

EWA TRĘBACZ

Il Fonte Adamantino

(1996, revised 2002)

for string quartet and vocal ensemble

Movements:

Grave

Agitato

Sostenuto

Adagio con gravita

Il Fonte Adamantino was inspired by vocal improvisations I heard in 1996 at Olga Sz wajgier's experimental vocal school Voice Laboratory in Kraków, Poland. It is a somehow postmodern landscape, enclosed in the frames of a classical 4-movement form.

The strict formal construction of the string quartet form is counterbalanced by two vocal improvisations in the first and the last movements of the piece. The improvised section in the first movement resembles a quasi-meditation and co-exists harmoniously with the instrumental part. A similar improvisation in the last movement of the piece has a completely different character: the first entrance of the vocal ensemble appears as a sudden explosion of a pure emotion, after which it gradually turns into a lamentation.

One of the most significant elements of the architecture of *Il Fonte Adamantino* is space - both in a physical and metaphorical sense. A string quartet performs on stage, while a vocal ensemble should be located either on a gallery above the stage or at least on the opposite side of a concert hall. Both ensembles share and shape the metaphorical space of the piece as a harmonious co-existence of contradictions.