

Balázs HORVÁTH

Kitsch

(source: http://en.wikipedia.org/wiki/Kitsch_art)

for mixed choir

2014

to the Óbuda Chamber Choir and Ákos Erdős

Vocal Score

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Durata / Duration: ca. 3 min.

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According to Walter Benjamin, kitsch is, unlike art, a utilitarian object lacking all critical distance between object and observer; it "offers instantaneous emotional gratification without intellectual effort, without the requirement of distance, without sublimation"

Hermann Broch argues that the essence of kitsch is imitation: kitsch mimics its immediate predecessor with no regard to ethics – it aims to copy the beautiful, not the good.

The piece was composed with the financial help of the National Cultural Fund, Hungary.

World premiere: Kodály Chamber Hall of ELTE, Trefort Kert, Budapest. May 15, 2015.
Óbuda Chamber Choir conducted by Ákos Erdős

Kitsch

(source: http://en.wikipedia.org/wiki/Kitsch_art)

Balázs HORVÁTH
(*1976)

$\text{♩} = 80$ sempre legato e con emozione

Soprano 1
Ac-cor - ding to Walter Ben - ja-min, kitsch is, un - like art,

Soprano 2
Ac-cor - ding to Walter Ben - ja-min, kitsch is, un - like art,

Alto 1
Ac-cor - ding to Walter Ben - ja-min, kitsch is, un - like art,

Alto 2
Ac-cor - ding to Walter Ben - ja-min, kitsch is, un - like art,

Tenore 1
Ac-cor - ding to Walter Ben - ja-min, kitsch is, un - like art,

Tenore 2
Ac-cor - ding to Walter Ben - ja-min, kitsch is, un - like art,

Basso 1
Ac-cor - ding to Walter Ben - ja-min, kitsch is, un - like art,

Basso 2
Ac-cor - ding to Walter Ben - ja-min, kitsch is, un - like art,

9 G. P.

S 1
u - ti - li - ta-rian ob - ject la - cking all cri - ti - cal dis - - tance

S 2
u - ti - li - ta-rian ob - ject la - cking all cri - ti - cal dis - - tance

A 1
u - ti - li - ta-rian ob - ject la - cking all cri - ti - cal dis - - tance

A 2
u - ti - li - ta-rian ob - ject la - cking all cri - ti - cal dis - - tance

T 1
u - ti - li - ta-rian ob - ject la - cking all cri - ti - cal dis - - tance

T 2
u - ti - li - ta-rian ob - ject la - cking all cri - ti - cal dis - - tance

B 1
u - ti - li - ta-rian ob - ject la - cking all cri - ti - cal dis - - tance

B 2
u - ti - li - ta-rian ob - ject la - cking all cri - ti - cal dis - - tance

17 *f* *mp* *pp* *p* *pp* *p*

S1 bet - ween ob - ject and ob - ser - ver; it "of fers in - stan - ta - neous

S2 bet - ween ob - ject and ob - ser - ver; it "of fers in - stan - ta - neous

A1 between ob - ject and ob - ser - ver; it "of fers in - stan - ta - neous

A2 between ob - ject and ob - ser - ver; it "of fers in - stan - ta - neous

T1 *f* *mp* *pp* *p* *pp* *p*

T2 *f* *mp* *pp* *p* *pp* *p*

B1 between ob - ject and ob - ser - ver; it "of fers in - stan - ta - neous

B2 *f* *mp* *pp* *p* *pp* *p*

between ob - ject and ob - ser - ver; it "of fers in - stan - ta - neous

G. P.

26 *pp* *mf* *mf* *poco* *mf*

S1 e - mo - tio - nal gra - ti - fi - ca - tion in - tel - lec - tual wi - thout the re - quire -

S2 e - mo - tio - nal gra - ti - fi - ca - tion wi - thout in - tel lec - tual wi - thout the re - quire -

A1 e - mo - tio - nal gra - ti - fi - ca - tion wi - thout in - tel lec - tual ef - fort, wi - thout the re - quire -

A2 e - mo - tio - nal gra - ti - fi - ca - tion in - tel - lec - tual ef - fort, wi - thout the re - quire -

T1 *pp* *mf* *mf* *poco* *mf*

T2 *pp* *mf* *mf* *poco* *mf*

B1 e - mo - tio - nal gra - ti - fi - ca - tion in - tel - lec - tual wi - thout the re - quire -

B2 *pp* *mf* *mf* *poco* *mf*

e - mo - tio - nal gra - ti - fi - ca - tion in - tel - lec - tual wi - thout the re - quire -

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Poco meno mosso (♩ = c. 72)

S 1
ment of dis - tance, — wi - thout — ma - tion".
Hermann Broch ar - gues that the e - ssence

S 2
ment of dis - tance, — wi - thout — ma - tion".
Hermann Broch ar - gues that the e - ssence

A 1
ment of dis - tance, — ma - tion".
Hermann Broch ar - gues that the e - ssence of

A 2
ment of dis - tance, — ma - tion".
Hermann Broch ar - gues that the e - ssence

G. P.

Poco meno mosso (♩ = c. 72)

T 1
ment of dis - tance, — wi - thout sub - li - ma - tion".
Hermann Broch ar - gues that the e - ssence

T 2
ment of dis - tance, — ma - tion".
Hermann Broch ar - gues that the e - ssence

B 1
ment of dis - tance, — ma - tion".
Hermann Broch ar - gues that the e - ssence of

B 2
ment of dis - tance, sub - li - - - ma - tion".
Hermann Broch ar - gues that the e - ssence

42

mf *f* *mp*

S1 kitsch i - mi - ta-tion: its im-me - diate pre-de - ces - sor with no e - thics,

S2 kitsch i - mi - ta-tion: its im-me - diate pre-de - ces - sor no e - thics,

A1 kitsch i - mi - ta-tion: kitsch mi-mics its im-me - diate pre-de - ces - sor no re-gard to e - thics,

A2 kitsch is i - mi - ta-tion: its im-me - diate pre-de - ces - sor with no e - thics,

T1 kitsch is i - mi - ta-tion: its pre - de - ces - sor with no e - thics,

T2 kitsch is i - mi - ta-tion: kitsch mi-mics its pre - de - ces - sor with no re-gard to e - thics,

B1 kitsch i - mi - ta-tion: its pre - de - ces - sor with no e - thics,

B2 kitsch i - mi - ta-tion: its pre - de - ces - sor with no e - thics,

49

p *pp*

S1 aims to co - py the beau - ti - ful.

S2 it aims to co - py the beau - - - - ful.

A1 it aims to co - py the beau, not the good.

A2 it aims to co - py the beau, not the good.

T1 it aims to co - py the beau, not the good.

T2 it aims to co - py the beau, not the good.

B1 aims to co - py the beau, not the good.

B2 to co - py the beau, not the good.