



2018/2019
**CANDLER
CONCERT
SERIES**

**MAX RICHTER
WITH THE ACME ENSEMBLE**

FRIDAY, SEPTEMBER 28, 8 P.M.
SCHWARTZ CENTER FOR PERFORMING ARTS

2018/2019

CANDLER CONCERT SERIES

MAX RICHTER WITH THE AMERICAN CONTEMPORARY MUSIC ENSEMBLE

FRIDAY, SEPTEMBER 28, 8 P.M.
SCHWARTZ CENTER FOR PERFORMING ARTS

*This program is made possible by a generous gift from the late
Flora Glenn Candler, a friend and patron of music at Emory University.*



EMORY

arts

PROGRAM

Music from *Infra*

Max Richter, ACME

—INTERMISSION—

Music from *The Blue Notebooks*

Max Richter, ACME

Max Richter is signed as an exclusive artist to Deutsche Grammophon.

Representation

CAMI Music, LLC
1500 Broadway
New York, New York 10036
camimusic.com





Max Richter, Composer
Chris Ekers, Technical Director
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American Contemporary Music Ensemble

Clarice Jensen, Cello
Yuki Numata Resnick, Violin
Laura Lutzke, Violin
Caleb Burhans, Viola
Paul Wiancko, Cello
Special Guest Narrator

PROGRAM NOTES

Infra resonates with Richter's characteristic musical voice, minimalism combined with sweeping melodies and harmonic complexity, mesmerizing the listener. Originally composed for the Royal Ballet's 2008 production, *Infra* is a piece about traveling and a reaction to the 7/7 bombings in London, a meditation on the political state of city and the tragedy of those events.

The Blue Notebooks are Richter's attempt for music to comment on society and exist as an anti-violence record. It is a subtle and peaceful protest against political, social, and personal brutality. Originally written in 2003, the canon-defining masterpiece was radical at the time as one of the first to combine classical and electronic elements with a post-rock sensibility.

The Blue Notebooks include narrated texts taken from Franz Kafka's *Blue Octavo Notebooks*—whose title Richter adapted for his suite in order to “. . . reflect on my sense of the politics of the time. Facts were beginning to be replaced by subjective assertions in the build-up to the Iraq war, which seemed to be viewed as inevitable and justified in spite of all the evidence to the contrary. Kafka's use of the absurd to investigate power structures struck me as highly relevant. He is, of course, the patron saint of doubt, and doubt—about politics, and the way society was heading—was what I was looking to express. The texts were specifically picked because they refer to childhood, or the passing of time, when everything around is failing.”

As Richter points out, this is something buried in *The Blue Notebooks'* very architecture, “*On The Nature Of Daylight* uses a palindromic structure, so the present and the past coexist.” This track has since become the album's most prominent and best-known, most notably due to its pivotal inclusion in Martin Scorsese's *Shutter Island* and more recently Denis Villeneuve's award-winning winning film *Arrival*, whose palindromic narrative, ideas on non-linear time and blurred visions of experiences, matched Richter's music perfectly.

MAX RICHTER



Hailed as the most influential composer of his generation, electro-acoustic polymath Max Richter defies definition: composer he may be, but he is also pianist, producer, remixer, and collaborator, and beyond argument one of the most prolific of contemporary musical artists.

Inspired equally by Bach, punk rock, and ambient electronica, Richter's sonic world blends a formal classical training (he graduated from the Royal Academy of Music and was a pupil of renowned composer Luciano Berio) with modern technology. His unique and distinctive brand of heartbroken melodicism bridges the minimalist greats with pioneering electronics and the contemporary digital music production multiverse. *Time Out* has remarked on the "overwhelming emotional power" of his work, the *New Statesman* has noted its "astonishing depth and beauty," while *Classic FM* and *Pitchfork* have called it "stunning," and the *Guardian* "languorously transcendent."

Over the years Richter has become best-known for his genre-defining and highly influential solo albums, which have given rise to and are seen as "landmarks" (the *Independent*, *Pitchfork*) of the ever burgeoning "neo-classical" movement, but his monumental collaborative output also encompasses concert music, operas, ballets, art and video installations, and multiple film, theater, and television scores.

More than 50 films featuring Richter's work and specifically written scores include Ari Folman's multiple award-winning and devastating critique of war, *Waltz with Bashir* (for which Richter was awarded the European Film Prize), Martin Scorsese's *Shutter Island* and Damon Lindelof's first television project post-*LOST*, HBO's *The Leftovers*. Theater productions include Alan Cumming's triumphant solo version of *Macbeth* on Broadway, and the National Theatre of Scotland's internationally lauded *Black Watch*. Ballets include his many collaborative ventures with maverick Royal Ballet resident choreographer Wayne McGregor, with his works also being used by, amongst others, the Joffrey Ballet, Nederlands Dans Teatre, Lucinda Childs, New York City Ballet, American Ballet Theatre, Dutch National Ballet, Dresden Semper Oper, Ballet du Rhin, and Northern Ballet.

Art collaborations include work with photographer Darren Almond at the White Cube, with Julian Opie on McGregor's ballet *INFRA*, and with visual art collective Random International on *Rain Room* at the Barbican and MoMA, and *Future Self* at Lunds Konsthall in Sweden.

Signed as an exclusive artist to Deutsche Grammophon, Richter's recent projects include his solo album following on from his best-selling *Recomposed: Vivaldi's Four Seasons* for which he received the ECHO Klassik Award in 2013, and the fifteenth anniversary reissue of his cult classic, *The Blue Notebooks*.

THE AMERICAN CONTEMPORARY MUSIC ENSEMBLE



The American Contemporary Music Ensemble (ACME), led by Artistic Director Clarice Jensen, is dedicated to the outstanding performance of masterworks from the 20th and 21st centuries, primarily the work of American composers. The flexible ensemble presents fresh work by living composers alongside the classics of the contemporary. ACME's dedication to

new music extends across genres and has earned them a reputation among both classical and rock crowds. NPR calls them "contemporary music dynamos," and *Strings* reports, "ACME's absorbing playing pulsed with warm energy. . . Shared glances and inhaled breaths triggered transitions in a flow so seamless it seemed learned in a Jedi temple." ACME 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."

ACME's instrumentation is flexible and includes some of New York's most sought-after, engaging musicians. 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 has performed at leading international venues including Carnegie Hall; BAM; the Metropolitan Museum of Art; the Kitchen; (Le) Poisson Rouge; National Sawdust; Columbia University's Miller Theatre; St. Ann's Warehouse; Symphony Space; the Morgan Library; the Stone; Joyce Theater; Montclair's Peak Performances; Washington Performing Arts; UCLA's Royce Hall; Stanford Live; Constellation Chicago; Chicago's Millennium Park; Krannert Center for the Performing Arts; Jordan Hall in Boston; Harvard's Sanders Theatre; the Library of Congress in Washington, D.C.; Virginia Tech; Newman Center at the University of Denver; Flynn Center; Duke Performances; South Milwaukee Performing Arts Center; Dartmouth's Hopkins Center; the Satellite in Los Angeles; Triple Door in Seattle; Cedar Cultural Center in Minneapolis; and Melbourne Recital Hall and Sydney Opera House in Australia, and at festivals including the Sacrum Profanum Festival in Poland, All Tomorrow's Parties in England, and Big Ears in Knoxville, TN.

World premieres given by ACME include Ingram Marshall's *Psalmbook*, Jóhann Jóhannsson's *Drone Mass*, Caroline Shaw's *Ritornello*, Phil Kline's *Out Cold*, William Brittelle's *Loving the Chambered Nautilus*, Timo Andres' *Senior and Thrive on Routine*, Caleb Burhans' *Jahrzeit*, and many more. In 2016 at the Kitchen, ACME premiered Clarice Jensen's transcription of Julius Eastman's *The Holy Presence of Joan d'Arc* for 10 cellos, the score of which had been lost since the premiere in 1981. Jensen transcribed a recording of the work to recreate the score. ACME has since performed *Joan* at the Met Breuer and the Kennedy Center.



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Next in the Series:
Jerusalem Quartet with
Pinchas Zukerman &
Amanda Forsyth

[ARTS.EMORY.EDU/CANDLER](https://arts.emory.edu/candler)

Jerusalem Quartet by Felix Broede

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EVENT AND PROGRAM INFORMATION Available online at arts.emory.edu.

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FRONT COVER PHOTOGRAPHER CREDIT Max Richter photo by Wolfgang Borrs; ACME photo by Ryuhei Shindo.

TREE LIGHTS AND EXTERIOR ARCHITECTURAL BUILDING LIGHTS Made possible by a generous gift from Donna and Marvin Schwartz.

UPCOMING MUSIC EVENTS

Go to music.emory.edu to view the complete list of upcoming music events. Ticket prices are listed in the following order: Full price/Emory student price (unless otherwise noted as the price for all students). For more information contact the Arts at Emory Box Office at 404.727.5050, or visit arts.emory.edu.

Wednesday, October 10, 8:00 p.m., Jerusalem Quartet with Pinchas Zukerman and Amanda Forsyth, Candler Concert Series, Schwartz Center, Emerson Concert Hall, \$70/\$10

Saturday, October 13, 8:00 p.m., *Making Sense: Music of the Five Senses*, Atlanta Master Chorale, Schwartz Center, Emerson Concert Hall, \$30/\$10

Saturday, October 20, 8:00 p.m., Emory University Symphony Orchestra with Buenos Aires Tango musicians Sonia Possetti and Damian Bolotin, Schwartz Artist-in-Residence Program, Schwartz Center, Emerson Concert Hall, free: tickets required

Sunday, October 21, 4:00 p.m., Emory Wind Ensemble, Schwartz Center, Emerson Concert Hall, free

Friday, October 26, 8:00 p.m., *Sudden Light*, Emory Choirs Concert, Schwartz Center, Emerson Concert Hall, free

Saturday, October 27, 8:00 p.m., *Best of Beethoven*, Concertgebouw Preview, ECMSA: Emerson Series, Schwartz Center, Emerson Concert Hall, free

Wednesday, October 31, 8:00 p.m., Daniel Hope and Friends: *AIR—A Baroque Journey*, Candler Concert Series, Schwartz Center, Emerson Concert Hall, \$50/\$5

Sunday, November 4, 7:00 p.m., Emory's Annual Concerto and Aria Competition, Schwartz Center, Emerson Concert Hall, free

Saturday, November 10, 8:00 p.m., Bradley Howard, tenor, faculty recital, Lee Thompson, piano, Schwartz Center, Emerson Concert Hall, free

Sunday, November 11, 4:00 p.m., Emory Collaborative Piano Concert, Schwartz Center, Emerson Concert Hall, free

Sunday, November 11, 7:00 p.m., Emory Chamber Ensembles, Schwartz Center, Emerson Concert Hall, free

Wednesday, November 14, 8:00 p.m., Emory Youth Symphony Orchestras, Schwartz Center, Emerson Concert Hall, free

Saturday, November 17, 8:00 p.m., Lise de la Salle, piano, Candler Concert Series, Schwartz Center, Emerson Concert Hall, \$45/\$5

2018/2019

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CANDLER CONCERT SERIES

MAX RICHTER WITH
THE ACME ENSEMBLE

SEPTEMBER 28, 2018, 8 P.M.

JERUSALEM QUARTET
WITH PINCHAS ZUKERMAN
AND AMANDA FORSYTH

OCTOBER 10, 2018, 8 P.M.

DANIEL HOPE AND FRIENDS:
AIR—A BAROQUE JOURNEY

OCTOBER 31, 2018, 8 P.M.

LISE DE LA SALLE, PIANO

NOVEMBER 17, 2018, 8 P.M.

RAY CHEN, VIOLIN
WITH RIKO HIGUMA, PIANO

JANUARY 25, 2019, 8 P.M.

CZECH NATIONAL
SYMPHONY ORCHESTRA WITH
ISABEL LEONARD,
MEZZO-SOPRANO

FEBRUARY 17, 2019, 4 P.M.

ERIC OWENS AND
LAWRENCE BROWNLEE

MARCH 22, 2019, 8 P.M.

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