

Kennesaw State University

Upcoming Music Events

Friday, September 25

Kennesaw State University Faculty Recital

Faculty String Trio and Friends

8:00 pm • Bailey Performance Center Performance Hall

Saturday, September 26

Kennesaw State University Guest Recital

Lukasz Kuropaczewski, guitar

8:00 pm • Bailey Performance Center Performance Hall

Tuesday, September 29

Kennesaw State University Faculty Guest Recital

***Kevin Hampton and Lyle Indergaard,
Four-hand piano***

8:00 pm • Bailey Performance Center Performance Hall

Thursday, October 1

Kennesaw State University Faculty Guest Recital

***Helen Bickers, soprano and
Russell Young, piano***

8:00 pm • Bailey Performance Center Performance Hall

Tuesday, October 6

Kennesaw State University Faculty Recital

Sam Skelton, saxophone

8:00 pm • Bailey Performance Center Performance Hall

Wednesday, October 7

Kennesaw State University Symphony Orchestra

Concerto Competition Winners

8:00 pm • Bailey Performance Center Performance Hall

For the most current information, please visit

<http://www.kennesaw.edu/arts/events/>

We welcome all guests with special needs and offer the following services: accessible seating, easy access, companion restroom locations, assisted listening devices. Please contact an audience services representative to request services



School of Music

presents

KENNESAW STATE UNIVERSITY

Faculty Composers

Laurence Sherr

Jennifer Mitchell

Drew Dolan

Wednesday, September 23, 2009

8:00 pm

Dr. Bobbie Bailey & Family Performance Center
Performance Hall

Sixth Concert of the 2009-2010 season

**Kennesaw State University
School of Music**

**Dr. Bobbie Bailey & Family Performance Center
Performance Hall**

PROGRAM

Four Short Pieces (1982)

Laurence Sherr
(b. 1953)

Helen Kim, violin

**Chakras of an Automaton: Duet for
Percussion and DJ (2009)**

Jennifer Mitchell
(b. 1974)

- I. Awareness
- II. Metalhara
- III. Sprocketstana
- IV. Mechanipura
- V. Algorithmata
- VI. Virtuallha
- VII. Antenna
- VIII. Sensorsrara
- IX. Ascension

**Jennifer Mitchell, DJ
John Lawless, percussion**

Dhammapada Verses (1990, rev. 2001)

Laurence Sherr

**Jana Young, soprano
Paul Brittan, flute
Benjamin Wadsworth, piano
John Lawless, percussion**

INTERMISSION

Extreme City (2008)

Drew Dolan
(b. 1983)

**Caleb Herron, percussion
Olivia Kieffer, percussion
Drew Dolan, percussion**

Choice: Atlanta's Best DJ for 2006 in Atlanta's *Creative Loafing* newspaper. She has performed multimedia pieces with Atlanta-based new music organizations Bent Frequency and Sonic Generator. Having completed numerous electronica remixes of a range of classical composers, Little Jen's electronic excursions can be heard at Fringe, the Atlanta-based classical chamber music series.

Drew Dolan's music has been performed frequently across the United States and most recently has been heard at composition programs as far away as Croatia. Born in 1983, Dolan recently completed graduate studies in composition at Bowling Green State University; he also holds a Bachelor of Music degree from Georgia State University. His principal composition teachers have been Burton Beerman, Mikel Kuehn, and Nickitas J. Demos. Awards and honors of his include first prize in the Georgian Chambers Players String Quartet Workshop, selection in the biennial Contemporary Music Symposium at the University of Tennessee at Chattanooga, and performances at numerous other conferences and composition festivals across the country. Dolan has received performances from the Dubuque Symphony Orchestra Chamber Ensemble, pianist Michiko Otaki, percussionist Caleb Herron, the Clayton State University New Music Ensemble, Georgia State University's *neoPhonia* new music ensemble, the Bowling Green State University Early Music Ensemble, and the percussion ensembles at Georgia State University, Columbus State University, Brevard College, and Eagle's Landing High School. While in graduate school, he served as President of the Bowling Green State University student chapter of Society of Composers, Inc. Dolan joined the faculty at Kennesaw State University in the Fall of 2008, where he enjoys teaching courses in Music Appreciation and Music Theory.
ddolan@kennesaw.edu



Composer Biographies

Laurence Sherr is Composer-in-Residence and Associate Professor of Music at Kennesaw State University in Atlanta. He has received numerous honors and awards, including the Grand Prize of the 1995 Delius Composition Contest for *Journeys Within: Concerto for Flute and Chamber Ensemble*. International performances of Sherr's works have been given in Holland and Switzerland, at the KOFOMI Festival and in Salzburg, Austria, at the International Clarinet Association's ClarinetFest in Tokyo, Japan, at the *Festival Internacional de Guitarra de la Habana*, and across Canada and Mexico. United States performances have been given at the Kitchen in New York City, the Piccolo Spoleto Festival, the Hot Springs Music Festival, the Salvador Dali Museum, and in locations such as Los Angeles, Philadelphia, San Diego, Dallas, Austin, Cleveland, Minneapolis, Honolulu, Omaha, and Tampa. His compositions appear on CDs released by the Ein-Klang label in Europe and by Capstone Records in the U.S.

Sherr has been awarded fellowships for composition residencies by the U.S. Department of the Interior, the MacDowell Colony, the Virginia Center for the Creative Arts, the Hambidge Center, the Charles Ives Center for American Music, the American Dance Festival, and the Banff Festival of the Arts. Commissions for new works have come from ensembles such as Thamyris and the Atlanta Chamber Players, and from organizations such as the [Jimmy] Carter Center and the Georgia Music Teachers Association. Sherr is the founder and clarinetist of the Atlanta klezmer band *Oy Klezmer!*.

Atlanta native **Jennifer Mitchell** earned her Bachelor of Music degree in Music Performance, magna cum laude, from Georgia State University. She returned to Georgia State University and received her Master's of Music degree in Music Composition in 2007 under the tutelage of Dr. Nickitas Demos.

Ms. Mitchell is an award-winning composer, having written for numerous performers and ensembles. In 2009, she was declared Composer of the Year by the Atlanta branch of the National League of American Pen Women (NLAPW). She has written commissions for Colin Williams, principal trombonist of the Atlanta Symphony Orchestra, the International Euphonium Institute, and the Georgia Youth Symphony Orchestra Brass Band, among others. In January 2010, the Cobb Symphony Orchestra will premiere her ballet suite, *The Pond*.

Jennifer, aka "Little Jen," is also an award-winning DJ. Since 1994, she has performed throughout the North America with the biggest acts in electronic music. "Lullabye," her first electronic music endeavor, was released by Sonic Soul Recordings in 1997 on *Cloudwatch: a Freeform Gathering*. She was voted DJ of the year in 1998 on the Sonic Soul website and Reader's

Duo Concertante (2003)

- I. Capriccioso con moto
- II. Delicate and Mysterious
- III. Dancing

Laurence Sherr

Paul Brittan, flute
John Lawless, percussion



Dhammapada Verses

I.

The traveler has reached the end of the journey! In the freedom of the Infinite he is free from all sorrows, the fetters that bound him are thrown away, and the burning fever of life is no more.

Those who have high thoughts are ever striving: they are not happy to remain in the same place. Like swans that leave their lake and rise into the air, they leave their home for a higher home.

How can there be laughter, how can there be pleasure, when the whole world is burning? When you are in deep darkness, will you not ask for a lamp?

II.

Dull repetition is the rust of sacred verses; lack of repair is the rust of houses; want of healthy exercise is the rust of beauty; unwatchfulness is the rust of the watcher.

There is no fire like lust, and no chains like those of hate. There is no net like illusion, and no rushing torrent like desire.

Yellow leaves hang on your tree of life. The messengers of death are waiting. You are going to travel far away. Have you any provision for the journey?

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Program Notes by the composers

Four Short Pieces

Four Short Pieces was written while I was a graduate student at the University of Illinois. My goal was to explore various possibilities of writing for the solo violin, and at the same time create movements that were brief yet musically coherent. Each movement has a different character. The first is marked “*Molto espressivo*”, and the second “Dramatically”. The third movement features various sound qualities achieved by plucking the strings, and is marked “Resonant and projected, but still with delicacy and finesse”. The final movement starts with quiet yet intense motion, and builds to a final burst of energy.

Chakras of an Automaton: Duet for Percussion and DJ

With current technology exploring artificial intelligence, there is no reason why we should not consider the possibility of self-awareness and ultimately spirituality for the modern robot. With newfound identity, androids may be compelled to not only explore current human belief systems, but to build and expand on these systems to incorporate their own existence.

“Chakras of an Automaton” explores the path of a robot from self-awareness to ascension by climbing up the seven chakras as realized in android terminology. Just as a robot would not pause through this process, so are the movements connected with no pause between each.

The percussionist uses minimal equipment, all of which is portable. The DJ not only uses turntables in a traditional sense, but also utilizes different media on the turntable to create new and unexpected sounds.

Dhammapada Verses

The Dhammapada is an ancient and significant text in the Buddhist tradition. The title can be translated as “The Path of Righteousness”, “The Path of Virtue”, or “The Path of Perfection”, among other possibilities. While the proverbs and aphorisms in *The Dhammapada* cannot be definitively traced back to Buddha, they are thought to summarize the essence of his teachings.

I was drawn to six particular verses by the universality of their message and the poetry of their imagery. The six verses are given in two large sections of three verses each, arranged so that each section ends with a question. Between these is a central section that features a soprano solo *vocalise*. Both the central section and the music that ends the work are musical reflections on the text questions they follow.

Extreme City

In the early summer of 2008, I spent some time in Fairbanks, Alaska, and a few months later I returned to live in Atlanta after two years in a relatively isolated town in Northwest Ohio. These two events were frequently on my mind during this time when I wrote *Extreme City*. While working on this piece, I began to imagine a giant, sprawling metropolis, such as Atlanta, and picturing it located in an Arctic climate, complete with a nearby volcano and wild animals roaming the streets. The music does not follow a specific narrative; I was just trying to capture the intensity and violence that daily life in these circumstances would render. The slower, middle section is a fantasy on a Romanian gypsy melody. *Extreme City* is dedicated to Caleb Herron and Ellery Trafford, with gratitude for their enduring friendship and endless support of my efforts.

Duo Concertante

The Duo Concertante was begun while I was in residence at the MacDowell Colony in Peterborough, New Hampshire in 2002. While there, I was particularly impressed by certain works of the poets in residence—poems in which word usage and ordering were playfully virtuosic, like a jazz musician tossing off riffs, yet beneath whose light-hearted surfaces could lay rich and substantial content. Although not consciously seeking to emulate this approach, I observed later that it had proven quite influential, especially in the outer movements of the Duo Concertante. An observant listener may hear other influences as well, most noticeably the rapid imitative exchanges between flute and percussion like those found in Indian classical music and in jazz.

The Duo Concertante is a work for paired soloists that requires both virtuosity and highly refined control of expressively inflected pitch and timbral shadings. The pitch and timbral nuances are most apparent in the second movement and in the third movement cadenzas for both instruments. The percussionist’s cadenza features the guiro, a scraped gourd that is usually given only a single sound in the Western classical music repertory. I experimented with extending the guiro’s pitch and timbral capabilities and created a nine-note scale and a variety of articulations that can be heard in the third movement, most especially in the virtuosic guiro passages in the cadenza.

A significant influence emerged from the exceptional performance capabilities of flutist Christina Guenther. She commissioned and premiered the Duo Concertante in conjunction with her Florida State University doctoral treatise “Laurence Sherr: Chamber Music for Flute”. We consulted on numerous occasions during the work’s creation, and our collaboration included one buoyant session where a substantial part of the flute cadenza was completed in an energetic cycle of conception, sketching, performance, and revision. The Duo Concertante is dedicated to her.