



KAFKA FRAGMENTS

MUSIC BY GYÖRGY KURTÁG
TEXT BY FRANZ KAFKA

TIFFANY DU MOUCHELLE, SOPRANO
&
DAVID MCCARROLL, VIOLIN

THE UNIVERSITY OF CALIFORNIA SAN DIEGO
PRESENTS:

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CONRAD PREBYS CONCERT HALL

MARCH 30, 2011, 8PM

PART ONE

1. Die Guten gehn im gleichen Schritt...
2. Wie ein Weg im Herbst
3. Verstecke
4. Ruhelos
5. Berceuse I
6. Nimmermehr (Excommunicatio)
7. "Wenn er mich immer frägt"
8. Es zupfte mich jemand am Kleid
9. Die Weißnäherinnen
10. Szene am Bahnhof
11. Sonntag, den 19 Juli 1910 (Berceuse II)
12. Meine Ohrmuschel...
13. Einmal brach ich mir das Bein (Chassidischer Tanz)
14. Umpanzert
15. Zwei Spazierstöcke (Autentisch-plagal)
16. Keine Rückkehr
17. Stolz (1910/15. November, zehn Uhr)
18. Träumend hing die Blume
19. Nichts dergleichen

PART TWO

Der wahre Weg

PART THREE

1. Haben? Sein?
2. Der Coitus als Bestrafung (Canticulum Mariae Magdalanae)
3. Meine Festung
4. Schmutzig bin ich, Milena...
5. Elendes Leben (Double)
6. Der begrenzte Kreis
7. Ziel, Weg, Zögern
8. So fest
9. Verstecke (Double)
10. Penetrant jüdisch
11. Staunend sahen wir das große Pferd
12. Szene in der Elektrischen (1910: "Ich bat im Traum die Tänzerin Eduardowa, sie möchte doch den Csárdás noch einmal tanzen...")

PART FOUR

1. Zu spät (22. October 1913)
2. Eine lange Geschichte
3. In memoriam Robert Klein
4. Aus einem alten Notizbuch
5. Leoparden
6. In memoriam Joannis Pilinszky
7. Wiederum, wiederum
8. Es blendete uns die Mondnacht...

*This evening's performance is approximately 70 minutes in length with no intermission.

A NOTE ABOUT TONIGHT'S PROGRAM:

This performance of Kurtág's *Kafka Fragments* is the culmination of a year of study. In March of 2010, David McCarroll and I were paired as a team to work on the *Kafka Fragments* in a workshop at Yellow Barn Music School & Festival in Vermont. This workshop allowed us the opportunity to work together on *Kafka Fragments*, along with other singer/violinist pairs with the artistic guidance of an extraordinary faculty of Susan Narucki, Violaine Melançon, and Stanley Corngold. It is quite unusual for musicians today to have the good fortune of being allotted both time and resources to focus exclusively on one piece of repertoire for an extended time. Working with Susan and Violaine, two performers who have often performed and intimately know this work, was augmented by the opportunity to work simultaneously with Stanley Corngold, one of the world's leading *Kafka* scholars. We were amazed to discover the great level of complexity of *Kafka Fragments* and realized after our week of intensive study, animated discussions, and rigorous rehearsals that we had only just begun. Here, just over one year later, we present our first full performance. *Kafka Fragments* not only offers a biographical portrait of the German existentialist writer Franz Kafka, but also personal reflections by its composer, György Kurtág. Divided into four parts, and forty movements, we are taken along a path of personal reflection and discovery. The texts, which come from Kafka's personal letters and diary entries, offer us insight into his secret world: a dreamer struck by the beauty of sensations lost within a singular moment; a man searching for his "path," his "fortress," a safe place where his creative mind can come to fruition. We experience the insomnia and restlessness from trying to fit within the limitations of a society that does not correspond with personal beliefs and ideals, and we experience the poetic majesty of the dreamer's dream coming to life. For the composer, we hear his intimate understanding of each "fragment" through dynamic character shifts and complex harmonic structures, bringing us into "miniature worlds" to help us gain a better understanding of the complexities of the creative mind.

Tiffany Du Mouchelle

György Kurtág (b. 1926) *Kafka-Fragmente Op. 24* (1985-87)
Text by Franz Kafka

Translation by Stanley Corngold

PART ONE

1. ***Die Guten gehn im gleichen Schritt...***

*Die Guten gehn im gleichen Schritt.
Ohne von ihnen zu wissen, tanzen
die andern um sie die Tänze der Zeit.*

November 1917

The good walk in step...

The good walk in step.
Unaware of them, the others dance
around them the dances of the time.

2. ***Wie ein Weg im Herbst***

*Wie ein Weg im Herbst: kaum ist
er rein gekehrt,
bedeckt er sich wieder mit den
trockenen Blättern.*

November 1917

Like a path in fall

Like a path in fall: no sooner has
it been swept clear
than it is covered again with dry
leaves.

3. ***Verstecke***

*Verstecke sind unzählige, Rettung
nur eine, aber Möglichkeiten der
Rettung wieder so viele wie Verstecke.*

November 18, 1917

Hiding Places

Hiding places are innumerable,
rescue only one, but the possibilities of
rescue are as numerous as hiding places.

4. ***Ruhelos***
-Tacet-

ca. July 1916

Restless
-Tacet-

5. **Berceuse I**

*Schlage deinen Mantel, hoher Traum, um
das Kind.*

ca. July 1916

6. **Nimmermehr (Excommunicatio)**
(A Keller-Csengery párosnak)

*Nimmermehr, nimmermehr kehrt Du
wieder in die Städte,
Nimmermehr, nimmermehr tönt die große
Glocke über Dir.*

ca. November 1922

7. **“Wenn er mich immer frägt”**

*“Wenn er mich immer, immer frägt”
das ä losgelöst von Satz
flog dahin wie ein Ball auf der Wiese.*

Between May 1909 and May 1910

8. **Es zupfte mich jemand am Kleid,**

*Es zupfte mich jemand am Kleid,
aber ich schüttelte ihn ab*

9. **Die Weißnäherinnen**

Die Weißnäherinnen in den Regengüssen.

Between May 1909 and May 1910

Lullaby I

Wrap your coat, lofty dream, around the
child.

Nevermore (Excommunicated)

Nevermore, nevermore will you return
to the cities,
Nevermore, nevermore will the great
bell peal above you.

**“Whenever he keeps on asking
me”**

“Whenever he keeps on asking me”
The “ae” detached from the sentence
flew off like a ball on the meadow.

Someone tugged at my clothing,

Someone tugged at my clothing,
but I shook him off.

The seamstresses

The seamstresses in gusts of rain.

10. **Szene am Bahnhof**
(Geszler Máriaé, aki ezt megélté)

Die Zuschauer erstarren, wenn der Zug
vorbeifährt.

Between May 1909 and May 1910

11. **Sonntag, den 19. Juli 1910**
(**Berceuse II**)
(Hommage à Jeney)

...geschlafen, aufgewacht, geschlafen,
aufgewacht, elendes Leben.

July 19, 1910

12. **Meine Ohrmuschel...**

Meine Ohrmuschel fühlte sich frisch, rauh,
kühl, saftig an wie ein Blatt.

Between May 1909 and May 1910

13. **Einmal brach ich mir das Bein**
(**Chassidischer Dance**)

Einmal brach ich mir das Bein,
es war das schönste Erlebnis meines Lebens.

ca. 1923

14. **Umpanzert**

Einen Augenblick lang fühlte ich mich
umpanzert.

February 21, 1911
- Scene at the railway station**

The spectators freeze when the train
goes past.

Sunday, July 19, 1910
(**Lullaby II**)

...slept, woke up, slept, woke up,
miserable life.

The auricle of my ear...

The auricle of my ear felt fresh,
rough, cool, juicy like a leaf.

Once I broke my leg
(**Hasidic Dance**)

Once I broke my leg:
it was the most beautiful experience of
my life.

Clad in armor

For the length of a moment I felt clad
in armor.

15. **Zwei Spazierstöcke**
(*Authentisch-plagal*)

*Auf Balzacs Spazierstockgriff: Ich breche
alle Hindernisse.*

*Auf meinem: Mich brechen alle Hindernisse.
Gemeinsam ist das "alle."*

November 1922

Two Walking Sticks
(*Authentic-plagal*)

On the stock of Balzac's walking stick:
I break all obstacles.

On mine: All obstacles break me.
They have the "all" in common.

16. **Keine Rückkehr**

*Von einem gewissen Punkt an gibt es keine
Rückkehr mehr.*

Dieser Punkt ist zu erreichen.

October 20, 1917

No Going Back

From a certain point on, there is no
turning back again.

This is the point to be reached.

17. **Stolz (1910/15. November, zehn
Uhr)**

*(Ígéret Kocsis Zoltánnak: lesz zongo-
raverseny)*

*Ich werde mich nicht müde werden lassen.
Ich werde in meine Novelle hineinspringen
und wenn es mir das Gesicht zerschneiden
sollte.*

November 15, 1910

**Pride (November 15, 1910,
10 o'clock)**

I will not let myself get tired.
I will jump into my story
even if that should slash my face.

18. **Träumend hing die Blume**
(*Hommage à Schumann*)

*Träumend hing die Blume am hohen Stengel.
Abenddämmerung umzog sie.*

ca. November 1922

Dreaming, the flower hung
(*Hommage to Schumann*)

Dreaming, the flower hung on its tall
stem. Dusk enveloped it.

19. *Nichts dergleichen*

Nothing of the sort

Nein! Nichts dergleichen, nichts dergleichen. No! Nothing of the sort, nothing of the sort.

ca. July 1916

PART TWO

Der wahre Weg
(Homage-message à Pierre Boulez)

The True Pathway
(Homage-message to Pierre Boulez)

*Der wahre Weg geht über ein Seil,
das nicht in der Höhe gespannt ist,
sondern knapp über dem Boden.
Es scheint mehr bestimmt stolpern zu
machen, als begangen zu werden.*

The true pathway goes along a rope,
which is not spanned high in the air
but only just above the ground.
It seems meant more to trip one up
than to be walked on.

October 18, 1917

PART THREE

1. ***Haben? Sein?***

Having? Being?

*Es gibt kein Haben, nur ein Sein,
nur ein nach letztem Atem,
nach Ersticken verlangendes Sein.*

There is no having, only a being,
a being that craves the last breath,
craves suffocation.

November 1917

2. ***Der Coitus als Bestrafung***
(*Canticulum Mariae Magdalanae*)

Coitus as Punishment

*Der Coitus als Bestrafung des Glückes des
Beisammenseins.*

Coitus as punishment for the
happiness of being together.

August 14, 1913

3. **Meine Festung**

Meine Gefängniszelle - meine Festung.

February 19, 1920

My Fortress

My prison cell - my fortress.

4. **Schmutzig bin ich, Milena...**

*Schmutzig bin ich Milena, endlos schmutzig,
darum mache ich ein solches Geschrei mit der
Reinheit. Niemand singt so rein, als die,
welche in der tiefsten Hölle sind; was wir für
den Gesang der Engel halten, ist ihr Gesang.*

August 26, 1920

I am dirty, Milena...

I am dirty Milena, dirty with no end to it.
That's why I make such a song and
dance about purity. No one sings as
purely as those in deepest hell;
what we take to be the singing of the
angels is their singing.

5. **Elendes Leben (Double)**

*...geschlafen, aufgewacht, geschlafen,
aufgewacht, elendes Leben.*

July 19, 1910

Miserable Life (Double)

...slept, awoke, slept, awoke,
miserable life.

6. **Der begrenzte Kreis**
(Szüts Pétéré)

Der begrenzte Kreis ist rein.

August 10, 1913

The limited circle

The limited circle is pure.

7. **Ziel, Weg, Zögern**
(Mártáé)

*Es gibt ein Ziel, aber keinen Weg;
was wir Weg nennen, ist Zögern.*

September 17, 1920

Goal, Pathway, Hesitation
(Marta)

There is a goal, but no path;
What we call a path is hesitation.

8. **So fest**
(für Beatrice and Peter Stein)

*So fest wie die Hand den Stein hält.
Sie hält ihn aber fest,
nur um ihn desto weiter zu verwerfen.
Aber auch in jene Weite führt der Weg.*

November 12, 1917

9. **Verstecke (Double)**

*Verstecke sind unzählige, Rettung
nur eine, aber Möglichkeiten der
Rettung wieder so viele wie Verstecke.*

November 18, 1917

10. **Penetrant jüdisch**

*Im Kampf zwischen Dir und der Welt--
sekundiere der Welt.*

December 8, 1917

11. **Stauend sahen wir das große
Pferd**
(Ének Juditnak)

*Stauend sahen wir das große Pferd.
Es durchbrach das Dach unserer Stube.
Der bewölkte Himmel zog sich schwach
entlang des gewaltigen Umrisses und
rauschend flog die Mähne im Wind.*

December 22, 1917

So tight
(for Beatrice and Peter Stein)

As tight as the hand holds the stone.
But it holds it tight, only in order to
fling it farther away. But there is a
path into that distance as well.

Hiding Places 9Double)

Hiding places are innumerable,
rescue is only one, but once again
there are as many possibilities of rescue
as hiding places.

Pushily Jewish

In the struggle between yourself and the
world -- second the world.

Amazed we saw the great horse
(Ének Juditnak)

Amazed, we saw the great horse.
It broke through the roof of our room.
The overcast sky drifted faintly along its
mighty outline, and its mane flew
rushing in the wind.

12. *Szene in der Elektrischen*
(1910: "Ich bat im Traum die
Tänzerin Eduardowa, sie möchte
doch den Csárdás noch einmal
tanzen...")

*Die Tänzerin Eduardowa, eine Liebhaberin
der Musik, fährt wie überall so auch
in der Elektrischen in Begleitung zweier
Violinisten, die sie häufig spielen läßt.*

*Denn es besteht kein Verbot, warum in der
Elektrischen nicht gespielt werden dürfte,
wenn das Spiel gut, den Mitfahrenden
angenehm ist und nichts kostet, das heißt
wenn nachher nicht eingesammelt wird.*

*Es ist allerdings im Anfang ein wenig
überraschend und ein Weilchen lang findet
jeder, es sei unpassend. Aber bei voller Fahrt,
starkem Luftzug und stiller Gasse klingt es
hübsch.*

1910

PART FOUR

1. *Zu spät (22. Oktober 1913)*
(*Prófécia Krappról*)

*...zu spät. Die Süßigkeit der Trauer und
der Liebe.*

Von ihr angelächelt werden im Boot.

Das war das Allerschönste.

*Immer nur das Verlangen zu sterben
und das Sich-noch-Halten, das allein ist
Liebe.*

October 22, 1913

Scene in the Streetcar
(1910: "In a dream I asked the
dancer Eduardowa if she would
please dance the Csárdás again..")

The dancer Eduardowa, a lover of
music, travels in the streetcar
as she does everywhere else
accompanied by two violinists
whom she often asks to play.

For there is no prohibition against
music being played in the streetcar,
provided the music is good,
agreeable to the other passengers, and
free of charge, that is, if the hat is not
passed around afterwards.

Certainly, it is a bit surprising at first
and for a little while everyone thinks
it's inappropriate. But when it's full
speed ahead, with a strong breeze,
in a quiet street, it sounds nice.

2. ***Eine lange Geschichte***

*“Ich sehe einem Mädchen in die Augen
und es war eine sehr lange Liebesgeschichte
mit Donner und Küssen und Blitz...
Ich lebe rasch.”*

January 1904

3. ***In memoriam Robert Klein***

*Noch spielen die Jagdhunde im Hof,
aber das Wild entgeht ihnen nicht.

so sehr es jetzt schon durch die Wälder jagt.*

December 1, 1917

4. ***Aus einem alten Notizbuch***

*...”Jetzt abend nachdem ich von 6 Uhr früh
an gelernt habe, bemerkte ich, wie meine
linke Hand die rechte schon ein Weilchen
lang aus Mitleid bei den Fingern umfaßt
hielt.”*

November 16, 1911

5. ***Leoparden***

*Leoparden brechen in den Tempel ein
und saufen die Opferkrüge leer;
das wiederholt sich immer wieder;
schließlich kann man es vorausberechnen,
und es wird ein Teil der Ceremonie.*

November 12, 1918

A long story

“I looked into the eyes of a girl and it
was a very long love story with
thunder and kisses and lightning...
I live fast.”

To the memory of Robert Klein

The hunting dogs are still idling in the
courtyard, but the deer will not escape
them,
however quickly it is racing through
the forest even now.

From an old notebook

...”This evening, having studied since
6 a.m., I noticed that my left hand has
for some time been holding the
fingers of my right hand out of pity.”

Leopards

Leopards break into the temple
and drink the sacrificial jugs dry;
this recurs again and again;
finally it can be calculated in advance,
and it becomes part of the ceremony.

6. ***In memoriam Joannis Pilinszky***

*Ich kann...nicht eigentlich erzählen,
ja fast nicht einmal reden;
wenn ich erzähle, habe ich meistens ein
Gefühl wie es kleine Kinder haben könnten,
die die ersten Gehversuche machen.*

June 16, 1913

7. ***Wiederum, wiederum***

*Wiederum, wiederum, weit verbannt, weit
verbannt.
Berge, Wüste, weites Land
gilt es zu durchwandern.*

Late fall, 1922

8. ***Es blendete uns die Mondnacht...***
*(...a porban kúszó kigoyó-páros: Márta,
meg én)*

*Es blendete uns die Mondnacht.
Vögel schrien von Baum zu Baum.
In den Feldern sauste es.
Wir krochen durch den Staub, ein
Schlangenpaar.*

February 19, 1918

In memory of Joannis Pilinszky

I can't...really tell a story,
In fact I almost can't even speak;
when I tell a story, I usually have the
feeling that little children might have
when they try to take their first steps.

Again, again

Again, again, cast out far away, cast out
far away.
Mountains, deserts, vast country
to wander through.

The moonlit night dazzled us...

The moonlit night dazzled us.
Birds shrieked from tree to tree.
There was a rush of wind in the fields.
We crept through the dust, a pair of
snakes.



Tiffany Du Mouchelle, soprano is a “passionate performer who holds nothing back”. Well known for her musical versatility, an electric stage presence and exceptional dramatic sensibilities, gifted with an instrument that spans close to four octaves in range, she is most recognized for her fearlessness in exploring new and challenging repertoire that encourages the voice into new realms of expressivity. Ms. Du Mouchelle is praised for her eclectic repertoire encompassing a vast array of musical styles and languages featuring over 20 different languages (including: Arabic, Japanese, Mian, Russian, and Swedish), and exploring the genres of classical, world, contemporary, cabaret, and theatrical works.

In November 2006 she made her Lincoln Center debut as a soloist at Alice Tully Hall, performing *Shadowinnower* and *Black Anemones* by Joseph Schwantner, with the Mannes Orchestra under the baton of Maestro David Hayes, as the grand-prize winner of the Mannes College Concerto Competition. As a concert artist, her broad spectrum of repertoire includes: Baroque cantatas; new music premiers; Art Song by such composers as Rachmaninoff, Strauss, Ravel, and Bellini; folk songs from around the world; musical theater ballads; cabaret theater works; and opera arias. Her performances span the globe from NYC to California, Egypt, Iceland, and Papua New Guinea. NYC engagements include performances at: Alice Tully Hall, The New York Historical Society, The Center for Jewish History, The Polish Consulate, The Ukrainian Institute, The Spanish Institute, The Bruno Walter Auditorium, The Union Club, and Merkin Hall.

A specialist in new music, Ms. Du Mouchelle frequently commissions, premieres, and collaborates on new works with composers from all over the world. Since 2005 she has premiered over 40 new works by composers from: France, Germany, Iceland, Israel, Italy, Mexico, Spain, and the USA. A frequently sought after chamber musician, Ms. Du Mouchelle recently joined the Chamber Music Society of Lincoln Center for performances of Caws for Celebration, featuring Baroque works by Handel and Telemann. In 2005, she founded Aurora Borealis, a duo with percussionist Stephen Solook, which frequently tours throughout the United States and has collaborated extensively with the Composition Department of the esteemed Mannes College of Music. On the operatic stage she has appeared with the American Composers Alliance, The Center for Contemporary Opera, and the American Lyric Opera. www.tiffanydumouchelle.com



David McCarroll, violin has been described by the IndieLONDON as “a great talent” who plays “with an impressive depth of feeling.” He has performed as a soloist with orchestras including the London Mozart Players, Santa Rosa Symphony, Marin Symphony, Longwood Symphony, North State Symphony, Symphony of the Redwoods, and the Yehudi Menuhin School Orchestra. He has appeared in many venues throughout the U.K. including Wigmore Hall, Queen Elizabeth Hall, Purcell Room, St. Johns, Smith Square, and Fairfield Halls. Silver medalist at the 2007 Klein International Competition, he has received numerous prizes and awards and given performances in Switzerland, Tunisia, Thailand, England, Wales, Scotland, New Zealand, Panama, El Salvador, and the United States.

An active chamber musician, he has played in many chamber ensembles with musicians including Miriam Fried, Ida Levin, Anthony Marwood, Roger Tapping, Atar Arad, Bonnie Hampton, Natasha Brofsky, Paul Katz, Timothy Eddy, Laurence Lesser, Mitsuko Uchida, and Richard Goode. He has performed at festivals including Marlboro, Ravinia, Caramoor’s Rising Stars Series, Prussia Cove’s Open Chamber Music (England), Yellow Barn, Windsor Festival (England), Menuhin Festival Gstaad (Switzerland), Gower (Wales), Manchester Quartetfest (England), Wyastone (Wales), and Spittalfields (London) festivals.

David was born in Santa Rosa, California in 1986 and began studying the violin with Helen Payne Sloat at the age of 4. At 8, he attended the Crowden School of Music in Berkeley studying with Anne Crowden. When David was 13, he received an invitation to join an international group of 60 young music students at the Yehudi Menuhin School outside London where he studied for five years with Simon Fischer. David continued his studies with Donald Weilerstein and Miriam Fried at New England Conservatory of Music in Boston and is currently studying with Antje Weithaas in the Konzertexamen program at the Hanns Eisler Academy in Berlin.

In addition to music, David maintains an active interest in social concerns including the needs of those impacted by the AIDS pandemic and is currently working on projects of the Starcross Community to help AIDS orphans in Africa. He has played in programs encouraging world peace promoted by the Fellowship of Reconciliation and has given benefit concerts for Doctors Without Borders. With other members of his family, David has worked to get strings to young music students in Cuba where such items are very difficult to obtain. David plays a 1761 violin made by A & J Gagliano. <http://davidmccarroll.com/>

Stanley Corngold, text translator is Professor Emeritus of German and Comparative Literature at Princeton University. He has published widely on modern German writers and thinkers but has focused much of his research on translating and interpreting the work of Franz Kafka. Together with Kafka scholar Benno Wagner and civil-rights lawyer Jack Greenberg, Corngold recently edited, with commentary, a translation of Kafka's office writings. A new volume, *Franz Kafka: The Ghosts in the Machine*, written with Benno Wagner, will appear this year as well as a volume of essays edited with Kafka scholar Ruth Gross—*Kafka for the Twenty-First Century*.

The performers would like to offer a special thanks to:

Susan Narucki

Sarah Schwartz

Stanley Corngold

Movses Pogossian

Violaine Melançon

János Négysesy

Joan Sebastian

Nedra Crow

Seth Knopp

UCSD Music Department

Yellow Barn Music School & Festival

