

Joseph Klein

DER MANNSTOLLE

(The Man-mad Man)

character study after Elias Canetti

for solo percussion

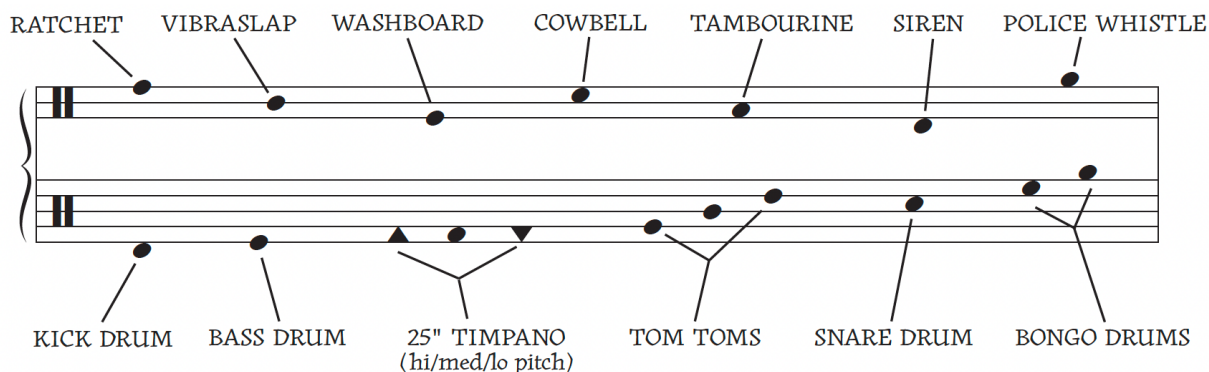
(2025)

- for Dave Hall -

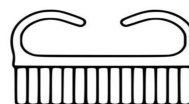
duration: c. 7'00"

Performance Notes

Instrument Key:



Sound activating implements: two wooden snare drum sticks, one superball mallet, two fingernail brushes (with handles, as in the illustration on the right), 2-4 metal banjo picks (optional).



Symbols:

	five beats (notation after George Crumb)		voice: voiced, unvoiced sound
	roll (with sticks or fingertips)		play with brush
	rapid back-and-forth strokes		play with fingernails (or banjo picks)
	smooth "swirling" or circular stroke		play with superball mallet
	rapid unidirectional stroke		play with flattened hands, fingers together
	slow unidirectional stroke		ratchet, siren: number of complete turns of the crank within the given duration
	rim shot		superball mallet
	crush roll; always play single-handed unless otherwise indicated		wood (snare drum) sticks
	dead stroke		police whistle

International Phonetic Alphabet (IPA) Symbols:

t = “t” as in top

k = “k” as in kick

p = “p” as in pat

h = “h” as in hat

s = “s” as in sit

ʃ = “sh” as in shut

ç = “ch” as in German ich

f = “f” as in fun

ʌ = “u” as in mud

u = “oo” as in moon

ʊ = “oo” as in book

i = “i” as in hit

ʔ = glottal attack/stop

Vocalized sounds are indicated on a single-line staff below the percussion staves. Placement of noteheads relative to the single staff line represent relative pitch differences between vocal sounds: for voiced sounds, these represent relative placement within the normal spoken (not sung) vocal range; for unvoiced sounds, these represent registral differences between resultant fricatives (lighter to darker).

Because they are frequently rubbed, brushed, and scraped, all drums must have textured skin heads (either natural or artificial), and not smooth plastic heads.

The timpano pitch is never specified in the score; only relative high, medium, and low pitches are indicated (see Instrument Key above), as well as glissandi. Exact pedal placement within these three registers is at the discretion of the performer. In the Combative section, the timpano pedal should be reset to the lowest position after each portamento (once the sound completely decays).

Pitch bends on the tom-toms (e.g., mm. 105, 112, etc.) should be produced by using the butt end of the snare drum stick.

The cowbell should be large but not too resonant; if necessary, it can be stuffed with a small cloth or other material to dampen the sound (though not too much). Unless otherwise indicated, it should be struck on the edge of the opening with the shaft of the wooden stick.

The tambourine should be fairly large with a distinctly resonant sound and relatively low pitch; the metal zills should be more “clattery” than “jingly.” It should be mounted in such a way that the sound of the zills is clearly heard whenever it is struck, and it should be consistently struck on the head rather than on the rim.

The vibraslap and ratchet must both be securely mounted, with the vibraslap set up in such a way that the ball may be struck from above and the teeth rattle freely when struck.

The siren must be mounted in such a way that it will remain stable when cranked with one hand. Ideally, it would be placed within the set-up in such a way that it is not plainly visible to the audience.

The washboard may be played with the handles of the fingernail brushes or the metal banjo picks (see below), as long as the resulting sound is clear and crisp. Alternatively, a large güiro or other similar instrument may be substituted.

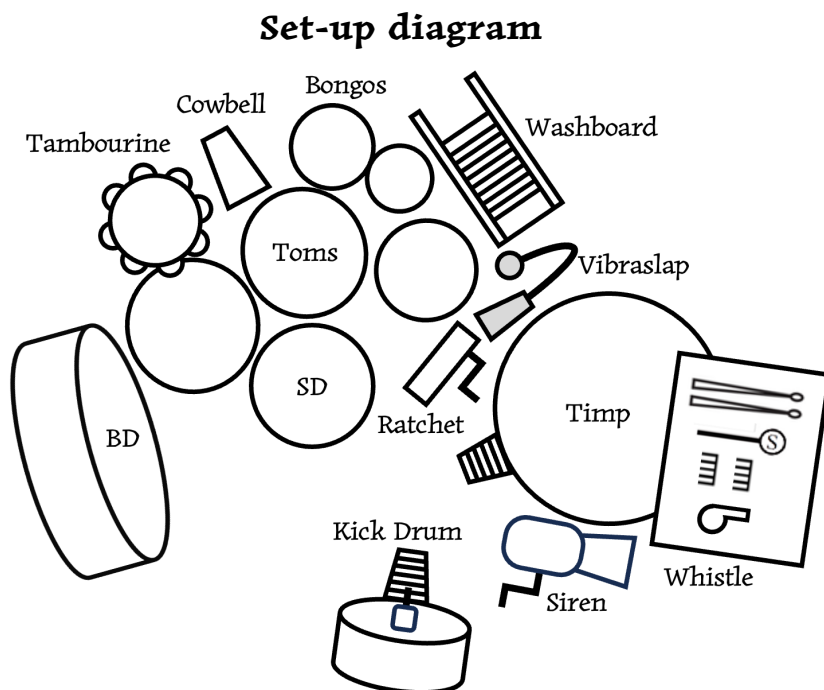
The police whistle may be worn around the performer’s neck on a lanyard or placed on the stick table. As with the siren, it should not be plainly visible to the audience; if placed around the neck, the whistle itself may be hidden in a shirt pocket.

In the Restless sections, each gesture is defined by three parameters: (a) the instrument; (b) the technique (circular stroke, roll, rapid back-and-forth motion, etc.), which is indicated on the note stem; and (c) the sound activating implement (brush, fingernails, superball mallet, hand), which is indicated above the notehead. Throughout the first of these Restless sections (mm. 1-88), the player will attach fingernail brushes (of the variety illustrated above) to the back of each hand, such that the fingertips are unobstructed when striking instruments with the hands. (In the subsequent Restless sections, only a single brush will be necessary.) It may also be desirable to attach metal banjo picks to the middle and/or index fingers of each

hand to produce a more distinct scraping sound without wearing down the fingernails. (These metal plectra are also effective when playing the washboard.)

The sounds throughout the Restless section must be continuous, like a single line with constant changes in color. The use of unvoiced (fricative) vocal sounds should blend with the percussion part so that it is often difficult to distinguish between the two.

All full-measure rests (e.g., mm. 90-102, 154-163) must be played in time, unless there is a fermata indicated. It is important that changes in striking implements be accomplished quickly and smoothly so as to maintain a continuous musical flow.



Program Note

Der Mannstolle (The Man-Mad Man) is the twenty-fourth 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-two 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. In Canetti's description of this character, the Man-mad Man "gave his mother a lot of trouble when he tried to get out of her womb... he scratched and knocked from the inside.... [He] got into fistfights right and left as a child, he hit away at anybody who wanted anything from him.... He was drawn to people who were doing well, he overlooked people who were doing badly... He knew every mercenary leader in the world personally [and] took weapons to his heart, acquired a few, utilized them, and bought and sold them with increasing self-confidence and impudence."

Der Mannstolle was completed in September 2025 and composed for percussionist Dave Hall, who first performed the work on 10 February 2026 at the University of North Texas.

DER MANNSTOLLE

(The Man-mad Man)

The man-mad man is not mad about men per se, as one might think from his name, he is really keen on the qualities of men. He seeks these qualities, he appropriates them, he belongs to them. There is no boldness, there is no strength that he does not espy, track down, and swallow. Those who are defeated go unnoticed, for him the world is made up of winners.

The mad-mad man gave his mother a lot of trouble when he tried to get out of her womb. He was not even four months old when he scratched and knocked from the inside. Furious at his imprisonment, he pushed her back and forth, the poor woman was at sixes and sevens, she could not sleep, she could not sit, she staggered around, he gave her no moment of peace. When he finally appeared much too early, he bit her before he had teeth.

The man-mad man got into fistfights right and left as a child, he hit away at anybody who wanted anything from him. At fourteen, he vanished and was never seen again. Where could he be? His mother was not worried, he could take care of himself, as surely as he had bitten her without teeth.

He had crossed the pond. He knew how to be alone and not share with anyone. He was drawn to people who were doing well, he overlooked people who were doing badly. At the first boxing match he attended, he learned what he needed. He yelled for the winner until his throat was hoarse. But the loser stood up and was not dead. When he saw that the man had not been killed and managed to reel away, he felt disgusted. Boxing was nothing. But there was something better: weapons. Shots kill, shots are in earnest, he took weapons to his heart, acquired a few, utilized them, and bought and sold them with increasing self-confidence and impudence.

The man-mad man became a millionaire while young. There were still wars here and there and men who fought. He looked at the wars himself; if the prospects were good, he equipped soldiers, he was generous and granted loans. On his map, points shone wherever things were happening. Then he grabbed his plane and arrived on time, he risked danger, concluded treaties, and flew off into the next war. He knew every mercenary leader in the world personally. He shunned convictions, that was something for weaklings. Anyone keen on hitting away and nothing else could count on him.

The man-mad man is certain that nothing changes. As long as there are men worthy of the name, they will start hitting away at one another. After all, everyone knows there are too many people, and men are supposed to get rid of the superfluous ones.

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

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Restless (♩ = 168)

7
mfp

7
mfp

13
mfp

20
mf

27
mfp

33
mf sub.

take S

down S

ks

mf

mf sub.

mf

pf

[illegible]

Combative (*l'istesso*: ♩ = 126; ♪ = 63)

103

f *ff* *z*

(w/ wood) 5 = 2

f *mf* *molto*

ff 5 *f* 5 *f* *z* *f* 5 = 3

4:3

f *sub.* 3 *f* *sub.* *poco*

107

fp *f* *poco* *fz* *f* *poco* *f sub.* *poco*

111

5:4

5 = 3

fz *f* *mp sub.* *f* *poco*

3

5 = 3

4:3

f *poco*

(x2)

3

5 = 3

4:3

f *poco* *f sub.*

[illegible]

117

ff 5 *sub.* *f* *f* 5 *f* *sub.* *down* *take mmm*

121 **Restless** ← ♩ = ♩ → (♩ = 168; ♩ = 84)

121 **Restless** ← ♩ = ♩ → (♩ = 168; ♩ = 84)

mf take down mf

122 1 3 7 5

mf pfs

123 3 7 5 16

mf ts kc

125 **Combative** ← ♩ = ♩ → (♩ = 84; ♩ = 63)

5/16 6/8 5/8 3/4

ff sub. *f* *f sub.* *fp* *f* *f* *fmp* *fz* *f*

5 3 5 4:3 5 3

?I

3/4 5/8 3/4 4/4 3/4

poco *fz* *mf* *poco* *f sub.* *poco* *fz* *fp* *f* *fz*

5:4 r.s. 5 3 3 5:4 5

?I

8/8 3/4 5/8 2/4

fp *f* *fz* *fp* *f* *fz* *fp* *fz*

3 4:3 5:3 5 3 5 3

reset timp

2/4 5/8 3/4 5/8 3/4

fz *fz* *f* *fp* *f* *fp* *f*

5 3 (x2) 5 3 3 4:3 5 3

?I

5/8 3/8 3/8 3/8 3/4 3/4

fp *f* *poco* *f sub.* *fp* *f* *poco* *fz* *fmp*

3 3 3 5 5:4

?I

144

5:4 (x2) 5 = 3 3 3 5 4:3

fz f fmp fp f ff sub. mf fz

hU?

148

3 5 4:3 5 4:3 5 4:3 3

ff sub. mf fz poco ff sub. f fz poco f

?Λ

152

5 4:3 4:3

f fz poco f f f

down

take mmm

Restless ← ♩ = ♩ → (♩ = 168; ♩ = 84)

157

mf sub. mfp mf mf mfp mf

kç ts pf

take

← ♩ = ♩ → (♩ = 84; ♩ = 63)

Combative

162

down take

down take

molto

f mf f ffz f

?U

166

169

RH: (5+)

← ♩. = ♩ → (♩ = 63)

SIREN: dim.

173

(SIREN: dim.)

176

* Release siren crank and allow sound to continue and slowly die down until the muffle sign at the end of the piece.

† Fermata durations should be timed according to the siren decay; second fermata should be somewhat longer than the first.