Guest Artist Recital

2016–17 Season
62nd Concert
Friday 7 October 2016
Dalton Center Recital Hall
8:00 p.m.

LATITUDE 49
Jason Paige, Clarinets
Andy Hall, Saxophones
Timothy Steeves, Violin
Allegra Montanari, Cello
Jani Parsons, Piano
Chris Sies, Percussion
Bonnie-Lyn Paige, Director of Operations

“SHE”
Part of the Listening to Ladies Series and
the New Sounds Festival

Shulamit Ran
b. 1949
Birkat Haderekh–Blessing for the Road II (2016)

Loren Loiacono
b. 1989
Albatross (2013)

Annika Socolofsky
b. 1990
A Sense of Who (2016)

Joan Tower
b. 1938
Petroushskates (1980)

Jennifer Higdon
b. 1962
Zaka (2005)

Ingrid Stölzel
b. 1971
The More Things Change (2016 adaptation)

Lili Boulanger
1893–1918
Nocturne pour violon et piano (1911)

Gabriella Smith
Huascarán (2016)
LATITUDE 49 (L49) is a dynamic mixed-chamber ensemble exploring new sounds, engaging diverse audiences, and holding hands with composers of today. From its beginnings at the University of Michigan, L49 has grown into a major presence on the new-music scene with performances and residencies throughout the Midwest and beyond.

The ensemble’s 2016–17 season is headlined by an appearance at the inaugural Ear Taxi Festival in Chicago, where L49 will premiere a new version of Pulitzer-Prize winner Shulamit Ran’s *Birkat Haderaekh—Blessing for the Road II*. Ran’s work will also appear on Latitude’s new program “SHE,” developed for a performance at the Listening to Ladies Series at Western Michigan University. L49 has become known for a vibrant, passionate on stage presence, which the group has brought to past performances at the Ravinia Festival, Chicago Cultural Center, Constellation Chicago, the Detroit Institute of Art, and New Music Detroit’s annual Strange Beautiful Music. This past March, Latitude ventured to NYC for appearances at Le Poisson Rouge and the Juilliard School, where the ensemble joined with the Attacca Quartet for the premiere of Jared Miller’s Fuse. The past season also saw the unveiling of “Labyrinths,” a program weaving together new musical works with the poetry of Ovid, W.H. Auden, and William Carlos Williams into an exploration of labyrinths both ancient and new, mythological and real.

L49 carries its contagious energy beyond the concert hall, with extensive educational work at colleges throughout the Midwest. During the 2016–17 year, Latitude will return to Ann Arbor for a residency at the University of Michigan, which will involve work with composers and performers through the EXCEL entrepreneurship program. This season will also include a year-long educational residency at the newly-constructed Kenosha Creative Space. Past seasons have included two years as ensemble-in-residence at the University of Illinois-Chicago, where L49 worked closely with composition students of Prof. Marc Mellits, as well as an appearance as featured ensemble at the 2016 MGMC Composers Conference, jointly hosted by the University of Chicago, University of Wisconsin-Madison, and Northwestern University. The ensemble has also presented workshops on commissioning and entrepreneurship as part of residencies at University of Western Kentucky, Concordia College, Elmhurst College, and University of Toledo.

L49’s work with living composers is at the heart of its mission, yielding over thirty premieres since the group’s founding. But L49 seeks to go beyond the premiere, developing relationships with composers that are lasting and meaningful. The ensemble’s extended family of composers includes Jared Miller, who collaborated on a new work with L49 at the 2015 Avaloch Farms Music Institute, and Garrett Schumann, whose work *Bound* was recently premiered by L49 (and another close collaborator, soprano Megan Ihnen) and featured on icareifyoulisten’s Spring 2015 mixtape. During this season, L49 will welcome many new composers into the family, performing works by Gabriella Smith, Viet Cuong, Timothy Page, Shulamit Ran, Annika Socolofsky, and Phil Taylor. Several other composers who participated in Latitude’s Call for Scores 2016 will have works featured during this season. This season will also feature the release of L49’s debut album *Curious Minds*, featuring six works written for the ensemble.

With its name taken from the parallel that serves as the Canadian-American border, Latitude 49 is committed to crossing borders of all kinds, serving as a bridge between the composers and the listeners of today.

**Listening to Ladies** is an initiative begun in June 2015 by WMU music composition graduate student Elisabeth Blair. It champions women composers through online showcasing, a podcast and a concert series. For more information visit listeningtoladies.com. This concert was made possible by a generous donation from an anonymous donor.

Building emergencies will be indicated by flashing lights and spoken announcement within the seating area. If the notification is for fire, please exit the building immediately. The tornado safe area in Dalton Center is along the lockers in the brick hallway to your left as you exit to the lobby behind you. In any emergency, walk—do not run—to the nearest exit. Please turn off all cell phones and other electronic devices during the performance. Because of legal issues, any video or audio recording of this performance is forbidden without prior consent from the School of Music. Thank you for your cooperation.
Program Notes

*Birkat Haderekh–Blessing for the Road II* by **Shulamit Ran** begins its journey as a spacious, gently inflected melody, an instrumental “song without words” that permeates this entire eight minute, single movement composition as it gradually evolves. At around mid-point of the piece, with just a small melodic twist, the music takes on an imploring quality, almost in the spirit of an invocation, increasing in urgency. In my own mind while composing the piece, and no longer just thinking in the strictly musical terms of the formation and development of sound shaped in time, the piece became, for all of its modest proportions, a parable of one of life’s journeys. I found myself thinking of the array of conflicting emotions associated with preparing for a voyage, destination uncertain, of someone precious. Anticipation, anxiousness, longing, hope— all mingled together. Perhaps it is a mother praying for her child’s well-being; a small, private ritual that cuts across time and place, speaking to our common humanity. – Ran

An adaptation made for Ear Taxi Festival and Latitude 49 of *Birkat Haderekh–Blessing for the Road* for mixed quartet, a commission honoring the 75th Anniversary of the Tanglewood Music Festival in 2015.

*The Albatross* by **Loren Loiacono** has gained an almost mythological status in literary culture, with the idea of “an albatross around one’s neck” becoming a well worn metaphor for a psychological burden or curse. This connotation inspired the haunted soundscape of Albatross. The piece begins not with musical notes, but with the “extraneous” sounds of musical performance: air being blown through a clarinet, or a violinist’s bow being drawn, sans pitch, across the string. These gestures eventually accumulate to create a phantasmal approximation of an undisclosed music. However, the sound world of Albatross is just as indebted to the real-life sea-birds as it is to their literary counterparts. Albatrosses participate in an intricate courtship dance, in which they bob their heads side to side, whooping, clicking, and rattling their beaks together. In Albatross, the musicians replicate these sounds, slowly bridging the gap between the eerie sounds and gestures of the albatross’s dance and a quasi-tango, before the music dissipates once more, leaving behind only a ghostly trace.

*Albatross* was one of a select number of pieces that advanced to the final round of Latitude 49’s recent call for scores competition.

*A Sense of Who* by **Annika Socolofsky** – “I find that people who come from small places have a very strong sense of who they are.” Nic Gareiss, Irish dancer

I have never come from a small place. I’ve spent my life jumping around from Edinburgh, to Chicago, to Pittsburgh after city after city. But in 2012, for the first time in my life, I moved to a smaller place. In Ann Arbor my fiddle and I were swallowed, heads-first, into the traditional Irish music scene. Showing up to familiar faces and tunes and conversation at Conor O’Neill’s on Main Street every Sunday night provided a sense of community I’d never before experienced. Over the last few years, there’s been this microscopic point inside of me that has started to grow. That point is that sense of belonging, that sense of friendship, that sense of love, that sense of community, that sense of grounding, that inkling of a sense of who… It’s been growing. And that is everything. – Socolofsky

The fixed media for this piece consists of original vocal material performed by composer-folk singer-fiddler Evan Chambers. The recording has been processed and includes voice, mountain dulcimer, and electric guitar samples in addition to recordings of the Huron River, which runs through Ann Arbor. This piece was adapted in 2016 for Latitude 49.
The title Petroushskates by Joan Tower combines two ideas that are related to this piece. One refers to Stravinsky’s Petroushka and the opening Shrovetide Fair scene, which is very similar to the opening of my piece. The celebratory character and the busy colorful atmosphere of this fair provide one of the images for this piece. The other is associated with ice skating and the basic kind of flowing motion that is inherent to that sport. While watching the figure skating event at the recent winter Olympics, I became fascinated with the way the curving, twirling, and jumping figures are woven around a singular continuous flowing action. Combining these two ideas creates a kind of carnival on ice – a possible subtitle for this piece. – Tower

The flute part was transcribed to saxophone by Andy Hall. The original score does not include percussion – the part you will hear was added by Chris Sies with the approval of the composer.

Zaka by Jennifer Higdon – za ka (zo ko) v. To do the following almost simultaneously and with great speed: zap, sock, race, turn, drop, sprint.

Commissioned as part of the national series of works from Meet the Composer Commissioning Music/USA, which is made possible by generous support from the National Endowment for the Arts, the Helen F. Whitaker Fund, the Target Foundation, and through fiscal sponsorship of Concert Artists Guild. Flute to saxophone transcription by Andy Hall.

Ingrid Stözel — The proverb “the more things change, the more they stay the same” is usually taken at face value as a sentiment of dissatisfaction and weariness. Having been exploring the concept of time and impermanence in a series of works, I found myself questioning the validity of this uncontested statement. I came to realize that a more accurate statement might be “the more things change, the more my desire for permanence increases.” The tension between the awareness of impermanence and the desire for permanence created an inner dialogue that uncovered emotions, ranging from excitement to resistance to wonderment, which were invaluable to my creative process. – Stözel

The More Things Change was commissioned by New Ear Contemporary Chamber Ensemble for their 20th Anniversary Season and was one of a select group of works that advanced to the final round of Latitude 49’s recent call for scores competition, and was adapted for the group in August.

Lili Boulanger is one of the great musical tragedies. As a protégé of Gabriel Fauré she was the first woman ever to be awarded the prestigious Prix de Rome. Unfortunately, she died at the age of twenty-four of Crohn’s disease robbing the music world of one of its most talented voices. She was the younger sister of Nadia Boulanger, who would go on to be perhaps the most important musical educator of the 20th Century. This Nocturne, which is one of Deux Morceaux that she wrote, is one of the few pieces of hers that have remained in the repertoire.

Huascarán by Gabriella Smith is the highest mountain in Peru and also the name of the national park surrounding it where I spent several days backpacking in January. This piece is inspired by its vast landscapes, never-ending mountains, turquoise, glacier-fed lakes, the rhythm and perpetual motion of endless travel, the gradually changing landscapes, and the way they change you.

This work was made possible by the generous support of Barbara and Jim Calvin and the vast family of Latitude 49 fans who contributed to our 2015 indiegogo campaign. Without you, these pages would be empty. Thank you for the beautiful gift you have given us, we dedicate Huascarán to you! – Smith