



CALDER QUARTET
ECLECTIC CURRENTS: AT THE DAWN OF A NEW CENTURY

Andrew Norman (b. 1979)

1 Sabina (for string quartet, 2013) 8. 52

Andy Akiho (b. 1979)

String Quartet No. 1 (2012) “Mobile on a Stream Into the Sound”

2 I. Alexander’s TriΔngle 8. 28
3 II. Remembrance 3. 53
4 III. Into the Sound 6. 46

Ted Hearne (b. 1982)

5 The One You Guard the Most (for string quartet, 2009) 8. 01

Nathan Davis (b. 1973)

6 Skrzyp Skrzyń (for amplified string quartet, 2010) 13. 03

Tristan Perich (b. 1982)

7 Interface (for string quartet and 4-channel 1-bit electronics, 2007) 8. 08

Daniel Wohl (b. 1980)

Glitch (for string quartet and electronics, 2009)

8 I. Skip 5. 05
9 II. Postal 2. 51
10 III. Old Timey 5. 10
11 IV. I Drone 6. 10

Total playing time: 76. 27

Calder Quartet:

Benjamin Jacobson, violin

Andrew Bulbrook, violin *

Jonathan Moerschel, viola

Eric Byers, cello

* Tereza Stanislav replaced Andrew Bulbrook in 2019

IN THE COMPOSERS WORDS:

Eclectic Currents explores the endless possibility of the string quartet at the beginning of the twenty-first century. During the past decade we have commissioned works by many of the most imaginative young composers writing today. From the acoustic sonorities, dramatic rhythms, and unique timbres of Norman, Akiho, and Hearne, to the creaking amplifications of Davis, the glitchy electronic dirges of Wohl, and the primitive electronics of Perich, this album offers a snapshot of this body of work. The time-honored combination of instruments sounds entirely new in the hands of the many composers involved in this project.

ANDREW NORMAN

Sabina uses the same musical ideas as my string trio, Alabaster Rounds. This material, sketched after an early morning visit to one of Rome's oldest churches,

has proven a useful vehicle for exploring the sonic range of the string quartet.

ANDY AKIHO

I concretely envisioned a colorfully vivid, Calder-like triangular mobile falling from the sky, crashing into a stream, and flowing into a sound. The mobile is represented by the architectural rhythmic structures formed from elementary numeric patterns combined in varying triangular shapes. The stream represents intuition, or stream of consciousness, that inevitably challenges, disturbs, and eventually diminishes the structure of the sculpture before it is carried off into the sound.

TED HEARNE

Recent neurological studies have suggested that the more often we revisit one of our memories, the more inaccurate that memory becomes. When we think about a time in our past, we are recalling not the source event itself,

but only the last time we remembered it. A copy of a copy. If this is correct, it means the most potent recollections of the past are the memories that lay dormant for a long time. The One You Guard the Most imagines the uncovering of a buried memory and its mysterious and vital role as a vessel to the past.

NATHAN DAVIS

When, as a child violinist, I learned to find the natural harmonics of the strings, it opened the door to a whole world of notes and sounds that weren't in my method books. There was a mystical and physical truth surrounding these sounds and resonances - pure, rich, whistling, or squeaky. Skrzyp Skrzyń is built as a single gesture from the simplest concepts of engaging the instruments: movement on the strings from high to low and from fast bowing to slow. The title translates from Polish as "the creaking of chests" and is very

onomatopoeic: pronounced something like "s-k-ship s-k-shin".

TRISTAN PERICH

Two spheres gently brush, their interface: molecular filaments invisible to the naked eye yet varied, geometric in their spininess. These patterns interlock, communicate via barbs and valleys, exchange information, transfer entropy. A literature grows and dies during their contact, a libretto of the encounter. Surface meets surface, singly, briefly, in anticipation of the next vast divergence.

DANIEL WOHL

A glitch is a short-lived fault in a system. All audio mediums inherently contain glitches that are interesting in their own ways. To me they are happy accidents, flaws that take on special meaning or interest. The hiss and pops of vinyl records, the skips on a scratched CD, and mp3 compression errors are

glitches that have become emblematic of each medium, and have come to represent an era in music. In the age of mechanical reproduction, a player's mistake on an acoustic instrument such as a tiny variation in pitch, an inconsistency in bowing, or an accidental scratch in the midst of an otherwise "normal" playing style can now read as a glitch.

CALDER QUARTET

Calder Quartet, based in Los Angeles, is known for championing living composers as well as the canonical string quartet repertoire and cross-disciplinary collaboration. They were awarded a 2014 Avery Fisher Career Grant. We would like to give special thanks to all of the composers who have shared their insights and wisdom with us as we strive to channel the true intent of their work. We are grateful for the perspective it adds to all the music we perform, old and new. We would also like to thank Matt McBane and the Carlsbad Music Festival, Martin Wolleson and USCD ArtPower!, the MATA Festival in New York, and The Getty Center for their generous roles in commissioning these works

Andrew Norman (b 1979) is a composer who lives and works in LA. A Pulitzer Prize nominee, he is often inspired by forms and textures he encounters in the visual world. Andrew's music has been championed

by some of the classical music's eminent conductors, including Gustavo Dudamel, John Adams, Marin Alsop, Simon Rattle, and David Robertson.

Andy Akiho (b 1979) lives and works in New York. Described as "mold-breaking," "alert and alive," "dramatic," and "vital" by The New York Times, Andy Akiho is an eclectic composer and performer of contemporary classical music. Recent engagements include a commissioned premiere by the New York Philharmonic and a performance with the Los Angeles Philharmonic. Andy is a recipient of the Prix di Rome.

Ted Hearne (b 1982) is a composer, singer, and bandleader who lives and works in Los Angeles. He 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 has praised Hearne for his "tough edge and wildness of spirit," and "topical,

politically sharp-edged works." The Los Angeles Times said, "No single artist embodies the post-genre Brooklyn scene, but Hearne may be its most zealous auteur." He is the winner of the Gadeamus Prize.

Nathan Davis (b 1973) lives and works in New York. A percussionist and a composer, he "writes music that deals deftly and poetically with timbre and sonority" (New York Times). He has been commissioned by the Ojai Festival (for eighth blackbird and sound sculptor Trimpin). Lincoln Center inaugurated the Tully Scope Festival with the premiere of Nathan's landmark work Bells and presented premieres of his work at the Mostly Mozart Festival. Nathan's music has also been performed at Carnegie Hall, Park Avenue Armory, Miller Theatre, and in a portrait concert at Spoleto USA.

Tristan Perich (b 1982) lives and works in New York. His work is inspired by the

aesthetic simplicity of math, physics, and code. The WIRE Magazine describes his compositions as “an austere meeting of electronic and organic.” His award winning work coupling 1-bit electronics with traditional forms in both music (Active Field, Observations) and visual art (Machine Drawings, Microtonal Wall) has been presented around the world, from Sonar and Ars Electronica to MoMA and bitforms gallery.

Daniel Wohl (b.1980) Born in Paris, he lives and works in Brooklyn. He creates pieces that “blur the line between electronic and acoustic instrumentation and seemingly melt both elements into a greater organic whole.” (WNYC) He has been called one of his generation’s “imaginative, skillful creators” (New York Times) with work that is “provocative and surprising” (NPR) and “beautiful...original” (Pitchfork).

Dave Muller (b 1964) is an artist in Los Angeles. Music is a central part of his practice, and his work can be found in the collections of the Guggenheim Museum, New York, Museo de Arte Contemporaneo de Castilla Y Leon, Spain, Museum of Contemporary Art, Los Angeles, Museum of Modern Art, New York, and San Francisco Museum of Modern Art, San Francisco.

Acknowledgments

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This album was recorded in May 2011 (Perich), April 2013 (Davis, Akiho, Norman, Wohl) and January 2014 (Hearne) at Allegro Recordings, Burbank, CA.

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