

## ONLINE AUDIO GUIDE 8.5

### CONCERTO

**title:** Epilogue, movement 4 of *Canciones de Jara. Concerto for Viola and Orchestra Inspired by Songs of Víctor Jara*

**performing forces:** viola soloist (Roberto Díaz); Symphony in C (directed by Stillian Kirov), with acoustic guitar and harp, and enhanced percussion with four groups of percussion instruments

**composer:** Ricardo Lorenz

**form:** free, unfolding in three sections with introduction

**function:** to pay homage to Víctor Jara and showcase the viola

**source:** recording courtesy of Ricardo Lorenz. This is selection 8.5a.

#### Listen for:

- musical quotation
- variety of timbres, especially percussion
- variety of timbres possible on the viola itself
- sliding in soloist for expressive purposes
- blending of timbres
- freedom of musical structure
- dissonance
- use of megaphone

Timing	Structure	What happens
00:00	Introduction  score is marked “suspended, motionless” in score	static harmonies crotales, vibraphone, crystal goblets prominent
00:22		quicker note values in percussion, focus on bells  clarinet enters, gradually emerging from the sustained sonorities
00:31	viola solo enters	written so as to sound free and unmetered, speech like
00:32		viola sometimes slides from one pitch to the next  bells reply
00:44		sustained note in clarinet  viola gradually gains in intensity

1:00		quicker note values in viola part
1:24		viola plays with faster vibrato
1:30		timbre of viola offset by sustained strings
1:40		clarinet again prominent
		percussion join to end section
1:57	“Canción del Minero” section	musical quotation of the introduction to Jara’s song through riff (pattern) on acoustic guitar
		guitarist slaps strings, megaphone ensures sound will carry
2:02	viola enters	viola plays expansive melody, portions of which recall “Canción del Minero”
2:41	strings enter, along with some woodwinds	strings and winds reinforce melody of Jara’s song quick vibrato in strings
		guitar continues for several more seconds, varying range and sometimes reinforced by strings
		guitar part of “Canción del Minero” gradually fades
3:47		long, sustained note in the solo viola fades to pianissimo ( <i>pp</i> )
		percussion punctuates cadence
3:58		strings reenter
		shifts in texture (now very dense) and dynamics (from <i>pp</i> to <i>fff</i> )
		some motives, climax builds ascending melody in strings, enhanced by brass
4:17		percussion enters (prominent timpani)

4:21	score marked “with stoic calm amid looming darkness”	viola “hangs on” from the loud climax and plays a few notes alone
4:33		suspended cymbal lower strings play <i>without</i> vibrato  special effects in percussion  long, sustained note in viola dies away

**Consider:**

- Listen to Jara’s “Canción del Minero” several times (selection 8.5b) to get it in your ear. Then revisit this movement and determine how closely Lorenz adheres to his source material or how much he departs from it.
- “Epilogue” is far less dissonant than the other movements of *Canciones de Jara*. Why might a less-dissonant conclusion be a gratifying to an otherwise dissonant work?
- How, exactly, does Lorenz achieve the “stoic calm” desired? Be sure to specify musical features in addition to your emotional or psychological reaction.
- What are some risks a composer takes in quoting preexisting songs or pieces? What are some advantages?