

JACOBSEN

PROFESSIONAL ARTIST SERIES 2025–26



ICARUS QUARTET



Sunday, Sept. 14

Schneebeck Concert Hall | 2 p.m.

*This event is sponsored by the Catharine Gould Chism
Fund for the Humanities*

JACOBSEN SERIES

Established in 1984, the Jacobsen Series features performances by School of Music faculty members, students, alumni, and guest artists for the university and the community. The series is named in honor of Leonard Jacobsen, professor of piano and chair of the piano department at Puget Sound from 1932 to 1965 and consists of theme-related concerts presented between September and April each academic year.

The Jacobsen Series Scholarship Fund awards annual music scholarships to outstanding student performers and scholars. This fund is sustained entirely by season subscribers and individual ticket sales. University of Puget Sound wishes to recognize and thank our many patrons whose support has assisted worthy students and has contributed to this successful series.

icarus Quartet
Bartók Rebórn
Sunday, Sept. 14, 2 p.m.

PROGRAM

Sonata for Two Pianos and Percussion, Sz.110.....Béla Bartók
Assai lento - Allegro molto (1881–1945)
Lento, ma non troppo
Allegro non troppo

Variations on a Theme by Paganini.....Witold Lutosławski
(arr. Marta Ptaszynska and icarus Quartet) (1913–1994)

INTERMISSION

Hagyaték (2023).....Martin Bresnick
(b. 1946)

Cloak of Night (2024).....Viet Cuong
(b. 1990)

Turbo Shift (A Crafter's Workshop) (2024).....Jennifer Higdon
(b. 1962)

*All are invited to a reception following the program in the
Schneebeck Concert Hall lobby.*

BIOGRAPHY

Like the mythological figure from which it draws its name, the half piano/half percussion **icarus Quartet** dares to fly towards the sun, aspiring to new heights of artistry. Following their Carnegie Hall debut, composer Paul Lansky simply remarked, "This is music making of the highest order." The Wall Street Journal praised icarus Quartet's 2022 album, BIG THINGS, for the group's "virtuosity, precision and unflagging energy," applauding the release as "a beautifully immersive recording... an impressive calling card."

Winner of the 2019 Chamber Music Yellow Springs Competition, icarus Quartet has given new life to old masterpieces as well as the future of their instrumentation. The Quartet was chosen as Chamber Music Northwest's 2020 Protégé Project Ensemble and was subsequently the first ensemble to hold the Klinger ElectroAcoustic Residency at Bowling Green State University. Past engagements include appearances at the Kennedy Center's REACH, the Vienna Summer Music Festival, the Horowitz Piano Series, the Queens New Music Festival, the São Paulo Contemporary Composers Festival, the Adalman Chamber Series, and at Princeton University for a Lansky tribute concert held in honor of the emeritus professor's 75th birthday.

icarus' indie classical aesthetic blends the best of adventurous contemporary programming with an arena rock atmosphere. Their instrumental installations are flanked by jumbotron-esque projections of the pianists' fingers scampering about their keyboards, giving audiences truly immersive experiences where the visceral, communal energy of live performance doesn't sacrifice the detail offered by video captures with an ideal view. And while the majority of iQ's sounds are produced acoustically, albeit through occasionally unconventional means, their setups have increasingly featured synthesizers, drum trigger pads, and augmentative electronic audio samples. This inclusion of synthesized timbres have enabled unique infusions of disparate musical genres, including looped and reprocessed audio layerings typifying DJ mixes as well as dance styles like merengue and EDM. Their mainstream leanings are further injected into recital programs with the constant breaking of the fourth wall, as the musicians speak candidly from the stage to provide inside perspectives on the repertoire along with their personal relationships

with the composers represented throughout their set list.

Fostering the development of new works through commissioning and collaborating lies at the core of the group's mission, inspiring partnerships with titans of the classical contemporary field, established artists of electronic and indie music scenes, as well as the two gifted student composer Scholars chosen each year for their iQ Tests program. In Fall 2024, icarus made their Secret Artist Series debut with "Bartók Rebórn," a program showcasing the Hungarian's 1937 masterpiece, Sonata for two pianos and percussion, an arrangement of Witold Lutosławski's Variations on a Theme by Paganini, and three commissioned Bartók companion works written expressly for the Quartet by Charles Ives Living Award recipient Martin Bresnick, Pacific Symphony composer-in-residence Viet Cuong, and Pulitzer Prize winner Jennifer Higdon. The Cultural Voice of North Carolina lauded icarus' concert as a "performance about as perfect as one could ask for: superior musicality with nuance, and a commitment to music-making as expressive as possible."

The ensemble's work often extends beyond the realm of music. In Spring 2025, icarus collaborated with the Peabody Institute's NEXT Ensemble, conductor Juliano Aniceto, and the American Prison Writing Archive to present "Songs from the Inside," a pairing of Luigi Dallapiccola's Canti di prigionia (Songs of Imprisonment) with a commissioned companion work by Elijah Daniel Smith featuring poetry by incarcerated author Brian Fuller. And Wilderness Suite, an in-progress intermedia project combining icarus Quartet with the forces of composer Ruby Fulton, geographer Teresa Cavazos Cohn, and eight independent video artists, examines the unique "anti-development" of the 2.4 million-acre Frank Church River of No Return Wilderness site through still imagery, data, film, recorded interviews, natural sound samples, and live music. With generous support from the NEA, the University of Idaho's Confluence Lab, the University of New Hampshire's Department of Natural Resources and the Environment, and the Tri-M Foundation, the Suite will receive its full premiere in February 2026.

Passionate about educating and engaging with the next generation of musicians, icarus Quartet thrives in school and university settings. They have given classes on chamber music, composition seminars on writing for their instruments, and discussions on entrepreneurship

and nonprofit operations at institutions including Columbia State's Schwob School of Music, the University of North Carolina's School of the Arts, the Peabody Conservatory, Purdue University Fort Wayne, Colorado State University, the University of Massachusetts Amherst, Bridgeport University, the University of Florida, the University of North Carolina Chapel Hill, the University of Northern Iowa, Florida State University, Lebanon Valley College, the University of Central Florida, Wright State University, the University of Idaho's Lionel Hampton School of Music, and the São Paulo State University, in addition to presentations for grade school and Pre-K students.

Larry Weng, Max Hammond, Matt Keown, and Jeff Stern are all celebrated soloists in their own rights, and together they have found a special chemistry and inimitable joy playing chamber music. They are dedicated to the discovery, creation, and performance of new music, but what distinguishes their approach to contemporary music is a strong training and background in the classical genre. icarus Quartet is committed to performing new works with a studied and convincing interpretation that mirrors the validity of works with performance practices developed over centuries.

COMPOSERS' NOTES

Hagyaték:

"*Hagyaték*, the title of my composition, is the Hungarian word for "Legacy." In this work, commissioned by and dedicated to the icarus Quartet, I honor my most direct musical ancestors, Béla Bartók and György Ligeti, the influence of whose imaginative and exhilarating compositions are not far to seek. Also present is a sonorous memory trace of my friend, the composer Loren Rush. The only legacy or *Hagyaték* worthy of the name must not only derive from but also extend and engage the energies of its still vital source. May it be so with *Hagyaték*!"

—Martin Bresnick

Cloak of Night:

"This piece owes something to Béla Bartók. After all, he chose the instruments. The commission, from my friends in the wonderful icarus Quartet, called for a response to his *Sonata for Two Pianos and Percussion*. More specifically, I was asked to respond to the second

movement, an exemplar of Bartók's "Night Music." With this somber, eerie selection as my point of departure, the prismatic work that emerged stands in rather stark contrast. *Cloak of Night* is imbued with the energy of its own creation — sometimes anxious, often ecstatic, and always looking ahead. The title nods to Bartók, but more refers to its compositional process, with the work being done mostly in those darkest hours of night, with all the lonely secrecy they afford."

—Viet Cuong

Turbo Shift (A Crafter's Workshop)

"Imagine you are a very small drone, flying around a somewhat magical clock maker's workshop. As you move through the air, you see all sorts of mechanical inventions, lying around in full form or in partial construction – tiny pieces and very large ones. And sitting at his desk is the maker himself... carefully constructing new gizmos and fixing old ones. He is meticulous – carefully notating every MEASURE of the small, intricate parts that go into his masterpieces. There is a joy in his dreaming up new creations: figuring out what can be put in, and what must be left out, and how much crafting each piece takes to make a spectacular thing.

While the tools of our craftsman are laid out neatly upon a work desk, a look around reveals a workshop where there are many projects in process. Two obvious things: a complexity of ideas and joy in the making.

I have always felt that Bartók was just such a master craftsman. Studying his *Sonata*, I found the third movement to be some of his most joyous music. In tribute, I have built a piece on fragments, progressions, rhythms, and intervallic relationships from that particular movement. So hang on for a turbo speed journey in honor of a crafter and his workshop.

Turbo Shift, subtitled *A Crafter's Workshop*, is dedicated to the gifted, meticulous, and imaginative icarus Quartet."

—Jennifer Higdon

UPCOMING SCHOOL OF MUSIC EVENTS

All events are free unless noted otherwise. Most performances are streamed live at pugetsound.edu/schneebecklive. Tickets available at tickets.pugetsound.edu, in the Logger Store, or at the door.

TUESDAY, SEPT. 16

Keyboard Recital Series: Nicolas Namoradze

Schneebeck Concert Hall, 7:30 p.m. | Tickets required, free for students

FRIDAY, SEPT. 19

Jacobsen Series: The Breaking Winds Bassoon Quartet

Brittany Harrington-Smith, Yuki Katayama Poole, Kara LaMoure,
and Lauren Yu Ziemba

Schneebeck Concert Hall, 7:30 p.m. | Tickets required, free for students

FRIDAY, SEPT. 26

COLLAGE – 15th Annual Faculty and Student Music Showcase

Schneebeck Concert Hall, 7:30 p.m. | Tickets required: \$15 general;
\$10 sr. citizens, military, Puget Sound faculty and staff; \$5 students

SATURDAY, OCT. 4

Northwest High School Honor Choir

Rosephanye Powell, guest conductor
Schneebeck Concert Hall, 4 p.m.

SUNDAY, OCT. 5

Jacobsen Series: Puget Sound Piano Trio

Maria Sampen, violin; Alistair MacRae, cello; Ronaldo Rolim, piano
Schneebeck Concert Hall, 2 p.m. | Tickets required, free for students

SATURDAY, OCT. 11

Puget Sound Jazz Orchestra with guest vocalist Nnenna Freelon

Jeff Chang, director, presented by ASUPS Performing Arts
and the School of Music
Schneebeck Concert Hall, 7:30 p.m. | Tickets required

All listings are subject to change. For the most current information about upcoming arts events and lectures, visit pugetsound.edu/events.

Puget Sound is committed to being accessible to all people. If you have questions about event accessibility, please contact 25Live@pugetsound.edu, or visit pugetsound.edu/accessibility.

LAND ACKNOWLEDGEMENT

We acknowledge that this event takes place on the ancestral territory of the Puyallup Tribe and the Lushootseed-speaking people, whose relationship with the land continues to this day.

We respectfully acknowledge and honor the history and presence of Indigenous students, staff, and faculty here at Puget Sound. We who are guests on this land offer our gratitude for the opportunity to make music together here.

The School of Music strives to recognize, include, and respect all of the peoples and musical traditions that make up our community.

The School of Music at University of Puget Sound, situated within a nationally recognized liberal arts university, prepares students to be broad-minded, creative, arts-aware social leaders. We attract highly engaged student musicians and empower them to create the diverse musical offerings and effective educational programs of the future.

From the classroom to the concert hall, we cultivate students' self-expression, cultural competency, and critical engagement. Through a wide variety of public offerings and a vibrant Community Music program, the School of Music enriches the cultural life of both the Puget Sound campus and surrounding communities.

Community Music, a division of the School of Music, welcomes people of all ages and skill levels to participate in music lessons and classes throughout the year.
pugetsound.edu/communitymusic | 253.879.3575



