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Leif Segerstam

Flowerbouquet No. 18A

1994

TEOSTO

SUOMALAISEN MUSIIKIN TIEDOTUSKESKUS
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(for the Adresse Kunstst. 18A...)

Leif Segerstam July - 94

Handwritten musical score for Harp and Strings. The score includes various musical notations, dynamics, and performance instructions.

Harmonica:

- wait 4-7 sec.
- wait 11-15 sec.
- wait 2-3 sec.

Strings:

- wait 5-9 sec.
- wait 8-13 sec.
- wait 11-15 sec.
- wait 15-22 sec.

Performance Instructions:

- * play together
- the leader leads
- espr. tenuto possibile
- wait 8-11 sec.
- gliss.
- dim.
- poco gliss.
- poco gliss. slowly
- poco gliss. very slow
- gliss.
- dim.
- wait 6-9 sec.
- trémolo molto rad.

Dynamics:

- sfz
- dim.
- p
- sfz

[illegible]

Of my series of "Flowerbouquettes" of orchestral sound presented without
 Conductor this N° 18A is perhaps the most suitable as an encorework
 to wipe your ears & minds with after some heavy symphonic menu - - -
 or as a surprise opening moment of music to oil the minds & ears
 to be open for a "heavy" symphonic serving - - - With only 18 tones, chords,
 trills, tremoli or glissandi it still gives every colour of the orchestra
 a chance to present itself like in a opening procession of different
 countries in an olympic game... For the composer 18A was the adresse
 of his wife-to-be (violinist Hannele Angervo) who lived on Kuusitie 18 with
 only one door - - - thus A and A for Angervo of course - - - The minixtatic
 exclamations of the opening catches cheer newnaivistic joyfulness caused
 by the stimulative tension of expectations... what is to come of the
 clash of playing a first card in the labyrinths of la forza del Destino.
 The second page (2nd line in the orchestra parts) casts some hesitant and
 interregative tentacles in the exploring masses of musical material
 developing freely close to chaos... the celli keep a low cresc. & dim
 sound alive until everybody has delivered their soundflowers notated
 on the two first lines - and - after a moment of concentration
 the 1st cellist signals the other orchestral troopers to attach
 the notation of the 3rd & final line (page of the score) where the primal
 scream in the Brass on the tone E for eternity is succeeded
 by a vigorous G-major and everything fades on the tone A
 (Thus the letters of the maidenname ANGervo of Mrs Segerstam were used
 in the final climactic apotheotic moments of this "visiting card" of
 the Gustav Mahler of the North, the summercomposer & season-
 conductor Leif Segerstam in the fifth of his life - octave 1994).