

Cecilia Damström

Op.27

Expressionen

Clarinet, Cello and Accordion

10'

2012

Expressionen

Op.27

I. Der Sechste Tag (Heinrich Campendonk)
(clarinet, cello and accordion)

II. Einsamkeit (Alexej von Jawlensky)
(cello)

III. Aquarelle (Wassily Kandinsky)
(clarinet and accordion)

IV. Russisches Dorf (Karl Schmidt-Rottluff)
(cello and accordion)

V. Heißer Wind (Emil Nolde)
(clarinet, cello and accordion)

VI. Der Irre (Erich Heckel)
(clarinet)

VII. Mädchen auf Fehmarn (Ernst Ludwig Kirchner)
(clarinet and cello)

VIII. Die Türme aus Soest (Christian Rohlf)
(accordion)

IX. Drei Katzen (Franz Marc)
(clarinet, cello and accordion)

Expressionen

Expressionen, a suite of miniatures for clarinet, cello and accordion, had its origin in the autumn of 2012 through a co-operation project with the Sara Hildén art museum. The suite had its first performance on the 25th of November 2012 in the event "*To be heard from the picture*" arranged by the art museum, where also the composer Jouni Kaikapinen, the artist Lars Holmström and the art collector Vexi Salmela discussed the connections between visual arts and music.

At once after hearing about the project in September 2012, I went to the Sara Hildén art museum to see the expressionistic exhibition, to which we were asked to compose music. The names of my miniatures are the same as the names of the pictures, which inspired me to compose them. It was a funny coincidence that the nine pictures that inspired me were all painted by different artists. I wanted to get as many combinations as possible from the trio I had chosen, so that is why I chose to write nine miniatures, for an as symmetric result as possible (three solo pieces, three duo pieces and three trios).

Expressionen is a stylistic exercise in expressionism, that is why I have tried to compose the suite in the style of the early twentieth century. The pieces don't strive for systematic atonalism (like Schönberg with his 12-tone rows), but still strive away from tonality. From the interval structure you can find a lot of symmetry, but the most important element in the pieces is their character; I have tried to create with every piece an atmosphere authentic to the one in the original picture.

Tampere 25th April 2013

Cecilia Damström

I. Der Sechste Tag

(Heinrich Campendonk)

Cecilia Damström 2012

Animato ♩ = ca. 100
Multiphonics-----I

The score is divided into three systems, each containing parts for Clarinet in Bb (Cl.), Violoncello (Vc.), and Accordion. The first system (measures 6-7) features a 4/4 time signature. The Clarinet part starts with a fortissimo (ff) dynamic, followed by mezzo-forte (mf), piano (p), mezzo-piano (mp), and mezzo-forte (mf) dynamics. The Violoncello part mirrors these dynamics. The Accordion part also follows the dynamic markings. The second system (measures 8-9) continues the melodic lines for Cl. and Vc. with dynamics ranging from piano (p) to forte (f). The Accordion part provides harmonic support with dynamics from piano (p) to forte (f). The third system (measures 10-11) shows the Cl. and Vc. parts with dynamics from piano (p) to forte (f). The Accordion part includes a section labeled 'Multiphonics' in measure 11. The score includes various musical notations such as slurs, accents, and dynamic markings.

II. Einsamkeit

(Alexej von Jawlensky)

Vc. *11* **Lento e lamentoso** ♩ = 60
con sordino

p *mp* *pp*

Vc. *18*

mf *p* *mp* *f*

pizz. arco

Vc. *23*

mp *f*

pizz. arco

Vc. *27*

mf *f* *pp*

III. Aquarelle

(Wassily Kandinsky)

31 Vivace ♩ = 100

Cl. *f* *mp* *mf* *f*

Accord. *mf* *p*

42

Cl. *f* *p* *mf*

Accord. *f* *p* *p* *mf*

44

Cl. *mp* *f*

Accord. *mp* *f* *mf*

45

Cl. *p* *mp* *f* *p*

Accord.

IV. Russisches Dorf

(Karl Schmidt-Rottluff)

47 **Andante** ♩ = 68
(senza sord.)

Vc. *ff* *passionate* *pizz.* *arco* *mf* *p*

Accord. **Andante** ♩ = 68 *ff*

56 **Poco mosso** ♩ = 90 *pizz.* *mp* *arco* *gliss.* *ff*

Vc. *mp* *ff*

Accord. **Poco mosso** ♩ = 90 *p* *misterioso* *ff*

61 *p* *ff* *ff*

Vc. *p* *ff*

Accord. *p* *espressivo* *p* (*misterioso*) *ff*

V. Heißer Wind

(Emil Nolde)

68 Lento ♩ = 56

Cl. *ff* *p* *pp* *mp* continuous gliss.

Vc. *ff* *p* *pp* *mp* continuous gliss.

Accord. *ff* *p* *pp* *mp*

77

Cl. *f* *pp*

Vc. *f* *mp* *f*

Accord. *f* *mp* *pp*

82

Cl. *mp* *f* *p* *f* *pp* *fff*

Vc. *mp* *f* *pp* *fff*

Accord. *mp* *mf* *f* *ff* *pp* *fff*

VI. Der Irre

(Erich Heckel)

87 *Con moto* ♩ = 72

Cl. *p* *f* *pp*

90 *tr* *b*

Cl. *f* *p* *pp* *f* *p*

93 *b*

Cl. *ff* *mp* *f*

95 *Teeth on reed, ugly sound*

Cl. *pp* *f* *p* *fff*

VII. Mädchen auf Fehmarn

(Ernst Ludwig Kirchner)

98 *Andante e molto rubato* ♩ = 86

Cl. *p* *mp* *mp* *mf* *p* *mp*

Vc. *p* *mp* *mf* *p* *f*

105 *f* *mf* *p* *pp*

Vc. *mp* *mf* *p* *pp* *p*

109 *mp* *mf* *f* *p* *ppp*

Vc. *mp* *mf* *f* *p* *ppp*

VIII. Die Türme von Soest

(Christian Rohlf)

Largo e maestoso ♩ = 46

Accord. *f* *p* *ff*

114 *pp* *ff* *fff* *pp* *pp*

119

IX. Drei Katzen

(Franz Marc)

Allegro giocoso ♩ = 100

123 *Multiphonics, very harsh and ugly-----I*

Slap tongue

Musical score for measures 123-128. The score is in 4/4 time and features three staves: Clarinet (Cl.), Violoncello (Vc.), and Accordion (Accord.). The Clarinet part starts with a fortissimo (ff) dynamic and includes a 'Slap tongue' instruction. The Violoncello part includes a 'senza sord.' (without mutes) instruction and a 'pizz.' (pizzicato) instruction. The Accordion part is marked with 'Allegro giocoso ♩ = 100'. Dynamics range from ff to f.

129

Musical score for measures 129-132. The score is in 4/4 time and features three staves: Clarinet (Cl.), Violoncello (Vc.), and Accordion (Accord.). The Clarinet part starts with a fortissimo (f) dynamic. The Violoncello part includes a mezzo-forte (mf) dynamic and a triplet of eighth notes. The Accordion part includes a piano (p) dynamic and a mezzo-piano (mp) dynamic. The time signature changes to 5/4 and then 7/16.

(If possible: Slap tongue-----)

133

Multiphonics

Musical score for measures 133-136. The score is in 9/16 time and features three staves: Clarinet (Cl.), Violoncello (Vc.), and Accordion (Accord.). The Clarinet part includes a mezzo-forte (mf) dynamic, a fortissimo (f) dynamic, and an 8va (octave) instruction. The Violoncello part includes a mezzo-piano (mp) dynamic, a fortissimo (f) dynamic, and a 'pizz' instruction. The Accordion part includes a mezzo-forte (mf) dynamic, a fortissimo (f) dynamic, and a 'Cluster' instruction. The time signature changes to 5/4, 6/4, and 2/4.

137 *Slap tongue* (*If possible: Slap tongue---*) *Multiphonics*

The musical score consists of three staves: Clarinet (Cl.), Violoncello (Vc.), and Accordion (Accord.). The piece is marked with a circled cross symbol. The Cl. staff features a 'Slap tongue' instruction and a dynamic of *f*. The Vc. staff has a dynamic of *mf* and later *f*. The Accord. staff includes a dynamic of *f* and a section labeled 'Cluster' with a dynamic of *fff* and an *8va* marking. The score is divided into measures with time signatures of 7/8, 6/4, and 2/4.

Cl. *f* *fff*

Vc. *mf* *f* *ff*

Accord. *f* *fff* *Cluster* *8va*