



Advance Program Notes

Wild Up

Future Folk

Friday, September 20, 2019, 7:30 PM

These Advance Program Notes are provided online for our patrons who like to read about performances ahead of time. Printed programs will be provided to patrons at the performances. Programs are subject to change.

Future Folk

a performance

With *Future Folk*, Wild Up creates a communal concert of sound/noise/experience that celebrates old-world ways of living in the modern era. Together we will explore the music from ancient India, modern California, post-war New York, and from American composers that envision a future form of music rooted in folk ethos. As moderns, we stand on the shoulders of the ancients. Their music changes us. Compels us to make and unites us in being. In *Future Folk*, we become one.

On *Future Folk* or "Let's sing some songs in a room together, shall we?"

"Secrets are invaluable," someone once told me. And when we're making music, in search of ourselves, in front of all of you and under the heavens, that moment of divine-but-profane effort is in search of one thing: of the secret. I don't want to tell you about this show. I won't. But what I'll tell you is this: on this day in September we'll all go searching for the secret together. And, if in this wide world, amidst the cosmos, in a grand room or even a not so grand room, if in one moment of this Friday in September, we do somehow manage to eke out the crystalline ounce of an answer, it'll be because of music that we found it.

Future Folk is:

you, us, dogs, richard serra, all of us, consciousness, fruit baskets, wicker, sexless Shakers, utopianists, pianists, free art, green grass, julius eastman, fruit pie, kisses, james tenney, old maple, banjos, nico, sycamore, hermann nitsch, red brick streets, live oak, blood rituals, moondog, dew, baseball, hot dogs, sundays with dad, john waters, cats, fred sandback, japanese design, vlogging, yoko ono, fluxus, sleeping in, americana...

THE MUSIC

ART JARVINEN: *Endless Bummer*

ROUNTREE/KALLMYER/CAREY: *for La Monte Young*

MOONDOG: *My Tiny Butterfly*

JULIUS EASTMAN: *Joy Boy*

VELVET UNDERGROUND: *After Hours*

TOM JOHNSON: *Narayana's Cows*

JULIUS EASTMAN: *Stay On It*

MEREDITH MONK: *Panda Chant II*

FREDERIC RZEWSKI: *Attica*

ALEXANDER SCRIBAN: *Mysterium*

PERSONNEL

Erin McKibben, flute/piccolo

Izzy Gleicher, flute/piccolo

Allen Fogle, horn

Adrienne Pope, violin

Mona Tian, violin

Linnea Powell, viola

Seth Parker Woods, cello

Derek Stein, cello

Shelley Washington, saxophone

Erin Rogers, saxophone

Jodie Landau, percussion/voice

Sidney Hopson, percussion

Jiji, guitar/bass guitar

Richard Valitutto, piano

Chris Rountree, artistic director/conductor

About Wild Up

Called “a raucous, grungy, irresistibly exuberant ... fun-loving, exceptionally virtuosic family” by Zachary Woolfe of the *New York Times*, Wild Up has been lauded as one of classical music’s most exciting groups by virtually every significant institution and critic within earshot. Artistic Director Christopher Rountree started the group in 2010 with a vision of a group of young musicians that rejected outdated traditions and threw classical repertoire into the context of pop culture, new music, and performance art.

In 2019-2020, the group celebrates 10 years of bringing people together around the belief that no music is off limits, that classical music concerts can defy convention and address the need for heart-wrenching, mind-bending experiences.

Over the past decade the group has accompanied Björk at Goldenvoice’s FYF Fest, premiered David Lang and Mark Dion’s *anatomy theater* at LA Opera, played the scores to *Under the Skin* by Mica Levi and *Punch Drunk Love* by Jon Brion live with the films at L.A.’s Regent Theater and Ace Hotel, premiered a new opera by Julia Holter at Brooklyn’s National Sawdust, premiered a new work of avant-pop icon Scott Walker and celestial loop-maker Juliana Barwick at Walt Disney Concert Hall, played a noise concert as a fanfare for the groundbreaking of Frank Gehry’s new building on Grand Avenue and First Street in downtown L.A., and held performance and educational residencies at the Los Angeles Philharmonic, the Colburn School, Los Angeles Chamber Orchestra, National Sawdust, University of North Carolina, and the Hammer Museum, among others.

About Christopher Rountree

We see Lady Macbeth in a dozen crooning silhouettes washing blood out of rags over bright porcelain sinks; hear Stravinsky pouring out of an abandoned warehouse; see dozens of watermelons fly off of Disney Hall; hear a black and white overture imploring against hatred; parse a chorus singing Haydn's *Creation* backwards; watch a violinist cutting himself out of duct tape with a razor as his amplified violin sits gathering feedback; listen to three minutes of *Le nozze* on repeat for 12 hours; celebrate with rituals joyous for the end of the world; witness a long lost John Adams suite come alive; and hear the sound of rose-petal jam making as music. Conductor and composer Christopher Rountree is standing at the intersection of classical music, new music, performance art, and pop.

As he's become regarded as one of the most exciting and iconoclastic conductors and programmers in the field, Rountree's inimitable style has led to collaborations with Björk, John Adams, Yoko Ono, David Lang, Scott Walker, La Monte Young, Esa-Pekka Salonen, Mica Levi, Alison Knowles, Yuval Sharon, Sigourney Weaver, Tyshawn Sorey, Ragnar Kjartansson, Ashley Fure, Julia Holter, Claire Chase, Missy Mazzoli, Ryoji Ikeda, Du Yun, Thaddeus Strassberger, Ellen Reid, Ted Hearne, James Darrah, and many of the planet's greatest orchestras and ensembles, including the San Francisco, Houston, Cincinnati, National, and Chicago Symphonies; the Los Angeles Philharmonic; International Contemporary Ensemble; Roomful of Teeth; Opera national de Paris; the Washington National, Los Angeles, and Atlanta Operas; and the Martha Graham Dance Company. He has presented compositions and concerts at Walt Disney Concert Hall, Palais Garnier, Mile High Stadium, the Coliseum, Kennedy Center, Philadelphia Museum of Art, ACE Hotel, National Sawdust, MCA Denver, The Hammer, The Getty, a basketball court in Santa Cruz, and at Lincoln Center on the New York Philharmonic's Biennale.

Rountree is the artistic director and conductor of Wild Up, the ensemble he founded in 2010, and artistic director of an interdisciplinary ambient series in an oak grove in L.A. called SILENCE. Rountree is a seventh-generation Californian descended from the first sheriffs of Santa Cruz County; he lives in the Silver Lake neighborhood of Los Angeles.

Engagement Events

Monday, September 16, 2019

CLASS VISIT: MUSIC COMPOSITION

During their visit, members of Wild Up conducted a lecture and workshop with music composition students in the School of Performing Arts.

CLASS VISIT: COLLABORATIVE POLICY AND PLANNING

Wild Up joined students in this urban affairs and planning class to discuss linkages between deliberative civic processes and embodying democracy through music.

CLASS VISIT: SURVEY OF WESTERN MUSIC

This music history course hosted members of Wild Up for a lecture and discussion.

Wednesday, September 18, 2019

POP-UP PERFORMANCE: BLACKSBURG FARMERS MARKET

Select musicians from Wild Up performed in Market Square Park and socialized with market-goers at the weekly Mingle at the Market.

CLASS VISIT: ARTS, CULTURE, AND SOCIETY

Musicians from Wild Up visited with students in this urban affairs and planning/theatre arts course to explore the artist's role in political and social change.

Thursday, September 19, 2019

Q&A WITH INNOVATE AND STUDIO 72 LIVING-LEARNING COMMUNITIES

Students living in Virginia Tech's residence communities focused on entrepreneurship and the arts spoke with Wild Up about the ensemble's unique mode for engaging audiences with classical music.

Special thanks to the Blacksburg Farmers Market, Student Engagement and Campus Life, Charles Nichols, Todd Schenk, Molly Wilkens-Reed, Max Stephenson, Bob Leonard, Sean Collins, Laura Townsend, and Matt Ebert

Go Deeper

The latter half of *Future Folk* integrates audience participation in various ways. How does participating in the performance or observing other audience members' participation affect how you hear the music? What qualities does it add to the overall performance experience?

In the Galleries

ARTIST SPOTLIGHT: YORGO ALEXOPOULOS

In Yorgo Alexopoulos' art, synchronized vistas, color fields, and shifting geometric shapes evolve, unfold, and intersect in continuous motion across high definition LCD screens mounted in steel and aluminum casings. In *Conjugated Gradients: Split* (2018), the 14-foot-long work on view in this exhibition, Alexopoulos takes video data—landscape footage of land, sea, and sky panoramas—then edits and recombines it with digitally-composed and animated sequences of geometric form and swaths of rich color. The results are sweeping visual narratives that speak to archetypal and transcendental themes—nature, its symbolism, and significance.

Conjugated Gradients: Split (2018) by Yorgo Alexopoulos is currently on view in the Sherwood P. Quillen '71 Reception Gallery located on the second floor.

DATAFORM

Yorgo Alexopoulos, Jim Campbell, and Daniel Canogar

Through Saturday, November 9, 2019

All galleries

In this suite of one-person exhibitions, three nationally and internationally acclaimed artists use technology-based media—electronics, video, computer generated algorithms, light emitting diodes (LEDs)—to transform real-time data into sculptural form. Drawing from a variety of sources ranging from the environment to pedestrian traffic, data in their works become three dimensional manifestations of light, color, and movement resulting in visible and especially arresting perceptual experiences.

GALLERY HOURS

Monday-Friday, 10 AM-5:30 PM

Saturday, 10 AM-4 PM

To arrange a group tour or class visit, please contact Meggin Hicklin, exhibitions program manager, at megh79@vt.edu.