

The Clarice presents

Tesla Quartet: Rising Tides



Sunday, May 7, 2023 • 3PM

ROBERT & ARLENE KOGOD THEATRE

AT THE CLARICE SMITH PERFORMING ARTS CENTER

VAS
VISITING ARTIST SERIES

UNIVERSITY OF
MARYLAND

Presented by The Clarice

Tesla Quartet: Rising Tides

Ross Snyder & Michelle Lie, violins
Edwin Kaplan, viola
Austin Fisher, cello

Adeliia Faizullina (b. 1988)

Drops and Ripples

Alexandra Gardner (b. 1967)

Watershed (WORLD PREMIERE)

Causeway

Ceremony

Ghost Pines

Adrian B. Sims (b. 2000)

Hope-String Quartet No. 4 (WORLD PREMIERE)

Caroline Shaw (b. 1982)

The Evergreen

Moss

Stem

Water

Root

EXPERIENCE RISING TIDES IN AUGMENTED REALITY!

Join us immediately after the performance
for an artist reception and a chance to experience
this program in Augmented Reality.
Follow signs to our Upper Pavilion.

Alexandra Gardner's *Watershed* and Adrian B. Sims' *Hope*
were commissioned by The Clarice Smith Performing Arts Center.

This performance is supported in part by the Maryland State Arts Council and The Morris & Gwendolyn Cafritz Foundation.



THE MORRIS & GWENDOLYN
CAFritz FOUNDATION

Photos Courtesy of the Artists

Drops and Ripples

“We originally commissioned Adeliia Faizullina to write *Drops and Ripples* as part of our “Alternating Currents” web series during lockdown in 2020. The aim was to get composers to write short works that the four members of the Tesla Quartet could play and record individually in our own homes and then either edit together or perform over Zoom. The work also serves as a celebration of Beethoven’s 250th anniversary and uses the theme from the Andante of his String Quartet in A major, Op. 18 No. 5 as its building blocks. Each phrase begins with a single pizzicato in the first violin, a metaphorical drop that ripples throughout the ensemble, stirring up waves of sound from the pool of silence.

“This work is the perfect opener to our ‘Rising Tides’ program and represents the genesis of the watershed, the first tiny droplets of dew that fall from their leaves, gathering and coalescing into the rivers that flow to become the mighty Chesapeake Bay.”

—Ross Snyder, Tesla Quartet

Watershed

“The fast-disappearing Hoopers Island in south Dorchester County, Maryland, is an inspirational stepping stone for *Watershed*. Once a bustling fishery (the original home of Phillips Seafood), the island and surrounding areas are being overtaken by the water that once sustained them. *Watershed* addresses the experience of climate change in the Chesapeake Bay region.

“Each of the three movements of *Watershed* explores a different aspect of Hoopers Island. The first movement, *Causeway*, is about the long, narrow road that connects the island to the mainland. The water levels have risen so close to the road that waves will splash up onto the roadway even on good weather days. *Ceremony*, the second movement, refers to the personal and communal rituals and rhythms of life lost because of the sea level rise on the island—the music is bittersweet, with glimmers of hopefulness. The third movement, *Ghost Pines*, references the pine trees clustered around the island that the increasing saltwater levels have damaged. This movement is a sonic imagining of that process; saltwater sucking the nutrients from the trees, losing their needles, bark, and branches and turning white.

“Like the physical landscape, the musical world of *Watershed* is a combination of poignant and beautiful. Musical ideas take the form of overlapping gestures like waves—that rise and reach a crest, then pull away—and of material that begins complete and is slowly stripped out to a single line. Inspiration early in the compositional process came from sea chanteys sung by Black fishermen on the Chesapeake and from field recordings of wind and water I recorded on Hoopers Island.

“Having grown up and spent a large portion of my life in Maryland, I care deeply about the impact of climate change on the Chesapeake Bay region. The rising waters are washing away the landscape and the hopes, dreams, communities, and histories of those who have lived and worked on the Chesapeake. I hope *Watershed* will play a role in alerting people to the situation’s urgency and inspire behavioral and policy changes to offset the effects of global warming.”

—Alexandra Gardner

Hope-String Quartet No. 4

This work begins calmly, representing the tranquility of the bay in its optimal habitat. It is peaceful. Then, as sea levels rise, the calm of the bay is disrupted by the elements. This disruption is characterized by dissonance in the music and a lack of vision and clarity in the musical texture. As man-made solutions are introduced, the two contrasting musical ideas battle each other. It becomes clear that the man-made solutions to the climate issues WE have caused are not enough. In the end, nature always wins, no matter what that could mean for our man-made habitat and structures. Regardless, we can and will continue to have hope. Hope that we will ultimately work with nature to solve rising sea levels and coastal erosion. As such, the work ends with a hopeful lullaby and chords of serenity.

—Adrian B. Sims, April 2023

The Evergreen

“One day in January 2020, I took a walk in an evergreen forest on Swiikw (Galiano Island), British Columbia, Canada. I found myself slowing down. My steps were shorter, less frequent. I stopped trying to get to my destination with any real intention or speed. Eventually I stopped moving altogether. I looked, and listened, and felt and smelled and breathed. Like a thousand thousand creatures before me there, some of them also human, I paused and wondered and thought: ‘there’s wisdom in these trees.’ It’s been said before, in ways more eloquent and complex than my little story here. Still.

“This piece, *The Evergreen*, is my offering to one particular tree in that forest. I started writing music years ago as gifts for people (whether they knew it or not), or as companions to a piece of art or food or idea. It was a way of having someone hold my hand through the writing process, a kind of invisible friend to guide me through. This tree is towering, craggy, warped and knotted wrapped in soft green, standing silently in a small clearing where the shadows are more generous to the narrow streams of sunlight that try to speak up in late morning. To be honest, I’m not entirely sure that it’s still alive, or that it’s not actually an ancient deciduous tree that has tacitly agreed to be covered in moss. But still, it feels like an evergreen friend, and so I wrote some music for it and have called it *The Evergreen*. For the soft moss that covers it, for its strong stem that reaches up, for the gentle chaos of dripping water that surrounds it, and for the roots below, ever seeking and nourishing and building.

—Caroline Shaw



The Tesla Quartet is known the world over for their “superb capacity to find the inner heart of everything they play, regardless of era, style, or technical demand” (The International Review of Music). From contemporary works to established masterpieces, the Tesla Quartet’s thoughtful interpretations reveal the ensemble’s deep commitment to their craft.

Now entering its second decade, the quartet performs regularly across North America and Europe, with recent highlights including their debut at Lincoln Center, a return to Wigmore Hall and performances at Stanford University’s Bing Concert Hall as winners of the prestigious John Lad Prize. Other recent international engagements include tours of Brazil, China and South Korea. Remaining true to their ethos, the Tesla Quartet has proved resilient in the face of global depression. From the safety of their own homes, they overcame technological hurdles in order to cheer on the healthcare heroes of the New York Presbyterian Hospital with weekly concerts; commissioned 12 works for their series *Alternating Currents*, an homage to Beethoven and a celebration of diverse voices; and helped pioneer *ImmerSphere*, an immersive augmented reality virtual concert experience. With renewed hope, the Tesla Quartet is focusing its efforts in the coming seasons on inspiring climate action with the commissions of several full length works for string quartet, including Jeffrey Nytch’s piece decrying deforestation, *For the Trees*.

In 2018, the Tesla Quartet released its debut album of Haydn, Ravel and Stravinsky quartets on the Orchid Classics label to critical acclaim. “Joy & Desolation,” out October 2019 on Orchid Classics, featured quintets by Mozart, Finzi, John Corigliano and Carolina Heredia with clarinetist Alexander Fiterstein.

The Tesla Quartet builds upon years of early success at numerous competitions including top prizes at the prestigious 2016 Banff International String Quartet Competition, 2015 International Joseph Haydn Chamber Music Competition and 2012 Wigmore Hall London International String Quartet Competition. From 2009 to 2012, the quartet held a fellowship as the Graduate String Quartet-in-Residence at the University of Colorado-Boulder, where they studied with the Takács Quartet. The group originally formed at The Juilliard School in 2008.

Engagement on Campus and the Community

As part of their residency, Tesla Quartet recorded the program to create a geolocated walking concert as part of Maryland Day 2023. Composer Alexandra Gardner also hosted a composer colloquium with UMD School of Music students. Join us Mon, May 8 at 5:30PM for a Composer Reading in which Tesla Quartet will perform works by UMD School of Music students.

“Rising Tides” in Augmented Reality

FEATURING THE TESLA STRING QUARTET

Presented By The Clarice & Powered By Immersphere

ImmerSphere is a groundbreaking app that enables performance in augmented reality, with immersive video and audio.



SCAN TO DOWNLOAD THE IMMERSPHERE APP!



1. Introduction to Rising Tides



2. *Hope*, Part 1
by Adrian Sims



3. *Hope*, Part 2
by Adrian Sims



4. *Hope*, Part 3
by Adrian Sims



5. *Watershed*, I. Causeway
by Alexandra Gardner



6. *Watershed*, II. Ceremony
by Alexandra Gardner



7. *Watershed*, III. Ghost Pines
by Alexandra Gardner

Festival Opening Performance:
A Night At The Opera

IN PARTNERSHIP WITH WOLF TRAP OPERA
JOHN MORRIS RUSSELL, CONDUCTOR

+ Sat, June 3 • 7:30PM | DCH

Take The Reins:
Chamber Orchestra Concert

Ginastera: Variaciones concertantes
Still: *Wood Notes*

Haydn Symphony No.44, "Trauer"

+ Fri, June 9 • 7:30PM | DCH

Neely Conducts
Price, Ravel & Wagner

DAVID NEELY, CONDUCTOR

Ravel: Alborada del gracioso

Wagner: *Die Meistersinger von Nürnberg Suite*

Price: Symphony No.3

+ Sat, June 10 • 7:30PM | DCH

JOSEPH CONYERS' DUBHE

This dynamic group features rotating cohorts consisting of the most influential chamber and orchestral musicians in the world.

+ Thu, June 15 • 7:30PM | GRH

Gershwin's Rhapsody In Blue

DAVID ALAN MILLER, CONDUCTOR
KEVIN COLE, PIANO

Gershwin: *Cuban Overture*

Gershwin: *Rhapsody in Blue*

Gershwin: Second Rhapsody

Stucky: *Dreamwaltzes*

Tower: *1920/2019*

+ Sat, June 17 • 7:30PM | DCH

George Walker's Lilacs

IN PARTNERSHIP WITH WOLF TRAP OPERA

JOSEPH YOUNG, CONDUCTOR

TIFFANY TOWNSEND, SOPRANO

Berlioz: *Roman Carnival*

Walker: *Lilacs*

Prokofiev: Symphony No. 5

+ Sat, June 24 • 7:30PM | DCH

Also Conducts Rite of Spring

MARIN ALSOP, CONDUCTOR

JULIA CRUZ, CONDUCTOR

Jie: *The Winter that United Us*

Assad: *Nhanderú*

Stravinsky: *Rite of Spring*

+ Thu, June 29 • 7:30PM | GRH

New Directions

MARIN ALSOP, HOST

NOI+F's 2023 conducting fellows take the lead in this performance featuring music by NOI+F composition fellows.

+ Fri, June 30 • 7:30PM | DCH

Festival Closing Performance:
**Also Conducts Simon,
Higdon & Brahms**

MARIN ALSOP, CONDUCTOR

ALANA WIESING, PERCUSSION

SVET STOYANOV, PERCUSSION

Simon: *Fate Now Conquers*

Higdon: *Duo Duel*

Brahms: Symphony No.1

+ Sat, July 1 • 7:30PM | DCH

