

David Felberg violin
Roberta Arruda violin
Justin Pollak viola
Dana Winograd cello

JULY 15 2012

#215

String Quartet No 1 Opus 20 (1948)

Alberto Ginastera (1916–1983)

- 1 Allegro violento ed agitato
- 2 Vivacissimo
- 3 Calmo e poetico
- 4 Allegramente rustico

Gary Turchin poet

Celebration of Silence · Two Minutes

Leyendas: An Andean Walkabout (2001)

Gabriela Lena Frank (b Berkeley CA 1972)

Leyendas: An Andean Walkabout for string quartet draws inspiration from the idea of mestizaje as envisioned by the Peruvian writer José María Arguedas, where cultures can coexist without the subjugation of one by the other. As such, this piece mixes elements from the western classical and Andean folk music traditions.

- 1 **Toyos** depicts one of the most recognizable instruments of the Andes, the panpipe. One of the largest kinds is the breathy *toyo* which requires great stamina and lung power, and is often played in parallel fourths or fifths.
- 2 **Tarqueada** is a forceful and fast number featuring the *tarka*, a heavy wooden duct flute that is blown harshly in order to split the tone. Tarka ensembles typically also play in fourths and fifths.
- 3 **Himno de Zampoñas** features a particular type of panpipe ensemble that divides up melodies through a technique known as hocketing. The characteristic sound of the *zampoña* panpipe is that of a fundamental tone blown flatly so that overtones ring out on top, hence the unusual scoring of double stops in this movement.
- 4 **Chasqui** depicts a legendary figure from the Inca period, the *chasqui* runner, who sprinted great distances to deliver messages between towns separated from one another by the Andean peaks. The *chasqui* needed to travel light. Hence, I take artistic license to imagine his choice of instruments to be the charango, a high-pitched cousin of the guitar, and the lightweight bamboo *queña* flute, both of which are featured in this movement.
- 5 **Canto de Velorio** portrays another well-known Andean personality, a professional crying woman known as the *llorona*. Hired to render funeral rituals even sadder, the *llorona* is accompanied here by a second *llorona* and an additional chorus of mourning women (*coro de mujeres*). The chant *Dies Irae* is quoted as a reflection of the comfortable mix of Quechua Indian religious rites with those from Catholicism.
- 6 **Coqueteos** is a flirtatious love song sung by gallant men known as *romanceros*. As such, it is direct in its harmonic expression, bold, and festive. The *romanceros* sing in harmony with one another against a backdrop of guitars which I think of as a *vendaval de guitarras* ("storm of guitars").

— Gabriela Lena Frank

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SUNDAY CHATTER

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Heitor Villa-Lobos *Quinteto em forma de chãos*

W A Mozart *Quintet for Piano and Winds*

Nathan Brown poet

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