

KENNESAW STATE UNIVERSITY SCHOOL OF MUSIC

Signature Series

American Contemporary Music Ensemble

"Thrive on Routine"

Ben Russell and Laura Lutzke, violins

Isabel Hagen, viola

Clarice Jensen, cello

Peter Dugan, piano



Friday, March 9, 2018 at 8 pm

Dr. Bobbie Bailey & Family Performance Center, Morgan Hall

Eighty-ninth Concert of the 2017-18 Concert Season



CALEB BURHANS (b. 1980)

***Jahrzeit* (2009)**

JOHN LUTHER ADAMS (b. 1953)

***The Wind in High Places* (2011)**

INTERMISSION

CAROLINE SHAW (b. 1982)

***Gustave le Gray* (2012)**

ARVO PÄRT (b. 1935)

***Fratres* (1977)**

TIMO ANDRES (b. 1985)

***Thrive on Routine* (2010)**

I. Morning

II. Potatoes

III. Passacaglia

IV. Coda

program notes

"Thrive on Routine"

Tonight's program is inspired by ACME's debut portrait album, *Thrive on Routine*, which was released on Sono Luminus in spring 2017. The album highlights ACME's make-up of performers who are also composers, including works by Timo Andres, Caroline Shaw and Caleb Burhans. Gramophone proclaimed the album as "a bounty of appealing recent works," while The Strad acclaimed, "Warmth and care are fully evident in the ensemble's immaculate, considered performances..." *Thrive on Routine* was also featured as Q2 Music's "Album of the Week."

Jahrzeit | Caleb Burhans

The *jahrzeit* is a time of remembering the dead by reciting the Kaddish, lighting a 24-hour candle, and remembering the person who has died. Caleb Burhans' *Jahrzeit* was written around the anniversary of the death of the composer's father, Ronald Burhans.

The Wind in High Places | John Luther Adams

"Gordon Wright was the friend of a lifetime. For 30 years, Gordon and I shared our two greatest passions: music and Alaska. Gordon was my musical collaborator, my next-door neighbor, my fellow environmentalist and my camping buddy. *The Wind in High Places* is a triptych evoking special moments and places in our friendship. Over the years, I've utilized string quartet in several large ensemble works. But, at the age of 59, I finally composed my first string quartet.

I've long been enamored with the ethereal tones of Aeolian harps - instruments that draw their music directly from the wind. *The Wind in High Places* treats the string quartet as a large, 16-stringed harp. All the sounds in the piece are produced as natural harmonics or on open strings. Over the course of almost 20 minutes, the fingers of the musicians never touch the fingerboards of the instruments. If I could've found a way to make this music without them touching the instruments at all, I would have."

– John Luther Adams

Gustave le Gray | Caroline Shaw

"Chopin's opus 17 A minor Mazurka is one of the most exquisite, perfect pieces of music ever made. The opening alone contains a potent poetic balance between the viscosity and density of the descending harmonic

progression and the floating onion skin of the loose, chromatic melody above. Or, in fewer words - it's very prosciutto and mint. When someone asks me, "So what is your music like?" - I'll sometimes answer (depending on who's asking), "Kind of like sashimi?" That is, it's often made of chords and sequences presented in their raw, naked, preciously unadorned state - vividly fresh and new, yet utterly familiar. Chopin is a different type of chef. He covers much more harmonic real estate than I do, and his sequences are more varied and inventive. He weaves a textured narrative through his harmony that takes you through different characters and landscapes, whereas I'd sometimes be happy listening to a single well-framed, perfectly voiced triad. But the frame is the hard part - designing the perfectly attuned and legible internal system of logic and memory that is strong but subtle enough to support an authentic emotional experience of return. (Not to get all Proustian or anything.) In some way that I can't really understand or articulate yet, photographs can do this with a remarkable economy of means. Translating that elusive syntax into music is an interesting challenge. Then again, sometimes music is just music. *Gustave le Gray* is a multi-layered portrait of Op. 17, No. 4 using some of Chopin's ingredients overlaid and hinged together with my own. It was written expressly for pianist Amy Yang, who is one of the truest artists I've ever met."

– Caroline Shaw

Fratres | Arvo Pärt

Composed in Pärt's very own Tintinnabuli-style, *Fratres* allows many different settings because it is not bound to a specific timbre.

"The highest virtue of music, for me, lies outside of its mere sound. The particular timbre of an instrument is part of the music, but it is not the most important element. If it were, I would be surrendering to the essence of the music. Music must exist of itself ... two, three notes ... the essence must be there, independent of the instruments."

– Arvo Pärt

Thrive on Routine | Timo Andres

"I remember reading a description of Charles Ives's morning routine in Jan Swafford's biography; it involved waking up very early, at four or five, digging in his potato patch (if it happened to be that time of year), and playing through some of Bach's Well-Tempered Clavier - a kind of transcendental calisthenics program. *Thrive on Routine* is structured in four continuous parts: *Morning*, *Potatoes*, *Passacaglia*, and *Coda*."

– Timo Andres

about the ensemble

The American Contemporary Music Ensemble (ACME), led by Artistic Director Clarice Jensen, was honored by ASCAP during its 10th anniversary season in 2015 for the “virtuosity, passion, and commitment with which it performs and champions American composers.” NPR calls them “contemporary music dynamos,” and The New York Times describes ACME’s performances as “vital,” “brilliant,” and “electrifying.”

ACME’s recordings appear on the Deutsche Grammophon, New World, Butterscotch, and New Amsterdam labels. ACME released its first portrait album on Sono Luminus in 2017, featuring music by members Caroline Shaw, Timo Andres, and Caleb Burhans, plus John Luther Adams. The Strad raved, “Warmth and care are fully evident in the ensemble’s immaculate, considered performances – the four composers could hardly wish for more committed, convincing accounts of their music.”

Notable highlights of ACME’s 2017-2018 season include a performance with Meredith Monk as part of Lincoln Center’s White Light Festival, a tour with Max Richter, and performances presented by the Festival of New American Music at Sacramento State, Kennesaw State’s Festival of New Music, the Metropolitan Museum of Art, and The Kennedy Center.

ACME’s dedication to new music extends across genres and has earned them a reputation among both classical and rock crowds. ACME’s many collaborators have included The Richard Alston Dance Company, Wayne McGregor’s Random Dance, Gibney Dance, Jóhann Jóhannsson, actress Barbara Sukowa, filmmaker Jim Jarmusch, Blonde Redhead, Grizzly Bear, Low, Matmos, Jeff Mangum, A Winged Victory for the Sullen, Roomful of Teeth, Lionheart, and Theo Bleckmann. The group has performed at leading venues including Carnegie Hall, BAM, (Le) Poisson Rouge, Miller Theatre, The Met Museum, Constellation Chicago, Stanford Live, UCLA, Peak Performances, Melbourne Recital Hall, Big Ears, Sydney Opera House, the Sacrum Profanum Festival in Poland, and All Tomorrow’s Parties in the UK, among many others.

For more information, visit www.acmemusic.org.

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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.


The weekend of October 7th–8th, we had 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 officially launched 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 dark ink that reads "Stephen W. Plate". The signature is fluid and cursive.


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

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