

Peter Ablinger

STARS & STRIPES

from: "Instruments &"

the piece consists of 2 events. in event 1 the performers see the score the first time. all what happens is that they are individually preparing their score and making necessary entries for the later event 2 which is a short but regular octet rehearsal.

event 1:

can be performed in any combination e.g. with all 8 musicians together, or as 8 solo pieces or - obviously/for this opportunity - as 4 duos. the musicians have not seen or studied their parts before the event. when they are entering the performance space the parts are waiting for them on their prepared notestand. additionally there is one exemplar of a full score, so the musicians may have a look at the vertical organisation of the octet. all they do now is to individually read the music, make notes and entries, try single difficulties of their part. this should be very efficient, the players have only a few minutes to go through the piece. the next time you will see your score (with your indications) is for a full octet rehearsal (event 2). use this minutes to be prepared for event 2! it is not even necessary to play any tone at your instrument. you may as well just go reading and make entries. when you are through with it, stand up, bow to the audience and leave. but also this has to be individually. your duett-partner might take a bit longer until she is through the piece. then she stands up also, bows and leaves.

everything should be completely natural. without any kind of acting or theatre. dont try to make it interesting for the audience. stay privately. the only short moment when you take notice of an audience is the moment when you are entering or leaving stage.

event 2:

for octet. un-conducted! seated more or less in a circle, so some of the players are showing their back to the audience. event 2 is a rehearsal. it is now the second time that the performers see the music. they find their own parts on their notestand (- which are exactly the parts they have been arranging during event 1). additionally a few (say 4) exemplars of the full score are lying around to check the vertical organisation of the music. somehow they should start after making necessary agreements. probably one of the musicians (violin 1?) is conducting a little bit. they should go at least once through the entire piece - although not

necessarily without interruptions, repetitions and resumptions. when ready, you can discuss whether to make a last through-run - or leave it. then stand up, and bow (together).

again everything should be quite natural, private and without acting or theatre. when you talk to each other don't try to be understandable for the audience. until finished ignore the audience as far as possible.

note stands:

especially for the octet version there should be stable and not too small notestands on which 4 pages can be set at once. bass-clarinets, tubas and violins have 4 pages each and no possibility for page turning. print all pages only one-sided. the accordions have 6 pages each. they can draw them with the left hand in bars of only right hand activity.

difficulties:

wherever the music seems to be (too) difficult (extreme registers) or impossible: just keep going - whatever actually will be sounding - try the best you can!

all of the performers should receive this introduction here to read it in advance.

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