



Sunday, February 14, 2016, 7pm  
Hertz Hall

## eighth blackbird

Nathalie Joachim, *flutes*  
Michael Maccaferri, *clarinets*  
MingHuan Xu, *violin*  
Nicholas Photinos, *cello*  
Matthew Duvall, *percussion*  
Lisa Kaplan, *piano*

### PROGRAM

Hand Eye (2015)

Christopher CERRONE (b. 1984)	South Catalina (2015)
Andrew NORMAN (b. 1979)	Mine, Mime, Meme (2015)
Robert HONSTEIN (b. 1980)	Conduit (2015)
	I. Touch
	II. Pulse
	III. Send

### INTERMISSION

Timo ANDRES (b. 1985)	Checkered Shade
Ted HEARNE (b. 1982)	By-By Huey
Jacob COOPER (b. 1980)	Cast

Matthew Ozawa, *Stage Direction*

*Hand Eye was commissioned by the Maxine and Stuart Frankel Foundation for the Great Lakes Chamber Music Festival and by Carnegie Hall.*

*This performance is made possible, in part, by Patron Sponsors Greg and Liz Lutz.*

*Cal Performances' 2015–2016 season is sponsored by Wells Fargo.*

## PROGRAM NOTES

*Hand Eye* is a collection inspired by a collection. Each of the six composers of Sleeping Giant chose a work belonging to the Maxine and Stuart Frankel Foundation for Art to use as motivation for their own musical contribution to *Hand Eye*. Some composers chose to recreate or aurally represent their chosen artist's process, while others responded more broadly to the work's subject matter or character. Heard as a continuous whole, *Hand Eye* is an audio tour through a stunning collection of contemporary art, and a testament to the power of dialogue across artistic disciplines.

Below are program notes from the composers themselves:

**Christopher Cerrone, *South Catalina***

*South Catalina* draws its inspiration from two sources. *Swarm*, an interactive sculpture by the London-based collective, rAndom International, responds to sounds with a blast of beautifully asynchronous lights. The first time I saw the work, which is at the entrance to the gallery, I immediately had the idea for a piece of music in which sharp and loud attacks in the piano and percussion would inspire a flurry of wild and improvisatory gestures from the rest of the ensemble.

When I lived in Los Angeles in the fall of 2013, I was struck by its quality of light. Every day in Southern California was unfailingly bright, and while this can be initially enchanting for an East Coaster used to gray winters, it can also feel oppressively out of sync with one's mood. *South Catalina* draws on both of these sensations, with driving optimism but also relentless and unforgiving forward movement. *South Catalina* depicts two successive days, with their unrelenting brightness, and the divergent path that each one takes.

**Andrew Norman, *Mine, Mime, Meme***

*Mine, Mime, Meme* was inspired by rAndom International's installation piece *Audience*, in which a field of small, mirrored machines rotates to follow the movements of any viewer that steps into their midst. In my three short pieces, the cellist finds himself in a sonic space where everything he does is mimicked by the five other instrumentalists. As the music progresses through various moods and modes of expression, the followers get better and better at predicting the cellist's moves, eventually subsuming the cellist into their collective motions and then fighting amongst themselves for supremacy.

**Robert Honstein, *Conduit***

*Conduit* takes its cue from an interactive sculpture by digital artists Zigelbaum and Coelho. In their *640 by 480* the human body merges with computational process, facilitating simple copy/paste operations between sculptural elements. Set in three movements—*Touch, Pulse, Send*—*Conduit* evokes this man/machine synthesis. As bright waves of color explode from repeated sonic bursts, *Touch* compulsively repeats the gesture so fundamental to how we interact with our devices. In *Pulse* long lines in the flute and cello move through a cloud of asynchronous repeated notes, evoking the instantaneous moment when data passes from finger to screen. Finally, *Send* completes the transfer. Action follows as the music energizes and accelerates, moving briskly to a wild conclusion.

**Timo Andres, *Checkered Shade***

The patterned pen-and-ink abstractions of Astrid Bowlby—and by association, the work of Edward Gorey—inspired the textures of *Checked Shade*. The piece is structured as a gradual zoom outward; tiny fragments of repeated material resolve into larger patterns,

## PROGRAM NOTES

which, at the urging of the violin, eventually coalesce into an expressive chorale.

**Ted Hearne, *By-By Huey***

Robert Arneson's painting *By-By Huey P.* is a portrait of 24-year-old Tyrone "Double R" Robinson, who murdered Huey P. Newton (co-founder of the Black Panther Party) in 1989. Robinson, a member of the Black Guerrilla Family, is painted with a giant praying mantis superimposed over his face, its wings circling Robinson's bloodshot eyes. When I saw this work at the Frankel Gallery, my guide told me Arneson included the mantis in the portrait because "they eat their own."

Like Arneson's painting, my piece *By-By Huey* memorializes the (self-)destructive. The piano leads, with aggressive and unhinged

music that forces the other instruments to follow or be left behind, but its strings are muted for much of the piece, leaving its voice muzzled and growling.

**Jacob Cooper, *Cast***

*Cast* draws inspiration from Leonardo Drew's paper casts of everyday objects like dolls, trinkets, and kitchenware. It aims to reflect the sense of absence and nostalgia evoked by Drew's work, and to provide an aural analogue to his artistic process. I incrementally build a "cast" of disparate and self-contained instrumental gestures (a detuned clarinet arpeggio, an isolated flute multiphonic, a brush across the violin bridge) around a central "object" (a gentle monolithic vibraphone line). I then gradually remove the "object," leaving only the sonic encasement.

## ABOUT THE ARTISTS



**EIGHTH BLACKBIRD**'s "super-musicians" (*Los Angeles Times*) combine the finesse of a string quartet, the energy of a rock band, and the audacity of a storefront theater company. The Chicago-based, three-time Grammy Award-winning sextet has provoked and impressed audiences for 20 years across the country and around the world with impeccable precision and a signature style.

One of the industry's most formidable ensembles, eighth blackbird began in 1996 as a group of six entrepreneurial Oberlin Conservatory students. Over the course of two decades, the ensemble has commissioned and premiered hundreds of works by dozens of composers including David T. Little, Steven Mackey, Missy Mazzoli, and Steve Reich, whose commissioned work, *Double Sextet*, went on to win the Pulitzer Prize (2009). A long-term relationship with Chicago's Cedille Records has produced six acclaimed recordings, including three Grammy Awards for *strange imaginary animals* (2008), *Lonely Motel: Music from Slide* (2011) and *Meanwhile* (2013).

The group's mission extends beyond performance to curation and education. The

ensemble served as Music Director of the Ojai Music Festival (2009), enjoyed a three-year residency at the Curtis Institute of Music, and holds ongoing Ensemble-in-Residence positions at the University of Richmond and the University of Chicago. The 2015-16 season brings a lively residency at Chicago's Museum of Contemporary Art, featuring open rehearsals, an interactive gallery installation, performances, and public talks. The group makes its debut in Poland, and with the Philadelphia Chamber Music Society this season, and returns to Carnegie's Zankel Hall, the Kennedy Center, the Philharmonic Society of Orange County, Vancouver New Music, UT Austin, and UC Berkeley.

eighth blackbird's members hail from the Great Lakes, Keystone, Golden, Empire, and Bay states. The name "eighth blackbird" derives from the eighth stanza of Wallace Stevens' evocative, aphoristic poem, *Thirteen Ways of Looking at a Blackbird* (1917). For more info, visit [www.eighthblackbird.org](http://www.eighthblackbird.org).

Guest violinist **MingHuan Xu**, who appears in place of Yvonne Lam while on maternity leave, has performed extensively as a concerto soloist, duo recitalist, chamber musician, and

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orchestral member throughout five continents. Recent appearances include Weill Recital Hall, Merkin Hall, Symphony Space, the Library of Congress, and the Smithsonian Institute. An accomplished and devoted teacher, Xu taught at Grand Valley State University before moving to Chicago, where she is now an Artist-Faculty member at Roosevelt University's Chicago College of Performing Arts.

eighth blackbird is ensemble-in-residence with Contempo at the University of Chicago, and artist-in-residence at the Museum of Contemporary Art Chicago for the 2015-16 season. Michael J. Maccaferri is a D'Addario Woodwinds Artist. Matthew Duvall proudly endorses Pearl Drums and Adams Musical Instruments, Vic Firth Sticks and Mallets, Zildjian Cymbals, and Black Swamp Percussion Accessories. Lisa Kaplan is a Steinway Artist.

Stage Director **Matthew Ozawa** has an international career spanning all artistic disciplines, having worked for companies worldwide including Lyric Opera of Chicago,

Oregon Shakespeare Festival, Canadian Opera Company, San Francisco Opera, Santa Fe Opera, the Macau International Festival, and Opera Siam. He has collaborated with world-renowned artists including Peter Sellars, Francesca Zambello, Rob Ashford, Meredith Monk, and Isaac Mizrahi. Recent directing credits include: *Arizona Lady* (American premiere, Arizona Opera), Matt Aucoin's *Second Nature* (world premiere, Lyric Unlimited), *Tsuru* (world premiere, Houston Ballet / Asia Society), *Porcelain* (Prologue Theatre Company), and *Snow Dragon* (world premiere, Skylight Music Theater/ Opera Siam). Upcoming directing credits include *Nabucco* (Lyric Opera of Chicago) and *The Root of the Wind is Water* (Houston Grand Opera). Among Ozawa's numerous awards are a 2007 directing and a 2008 dramaturgy fellowship with Oregon Shakespeare Festival, and the James S. McLaughlin Memorial Prize in Theater for his work at Oberlin. He is founder and artistic director of the performing arts company Mozawa.



**Sleeping Giant** is a composer collective of six "talented guys" (*the New Yorker*) who are "rapidly gaining notice for their daring innovations, stylistic range and acute attention to instrumental nuance" (*WQXR*). The collective

has composed a diverse body of music that prizes vitality and diversity over a rigid aesthetic. The composers' works have appeared in concert halls and clubs throughout the U.S. and Europe, from Carnegie Hall and the

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Kennedy Center to Wigmore Hall and the Concertgebouw, in performances by the Berlin Philharmonic Foundation, the Los Angeles Philharmonic, the Los Angeles Chamber Orchestra, the Minnesota Orchestra, the Orpheus Chamber Orchestra, the New York City Opera, Jack Quartet, and the New York Youth Symphony.

Current projects include a two-year Music Alive residency with the Albany Symphony and a collaborative work for cellist Ashley Bathgate. The collective has presented sold-out concerts at New York's (Le) Poisson Rouge, Brooklyn's Littlefield, and at John Zorn's The Stone. In 2011 the composers collaborated on *Histories*, a Stravinsky-inspired work for Ensemble ACJW and the Deviant Septet, commissioned by Carnegie Hall.

Sleeping Giant is:

**Timo Andres** (b. 1985) is a composer and pianist who grew up in rural Connecticut, studied at Yale University, and lives in Brooklyn, NY. A Nonesuch Records artist, his 2015–16 season includes Carnegie Hall commissions for the Takács Quartet, and for a work to be performed in a duo concert with his frequent collaborator, Gabriel Kahane. Other recent commissions include the Orpheus Chamber Orchestra, the Los Angeles Chamber Orchestra, and a piano quintet for Jonathan Biss and the Elias String Quartet. Andres has performed solo recitals for Lincoln Center, Wigmore Hall, the Phillips Collection, (le) Poisson Rouge, and San Francisco Performances. He has performed the Philip Glass complete *Etudes* (alongside the composer) at BAM, San Francisco Performances, the National Concert Hall in Dublin, and the Barbican in London. For more information, head to [www.andres.com](http://www.andres.com).

Hailed as “a rising star” by the *New Yorker* and winner of the 2015 Samuel Barber Rome

Prize, **Christopher Cerrone's** (b. 1984) compositional voice is characterized by profoundly expressive lyricism, ringing clarity, and a deep literary fluency. His opera *Invisible Cities*, based on Italo Calvino's classic surrealist novelist, was a finalist for the 2014 Pulitzer Prize. Recent and upcoming commissions include works for soprano Hila Plitmann and the Los Angeles Philharmonic; Rachel Lee Priday and David Kaplan; the Los Angeles Chamber Orchestra; Present Music; pianist Vicky Chow; Third Coast Percussion and Sandbox Percussion; and live original scores for installations at the New Museum and the Time Warner Center by artist and filmmaker Marco Brambilla.

**Jacob Cooper** (b. 1980) has been lauded as “richly talented” (*New York Times*) and “a maverick electronic song composer” (*The New Yorker*). Nonesuch Records released Jacob's song cycle *Silver Threads* in April 2014 to critical acclaim, and *Timberbrit*, his “gutsy opera” (*Time Out NY*) about a fictional reunion between Britney Spears and Justin Timberlake, has been featured on NPR's *All Things Considered*. Upcoming projects include a commission for Theo Bleckmann and the Los Angeles Philharmonic Association, a commission for cellist Ashley Bathgate, and a new work for Mobius Percussion funded by a Chamber Music America commissioning grant. Jacob is an Assistant Professor of Music at West Chester University.

Composer, singer, and bandleader **Ted Hearne** (b. 1982) draws on a wide breadth of influences ranging across music's full terrain, to create intense, personal and multi-dimensional works. The *New York Times* included Hearne's oratorio *The Source* on its list of the best classical vocal performances of 2014, noting that the work “offers a fresh model of how opera and musical theater can tackle contemporary issues: not with documentary realism, but with ambiguity, obliquity and

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even sheer confusion.” *Law of Mosaics*, his 30-minute piece for string orchestra, was named one of *the New Yorker’s* most notable albums of 2014 by Alex Ross, and has recently been performed by the San Francisco Symphony and Chicago Symphony Orchestra. His most recent collaboration paired him with legendary musician Erykah Badu. Hearne is the recipient of the Gaudeamus Prize in composition and the New Voices Residency from Boosey and Hawkes. He recently joined the composition faculty at the University of Southern California.

Celebrated for his “roiling, insistent orchestral figuration” (*New York Times*) and “glittery, percussive pieces” (*Toronto Globe and Mail*), **Robert Honstein** (b. 1980) is a composer of orchestral, chamber, and vocal music. Robert co-founded Fast Forward Austin, an annual marathon new music festival in Austin, TX. His debut album *RE: You* was released by New Focus Recordings in 2014 and his second

album, a collaboration with the Sebastians, was released on Soundspells Productions in 2015. Upcoming projects include commissions from cellist Ashley Bathgate, percussionist Doug Perkins, and a string quartet for Music at Edens Edge.

**Andrew Norman** (b. 1979 ) is a Los Angeles-based composer of orchestra, chamber, and vocal music. His distinctive, often fragmented and highly energetic voice has been cited in the *New York Times* for its “daring juxtapositions and dazzling colors,” in the *Boston Globe* for its “staggering imagination,” and in the *Los Angeles Times* for its “Chaplinesque” wit. Andrew’s symphonic and chamber works have been performed by leading ensembles worldwide, and his 30-minute string trio *The Companion Guide to Rome* was named a finalist for the 2012 Pulitzer Prize in Music. Andrew joined the faculty of the University of Southern California in 2013.



Wednesday, February 10, 2016, 8pm  
Zellerbach Hall

## Berkeley Talks

Co-presented by Cal Performances and UC Berkeley

### Eric Schmidt



In Conversation with Chancellor Nicholas B. Dirks

*Cal Performances' 2015–2016 season is sponsored by Wells Fargo.*

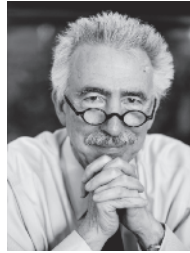
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## ABOUT THE SPEAKERS

**BERKELEY TALKS** is a new series of conversations that bring together international thought leaders, public scholars, creators, and innovators to examine the distinctive issues of our time. These luminaries will engage in dialogue at the sometimes surprising nexus between their area of expertise and the University's core mission, celebrating the Chancellor's vision of a vibrant, engaged, and forward-looking campus culture.

**ERIC SCHMIDT** is the executive chairman of Alphabet Inc. He is responsible for the external matters of all of the holding company's businesses, including Google Inc., advising their CEOs and leadership on business and policy issues. Prior to the establishment of Alphabet, Eric was the chairman of Google Inc. for four years. From 2001–11 Eric served as Google's chief executive officer, overseeing the company's technical and business strategy alongside founders Sergey Brin and Larry Page. Under his leadership, Google dramatically scaled its infrastructure and diversified its product offerings while maintaining a strong culture of innovation, growing from a Silicon Valley startup to a global leader in technology. Prior to joining Google, Eric was the chairman and CEO of Novell and chief technology officer at Sun Microsystems, Inc. Previously, he served on the research staff at Xerox Palo Alto Research Center (PARC), Bell Laboratories, and Zilog. He holds a Bachelor's degree in electrical engineering from Princeton University as well as a Master's degree and Ph.D. in computer science from the University of California, Berkeley.

Eric is a member of the President's Council of Advisors on Science. He was elected to the National Academy of Engineering in 2006 and inducted into the American Academy of Arts and Sciences as a fellow in 2007. He also chairs the board of the New America Foundation, and since 2008 has been a trustee of the Institute for Advanced Study in Princeton, New Jersey. Since 2012, Eric has been on the board of the Broad Institute and the Mayo Clinic. In 2013 he and Jared Cohen co-authored the *New York Times* bestselling book, *The New Digital Age: Transforming Nations, Businesses, and Our Lives*. In September 2014, Eric published his second *New York Times* best seller, *How Google Works*, which he and Jonathan Rosenberg co-authored with Alan Eagle.



**NICHOLAS B. DIRKS** became the tenth chancellor of the University of California, Berkeley, on June 1, 2013. An internationally renowned historian and anthropologist, he is a leader in higher education and well-known for his commitment to and advocacy for accessible, high-quality undergraduate education in the liberal arts and sciences, to the globalization of the university, and to innovation across the disciplines as well as in applied and basic fields.

Before coming to Berkeley, he was the executive vice president for the arts and sciences and dean of the faculty at Columbia University, where, in addition to his work on behalf of undergraduate programs, he improved and diversified the faculty, putting special emphasis on interdisciplinary and international initiatives. The Franz Boas Professor of Anthropology and History, Chancellor Dirks joined Columbia in 1997 as chair of the anthropology department. Prior to his appointment at Columbia, he was a professor of history and anthropology at the University of Michigan for ten years, before which he taught Asian history and civilization at the California Institute of Technology.

Chancellor Dirks has held numerous fellowships and scholarships and received several scholarly honors, including a MacArthur Foundation residential fellowship at the Institute for Advanced Study at Princeton, a Guggenheim Fellowship, and the Lionel Trilling Award for his book *Castes of Mind*. He serves on numerous national and international bodies, as adviser or member of the board, and is a Fellow at the Council on Foreign Relations.



Sunday, February 21, 2016, 3pm  
Hertz Hall

## Takács Quartet

Edward Dusinberre, *violin*

Károly Schranz, *violin*

Geraldine Walther, *viola*

András Fejér, *cello*

### PROGRAM

HAYDN (1732–1809) String Quartet in G Minor, Op. 74, No. 3  
“The Rider” (1793)

*Allegro*

*Largo assai*

Menuetto. *Allegro*—Trio

*Allegro con brio*

Timo ANDRES (b. 1985) Strong Language (2015)

Middens

Origin Story

Gentle Cycling

### INTERMISSION

BRAHMS (1833–1897) String Quartet No. 3 in B-flat Major, Op. 67  
(1875–1876)

*Vivace*

*Andante*

*Agitato (Allegretto non troppo)*—

Trio—Coda

*Poco Allegretto con Variazioni*

*This performance is made possible, in part, by Patron Sponsor Carol Jackson Upshaw.*

*Cal Performances' 2015–2016 season is sponsored by Wells Fargo.*

**String Quartet in G minor, Op. 74, No. 3,  
“The Rider”**

JOSEPH HAYDN (1732–1809)

*Composed in 1793.*

Haydn’s first triumph in London ended in July 1792, and it took little effort for the venture’s impresario, Johann Peter Salomon, to exact a promise from the lionized composer to return for another series of performances several months hence. The sixty-year-old Haydn spent the intervening time at home in Vienna, recouping his strength after the rigors of the London trip, composing, teaching a few pupils (including Beethoven), and attending to domestic matters, most pressingly seeing to the demand for new quarters of his shrewish wife (whom he referred to, privately, as the “House-Dragon”). Anna Maria had discovered a house in the Viennese suburb of Gumpendorf that she thought would be just perfect, she explained to her husband, when she was a widow. Haydn was understandably reluctant to see the place, but he found it pleasing and bought it the next year. It was the home in which, in 1809, a decade after Anna Maria, he died.

One of the greatest successes of Haydn’s London venture was the performance of several of his string quartets by Salomon, whose abilities as an impresario were matched by his virtuosity on the violin. Such public presentations of chamber works were still novel at the time, and their enthusiastic reception made it easy for Salomon to convince Haydn to create a half-dozen additional quartets for his projected visit in 1794–95. Though composed for Salomon’s concerts, the new quartets were formally commissioned by Count Anton Apponyi, who had come to know Haydn and his music when he married one of the scions of the Esterházy clan, the composer’s employer for a half-century. Apponyi was an active patron of the arts in Vienna (he was a subscriber to Beethoven’s Op. 1 Piano Trios), owner of a fine collection of paintings, a good violinist, and a founder and president of the *Gesellschaft der Musikfreunde*, the city’s

principal concert-giving organization. The six quartets, divided into two sets as Op. 71 and Op. 74 when they were published in London in 1795, were dedicated to Apponyi. Salomon had played them to great acclaim at his Hanover Square Rooms concerts the preceding year.

The quartets, Op. 71 and 74 occupy an important niche in the history of chamber music as the first such works written expressly for public performance. Haydn, who was always sensitive to accommodating his audiences, made the quartets suitable for the concert hall by providing them with ample dramatic contrasts, basing them on easily memorable thematic material, allowing a certain virtuosity to the first violinist in the fast movements (to show off Salomon’s considerable skills), and giving them an almost symphonic breadth of expression. (In her study of the composer, Rosemary Hughes noted, “It is as if Haydn were pushing open a door through which Beethoven was to pass.”)

The most popular of the six quartets is the Op. 74, No. 3 in G minor, known as “The Rider” because of the galloping rhythms in its outer movements. The piece was a special favorite of Haydn—he signed the autograph books of several English admirers with the opening measures of the *Largo*—and it was one of the great successes of his 1794 London season. A gruff unison introduction opens the work. The cello initiates the dark-hued main subject, which is taken up by the other instruments before acquiring the galloping triplet rhythm that energizes much of the movement. The second theme, a dance-like strain reminiscent of the Polish *mazurka*, turns to brighter harmonic regions. The development section treats motives from the introduction and the second subject. A full recapitulation of the exposition’s themes rounds out the movement. The hymnal *Largo* is simple in form—A (major) – B (minor) – A (decorated)—but profound in expression, “one of Haydn’s most solemn utterances,” according to his biographer Rosemary Hughes. This music found considerable favor among

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the composer's contemporaries, and it appeared in at least five piano arrangements during his lifetime. The cheerful elegance of the *Menuet* is balanced formally and expressively by the movement's somber minor-mode central trio. The sonata-form finale, filled with rushing figurations

### ***Strong Language* for String Quartet**

TIMO ANDRES (b. 1985)

*Composed in 2015.*

*Premiered on November 15, 2015, at Shriver Hall of Johns Hopkins University in Baltimore, Maryland by the Takács Quartet.*

Timo Andres was born in 1985 in Palo Alto, California, grew up in rural Connecticut, studied composition at Juilliard's Pre-College Division during high school, and earned Bachelor's and Master's degrees at Yale as a student of Martin Bresnick, Ingram D. Marshall, Chris Theofanidis, and Aaron Jay Kernis; he also studied piano with Eleanor Marshall and Frederic Chiu. Andres' compositions, almost entirely for instrumental chamber ensembles and for piano, have been commissioned by the Los Angeles Philharmonic, Wigmore Hall (London), Carnegie Hall, Concertgebouw Amsterdam, San Francisco Performances, Gilmore Foundation, Third Coast Percussion, Library of Congress, and other performers and organizations. As a solo pianist, he has appeared at such notable venues as Columbia University's Miller Theater, Lincoln Center, (le) Poisson Rouge, and Wigmore Hall, in works by contemporary composers as well as those of Ives and Mozart. As with many of his creative colleagues, a wide range of music informs Andres' works, from such traditional composers as Brahms, Mozart, and Schuman to Brian Eno, Radiohead, and the Icelandic band Sigur Rós—he has written a companion piano suite to Schumann's *Kreisleriana* and "re-composed" the left-hand part and cadenzas for Mozart's "Coronation" Concerto. Timo Andres' distinctions include awards and grants from the American Academy of

Arts and Letters, BMI, ASCAP, Meet the Composer, American Music Center, and Copland Fund.

Andres composed *Strong Language* in spring 2015 for the Takács Quartet, who premiered it in Baltimore on November 15, 2015 at Shriver Hall on the campus of Johns Hopkins University. The composer wrote, "I've been increasingly obsessed with the idea that longer pieces can actually be made out of less stuff as a way of supporting the weight of their structures. By 'stuff' I don't mean narrative drama—a lot can happen in 25 minutes—but actual musical ideas. *Strong Language* has three movements and exactly three musical ideas.

"*Middens* starts with a simple, undulating melody, played unaccompanied. Sonic detritus [a 'midden' is a refuse heap and often important cultural evidence for archeologists] gradually accrues underneath each pile of notes. With each repetition of the melody, the piles grow taller.

"*Origin Story* ventures outward from a static D minor triad: first in recalcitrant half-steps and little by little further afield. As the instruments gain confidence with repetition, they coagulate into an unstoppable melodic sequence. Each time it is played, the sequence shrinks a bar, cramming ever-increasing contrapuntal complexity into a smaller and smaller space.

"*Gentle Cycling* reverses the process of *Middens*, coaxing an expressive viola and cello duet from a spectral landscape."

### **String Quartet No. 3 in B-flat major, Op. 67** JOHANNES BRAHMS (1833–1897)

*Composed in 1875–1876.*

*Premiered on October 30, 1876, in Berlin by the Joachim Quartet.*

In 1872 Brahms was appointed conductor of the Vienna *Gesellschaft der Musikfreunde*, succeeding the estimable Johann Herbeck as its director and inheriting a flourishing organization of 300 singers and nearly 100 instrumentalists. He led the ensemble's concerts

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for three years, presenting important recent works by Schumann, Berlioz, Joachim, himself and others, and championing such masterworks of earlier generations as Handel's *Dettingen Te Deum*, Bach's *St. Matthew Passion*, and Beethoven's *Missa Solemnis*, as well as examples of the 16th-century *a cappella* music of Palestrina and Lassus that he loved so dearly. Despite the gratifications of the job, however, Brahms came to realize that he was not temperamentally suited to organizational life, so he announced his resignation. He gave his last concert with the *Gesellschaft* on April 18, 1875 (the soloist was the multi-talented singer George Henschel, who six years later was named the first Music Director of the Boston Symphony Orchestra), and thereafter never held another regular position, conducting only on occasion and always his own music. To celebrate his new-found independence, he accepted an invitation from the painter Anselm Feuerbach to spend an extended holiday at Ziegelhausen in a house nicely fronting on the right bank of the Neckar River, not far from Heidelberg. Brahms wrote from there to his stepmother in Hamburg that he was installed in "absolutely fascinating" quarters, and then went on to announce his contentment: "I am delightfully lodged and pass my time delightfully. Only too well, with Heidelberg, Mannheim and Karlsruhe all close at hand. You know the country, people and inns of Baden and can sing their praise.... In short, life is really quite happy." He met eagerly with friends old and new in his rooms and in neighboring towns and taverns, and enjoyed the company of the Ziegelhausen villagers—he discovered that the cook at the local inn, for example, a woman named Bertha whose girth was ample testimony to the quality of her work, made a particularly delicious variety of pancake, for which he rewarded her with a lively improvised waltz. "When he played, you couldn't even see his hands," Bertha marveled for years after the encounter.

As was his custom during his summer country retreats from the dust and heat of

Vienna, Brahms composed in Ziegelhausen, working there on the Third Piano Quartet (Op. 60), Third String Quartet (Op. 67) and some duets (Op. 66) and *lieder* (Op. 70). Despite the productivity of his German sojourn, Brahms referred to those pieces in his wonted self-deprecating manner as "useless trifles, to avoid facing the serious countenance of a symphony," a reference to the still-gestating Symphony No. 1, which he had been sketching on-and-off since at least 1855, and which he needed yet another year to complete, not finishing the score until September 1876, when it was assigned the next opus number available after the String Quartet, 68. The quartet was largely sketched by the time he returned to Vienna in the fall of 1875, but its finishing touches were not applied until the following summer, when Brahms was vacationing at Sassnitz on the island of Rügen as a guest of George Henschel; Fritz Simrock published the score later that year. The new piece was dedicated to Professor Theodor Engelmann, who had been the composer's host on his visit to Utrecht during his concert tour of Holland in 1876, and whose wife, the pianist Emma Brandes, had particularly pleased Brahms with her renditions of his keyboard music. Brahms' old friend and champion, the violinist Joseph Joachim, led his quartet in the work's premiere in Berlin on October 30, 1876.

The B-flat Quartet, conceived under the beneficent influence of Brahms' Ziegelhausen holiday, is the most lyrical in expression and halcyon in mood of his three examples of the genre, more closely related in spirit and form to the sunny Classical chamber works of Mozart and Haydn than to the transcendent instrumental romanticisms of Beethoven's last years. The opening sonata-form movement incorporates three thematic elements: a hunting-horn motive given immediately by the second violin and viola; a complementary melody initiated by the middle instruments below rustling figurations in the first violin; and a peasant-dance strain that juxtaposes its duple-meter rhythms with the galloping 6/8 phrases of the preceding music. The two

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meters are briefly superimposed to serve as the bridge to the development section, in which each of the three motives is given a hearty working-out. A full recapitulation of the themes rounds out the movement. The *Andante*, disposed in a simple three-part form, is lyrical and rather luxuriant in its outer sections and somewhat more rambunctious in its mid-parts. The following *Agitato* is cast in the structure of a scherzo, but is really more like a nostalgic intermezzo in its wistful expression. (Brahms told Henschel, perhaps not in jest, that it was “the tenderest and most impassioned movement I have ever written.”) Much of the autumnal effect of this

music arises from its unusual sound palette, in which the lead is taken throughout by the husky-voiced (unmuted) viola while the violins and cello surround it with their veiled, muted sonorities. The finale is a set of eight variations and coda based on the curious theme (curious because it seems to end two measures early) announced at the beginning by the violin. Brahms’ masterful ingenuity in variations technique is displayed by the seventh variation, where the hunting-horn melody from the first movement is threaded through the formal and harmonic supports of the finale’s theme.

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## ABOUT THE ARTISTS



Recognized as one of the world's great ensembles, the **Takács Quartet** plays with a unique blend of drama, warmth and humor, combining four distinct musical personalities to bring fresh insights to the string quartet repertoire. For 32 years the ensemble has been in residence at the University of Colorado, Boulder.

In 2015–16 the Takács returns to Carnegie Hall for two programs, one featuring a new work by composer Timo Andres, commissioned by Carnegie Hall, and one with pianist Garrick Ohlsson. They also perform with Mr. Ohlsson at Stanford, the University of Richmond, Spivey Hall in Atlanta, and at the University of Florida. For the first time in many years the Takács will perform in Santiago, Chile, Sao Paulo and Rio de Janeiro, Brazil.

In addition to their annual Wigmore Hall series in London, where the quartet are Associate Artists, other European engagements in 2015–16 include performances in Oslo, Amsterdam, Budapest, Hamburg, Hannover, Brussels, Bilbao and a concert at the Schubertiade in Hohenems, Austria.

During the 2016–17 season the ensemble will perform complete six-concert Beethoven quartet cycles at the Wigmore Hall, Princeton, the University of Michigan, and at UC Berkeley. In advance of these cycles

Takács first violinist Edward Dusingberre's book, *Beethoven for a Later Age: The Journey of a String Quartet*, will be published by the University of Chicago Press in May 2016.

The Takács became the first string quartet to win the Wigmore Hall Medal in May, 2014. In 2012 Gramophone announced that the Takács was the only string quartet to be inducted into its first Hall of Fame, along with such legendary artists as Jascha Heifetz, Leonard Bernstein and Dame Janet Baker. The ensemble also won the 2011 Award for Chamber Music and Song presented by the Royal Philharmonic Society in London.

The members of the Takács Quartet are Christoffersen Faculty Fellows at the University of Colorado Boulder. The Quartet has helped to develop a string program with a special emphasis on chamber music, where students work in a nurturing environment designed to help them develop their artistry. The Quartet's commitment to teaching is enhanced by summer residencies at the Aspen Festival and at the Music Academy of the West, Santa Barbara. The members of the Takács are Visiting Fellows at the Guildhall School of Music and Drama, London.

The Quartet's award-winning recordings include the complete Beethoven Cycle on the Decca label. In 2005 *The Late Beethoven*

## ABOUT THE ARTISTS

*Quartets* won Disc of the Year and Chamber Award from BBC Music Magazine, a Gramophone Award, Album of the Year at the Brit Awards and a Japanese Record Academy Award. Their recordings of the early and middle Beethoven quartets collected a Grammy, another Gramophone Award, a Chamber Music of America Award and two further awards from the Japanese Recording Academy.

In 2006 the Takács Quartet made their first recording for Hyperion Records, of Schubert's D.804 and D.810. Subsequent recordings for Hyperion include Brahms' Piano Quintet with Stephen Hough (Grammy nomination), Brahms' Quartets Op. 51 and Op. 67, Schumann's Piano Quintet with Marc-Andre Hamelin, the complete Haydn "Apponyi" Quartets, Op. 71 and 74 and the Schubert Quintet D956 with Ralph Kirshbaum. The three Britten Quartets were released in 2013, followed by the Brahms Viola Quintets with Lawrence Power, viola, and the Shostakovich Piano Quintet with Mr. Hamelin. Upcoming Hyperion recordings include the two Janacek Quartets and Smetana's "From My Life", the Debussy Quartet and the Franck Piano Quintet, again with Marc-Andre Hamelin, the Dvorak Op. 105 Quartet and his Viola Quintet Op. 97 with Lawrence Power, viola.

The Quartet has also made 16 recordings for the Decca label since 1988 of works by Beethoven, Bartók, Borodin, Brahms, Chausson, Dvořák, Haydn, Mozart, Schubert, and Smetana. The ensemble's recording of the

six Bartók String Quartets received the 1998 Gramophone Award for chamber music and, in 1999, was nominated for a Grammy.

The Takács Quartet was formed in 1975 at the Franz Liszt Academy in Budapest by Gabor Takács-Nagy, Károly Schranz, Gabor Ormai and András Fejér, while all four were students. It first received international attention in 1977, winning First Prize and the Critics' Prize at the International String Quartet Competition in Evian, France. The Quartet also won the Gold Medal at the 1978 Portsmouth and Bordeaux Competitions and First Prizes at the Budapest International String Quartet Competition in 1978 and the Bratislava Competition in 1981. The Quartet made its North American debut tour in 1982.

Violinist Edward Dusinberre joined the Quartet in 1993 and violist Roger Tapping in 1995. Violist Geraldine Walther replaced Mr. Tapping in 2005. In 2001 the Takács Quartet was awarded the Order of Merit of the Knight's Cross of the Republic of Hungary, and in March of 2011 each member of the Quartet was awarded the Order of Merit Commander's Cross by the President of the Republic of Hungary.

The Takács Quartet appears by arrangement with Seldy Cramer Artists, and records for Hyperion and Decca/London Records.

The Takács Quartet is Quartet-in-Residence at the University of Colorado in Boulder and are Associate Artists at Wigmore Hall, London.



Friday, February 26, 2016, 8pm  
First Congregational Church

Berkeley RADICAL: The Natural World

**Jordi Savall, *viol***  
**Frank McGuire, *bodhrán***

**MAN & NATURE**  
***MUSICAL HUMORS & LANDSCAPES***  
***In the English, Irish, Scottish and American traditions***

**PROGRAM**

**The Caledonia Set**

*The Humours of Scariff*

	Traditional Irish	<i>Archibald MacDonald of Keppoch</i>
	Traditional Irish	<i>The Musical Priest / Scotch Mary</i>
Captain Simon Fraser (1816 Collection)		<i>Caledonia's Wail for Niel Gow</i>
	Traditional Irish	<i>Sackow's Jig</i>
	(Treble Viol)	

**The Muscull Humors**

**Tobias Hume, 1605**

*A Souldiers March*

*Captaine Hume's Pavin*

*A Souldiers Galliard*

*Harke, harke*

*Good againe*

*A Souldiers Resolution*

(Bass Viol, the Lute Tunning)

**Flowers of Edinburg**

Traditional Scottish	<i>Lady Mary Hay's Scots Measure</i>
Shetland Tune	<i>Da Slockit Light</i>
Reel	<i>The Flowers of Edinburg</i>
Niel Gow (1727–1807)	<i>Lament for the Death of his Second Wife</i>
	<i>Fisher's Hornpipe</i>
Tomas Anderson	<i>Peter's Peerie Boat</i>
	(Treble Viol)

**INTERMISSION**

### The Bells

Alfonso Ferrabosco II *Coranto*  
 Thomas Ford *Why not here*  
 John Playford *La Cloche & Saraband*  
 (Bass Viol, Lyra way, the First tuning)

### The Donegal Set

Traditional Irish *The Tuttle's Reel*  
 Turlough O'Carolan *Planxty Irwin*  
 O'Neill, Chicago 1903 *Alexander's Hornpipe*  
*Jimmy Holme's Favorite*  
 Donegal tradition *Gusty's Frolics*  
 (Treble Viol)

### THE LORD MOIRA'S SET

**Ryan's Collection** (Boston, 1883)

*Regents Rant*  
*Crabs in the Skillet—Slow jig*  
*The Sword dance*  
*Lord Moira*  
*Lord Moira's Hornpipe*  
 (Bass Viol Lyra-way: the Bagpipes tuning)

### IRISH LANDSCAPES

*The Morning Dew*  
*The Hills of Ireland*  
*Apples in the Winter*  
*The Rocky Road to Dublin*  
*The Kid on the Mountain*  
*Morrison's Jig*  
 (Treble Viol)

*This performance is made possible, in part, by Patron Sponsors Will and Linda Schieber.*

*Cal Performances' 2015–2016 season is sponsored by Wells Fargo.*

## THE CELTIC VIOL

In praise of transmission

*The man that hath no music in himself,  
Nor is not moved with concord of sweet sounds,  
Is fit for treasons, stratagems, and spoils;  
The motions of his spirit are dull as the night,  
And the affections dark as Erebus  
Let no such man be trusted. Mark the music.*

—William Shakespeare *The Merchant of Venice*, Act V, Scene 1

If the face is the mirror of the soul, a people's music is the reflection of the spirit of its identity, individual in origin but taking shape over time as the collective image of a cultural space which is unique and specific to that people. All music passed on and preserved by the oral tradition is the result of a felicitous survival following a long process of selection and synthesis. Unlike some Oriental cultures which have evolved chiefly within an oral tradition, in the West only those types of music commonly known as traditional, popular or folk music have been preserved thanks to unwritten means of transmission.

The invention of musical notation, a phenomenon very often linked to literary social circles, has allowed some cultures, such as those of China, Korea, Japan, and Western Europe, to develop from ancient times many systems of notation which have been used in quite different situations. In other cultures, however, such as those of the Middle East (except Turkey) and South and Southwest Asia, it is only in the last hundred years or so that such systems have evolved to any significant extent. In the "serious" music of Western Europe, musical communication based on the unwritten form survived until the end of the 17th century, but only in musical practices associated with improvisation and accompaniment on the bass continuo, and until somewhat later in music-making circles linked to the spiritual and temporal powers of the Church and the Court. It survived beyond the 17th century in England and especially during the

19th century in Germany, mainly in bourgeois circles. The phenomenon of written music has allowed a formidable development of musical forms and instruments, but at the same time it has contributed to the neglect and relegation to a second-class category of all those forms of living music which have traditionally accompanied the daily lives of the vast majority: in other words, popular music.

That is why Celtic music for the fiddle in Scotland and Ireland (as well as the music of the communities who emigrated from those countries and settled in North America) constitutes a unique exception in Western Europe and is one of the richest and most beautiful legacies of all the living musical traditions of our time. The thousands of *Airs*, *Pastorals*, *Laments*, *Hornpipes*, *Reels*, *Rants*, *Jigs*, etc., which have been preserved by the various oral traditions, lovingly and perseveringly passed on from parents to their children, from one generation to the next, are true musical survivors, music which has had the privilege and, as far as we are concerned, the good luck to survive the inevitable and constant cultural amnesia, as well as the globalizing folly, of humanity.

Just as I was charmed and fascinated in 1965 by the forgotten voice of the *viola da gamba*, we decided, back in 1975, from our very first concerts and recordings with Montserrat Figueras and Hespèrion XX, to include alongside the repertoire of Court and Church music the wonderful music of the Spanish Jews (brutally expelled in 1492), which for more than five centuries has been preserved by the oral traditions of the various Sephardic communities who settled around the Mediterranean. It should be remembered that, barring a few exceptions (Falla, Bartók, Villa-Lobos, Kodály, etc.), the misguided underestimation of this so-called "popular" or "folk" music has inevitably confined it to its own separate world, where it has had little communication with and, above all, little respect from the world of so-called "classical" music. Moreover, the terrible amnesia caused by our loss of knowledge of ancient musical

## PROGRAM NOTES

practice has often prevented us from appreciating the true worth of this music, even in the case of works by such renowned musicians as O'Carolan and others, of which only the melodic line has survived. Thus, the major dictionaries of music say of O'Carolan's compositions that "unfortunately most are only in single line form, so that it is not definitely known how he harmonized or accompanied his melodies." Of course, it is a pity that we do not know exactly how the accompaniment for any given piece was played, but it should also be remembered that, in many of these pieces, such is the beauty and emotion of the melody that nothing else is required. Moreover, in the case of pieces requiring accompaniment, enough is now known about the practice of improvised accompaniment in the 17th and 18th centuries to be able to reconstitute artistically satisfying versions. Similar reasoning led to J.S. Bach's six suites for unaccompanied cello being "completed" during the 19th century with a piano accompaniment, the work remaining neglected by performers as music fit for the concert hall for more than two hundred years. It was not until the end of the 19th century that they were rediscovered—in 1890!—by a young Pablo Casals who, some ten years later, around 1900, began to introduce them to concert-goers all over the world.

My first acquaintance with Celtic music goes back to 1977–78, when we visited Kilkenny to give a concert with Hespèrion XX. During the Festival the streets, squares and pubs were teeming with all kinds of musicians (fiddlers, flute-players...) performing non-stop solo or accompanied (on a guitar or a small harp). What incredible vitality! And it was magical to see so many musicians living their music with that degree of intensity and emotion! I also got to know the music by listening to historic recordings from the 1920s, including those by the brilliant James Schott Skinner and Joe MacLean, as well as concerts by groups such as the Chieftains and others.

Over the last 30 years I have also been absolutely fascinated by the British repertory for the viol, and I have studied, performed, and

recorded many works for solo viol and viol consort by composers from Christopher Tye to Henry Purcell, including Tobias Hume, Alfonso Ferrabosco, William Corkine, William Brade, John Dowland, William Byrd, Thomas Ford, Orlando Gibbons, John Jenkins, William Lawes, John Playford, and Matthew Locke, as well as anonymous Elizabethan and Jacobean composers. But it was the discovery of manuscripts such as the *Manchester Gamba Book*, containing more than 30 different tunings or *scordatura* tunings for the viol, and in particular the bagpipe tunings, which made me realize that the viol also had a very real connection with an ancient Celtic tradition which had been forgotten, just as the very existence of the instrument had sunk into oblivion after the death of the last violists such as K.F. Abel, who in his lifetime astonished audiences with the beauty and expressiveness of his improvisations on the *viola da gamba*. Charles Burney writes of him as follows: "I have heard him modulate in private on his six-stringed base with such practical readiness and depth of science, as astonished the late Lord Kelly and Bach, as much as myself."

In recent years, I first set about studying the 17th century collections containing Scottish and Irish music, and then I discovered the extraordinary richness of the principal collections of Celtic music, such as George Farquhar Graham's *The Songs of Scotland* (Edinburgh, 1848); George Petrie's *Complete Irish Music* (London, 1852, re-edited in 1902–1905); William Bradbury Ryan's *Mammoth Collection* (Boston, 1883); O'Neill's *Music Of Ireland* (New York, 1903) and *The Dance Music Of Ireland* (New York, 1907); P.W. Joyce's *Old Irish Folk Music and Songs* (London, 1909); James Hunter's *The Fiddle Music of Scotland* (Edinburgh, 1979); Alastair J. Hardie's *The Caledonian Companion* (Edinburgh, 1981); and Aloys Fleischmann's *Sources of Irish Traditional Music, c. 1600–1855* (New York and London, 1997), among others.

I was immediately surprised to find that there was such an abundance of documented

## PROGRAM NOTES

historical material. Altogether, these collections contain more than 10,000 pieces, all of great artistic quality! I was also very interested to discover that certain Celtic melodies contained figures, or background phrases, very similar to those occurring in old Catalan songs, for example, those we find in “El testament d’Amèlia” and “Màiri Bhàn Òg.” The most difficult task has been to limit the selection of music on this program to about 30 of the most representative pieces of different origins and periods, as well as to choose the various tunings adapted to each type of music. I have combined Nicolas Chappuy’s 1750 treble viol and Barak Norman’s 1697 lyra-viol with its powerful, warm sound (in the pieces from the Manchester manuscript and Ryan’s Boston Collection). I have selected 30 pieces, grouped in suites or sets according to their key. We take a deliberately sober approach in order to show that the music, through the force and magic of its musical discourse, contains within itself all the essential ingredients. I am also very aware of the possibly huge distance between the playing of a musician who was born to this kind of music and another who has had to spend several years learning it and knows that he still has much to learn. I only hope that my experience with Renaissance and Baroque music has enabled me to offer an interpretation, which is different from the interpretations heard in the modern traditions. Finally,

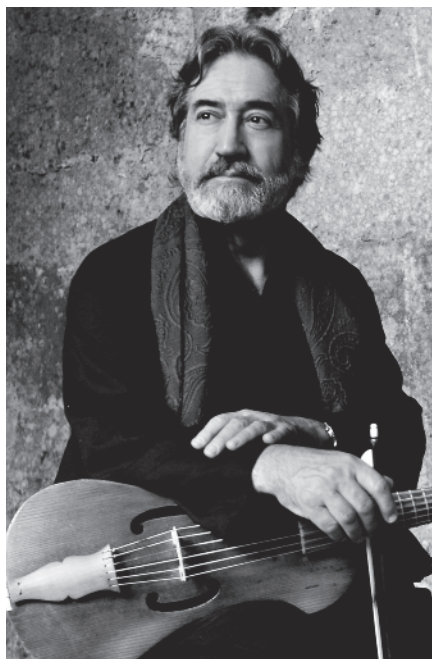
this program is above all a fervent tribute to the art of transmission, to the talent of all the musicians who have created this wonderful legacy, and also to all those who, no less importantly, have passed it on from generation to generation and so kept it vibrantly alive.

Music expresses and prolongs what words cannot say, and time acts as a filter, distilling these orally transmitted melodies and paring them down to the truly essential. And that is how all these pieces, in the majority of cases by anonymous authors, thanks to their vitality, beauty, emotion and charm, have become an indispensable part of the celebration of the most significant moments in the different stages of our daily life. Songs to dispel sadness or celebrate good news, dances to express moments of happiness and joy, laments to overcome the loss of a loved one or the memory of an unhappy event... All these wonderful yet fragile works represent the sensitive and most intimately personal contribution of often marginalized or persecuted cultures to the history of musical creation. They remain and will continue to remain in our hearts as the true voices and the essential spirit of a civilization which has succeeded in staying alive, thanks to music—the memory and soul of its historical identity.

—Jordi Savall

*Translated by Jacqueline Minett*

## ABOUT THE ARTISTS



For more than 50 years, **Jordi Savall**, one of the most versatile musical personalities of his generation, has rescued musical gems from the obscurity of neglect and oblivion and given them back for all to enjoy. A tireless researcher into early music, he interprets and performs the repertory both as a gambist and a conductor. His activities as a concert performer, teacher, researcher, and creator of new musical and cultural projects have made him a leading figure in the reappraisal of historical music. Together with Montserrat Figueras, he founded the ensembles Hespèrion XXI (1974), La Capella Reial de Catalunya (1987), and Le Concert des Nations (1989), with whom he explores and creates a world of emotion and beauty shared with millions of early music enthusiasts around the world.

Through his essential contribution to Alain Corneau's film *Tous les Matins du Monde*, which won a César for the best soundtrack, his busy concert schedule (140 concerts per year), his recordings (six albums per year), and his own record label, Alia Vox, which he

founded with Montserrat Figueras in 1998, Jordi Savall has proved not only that early music does not have to be elitist, but that it can appeal to increasingly diverse and numerous audiences of all ages. As the critic Allan Kozinn wrote in the *New York Times*, his vast concert and recording career can be described as "not simply a matter of revival, but of imaginative reanimation."

Savall has recorded and released more than 230 albums covering the Medieval, Renaissance, Baroque, and Classical music repertoires, with a special focus on the Hispanic and Mediterranean musical heritage, receiving many awards and distinctions such as the Midem Classical Award, the International Classical Music Award and the Grammy Award. His concert programs have made music an instrument of mediation to achieve understanding and peace between different and sometimes warring peoples and cultures. Accordingly, guest artists appearing with his ensembles include Arab, Israeli, Turkish, Greek, Armenian, Afghan, Mexican, and North American musicians. In 2008 Jordi Savall was appointed European Union Ambassador for intercultural dialogue and, together with Montserrat Figueras, was named "Artist for Peace" under the UNESCO Goodwill Ambassadors program.

He has played a seminal role in the rediscovery and performance of *Una cosa rara* and *Il burbero di buon cuore* by the composer Vincent Martín i Soler. He has also conducted Le Concert des Nations and La Capella Reial de Catalunya in performances of Monteverdi's *L'Orfeo*, Vivaldi's *Farnace*, Fux's *Orfeo ed Euridice* and Vivaldi's *Il Teuzzone*.

Jordi Savall's prolific musical career has brought him the highest national and international distinctions, including honorary doctorates from the Universities of Evora (Portugal), Barcelona (Catalonia), Louvain (Belgium), and Basel (Switzerland), the order of Chevalier de la Légion d'Honneur (France), the Praetorius Music Prize awarded by the Ministry of Culture and Science of

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 ABOUT THE ARTISTS

Lower Saxony, the Gold Medal of the Generalitat of Catalonia, and the prestigious Léonie Sonning Prize, which is considered the Nobel prize of the music world. "Jordi Savall testifies to a common cultural inheritance of infinite variety. He is a man for our time" (*The Guardian*).



**Frank McGuire** has been playing music since he was old enough to hold an instrument. His father and grandfather both played traditional music; he played in pipe bands and later began playing traditional music as

well. In the early part of his career, McGuire played in various bands, and then formed Gaelum with Kevin Allison from Hot Toddy. For many years, he played and taught in Russia, playing in festivals and appearing on television and radio, including the first ever live broadcast

of *Radio Nan Gael* from the Irish Embassy in Moscow with Sean O'Rourke and Maggie Macinnes. In 2001 he formed Lyra Celtica with Sean O'Rourke and Chuck Flemming, the trio was later joined by Lynn Tocker. McGuire has spent years studying many styles of percussion and percussion instruments, and has performed with outstanding musicians from the worlds of folk, blues, old-time Americana, bluegrass, soul, gospel and classical music. In 2007 he was invited as a guest of honor to the Kremlin, to the first-ever Kremlin Zoria (the Russian equivalent of the Edinburgh Tattoo).

He has performed many times at *Celtic Connections* with banjo maestro Alison Brown. And recently, he has been working with American singer Lea Gilmour on the project *Umoja Gaelic*, which will tour the UK and United States. In 2010 McGuire recorded with the legendary viol de gamba player and composer Jordi Savall and harpist Andrew Lawrence King, for the album *Celtic Viol Vol. 1*. The record received one of the highest awards in music: The Premio De la Musica, judged by members of the Spanish Academy of Music, Arts and Knowledge, Academia De Las Artes Y Las Ciencias De La Musica.



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