

WEDS@7 Mivos Quartet

October 12, 2016 – 7:00 p.m.
Conrad Prebys Concert Hall

Serashi Fragments (2005)

Lei Liang (b. 1972)

Hommage à Mihály András -- 12 Microludes Op. 13 (1978) György Kurtág (b.1926)

String Quartet No. 3 (2001)*

Georg Friedrich Haas (b. 1953)

*This performance will be given in the dark

Mivos Quartet

Olivia De Prato, violin
Lauren Cauley, violin
Victor Lowrie, viola
Mariel Roberts, cello

PROGRAM NOTES

Serashi Fragments is a tribute to the Mongolian chaorer (an ancient two-string fiddle) player Serashi (1887-1968). It is not in any sense an imitation of his performance style or the music of Mongolia, although an allusion appears briefly in the middle of the piece. In this work, the notes Sol, La and Si appear in various forms as musical inscriptions of the artist's name. *Serashi Fragments* was first performed by the Arditti Quartet (Irvine Arditti, Ashot Sarkissjan, Ralf Ehlers, Lucas Fels) on April 2nd, 2006 in Paine Hall, Cambridge MA. It received the University Composition Prize: The George Arthur Knight Prize from Harvard University.

– Lei Liang

György Kurtág completed *Hommage à Mihály András -- 12 Microludes Op. 13* for string quartet in 1978. This is his first string quartet since 1959. The composer wrote very little in any medium, to the extent that it is surprising that any musician can be regarded as such with so little product to demonstrate the fact. Kurtág is hardly demonstrative; he is a quiet and intense man who has not had to sell himself in order to become recognized as a genius in his own lifetime. Serious composers and scholars have touted his brilliance as an indispensable voice of Middle Europe. Like his colleague Ligeti, Kurtág hails from a town in Romania, which had belonged to Hungary before World War II. While Ligeti rose to fame with a prolific and cosmopolitan ethic, Kurtág remained low-key, low-output, and though he studied with Messiaen and Milhaud, the music did not acquire international traits. Like his first quartet, *12 Microludes* reflects the super-serious sounds of Webern and Bartók. This is not urbane, humorous, or cheeky music; it is more intense than perhaps anything else. Perhaps Beethoven's late string quartets compare, as do the quartets of Bartók and the atonal music of Webern. It is prickly, edgy music, reflecting an odd mix of inspiration and persecution. Nothing in it reflects comfort or lazy-mindedness and those who expect little from art will get little from *12 Microludes*. Close inspection of this work will demonstrate specific approaches, ostinato figurations, chorales, folk song-like melody, etc. Each different type of style is revisited until the different ways of writing for tiny movements can be done. All 12 *Microludes* are between eighteen and eighty-two seconds in duration. The obvious comparison to make with such brevity for string quartet is Webern's *Six Bagatelles* for String Quartet, Op. 9. This is not a complete picture, however, because of the visceral nature of the sound. It is not the cerebral soundscape of Webern that permeates the score. An equal measure of Eastern European folk song, wrenched into a contracted and memorable soundscape is as apparent as the super-concentrated art music purity of Webern. Bartók made music from of the folk traditions of tiny and doomed mountain microcultures. It is this simple, melodious preciousness, injected in the Webernian soundscape of aphoristic love for God and nature that makes up the innate power of these tiny movements by Kurtág.

– John Keillor

String Quartet No. 3 by G. F. Haas is performed in complete darkness, with the musicians playing from memory in different parts of the room. The performance score contains musical elements with detailed instructions.

– Universal Edition

PERFORMER BIOGRAPHIES

Internationally recognized as a soloist as well as a chamber musician, Austro-Italian violinist **OLIVIA DE PRATO** has been described as a "flamboyant...convincing" (The New York Times) and "enchanting violinist" (Messaggero Veneto, Italy). Since moving to New York City in 2005, Olivia has established herself as a passionate performer of contemporary and improvised music. Her chamber music activities include appearances at the Bang on a Can Marathon in NYC, the Lucerne Festival with Pierre Boulez, the Ensemble Modern Festival, "June in Buffalo" and the Ojai Festival with Steve Reich. Olivia is a member of the new music ensembles Signal, directed by Brad Lubman, and Victoire, founded by composer Missy Mazzoli. Olivia studied at the University of Music and Arts in Vienna and received her B.M. from the Eastman School of Music. She graduated with her M.M in Contemporary Performance from the Manhattan School of Music. www.oliviadeprato.com

Flawless" (Critical Dance), "simply amazing," and "spellbinding." (Rochester Fringe Festival), violinist **LAUREN CAULEY** enjoys a diverse career performing as both soloist and chamber musician. Passionate about the evolution of contemporary music, Lauren has worked with numerous established composers the likes of Samuel Adler, Hans Abrahamsen, Beat Furrer, Michael Gordon, Georg Friedrich Haas, and Philippe Leroux, as well as with dozens of young, emerging composers. She has given premieres at Carnegie Hall, the Library of Congress, Rodolfinum, and the Mozarteum. Lauren has performed at festivals such as Bang on a Can Summer Festival, Darmstadt Internationale Ferienkurse für Neue Musik, Impuls, June in Buffalo, Klangspuren Schwaz, and New York City Electroacoustic Music Festival. She has appeared with Ensemble Signal, Talea Ensemble, Periapsis Music & Dance, and the [Switch- Ensemble]. Lauren received her BM and MM from the Eastman School of Music, with additional studies at the Bauhaus Universität and the International Ensemble Modern Academy in Austria. www.laurencauley.com

VICTOR LOWRIE is a versatile violist and composer living in New York City. He has performed as a soloist and chamber musician with groups including Signal, Wordless Music Orchestra, Either/Or, Kavak Trio and Argento Chamber Ensemble. Victor's compositions include an award-winning trio a landscape (viola, bassoon, piano), Runaway (viola & electronics), Question (for Kavak Trio) and Flames (for Mivos Quartet). He can be heard on recordings from New Amsterdam, Kill Rock Stars, Quiet Design, Sunnyside and Tzadik Records. As an educator, Victor has given master-classes and guest lectures at Brooklyn College and the EAFIT University in Medellín, Colombia. Victor grew up in California and received his Bachelor's degree from San Francisco State University. He earned his Master's degree in Contemporary Viola Performance from the Manhattan School of Music. www.victorlowrie.com

"Trailblazing" cellist **MARIEL ROBERTS** (Feast of Sounds) is quickly gaining recognition as a deeply dedicated interpreter and performer of contemporary music. Recent performances have garnered praise for her "technical flair and exquisite sensitivity" (American Composers Forum), as well as her ability to "couple youthful vision with startling maturity". (InDigest Magazine). Mariel is a performer of international reach who has played throughout the US and Europe appearing both as a soloist and with ensembles such as Signal, Wet Ink Ensemble, Dal Niente, SEM Ensemble, the NouveauClassical Project, and the Wordless Music Orchestra. Mariel's premiere solo album, nonextraneous sounds, was released on Innova Records in September 2012. The record, consisting of brand new works commissioned by Mariel, received high accolades from sources such as TimeOut NY, TimeOut Chicago, The American Composers Forum, New Sounds with John Schaefer, and WQXR radio.

Upcoming Events:

WEDS@7 Pamplemousse Ensemble

Wednesday, November 2, 2016 – 7 p.m.
Conrad Prebys Music Center
Experimental Theater

Computer Music Series: Øyvind Brandtsegg

Thursday, November 17, 2016 – 7 p.m.
Conrad Prebys Music Center
Experimental Theater

Stephanie Richards Quintet

Thursday, November 3, 2016 – 8 p.m.
The Loft at UC San Diego

UC San Diego Gospel Choir

Tuesday, November 22, 2016 – 8 p.m.
Mandeville Auditorium

Chamber Music Recital with Robert Zelickman

Sunday, November 6, 2016 – 3 p.m.
Conrad Prebys Concert Hall

Karis Piano Studio

Tuesday, November 29, 2016 – 2 p.m.
Conrad Prebys Concert Hall

Camera Lucida

Monday, November 7, 2016 – 7 p.m.
Conrad Prebys Concert Hall

Camera Lucida

Monday, December 5, 2016 – 7:30 p.m.
Conrad Prebys Concert Hall

WEDS@7 Anthony Burr & Thomas Meadowcroft

Wednesday, November 16, 2016 – 7 p.m.
Conrad Prebys Concert Hall

Neue Vocalsolisten

Thursday, December 8, 2016 – 7 p.m.
Conrad Prebys Music Center
Experimental Theater

Contact us for information on upcoming concerts:

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