

Joseph Klein

Die Archäokratin

(The Archaeocrat)

character study after Elias Canetti

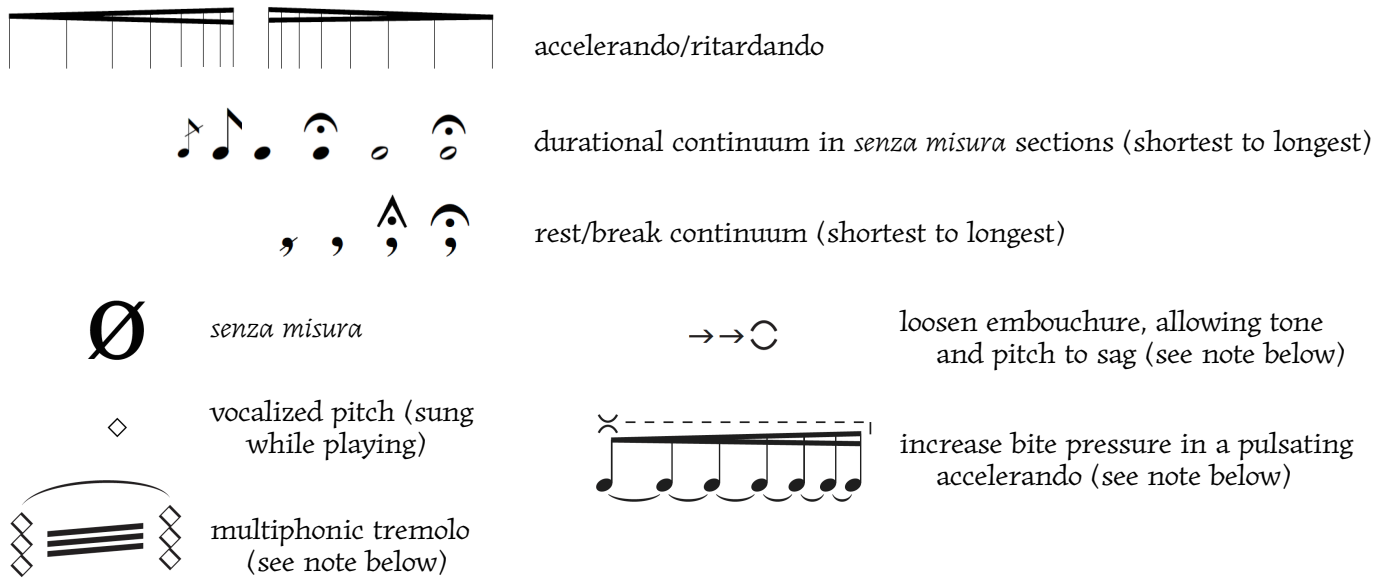
for solo Heckelphone

(2026)

- for James Rodgers -

duration: c. 6 '

Performance Notes



The diagrams illustrate various performance techniques:

- accelerando/ritardando:** Two staves showing a series of vertical lines that gradually increase or decrease in density, representing the tempo change.
- durational continuum in *senza misura* sections (shortest to longest):** A sequence of musical notes of increasing duration, from a short eighth note to a long whole note.
- rest/break continuum (shortest to longest):** A sequence of rests of increasing duration, from a short eighth rest to a long whole rest.
- senza misura*:** A large empty circle with a diagonal slash through it.
- vocalized pitch (sung while playing):** A diamond symbol.
- loosen embouchure, allowing tone and pitch to sag (see note below):** Two arrows pointing right towards a circle.
- increase bite pressure in a pulsating accelerando (see note below):** A staff with a series of notes that increase in pitch and duration, with a dashed line above indicating the rising pitch.
- multiphonic tremolo (see note below):** A staff with a tremolo symbol (a diamond with a vertical line) over a series of notes.

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

It is important to carefully pace the flow of the *senza misura* sections so as to achieve the proper proportional balance of the work: each line of music should be approximately 20 seconds in both the Nostalgic and Mocking section. As a result, the first Nostalgic section should be approximately 90 seconds in duration, the last Nostalgic section should be approximately 50 seconds in duration, and the Mocking section should be approximately 60 seconds in duration.

The continuous variations in embouchure (bite pressure) should result in a very fluid and continuous fluctuation in pitch and timbre throughout the Surreptitious sections. Pitches should smear into one another as the embouchure shifts between positions, evoking the characteristics of an ancient shawm-like instrument. In contrast, the Nostalgic sections should be played with a very pure tone, though vibrato should be used liberally in order to emphasize the *espressivo* quality of these sections.

The Mocking section is characterized by distortions of the instrument's tone through the technique of singing while playing and the use of multiphonic tremolos. Vocalized pitches are specified in the score and should blend to create a composite color with the Heckelphone sound. The multiphonics should be determined by the performer, with the following stipulations: (a) the tremolo in m. 31 should be situated in the higher register of the instrument and the tremolo in m. 35 should be in the lower register; (b) the multiphonics should be reliable, relatively stable, and easy to control; and (c) the multiphonic fingerings in each tremolo should be somewhat closely related, requiring only one or two keys to rapidly alternate between them.

Program Note

Die Archäokratin (*The Archaeocrat*) is the twenty-fifth 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, begun in 1997, was inspired by the vividly surreal depictions of Canetti's

characters, and comprises twenty-four solo 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. works for contrabass, violin, bass flute, ocarina, contrabassoon, glass harmonica, alto saxophone, trumpet, percussion, bass saxophone, guitar, piccolo, organ, basset horn, and violoncello, among others. In Canetti's depiction of this character, the archaeocrat "carries the most ancient gold, no one may touch it, it was meant for her even back then.... She makes fun of lower natures that push into jewelry shops and determine the value of precious objects by prices.... With her immense wealth, which she despises, she supports archaeologists all over the world, and, when something has happened, she has to be on the spot to make sure of her statutory portion before it becomes common and public and lands in the museums, where it vanishes for all time."

Die Archäokratin was completed in June 2026 and composed for Heckelphonist James Rodgers.

Die Archäokratin (The Archaeocrat)

The archaeocrat will not settle for less than millennia, and she finds them. Had her grandmother been like her, she would have been satisfied with Troy, but that is over with. Progress is going back further, she is utilizing it. People dig and dig, and she knows where. Nothing remains concealed from her. She carries the most ancient gold, no one may touch it, it was meant for her even back then; when those utterly ancient cities perished, they knew for whom they were perishing. The dousing rod she carries in her heart tells her where the earth was populated.

She makes fun of lower natures that push into jewelry shops and determine the value of precious objects by prices. Things that can be purchased may be all right for the nouveaux-riches or other riff-raff. The archaeocrat knows what she owes herself, she has in her bones those ancient cultures in which it took years to polish a stone and slaves were made up of respectability, and patience.

She cannot be fooled by blood—it has been watered down by mixtures—one knows how people come into being, through some wretched chances, which pride is reliable, who will not sell himself; she refuses to track down her background, she would have to shake with disgust no matter what she found. The only things that are intact are those that have lain in the earth, and the more millennia they have lain there, the more intact they are. She can only smile at the hollow minds that bank on pyramids. Let no one pester her with a pharaoh, all mummies are false, she wants the real thing, which no one knows anything about, and the moment in which it is brought to light, that moment alone is the moment of truth.

A few days later, the swindlers pitch into it, and when the costly objects are polished to a high shine, they look contemporary.

The archaeocrat tolerates no one around her and has no family. Guarded by alert but obedient dogs, she lives alone, except when traveling. But she is usually traveling. With her immense wealth, which she despises, she supports archaeologists all over the world, and, when something has happened, she has to be on the spot to make sure of her statutory portion before it becomes common and public and lands in the museums, where it vanishes for all time.

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

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Nostalgic

8 *p* *espress.* *poco* *mp* *mp* *poco*

2b 8 *mf* *poco*

4 8 *mf* *poco*

6 8

Surreptitious ♩ = 90

7b 8 *poco* *pp* *f* *unbridled* *fmp* *f* *f*

12 8 *f* *fmp* *5 = 3* *fmp* *f* *fmp* *7 = 5* *f*

ord. (ord.) (ord.) ord. ord.

18 *fmp* $\rightarrow \rightarrow \odot$ ord. $\sim$ 5 = 3 $\sim$ (ord.) $\rightarrow \rightarrow \odot$ ord. $\rightarrow \rightarrow \odot$ ord. $\sim$ 5 = 3 $\sim$

24 (ord.) $\rightarrow \rightarrow \odot$ ord. $\rightarrow \rightarrow \odot$ ord. $\sim$ 7 = 5 $\sim$ (ord.) $\rightarrow \rightarrow \odot$

29 ord. *f* *molto* *p* *poco* **Mocking** *mf* sub. *f* *agitato* *pp* *mf*

31 *ff* raucous *f* *mp* *f* *pp* *mf* *pp* *f*

33 *mp* *f* sub. *mp* *f* *pp* *mf* *ff* raucous

36 *mp* *f* *mp* **Surreptitious** $\text{♩} = 90$ (ord.) $\rightarrow \rightarrow \odot$ ord. *f* *unbridled* *fmp* *f*

40 *fmp* $\sim$ 7 = 5 $\sim$ $\rightarrow \rightarrow \odot$ ord. $\rightarrow \rightarrow \odot$ ord. $\sim$ 5 = 3 $\sim$ *fmp* *f*

45 $\rightarrow \rightarrow \odot$ ord. $\rightarrow \rightarrow \odot$ ord. $\rightarrow \rightarrow \odot$ ord. $\rightarrow \rightarrow \odot$ ord.

f *fmp* *f*

5 = 3

50 (ord.) $\rightarrow \rightarrow \odot$ ord. $\rightarrow \rightarrow \odot$ ord. $\rightarrow \rightarrow \odot$ ord. (ord.)

f *fmp* *f*

7 = 5 5 = 3

55 $\rightarrow \rightarrow \odot$ ord. $\rightarrow \rightarrow \odot$ ord. (ord.) $\rightarrow \rightarrow \odot$ ord. (ord.) $\rightarrow \rightarrow \odot$ ord.

fmp *f* *fmp* *f* *fmp* *f*

5 = 3

60 (ord.) $\rightarrow \rightarrow \odot$ ord. $\rightarrow \rightarrow \odot$ ord. ord. **Nostalgic**

fmp *f* *f* *molto* *pp* *p*

7 = 5

64b *mf* *mf*

66 *pp*

06/09/26