

Avner Finberg

Three Impressions on
Matan Ben Cnaan's "The Bureaucrat"

for violin, cello and live electronics



Program Note:

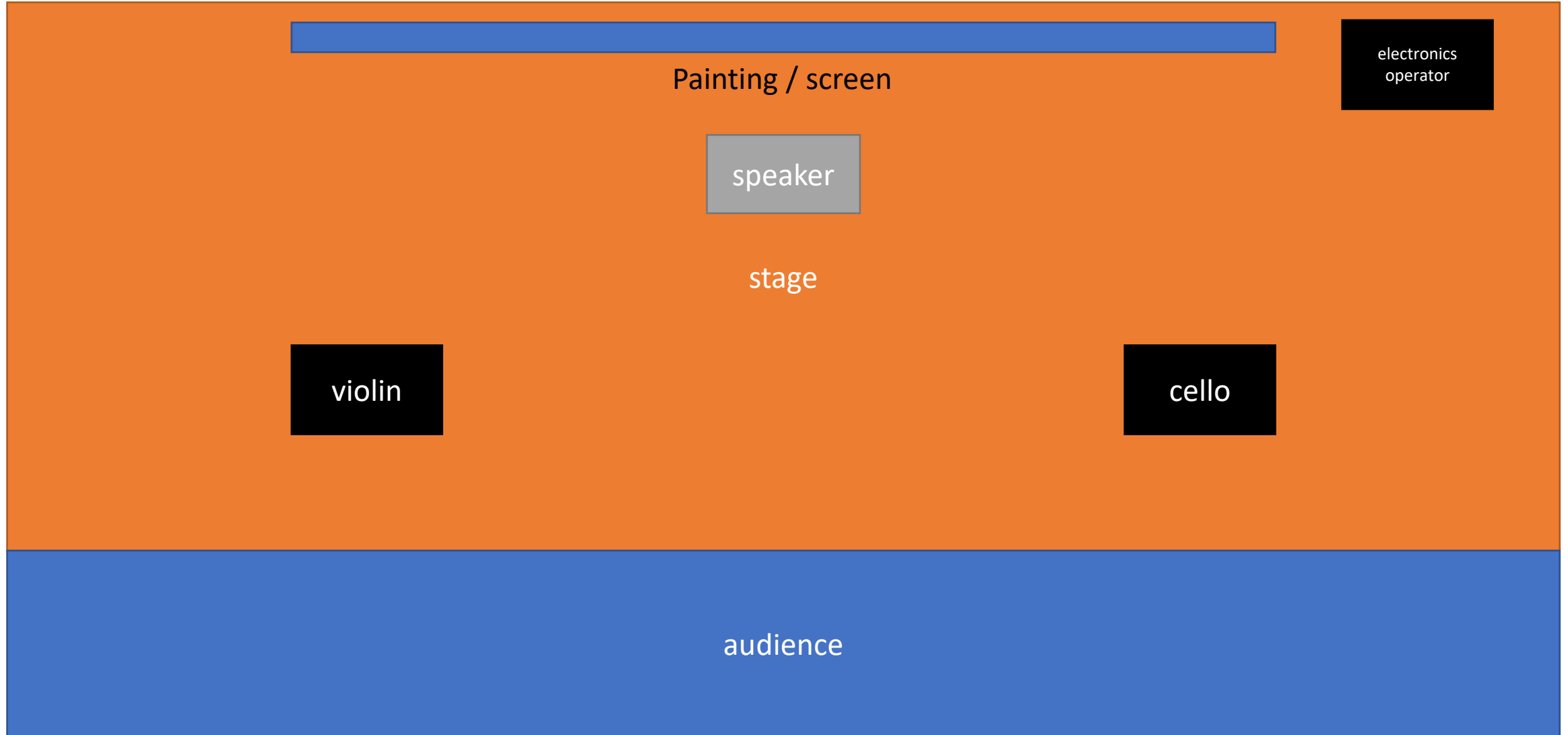
The piece is commissioned as part of a multidisciplinary project initiated by the artist Matan Ben-Cnaan on the occasion of presenting his newest painting, *The Bureaucrat*, to the public. Ben-Cnaan's work is distinguished by a realist style, and the staging of biblical and historical scenes in a modern scenery and with working class models. The painting *The Bureaucrat* is an enormous canvas, showing a scene in which a bureaucrat confronts a large group of people who he is condemning to an unknown fate. The painting evokes scenes from the Holocaust in which Jews were sent to their death or remained to live another day based on cold calculations by the bureaucrats of the Nazi war machine.

Three Impressions on "*The Bureaucrat*" is divided to three parts, each dedicated to one of the characters from the painting - The man with the missing shoe on the right side of the painting, the sitting woman on the left side, and the defying woman at the center of the painting, representing the resistance to the bureaucrat's actions. The electronic soundtrack of white noise, granular synthesis, sine waves and distorted recordings sets the music in a modern soundscape, echoing the rural but distinctly modern background of the painting. Unlike the electronics, the violin and cello are given distinctly romantic and lyrical melodies, distinguishing them from their background as timeless representations of the human spirit.

The Bureaucrat
by Matan Ben-Cnaan



Stage Diagram for "Three Impressions on the Bureaucrat"



Performance Notes:

Equipment and Set up:

- The violin and cello are to be located at the left and right sides of the stage. A single speaker for the electronics is to be placed at the middle of the stage between the instruments.
- Equipment needed: a computer running Max 8 or higher (available for free at cycling74.com), a speaker, a small midi interface with knobs and buttons or an iPad running MIRA is recommended for performance.
- The Max patch required for performance. Request by contacting the composer at avner.finberg@gmail.com.

General:

- The electronics in the score are an estimated result of executing the patch. Realizations can be different depending on the performer
- The piece is intended to be performed either at the site of Matan Ben-Cnaan's "The Beurocrat" or with a projection of the painting. Performance without the projection of the paintings are possible, but a pre knowledge of the painting is recommended.

Notation Key:

Quarter-tone flat



Fingernail pizzicato



Pizzicato - broken chord and direction



Play behind bridge - cross shapes indicates which string to play (fingering indicates added fingering on space behind bridge)



Behind bridge - double stop. cross shape in upper note indicates pressing first finger behind bridge to change pitch



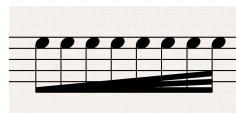
Indeterminate pitch high



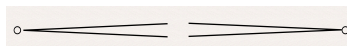
Indeterminate pitch low



Non-metered accelerando and ritenuato



Fade in, fade out



Box indicates non-metered section, arrow indicates duration of section

The image shows a musical score for a single instrument. The first part is enclosed in a rectangular box. Above the box, an upward-pointing arrow is followed by the word "arco". Inside the box, there are several measures of music, each starting with a cross symbol (pizzicato) and followed by notes. Below the box, a long horizontal arrow points to the right, indicating the duration of this section. Below the arrow, the dynamics markings *pp*, *f*, and *pp* are written from left to right, corresponding to the sections of the score.

Three Impressions on "The Bureaucrat"

Perusal Score

Avner Finberg

The Missing Shoe ♩ = 60

Violin
sul pont. pizz.
pp
arco
f
riccociet con legno *pp*
pizz. *f*

Violoncello
pp
f
pp
f
mf

Vln.
3
pizz. *fz*
gliss.
ord. arco
riccociet con legno
gliss.
mf

Vc.
f
mf

Elect.
granular pizzicato
mf

6
Vln. **molto accel.** arco 1 1 1 **molto rall.**
pp *f* *pp*

Vc. (sul pont.) pizz. ord. arco 3 riccociet pizz. sul. pont. ord.
(cello stays in tempo) riccociet

8
Vln. pizz. *pp*
arco 3 riccociet arco pizz. *pp* arco 3 pizz. riccociet

Vc. *mf* riccociet *pp* riccociet

Elect. granular pizz. *pp*

11 arco 5 5 2

Vln.

Vc.

Elect.

(continued)

low bass

13 release finger pressure gradually until partial harmonic is achieved pizz.

Vln.

Vc.

Elect.

arco

pp f pp

f pp

15 gliss. arco

Vln.

Vc.

Elect.

pp mf

pp

sim.

17

Vln. *mf* *pp*

Vc. *pp* *mf* *pp*

Elect. *pp*

19

Vln. *mf*

Vc. *mf*

Elect. *mf*

20

Vln. *mf* *pp* *mp* *f*

Vc. *mf* *pp* *mp* *f*

Elect. *pp* *mp*

behind bridge violin

22

Vln. *pp* *mf* ricocet sul pont.

Vc. *pp* *mf* ricocet sul pont.

Elect. *mf* *f*

24

Vln. *ff*

Vc. *ff*

Elect. *pp* *f*

26

Vln. *ff* *p*

Vc. *fp*

Elect. *pp* *f*

violin behind bridge

cello behind bridge

27

Vln. *ff*

Vc. *ff*

29

Vln. *ff*

Vc. *ff*

30 **Più mosso**

Vln. *mf* *p*

Vc. *mf* *p*

Elect. *pp*

overpressure on these pitches, unmeasured notes

32

Vln.

Vc. *p* *f*

Elect. (overpressure continued)

34

Vln. *pizz.* *arco*

Vc. 7 7 6 3

36

Vln. *p*

Vc. *f* *pp*

Elect. *pp*

38

Vln. *p* *f*

Vc. *f* *pp* *f* *pp* *f* *pp*

41

Vln. *p* *fp*

Vc. *f* *p*

44

Vln. *f*

Vc. *f* *p*

46

Vln.

Vc.

p

f *p* *f* *p*

48

Vln.

Vc.

f

50

Vln.

Vc.

f

3

51

Vln.

Vc.

3 3 3 3 3 5

Elect.

sine wave

p

53

Vln.

Vc.

Elect.

pp

grains

57

Vln.

Vc.

Elect.

f

f

mf

(tremolo effect)

61

Vln.

Vc.

Elect.

f

f

p

9

64

Vln. *f* pizz. *mf* arco

Vc. *f* *mf* arco

Elect.

II- The Sitting Woman

66

Vln. overpressure sul pont.

Vc. overpressure sul pont. ord. 6 *p*

Elect. *f* *f*

68

Vln. *p* *espressivo* 3 3 3 3

Vc. 6 6 5 3 pizz.

71

Vln. *p*

Vc. arco *p*

74

Vln. *p*

Vc. *p*

Elect. *mf*

LOW/HIGH WHITE NOISE tremolo - from about 3 to 50/s

77

Vln. *pp* *f*

Vc. *pp* *f*

79

Vln. *mf*

Vc. *mf*

81

Vln. *p* sotto voce

Vc. *p* sotto voce

83

Vln. *f* violent! *pp* sul pont. *p*

Vc. *f* violent! *pp*

Elect. *mp*

85

Vln. *p*

Vc. sul pont. *p*

Elect. *mf*

88

Vln.

Vc.

mf espressivo

3 3

Elect.

p

f

90

Vln.

pizz.

5 5

Vc.

sul pont.

pizz.

arco ord.

p dolce

3

Elect.

mf

92

Vln.

↓ ↑ ↓ sim.

9 9 9

f

Vc.

3

tr

p sotto voce

Elect.

94 arco

Vln. *p* *mp* *pp* 7:6 3 3 5

Vc. 6/4 4/4

Elect. 6/4 4/4

96 *mf* *pp* gliss. pizz. *f* *mf* 3 3 3

Vln. *b* *b* *b*

Vc. *f* *mf* 3 3 3

Elect. *p* 8 8 8

100 *b* gliss. arco *b* arco sul pont. *mf* 3 3

Vln. *b* *b* *b*

Vc. *b* *b* *b* 15^{ma} 8^{va}

Elect. *p* 8^{va}

103 14

Vln. *pizz.*
f *p* *f*

Vc. *pizz.*
f *p* *f*

Elect.

The Resistance

105

Vln. *arco*
p *p* *p*

Vc. *arco*
p *p* *p*

Pno. granular synthesis - cloud of pizz. notes (continued)
mp

107

Vln.

Vc.

109

Vln. *sul pont.* *f* 6 6

Vc. *sul pont.* *f*

110

Vln. *ord.* *f* 6 6 6

Vc. 6 6 6

Elect. *mf*

113

Vln. 3 3 3 3

Vc. *f* 3 3

Elect.

115

Vln. *p* *mysterioso* 3 3 6

Vc. *p* *mysterioso* 3 3 3 sul pont.

Elect.

118

Vln. wild *ff* 3 *p*

Vc. wild ord. *ff* 3 *p*

Elect. *p*

121

accel. $\text{♩} = 72$

Vln. *f* 3 *fp*

Vc. *f* 3 *fp*

Elect.

17

123

Vln. *f* *mf* accel. 6 6

Vc. *f* 3 6 6

Elect.

125 $\text{♩} = 80$

Vln. 5 3

Vc. 5 3 3 3

Elect. 8va

127

Vln. 3 3 3 6

Vc. 3 3 6

Elect. white noise *ff*

129

Vln. *sul tasto*
p sotto voce

Vc. *sul tasto*
p sotto voce

Elect. arco granular pizz. *p*

134

Vln. *ord.*
mf

Vc. *ord.*
mf

Elect.

136

Vln. *f espressivo*

Vc. *f espressivo*

Elect. *mp*

138

Vln.

Vc.

Elect.

3 5 7

mf

142

Vln.

Vc.

Elect.

free bow

free bow

ff

148

Coda

Vln.

Vc.

Elect.

pizz decay grain

p

pp

151

Vln. pizz. *f*

Vc. pizz. *f*

Elect. *pp*

overpressure violinbackground

153

Vln.

Vc.

Elect. gravel

white noise

pp

155

Vln.

Vc.

Elect.

p *ff*

p *ff*

pp

ff

159

Vln.

Vc.

Elect.

f *mf* *pp*

f *mf* *pp*