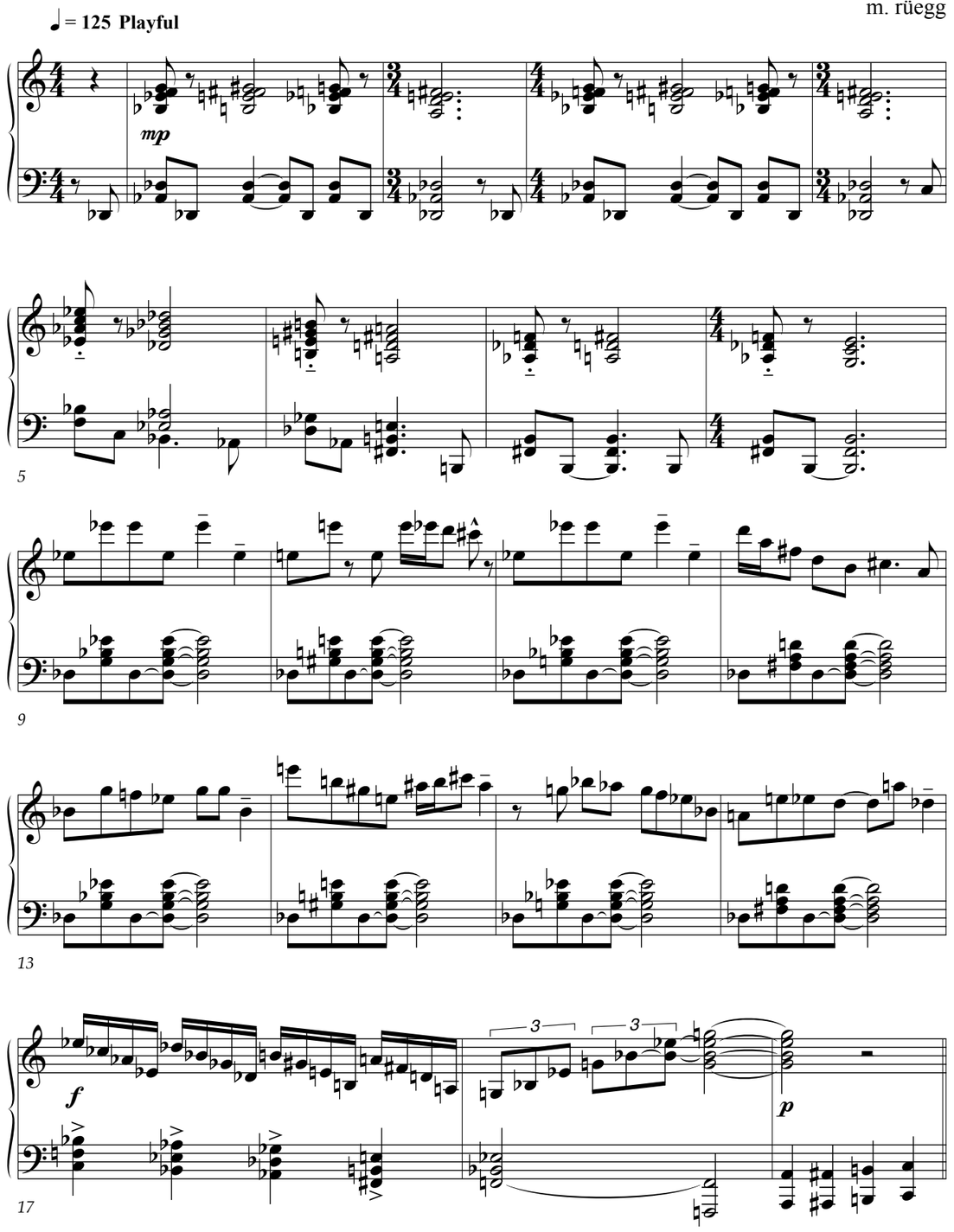


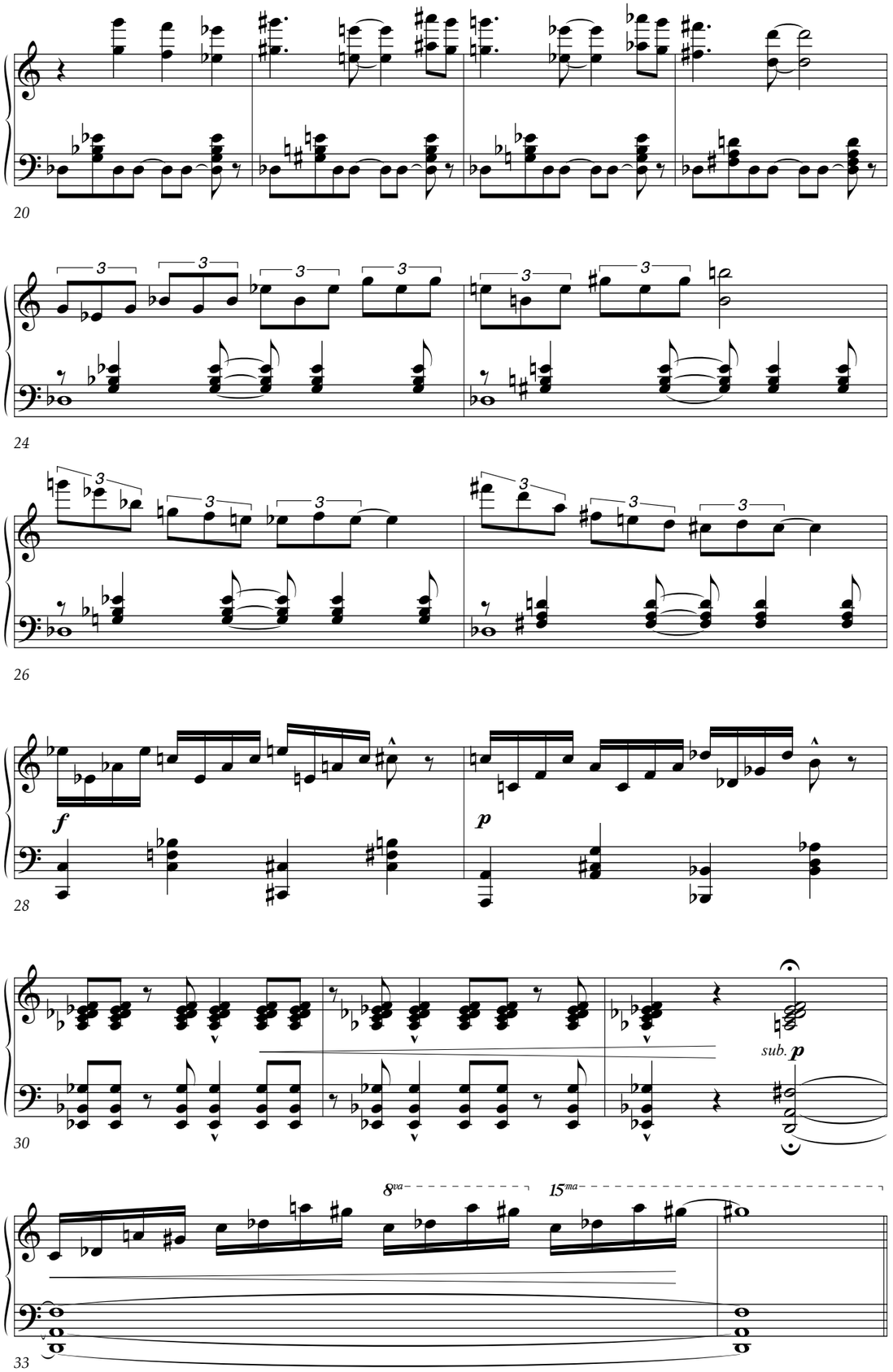
Auch Intervalle möchten geliebt werden

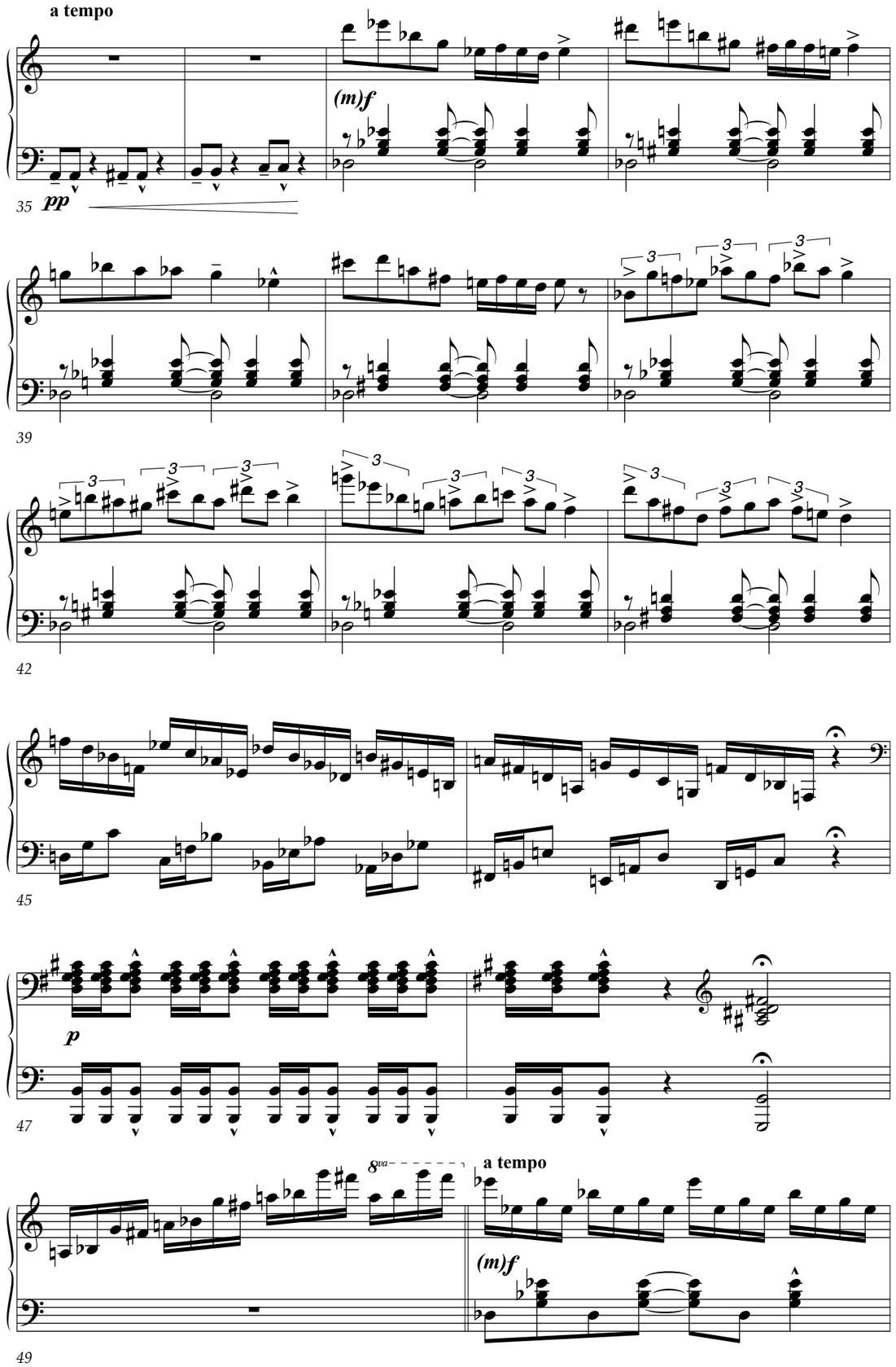
Intervals too want to be loved!

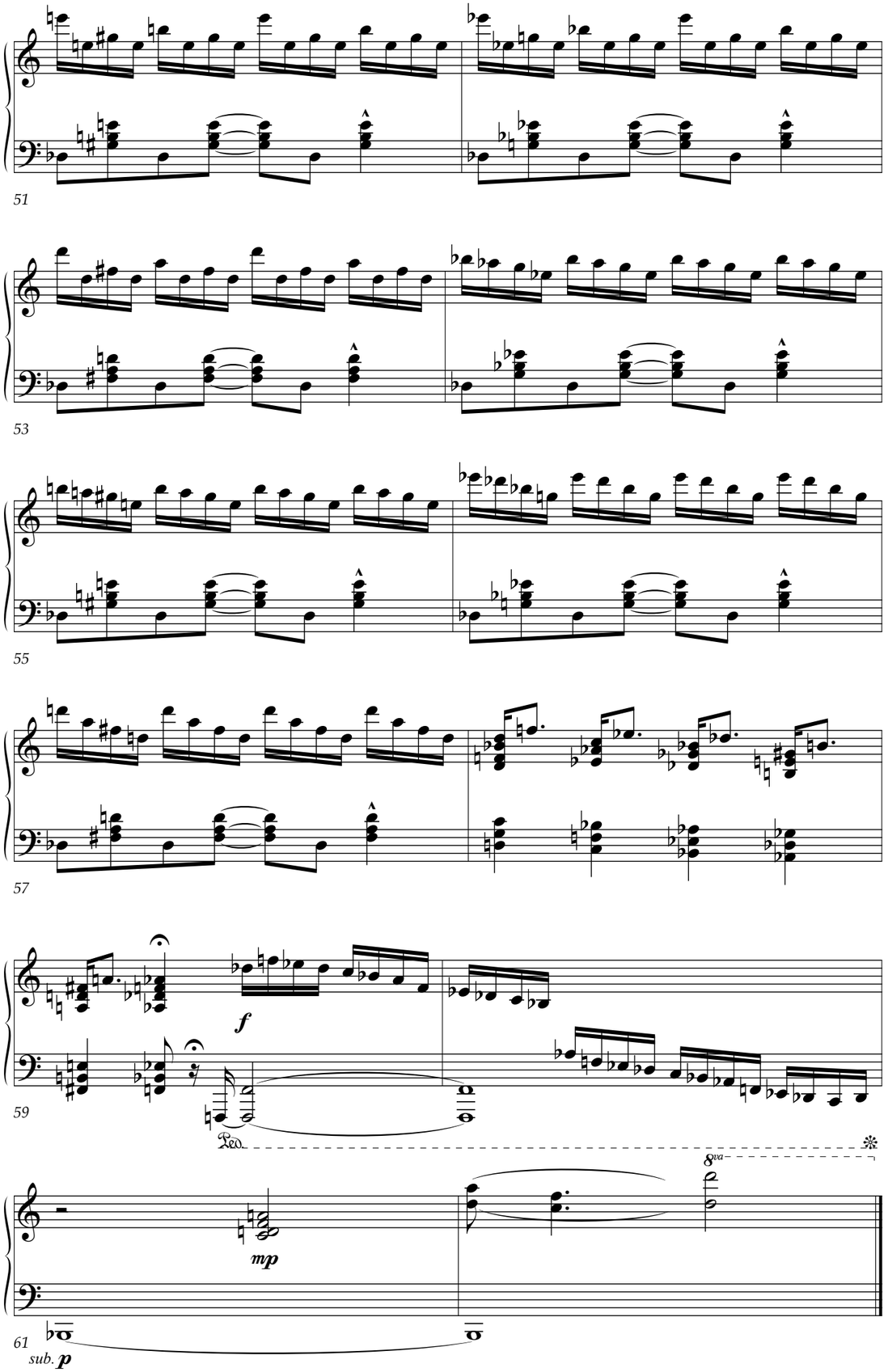
Week 6

Take 26
23.04.2020
m. rüegg




20
24
26
f
p
28
sub. p
30
8va
15ma
33

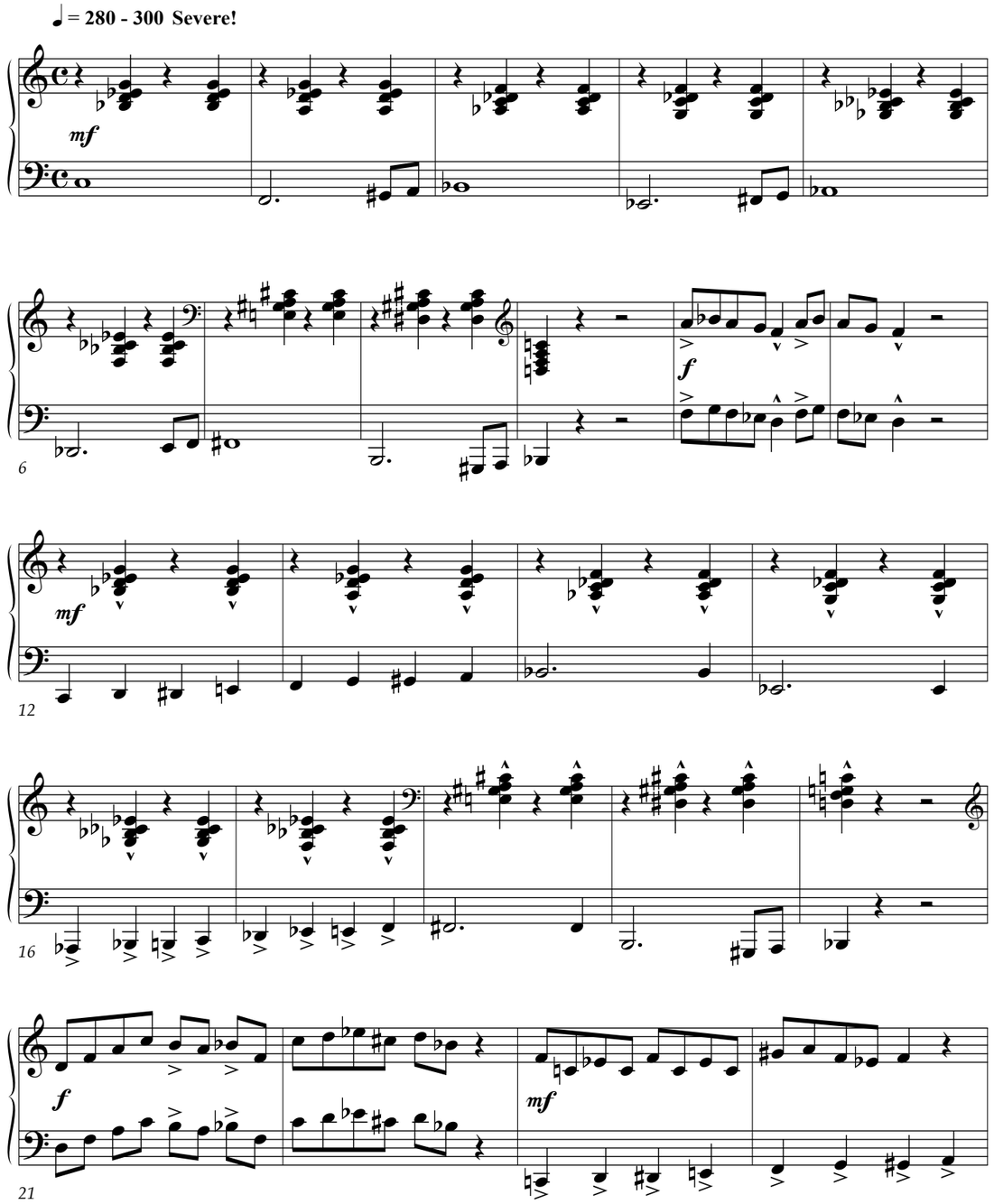

a tempo
(m)f
pp
35
39
42
45
p
47
8va
a tempo
(m)f
49



Nachdem ihn der Atem des Jazz gestreift hatte..

After having been touched upon by the breath of jazz..

Take 27
24.04.2020
m. rüegg



25

29

f

33

37

mf

41

45

f

49

mf

53

57

61

65

69

Wer seine Beziehung zu den Harmonien vernachlässigt, der verliert seinen Eros

Whoever neglects his relationship with the harmonies, loses his Eros

Take 28
25.04.2020
m. rüegg

♩ = 110 En se perdant..

(m)p

3

8va

73 77 81 85 89 92

5 9 13 17

21

25

29

Rubato

33

37

41

a tempo

45

49

53

57

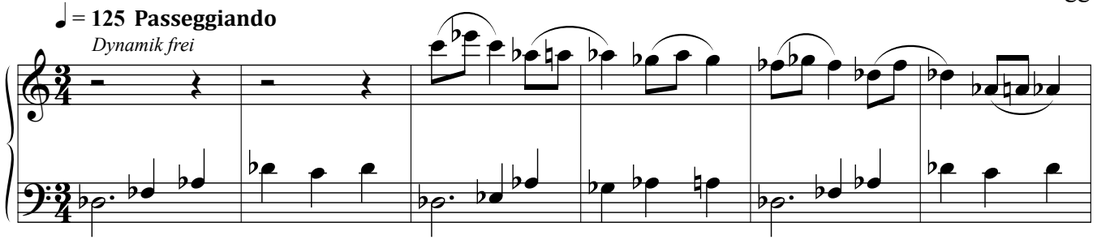
61

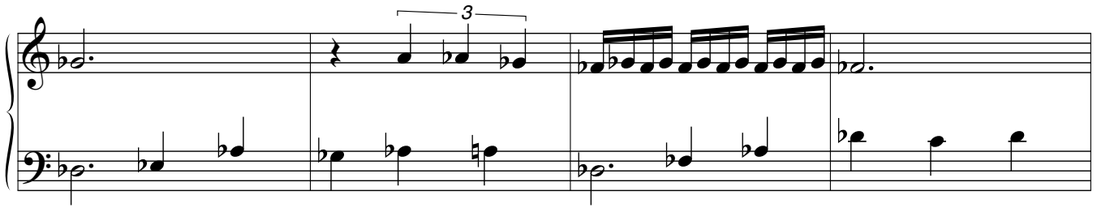
66

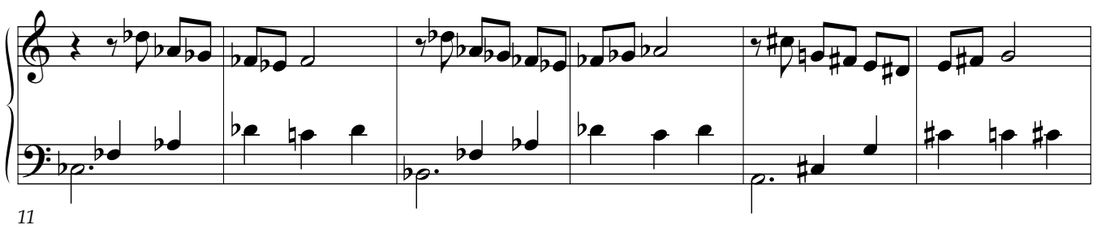
Diese eine Form von Langsamkeit, die sie immer als zu schnell empfand

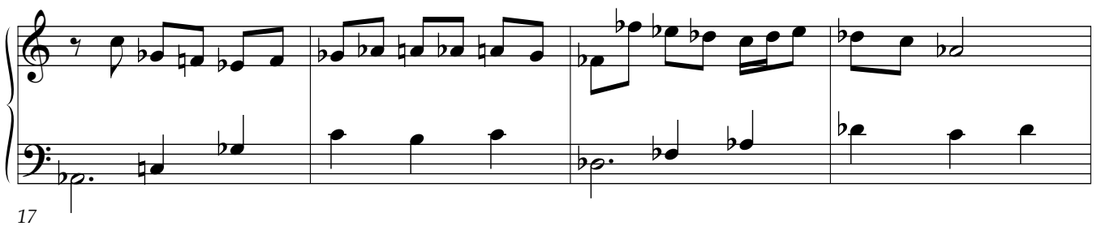
This one form of slowness that she always felt was too fast

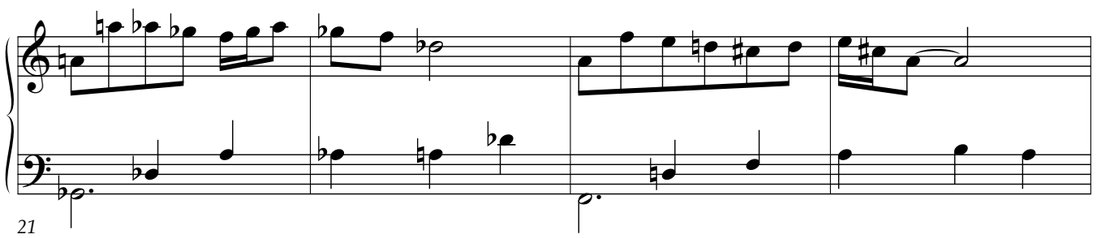
Take 29
26.04.2020
m. rüegg

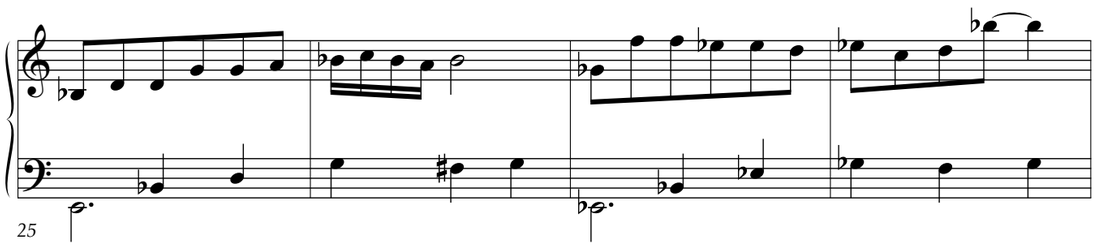


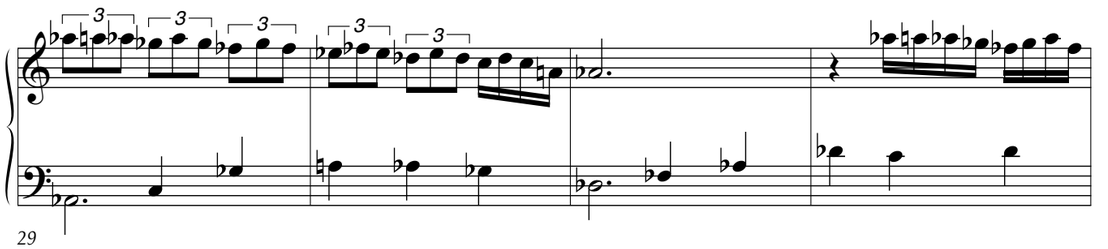


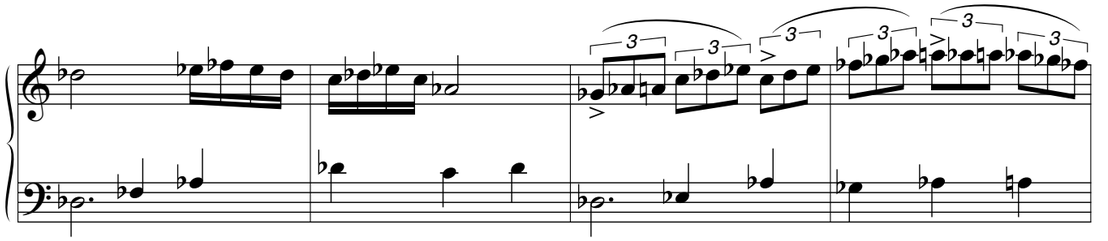


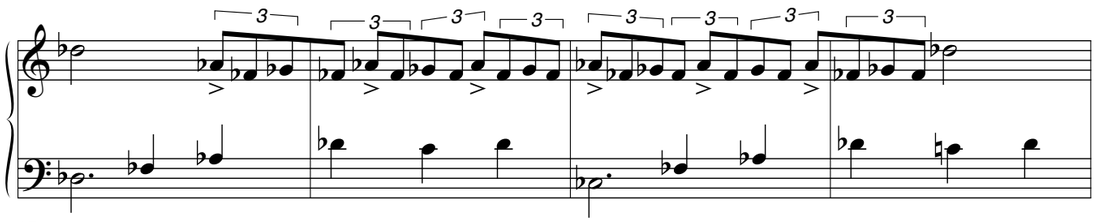


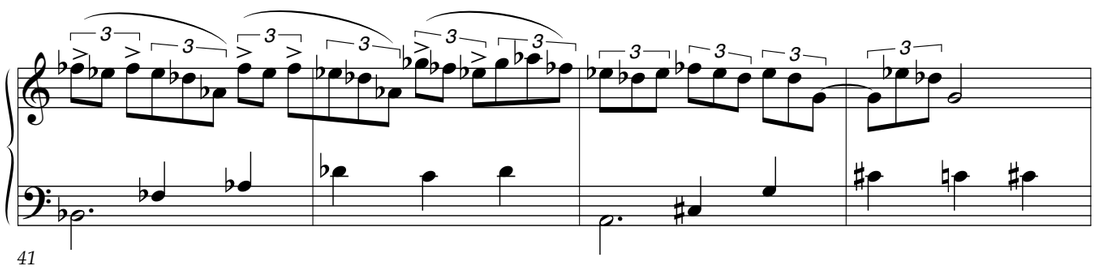


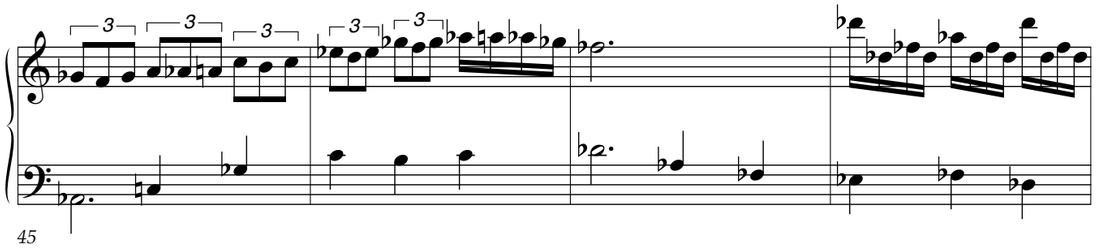


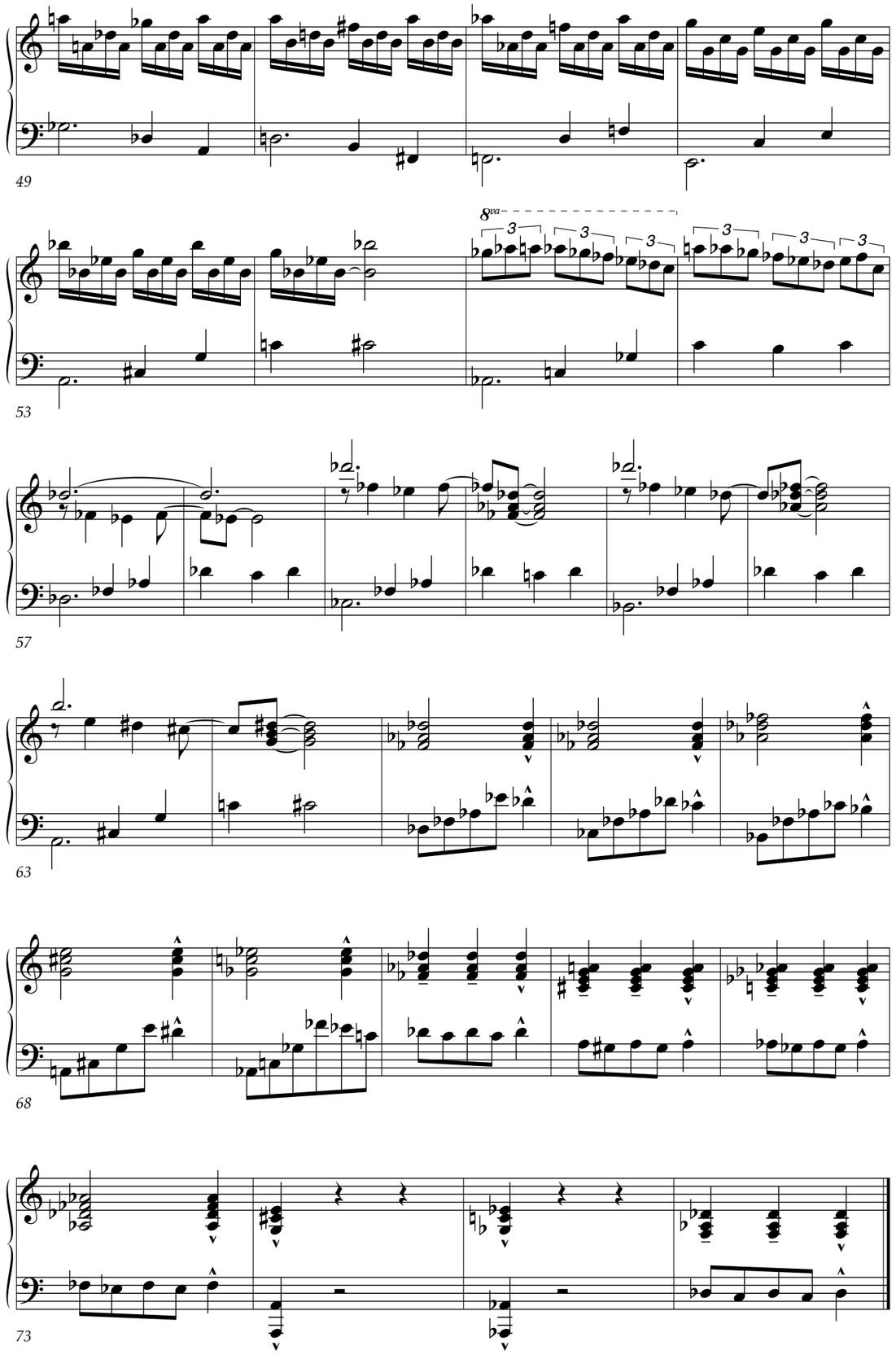










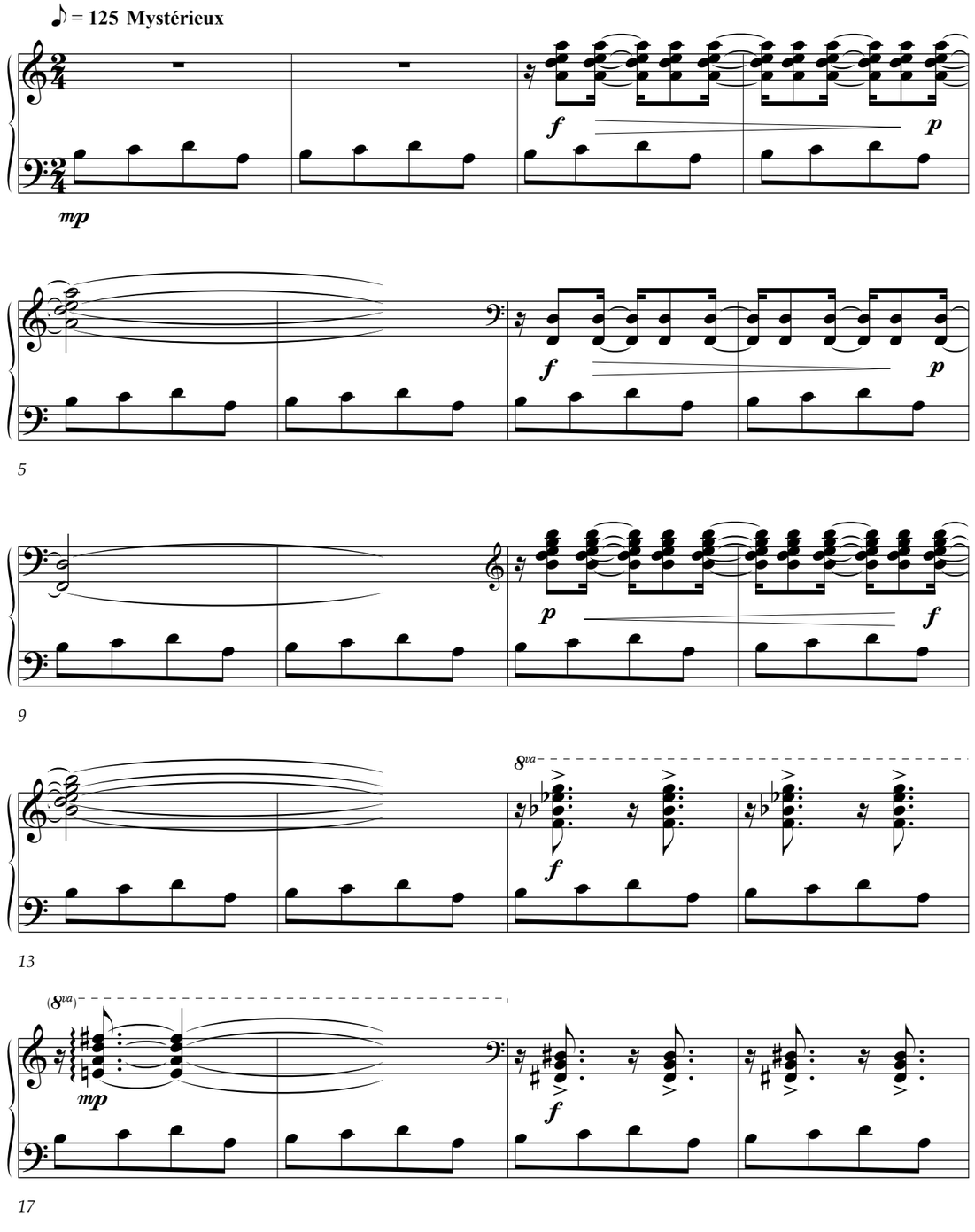


Variationen über ein Ostinato von Erik Satie (Idylle)

Variations on an Ostinato by Erik Satie (Idyll)

Funny Ostinati - Part 3

Take 30
27.04.2020
m. rüegg



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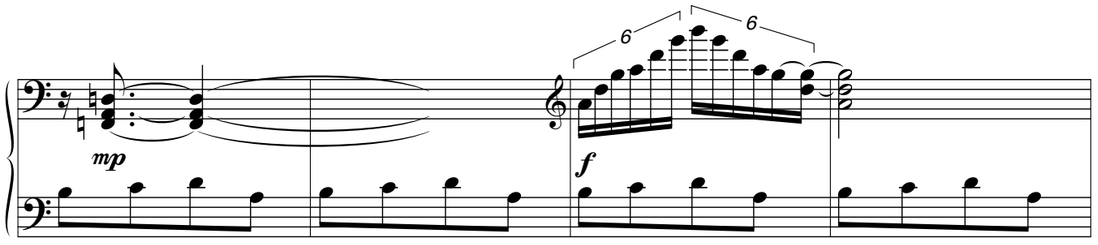

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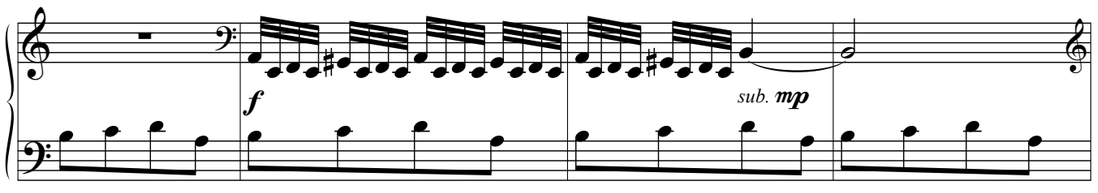

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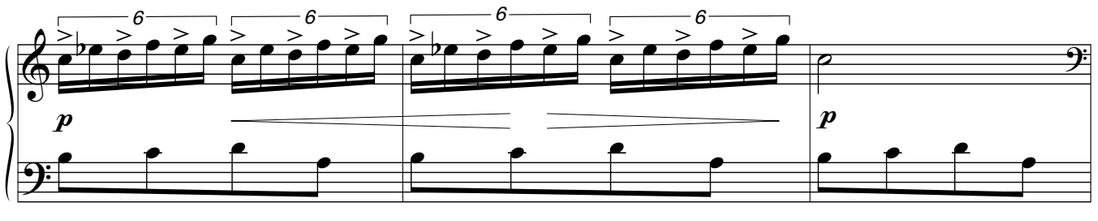

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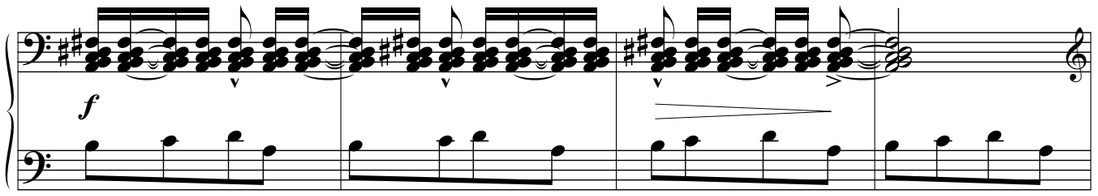

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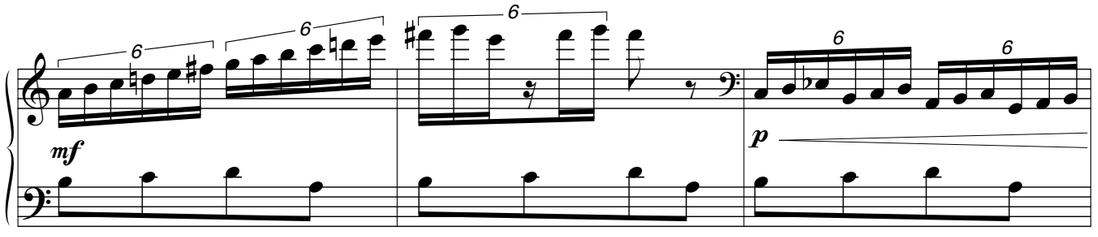

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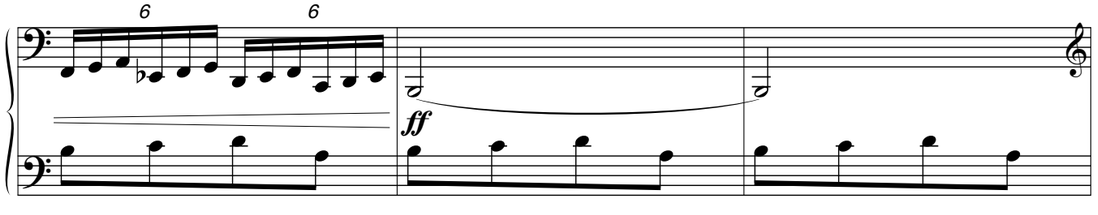

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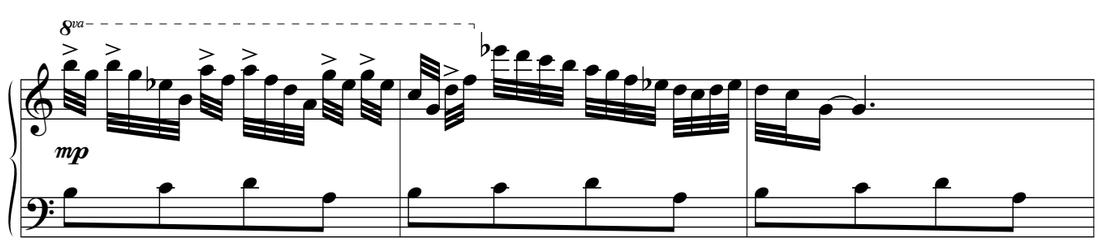

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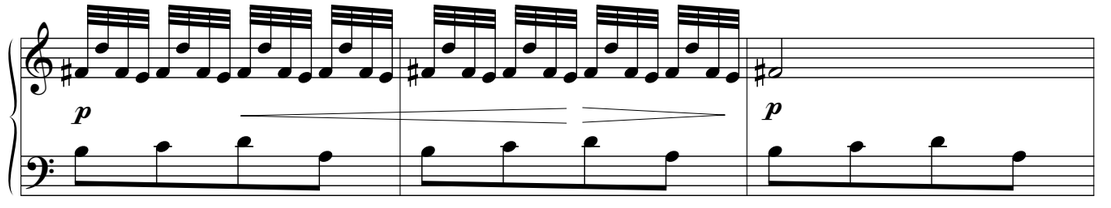

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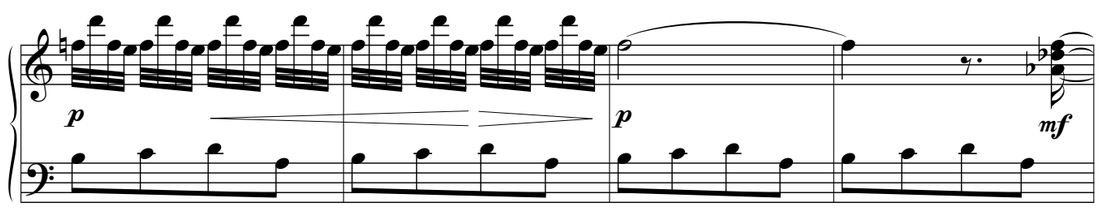

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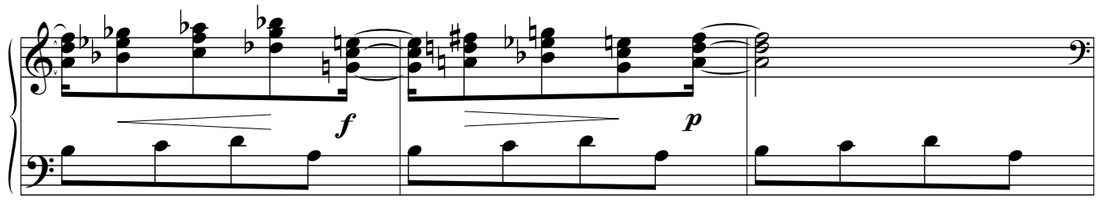

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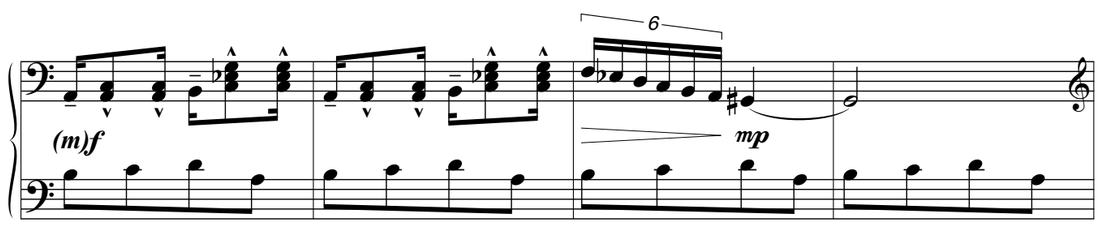

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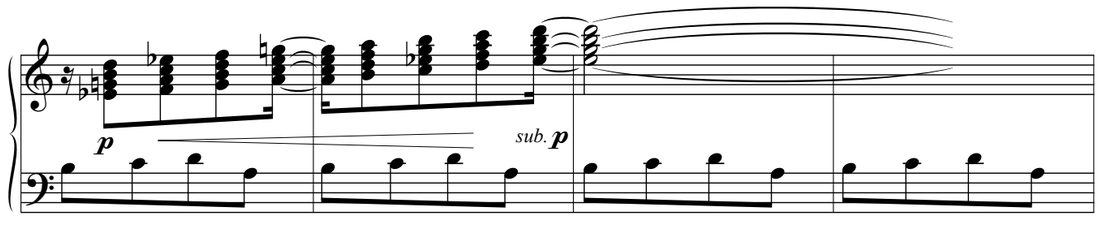

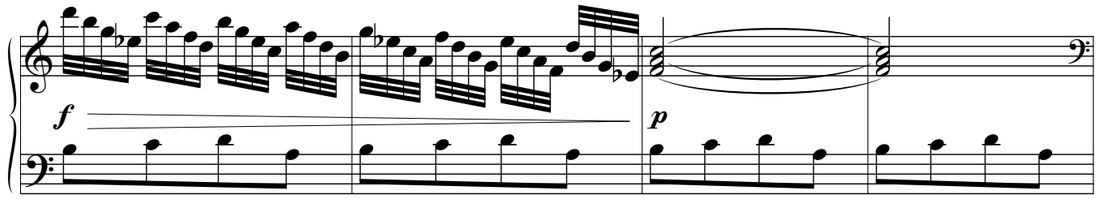

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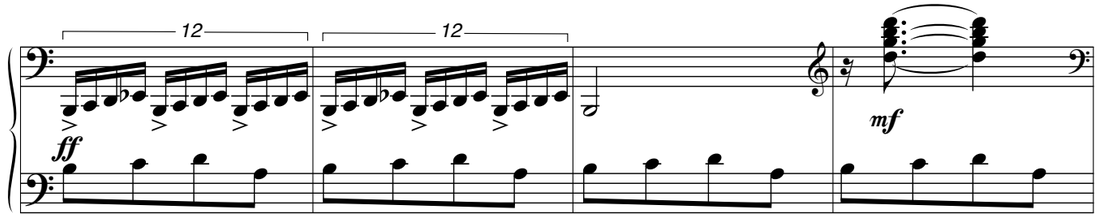

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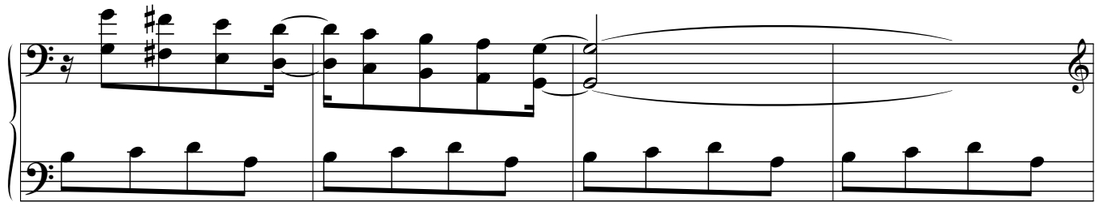

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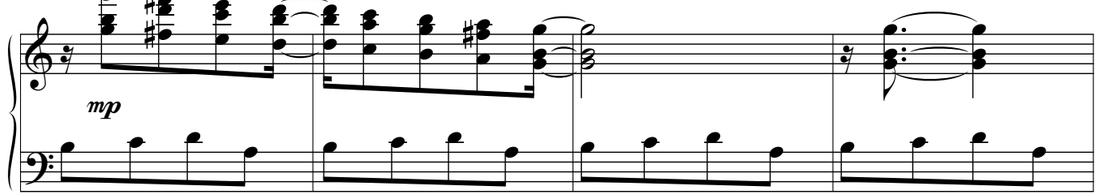

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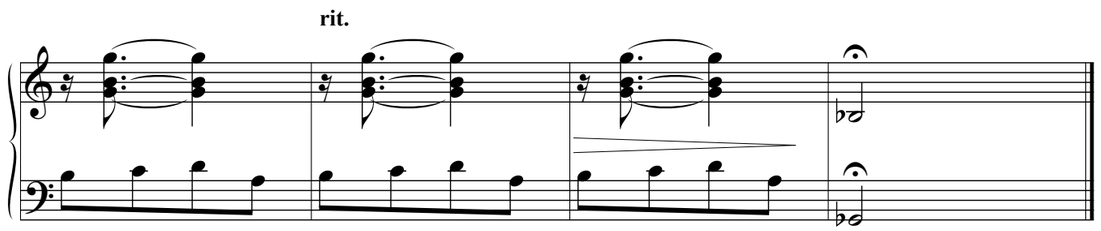

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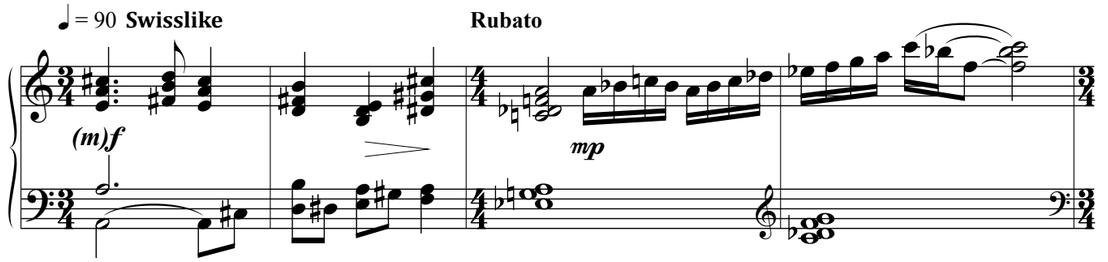
Luegit vo Bärg und Tal - Schweizer Volkslied

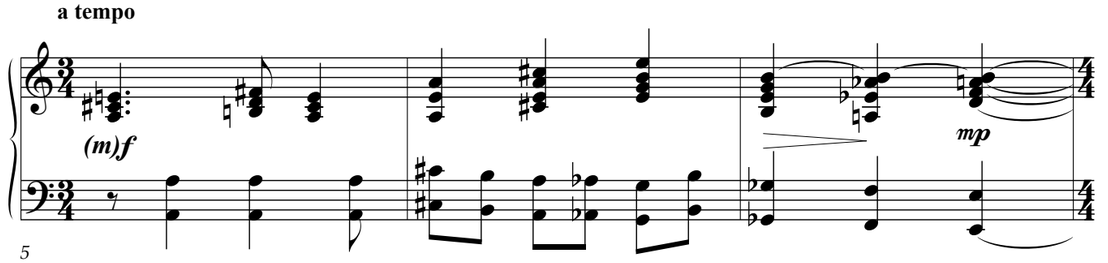
Luegit vo Bärg und Tal - Swiss folk song

Based on rüegg's version from 1984

Week 7

Take 31
30.04.2020
m. rüegg





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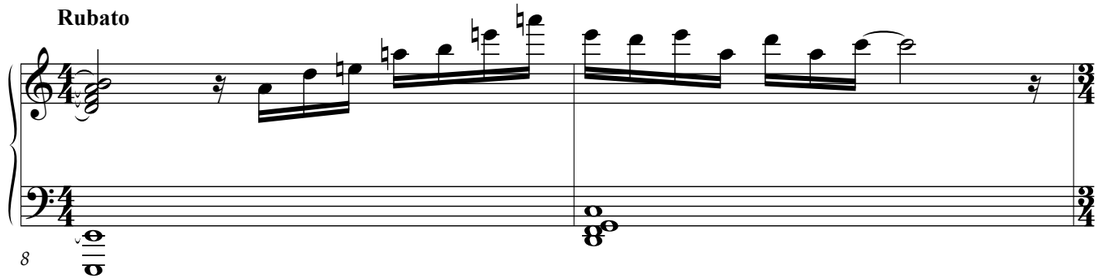

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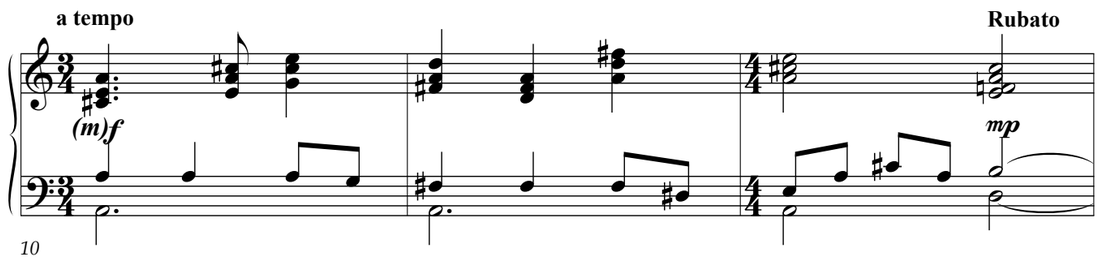

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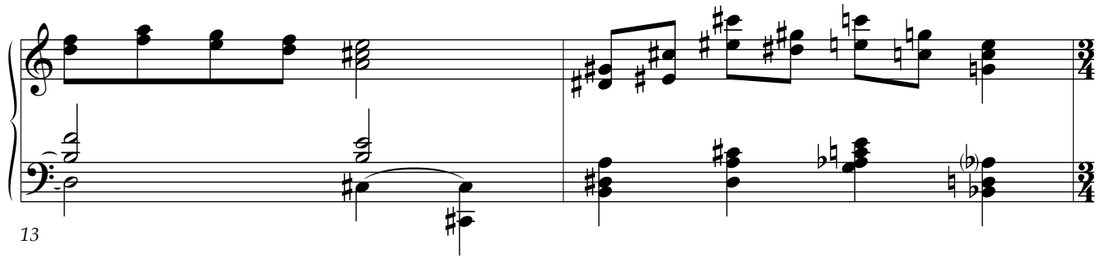


13

a tempo

(m)f

15

Rubato

20

23

a tempo

f

25

p

28

f

mp

p

31

The Advantage of Silence

Based on rüegg's composition from 2000

Take 32
01.05.2020
m. rüegg

♩ = 120 With a little touch of Woodstock

3

7

8vb

13

18

23

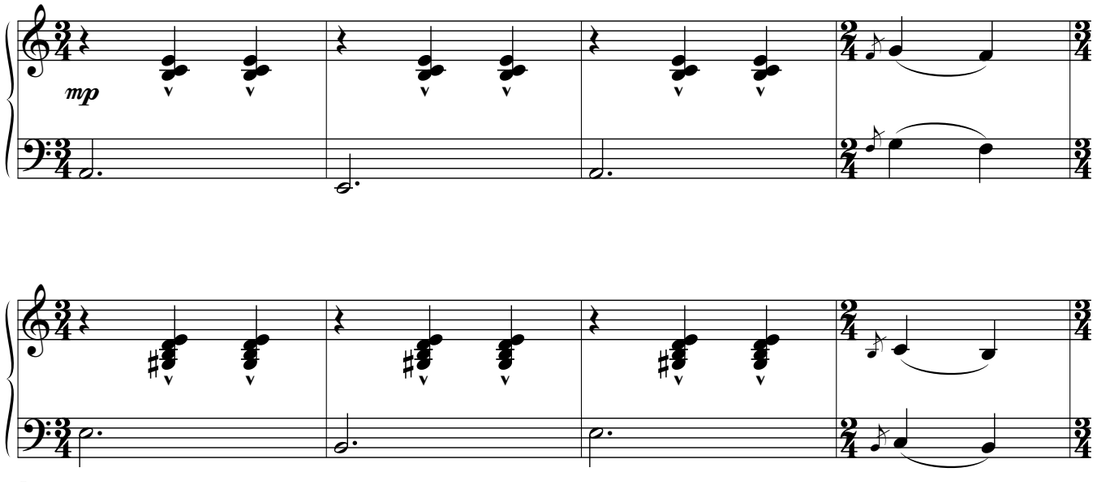
Jessas Na – Als alles anfing

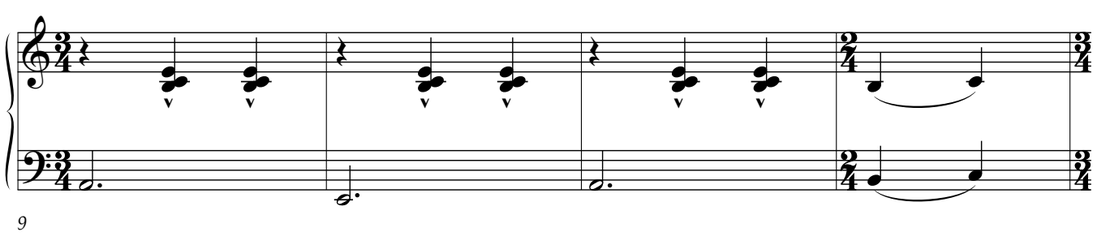
Jessas Na – When it all started

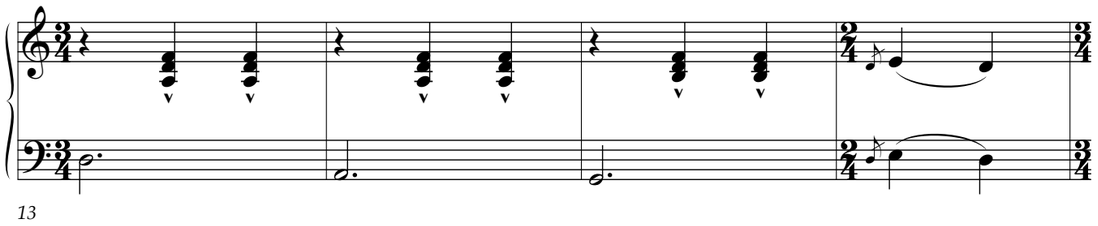
Based on rüegg's composition from 1977

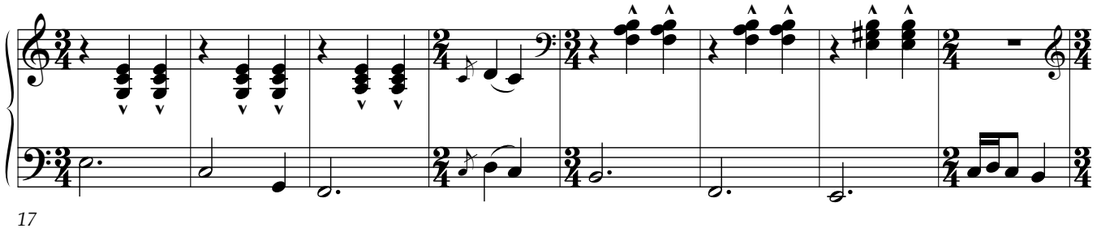
Take 33
02.05.2020
m. rüegg

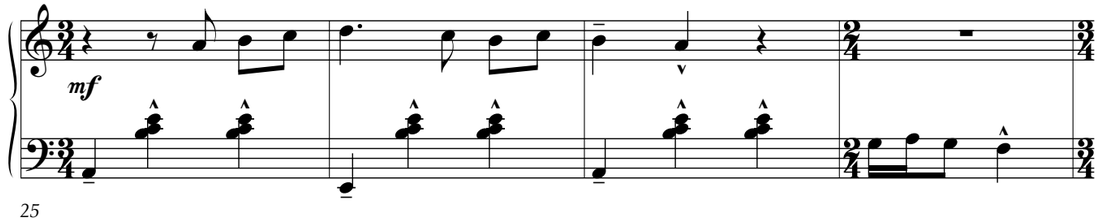
♩ = 150 A bissarl weanarisch

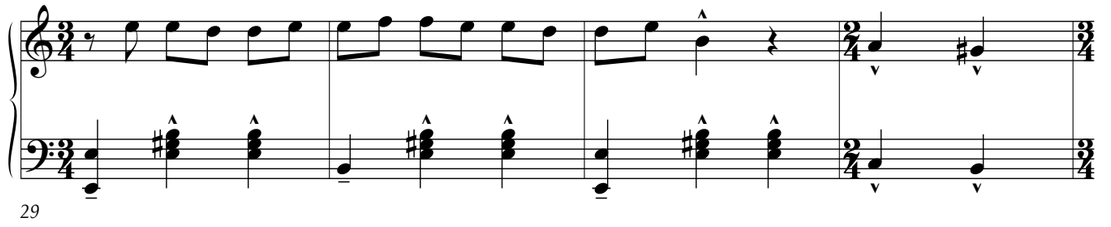


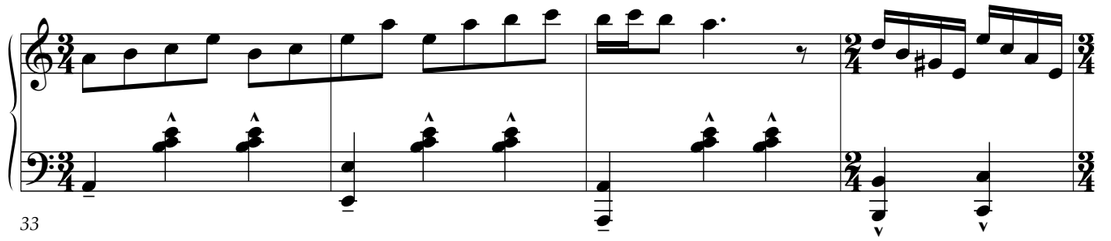


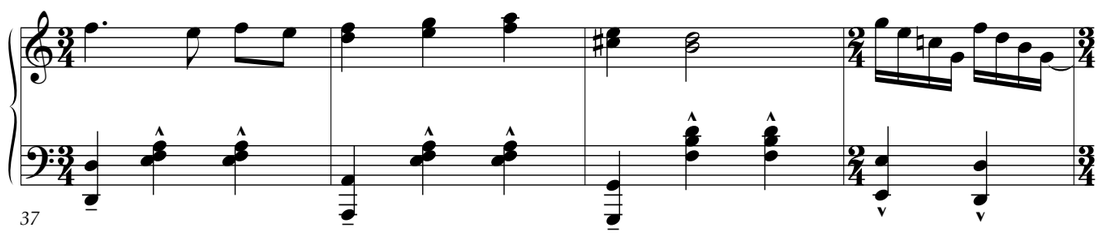


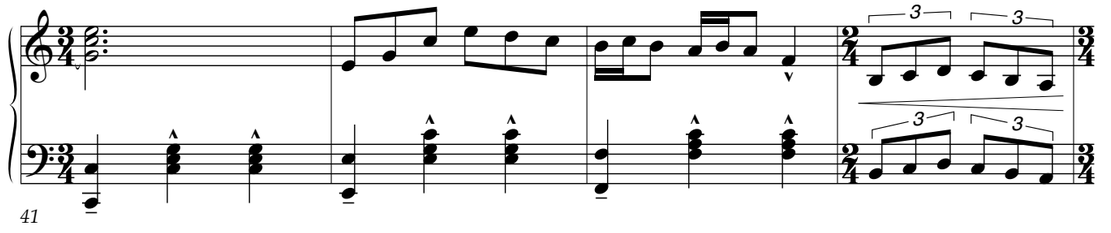


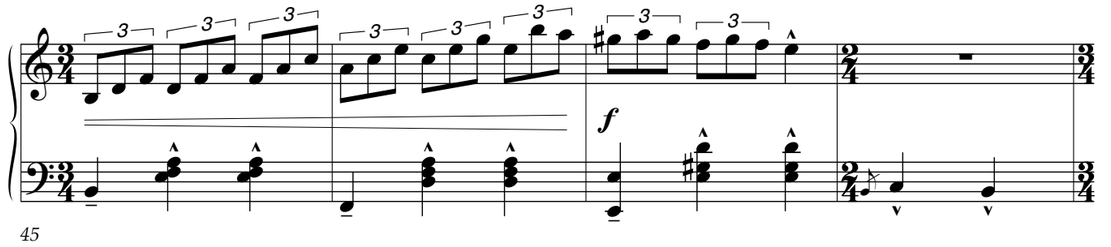












49

53

57

61

65

69

8vb

73

p

77

81

85

89

f

93

rit.

a tempo

p

8vb

Lauren Bacall – The Smile of Gold

Based on rüegg's composition from 2007

Take 34
03.05.2020
m. rüegg

Tombant amoureuse

A

5

A1

9

13

B

17

♩ = 112

Stride

21

Rubato

24

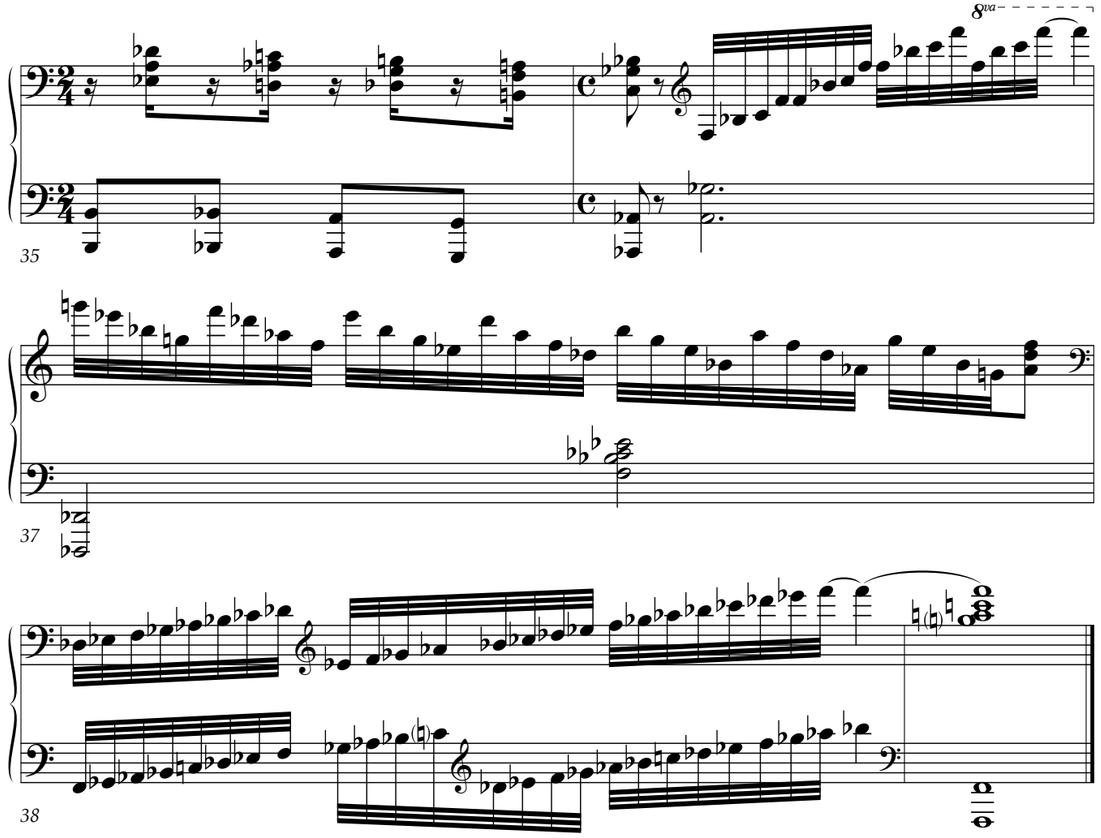
25

A2

26

29

33

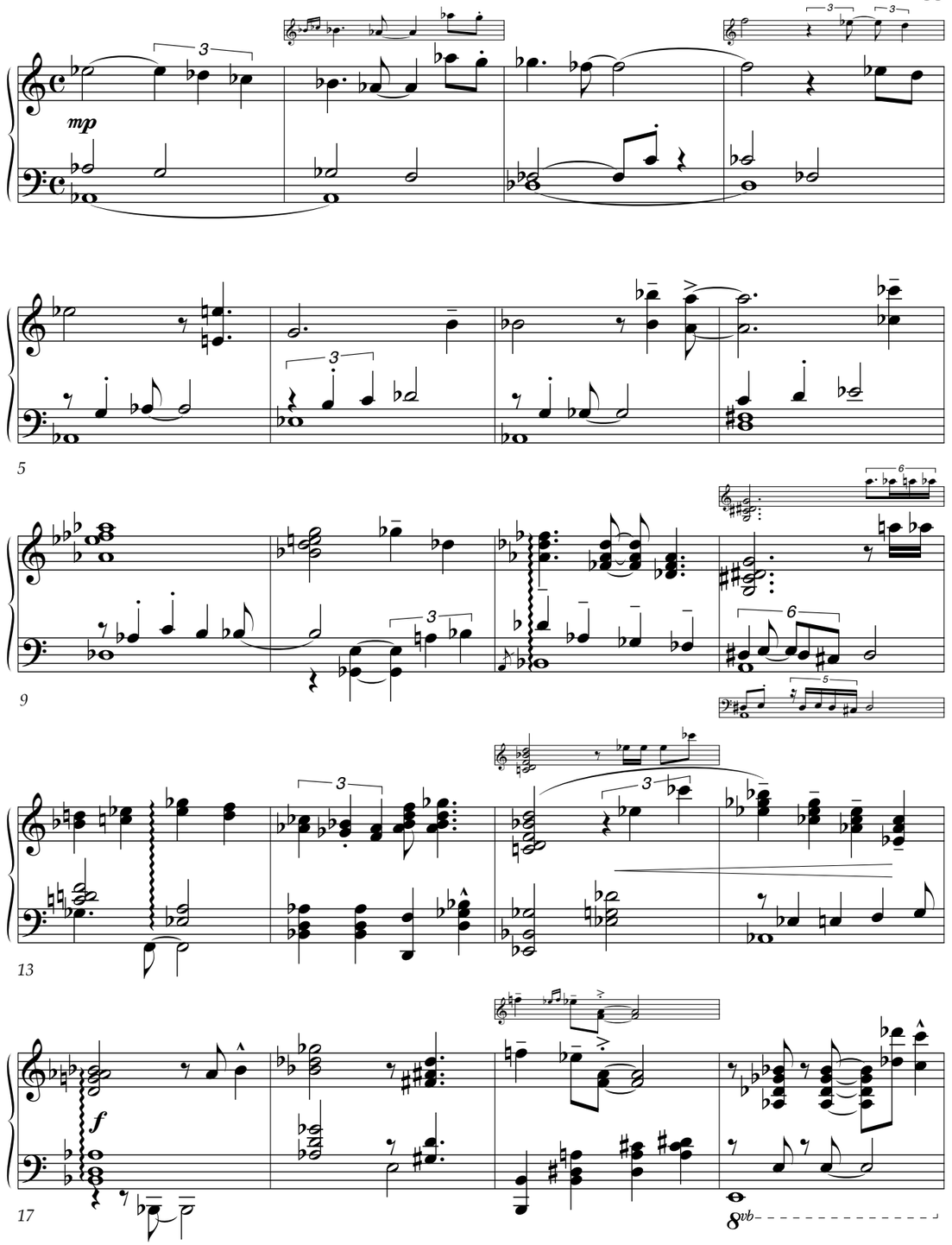


Aschera - Wer wohl von dort kommen mag?

Aschera - I wonder who might come from there?

Based on rüegg's composition from 1988

Take 35
04.05.2020
m. rüegg



21

mp

p

25

Stride-like

29

f

p

32

p

37

mf

42

45

Stride-like

mp

48

51

56

61

Ossia bars by Georg Vogel.

Und plötzlich trat eine fröhliche Anarchie zutage.

And suddenly a cheerful anarchy appeared.

Week 8

Take 36
07.05.2020
m. rüegg

♩ = 165 **Walzerisch**

p

5

mf

9

p

13

f

mp

17

(m)f

p

21

f

25

sub. p

29

(m)f

33

8vb

p

37

f

41

45

p

49

53

mp

57

f

mp

61

f

64

mp

68

mf

72

p

76

Stride-like

f

p

links – rechts – links – rechts
rechts – links – rechts – links
left – right – left – right
right – left – right – left

Take 37
08.05.2020
m. rüegg

♩. = 165 **Energisch**

mp

5

9

13

17

21

f

25

28

mp

31

35

39

43

46

p

49

53

f

57

sub. ***mp***

61

65

f

rit.

69

p

a tempo

73

mp

76

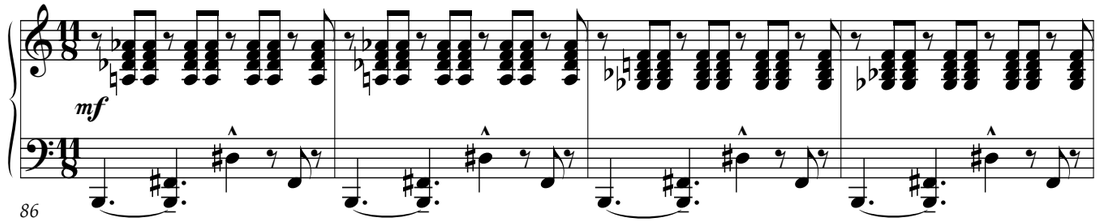
f

80

83

p

f



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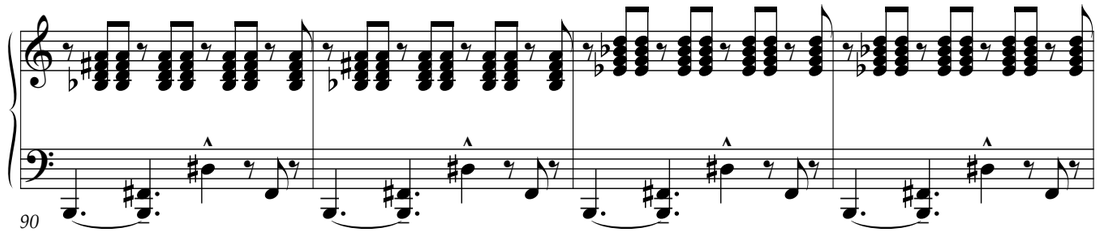

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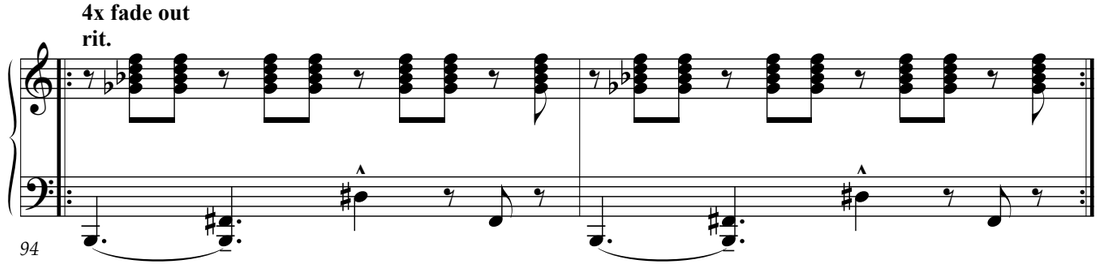

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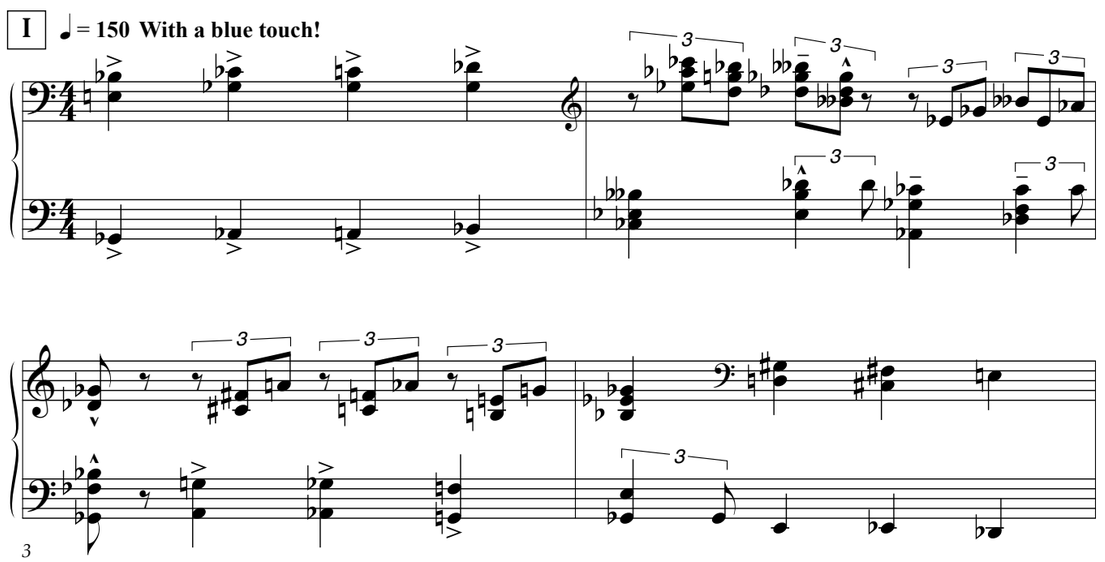
Bluesstudie

Blues Study

Take 38
09.05.2020
m. rüegg



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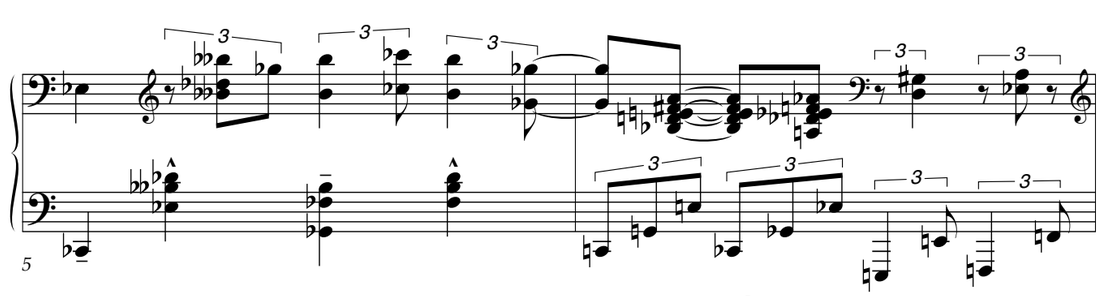

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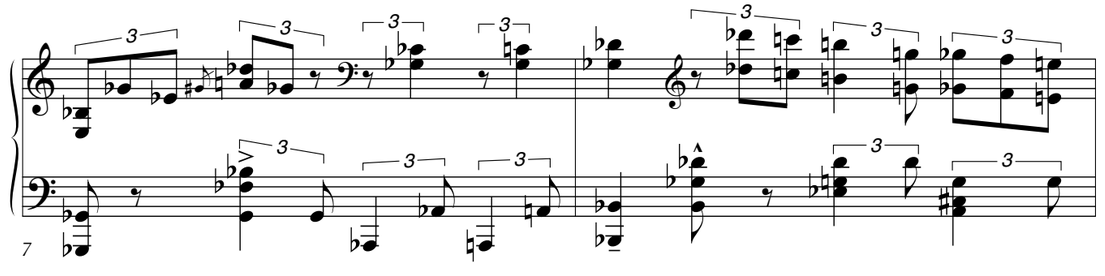

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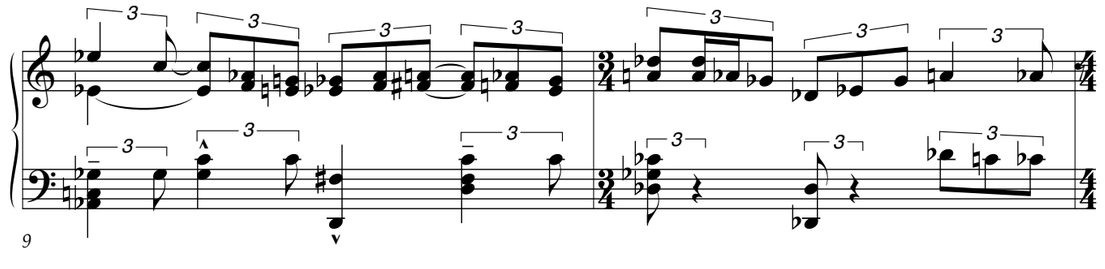


9

11

II

13

15

17

19

21

23

27

31

35

Variationen über ein Ostinato von Dollar Brand

Variations on an ostinato by Dollar Brand

Funny Ostinati - Part 4

Take 39
10.05.2020
m. rüegg

♩ = 115 **Retrouvé!**

mf

3

5

7

9

11

13

15 *p*

17 *f*

19

21 *p* *mf*

23

p

25

27

f

29

31

34

p

36

f

38

6

40

p

42

44

f

mp

46

p

48

f

50

p

52

54

mp

56

58

r.a.l. fade out!

Das bittere Ende einer schrecklichen Beziehung

The bitter end of an awful affair

Take 40
11.05.2020
m. rüegg

♩ = 125 Leicht verunsichert

mp

5

9

13

17

21

25

29

33

37

41

45

49

53

58

62

67

Aschera by mathias rüegg

Take 21
Played by Soley Blümel

Take 22
Played by mathias rüegg

Take 23
Played by Ladislav Fančovic

Take 24
Played by Ladislav Fančovic

Take 25
Played by Jean-Christophe Cholet

Take 26
Played by Jean-Christophe Cholet

Take 27
Played by Ladislav Fančovic

Take 28
Played by Lukas Kletzander

Take 29
Played by František Jánoška

Take 30
Played by mathias rüegg

Take 31
Played by Oliver Schnyder

Take 32
Played by Johanna Gröbner

Take 33
Played by Ladislav Fančovic

Take 34
Played by Oliver Schnyder

Take 35
Played by Georg Vogel

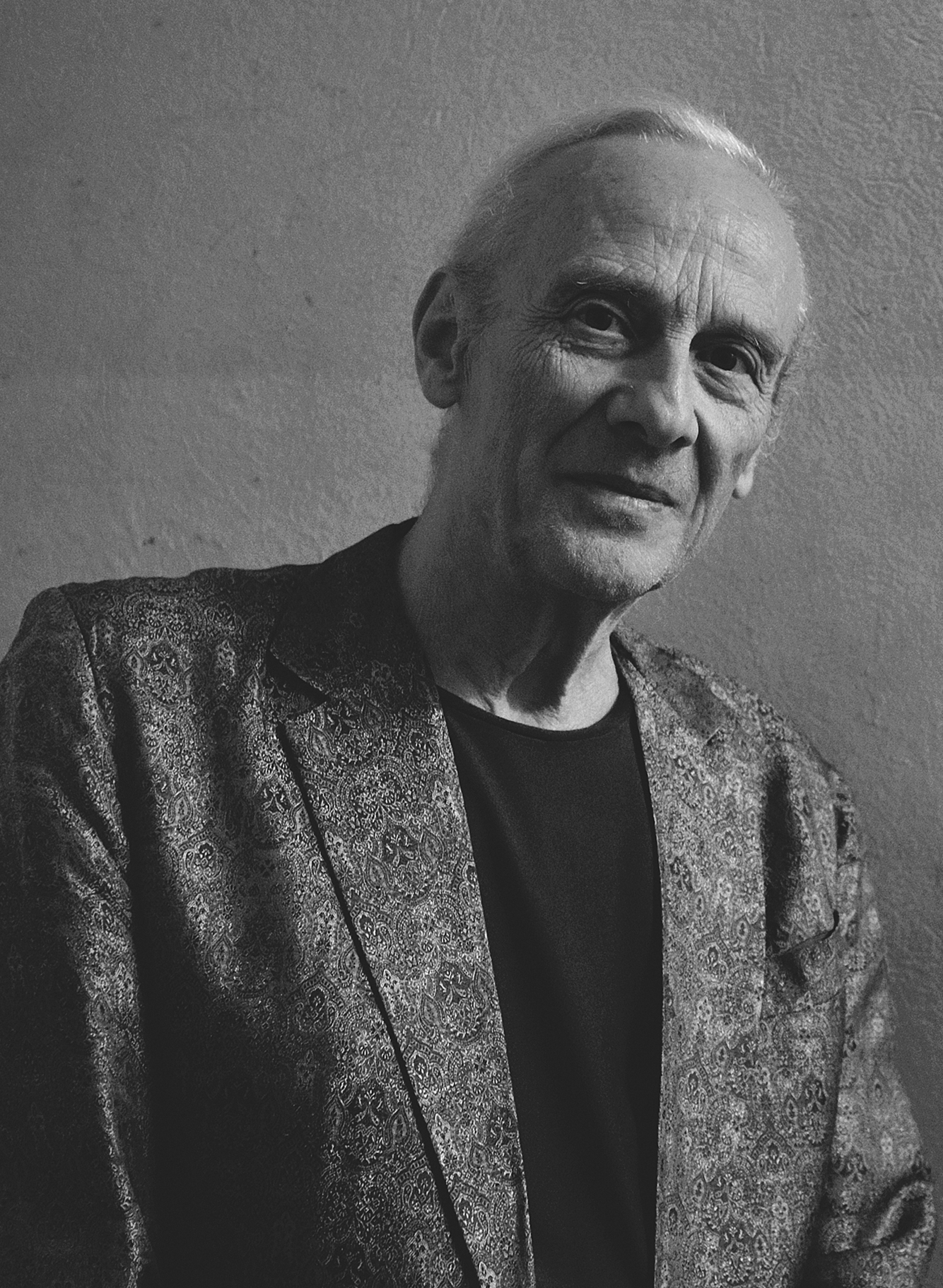
Take 36
Played by Ladislav Fančovic

Take 37
Played by Georg Vogel

Take 38
Played by Oliver Kent

Take 39
Played by mathias rüegg

Take 40
Played by mathias rüegg



Born in Zurich in 1952, mathias rüegg completed his studies to become a primary school teacher and taught for a while in various special needs schools. From 1973-1975, he studied classical composition and jazz piano in Graz. In 1976, he moved to Vienna, where he worked as a free-lance pianist. After a while, he got tired of solo work and created the *Vienna Art Orchestra* in 1977. Since then, he has written almost all of the VAO's programs, and has handled the management and organization of the orchestra all by himself. From 1983 - 87, he also led the *Vienna Art Choir.* In the years 1984 - 86, he was voted No.1 Arranger by *Down Beat*, the leading American jazz magazine. He wrote commissioned pieces for other jazz orchestras, such as the *NDR Big-Band, SDR Big-Band, Umo Big-Band Helsinki, Swedish Radio Jazz Group* and the *RTV Big Band Slovenia,* as well as for classical orchestras, such as the *Wiener Symphoniker, Basler Sinfonietta, Opus Novum, Ensemble Kontrapunkte, Die Reihe, Deutsche Kammerphilharmonie, Orchestre de Normandie Basse* and *L'Orchestra della Svizzera Italiana.* He also led workshops in Vienna, Cologne, Hanover, Berlin, Bern, and Trento. As part of his collaboration with George Tabori and the *Serapionstheater,* he composed film and theatre music. From 1983 to 1990, he engaged in special projects combining music and literature with the Viennese poet/lyricist Ernst Jandl.

Rüegg also worked as artistic director for numerous festivals, including the *U&E Third Dream Festival, Jandl Total, Vienna meets Paris, Vienna meets London,* and the *Alpentöne Festival* in Altdorf (CH). In addition, he headed numerous multimedia projects, including *Der achte Tag* (Wiener Festwochen 1980), *Jonny tritt ab* (Donaueschingen 1981), SENS (Wiener Festwochen 1987), *Fe & Males* (1989), and *La belle at la bête* (1992). For the 1991 Mozart Year, he produced the music film *NOT MOZART,* on commission by the *BBC.* Founder of the Viennese jazz and music club *Porgy & Bess* and also its head until he assigned it to Christoph Huber, he also recently established the Austrian jazz award, the *Hans Koller Preis.* Since 1994, he has devoted himself increasingly to chamber music and has written compositions for soloists and chamber orchestra for Corin Curschellas, Michel Portal, Wolfgang Puschnig, Matthieu Michel, and Wolfgang Muthspiel, in addition to a variety of works for other classical ensembles. During 2003, together with Bill Frisell, he was the musical director of the *Ruhr Triennale/Festival Century of Song* dedicated to the European Song of the 20th century. In 2008, he discontinued the big band and changed the VAO into a chamber group with jazz soloists. The new line-up staged its premiere in May 2009 with the program *Third Dream.* In the same year, his *Piano Concerto No.1* was premiered in the *Wiener Konzerthaus.*

On 9 July 2010, due to financial difficulties, he disbanded the VAO, after their last concert in Viktring/Klagenfurt, at which he presented six of his own arrangements of Mahler Lieder. His new area of activity is the composition of chamber music, which will be published by the Viennese music publishers *Doblinger.* From 2010 to 2011 he taught at the *IPOP (Universität für Musik & darstellende Kunst)* in Vienna. In 2011 he composed the music for the New York based *Big Apple Circus* and their show *Dream Big,* which he also rehearsed on-site in the circus as the band leader. Furthermore, he was invited by various big bands to conduct workshops, such as the *Conservatory* of Vienna (2010), *Generations* in Frauenfeld, which also led to a reunion of the 80s-line-up of the *Vienna Art Orchestra,* or the *HGM Jazzorckestar Zagreb* (2013).

Since 2012 he has been working closely with the singer Lia Pale, with whom he had his comeback as an arranger/piano player at the *Porgy & Bess* with *Gone Too Far,* a new adaption of parts of Schubert's *Winterreise* on February 14th, 2013. Since then, he has been touring with Lia Pale. A second album followed in 2015: *My Poet's Love,* lyrics from Rainer Maria Rilke and Heinrich Heine, set to music by m. rüegg. For the *L'Orchestre of Jean-Christophe Cholet et Alban Darche,* he arranged Francis Poulenc's *La Rhapsodie Nègre* and wrote a couple of chamber music pieces in the spirit of Poulenc. In 2016, he was nominated for the *Swiss Music Prize* in Switzerland, and in Canada for the *Prix Opus, catégorie Concert de l'année - Jazz et musiques du monde* with *The Orchestre National de Jazz de Montreal.* In 2017, he was asked by the *Salzburger Festspiele* to write the music for *Jedermann.* Also in 2017, the albums *A Winter's Journey* (Schuberts Liedzyklus) and *The Schumann Songbook,* both with Lia Pale, were published on *Lotus Records.* In fall 2018 rüegg/Pale present *The Brahms Song Book* and in fall 2019 *Sing My Soul,* Arias & Songs from G.F. Händel.

During the lockdown due to the Covid 19-pandemic in March and April 2020 mathias rüegg composed over the period of two months every day one piece for piano. These 40 piano miniatures called *Solitude Diaries* - played by eleven different piano players will be released on December 1st 2020 on *Lotus Records.*

Awards (Selection)

1984 - 86	Arranger No1 (Down Beat/Cat. Rising Star)
1993	Prix Bobby Jaspar (Académie francaise du Jazz)
1999	Grosser Preis der SUISA
1999	Nomination for the JAZZPAR
2001	Österreichischer Würdigungspreis für Musik
2009	Musikpreis der Stadt Wien
2016	Nomination for the Swiss Music Award

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Graphics by Inge Vorraber
Sheet Music by Marcus Geiselhart
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mathias rüegg by Doblinger

Die folgende Auswahl umfasst zumindest ein Werk für fast jedes gängige Orchesterinstrument:
The following selection includes at least one work for almost every common orchestra instrument:

Duets / Trios

Something About Eve
for Flute & Piano
ISMN 979-0-012-20100-7 05 085

Untitled But Lovely
for Oboe & Piano
ISMN 979-0-012-20108-3 05 266

A Cooler Exercise
for Clarinet, Vibes & Piano
ISMN 979-0-012-19975-5 35 354

Farmers & Wives – A Little Trilogy in Monomania
for Bassoon & Piano
ISMN 979-0-012-20105-2 05 563

Tramway Vienna-Bratislava
for Trumpet & Piano
ISMN 979-0-012-20004-8 05 748

Kadenzurlaub
for Trombone, Vibes & Piano
ISMN 979-0-012-20098-7 35 772

Three Questions – One Answer
for Violin & Piano
ISMN 979-0-012-19974-8 33 205

Move It or Leave It
for Violin, Vibes & Piano
ISMN 979-0-012-19976-2 33 206

Veni, Vidi, Vici
for Viola & Piano
ISMN 979-0-012-20103-8 03 596

Just Another Lovely Song
for Violoncello & Piano
ISMN 979-0-012-20097-0 03 837

Für uns, zwei, drei, vier ...
for Double Bass & Vibes
ISMN 979-0-012-20102-1 03 948

A Little Message for Paul
for Piano Solo
ISMN 979-0-012-20104-5 01 683

A Little Story in Blue
for Two Pianos
ISMN 979-0-012-20101-4 01 962

Weitere Kammermusik
Additional Chamber Music

Two Beauties – No Beast
for Flute & Double Bass
ISMN 979-0-012-20095-6 06 718

Energetic Market
for Viola & Cello
ISMN 979-0-012-20093-2 03 471

„Zwei Nymphen, sich am Strande von Obango siebenundzwanzig Liebesgeheimnisse beichtend ...“
for Viola & English Horn
ISMN 979-0-012-20094-9 06 717

Klaviertrio No. 1
for Violin, Cello & Piano
ISMN 979-0-012-20099-4 37 229

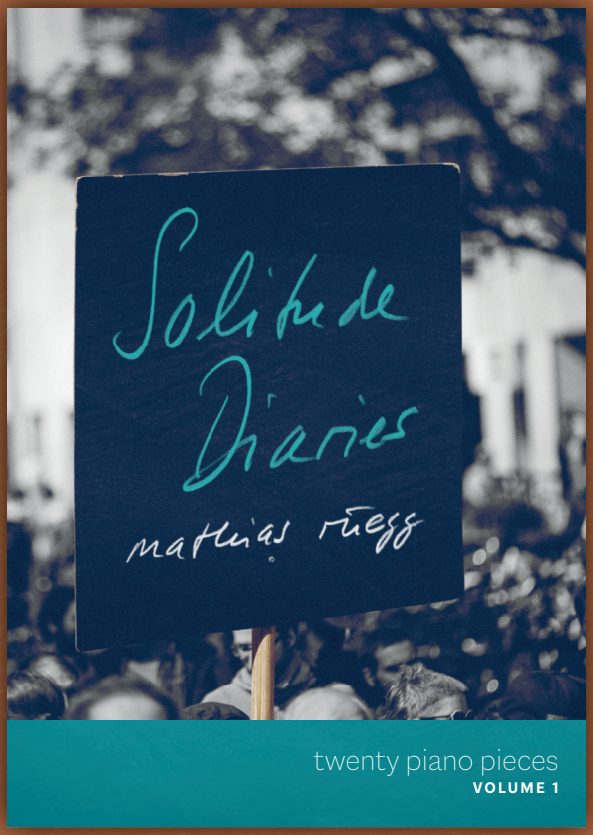
Two Wedding Dancers Waiting on the Third One
for Alto Flute, Bass Clarinet & Bassoon
ISMN 979-0-012-20096-3 06 338

Short Developments
for Flute, Oboe, Clarinet, Horn & Bassoon
ISMN 979-0-012-20107-6 06 523

mehr Information zu mathias rüegg /
more information:
www.vao.at

www.doblinger.at

CD Solitude Diaries, Lotus Records, 2020



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