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## Concert: A screening of Nosferatu, a Symphony of Horror (1922)

Richard Faria

Nicholas Walker

John Stetch

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**A screening of  
Nosferatu, A Symphony of Horror (1922)  
with a live improvised score by  
Richard Faria, clarinet  
Nicholas Walker, bass  
John Stetch, piano**

**Hockett Family Recital Hall**

**October 27, 2010**

**7:00 p.m.**

## **Program**

Nosferatu, Eine Symphonie des Grauens (1922): Directed by F.W. Murnau, Screenplay by Henrik Galeen, After the novel by Bram Stoker, Costume Design by Albin Grau, Produced by Enrico Dieckmann & Albin Grau, Art Direction by Albin Grau

## **Biographies**

### **John Stetch**

Born in 1966 in Edmonton, Canada, John Stetch started his jazz journey by exploring his father's LPs and books. He began on clarinet and later saxophone, but by age 19 he switched to piano. After finishing university in Montreal, Stetch started touring and recording across Canada, and eventually had 5 Juno Award nominations. He won the Prix du Jazz at the Montreal Jazz Festival in 1998, and placed 2nd in the 1994 Thelonious Monk International Composer's Competition. He has been frequently recorded by the CBC, and has appeared on several NPR programs such as Marian McPartland's "Piano Jazz", "Jazz Set" with Branford Marsalis, and "Weekend Edition" with Leanne Hansen. After moving to New York City for 12 years, Steinway Artist Stetch performed at some of the most prestigious jazz venues, and now has 10 commercially released CDs, filled with mostly original works. He has worked with Rufus Reid, Charlie Haden, Seamus Blake, Mark Turner, Jeff Ballard, Jorge Rossi, Jim Black, Victor Lewis, Billy Hart and many others. He has performed in Japan, Brazil, Israel, Ukraine, and across Europe and North America. As a composer, Stetch recently premiered a piano quintet with strings, a trio for clarinet, cello and piano, and was commissioned to write a piece for the CBC Radio Orchestra. Stetch's latest CD "TV Trio" explores a more recent chapter of the Great American Songbook – television themes of the 70's and 80's. The album stayed in the top 20 for almost 2 months on the U.S.A. JazzWeek radio chart

### **Nicholas Walker**

Nicholas Walker is a musical omnivore, a musician who brings a broad range of training and experience to the double bass - classical and jazz, modern and baroque, solo recitals, chamber ensembles, and orchestral work. His enthusiasm and aptitude transcend arbitrary musical boundaries. Walker studied bass with Paul Ellison (BM at Rice University), François Rabbath (Performance & Teaching diplomas from L'Institut François Rabbath at the Nadia Boulanger Conservatoire de Paris on a

Fulbright Scholarship), and Joe Carver (MM at Stony Brook University); he earned his doctorate in early music at Stony Brook University with the viola da gamba. Walker toured for two years with saxophone legend, Illinois Jacquet, among many other rewarding collaborations in jazz. He has been featured on a dozen CDs, three as a leader. His composition EADG for Solo Bass won the ISB composition prize in 1997, and he has performed his two double bass concertos, Pop Song for Double Bass and String Orchestra, and A Grease Fantasy, at a number of venues, most recently with the Cornell Chamber Orchestra. Walker leads an exciting career as a freelance musician, composer, and the double bass professor at Ithaca College. Recently Walker has played with the Handel & Haydn Society Orchestra in Boston, and the St. Petersburg Chamber Philharmonic, in Russia, and performed at the International Double Bass Festival in Berlin. On December 4th he will premiere a new double bass concerto by Dana Wilson with Jeff Meyer and the Ithaca College Symphony Orchestra in Ford Hall. Walker lives in Ithaca with his wife, Katherine and their three-year old daughter. [www.nicholaswalkermusic.com](http://www.nicholaswalkermusic.com)

### **Richard Faria**

Clarinetist Richard Faria pursues an active career as soloist, chamber musician, and educator. He has been a participant in such festivals as the Bard Music Festival of the Hamptons, Skaneateles Festival, and the Garth Newel Music Festival, and has collaborated with the Zephyros and Sylvan Wind Quintets, Atlantic and Arianna String Quartets. He has performed in Weill Hall, Carnegie Hall, Spivey Hall, the Smithsonian Institution, as well as at the American Academies in Rome and Berlin, the Temple of Apollo in Turkey, and Glinka Hall in St. Petersburg, Russia. He co-founded the new music group Ensemble X along with Pulitzer prize-winning composer Steven Stucky and colleagues from IC and Cornell University. Together they made recordings of chamber music by Steven Stucky and Scottish composer Judith Weir. The inaugural season featured Richard as soloist in John Adams clarinet concerto Gnarly Buttons. A fervent advocate of new music, Richard premiered the Clarinet Sonata by Roberto Sierra at the International Clarinet Fest 2007 in Vancouver, BC. His first solo CD, Roberto Sierra: Clarinet Works, was described as “a superb recording that belongs on every clarinetist’s shelf” by the American Record Guide. His newest recording of Stephen Hartke's "The Horse with the Lavender Eye" was released by Chandos. Richard is a contributing author to The Clarinet magazine, and studied at Ithaca College, Michigan State University, and SUNY Stony

Brook, as well as the Aspen Music Festival, National Repertory Orchestra and the Stockhausen Courses Kürten. His teachers have included Joaquin Valdepeñas, Dr. Elsa Ludewig-Verdehr and Charles Neidich.

## Notes

Nosferatu, like *The Cabinet Of Dr. Caligari* and *Metropolis*, descended from the same artistic wave of German cinema in the 1920's, is the definition itself of artistic film, where painting, architecture, literature, psychology, and politics meet in a work that gratifies both the eyes and the spirit. Thus the film develops over several dimensions, from its artistic claim of Romantic-Expressionism, the advent of Nazism, to homosexuality, desire, globalization, and a reflection on cinema itself. Murnau draws from a history that links Vampires to unexplained deaths. The term, *Nosferatu*, is of modern origin and derives from the Slavic "nosufur-atu" which is a derivation of the Greek "nosophoros" or "plague carrier." The understanding that rat-borne illnesses were the cause of many plagues dominated scientific thinking in recent centuries. While in earlier times many unexplained deaths fueled a developing culture of Vampirism and the concept of the "un-dead" in Europe. While drawing on popular Vampire lore Murnau and Albin Grau also relied heavily and without permission on Stoker's novel. They apparently had no intention of paying any royalties for their use of the novel as the basis for their screenplay. They attempted to disguise the characters by changing their names and geographical setting. The film premiered in 1922 but eventually, Florence Stoker with the aid of the British Incorporated Society of Authors succeeded in destroying the original negatives and most of the prints of *Nosferatu*. – Devil Music Ensemble

The film begins in the Carpathian mountains, where real estate agent Hutter (Gustav von Wagenheim) has arrived to close a sale with the reclusive Herr Orlok (Max Schreck). Despite the feverish warnings of the local peasants, Hutter insists upon completing his journey to Orlok's sinister castle. While enjoying his host's hospitality, Hutter accidentally cuts his finger-whereupon Orlok tips his hand by staring intently at the bloody digit, licking his lips. Hutter catches on that Orlok is no ordinary mortal when he witnesses the vampiric nobleman loading himself into a coffin in preparation for his journey to Bremen. By the time the ship bearing Orlok arrives at its destination, the captain and crew have

all been killed-and partially devoured. There follows a wave of mysterious deaths in Bremen, which the local authorities attribute to a plague of some sort. But Ellen, Hutter's wife, knows better. Armed with the knowledge that a vampire will perish upon exposure to the rays of the sun, Ellen offers herself to Orlok, deliberately keeping him "entertained" until sunrise. At the cost of her own life, Ellen ends Orlok's reign of terror once and for all. Rumors still persist that Max Schreck, the actor playing Nosferatu, was actually another, better-known performer in disguise. Whatever the case, Schreck's natural countenance was buried under one of the most repulsive facial makeups in cinema history-one that was copied to even greater effect by Klaus Kinski in Werner Herzog's 1979 remake - Hal Erickson, All Movie Guide