

CANTILENA

Cantilena (2003) is the composer's second work for solo violin. This work is also transposed for solo viola and solo cello. Much as in *Fantasieta*, *Cantilena* explores the diverse, expressive possibilities of the instrument, the music textured with double, triple, and quadruple stops, natural harmonics, *tremolos*, trills, *sul tasto*, and varied bow strokes. It explores the range from the lowest "G" to the highest "B". While the artist is allowed great musical freedom, it must be exercised within certain musical parameters. From a compositional perspective, *Cantilena* (6'30") it is a longer work than *Fantasieta*. *Cantilena* maintains the instrument's idiomatic qualities, but develops a polyphonic texture throughout the piece. The source of creative inspiration differs from the other works. Inspired by *film noir* imagery, the music is reminiscent of the melodramatic Brazilian countryside, "sertão" (1). The music is modal, mixolydian transposed one tone higher (2), and it evokes the traditional oral music from the northeastern regions of Brazil. See the examples below.



The work is structured around a main lyrical character theme in *Andante malinconico*. The theme reflects a certain sadness of the countryman and his fight against the adversities of life and nature. The following melodic variation in *Piu mosso* is reminiscent of the main theme. A virtuosic variation arises in *Mosso*. By using *ricochet* and string crossing on all four strings, a sense of harmony is created through speed. In *Meno* the translation to the *Coda* (*Grandiosamente!*) originates from the whole tone scale (4), as seen in the following examples.

