

The world premiere of
HEXACORDA MOLLIA *Composed by Andrew Waggoner*
Performed by **JACK Quartet**

Wednesday, June 22nd • Milton Atrium, LSC • 8:00 pm

JACK Quartet:

Christopher Otto, violin
Ari Streisfeld, violin
John Pickford Richards, viola
Jay Campbell, cello

- Program -

Six Bagatelles, Op. 9 Anton Webern (1883-1945)
I. Mäßig
II. Leicht bewegt
III. Ziemlich fließend
IV. Sehr langsam
V. Äußerst langsam
VI. Fließend

Contritrus Caleb Burhans (b. 1980)

Hexacorda mollia Andrew Waggoner (b. 1960)
Premiere Performance; Commissioned by the Syracuse
Soft Matter Program

Discussion and Q&A session with Andrew Waggoner
and Mark Bowick, on the role of science and the
natural world in inspiring music and the arts.

JACK Quartet is a young group based in New York City and
dedicated to the performance, commissioning, and spread



of new string quartet
music. The members of
the quartet met while
attending the Eastman
School of Music. 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 at venues worldwide,
including Carnegie Hall (USA), Wigmore Hall (United
Kingdom), Muziekgebouw aan 't IJ (Netherlands), IRCAM
(France), Kölner Philharmonie (Germany), the Lucerne
Festival (Switzerland).



Andrew Waggoner is a
world-acclaimed composer
and Professor of
Composition at the Setnor
School of Music at Syracuse
University. He studied at
the New Orleans Center

for Creative Arts, the Eastman School of Music and Cornell
University. Called "the gifted practitioner of a complex but
dramatic and vividly colored style" by the New Yorker, his
music has been commissioned and performed by the
Academy of St. Martin's-in-the-Fields, the Los
Angeles Philharmonic, the Athabasca Trio, and many
others. In 2009, Waggoner received an Academy Award from
the American Academy of Arts and Letters. He has also won
the Lee Ettelson Composer's Award from Composers Inc. in
2004 and was awarded a Guggenheim Fellowship in 2005.

Mark Bowick is the Joel Dorman Steele
Professor of Physics and the Director of
the Soft Matter Program at Syracuse
University. He has worked at the
interface of particle and condensed
matter physics. Some of his awards
include Fellow of the American Physical
Society, Outstanding Junior Investigator
Award from the Department of Energy,
the William Wasserstrom Prize for Excellence in Graduate
Teaching and Advising. Bowick grew up in New Zealand and
besides physics he enjoys playing tennis and attending live
performance of all kinds



This event is sponsored by the Syracuse University Soft Matter
Program. The new piece *Hexacorda Mollia* by composer Andy
Waggoner was commissioned by the Soft Matter Program to
celebrate the unity of science and the arts. It is inspired by the
theme *Order from Disorder* that permeates soft matter science.



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Anton Webern (1883-1945) was one of the foremost, influential composers of the twentieth century. A student of Arnold Schönberg, and the most distinctive voice of the *Second Viennese School* (the first having been comprised of Mozart, Haydn and Beethoven), Webern's evolution from post-romantic expressionism, through free non-tonality, into his own highly personal adaptation of Schönberg's 12-tone method was at every stage defined by an obsessive attention to timbre, textural clarity, and a distilled, highly concentrated sense of melody. Webern's music has been subjected to more analysis, criticism and interpretation than perhaps any other modernist composer, and most treatments miss the most salient feature of his creative impulse: Webern's model in all things was nature, not babbling brooks or twittering birds, but the processes of generation, growth and decay. One early critic was closer to the mark than he knew when, commenting on the extreme brevity and emotional refinement of Webern's music, he wrote "the amoeba weeps". Webern was killed in Vienna in 1945 by an American soldier when he stepped outside soon before curfew to smoke a cigar; he didn't live to see the impact his music would come to have in postwar musical culture, one whose reverberations continue to the present.

Caleb Burhans is a New York City based composer, conductor, singer and multi-instrumentalist. He has been heralded by the New York Times as, "a new music virtuoso" and Time Out NY called him, "New York's mohawked Mozart." In addition to his career as a freelance artist, Burhans is a founding member of the new music ensembles Alarm Will Sound and The Wordless Music Orchestra as well as the band, itsnotyouitsme. He is also a member of the American Contemporary Music Ensemble, Newspeak, Ensemble Signal and knights on earth. An advocate of contemporary music, he has worked closely with Steve Reich, John Adams, Philip Glass, La Monte Young, Lou Harrison, Meredith Monk, David Lang, Michael Gordon, George Crumb, Brian Ferneyhough, Martin Bresnik, David Liptak, and Augusta Read Thomas. As a conductor he has worked with the London Sinfonietta and the Wordless Music Orchestra. As a violinist he gave the American premiere of Nico Muhly's electric violin concerto, *Seeing is Believing*. Past commissions include the Library of Congress, Lincoln Center, Carnegie Hall and the Albany Symphony. In 2009 Burhans received a Leonore Annenberg Fellowship in the Performing and Visual Arts. His debut album as a composer, *Evensong* was released on Cantaloupe Music in July 2013 and features Alarm Will Sound, Trinity Wall Street Choir and the Tarab Cello Ensemble. Burhans holds degrees from the Eastman School of Music in viola performance and composition.