

Sunday, October 2, 2011, 3pm  
Hertz Hall

## Calder Quartet

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

*with*

**Thomas Adès, *piano***

### PROGRAM

Igor Stravinsky (1882–1971) Three Pieces for String Quartet (1914)

Dance: Quarter note = 126  
Eccentric: Quarter note = 76  
Canticle: Half note = 40

Thomas Adès (b. 1971) Mazurkas for Piano, Op. 27 (2009)

Moderato, molto rubato  
Prestissimo molto espressivo  
Grave, maestoso

Adès *Arcadiana* for String Quartet (1994)

Venezia notturna  
Das klinget so herrlich, das klinget so schön  
Auf dem Wasser zu singen  
Et... (tango mortale)  
L'Embarquement  
O Albion  
Lethe

*INTERMISSION*

Franz Liszt (1811–1886) Petrarch Sonnet No. 123 (*I' vidi in terra angelici costumi*) from *Années de Pèlerinage, Deuxième Année: Italie* for Piano (1845)

Adès *The Four Quarters* for String Quartet (2010)

Nightfalls  
Serenade: Morning Dew  
Days  
The Twenty-fifth Hour

Adès Quintet for Piano and String Quartet,  
Op. 20 (2000)

*Cal Performances' 2011–2012 season is sponsored by Wells Fargo.*

**Igor Stravinsky (1882–1971)**  
**Three Pieces for String Quartet**

*Composed in 1914. Premiered on November 8, 1915, in Chicago by the Flonzaley Quartet.*

In April 1914, to recover from the rigors of supervising the premiere in Paris of his opera *Le Rossignol* (“The Nightingale”), Stravinsky sketched a tiny piece for string quartet, in the style of a Russian folk dance. Ever since he had taken the musical world by storm with his *Rite of Spring* the year before, his creative work had been closely monitored, and even this little *morceau* for quartet did not escape notice. Alfred Pochon, second violinist of the Flonzaley Quartet, wrote to the composer asking about the veracity of the Parisian rumor that he had just written a “Scherzo” for quartet, and expressed an interest in taking such a piece on the Quartet’s American tour the following year. The composer’s friend and champion the conductor Ernest Ansermet was assigned the task of negotiating the commission with the Flonzaley (the score was dedicated to him in appreciation), and Stravinsky added two more short movements in July to round out this set of *Three Pieces for String Quartet*. The Flonzaley played the premiere in Chicago on November 8, 1915. Stravinsky originally issued the *Three Pieces* as pure, abstract music, giving them no titles or even tempo markings, but when he arranged them as the first three of the *Four Studies for Orchestra* in 1914–1918, he called them *Dance*, *Eccentric* and *Canticle*.

The small scale of the *Three Pieces* belies the crucial juncture that they occupy in Stravinsky’s stylistic evolution, since they were his first works to move away from the opulence and enormous performing forces of the early ballets toward the economical, emotionally detached “Neo-Classical” language of his later works. This forward-looking quality is most evident in the second movement, which is in a brittle, pointillistic idiom usually associated with Anton Webern’s compositions, though Stravinsky claimed that he knew none of that composer’s

music at the time. He later explained the movement’s inspiration in an interview with Robert Craft: “I had been fascinated by the movements of Little Tich, whom I had seen in London in 1914, and the jerky, spastic movement, the ups and downs, the rhythm—even the mood or joke of the music—which I later called *Eccentric*, was suggested by the art of this great clown.” In 1930, Stravinsky transformed a phrase from this *Piece* into the subject for the instrumental fugue in the *Symphony of Psalms*. The opening *Dance*, while more conventional in its folk-based idiom, was also prophetic of several important Russia-inspired works of the following years, notably *The Soldier’s Tale* and *Les Noces*. The third *Piece* (later titled *Canticle*) is a solemn processional evocative of ancient Church rites whose almost static harmonic motion Stravinsky used in *Mass*, *Symphonies of Wind Instruments*, *Symphony of Psalms* and other compositions to create a sense of suspended time and rapt ecstasy.

**Thomas Adès (b. 1971)**  
**Mazurkas for Piano, Op. 27**

*Composed in 2009. Premiered on February 10, 2010, in New York by Emanuel Ax.*

Not since the youthful days of Benjamin Britten has a young British composer created such excitement as Thomas Adès. Adès, 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 to 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’s 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’s 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 and has been announced for the 2012–2013 Metropolitan Opera season.

The distinguished critic Andrew Porter wrote of Adès’s creative personality, “In work after work—non-repeating, non-formulaic, untainted by ‘hype,’ each score an excited new adventure—he has created personal sounds and forms while generously and gratefully embracing sonic and technical inspiration suggested by masters from Couperin and Mussorgsky to Ligeti and Kurtág.... The old basics are freshly heard and ordered: the clash or consonance of note against note; the force of an intervallic leap; ticking time against time disordered; traditional timbres invaded and challenged by strange sounds never made before.... Thomas Adès is the bright new star of British music.”

The *mazurka* originated sometime during the 17th century in Frédéric Chopin’s home district of Mazovia, in central Poland. Rather a family of related musical forms than a single set type, the *mazurka* could be sung or danced, performed fast or languidly and, when danced, given many variations on the few basic steps of the pattern. By the 18th and 19th centuries, when its popularity spread throughout Europe, the *mazurka* was characterized by its triple meter, frequent use of unusual scales (often giving the music a slightly Oriental quality), variety of moods and rhythmic syncopations. G. C. Ashton Jonson wrote of Chopin’s 56 *Mazurkas* in his study of the composer’s piano works, “In his hands, the *mazurka* ceased to be an actual dance tune, and became a tone poem, a mirror of moods, an epitome of human emotions, joy and sadness, love and hate, tenderness and defiance, coquetry and passion.” Thomas Adès took up the genre in his *Mazurkas for Piano* of 2009, composed on a joint commission from the Barbican Centre (London), Carnegie Hall (New York), Los Angeles Philharmonic Association, San Francisco Symphony and the Concertgebouw (Amsterdam). Emanuel Ax, who gave the work’s premiere in New York City on February 10, 2010, commented that “these three pieces are inspired by various Chopin *mazurkas*. Each contains three or four different

elements that may be recognizable by listeners, or may not. They obviously don't sound like Chopin, but they do sound like mazurkas. The specific Chopin connections are perhaps more gestural than harmonic. And since Adès is a fantastic pianist himself, these are extremely challenging to play."

Adès refracted many of the typical characteristics of Chopin's mazurkas—their angular melodies, snapping decorations, rhythmic plasticity, sectional form—through the prism of his distinctly 21st-century sensibility in the First Mazurka. "Rubato"—the "robbing" or small variations of pulse of a strict tempo to enhance the expression of individual phrases—is one of the fundamental techniques of musical performance. It was described as applied to vocal performance in the early 17th century by the Italian composer and theorist Pier Francesco Tosi: "When the bass goes at an exactly regular pace, the other part retards or anticipates in a singular manner, for the sake of expression, but after that returns to its exactness, to be guided by the bass." This non-aligning *rubato* was still known during Chopin's day (though it was soon to be replaced by the modern type that coordinates all the lines), and Adès's Second Mazurka works a fascinating (although reversed) experiment around the earlier concept of *rubato* by playing a steady but elaborately ornamented and intricately syncopated right-hand melody against a left-hand accompaniment that slips in and out of metric regularity. The closing movement, hushed throughout (its gliding center section is marked "lontano"—"as if from a distance"), is a dream of a mazurka, with widely spaced melodic leaps that seem intent on escaping the confines of the keyboard for some other musical dimension.

Adès  
*Arcadiana* for String Quartet

*Composed in 1994. Premiered on November 16, 1994, in Cambridge, England, by the Endellion Quartet.*

Of *Arcadiana*, composed in 1994 for the Endellion Quartet and premiered on November 16 at that year's Cambridge Elgar Festival, Thomas 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 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 Arcadias, 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')."

Franz Liszt (1811–1886)  
Petrarch Sonnet No. 123 from *Années de Pèlerinage, Deuxième Année: Italie*  
("Years of Pilgrimage, Second Year, Italy")

After a dazzling series of concerts in Paris in the spring of 1837, Liszt and his long-time mistress, Countess Marie d'Agoult, spent the summer with George Sand at her villa in Nohant before visiting their daughter in Switzerland and then descending upon Milan in September. As the birth of their second child became imminent, they retreated to Lake Como, where Cosima (later the wife of conductor-pianist Hans von Bülow before she was stolen away by Richard Wagner) was born on Christmas Eve. They remained in Italy for the next year-and-a-half, making extended visits for performances in Venice, Genoa, Milan, Florence and Bologna before settling early in 1839 in Rome, where Daniel Liszt was born on May 9. Liszt's guide to the artistic riches of the Eternal City was the famed painter Jean Auguste Dominique Ingres, then director of the French Academy at the Villa Medici; Liszt was particularly impressed with the works of Raphael and Michelangelo and the music of the Sistine Chapel. He took home as a souvenir of his Roman holiday the now-famous drawing that Ingres did of him and inscribed to Mme. d'Agoult. Liszt's Italian travels were the inspiration for the series of seven luminous piano pieces that he composed between 1837 and 1849, and gathered together as Book II of his *Années de Pèlerinage* ("Years of Pilgrimage") for publication in 1858.

The *Three Sonnets of Petrarch* that occupy the heart of the second set of the *Années de Pèlerinage* began as settings for high tenor voice of verses by that hallowed 14th-century poet which Liszt composed in Italy in 1838–1839. Liszt transcribed these songs for piano solo in 1845, and published them the following year. Ten years later, he created extended fantasias on the songs' materials for inclusion in the *Années*. His last version of the songs was a revision for low voice done in 1864. The dreamy mood of the Sonnet No. 123 (*I' vidi in terra angelici costumi*) evokes perfectly Petrarch's gracious words

and images: "I saw on earth figures of angelic grace...no leaf stirred on the bough, and all was celestial harmony."

Adès  
*The Four Quarters* for String Quartet

*Composed in 2010. Premiered on March 12, 2011, at Carnegie Hall in New York City by the Emerson String Quartet.*

Thomas Adès composed *The Four Quarters* in 2010 on a commission from Carnegie Hall for the Emerson String Quartet, which premiered the work on March 12, 2011, in Stern Auditorium. The title of *The Four Quarters*, as with many of Adès's instrumental compositions, is suggestive but not programmatic, this one derived from traditional uses of the term to indicate divisions of time—quarter-hour, quarter of the year (as for financial dealings), quarter of a lunar month, quarter of an athletic contest, the old English concept of quarter of a twelve-hour night—to imply the cycle of a day. The fleeting sounds, firefly sparks and momentary outbursts of the first movement, *Nightfalls*, evoke the meditative hours of darkness. Eugene Drucker, violinist and founding member of the Emerson String Quartet, said that *Serenade: Morning Dew* "is almost entirely pizzicato, with many explosive chords interspersed with quieter plucking. One could imagine that the pizzicato explosions are like drops of dew on blades of grass, scintillating as they catch the sunlight." *Days* is built around a repeating rhythmic murmur in the second violin that may suggest the steady flow of the hours or even of the days, one to the next. The other instruments wind slow-moving harmonies around this ostinato figure before it passes to the viola when the first violin begins a long, chromatic ascent that climaxes with the unanimous proclamation of the ostinato rhythm by the full ensemble. The intensity subsides, the unanimity dissolves, and the movement comes to an uneasy, dying close. The *Twenty-fifth Hour* broaches the surreal not just in its metaphysical title but also in its oxymoronic performance

instruction—*Alla marcia, dolcissimo* (“in the manner of a march, sweetly”)—and its improbable time signature—25/16, parceled out in regular groupings of 4+4+3 and 4+4+3+3. “Adès’s invention, his humor and his inscrutability are to be marveled at,” wrote Mark Swed in his review of the Emerson’s performance of *The Four Quarters* in Los Angeles in March 2011.

Adès

**Quintet for Piano and String Quartet, Op. 20**

*Composed in 2000. Premiered on October 29, 2001, in Melbourne, Australia, by the Arditti Quartet with the composer as pianist.*

Thomas Adès composed his Piano Quintet in 2000 for the Melbourne Festival and gave the work’s premiere with the Arditti Quartet on October 29, 2001. The work’s form, like its title and instrumentation, is conventional—sonata-allegro—but its treatment is not. Rather than simply a 21st-century analogue of Classical, balanced, late-18th-century “textbook” exposition–development–recapitulation sonata form (though the textbook in which it was fully codified was not written until the 1820s), Adès’s work, like those of Beethoven’s last years, is concerned with the fundamental principle of musical structure—the creation of emotional and intellectual effect by organized sound across a defined period of time. Conventional musical forms deal with this requirement in a variety of ways; sonata form, instrumental music’s most powerful structural tool, satisfies the demand through its apparently endlessly fecund progression of presentation of contrasting thematic material (exposition), exploitation of the themes to create tension (development), and balance and resolution (recapitulation). Mr. Adès’s Piano Quintet comprises an exposition (which occupies twelve of the work’s 20 minutes), development and recapitulation, but these components are transformed into a new structural and expressive entity that attests to the old form’s continuing viability—and Adès’s creative brilliance.

The Quintet’s “main theme,” a simple, step-wise melody that is essentially tonal but slightly askew, is given at the outset by the violin and then taken up by piano and the other strings; the “second theme,” constructed around a jagged, leaping, two-note motive, arrives at the crest of the work’s first climax. Much of what follows is built from transformations of these elemental musical building blocks—steps and leaps—whose cumulative effect is guided by the same dynamic force that the esteemed English musicologist identified in the opening movement of Beethoven’s Fifth Symphony, whose power derives not from the mere statement and variations of its thematic atoms but from the “long sentences” that are built from them. The flow of tension-and-release in the Piano Quintet is constant. Some examples in the “exposition”: strings and piano are held in opposition, rather like two musical tectonic plates sliding across each other; the rhythms rarely align, though their effect is more like non-synchronous planetary orbits within a solar system than outright aggression; the tonal ambivalence is occasionally resolved with a few common chords; a remarkable “going-over-the-waterfall-in-a-barrel” passage lands on two hammered notes (derived from the second theme) whose performance indication is “*molto con slancio*” (from the Italian verb, “to hurl, fling”). The exposition is marked to be repeated, as in the 18th-century model.

The “development” section creates enormous tension through the forceful opposition of strings and piano rhythmically, thematically and harmonically, but this episode suddenly collapses into an enervated sustained chord. A long, quiet, ethereal, almost forlorn passage follows in which the strings and then the piano seem to seek, if not resolution, at least direction. (This is precisely the function of the transition to the recapitulation in traditional sonata form.) The strings finally recall the main theme, which they play somewhat hesitantly in strummed notes to create what the score calls a “lute effect,” agreeing in metric structure with the piano for the first time in the work. The leaping second theme returns and the rest of the recapitulation

increasingly compresses the work’s materials into what *Guardian* music critic Tom Service called “a metaphor for transformation as well as return. The themes may be the same, but they become actors in a new, epic drama. In re-staging the challenges of sonata form, the Piano Quintet does not just articulate a contemporary creative perspective: it represents a vivid re-imagination of the musical past.”

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Tyler Boye

DEEMED “SUPERB” by *The New York Times*, 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. Inspired by innovative American artist Alexander Calder, the group was awarded the 2009 ASCAP Adventurous Programming Award in recognition of its programming and collaborations. The Quartet has worked with and performed with such pivotal modern composers as Terry Riley, Christopher Rouse and Thomas Adès, as well as such bands as the Airborne Toxic Event, Vampire Weekend and party rocker Andrew W.K.

Recent highlights for the Calder Quartet include performances at Walt Disney Concert Hall; the Big Ears Festival in Knoxville; New Haven’s International Festival of Arts and Ideas; La Jolla Summerfest; and in concert with Grammy Award-winning pianist Gloria Cheng at the Orange County Performing Arts Center and at Le Poisson Rouge in New York. Performance highlights in the 2010–2011 season included the group’s Carnegie Hall debut, the Washington Performing Arts Society, the 2010 Melbourne Festival with Thomas Adès as pianist, and the world premiere of a new work by composer Andrew Norman for the University of Southern California’s Presidential Inauguration. The Quartet toured North America with Andrew W.K. and the Airborne Toxic Event this past year, and was 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 longstanding relationships with composers Terry Riley and Christopher Rouse. The Quartet first met Riley when they shared a concert as part of the Los Angeles Philharmonic’s Minimalist Jukebox Festival in 2006 and recently released a limited edition vinyl release of Riley’s Trio and Quartet in commemoration of the composer’s 75th birthday. 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 co-commissioned Rouse to write a new quartet for the Calder, which premiered at the New Haven Festival of Arts and Ideas in June 2010. The quartet’s album of Christopher Rouse works, *Transfiguration*, was also released that year.

In 2008, the Quartet released its first album, which features the music of Adès, Mozart and Ravel. They were able to expand their relationship with Mr. Adès 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’s Konserthuset in November 2009.

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 composer-commissioning competition. Commissioned works for the Calder Quartet through the festival include a piece by Tristan Perich incorporating one-bit electronics and a piece by Christine Southworth using robotic instruments. At this time, there are twelve original quartets commissioned for the Calder by the Carlsbad Music Festival.

The Calder Quartet studied together at the University of Southern California’s Thornton

School of Music and the Colburn Conservatory of Music with Ronald Leonard, and at the Juilliard School, where they received the Artist Diploma in Chamber Music Studies as the Juilliard Graduate Resident String Quartet. 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. The Calder Quartet regularly conducts master classes and are the quartet-in-residence at the Colburn Conservatory.



Maurice Favaill

Renowned as both a composer and a performer, **Thomas Adès** (*piano*) works regularly with the world’s leading orchestras, opera companies and festivals. Appointed to the Richard and Barbara Debs Composer Chair at Carnegie Hall for 2007–2008, he was featured as composer, conductor and pianist throughout that season. Mr. Adès’s most recent works include a “piano concerto with moving image” entitled *In Seven Days*, a collaboration with video artist Tal Rosner, commissioned by the Los Angeles Philharmonic and London’s South Bank Centre, and *Lieux Retrouvés*, a work for cello and piano written for Steven Isserlis and commissioned by the Aldeburgh Festival and the Wigmore Hall.

Recent conducting engagements include productions of *The Rake’s Progress* at the Royal Opera House in London and the Zurich Opera and, in fall 2009, the Royal Stockholm Philharmonic featured Mr. Adès as composer and performer in a major artist focus. In spring 2010, a piano recital tour that included Carnegie Hall and London’s Barbican Centre featured the premiere of his new piano work, *Concert Paraphrase from Powder Her Face*. In 2010–2011 Mr. Adès returned to Australia as an artist-in-residence at the Melbourne Festival. As pianist, he appeared with Alan Gilbert and the

New York Philharmonic, and he made his conducting debut with the Royal Concertgebouw Orchestra. He also made a welcome return to the Los Angeles Philharmonic, with whom he has developed a particularly close relationship, for *Aspects of Adès*, an extensive series of concerts.

Thomas Adès is a renowned interpreter of a range of other composers’s music, and his performances and recordings of Beethoven, Schubert, Schumann, Tchaikovsky, Nancarrow, Kurtág, Ruders and Barry have been critically acclaimed.

Orchestras he has conducted include City of Birmingham Symphony, the Chamber Orchestra of Europe, the Philharmonia Orchestra, the Los Angeles Philharmonic, Mariinsky Theatre Orchestra, London Symphony, the Royal Stockholm Philharmonic, the BBC, Finnish and Danish radio symphonies, and ensembles including Birmingham Contemporary Music Group (whose Music Director he was between 1998 and 2000), the London Sinfonietta, Ensemble Modern and the Athelas Ensemble. Several international festivals have chosen to present special focuses on his music. Among these were Helsinki’s Musica Nova (1999), the Salzburg Easter Festival (2004), Radio France’s Festival Présences (2007), the Barbican’s *Traced Overhead* (2007), the Mariinsky Theatre’s New Horizons Festival in St. Petersburg (2007) and the Royal Stockholm Philharmonic’s composer festival (2009).

Born in London in 1971, Thomas Adès studied piano and composition at the Guildhall School of Music and Drama, and read music at King’s College, Cambridge. Between 1993 and 1995 he was Composer in Association with the Hallé Orchestra, which resulted in *The Origin of the Harp* (1994) and *These Premises Are Alarmed* for the opening of the Bridgewater Hall in 1996. *Asyla* (1997) was a Feeney Trust commission for Sir Simon Rattle and the CBSO, who toured it together and performed it at Symphony Hall in August 1998 in Mr. Rattle’s last concert as Music Director. Mr. Rattle subsequently programmed *Asyla* in his opening concert as Music Director of the Berlin Philharmonic in September 2002.

Mr. Adès’s first opera, *Powder Her Face* (commissioned by Almeida Opera for the Cheltenham

Festival in 1995), has been performed all round the world, was televised by Channel Four, and is available on a DVD as well as an EMI CD. Most of the composer's music has been recorded by EMI, with whom Mr. Adès has a contract as composer, pianist and conductor. Mr. Adès's second opera, *The Tempest*, was commissioned by the Royal Opera House and was premiered under the baton of the composer to great critical acclaim in February 2004. It was revived at Covent Garden in 2007—again with the composer conducting, and to a sold-out house—and has also been performed in Copenhagen, Strasbourg and Santa Fe. Recently released to outstanding reviews, *The Tempest* is also available on an EMI CD, and in France, the disc was

recently awarded the prestigious Diapason d'Or de l'Année and the 2010 Classical Brit Award for Composer of the Year. In September 2005 his violin concerto, *Concentric Paths*, written for Anthony Marwood, was premiered at the Berliner Festspiele and the BBC Proms, with the Chamber Orchestra of Europe under his baton. His second orchestral work for Simon Rattle, *Tevot* (2007), was commissioned by the Berliner Philharmoniker and Carnegie Hall. Mr. Adès's music has attracted numerous awards and prizes, including the prestigious Grawemeyer Award (in 2000, for *Asyla*), of which he is the youngest recipient in the history of the award. From 1999–2008 he was Artistic Director of the Aldeburgh Festival.