

Written for the Miami String Quartet (Ivan Chan and Kathy Meng Robinson, violins; Chauncey Patterson, viola; Keith Robinson, cello) and Robert Black, contrabass

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In Memoriam George Rochberg

The MacDowell Colony is thanked for providing the ideal circumstances for the composition of this work.

*Over the past few years I've been listening closely to the environments of seascapes across maritime New England and Canada. I've been wanting to transcribe the wind. But the wind, I've come to realize, really doesn't have sound of its own. What one really hears (and sees) at a seascape is its effect on the land and water---the rustling of branches and leaves on shrubs and grasses, the sculpting of sand, the surface texturing of waves. Hence the title, **The Wind's Trace Rests on Leaves and Waves**. This quintet evokes the play of the wind over a seascape.*

The work consists of an alternation between two types of music. First, there are a series of sixteen chorales played by the entire ensemble, evenly interspersed throughout. At times they are homophonic, at others their texture is "animated", but they always project a sense of concerted motion. They begin with a very bare octave sound, rooted on a low F. Over time, they become increasingly rich, using overtone relations as a model for their content and voicing. They cycle through a series of fundamentals, themselves derived from the series of partials off F, ultimately returning to that home "key".

Second, there are free passages between the chorales. These move through every possible combination of the ensemble---solos, duos, trios, quartets, and quintet. They are far more contrapuntal, fantastic, and often racing. I think of the alternation of these two elements as a classical colonnade, through which the wind is whipping.

Finally, all these sections group into larger units corresponding to the course of a day: dusk/night/dawn/day. There should be a progression on all levels toward ever greater radiance.

---Robert Carl

Total time: c.17'

Technical directions:

In dense sections, there are often subtle shifts of mode, changing accidentals as a result. As a consequence, I have included courtesy accidentals (usually in parentheses) to clarify passages that I think might be ambiguous. However, when in doubt, always use the traditional rule---accidentals apply through a measure, in the register in which they initially occur.

(s.v.)---senza vibrato

(c.v.)---con vibrato

()---very delicate, fast tremolo, at the tip of the bow

If a notehead is within a parenthesis, it indicates that the glissando following should be continuous over the duration indicated.

Please pay especial attention to passages where different timbral elements are combined (cf. movements from vibrato to non-vibrato, sul tasto to ordinario, trilling, glissandos, intensity of tremolo, etc.). These blending of effects are designed to create greater plasticity of sound, shaping phrases on a micro-level.