

KENNESAW STATE UNIVERSITY SCHOOL OF MUSIC

*2017-18 Signature Series*

**ATLANTA SYMPHONY ORCHESTRA**

Sponsored in part by



Friday, October 13, 2017 at 8 pm

Dr. Bobbie Bailey & Family Performance Center, Morgan Hall

Twenty-fifth Concert of the 2017-18 Concert Season



MICHAEL GANDOLFI (b. 1956)

***A Garden Feeds also the Soul* (2017)**

*The Bone Garden (...of death and rebirth...)*

*The Scottish Worthies*

World Premiere, Commissioned by Paul and Linnea Bert for the Atlanta Symphony Orchestra

DEJAN LAZIĆ (b. 1977)

**Concerto in Istrian Style, for Piano and Orchestra, opus 18 (2014)**

I. *Overture*

II. *Intermezzo*

III. *Cadenza ad libitum*

IV. *Canon and Rondo on Istrian Folk Tunes*

V. *Finale*

Dejan Lazić, piano

**Intermission**

SERGEI RACHMANINOV (1873-1943)

**Symphony No. 3 in A minor, opus 44 (1936)**

I. *Lento; Allegro moderato*

II. *Adagio ma non troppo*

III. *Allegro*

# program notes

*Notes on the Program by Ken Meltzer*

## ***A Garden Feeds also the Soul (2017)***

**M**ichael Gandolfi was born in Melrose, Massachusetts, on July 5, 1956. These are the world premiere performances.

Michael Gandolfi describes the inspiration for his orchestral work, *The Garden of Cosmic Speculation* (2007):

*The Garden of Cosmic Speculation*, a thirty-acre private garden in the Borders area of Scotland created by architect and architectural critic Charles Jencks, is a joining of terrestrial nature with fundamental concepts of modern physics (quantum mechanics, super-string theory, complexity theory, etc.)...I have long been interested in modern physics and it seemed proper for music to participate in this magnificent joining of physics and architecture. I discovered *The Garden of Cosmic Speculation* in January of 2004, and after a month or so of sketching musical ideas, I decided to focus on several aspects of the garden to which I had the strongest musical response.

*The Garden of Cosmic Speculation*, a work in three Parts, comprising sixteen movements, received its world premiere in Miami, Florida, in April of 2007, with Robert Spano conducting the New World Symphony Orchestra. Robert Spano conducted the Atlanta Symphony premiere on May 24, 2007. Following the performances, Maestro Spano and the ASO recorded the work for Telarc Records (CD-80696).

The two movements premiered tonight, *The Bone Garden* and *The Scottish Worthies*, will eventually join two movements written for Chicago's Grant Park Orchestra last year, titled *Octagonia* and *The Comet Bridge*, to form the fourth part of the ever expanding larger work, *The Garden of Cosmic Speculation*.

*The Bone Garden* (Charles Jencks, the architect of *The Garden of Cosmic Speculation*, also describes this as the *Garden of Death and Rebirth*) is rather self-explanatory in its title. In my composition, I composed an introduction, which makes overt references to rattling bones but also sets two figures in motion: one that is rising and one that is falling, to metaphorically depict the trajectory of life and death. This is followed by a chaconne (a repeating chord progression) that is composed of ominous-

sounding chords that lead downward locally, but the overall progression is made to rise. The progression ends at a slightly higher pitch-level (one whole-step, to be precise) than its point of origin. This sets in motion an upward spiral that is the metaphor for rebirth. With each iteration, this chaconne increases in brightness and orchestral strength and patterning. When it has risen a full octave, the rebirth is complete and a gentle unwinding occurs until the opening introductory material is rejoined, albeit modulated slightly, as if poised to run through this cycle of infinity.

*The Scottish Worthies* comprise a portion of Jencks' garden devoted to honoring great figures of the Scottish Enlightenment. Included in this list are Francis Hutcheson, David Hume, Adam Smith, James Hutton, Robert Adam, James Watt, Thomas Telford, Robert Burns, Joanna Baillie, Walter Scott, Mary Somerville, Thomas Babington Macaulay and David Livingstone, Andrew Carnegie, Elsie Maude Inglis, Margaret Macdonald, and Rebecca West. Monuments to each are assembled in chronological order by birth. I decided to approach this in multiple parts, as it would otherwise create a movement of too great a length. I focused on the following, which Jencks characterizes as follows.

Frances Hutcheson (1694-1746) – "...an attractive figure from the beginning of the Scottish Enlightenment...had a passion for freedom..."

David Hume (1711-76) – "The Philosopher and the Fishwife"

Adam Smith (1723-90) – "Empathy and Social Construction"

James Hutton (1726-97) – "Deep Time Rocks"

Robert Adam (1728-92) – "Wild and Refined"

James Watt (1736-1819) – "Practical Invention"

Thomas Telford (1757-1834) "Shrinking Spacetime"

Robert Burns (1759-96) – "New Music"

Joanna Baillie (1762-1851) – "Lyrical Moralist"

*The Scottish Worthies* is composed as a set of episodes or variations that seek to capture the spirit of these great figures from the Scottish Enlightenment.

—Michael Gandolfi

## Concerto in Istrian Style, for Piano and Orchestra, opus 18 (2014)

**D**ejan Lazić was born in Zagreb, Croatia, on February 7, 1977. The first performance of the Concerto in Istrian Style took place in Aspen, Colorado, on July 23, 2014, with the composer as soloist, and Robert Spano conducting the Aspen Festival Orchestra. In addition to the solo piano, the Concerto in Istrian Style is scored for piccolo, two flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, and strings.

This concerto is based on Istrian folklore and its musical tradition: Istria is a peninsula in the northwest of Croatia that juts into the Adriatic Sea near (the) Italian city of Trieste. Despite the fact that this region is situated between Croatia, Slovenia, Italy and Austria – therefore between Slavic, Latin and Germanic Spheres of influence – its musical culture and traditions have remained thoroughly idiosyncratic.

In both vocal and instrumental traditions, Istrian folk music is typically two-voiced, with the melody harmonised in thirds; this is frequently supported by shifts into asymmetrical metres (5/4, 7/4, etc.). Because traditional Istrian folk music uses a non-tempered scale, the folk harmonisation sounds rather exotic to Western ears. This was a wonderful source of inspiration which gave me an extraordinary palette of opportunities. The five contrasting movements are linked with each other through contrapositive motifs which appear throughout the piece in various forms. The work is a tribute to many great pianist-composers who have inspired me over the years and whose works I regularly perform on stage. I also used a number of well-known musical cryptograms employing German note names (where “H” corresponds to “B”, and “B” to “B-flat”). These include “D-S-C-H” (Dmitri Shostakovich), “B-A-C-H” (Bach), “A-S-C-H” and “A-B-E-G-G” (both referring to Schumann), and “F-A-E,” *Frei aber einsam* (Free but lonely), the ultra-Romantic mantra of the 19th century violinist Joseph Joachim and a motif employed in that context by Schumann and Brahms as well.

– Dejan Lazić, 2016

I. *Overture*

II. *Intermezzo*

III. *Cadenza ad libitum*

IV. *Canon and Rondo on Istrian Folk Tunes*

V. *Finale*

### **Symphony No. 3 in A minor, opus 44 (1936)**

**S**ergei Rachmaninov was born in Semyonovo, Russia, on April 1, 1873, and died in Beverly Hills, California, on March 28, 1943. The first performance of the Third Symphony took place at the Academy of Music in Philadelphia, Pennsylvania, on November 6, 1936, with Leopold Stokowski conducting the Philadelphia Orchestra. The Third Symphony is scored for piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, xylophone, triangle, tambourine, side drum, bass drum, cymbals, suspended cymbal, tam-tam, celesta, and strings.

The creation of Sergei Rachmaninov's three Symphonies spanned more than four decades. Rachmaninov completed his First Symphony in 1895. The disastrous March 15, 1897 premiere in St. Petersburg caused Rachmaninov to lapse into a profound depression that almost ended his musical career forever. It was only after consultation with Dr. Nikolai Dahl, a physician who employed hypnosis, that Rachmaninov was able to recover from the trauma. In 1907, a decade after the devastating premiere of his First Symphony, Rachmaninov put the finishing touches on his Symphony No. 2.

Rachmaninov's Third Symphony was the Russian composer's first purely orchestral work since his 1909 symphonic poem, *The Isle of the Dead*. The premiere of the Third Symphony took place in Philadelphia on November 6, 1936. The legendary maestro Leopold Stokowski conducted the Philadelphia Orchestra (three years later, Rachmaninov and the Philadelphia Orchestra recorded the work for RCA). Despite the extraordinary talents involved in the work's creation and premiere, the Rachmaninov Third Symphony received mixed reviews. In a letter to a friend, Rachmaninov wrote:

Let me say a few words about my new symphony...It was played wonderfully (the Philadelphia Orchestra about which I have written you, Stokowski conducting). The reception by the public and critics was... sour...I personally am firmly convinced that the composition is good. But... sometimes authors are mistaken! However, I am still of my opinion.

And, Rachmaninov certainly had to be gratified by the appraisal of the prominent British conductor, Sir Henry Wood, whose opinion of the Third Symphony has, in subsequent years, found repeated affirmation:

I have recently had the pleasure of studying with (Rachmaninov) his Third Symphony in A minor, and have since directed it at the Liverpool Philharmonic Society's concert (March 22, 1938) and at a studio broadcast

with the BBC Symphony Orchestra...The work impresses me as being of the true Russian romantic school; one cannot get away from the beauty and melodic line of the themes and their logical development. As did Tchaikovsky, Rachmaninov uses the instruments of the orchestra to their fullest effect...I am convinced that Rachmaninov's children will see their father's third symphony take its rightful place in the affection of that section of the public which loves melody.

The Rachmaninov Third Symphony is in three movements. The first opens with a brief slow-tempo introduction (*Lento*), featuring a motif that will return throughout the Symphony. The ensuing *Allegro moderato* features two principal themes, the second of which is a soaring melody (*dolce cantabile*), introduced by the cellos. The second movement (*Adagio ma non troppo*), begins with the Symphony's recurring central motif. The *Adagio* is in A—B—A form, with two lyrical sections framing a vibrant scherzo episode (*Allegro vivace*). As in the opening movement, the finale (*Allegro*) offers two contrasting principal themes. A lively contrapuntal episode is based upon the finale's opening theme. A Rachmaninov trademark, the ancient plainchant, *Dies irae* ("This day, this day of wrath") assumes prominence. A playful sequence highlighting the winds leads to the Symphony's triumphant resolution.

# atlanta symphony orchestra



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Donald Runnicles  
*Principal Guest Conductor*  
*The Neil and Sue Williams Chair*

Michael Krajewski  
*Principal Pops Conductor*

Stephen Mulligan  
*Assistant Conductor;*  
*Music Director of the Atlanta*  
*Symphony Youth Orchestra*  
*The Zeist Foundation Chair*

Norman Mackenzie  
*Director of Choruses*  
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*Bill Graves Chair*

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*The Mr. and Mrs. Howard R. Peevy*  
*Chair*  
*The Mabel Dorn Reeder Honorary*  
*Chair*

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Vacant  
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Jun-Ching Lin  
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John Meisner  
Christopher Pulgram  
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Olga Shpitko  
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Sanford Salzinger



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*Chair*

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*The Frances Cheney Boggs Chair*

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*Associate Principal*  
*The Mary and Lawrence Gellerstedt*  
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*Assistant Principal*

Marian Kent  
 Yang-Yoon Kim  
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**PICCOLO**  
Gina Hughes

**OBOE**  
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**ENGLISH HORN**  
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Ted Gurch  
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Marci Gurnow  
Alcides Rodriguez

**E-FLAT CLARINET**  
Ted Gurch

**BASS CLARINET**  
Alcides Rodriguez

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Atlanta Symphony Orchestra*

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Brian Hecht

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‡ rotate between sections

\* Leave of absence

† Regularly engaged musician

• New this season



guest artist

*Dejan Lazić,*  
*piano*

*photo credit: Susie Knoll*

**D**ejan Lazić's fresh interpretations of the repertoire have established him as one of the most unique and unusual soloists of his generation. He appears with such orchestras as the Budapest Festival Orchestra, NDR Elbphilharmonie Orchester Hamburg, Netherlands Philharmonic, Rotterdam Philharmonic, Helsinki Philharmonic, Swedish Radio Symphony, Danish National Symphony, Boston Symphony, Chicago Symphony and the Australian and Basel Chamber Orchestras. Lazić enjoys a significant following in the Far East touring China with Budapest Festival Orchestra and Iván Fischer, and appearing with NHK Symphony, Yomiuri Nippon and Sapporo Symphony as well as Seoul and Hong Kong Philharmonic Orchestras. He has built close collaborations with conductors including Giovanni Antonini, Iván Fischer, Andris Nelsons, Robert Spano, John Storgårds, and Krzysztof Urbanski.

Dejan Lazić's compositions receive increased recognition; he was recently signed as a composer by Sikorski Music Publishing Group. His arrangement of Brahms' Violin Concerto as a piano concerto was premiered with Atlanta



Symphony Orchestra and Robert Spano in 2009 and has enjoyed much ongoing success, at BBC Proms, Concertgebouw Amsterdam, Hamburg Easter Festival, Chopin Festival Warsaw, in both Americas and in Japan. Lazić has performed his *Piano Concerto in Istrian Style* many times since its premiere in 2014. His first major orchestral work, a tone poem entitled *Mozart and Salieri* (inspired by Alexander Pushkin's eponymous drama), commissioned and premiered by Indianapolis Symphony

and Krzysztof Urbaniński in April 2017. His Cadenzas for Beethoven's Piano Concertos Nos. 1 - 4 are scheduled for publication in August 2017, and he is currently working on his *Chinese Fantasy* for Violin and Orchestra.

Born into a musical family in Zagreb, Croatia, Lazić grew up in Salzburg, Austria, where he studied at the Mozarteum. He now lives in Amsterdam.

## the conductor

**R**obert Spano, conductor, pianist, composer and teacher, is known worldwide for the intensity of his artistry and distinctive communicative abilities. Beginning his 17th season as Music Director of the Atlanta



Symphony Orchestra, this highly imaginative conductor is an approachable artist with the innate ability to share his enthusiasm for music with an entire community and concert hall. A fervent mentor to rising artists, he is responsible for nurturing the careers of numerous celebrated composers, conductors and performers and enjoys collaborations with composers and musicians of all ages, backgrounds and ability, especially through his leadership of the Atlanta School of Composers. As Music Director of the Aspen Music Festival and School, he oversees

photo credit: Angela Morris

the programming of more than 300 events and educational programs for 630 students and rising artists; he also holds a conducting residency with the Colburn School Orchestra in Los Angeles.

Spano has led ASO performances at Carnegie Hall, Lincoln Center, and the Ravinia, Ojai, and Savannah Music Festivals. Guest engagements have included the New York and Los Angeles Philharmonics, and San Francisco, Boston, Cleveland, Chicago, Minnesota, Oregon, Utah, Kansas City and Philadelphia Symphony Orchestras, the Orchestra Filarmonica della Scala, BBC Symphony, Amsterdam's Royal Concertgebouw Orchestra, Orquestra Sinfonica Brasileira, Orquestra Sinfonica Estado Sao Paulo, the Melbourne Symphony in Australia and the Saito Kinen Orchestra in Japan. His opera performances include Covent Garden, Welsh National Opera, Lyric Opera of Chicago, Houston Grand Opera and the Seattle Opera's Wagner Ring cycles.

With a discography of critically-acclaimed recordings for Telarc, Deutsche Grammophon, and ASO Media, Robert Spano has won six Grammy Awards with the Atlanta Symphony Orchestra. Spano is on faculty at Oberlin Conservatory and has received honorary doctorates from Bowling Green State University, the Curtis Institute of Music, Emory University and Oberlin.



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KSU Faculty Chamber Players  
Summit Piano Trio  
KSU Community and Alumni Choir

# about the school of music



Welcome to the Bailey Performance Center!

The School of Music at Kennesaw State University is an exciting place! We have a wonderful slate of performances planned for this year's *Signature Series*, and if you have not yet purchased your season tickets, I encourage you to do so as soon as possible. The Atlanta Symphony returns again this year as well as a wonderful slate of other performances.

The Dr. Bobbie Bailey & Family Performance Center is celebrating its 10th Anniversary Season this year. When this building opened in October of 2007, it was transformational for the School of Music and for KSU! It continues to be a jewel in our crown and musicians from around the world love to perform here because of the wonderful acoustic properties of Morgan Hall.


We would love to have you join us the weekend of October 7th-8th. We will have an alumni recital on the 7th and a grand celebration Sunday afternoon October 8th, with full choir and orchestra to celebrate all this Center has meant to us these past 10 years! In honor of the Bailey 10th Anniversary, we will officially launch our *Name a Seat Campaign* during our celebration in October. What a wonderful way to honor a loved one or to provide for future programming for Morgan Hall.


I look forward to a long and rewarding relationship with you. With your continued support of music and the arts, I look forward to all that we will accomplish together!


A handwritten signature in black ink that reads "Stephen W. Plate".


Stephen W. Plate, DMA  
Director, KSU School of Music

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