

UC SANTA BARBARA
Department of Music

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**UC SANTA BARBARA DEPARTMENT OF MUSIC CORWIN CHAIR OF COMPOSITION AND
COLLEGE OF CREATIVE STUDIES PRESENT VILLIERS QUARTET**

World-renowned string quartet to present concert honoring two composers with ties to UCSB's Music Composition programs, UCSB Professor Emeritus Peter Racine Fricker and Thea Musgrave

Santa Barbara, CA (March 5, 2019)—The UC Santa Barbara Department of Music's Corwin Chair of Composition and the College of Creative Studies will present the Villiers Quartet as part of the Corwin Chair Series on Sunday, March 10, 2019 at 4 p.m. in Karl Geiringer Hall. The program will include UCSB Professor Emeritus Peter Racine Fricker's String Quartet No. 2 (1953) and String Quartet No. 3 (1976), as well as Thea Musgrave's String Quartet (1958). The concert, which honors two composers with ties to UCSB's Music Composition programs, is co-sponsored by the UCSB College of Creative Studies and the Corwin Chair of Composition in the Department of Music. Admission is free.

PETER RACINE FRICKER

Peter Racine Fricker (1920-1990) was a British composer and educator. Raised in London, Fricker attended the Royal College of Music, where he studied with Reginald Owen Morris and Ernest Bullock. After serving in the Royal Air Force in World War II, Fricker returned to composition, taking lessons with Mátyás Seiber and assisting in choral rehearsals. He became a professor of composition at the Royal College of Music, and was named the director of music at Morley College in 1952. His compositions received considerable attention in the late 1940s, notably his Wind Quintet, String Quartet No. 1, Symphony No. 1, and other works that drew critical praise. In 1964, Fricker was hired as a visiting professor at the University of California, Santa Barbara, which led to his joining the faculty in 1970. He was honored as a faculty research lecturer in 1979 and appointed as the first holder of the Dorothy and Sherrill C. Corwin Chair in Composition in 1988. Fricker also served as the president of the Cheltenham International Festival of Music and Literature from 1984 to 1986.

Fricker wrote three numbered string quartets and a two movement Adagio and Scherzo (1943), all of which were recorded in 2017 by the Villiers Quartet. His first quartet was premiered in 1949, to international acclaim. His second quartet, composed 1952-53, built on the formal clarity and tonality of the first, but evolved in range, technique, and eloquence. String Quartet No. 3, composed in 1976, was described by Stephen Pritchard as "spectacular, with a tautly syncopated allegro feroce, a Shostakovich-like adagio and a disquieting allegro inquieto." Writing in 1972, Francis Routh summarized his characteristic style as being above all based on the construction of thematic patterns and the transformation of them, all within a music reflecting seriousness of purpose and deep commitment to the craft of composition.

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“VILLIERS QUARTET” 2-2-2

THEA MUSGRAVE

Rich and powerful musical language and a strong sense of drama have made Scottish-American composer Thea Musgrave (b. 1928) one of the most respected and exciting contemporary composers in the Western world. Her works are performed in major concert halls, festivals, and radio stations on both sides of the Atlantic.

Known for the clarity of her invention, the skill of her orchestrations, and the power of her musical communication, Musgrave has consistently explored new means of projecting essentially dramatic situations in her music, frequently altering and extending the conventional boundaries of instrumental performance by physicalizing their musical and dramatic impact: both without programmatic content (such as the Clarinet Concerto, Horn Concerto, Viola Concerto, and *Space Play*), and others with specific programmatic ideas (such as the paintings in *The Seasons* and *Turbulent Landscapes*, the poems in *Ring Out Wild Bells*, *Journey through a Japanese Landscape*, and *Autumn Sonata*, and the famous Greek legends in *Orfeo*, *Narcissus*, *Helios*, and *Voices from the Ancient World*);—all extensions of concerto principles. In some of these, to enhance the dramatic effect, the sonic possibilities of spatial acoustics have been incorporated: in the Clarinet Concerto, the soloist moves around the different sections of the orchestra, and in the Horn Concerto, the orchestral horns are stationed around the concert hall. Thus the players are not only the conversants in an abstract musical dialogue, but also very much the living (and frequently peripatetic) embodiment of its *dramatis personae*.

Musgrave has been the recipient of many notable awards including two Guggenheim Fellowships, the Ivors Classical Music Award 2018, and The Queen's Medal for Music. She was awarded a CBE on the Queen's New Year's Honour List in 2002.

Written in 1958, Thea Musgrave's String Quartet was commissioned by the University of Glasgow under the terms of the McEwen Bequest. Musgrave writes that she based the work on a single theme, heard first in the cello. The three contrasting movements of the String Quartet explore the many possibilities inherent in the one idea.

VILLIERS QUARTET

Hailed as one of the most charismatic and “adventurous” quartets of the British chamber music scene (*The Strad*), the Villiers Quartet have developed an international reputation as exceptional interpreters of English composers including Elgar, Delius, Fricker, and Bush. Formed in 2010, their Fricker recording was CD of the month in *The Strad*.

The Villiers Quartet have performed live on BBC Radio 3 as part of the Leamington International String Quartet Series, and performed at numerous festivals and halls including the North York Moors Chamber Music Festival, the Brit Jazz Fest, the Barnes Music Festival, Kings Place, St. John's Smith Square, the Holywell Music Room and the British Music Society. The VQ is also regular visitors to Dartmouth College, Syracuse University, USA. Their internationally acclaimed VQ New Works Competition encourages audiences to interact with contemporary music performance online, and supports the creation of new works for string quartet.

EVENT LISTING

Corwin Chair presents Villiers Quartet
Sunday, March 10, 2019 at 4 p.m.
Karl Geiringer Hall, UC Santa Barbara

- MORE -

“VILLIERS QUARTET” 3-3-3

PROGRAM

Peter Racine Fricker: String Quartet No. 2 (1953)

Peter Racine Fricker: String Quartet No. 3 (1976)

Thea Musgrave: String Quartet (1958)

TICKETS

Admission is free.

MORE INFORMATION

music.ucsb.edu/news/event/1806

ABOUT THE UC SANTA BARBARA DEPARTMENT OF MUSIC

From an institution that began life dedicated to training the next generation of music educators, to what is now a multi-faceted department with a fully established research and professional graduate program with degrees in composition, ethnomusicology, musicology, music theory, and performance, the UC Santa Barbara Department of Music has produced many hundreds of graduates who have distinguished themselves both nationally and internationally. Alumni have gone on to teach on faculties of major colleges and universities in the United States and abroad, or in outstanding secondary school positions. Many graduates of the program have published extensively and become widely renowned, prize-winning scholars, while others are award-winning and frequently performed composers writing for television and film. Alumni are also establishing fine reputations as conductors of orchestras, opera, and choruses. Graduates of the instrumental programs have gone on to solo and orchestral careers with leading orchestras, and graduates of the voice program can be heard in opera companies around the world.

With over 150 events presented annually, the UC Santa Barbara Department of Music offers something for every music lover. The department boasts 26 unique performing ensembles, each with a quarterly concert calendar. Chamber music, large ensembles, opera, contemporary groups, world music, and jazz ensembles make up the department's rich performance calendar, along with lectures, master classes, and presentations from the ethnomusicology, musicology, theory, and composition programs. For a complete listing of performances and lectures for the quarter, please visit the UC Santa Barbara Department of Music website at music.ucsb.edu.

ABOUT THE UC SANTA BARBARA COLLEGE OF CREATIVE STUDIES

Since 1967, the College of Creative Studies (CCS) has offered a small intellectual community of committed undergraduate students and faculty set within a major research university. CCS students and their faculty advisors work together to design a study plan that encourages students to take risks, to explore, and to develop their passion. Whether it is producing creative work or conducting original research, students are inspired and empowered to make significant contributions to their field by creating new knowledge. Learn more at ccs.ucsb.edu.

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