## Samantha Jellett

# After the Fire

For solo accordion

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### After the Fire

A Study in Dynamics, Articulation and Accordion Techniques

#### Samantha Jellett

After the Fire explores and exploits the accordion's dynamic capabilities, its ability to phrase and articulate and some of its more unusual features. These technicalities are put into a very expressive context, the piece being a musical representation of the revelation to Elijah at Mount Horeb:

Then He said, 'Go out, and stand on the mountain before the Lord.' And behold, the Lord passed by, and a great and strong wind tore into the mountains and broke the rocks in pieces before the Lord, but the Lord was not in the wind; and after the wind an earthquake, but the Lord was not in the earthquake; and after the earthquake a fire, but the Lord was not in the fire; and after the fire a still small voice.<sup>1</sup>

The five sections of the piece each relate to a specific section of text. The opening fanfarelike theme, with its characteristic triplet figures, depicts Elijah's call to the mountain. The hint at one or two Bach passages for organ in this section emphasises the spiritual theme of the work and makes reference to the fact that the accordion is itself a 'mini-organ'. In the second section, the arrival of the wind and destruction of the rocks is portrayed by rhythmic air sounds, right hand tremolo with a menacing left hand melody and huge dynamic fluctuation, and broken melodic figures shared between the hands. In the third section, quick Stradella Bass chord progressions played with bellows shake represent the earthquake, whilst in the fourth section single notes played with pitch bend develop into contrapuntal lines with cross rhythms to suggest the spreading fire. The climactic point sees the return of the fanfare theme and further building of tension. This is finally released in the last section, 'a still small voice', in which the opening left hand countermelody is developed into a little chorale in Aflat major; the voice of the law has become the voice of grace. The final unexpected modulation to D-flat major lifts the music to a yet higher plane, and provides fulfilment for the C-sharps/D-flats that have been emphasised ever-more frequently as the piece has progressed.

After the Fire was premièred in London on 17 March 2009 by Martynas Levickas, who has since performed it in several other countries worldwide.

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<sup>&</sup>lt;sup>1</sup>1 Kings 19:11-12

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1 Kings 19: 11-12 Samantha Jellett

'Then He said, 'Go out, and stand on the mountain before the Lord.'

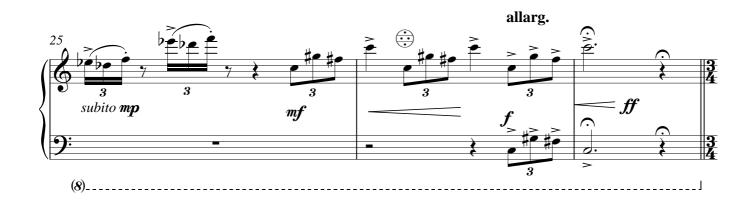




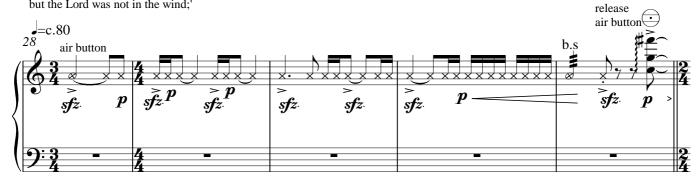


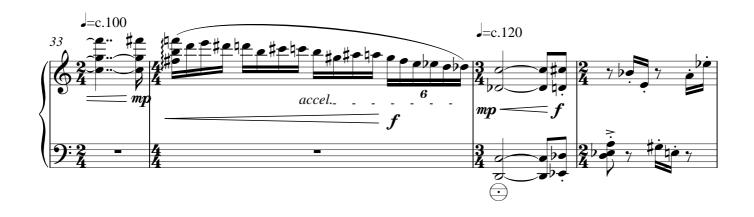






And behold, the Lord passed by, and a great and strong wind tore into the mountains and broke the rocks in pieces before the Lord, but the Lord was not in the wind;'









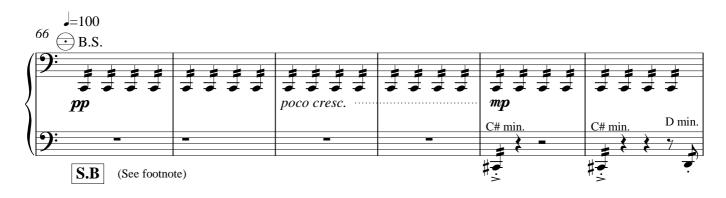








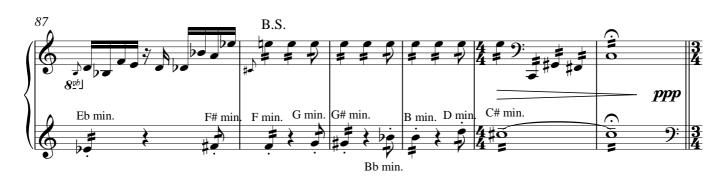












'and after the earthquake a fire, but the Lord was not in the fire;'



