

MICHEL RUNTZ

PICASSO

POUR LA MAIN GAUCHE

PAUL DELVAUX

piano

MICHEL RUNTZ

PICASSO 4

pour la main gauche
for the left hand
für die linke Hand

PAUL DELVAUX 12

Piano
Klavier

Runtz Music Edition

www.michelruntz.com

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PICASSO

pour la main gauche

C'est l'aspect cubiste et anguleux de la femme chez Picasso qui est évoqué dans cette pièce. Pour en accroître la tension, elle a été écrite pour la main gauche.

Ce morceau fait partie d'un ensemble de cinq pièces *Modigliani, Matisse, Picasso, Mary Cassatt, Paul Delvaux* qui traduisent l'émotion ressentie face à la représentation picturale de la femme chez ces cinq peintres et qui constituent une évocation pianistique de cinq esthétiques différentes.

Respecter les indications de pédale.

Durée approximative : 3'45"

Cette pièce a été enregistrée sur le CD *Compositions Piano*, pièces composées et interprétées par Michel Runtz. ECW 596

PICASSO

for the left hand

The angular aspect of Picasso's cubist feminine figures is suggested in this piece. Tension is increased by it being written for the left hand alone.

This work takes place among five pieces *Modigliani, Matisse, Picasso, Mary Cassatt, Paul Delvaux* which are musical transcriptions of emotions evoked by paintings of the female figure by five great artists.

Use the pedal as indicated.

Approximate duration : 3'45"

This work has been recorded on the CD *Compositions Piano*, pieces composed and performed by Michel Runtz. ECW 596

PICASSO

für die linke Hand

In diesem Stück wird auf das kubistische, eckige Aussehen der Frau bei Picasso angespielt. Um die Spannung noch zu erhöhen, wurde das Stück für die linke Hand geschrieben.

Dieses Werk gehört zu einer Gruppe von fünf Stücken *Modigliani, Matisse, Picasso, Mary Cassatt, Paul Delvaux*, welche die Emotionen ausdrücken, die durch die Frauendarstellungen dieser fünf Maler hervorgerufen wurden und eine musikalische Umsetzung fünf verschiedener Ästhetiken darstellen.

Pedalanweisungen beachten. Ungefähr

Dauer : 3'45"

Dieses Stück findet man auf der CD : *Compositions Piano*, von Michel Runtz komponierte und interpretierte Werke. ECW 596

Termes utilisés dans la partition / Score terminology der Partitur verwendete Fachausdrücke

sur le temps / on the beat / auf den Schlag

clusters sur les touches blanches / clusters on white keys / Cluster auf den weissen Tasten

PICASSO

piano solo

pour la main gauche

Michel Runtz

for the left hand
für die linke Hand

$\text{♩} = 40$

ff *sfz* *rit. molto* *p* *sur le temps*

a tempo *f* *sfz* *rit. molto* *3*

$\text{♩} = 40$ *p* *rit. molto*

a tempo *p*

Musical score for measures 13-15. The system consists of two staves. Measure 13 features a piano introduction (Ped.) with a five-fingered scale in the right hand and a dotted quarter note in the left hand. Measure 14 continues with a piano introduction (Ped.) and a *mf* dynamic. Measure 15 features a piano introduction (Ped.) and a five-fingered scale in the right hand.

Musical score for measures 16-18. The system consists of two staves. Measure 16 features a piano introduction (Ped.) and a *mf* dynamic. Measure 17 features a piano introduction (Ped.) and a five-fingered scale in the right hand. Measure 18 features a piano introduction (Ped.) and a *p* dynamic with a tempo marking of ♩ = 80. The right hand has a triplet of eighth notes.

Musical score for measures 19-21. The system consists of two staves. Measure 19 features a piano introduction (Ped.) and a five-fingered scale in the right hand. Measure 20 features a piano introduction (Ped.) and a five-fingered scale in the right hand. Measure 21 features a piano introduction (Ped.) and a *mf* dynamic with a five-fingered scale in the right hand.

Musical score for measures 22-25. The system consists of two staves. Measure 22 features a piano introduction (Ped.) and a *rit.* dynamic with a five-fingered scale in the right hand. Measure 23 features a piano introduction (Ped.) and a five-fingered scale in the right hand. Measure 24 features a piano introduction (Ped.) and a five-fingered scale in the right hand. Measure 25 features a piano introduction (Ped.) and a five-fingered scale in the right hand.

Musical score for measures 26-29. The system consists of two staves. Measure 26 features a piano introduction (Ped.) and a *p* dynamic with a tempo marking of ♩ = 80. The right hand has a six-fingered scale. Measure 27 features a piano introduction (Ped.) and a five-fingered scale in the right hand. Measure 28 features a piano introduction (Ped.) and a six-fingered scale in the right hand. Measure 29 features a piano introduction (Ped.) and a five-fingered scale in the right hand.

29

Red.

32

Red.

35

Red.

38

$\text{♩} = 80$

accel. *f* *mf* Red.

41

Red.

44

Red. 6 5 6 5 6 5

This system contains measures 44, 45, and 46. The right hand features a melodic line with slurs and accents. The left hand plays a rhythmic accompaniment of eighth notes, with fingerings 6 and 5 indicated for measures 44 and 45 respectively. The word "Red." is written below the bass staff in each measure.

47

Red. 6 5 6 5 6 5

This system contains measures 47, 48, and 49. The musical notation continues with similar melodic and accompaniment patterns as the previous system. The word "Red." is written below the bass staff in each measure.

50

♩ = 92
accel. f p Red. 6 5 Red.

This system contains measures 50, 51, and 52. Measure 50 includes a tempo marking of quarter note = 92. Measure 51 features an acceleration marking "accel." and a dynamic marking of "f". Measure 52 features a dynamic marking of "p". The word "Red." is written below the bass staff in each measure.

53

Red. Red. Red.

This system contains measures 53, 54, and 55. The right hand has more complex melodic figures with slurs and accents. The left hand continues with the eighth-note accompaniment. The word "Red." is written below the bass staff in each measure.

56

Red. Red. Red.

This system contains measures 56, 57, and 58. The musical notation continues with similar melodic and accompaniment patterns. The word "Red." is written below the bass staff in each measure.

Musical score for measures 59-61. The system consists of a treble and bass clef. Measure 59 starts with a treble clef and a bass clef. The treble clef has a melodic line with a slur and a fermata. The bass clef has a bass line with a slur and a fermata. There are dynamic markings *Red.* under the bass clef. A fingering of 5 is shown in both staves.

Musical score for measures 62-64. The system consists of a treble and bass clef. Measure 62 starts with a treble clef and a bass clef. The treble clef has a melodic line with a slur and a fermata. The bass clef has a bass line with a slur and a fermata. There are dynamic markings *Red.* under the bass clef. A fingering of 5 is shown in the bass clef.

Musical score for measures 65-67. The system consists of a treble and bass clef. Measure 65 starts with a treble clef and a bass clef. The treble clef has a melodic line with a slur and a fermata. The bass clef has a bass line with a slur and a fermata. There are dynamic markings *sfz* and *p subito* in the treble clef. There are dynamic markings *Red.* under the bass clef.

Musical score for measures 68-70. The system consists of a treble and bass clef. Measure 68 starts with a treble clef and a bass clef. The treble clef has a melodic line with a slur and a fermata. The bass clef has a bass line with a slur and a fermata. There are dynamic markings *ff* and *sfz* in the bass clef. There are dynamic markings *rit. molto* and *p* in the treble clef. There are dynamic markings *Red.* under the bass clef. A tempo marking $\text{♩} = 40$ is present. A fingering of 5 is shown in the bass clef. The text *sur le temps* is written above the final measure.

Musical score for measures 71-73. The system consists of a treble and bass clef. Measure 71 starts with a treble clef and a bass clef. The treble clef has a melodic line with a slur and a fermata. The bass clef has a bass line with a slur and a fermata. There are dynamic markings *f* and *sfz* in the bass clef. There are dynamic markings *rit. molto* in the treble clef. There are dynamic markings *Red.* under the bass clef. A tempo marking *a tempo* is present. A fingering of 5 is shown in the bass clef. A fingering of 3 is shown in the treble clef. The text *Sva* is written above the first measure.

74 $\text{♩} = 104$

f *sfz* *sfz*

Red. *Red.* *Red.*

77

sfz *sfz* *sfz*

Red. *Red.* *Red.*

80

sfz *sfz* *sfz*

Red. *Red.* *Red.*

83

sfz *sfz* *sfz*

Red. *Red.* *Red.*

accel.

86

sfz *sfz* *sfz*

Red. *Red.* *Red.*

clusters sur les touches blanches

*

PAUL DELVAUX

dédié au peintre

Dans un cadre de gare, de voies de chemin de fer ou de temples antiques, l'érotisme pudique des femmes de Paul Delvaux. Ce n'est pas de nudité qu'il s'agit, mais plutôt de pureté, d'éternité... d'éternité d'amour...

Ce morceau fait partie d'un ensemble de cinq pièces *Modigliani, Matisse, Picasso, Mary Cassatt, Paul Delvaux* qui traduisent l'émotion ressentie face à la représentation picturale de la femme chez ces cinq peintres et qui constituent une évocation pianistique de cinq esthétiques différentes.

Respecter les indications de pédale.

Durée approximative : 4'40"

Cette pièce a été enregistrée sur le CD *Compositions Piano*, pièces composées et interprétées par Michel Runtz. ECW 596

PAUL DELVAUX

dedicated to the painter

With as background a train station, railway tracks or an antique temple, Paul Delvaux's feminine figures are discreetly erotic - the accent is on purity, eternity and eternal love rather than on nudity itself.

This work takes place among five pieces *Modigliani, Matisse, Picasso, Mary Cassatt, Paul Delvaux* which are musical transcriptions of emotions evoked by paintings of the female figure by five great artists.

Use the pedal as indicated.

Approximate duration : 4'40"

This work has been recorded on the CD *Compositions Piano*, pieces composed and performed by Michel Runtz. ECW 596

PAUL DELVAUX

dem Maler gewidmet

In der Umgebung eines Bahnhofs, von Bahngleisen oder antiken Tempeln, die schamhafte Erotik der Frauen von Paul Delvaux. Es geht nicht um Nacktheit, sondern eher um Reinheit, Ewigkeit... Ewigkeit der Liebe...

Dieses Werk gehört zu einer Gruppe von fünf Stücken *Modigliani, Matisse, Picasso, Mary Cassatt, Paul Delvaux*, welche die Emotionen ausdrücken, die durch die Frauendarstellungen dieser fünf Maler hervorgerufen wurden und eine musikalische Umsetzung fünf verschiedener Ästhetiken darstellen.

[Pedalanweisungen beachten.](#)

Ungefähre Dauer : 4'40"

Dieses Stück findet man auf der CD : *Compositions Piano*, von Michel Runtz komponierte und interpretierte Werke. ECW 596

Dédié au peintre

PAUL DELVAUX

piano solo

Michel Runtz

1 $\text{♩} = 54$

p *sfz* *p*

Red. *Red.*

4

mf *p*

Red.

7

p *mf*

Red. *Red.*

9

ff *pp*

Red.

Musical score for measures 12-15. The piece is in 2/4 time. Measure 12 starts with a treble clef and a key signature of three sharps (F#, C#, G#). The bass line features a long, low octave pedal point marked *(8vb)*. The melody in the treble clef consists of eighth notes and quarter notes. The instruction *p legato* is written in the right margin.

Musical score for measures 16-20. The piece continues in 2/4 time. The bass line has a steady eighth-note accompaniment with a *Red.* (pedal) marking. The treble clef features a melodic line with a triplet of eighth notes in measure 20. The instruction *Red.* is repeated under the bass line.

Musical score for measures 21-24. The piece continues in 2/4 time. The bass line has a steady eighth-note accompaniment with a *Red.* (pedal) marking. The treble clef features a melodic line with a crescendo leading to a *mf* dynamic. The instruction *Red.* is repeated under the bass line.

Musical score for measures 25-27. The piece continues in 2/4 time. The bass line has a steady eighth-note accompaniment with a *Red.* (pedal) marking. The treble clef features a melodic line with a 6:4 ratio and a *rit.* (ritardando) instruction. The instruction *Red.* is repeated under the bass line.

Musical score for measures 28-31. The piece continues in 2/4 time. The bass line has a steady eighth-note accompaniment with a *Red.* (pedal) marking. The treble clef features a melodic line with a 12:8 ratio and a *f* dynamic. The instruction *p sempre legato* is written in the right margin. The piece concludes with a *Red.* marking in the bass line.

31 *p* *Rit.* *Rit.* *Rit.* * *Rit.* 7:4

34 *p* *Rit.* *Rit.* *Rit.* *Rit.*

37 *rit. molto* *p* *sempre legato* *Rit.* *Rit.* *Rit.*

40 * *Rit.* *mf* *p* *mf* *Rit.* *Rit.* *Rit.* *Rit.*

43 *rit.* *Più mosso* *p* *mf* *Rit.* *Rit.* *Rit.* *Rit.* *Rit.*

Musical score for measures 46-48. The system consists of a treble clef staff and a bass clef staff. Measure 46 starts with a treble clef staff containing a series of eighth notes and a bass clef staff with a single note. Measure 47 features a treble clef staff with a series of eighth notes and a bass clef staff with a series of eighth notes. Measure 48 shows a treble clef staff with a series of eighth notes and a bass clef staff with a series of eighth notes. Dynamics include *f* and *rit.*. The word *Red.* is written below the bass staff in measures 46, 47, and 48.

Red.
♩ = 72

Musical score for measures 49-51. The system consists of a treble clef staff and a bass clef staff. Measure 49 starts with a treble clef staff containing a series of eighth notes and a bass clef staff with a single note. Measure 50 features a treble clef staff with a series of eighth notes and a bass clef staff with a series of eighth notes. Measure 51 shows a treble clef staff with a series of eighth notes and a bass clef staff with a series of eighth notes. Dynamics include *ff*. The word *Red.* is written below the bass staff in measures 49, 50, and 51. The word *Sva - -* is written above the treble staff in measures 50 and 51.

Musical score for measures 52-53. The system consists of a treble clef staff and a bass clef staff. Measure 52 starts with a treble clef staff containing a series of eighth notes and a bass clef staff with a single note. Measure 53 features a treble clef staff with a series of eighth notes and a bass clef staff with a series of eighth notes. Dynamics include *rit.*. The word *Red.* is written below the bass staff in measures 52 and 53. The word *Sva - -* is written above the treble staff in measure 52.

Musical score for measures 54-56. The system consists of a treble clef staff and a bass clef staff. Measure 54 starts with a treble clef staff containing a series of eighth notes and a bass clef staff with a single note. Measure 55 features a treble clef staff with a series of eighth notes and a bass clef staff with a series of eighth notes. Measure 56 shows a treble clef staff with a series of eighth notes and a bass clef staff with a series of eighth notes. Dynamics include *a tempo*, *sfz p subito*, and *mf*. The word *Red.* is written below the bass staff in measures 54, 55, and 56. The word *rit.* is written below the bass staff in measure 56.

Musical score for measures 57-60. The system consists of a treble clef staff and a bass clef staff. Measure 57 starts with a treble clef staff containing a series of eighth notes and a bass clef staff with a single note. Measure 58 features a treble clef staff with a series of eighth notes and a bass clef staff with a series of eighth notes. Measure 59 shows a treble clef staff with a series of eighth notes and a bass clef staff with a series of eighth notes. Measure 60 shows a treble clef staff with a series of eighth notes and a bass clef staff with a series of eighth notes. Dynamics include *f*, *accel.*, and *ff*. The word *Red.* is written below the bass staff in measures 57, 58, 59, and 60.

a tempo

60 *sfz* *Sva* *A*

Red.

Red.

Red.

Red.

63 *Sva* *A* *sfz* *sfz*

Red.

Red.

Red.

Red.

Red.

66 *sfz* *sfz* *sfz*

Red.

Red.

Red.

Red.

Red.

$\text{♩} = 54$

69 *pp* *p*

Red.

73 *(Sva)* *p* *mf* *f*

Red.

Red.

Red.

Red.

Red.

Red.

Red.

Musical score for measures 76-77. The system consists of a grand staff with treble and bass clefs. Measure 76 features a triplet of eighth notes in the treble clef, marked with a forte dynamic (*sfz*) and a hairpin crescendo. The bass clef has a whole note chord. Measure 77 continues the triplet in the treble, marked with a piano dynamic (*p*) and a hairpin decrescendo. The bass clef has a whole note chord. Above the treble clef, there are markings for a triplet of 3, a 7:4 ratio, and an 11:8 ratio. The word "Red." is written below the bass clef.

Musical score for measures 77-78. The system consists of a grand staff with treble and bass clefs. Measure 77 features a triplet of eighth notes in the treble clef, marked with a forte dynamic (*sfz*) and a hairpin crescendo. The bass clef has a whole note chord. Measure 78 continues the triplet in the treble, marked with a piano dynamic (*p*) and a hairpin decrescendo. The bass clef has a whole note chord. Above the treble clef, there are markings for a triplet of 3, a 7:4 ratio, and an 11:8 ratio. The word "Red." is written below the bass clef.

Musical score for measures 78-79. The system consists of a grand staff with treble and bass clefs. Measure 78 features a triplet of eighth notes in the treble clef, marked with a forte dynamic (*sfz*) and a hairpin crescendo. The bass clef has a whole note chord. Measure 79 continues the triplet in the treble, marked with a mezzo-forte dynamic (*mf*) and a hairpin decrescendo. The bass clef has a whole note chord. Above the treble clef, there are markings for a triplet of 3, a 7:4 ratio, and a 17:16 ratio. The word "Red." is written below the bass clef.

Musical score for measures 80-82. The system consists of a grand staff with treble and bass clefs. Measure 80 features a quarter note in the treble clef, marked with a piano dynamic (*p*) and the instruction "legato". The bass clef has a quarter note. Above the treble clef, there is a marking of quarter note = 54. Measures 81 and 82 continue the melody in the treble clef. The word "Red." is written below the bass clef.

Musical score for measures 83-84. The system consists of a grand staff with treble and bass clefs. Measure 83 features a quarter note in the treble clef. The bass clef has a quarter note. Measure 84 features a quarter note in the treble clef, marked with a piano dynamic (*p*) and the instruction "rit.". The bass clef has a quarter note. Above the treble clef, there is a marking of a forte dynamic (*ff*). The word "Red." is written below the bass clef.

MICHEL RUNTZ
ŒUVRES - WORKS

MUSIQUE DE CHAMBRE – CHAMBER MUSIC

Entre source et nuage

Alto et piano - viola and piano

Rencontre

Clarinette et piano - clarinet and piano

Affinités

Violoncelle et clarinette basse - cello and bass clarinet -

Affinités

Flûte et clarinette - flute and clarinet

Complicité

Quatuor de clarinettes, violoncelle et piano à 4 mains -
clarinets quartet, cello and piano 4 hands

Jubilation

Violoncelle et piano - cello piano

Divergences

Quatuor de clarinettes - clarinets quartet

Divergences

Piano, flûte et clarinette - piano, flute and clarinet

Obsessions

Quatuor de clarinettes, violoncelle et piano à 4 mains -
clarinets quartet, cello and piano 4 hands

Acuarela

Guitare – guitar

Rue piétonne

Trompette et piano - Trumpet and piano

En équilibre

Violon solo / Violoncelle solo – Violin solo / Cello solo

Répliques

Violon piano - Violin piano

PIANO SOLO

Nordlicht

Zhuo Zheng Garden (Zhuo Zheng Yuan)

En guise de prologue

Eclats

Fusion

A distance

Amalgame

Clair-obscur

Moire

Palimpseste

Valse intime

Hommage à Pierre Kaelin

Modigliani

Matisse

Picasso pour la main gauche – for left hand

Mary Cassatt

Paul Delvaux

Pin's rétro

Regard sur W.A. (Woody Allen)

Emergences

Exercice de style

Le petit rag d'hôtel

Aquarelle

Petits ricochets

ORCHESTRE – ORCHESTRA

En lyre et délire

Ensemble de cuivres - brass band

CINÉMA – MOVIE

Et au milieu coule la Sarine film

Saxophone et piano – Sax and piano

MUSIQUE VOCALE – VOCAL MUSIC

Suite de 5 chants – 5 songs suite

poèmes de Victor Hugo - poems by Victor Hugo

**A Dona Rosita Rosa – A propos de Dona Rosa –
Le doigt de la femme – Je ne me mets pas en peine –
En sortant du collège**

Chœur mixte à 4 voix a capella / Chœur mixte à 4 voix
avec accomp. piano – Four mixed voices choir a capella /
Four mixed voices choir with accomp. piano

Braque

Mezzo-soprano et piano – Mezzo-soprano and piano

Hoy me vestiría...

Soprano et piano – Soprano and piano

PIANO À 4 MAINS – PIANO 4 HANDS

33e Gymnocratie (hommage à Erik Satie) burlesque

Influences

French Souvenir

Let's go !

Spiral

PIANO À 6 MAINS – PIANO 6 HANDS

French Souvenir

Let's go ! (2 pianos)

Spiral (2 pianos)

PIANO À 8 MAINS – PIANO 8 HANDS

French Souvenir (2 pianos)

Let's go ! (2 pianos)

Spiral (2 pianos)

RUNTZ MUSIC EDITION

BEAU-CHEMIN 41 – CH-1722 BOURGUILLON – SWITZERLAND



Michel Runtz est né en 1955, à Paris, où il a suivi un cursus classique de pianiste à l'École Normale de Musique. Parallèlement à ces études, son intérêt pour la composition l'amène à mettre en musique des poèmes, à écrire des musiques de chansons et à enregistrer ses premières pièces instrumentales. En 1982, il s'installe à Fribourg, en Suisse, où il enseigne et poursuit son travail de compositeur.

Auprès de I. Xénaakis, T. Takemitsu, C. Helffer et P.-L. Aimard qu'il rencontre lors des stages du Centre Acanthes (France), il perfectionne son art de la composition et de l'interprétation.

L'éclectisme qui caractérise sa démarche artistique le conduit à composer des musiques de film, de scène, des musiques pour des défilés de mode ainsi que des pièces pour piano et pour ensembles de chambre. Il répond également aux commandes d'orchestres, de chœurs et de brass band.

Par ailleurs, il crée *Notes and Light*, concept proposant une forme nouvelle de concert qui transforme le récital traditionnel en un concert visuel.

Michel Runtz a déjà joué ses œuvres en Chine, en France, en Italie, au Maroc, en Pologne, en Russie et en Suisse. Ses compositions figurent également de plus en plus souvent dans les concours internationaux et au programme d'artistes interprètes reconnus tels que Irina Kataeva, Jay Gottlieb, William Chen...

Michel Runtz est aussi le président fondateur de l'Association Jeune Musique qui organise le Concours International de Piano de Fribourg.

www.michelruntz.com

Michel Runtz was born in 1955, in Paris, where he followed traditional piano cursus at the Ecole Normale de Musique. At the same time, his lively interest for musical composition led him to set poems to music, compose songs and record his first instrumental scores. In 1982, he settled in Fribourg, Switzerland, where he teaches and continues his work in composition.

During the Acanthes workshops (France), he perfected his art of composition and interpretation with musical personalities such as I. Xénaakis, T. Takemitsu, C. Helffer and P.-L. Aimard.

Runtz's eclectic talents have allowed him to compose suitably for events ranging from music for films, for stage and for fashion shows to music for piano and chamber ensemble. He also composes for orchestras, choirs and brass bands.

Furthermore, Michel Runtz has created *Notes and Light*, a musical concept which proposes a new type of concert, transforming the traditional piano recital into a new visual concert.

Michel Runtz has already played his own works in China, France, Italy, Morocco, Poland, Russia and Switzerland. His music now figures more and more on programs for international competitions and is interpreted by several famous artists such as Irina Kataeva, Jay Gottlieb, William Chen...

Additionally, Michel Runtz is the founding president of the Association Jeune Musique which organizes the International Piano Competition of Fribourg.

Michel Runtz wurde 1955 in Paris geboren, wo er an der Ecole Normale de Musique eine klassische Musikausbildung zum Pianisten absolvierte. Parallel zum Studium beginnt er zu komponieren, Gedichte zu vertonen, Liedermusik zu schreiben und seine ersten instrumentalen Stücke aufzunehmen. 1982 lässt sich Michel Runtz in Freiburg in der Schweiz nieder, wo er unterrichtet und sich weiterhin dem Komponieren widmet.

Während Seminare des Centre Acanthes (Frankreich) bildet er sich bei I. Xenakis, T. Takemitsu, C. Helffer und P.-L. Aimard in der Kunst des Komponieren und Interpretieren weiter aus.

Die für Michel Runtz charakteristische schöpferische Vielfalt führt ihn dazu, Filmmusik, Bühnenmusik und Musik für Modeschauen sowie Klavierstücke und Kammermusik zu schreiben. Er komponiert ebenfalls Auftragsstücke für Orchester, Chöre und Brass Bands.

Des Weiteren realisierte Michel Runtz *Notes and Light*, eine neue Konzertform, die das traditionelle Klavierkonzert in ein optisches Konzert verwandelt.

Michel Runtz hat seine Stücke bereits in China, Frankreich, Italien, Marokko, Polen, Russland und in der Schweiz gespielt. Seine Kompositionen werden auch immer öfter in internationalen Wettbewerben gespielt und von berühmten Pianisten wie Irina Kataeva, Jay Gottlieb, William Chen,... interpretiert.

Michel Runtz ist ebenfalls der Gründer und Präsident des Vereins « Jeune Musique », der den Internationalen Klavierwettbewerb von Freiburg (Schweiz) organisiert.

MRuntz
Music Edition

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