Cecilia Damström

Op.60

Aino

Pierrot ensemble (quintet)

24'

2018

My second piano quintet "Aino" Op.60 is also the second quintet out of a trilogy consisting of three large form works with the theme "**Woman's Destiny**". The trilogy is a three-year commission by the **Kokonainen Festival** in Finland. The first quintet "Minna" was premiered at the festival in 2017 and the last quintet "Helene" will be premiered at the festival in 2019.

The second quintet "**Aino - Emotions from the life of Aino Sibelius**" will get its world premiere this year on the 8th of June at the Kokonainen Festival 2018. It will be played by the incredible musicians **Heli Haapala** flute, **Pekka Niskanen** clarinet, **Linda Suolahti** violin, **Lauri Angervo** cello and **Tiina Karakorpi** piano. As the name says, it is a selection of feelings from the turbulent and fascinating life of Aino Sibelius (1871-1969). She was the sister of three artist (the writer **Arvid Järnefelt**, the painter **Eero Järnefelt** and the composer **Armas Järnefelt**) but she is best known for her being the wife of the Finnish composer **Jean Sibelius**.

Aino Sibelius was in opposite to **Minna Canth** very hard for me to understand as a person and also at an emotional level, which means that I have worked very hard on this quintet "Aino". As **Jenny Kirves** concludes in her book "*Ihmeellinen olento*" (freely translated into English by me):

"*Aino Sibelius truly was a wondrous being. The secret of her persona will always remain a mystery to us, no matter how hard we try to get to her core. As a human she was of her own class, a special and contradictional woman, who at the same time was modest and strong, but within her strength very sensitive and sometimes soft, even weak. Her personality is hard to categorise. Even in her time she was considered to have a special character, which was hard to understand for many. From today's perspective it feels even harder. The women of today maybe find it even harder to identify themselves with her persona than the women of her time. In this sense she was a artist in the same way as her husband.*

The easy way out would be to analyse Aino from today's feminist perspective as a person who sacrificed her own persona for her husband's music. However she never experienced that she had done so, instead she felt uplifted by her husband's music and to be part of something infinite and holy, and she saw herself as a privileged person. The persona of Aino Sibelius therefore can't be put into the context of today's view of equality. Aino didn't feel repressed because for her it was self-evident that the woman is a woman and the man is a man, who both live according to their nature. It wasn't a question of repressing or being repressed, she thought women were meant to use their own strength and men their own, and in this way they would fulfill their own path decided by destiny."

Even though Aino has been very difficult for me to understand, I still wanted her to be part of my trilogy "Woman's Destiny" because without her dedication to her husband and to their family we would maybe (most likely) not have so many works by Jean Sibelius. Even Jean Sibelius acknowledged how lucky he had been to marry Aino and said in his speech on Aino's 75th Birthday "*You might have been happier and better off marrying another man, but I could never have been happier with anyone than with you*".

The first movement "**Rakkaus**" (Love) is what kept their marriage together even through very turbulent times and the severe alcoholism, which Jean Sibelius suffered from. Aino and Jean felt that they had found a soulmate in each other and loved each other deeply. Even after having been married for years they seemed to be newly in love and Aino has also been called "the genius of love". She wrote about their marriage "*I am happy that I have been able to live by his side. I feel that I have not lived for nothing. I do not say that it has always been easy – one has had to repress and control one's own wishes – but I am very happy. I bless my destiny and see it as a gift from heaven. To me my husband's music is the word of God – its source is noble, and it is wonderful to live close to such a source.*"

Repressing her own needs was a great part of Aino Sibelius' life, even if she saw it as her duty to do so. The second movement "**Höyry**" (Steam) is about repressing and controlling herself, while "steam was coming out from her ears". Having six daughters with a man who suffered from alcoholism, and his travelling a lot for his work, and his spending a lot of nights away from home drinking, it must have been such a strain on their marriage that it is hard to imagine how Aino made it through those times. But when Aino was angry at her husband she would not shout at him, she would sulk in silence for days or even weeks at a time.

But even during hard the times of their marriage, Aino Sibelius always missed her husband very much when he wasn't at home, which the third movement "**Kaipaus**" (Longing) is about. When the Sibelius family got a radio set at home, she got some comfort from hearing his music and concerts being broadcasted, she felt closer to Jean through his music. After his death she lived for another 12 years in which she missed him tremendously. Aino would every evening read his scores in bed, just to feel that he was a bit closer to her, for a little while.

"**Rautaa**" means iron and I feel that was what this woman, Aino Sibelius, was made of. The small and fragile woman Aino had so much willpower and dedication to her life task and destiny that all I can do is admire her. Aino Sibelius' life was anything but easy: being the wife of an alcoholic artist who is supposed to have said "*I'm a poor man with a rich man's habits*", which would lead to financial distress. Moreover their third child Kirsti died from typhoid fever at the age of two (in 1900), Aino's sister Ellen commited suicide one year later. Aino lived through both of the world wars and the Finnish civil war. All of this is more than most people could endure in a lifetime, but Aino did.

Title: Aino
Opus number: 60
Movements: I. Rakkaus II. Höyry III. Kaipaus IV. Rautaa
Composer: Cecilia Damström
Instrumentation: flute, clarinet, violin, cello and piano
also required to sing, whistle and play extended techniques
Composed: April to May 2018
Commissioned by: Kokonainen Festival
Duration: 24 min
For more information please contact
cecilia.damstrom@gmail.com

Aino

Tunnelmia Aino Sibeliuksen elämästä

Op.60

I. Rakkaus

II. Höyry

III. Kaipaus

IV. Rautaa

Requirements:

Three female (or relaitevly high) voices (within the quintet)
Vocal fry (by the three singers)
At least two whistlers (within the quintet)
Whistled notes sound one octave above the notated notes
All sung and whistled parts can be exchanged among the players of the quintet. Please don't change ranges, if possible.
(Notated according to the possibilities of the quintet which premiered the piece)

Piano:
Grand Piano with three pedals (sostenuto pedal)
Two Ebows for piano (can be purchased online at for instance Thomann)
Two metal plates for putting inside piano (about 2mm thick)
Paper for putting inside the piano
Blue Tack for putting inside the piano (one note)
(Tape for marking the strings which will be prepared)
Tapping on piano (on wood)
Palm mute (pitch always audible)
(Plectra)
Pluck on the tuning picks with a plectra / Pluck with fingers the short part of the string above the sounding string, with your finger
All rhomb shaped notes are prepared notes
Sing (Voice Pno staff)
Whistle (all rhomb shaped notes on the Voice Pno staff)

Flute:
Flute
Bass Flute
Piccolo Flute
Jet Whistle
Whistle tones
Frullato
Imrovisation (like an electric guitar solo)
Sing (Voice Fl staff)

Clarinet:
Growling
Glissando
Wind sounds
Key clicks
Imrovisation (like an electric guitar solo)

Violin:
Sing (Voice Vln staff)
Whistle (all rhomb shaped notes on the Voice Vln staff)
Noise (high preassure, slow bow)
Col legno battuto
(If sensitive bow: a wooden stick, for instance flute cleaning stick, for col legno battutto)
Very large glissandos
Imrovisation (like an electric guitar solo)

Cello:
Whistle (all rhomb shaped notes on the Voice Vlc staff)
Noise (high preassure, slow bow)
Col legno battuto
Very large glissandos
Imrovisation (like an electric guitar solo)

Omistettu kaikille epäitsekkäille naisille
jotka ovat antamalla oman elämänsä auttaaksen toisia ihmisiä tehneet tästä maailmasta paremman

Dedicated to all unselfish women
who by dedicating their own life for helping other peolpe there by have made this world a better place

Score in C

Aino

Tunnelmia Aino Sibeliuksen elämästä

I. Rakkaus

(Love)

Cecilia Damström 2018

Dolce ♩ = ca 60

whistle tone (freely, random pitch and rhythm)

8va

Flute

Clarinet in B♭

"whistle tone" (overtone gliss, freely, listen to the flute)

8va

Violin

ppp

Violoncello

slow gliss, with fingernails

8va

gliss.

When three staffs,
Highest staff: inside piano

e-bow

e-bow2

Piano

press sliently
and leave in
sostenuto pedal

Sostenuto pedal until the end

Dolce ♩ = ca 60

e-bow

e-bow2

Ebows
(sound)

ppp

10

(8)

Fl.

key clicks (freely)

Cl.

(8)

Vln.

Vc.

pluck freely the side
of the tuning picks
with a plectra

(alternative: pluck the short part of the string
above the sounding string, with your fingers)

Pno.

Ebow

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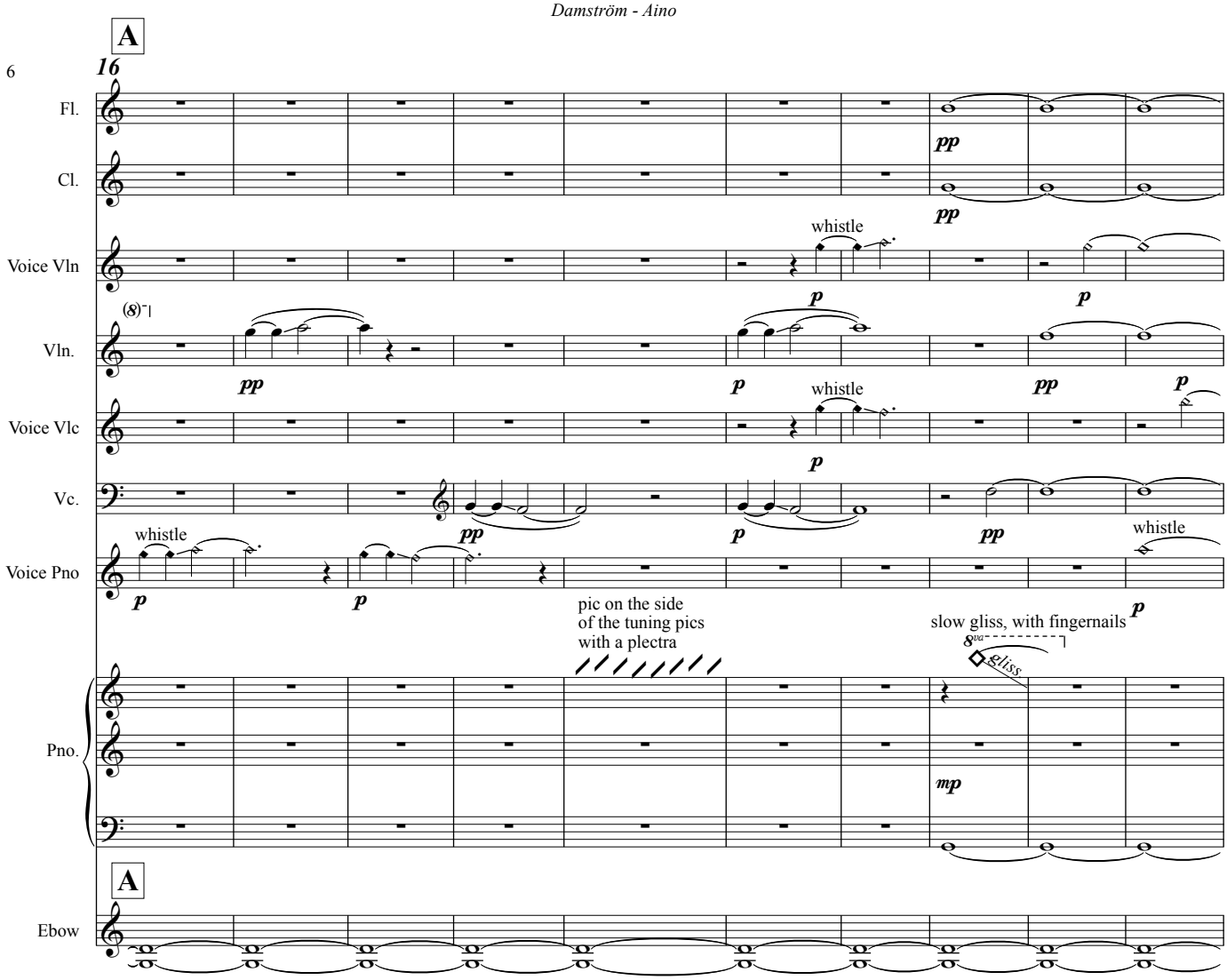
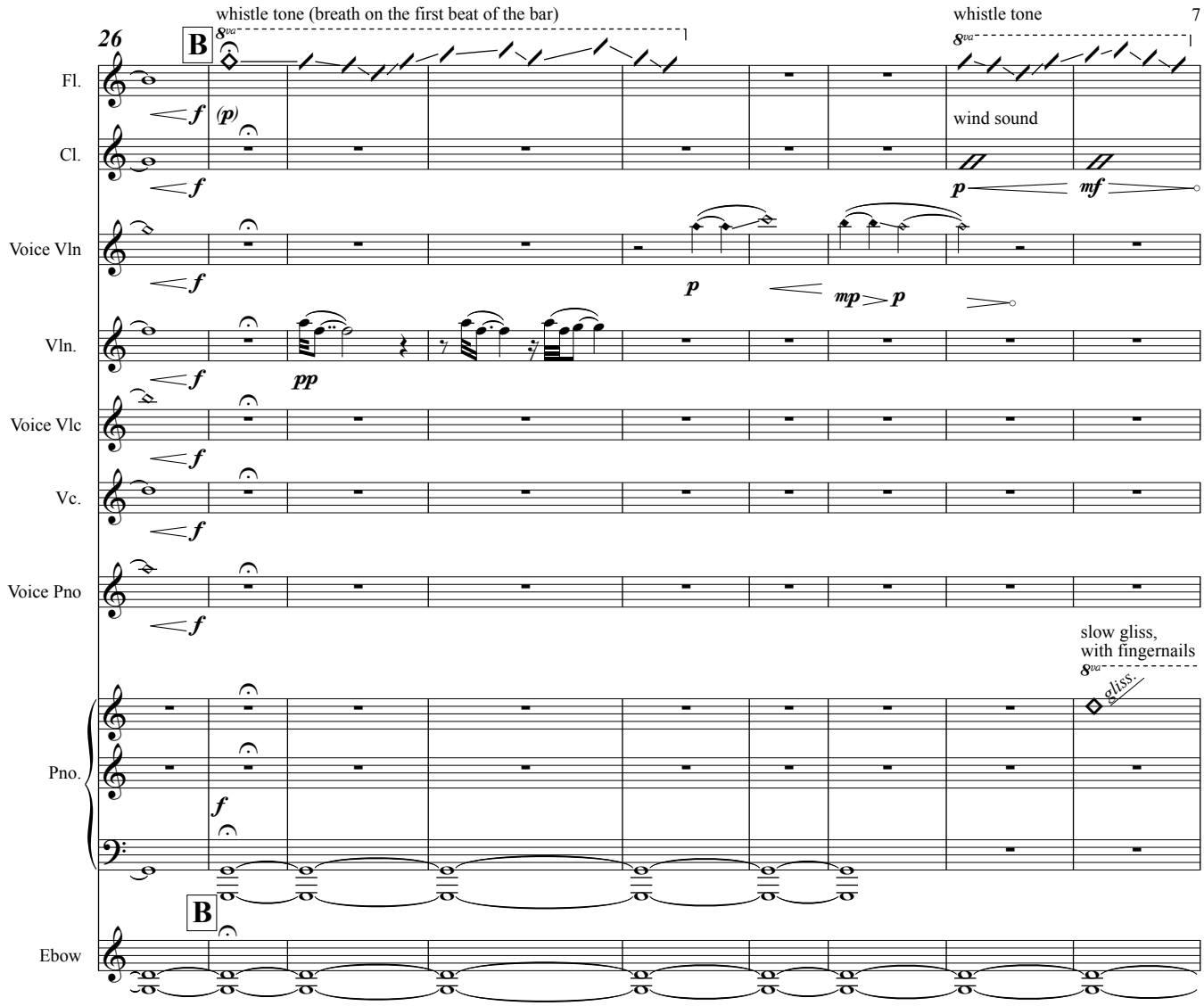
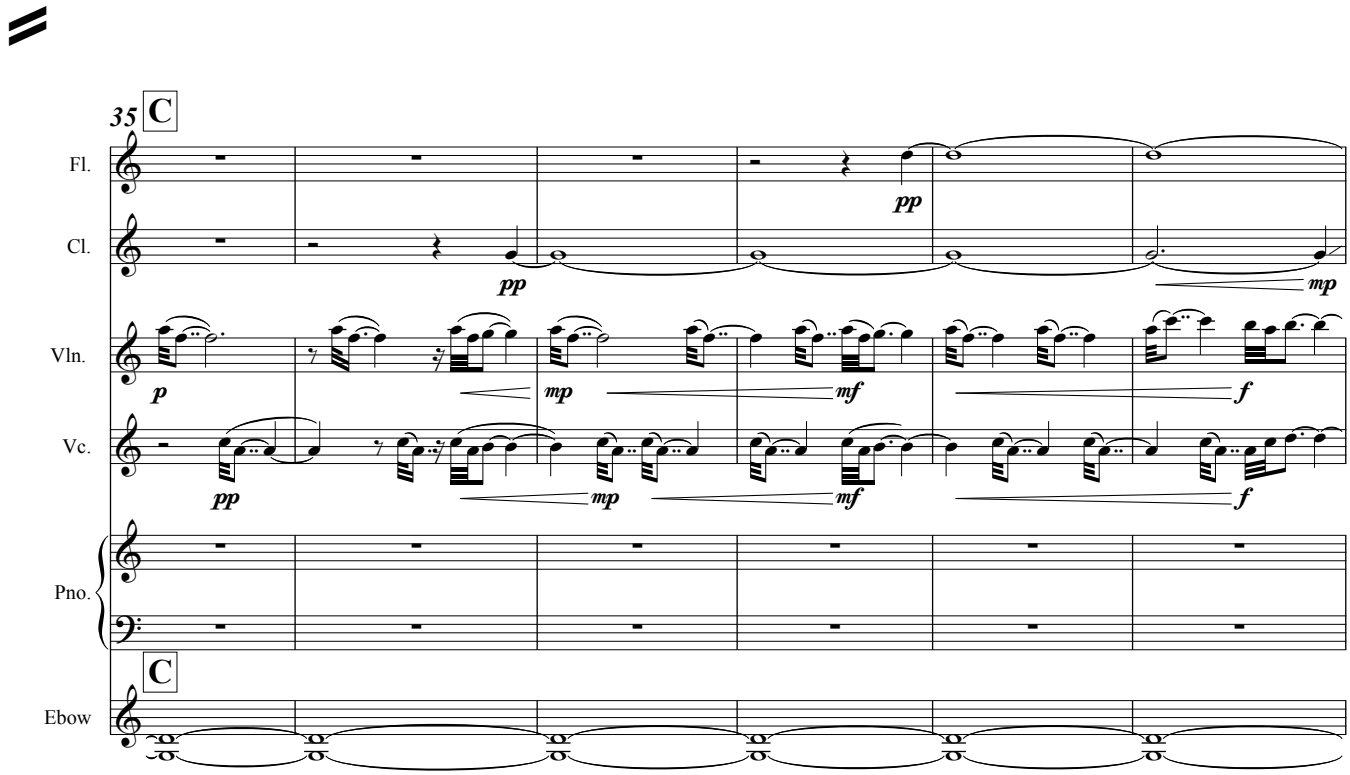
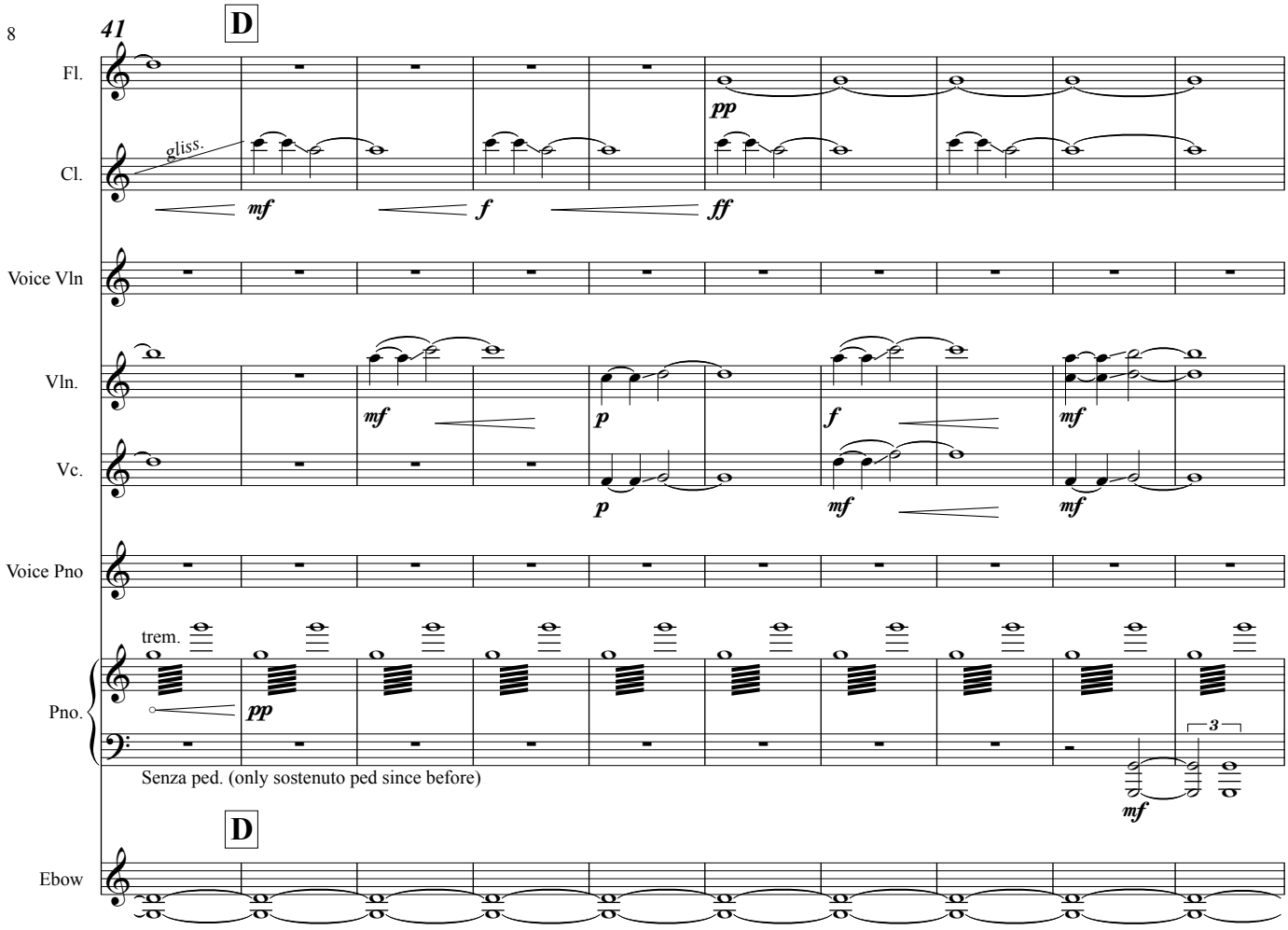
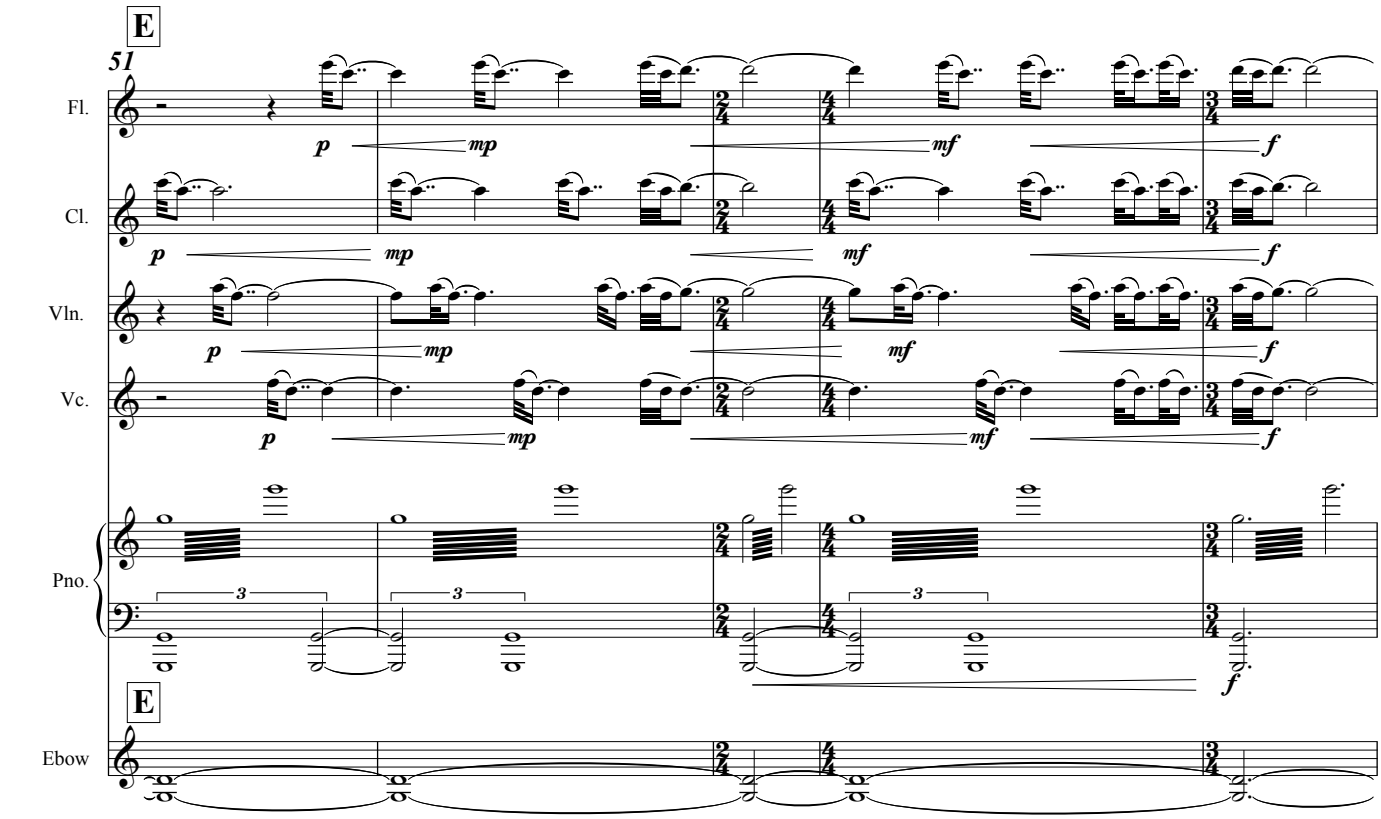
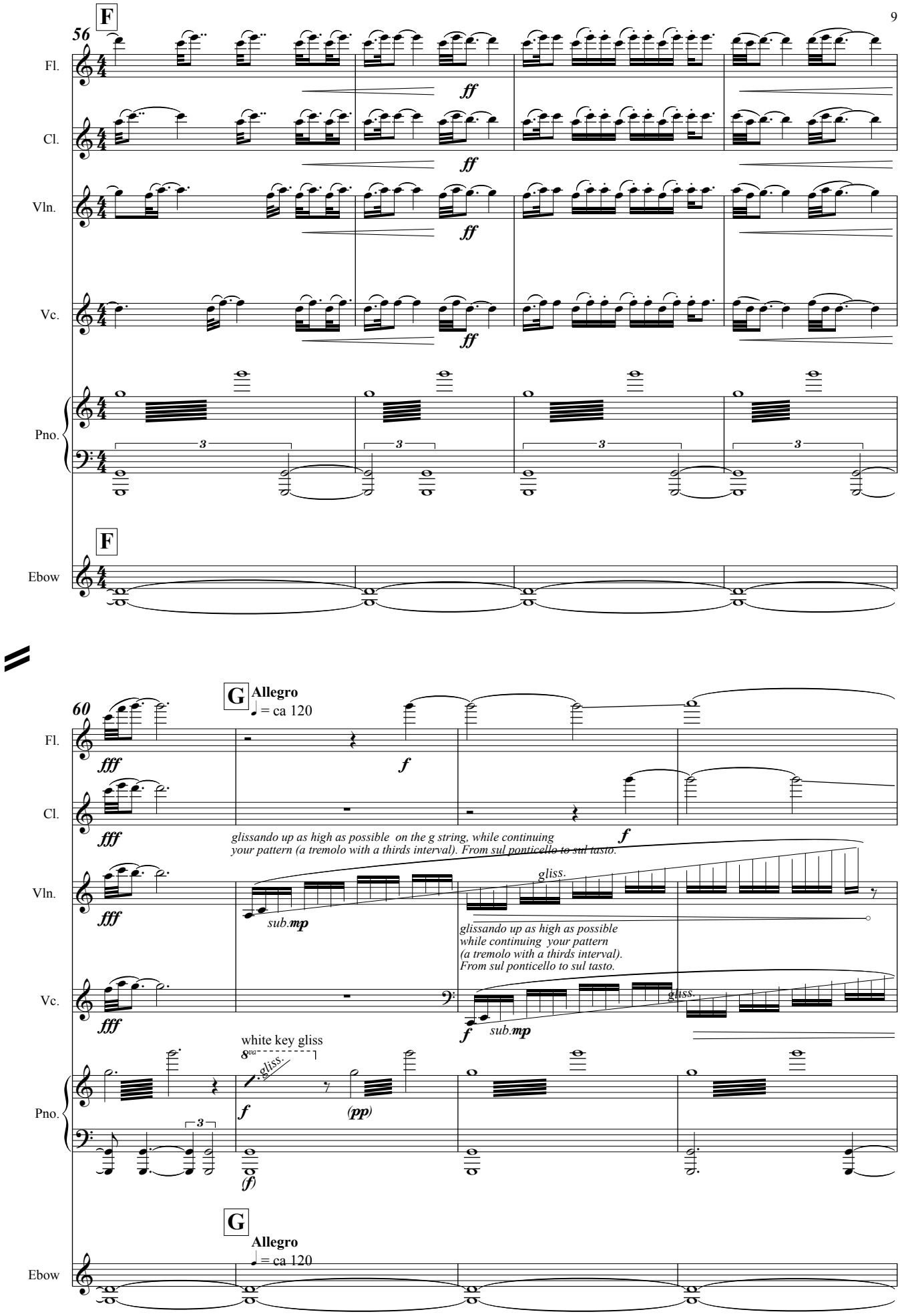

A
16
Fl.
Cl.
Voice Vln
Vln.
Voice Vlc
Vc.
Voice Pno
Pno.
Ebow
pp
whistle
p
mp
pic on the side
of the tuning pics
with a plectra
slow gliss, with fingernails
gliss.

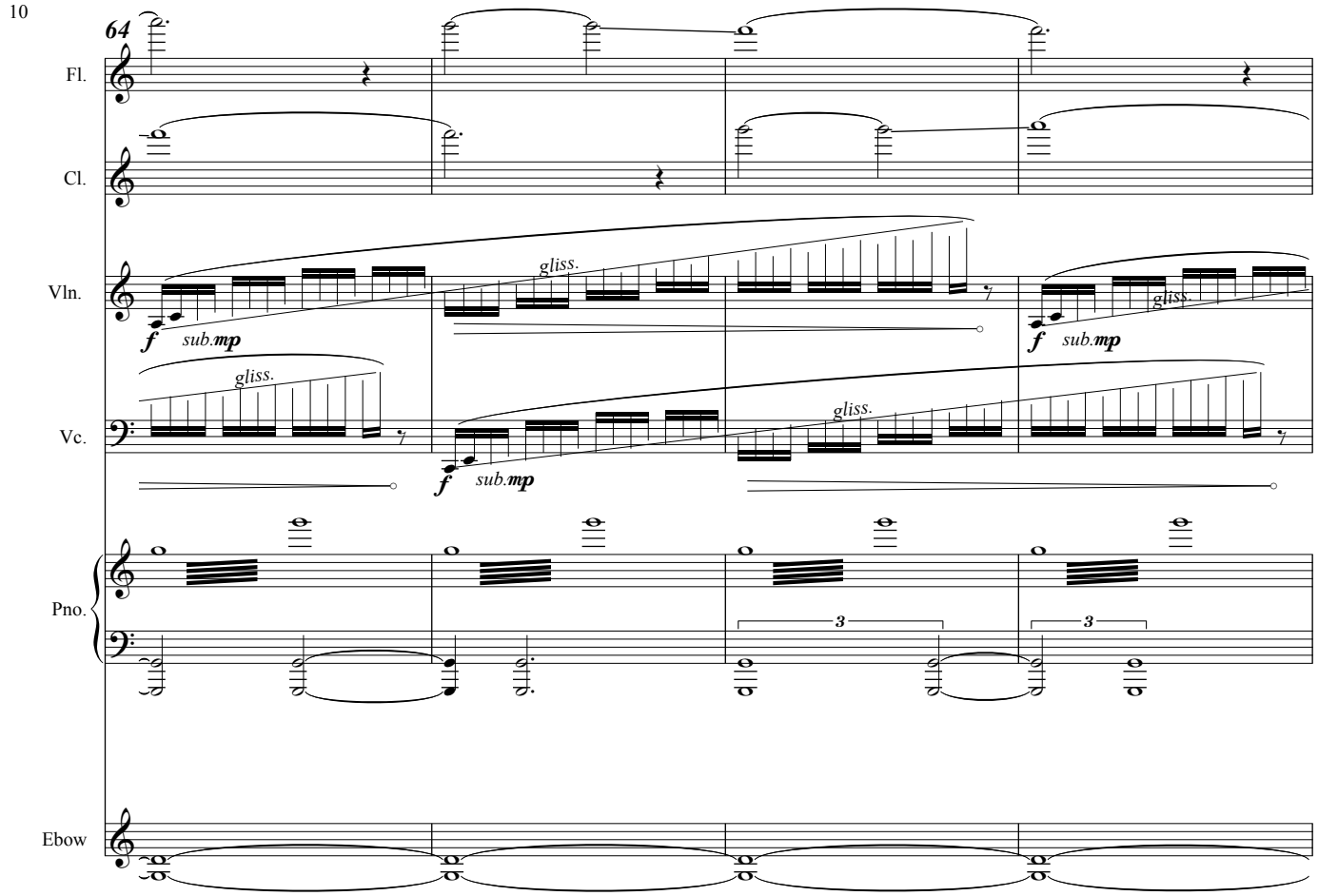

whistle tone (breath on the first beat of the bar)
whistle tone
26
B
8va
Fl.
Cl.
wind sound
Voice Vln
Vln.
Voice Vlc
Vc.
Voice Pno
slow gliss,
with fingernails
gliss.
Pno.
Ebow

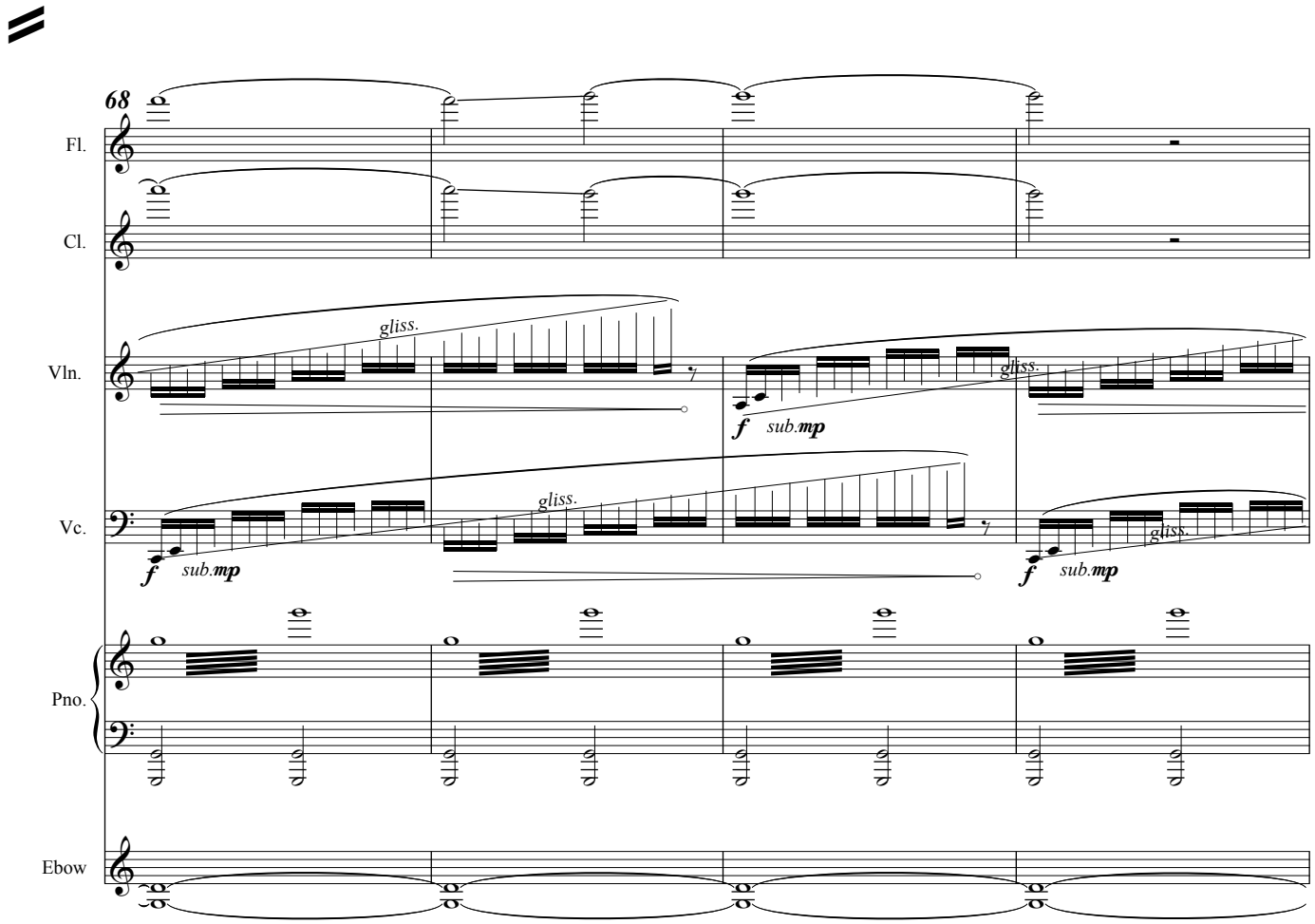

35
C
Fl.
Cl.
Vln.
Vc.
Pno.
Ebow

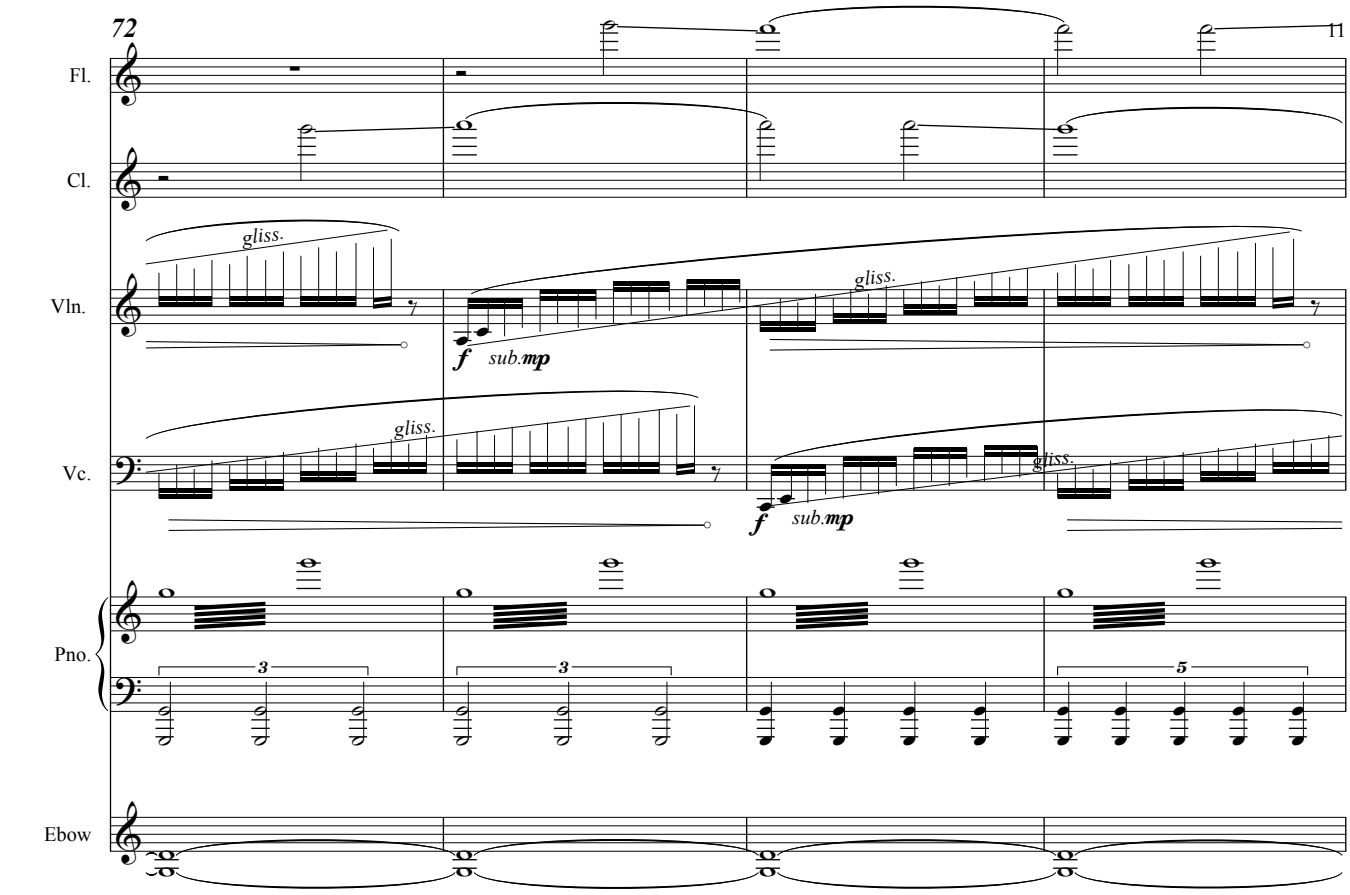

41
D
Fl.
Cl.
gliss.
Voice Vln
Vln.
Vc.
Voice Pno
trem.
Pno.
Senza ped. (only sostenuto ped since before)
D
Ebow

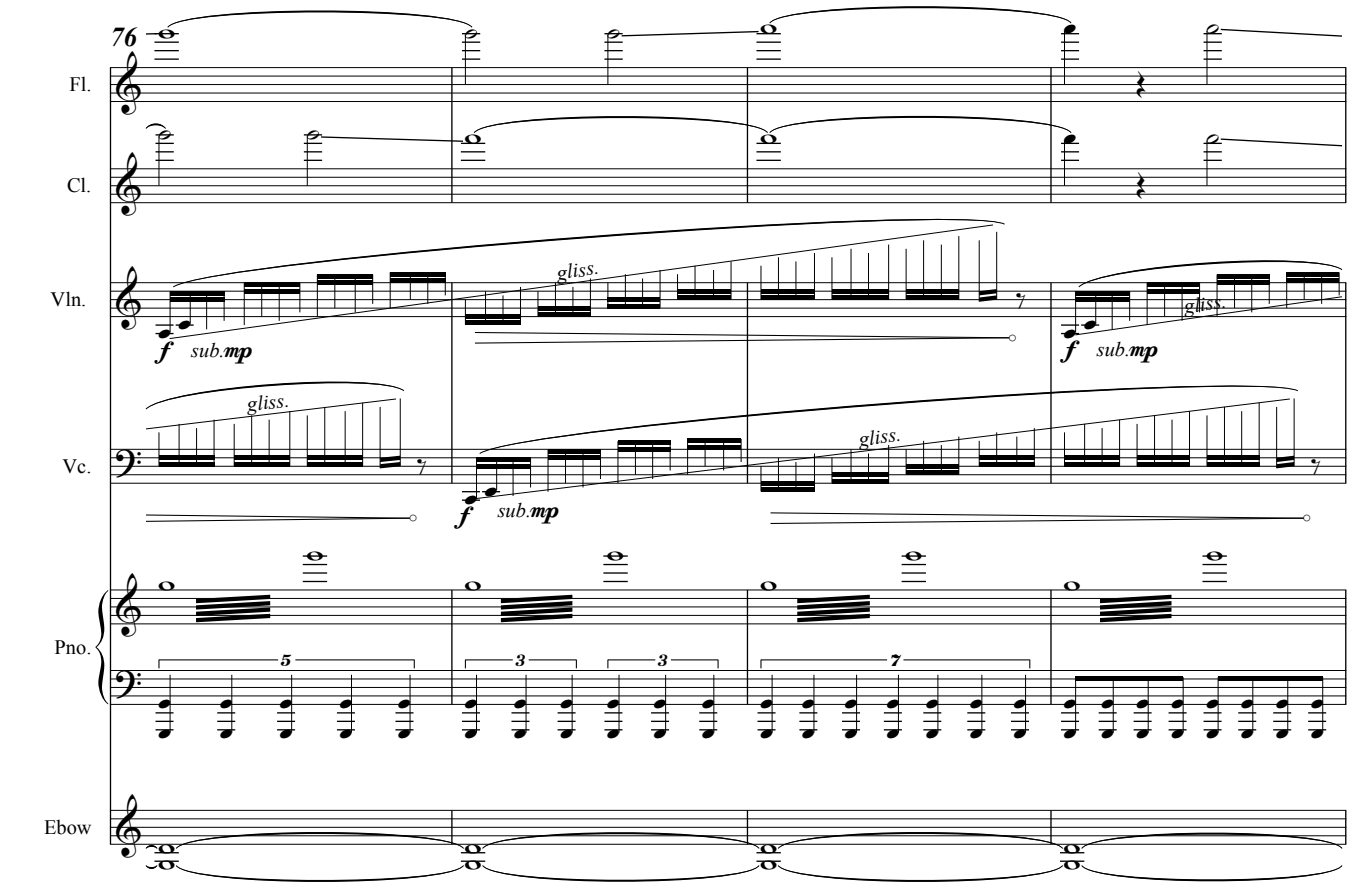

E
51
Fl.
Cl.
Vln.
Vc.
Pno.
E
Ebow

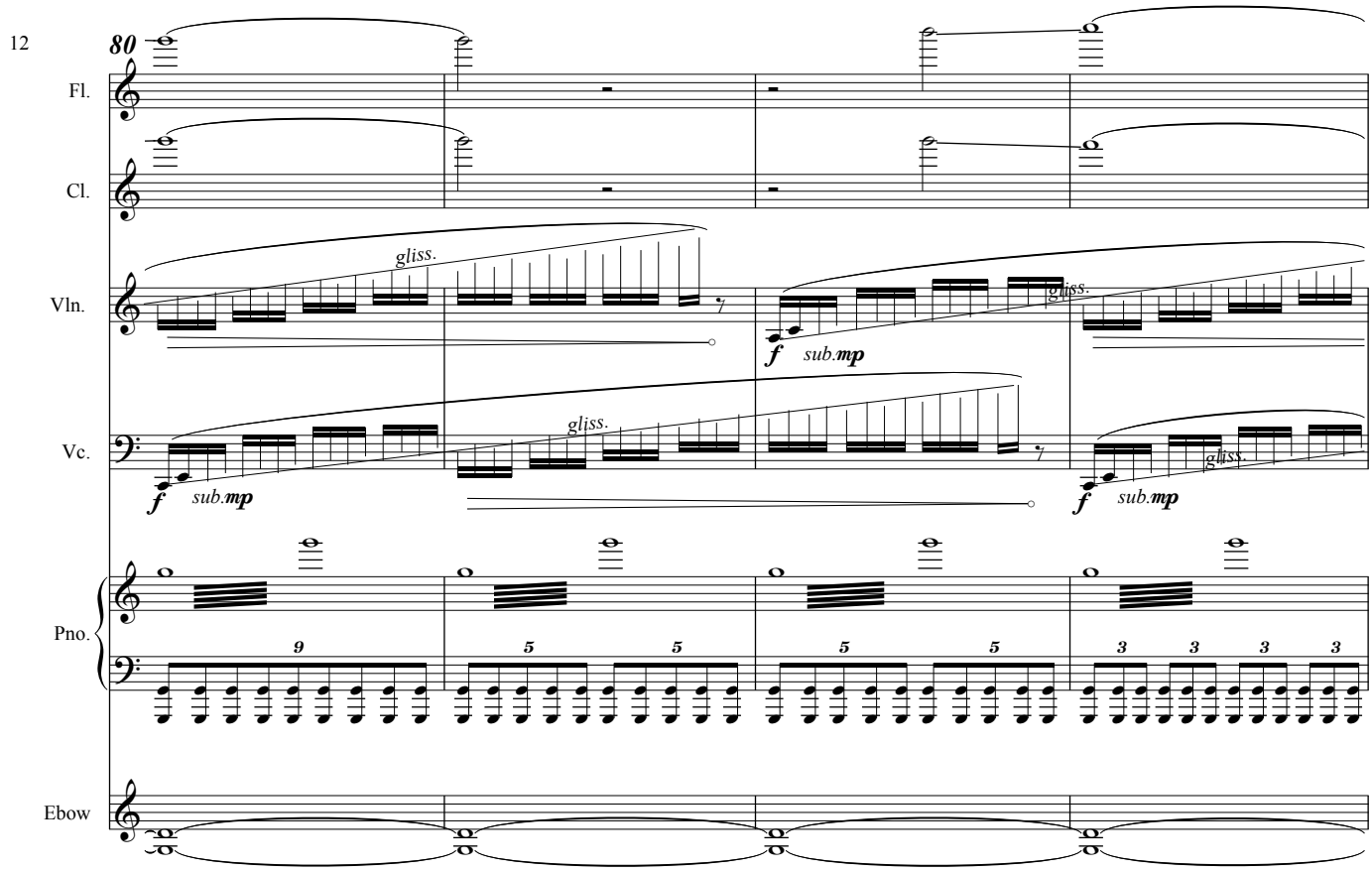

56
F
Fl.
Cl.
Vln.
Vc.
Pno.
Ebow
ff
3
F
60
G
Allegro
= ca 120
fff
f
glissando up as high as possible on the g string, while continuing your pattern (a tremolo with a thirds interval). From sul ponticello to sul tasto.
gliss.
sub.mp
glissando up as high as possible while continuing your pattern (a tremolo with a thirds interval). From sul ponticello to sul tasto.
white key gliss
8va
(pp)
(f)
G
Allegro
= ca 120

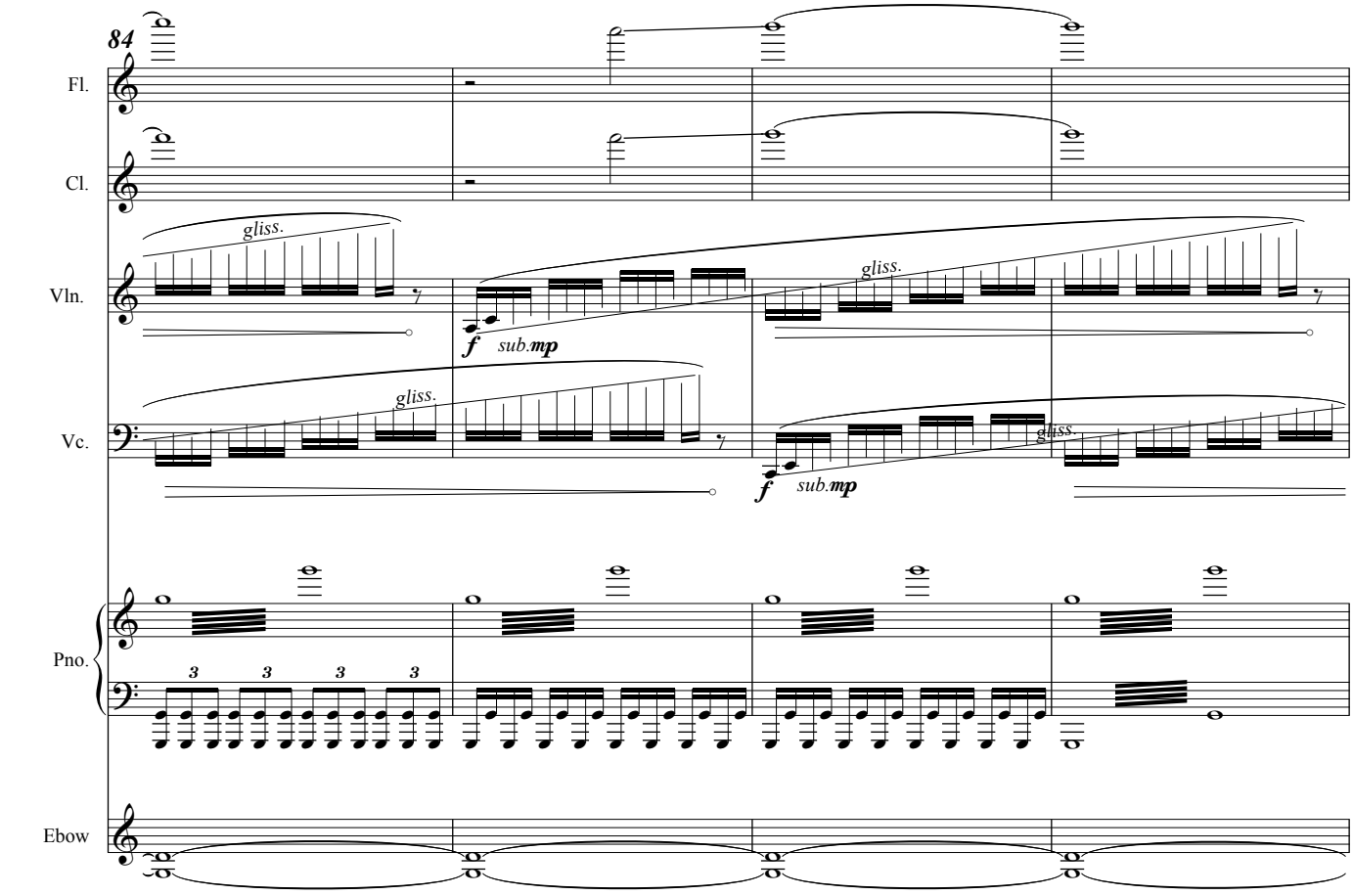

64
Fl.
Cl.
Vln.
Vc.
Pno.
Ebow
gliss.
f sub.mp
3

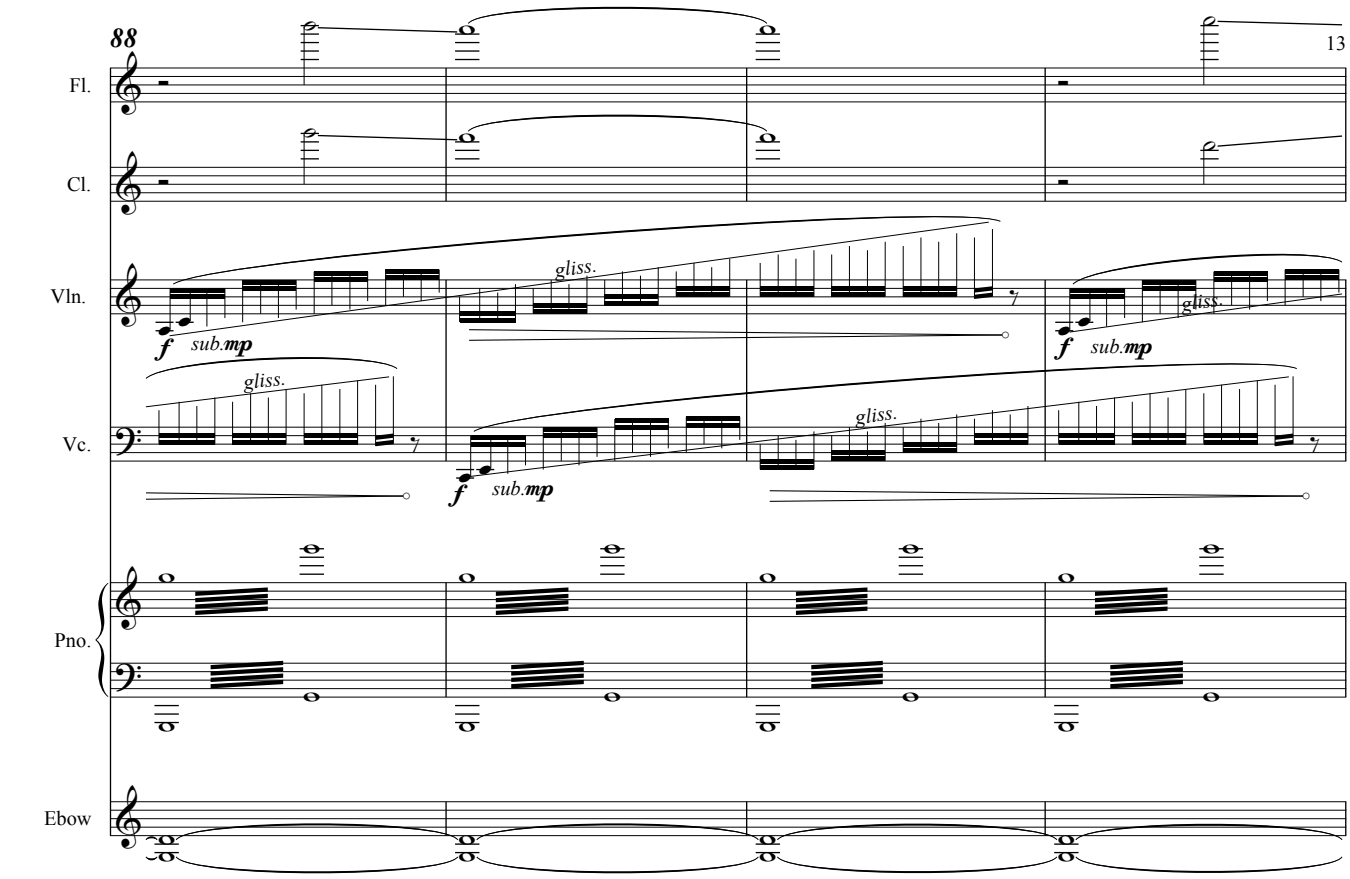

68
Fl.
Cl.
Vln.
Vc.
Pno.
Ebow
gliss.
f sub.mp

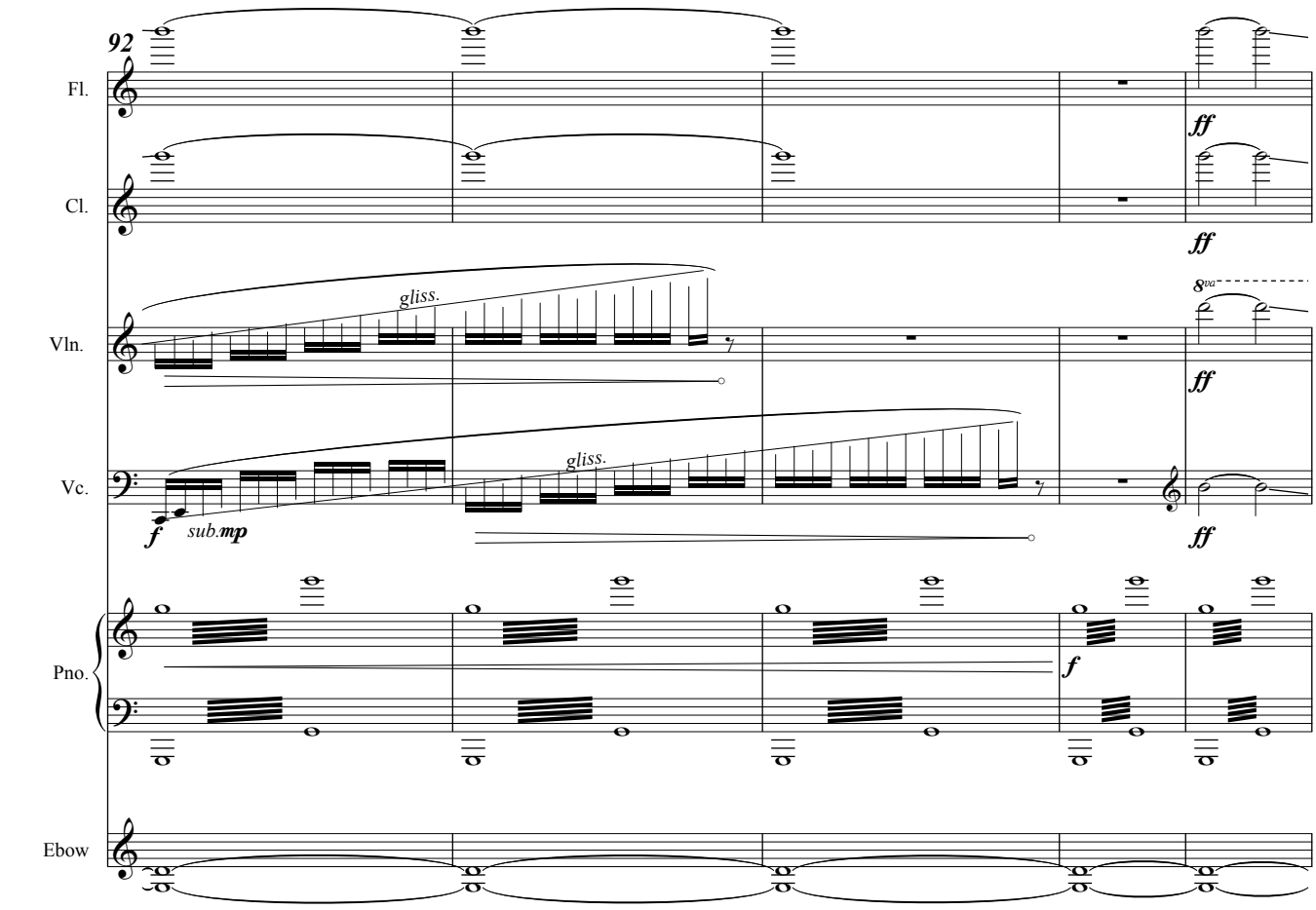

72
Fl.
Cl.
Vln.
Vc.
Pno.
Ebow
gliss.
f sub.mp
3
5

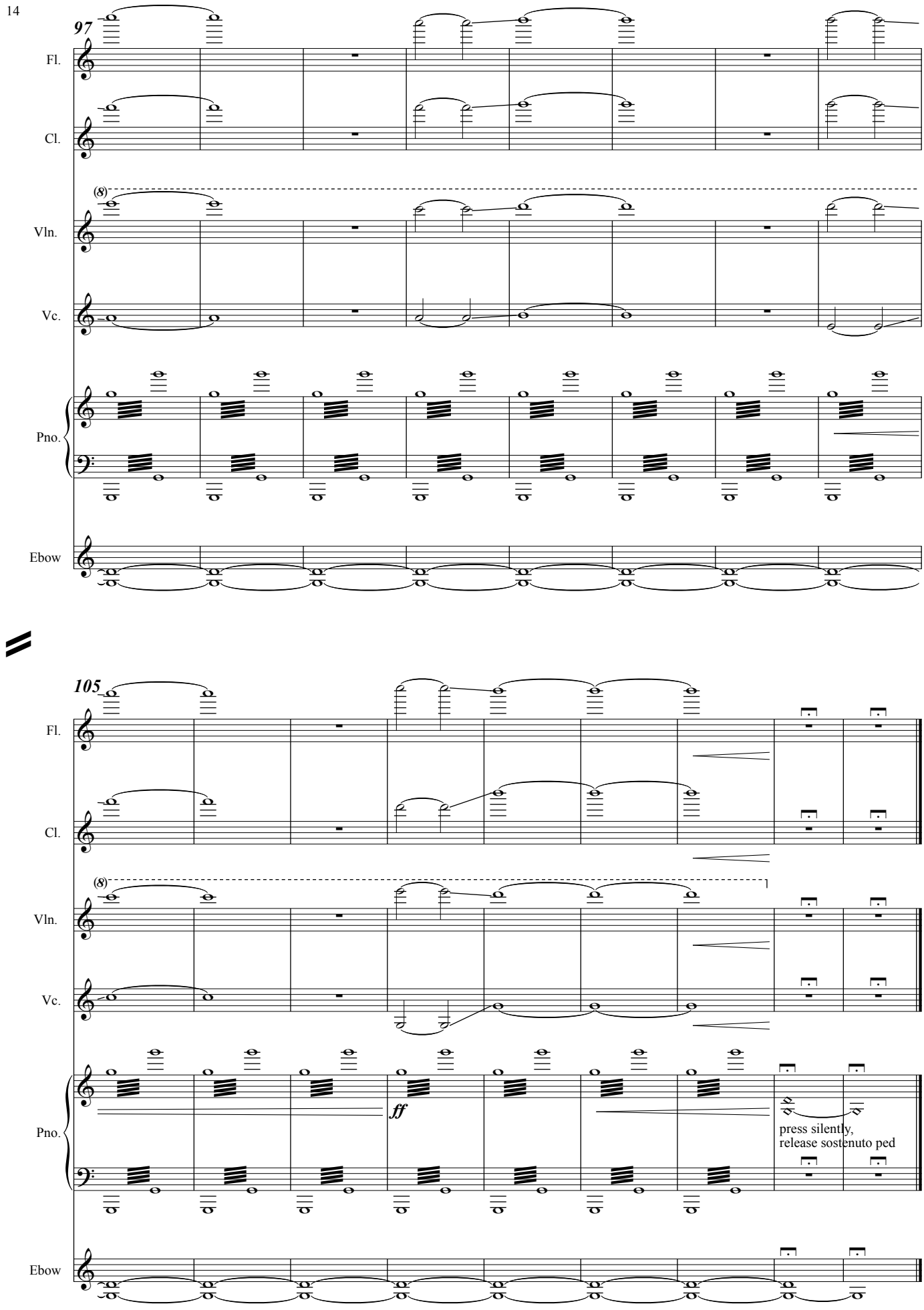

76
Fl.
Cl.
Vln.
Vc.
Pno.
Ebow
gliss.
f sub.mp
5
3
7


80
Fl.
Cl.
Vln.
Vc.
Pno.
Ebow
gliss.
f
sub.mp


84
Fl.
Cl.
Vln.
Vc.
Pno.
Ebow
gliss.
f
sub.mp


88
Fl.
Cl.
Vln.
gliss.
f sub.mp
Vc.
Pno.
Ebow


92
Fl.
ff
Cl.
Vln.
8va
Vc.
Pno.
f
Ebow


97
Fl.
Cl.
(8)
Vln.
Vc.
Pno.
Ebow
105
Fl.
Cl.
(8)
Vln.
Vc.
Pno.
ff
press silently,
release sostenuto ped
Ebow

Prepare the piano (inside the piano):
1. Two metal plates on the two lowest sections of strings
2. Blue-Tack on d1 (see bar 2)
3. Two screws on both sides of a1 (see bar 5)
4. Paper on second highest register
5. Paper with screws on top on highest register

II. Höyry
(Steam)

1 **Mecanico** ♩ = ca 80

Fl.
Cl.
Vln.
Vc.
Pno.

prepared notes:
d= very much damped (Blue-Tack)

mp

tap (on wood)

5

noise (no pitch)

prepared note:
a= ringing (bell like) (two screws, on each side of the strings)
hold on as long as possible (but do repeat it when notated)

9

jet whistle

f

H

pp *pp* *pp*

Key clicks (no matter what pitch, one with as much sound as possible)

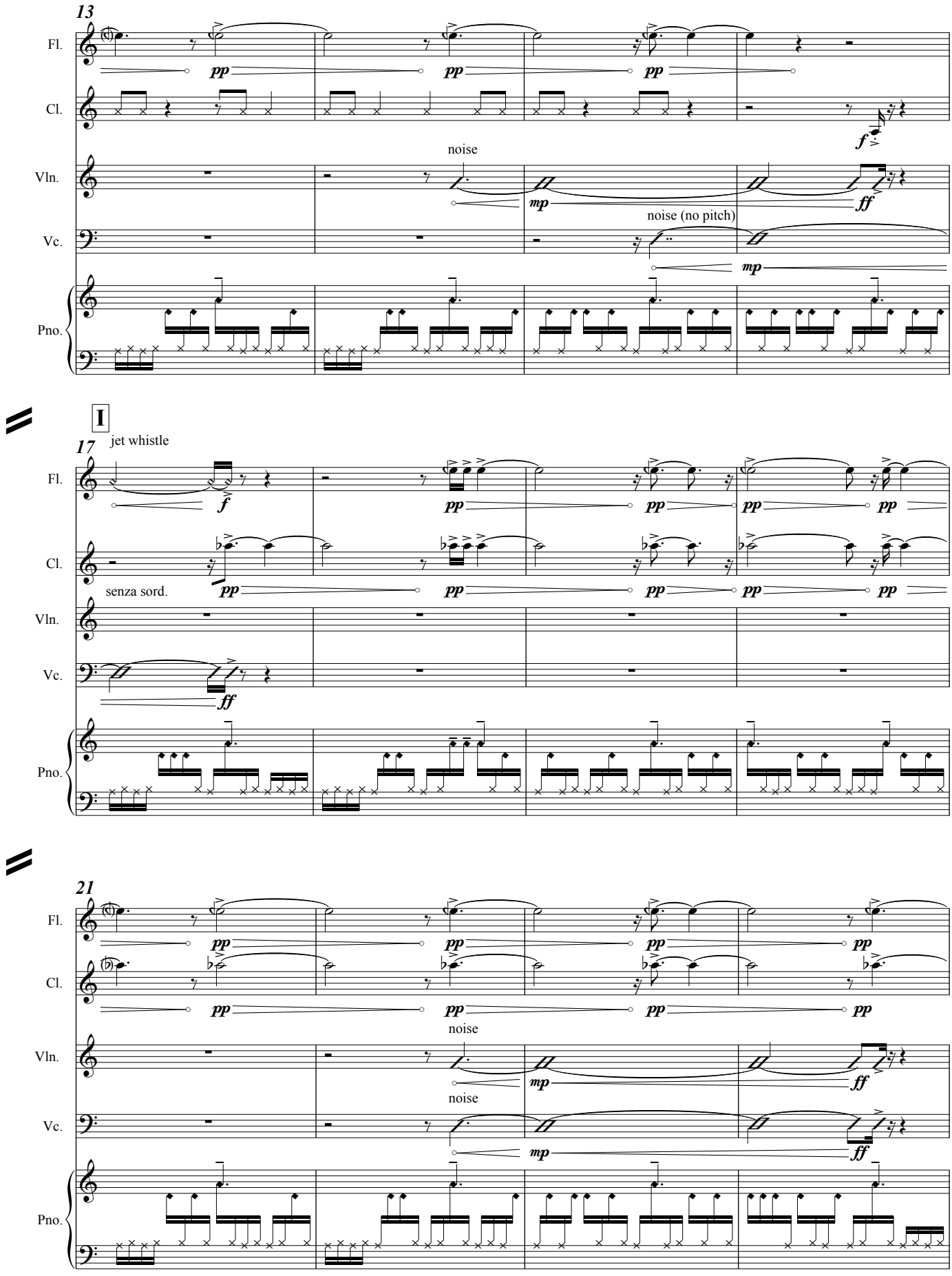
p

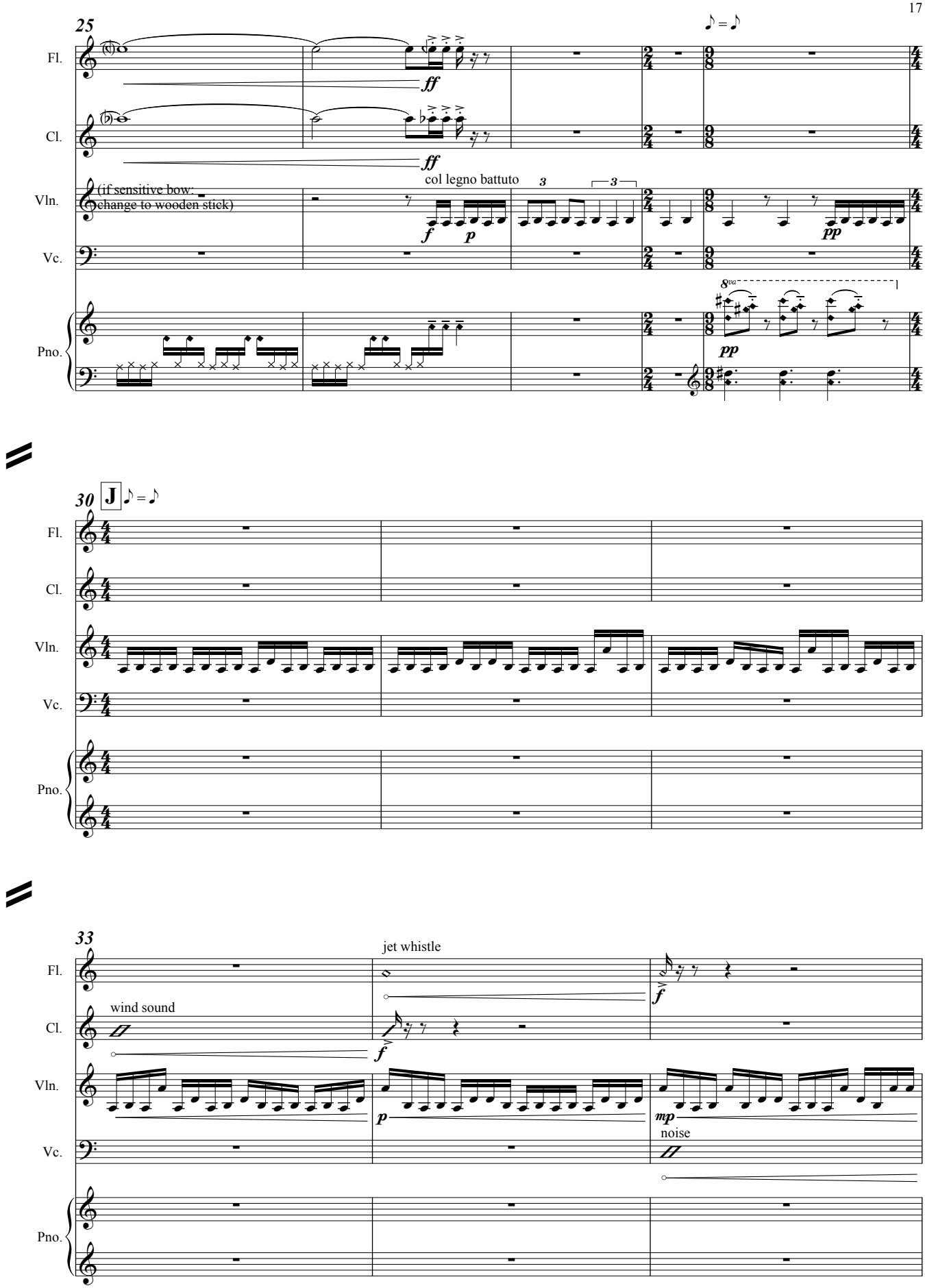
mp

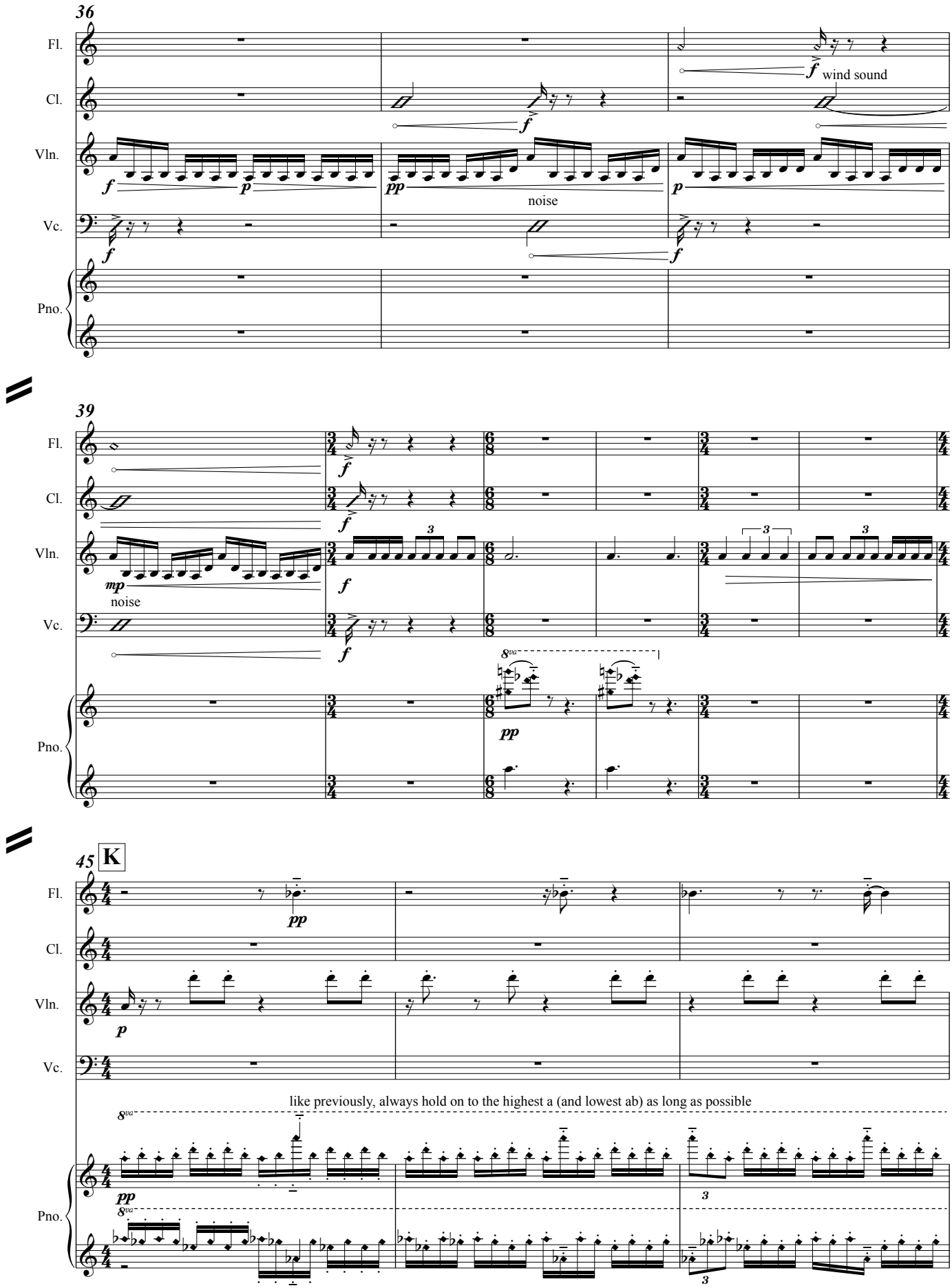
fff

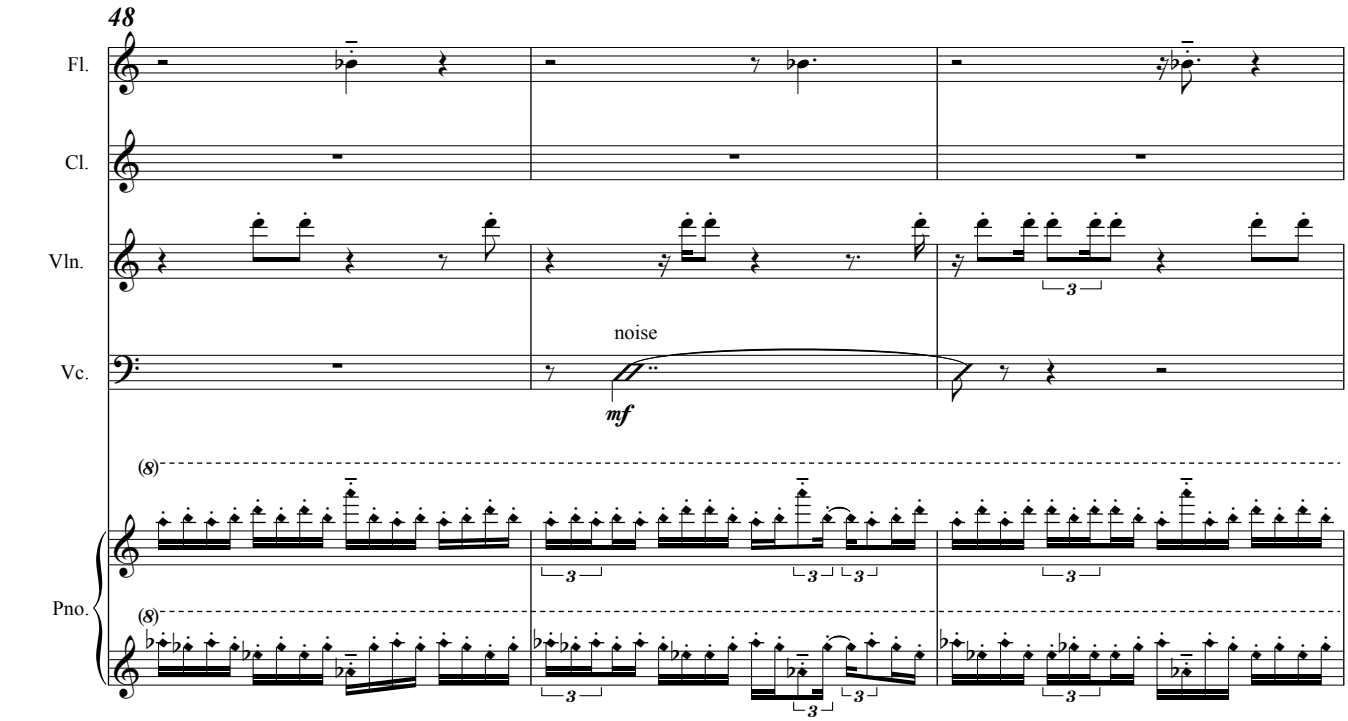
pizz.

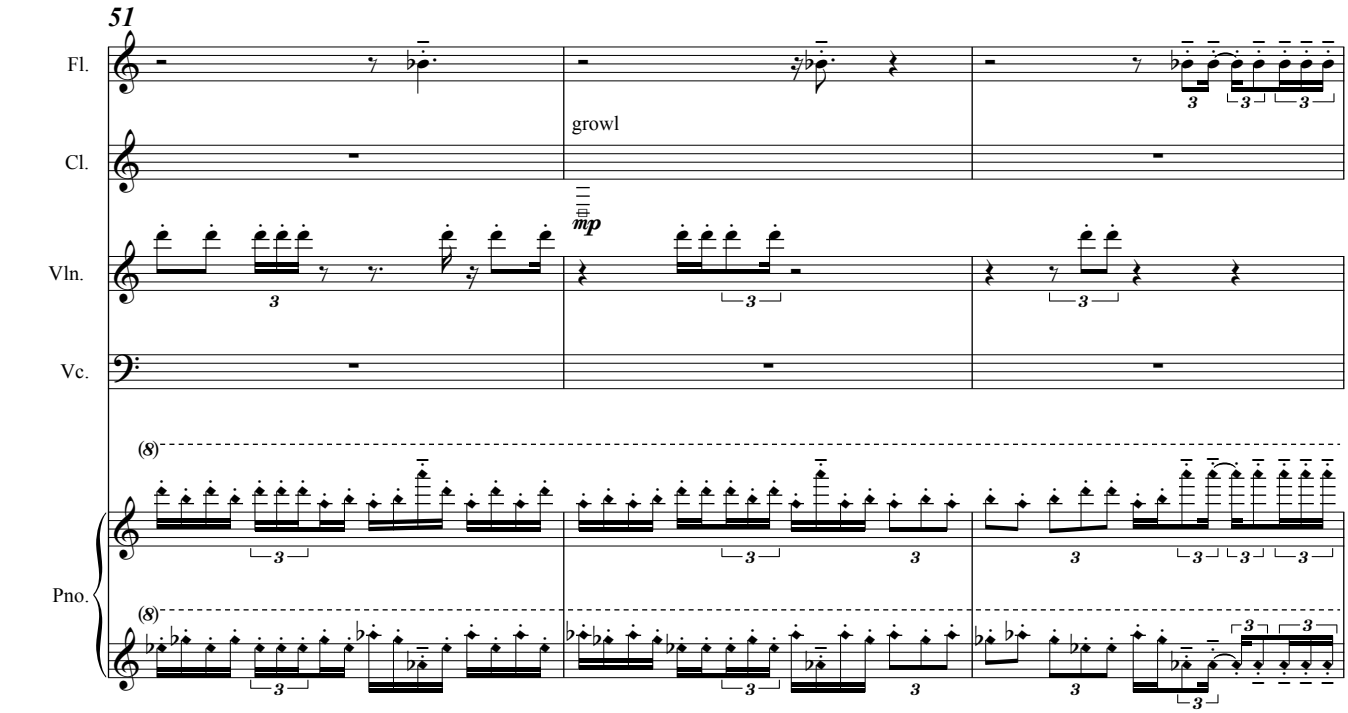
f

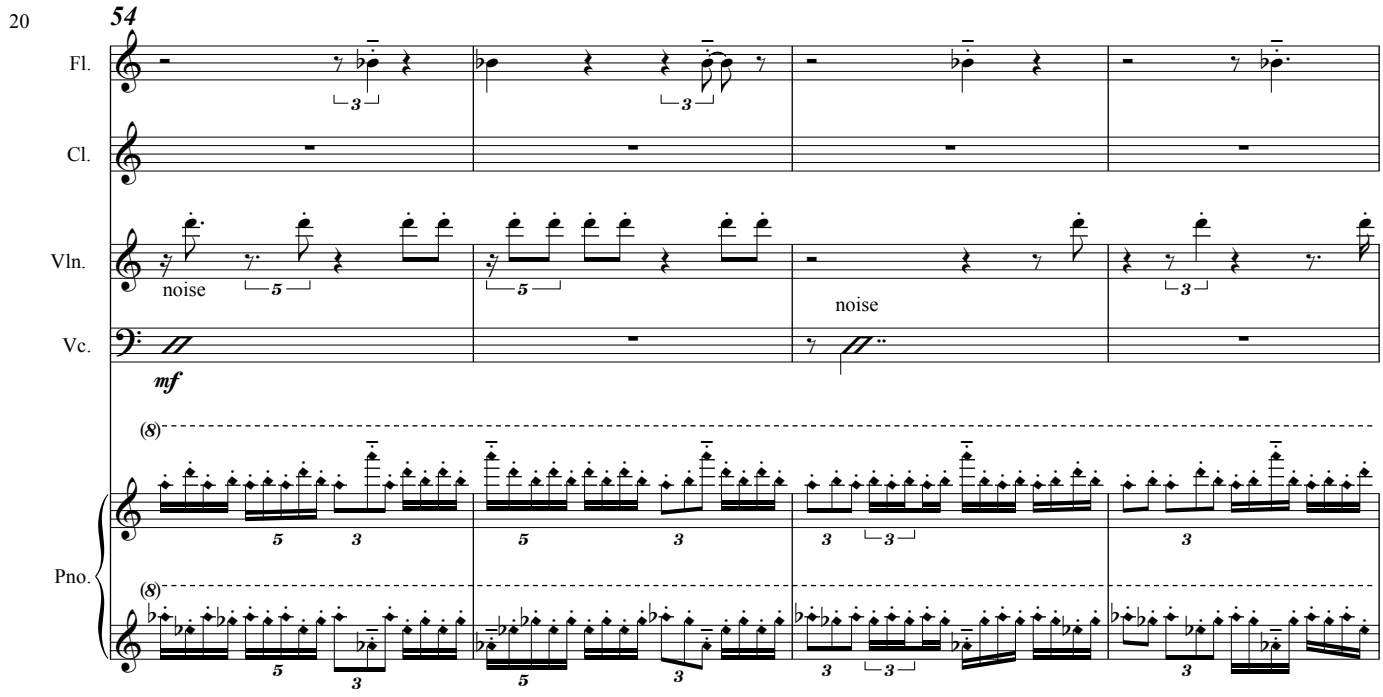

13
Fl.
Cl.
Vln.
Vc.
Pno.
pp
f
noise
mp
ff
noise (no pitch)
I
17
jet whistle
senza sord.
21

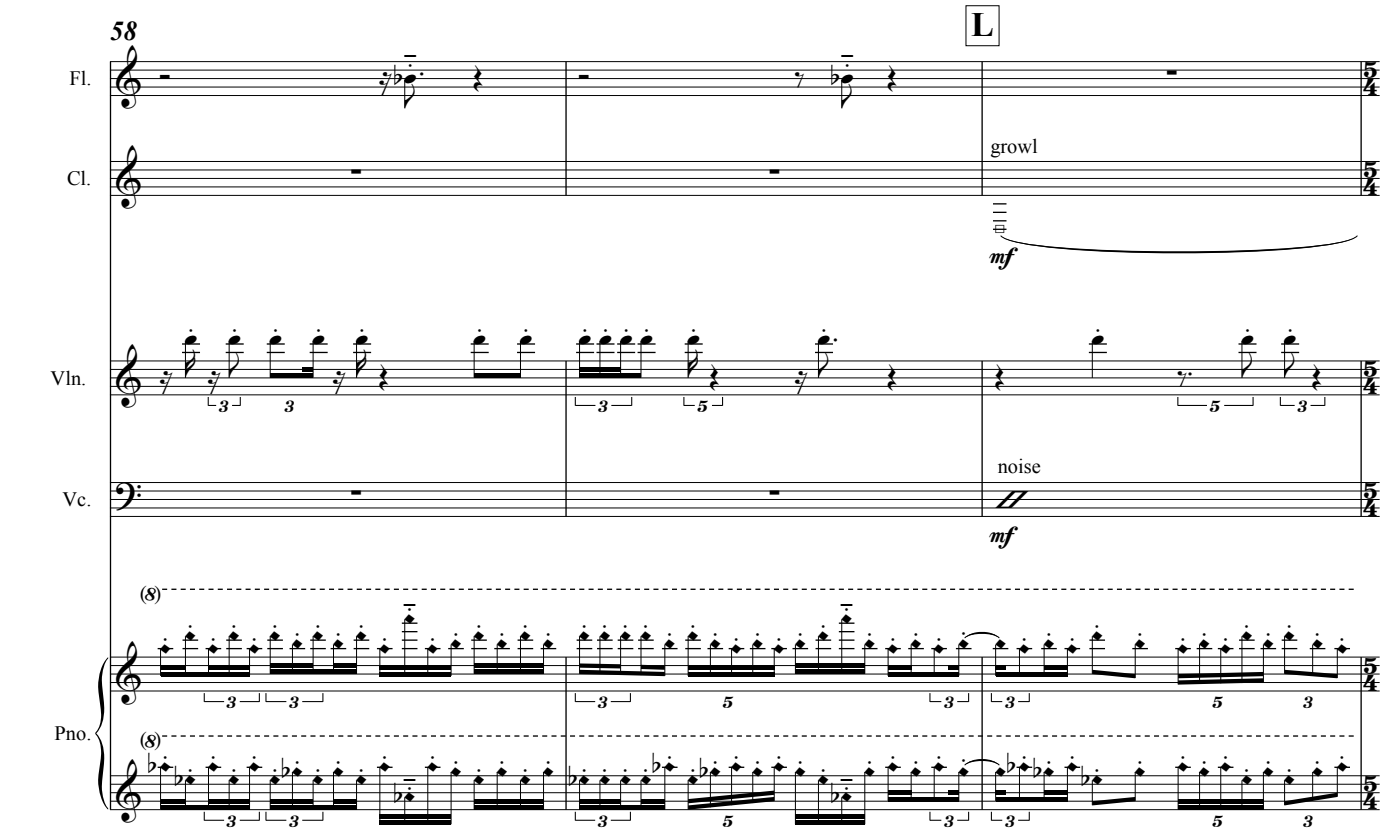

25
♪ = ♪
Fl.
Cl.
Vln.
Vc.
Pno.
ff
ff
(if sensitive bow:
change to wooden stick)
col legno battuto
3
3
f
p
pp
8va
pp
30
J
♪ = ♪
Fl.
Cl.
Vln.
Vc.
Pno.
33
jet whistle
Fl.
wind sound
Cl.
Vln.
Vc.
Pno.
f
f
p
mp
noise

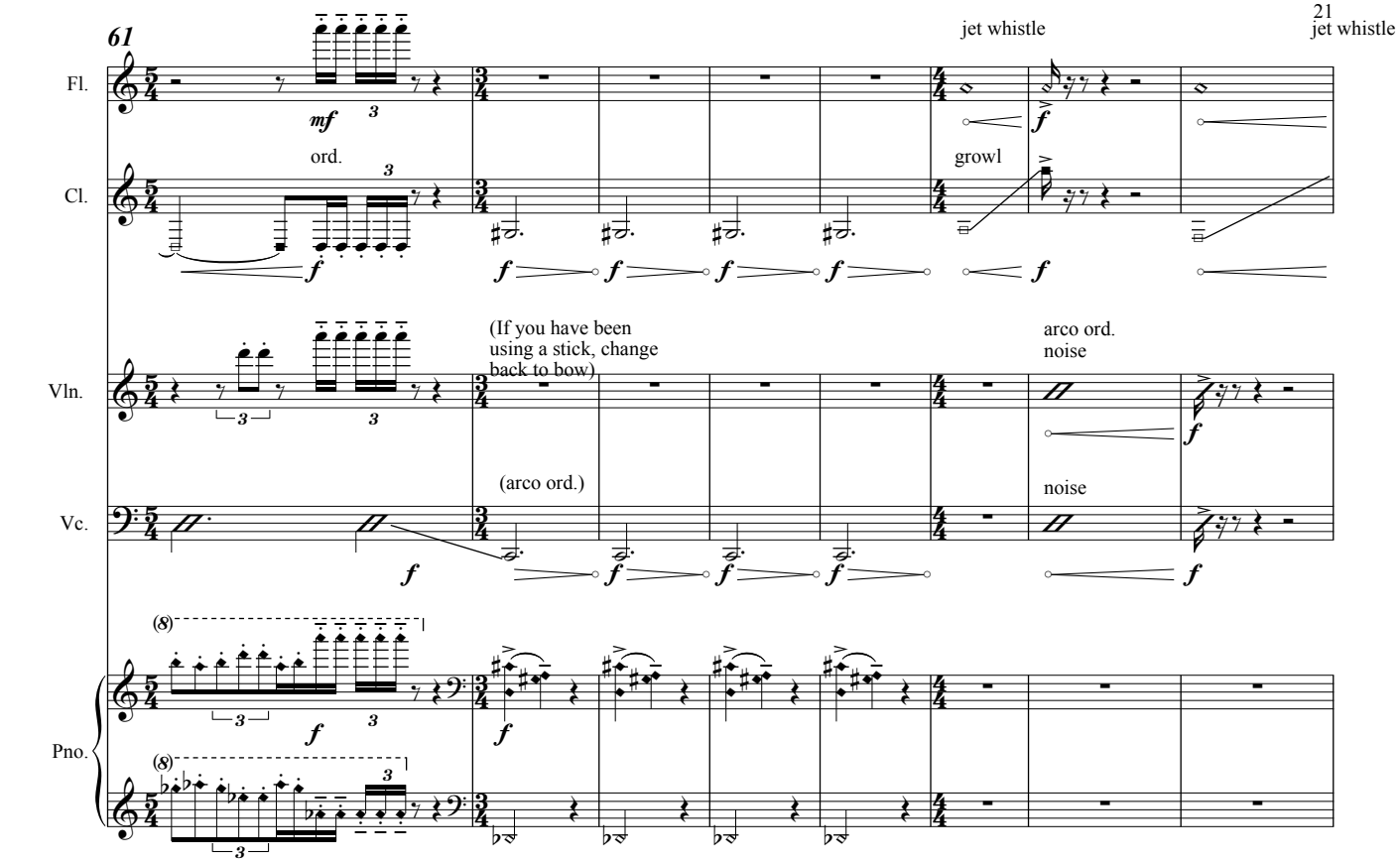

36
Fl.
Cl.
Vln.
Vc.
Pno.
wind sound
noise
39
noise
45
K
like previously, always hold on to the highest a (and lowest ab) as long as possible

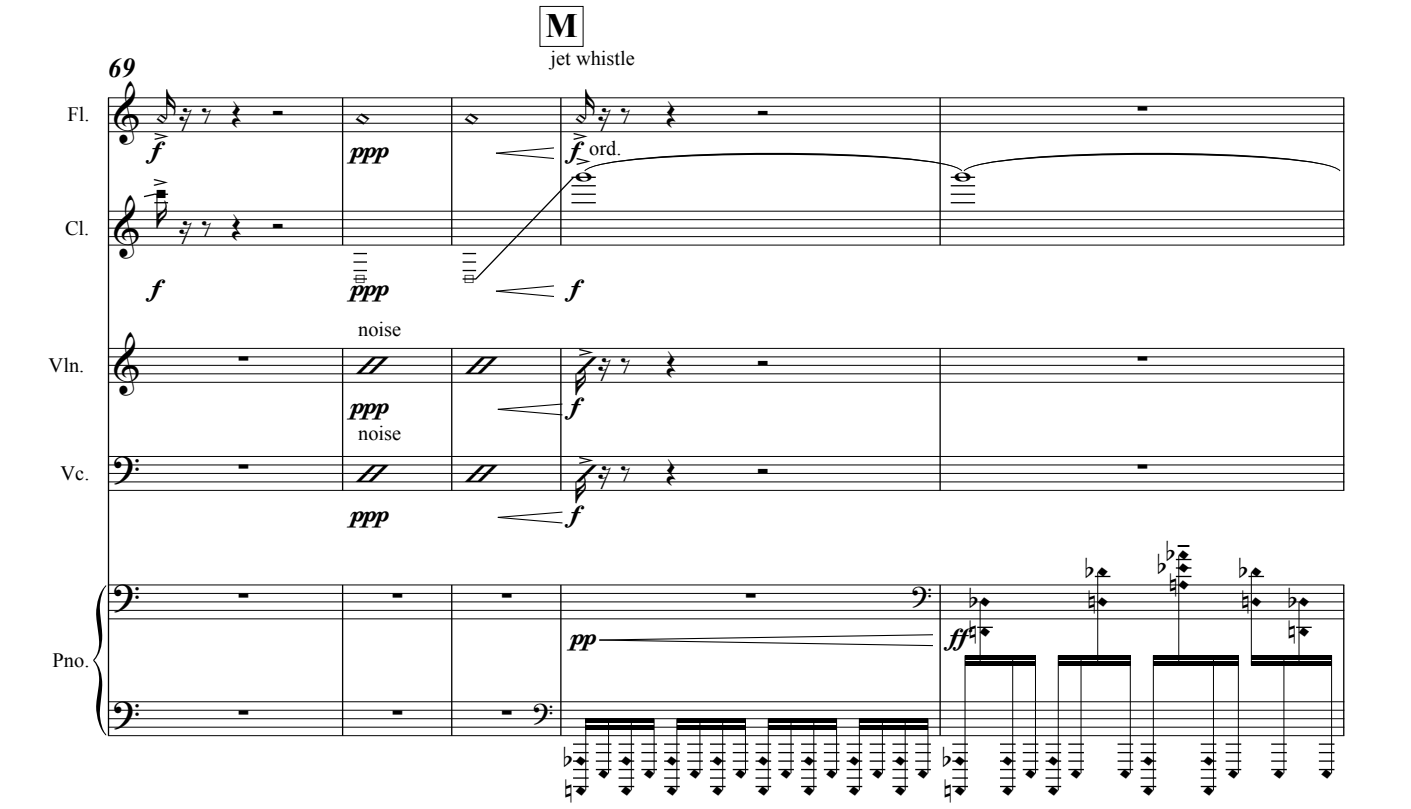

48
Fl.
Cl.
Vln.
Vc.
Pno.
noise
mf

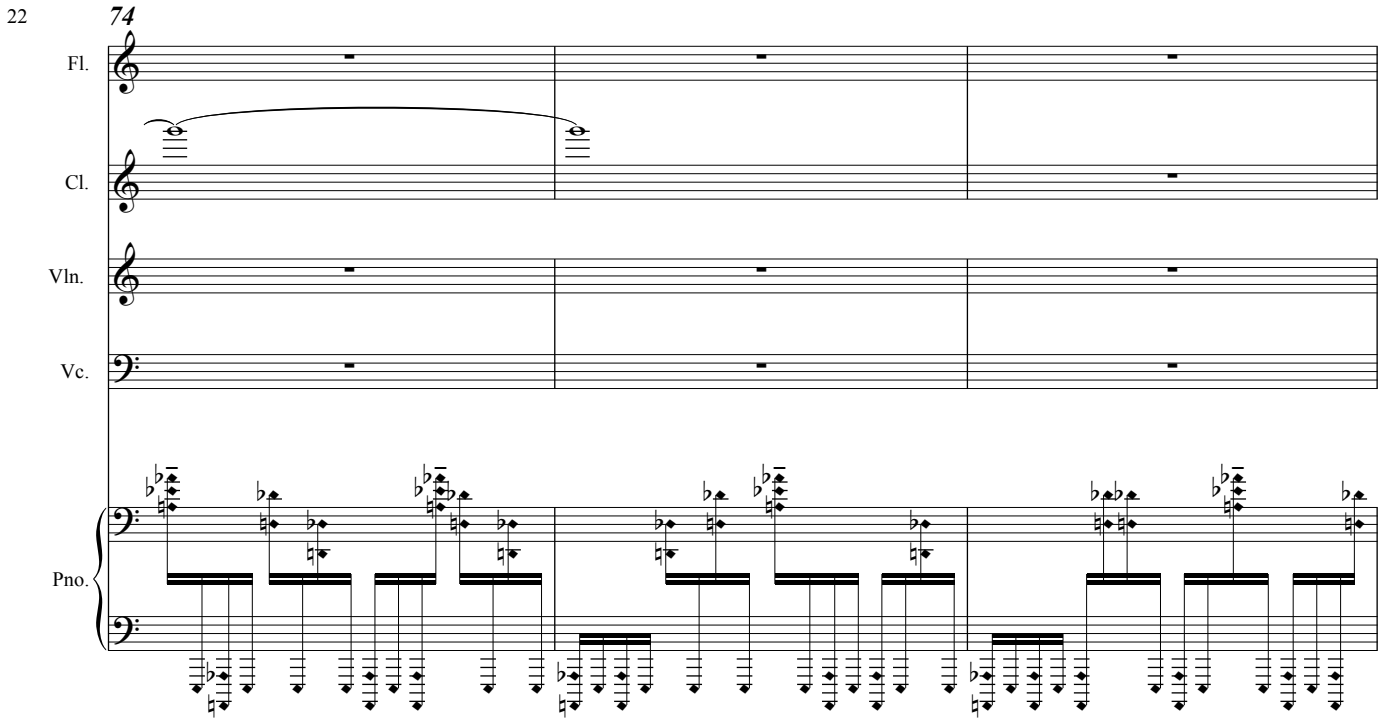

51
Fl.
Cl.
Vln.
Vc.
Pno.
growl
mp

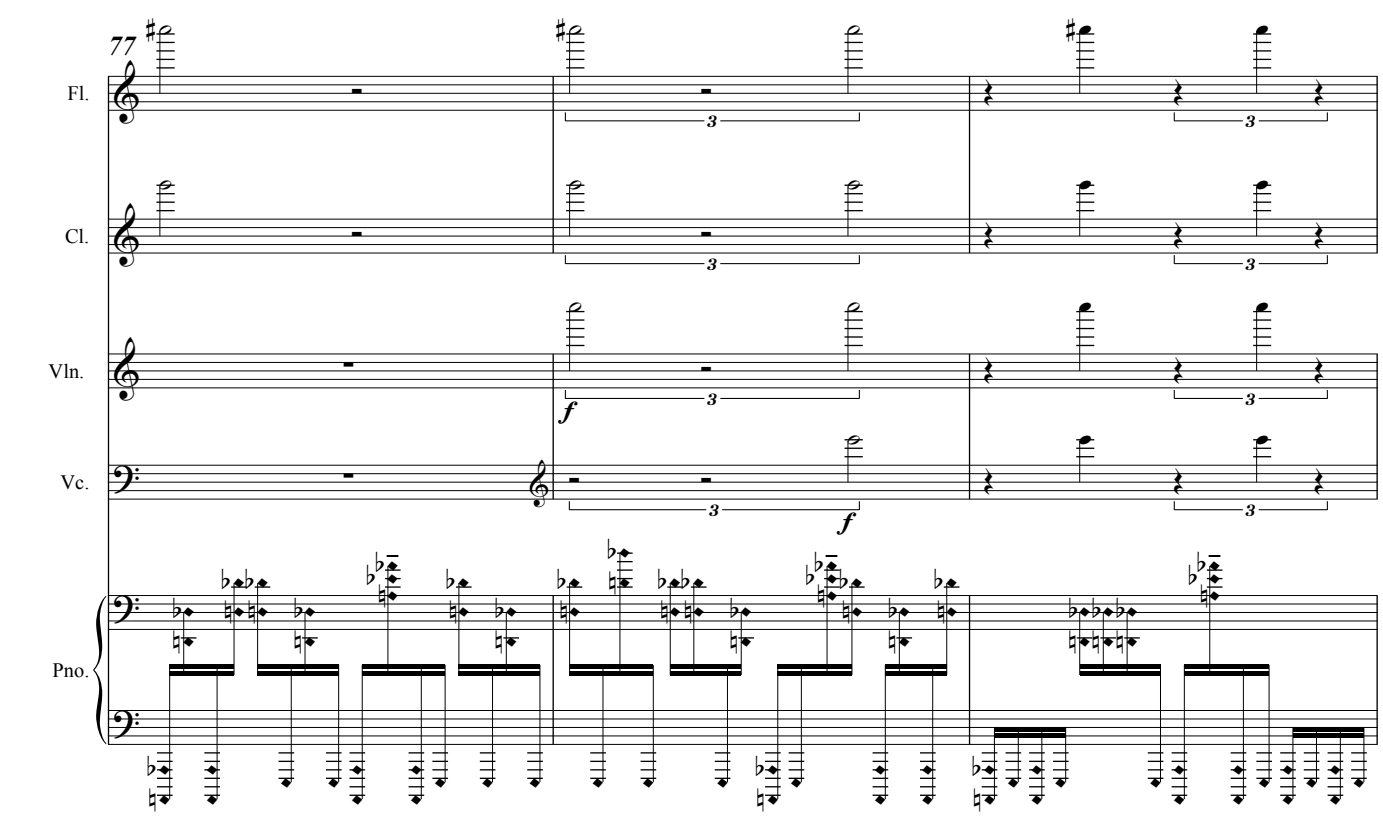

54
Fl.
Cl.
Vln.
noise
noise
Vc.
mf
(8)
Pno.
(8)

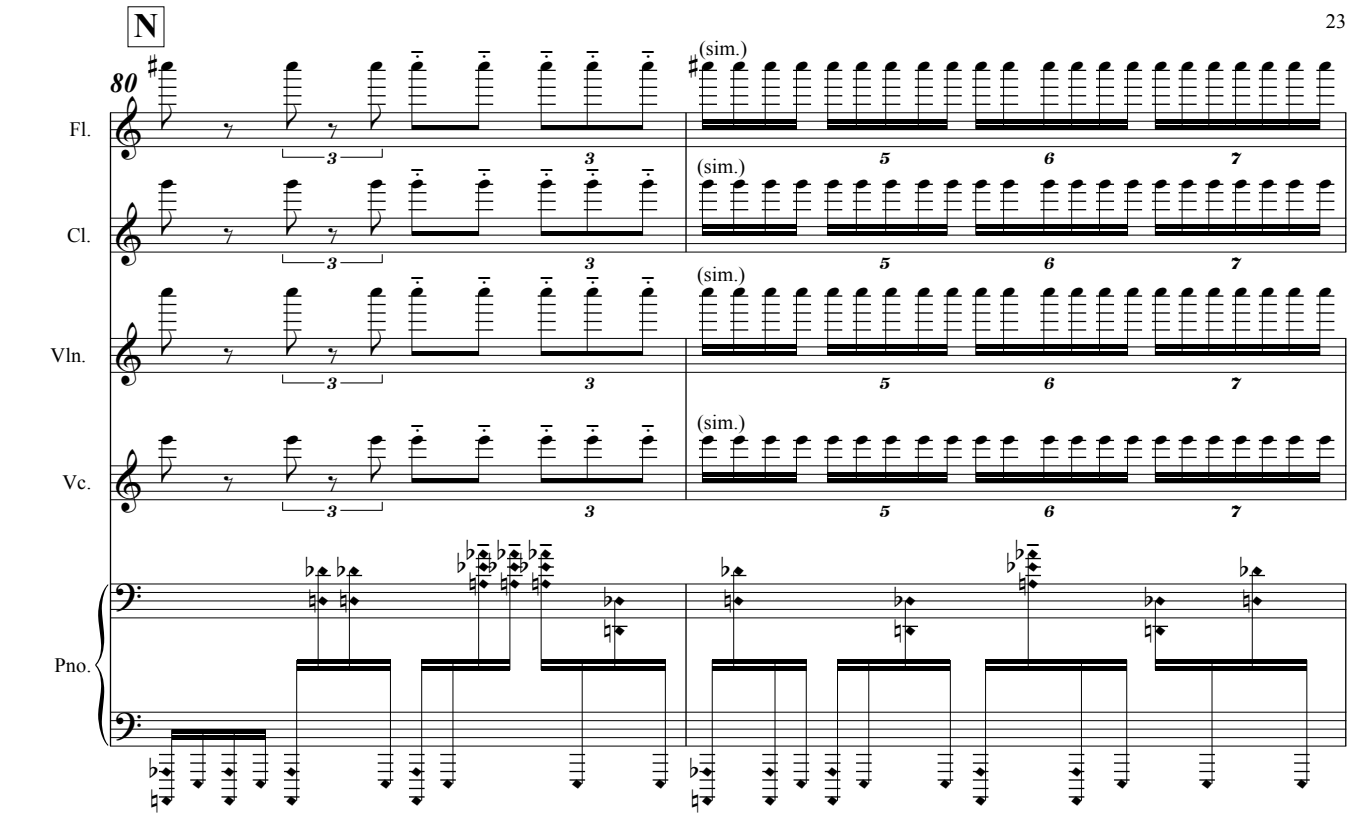

58
L
Fl.
growl
Cl.
mf
Vln.
noise
Vc.
mf
(8)
Pno.
(8)

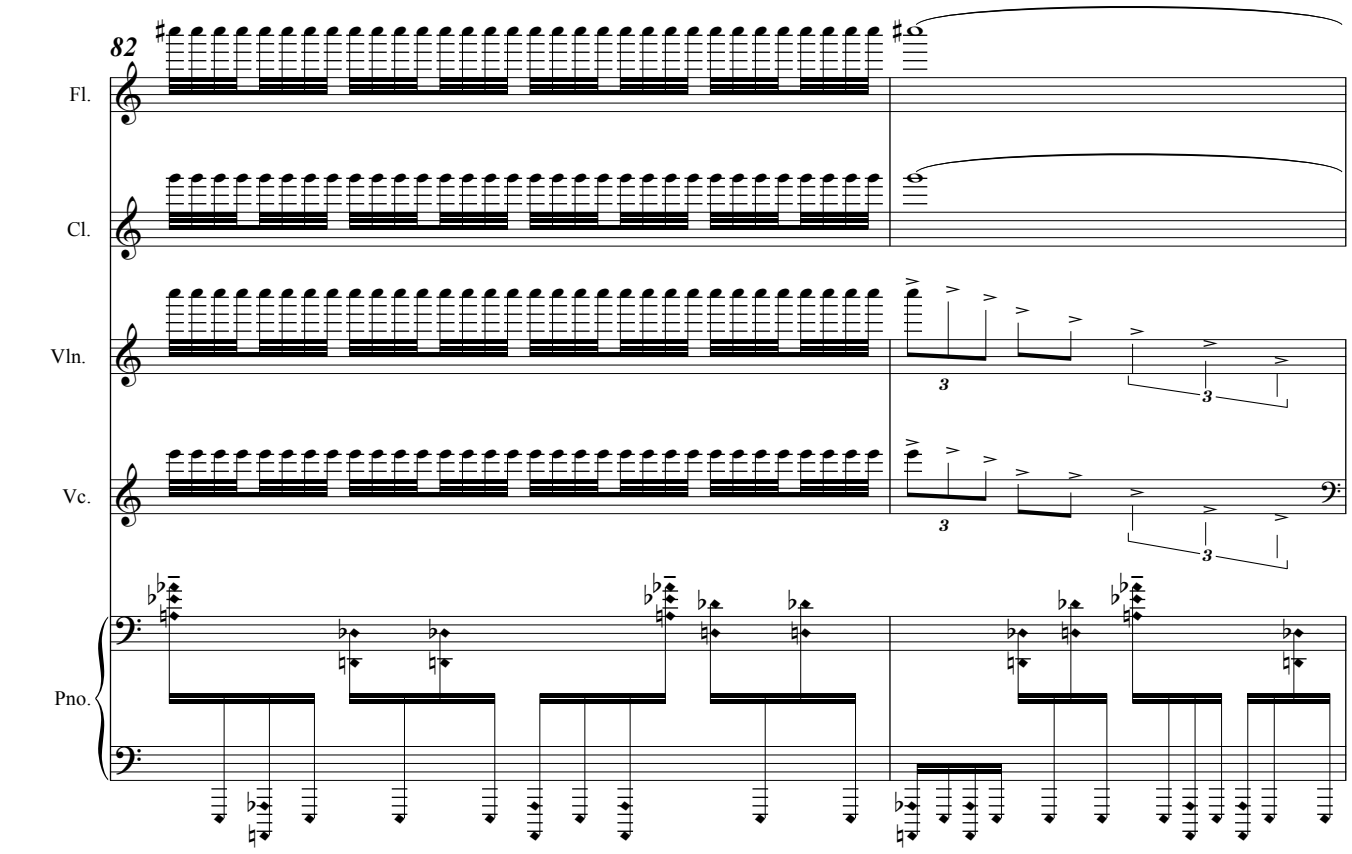

61
jet whistle
jet whistle
Fl.
Cl.
Vln.
Vc.
Pno.
mf
ord.
growl
(If you have been using a stick, change back to bow)
arco ord.
noise
(arco ord.)
noise

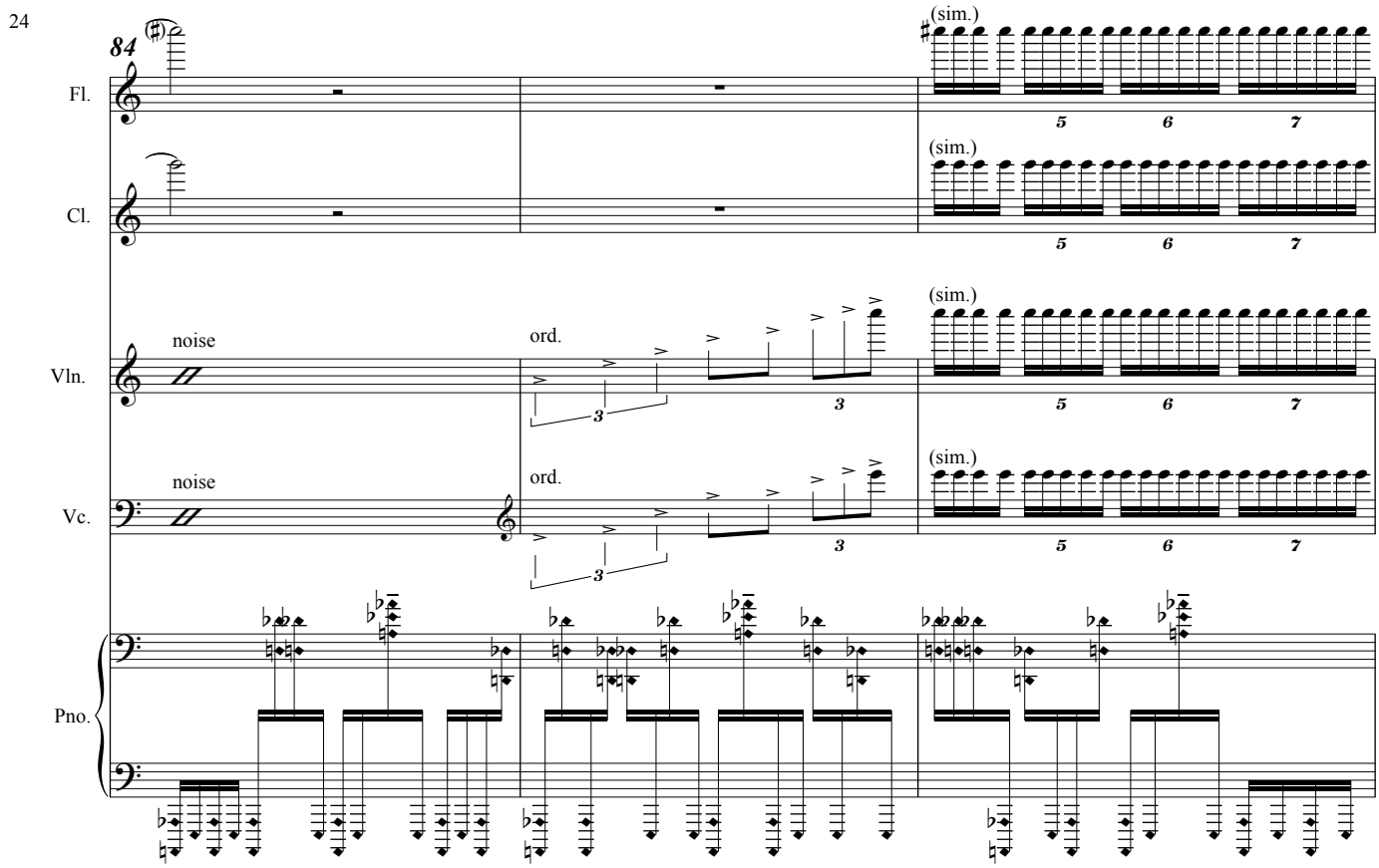

M
jet whistle
69
Fl.
Cl.
Vln.
Vc.
Pno.
ord.
noise
noise

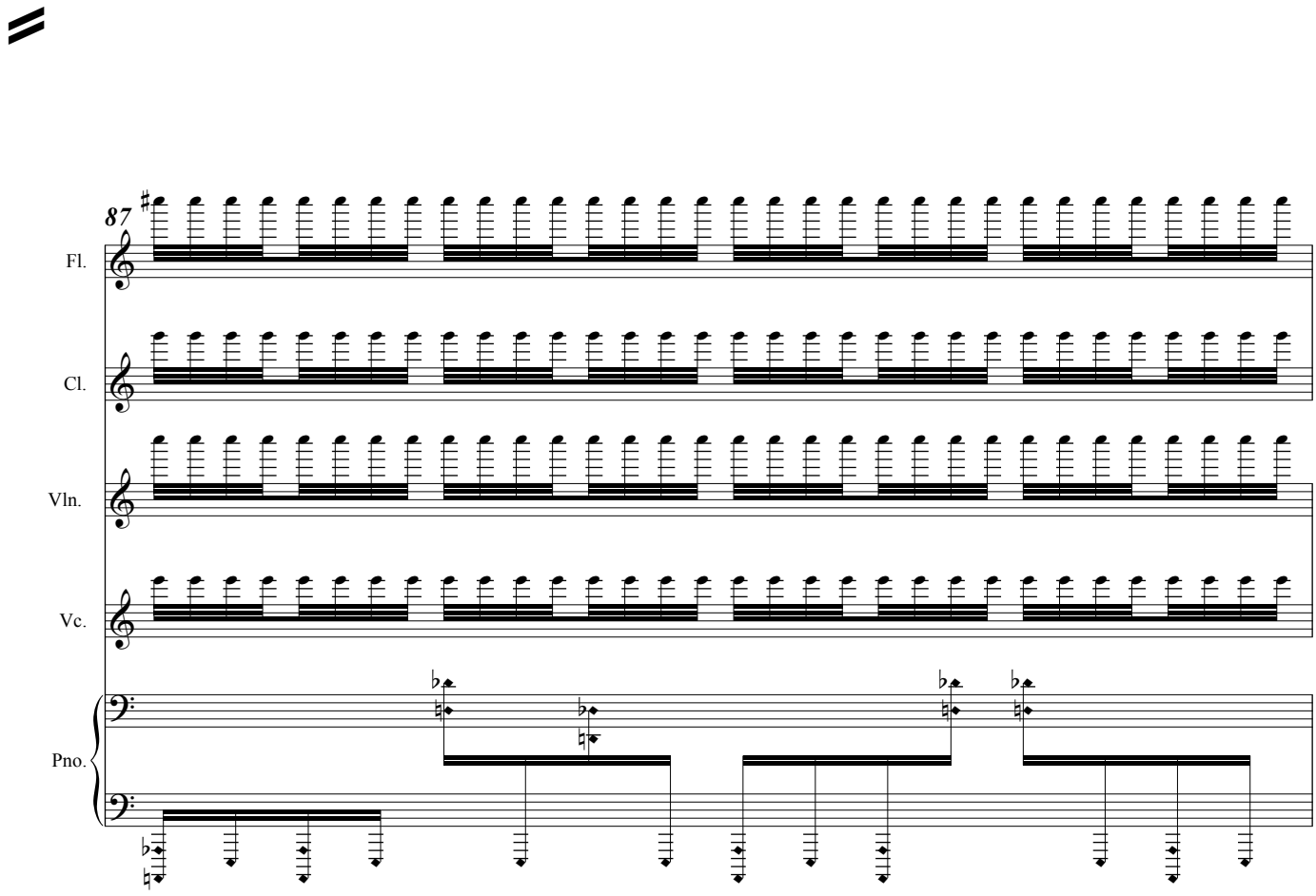

74
Fl.
Cl.
Vln.
Vc.
Pno.

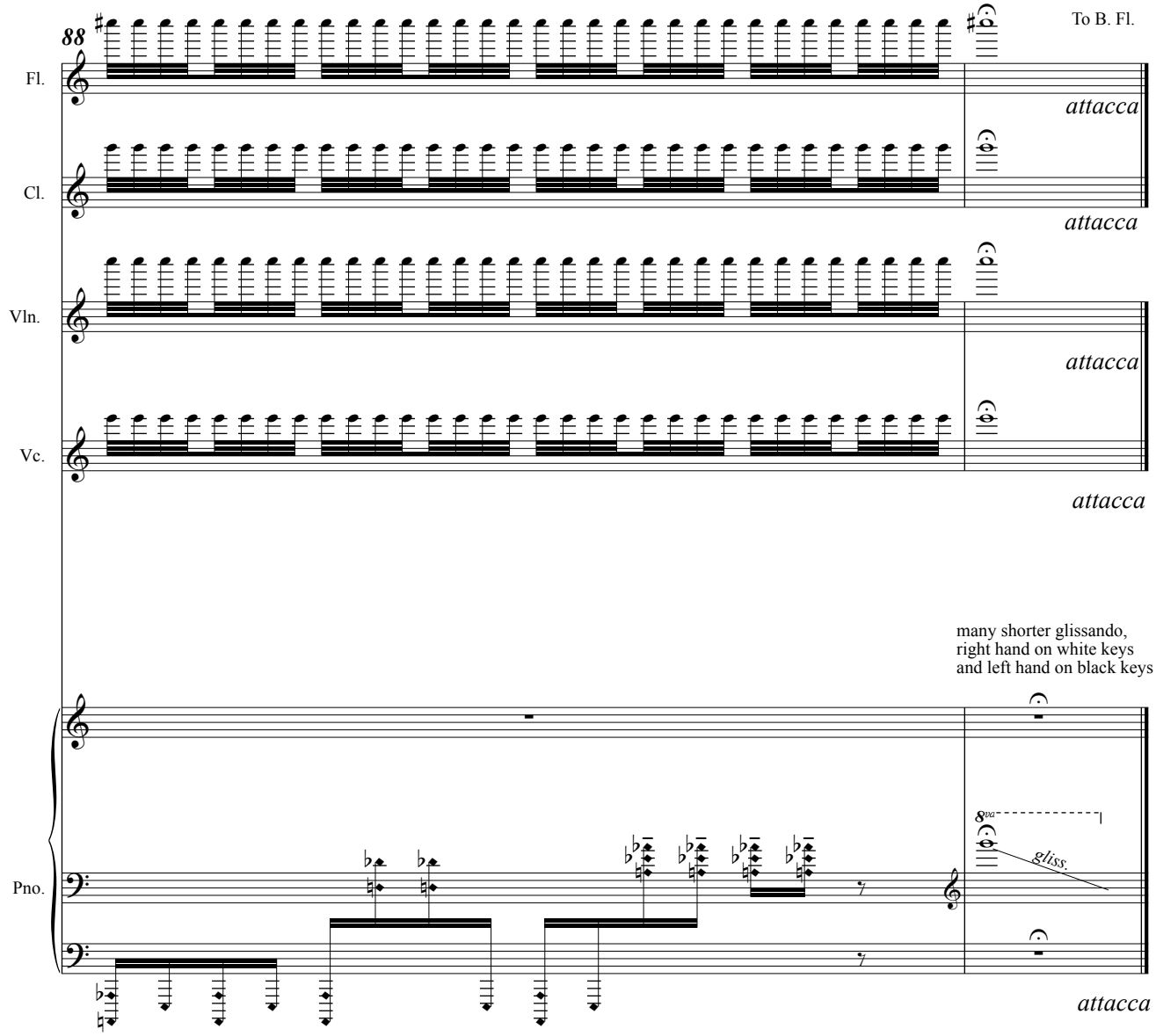

77
Fl.
Cl.
Vln.
Vc.
Pno.
f
f
3


N
80
(sim.)
Fl.
Cl.
Vln.
Vc.
Pno.


82
Fl.
Cl.
Vln.
Vc.
Pno.

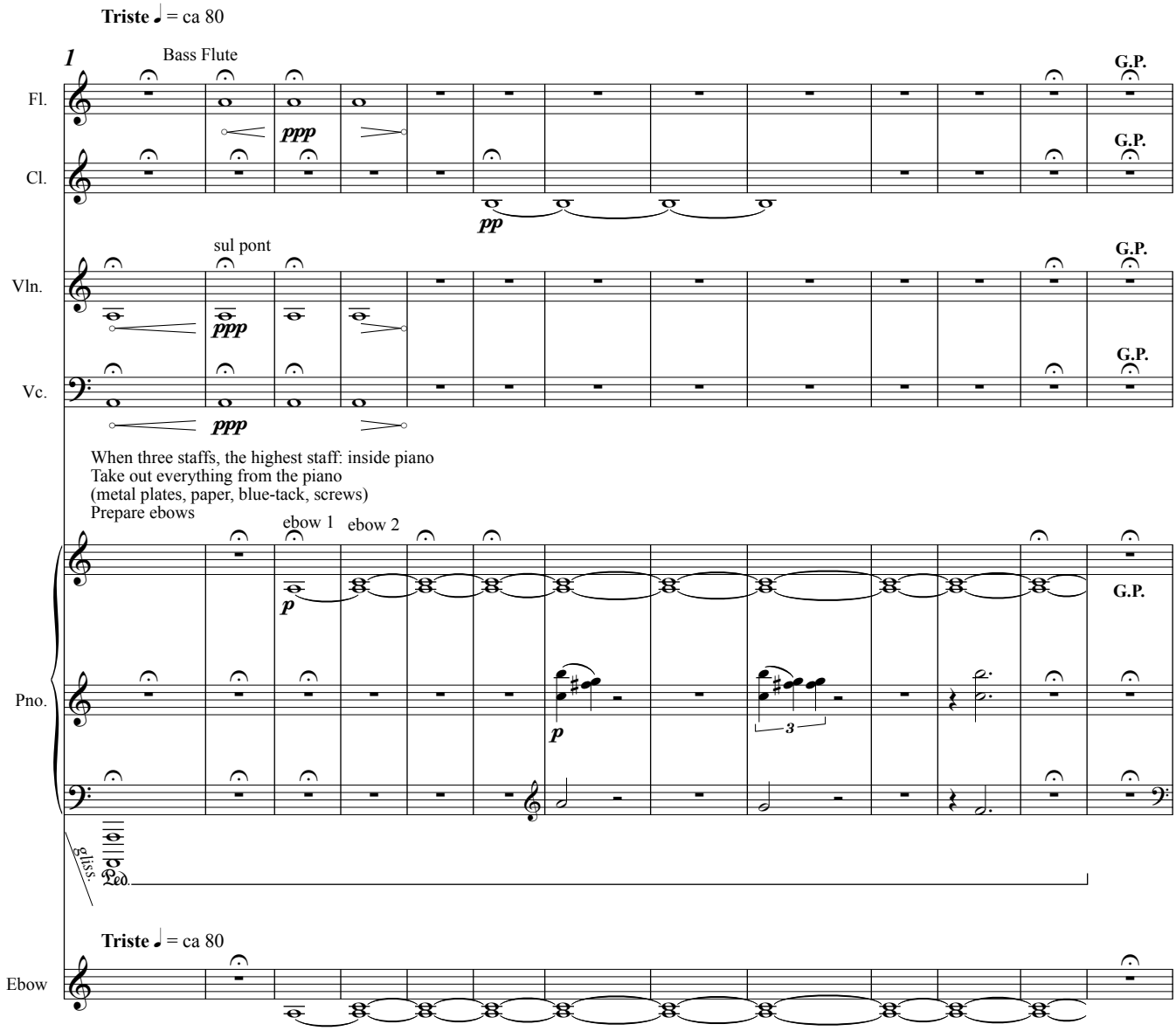

84
Fl.
Cl.
Vln.
Vc.
Pno.
noise
ord.
(sim.)
5
6
7
3

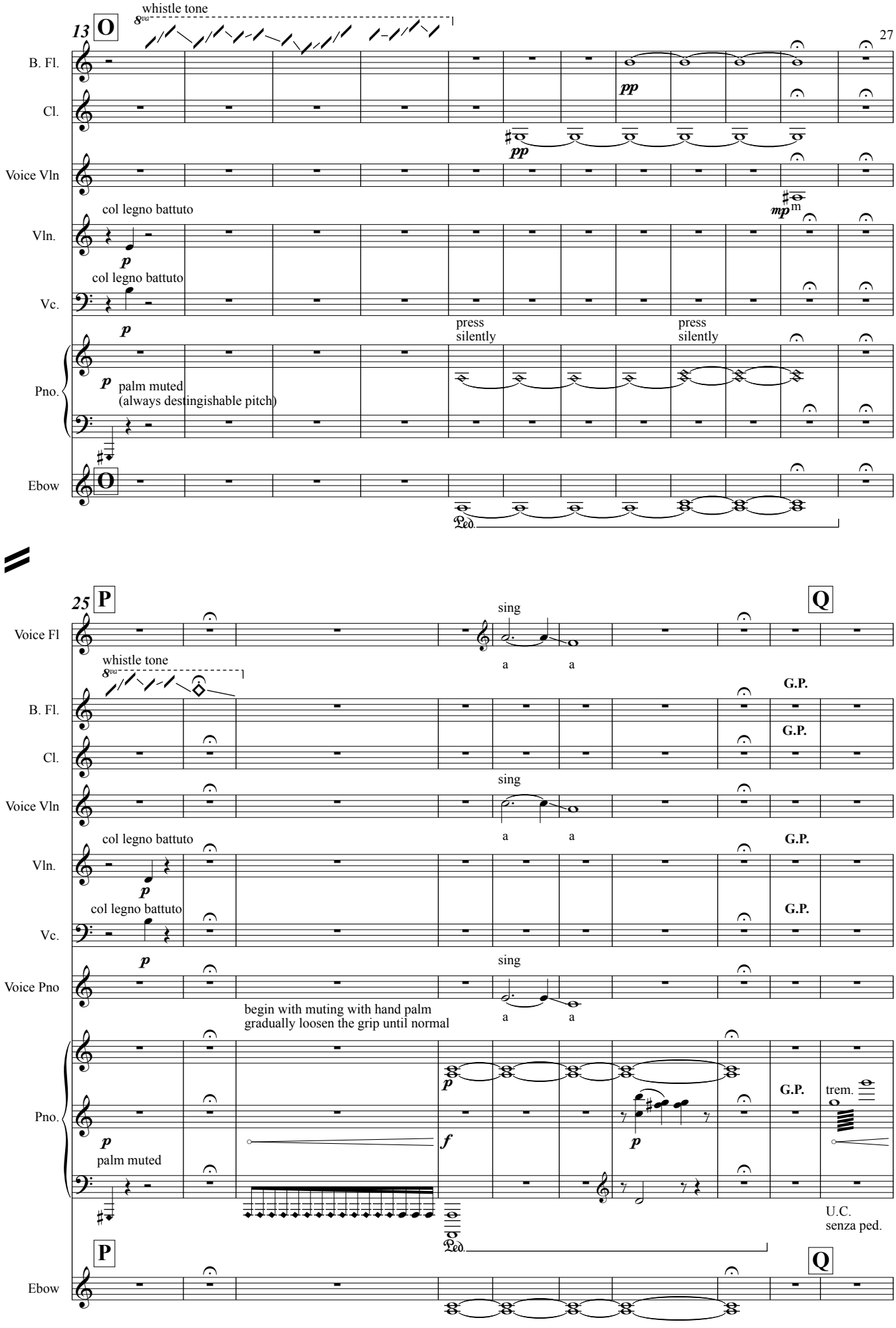

87
Fl.
Cl.
Vln.
Vc.
Pno.

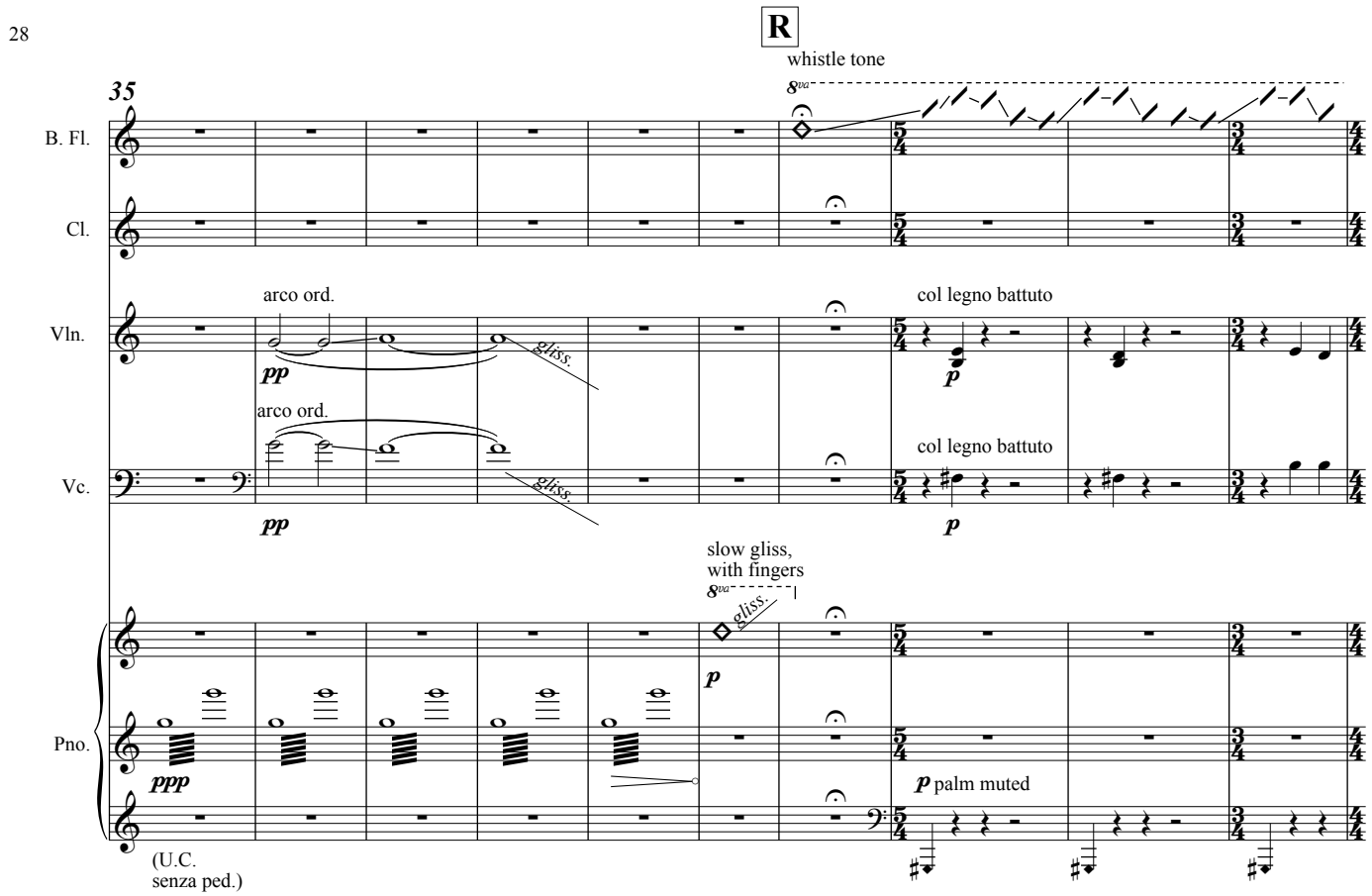

88
To B. Fl.
Fl.
attacca
Cl.
attacca
Vln.
attacca
Vc.
attacca
many shorter glissando,
right hand on white keys
and left hand on black keys
Pno.
8va
gliss.
attacca

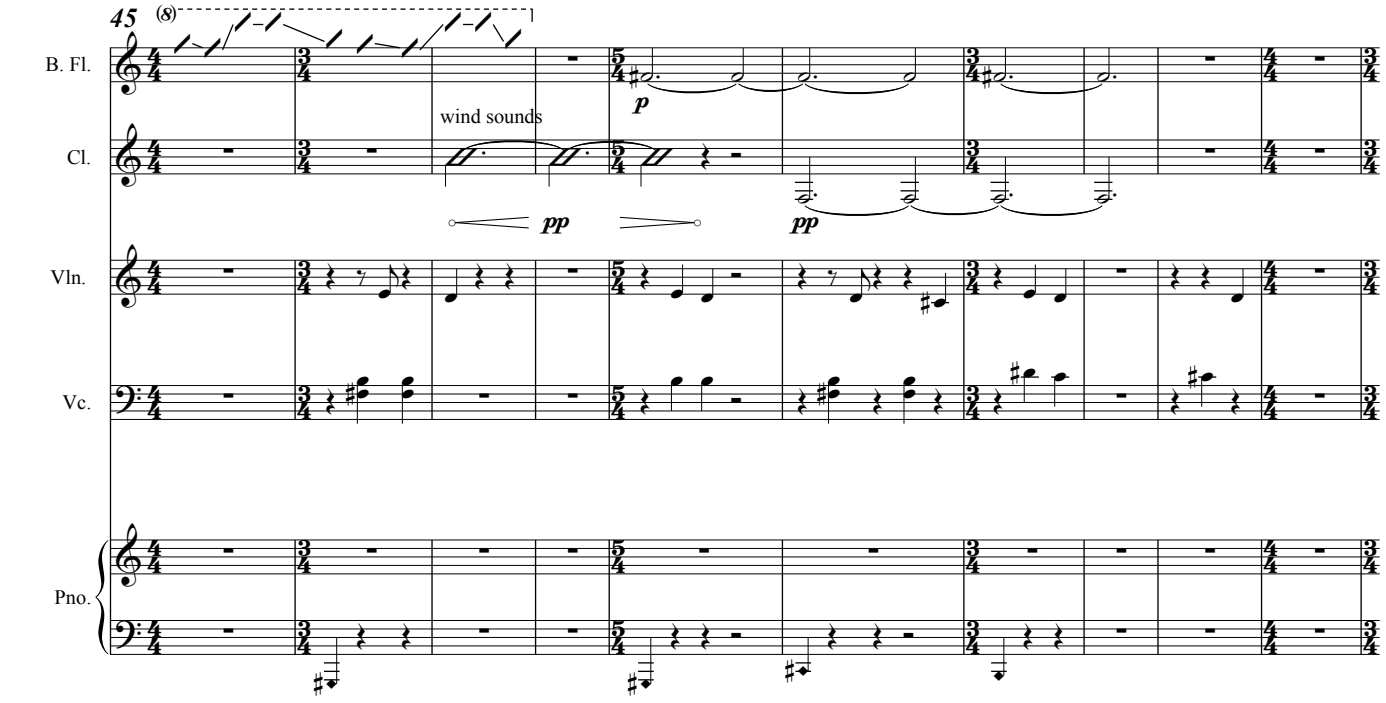
III. Kaipaus

(Longing)



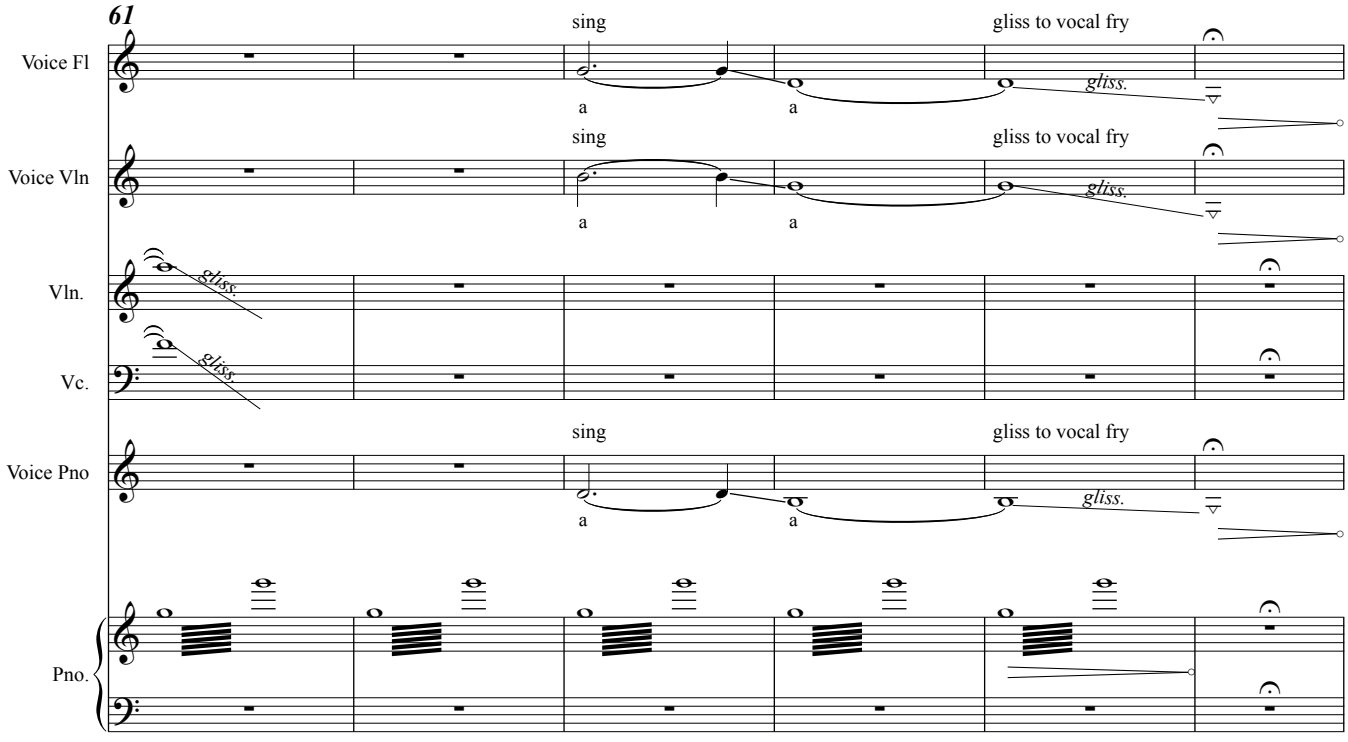

13
O
whistle tone
8va
B. Fl.
Cl.
Voice Vln
Vln.
Vc.
Pno.
Ebow
pp
mp
m
col legno battuto
p
press
silently
palm muted
(always destingishable pitch)
Ped.
25
P
Q
Voice Fl
sing
a
a
G.P.
Voice Pno
begin with muting with hand palm
gradually loosen the grip until normal
f
trem.
U.C.
senza ped.

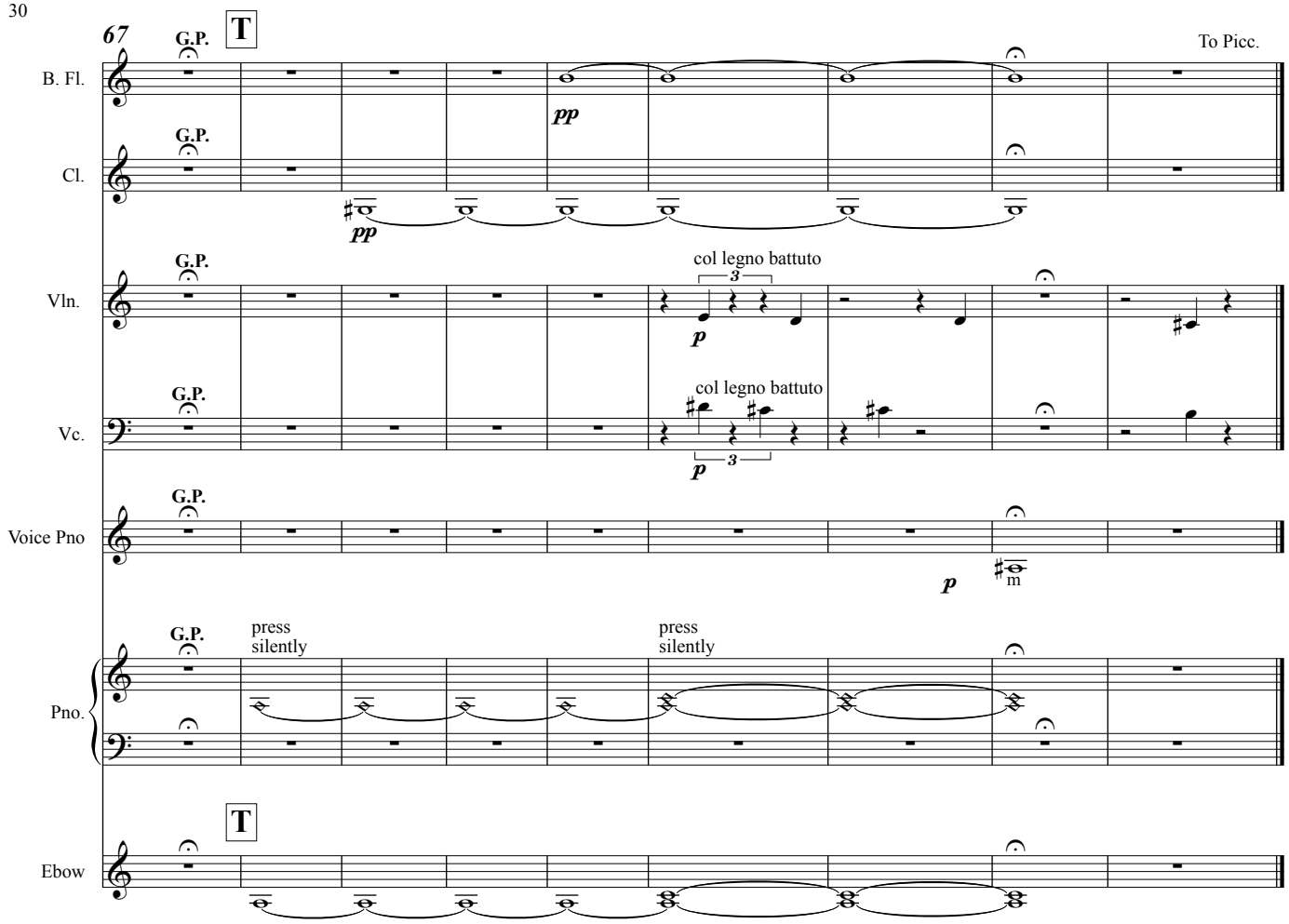

R
whistle tone
8va
35
B. Fl.
Cl.
Vln.
Vc.
Pno.
arco ord.
pp
gliss.
col legno battuto
p
slow gliss,
with fingers
ppp
palm muted
(U.C.
senza ped.)


45
(8)
B. Fl.
Cl.
Vln.
Vc.
Pno.
wind sounds
p
pp

55
G.P.
S
B. Fl.
G.P.
Cl.
G.P.
arco ord.
Vln.
pp
G.P.
arco ord.
Vc.
pp
trem.
G.P.
ppp
Pno.

senza ped.


61
sing
gliss to vocal fry
Voice Fl
a
a
gliss.
sing
gliss to vocal fry
Voice Vln
a
a
gliss.
Vln.
gliss.
Vc.
gliss.
sing
gliss to vocal fry
Voice Pno
a
a
gliss.
Pno.


67
G.P.
T
To Picc.
B. Fl.
pp
Cl.
pp
Vln.
col legno battuto
3
p
Vc.
col legno battuto
3
p
Voice Pno
p
m
Pno.
press
silently
press
silently
Ebow
T

Prepare the piano (inside the piano):
Two metal plates on the two
lowest sections of strings

IV. Rautaa

(Iron)

Energico ♩ = ca 168

1 Piccolo

Picc.

Cl.

Vln.

Vc.

Metal plates from as low as possible up until f#1

Pno.

p *mf*

9

Pno.

f *ff*

17

U

Picc.

Cl.

Vln.

Vc.

Pno.

f

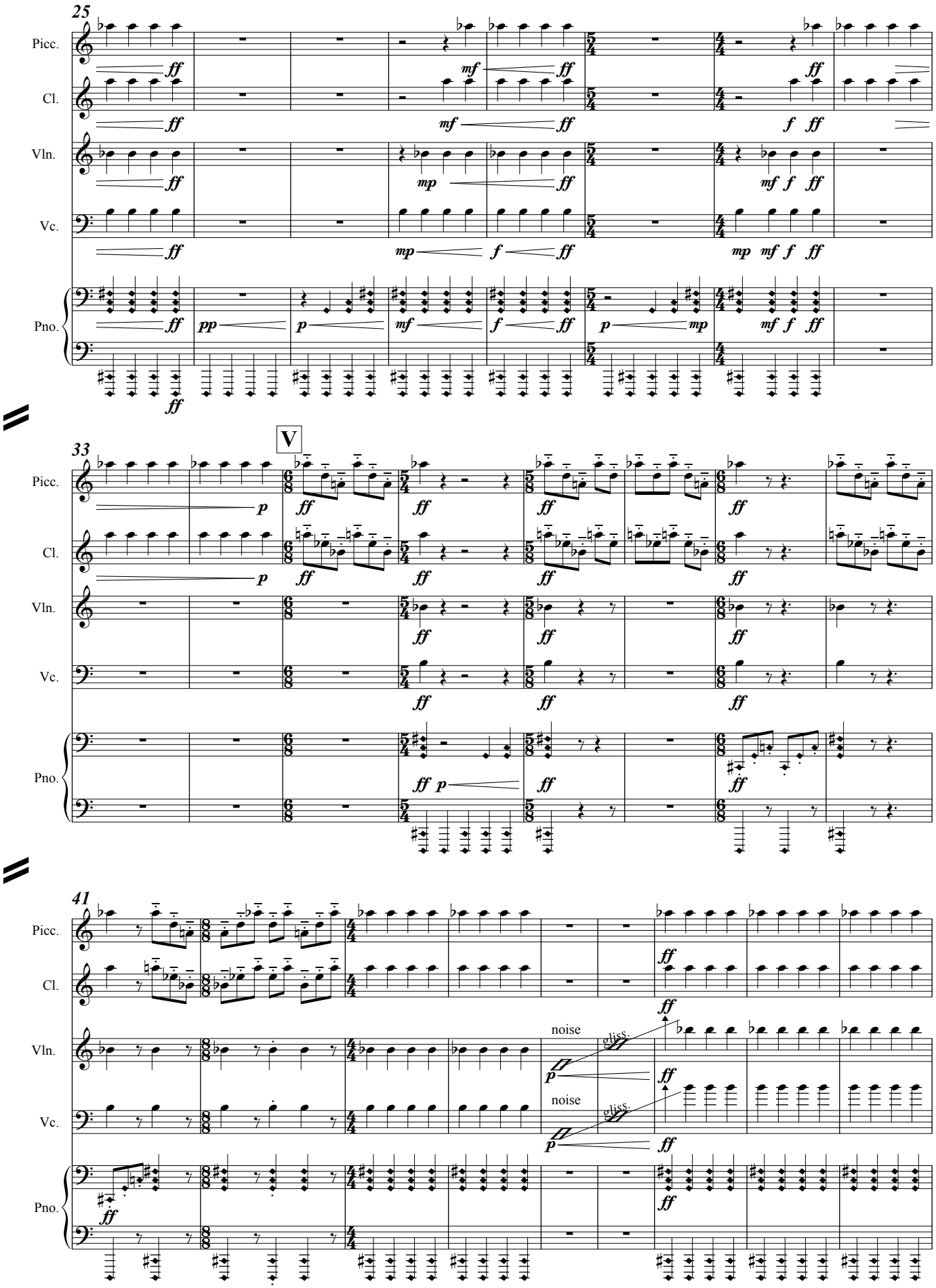
arco (ord.) *mp* *f*

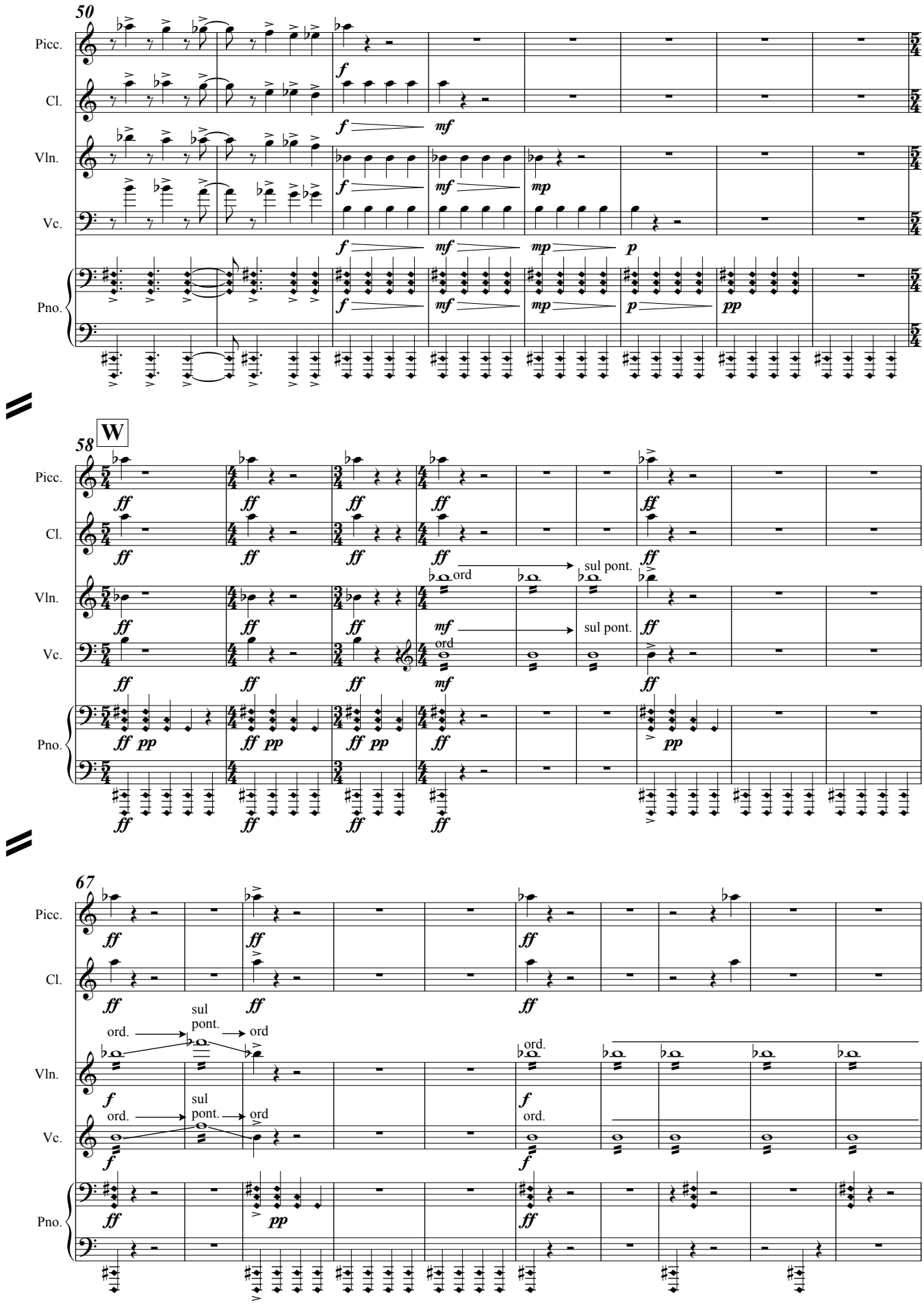
mp *mf* *f*

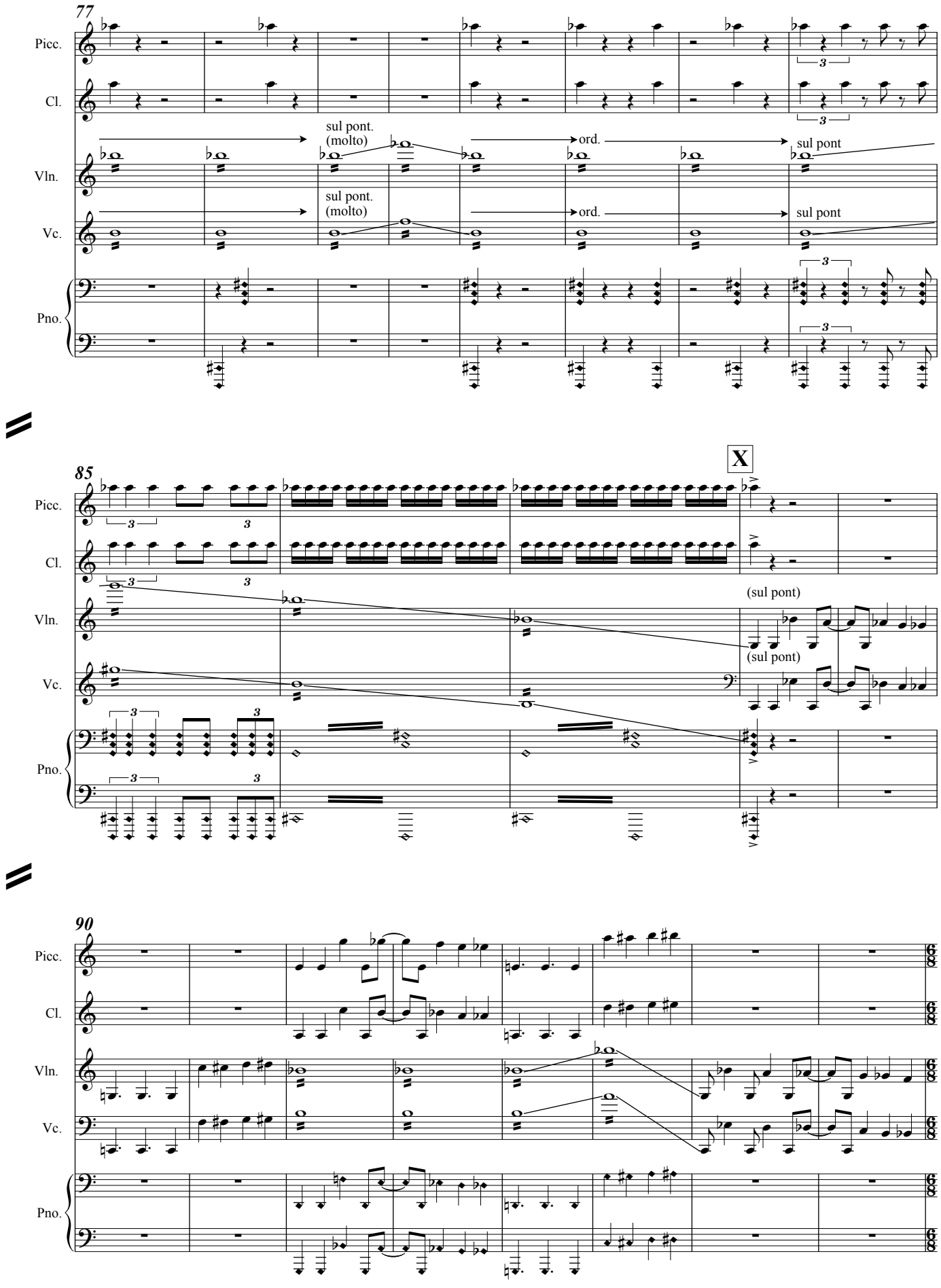
arco (ord.)

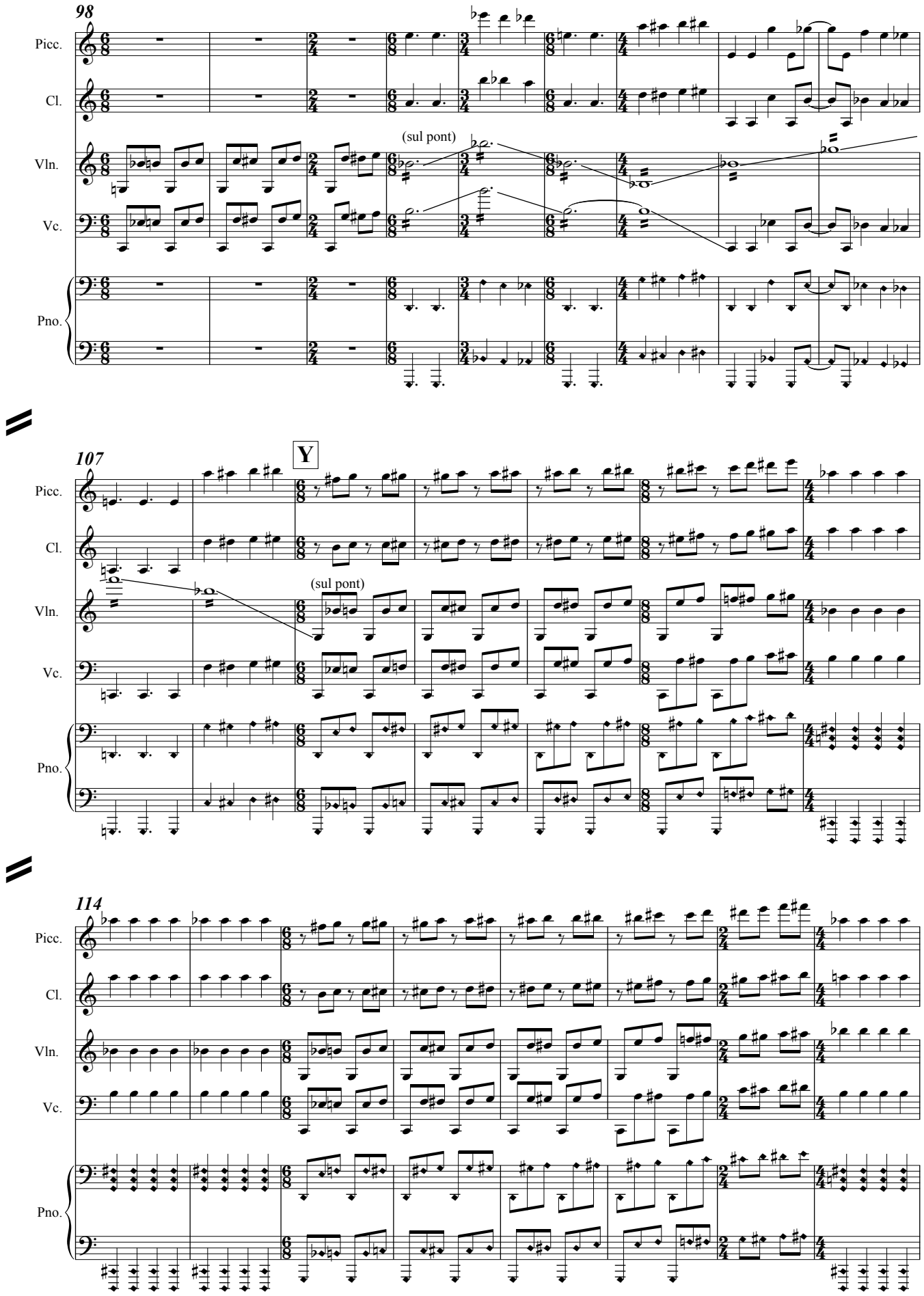
mp *mf* *f*

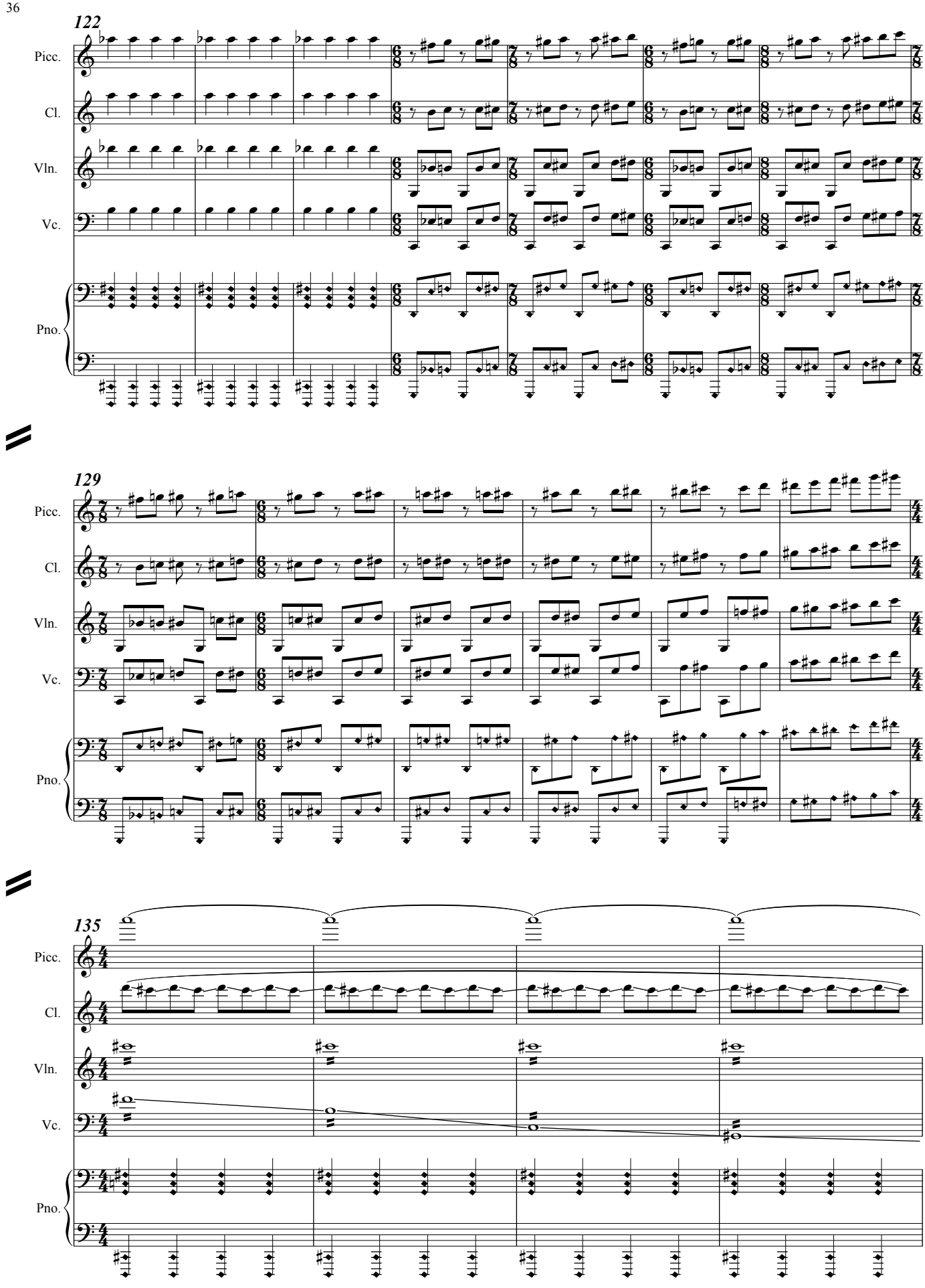
p *mp* *mf* *f*


25
Picc.
Cl.
Vln.
Vc.
Pno.
33
V
41
noise
gliss.
noise
gliss.


50
Picc.
Cl.
Vln.
Vc.
Pno.
58
W
ord
sul pont.
67
ord.
sul pont.


77
Picc.
Cl.
Vln.
Vc.
Pno.
sul pont.
(molto)
ord.
sul pont
sul pont.
(molto)
ord.
sul pont
85
X
(sul pont)
(sul pont)
90


98
Picc.
Cl.
Vln.
(sul pont)
Vc.
Pno.
107
Y
Picc.
Cl.
Vln.
(sul pont)
Vc.
Pno.
114
Picc.
Cl.
Vln.
Vc.
Pno.


122
Picc.
Cl.
Vln.
Vc.
Pno.
129
Picc.
Cl.
Vln.
Vc.
Pno.
135
Picc.
Cl.
Vln.
Vc.
Pno.

Z

139

Start improvising something hysterical in high register,
think: electric guitar solo
Imrpovise as long as you feel like, wait for violin que.

(frullato)

Picc.

Start improvising with growl and gliss, think: electric guitar solo
Imrpovise as long as you feel like, wait for violin que.

growl

ord.

Cl.

Start improvising in high register, think: electric guitar solo
Imrpovise as long as you feel like, give que.

(sul pont)

Vln.

Start improvising with tremolo, think: electric guitar solo
Imrpovise as long as you feel like, wait for violin que.

Vc.

Let the other four improvise for as long as they want.
Wait for que from violin.

Pno.

149

Picc.

Cl.

Vln.

Vc.

Pno.

156

Picc.

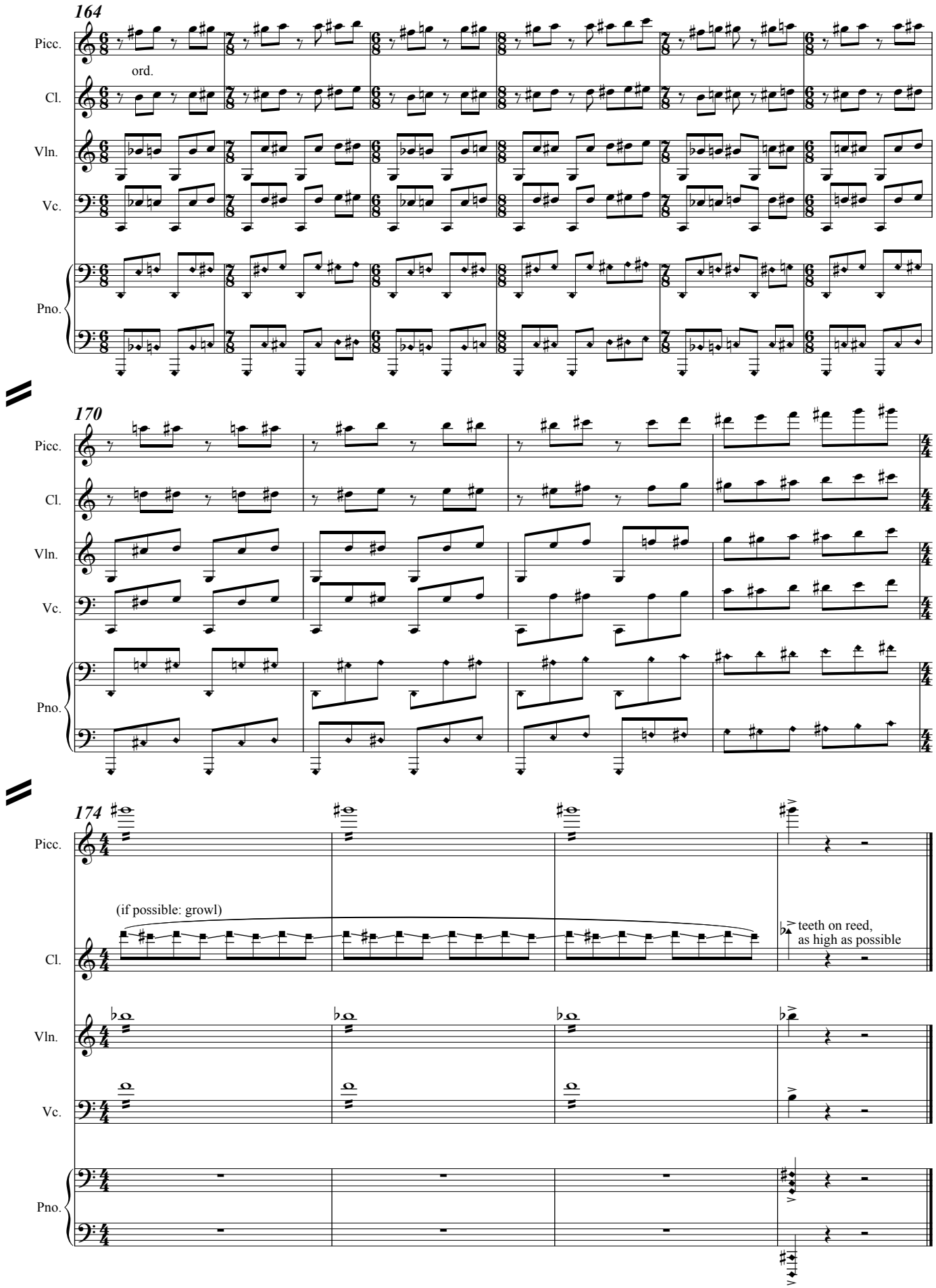
growl

Cl.

Vln.

Vc.

Pno.


164
Picc.
ord.
Cl.
Vln.
Vc.
Pno.
170
Picc.
Cl.
Vln.
Vc.
Pno.
174
Picc.
(if possible: growl)
Cl.
teeth on reed,
as high as possible
Vln.
Vc.
Pno.