

An aerial photograph of a river delta, likely the Amazon, showing a complex network of white sandbars and greenish-brown water channels. The perspective is from above, looking down at the river's mouth where it meets the ocean. A semi-transparent pink rectangular box is positioned in the upper left corner, containing white text.

A PIECE BY
VICTOR GAMA
FOR
THE KRONOS
QUARTET

RIO CUNENE

CAN
MUSIC
ACHIEV
E A MÚSICA PODE
CONQUISTAR A
PAZ?
PEACE?



Carregador
instrument made by children
from an AK47 magazine









IN THEIR SHORT ^{NAS SUAS}
LIVES THEY'VE SEEN ^{CURTAS}
THE MOST ^{VIDAS,}
TECHNOLOGICALLY
ADVANCED WAR ^{VIRAM}
MACHINERY IN THE ^{A MAIS AVANÇADA}
WORLD LITERALLY
FALL ON THEIR
HEADS, ^{TECNOLOGIA DE GUERRA}
HOUSES, ^{LITERALMENTE CAÍR-LHES}
FIELDS, ^{NA CABEÇA,}
AND FAMILIES ^{EM CIMA DAS}
^{SUAS CASAS,}
^{DAS SUAS}
^{FAMÍLIAS,}
^{DOS SEUS CAMPOS DE}
^{MILHO}



Lata
made from a bullet box

APESAR DE TUDO,
YET, RECICLARAM ESSA VIOLÊNCIA,
THEY'VE RECYCLED TRANSFORMANDO-A
THAT VIOLENCE. EM
TURNED IT INTO INSTRUMENTOS
MUSICAIS
MUSICAL QUE
INSTRUMENTS AND GENEROSAMENTE
GENEROUSLY GIVEN NOS OFERECERAM
PARA
IT TO US, SO WE QUE
COULD MAKE A PODESSEMOS
FAZER
PIECE AND SHOW IT UMA PEÇA
DE MÚSICA
TO OUR WELL E
EDUCATED MOSTRÀ-LA ÀS
AUDIENCES IN A NOSSAS AUDIÊNCIAS
PRESTIGIOUS BEM FORMADAS
NUM PRESTIGIOSO
VENUE. CENTRO DE ARTES
PERFORMATIVAS





Batuque
made out of an artillery shell



Batuque
feito de uma cápsula de artilharia

NOW
THE BIG ISSUE IS,
(APART FROM
WEAPONS)
CAN OUR RICH
SOCIETIES SEND
SOMETHING
USEFUL
BACK?

A QUESTÃO
AGORA
É,
(PARA ALÉM
DE ARMAS)
SERÁ QUE
PODEMOS
ENVIAR
ALGO ÚTIL DE
VOLTA?







Viola Ovana
made by Ovana Voinaimwe

I WANTED THE PIECE
TO LINK DIRECTLY
TO THE REALITIES
OF THESE KIDS IN A
WAY THAT THEIR
INSTRUMENTS
WOULD SPEAK FOR
THEM, AS IF SAYING,
“LOOK, THIS IS
WHAT I CAN DO WITH
THIS OBJECT”

QUERIA QUE A PEÇA
ESTABELECESSE UMA LIGAÇÃO DIRECTA COM AS
REALIDADES DESTES MIÚDOS DE MODO A QUE OS
INSTRUMENTOS QUE CONSTRUÍRAM FALASSEM POR
ELES, COMO SE DISSESSEM, “OLHEM, ISTO É O QUE EU
POSSO FAZER COM ESTE OBJECTO”



SO THAT THE
AUDIENCE WOULD BE
TRANSPORTED TO
THAT PLACE, THAT
TIME OF CONFLICT,
AND MAKE FOR
THEMSELVES THE
CONNECTIONS (IF ANY)
BETWEEN THEIR
SPHERE OF EXISTENCE
AND THE VIOLENCE
THAT SPREAD TO THAT
REMOTE PART OF THE
WORLD,

DE TAL FORMA QUE A AUDIÊNCIA
FOSSE TRANSPORTADA
PARA AQUELE LOCAL E AQUELA ÉPOCA DE CONFLITO,
E DEDUZISSEM POR SI O ELO (SE ALGUM) ENTRE AS
SUAS ESFERAS DE EXISTÊNCIA E A VIOLÊNCIA QUE
CHEGOU ÀQUELA PARTE REMOTA DO MUNDO





Frank, Africano, Kiki, Vádo e Graciano da aldeia do Xangongo na província do Cunene, construíram instrumentos para os Kronos Quartet poderem tocar a peça *Rio Cunene*. Os instrumentos foram feitos com objectos de sucata militar deixados nos campos de batalha perto da aldeia. Durante os anos de conflito armado muitas crianças construíam assim os seus brinquedos incluindo instrumentos musicais. Nas suas viagens de pesquisa pelo interior de Angola nos anos 90, Gama gravou alguma da música que elas faziam com esses instrumentos e que veio a inspirar a peça.



Frank, Africano, Kiki, Vádo and Graciano from Xangongo, a village in the Cunene province of Angola, made instruments for The Kronos Quartet to play *Rio Cunene*. The instruments were made from scattered remnant military objects gathered from nearby battle fields. During the armed conflict many children would build their toys and instruments in this way. In his research travels in the 90's Gama recorded music they've made with these instruments and drew inspiration from it to write the piece.

I MET DAVID HARRINGTON A COUPLE OF DAYS AFTER ONE OF THOSE MEMORABLE KRONOS CONCERTS IN PARIS. WE TALKED OVER A BREAKFAST THAT LASTED FOR THREE HOURS. FOR THE NEXT FOUR YEARS, WE MET A FEW MORE TIMES, AND MAINLY TALKED ABOUT MUSIC AND OTHER THINGS. INITIALLY THE IDEA WAS TO WRITE A PIECE WHERE KRONOS WOULD PLAY INSTRUMENTS I WOULD BUILD. IT WASN'T UNTIL HE BECAME REALLY INTERESTED ABOUT THESE KIDS AND HOW THEY BUILT INSTRUMENTS OUT OF PIECES OF WEAPONS THAT THE REAL CHALLENGE BEGUN

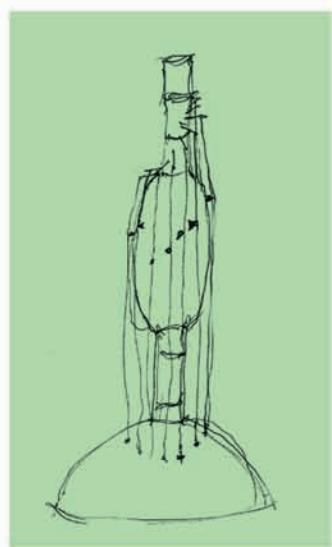
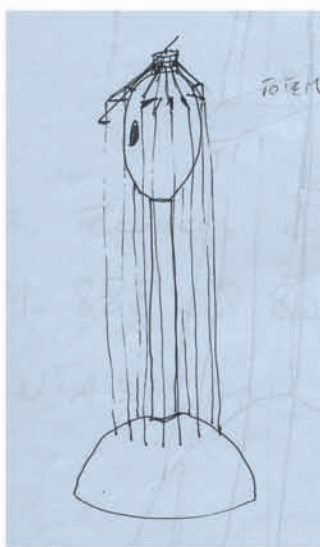
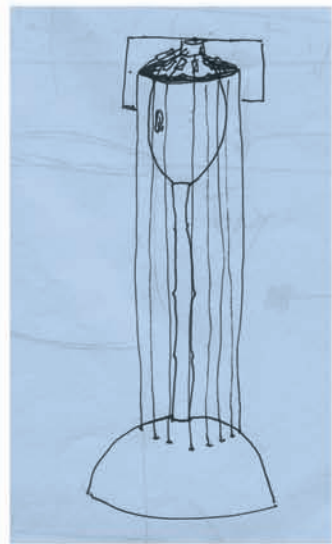
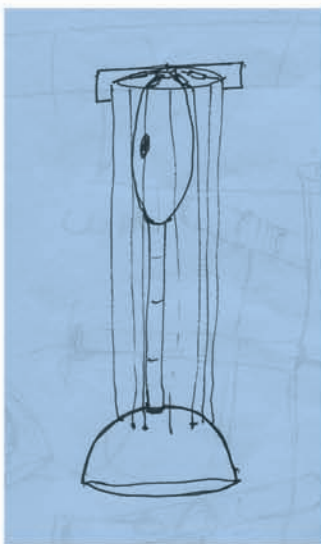
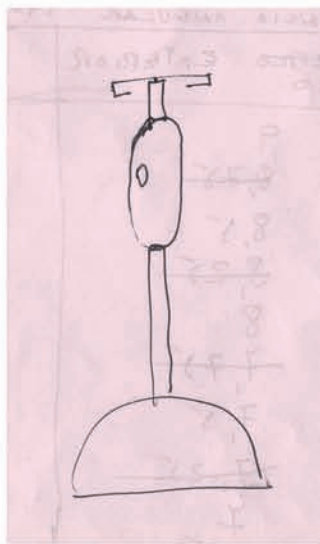
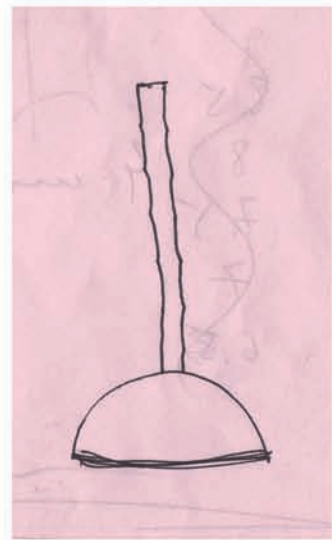
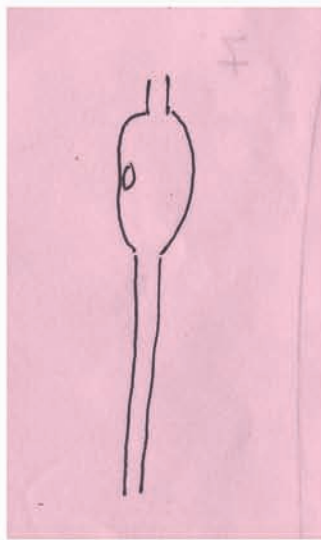
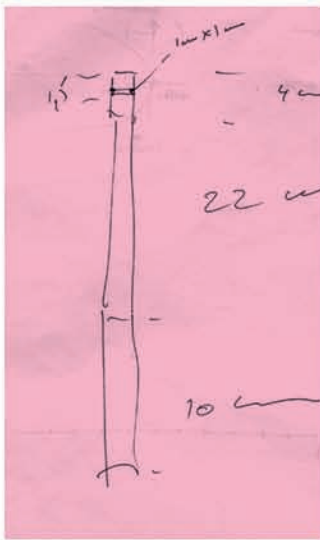
ENCONTREI-ME COM O DAVID
HARRINGTON EM PARIS, DEPOIS
DE UM DAQUELES MEMORÁVEIS
CONCERTOS DOS KRONOS.
SENTÁMO-NOS PARA TOMAR UM
PEQUENO ALMOÇO QUE DUROU
TRÊS HORAS. NOS QUATRO
ANOS SEGUINTE VOLTAMOS A
ENCONTRAR-NOS VÁRIAS
VEZES. INICIALMENTE A IDEIA
ERA ESCREVER UMA PEÇA QUE
INCLUIRÍA OS MEUS
INSTRUMENTOS. NÃO FOI
SENÃO ATÉ ELE SE INTERESSAR
POR ESTAS CRIANÇAS QUE
CONSTRUÍAM INSTRUMENTOS A
PARTIR DE SUCATA MILITAR
QUE O VERDADEIRO DESAFIO
COMEÇOU.

Rio Cunene is divided into three movements. The first represents the entangled waterways that form the Cunene river up to where it flows by Xangongo. Here the piece is written for standard string quartet. The second movement, “miúdos do xangongo”, centers on instruments made by children from the village Xangongo. In the third movement, “kids play”, the members of kronos play two pangeia instrumentos: the new toha (totem harp), specifically redesigned for the kronos quartet; and the galcrux, an instrument specifically designed for the quartet, in addition to their string instruments.

Rio Cunene está dividida em três movimentos. O primeiro representa o entrançado das águas que formam o rio até este passar pelo Xangongo. Aqui a peça foi escrita para quarteto de cordas. O segundo movimento, “miúdos do xangongo”, foi quase exclusivamente escrito para os instrumentos das crianças enquanto que o terceiro movimento foi escrito para dois dos instrumentos pangeia, a toha e o galcrux bem como violino e violoncelo.



Galcrux
made by Victor Gama





Toha
by Victor Gama





rehearsing Rio Cunene



ensaios no Kronos rehearsal space



RIO CUNENE FOI ESCRITA POR VICTOR GAMA
EXCLUSIVAMENTE PARA OS KRONOS
QUARTET COM O APOIO FINANCEIRO DE
VIVIEN COHEN.

A PEÇA TEVE ESTREIA MUNDIAL NO
CARNEGIE HALL EM NOVA IORQUE A 12 DE
MARÇO DE 2010.



RIO CUNENE, A PIECE WRITTEN BY VICTOR
GAMA FOR THE KRONOS QUARTET RECEIVED
GENEROUS PHILANTHROPIC SUPPORT FROM
VIVIEN COHEN.

THE PIECE HAD ITS WORLD PREMIER AT
CARNEGIE HALL ON 12TH MARCH, 2010.

AND THE SUPPORT OF:

E O APOIO DE:

JULIA REYNHAM

ANA PAULA GÓIS

PEDRO CARNEIRO

LEONARDO MARSH

SIMIONE CHIKULO

WITH THANKS TO:

AGRADECIMENTOS A:

DAVID HARRINGTON

JOHN SHERBA

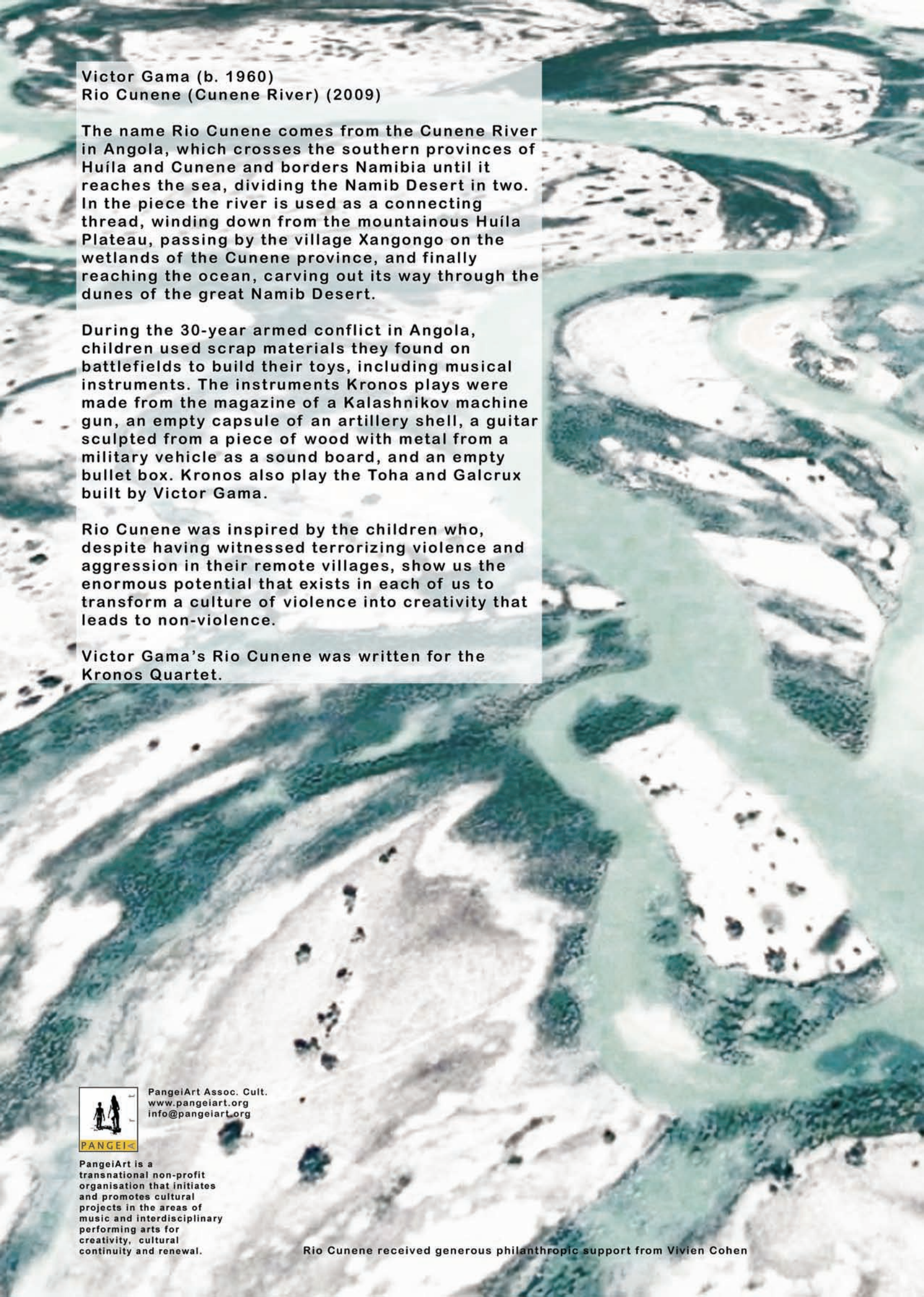
HANK DUTT

JEFFREY ZEIGLER

AND THE STAFF AT

KRONOS PERFORMING ARTS ASSOCIATION

CAN
MUSIC
ACHIEVE
E
A MÚSICA PODE
CONQUISTAR A
PAZ?
PEACE?



Victor Gama (b. 1960)
Rio Cunene (Cunene River) (2009)

The name Rio Cunene comes from the Cunene River in Angola, which crosses the southern provinces of Huila and Cunene and borders Namibia until it reaches the sea, dividing the Namib Desert in two. In the piece the river is used as a connecting thread, winding down from the mountainous Huila Plateau, passing by the village Xangongo on the wetlands of the Cunene province, and finally reaching the ocean, carving out its way through the dunes of the great Namib Desert.

During the 30-year armed conflict in Angola, children used scrap materials they found on battlefields to build their toys, including musical instruments. The instruments Kronos plays were made from the magazine of a Kalashnikov machine gun, an empty capsule of an artillery shell, a guitar sculpted from a piece of wood with metal from a military vehicle as a sound board, and an empty bullet box. Kronos also play the Toha and Galcrux built by Victor Gama.

Rio Cunene was inspired by the children who, despite having witnessed terrorizing violence and aggression in their remote villages, show us the enormous potential that exists in each of us to transform a culture of violence into creativity that leads to non-violence.

Victor Gama's Rio Cunene was written for the Kronos Quartet.



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PangeiArt is a transnational non-profit organisation that initiates and promotes cultural projects in the areas of music and interdisciplinary performing arts for creativity, cultural continuity and renewal.

Rio Cunene received generous philanthropic support from Vivien Cohen