

Joseph Klein

Der Fehltrüder

(The Misspeaker)

character study after Elias Canetti

for solo cimbalom

(2018)

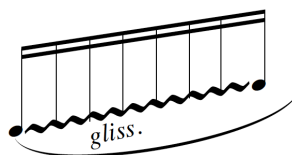
- for Christopher Deane -

duration: c. 6'

Performance Notes



senza misura



sweeping glissando across strings indicated



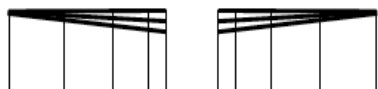
rapid, short glissando (single attack)



with thumb (plucked or strummed)



allow sound to ring (*laissez vibrer*)



accelerando/ritardando



fermata continuum (shortest to longest)



durational continuum in *senza misura* sections: arranged from shortest to longest (precise durations *ad libitum*).



continuum of rests/breaks within *senza misura* section: values arranged from shortest to longest (precise durations *ad libitum*).

Each staff system in proportional notation is approximately 15 seconds in duration (not including extended fermatas).

The pedal is to be used *ad libitum* throughout, except as specifically indicated.

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Program Note

Der Fehlrédner (The Misspeaker) is the seventeenth in a series of short works for solo instrument based upon characters from *Der Ohrenzeuge: Fünfzig Charaktere (Earwitness: Fifty Characters)*, written in 1974 by the Bulgarian-born British-Austrian novelist Elias Canetti (1905-1994). Canetti's distinctive studies incorporate poetic imagery, singular insights, and unabashed wordplay to create fifty ironic paradigms of human behavior. This collection of works, begun in 1997, was inspired by the vividly surreal depictions of Canetti's characters and includes works for contrabass, violin, bass flute, ocarina, contrabassoon, glass harmonica, trumpet, percussion, bass saxophone, piccolo, organ, basset horn, and violoncello, among others. In Canetti's description of this character, *The Misspeaker* "looks for people who do not know what he is talking about... stopping in front of this man or that man, throwing out a

pointless lure, observing his effect, and it is only when perceiving the desired bafflement that he starts blazing away and is elevated to his chaos... he feels he can confuse everyone now, his mood heightens to the darkest inspiration, the atmosphere around him is alive with oracles."

Der Fehlredner was composed in February and March of 2018 for percussionist Christopher Deane, who premiered the work on 11 April 2018 at Moody Performance Hall in Dallas, Texas.

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Der Fehlredner

(The Misspeaker)

The misspeaker, when he wishes to speak, looks for people who do not know what he is talking about. He knows the bewildered look, the helpless blinking, when he addresses someone, and he throws himself into his speech only when the blinking is helpless enough. Ideas galore come pouring in, arguments that would have never occurred to him are available now in abundance; he feels he can confuse everyone now, his mood heightens to the darkest inspiration, the atmosphere around him is alive with oracles.

But alas and alack, if the other man's face twitches, as with sudden insight, with understanding—then the misspeaker goes into a slump, gets muddled, stammers, falters, tries again in the most awkward embarrassment, and when he realizes that it's all for nothing, that the other man understands and is determined to persevere in his understanding, then the misspeaker gives up, goes mute, and brusquely turns away.

Such defeats are not frequent, however. Usually the misspeaker succeeds in not being understood. He is experienced and selective, he does not talk to just anyone. He knows the type of people who grasp anything. As though anybody could have a clue of what he meant to say! He himself does not know in advance; what he is about to say is written nowhere, not even in the stars, how can anyone else know it? The misspeaker senses that inspiration is blind. Inspiration can be kindled only by nothing. It would be easy to start with the confusion in which lower natures indulge. He bears the world as chaos inside himself. Chaos is innate to him, it chooses a bearer once in a hundred years: him.

One could assume the most sublime thing for him would be to settle matters with chaos. One pictures the misspeaker talking only to himself. But that is the unforgivable error. The misspeaker can be sparked only by the obstinacy of others. In this densely populated city, he walks up and down and around in a circle, stopping in front of this man or that man, throwing out a pointless lure, observing his effect, and it is only when perceiving the desired bafflement that he starts blazing away and is elevated to his chaos.

— Elias Canetti, *Der Ohrenzeuge: Fünfzig Charaktere*
(translated by Joachim Neugroschel)

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Der Fehltrüger

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Beguiling

mf \leftarrow f

p *molto*

c. 5"

mp \leftarrow *f*

3

f *mf* \leftarrow *f* *mp* \leftarrow *f* *f*

c. 5"

mf \leftarrow *f* *p* *molto*

4b

f *mp* \leftarrow *f*

dim. *p*

Led. \longrightarrow

5

gliss. *gliss.*

mp gentle, mysterious

Boisterous, restless

c. 7"

mf \leftarrow *sfz* *mf* \leftarrow *sfz p* \leftarrow *molto* *mp*

6

sfzp \leftarrow *molto* *mf* *poco* *mp* \leftarrow *f* *f* *sub.* *sfz*

f *poco* *mf*

7 *f* *mp* *molto* *f* *mp* *f* *poco* *sfz p* *molto* *f*

8 *mp* *f* *poco* *f* *mp f sub.* *f* *mp* *f*

9 *mp* *f* *poco mf* *f* *f* *mp* *f* *mp f sub.* *mp*

10 *f* *mp* *poco* *f* *p* *molto* *f with urgency*

11 *ff* aggressive *(Leo.)* *gliss.* *c. 7" Faltering* *mp (sempre)* *mf (sempre)* *(mp)*

13 *(sim.)* *(sim.)*

14

(mf)
(mp)

15

c. 7" **Boisterous, chaotic**

mf gentle, mysterious
Red.

f *mp* *f*

16b

mf *f* *sfz* *p* *mp* *sub.* *f* *p* *molto* *f* *mp*

17

f *ff* *f* *mf* *mf* *f* *f* *mp* *f*

f *poco*

18

f *mf* *f* *p* *f* *ff* *gliss.* *f* *sfz* *mp* *f*

sfz *mf*

19

f *mp* *f* *f* *sfz* *f* *gliss.* *f* *p* *(mf)*

mf *gliss.*

20

f *sfz* *mp* *f* *mf* *ff* *f* *f*

gliss. *gliss.*

21

sfz *f* *p* *f* *mf* *sfz* *ff* *mp* *ff*

gliss. *gliss.* *gliss.* *gliss.*

molto

22

ff *raucous* *sfz* *ff* *mp*

gliss. *gliss.* *gliss.* *gliss.*

Faltering
emerging from the resonance...

23b -- (+)

Frenetic, impulsive

ff *mp* *ff*

c. 5''

Faltering

24b

ff *mp* *ff* *pp* *gentle*

gliss. *gliss.*

lunga