

Weltbühne 1932

für Solo Violine und Live - Electronic

Dietmar Kirchner

Auftragswerk des Wiener-Concert Vereins

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Performance Practice

The performance space should remain largely dark throughout the duration of the work. The conventional separation between stage and audience is dissolved: listeners share the same sonic space as the violinist and may either sit or stand. No fixed audience arrangement is required.

Before the performance begins, several sheets containing the text of Carl von Ossietzky's speech are already scattered across the floor of the space. Additional copies are handed to audience members as they enter. The texts remain present throughout the performance, becoming a visible component of the overall setting.

A portrait of Carl von Ossietzky is projected into the space and moves slowly through the room. The projection is not intended as an illustration, but rather as an independent visual layer of the work. In conjunction with the texts distributed throughout the space, it creates a tangible presence of Ossietzky, adding a historical and commemorative dimension to the sonic environment.

The performance is conceived as an intermedial space combining instrumental sound, live electronics, spatialized sound, text, and projection, in which listening, seeing, and remembering are brought into dialogue.

Aufführungspraxis

Der Aufführungsraum ist während der gesamten Dauer des Werkes weitgehend verdunkelt. Die Trennung zwischen Bühne und Zuschauerraum wird aufgehoben: Das Publikum befindet sich gemeinsam mit der Musikerin im selben Klangraum und kann sitzen oder stehen. Eine feste räumliche Ordnung der Zuhörenden ist nicht vorgesehen.

Bereits vor Beginn der Aufführung liegen einzelne Blätter mit dem Text von Carl von Ossietzkys Rede auf dem Boden des Raumes verteilt. Weitere Exemplare werden dem Publikum beim Betreten des Raumes ausgehändigt. Die Texte verbleiben während der Aufführung im Raum und werden so zu einem sichtbaren Bestandteil der szenischen Situation.

Ein Porträt Carl von Ossietzkys wird als Projektion im Raum sichtbar und bewegt sich langsam durch den Raum. Die Projektion dient nicht der Illustration, sondern bildet eine eigenständige visuelle Ebene des Werkes. In Verbindung mit den im Raum verteilten Texten entsteht eine räumliche Präsenz Ossietzkys, die den Klangraum um eine historische und erinnerungskulturelle Dimension erweitert.

Die Aufführung versteht sich als ein intermedialer Raum aus Instrumentalklang, Live-Elektronik, Klangbewegung, Text und Projektion, in dem Hören, Sehen und Erinnern miteinander in Beziehung treten.

Vertonung eines Textauszugs aus der Schlussrede von Carl von Ossietzky (Weltbühnenprozess, 1931)

Seit 1912 habe ich den Krieg bekämpft. Ich gehörte schon vor dem Kriege einer pazifistischen Organisation an. Ich bin kein Nervenschwächling oder -pazifist. Was ich im Kriege gesehen habe, hat meine Meinung über ihn und das Kriegshandwerk durchaus bestätigt. **Den Artikel in der „Weltbühne“, der ja nicht von mir selbst stammt und wegen dessen ich hier angeklagt bin, vertrete ich vollständig.**

Wir Anhänger des Friedens haben die Pflicht, immer wieder darauf hinzuweisen, daß der Krieg nichts Heroisches bedeutet, **sondern daß er nur Schrecken und Verzweiflung über die Menschheit bringt.**

Alle haben den Krieg als Mord und das Soldatenhandwerk als Mörderhandwerk gekennzeichnet. **Das Wort „Mörder“ wird hier nicht in einem juristischen, sondern in einem sittlichen Sinne gebraucht.** Man kann das auf die Formel bringen: **Den kleinen Mörder schlägt man den Kopf ab, den großen setzt man einen Lorbeerkranz auf.**

Wir sind keine Fanatiker und keine Bilderstürmer, aber wir halten es für nötig, daß eine deutliche Sprache geführt wird. **Wenn die Anhänger des Krieges gegen uns aufmarschieren, dann heißt es schnell: Verräter, Feigling.**

Wir greifen hier nicht an, sondern wir verteidigen das Recht auf Leben.

Ganz gleich, wie das Urteil ausfällt, werde ich mit allen mir zur Verfügung stehenden Mitteln für die Idee weiter kämpfen, die ich für Recht erkannt habe.

Quelle: Carl von Ossietzky, Schlussrede im Weltbühnenprozess, Reichsgericht Leipzig, 23. November 1931.

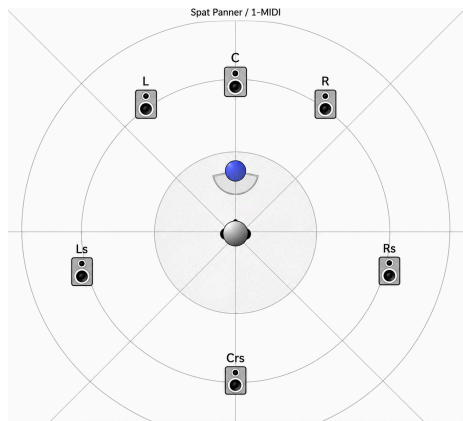
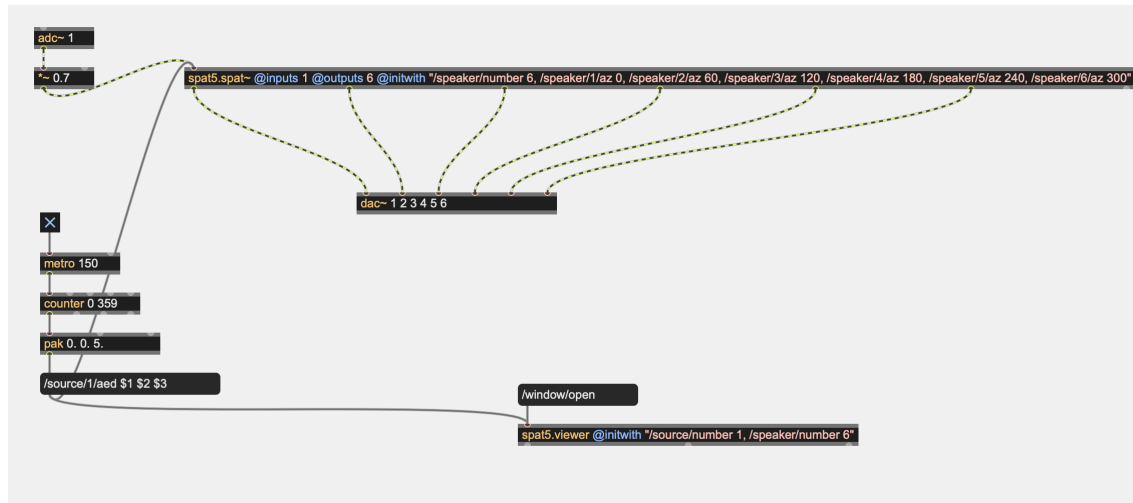
Spatialisierung

Live Electronics – Spatialization

Spatialization (Spat5):

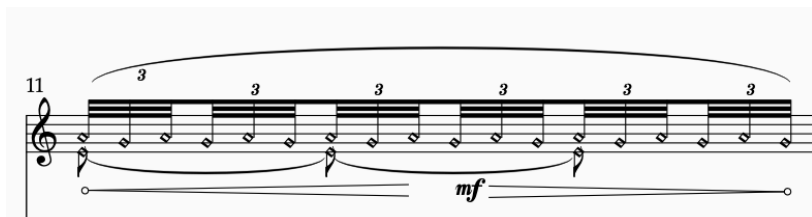
The violinist is positioned at the center of a six-channel loudspeaker arrangement. The amplified signal is processed and spatialized in real time, allowing the sound to travel through the performance space independently of the performer's position.

The spatialization system is implemented in a custom Max/MSP patch designed and developed by the composer.



The violinist remains at the center of the setup while the amplified sound is distributed among the six surrounding loudspeakers. Through electronic control, the sound can move around the audience, creating a dynamic spatial trajectory.

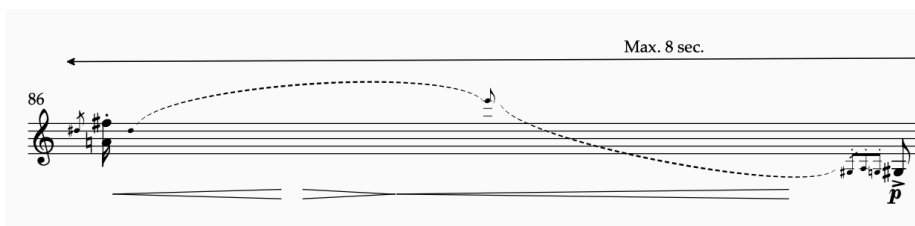
Performance Instruction Harmonics:



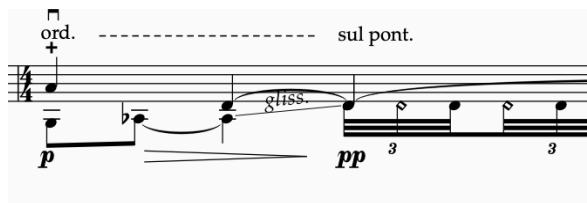
Diamond noteheads indicate light finger contact points (harmonics) rather than exact sounding pitches. The resulting sound will occur in a higher, unstable overtone region and may vary depending on string choice, bow pressure, and contact point. Pitch is not to be understood as fixed; priority should be given to the production of a fragile, airy, and fluctuating timbre.

Bow:

Bow extremely light, with slow speed and controlled (not rigid) tension. The contact point should remain in subtle motion between sul tasto and sul ponticello, creating fragile, unstable sound. Slight variations in pressure and contact are integral and should not be corrected.



Glissando along the curve: Perform a continuous glissando that follows the trajectory of the dashed line as accurately as possible. The vertical position of the curve indicates relative pitch, and the horizontal axis corresponds to the passage of time.



+ = left-hand muting: lightly touch the string without fully stopping it, producing a damped, partially pitched sound.

Quarter- Notes



up a quarter-tone



up three quarter-tones



down a quarter-tone



down three quarter-tones

All other performance techniques are explained in detail in the score.

Weltbühne 1932

Dietmar Kirchner

♩ = ca. 50

gradually from sul tasto to normale, then to sul ponticello

sul tasto -----> norm. -----> sul pont. sul G

Violine

ppp *mf* *p*

gradually from sul tasto to normale, then to sul ponticello

sul tasto -----> norm. -----> sul pont.

5 V

pp *mf* *sf* *p*

gradually from sul tasto to normale, then to sul ponticello

sul tasto -----> norm. -----> sul pont.

Performance note:

Diamond noteheads indicate light finger contact points (harmonics) rather than exact sounding pitches. The resulting sound will occur in a higher, unstable overtone region and may vary depending on string choice, bow pressure, and contact point. Pitch is not to be understood as fixed; priority should be given to the production of a fragile, airy, and fluctuating timbre.

Andante

9 ord. V

p *mf*

2

11

mf *mf*

13

mf

15

mf

17

as high as possible

molto rit.

mf *p* *ff* *sf*

gliss.

mf *p* *ff* *sf*

♩ = ca 50

3

19

p *mf* *p*

sul D
sul G

0

gliss.

Vivace

23

Jetè

f *mp*

Gliss. Always up a semitone

24

ff *pp*

Gliss. Always up a semitone

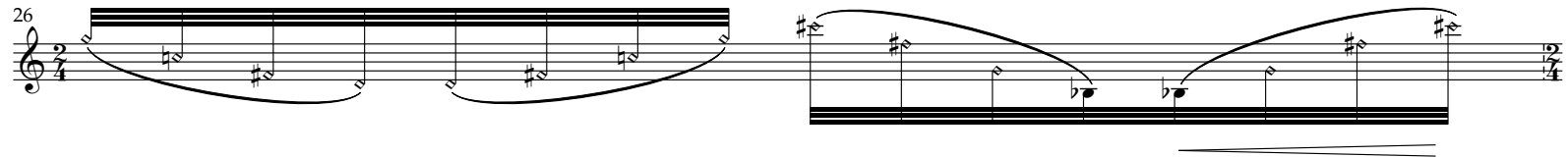
25

Jetè

p

4

26



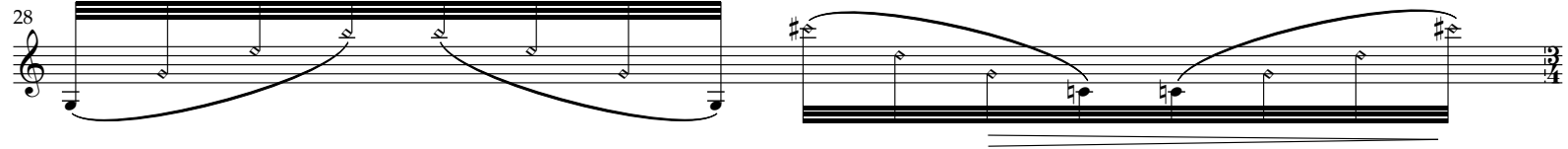
Musical notation for measures 26 and 27. Measure 26 is in treble clef, 2/4 time, with a key signature of one sharp (F#). It contains a half note G4, a quarter note A4, a quarter note B4, and a half note C5, all beamed together. Measure 27 is in bass clef, 2/4 time, with a key signature of one sharp (F#). It contains a half note G3, a quarter note F#3, a quarter note E3, and a half note D3, all beamed together. A double bar line is present between measures 26 and 27.

27



Musical notation for measures 27 and 28. Measure 27 is in treble clef, 2/4 time, with a key signature of one sharp (F#). It contains a half note G4, a quarter note A4, a quarter note B4, and a half note C5, all beamed together. Measure 28 is in bass clef, 2/4 time, with a key signature of one sharp (F#). It contains a half note G3, a quarter note F#3, a quarter note E3, and a half note D3, all beamed together. A double bar line is present between measures 27 and 28.

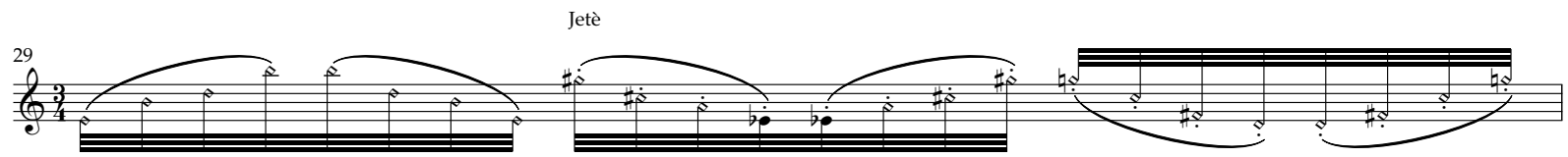
28



Musical notation for measures 28 and 29. Measure 28 is in treble clef, 2/4 time, with a key signature of one sharp (F#). It contains a half note G4, a quarter note A4, a quarter note B4, and a half note C5, all beamed together. Measure 29 is in bass clef, 2/4 time, with a key signature of one sharp (F#). It contains a half note G3, a quarter note F#3, a quarter note E3, and a half note D3, all beamed together. A double bar line is present between measures 28 and 29.

29

Jetè



Musical notation for measures 29 and 30. Measure 29 is in treble clef, 2/4 time, with a key signature of one sharp (F#). It contains a half note G4, a quarter note A4, a quarter note B4, and a half note C5, all beamed together. Measure 30 is in bass clef, 2/4 time, with a key signature of one sharp (F#). It contains a half note G3, a quarter note F#3, a quarter note E3, and a half note D3, all beamed together. A double bar line is present between measures 29 and 30.



Gliss.

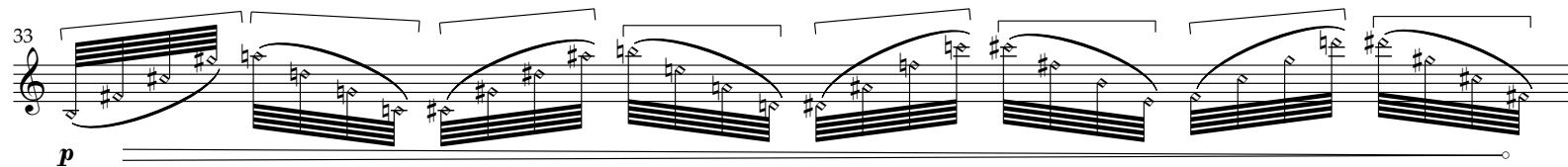
Always up a semitone



Gliss.

Always up a semitone

accel.



p

6 a Tempo

Gliss.

Always up a semitone

34

ff

Detailed description: This block contains measures 34 through 39. Each measure begins with a glissando (indicated by a wavy line) that ascends by a semitone from the previous measure. The glissandi are marked with a forte (f) dynamic. The notes are beamed together in groups of six. The key signature has one sharp (F#), and the time signature is 3/4. A dashed line is present above the staff.

35

Detailed description: This block contains measures 35 through 40. Each measure begins with a glissando (indicated by a wavy line) that descends by a semitone from the previous measure. The glissandi are marked with a forte (f) dynamic. The notes are beamed together in groups of six. The key signature has one sharp (F#), and the time signature is 3/4. A dashed line is present above the staff.

36

as high as possible

Gliss.

Always down a semitone

f

Detailed description: This block contains measures 36 through 41. Measure 36 starts with a glissando marked 'as high as possible' and 'f'. Measures 37-41 continue with descending glissandi marked 'f', each descending by a semitone. The notes are beamed together in groups of six. The key signature has one sharp (F#), and the time signature is 3/4. A dashed line is present above the staff.

37

Gliss.

f

Detailed description: This block contains measures 37 through 42. Each measure begins with a glissando (indicated by a wavy line) that descends by a semitone from the previous measure. The glissandi are marked with a forte (f) dynamic. The notes are beamed together in groups of six. The key signature has one sharp (F#), and the time signature is 3/4. A dashed line is present above the staff.

Gliss.

7

38

mf *p* *sfp*

♩ = ca. 50

sul tasto ----- norm. ----- sul pont.

39

mf *sf* *pp*

42

mf *poco rit.*

♩ = ca. 50

46

p *pp*

49 *mf* *poco rit.* *sul pont.* ♩ = ca. 50

53 *sul E*
sul A

56 *sul D* *sul tasto* *norm.*
poco rit.

♩ = ca. 50

59 *sul pont.* *sul D* *ord.*

Detailed description of the musical score: The score consists of five staves of music. The first staff (measures 49-52) begins with a mezzo-forte (mf) dynamic and a 'poco rit.' (slightly slower) tempo marking. It features a series of eighth-note chords, mostly on the lower strings, with fingerings of 5 and 3 indicated. A 'sul pont.' (sul ponticello) instruction is placed above the staff. The second staff (measures 53-55) continues the harmonic texture, with specific instructions 'sul E' and 'sul A' above the notes. The third staff (measures 56-58) includes 'sul D' and 'sul tasto' (soundboard) instructions, along with a 'norm.' (normal) tempo marking and a 'poco rit.' marking. The fourth staff (measures 59-61) starts with a 'sul pont.' instruction, followed by 'sul D' and 'ord.' (normal) markings. The music continues with eighth-note chords and fingerings. The tempo is consistently marked as 'ca. 50' (approximately 50 bpm).

62 5 5 5 5 7 7 9

The musical notation for measures 62-67 is as follows:

- Measure 62: Treble clef, key signature of one flat (B-flat). The melody consists of a half note G4, a quarter note A4, a quarter note B4, and a half note C5. The bass line consists of a half note G2, a quarter note A2, a quarter note B2, and a half note C3.
- Measure 63: Treble clef, key signature of one flat. The melody consists of a half note D5, a quarter note E5, a quarter note F5, and a half note G5. The bass line consists of a half note D3, a quarter note E3, a quarter note F3, and a half note G3.
- Measure 64: Treble clef, key signature of one flat. The melody consists of a half note A5, a quarter note B5, a quarter note C6, and a half note D6. The bass line consists of a half note A3, a quarter note B3, a quarter note C4, and a half note D4.
- Measure 65: Treble clef, key signature of one flat. The melody consists of a half note E6, a quarter note F6, a quarter note G6, and a half note A6. The bass line consists of a half note E4, a quarter note F4, a quarter note G4, and a half note A4.
- Measure 66: Treble clef, key signature of one flat. The melody consists of a half note B6, a quarter note C7, a quarter note D7, and a half note E7. The bass line consists of a half note B4, a quarter note C5, a quarter note D5, and a half note E5.
- Measure 67: Treble clef, key signature of one flat. The melody consists of a half note F7, a quarter note G7, a quarter note A7, and a half note B7. The bass line consists of a half note F5, a quarter note G5, a quarter note A5, and a half note B5.

+ = left-hand muting: lightly touch the string without fully stopping it, producing a damped, partially pitched sound.

ord. sul pont.

70

p *pp*

ord. sul pont.

p *pp*

10

ord.

72

mf

sul pont.

74

p

75

mf *p*

sul pont.

77

p *p*

81

p

0

tempo ad lib.

Max. 8 sec.

83

p

Max. 8 sec.

86

p

mf

Intervals should always become smaller.

88

Meno mosso

pp

ff

At the end, the finger should move back and forth in place, like a vibrato. The speed of the finger movement should vary significantly.

$\text{♩} = \text{ca. } 60$

91 **molto rit.**

gliss. gliss. gliss. gliss. gliss. gliss. gliss. gliss. gliss. gliss.

ppp *ff* *pp* *ff* *pp*

94 **tempo ad lib.**

gliss.

as high as possible

4 - 1 - 2 - 3 - 4 — 1 - (2 / 3)

III II I

pp *fff*

96

as high as possible

gliss.

pizz.

ff

98 **tempo ad lib.**

arco

7:2

7:2

7:2

p

It should feel like a memory from the past.

arco

101

tempo ad lib.

Keep slowing down until it fades away

7:2

7:2

7:2

molto rit.

The musical score is written on a single staff in treble clef. The key signature has one sharp (F#). The tempo is marked 'tempo ad lib.' in a box above the first measure. The score consists of three measures. The first measure (101) contains the notes G4, A4, B4, C5, B4, A4, G4. The second measure (102) contains the notes G4, A4, B4, C5, B4, A4, G4. The third measure (103) contains the notes G4, A4, B4, C5, B4, A4, G4. Above the staff, there are three '7:2' markings with lines indicating a 7-measure rest for the second staff. Below the staff, there is a 'molto rit.' instruction followed by a dotted line.