

The Fibrous Body (for Carl, Rosa, and Karl)

music for ensemble

Jorge Boehringer



The Fibrous Body

(for Carl, Rosa, and Karl)

Instrumentation:

Performers may use any pitch-based instrument (to include voice) amplified, electronic or not. Performers should explore the performance space briefly prior to the start of the piece to determine some interesting places they might like to perform in.

Performance:

Starting the piece:

Form a circle. With eyes closed listen to the ambience of the performance space for about a minute. Leave the circle and go somewhere in the space to perform.

If you wish to move later, you are free to do so.

Ending the piece:

Each performer makes their way through the score at their own pace.

When the end is reached, stop.



Performers are free to remain in the performance space listening, or rejoin the audience, or leave, etc.


Notation and Differentiation:


Performers read the part from left to right, top to bottom, one line at a time, to reach the end.

The score specifies only pitches, and these pitches are the ghost or the remainder of a melody.

Each line may be read by performers as being **in either bass or treble clef**, but the **octave chosen for the performance of the pitches should remain the same throughout piece** (unless you really want to change, then go ahead, but don't change too much please).



Note values come in **two durations**, long () and short (). Actual duration of each of these is left to performers, however, in general, short events should be less than one second and long events should be seven or eight seconds minimum.

Short events () **may be articulated in any manner devised by performers.** This includes, but is in no way limited to, short straight tones, pizzicatos (for strings) of various flavours, key clicks and other windy devices, glottal articulations and the various vocal varieties available, and contrast is sought after in these short events. short events occur at all dynamic levels.

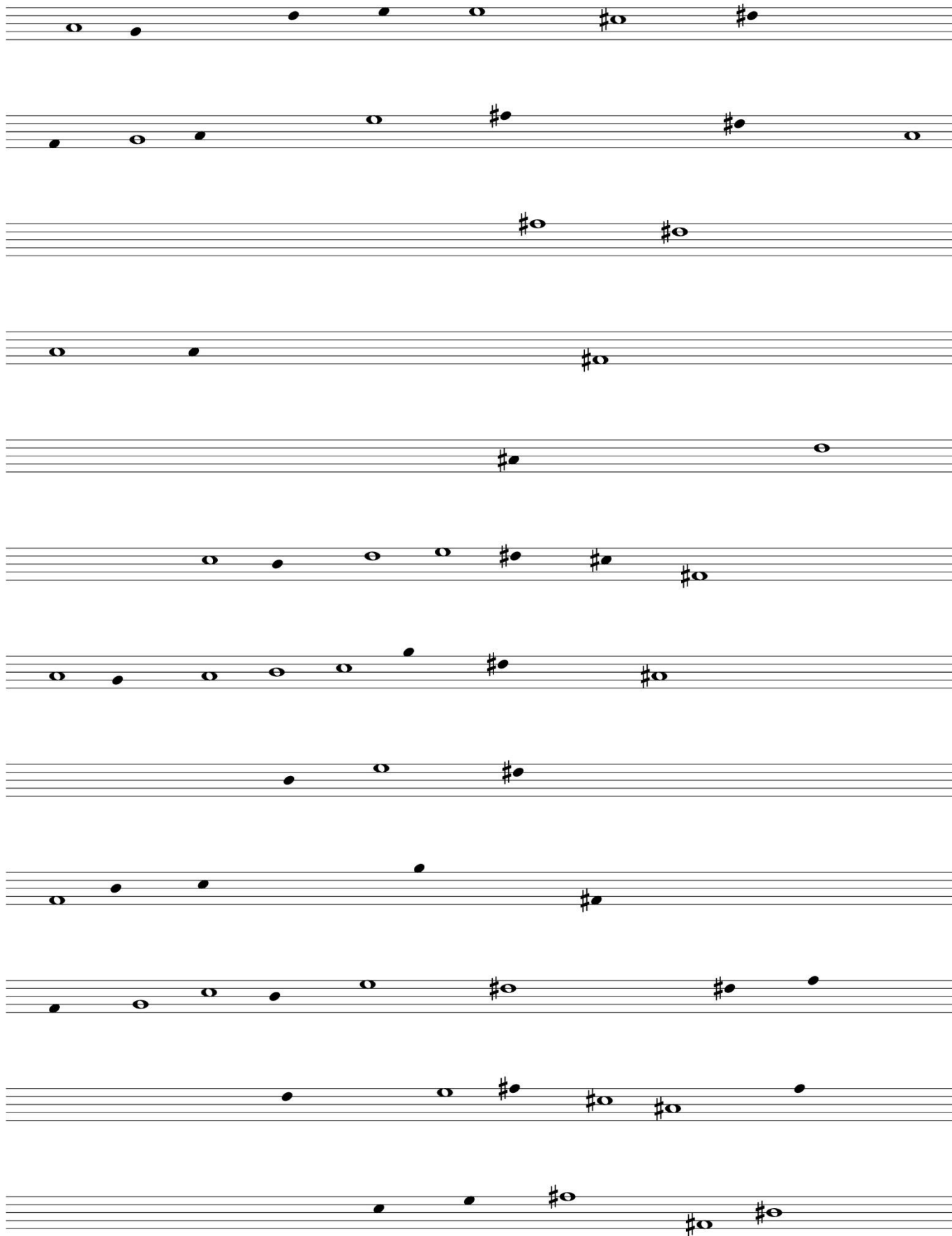
The envelopes of the long events () **are chosen by performers but steady tone and continuity are always to be prioritized.** Dynamics are determined by performers and a diversity of dynamics levels are desirable to create a fluctuating mix of instrumental colour within the resonance of the performance.

Each sound-event, including the space before and after instrumental activities, should be thought of as autonomous actions. When a new action is begun, it is fresh, as though without history. Each performed event should be separated by at least three seconds from others.

However, there are some events that may be joined: Long and short events occurring sequentially maybe played one after the other in time, without pause.

Such adjacent events look like this () or ().

Jorge Boehringer 2019



January 2019 marks the centenary of the murder of Rosa Luxemburg and Karl Liebknecht by members of the freikorps in Berlin, Germany. Rosa's body was dumped in the Landwehrkanal and not retrieved for many months. On 13 June 1919, a memorial was held. At the ceremony, there were a number of graveside orations. One was given by the art theorist and writer Carl Einstein. Einstein's contribution has been the subject of some confusion. The contemporary reports of the event named Carl Einstein using only his surname, leading many commentators to assume that the 'Einstein' of the reports was the physicist Albert Einstein. This case of misrecognition or mistaken identity is one of a number that occur across the inventory of Carl Einstein's biography. In addition, there is no record of the content of Carl Einstein's oration.

*Artist Dale Holmes has collected a broad range of contributions under the title *The Graveside Orations of Carl Einstein*, each contribution is a speculation on what Carl Einstein might have delivered, each as likely and as unlikely to be Carl Einstein's as any other, each a case of mistaken identity. *The Fibrous Body* is an ensemble piece written for Holmes' collection.*