



LINER NOTES

TEXTS

ACKNOWLEDGEMENTS

Ginastera String Quartets

Miró Quartet Kiera Duffy

Alberto Evaristo Ginastera (1916-1983) is one of the most important 20th century composers of the Americas, and his name is still today almost synonymous with classical music in Argentina. During his long career he created masterworks in almost every genre, and achieved worldwide fame and international recognition (one of the first Latino composers to do so) while simultaneously teaching and mentoring a new generation of students and composers, founding music schools and university music departments across Argentina and organizing collectives and numerous organizations supporting new music in South America and around the world.

Ginastera did for the musical legacy of Argentina what Aaron Copland did for the folk culture of the United States, and Béla Bartók did for

the traditional music of Hungary: each composer turned to the folk traditions and the rich myths of their homeland as inspiration to create an art music of revolutionary musical style, at once radical and innovative yet with a traditional national culture ever at its heart.

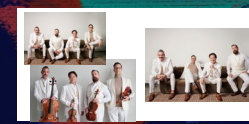
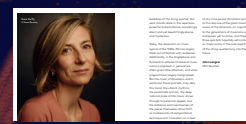
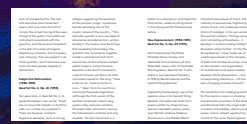
Rather like Beethoven, Ginastera's string quartets are a summation of his musical life and stylistic evolution and provide an insight into his compositional journey, exploring what it meant for him to be both Latino and International as a composer of art music in the 20th century. Ginastera himself in his writings divided his music into three periods: Objective Nationalism, Subjective Nationalism, and Neo-Expressionism. Objective Nationalism integrates Argentine folk elements in a straightforward fashion, quoting dances like the malambo

and sometimes using direct South American folk narrative, a good example being the gaucho storyline from his ballet "Estancia" (take in comparison the North American ballet "Rodeo" by Ginastera's teacher Aaron Copland and its own cowboy storyline). In Subjective Nationalism, direct quotes and obvious symbolism has been absorbed organically into a distinctive dissonant and modernist style that nonetheless is infused with Argentine elements (in a way similar to Béla Bartók's string quartets and their pervasive Hungarian folk elements, used without "quoting" any direct folk sources per se). The late Neo-Expressionist style, again rather like the style of Beethoven in his Late Quartets, inhabits a mystical world of imagination and expression unique to Ginastera, deeply probing and evocative, and at times even elusive. In these late works, Ginastera achieves an emotional

depth and profundity as well as a virtuosic control of his compositional medium that is second to none, and distinctively his own.

Objective Nationalism (1934-1948) Quartet No. 1, Op. 20 (1948)

This exuberant first quartet celebrates the gauchos, the landless native horsemen of the Argentinian plains, the cowboys of the Pampas. The first and last movements in particular evoke the dramatic 6/8 dance movements of the malambo, the Argentine folk dance associated with the gauchos, with its shifting meter and its gestures of zapateados (stamping) and cepillados (brushing). Though at times dissonant, overall this is tonal music centered in the key of D, with harmonies shifting between major and minor thirds, as well as resonant but more modern chords



built of stacked fourths. The lush and evocative slow movement opens with a six note chord that mirrors the actual tuning of the open strings of the guitar, the traditional instrument associated with the gauchos; and the second movement is the first of a series of magical diaphanous scherzos, full of mystery and virtuosity, that are present in all three quartets, and that evolve over time into ever greater degrees of abstraction.

**Subjective Nationalism
(1948-1958)
Quartet No. 2, Op. 26 (1958)**

Ten years later, in Quartet No. 2, to quote Ginastera's own words, "there are no more folk melodic or rhythmic cells, nor is there any symbolism. There are however, constant Argentine elements, such as strong, obsessive rhythms, meditative

adagios suggesting the quietness of the pampas; magic, mysterious sounds reminding one of the cryptic nature of the country..." This dramatic quartet is at a new level of dissonance and abstraction, written entirely in the twelve-tone technique first created by Schoenberg. The quartet's five movements together create a symmetrical arch form around the central scherzo marked *presto magico*, and particularly beautiful is the fourth movement, a set of virtuosic variations for each instrument based on the song "Triste el día sin sol, triste la noche sin luna..." taken from his own *Cinco Canciones Populares Argentinas* (although the first version of the quartet contained a direct song quote in the viola solo variation, Ginastera later removed it, leaving this folk element unstated and only implied). The last movement is a brash and manic *moto perpetuo* that

builds to a cataclysmic and impactful final climax, unlike anything heard in the string quartet literature ever before.

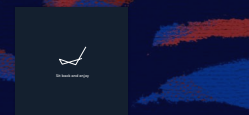
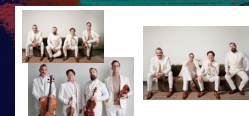
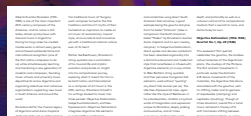
**Neo-Expressionism (1958-1983)
Quartet No. 3, Op. 40 (1973)**

Commissioned by the Dallas Chamber Music Society and dedicated to the memory of John Rosenfeld, music critic of the Dallas Morning News, Quartet No. 3 with soprano was premiered February 4, 1974 by Benita Valente and the Juilliard String Quartet.

Inspired by Schoenberg's use of the soprano voice in his Second String Quartet, this piece sets texts from poems written by three famous Spanish twentieth century poets: Juan Ramón Jiménez, Federico García Lorca, and Rafael Alberti. The work takes as its themes the

transformative power of music, the intensity of sensual love, frightening visions of war, and a deep pervasive strain of nostalgia. In his own words, the quartet contains "strange sounds and contrasting atmospheres...it develops in a hallucinating climate". Ginastera writes further: "In the Third String Quartet, I have made use of a technique based on the interplay of fixed and variable structures, and on the creation and organization of multidimensional space wherein develop infinite phenomena — and corresponding resonance — off the ever-changing universe of sound."

His masterful and challenging writing for the soprano voice is a shocking and dramatic evocation of the texts, and demands from the singer both virtuosity and subtlety, delicacy and power, and an almost superhuman control of the voice. Paired against the evocative and hallucinatory



Kiera Duffy
© Grant Beachy



<https://www.opus3artists.com/artists/kiera-duffy/>

backdrop of the string quartet, this work stands alone in the repertoire, powerful and emotional, assauntingly direct and yet bewitchingly elusive and mysterious.

Today, the dissonant art music typical of the 1940s-70s has largely fallen out of fashion with audiences. Additionally, in the Anglophone and Eurocentric spheres of classical music, Latino composers in general are often given little attention, and when programmed, largely marginalized. But the music of Ginastera, and in particular these quartets, truly defy this trend: the vibrant rhythms, the passionate lyricism, the deep national pride of this music shines through to perennial appeal, and the brilliance and inventiveness of the pieces themselves shine forth as masterworks of compositional technique and innovation on a level of genius matched by few composers

of any time period. Ginastera remains to this day one of the great musical voices of the Americas, an inspiration to the generations of musicians and composers yet to come, and these three quartets hopefully will continue as major works in the core repertoire of the string quartet long into the future.

John Largess
Miró Quartet



Ginastera String Quartets
Kiera Duffy

Quartet No. 1, Op. 46: First Movement

First Movement

Second Movement

Third Movement

Fourth Movement

Quartet No. 2, Op. 46: Second Movement

Second Movement

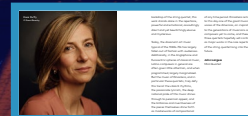
Third Movement

Fourth Movement

Quartet No. 3, Op. 46: Third Movement

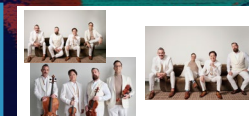
Third Movement

Fourth Movement



Quartet No. 4, Op. 46: Fourth Movement

Fourth Movement



Quartet No. 5, Op. 46: Fifth Movement

Fifth Movement

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Subanera String Quartets
Miro Quartet Kiera Duffy

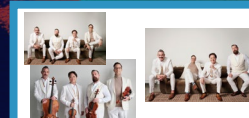
Subanera String Quartets
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Quartet No. 3, Op. 40: Vocal texts

Movement I La Música

text by Juan Ramón Jiménez

En la noche tranquila,
eres el agua, melodía pura,
que tienes frescas — como nardos
en un vaso insondable — las estrellas.

De pronto, surtidor
de un pecho que se parte,
el chorro apasionado rompe
la sombra — como una mujer
que abriera los balcones sollozando,
desnuda, a las estrellas, con afán
de un morirse sin causa,
que fuera loca vida inmensa.

¡El pecho de la música!
¡Cómo vence la sombra monstruosa!

Music

In the tranquil night,
you are the water, pure melody,
who keeps the stars fresh —
like lilies in a fathomless vase.

Suddenly, fountain
from a heart that breaks,
the passionate outburst shatters
the darkness — like a woman
who opens the balcony sobbing,
naked, to the stars, with eagerness
to die without reason,
which would be insane immense life.

The heart of the music!
How it conquers the monstrous darkness!

¡El pecho de la música!
¡Redoma de pureza mágica; sonora, grata
lágrima; bella luna negra —
todo, como agua eternal entre
la sombra humana;
luz secreta por márgenes de luto —;
con un misterio
que nos parece ¡ay! de amor!

¡La musica; —
mujer desnuda,
corriendo loca por la noche pura! —

Movement III Canción de Belisa

text by Federico García Lorca

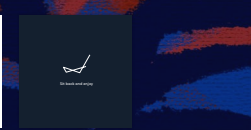
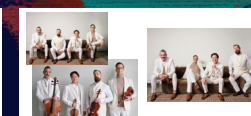
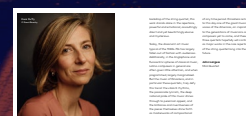
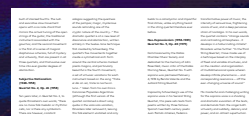
Amor, amor.
Entre mis muslos cerrados,
nada como un pez el sol.
Agua tibia entre los juncos,
Amor.
¡Gallo que se va la noche!
¡Que no se vaya, no!

The heart of the music!
Vial of magic purity; sonorous, pleasing
teardrop; beautiful black moon —
everything, like eternal water amidst
the human darkness;
secret light along the margins of mourning —;
with a mystery
that seems to us, oh! to be of love!

Music;—
naked woman,
running crazy through the pure night! —

Song of Belisa

Love, love.
Between my closed thighs,
the sun swims like a fish.
Warm water between the reeds,
Love.
Cock, the night is going!
Do not let it go, no!



Movement IV**Morir al Sol***text by Rafael Alberti*

Yace el soldado. El bosque
baja a llorar por él cada mañana.

Yace el soldado. Vino
a preguntar por él un arroyuelo.

Morir al sol, morir,
viéndolo arriba,
cortado el resplandor,
en los cristales rotos,
de una ventana sola,
temeroso su marco
de encuadrar una frente
abatida, unos ojos
espantados, un grito...

Morir, morir, morir,
bello morir cayendo
el cuerpo en tierra, como
un durazno ya dulce,
maduro, necesario...

To Die in the Sun

Here lies the soldier. The forest
comes down to weep for him each morning.

Here lies the soldier. A little brook
came down to ask for him.

To die in the sun, to die,
seeing it above,
the radiance cut
in the broken panes
of a single window,
its sill fearful
of framing a haggard
forehead, some frightened
eyes, a groan...

To die, die, die,
beautiful dying, the body
falling to earth, like
a peach now sweet,
ripe, needed...

Yace el soldado. Un perro
solo ladra por él furiosamente.

Movement V**Ocaso***text by Juan Ramón Jiménez*

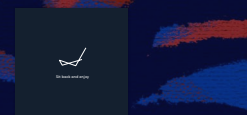
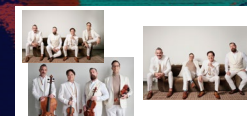
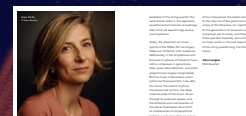
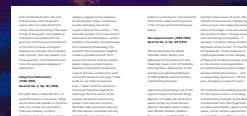
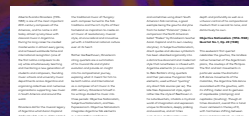
¡Oh, qué sonido de oro que se va,
De oro que ya se va a la eternidad;
qué triste nuestro oído, de escuchar
Ese oro que se va a la eternidad,
Este silencio que se va a quedar
Sin su oro que se va a la eternidad.

Here lies the soldier. A lone dog
barks for him furiously.

Sunset

Oh, what sound of gold which is going,
of gold which is now going to eternity;
how sad our ear, to listen
for this gold that is going to eternity,
this silence that is going to remain
without its gold which is going to eternity!

English translations by **John Largess**



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All of the fans and communities that support the Miró Quartet around the world - YOU are our Home.

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Acknowledgements

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Recording & Session producer, Recording & Mastering engineer **Da-Hong Seetoo**
Additional producers **Daniel Ching, Joshua Gindele & John Largess**

Liner notes **John Largess** | Photography **Dagny Piasecki** | Cover and booklet cover design **Marjolein Coenrad** | Product management & design **Karolina Szymanik**

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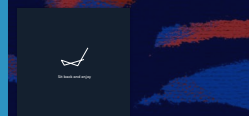
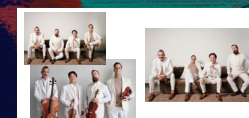
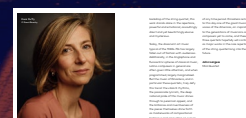
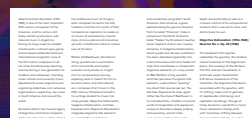
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SAHARERA STRING QUARTET
Kiera Duffy
The album features a collection of string quartet pieces, including 'Saharera String Quartet' and 'Kiera Duffy'. The music is characterized by its intricate, layered textures and a rich, warm sound. The album is a testament to the skill and artistry of the Saharera String Quartet and Kiera Duffy.

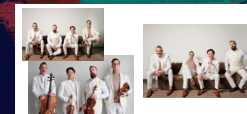
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