

String Quartet #1

Arcángel Castillo-Olivari

String Quartet #1

Arcángel Castillo-Olivari

Allegro (very energetic) $\text{♩} = \text{ca.} 120$

arco

I

Violin 1

Violin 2

Viola

Cello

5 pizz.

arco *al tallone*

f

arco *al tallone*

f

pizz.

f

l.v. sempre

9

f

f (poss.)

mf cresc.

mf cresc.

14

al tallone

al tallone

f

f

19

ff

ff

ff *arco*

ff

al tallone

al tallone

al tallone

al tallone

Pesante

Pesante

Pesante

Pesante

24

ff

ff *molto*

sfz

pizz.

ff

pizz.

pizz.

pizz.

28

p sub. cresc.

arco

p cresc.

mf cresc.

31

f

sul G. ♀

mf sul G. ♀

mf

sul G. ♀ ♀ ♀

mf

pp subito

35 arco

p cresc.

arco

p cresc.

arco

p cresc.

f dim.

mf dim.

mf

p

mf dim.

p

39

p
pizz.

42

p
alla punta

Adagio Sostenuto $\text{d} = \text{d}$

45

alla punta
p
mp
accel. poco a poco
Ord.
mf express.
f
p
mf
arco
express.
f
(h)
p

Andante Espressivo

The musical score consists of three movements for string quartet (two violins, viola, cello). The first movement starts with a dynamic of *mp* and includes markings like *pp subito*, *f Ord.*, *Sul Pont.*, *p Sul Pont.*, *mf*, *gliss.*, and *pizz.*. The second movement begins with *mf* and includes *p*, *mf*, *f*, *pizz.*, *f*, *mf*, *ff*, and *f*. The third movement starts with *Sul Pont.* and *Ord.*, followed by *ff*, *dim.*, *pp*, *arco*, *cresc.*, *mf*, *p*, and *p*.

Primo Tempo (meno mosso)

rit. poco

63

p

pp

pizz.

alla punta

ppp

ppp

II

Adagio (Lamentoso) $\text{♩}=\text{ca.}66$

Violin 1

Violin 2

Viola

Cello

very expressive

dim.

cresc. poco a poco

più mosso

p

accellerando poco

$\text{♩}=\text{ca.}66$

rit. dim.

a tempo

$\text{♩}=\text{ca.}66$

22

cresc.

dolcissimo

f

f

f

f

rit. (molto)

Andante $\text{♩} = \text{ca.} 86$

29

*sul tasto
alla punta*

ppp molto legato

legatissimo

cresc. poco

pp

36

con molto dolore

mp

mp

mp

cresc.

rit.

p

rit.

43

dim.

intimate

rall. poco

ppp

dim.

ppp

dim.

ppp

dim.

49

pp

mp

non vibrato

pp

mp

pp

ppp

pp

III

11

Misterioso como la noche $\text{♩}=\text{ca.72}$

Violin 1

Violin 2

Viola

Cello

8

mf

Ord.

cantabile

15 Sul Pont.

Slap with your thumb on the strings near the bridge

Slap with your thumb on the strings near the bridge

$\boxed{3}$ sul G $\boxed{3}$ sul G

$\boxed{3}$ sul G

pp

pp

Slap your fingers on the strings near the bridge

pp

mf l.v

rit.

Musical score for orchestra and piano, page 32. The score consists of five staves. The top staff (treble clef) has dynamics *mf* and *arco*. The second staff (treble clef) has dynamics *p* and *cantabile*. The third staff (treble clef) has dynamics *sul C/G*. The fourth staff (bass clef) has dynamics *p*. The bottom staff (bass clef) has dynamics *sul G/C*. The piano part is shown in the bottom right corner.

42

Danza Ritual $\text{♩}=\text{ca.}100$
Ord.

42

Danza Ritual $\text{♩}=\text{ca.}100$
Ord.

ppp

(sul D)

(sul D)

arco
 p

arco

ppp

Musical score for orchestra, page 10, measures 48-53. The score consists of four staves: Violin 1 (top), Violin 2, Cello, and Double Bass. The key signature is A major (three sharps). Measure 48 starts with a dynamic of *cresc.* in the Violin 1 part. Measures 49 and 50 show eighth-note patterns in the Violin 2 and Cello parts, with a dynamic of *mf*. Measure 51 begins with a dynamic of *f* in the Violin 1 part. Measure 52 shows eighth-note patterns in the Violin 2 and Cello parts, with a dynamic of *mf*. Measure 53 concludes with a dynamic of *f* in the Double Bass part. The score includes vertical bar lines and measure numbers.

58

Sul Pont.

f

Sul Pont.

f

f

mf

63

Ord.

p

sfz

p cantabile

Ord.

p

Ord.

p

f

p

68

73

Sul Pont.

mf

mf ————— *ff* ————— *mf*

78

Sul Pont.

Ord.

mf ————— *f* ————— *mf*

83

pp

p Détaché

Ord.

p

f

f

p Détaché

88

flautando

Ossia (*mf cantabile*)

93

Ord.

p

cresc.

cresc.

cresc.

98

p

p

cresc.

cresc.

cresc.

103

IV MOVEMENT
Adagio Nostálgico $\text{♩}=\text{ca.}50$

109

poco rall a tempo poco più mosso

117

Musical score page 18, measures 125-127. The score consists of four staves:

- Staff 1:** Treble clef, key signature of one flat. Dynamics: *mf*, *rit.*, *Lento*. Measure 125: *mf*, eighth-note pairs. Measure 126: *rit.*, eighth-note pairs. Measure 127: *Lento*, eighth-note pairs.
- Staff 2:** Treble clef, key signature of one flat. Dynamics: *dolce*. Measure 125: eighth-note pairs. Measure 126: eighth-note pairs. Measure 127: eighth-note pairs.
- Staff 3:** Bass clef, key signature of one flat. Dynamics: *dolce*. Measure 125: eighth-note pairs. Measure 126: eighth-note pairs. Measure 127: eighth-note pairs.
- Staff 4:** Bass clef, key signature of one flat. Dynamics: *dolce*. Measure 125: eighth-note pairs. Measure 126: eighth-note pairs. Measure 127: eighth-note pairs.

Measure 127 concludes with a repeat sign and a bass note.

V

Arcangel Castillo Olivari

L=ca.120

Violin 1
Violin 2
Viola
Violoncello

VI. 1
VI. 2
Vla.
Vc.

18
VI. 1
VI. 2
Vla.
Vc.

26
VI. 1
VI. 2
Vla.
Vc.

41

VI. 1

VI. 2

Vla.

Vc.

dim.

rit.
perdendosi

58

molto

Primo Tempo

VI. 1

VI. 2

Vla.

Vc.

sforzando

arco

f

arco

f

arco

f

arco

f

p

67

cresc.

VI. 1

VI. 2

Vla.

Vc.

p

cresc.

mf

f

p

mf

f

p

mf

cresc.

f

72

VI. 1

VI. 2

Vla.

Vc.

f

p

mf

mf

trem.

trem.

f

trem.

f

trem.

f

trem.

f

Ord.

ff

Ord.

ff

Ord.

ff

Arcangel Castillo-Olivari: String Quartet #1

The String Quartet #1 is one of his recent compositions and consists of five movements. In each movement the composer explores different compositional techniques and experiments with sound colors. The first movement, **Allegro (very energetic)**, is an ostinato movement based on a twelve note principal motive. The energetic and aggressive mood of this movement is set up from the very first moment.

The second movement, **Adagio "Lamentoso"**, is very dramatic. It can be cast in three main sections. The composer in this movement is mostly concerned with the harmonies and counterpoint. In the first section the opening motive unfolds again from the viola to the violins. The first violin expands the opening motive in a modulatory passage that finally returns to the initial, opening material. The second section is influenced by the musical elements of late romanticism and is a homage to Alban Berg. A "quasi musical quotation" of his music opens this section. Ostinato patterns in the second violin, viola and cello underline a new theme played by the first violin. The theme makes its presence in all the other instruments and leads to the third section. In this section the texture is more complex and contrapuntal. The lines reach a climax and return to the light texture of the opening.

The third movement, "**Misterioso como la noche**" and "**Danza Ritual**", are minimalistic and try to recreate a Festivity or Ritual Celebration danced late in the night by Indian People in the Amazonic Forest. The composer is exploring a new way to express his thoughts. Archaic modality combines with percussive and natural sounds in creating unique sound colors. The opening serves as an introduction where natural harmonics set up the mysterious atmosphere for the entire movement. The first theme makes its entrance in the cello. The cello melodic arch line ascends in a lydian mode and dies out in mixolydian. A second theme in the first violin speaks out a song.

Linked to the third movement, **Adagio "Nostalgico"** means the most to the composer. The colorful scenery with the setting sun on the top of the mountains around the town of Merida, in Venezuela, combines a sequence of orange, red and violet hues. It is a short, tranquil image of his homeland that he reflects with love and nostalgia.

The last Fifth movement return to the same musical material of the first movement with the intention of giving to the work a conclusive and brilliant finale.

Olivari, Arcangel Castillo Venezuelan composer, of mostly orchestral and electroacoustic works that have been performed in the Americas.

Mr. Olivari studied composition and conducting with Alfredo Rugeles at the Instituto Universitario de Estudios Musicales in Caracas from 1986-90, where he earned his BMus in composition. He then studied composition with Joel Hoffman and Ricardo Zohn-Muldoon and computer music with Mara Helmuth at the University of Cincinnati College-Conservatory of Music, on a Fulbright Scholarship, and there earned his MMus in composition in 1996. He is currently working on his DMA doctoral dissertation in composition at this same school.

Among his honors are an honorable mention from the Consejo Nacional de la Cultura (1988, for Five Songs Op. 3) and First Prize in the chamber music competition of the Asociacion Cultural por la Musica de Camara (1989, for Trio de Cuerdas). He has also served residencies at the MacDowell Colony (2001) and the Yaddo Arts Colony (2002).

Mr. Olivari has been also active in other positions in the past. He served as assistant conductor of the Cantoria de Merida from 1979-83 and the children's chorus of the Orquesta Nacional Juvenil in Caracas from 1983-85. He also served as director of the Music Department of the Audiovisual Archive at the Biblioteca Nacional (Public National Library) in Caracas from 1990-92 and conducted the "Banda Sinfonica de la Estado Merida" (Merida State Symphonic Band) from 1992-94 and the "Orquesta Nacional Juvenil" in Merida (Merida Youth Orchestra) from 1992-94.

<http://usuarios.lycos.es/olivari2007/>

olivari2005@gmail.com