



ZIA

DEL SOL STRING QUARTET

# ZIA

## DEL SOL STRING QUARTET

**Leyendas: An Andean Walkabout** (2001) — Gabriela Lena Frank

Published by G. Schirmer, Inc.

1. Toyos — 1:35
2. Tarqueada — 2:55
3. Himno de Zampoñas — 3:09
4. Chasqui — 3:16
5. Canto de Velorio — 7:08
6. Coqueteos — 3:09

**String Quartet Set** (1978-79) — Lou Harrison

Published by peermusic (BMI)

7. Variations on Walter Von der Vogelweide's *Song of Palestine* — 5:06
8. Plaint — 4:03
9. Estampie — 4:09
10. Rondeaux — 7:47
11. Usul — 4:24

**12. Spanish Garland, 12 Folk Melodies from Spain** (1993) — José Evangelista — 10:29

Published by Canadian Music Centre (SOCAN)

**13. Nayshāboorāk (Calligraphy No. 6)** (2005-06) — Reza Vali — 12:03

Published by Keiser Classical (BMI)

**14. Fast Blue Village 2** (2007) — Elena Kats-Chernin — 5:16

Published by Boosey & Hawkes (GEMA)

**Total Time — 74:22**



# The DEL SOL STRING QUARTET takes its name from the sun,

which also is sacred to the Zia Indians of New Mexico, where Del Sol performed its first concert 20 years ago. The ancient Zia symbol, a stylized sun radiating in four directions--north, south, east and west--aptly represents the global scope of the music recorded here.

While the five contemporary composers on this CD are deeply tied to the Western European music tradition—especially its system of notation—they draw on ancient and traditional folk music from the four corners of the world and make it new by incorporating techniques such as inventive intonations or heterophony.

The eldest of these, Lou Harrison (1917-2003), was encouraged to view the world's vast array of traditional music influences by his teacher, Henry Cowell (1894-1965).

Cowell went beyond his predecessors (Beethoven, Rimsky-Korsakov, Bartok, and others) by proselytizing for in-depth studies of music in Asia, Africa, Central and South America and what we call the "Middle East," rather than just a few selected European ethnicities. In retrospect, his lifelong work created a more welcoming environment for those who emerged after his death, including José Evangelista, b. 1943, Reza Vali, b. 1952, Elena Kats-Chernin, b. 1957, and Gabriela Lena Frank, b. 1972.

The Del Sol String Quartet, founded in 1992, has long made a practice of fostering contemporary music from throughout the entire Western Hemisphere, working with the composers themselves whenever possible. Since Del Sol released their first commercial CD in 2002 focused on music of the Americas, their recorded repertoire has expanded to composers of the Pacific Rim (*Ring of Fire* (2008)), historical antecedents--the complete quartets of George Antheil (2005) and Mark Blitzstein (2009)—and, by this release, a more global scope, with influences from Peru, Turkey, Spain, Iran, and Uzbekistan. Del Sol's approach is distinguished by selecting music originally composed for string quartet rather than arrangements referencing traditional folk music.

## TRACKS 1-6

# LEYENDAS: AN ANDEAN WALKABOUT GABRIELA LENA FRANK

**Gabriela Lena Frank** was born in Berkeley, California (September 26, 1972) to a mother of mixed Peruvian/Chinese ancestry and a father of Lithuanian/Jewish descent. Inspired by Bartok and Ginastera, she has traveled extensively throughout South America, studying the music, poetry, mythology and legends (*leyendas*) of the continent.



After studying composition at Rice University with Paul Cooper, Ellsworth Milburn and Sam Jones and conducting with Jeanne Kierman Fischer, she attained a D.M.A. in composition in 2001 at the University of Michigan, studying with William Albright, William Bolcom, Leslie Bassett, and Michael Daugherty. She has received many awards and honors, including a Latin GRAMMY® for Best Classical Contemporary Composition (2009), a Guggenheim Fellowship (2009), and a United States Artists Fellowship (2010).

### **Leyendas: An Andean Walkabout (2001)**

About her six-movement string quartet, the composer writes: "There's usually a story line behind my music; a scenario or character. *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.

"*Toyos* depicts one of the most recognizable instruments of the Andes, the panpipe. One of the largest kinds is the breathy *toyó* which requires great stamina and lung power and is often played in parallel fourths or fifths.

*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.

*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 the overtones ring out of the top, hence the unusual scoring of double stops in this movement.

*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 quena flute, both of which are featured in this movement.

*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.

*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 *vendavel de guitarras* ('storm of guitars')."

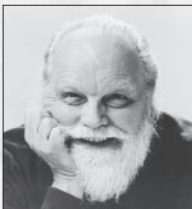
## TRACKS 7-11

# STRING QUARTET SET

## LOU HARRISON

**Lou Harrison's** voracious appetite for music of the past—is evident in his *String Quartet Set*, combining, as it does, nods to medieval and baroque music with one to the refined and restrained court music of the Ottoman Empire.

Harrison was born May 14, 1917, in Portland, Oregon, and migrated to San Francisco, where he studied with Henry Cowell (twenty years his senior) and attended Chinese opera



in that city's thriving Chinatown area. Later studies with Arnold Schoenberg and an association with John Cage, with whom he developed a language of percussion ensemble music, were formative. Harrison composed and reviewed concerts in New York, where in 1947 he conducted the premiere of Ives' *Third Symphony*, garnering the composer a Pulitzer Prize. He then returned to California, living out his days in the idyllic town of Aptos, near Santa Cruz, where he was a co-founder of the now illustrious Cabrillo Music Festival. He became well-known for his studies in Javanese music, composing in the traditional gamelan media of that island culture, and leading hundreds of students into the field that now flourishes here and there across the U.S. Harrison died February 2, 2003 in Lafayette, Indiana, on his way to a festival of his music at Ohio State University. He was 85.

## String Quartet Set (1978-79)

Composed in 1978-79 in Aptos, California, String Quartet Set is dedicated to Robert Aitken, New Music Concerts and the Canada Council and was premiered by the Orford Quartet. The music is in five movements. It was first recorded by the Kronos Quartet in 1981, on which occasion the composer provided the following notes regarding its five movements:

"1. *Variations* on Walter Von der Vogelweide's '*Nu alrêst leb'ich mir werde*.'

These were begun in the '40's when I first encountered that Minnesinger's lovely melody. Walter lived from 1107 to 1228 and the variations are in European-style quintal counterpoint, also medieval in origin.

2. *Plaint* - We all complain, at least a little.

3. *Estampie* - A medieval peasant's stamping dance, roughneck and Breughelish.

4. *Rondeaux* - This homage to Dandrieu and the French Baroque is my only fully 'harmonic' piece in the European style.

5. *Usul* - (Turkish for a rhythmic mode) As 18<sup>th</sup>-century European composers wrote Turkish marches imitating the Janissary bands, I have here written imitating the gentle melodic style of the old Turkish Court."

## TRACK 12

# SPANISH GARLAND: 12 FOLK MELODIES FROM SPAIN

**JOSÉ EVANGELISTA**

Spanish-born **José Evangelista** (b. August 5, 1943) began life as a computer scientist with seven years of study at his hometown University of Valencia. At the same time, he studied music at the Valencia Conservatory. Traveling for computer work to Montréal in 1969, he also studied music composition with André Prévost at the Université de Montréal where he earned a master's degree in composition and later joined the faculty in 1972. By 1981 he had earned a Ph.D. in composition, studying with Bruce Mather at McGill University.



His music is notable for its exclusive focus on melody, leaving aside harmony and counterpoint except as it results from his repetition and interleaving of many versions of the same melodic line. Also very apparent is his incorporation of melodies from Indonesian gamelan music, Western avant-garde music and his native country.

### **Spanish Garland (1993)**

About this music, composed in 1993, the composer writes: "This piece consists of 12 folk melodies from Spain. They include worksongs, lullabies, entertainment songs, religious songs, dances, etc. They come from a variety of regions and most of them are probably fairly old. These arrangements are not harmonizations. The melodies are presented as such, or at most repeated, without formal developments or modulations. There is a systematic use of ornamentation and heterophony which nearly gives the impression of real polyphony, but with no counterpoint or chords. My purpose has been to emphasize the validity of Spanish folk music in its pure linear dimension, that is, as melody. As a matter of fact, many folk tunes are monadic originally, without harmonic accompaniment and they often exhibit modal features difficult to reconcile with the harmonic tonal language."

## TRACK 13

# NAYSHÂBOORÁK (CALLIGRAPHY NO. 6)

**REZA VALI**

**Reza Vali** was born in Ghazvin, Iran on September 1, 1952. He studied at the Conservatory of Music in Tehran and moved to Vienna in 1972, where he graduated from the Vienna Academy of Music in 1978. He then moved to the U.S., received a Ph.D. in music theory and composition from the University of Pittsburgh in 1985 and has served on the faculty of the School of Music at Carnegie Mellon University since 1988. His orchestral works have been performed in the U.S. by the Pittsburgh Symphony, the Seattle Symphony, the Boston Modern Orchestra Project, the Baltimore and Memphis Symphony Orchestras. His chamber works have been played by the Kronos Quartet, the Da Capo Chamber Players, and the Seattle Chamber Players, among others.



### **Nayshâboorák (Calligraphy No. 6) (2005-06)**

It was only later in life that Vali began paying attention to his native country's traditional music, and in this work, *Nayshâboorák (Calligraphy No. 6)*, commissioned jointly by the Del Sol String Quartet and Cuarteto Latinoamericano, he derived all of the musical material from traditional Persian music.

Vali says, "The tuning, rhythm, form, as well as polyphonic constructions (such as imitation, inversion, retrograde) relate to the Persian modal system, the Dástgâh. The string quartet is based on the mode of Návâ (pronounced nah-VAH), one of the oldest modes of the Persian modal system.

The scale of Návâ which I have used for the piece is: A-Bp-C-D-E-F-G-A. The 'Bp' means that the pitch is a quarter-tone higher than B-flat. The mode consists of two interlocked tetrachords with the pitch D as the Finalis (the tonic). The descending order is D-C-Bp-A, and the ascending series is: D-E-F-G-A."

Regarding the term “Calligraphy” for a series of pieces developed in the past decade, Vali explains, “Starting in 2000, I decided to break away from the Western music system (equal temperament, Western forms, rhythm, etc.) and compose music based on the Persian Dastgâh/Maqam system. I came to the conclusion that Persian music is polyphonic music. However, this polyphony exists in an implicit state, and I see my work as bringing this polyphony from an implicit to an explicit state. The art of Persian/Middle Eastern calligraphy demonstrates the beautiful design of interwoven polyphonic lines and therefore I decided to name the compositions in this series “Calligraphy.”

*Nayshâboorâk* is the sixth work in the “Calligraphy” series. The name of the piece refers to a “Gusheh” (melodic phrase) in the Dastgâh of Navâ on which the work is based. The piece starts with this melodic phrase (Gusheh) and recapitulates it at the end of the piece.”

Vali’s tuning system presents a challenge for Western chamber music players. The score calls for exact measurements in cents of a small minor second, a small neutral second, a large neutral second, and a plus second, with other intervals corresponding to normal equal temperament. To avoid confusion, the composer provides a CD of tuning examples, and after careful study and practice, the work of performing *Nayshâboorâk* can become second nature to diligent players.

## TRACK 14

# FAST BLUE VILLAGE 2

## ELENA KATS-CHERNIN

Australian composer **Elena Kats-Chernin** was born August 4, 1957, in Tashkent, the capital of Uzbekistan, and studied composition in Moscow, piano and composition in New South Wales, and composition in West Germany with Helmut Lachenmann. While in Europe she became active in theatre and ballet, composing for state theatres in Berlin, Vienna, Hamburg and Bochum. Her music attracted the attention of the Ensemble Modern, and in 1993 they premiered her work, *Clocks*, which has been performed now on several continents. Since returning to Australia in 1994, she has become one of the country’s leading composers, having written three operas, two piano concertos and many other works.



Her sensitive use of instrumental combinations and the hyperactive kinetics of her music have attracted the attention of choreographers internationally.

### **Fast Blue Village 2 (2007)**

*Fast Blue Village 2* (originally titled *Urban Village 2*) was written in Sydney in 2007 and was created from material to be played by a set of robots designed by Roland Olbeter. The music is a *moto perpetuo* in a five-beat rhythm. Del Sol premiered this version of the piece in a unique performance, with the composer joining in on piano, at the 13th Other Minds Festival in San Francisco on March 8, 2008.



# DEL SOL STRING QUARTET

Left to right: Charlton Lee, Kathryn Bates Williams, Rick Shinozaki, Kate Stenberg

The San Francisco based **Del Sol String Quartet**, two-time winner of the top Chamber Music America/ASCAP Award for Adventurous Programming, is breaking the boundaries of classical music in riveting performances of new music with a global pulse.

Critically acclaimed as “steeped in bravery and imagination” (James M. Keller, *Chamber Music Magazine*, February 2007, p. 67), this high energy quartet of master musicians explores new ways to interact with audiences, composers and artists across cultures and art forms. Del Sol commissions and performs accessible new music from the brightest living voices around the world. Many of the group’s captivating performances include innovative collaborations with electronica and traditional instruments from other cultures: Asian, Latin American and indigenous Australian. Del Sol also has astounded audiences with one-of-a-kind multimedia dance, video and opera productions.

Del Sol’s members are violinists Kate Stenberg and Rick Shinozaki, violist Charlton Lee and cellist Kathryn Bates Williams. Since its inception in 1992 at the Banff Centre for the Arts, the Quartet has worked its magic performing on prominent concert series nationwide, including the Kennedy Center, Smithsonian Museum’s Freer Gallery of Art, Library of Congress and National Gallery of Art in Washington DC; Symphony Space in New York City; the Other Minds Festival of New Music in San Francisco; Cabrillo Festival of Contemporary Music in Santa Cruz, CA; Chautauqua Institution in Chautauqua, New York; Santa Fe Opera New Music Series; Candlelight Concerts in Columbia, MD; the University of Vermont Lane Series; and the bi-coastal 2010 Pacific Rim Festival co-presented by the University of California at Santa Cruz and Brandeis University in Waltham, MA.

Del Sol’s first four commercial CD releases have been universally praised by critics, including *Gramophone*, which hailed the quartet as “masters of all musical things,” and *The Strad*, which lauded the ensemble’s “gloriously opulent, full-throated tone.”

With its deep commitment to education, Del Sol has reached thousands of K-12 students through inventive school performances, workshops, coaching and residencies. The Quartet members also have worked closely with student composers, musicians and faculty artists at universities across the country, including Dartmouth, MIT, Brandeis, Northeastern, University of New Mexico, University of California at Berkeley and Santa Cruz, the Manhattan School of Music and the San Francisco Conservatory of Music, among others.



The Del Sol String Quartet during the recording session at Skywalker Sound, January 2012.

## DSL-92164 — ZIA — DEL SOL STRING QUARTET

Recorded at Skywalker Sound, a Lucasfilm Company, Marin County, California – January 23-26, 2012

**Producers:** Marina A. Ledin & Victor Ledin- Encore Consultants LLC

**Producer (Post-Session):** Dan Merceruio

**Recording Engineer:** Leslie Ann Jones- Skywalker Sound

**Assistant Engineer:** Dann Thompson- Skywalker Sound

**Editing Engineers:** Daniel Shores, Dan Merceruio

**Mixed by:** Leslie Ann Jones & Daniel Shores

**Mastering Engineer:** Daniel Shores

**Cover Photography:** [www.wesnamanphotography.com](http://www.wesnamanphotography.com)

**Photography (pp. 2 & 11):** Michele Clement

**Photo of Gabriela Lena Frank (p. 4):** Sabina Frank

**Photo of Lou Harrison (p. 5):** David Harsany

**Photo of José Evangelista (p. 7):** unknown. Photo reproduced from [www.smcq.qc.ca/smcq/en/artistes/e/evangelista\\_jo/](http://www.smcq.qc.ca/smcq/en/artistes/e/evangelista_jo/)

**Photo of Reza Vali (p. 8):** unknown. Photo reproduced from [www.rezavali.com/biography.htm](http://www.rezavali.com/biography.htm)

**Photo of Elena Kats-Chernin (p. 10):** Koruna Schmidt-Mumm

**Session Photo (p. 13):** Gabriela Lena Frank

**Liner Booklet Notes:** Charles Amirkhanian

**Graphic Design:** Brandon Bloodworth

**Special Thanks:** Tricia Bell, MD & Clive McCarthy, Mike Bennett,

Sallie Smith & Jim Butterworth, Marina & Victor Ledin- Encore Consultants LLC,

Charles Amirkhanian, Ellen Beveridge- e.b. artists, Jane Kumin, Michael Murphy



Mixed and Mastered on  
Legacy Audio speakers  
[www.legacyaudio.com](http://www.legacyaudio.com)



© & © 2013 Sono Luminus LLC All Rights Reserved.  
P.O. Box 227, Boyce, VA 22620, USA

[www.SonoLuminus.com](http://www.SonoLuminus.com) • [Info@SonoLuminus.com](mailto:Info@SonoLuminus.com)

WARNING: Unauthorized reproduction is prohibited by law  
and will result in criminal prosecution.



