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Die Schadhafte

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Die Schadhafte

(The Defective)

character study after Elias Canetti

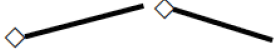
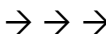
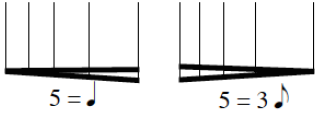


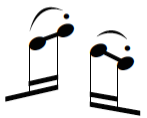
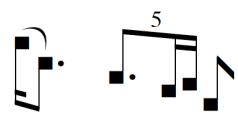
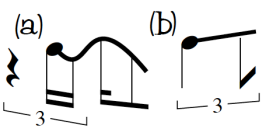

for solo violoncello

(2015)

- for Madeleine Shapiro -

duration: c. 6'

Performance Notes

	harmonic glissandi	clb	coll legno battuto
	gradual change from one mode of play to another	+	left-hand pizzicato
	accelerando/ritardando (duration indicated)	T +	left-hand pizzicato (with thumb)
	highest pitch possible	⊕	muffle strings with left hand
	continuum of pauses/breaks, from very short to moderately long.	∑	overpressure/distorted tone
	rapid, short glissandi between pitches; when notes are connected with a slur, the second note must not be re-articulated.		
	tap with fingertips on different parts of the cello body (<i>ad libitum</i> : relative placement of noteheads represents physical/visual gestures more so than pitch contours)		
	(a) irregular glissando: pitch in continuous flux; (b) smooth, unidirectional glissando		
	sub-ponticello: play between the bridge and tailpiece as close to the bridge as possible		

- Scordatura tuning: The C string is to be tuned a semitone high (to C-sharp); the A string is to be tuned a semitone low (to A-flat). Specified pitches on scordatura strings (e.g., the F-sharp in m. 85) are notated at sounding pitch.

- With few exceptions (where pitches are specifically indicated), it is crucial that the pitches are diffused throughout the work; this is typically achieved by muffling strings, playing sul ponticello, glissandi, bowing with excessive pressure, or some combination of these and other techniques.

- X-shaped noteheads indicate playing on particular strings without regard to resulting pitch, usually related to a particular technique (e.g., muffled strings, harmonic glissandi, *coll legno battuto*).
- Tempo should also be very fluid throughout rather than rigid and metronomic. The resulting effect should be a speech-like fluidity in both rhythm and pitch contours, not unlike a vocal *Sprechstimme*.
- The performer is encouraged to emphasize or exaggerate any physical gestures inherent to the musical material, thus further illuminating aspects of the character represented in this work.

Program Note

Die Schadhafte (The Defective) is the fifteenth of a series of short works for solo instrument based upon characters from *Der Ohrenzeuge: Fünfzig Charaktere (Earwitness: Fifty Characters)*, written in 1974 by the Bulgarian-born British-Austrian novelist Elias Canetti (1905-1994). Canetti's distinctive studies incorporate poetic imagery, singular insights, and unabashed wordplay to create fifty ironic paradigms of human behavior. This collection of works, begun in 1997, was inspired by the vividly surreal depictions of Canetti's characters and includes works for contrabass, violin, bass flute, ocarina, contrabassoon, glass harmonica, trumpet, percussion, bass saxophone, piccolo, organ, basset horn, and violoncello, among others. In Canetti's depiction of this character, "The Defective keeps examining herself, on and on, and always comes across new defects. She nitpicks on her skin, locks herself up with it, and never tackles more than a tiny area at one time... if she were done with her entire skin, she would be bound to collapse under the weight of her knowledge, she is kept upright by the realization that there is so much still to do." The musical gestures in *Die Schadhafte* are based entirely on the rhythms and pitch inflections of the Canetti text in its English translation, resulting in a speech-like quality throughout the work.

Die Schadhafte was completed in September 2015 and composed for cellist Madeleine Shapiro, who premiered the work at the University of North Texas on 19 September 2016.

Die Schadhafte

(The Defective)

The defective keeps examining herself, on and on, and always comes across new defects. She nitpicks on her skin, locks herself up with it, and never tackles more than a tiny area at one time. She examines it with magnifying glasses and tweezers, she peers, pricks, and tries the same place several times. For something that appeared intact at the first examination turns out to be defective at the very next one. When she first began, after a deep disappointment, she did not realize how many deficiencies she had. Now she is covered with them and is still far from knowing them all. Once she has discovered one, she makes a mental note of it and examines it painstakingly when its turn comes up again.

The defective suffers greatly from her knowledge about herself; after all, nothing ever improves. Once she has found something, it never changes, it remains and can be found over and over again. It is good that there is so much left to explore, for if she were done with her entire skin, she would be bound to collapse under the weight of her knowledge, she is kept upright by the realization that there is so much still to do.

It is a task that would drive some people to despair. But she enjoys it, for she lives for her own truth. She speaks to no one about it, whose business is it anyway, and she would like to be done with it before dying. As for doing her back, she dare not think about it. She is leaving it for last and hopes for some inspiration enabling her to examine her back.

The defective dreams that her skin is being flayed off, every tiny spot, the whole skin, and hung up secretly for her in the attic. There, where the wash is hung for drying, the skin could be kept quite inconspicuously; if it were done right, no one would notice. That would make some things easier. The problem of the back would be solved and you could proceed more calmly and more justly. The work would be more even and you would not always have the feeling that this part or that were taking exception to your dwelling on the other parts.

The defective suspects that all women do the same thing. For once a woman has really looked at her skin, how can it ever give her any peace again? That is why it itches, that means it wants to be looked over and taken seriously. The defective envies no one, she knows what's what, she is not taken in by a radiant face, other areas look entirely different, she is astonished that men can be deceived and marry without an utterly meticulous examination, which would have to last years and years.

– Elias Canetti, *Der Ohrenzeuge: Fünfzig Charaktere*
(translated by Joachim Neugroschel)

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Die Schadhafte

character study after Elias Canetti

for solo violoncello

Joseph Klein
(2015)

Obsessive ♩ = 84±

The musical score is written for a solo cello and consists of 30 measures. It is in 3/4 time and features a variety of musical techniques and dynamics. The score is divided into systems, with measure numbers 5, 9, 13, 18, 22, and 26 marking the beginning of new systems. Key features include:

- Measures 1-4:** Ponticello (pont.) with dynamics *mp* and *molto*. Includes a triplet and a fermata.
- Measures 5-8:** *mf* and *mp* dynamics. Includes a triplet and a fermata.
- Measures 9-12:** *mf* and *pp* dynamics. Includes a triplet and a fermata.
- Measures 13-17:** *mp* and *mf* dynamics. Includes a triplet and a fermata.
- Measures 18-21:** *mf* and *mp* dynamics. Includes a triplet and a fermata.
- Measures 22-25:** *mf* and *f* dynamics. Includes a triplet and a fermata.
- Measures 26-30:** *f* and *mp* dynamics. Includes a triplet and a fermata.

Performance instructions include *pont.*, *ord.*, *arco*, *pizz.*, *flaut.*, *mart., frog*, *jete*, *clb*, *at frog*, *tasto*, and *ord.*. Dynamics range from *pp* to *ff*. Rehearsal marks [5x] and [3x] are present. A tempo change from *poco rit.* to *a tempo* occurs between measures 17 and 18.

32 pont. 5 pizz. arco 3 5 clb pont. → → tasto → → pont.
f f mp mf poco mf poco f

36 arco (ord.) meno mosso a tempo [6x] 3 5
mp p poco mp mp mf mp

40 3 5 pont. molto meno mosso a tempo tasto 5 6
fp fp mf mf mp

44 pizz. 6 arco (ord.) rit. 5 pont. pizz. 5 a tempo arco (ord.)
mf f mp mf mp mf f mf

48 poco rit. → → pont. meno mosso a tempo ord. 3
mp poco p poco n mf f mf f

53 5 rit. a tempo pizz. 5 arco 3 3
mf poco sf mp mf mf mp

58 sul tasto 5:3 ord. pont. → → molto ord. clb 4=3 pizz. 3
poco mf mp sf mf molto mp mf fz fz

63 arco jete poco rit. meno mosso pizz. a tempo arco molto pont. ord.
p poco mp mf mf p mf mf mf

67 *mp* *mf* *mp* *mf* *mp* *pp* *mp*

71 *mf* *sf* *mf* *mp calm* *p* *mp*

75 *mf* *mp* *sf* *mp* *f* *mp* *mp*

80 *mp* *mf* *sfz* *sfz* *mf* *f* *mf*

84 *p delicate* *mp* *sf* *mf* *mp* *mf* *mf*

87 *mf* *mf* *mp* *molto* *mf* *poco* *p delicate*

91 *mp* *mp* *mf*

95 *mf* *mf* *p* *molto* *mp* *f* *mp* *poco* *dim. a niente...*

* NOTE: slightly increase duration of fermata with each iteration in the final measure.