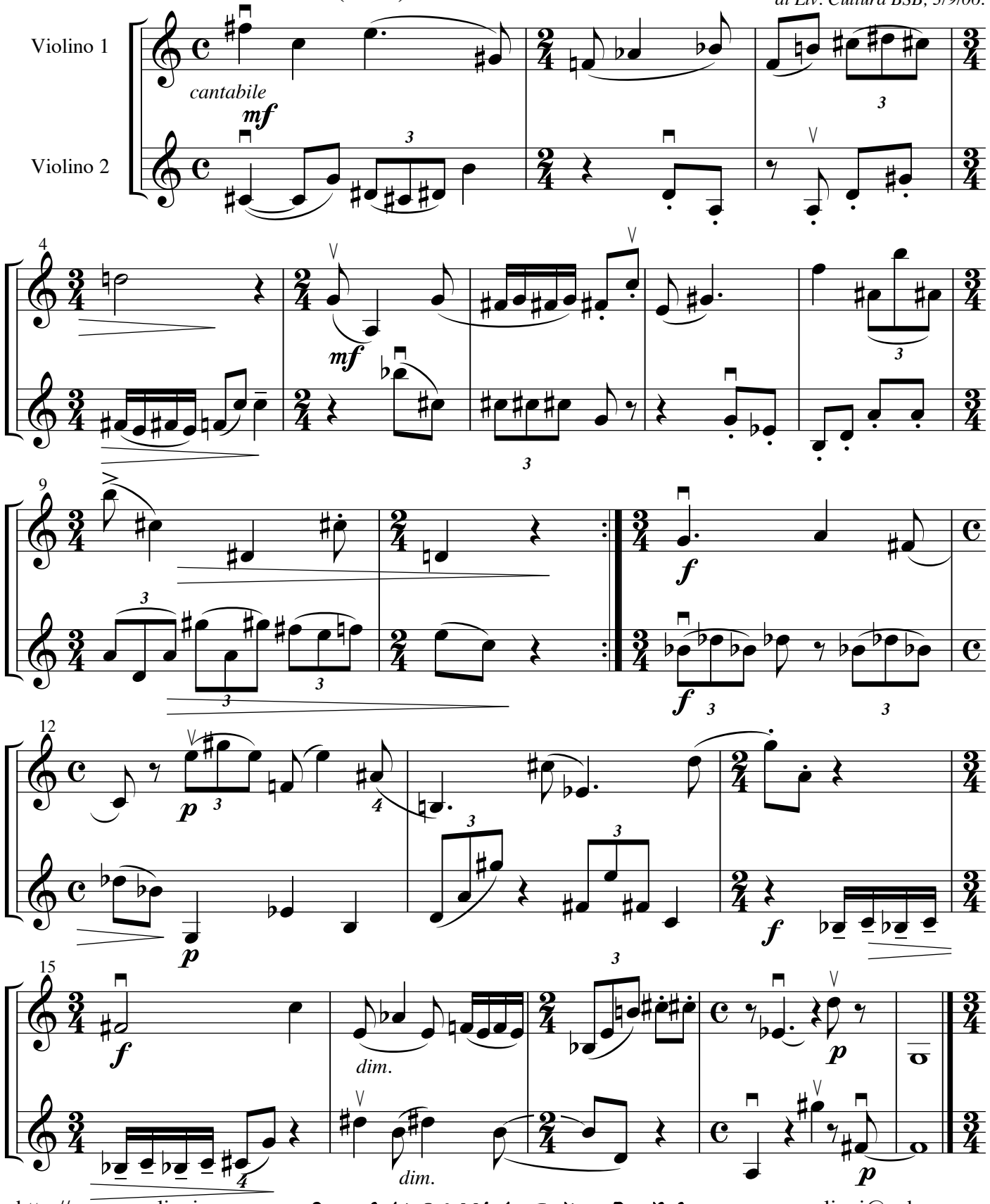
"Há dois caminhos para se passar pelas fronteiras entre Fantasia e o mundo dos homens, um certo e outro errado." - Michael Ende, A História Sem Fim.

BIDUO D'OURO

Total length: less than 3 min. *for 2 violins: pupil and teacher.*

Zoltan Paulinyi
Brasília, August 26, 2006
Premiered wiith Karla Oliveto at Liv. Cultura BSB, 3/9/06.

I - Moderato (lírico)



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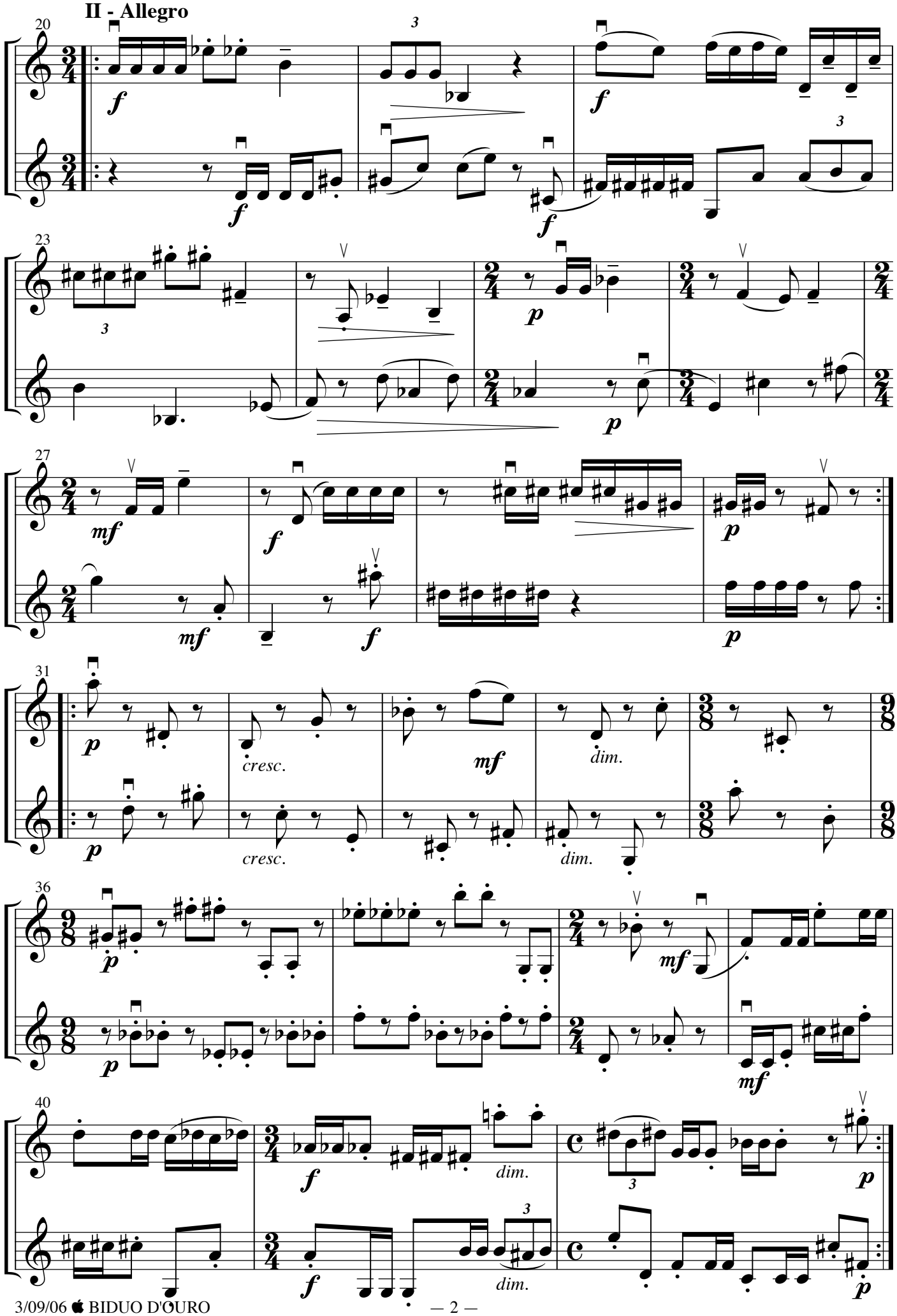
II - Allegro
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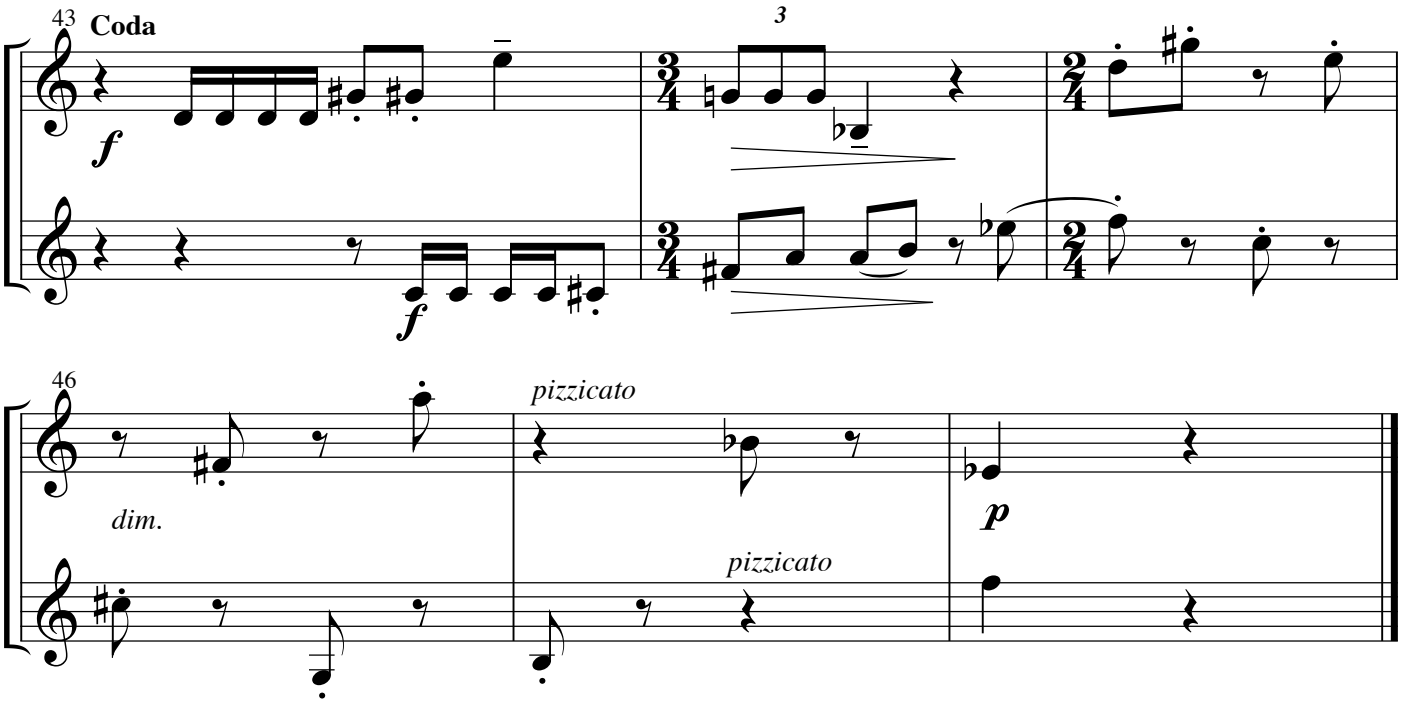
cresc.
dim.
3/09/06 BIDUO D'OURO



These couple of pieces are to be inserted at the end of the ***Doflein's*** second book (his violin method), just before introducing change of positions. Doflein intended to teach all the styles of the 5-centured violin repertoire, so he has invited many great contemporary (up to 1930's) composers to complete his album. Unfortunately there is a lack of compositions in the 12-tone system, probably due to the masters who have not replied his invitations, or whose compositions were not suited for beginners.

These pieces are strictly made from the "gold row" (serie), which contains all interval combinations (chords of 3 sounds - except the perfect 5th):

6 0 4. 8 5 10 - 11 1 3. 2 7 9

Second violin plays its inversion.

The Allegro, second piece, is built upon a transposition of the same row where the first violin (pupil) plays the inversion (except the Coda). For this edition, I have included some arrengements for any instrumental combination, including winds and keyboard.

Further reading on 12-tone system:
- **Geroge Perle**, "*Serial Composition and Atonality*", University of California Press, USA, 1991.
- **Ernst Krenek**, "*Studi di contrapputo, basati sul sistema dodecafonico*", Edizioni Curci, Milano.

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Zoltan Paulinyi
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paulinyi@yahoo.com
www.paulinyi.com

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Zoltan Paulini nasceu em 1977. Mineiro urbano, natural de Belo Horizonte, é bacharel em Física pela Universidade Federal de Minas Gerais (1999). Começou estudando música aos dois anos e meio de idade, realizando sua primeira apresentação como violinista na Casa da Ópera de Ouro Preto aos 8 anos, na classe do Prof. Ricardo Giannetti, com quem estudou por mais de 15 anos.

Atuou como *spalla* das orquestras de festivais de música de Juiz de Fora e de Brasília. Tem atuado como solista em diversas orquestras do Brasil, Inglaterra e Itália. O reconhecimento de seu trabalho junto à crítica da imprensa veio através do Troféu Pró-Música 1998, Prêmio de Revelação do Ano em Minas Gerais, e também com a vitória no Concurso Nacional de Goiânia em 2002.

Estudou composição com o Prof. Oiliam Lanna (Belo Horizonte, 1995-99) e com Oscar Edelstein, da Argentina, em 2002 e 2003. Fez Masterclasses com Harry Crowl em 1995 e 1996 (Juiz de Fora). Suas composições vem sendo escritas para várias formações camerísticas.

Em 2002, gravou um disco dedicado às composições brasileiras para o duo de violinos, incluindo duas obras suas. No mesmo ano, teve a estréia Européia de muitas composições Festival de Música Brasileira da Romênia (Oradea), em um programa dedicado à comemoração de seus 25 anos.

É violinista na Orquestra Sinfônica do Teatro Nacional desde Março de 2000, fundador de grupos de câmara atuantes em Brasília e Belo Horizonte, além de ministrar cursos particulares de composição e violino.

Zoltan Paulinyi (b. 1977), started studying music at the age of two and half in Belo Horizonte, Brasil. His first recital as a violinist was in the Opera House of Ouro Preto, when he was 8.

Pupil of violinist Ricardo Giannetti (from 1984-1999) and composer Oiliam Lanna (1995-1999), he also took classes with composers Oscar Edelstein, Harry Crowl; and violinists Ruggiero Ricci, Leopold la Fosse, among others.

Awarded in two National String Competitions, he has leadered the festival orchestras of Juiz de Fora and Brasília in 96, 98 and 2001. He has played in music festivals and masterclasses in England and Sweden, were he was soloist of the Hackney Youth Orchestra in Dartington (August/97). In May of 2000, he was the only soloist of "Gli Archi di Firenze" in their turné through the South America. Soloist in main brazilian orchestras in Minas Gerais, Brasília and Goiânia.

Paulinyi has taken part in many recordings of brazilian early and contemporary music. In recognition of his work he was given the Pro-Música Award by the press critics in 1998, in Minas Gerais State.

Undergraduated in Physics by the University of Minas Gerais State in 1999, Paulinyi moved to Brasilia in the following year for the post of first violinist of the National Theatre Orchestra, which marks the begining of his main compositional activities. In 2002, he has recorded its first CD with some works for 2 violins, and had most of his pieces premiered in Romania when celebrating his 25 years of age. Scheduled for 2006, there is a CD release published along with his scores.

Obras editadas *(please, check for updates on website before performing)*

• Violino (viola) solo:
Entre Serras e Cerrado (1995)
Flausiniana (1996), Abstrato (2003)
Acalanto n. 1 (2003)

• Flauta solo: Anedota (2004)

• Canto:
Canção da Esperança, violino e voz feminina (1999)
Salmos 22, 107, 78, 144 para violino e soprano (2003), Salmo 51 (2005)
Bodas de Caná, para 2 violinos, clarinete e tenor (2002)
Acalanto n. 3 (2003)

• Coral: Salmo 150 (2002), A Casa (2004)

• Violino (viola) e piano:
Minimarcha (1996) – obra didática.

• Violino e clarinete: Acalanto n. 2 (2003)

• Órgão:
Arioso e Fuga (à moda antiga) 1999
Oração (2005)

• Quarteto (oboé e cordas):
Teu Desprezo (2001)
Pimenta nos Cuscuz (arranjo - 2001)
Descendo a Serra (arranjo - 2002)
Capoeira (2002)

• Quinteto (flauta e cordas):
Caleidoscópio n.1 (2004)

• Orquestra:
3 ponteios de Guarnieri (arranjo para cordas - 1997)
Caleidoscópio n.2 e n.3 (2004)

• 2 violinos (violas):
Sonatina (2001), Hipnose (2002)

• 2 violinos, clarinete, narrador e imagens: Via Sacra, cenas 11 e 12 (2004), n. 7 e 10 (2005)

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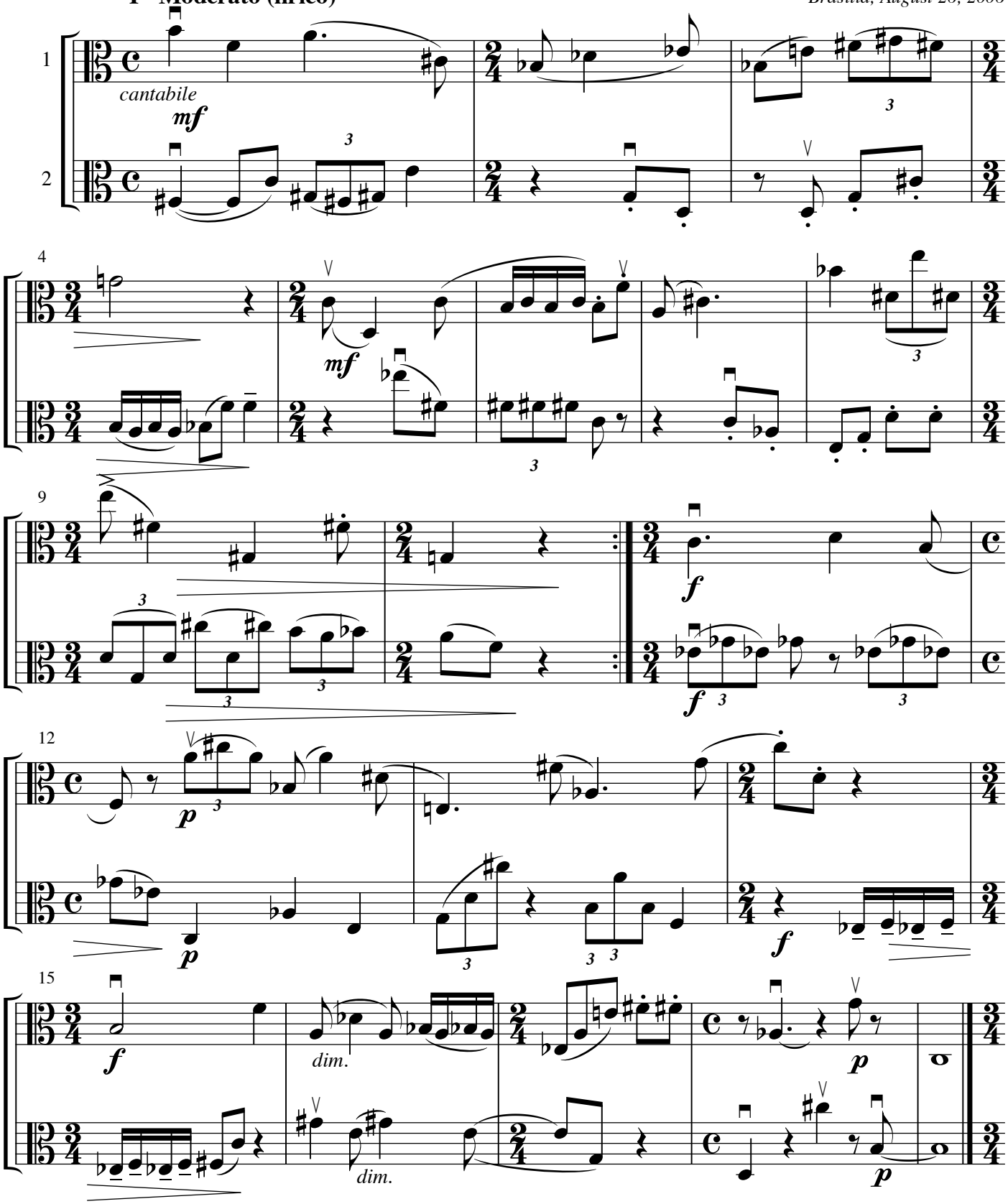
BIDUO D'OURO

for viola duo

Total length: less than 3 min.

Zoltan Paulinyi
Brasília, August 26, 2006

I - Moderato (lírico)



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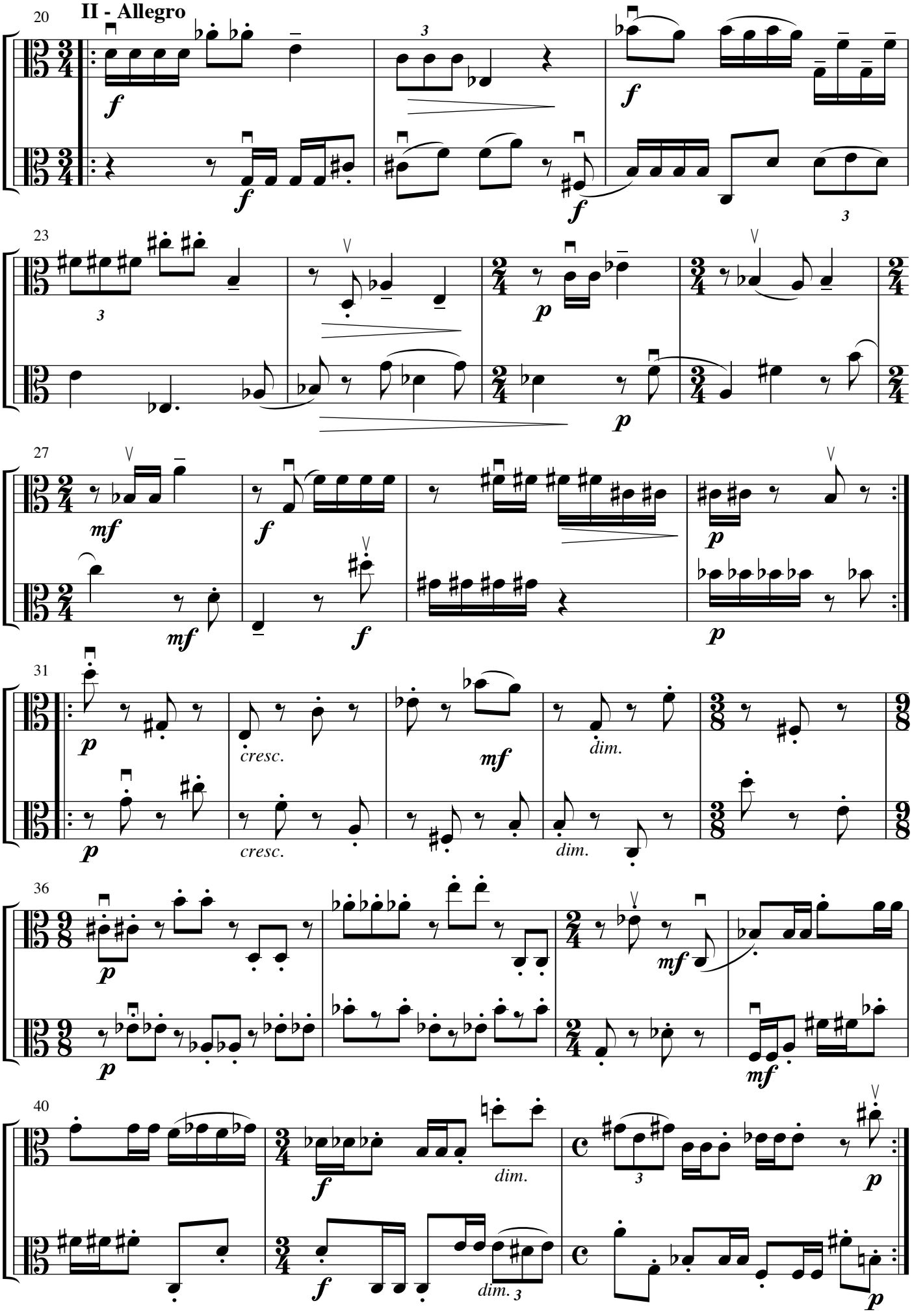
II - Allegro
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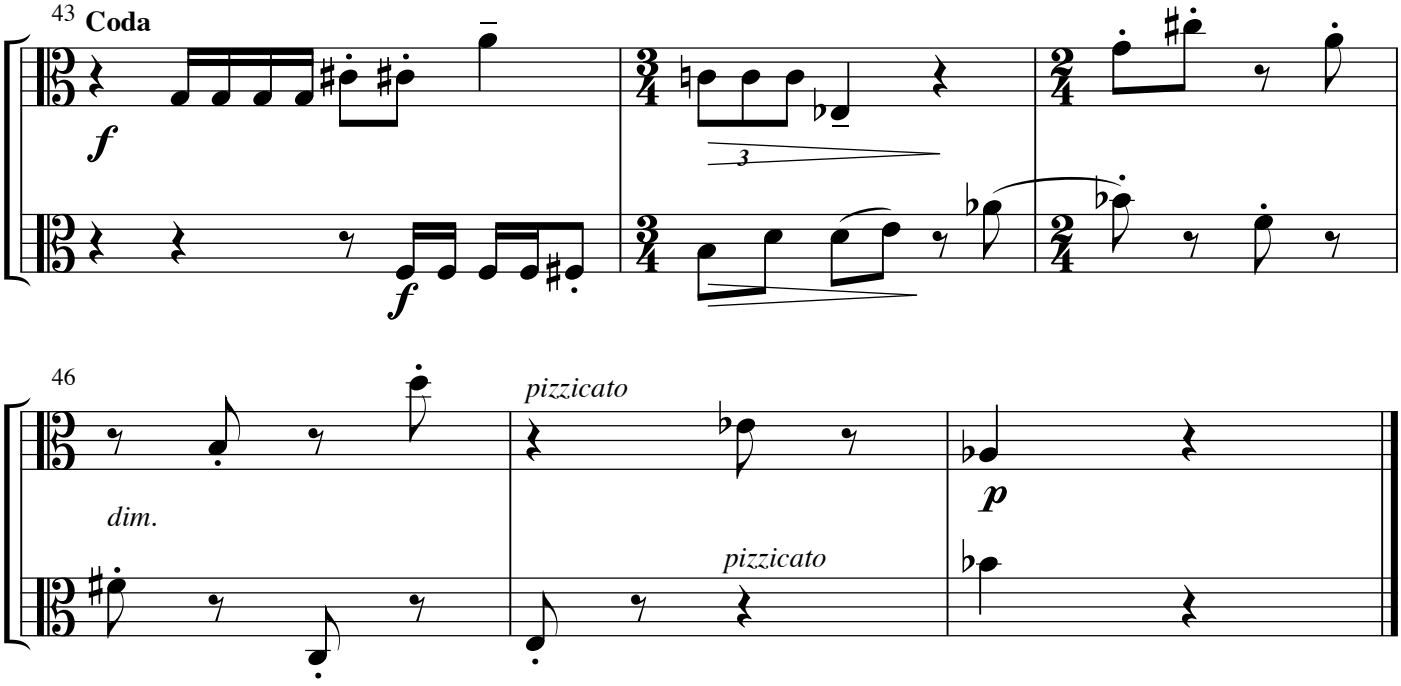
cresc.
dim.



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6 0 4. 8 5 10 - 11 1 3. 2 7 9

Second part plays its inversion.

The Allegro, second piece, is built upon a transposition of the same row where the first part plays the inversion (except the Coda). For this edition, I have included some arrengements for any instrumental combination, including winds and keyboard.

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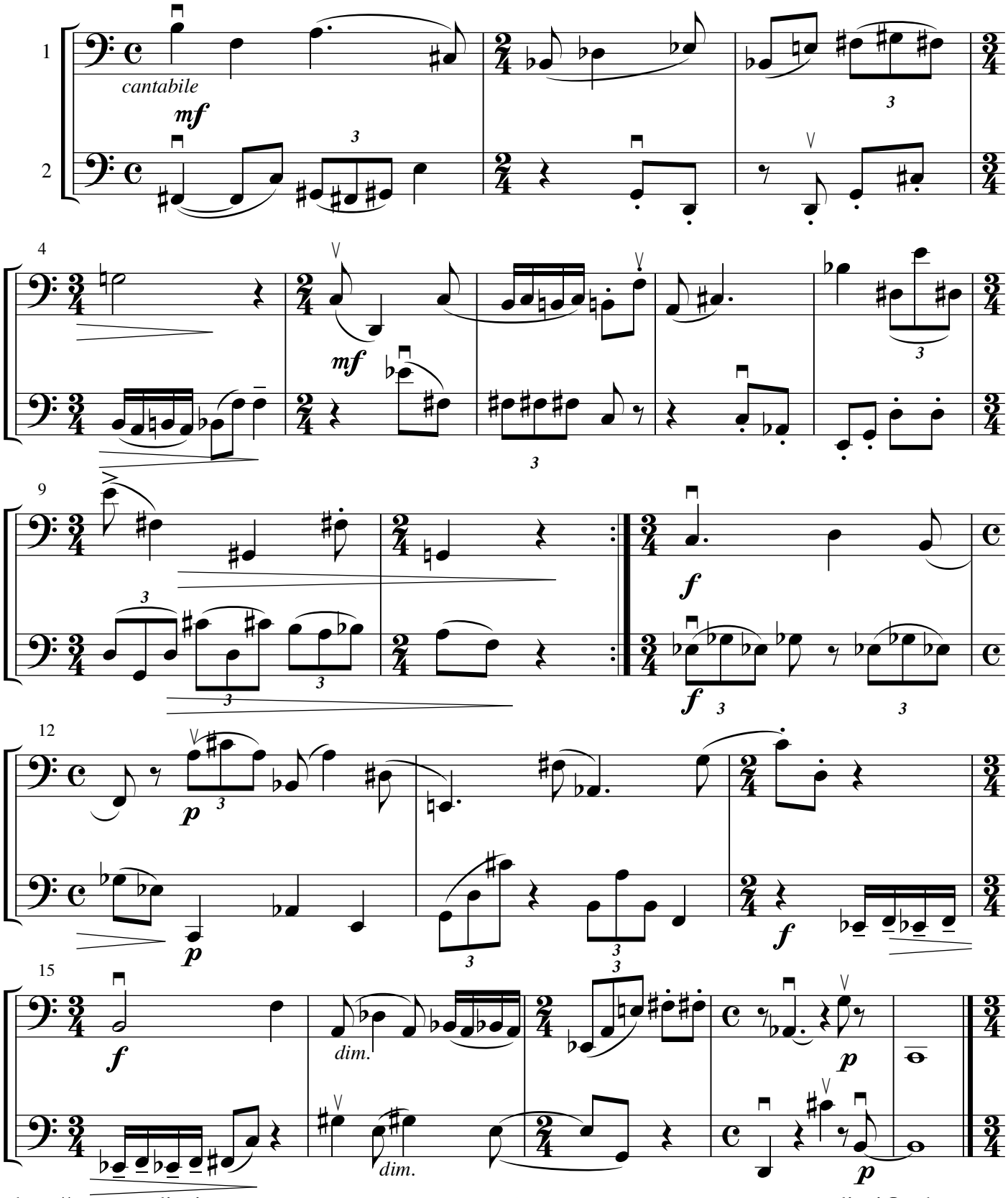
BIDUO D'OURO

for cello or double bass duo

Total length: less than 3 min.

Zoltan Paulinyi
Brasília, August 26, 2006

I - Moderato (lírico)



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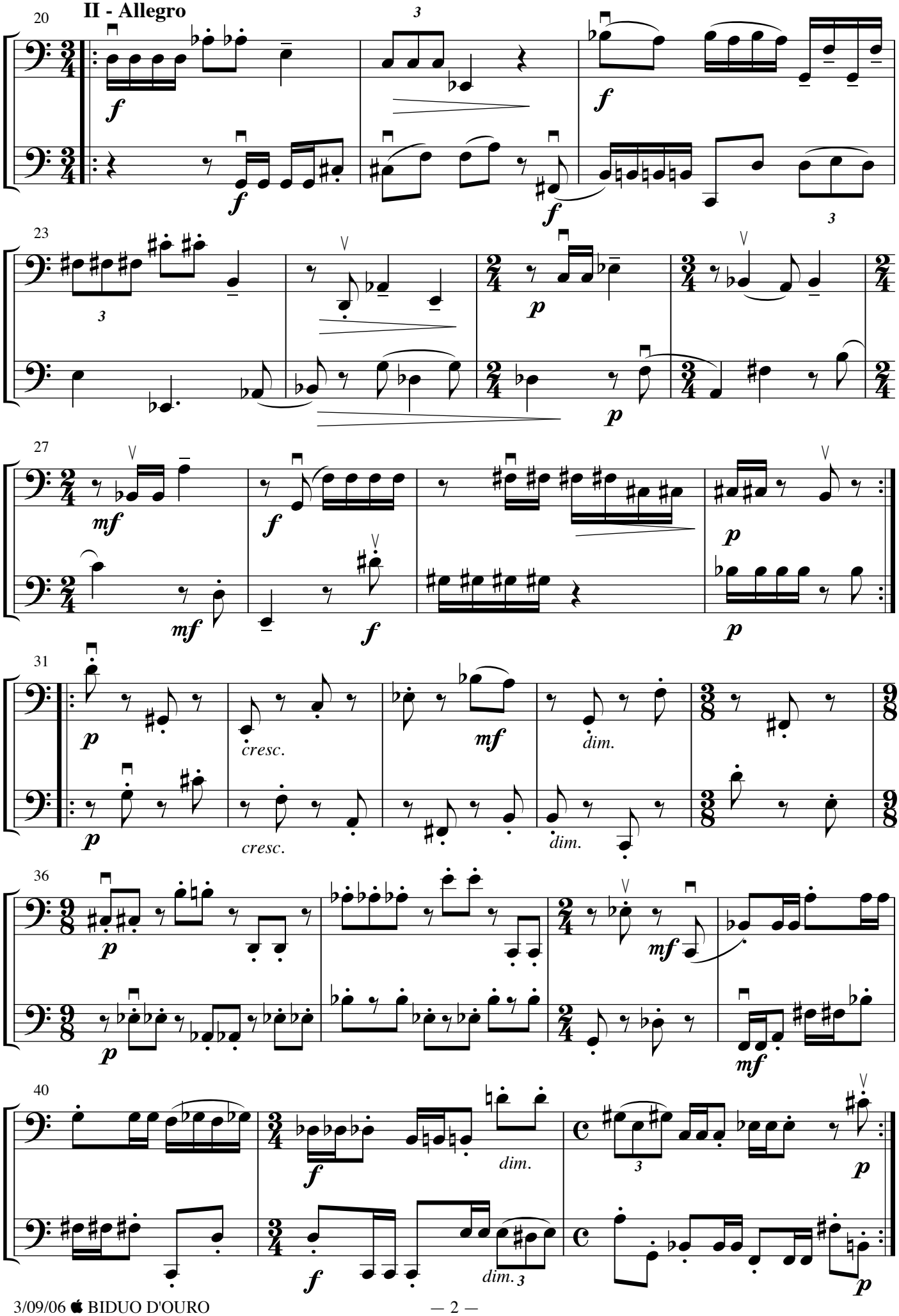
II - Allegro
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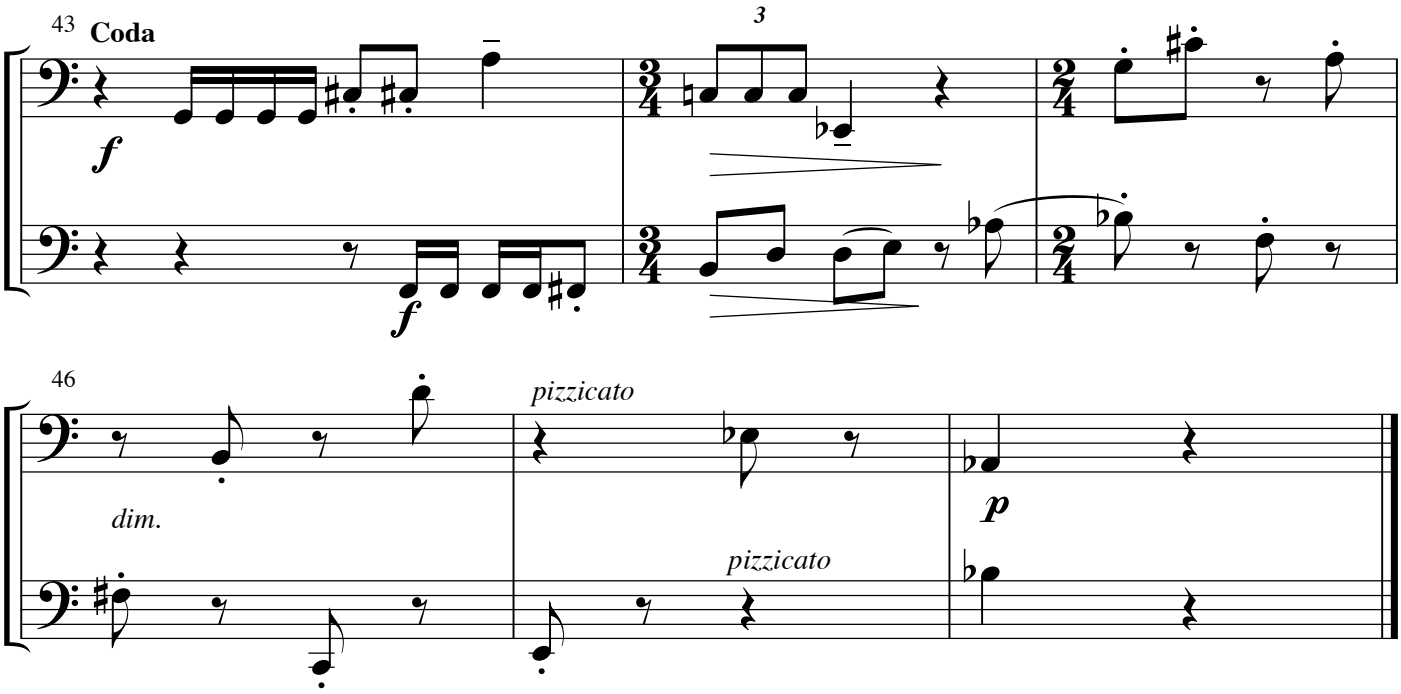
cresc.
dim.



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Second part plays its inversion.

The second piece is built upon a transposition of the same row where the first part plays the inversion (except the Coda). For this edition, I have included some arrengements for any instrumental combination, including winds and keyboard.

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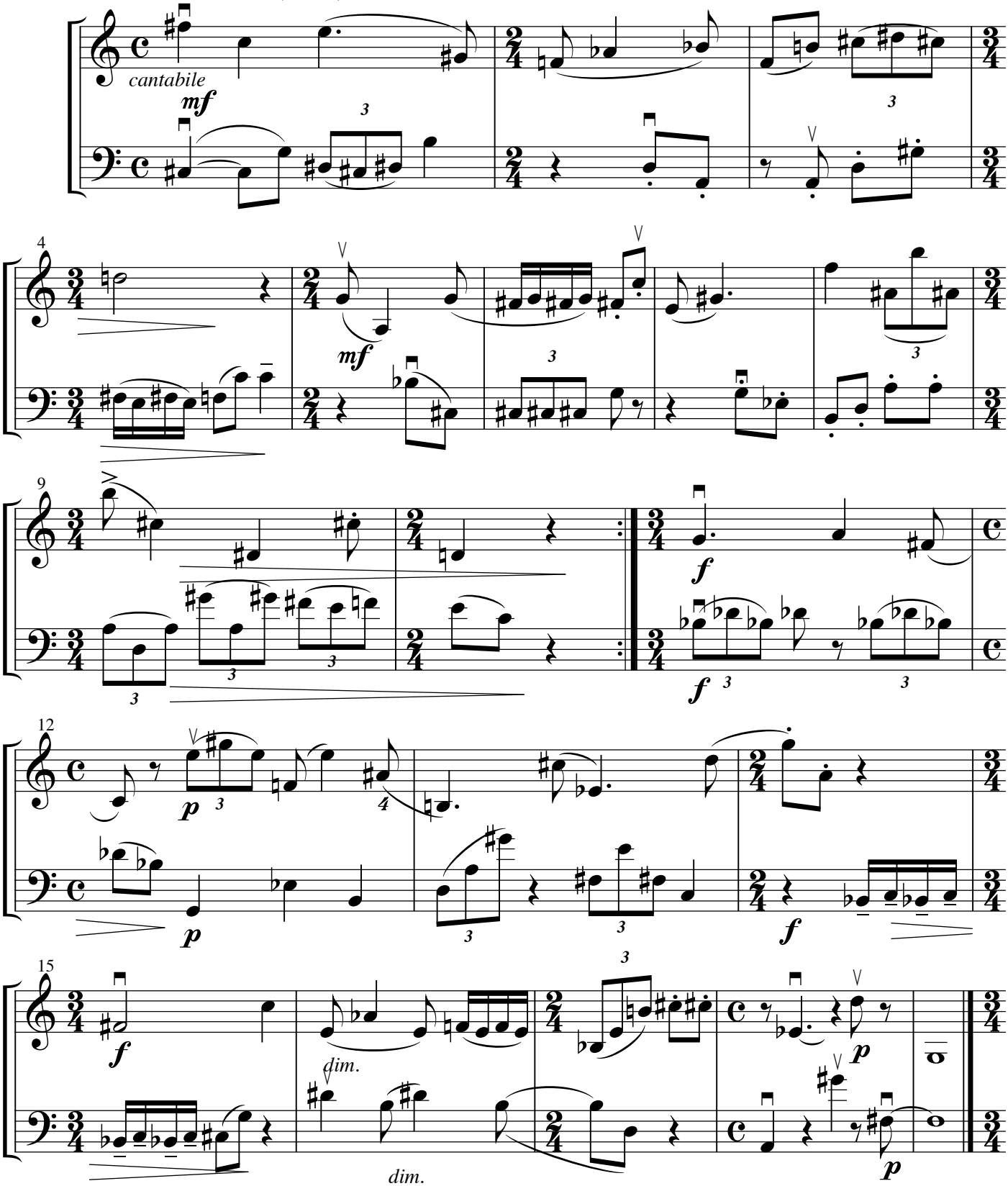
BIDUO D'OURO

for violin and basson (or cello)

Total length: less than 3 min.

Zoltan Paulinyi
Brasília, August 26, 2006

I - Moderato (lírico)



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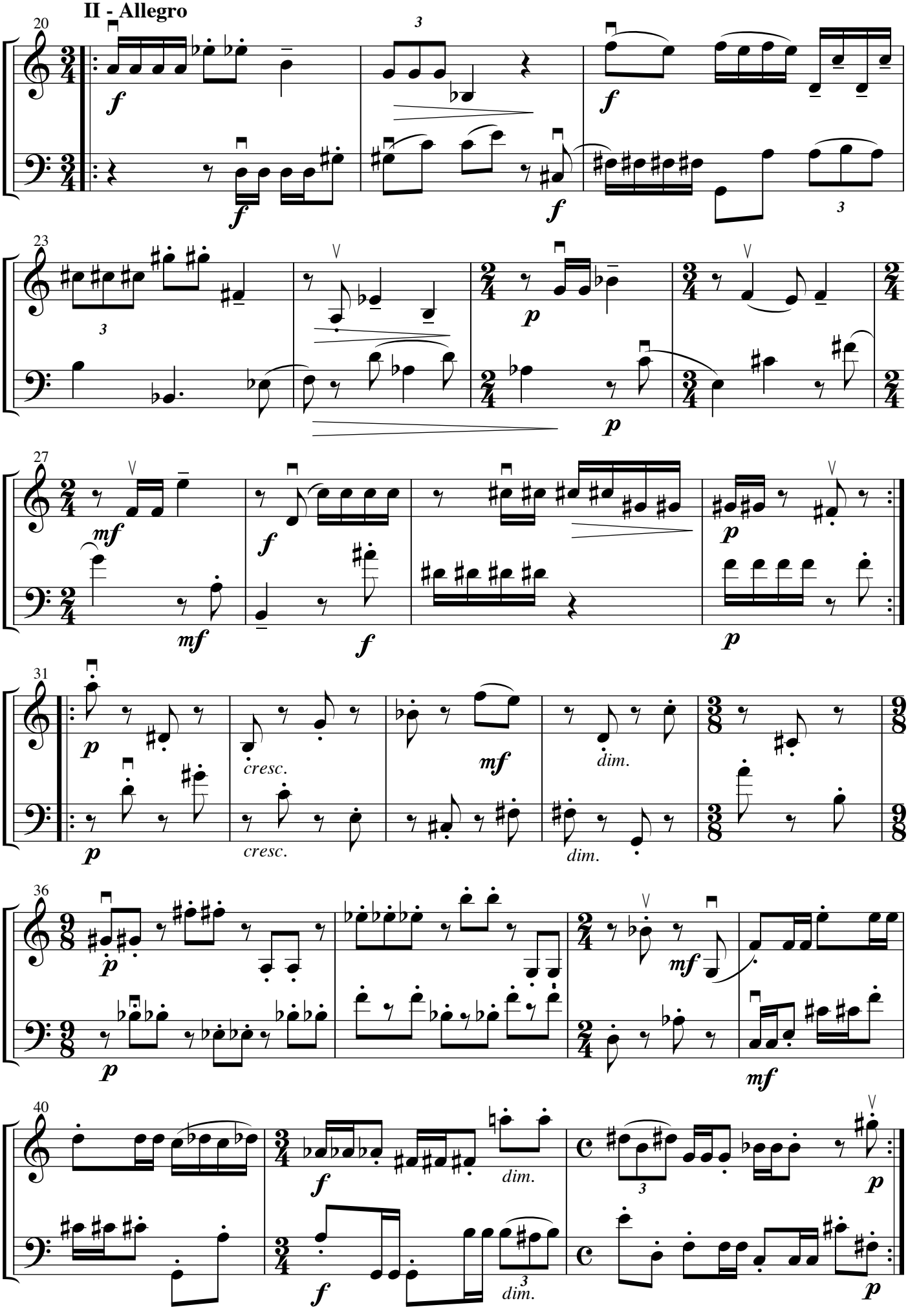
II - Allegro
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cresc.
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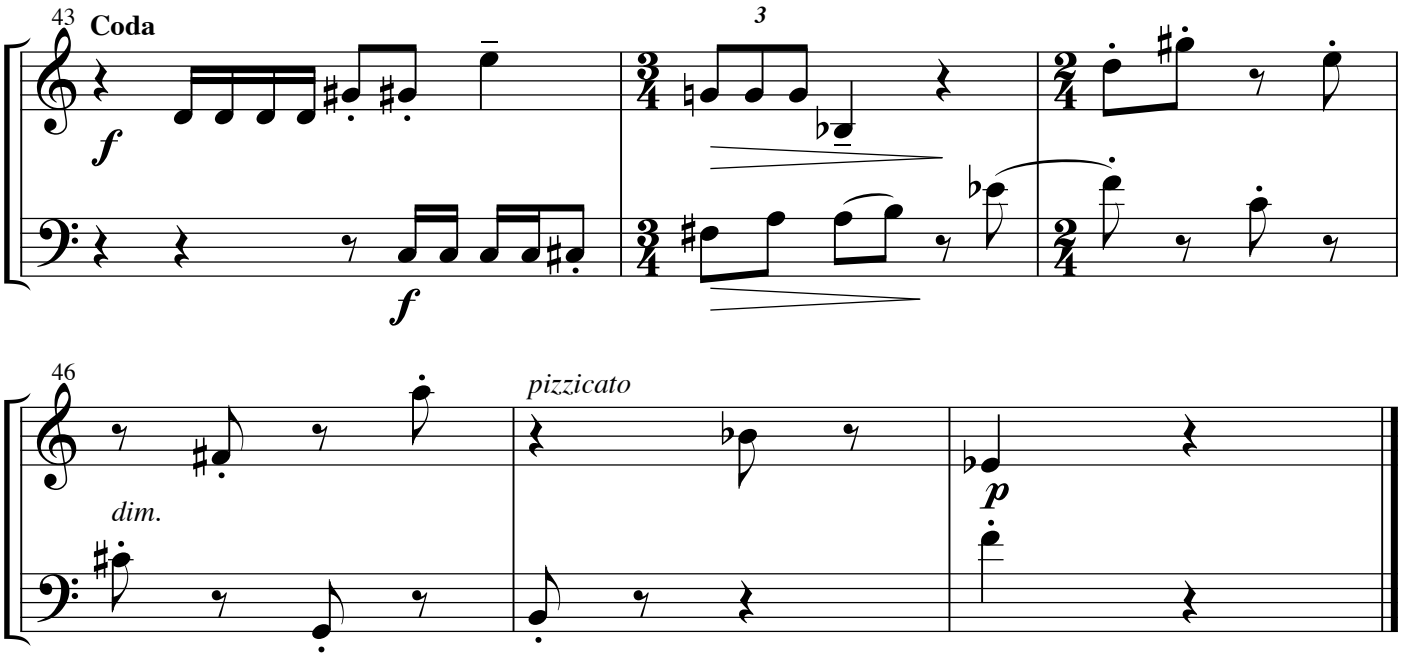

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Second part plays its inversion.

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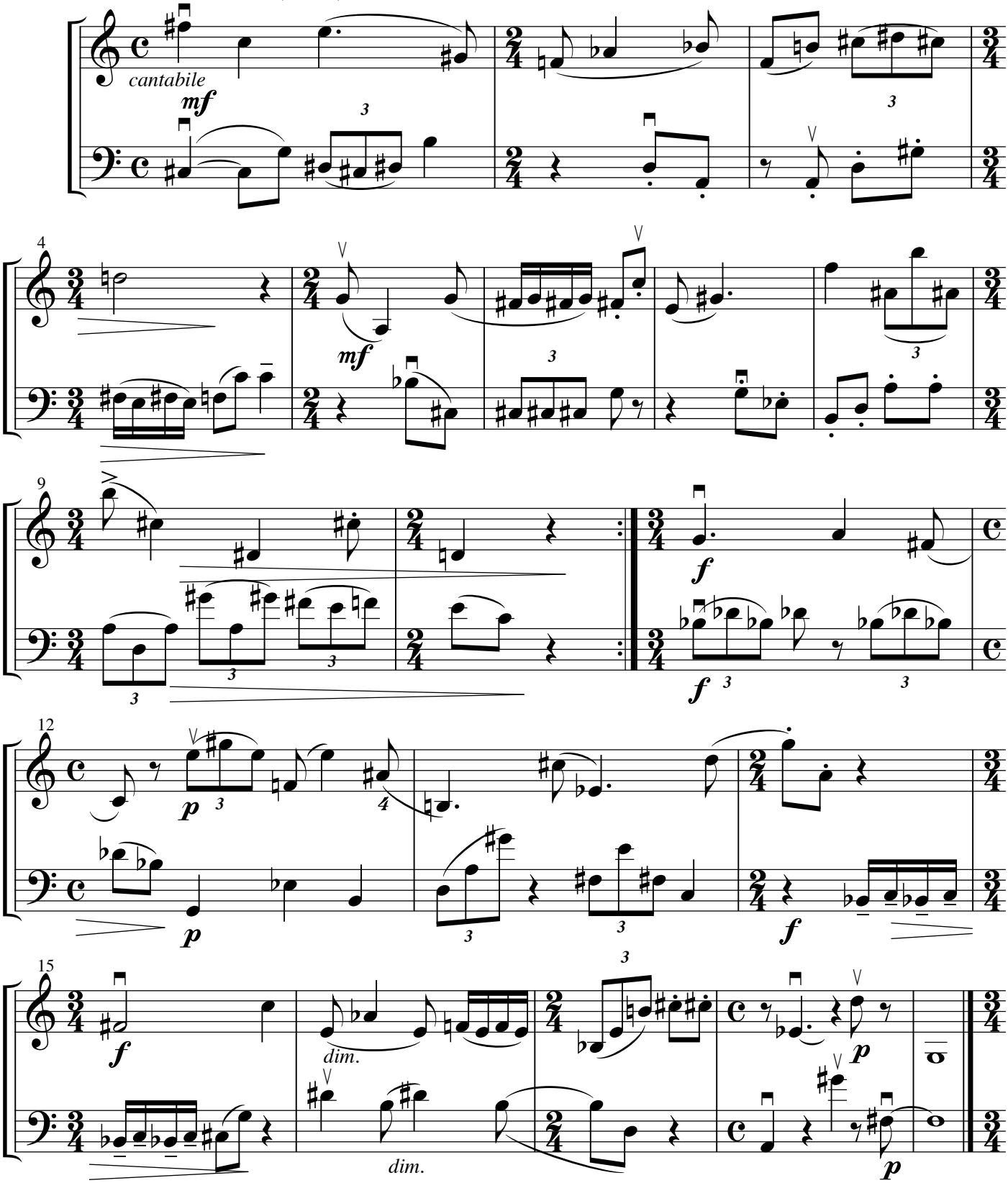
BIDUO D'OURO

for violin and basson (or cello)

Total length: less than 3 min.

Zoltan Paulinyi
Brasília, August 26, 2006

I - Moderato (lírico)



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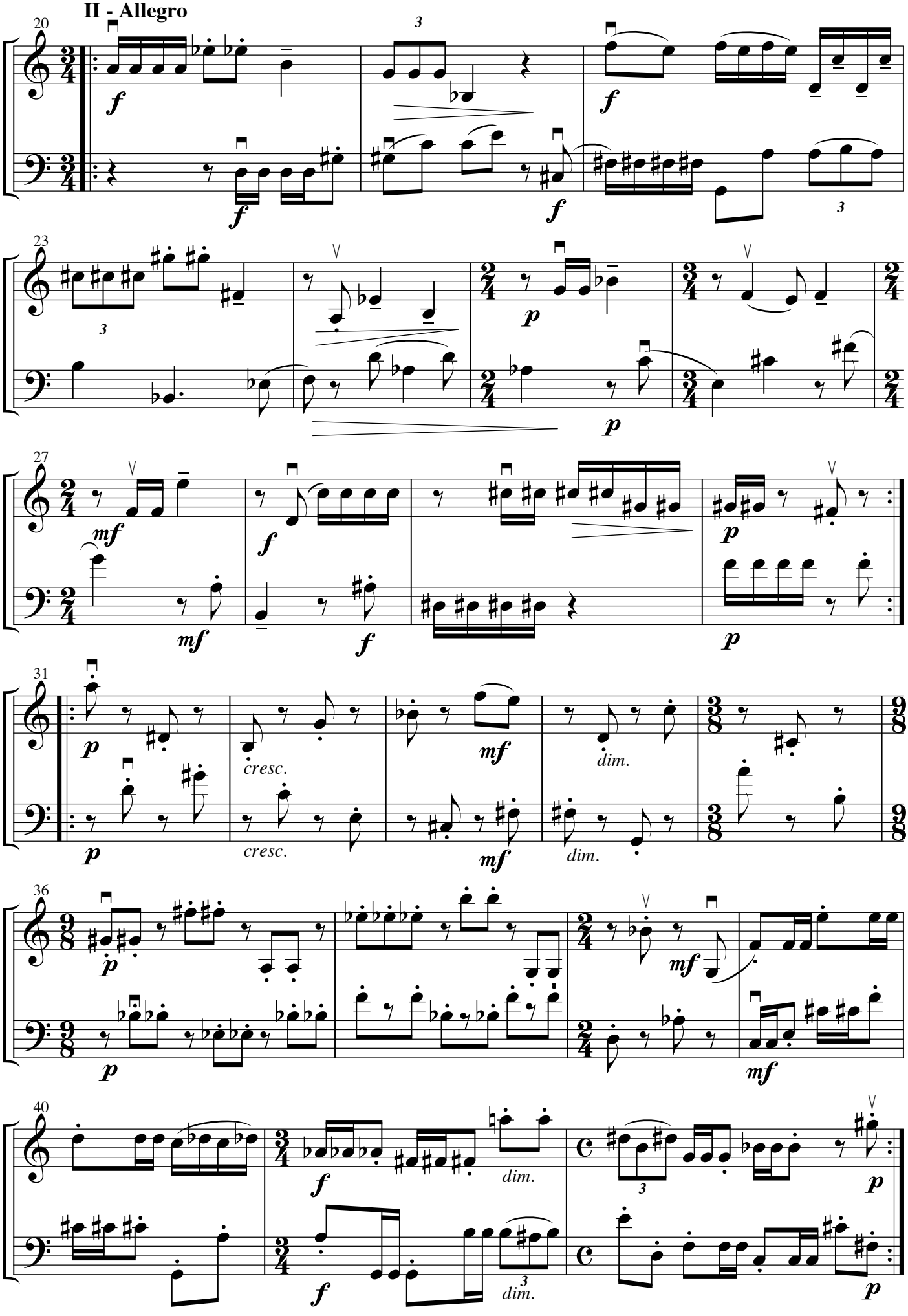
II - Allegro
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cresc.
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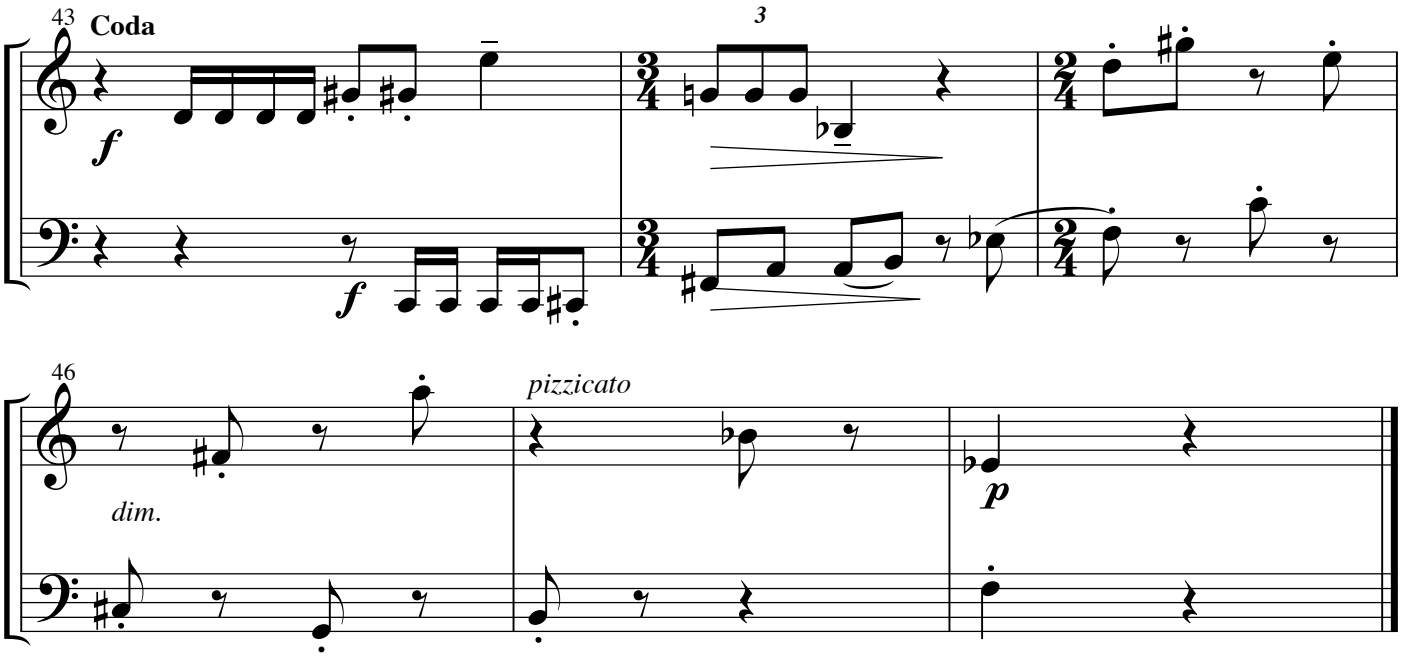

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Second part plays its inversion.

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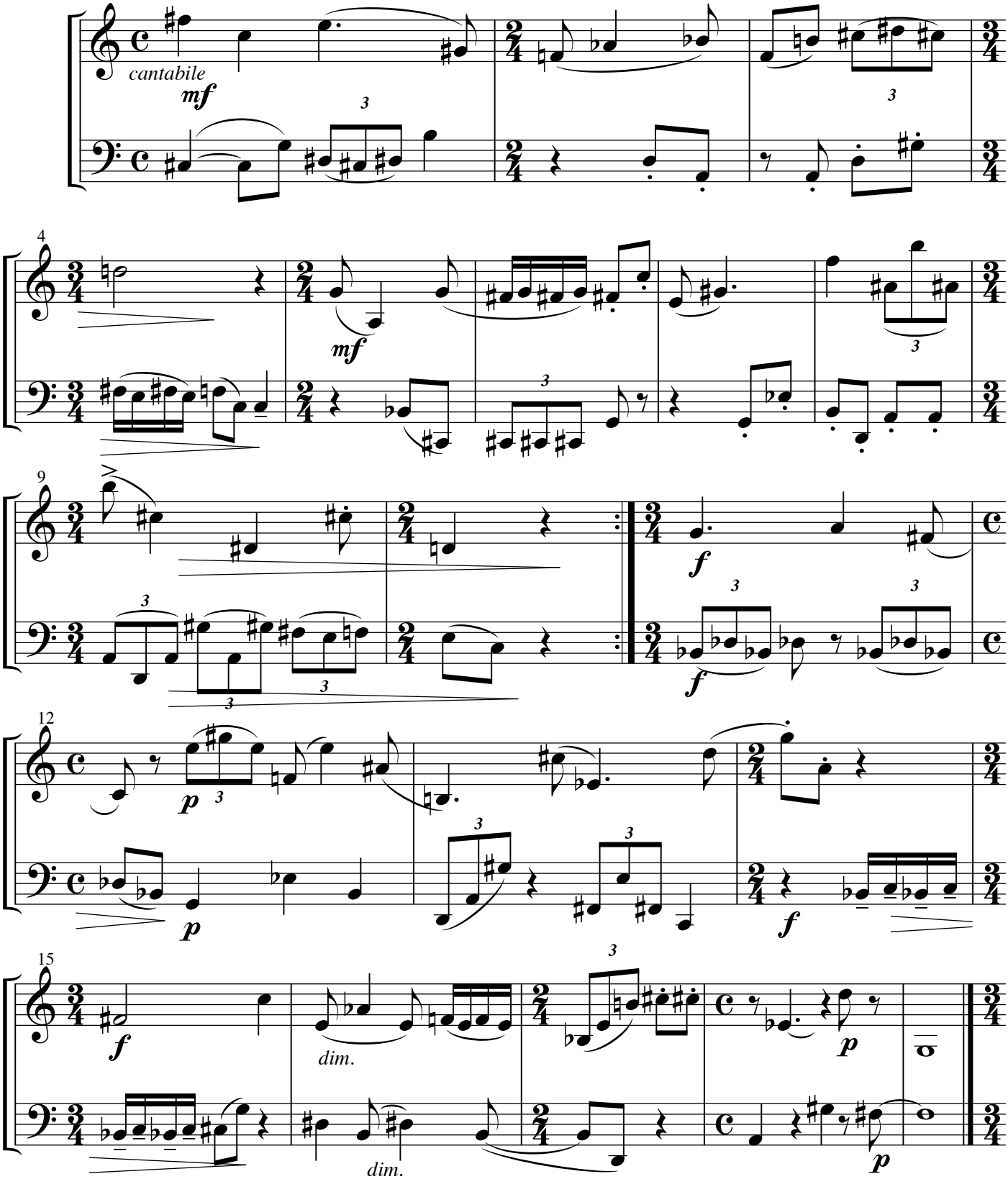
BIDUO D'OURO

for keyboard

Total length: less than 3 min.

Zoltan Paulinyi
Brasília, August 26, 2006

I - Moderato (lírico)



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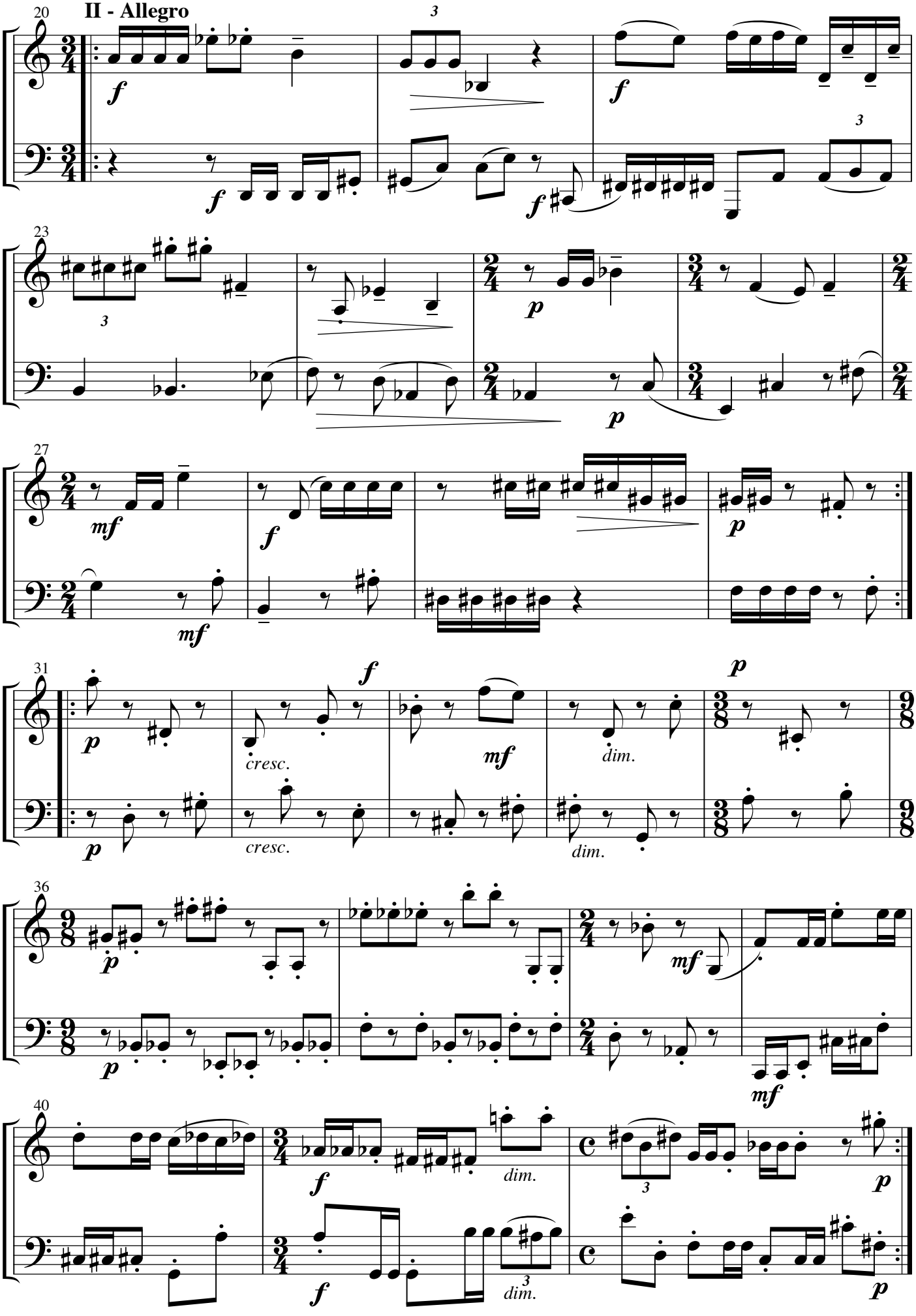
II - Allegro
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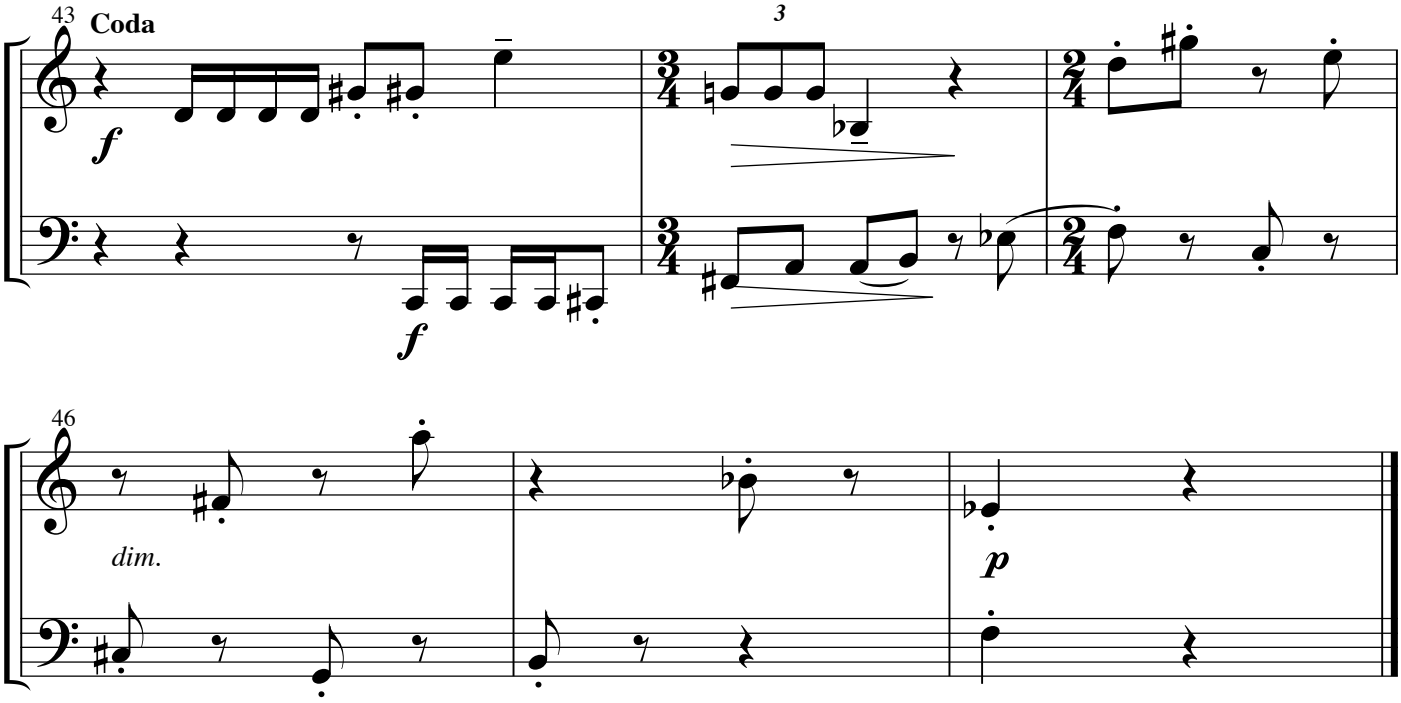
cresc.
dim.



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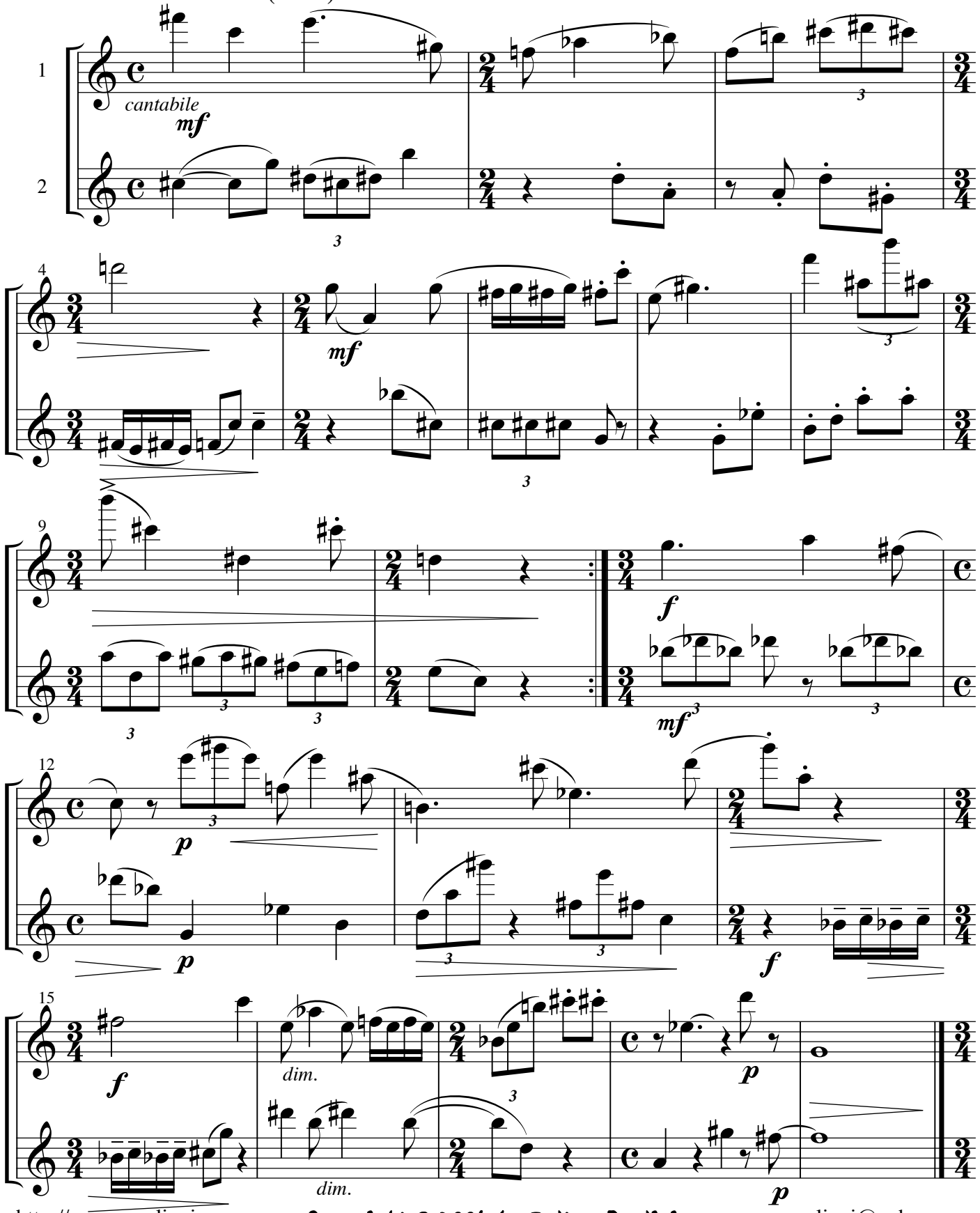
BIDUO D'OURO

for 2 flutes

Zoltan Paulinyi
Brasília, August 26, 2006

Total length: less than 3 min.

I - Moderato (lírico)



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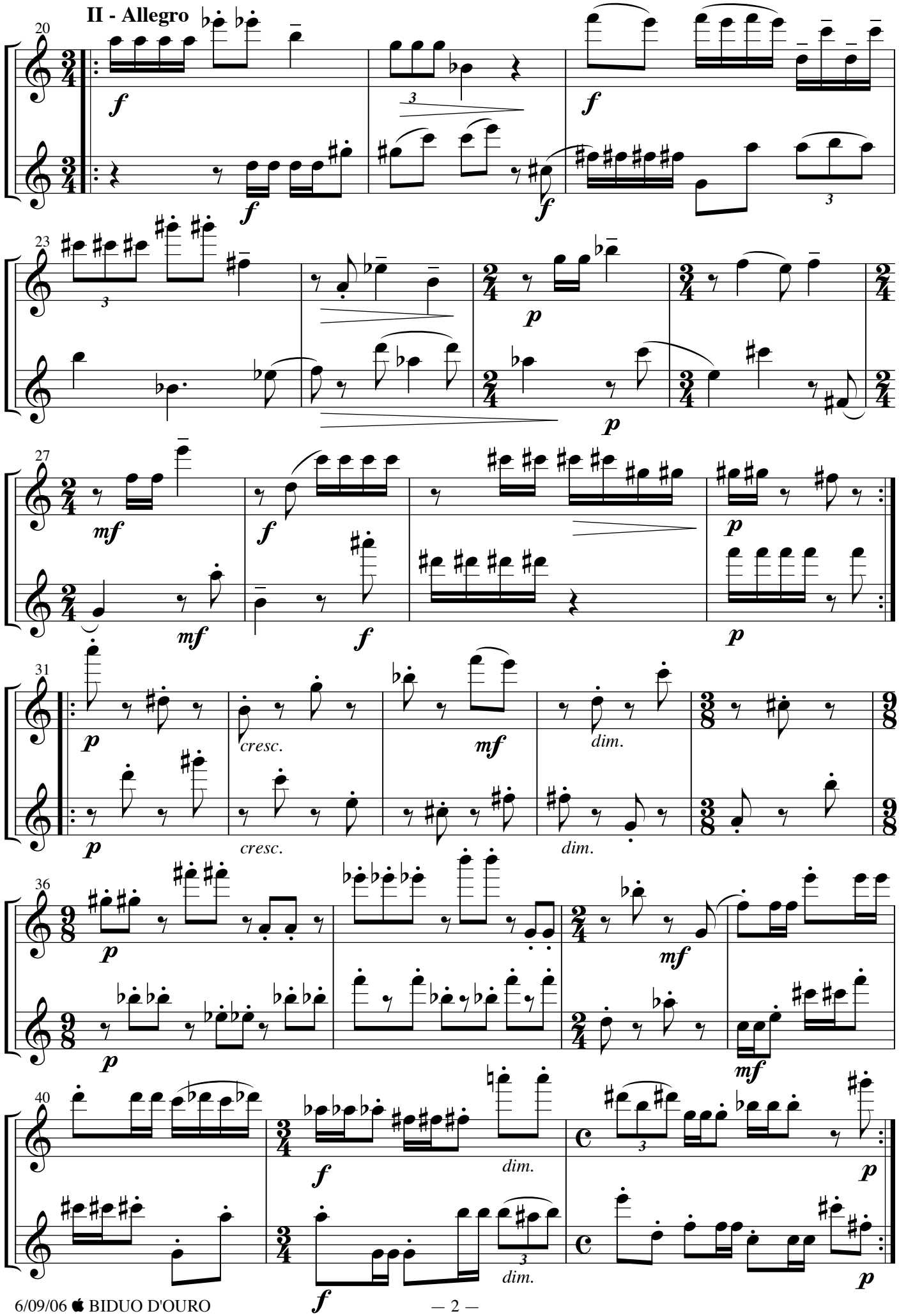
II - Allegro
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23
27
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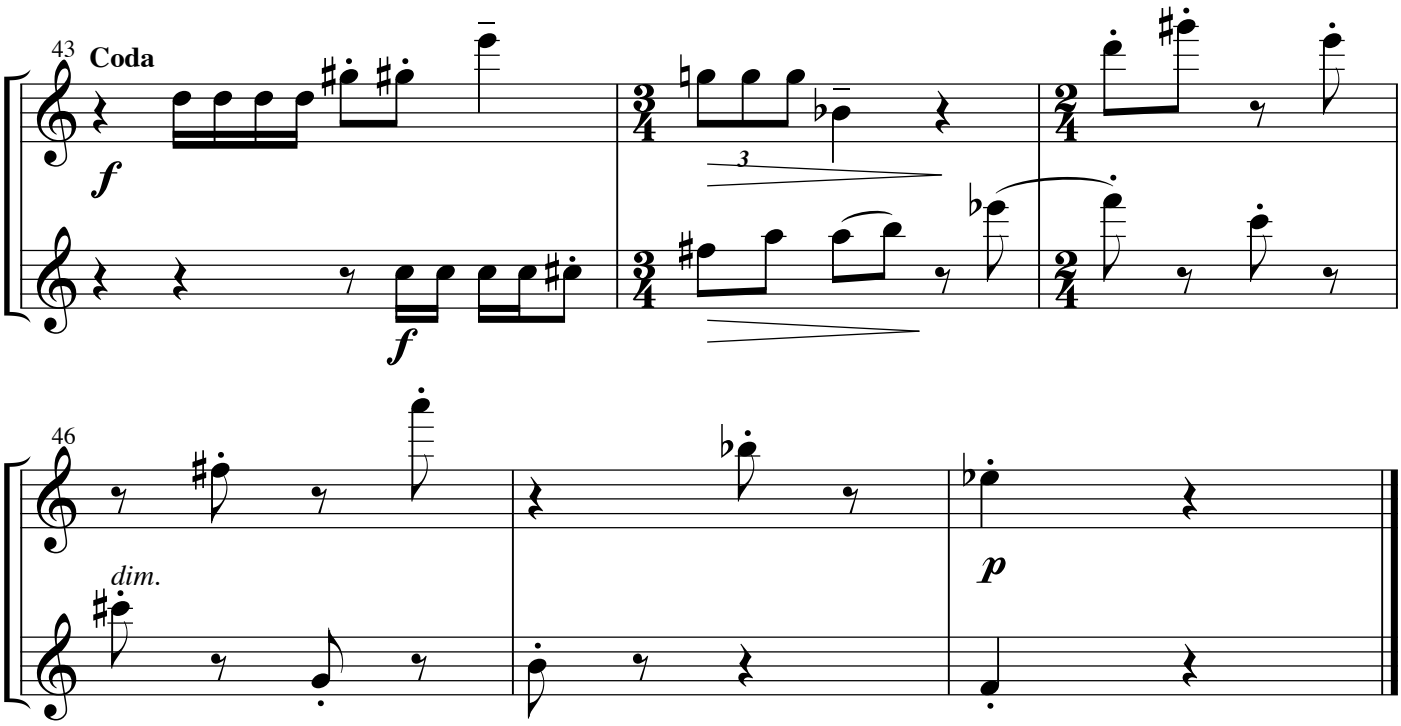
cresc.
dim.



These couple of pieces are to be inserted at the end of the ***Doflein's*** second book (his violin method), just before introducing change of positions. Doflein intended to teach all the styles of the 5-centured violin repertoire, so he has invited many great contemporary (up to 1930's) composers to complete his album. Unfortunately there is a lack of compositions in the 12-tone system, probably due to the masters who have not replied his invitations, or whose compositions were not suited for beginners.

These pieces are strictly made from the "gold row" (serie), which contains all interval combinations (chords of 3 sounds - except the perfect 5th):

6 0 4. 8 5 10 - 11 1 3. 2 7 9

Second violin plays its inversion.

The Allegro, second piece, is built upon a transposition of the same row where the first violin (pupil) plays the inversion (except the Coda). For this edition, I have included some arrengements for any instrumental combination, including winds and keyboard.

Further reading on 12-tone system:
- **Geroge Perle**, "*Serial Composition and Atonality*", University of California Press, USA, 1991.
- **Ernst Krenek**, "*Studi di contrapputo, basati sul sistema dodecafonico*", Edizioni Curci, Milano.

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www.paulinyi.com

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"Há dois caminhos para se passar pelas fronteiras entre Fantasia e o mundo dos homens, um certo e outro errado." - Michael Ende, A História Sem Fim.

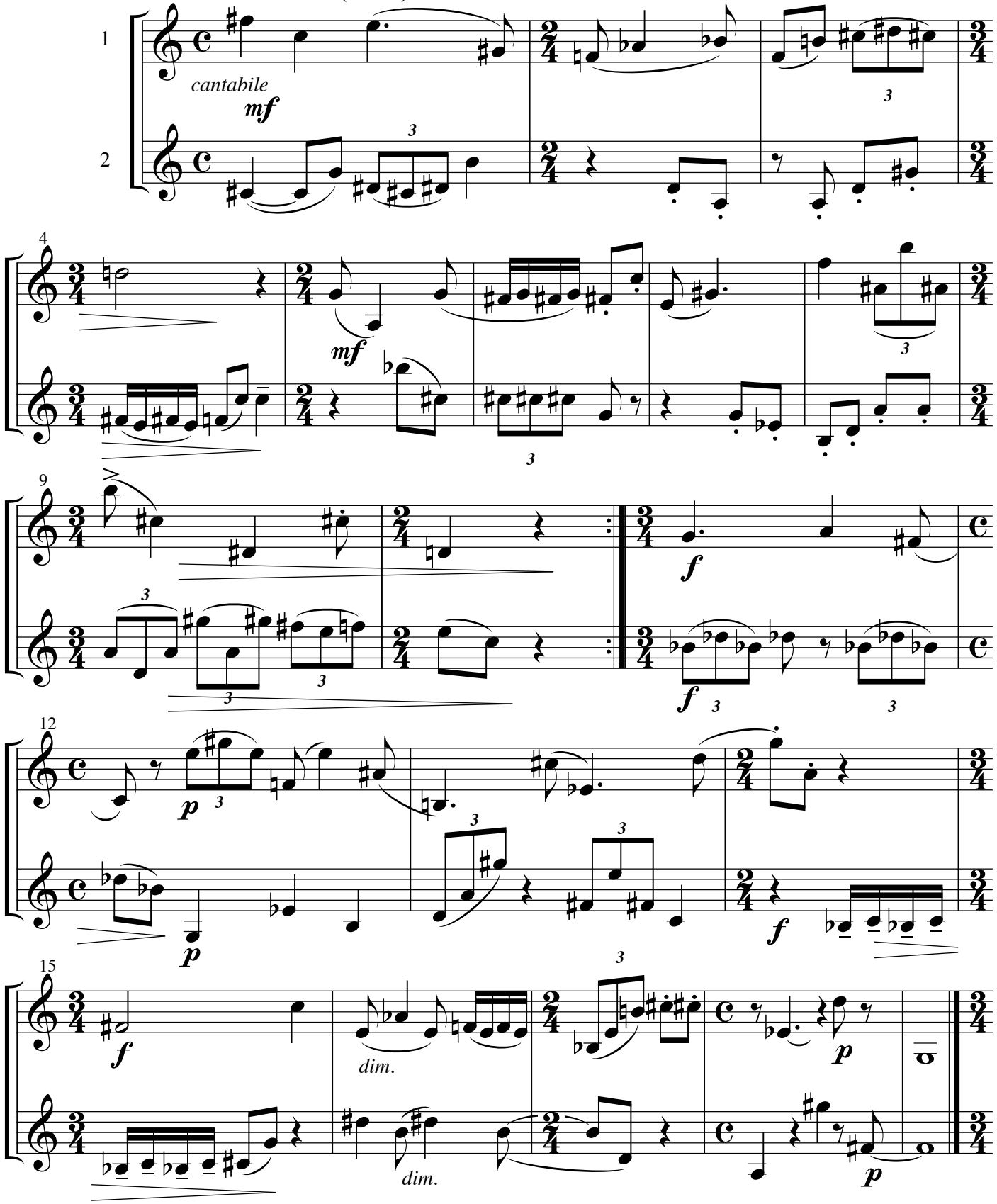
BIDUO D'OURO

Total length: less than 3 min.

for clarinets (or trumpets) duo

Zoltan Paulinyi
Brasília, August 26, 2006

I - Moderato (lírico)



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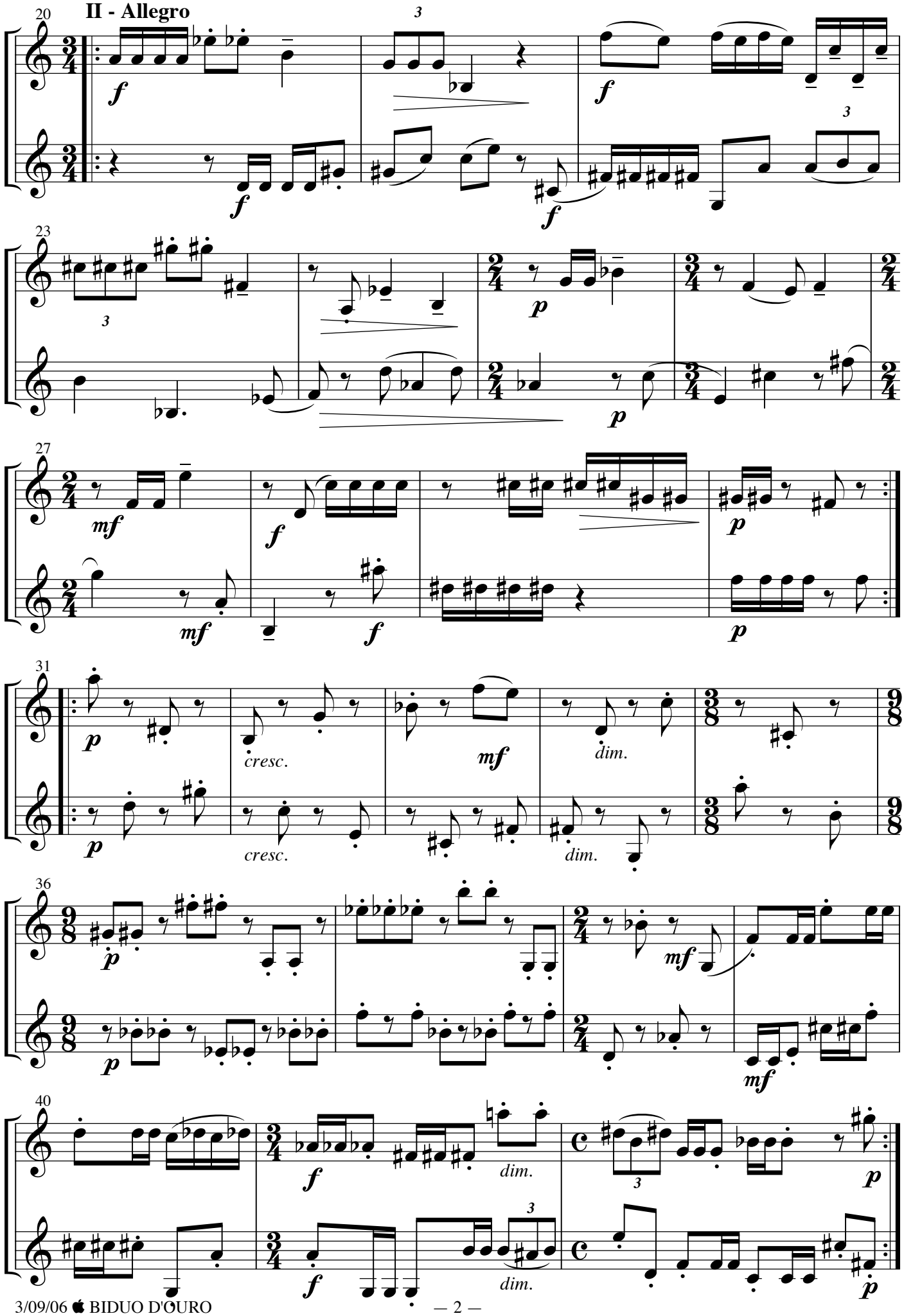
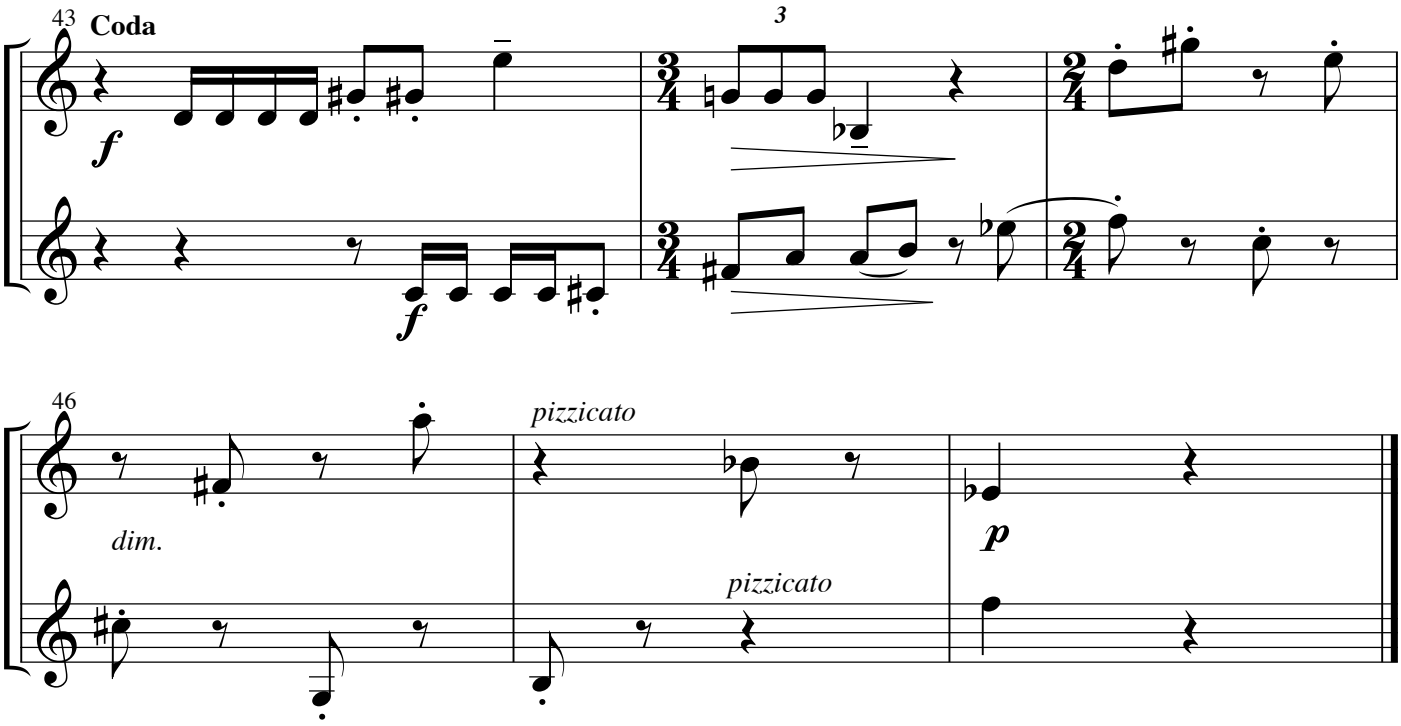

II - Allegro
20
23
27
31
36
40
cresc.
dim.
3/09/06 BIDUO D'OURO



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6 0 4. 8 5 10 - 11 1 3. 2 7 9

Second part plays its inversion.

The second piece is built upon a transposition of the same row where the first part plays the inversion (except the Coda). For this edition, I have included some arrengements for any instrumental combination, including winds and keyboard.

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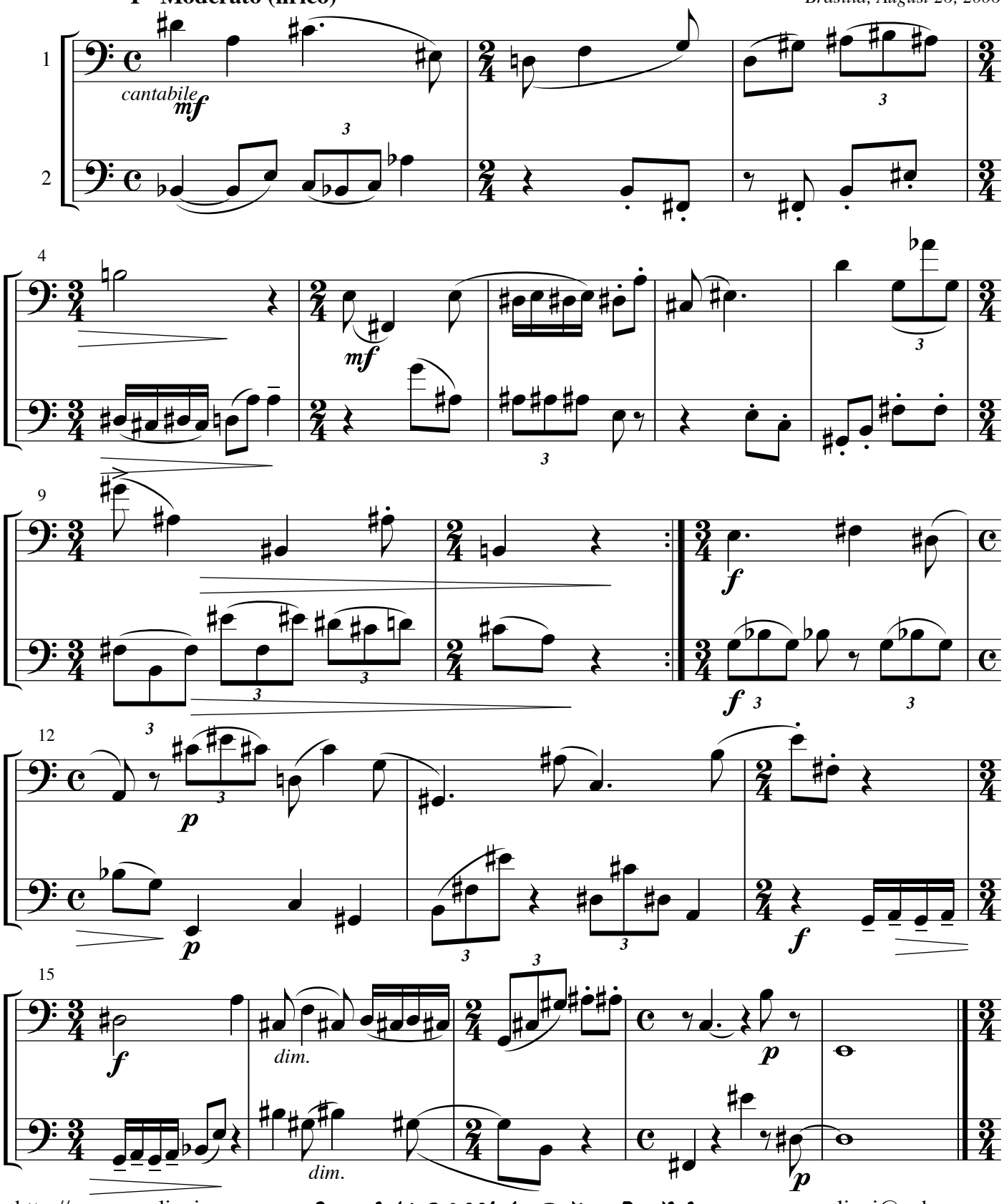
BIDUO D'OURO

for trombone duo

Total length: less than 3 min.

Zoltan Paulinyi
Brasília, August 26, 2006

I - Moderato (lírico)



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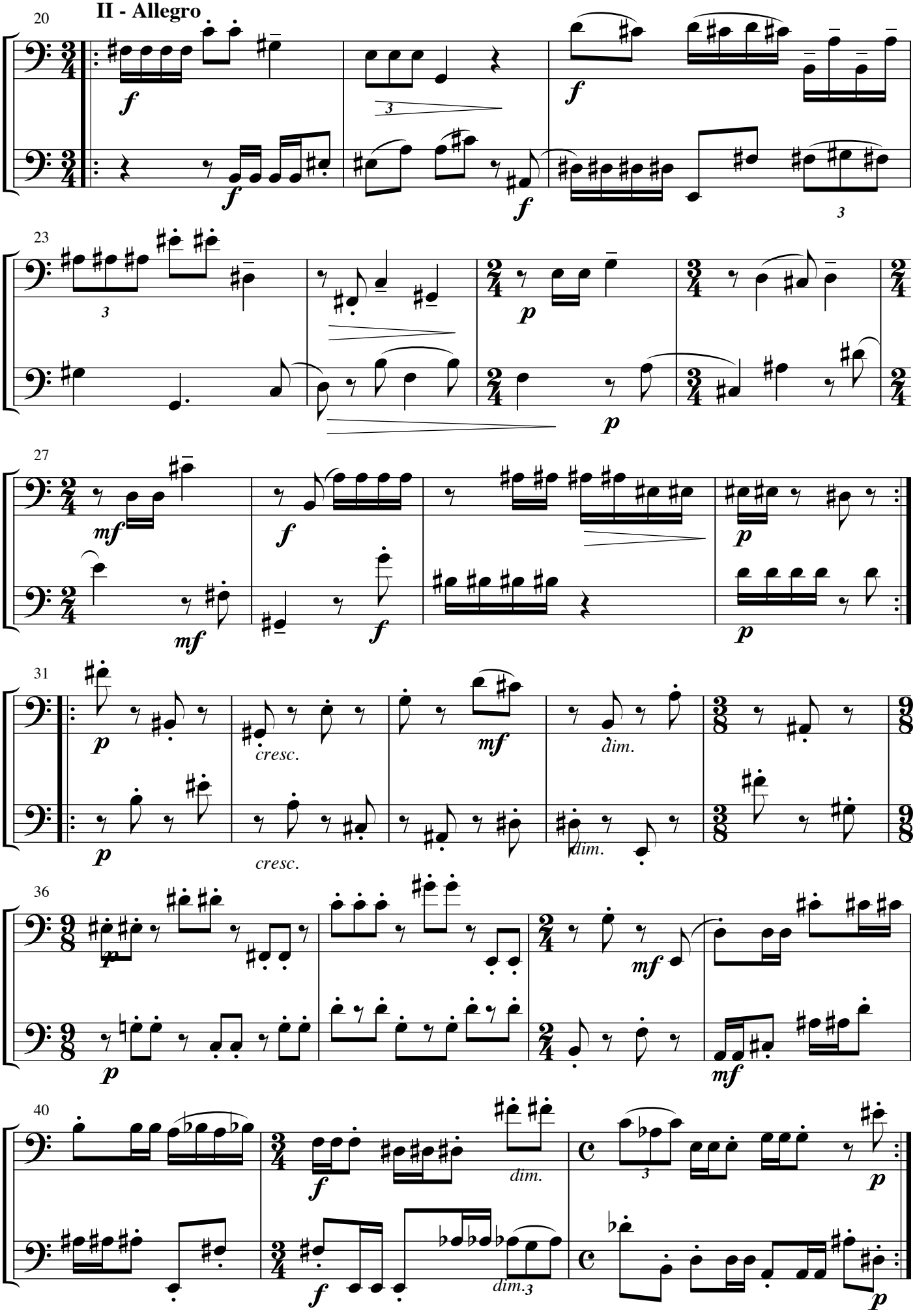
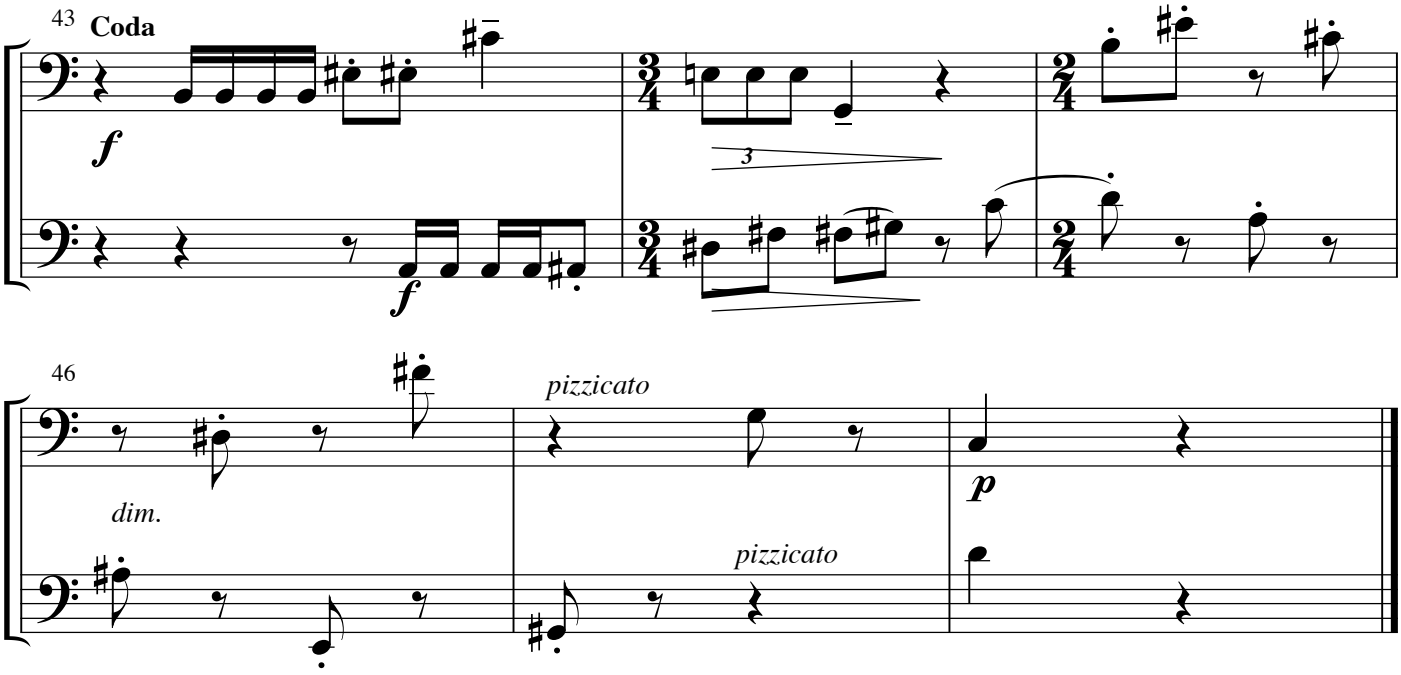

II - Allegro
20
23
27
31
36
40
cresc.
dim.
3/09/06 BIDUO D'OURO



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Second part plays its inversion.

The second piece is built upon a transposition of the same row where the first part plays the inversion (except the Coda). For this edition, I have included some arrengements for any instrumental combination, including winds and keyboard.

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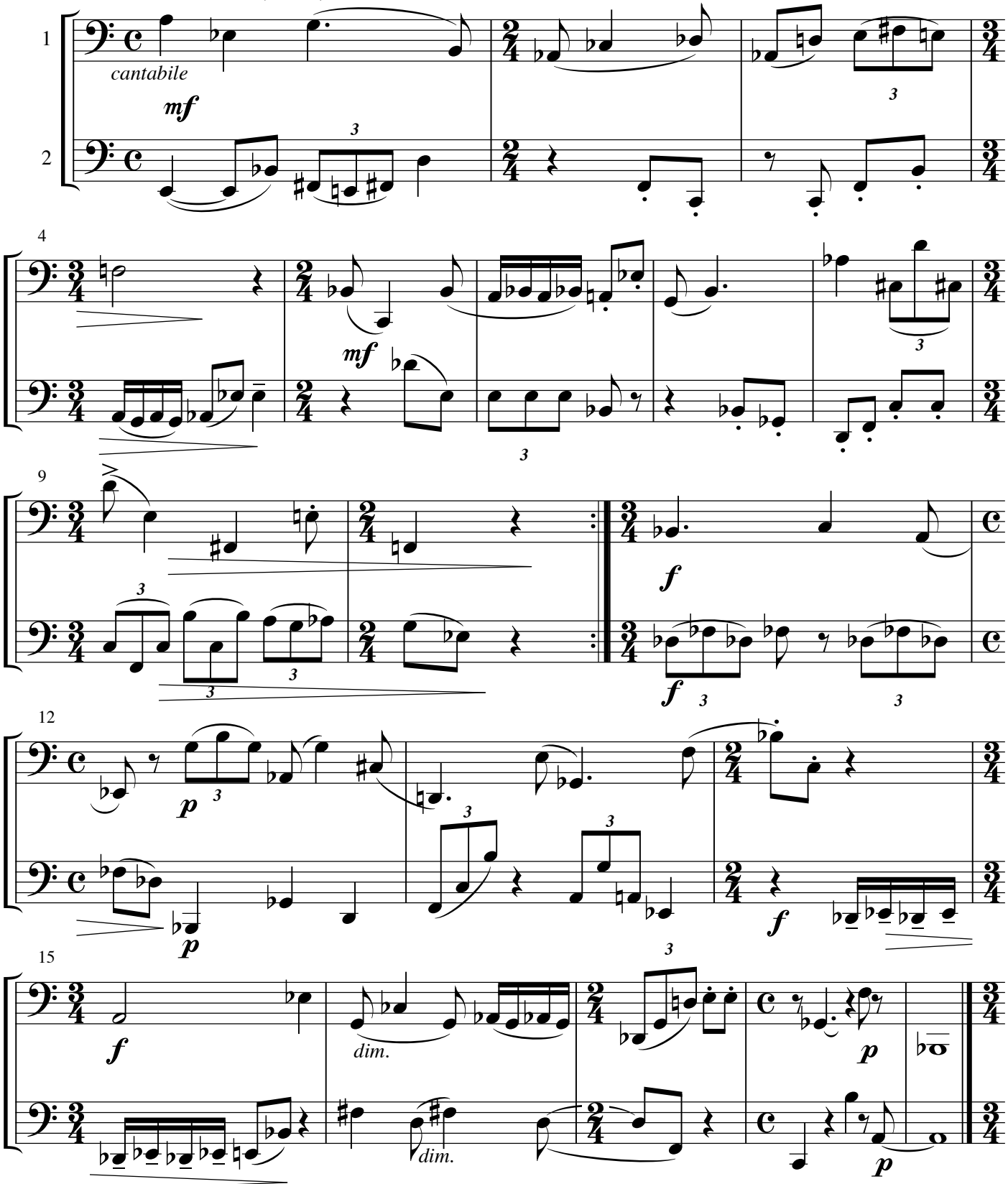
BIDUO D'OURO

for basson duo

Total length: less than 3 min.

Zoltan Paulinyi
Brasília, August 26, 2006

I - Moderato (lírico)



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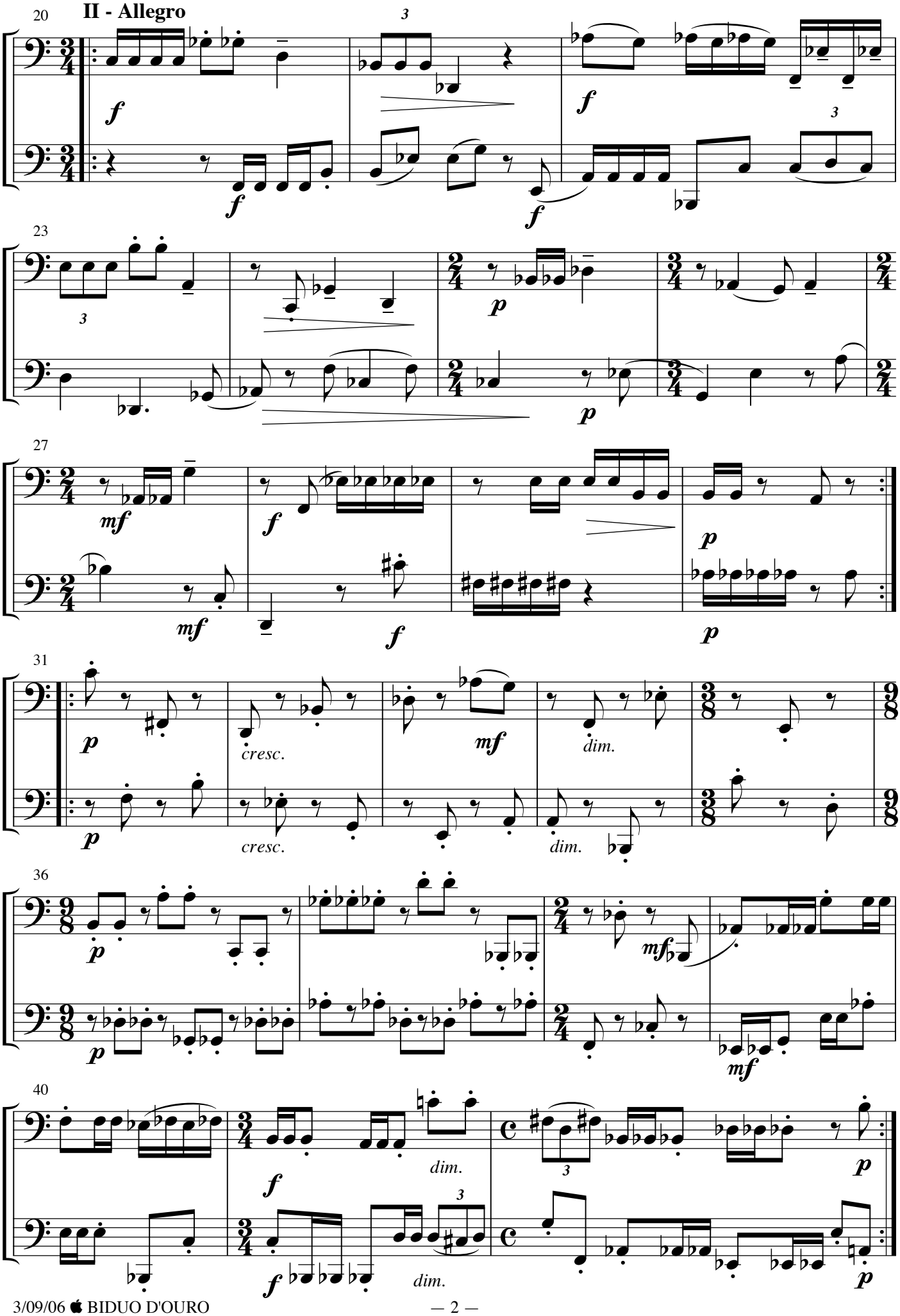
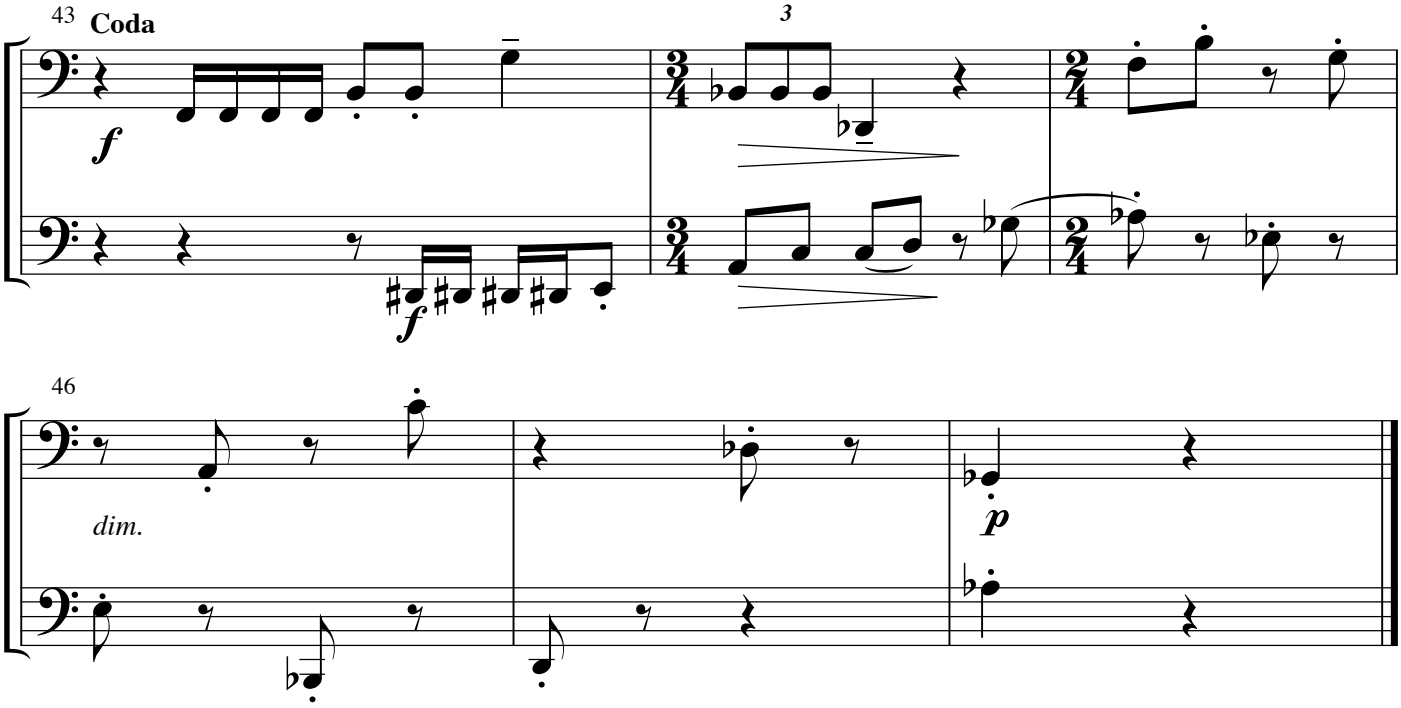

II - Allegro
20
23
27
31
36
40
cresc.
dim.



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Second part plays its inversion.

The second piece is built upon a transposition of the same row where the first part plays the inversion (except the Coda). For this edition, I have included some arrengements for any instrumental combination, including winds and keyboard.

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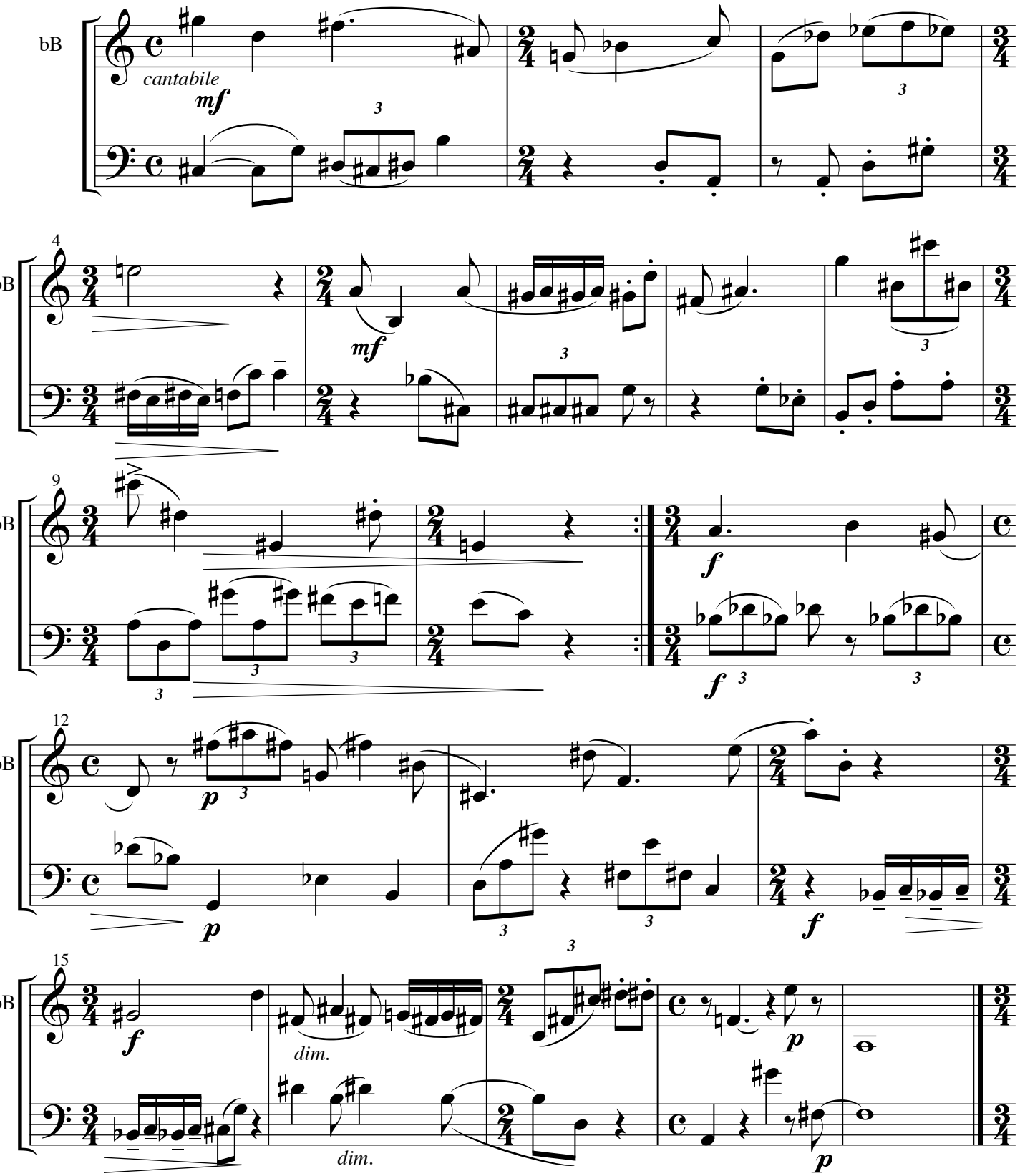
BIDUO D'OURO

for bB clarinet and basson (or cello)

Total length: less than 3 min.

Zoltan Paulinyi
Brasília, August 26, 2006

I - Moderato (lírico)



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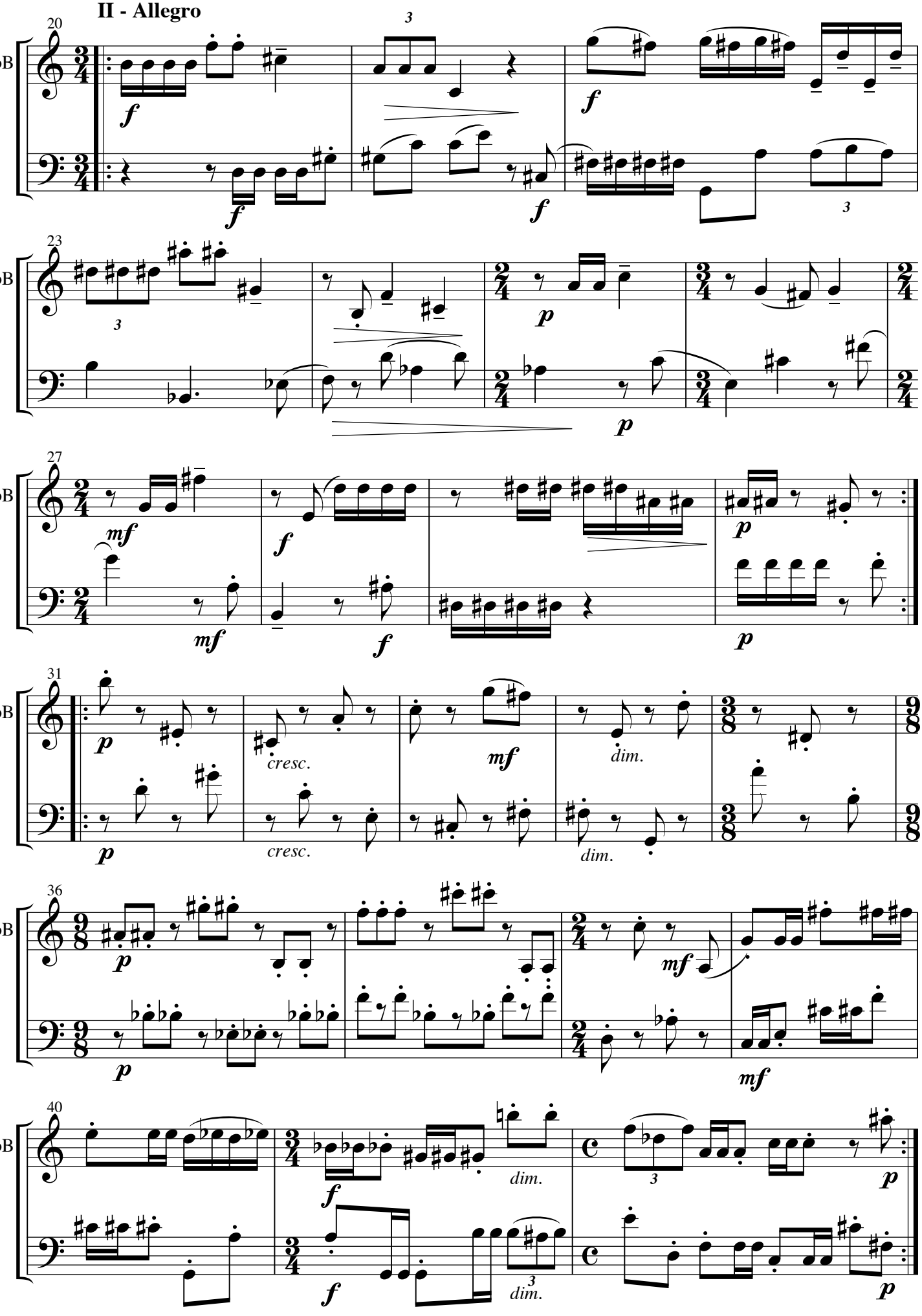
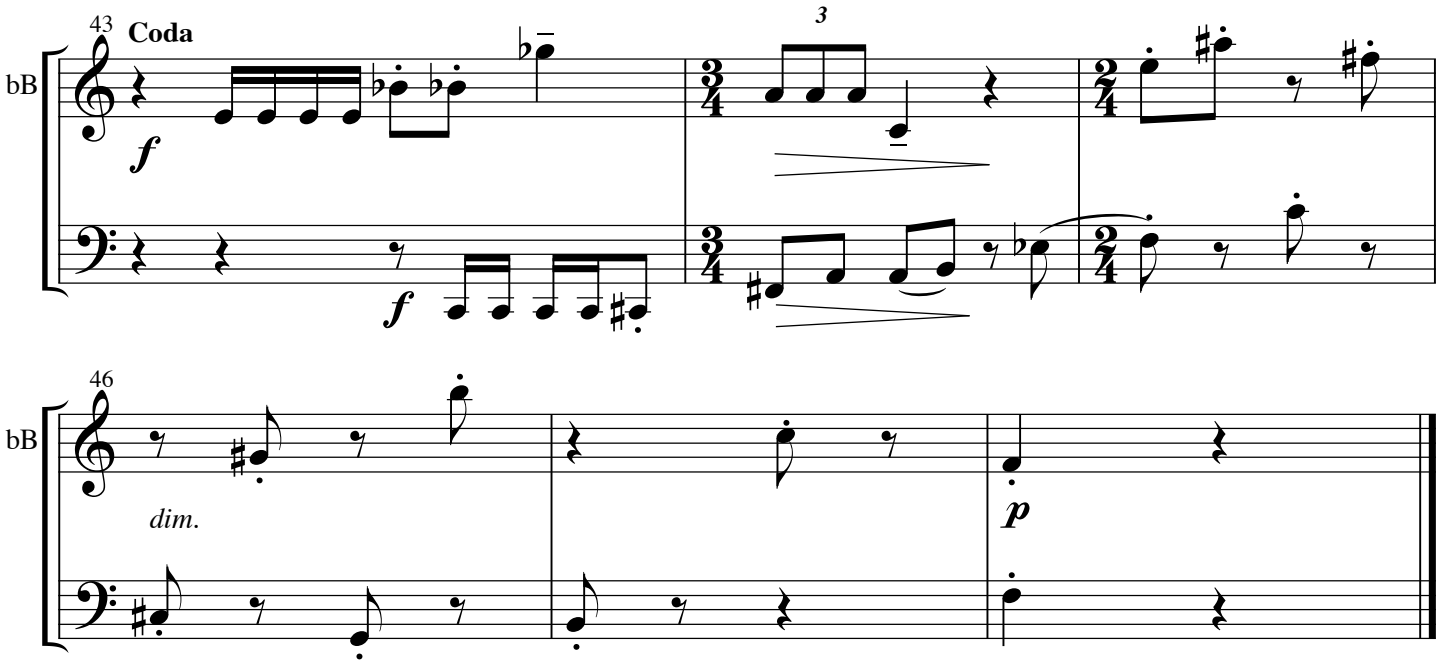

II - Allegro
bB
cresc.
dim.



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Second part plays its inversion.

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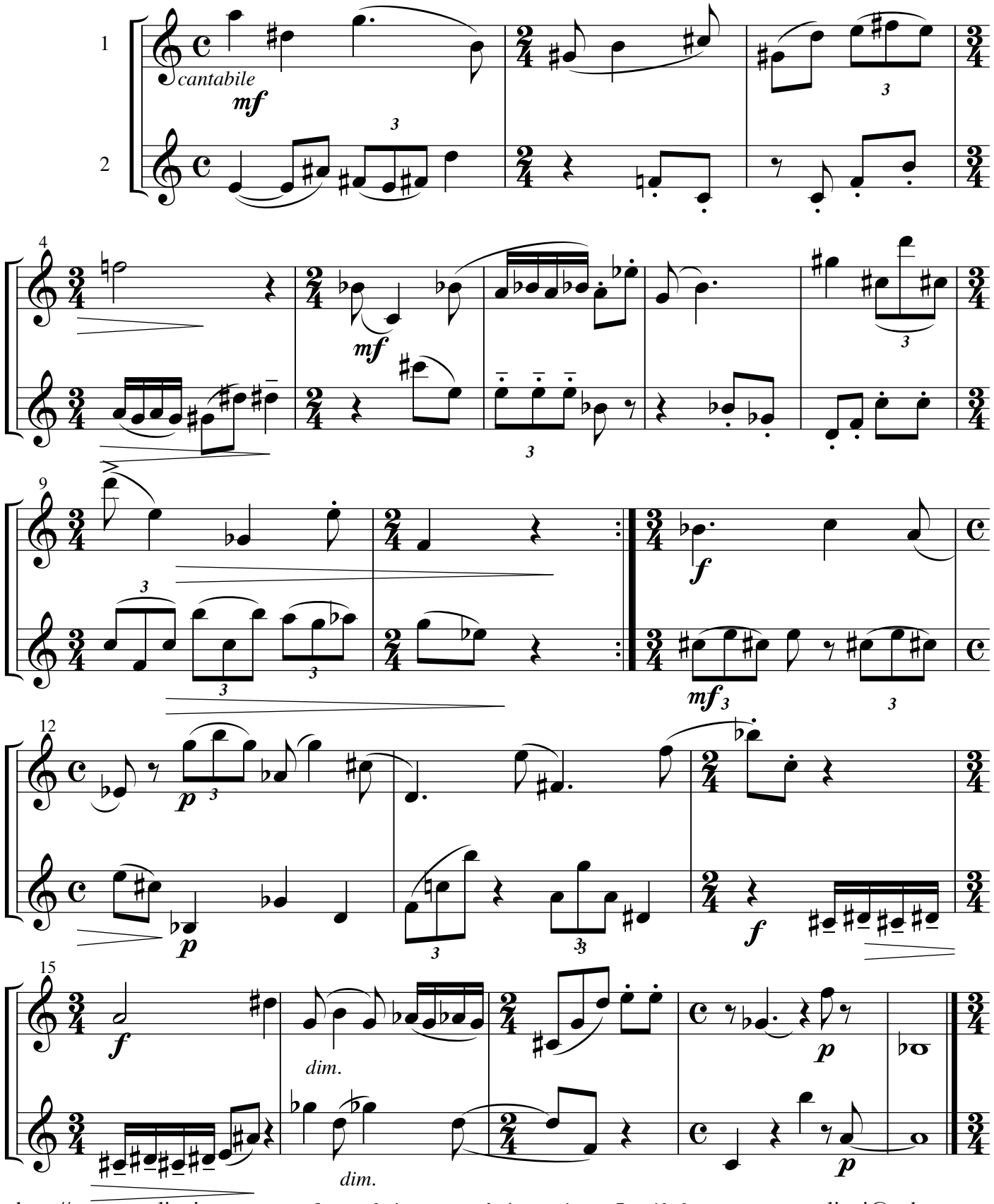
BIDUO D'OURO

Total length: less than 3 min.

for 2 oboes

Zoltan Paulinyi
Brasília, August 26, 2006

I - Moderato (lírico)



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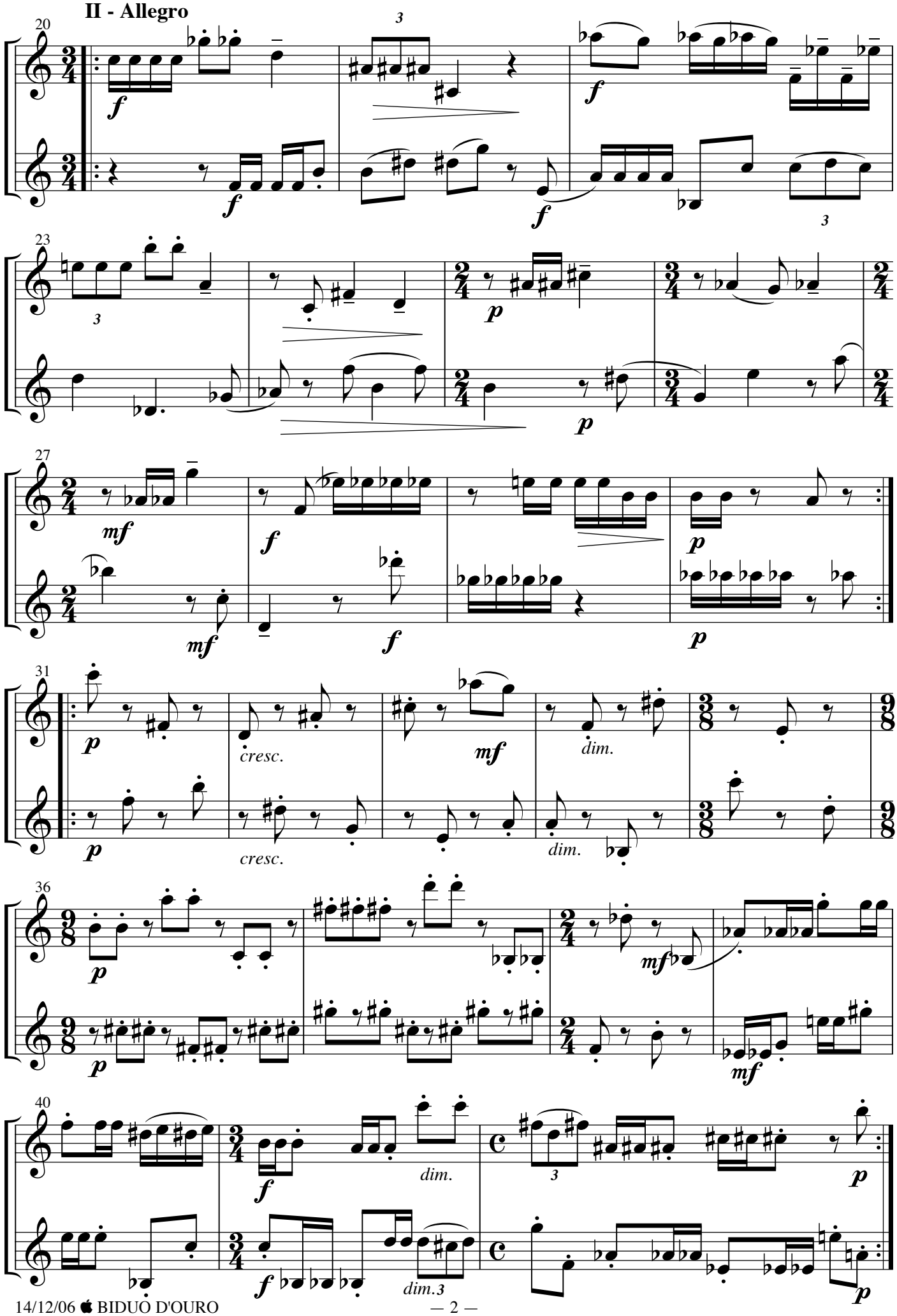
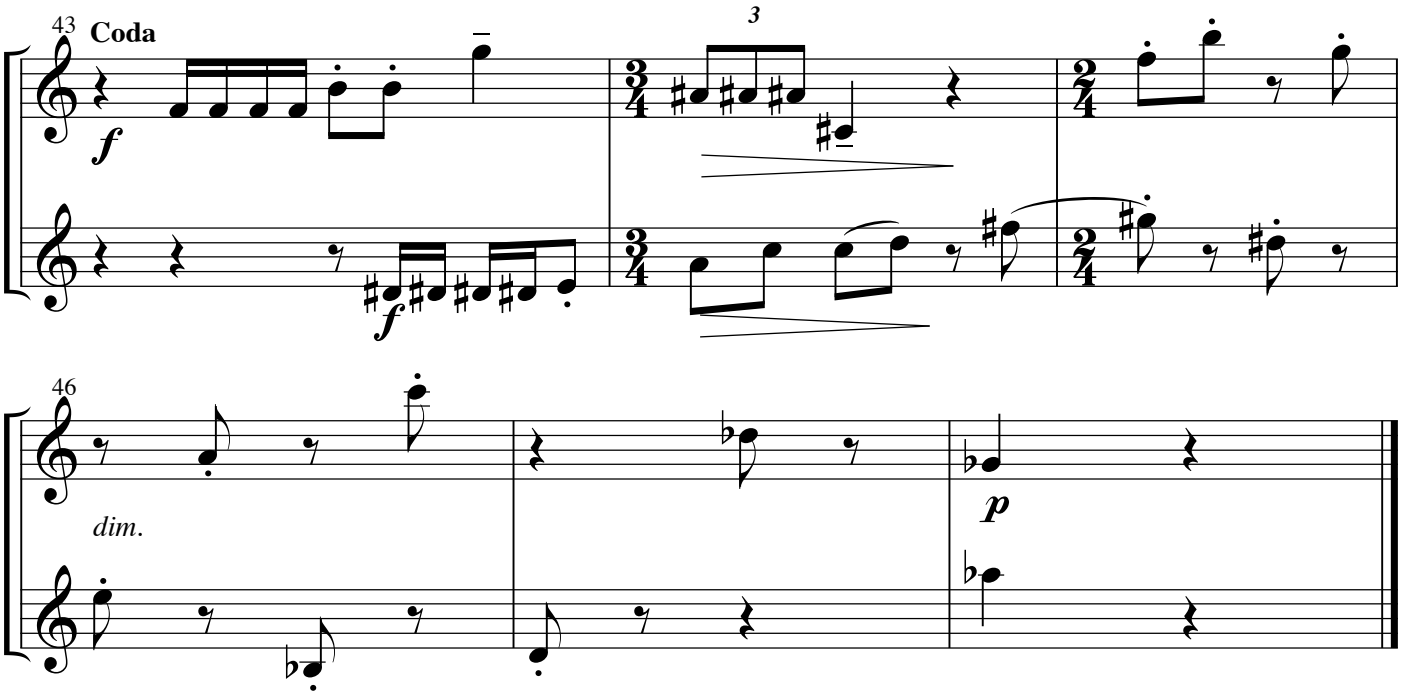

II - Allegro
20
23
27
31
36
40
cresc.
dim.
dim.3



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Second part plays its inversion.

The Allegro, second piece, is built upon a transposition of the same row where the first part plays the inversion (except the Coda). For this edition, I have included some arrengements for any instrumental combination, including winds and keyboard.

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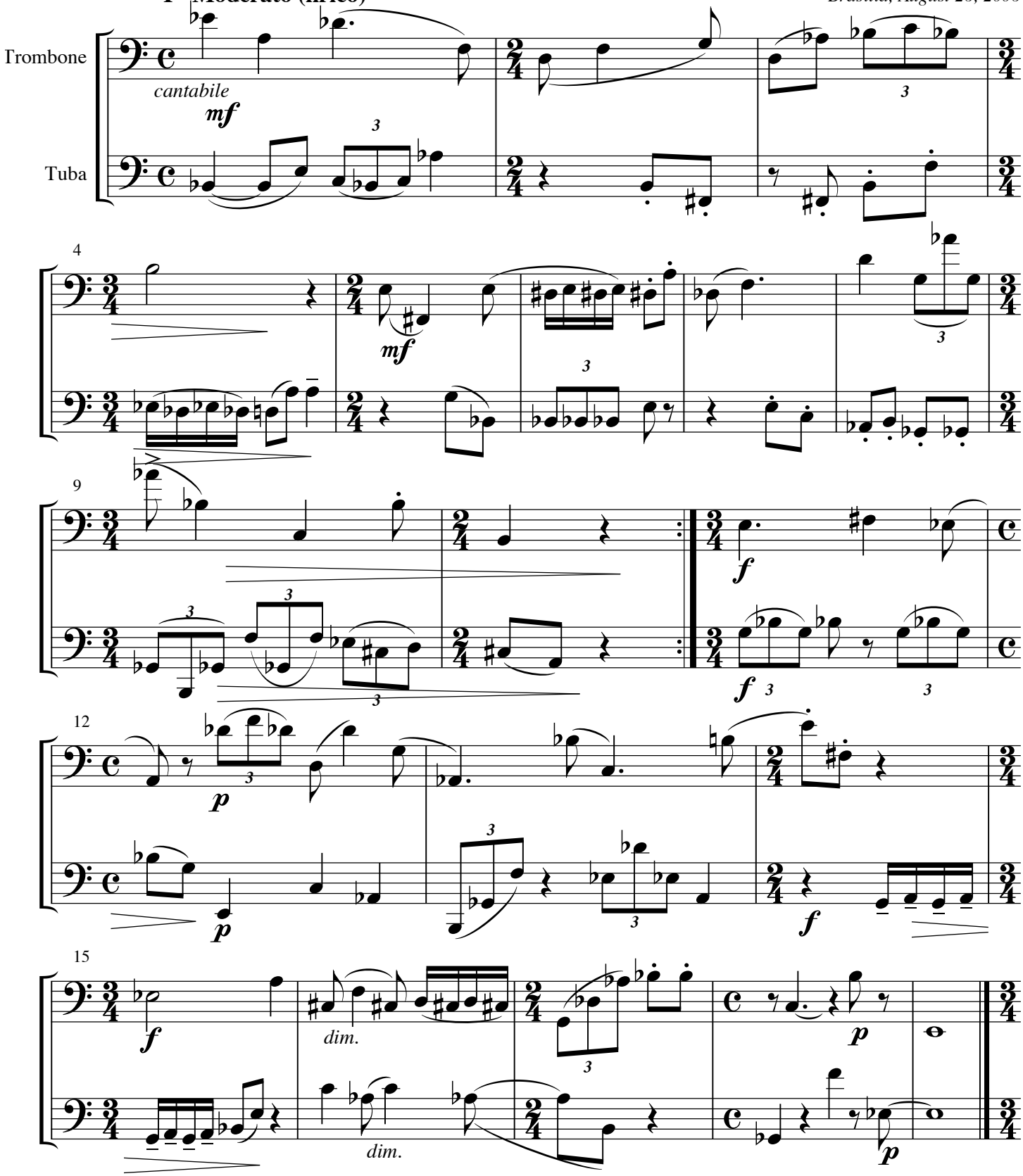
BIDUO D'OURO

*for trombone and **tuba***

Total length: less than 3 min.

Zoltan Paulinyi
Brasília, August 26, 2006

I - Moderato (lírico)



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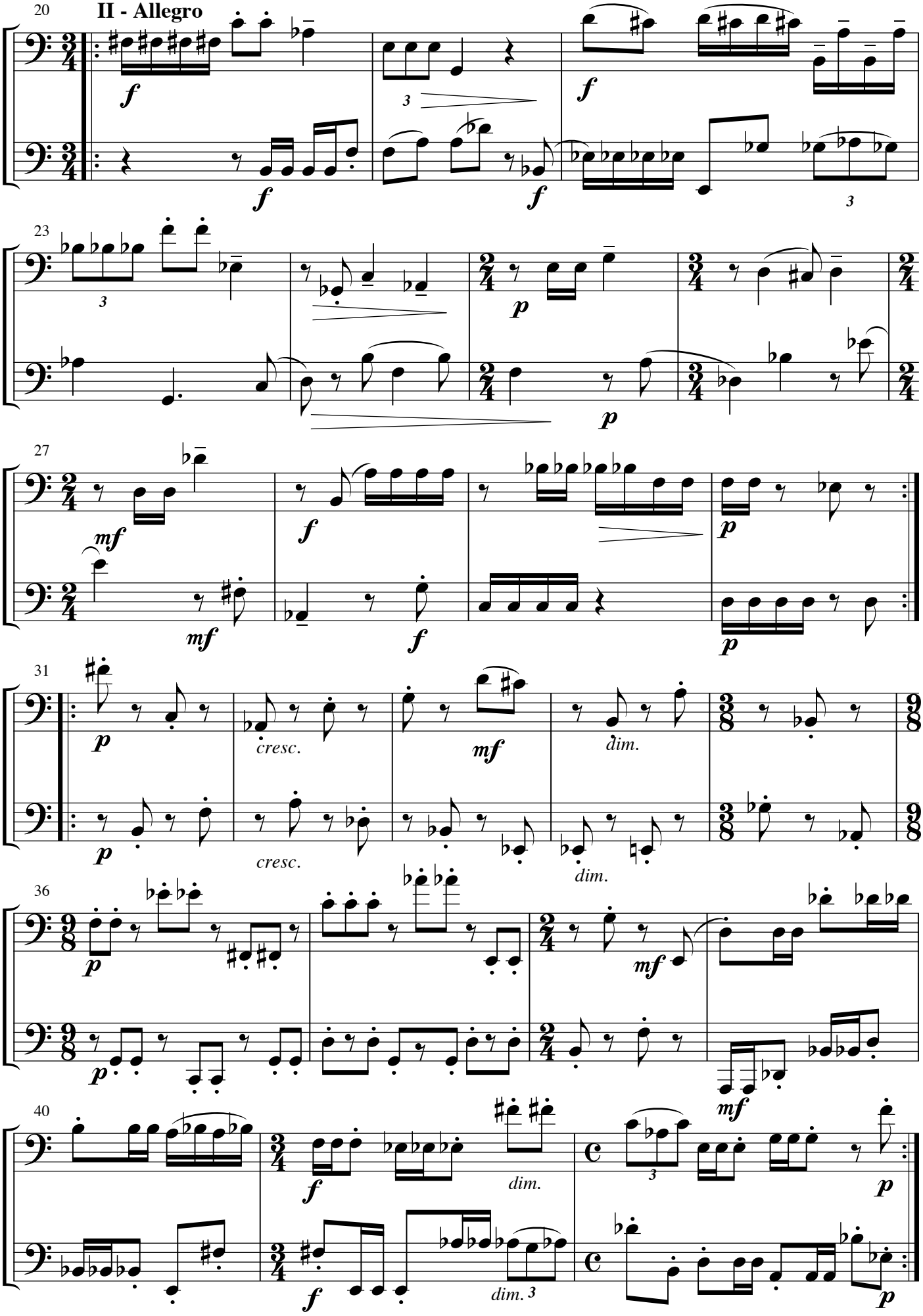
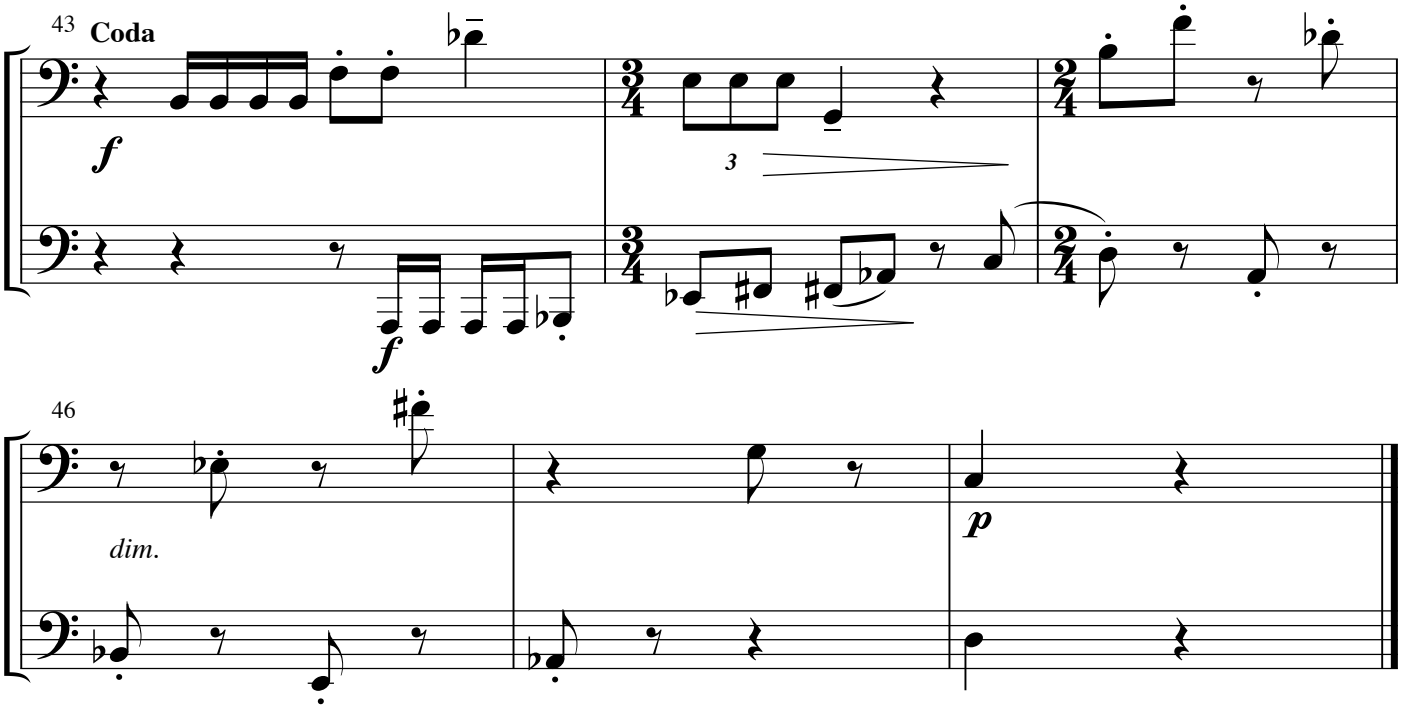

20
II - Allegro
23
27
31
36
40
cresc.
dim.



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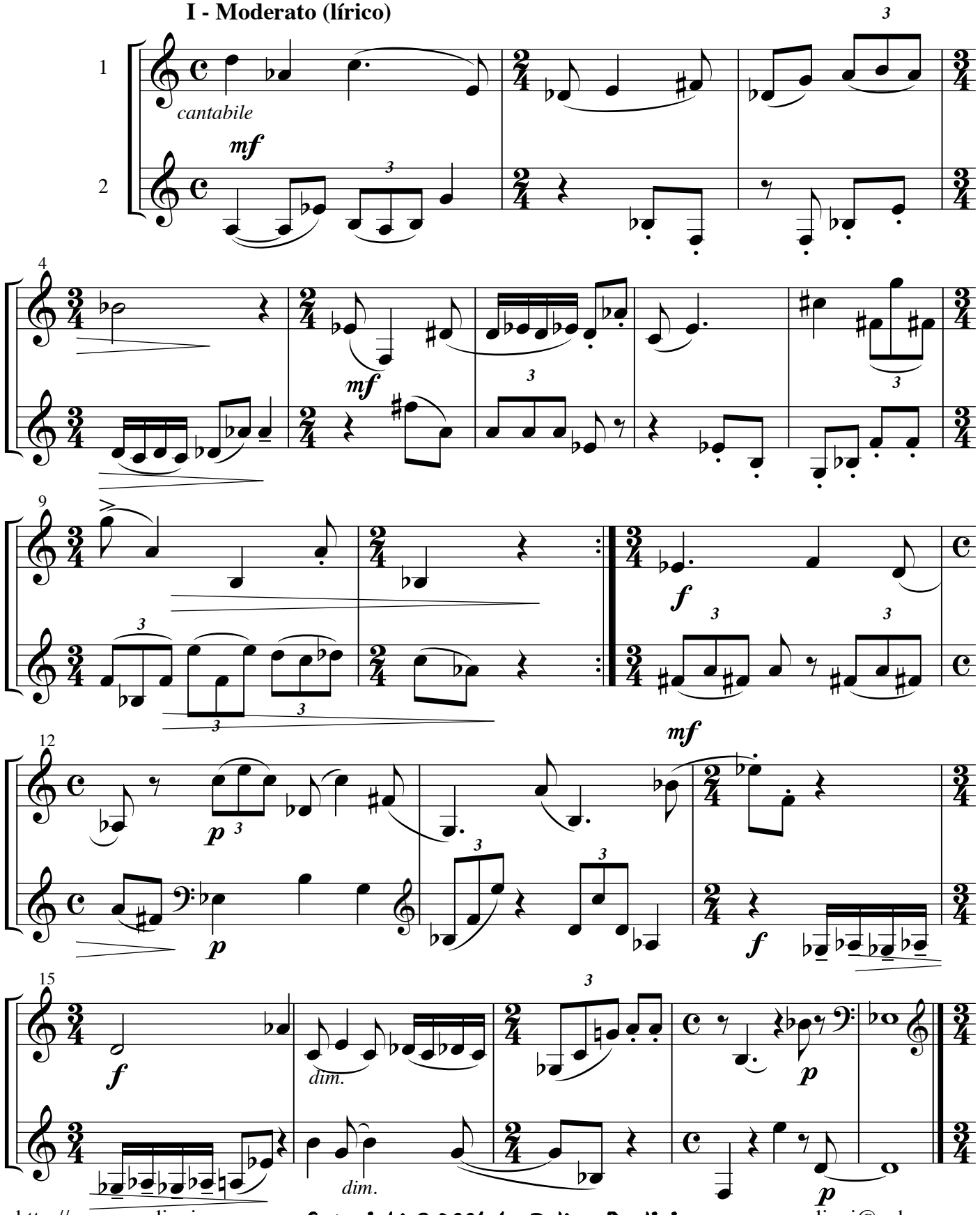
BIDUO D'OURO

Total length: less than 3 min.

for two horns

Zoltan Paulinyi
Brasília, August 26, 2006

I - Moderato (lírico)



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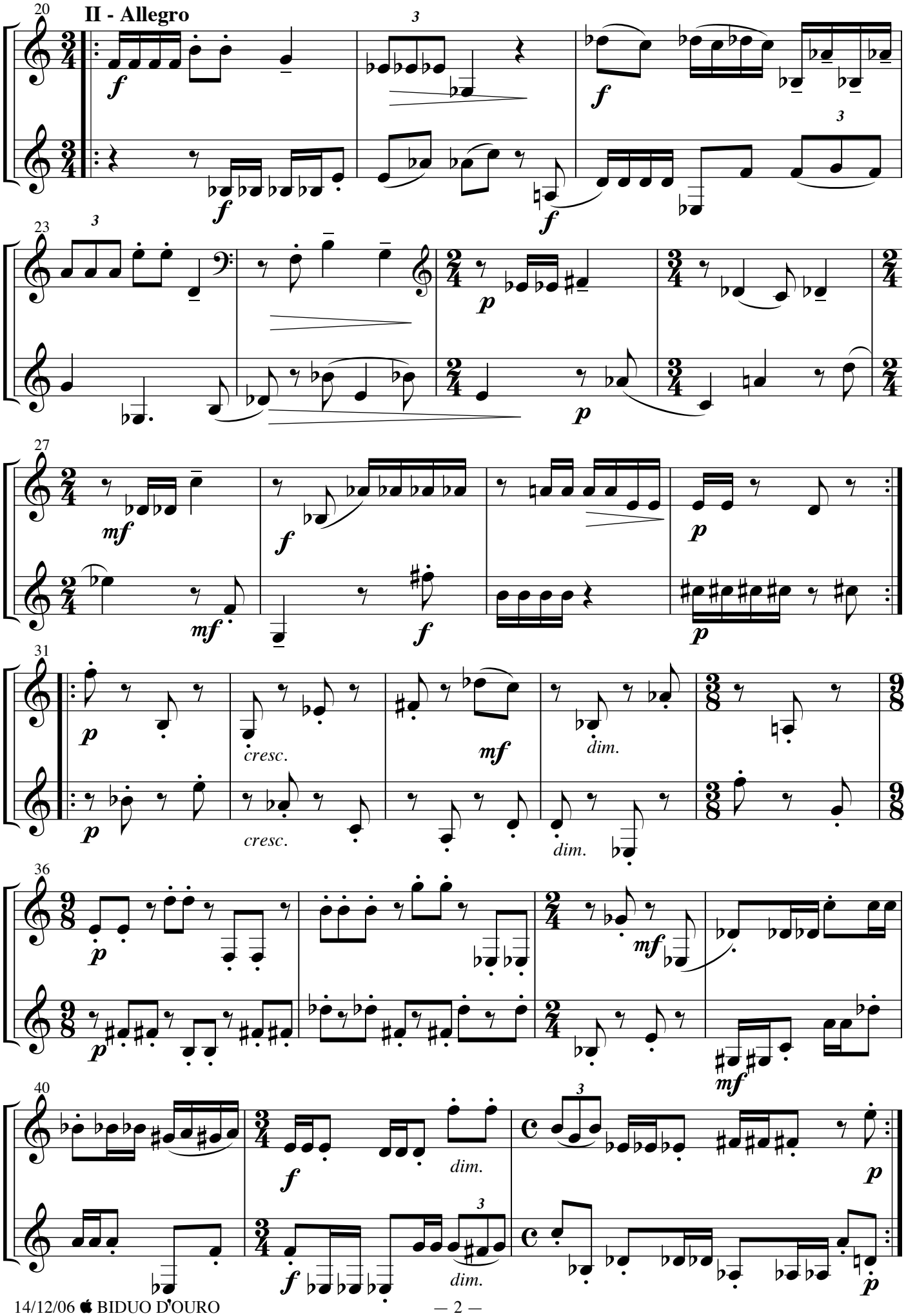
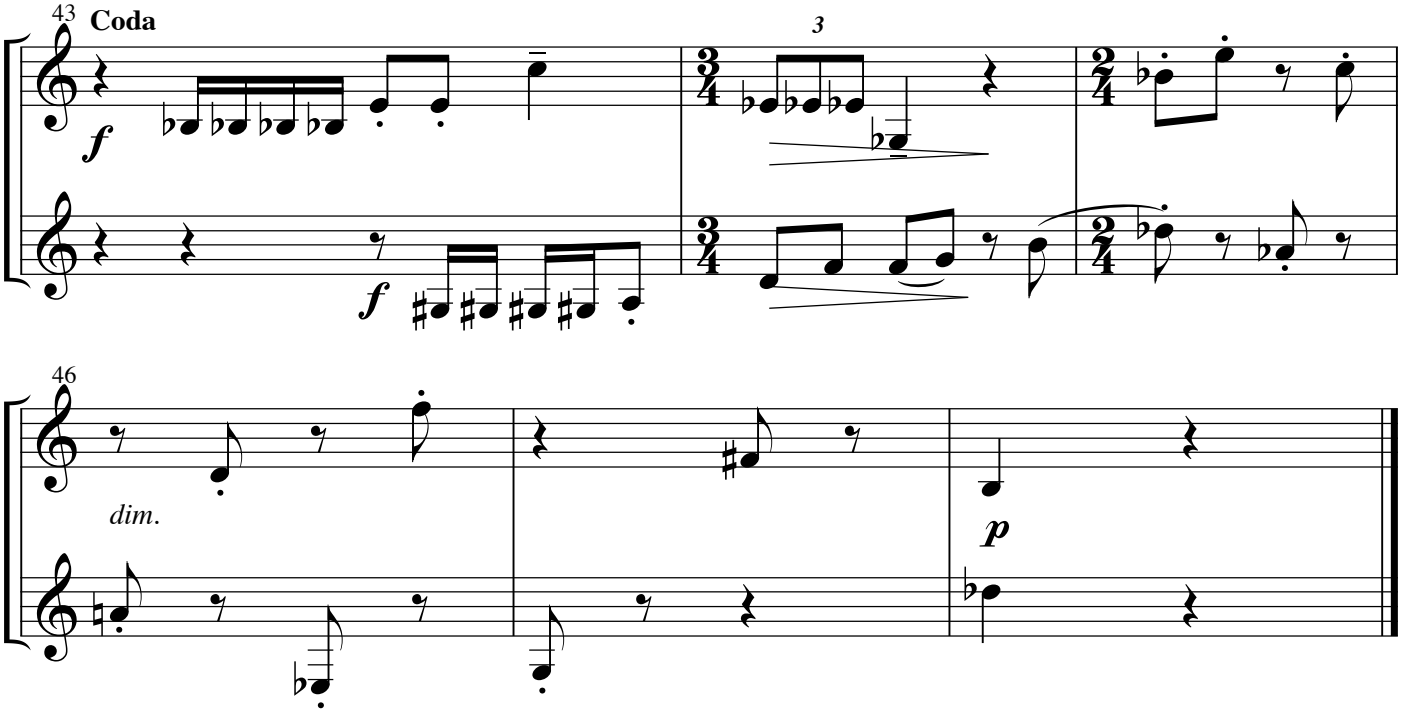

II - Allegro
20
23
27
31
36
40
cresc.
dim.



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