

Joseph Klein

# Der Tückenfänger

(The Wile-catcher)

character study after Elias Canetti

for solo basset horn

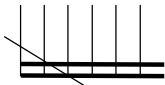

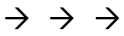





(2014)

- for Kimberly Cole Luevano -

duration: c. 6'



## Performance Notes

	play as fast as possible		fluttersong
	gradual change from one mode of play to another		grace note accelerando
	pitch bend (with embouchure, no more than a minor second)		breath accent (no tongue articulation)
	distinct pause/break in sound, arranged from shortest to longest		short fermata
<i>bisb</i> [0 1 2 ~]	bisbigliando (timbral trill); alternate between three different fingerings ( <i>ad libitum</i> , but in irregular rhythms; microtonal deviations of up to ±25 cents are allowable.		
[0] [1] [2]	alternate fingerings (for timbral modulations): fingerings <i>ad libitum</i> ; 0 = normal fingering; note that these continue through tied notes.		
~~~~~	irregular/erratic trill speed (accelerando/ritardando, <i>ad libitum</i> )		

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

Broken ties/slurs indicate continuity of sound (no re-articulations) within a larger phrase.

## Program Note

*Der Tückenfänger* (*The Wile-catcher*) is the fourteenth 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, alto saxophone, trumpet, percussion, bass saxophone, guitar, piccolo, organ, basset horn, and violoncello, among others. The pitch material in *Der Tückenfänger* is based entirely on a symmetrical non-octave-repeating scale derived from a recursive <2,1,2,3> interval class set, with phrases generated from fractal progressions of that set. In Canetti's depiction of this character, "the Wile-catcher looks around corners and will not be deceived. He knows what is hidden behind innocent masks, he knows, as if lightning has struck him, what someone wants from him; and before the mask falls of its own accord, he makes a quick decision and tears it off."

*Der Tückenfänger* was completed in December 2014 and composed for clarinetist Kimberly Cole Luevano, who first performed the work on 19 September 2016 at the University of North Texas.

# Der Tückenfänger

(The Wile-catcher)

The wile-catcher looks around corners and will not be deceived. He knows what is hidden behind innocent masks, he knows, as if lightning has struck him, what someone wants from him; and before the mask falls of its own accord, he makes a quick decision and tears it off.

The wile-catcher can also bide his time. He goes among people and studies them, everything is significant. A person need merely crook his little finger to reveal his deadly design. Everyone is after the wile-catcher, the world teems with murderers. If someone looks at him, he quickly averts his eyes, the man must not realize that he is unmasked. Let him lull himself a bit in his predatory lusts, and hatch his diabolical plans undisturbed. For a time, the wile-catcher does not mind being thought a sucker. Meanwhile, he starts boiling, and he boils so hard that he could go up in steam. But he makes sure it does not happen, and he strikes before things come to that pass.

The wile-catcher collects evil designs. He has enough space and he keeps them well and calls his pocket, which is full of wiles, Pandora's Box. He walks softly in order not to frighten masks prematurely. If he has to say something, it sounds gentle, he speaks slowly as if it were difficult for him. If he looks someone in the eye, he thinks about somebody else, as a diversionary tactic. If he makes an appointment, he shows up at the wrong time, much too late, as though he had forgotten it. He thereby lulls the enemy into false security, the enemy has time to form a wrong image of him. Then he shows up, apologizes humbly, and offers a hair-raising excuse for coming late; under the table the villain is already rubbing his hands. The wile-catcher then lets him speak for a long time and says nothing, he nods his head frequently as a sign of agreement, gazes stupidly and admiringly, is amazed and laughs and lets out some praise now and then. So far, everyone has been taken in by him. The wile-catcher takes his leave, gives the scoundrel his hand, shakes heartily, says ingenuously, "I'll think it over," and starts off for home in order to arrange and systematize the wiles, of which none has eluded him.

He has a special gift for systems. After all, everything in the world has a system, nothing is fortuitous, every villainy is connected to all the others, basically it is the same blackguard who, for sham, disguises himself as many. The wile-catcher reaches in with his sharp mind, he clutches a whole dense tangle and pulls it out, holds it high, and secretly feels sorry for the Creator, who worked so cleverly, and yet not cleverly enough to fool him.

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

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(2014)

**Furtive** ♩ = 66

*p cresc.* - - - - - *f* *poco*

4

*mp* *mf*

8

*f sub.* *molto* *p* *mp*

**Gentle (poco meno mosso)**

12

*pp* *poco*

15

*dim.* - - - - - *n*

**Agitated (tempo primo)**

19

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

23

*f* *mf* *f* *mf* *f* *f*

27

*f* *mp* *ff sub.* 3

31 *molto vib.* *(ord.)* *bisb [012~]~~~~*

*ff (non dim.)* *f* *f* *mp sub. poco*

34 *bisb [012~]~~~~*

*f* *mp* *mf sub.* *pp*

**Impulsive (poco più mosso)**

38 *sub-tone* *sub-tone*

*f* *f* *pp sub.* *mf* *f* *f* *p* *pp* *mf sub.*

41 *sub-tone* *tr*

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

45

*f* *f* *f* *f*

49 *sub-tone* *sub-tone*

*f* *pp sub.* *mf* *f* *ff* *mf* *pp sub.*

52a *quasi sub-tone*

*f sub.* *f* *mp* *mf* *poco* *pp*

**Agitated (tempo primo)**

56 *molto*

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

59 *bisb* [012~]~~~~~

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

63 *molto vib.* **Furtive (l'istesso tempo)** (ord.)

*ff* *mf*

66 *flt.*

*f* *f* *mf*

69 **Gentle (poco meno mosso)** *bisb* [012~]

*pp* *poco* (*pp*)

73 *flt.* *bisb* [012~]~~~~~

*pp* *mp*

78 **Furtive (tempo primo)**

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

82

*mf* *f* *mp*

86 **Impulsive (poco più mosso)** *molto vib.* (ord.)

*mf* *f* *molto* *f* *f*