

Joseph Klein

Der Ohrenzeuge

(The Earwitness)

character study after Elias Canetti









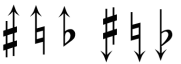











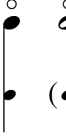



for solo bass flute

(2001)

- for Helen Bledsoe -

duration: c. 5'

Performance Notes

	<i>senza misura</i>		sounds produced with mouth directly over embouchure hole
	pause/breath (very short/short)		tongue ram (resulting pitch sounds a minor seventh lower)
[FREEZE]	freeze in place until next event		buzzing lips into embouchure hole
	five beats (= )		residual tone, produced by blowing forcefully across embouchure hole with flute rolled away
<i>mf</i> ±	slight fluctuations around dynamic indicated (<i>ad libitum</i>)		sucking into embouchure hole ("slurping" sound)
→ → →	gradual change from one mode of play to another		indefinitely-pitched vocal/instrumental sounds (e.g., key slaps, whispering)
	quarter-tone higher/lower		normally played pitch with key-slap attack
	pitch bend/portamento		vocalized (sung) pitch
	foot stomp		glottal fry
	flute angle: normal position; rolled in; rolled out		ingressive vocalization
<i>ft.</i> 	fluttertongue		audible inhalation
	multiphonic (fingering indicated in score)		rapid alternation of inhaled/exhaled sound (unvoiced, panting)
	harmonic (fundamental indicated with small notehead)		
	accelerando/ritardando: number of beams indicates relative speed; duration indicated in metered sections.		
<i>n.v.</i> <i>s.v.</i> <i>o.v.</i> <i>f.v.</i>	vibrato continuum: no vibrato; slow vibrato; ordinary vibrato; fast vibrato.		
	durational continuum in <i>senza misura</i> sections: arranged from shortest to longest (precise durations <i>ad libitum</i>).		
	fermata continuum: arranged from shortest to longest.		

- An instrument with a B foot is required.
- Accidentals apply only to the notes they immediately precede, with the exception of repeated pitches.
- Each line of music in spatial notation is approximately 15 seconds in duration.
- The "Mercurial" section (measures 10 through 50) should maintain an impetuous "stream-of-consciousness" feeling throughout. The fragmented quality of this section should be tempered by a driving intensity: there should be a constant forward motion, as if the chain of disparate elements were a single linear idea. This section consists of brief fragments from the following pieces for flute, alto flute, and bass flute (measure numbers are included for reference in the score):
 - m. 10: Betsy Jolas, *Episode I* (1964) – bass flute
 - m. 12: Roman Haubenstock-Ramati, *Interpolations* (1959) – flute
 - m. 15: Luca Lombardi, *Schattenspiel* (1984) – bass flute
 - m. 17: Joji Yuasa, *Terms of Temporal Detailing* (1989) – bass flute
 - mm. 19-20: Paul Chihara, *Willow, Willow* (1968) – bass flute
 - m. 21: Mario Davidovsky, *Synchronisms No. 1* (1963) – flute
 - m. 23: Edgard Varèse, *Density 21.5* (1936), flute
 - mm. 26-27: Walter Hekster, *Crescent Moon* (1989) – bass flute
 - m. 29: Luciano Berio, *Sequenza I* (1958) – flute
 - m. 32: Giacinto Scelsi, *Quays* (1953) – alto flute
 - m. 33: Bernd Alois Zimmermann, *tempus loquendi...* (1963) – bass flute
 - m. 35: Karlheinz Stockhausen, *Flautina* (1995) – alto flute
 - m. 36: George Crumb, *Lux aeterna* (1971) – bass flute
 - mm. 38-39: Isang Yun, *Etuden* (1974) – multiple flutes
 - mm. 40-41: Vincent Persichetti, *Parable I* (1966) – alto flute
 - m. 43: Heinz Holliger, *(l)air(e)* (1980/83) – flute
 - m. 44: Roger Reynolds, *Ambages* (1965) – flute
 - m. 45: Charles Wuorinen, *Flute Variations II* (1968) – flute
 - m. 47: Claude Debussy, *Syrinx* (1913) – flute

The International Phonetic Alphabet (IPA) is used for vocalizations, as well as to indicate mouth contour and tongue placement (the latter notated parenthetically in the score); the following IPA symbols are used in the work:

[i]	ee as in seed	[p]	p as in pat
[ɔ]	aw as in paw	[k]	c as in cast
[o]	o as in float	[f]	f as in five
[u]	oo as in boot	[s]	s as in sit
[m]	m as in man	[ʃ]	sh as in shut
[ʌ]	u as in mud	[ç]	ch as in German ich
[t]	t as in top	[h]	h as in hat

Program Note

Der Ohrenzeuge (*The Earwitness*) is the sixth in 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, alto saxophone, trumpet, percussion, bass saxophone, guitar, and piccolo, among others. In Canetti's depiction of this character, the earwitness "comes, halts, huddles unnoticed in a corner, peers into a book or display, hears whatever is to be heard, and moves away untouched and absent." Accordingly, the work itself quotes fragments of several Twentieth-century works from the flute, alto, and bass flute repertoire.

Der Ohrenzeuge was composed between September 2000 and January 2001 for flutist Helen Bledsoe, who first performed the work on 25 February 2001 at the Posthoornkerk in Amsterdam.

Der Ohrenzeuge

(The Earwitness)

The earwitness makes no effort to look, but he hears all the better. He comes, halts, huddles unnoticed in a corner, peers into a book or display, hears whatever is to be heard, and moves away untouched and absent. One would think he was not there, for he is such an expert at vanishing. He is already somewhere else, he is already listening again, he knows all the places where there is something to be heard, stows it nicely away, and forgets nothing.

He forgets nothing, one has to watch the earwitness when it is time for him to come out with everything. At such a time, he is another man, he is twice as large and four inches taller. How does he do it, does he have special high shoes for blurring things out? Could he possibly pad himself with pillows to make his words seem heavier and weightier? He does nothing else, he says it very precisely, some people wish they had held their tongues. All those modern gadgets are superfluous: his ear is better and more faithful than any gadget, nothing is erased, nothing is blocked, no matter how bad it is, lies, curses, four-letter words, all kinds of indecencies, invectives from remote and little-known languages, he accurately registers even things he does not understand and delivers them unaltered if people wish him to do so.

The earwitness cannot be corrupted by anybody. When it comes to this useful gift, which he alone has, he would take no heed of wife, child, or brother. Whatever he has heard, he has heard, and even the Good Lord is helpless to change it. But he also has human sides, and just as others have their holidays, on which they rest from work, he sometimes, albeit seldom, claps blinders on his ears and refrains from storing up the hearable things. This happens quite simply, he makes himself noticeable, he looks people in the eye, the things they say in these circumstances are quite unimportant and do not suffice to spell their doom. When he has taken off his secret ears, he is a friendly person, everyone trusts him, everyone likes to have a drink with him, harmless phrases are exchanged. At such times, people have no inkling that they are speaking with the executioner himself. It is not to be believed how innocent people are when no one is eavesdropping.

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

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Der Ohrenzeuge

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for solo bass flute

Joseph Klein
(2001)

Furtive ♩ = c. 60

The musical score is written for a solo bass flute. It begins with a tempo marking of 'Furtive' and a metronome indication of approximately 60 beats per minute. The score is divided into several systems, each starting with an 8-measure rest. The first system features six eighth notes on a low G, marked 'sf'. The second system starts with a half note on G, marked 'pp', followed by a melodic line with dynamics ranging from 'pp' to 'fp' and back to 'pp'. The third system begins with a half note on G, marked 'sf', and continues with a melodic line in 4/4 time. The fourth system starts with a half note on G, marked 'pp', followed by a melodic line with dynamics from 'pp' to 'mf' and 'mp'. The fifth system begins with a half note on G, marked 'f', followed by a trill marked 'mp' and a decrescendo. The sixth system starts with a half note on G, marked 'sf', followed by a melodic line in 4/4 time marked 'mp', and a melodic line in 3/4 time marked 'mf'. The seventh system begins with a half note on G, marked 'mf', followed by a melodic line marked 'mp' and a decrescendo. The eighth system starts with a half note on G, marked 'poco mf', followed by a melodic line marked 'mp' and a decrescendo. The score includes various musical notations such as dynamics (pp, sf, fp, mf, mp, f), articulation (accents, slurs), and performance instructions (ord., ft., n.v., s.v., o.v., tr, n, [u], [i]).

8c *even* *mp* *mf* *mf* *mf* *mf* *mf* *overblow*

8d *halting, erratic* *f±* *mp sub.* *sffz* *fleeting*

9 *Furtive* *pp* *mf*

10 *Mercurial* ♩ = c.90 *urgent* *sf* *sf* *sf* *sf* *sfp* *sf* *sf* *sf* *mf* *sf* *sf* *p* *gaspings:* *ft. 7:5*

13 *strained* [i o u o...] *sf* *sf* *sf* *sf* *sf* *mf* *tr* *tr* *tr* *mf* *4:3* *sfz* [tʃ(i)]

16 *slurping:* *maniactal laughter:* *sf* *ff* *4:3* *7:8* *mf±* *sf* *f* *poco*

19 *mp* *ff* *p* *sf* *mf* *mf* *9:5*

vigorous panting:
[j → → → s → → → j]

22 *mf*_± *sf* *ff* *sffz* *sf*

high scream
(into instrument):

25 *f* *poss.* *molto* *mf* *ff* *sub.* *mf*

explosive cackle:
5:3 [ɔ] → → → [u]

28 *ff* *sub.* *p* *sub.* *poco* *sf* *ff* *f* *ft.* *p* *sub.* *ff*

[psksts...] 5/8 [ç]

31 *mp* *ff* *sf* *mf* *p* *sf* *molto*

6:5 (ord.) 12 = 7/8

33 *f* *poss.* *sf* *mp* *ff*

n *molto* *sffz*

36 *pp* *calma subito* *ff* *mp*

38 (ord.) [u] B_{\flat}^{\flat} C^{\sharp} E_{\flat} C_{\sharp} B_{\flat} G^{\sharp} C^{\sharp} C_{\sharp}

mp *mf* *mp* *f* *sf* *mp* *molto*

41 *ff* *mp* *sub. espress.* *sfz* *sub.* *sf* *f* *sf* *ppp sub. lontano* *sf*

gaspings: [ç] cough: (disruptive) 3 3

44 *ff* *f* *sf* *f* *sf* *f* *mp* *5:4* *sf* *f* *sf* *f* *sf* *f*

(ord.) [ç] [ç] n.v. o.v. [ç] [ç] [A] $\frac{1}{N}$

47 *p sub.* *sf* *sf* *mf* *sf* *mp* *sf* *pp* *sf* *ppp* *sf* *sf* *sf* *sf* *sf*

[ç] [ç] [h] (non dim.) incessant

49b *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *8''+* [FREEZE]

CODA: Furtive

51a *p suave* *mf* *mp* *f* (o.v.) *mp sub.* *f.v.*

51b *f* *mp* *poco* *mf* *p* *poco* [FREEZE]

o.v. sub. n.v. → → → o.v. n.v.