



School of Music

THE CITY OF TOMORROW

Elise Blatchford, flute
Stuart Breczinski, oboe
Rane Moore, clarinet
Nanci Belmont, bassoon
Leander Star, horn

TUESDAY, OCTOBER 6, 2015
SCHNEEBECK CONCERT HALL
7:30 P.M.

Rotary Karlheinz Stockhausen
(1928–2007)

Phases I - II - III - IV

Blow (1989) Franco Donatoni
(1927–2000)

INTERMISSION

Daedalus John Aylward
b. 1980

East Wind Shulamit Ran
b. 1949

Music For Breathing Nat Evans
b. 1980

THE CITY OF TOMORROW

Approaching the delta where contemporary classical music, experimental music, environmentalism, and humanism converge, The City of Tomorrow is a woodwind quintet with unusual ambition. Seeking to give voice to emotions of people living in the world today, the quintet makes music to provide an outlet for our reactions to environmental destruction, endless war, the pixelization of our memories, the overwhelming mass of information collected on humanity every day, and other contemporary issues.

Forging a new identity for the wind quintet in the same way that Kronos Quartet did for strings, The City of Tomorrow commissions new works, seeks relevancy for older compositions from the 20th century, and continues to shatter expectations for a concert of wind chamber music. This frequently means unexpected sounds: conch shell horns, strange timbres coming from double-reed instruments, wails from the horn, improvisation in the clarinet, and a flute that can whisper, spit, talk, and sigh.

The City of Tomorrow is a touring ensemble that has performed across the U.S. and Canada in venues ranging from concert halls to the Mayo Clinic. The group is the first woodwind quintet to win a gold medal at the Fischhoff National Chamber Music Competition in over ten years and in 2014 was awarded a Classical Commissioning Grant from Chamber Music America.

PROGRAM NOTES

Rotary (1997) Karlheinz Stockhausen

Stockhausen wrote **Rotary** as a commission from Rotary International, a service organization of business professionals from all over the world that believe a strong sense of ethics and service can change the world.

Rotary is an arrangement of a scene from *Mittwoch aus Licht*, the last opera in Stockhausen's grand opera cycle, *Licht (Light)*, subtitled "The Seven Days of the Week," composed between 1977 and 2003.

Each of the *Licht* operas center around three biblical characters: Lucifer, Eve, and Michael. Stockhausen envisioned *Licht* as representing a true cycle, repeating endlessly through time. No one is all good or all evil: the drama relates to how good and evil can be different depending on a person's point of view. Players rotate positions with each section of *Rotary*, alternating between playing the roles of Lucifer, Eve, and Michael, with the audience at center. Lucifer is the most obviously heard voice, often hissing as a snake.

Blow (1989) Franco Donatoni

Donatoni wrote music that doesn't develop and transition in predictable, regular ways, and **Blow** may be among the most bizarre, disorienting journeys he created. There's a strong jazz influence here, as in many of Donatoni's best works. The racing runs and forceful falls of bebop form the architecture of bombastic phrases, and a choir of murmuring instruments imitate scat singing toward the middle of the piece. It's hard to believe that a piece so rhythmically active can be written in straight-up, unchanging 3-over-4 – grace notes and hockets often obscure the regularity of the meter.

Daedalus (2015) John Aylward

Commissioned by The City of Tomorrow, **Daedalus** will be featured on the second recording of the triple album, *Nature, Machines, and the Apocalyptic Sublime*. In this second installment, the quintet will explore themes of the sublime found in technology and cities. This piece, named for Daedalus the inventor in greek myth, is inspired by two of his inventions: the famous wings made from feathers and wax that he and his son Icarus use to flee the island of Crete, and the labyrinth constructed for King Minos' Minotaur. While various "mechanical" themes are easily discerned, labyrinth-like recurrences tease the listener. Flute vocalizations and utterances add a uniquely human urgency.

East Wind (1988) Shulamit Ran

From Schirmer:

"In her notes for **East Wind**, **Ran** supplies detailed directions, particularly concerning the sense of freedom and ongoing flow desired of the performer. This results not only from many changes of tempo and a lack of meter signature and barlines, but also the variation in pitch produced by lip and finger bends. Other special effects include key clicks and usage of "spit tongue with no tone" as well as the employment of the entire range of the flute, from the B below middle C to the D# more than three octaves higher. The combination of such pyrotechniques with arresting expression marks, such as soulful, brilliant, aggressive, lethargic, excitedly, with growing urgency, declamatory, emphatic, and warm yet calm suggests a deeply felt elegiac tribute to the dedicatee, marked by wild fluctuations in mood that at the same time seem perfectly in order."

Music for Breathing (2014) Nat Evans

From composer **Nat Evans**:

"**Music for Breathing** grew out of my own experiences of asthma and also from frequent hikes in the woods and desert. After spending so much time outside, the occidental concept that "nature" is nothing but "beautiful" or

“peaceful” has faded away. Every moment there are animals giving birth or being eaten, a new tree growing out of a stump, a group of trees conspiring over 10 years to choke out a competitor—sending signals to one another in chemical whispers—an epic chase, an accidental death, a group chant at dawn, a long drink of water, a bear taking a shit, a coyote yelping to hear his own voice resounding off a sheer rock cliff, mushrooms pushing through a sea of moss. All this activity is in perfect balance—sighing and breathing back at us endlessly. There is no discrimination.

In *Music for Breathing* there are moments of guided improvisation, short soloistic moments for each instrument, and also some opportunities for the wind quintet to play conch shells and stones—a ritualistic flourish in dialogue with the esoteric Buddhist sect the Yamabushi, who hike sacred trails and chant and blow conch shells.”

GUEST RESIDENCY OF THE CITY OF TOMORROW

Tuesday, Oct. 6, 2015

Master Class

Puget Sound music students work with members of the quintet

4–5:30 p.m.

Schneebeck Concert Hall

Recital

7:30 p.m.

Schneebeck Concert Hall

Wednesday, Oct. 7, 2015

**Lecture: “LGBTQ Climate in Our Public Schools,” by
members of The City of Tomorrow**

1:10–2:55 p.m., Howarth Hall, Room 203

Residency of The City of Tomorrow is sponsored by Catharine Gould Chism Fund for the Humanities and the Arts, School of Education, and School of Music

UPCOMING ARTS AND LECTURES

E = exhibit F = film L = lecture M = music T = theater O = other

Events are free unless noted otherwise.

E THROUGH SUNDAY, DEC. 6

Dirt? Scientists, Artists, and Poets Reflect on Soil and Our Environment

Collins Memorial Library: M–S: 9 a.m.–5 p.m.

E THROUGH SATURDAY, NOV. 7

Large Gallery: Katy Cowan; Small Gallery: Frances Chubb '39

Kittredge Gallery, M–F: 10 a.m.–5 p.m.; S: 12n–5 p.m. Closed Sunday

M THURSDAY, OCT. 15

SYNTHESIS Music for Winds, Percussion, Electronics, and Video, Wind Ensemble with oboe soloist Dan Williams, Gerard Morris, conductor

Schneebeck Concert Hall, 7:30 p.m.

M FRIDAY, OCT. 23

American Soundscapes: A Journey Through Natures as Imagined by Some of the Best American Contemporary Composers

Schneebeck Concert Hall, 7:30 p.m. *Tickets

M SATURDAY, OCT. 24

Jacobsen Jr. — A Children's Concert: The Wonderful World of Music

Presented by Duane Hulbert and Puget Sound student performers

Schneebeck Concert Hall, 2 p.m.

L WEDNESDAY, OCT. 28

"A Theory of Everything That Exists in the World," by Justin Tiehen, philosophy department

2015 Phi Beta Kappa Magee Address

Trimble Hall, 5 p.m.

L THURSDAY, OCT. 29

"Race, Sexuality, Humans, and Animals: Ethics and Intersectionality," by Sharon Patricia Holland

Jane Hammer Swope Lectureship on Ethics, Religion, Faith, and Values

Kilworth Memorial Chapel, 7:30 p.m., Free ticket required

Information: 253.879.3555 | pugetsound.edu/calendar

Puget Sound is committed to being accessible to all people. If you have questions about event accessibility, please contact 253.879.3236, accessibility@pugetsound.edu, or pugetsound.edu/accessibility

The School of Music at University of Puget Sound is dedicated to training musicians for successful music careers and to the study of music as a liberal art. Known for its diverse and rigorous educational program, personalized attention to students, the stature of its faculty, and superior achievements in scholarship, musicianship, and solo and ensemble performance, the school maintains the highest professional standards while providing academic and performance opportunities to all university students. Through faculty, student, and guest artist colloquia, workshops, performances, and a vibrant Community Music Department, the School of Music enriches the cultural life of the campus and community.

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Community Music, a division of the School of Music, welcomes people of all ages and skill levels to be part of our campus community through music.

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