

Dieter Schnebel

Haydn-Destillate

Les distillats de Haydn

für Violine, Violoncello und Klavier
for Violin, Violoncello and Piano
pour violon, violoncelle et piano

(2006-2008)

ED 20629
ISMN 979-0-001-16812-0

PREVIEW
Low Resolution

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Preface

The finale of Haydn's String Quartet Op. 33, also known as "The Joke", is a venturesome and forward-looking work from two aspects. On the one hand, it is the first ever piece of chamber music with an eight-bar theme in frantic 6/8 time consisting of four groups which are all variations of the first element: these are in turn made up of four motifs which are also variants of the first motif. The first group can either function as the beginning or the end of a passage. The scheme of the overall form is aa ba ba c ab ac a a', but the contrasting sections b and c are also derived from material from section a. This is a breathlessly hastening series of variations on variations in which all sense of orientation is soon lost. The repeated returns to the eight-bar a section lend the movement a certain degree of stability within its unremitting circling.

The formal structure is in fact rather ab ab ac ab ac aa, as each a section is followed by two passages, culminating without exception in a crescendo to a climax of a certain length, however always followed by a pause of differing length, sometimes long, sometimes short, sometimes shorter and sometimes even over-long; this gives the impression of repeatedly banging up against a brick wall, relentlessly trying again and again. The rests/fermatas interrupt and even disrupt the flow of the music, leaving the listener wondering what happens now? They also ambivalently signify fatigue and a need to regain strength for the next run. During the course of the piece, the passages gradually develop into holes which become ever larger and more numerous, moving towards the end. The end is indeed also a catastrophe. And ambivalence is initially present simply – for the first time – after the longest break in the movement, and therefore the ending forms the final destination. The music could however be recomposed from the beginning and continue from there, thereby opening up a gap in the structure – this is how the music is customarily filled by the pattering of the strings.

The Haydn-Desbilds are based on the same material and an analysis of the ingenious finale. There are no rounds.

It is composed of a combination of the same motifs and tonal elements of Haydn's work, but overall it is a distinct structure, interspersed by the noisy stopping points of the fermatas.

It is more a sort of a musical comparison with the structure becomes progressively more complicated while the music is in complexity, becoming almost desperate. The ending is a complete disappearance.

The time of the Destillate is very much Haydnian, but oriented towards the present day, and at the same time the monochromatic tone of the quartet promises the vivid brightness of the Destillate.

The Destillate is a piece of continuous irritation – a raging frenzy.

The Destillate is a whimsical work which on the one hand perceived as a certain type of joke with a certain surprise, on the other hand probably a defensive reaction, as every joke contains an element of uncertainty. This piece is however without beginning and end (which only becomes clear in retrospect). This subsequently appears to be a joke after all – and what is more, also abysmally humorous. Maybe this is also part of what the Destillate are communicating.

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(translated by Lindsay Chalmers-Gerbracht)

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Uraufführung / First performance:
29. März 2009 in Stuttgart, Staatsgalerie
Internationale Hugo-Wolf-Akademie
Haydn Trio Eisenstadt

Dauer/Duration: 9'

Haydn-Destillate

Dieter Schrabel
*1930

Auftritt

Violine *P* (noch hinter der Bühne) (nach vorn kommen)

Violoncello (noch hinter der Bühne) (nach vorn kommen)

Klavier (noch hinter der Bühne) (nach vorn kommen)

10

17 *Berat* *poco rit.*

(Stärkere Artikulation mit Zeigefinger gestisch nachzeichnen)

sempre pp et staccatissimo

Sb. Alle (blasen) b ϕ

25

33

41

2 a tempo

Alle

pf