Michael Gandolfi

String Quartet: Dissembling the Essential

Commissioned by the Santa Fe Chamber Music Festival

M51 Music, LLC (ASCAP) www.michaelgandolfi.com

Performance Notes

Metronome marks are flexible. Accidentals remain in effect for the duration of the measure, only at the octave in which they appear. Courtesy accidentals are added where appropriate.

Approximate duration: 17 minutes

Program Listing

String Quartet: Dissembling the Essential — Michael Gandolfi

I. *Hyperreality*
II. *The Cadence of Mist*
III. *Critical Velocity*

Program Notes

String Quartet: Dissembling the Essential was commissioned by the Santa Fe Chamber Music Festival and is dedicated to the memory of my teacher and dear friend, Oliver Knussen. The title is derived from a phrase that I came upon while reading various works on the topic of temporality.

Hyperreality (the first-movement title) is defined by *Oxford Reference* online as "An aesthetic mode of reproduction that strives to produce an effect that is more real than real."[1] Other definitions allude to distorting reality or blurring the divide between reality and fantasy. I allowed the thematic ideas in this movement to emerge unfiltered, some of which unexpectedly resulted in their evoking music of the past but placed in a new context that exaggerated and amplified their features, creating a "more real than real," or hyperreal result. The clearest example of this occurs about five minutes into the movement, when after a sequence of six lengthy chords, the first violin introduces a new, Richard-Strauss-like, march melody, that drives the movement to its climax. The title of the second movement, *The Cadence of Mist,* is descriptive of the movement's mysterious sonic-quality. The multiple readings of the word "cadence" are also in play. In one sense, "cadence" means "rhythmical flow." This rhythmical flow is a feature of the steady gait of the opening duet-figure, which propagates through the entire movement. Another reading of the word "cadence" is found exclusively in music and thus describes a very specific technical process - namely the way notes are led to repose at the ends of musical phrases. There are multiple examples of such cadences throughout the movement. *Critical Velocity*, the final movement, is an energetic scherzo with interior sections designed as loops where various motives are turned back on themselves in myriad ways. The movement is also a grand playground for the confluence of chromatic and tonal writing in which the movement's principal motives are extruded through these divergent harmonic systems.

[1] http://www.oxfordreference.com/view/10.1093/acref/9780199532919.001.0001/acref-9780199532919-e-334

in loving memory of my dear friend, Oliver Knussen

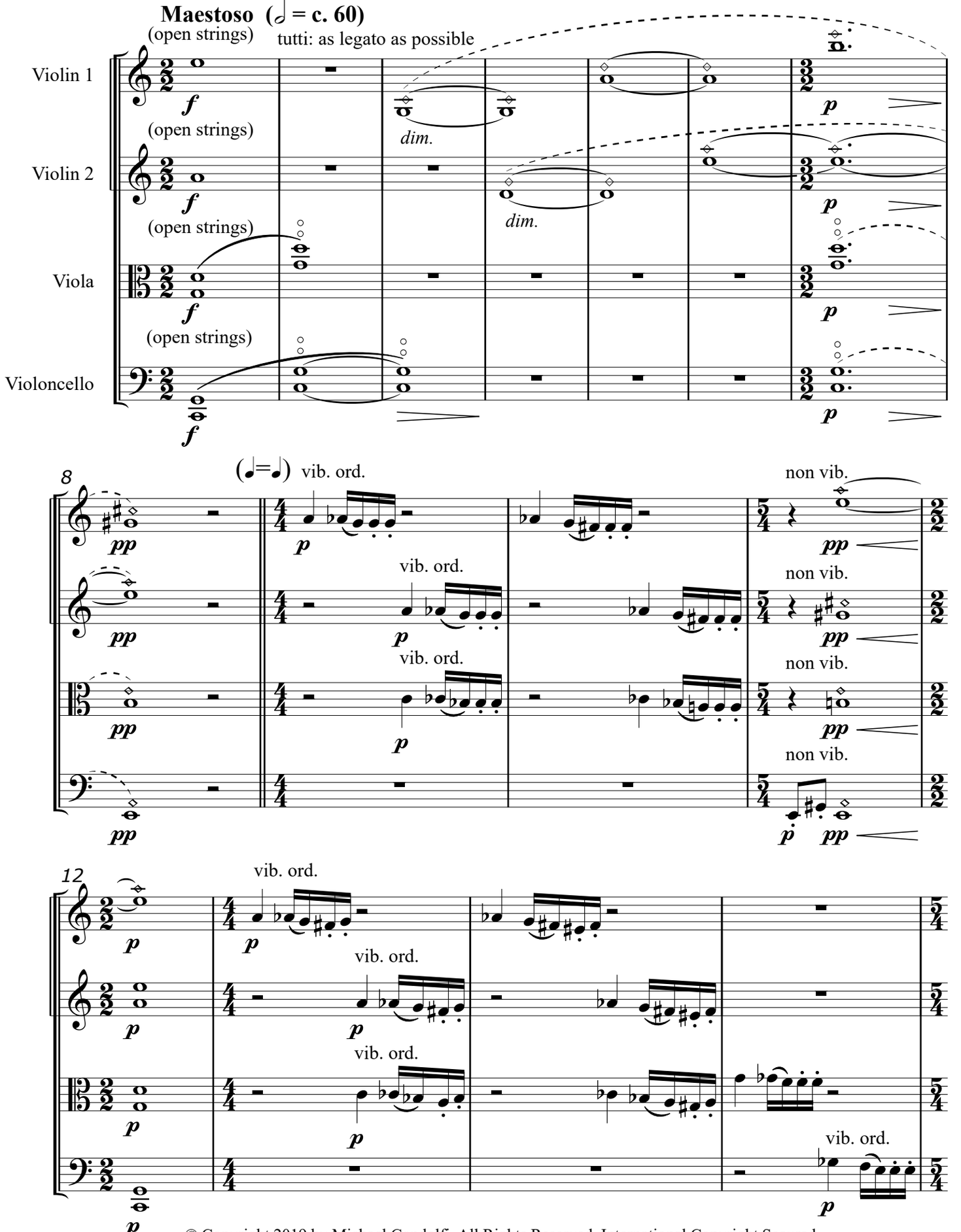
Score

String Quartet: Dissembling the Essential

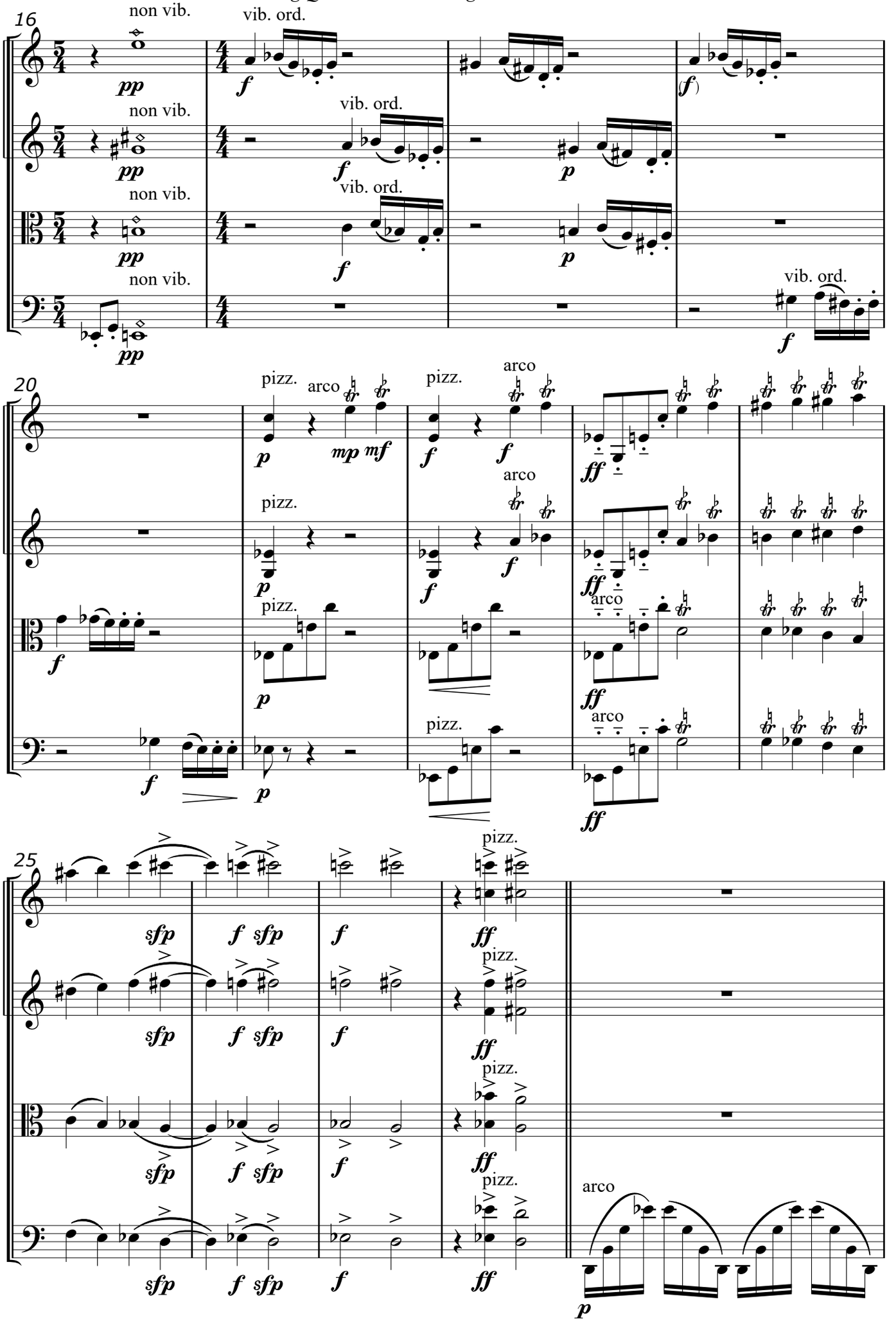
I. Hyperreality

Michael Gandolfi (2019)

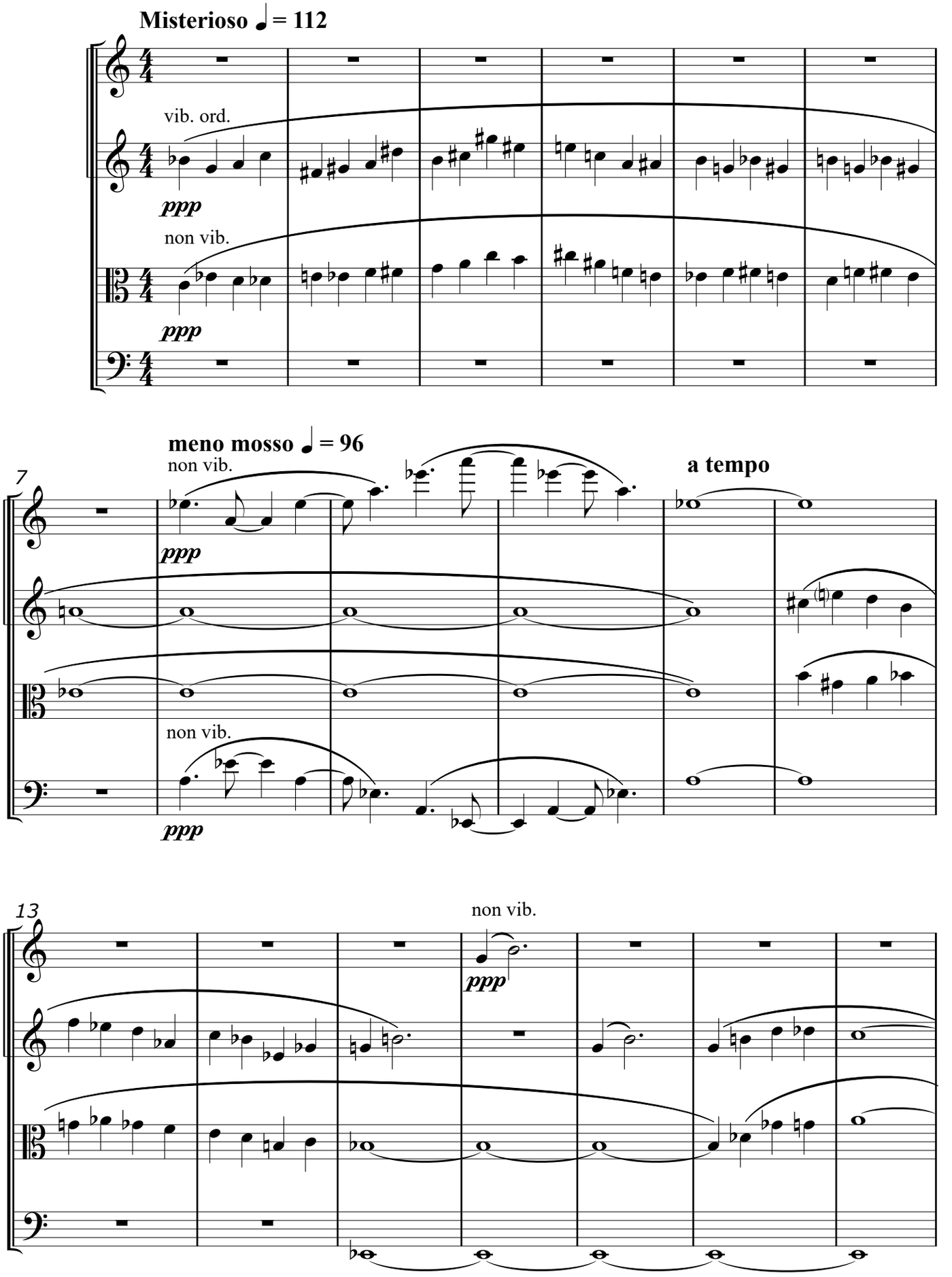
Maestoso (𝅗𝅥 = c. 60)

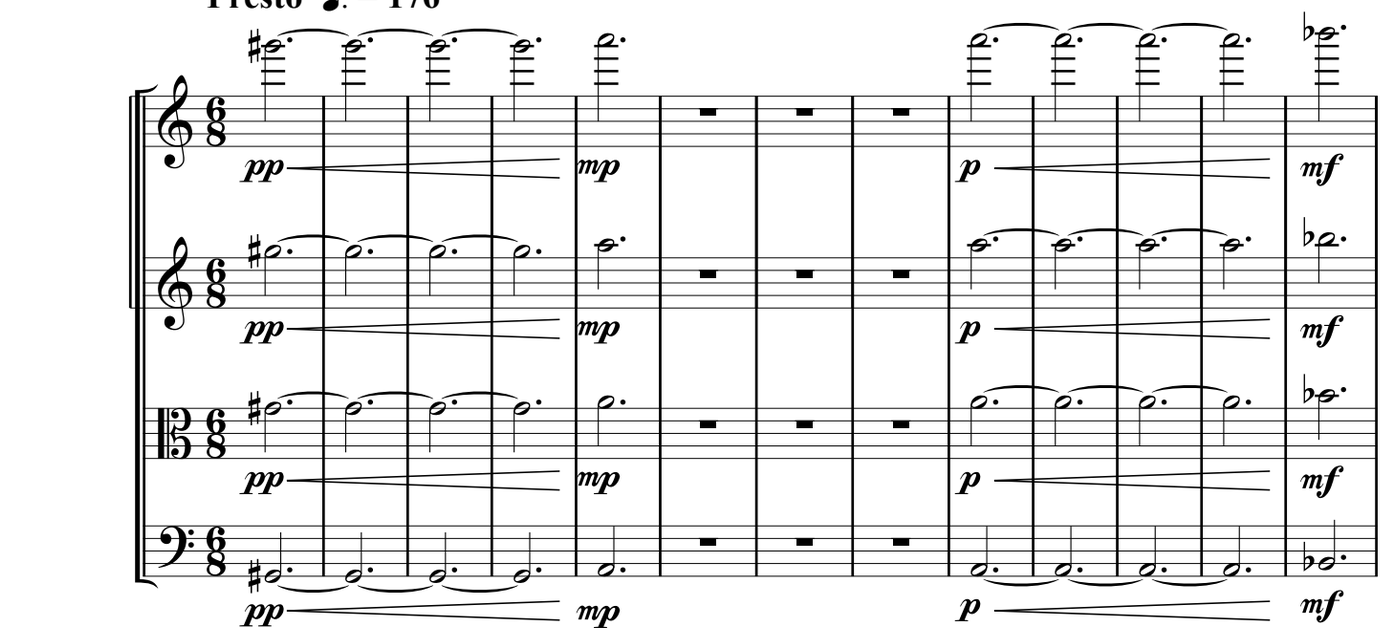
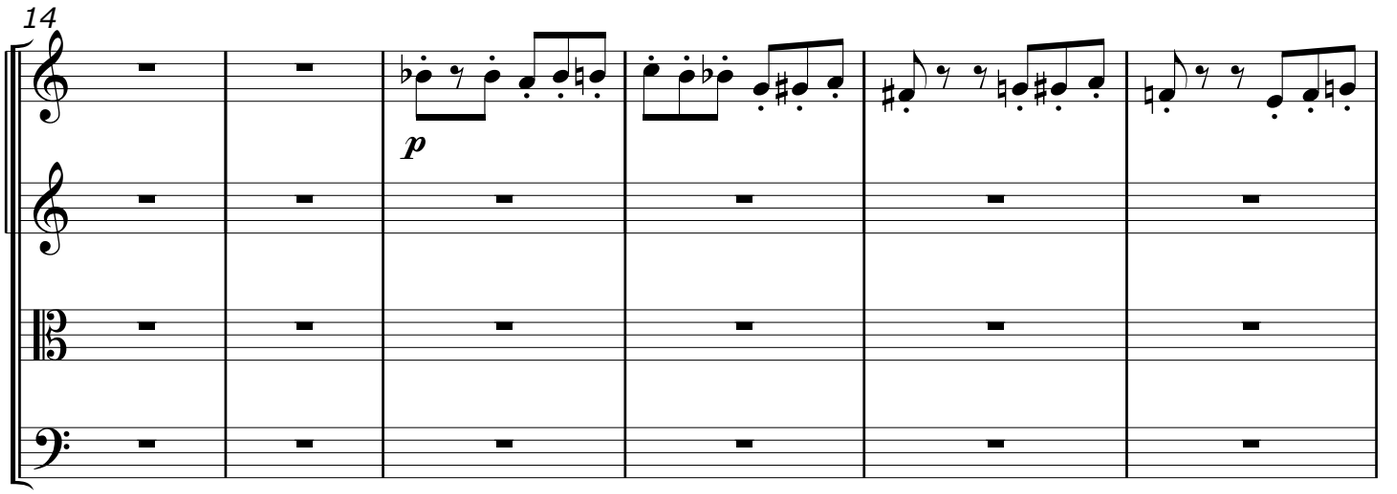
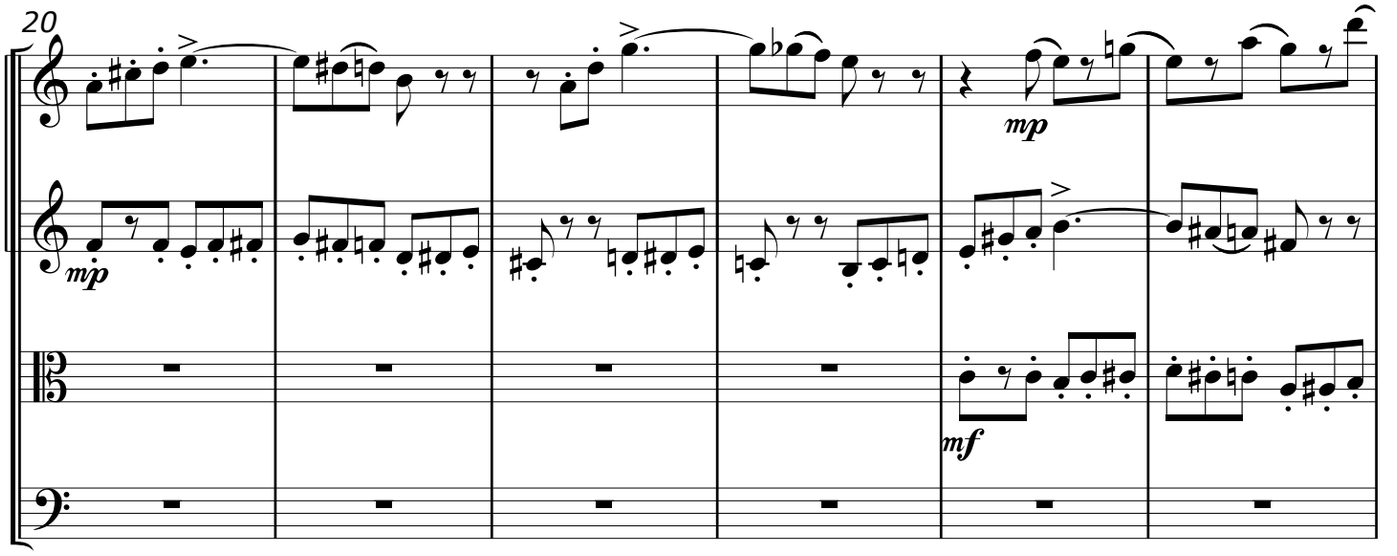


© Copyright 2019 by Michael Gandolfi. All Rights Reserved. International Copyright Secured.
Copying or reproducing this document in whole or in part, violates the Federal Copyright Law.


16
non vib.
vib. ord.
20
pizz.
arco
25
sfp
f
ff
p
mp
mf

II. The Cadence of Mist



III. Critical Velocity

Presto ♩. = 176