

Florian Magnus Maier

Dutch Interiors I-II-III

based on the paintings by Miró and their Dutch originals

for Recorder, Panflute, Viola, Accordina, Percussion and Electronics

Duration: ca. 6'

Video Introduction Duration: ca 2'

Written in 2018 for Black Pencil

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Orchestration:

Recorders: Alto (I&II), Tenor (III)

Panflute

Viola

Accordina

Percussion: Vibraphone (I&III), Cajón (II)

Electronics

(pre-recorded: Bass Panflute, Viola, Recorders, samples of kitchenware & kids, click)

Written February - March 2018 for Black Pencil

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Program Note:

In order to understand what's behind Miró's three famous paintings, I looked at the Dutch originals by Jan Steen and Hendrick Sorgh.

The first part starts out from the classic serenade setting seen in Hendrick Sorgh's "Lute Player". The vibraphone and accordina take on the roles of lute and singing voice, respectively. Around the one minute mark, this rather traditionally written music takes a sudden tumble into Miró's version of this scene: the material from before is still there, but undergoes a drastic surrealistic meltdown to illustrate the vast difference between the original and Miró's interpretation of it in musical styles analogue to the visual styles.

Part two is bizarre enough in Jan Steen's original ("The Dancing Lesson") already; I focused on the assumed sound of kids making a mess in the kitchen while teaching a cat how to dance, watched by a sombre old man through the window. The movement is held in one style, one character; the surrealist element in the music is the exaggerated tempo and dynamic, as well as the obtrusive and chaotic electronics track illustrating the laughter and screeching of children and cat, and noises of kitchenware thrown all over the place.

Finally, part three continues with the same melodic material, but in a sudden transition from the fast loud children's chaos to an older "Woman at her Toilet", dead tired and ready to go to sleep. Miró's interpretation seems to rather invoke an elegant, maybe exotic, solemn dancing woman, and this character is reflected in the melodic and harmonic material in the ensemble. The surrealism, once again, is found in the electronic track, which picks out a detail from the original - the rather prominent bedpan in the lower right corner. Without apparent contradiction to the "dancer" music in the live ensemble, a slow subtle dripping becomes a full-blown latrine soundscape towards the end of the piece.

The form of the three movements is as strict as the frame of a painting: whatever else is going on in the depicted world, the frame mercilessly cuts that world off, and the next 2-minute-"frame" opens for the next scene.

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Above: Originals I - II - III by Hendrick Sorgh (I) and Jan Steen (II, III).
Below: Miro's versions.



Dutch Interiors I-II-III

- Video Introduction Music -

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Not strictly part of the official concert piece, I added this short introduction at the request of the ensemble. Since the piece was originally presented as a short standalone-performance / installation, this little prelude introduces the ensemble musicians one by one as they appear in the virtual 3D space before the actual piece starts. In situations where the score is performed in a regular concert situation, this introduction is skipped.

Structure:

Every entrance starts with 4 bars of solo feature, serving as material for every player's visual introduction. After that, every player joins an ongoing 8-bar-canon that may be extended or shifted around according to what the video will need.

Visually, the image of every player stays but moves to the background and becomes smaller, as it also gets softer in the music. Like this, every player's introduction becomes part of a "mobile" spinning quietly in the background. The last measures are meant to be either faded out or taken over by the electronics track starting the actual piece that is to follow.

Allegro con brio (♩ = c. 160-180)

Soprano Recorder: *Solo f* (4 bars), then joins Canon => *Solo mf* (4 bars)

Pan Flute: *f* (4 bars), then joins Canon => *Solo mf* (4 bars)

Viola: (4 bars of rest), then joins Canon => (4 bars of rest)

Accordina: (4 bars of rest), then joins Canon => (4 bars of rest)

Glockenspiel: (4 bars of rest), then joins Canon => (4 bars of rest)

Dutch Interiors I-II-III

8

S. Rec.

P.F.

Vla.

8

Acc.

8

Glsp.

mp joins Canon =>

mf

mp

Solo

Solo, gentile, cantabile

f (slurs = 2-mallet trills in one hand)

slide

mf joins Canon =>

mf

16

S. Rec.

P.F.

Vla.

Acc.

Glsp.

Solo

joins Canon =>

joins Canon =>

mf

mp

mp

25

S. Rec.

P.F.

Vla.

mp

Acc.

p

Glsp.

37

S. Rec.

P.F.

Vla.

Acc.

Glsp.

Dutch Interiors I-II-III

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I. Andante gentile ♩ = 84 A

Recorder

Panflute

Viola

Accordina

Vibraphone

Electronics / cues

Electronics/ Recorders

Electronics / Viola

Electronics / Bass Panflute

mp *mf* *p* *mp* *p* *mf* *mp* *mf*

pizz. *gentile, con bellezza* *arco sul tasto* *pizz.*

click / countoff (for players only) (play to click for synching up with electronics)

Vibraphone motor may be on pedal at player's discretion, but basically open

- lots of breath but keep pitch audible
- accents: "sh" sound
- staccato: "t" sound

Dutch Interiors I-II-III

36

Rec. *+ flaut., as if derailing* *ethereally, beautifully, cantabile* *sfz* *fp* *fp* *mf* *p* *mf* *mp* *mf* *mp* *mf*

Pfl *mp* *mf* *mp* *mf* *mp* *mf*

Vla. *mf* *fz* *mp* *mf*

Acc. *mf* *pp* *mp*

Vib. *fp* *change to cajón*

El. / Cues

El. / B.Pfl

sim. => (8th note breath vibrato)

sim. => (8th note breath vibrato)

sim. => (8th note breath vibrato)

countoff for mvmt. II:
5/4 in new tempo

II. Presto ♩ = 192

with air and a rock'n'roll attitude
(think Jethro Tull style flute sound)

43

Rec. *f* *ritmico, marcato (Andes-style)* *overblow:*

Pfl *ff* *marcatissimo* *f* *mp*

Vla. *f* *ff* *marcatissimo* *f* *p*

Acc. *f* *ff* *marcatissimo* *f* *p*

Cjn. *mf* *all 16ths very light* *pp* *mf* *p* *mf*

El. / Cues *cutlery (= "hihat")* *♯ = falling clutter*

Cajón
down = bass
middle = undefined
up = edge
triangles / up = knuckles
or nails on cajón side

E

Rec. *stacc. => (exc. slurs)*

Pfl *f*

Vla. *f* *pizz.*

Acc. *f* *sim.* *p* *f*

Cjn. *mp < mf* *mp < mf* (*< mf*) *p* *mf* (*< mf*) *p*

El. / Cues *stereo hocket*

F

Rec. *♯ = flatz.* *overflow.*

Pfl *più gentile, cantabile* *arco* *fp* *f* *fp* *f* *fp* *f*

Vla. *mf* *mp* *mf* *mp* *mf*

Acc. *mf* *mp* *mf*

Cjn. *mf* *mp* *always groovy*

El. / Cues

Dutch Interiors I-II-III

66

Rec. *ord., marcato* *mf* *ethnically, legatissimo* *flatz. (gentle purr)* *ff* *ord., marcato* (like the beginning of pt II) *ethnically, legatissimo* *flatz. (gentle purr)* *f* *ord., marcato*

Pfl *ord., marcato* (like the beginning of pt II) *f* *ord., marcato* (like the beginning of pt II) *mf* *ethnically, legatissimo* *flatz. (gentle purr)* *f* *ord., marcato*

Vla. *pizz.* *f* *mf* *ethnically, legatissimo* *arco (like Turkish strings)* *f* *ord., marcato* (like the beginning of pt II) *mf* *ethnically, legatissimo* *f* *ord., marcato*

Acc. *mf* *ethnically, legatissimo* *f* *ord., marcato* (like the beginning of pt II) *mf* *ethnically, legatissimo* *f* *ord., marcato*

Cjn. *mf* *mp* *mf* *mp* *mf*

El. / Cues

El. / Va *mf* *Recordings: please overdub this part 2-3 times* *marcatissimo*

74

Rec. *Ney- / Shakuhachi-style + gently purring flatz.* *f* *fp* *f* *fp* *f* *mf* *più gentile, cantabile* *f*

Pfl *ethnically, legatissimo* *mf* *fp* *f* *fp* *f* *mf* *sul pont.*

Vla. *ethnically, legatissimo* *mf* *fp* *f* *fp* *f*

Acc. *mf* *fp* *f* *fp* *f* *mf* *capriccioso ma preciso* *f*

Cjn. *mp* *down = pots* *mf* *+ kids laughing* *p* *f*

El. / Cues

El. / Va

84

Rec.

Pfl

Vla.

Acc.

Cjn.

El. / Cues

ord., marcato

più gentile, cantabile

f

mf

capriccioso ma preciso ord.

mf

+ kids laughing 2

93

Rec.

Pfl

Vla.

Acc.

Cjn.

El. / Cues

capriccioso ma preciso

f

bird noises (quick gliss up w/ hand over sound hole)

slide low to high

f

pizz.

arco

f

quick rhythmical slides upwards, like splashes (highest part of highest string)

+ pervert laughing

Dutch Interiors I-II-III

Rec. *mf* *ethnically, legatissimo flatz. (gentle purr)* *ord., marcato* *f* *random bird sound* *sfz* *ord., marcato* *f* *ord., marcato*

Pfl *mf* *ethnically, legatissimo* *ord., marcato* *f* *ethnically, legatissimo* *mf* *ord., marcato* *f* *ord., marcato*

Vla. *102* *pizz.* *arco* *ethnically, legatissimo* *mf* *ord., marcato* *f* *ethnically, legatissimo* *mf* *ord., marcato* *f* *ord., marcato*

Acc. *102* *ethnically, legatissimo* *mf* *ord., marcato* *f* *ethnically, legatissimo* *mf* *ord., marcato* *f* *ord., marcato*

Cjn. *102* *mf* *like before* (*< mf*) *sim.* (*< mf*)

El. / Cues *102* *marcatissimo* *mf*

El. / Va *mf*

Rec. *L* *Ney- / Shakuhachi-style + gently purring flatz.* *mf* *fp* *f* *ethnically, legatissimo* *fp* *f* *subito gentile, classico* *mf* *vibr.* *mf* *mp* *mf* *(like a written-out ritardando)*

Pfl *mf* *fp* *f* *ethnically, legatissimo* *fp* *f* *subito gentile, classico* *mf* *mf* *mp* *mf* *(like a written-out ritardando)*

Vla. *110* *ethnically, legatissimo* *mf* *fp* *f* *subito gentile, classico* *mp* *mf* *mf* *(like a written-out ritardando)*

Acc. *110* *ethnically, legatissimo* *mf* *fp* *f* *subito gentile, classico* *mp* *mf* *mf* *(like a written-out ritardando)*

Cjn. *110* *change back to vibraphone*

El. / Cues *110* *ethnically, legatissimo sul tasto* *(like Turkish strings)* *mp* *mf*

El. / Va *mp* *mf*

M

[illegible]

Dutch Interiors I-II-III

Dutch Interiors I-II-III

17
gentile, con bellezza
Ney- / Shakuhachi-style + gently purring flatz.

Rec.
Pfl.
Vla.
Acc.
Vib.
El. / Rec.
alto
tenor
bass

143
143
143

mf
finger pizz. =>
mf
subito ord.
mp
Ney + flatz.
mf
subito ord.
mp
Ney + flatz.
pp
gentile
p > pp
mp
mf
mp
mf
mf
alto
tenor
bass

ord.
♯ = flatz.
154
play a stream of soft, continuous, very high whistle tones ad lib. =>
play a stream of soft, continuous, very high whistle tones ad lib. =>
legatissimo
random soft legato harmonics on the highest part of the strings
(notated pitches and rhythms are just for illustration)
154
p
legatissimo
keep high f sounding while adding
random "dripping" with neighbor notes
(notated pitches and rhythms are just for illustration)
154
pp
p
gradual swells
ad lib. =>
p
alto
key click cascade:
p
start with a gentle random "trickle" of key noises, then increase gradually in density
and intensity. The different levels of density are represented by dynamic markings.
mp
bass
key click cascade:
p
start with a gentle random "trickle" of key noises, then increase gradually in density
and intensity. The different levels of density are represented by dynamic markings.
p
contrabass
key click cascade:
p
start with a gentle random "trickle" of key noises, then increase gradually in density
and intensity. The different levels of density are represented by dynamic markings.

play (up) & sing (down):
fp
play (up) & sing (down):
fp
play (up) & sing (down):
fp
play (up) & sing (down):
fp
mp
mf
mp

160

Rec. *f* *mf* sim. => (whistle tones)

Pfl *f* *mf* sim. => (whistle tones)

Vla. 160 *f* *mf* *p* *mf* *crashtone* - literally like a fart
secchissimo

Acc. 160 *f* *mf* *p* same random dripping in lower register

Vib. 160 *f* *mf* *p* *mf* *crashtone* - literally like a fart
secchissimo

(play & sing.) *fp* *ffz* *ord.* *p* *fp* *ffz* *fp* *f*

EL. / Rec. *f* *ff* *f* *ff* *ff* *ff*

mf *mf* *f* *ff* *ff* *ff*

mf *f* *f* *ff* *ff* *ff*

mp *mf* *f* *ff* *ff* *ff*