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**THE MORGAN PRESENTS A SYNTHESIS OF ART AND MUSIC  
FEATURING THE JACK QUARTET AND CY TWOMBLY'S  
*TREATISE ON THE VEIL (SECOND VERSION)***

**New York, NY, November 7, 2014** — To coincide with the exhibition *Cy Twombly: Treatise on the Veil*, the Morgan Library & Museum presents a concert by the dynamic JACK Quartet on Thursday, November 20, 7 PM and 9 PM, showcasing a selection of compositions from Matthias Pintscher's *Studies for Treatise on the Veil* (2004–2009). Pintscher's scores were written in response to Twombly's painting, and the JACK's performance at the Morgan offers a special, one-time-only opportunity to bring the painting and the music together in the exhibition gallery. New arrangements of Monteverdi's *L'Orfeo* for string quartet will also be performed by the JACK.



The JACK Quartet. Photography by Henrik Olund.

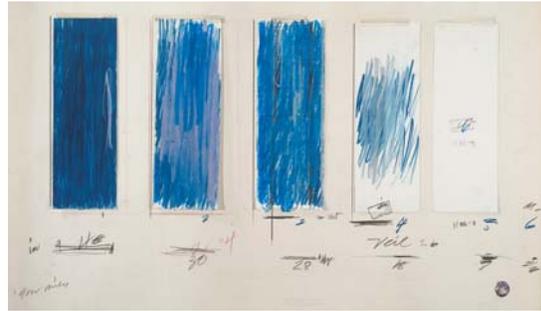
## About the Exhibition

Cy Twombly's *Treatise on the Veil (Second Version)* is considered a pivotal work in the career of one of the most important artists to emerge in the wake of Abstract Expressionism. Yet, due to its size—close to thirty-three feet in length—this highlight of his celebrated “grey-ground” period is rarely shown and has not been exhibited in New York in nearly thirty years. Since September 26, *Treatise on the Veil* and a selection of related drawings have been on view at the Morgan, in a collaboration with Houston's Menil Collection, which owns the works and organized the exhibition. The show will run through January 25, 2015.

Executed in Rome in 1970, *Treatise on the Veil (Second Version)* was inspired by a musical composition and explores Twombly's fascination with time, space, and movement. White lines running across the work's grey surface suggest, in the artist's words, “a time line without time.” The twelve drawings in the exhibition—which combine pencil, crayon, collage, tape, measurements, and other inscriptions—offer an intriguing window into the artist's creative process. *Treatise on the Veil (Second Version)* was last exhibited in New York in 1985 at DIA.

According to Twombly, both versions of *Treatise on the Veil* were inspired by a musical piece by French composer Pierre Henry (b.1927), a pioneer of *musique concrète*, a type of music that incorporates non-instrumental sounds recorded on magnetic tape and manipulated. Henry's 1953 piece, entitled *The Veil of Orpheus*, features the recording of cloth being torn—a prolonged, seemingly unending sound that impressed Twombly for its embodiment of the concept of duration.

Henry's composition evoked the journey of Orpheus to the underworld to rescue his wife, Eurydice. The composer used the recording of tearing fabric to reference the moment at which



Cy Twombly. *Untitled* (1970). The Menil Collection, Houston, Gift of the artist. © Cy Twombly Foundation.



Cy Twombly. *Untitled* (1972). Photographer: Paul Hester. The Menil Collection, Houston, Gift of the artist. © Cy Twombly Foundation.

Orpheus loses his bride forever by transgressing the gods' command and gazing upon her before leaving Hades. The reference to mythological poet and musician Orpheus would have appealed to Twombly's love of classical culture

### **About the JACK Quartet**

The JACK Quartet electrifies audiences worldwide with "explosive virtuosity" (*Boston Globe*) and "viscerally exciting performances" (*New York Times*). The recipient of Lincoln Center's Martin E. Segal Award, New Music USA's Trailblazer Award, and the CMA/ASCAP Award for Adventurous Programming, JACK has performed to critical acclaim around the globe at venues such as Carnegie Hall (USA), Lincoln Center (USA), Wigmore Hall (United Kingdom), Suntory Hall (Japan), La Biennale di Venezia (Italy), and Kölner Philharmonie (Germany). Comprising violinists Christopher Otto and Ari Streisfeld, violist John Pickford Richards, and cellist Kevin McFarland, JACK is focused on the commissioning and performance of new works.

JACK operates as a nonprofit organization dedicated to the performance, commissioning, and spread of new string quartet music. The quartet has led workshops with young performers and composers at Princeton University, Yale University, Harvard University, New York University, Columbia University, the Eastman School of Music, Oberlin Conservatory, Manhattan School of Music, June in Buffalo, New Music on the Point, and at the Darmstadt Internationale Ferienkurse für Neue Musik. The members of the quartet met while attending the Eastman School of Music and studied closely with the Arditti Quartet, Kronos Quartet, Muir String Quartet, and members of the Ensemble Intercontemporain.

### **A Statement by Composer Matthias Pintscher**

In the early 1970s American painter Cy Twombly created a series of art works called "Treatise on the Veil" – it included numerous sketches and two major paintings. My own *Treatise* cycle refers to this series of work, while also acting as an homage to an artist I very much admire; an artist whose work heavily influenced the structural make-up of my very own compositions, especially in recent years.

"Veil" is a term that, when used with an audio or visual reference has multiple meanings – and these are particularly welcome when listening to this piece of music. Cy Twombly also refers to "veil" as a derivation of the Italian "velo", which is a drawing instrument developed by Leonardo da Vinci to help detect and analyze perspective. And thus my musical discourse is indicative of my attempts to draw this perspective line. By the use of several, multilayered composition and

playing techniques, I try to create exactly this allusion of crossing lines with each other. Similar to the line sketched on a surface, long-drawn notes ("lines") appear to develop an added dimension of space, in alignment to the audio perspective.

Amongst other things, the processes of veiling/unveiling are achieved by the preparation of the instruments, thus prising open the actual audible result of articulation and having it appear in a "different quality". I often find myself wishing that I was able to draw directly onto the sound of the instruments like a painter...

*Matthias Pintscher*

*(translation: Cristin Stein)*

### **Concert Program**

Matthias Pintscher, *Study I for Treatise on the Veil* for violin and cello

Claudio Monteverdi, Selection from *L'Orfeo* arranged by Kevin McFarland

Matthias Pintscher, *Study II for Treatise on the Veil* for violin, viola & cello

Claudio Monteverdi, Selection from *L'Orfeo* arranged by Kevin McFarland

Matthias Pintscher, *Study IV for Treatise on the Veil* for string quartet

### **Ticket Details**

The JACK Quartet will perform at the Morgan on November 20 at 7 PM and 9 PM.

**Tickets:** \$30; \$20 for Members\*

**Online:** [www.themorgan.org](http://www.themorgan.org).

**Telephone:** 212.685.0008 ext. 560

**Email:** [tickets@themorgan.org](mailto:tickets@themorgan.org).

*\*As of the date of this release, tickets are available for purchase, though space is limited.*

### **Organization and Sponsorship**

The Morgan's public programs are generously supported in part by The Alice Tully Fund for Art and Music, the William Randolph Hearst Fund for Educational Programs, and by the Stavros Niarchos Foundation Fund for Education and Technology.

Partial underwriting of the concert program is generously provided by Cynthia Hazen Polsky and Leon B. Polsky and the Cynthia Hazen Polsky and Leon B. Polsky Fund for Concerts and Lectures. Additional support is provided by the Witherspoon Fund of The New York Community Trust, The Theodore H. Barth Foundation, and by Miles Morgan.

*Cy Twombly: Treatise on the Veil* is organized by the Menil Collection, Houston, with the Morgan Library & Museum. The exhibition is curated by Michelle White, Curator, the Menil Collection, Houston under the auspices of the Menil Drawing Institute and curated at the Morgan Library and Museum by Isabelle Dervaux, Acquavella Curator of Modern and Contemporary Drawings. It is a program of the Drawing Institute at the Morgan Library & Museum, with additional generous support provided by an anonymous gift; the Gagosian Gallery; the Ricciardi Family Exhibition Fund; and Nancy Schwartz. At the Menil Collection, this exhibition was realized through the generous support of Janie C. Lee and David B. Warren; the Taub Foundation in memory of Ben Taub, Henry J. N. Taub, and Carol J. Taub; Ann and Mathew Wolf; Nina and Michael Zilkha; and the City of Houston.



The programs of the Morgan Library & Museum are made possible with public funds from the New York City Department of Cultural Affairs in partnership with the City Council, and by the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature.

### **The Morgan Library & Museum**

The Morgan Library & Museum began as the private library of financier Pierpont Morgan, one of the preeminent collectors and cultural benefactors in the United States. Today, more than a century after its founding in 1906, the Morgan serves as a museum, independent research library, musical venue, architectural landmark, and historic site. In October 2010, the Morgan completed the first-ever restoration of its original McKim building, Pierpont Morgan's private library, and the core of the institution. In tandem with the 2006 expansion project by architect Renzo Piano, the Morgan now provides visitors unprecedented access to its world-renowned collections of drawings, literary and historical manuscripts, musical scores, medieval and Renaissance manuscripts, printed books, and ancient Near Eastern seals and tablets.

### **General Information**

The Morgan Library & Museum  
225 Madison Avenue, at 36th Street, New York, NY 10016-3405  
212.685.0008  
[www.themorgan.org](http://www.themorgan.org)

**Just a short walk from Grand Central and Penn Station**

### **Hours**

Tuesday–Thursday, 10:30 a.m. to 5 p.m.; extended Friday hours, 10:30 a.m. to 9 p.m.; Saturday, 10 a.m. to 6 p.m.; Sunday, 11 a.m. to 6 p.m.; closed Mondays, Thanksgiving Day, Christmas Day, and New Year's Day. The Morgan closes at 4 p.m. on Christmas Eve and New Year's Eve.

### **Admission**

\$18 for adults; \$12 for students, seniors (65 and over), and children (under 16); free to Members and children 12 and under accompanied by an adult. Admission is free on Fridays from 7 to 9 p.m. Admission is not required to visit the Morgan Shop, Café, or Dining Room.