

ANJANA

a Cantabrian Myth

for
solo violin

Linda A. Marcel

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PROGRAM NOTES

The Anjana are beautiful and delicate fairy like creatures from Cantabrian mythology that exist for the health of the forest and its creatures. It is often said that they are the spirits of the trees. These female fairies help those lost in the forest, and thwart the brutality, cruelty and destruction of the Ojáncanu, a mythological beast-like creature. They are heavenly-like beings creating a positive force, and some say return to heaven after 400 years, never to return.

PERFORMANCE INSTRUCTIONS

The key signature is not of the traditional pattern, and includes only F#, C#, and A#. Please play according to this signature unless an accidental is notated.

Measures 1 - 2, 5, 6, 26, 30, 33. The trill pitch is notated above the principal note. Please perform the first trill of the composition with a standard arco. Then afterwards the performer is encouraged to improvise and choose different techniques to play the trill pitches throughout the composition in a manner that will express the spirit of the work. Please consider other extended techniques such as; an extreme L. H. light touch, circular bow, or sul ponticello.

Measure 24, 42. At these points, the challenge to the performer is to create a "whisper/talk-like communication in the rhythm expressed through the violin. Improvise to this quality with chosen techniques that express this idea best. Suggestions include, but are not limited to: Playing on the bridge, playing behind the bridge, sul ponticello, col legno, or the L. H. to dampen improvised notes. If the quality is powerful and keeps the attention of the audience, these two measures may be repeated.

Approximate duration 8.5'

Dedicated to Dan Flanagan

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Linda A. Marcel
A.S.C.A.P.

Freely ♩ = 50-44

Violino

5

9

13

18

22

25 **no meter** *with liberty and freedom rhythmically and dynamically*

26

diminuendo **mf**

*extend measure for approximately 36"
any notes on bridge improvising*

"whisper-like" techniques with suggested rhythm

29

32

35

38

42 *1-3 'extended techniques and improvisation. Suggested rhythms are given as a point of departure*

44

47

wide vibrato to end with sul pointicello

f

mf 3

f

mf

mp

mf

mp



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