

Joseph Klein

Der Maestro

character study after Elias Canetti

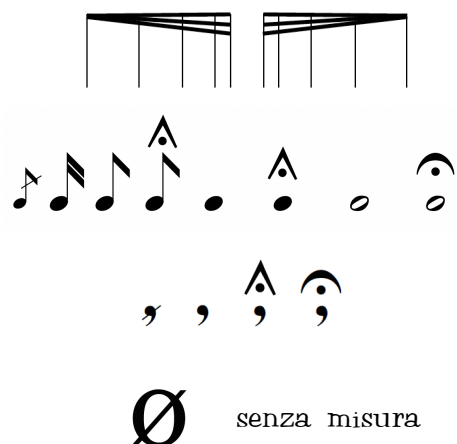
for solo carillon

(2022)

- Commissioned by the Guild of Carillonneurs in
North America Franco Committee -

duration: c. 7'00"

Performance Notes



accelerando/ritardando: number of beams indicates relative speed; duration indicated in metered sections.

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

continuum of breaks/pauses in *senza misura* sections: arranged from shortest to longest (precise durations *ad libitum*).

∅ *senza misura*

[play notes with one hand

Accidentals apply only to the notes they immediately precede, with the exception of repeated pitches.

It is important to adhere to the timings indicated in the *senza misura* sections in order to achieve the proper pacing of the music: each system of music should be approximately 10 seconds (excluding breaks/pauses), and should never be less than 8 nor more than 12 seconds in duration.

The Exultant section should begin with a great deal of energy, which starts dissipating in mm. 5 through 7. The effect is similar to a music box winding down.

The Contemplative sections should be rhythmically precise, so as to clearly differentiate the different phrase groupings. Grace notes should be played in time as much as possible.

In the Reverent section, the basso ostinato should be rhythmically precise and consistent, while the melodic line in the upper staff may have a freer and more spontaneous feel.

Program Note

Der Maestroso (*The Maestroso*) is the twenty-first 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 comprises twenty-two works to date – composed for familiar instruments such as violin, guitar, piano, and trombone, as well as less common instruments such as ocarina, cimbalom, glass harmonica, and carillon. In Canetti's depiction of this character, "the maestroso, if he moves forward at all, strides on columns... Wherever the columns settle, a temple takes shape, and the worshippers are there in the twinkle of an eye. The maestroso travels with a solemn dignity around the world... He sits in a special compartment, all by himself, the adepts stand bare-headed in the corridor, while he has his musical score in front of him, marking with

weighty strokes the things that only he can mark, and the others outside shudder at every stroke of his."

Der Maestro was composed in September–December 2022 on a commission from the Guild of Carillonneurs in North America Franco Committee, and was first performed by Joseph Min at the GCNA Congress in Cohasset, Massachusetts on 16 June 2023.

Der Maestro

The maestro, if he moves forward at all, strides on columns. They are in no hurry, but they carry him well, and there is quite a bit to carry. Wherever the columns settle, a temple takes shape, and the worshippers are there in the twinkling of an eye. He lifts his stick and everyone is mute, he fills the air with measured signs. The worshippers remain silent, the worshippers meditate, the worshippers rack their brains about his signs.

In the pauses between his moments of sublimity, the maestro feeds on caviar. There is little time, he will stand up again right away. But he does nothing alone, many people surround him and gaze at the caviar, which is meant only for him. The maestro burps melodically.

The maestro travels with a solemn dignity around the world, all stones are cleared from his path, rocks, mountains, and oceans. He sits in a special compartment, all by himself, the adepts stand bare-headed in the corridor, while he has his musical score in front of him, marking with weighty strokes the things that only he can mark, and the others outside shudder at every stroke of his. The train halts when he rises, and it does not move on until he sits, the train never stops where he does not want it to, and for his sake it stops in the open countryside.

The maestro leaves a wife behind in every temple, she waits for him as in olden times. There she sits and sits and is all his, with child and body and soul, and when he comes back on his columns, then even if years have not gone by, she shudders and stands praying among the others. He sees her but it is not the time to know her, a woman who has waited an eternity must practice a little more patience. But then, but then he nods to her, he has nodded to her among all the others, she would be willing to be burnt alive for his nod.

The maestro knows that he will grow old, he knows the number of his years. If he was particularly satisfied with his performance, he arranges a celebration, at which the others may also sit and drink, but he never drinks the same beverages. Then he smiles—he has never laughed—and has one come individually to him from the round. "Show your hand!" he orders and knowledgeably scrutinizes the lines. He tells the person how young he must die, he beckons to the next one.

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

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INCIPI: Solemn, Deliberate

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

Exultant (10" per system)

mf *f*

f (sempre)

gradually dissipating...

poco *mf* (*f*)

7

poco *mp*

intensifying...

8

Solemn

mp *mf* *mp* *mf* *poco*

mf *ff* *ff*

Contemplative (♩ = 72)

11

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

16

mf *f* *mf sub.* *f* *f*

22

mf *f* *mf sub.* *f* *poco*

Poco più mosso (♩ = 76)

29

mf *poco* *mf* *f* *poco*

f *mf* *mf* *f* *poco*

Ancora più mosso (♩ = 80)

Musical score for measures 36-40. The piece is in 6/8 time and marked 'Ancora più mosso' with a tempo of ♩ = 80. The score features a piano accompaniment with dynamic markings of *f*, *mf* *sub.*, *f*, *f*, *mf*, and *mf*. The right hand includes a 7-measure rest, a 4-measure rest, and a 5-measure rest. A *poco* marking is present in the bass line. The key signature has one flat.

Reverent, ancora più mosso (♩ = 84)

Musical score for measures 41-43. The piece is in 4/4 time and marked 'Reverent, ancora più mosso' with a tempo of ♩ = 84. The score features a piano accompaniment with dynamic markings of *mp*, *mf*, *f*, *mf*, *f*, *f*, and *f*. The right hand includes a 4-measure rest and a 3-measure rest. A *poco* marking is present in the bass line. The key signature has one flat.

Musical score for measures 44-47. The piece is in 5/4 time and marked 'Reverent, ancora più mosso' with a tempo of ♩ = 84. The score features a piano accompaniment with dynamic markings of *f*, *mf* *poco*, *mf*, *f*, and *mf*. The right hand includes a 3-measure rest and a 3-measure rest. A *sim. (sempre)* marking is present in the bass line. The key signature has one flat.

Musical score for measures 48-50. The piece is in 5/4 time and marked 'Reverent, ancora più mosso' with a tempo of ♩ = 84. The score features a piano accompaniment with dynamic markings of *f*, *mf*, *f*, *mf*, *f*, and *mf*. The right hand includes a 5-measure rest and a 3-measure rest. A *poco* marking is present in the bass line. The key signature has one flat.

Musical score for measures 51-53. The piece is in 5/4 time and marked 'Reverent, ancora più mosso' with a tempo of ♩ = 84. The score features a piano accompaniment with dynamic markings of *f*, *mf*, *f*, *mf*, and *f*. The right hand includes a 3-measure rest. The key signature has one flat.

Musical score for measures 54-56. The piece is in 5/4 time and marked 'Reverent, ancora più mosso' with a tempo of ♩ = 84. The score features a piano accompaniment with dynamic markings of *mf*, *f*, *f*, *mf*, *f*, and *mf*. The right hand includes a 3-measure rest. The key signature has one flat.

58 *f* *mf* *f* *mf* *f*

62 *mf* *f* *mf* *f* *mf* *f*

65 *mf* *f* *f* *mf*

68 *f* *mf* *f* *mf* *f* *f*

Contemplative (♩ = 72)

71 *mf* *poco* *mp* *ff* *f* *mf* *f*

76 *f* *mf sub.* *f* *f* *f*

81

mf *f* *mf*

84

with increasing exuberance...

A

Celebratory (♩ = 100)

f *mp sub.*

87

f

91

f

93

f

95

f *f*

97

f

99

f

102

CODA: Solemn

mp *mf* *f* *f*

poco *ff sub.*

105

mp *mf* *mp* *mp*

ff *ff*

109

mp *mp* *mp* *dim.*

ff *ff*

112

(*dim.*) *pp* *mp*