

Peter Ablinger

WACHSTUM UND MASSENMORD

für Titel, Streichquartett
und Programmnote

(aus: "Instruments &")

2010

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(from: "Instruments &")

for Title, String Quartet and Program Note

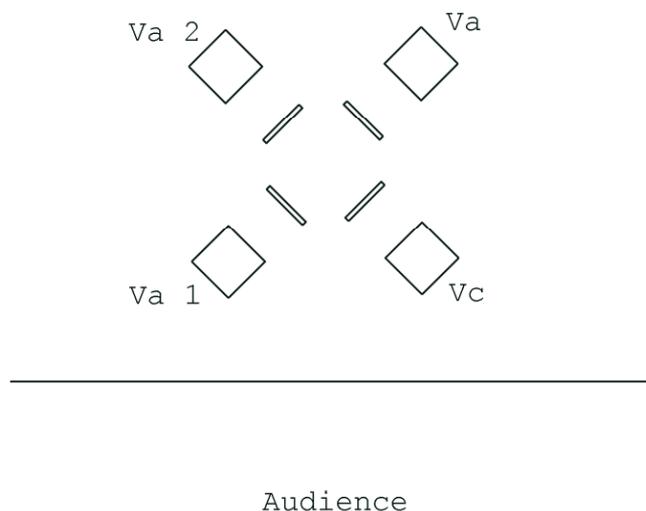
2010

The Rehearsal is the Piece

The part of the string quartett is presented as a rehearsal. The performers have not seen the score (except this foreword) ahead of time, and will receive it only directly before the performance, or, the scores are waiting for them on their music-stands.

Position

The seating of the quartett is a perfect square. Violin 2 and Viola are positioned more or less as usual. Violin 1 and Violoncello are seen half from the back. The positioning should help to only communicate under each other and not with the audience.



Audience and Privacy

When entering the stage and before leaving it, bow to the audience as usual. But between that try to ignore the presence of an audience and stay private. Behave as you 4 were alone and rehearsing or having a first lecture of a piece. Everything should be completely natural. Without any kind of acting or theatre. Don't try to make it interesting for the audience. When you talk to each other don't try to be understandable for the audience.

Whenever you have the feeling that you are not successful with creating that private rehearsal situation, or when the situation becomes like theatre: Better stop the piece at any time!

(In that case finish it formally, bow to the audience, leave stage...)

The Pencil

In parts the rehearsal might be a lecture rehearsal where you are just organizing the score, making entries for coordination, bowing and fingerings and almost nothing is really played (therefore: have a pencil with you!).

Scordatura

After a short Prologue the score will ask you for a Scordatura of all 4 Instruments:

Violin 1

tunes down all 4 strings one semitone lower [f#, c#1, g#1, d#2].

Violin 2

tunes down all 4 strings one whole tone lower [f, c1, g1, d2].

Viola

tunes down all 4 strings a minor third lower [A, e, b, f#1].

Violoncello

tunes down all 4 strings a mayor third lower [1Ab, Eb, Bb, f].

From this point on the notated pitches are indicating the finger position while the actual sound is lower (according to your scordatura) .

Symetrically, before the epilogue, the score will ask you to retune your strings to normal.

In case that this causes problems for the stability of intonation for the following pieces on the program you may decide to use alternative instruments for this piece.

Duration

The score, when played once in the final tempo would last only slightly more than 2 minutes. The duration of your performance/rehearsal is up to you. I imagine that 15 minutes should be about the minimum.

Repetition of the Performance

Can the piece be performed another time by the same quartett? I would say, yes, as long there is something left to rehearse.

(english notes unedited)

Peter Ablinger
Berlin
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(Programmnote)

The Woman Who Married a Dog

There was once a woman who had a daughter. When the daughter grew up, the mother in vain encouraged her to find a man to marry, but the daughter rejected all men. At last the mother became angry and told her dog to marry the daughter. The dog did so, and it lived with the girl. Thus having punished her daughter, the mother after some time had the daughter sent to a small island, and here the daughter had a litter of puppies as her children. The dog was not brought to the island with the girl, and when the dog tried to swim over to her, the mother suddenly took pity on her daughter and strapped some stones around the neck of the dog so it drowned when it tried to swim to the island. The girl's father used to row over to the island with meat to feed his daughters off- spring. One day the daughter told the puppies, "When your grandfather arrives to feed you, you shall tear him apart and eat him!" And they did so. Afterwards the daughter placed all the puppies in the sole of a kamik boot and set them to sea. When they drifted away from shore she said, "You will live from now on without ever needing anything!" They tell that the puppies floated away to some far-off country where they turned into white men, and from them all white men come.

Told by Jonasine Nielsen of Saattoq, Greenland

From: The People of the Polar North, Knud Rasmussen, 1908

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