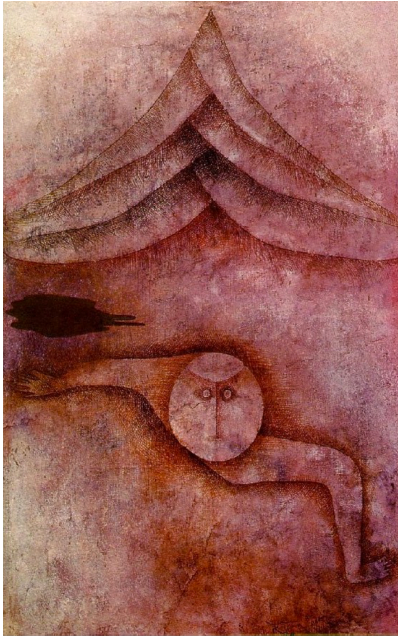


Nine Pieces around Paul Klee

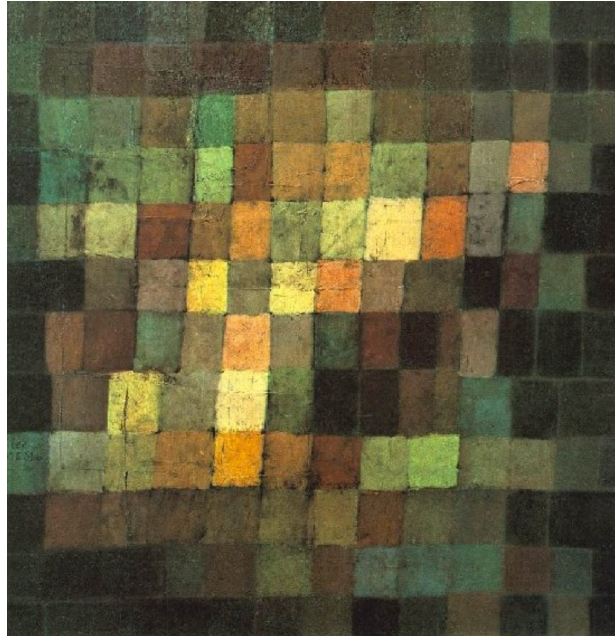
Piano solo suite

Luis Hernández
1917

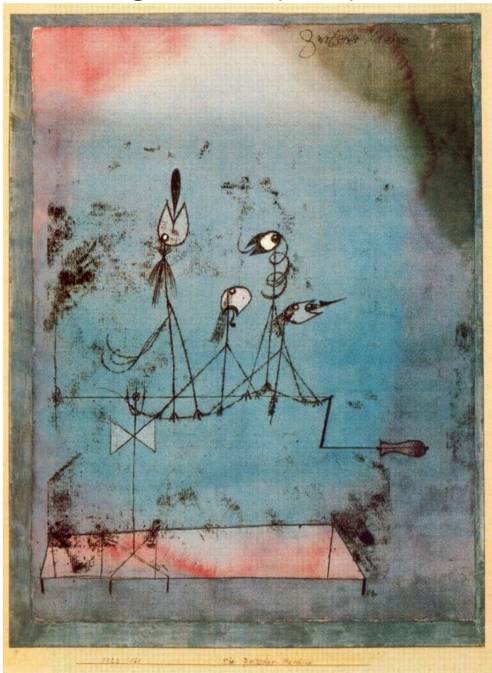
Refuge (1930)



Ancient sound, abstract in black (1925)



Twittering Machine (1922)



Highways and Byways (1929)



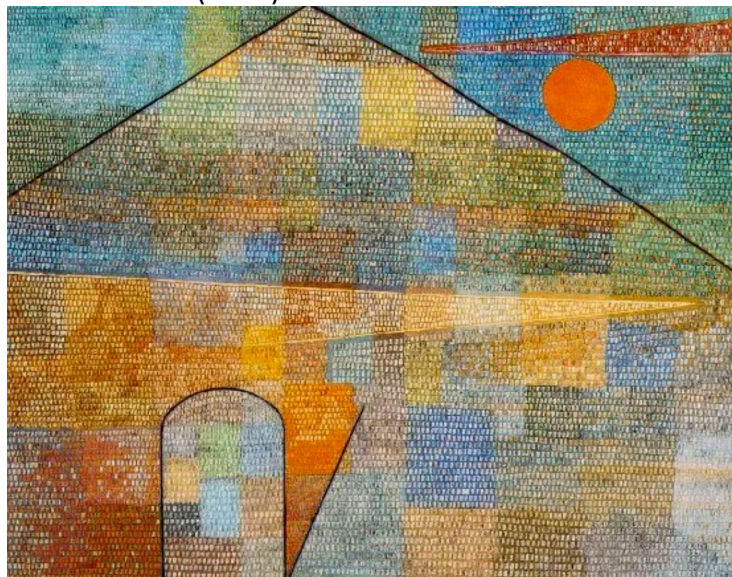
She Roars, We Play (1928)



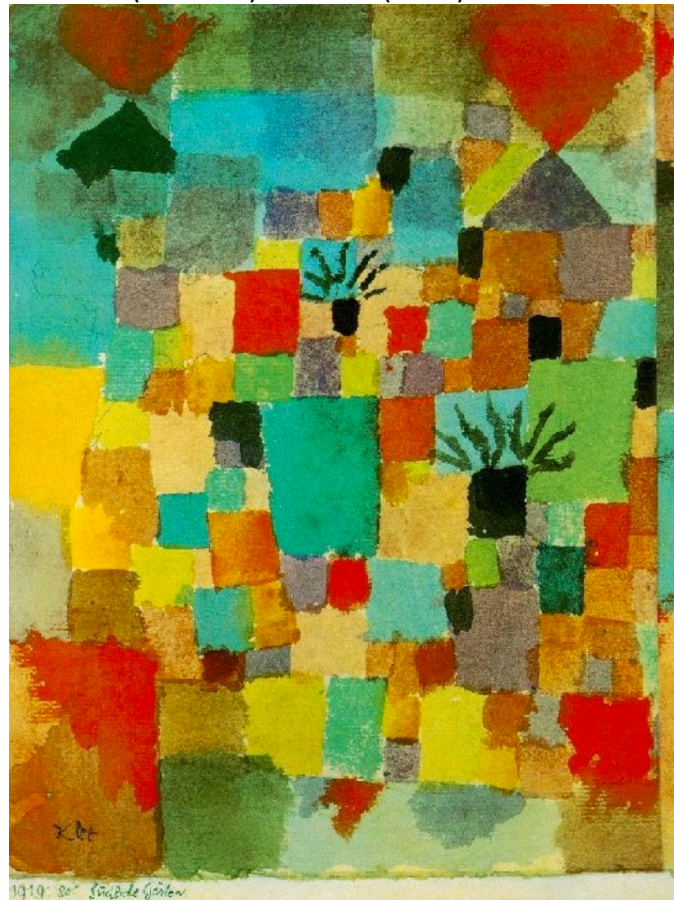
Still Life with Dice (1923)



Ad Parnassum (1932)



Southern (Tunisian) Gardens (1919)



Red and Whites Domes (1914)



Paul Klee (1879 – 1940), a Swiss-born painter, printmaker and draughtsman of German nationality, was originally associated with the German Expressionism. However, his work cannot be categorized according to any single artistic movement. His paintings are at times fantastic, childlike, or otherwise witty, served as an inspiration to many artists of the 20th century.

Klee was a transcendentalist who believed that the material world was only one among many realities. His use of design, pattern, color, and miniature sign systems all speak to his efforts to employ art as a window onto that principle.

He was a musician. He naturally saw analogies between music and visual art, such as in the transient nature of musical performance and the time-based processes of painting, or in the expressive power of color as being akin to that of musical sonority.

For these reasons, Paul Klee is a paradigm of the contemporary artist. His artistic legacy has been immense, even if many of his successors have not referenced his work openly as an apparent source or influence.

The *Nine Pieces around Paul Klee* were planned as a synthesis of some contemporary techniques in composition, according to his life and paintings. The works chosen are just a sample of his work.

REFUGE

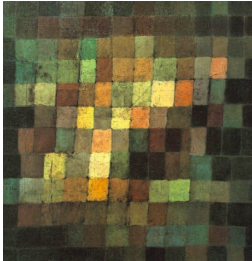
The first part consists in a high pedal (E) with changing chords in a non-functional progression. The second part, from measure 22 to 39 is made on harmony where from one chord to another there is the minimum change (a semitone). A little coda with a similar concept to the beginning closes the piece.

The idea is to describe the contradiction of the Refuge, as Klee shows. On one hand, it is a place to feel secure (pedal, ecstatic harmony, clean melody). On the other hand, the painting transmits a feeling of dizziness, of “fear” (syncopated chords in first part).



In a word, the music comes and goes around rest and agitation, using non-standard chord progressions.

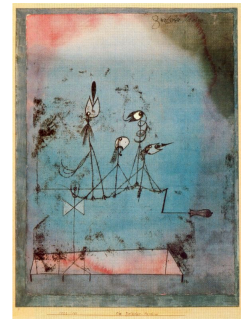
ANCIENT SOUND, ABSTRACT IN BLACK



This painting takes me to the primitive raw materials (of life, of colors, of earth). So, the technique mostly used is an undefined but elastic “mode”: the hexatonic whole tone scale.

TWITTERING MACHINE

The menacing image of the *Twittering Machine* is represented by the hexatonic whole tone scale and by the mixture of modes in the second section, with some harmonies by seconds.



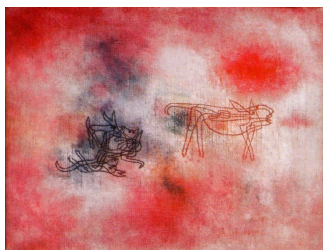
HIGHWAYS AND BYWAYS



This picture is an image of calmness and balance (The Middle Path). As a representation of that, classic harmony by thirds has been combined with more open structures by fourths and fifths. Also, autonomous changing tonal centers, but supporting both melodies and chords, are established with deep and or pedal tones. This reflects the myriad pieces of the pathways.

SHE ROARS WE PLAY

In this part, built upon a theme by Schönberg, the first part is the playing (measures 1 – 37), while the



second part is the conflict between “we play” (melodic parts) and “she roars” (the clusters that seem to devour the other part). Clusters are played following Henry Cowell: use the palms or forearm depending on the extension,

sharp or flat indication means cluster with black notes, and natural means cluster with white notes.

STILL LIFE WITH DICE

The stillness is here represented by the slow melody and the fullness of harmonies, based in complex chords invented by Messiaen. A middle atonal section (Freely) comes from the randomness of the dice.



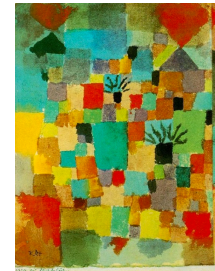
AD PARNASSUM



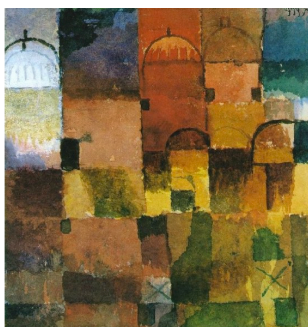
Parnassum as a state of mind, or as a mosaicist landscape with a door leading to everywhere, takes musical form using the same motive by Schönberg as a variation. This landscape mixes with an atonal soundscape taking concepts of “new age” and “minimalism” more in sensations than in formal devices.

SOUTHERN (TUNISIAN) GARDENS

The colorful and warm pieces of the picture are here intertwined with alternative scale and linear harmonies. New modes are a new way to see that reality.



RED AND WHITE DOMES



The Domes are represented, also in a warm atmosphere, by several tools, among others: Pentatonic scale (G-A-C-D-E), D lydian, E locrian. These different systems are like subsequent saliences (domes).

Technical information

The score has been made with Finale.
The virtual piano is Galaxy Vintage D.

Youtube link (audio and score)

<https://www.youtube.com/watch?v=MqVWcSrksC0&t=55s>

