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Guest Artist Recital: The Mivos Quartet

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Olivia De Prato

Joshua Modney

Victor Lowrie

Mariel Roberts

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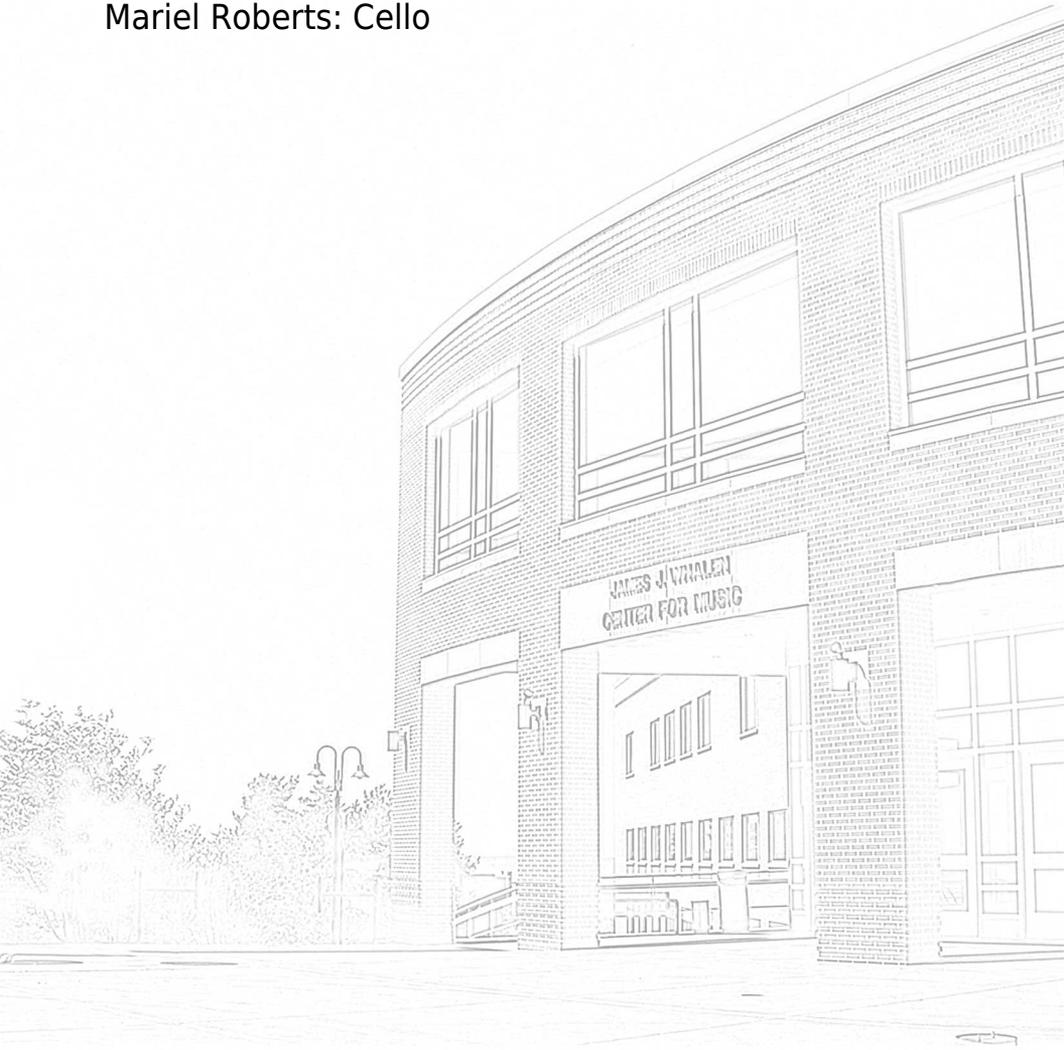
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The Mivos Quartet

Hockett Family Recital Hall
Wednesday, March 9th, 2016
7:00 pm

Olivia De Prato: Violin
Joshua Modney: Violin
Victor Lowrie: Viola
Mariel Roberts: Cello



ITHACA COLLEGE

School of Music

Program

Mario Diaz de Leon: Moonblood

**Johann Sebastian Bach: Contrapunctus XIX (arr.
Patrick Higgins 2013)**

**Georg Friedrich Haas: String Quartet #3 "In iij.
Noct."**

Program Notes

Mario Diaz de Leon: Moonblood

The title, *Moonblood*, takes its name from a German black metal band. It was composed in 2005, during a time when I wrote almost exclusively for string instruments, exploring intersections of harmony, noise, and gesture. With a structure that gradually builds towards areas of climactic intensity, the piece evokes a ritual of inner initiation.

Mario Diaz de Leon (b. 1979) has written a body of modern classical works focused on acoustic / electronic hybrids, often expressed as hypnotic walls and gestures of shimmering sound. His influences include the composers Scelsi, Ligeti, Dumitrescu, and Xenakis, free improvisation, underground metal, a wide range of electronic music, and noise / industrial music. His debut album as composer, "Enter Houses Of" was released in 2009 on John Zorn's Tzadik label, and praised by the New York Times for its "hallucinatory intensity". He has written extensively for the ICE and Talea Ensembles, and his

works have recently been performed at the Venice Biennale, Lucerne Festival, Musica Nova Helsinki, National Gallery of Art (DC) and Roulette (Brooklyn). As a solo performer, he is active under the name Oneirogen (o-NI-ro-jen), an experimental project known for its merging of ethereal synths, brutal distortion, and noise influences. Since 2012, Oneirogen has released two full length LPs and one EP on the Denovali label. Born in Minnesota in 1979, he grew up playing guitar in hardcore punk and metal bands before attending the Oberlin Conservatory of Music, where he studied electronic music and composition. He has lived in New York City since 2004, and received his doctorate in music composition from Columbia University in 2013.

Johann Sebastian Bach: Contrapunctus XIX (arr. Patrick Higgins 2013)

An early manuscript of Bach's masterpiece "The Art of Fugue" dates to the early 1740s, with the first published edition released in 1751, after his death. Each of the fugues uses the same melodic subject and develops it in an astonishing variety of ways, meant to catalogue the possibilities of contrapuntal writing. This arrangement, composed for Mivos by Patrick Higgins, is a faithful rendition of the final, unfinished fugue in four voices.

Georg Friedrich Haas: String Quartet #3 "In iij. Noct."

In his third string quartet, Georg Friedrich Haas continues his experiments with the possibilities of music performed in the dark, as established in Adolf Wölfli and in vain. Darkness, however, is not present in this piece merely as an absence of light, but becomes the key theme of the work: the whole piece is played in complete darkness, the musicians can see neither their music nor their fellow performers, and are seated as far apart from one another as possible.

Towards the end of the quartet a quotation from Gesualdo can be heard from which the work also takes its title (from the Responses: Feria V, Resp. VII)

The 3rd String Quartet is composed as a verbal score, with many details and decisions left to the performers. They communicate solely through the sounds produced by their

instruments, inviting one another into musical processes, accepting these invitations or responding in kind with and invitation of their own - and always deciding for themselves how far they choose to go down each path together, before turning back.

The duration of the piece is only decided during the performance.

Georg Friedrich Haas (b. 1953)

Haas has emerged as one of the major European composers of his generation. His music synthesizes in a highly original way the Austrian tradition of grand orchestral statement with forward-looking interest in harmonic color and microtonal tuning that stem from both French spectralism and a strand of American experimentalism. The result is an exploratory, uncompromising music that is also sensuously attractive. His music appeals to unusually diverse constituencies, from avant-garde composers for its microtonal investigations to casual listeners for its spacious forms and euphonious harmonies. Haas has received numerous composition awards and was honored with the Grand Austrian State Prize in 2007. He is a member of the Austrian Kunstsenat, the Academy of Arts Berlin and the Bavarian Academy of fine Arts.