CULTURARTE
Based in Maputo, Mozambique and led by Panaíbra Gabriel Canda, CulturArte is an independent service organization for choreographers, dancers, independent dance companies and other artists dedicated to the creation of new artistic languages and open to current artistic tendencies on a global scale. Established in 1998, CulturArte — through its Center for the Development of Contemporary Art and Dance — aims to position itself on a regional scale as a southern African choreographic development institute. Its mission is to foster and train young artists and managers, pursue artistic partnerships and collaborations for contemporary performance across the southern African region and initiate dialogue, artist exchanges and the presentation of new concepts. In addition to working with a growing community of contemporary artists in Mozambique, CulturArte has collaborated with several artists throughout the African continent including Boyzie Cekwana, Selo Pesa (South Africa), Ariiri Andriamoratseresy (Madagascar) and Faustin Linyekula/Studios Kabako (Democratic Republic of Congo), as well as with European companies, e.g., from France, Portugal, Belgium and Switzerland.

CulturArte is also a founding organization of Pamôja, a pan-African network serving dance, theatre and music artists across the continent with production resources, rehearsal space and educational opportunities. Along with Studios Kabako (Democratic Republic of Congo), and Andrea Ouamba’s 1er Temps Association (Senegal), Pamôja facilitates networking and collaborative relationships and offers creative residencies for artists in all stages of their careers.
CALDER QUARTET

Ben Jacobson, violin
Andrew Bulbrook, violin
Jonathan Moerschel, viola
Eric Byers, cello

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’Embarquement
O Albion
Lethe

BENJAMIN BRITTEN

String Quartet No. 2 in C Major, Op. 36
Allegro calmo senza rigore
Vivace
Chacony

INTERMISSION

LUDWIG VAN BEETHOVEN

String Quartet No. 14 in C-sharp Minor, Op. 131
Adagio ma non troppo e molto espressivo
Allegro molto vivace
Allegro moderato — Adagio
Andante ma non troppo e molto cantabile —
Più mosso — Andante moderato e lusinghiere —
Adagio — Allegretto — Adagio ma non troppo e semplice —
Allegretto
Presto
Adagio quasi un poco andante
Allegro

Played without pause

Program is approximately 1 hour 45 minutes with one 15-minute intermission.
415, 449 arranged for string quartet, bass and piano with pianist Anne Marie McDermott, the GRAMMY-nominated The Edge of Light featuring Messiaen and Saariaho with pianist Gloria Cheng, and the Emmy Award-winning title theme to Da Vinci's Demons by Bear McCreary.

In 2012–13, the Calder Quartet continued an impressive run of collaborations and commissions with concerts across the globe. In the spring of 2013, the quartet performed Terry Riley's The Sands with the Cleveland Orchestra. The quartet debuted at Vancouver's Music on Main/Modulus Festival, opened both the Chamber Series and Parallels Series at Amherst College and premiered three new works at L.A.'s Getty Museum. The group continued its regular concerts with ArtPower UC San Diego, returned to Australia with an appearance at the Adelaide Festival (with Iva Bittova) and made its London debut at the 2013 Barbican Festival.

Other recent highlights include a premiere of a new clarinet quintet by Aaron Jay Kernis at La Jolla Music Society SummerFest and performances at the Laguna Beach Festival alongside Joshua Bell and Edgar Meyer, and at Stanford Lively Arts and Le Poisson Rouge (NYC) with Grammy-winning pianist Gloria Cheng. The quartet debuted at the Edinburgh International Festival (broadcast on BBC-3), and made its Austrian debut at the Esterhazy Palace. They have performed at top halls and festivals across the globe including Carnegie Hall, Walt Disney Concert Hall, Big Ears Festival in Knoxville, New Haven's International Festival of Arts and Ideas, and Hollywood Bowl.

The Calder Quartet has toured across North America with So Percussion, and with rockers Andrew W.K. and The Airborne Toxic Event. The quartet has 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 composers Terry Riley, Christopher Rouse and Thomas Adès. The Calder Quartet first met Riley when they shared a concert as part of the L.A. Philharmonic's Minimalist Jukebox Festival in 2006. They subsequently released a limited edition vinyl of Riley's Trio and Quartet in commemoration of the composers' 75th birthday. The Calder is the first quartet in two decades to

ABOUT THE ARTISTS

The Calder Quartet, called “outstanding” and “superb” by the New York Times, performs a broad range of repertoire at an exceptional level, always striving to channel and fulfill the composer's vision. Already the choice of many leading composers to perform their works — including Christopher Rouse, Terry Riley and Thomas Adès — the group's distinctive approach is exemplified by a musical curiosity brought to everything they perform, whether its Beethoven, Mozart, Haydn or sold-out rock shows with bands like The National or The Airborne Toxic Event. Winners of the 2014 Avery Fisher Career Grant, they are known for the discovery, commissioning, recording and mentoring of some of today's best emerging composers (more than 25 commissioned works to date). The group continues to work and collaborate with artists across musical genres, spanning the ranges of the classical and contemporary music world, as well as rock, and visual arts; and in venues ranging from art galleries and rock clubs to Carnegie and Walt Disney concert halls. Inspired by innovative American artist Alexander Calder, the Calder Quartet's desire to bring immediacy and context to the works they perform creates an artfully crafted musical experience.

The 2013-14 season included debuts for the Calder Quartet at New York's Mostly Mozart Festival, the Metropolitan Museum of Art (performing a Bartók cycle with a signature Calder twist), the Phillips Collection in Washington DC and London's Wigmore Hall. The group premiered a new work by Pulitzer Prize-winning composer David Lang with Los Angeles Master Chorale. Other highlights included returns to Rockport Chamber Music Festival, Bravo! Vail Valley Music Festival, Cal Performances and the Los Angeles Philharmonic's 2014 Minimalist Jukebox. The group produced highly praised recordings including the Mozart Piano Concertos K. 414,
About the Program

Arcadiana, Op. 12
Thomas Adès
Born in 1971

Composition: 1994
Premiere: November 16, 1994 in Cambridge, England by the Endellion Quartet

Not since the youthful days of Benjamin Britten has a young British composer created such excitement as Thomas Adès. Adès (ah-diss), born in London on March 1, 1971, studied piano with Paul Berkowitz and composition with Robert Saxton at the Guildhall School of Music before first coming to notice when he won the Second Piano Prize in the BBC Young Musician of the Year Competition in 1989. That same year he entered King’s College, Cambridge, where his principal teachers included Hugh Wood, Alexander Goehr and Robin Holloway, and he began establishing his reputation as a composer when the BBC Philharmonic under Mathias Bamert played his Chamber Symphony at the Cambridge Festival in 1990; he graduated from Cambridge in 1992 with highest honors. Other works of sharply defined but greatly varied character quickly brought Adès to wide prominence — the piano solos Still Sorrowing and Darknesse Visible, the song cycles Five Eliot Landscapes and Life Story, Catch and Living Toys for chamber orchestra — and in 1993 he was appointed Composer-in-Association to the Hallé Orchestra; he composed These Premises Are Alarmed in 1996 for the Hallé’s inaugural concert in the new Bridgewater Hall in Manchester. His opera Powder Her Face, based on the story of the uninhibited Duchess of Argyll, created an international sensation when it was premiered at the Cheltenham Festival in 1995, and it has since been heard in London, Berkeley, Aspen, Magdeburg, New York, Helsinki, Brisbane and Aldeburgh. In 1997, Adès was appointed Britten Professor of Composition at the Royal Academy of Music; he has also served as Artistic Director of the Aldeburgh Festival and Music Director of the Birmingham Contemporary Music Group. He was Resident Composer with the Los Angeles Philharmonic from 2005–2007, and held the Richard and Barbara Debs Composer Chair at Carnegie Hall in 2007–2008. He is also
active as a pianist and conductor, with many concert and broadcast performances in Europe, America and Japan. Adès’ quickly accumulating list of distinctions includes the Paris Rostrum (1994, for Living Toys, judged the best piece by a composer under 30), 1997 Royal Philharmonic Society Prize (for Asyla), Elise L. Stoeger Prize from the Chamber Music Society of Lincoln Center (1998, for Arcadiana), Salzburg Easter Festival Prize (1999), Munich Ernst von Siemens Prize for Young Composers (1999), a 1999 Mercury Prize nomination (for the recording of Asyla on EMI), 2000 Grawemeyer Prize (for Asyla, the youngest composer to receive that prestigious award, the largest international prize for composition, since its inception in 1985) and an honorary doctorate from the University of Essex (2004); in November 2010, he was named Musical America’s “Composer of the Year.” London’s Barbican Centre staged a retrospective festival of Adès’ work in 2007. His most recent opera, The Tempest, commissioned by the Royal Opera House, Covent Garden, was greeted with great acclaim upon its premiere in London in February 2004; the work received its American premiere at Santa Fe Opera in July 2006, was first staged, with the composer conducting, at the Metropolitan Opera in 2012, and will be seen, again under his baton, at the Vienna Staatsoper in 2015.

Of Arcadiana, composed in 1994 for the Endellion Quartet and premiered on November 16 at that year’s Cambridge Elgar Festival, Adès wrote in a preface to the score, “Each of the seven titles which comprise Arcadiana evokes an image associated with ideas of the idyll, vanishing, vanished or imaginary. The odd-numbered movements are all aquatic, and would be musically continuous if played consecutively. Movement I [Venezia notturna] suggests an ethereal Venetian barcarolle. Movement III [Auf dem Wasser zu singen] alludes to the eponymous Schubert Lied. The title of movement V [L’Embarquement] derives from Watteau’s painting The Embarkation from the Island of Cythera in the Louvre. Movement VII [Lethe] bears the name of the mythical River of Oblivion. The second [Das klinget so herrlich, das klinget so schön] and sixth movements [O Albion] inhabit pastoral Arcadians, respectively Mozart’s ‘Kingdom of Night’ [i.e., recalling the enchanted bells by which Papageno calms Monostatos and his slaves in the Act I finale of The Magic Flute] and more local fields [i.e., the elegiac Nimrod movement of Elgar’s Enigma Variations]. At the dead centre is the fourth movement [Et ... (tango mortale)], bearing part of the Latin inscription on a tomb which Poussin depicts being discovered by shepherds: Et in Arcadia ego (‘Even in Arcady am I’)."

String Quartet No. 2 in C Major, Op. 36

BENJAMIN BRITTEN
(1913–1976)

Composed: 1945

Premiere: November 21, 1945 in London by the Zorian String Quartet

In 1939, Britten followed his friend the poet W.H. Auden to the United States both to find greater artistic freedom and to escape the frustration and depression of the European political situation. Britten, like Auden, was an avowed pacifist, and he viewed the American sojourn as a time when he could sort out his feelings and decide on what his stance should be with his country headed inexorably into war. He moved into a private home in Amityville, Long Island, and composed no fewer than six major scores during the three years of his American visit, including the Violin Concerto, Les Illuminations and Sinfonia da Requiem. During a holiday in California in summer 1941, he chanced upon George Crabbe’s poem “The Borough,” which dealt with the rugged life in the fishing villages of the region in Suffolk in which the composer had grown up. Overwhelmed by homesickness, he wrote, “I suddenly realized where I belonged and what I lacked. I had become without roots.” Crabbe’s verses were not only the inspiration for his return to England in the spring of the following year, but also the seed from which the opera Peter Grimes grew. Shortly after arriving home, Britten appeared before the Tribunal of Conscientious Objectors and...
he was exempted from active military service. Instead, he performed in hospitals, shelters and bombed-out villages while continuing to compose during those difficult years.

*Peter Grimes* was largely written during 1944 and premiered with great success by the Sadler’s Wells Company in London on June 7, 1945. Germany had surrendered exactly one month before, and the ghastly human toll of the concentration camps was just then coming to be realized. Soon after *Grimes* had been launched, Britten went on a short tour as accompanist for violinist Yehudi Menuhin at concerts in Belsen and other of the camps, and the works that he undertook when he returned to England — *The Holy Sonnets of John Donne* and the Second String Quartet — bear a seriousness of expression undoubtedly touched by the conditions the composer had witnessed. The quartet, however, was not intended primarily as a musical tract on the tragic aftermath of war, but rather as a tribute to Henry Purcell, the revered English composer whose 250th death anniversary was being observed throughout the country in 1945. The quartet was completed on October 14 and first played by the Zorian String Quartet on November 21, the exact date of Purcell’s death, at a commemorative concert in Wigmore Hall, London. The following day, Britten’s birthday (and, fortuitously, the feast day of St. Cecilia, the patron saint of music), the composer and tenor Peter Pears premiered the *Donne Sonnets*, which were heavily influenced in their structure and word setting by the music of Purcell.

The opening *Allegro* of the Second Quartet is a modern sonata form, which achieves unity and structural cohesion from multiple thematic units through the traditional tripartite progression of presentation–elaboration–return. The three principal subjects, each beginning with a soaring leap of a tenth (an octave plus a third), are announced in quick succession in (almost) unison. The first continues with a stepwise motive; the second with a broken chord pattern and a falling interval; and the third with further wide, leaping intervals. The themes are played again, though with considerable elaboration (a vestige of the old Classical exposition repeat): the first to a hammering accompaniment of nervously bounding notes; the second as a lyrical violin strain; the third as a broadly sustained episode in long notes. A brief recall of the bounding notes and some tentative pizzicato tones mark the onset of the formal development section, which atomizes the themes with masterful ingenuity and skill. The function of the recapitulation is served by the simultaneous return of all three motives above a wide-ranging, short-note ostinato figure in the cello. The quiet coda, entered by way of the bounding notes and the tentative pizzicato tones, dissipates much of the movement’s tension.

Michael Kennedy wrote of the *Vivace*, “It is often described as ‘eerie,’” but this is not precisely the mood. Panic-stricken is nearer.” This haunted movement follows the traditional three-part form — scherzo–trio–scherzo — though without clear formal demarcations. The outer sections are built on a hurtling, short-breathed theme (and its crossed-string background) into which are injected rudely jabbing points of sound. The central trio is characterized by a lessening of intensity and repeated attempts at lyricism by the first violin that are broken off by the insistent rhythms of the other instruments. The scherzo returns in the highest reaches of the violins and viola.

The powerful finale is a *Chacony*, a form of ground bass variations greatly favored by Purcell. The austere nine-measure theme is announced in unison, and then becomes the subject of 21 variations in four sections divided by solo cadenzas (cello, viola, first violin). The first three groups each contain six variations, leaving three for the coda. “The sections,” according to the composer, “may be said to review the theme from (a) harmonic, (b) rhythmic, (c) melodic and (d) formal aspects.” The quartet is brought around full circle when the last variation is deftly made to incorporate the leaping motive that began the work.
Beethoven was assailed with such an overwhelming flow of ideas that he went against his will, as it were, to write the quartets in C-sharp minor and F major. Beethoven began sketching the C-sharp minor quartet in December 1825, immediately after Op. 130 was completed, and worked on it during the following months at his flat in the Schwarzenbergvill, near the site of the present Votiv-Kirche. By May 1826, the piece was sufficiently advanced for him to begin offering it to publishers, and he sent inquiries to the firms of Schott in Mainz, Schlesinger in Paris and Probst in Leipzig. The quartet was finished in July and accepted by Schott the following month, but the final details of the score’s publication were not fully settled until March 24, 1827, just two days before Beethoven’s death.

The C-sharp minor quartet may well be Beethoven’s boldest piece of musical architecture — seven movements played without pause, six distinct main key areas, 31 tempo changes and a veritable encyclopedia of Classical formal principles. So adventurous and unprecedented was this structural plan that Maynard Solomon allowed, “Beethoven may be regarded as the originator of the avant-garde in music.” Though it passes beyond the Fifth Symphony, Fidelio and Egmont in its harmonic sophistication and structural audacity, this quartet shares with those works the sense of struggle to victory, of subjecting the spirit to such states of emotional unrest as strengthen it for winning ultimate triumph.

The opening movement is a spacious, profoundly expressive fugue that, according to Richard Wagner, “reveals the most melancholy sentiment in music.” J.W.N. Sullivan waxed almost metaphysical in concluding that this is “the most superhuman piece of music that Beethoven ever wrote. It is the completely unfaltering rendering into music of what we can only call the mystic vision.” The following Allegro offers emotional respite as well as structural contrast. A tiny movement (Allegro moderato — Adagio), just 11 measures in the style of a ruminative recitative, serves as the bridge to the expressive heart (and formal center) of the quartet, an expansive set of variations that seems almost rapt out of quotidian time. The fifth movement alternates two strains of buoyantly aerial music: a featherstitched, arpeggiated theme previewed by the cello and stated in full by the first violin, and a more lyrical motive first given in octaves by the violins above the playful accompaniment of the lower strings. The short, introspective Adagio in chordal texture is less an independent movement than an

String Quartet No. 14 in C-sharp Minor, Op. 131
LUDWIG VAN BEETHOVEN
(1770–1827)
Composed: 1825–1826

On November 9, 1822, Prince Nikolas Galitzin, a devotee of Beethoven’s music and an amateur cellist, wrote from St. Petersburg asking the composer for “one, two or three quartets, for which labor I will be glad to pay you whatever amount you think proper.” After a hiatus of a dozen years, Beethoven was eager to return to the medium of the string quartet, and he immediately accepted the commission and set the fee of 50 ducats for each work, a high price but one readily accepted by Galitzin. Though badgered regularly by the Russian Prince (“I am really impatient to have a new quartet of yours. Nevertheless, I beg you not to mind, and to be guided in this only by your inspiration and the disposition of your mind”), Beethoven, exhausted by his labors on the Ninth Symphony in 1823–1824, could not complete the Quartet in E-flat Major (Op. 127) until February 1825; the second quartet (A minor, Op. 132) was finished five months later; and the third (B-flat major, Op. 130) was written between July and November, during one of the few periods of relatively good health that Beethoven enjoyed in his last decade.

Fulfilling the commission for Galitzin, however, did not nearly exhaust the fount of Beethoven’s creativity in the realm of the string quartet. Karl Holz, the composer’s amanuensis and the second violinist in Schuppanzigh’s quartet, which gave the first public performances of Galitzin’s quartets, recorded, “During the composition of the three works for Prince Galitzin,
introduction and foil for the finale, whose vast and densely packed sonata form (woven with references to the fugue theme of the first movement) summarizes the overall progress of this stupendous quartet in its move from darkness and struggle toward light and spiritual renewal.

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The Calder Quartet
Location: Michelle Smith Performing Arts Library — Paged Collections Room
Call Number: MCD 17178

All I Ever Wanted: Live from Walt Disney Concert Hall – The Airborne Toxic Event featuring Calder Quartet
Location: Michelle Smith Performing Arts Library — Paged Collections Room
Call Number: MDVD 798

Don’t miss this combo-CD/DVD release that chronicles the collaboration between Calder Quartet and the rock band The Airborne Toxic Event on one of the world’s most renowned concert hall stages. An audio recording accompanies the DVD documentary, and this item is part of MSPAL circulating media collection.

For more information on these UMD Library materials and other resources relating to the performers, pieces, composers and themes of this program, please visit us at www.lib.umd.edu/mspal/mspal-previews.

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