

## SOMETHING SIMILAR



SCREENING | A DOOR AJAR

### IN THE MOOD FOR LOVE Directed by Wong Kar-wai

A hauntingly beautiful film about unfulfilled relationships, the fallibility of memory, and endings without resolution.

NOVEMBER 21 7:30PM

## A LITTLE BIT DIFFERENT



PERFORMANCE

### CENTRAL INTELLIGENCE AGENCY Wojtek Ziemilski

Issues of identity and memory are explored through choreography, historical documents, and intimate storytelling.

NOVEMBER 23 7PM



PERFORMANCE

## CALDER QUARTET

SATURDAY NOVEMBER 2 2013 | 8PM

PERFORMANCE

# CALDER QUARTET

SATURDAY NOVEMBER 2 2013 | 8PM

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

*String Quartet No. 14 in G major, K. 387 (1782)*      Wolfgang Amadeus Mozart  
"Spring"

- i. *Allegro vivace assai*
- ii. *Menuetto*
- iii. *Andante cantabile*
- iv. *Molto allegro*

*Five Movements for String Quartet, Op. 5 (1909)*      Anton Webern

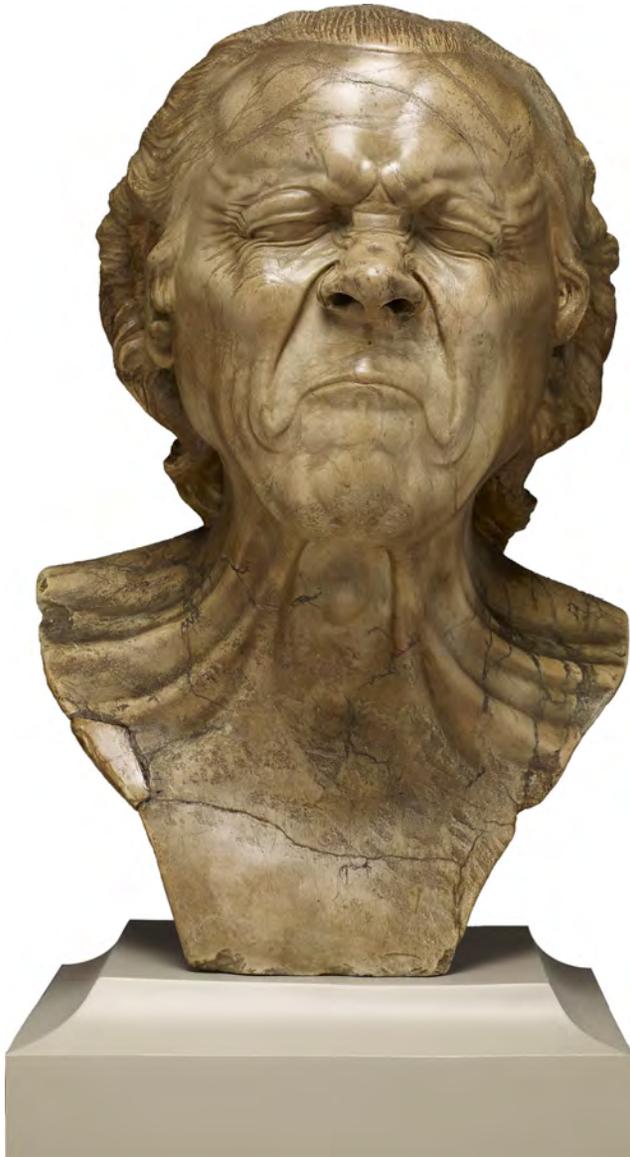
- i. *Heftig bewegt, Tempo I*
- ii. *Sehr langsam*
- iii. *Sehr lebhaft*
- iv. *Sehr langsam*
- v. *In zarter bewegung*

*Vexed Man (inspired by Messerschmidt)*      Don Davis (b. 1957)

-Interval-

*String Quartet No. 14 in D minor (1824)*      Franz Schubert  
"Death and the Maiden"

- i. *Allegro*
- ii. *Andante con moto*
- iii. *Scherzo: Allegro molto*
- iv. *Presto*



Franz Xaver Messerschmidt, *The Vexed Man*

**Wolfgang Amadeus Mozart** rarely wrote music without having either a commission or a professional need, but *String Quartet No. 14* (“*Spring*”) is one of a handful of exceptions. “*Spring*” is the first of six quartets known as the Haydn Quartets, written by Mozart as a tribute to the “father” of the String Quartet, Joseph Haydn. They are considered by many to be the peak of quartet writing in the classical age. Haydn himself heard (and by some accounts played) the quartets, after which he is noted to have said to Mozart’s father, “Before God, and as an honest man I tell you that your son is the greatest composer known to me, either in person or by name. He has taste, and what is more, the most profound knowledge of composition.”

What is fascinating is how time changes taste. Some critics of the time found Mozart’s quartets “difficult and unusual” – adjectives that probably wouldn’t be used to describe them today. However, that is how the music of composer **Anton Webern** is usually described.

Webern is one of the great masters of efficiency in music. Typically his music is short and tightly constructed with no extraneous elements. The most intense emotions, he thought, were best expressed without embellishment. *Five Movements* is one of his earlier explorations into the world of Expressionism (which evolved into his later well-known style of Serialism), which uses highly contrasted tone colors, speeds and volumes to explore emotional extremes. The five movements are disconnected, making no allusion to the traditional form implied by a String Quartet. Scholar Malcolm Hayes explains the imagery of the piece so perfectly, that it is worth quoting him at length:

“On one level *Five Movements* were composed as an elegy for Webern’s mother: a study in choked, drowsy, almost narcotically numbed grief, flaring into desiccated shrieks of horror and despair, or reverting equally unpredictably to a mood of wistful valediction. Heard from a different angle (for instance in a different performance) the work comes across in another way, as an all-too-vivid evocation of the dispiriting side of life in turn-of-the-century Vienna. This is the music of bare, fusty, unheated rooms; of pale street-lamps in cold, bitterly windswept streets; of the hideously bleak sense of inner emptiness and isolation that the artist, like anyone else, periodically has to confront and endure.”

Franz Xaver Messerschmidt (1736 – 1783) is one of the most unusual sculptors of his time. Pre-dating all of the music performed here tonight, today Messerschmidt is known for his unusual sculptures of human heads in pained expressions. American Composer **Don Davis** takes one of these pieces, *Vexed Man*, as inspiration for his new work for the Calder Quartet. Davis, best known as a composer of film scores such as *The Matrix*, was one of several composers commissioned by Calder for a performance in Los Angeles.

Living only 32 years, **Franz Schubert** was an amazingly prolific composer – in excess of 600 vocal works, 9.5 symphonies (the famous “*Unfinished Symphony*”), and a large number of chamber and piano pieces that combined, amount to nearly 1000 works. *String Quartet No. 14* is perhaps one of his most well known. Commonly known as the “Death and the Maiden”, the title and 2nd movement theme are taken from an 1817 song by Schubert, *Der Tod und das Mädchen* (which itself has origins in a poem by the same name by Matthias Claudius). Schubert was intensely ill with what is believed to be stage-three syphilis during its composition, and feared that his demise was imminent. A tale about the cycle of life, death, and perhaps resurrection, the music at some points lyrically tries to escape the foreboding and depressing subject matter, but ultimately succumbs to a literal dance with death (a tarantella).

## BIOS

**The Calder Quartet**, called “superb” by the *New York Times*, defies boundaries through performing a broad range of repertoire at an exceptional level, always striving to channel the true intention of the work’s creator. 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 it’s Beethoven, Mozart, Haydn, or sold-out rock shows with bands like The National or The Airborne Toxic Event. Known for the discovery, commissioning, recording, and mentoring of some of today’s best emerging composers (over 25 commissioned works to date), the group continues to work and collaborate with artists across musical genres, spanning the classical and contemporary music worlds, as well as rock, dance, 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.

## STAFF

Johannes Goebel / Director

Geoff Abbas / Director for Stage Technologies

Eric Ameres / Senior Research Engineer

S. Argeo Ascani / Associate Curator, Music

David Bebb / Senior System Administrator

Peter Bellamy / Senior Systems Programmer

Michael Bello / Video Engineer

Victoria Brooks / Curator, Time-Based Visual Arts

Eric Brucker / Lead Video Engineer

Ash Bulayev / Curator, Dance + Theater

Michele Cassaro / Guest Services Coordinator

John Cook / Box Office Manager

David DeLaRosa / Production Technician

Zhenelle Falk / Artist Services Administrator

William Fritz / Master Carpenter

Kimberly Gardner / Manager, Administrative Operations

Laura Gypson / Production Administrative Coordinator

Ian Hamelin / Project Manager

Katie Hammon / Administrative Specialist

Ryan Jenkins / Event Technician

Shannon Johnson / Design Director

Pamela Keenan / Production Technician

CathyJo Kile / Business Manager

Carl Lewandowski / Production Technician

Eric Chi-Yeh Lin / Lead Stage Technician

Stephen McLaughlin / Event Technician

Candice Sherman / Business Coordinator

Avery Stempel / Front of House Manager

Jeffrey Svatek / Audio Engineer

Dan Swalec / Master Electrician

Todd Vos / Lead Audio Engineer

Pete Wargo / Manager, Information Systems

Michael Wells / Production Technician

Emily Zimmerman / Assistant Curator



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