

CALDER QUARTET
 Friday, April 16, 2010 / 8PM
 Department of Music's Conrad
 Prebys Concert Hall

Calder Quartet concerts are richly shared experiences of splendor and substance. One of our favorite ensembles returns for two evenings that remind us why music matters. On Friday, the ensemble displays their virtuosity with a program by the masters. Ben Jacobson, *violin*; Andrew Bulbrook, *violin*; Eric Byers, *cello*; Jonathan Moerschel, *viola*.



Igor Stravinsky

"Three Pieces" for String Quartet

No. 1

No. 2

No. 3

Thomas Adès

Arcadiana for String Quartet, Op. 12

Venezia notturna

Das klinget so herrlich, das klinget so schön

Auf dem Wasser zu singen

Et . . . (tango mortale)

L'Embarguement

O Albion

Lethe

INTERMISSION

Franz Schubert

String Quartet No. 15 in G Major, D. 887 (Op. posth. 161)

Allegro molto moderato

Andante un poco moto

Scherzo: Allegro vivace

Allegro assai

SPONSORS This performance is made possible in part by a generous gift from Eric Lasley and Judith Bachner.

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CALDER QUARTET

The Calder Quartet continues to expand its unique array of projects by performing traditional quartet repertoire as well as partnering with innovative modern composers, emerging musicians, and performers across genres. The group was awarded the 2009 ASCAP Adventurous Programming Award in recognition of its exciting programming and collaborations. As quartet-in-residence at the Colburn Conservatory in Los Angeles, the Calder performs twice yearly at Zipper Hall. Season highlights include performances at the Big Ears Festival in Knoxville, at New Haven's International Festival of Arts and Ideas, at Disney Hall as part of the Green Umbrella Series, and in concert with Grammy-winning pianist Gloria Cheng at the Orange County Performing Arts Center.

The quartet has expanded their collaborations with artists ranging from Terry Riley, Christopher Rouse and Thomas Ades to party rocker Andrew W.K. and indie rock bands The Airborne Toxic Event and Vampire Weekend. The Calder Quartet toured across North America with Andrew W.K. this past year and have been featured on KCRW's *Morning Becomes Eclectic*, the *Late Show with David Letterman*, the *Tonight Show with Jay Leno*, the *Tonight Show with Conan O'Brien*, *Late Night with Jimmy Kimmel*, and the *Late Late Show with Craig Ferguson*.

The group has long-standing relationships with pivotal composers Terry Riley and Christopher Rouse. The Calder Quartet met Riley when they shared a concert as part of the Los Angeles Philharmonic's Minimalist Jukebox Festival in 2006, and continues to spend time studying his works and making personal recordings for Riley.

The Calder is also the first quartet in two decades to have a work written for them by composer Christopher Rouse. Carnegie Hall, New Haven's International Festival of Arts and Ideas, La Jolla Music Society, and Santa Fe Chamber Music Festival have co-commissioned Rouse to write a new quartet for the Calder, which will premiere at the New Haven Festival of Arts and Ideas in June 2010. The quartet's album of Christopher Rouse works *Transfiguration* was released this year. About the album, *Gramophone* says, "Rouse's disquieting quartets are given powerful performances by the Calder."

In 2008, the Calder Quartet released its first album which featured the music of Thomas Ades, Mozart, and Ravel. They were able to expand their relationship with Thomas Ades by working directly with the composer on a performance of *Arcadiana* as part of the Green Umbrella Series at the Walt Disney Concert Hall in May 2008 as well as in concert with the composer in Stockholm at the Stockholm Philharmonic Orchestra's Konserthuset in November 2009. Of that performance the *Guardian UK* said, "the Calder Quartet played the most insightful and moving performance of Thomas Ades's *Arcadiana* I've ever heard."

The Calder Quartet continues its relationship with the Carlsbad Music Festival, an alternative classical music festival, which the group co-founded with composer Matt McBane in 2004. The festival presents concerts in both San Diego and Los Angeles as well as outreach programs and a composers commissioning competition. Commissioned works for the Calder Quartet through the Carlsbad Music Festival include a piece by Tristan Perich incorporating 1-bit electronics

and a piece by Christine Southworth using robotic instruments. At this time, there are eight original quartets commissioned for the Calder by the Carlsbad Music Festival.

The Calder Quartet has studied together at the University of Southern California's Thornton School of Music and the Colburn Conservatory of Music, and at the Juilliard School. They have also studied with Professor Eberhard Feltz at the Hochschule für Musik Hanns Eisler in Berlin, and collaborated with such notable performers as Menahem Pressler and Joseph Kalichstein. They have enjoyed performances in venues across the country and have been featured in some of the nation's top publications and radio stations.

IGOR STRAVINKSY

Born June 17, 1882, Oranienbaum

Died April 6, 1971, New York City

"Three Pieces" for String Quartet

No. 1

No. 2

No. 3

Stravinsky wrote symphonies, concertos, ballets, and sonatas, but one important classical form is notable for its near-absence in his catalog—the string quartet. In his long career, he wrote only three brief works for quartet, and none of these is a true string quartet—*Three Pieces for String Quartet* (1914), the *Concertino* (1920), and a *Double Canon—In Memoriam Raoul Dufy* (1959). The resonant, lyrical sonority of the string quartet appears to have held little attraction for Stravinsky, who seemed to prefer a drier, more percussive sound, such as could be produced by the piano or wind instruments.

Stravinsky wrote the *Three Pieces for String Quartet* in Salvan, Switzerland, just a few weeks before the outbreak of World War I. The notorious premiere of *The Rite of Spring* had occurred the previous year, and he was now about to begin work on his secular cantata *Les Noces*. The *Three Pieces* lack a unifying structure and can seem isolated and unrelated pieces, quite short in duration—a total of eight minutes—and fragmentary in effect. But when Stravinsky arranged the pieces in 1928 as the first three movements of his *Four Studies for Orchestra*, he gave them names that may suggest a key to understanding them: "Dance," "Eccentric," and "Canticle." Stravinsky scholar Eric Walter White has shown that, however obscure in themselves, the *Three Pieces* are truly germinal pieces for the composer, for all three contain thematic cells that would figure centrally in Stravinsky's later works. The first movement, a Russian dance for the two violins over a steady viola drone, provided material that would later appear in the *Symphony in C* (1940). The second movement, an odd and nervous dance, was inspired by the clown Little Tich, whom Stravinsky had seen in the summer of 1914 in London. The composer noted that "the jerky, spastic movement, the ups and downs, the rhythm—even the mood or joke of the music—was suggested by the art of the great clown." The first violin theme in the *Allegro* section was to become the subject of the slow fugue in the *Symphony of Psalms* (1930). The final movement, of religious austerity, brings the work to a very quiet close. The opening two measures were to figure importantly in Stravinsky's *Symphonies of Wind Instruments* (1920).