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C L A S S I C A L
CONVERGENCE

Borromeo
S T R I N G Q U A R T E T

WITH

Joel Bacon

MARCH 23, 7:30 P.M.



the **LINCOLN** center

Colorado State University
SCHOOL OF MUSIC, THEATRE AND DANCE

TONIGHT'S PROGRAM

NICHOLAS KITCHEN, violin, **KRISTOPHER TONG**, violin
MARGARET MILLER, viola, **YEESUN KIM**, violoncello
JOEL BACON, organ

Preludes and Fugues by Johann Sebastian Bach (1685–1750)

Preludio from Violin Partita in E major, BWV 1006

Kristopher Tong, solo violin

Prelude and Fugue in C major, BWV 846 (WTC I)

Borromeo String Quartet

Prelude and Fugue in E-flat major, BWV 876 (WTC II)

Joel Bacon, organ

Adagio and Fuga from Violin Sonata in G minor, BWV 1001

Nicholas Kitchen, solo violin

Prelude and Fugue in E major, BWV 878 (WTC II)

Joel Bacon, organ

Prelude and Fugue in C-sharp minor, BWV 849 (WTC I)

Borromeo String Quartet

Prelude and Fugue in D minor (based on BWV 1001), BWV 539

Joel Bacon, organ

INTERMISSION

Music for Organ and Strings

Suite for Organ, Violin, and Violoncello, op. 149 / Josef Rheinberger (1839–1901)

Con moto
Theme with variations
Sarabande
Finale

Nicholas Kitchen, violin
Yeesun Kim, violoncello
Joel Bacon, organ

Sinfonia in D Major from Cantata 120a (also Cantata 29) / J. S. Bach

Joel Bacon, organ
Borromeo String Quartet

Each visionary performance of the award-winning **Borromeo String Quartet** strengthens and deepens its reputation as one of the most important ensembles of our time. Admired and sought after for both its fresh interpretations of the classical music canon and its championing of works by 20th and 21st century composers, the ensemble has been hailed for its “edge-of-the-seat performances,” by the *Boston Globe*, which called it “simply the best there is.”

Now celebrating its 25th anniversary, the Borromeo continues to be a pioneer in its use of technology, and has the trailblazing distinction of being the first string quartet to utilize laptop computers on the concert stage. Reading music this way helps push artistic boundaries, allowing the artists to perform solely from 4-part scores and composers’ manuscripts, a revealing and metamorphic experience which these dedicated musicians now teach to students around the world. As the *New York Times* noted, “The digital tide washing over society is lapping at the shores of classical music. The Borromeo players have embraced it in their daily musical lives like no other major chamber music group.” Moreover, the Quartet often leads discussions enhanced by projections of handwritten manuscripts, investigating with the audience the creative process of the composer. And in 2003 the Borromeo became the first classical ensemble to make its own live concert recordings and videos, distributing them for many years to audiences through its *Living Archive*.

Passionate educators, the Borromeos encourage audiences of all ages to explore and listen to both traditional and contemporary repertoire in new ways. The ensemble uses multi-media tools such as video projection to share the often surprising creative process behind some works, or to show graphically the elaborate architecture behind others. This produces delightfully refreshing viewpoints and has been a springboard for its acclaimed young people’s programs. One such program is *Mathemusica* which delves into the numerical relationships that underpin the sounds of music and show how musical syntax mirrors natural forms. *Classic Video* uses one movement of a quartet as the platform from which to teach computer drawing, video editing, animation, musical form and production processes to create a meaningful joining of music and visual art.

The quartet has been ensemble-in-residence at the New England Conservatory and the Isabella Stewart Gardner Museum for twenty-three years; and has worked extensively as performers and educators with the Library of Congress (highlighting both its manuscripts and instrument collections); the Chamber Music Society of Lincoln Center and the Taos School of Music. The ensemble joined the Emerson Quartet as the 2014-15 Hittman Ensembles in Residence at the Peabody Institute in Baltimore, and has held substantial residencies at Colorado State University in Fort Collins, Kansas University in Lawrence, and the San Francisco Conservatory.

The ensemble has been acclaimed for its presentation of the cycle of Bartok String Quartets as well as its lecture “Bartok: Paths Not Taken,” both of which give audiences a once-in-a-lifetime chance to hear a set of rediscovered alternate movements Béla Bartók drafted for his

six quartets. Describing a Bartok concert at the Curtis Institute, the *Philadelphia Inquirer* wrote that the quartet “performed at a high standard that brought you so deeply into the music’s inner workings that you wondered if your brain could take it all in... The music’s mystery, violence, and sorrow become absolutely inescapable.”

Also noteworthy in the BSQ repertory are its dramatic discoveries within the manuscripts of the Beethoven Quartets, and its performances of the *Complete Cycle*; *The Beethoven Decathlon* (four concerts of Beethoven’s last ten quartets, all with pre-concert lectures exploring his manuscripts); and single Beethoven Tryptich concerts (one concert including three quartets). Its expansive repertoire also includes the Shostakovich Cycle and those of Mendelssohn, Dvorak, Brahms, Schumann, Schoenberg, Janacek, Lera Auerbach, Tchaikovsky, and Gunther Schuller.

The Quartet has collaborated with some of this generation’s most important composers, including Gunther Schuller, John Cage, Gyorgy Ligeti, Steve Reich, Osvaldo Golijov, Jennifer Higdon, Steve Mackey, John Harbison, and Leon Kirchner, among many others; and has performed on major concert stages across the globe, including appearances at Carnegie Hall, the Berlin Philharmonie, Wigmore Hall, Suntory Hall, the Concertgebouw, Seoul Arts Center, Shanghai Oriental Arts Center, the Incontri in Terra di Siena Chamber Music Festival in Tuscany, the Prague Spring Festival and the Haydn Festival in Eisenstadt.



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A native of N.J., **DR. JOEL BACON** holds degrees in mathematics and organ performance from Baylor University in Waco, Texas, where he was a student of Joyce Jones, and an artist diploma in organ from the Konservatorium der Stadt Wien (Vienna, Austria), where he studied with Michael Gailit. With a dissertation on the use of organ in selected orchestral works, he earned his PhD in historical musicology through a joint degree program of Vienna's University of Music and Performing Arts and the University of Vienna.

Joel Bacon has a growing reputation as a performer, teacher and scholar in North America and Europe. He has been heard in recital in Germany, Austria, France, Switzerland, Canada, and the US, and live performances have been broadcast on Austrian Radio (1) and Public Radio International. He has taught at the prestigious Oundle International Festival (Cambridge, UK), at several Pipe Organ Encounters of the American Guild of Organists, and at other courses in the US and Canada. With the principal violist of the Munich Philharmonic, Albrecht Rohde, he has recorded a CD of music for viola and organ.

Joel Bacon currently holds the Stewart and Sheron Golden Chair in Organ and Liturgical Studies, the first endowed chair in the College of Liberal Arts. Before coming to CSU, he was assistant organist of St. Thomas Lutheran Church, Munich-Grunwald, and served as frequent guest organist at the former Hapsburg imperial church, St. Augustine, Vienna.

MARGARET MILLER is special assistant professor of viola and coordinator of the Graduate Quartet Program at CSU. She teaches viola, chamber music literature and coaches both undergraduate and graduate ensembles. Ms. Miller is also on the faculty of the LEAP Institute for the Arts at CSU, a multi-disciplinary program that gives students tools to be successful musicians after they graduate.

Prior to joining the CSU faculty in 2004, Ms. Miller was violist of the da Vinci Quartet for eighteen years. Based in Colo., the Quartet was in residence at the University of Denver and Colorado College. Known for its innovative programming and outreach, the quartet toured throughout the U.S., and was a prizewinner in both the Naumberg and Shostakovich competitions. The da Vinci Quartet recorded the complete works of American composers Arthur Foote and Charles Martin Loeffler for the Naxos American Classics label.

A dedicated teacher and performer, Ms. Miller has given recitals and master classes throughout the West, recently visiting the University of Missouri, Kansas State University, the University of Arizona, and Arizona State University. She has given clinics on viola playing and career opportunities at the Primrose Festival, the Michigan Music Conference, and the Colorado Music Educators conference. She has been recognized for her teaching by the Colorado Chapter of the American String Teachers Association, and the Colorado Springs Youth Symphony.

CSU UNIVERSITY SYMPHONY ORCHESTRA PRESENTS

EDVARD GRIEG'S *Symphonic Dances*

RICHARD STRAUSS' *Four Last Songs* CONDUCTED BY JEREMY CUEBAS

AND IGOR STRAVINSKY'S *Le Sacre du Printemps* (*The Rite of Spring*)

THE LAST DANCE

Conducted by Wes Kenney

WITH GUEST

Tiffany Blake

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