

Max Mitchell

Exhibition I

based on works by abstract expressionist artists

(2017)

Full Score

Exhibition I

I - Vir Heroicus Sublimis	[4'25]	<i>Pages 1-2</i>
II - Autumn Rhythm	[2'05]	<i>Pages 3-11</i>
III - PH-129	[2'15]	<i>Pages 12-14</i>
IV - Landscape at Stanton Street	[2'25]	<i>Pages 15-17</i>

Approximate duration: 11'10

Program Note:

Exhibition I is the first in a collection of suites in which I take art from a particular artistic movement and use them as the inspiration for the pieces in the suite. While researching artists I was particularly struck by the work of Barnett Newman and other abstract expressionist works so that's the artistic movement I decided to base the first suite on.

Developed in New York in the 1940s, Abstract expressionism is one of the big post-World War II art movements. The movement achieved international influence and put New York City at the centre of the western art world. After the war, these young artists wanted to express their feelings about the world through their artwork; wanting to communicate emotions like sorrow, outrage, and joy.

The first piece in the suite is based on the colour field painting 'Vir Heroicus Sublimis' by Barnett Newman. The title of the painting, which translates to 'Man, heroic and sublime' refers to an essay by Newman where he asks the question "if we are living in a time without a legend that can be called sublime, how can we be creating sublime art?" Newman's painting sought to take one colour (in this case, red) and remove it from its context, therefore encouraging viewers to react to the colour according to their instincts. This piece is my reaction upon seeing the work.

Vir Heroicus Sublimis is a large, expansive work measuring at approximately 2.4 x 5.4 metres so, in order to portray the painting's grand scale and immersive nature, I decided to make this piece much longer than the others in the suite. The length of the "red" sections in the composition is roughly dictated by the physical size of the corresponding red sections in the painting.

The painting also has narrow, vertical bands of colour called "zips". The function of these zips, according to Newman, was to provide contrast to the massive colour field. In the composition, each "musical zip" consists of static dynamics and/or timbral shifts. In order to provide additional contrast in the piece, the permutation of the 'red chord' (C, F#, C#, G) changes after each zip, returning to the original permutation for the final red to give the piece a sense of closure. It is worth noting that I avoided using G as the bass note in the permutations as I didn't want the chord to appear to have a dominant function.

Based on the painting 'Autumn Rhythm' by Jackson Pollock, the piece features the musical equivalents of the spontaneous drips and splashes found in action painting, with glissandi mimicking the movement of paint and intertwining melodic fragments representing the dense web of lines in the painting. I recreated the disorienting nature of the painting through syncopation, unexpected changes in meter and additive rhythms.

'PH-129' is a bright, oil on canvas painting completed in 1949 by the artist Clyfford Still. The painting has a luminous, shimmery quality which is reflected in my composition through the use of; sul ponticello, which brings out some of the higher partials; the tremolos alternating between natural harmonics and the resonant open strings and; the predominantly high tessitura. The occasional dissonances represent the small, scar-like, blood red area which somewhat taints the painting's luminous nature.

The final piece is based on the lithograph 'Landscape at Stanton Street' by Willem de Kooning. The work is monochrome, completely drained of colour and consists of ink spatters of varying size and density combined with free, gestural brush strokes forming free disordered lines. To me the work, while sombre, does have a sense of calm to it which is reflected in my piece by the slow harmonic rhythm. The sombreness is conveyed using a low tessitura. The pizzicato, halfway through the piece, represents the small ink spatters in the middle of the lithograph.

I

1950-51

Max Mitchell

BARNETT NEWMAN

Red I

Lento ($\text{♩} = \text{c.60}$)

play 6 times

Zip I

gliss.

gliss.

Violin I

Violin II

Viola

Violoncello

5

Red II

play 9 times

Zip II
directly on bridge (no pitch)

Red III
arco ord.

The musical score consists of four staves: Vln. I, Vln. II, Vla., and Vc. Each staff has two measures. Measure 1 shows 'Red II' technique: a 'p' dynamic followed by a 'fff' dynamic with a horizontal line through it. Measure 2 shows 'Zip II' technique: a 'p' dynamic followed by a 'fff' dynamic with a horizontal line through it, followed by a 'mf' dynamic. Measure 3 shows 'Red III' technique: a 'ppp' dynamic followed by a 'fff' dynamic with a horizontal line through it, labeled 'arco ord.'. A bracket above the first two measures indicates they should be played 9 times. Arrows point from the 'fff' dynamics to the corresponding instructions: 'directly on bridge (no pitch)' for Zip II and 'arco ord.' for Red III.

10 play 12 times Zip III Red IV

Vln. I Vln. II Vla. Vc.

14 play 6 times Zip IV Red V

Vln. I Vln. II Vla. Vc.

18 play 3 times Zip V rit. Red VI

Vln. I Vln. II Vla. Vc.

II

Autumn Rhythm

1950

Allegretto ($\text{♩} = \text{c.116}$) JACKSON POLLOCK

21 pizz.

Vln. I 

Vln. II

Vla.

Vc.

23 **p**

Vln. I 

Vln. II

Vla.

Vc.

25 **p**

Vln. I 

Vln. II

Vla.

Vc.

28

Vln. I *f*

Vln. II *f*

Vla. *pizz.*

Vc. *f*

 arco, sul tasto

p

31

Vln. I

Vln. II *mf*

Vla. *mf*

Vc. *p*

 arco

p

33

Vln. I

Vln. II

Vla. *gliss.*

Vc. *meno p*

 arco ord.

gliss.

mf

35

Vln. I arco
gliss.
p arco *mp*

Vln. II gliss.
p *mp*

Vla. 3

Vc. 3

37

Vln. I pizz.
p

Vln. II *p*
meno *p* *mf*

Vla. *p* pizz.
meno *p* arco

Vc. *p*
meno *p*

39

Vln. I

Vln. II

Vla. $\begin{smallmatrix} 3 & 2 & 0 & 1 \end{smallmatrix}$
f

Vc. *f*

41

Vln. I

cresc.

Vln. II

cresc.

Vla.

cresc.

Vc.

cresc.

gliss.

43

Vln. I

(*cresc.*)

gliss.

Vln. II

(*cresc.*)

gliss.

Vla.

(*cresc.*)

Vc.

(*cresc.*)

f

f

45

Vln. I

pizz.

Vln. II

p

pizz.

Vla.

(*cresc.*)

ff

Vc.

(*cresc.*)

ff

48

Vln. I *f*

Vln. II *f*

Vla.

Vc.

meno f

pizz.

mf

51

Vln. I *ff*

Vln. II *ff*

Vla.

Vc.

54

Vln. I

Vln. II

Vla. *f*

Vc. *f*

57

Vln. I

Vln. II

Vla.

Vc.

60

Vln. I

Vln. II

Vla.

Vc.

62

Vln. I

Vln. II

Vla.

Vc.

65

Vln. I

Vln. II

Vla.

Vc.

This section starts with a measure of rest for Vln. I. Measures 66-67 show rhythmic patterns for Vln. II, Vla., and Vc. Measure 68 begins with a 2/4 time signature for Vln. I, followed by a 16th-note pattern. Measures 69-70 show 16th-note patterns for all four sections, with dynamics *mp*, *f*, and *f*.

70

Vln. I

Vln. II

Vla.

Vc.

Measure 70 starts with *p* and *arco* for Vln. I. Measures 71-72 show rhythmic patterns for Vln. II, Vla., and Vc. Measure 73 begins with a 5/16 time signature for Vln. I, followed by a 16th-note pattern. Measures 74-75 show 16th-note patterns for all four sections, with dynamics *subito f*, *subito f*, *subito f*, and *subito f*.

73

Vln. I

Vln. II

Vla.

Vc.

Measure 73 starts with a 4/4 time signature for Vln. I. Measures 74-75 show rhythmic patterns for Vln. II, Vla., and Vc. Measure 76 begins with a 7/16 time signature for Vln. I, followed by a 16th-note pattern. Measures 77-78 show 16th-note patterns for all four sections, with dynamics *pizz.*, *f*, *pizz.*, *f*, and *f*.

75

Vln. I $\frac{16}{16}$ $\frac{6}{16}$ $\frac{9}{8}$ $\frac{4}{4}$

Vln. II $\frac{16}{16}$ $\frac{6}{16}$ $\frac{9}{8}$ $\frac{4}{4}$

Vla. $\frac{16}{16}$ $\frac{6}{16}$ $\frac{9}{8}$ $\frac{4}{4}$

Vc. $\frac{16}{16}$ $\frac{6}{16}$ $\frac{9}{8}$ $\frac{4}{4}$

pizz. $\frac{p}{p}$

78

Vln. I $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$

Vln. II $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$

Vla. $\frac{16}{4}$ $\frac{4}{4}$ $\frac{4}{4}$

Vc. $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$

ff ff f

pizz. f

80

Vln. I $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$

Vln. II $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$

Vla. $\frac{16}{4}$ $\frac{4}{4}$ $\frac{4}{4}$

Vc. $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$

Musical score for strings (Vln. I, Vln. II, Vla., Vc.) showing measures 82-83. The score is in common time, with key signatures changing between measures. Measure 82 starts with Vln. I playing eighth-note pairs. Measure 83 begins with a measure of common time, followed by a measure of 3/4 time where Vln. II plays eighth-note pairs. The score concludes with a measure of 3/4 time.

Musical score for strings (Vln. I, Vln. II, Vla., Vc.) showing measures 85-86. The score consists of four staves. Vln. I starts with a rest, followed by eighth-note pairs. Vln. II and Vla. play eighth-note pairs. Vc. starts with a rest, followed by eighth-note pairs. Measure 86 begins with a rest for all parts, followed by eighth-note pairs for Vln. I, Vln. II, and Vla., and eighth-note pairs for Vc.

III

PH-129

1949

CLYFFORD STILL

88 **Andante** ($\text{♩} = \text{c.}80$)

arco

Vln. I

Vln. II arco, sul pont.

Vla. $\frac{3}{4}$ $\text{♩} = \text{c.}80$

Vc. $\text{♩} = \text{c.}80$

p cantabile

arco

p cantabile

94

Vln. I

Vln. II

Vla. $\frac{3}{4}$ $\text{♩} = \text{c.}80$

Vc. $\text{♩} = \text{c.}80$

100

Vln. I

Vln. II

Vla. $\frac{3}{4}$ $\text{♩} = \text{c.}80$

Vc. $\text{♩} = \text{c.}80$

cresc.

cresc.

6

104

Vln. I

Vln. II

Vla.

Vc.

106

Vln. I

Vln. II

Vla.

Vc.

112

Vln. I

Vln. II

Vla.

Vc.

118

Vln. I

Vln. II

Vla.

Vc.

124

Vln. I

Vln. II

Vla.

Vc.

128

Vln. I

Vln. II

Vla.

Vc.

rit.

IV

Landscape at Stanton Street

1971

WILLEM DE KOONING

Lento ($\text{♩} = \text{c.}60$)

132

Vln. I Vln. II Vla. Vc.

136

Vln. I Vln. II Vla. Vc.

140

Vln. I Vln. II Vla. Vc.

144

Vln. I Vln. II Vla. Vc.

f *mf*

f

f

pizz arco *sf p* *pizz sf arco*

pizz arco *sf p sub.* *sf*

pizz arco

pizz arco

148

Vln. I

Vln. II

Vla.

Vc.

p

nail pizz.
arco

158

A musical score for string instruments. The page number 158 is at the top left. The score consists of four staves: Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), and Vc. (Cello). The key signature is three flats. Measure 158 starts with *mp* dynamics for all parts. Measures 159 and 160 begin with *p* dynamics, followed by *pp* dynamics. The violins play eighth-note patterns, while the viola and cello provide harmonic support with sustained notes and eighth-note patterns.