

Joseph Klein

Der Gottpreutz

(The God-swanker)

character study after Elias Canetti

for solo organ

(2014)

- for Jesse Eschbach -

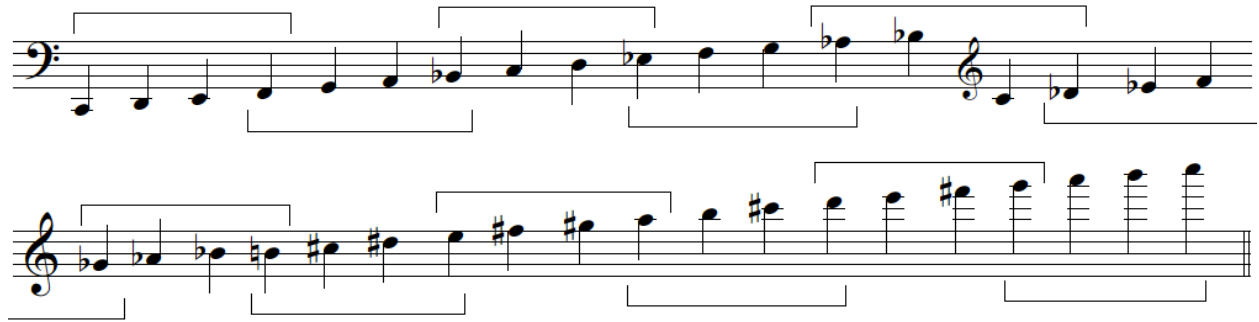
duration: c. 6'

Performance Notes

⤴ ⤵ ⤶ fermata continuum: arranged from shortest to longest

⸫ ⸫ // pause/break in sound: arranged from shortest to longest

- Accidentals apply only to the notes they immediately precede, with the exception of repeated pitches.
- This work is based on a non-octave scale, which repeats at the perfect fourth and consists of a repeating pattern of whole/whole/half steps throughout:



- Special thanks to S. Andrew Lloyd for his invaluable input on the registration and other technical considerations in this work.

Program Note

Der Gottprotz (*The God-swanker*) is the thirteenth in a series of short works for solo instrument based upon characters from *Der Ohrenzeuge: Fünfzig Charaktere* (*Earwitness: Fifty Characters*) by 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, alto saxophone, trumpet, percussion, bass saxophone, guitar, piccolo, organ, basset horn, and violoncello, among others. In Canetti's description, "The God-swanker is a handsome man, with a voice and a mane.... [He] never has to ask himself what is correct, he looks it up in the Book of Books.... He does not have to worry about contradictions, they stand him in good stead.... When the God-swanker waxes furious... [he] stations himself erect with a bloated voice-sack as though standing personally on Mount Sinai and thunders and threatens and spews and flashes and shakes the riffraff to tears."

Der Gottprotz was completed in December of 2014, and was first performed by organist S Andrew Lloyd on 26 October 2018 at the University of North Texas Winspear Hall.

Der Gottprotz

(The God-swanker)

The God-swanker never has to ask himself what is correct, he looks it up in the Book of Books. There he finds everything he needs. There he has a moral support. There he leans, assiduous and powerful. Whatever he plans to do, God will endorse it.

He finds the sentences he needs, he could find them in his sleep. He does not have to worry about contradictions, they stand him in good stead. He skips anything not useful to him and dwells on an indisputable line. He absorbs it for all time until, with its assistance, he has achieved what he wanted. But if life then goes on, he finds another sentence.

The God-swanker trusts the pluperfect and calls upon its help. The tricks and gadgets of the modern age are superfluous, you get along much better without them, they only make everything more complicated. Man wants to have a clear answer and a consistent one. A wavering answer is useless. There are different sentences for different questions. Let anybody give him a question to which he could not find a suitable answer.

The God-swanker leads a regular life and wastes no time. The world may cave in around him, but he has no doubts. He Who created the world will save it from destruction at the very last moment; and if it cannot be saved, He will rebuild it after the annihilation so that His Word may survive and be right. Most people shall perish because they do not heed His Word. Those, however, who do heed His Word do not really perish. The God-swanker has been saved from every danger. Thousands have fallen all about him. But he is still alive, nothing has ever happened to him, doesn't that mean something?

The God-swanker, in his humility, takes no undue credit for it. He knows the stupidity of human beings and feels sorry for them, they could have an easier time of it. But they do not wish to. They think they live in freedom and do not realize how greatly they are enslaved to themselves.

When the God-swanker waxes furious, he threatens them, not with his words. There are better words to scourge people. He then stations himself erect with a bloated voice-sack as though standing personally on Mount Sinai and thunders and threatens and spews and flashes and shakes the riffraff to tears. Why did they refuse to listen to him again, when will they finally listen to him?

The God-swanker is a handsome man, with a voice and a mane.

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

English translation © 1979 by The Seabury Press, Inc.
text used by permission of Carl Hauser Verlag, München.

Der Gottprotz

character study after Elias Canetti
for solo organ

Joseph Klein
(2014)

Imposing $\text{♩} = \text{c.}180$ ($\text{♩} = \text{c.}60$; $\text{♩} = \text{c.}90$)

Musical score for the piece "Imposing". It features three staves: a grand staff (treble and bass clefs) and a separate bass staff. The grand staff includes registrations for 16' Principal and Chorus. The piece is marked *ff* and includes dynamic markings *ff* and *ff*. The tempo is indicated as $\text{♩} = \text{c.}180$ ($\text{♩} = \text{c.}60$; $\text{♩} = \text{c.}90$). The score includes measures 8 and 9, with a repeat sign at the end. The bottom staff is marked with registrations for 32' Principal Chorus and 16', 8' Reeds, and is also marked *ff*.

Pious ($\text{♩} = \text{c.}40$)

Musical score for the piece "Pious". It features three staves: a grand staff (treble and bass clefs) and a separate bass staff. The grand staff includes registrations for 8' Flute. The piece is marked *p sub.*. The tempo is indicated as $\text{♩} = \text{c.}40$. The score includes measures 4 and 5, with a repeat sign at the end.

Musical score for the continuation of "Pious". It features three staves: a grand staff (treble and bass clefs) and a separate bass staff. The grand staff includes registrations for 8' Flute. The piece is marked *mp* and includes the instruction *(non cresc.)*. The tempo is indicated as $\text{♩} = \text{c.}40$. The score includes measures 8 and 9, with a repeat sign at the end. The bottom staff is marked with registrations for 8' Flute and includes the instruction *(gradually add foundation stops)*.

12

+ 8' Principal 3 + 16' Flute 3 + 16' Principal

Imposing ♩ = c.180 (♩. = c.60; ♩ = c.90)

15

16' Princ. } *ff*
Chorus

32' Principal Chorus
16', 8' Reeds

18

21

24 Pious ($\text{♩} = \text{c.}40$)

8' 4' Flutes } *p sub.*

27

8', 2' Principals, Mixture, Cornet 5

ff 6

LH

16', 8' Foundations, Swell to Great

f 3 3

30

ff 12:8

LH

f 3

33

ff 3

LH

+ 2' Flute

9:6

6:4

f

35

(6:4)

- 8'

dim.

3

38

- 4'

poco

a poco

ppp

9/16

Hurried (♩ = c.156; ♩ = c.104)

42

8' Princ.
2' Flute } *p*

8' Principal
2' Flute

p

46

51

56

f

Ped: 8' Princ. Chorus
Pos: 8' Princ. Chorus
Positiv to Great

61

p *f* *p* *f* *p* *f*

68

p *f* *p* *f* *f*

Positiv } *f*

Imposing ♩ = c.180 (♩. = c.60; ♩ = c.90)

73

16' Princ. } *ff*
Chorus

32' Principal Chorus
16', 8' Reeds *ff*

76

8' Principal } *p*
8', 4' Flutes

8' Principal } *p*
8', 4' Flutes

8', 2' Principals, Mixture, Cornet 5

80

ff 9:6

(*p*)

8 16 7 16 8 16

84

Pious ($\text{♩} = \text{c. } 40$)

ff 12:8

(RH)

LH } - 8' Principal
- 4' Flute

pp

8'+16' Flute *f*

87

ff 6

LH

f

90 *poco rit.* - -
- 8'

+ 16'

f

dim.

94 - (*rit.*) - -

Hurried (♩ = c.156; ♪ = c.104) *poco rit.* *lunga*

8' Principal }
8', 4' Flutes } *p*

8', 2' Principals,
Mixture, Cornet 5

ppp

8' Principal
8', 4' Flutes *p*

Imposing - *Poco meno mosso* ♩ = c.150 (♩ = c. 50; ♪ = c.75)

99

16' Princ. }
Chorus } *ff*
Reeds }

32' Princ. Chorus
32', 16' Reeds

ff

lunga

103

lunga