

Joseph Klein

DIE KÖNIGSKÜNDERIN
(The King-Proclaimer)

character study after Elias Canetti


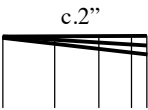
for solo trumpet

(2006)

- for John Holt -

duration: c. 5'

Performance Notes

	<i>senza misura</i>		accelerando (for the given duration, if indicated)
<i>ff</i> <i>mp</i>	<i>subito</i> dynamic change	-----	continuous mode of play for the duration of the broken line
o	open		
⊕	half-closed (plunger)	→ → →	gradual change from one mode of play to another
+	closed (plunger)		
[FREEZE]	freeze in place until next event	→	rapid change from one mode of play to another



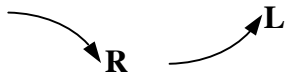
durational continuum within *senza misura* section: values arranged from shortest to longest (precise durations *ad libitum*).



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



gradual crescendo with a sudden flare at the end (following contour of hairpin).



swing trumpet dramatically from side to side for the duration of the tone; instrument should be directed toward stage floor at approximately 45 degree angle, as if loosely swinging a golf club.

- Accidentals apply only to the notes they immediately precede, with the exception of repeated pitches.
- Each line of music in spatial notation is approximately 12 seconds in duration.

Program Note

Die Königskünderin (The King-proclaimer) is the tenth 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, and bass saxophone, among

others. In Canetti's depiction of this character, "The King-proclaimer has something majestic about her.... She is tall and stately and her supply of scorn is inexhaustible. She can tell underlings by the least gesture and keeps them away from the king before he is even proclaimed."

Die Königskünderin was completed in April of 2006 for trumpeter John Holt, who first performed the work at the University of North Texas on October 17, 2006.

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DIE KÖNIGSKÜNDERIN (The King-Proclaimer)

The king-proclaimer has something majestic about her, she realizes what she owes to her mission and is known for her fine treatment of guests. But there is more to it than hospitality, and everyone senses that something special is in the offing, she does not say right off what it will be this time, it heightens the suspense. It cannot be under a king, she never proclaims less. She is tall and stately, and her supply of scorn is inexhaustible. She can tell underlings by the least gesture and keeps them away from the king before he is even proclaimed. But she has a good eye for courtiers too, she knows how to skillfully advance their careers and uses them for all courts. One can sense the way she gathers her exuberance and reserves it for the grand occasion. She is harsh and despises beggars, unless they present themselves when they are needed. She pays her respects with a whole score of them when the king is about to be proclaimed. Then all the doors in her house fly open, it expands into a palace, angels sing, bishops bless, in her new vestments she reads a telegram from God and jubilantly proclaims the king.

It is touching to see her with forgotten kings, she never forgets them, she retains even the worst has-beens among them, writes to them, sends them suitable small gifts, obtains work for them, and when the honor is long past, she is the only person still to remember it. Among the beggars with whom she pays her respects on grand occasions, one can find a former king or two.

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

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(2006)

Jubilant ♩ = c.150

f *poco (sempre)* *f*

5

8

12

16

20

25

f *più*

Harsh $\text{♩} = c.66$

28 w/ plunger

n < *sfz* *n* < *sfz* *n* < *sfz* *n* < *sfz* *n* < *sfz* *n* < *sfz*

Poignant

30

n < *sfz* *n* < *sfz* *n* < *sfz* *p*

Harsh $\text{♩} = c.66$

31b

f *n* < *sfz* *n* < *sfz* *n* < *sfz*

Agitated

33

n < *sfz* *p* *sfz* *f*

34b

p *sfz* *p* *sfz*

Harsh $\text{♩} = c.66$

48

n < *sfz* *n* < *sfz* *n* < *sfz* *n* < *sfz* *n* < *sfz* *f* *poco*

Majestic

36b

f *poco* *f* *poco*

Poignant

37a ⊕

37b

Poignant ⊕

40b

becoming increasingly exuberant ...

poco - cresc - en - do

molto

ff

c.2.5"

41 Jubilant ♪ = c.110

45

48

poco

f

molto

03/24/18