Mind Out of Matter by Scott Johnson

Office of Arts + Cultural Programming

PEAK Performances at Montclair State University

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Mind Out of Matter
Program

Gavin Chuck,
Logan Coale,
Stefan Freund,
Nadia Sirota,
Caleb Burhans,
Ben Russell,
Matt Smallcomb,
Chris Thompson,
John Orfe,
Michael Clayville,
Mike Gurfield,
Matt Marks,
Gina Cuffari,
Elisabeth Stimpert,
Alex Hamlin,
Artistic Director and Conductor
Performed by
Based on the voice and ideas of
Composer
Scott Johnson | Alarm Will Sound

World Premiere!
Scott Johnson | Alarm Will Sound
Mind Out of Matter

Composer Scott Johnson

Based on the voice and ideas of Daniel C. Dennett

Performed by Alarm Will Sound
Artistic Director and Conductor Alan Pierson

Eric Lesser, flute, piccolo
Christie Robinson, oboe
Alex Harline, clarinet, saxophone
Elisabeth Stimpert, clarinets
Gina Caffari, bassoon
Matt Marks, French horn
Mike Garfield, trumpet
Michael Clayville, trombone
John Oke, piano, keyboard
Chris Thompson, percussion
Matt Smallcomb, percussion
Ben Russell, violin
Caleb Burhans, violin, electric guitar
Nadia Sirota, viola
Stefan Freund, cello
Logan Coale, double bass, electric bass
Garin Chuck, Managing Director
Jason Varone, Production Manager

Program
Mind Out of Matter
Cow Design
Invisible Agents
Winners
Good for Itself
Stewards
Surrender
Run

The creation of Mind Out of Matter was supported by New Music USA and the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature, with additional production support from Peak Performances @ Montclair State (ACP).

Duration: 1 hour 15 minutes, no intermission.
In consideration of both audience and performers, please turn off all electronic devices. The taking of photographs or videos and the use of recording equipment are not permitted. No food or drink is permitted in the theater.

Office of Arts & Cultural Programming
Executive Director Jedediah Wheeler
Executive Producer Jill Ostrowski
Producer Jessica Wasielowski
Production/Facility Manager J. Ryan Graves
Cultural Engagement Director Carrie Urbanic
Media and Marketing Specialist Amy Estes
Director of Audience Services Robert Hermita
Lighting Supervisor Chris Holland
Cultural Engagement Assistant Hannah Rubens
Production Associate Gillian P. Holmes
Film Project Coordinator Oonhkei Abiyeni
Box Office Manager Priscilla Van Raalte
House Manager Maureen Grimaldi
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Press: Ellen Jacobs Associates
Program Editor Susan R. Case
Production/Re Crew Marc Critelli, Harrison Goodschneider, Colin Van Hore, Benjamin Weil

MindOutStudios, Office of Arts & Cultural Programming (ACP) presents and produces leading artists of the world in dance, music, theatre and opera. Under its signature series Peak Performances, ACP has produced works such as Fiona Shaw’s The Life of Clemenstine Hunter by Robert Wilson, Benison Johnson Reagon, Tasih Reagon, and Jacqueline Woodson; Dialogues by Davis T. Little and Roger Vemere; Harry Partch’s Deluge, and Ridge Theater’s The Difficulty of Choosing a Field by David Lang. In addition, ACP has commissioned works by Bill T. Jones, Kronos Quartet, Joe Fabek, Liz Leeman, Wayne McGregor, Laurie Anderson, Romeo Castelluci, Richard Alden, Susan Marshall, Fred Hersch, and David Gordon.

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Montclair State University, Office of Arts and Cultural Programming
The 2014-15 season is made possible in part by funds from:
Schering-Plough Research Institute
The Prudential Insurance Company of America
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Omonike Akinyemi, Film Project Coordinator
Omonike Akinyemi, Film Project Coordinator
Hannah Rolfes, Production Associate
Kilolo Kumanyika, Cultural Engagement Assistant
Robert Hermida, Lighting Supervisor
Amy Estes, Media and Marketing Specialist
Teresa Rodriguez, Broadcast and Digital Media Facilities
Royal Academy of Music, Department of Music Education
Mona Lisa, Department of Music Education

The 2014/15 season is made possible in part by funds from:
The National Endowment for the Arts
The Andrew W. Mellon Foundation
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Kimmel Center for the Performing Arts
Montclair State University, Office of Arts and Cultural Programming

To view our complete season and for more information, visit peakperfs.org.

Benefits and Programs

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George and Linda Hiltzik
The main source for this work is Breaking the Spell (Religion as a Natural Phenomenon) Here Dennett extended Darwinian principles into the realm of belief, connecting the biological origins of human consciousness and civilization with the religious traditions that claim to explain them. The human brain is nature’s greatest causal detector, and the enormous advantage provided by its ability to understand and predict events has flooded the planet with us, our works, and our plant and animal symbols. But that brain is still prone to false positives. We are capable of animating principle of the classical tradition, but doesn’t care where its raw material comes from. Determinism’s ideas suggested the same to the Kronos Quartet, Chamber Music Society of Lincoln Center, Bang on a Can, and his own ensemble. His voice works performed by the Boston Ballet, London Contemporary Dance Theatre, and Ballets de Monte Carlo; and in Paul Schneider’s film Party at the Center. His music has been recorded on the Nonesuch, CRI, Point, and Tzadik labels. Johnson’s scores generally employ both acoustic and electric/electronic instruments, and he has programmed most of his electric guitar writing himself. Compositions that feature sampled voice include the groundbreaking 1982 John Sinclair’s album, and the empathetic, Convincing Debts, The Value of People and Things, and How It Happens (commissioned by the Kronos Quartet and based on voice recordings of the late philosopher J. F. S. Stone). Awards include a 2006 Guggenheim Fellowship, a Koussevitzky commission, two fellowships from the National Endowment for the Arts, and five grants from the New York State Council on the Arts, as well as grants and commission support from Lincoln Center, Meet the Composer/Reader’s Digest Foundation, the Brooklyn Academy of Music, and the Concert Artists Guild. Concert venues for Johnson’s own ensembles have included New York City’s Alice Tully Hall at Lincoln Center, the Kimmel Center, and The Kitchen as well as concert halls, art museums, and festivals throughout Europe and North America. Johnson’s recent concert appearances include Zankel Hall at Carnegie Hall, the Japan Society, Lincoln Center Festival, the Brooklyn Academy of Music’s New Wave Festival, Yale University, the Schleswig-Holstein Festival, and the Chamber Music Society of Lincoln Center’s Great Day in New York series. Other recent premieres include the Bang on a Can All-Stars at Lincoln Center and the Next Wave Festival. Johnson will be in residence at Bard College and the University of Michigan in 2016, among many others. He has received two Guggenheim Fellowships, a Fulbright Fellowship, and a Fellowship at the Center for Advanced Studies in Behavioral Science. He was elected to the American Academy of Arts and Sciences in 1987. He was co-founder (in 1985) and co-director of the Curricular Software Studio at Tufts and has helped to develop tools and databases for music for the Smithsonian Institution, the Museum of Science in Boston, and the Computer Museum in Boston. After more than 40 summers of farming in Maine, he is selling his farm and moving to a house on an island in Maine, where he can continue his sailing and maybe resume his sculpting.

Daniel C. Dennett

Daniel C. Dennett, the author of Breaking the Spell (Viking, 2006), Foundations of the Evolving Animal (Viking, 2003), and Darwin’s Dangerous Idea (Simon & Schuster, 1985), is University Professor and Andrew B. Fisher Professor of Philosophy and co-director of the Center for Cognitive Studies at Tufts University. He lives with his wife in North Andover, MA, and has a daughter, a son, and four grandchildren. He was born in Boston in 1942, the son of a historian by the same name, and received his PhD in philosophy from Harvard in 1963. He then went to Oxford to work with Gilbert Ryle, under whose supervision he completed the DPhil in philosophy in 1965. He taught at University of California–Irvine from 1965 to 1977; then moved to Tufts, where he has taught since 1977, aside from periods visiting at Harvard, Pittsburgh, Oxford, the Ecole Normale Superieure in Paris, the London School of Economics, and the American University in Cairo. The Getty Address

Since 1987, Consciousness Explained (1991),Darwin’s Dangerous Idea (1989), Elbow Room (1996), and Brainchildren: A Collection of Essays 1984–1996 (MIT Press and Penguin, 1998), Dennett’s book, ‘Mind’s Eyes’ with Douglas Hofstadter in 1986. He is an editor of over 100 scholarly articles on various aspects on the mind, published in journals ranging from Artificial Intelligence and Behavioral and Brain Sciences to Poetry Today and the Journal of Aesthetics and Art Criticism: His most recent books are Intelligence and Other Artifacts (2002) and Content and Consciousness, (2010). He has received two Guggenheim Fellowships, a Fulbright Fellowship, and a Fellowship at the Center for Advanced Studies in Behavioral Science. He was elected to the American Academy of Arts and Sciences in 1987. He was co-founder (in 1985) and co-director of the Curricular Software Studio at Tufts and has helped to develop tools and databases for music for the Smithsonian Institution, the Museum of Science in Boston, and the Computer Museum in Boston. After more than 40 summers of farming in Maine, he is selling his farm and moving to a house on an island in Maine, where he can continue his sailing and maybe resume his sculpting.

About the Artists

Scott Johnson

Scott Johnson has been a pioneering voice in the new relationship being forged between the classical tradition and the popular culture that surrounds it. Since the early 1980s, he has played an influential role in the trend toward incorporating rock-derived instrumentation into traditionally scored compositions and the use of taped, sampled, and MIDI-controlled electronic elements within instrumental ensembles. His work has been characterized by the Kronos Quartet, Chamber Music Society of Lincoln Center, Bang on a Can All-Stars, and his own ensemble. His voice works performed by the Boston Ballet, London Contemporary Dance Theatre, and Ballets de Monte Carlo; and in Paul Schneider’s film Party at the Center. His music has been recorded on the Nonesuch, CRI, Point, and Tzadik labels. Johnson’s scores generally employ both acoustic and electric/electronic instruments, and he has programmed most of his electric guitar writing himself. Compositions that feature sampled voice include the groundbreaking 1982 John Sinclair’s album, and the empathetic, Convincing Debts, The Value of People and Things, and How It Happens (commissioned by the Kronos Quartet and based on voice recordings of the late philosopher J. F. S. Stone). Awards include a 2006 Guggenheim Fellowship, a Koussevitzky commission, two fellowships from the National Endowment for the Arts, and five grants from the New York State Council on the Arts, as well as grants and commission support from Lincoln Center, Meet the Composer/Reader’s Digest Foundation, the Brooklyn Academy of Music, and the Concert Artists Guild. Concert venues for Johnson’s own ensembles have included New York City’s Alice Tully Hall at Lincoln Center, the Kimmel Center, and The Kitchen as well as concert halls, art museums, and festivals throughout Europe and North America. Johnson’s recent concert appearances include Zankel Hall at Carnegie Hall, the Japan Society, Lincoln Center Festival, the Brooklyn Academy of Music’s New Wave Festival, Yale University, the Schleswig-Holstein Festival, and the Chamber Music Society of Lincoln Center’s Great Day in New York series. Other recent premieres include the Bang on a Can All-Stars at Lincoln Center and the Next Wave Festival. Johnson will be in residence at Bard College and the University of Michigan in 2016, among many others. He has received two Guggenheim Fellowships, a Fulbright Fellowship, and a Fellowship at the Center for Advanced Studies in Behavioral Science. He was elected to the American Academy of Arts and Sciences in 1987. He was co-founder (in 1985) and co-director of the Curricular Software Studio at Tufts and has helped to develop tools and databases for music for the Smithsonian Institution, the Museum of Science in Boston, and the Computer Museum in Boston. After more than 40 summers of farming in Maine, he is selling his farm and moving to a house on an island in Maine, where he can continue his sailing and maybe resume his sculpting.

Alarm Will Sound

Alarm Will Sound is a 20-member band committed to innovative performances and recordings of today’s music. They have established a reputation for demanding music with energetic skill. Their performances have been described as “equal parts earcandy, nonchalance, and virtuosity” by the Financial Times of London and as “an triumph of ensemble playing” by the San Francisco Chronicle. The New York Times notes that Alarm Will Sound is “one of the most vital and original ensembles on the American music scene.”

The versatility of Alarm Will Sound allows it to take on music from a wide variety of styles. Its repertoire ranges from European classical works, from the arch-modernist to the pop-influenced. Alarm Will Sound has been associated since its inception with composers who place high priority on the presence of contemporary music: premiering pieces by John Adams, Steve Reich, David Lang, Michael Gordon, Jordan Riefe, Brian Tranquilla, Kip Winger, Augustin Nkano, and Wolfgang Rihm, among others. The group itself includes many composer-performers, which allows for an unusual degree of insight into the creation and performance of new work.

Alarm Will Sound is the resident ensemble at the Mozo starring, International Composer Festival. Having performed in New York City at 48 concerts, in Berlin at 29 concerts, and in Columbia, the festival features eight worldwide premieres by emerging composers. During the debut season, Alarm Will Sound played with Alarm Will Sound and two established guest performers and record their next work.

Alarm Will Sound may be heard on eight recordings. Radio Rewrite, their release on New World Records, is the world-premiere recording of Steve Reich’s newest work for large ensemble, based on the music of Radiohead. Caravane Américaine, their release on Cantaloupe, features music by Derek Bermel, whose eclectic approach draws on the musical traditions of Europe, North and South America, and Africa. Their genre-bending, critically acclaimed Acoustica features live-performance arrangements of music by electronic guru Aphex Twin. This unique project taps the diverse talents within the group, from the many composers who made arrangements of the group’s past projects, as well as new conceptual approaches developed by the performers.

In 2010, the group developed and performed the Dirty Projectors’ The Getty Address in its new identity as a live performance piece at Museum of Modern Art. Alarm Will Sound was commissioned by Music that Dirty Projectors front-man David Longstreth created on a computer by melodic cells and rhythm tracks. The Getty Address is translated and arranged by Matt Marks, Alan Pierson, and Chris Thompson for 23 musicians of both bands.

In 2011, after three years of development, Alarm Will Sound was commissioned by the Mahindra Group to work using music, action, image, and text to tell a story about great physicians—John Lennon, Karlheinz Stockhausen, Luciano Berio, and Leonard Bernstein—and their responses to the social, political, and creative tumult of the late 1960s. Alarm Will Sound will be the first residence at the Metropolitan Museum of Art in 2013–14. The ensemble of players began together playing while studying at the Eastman School of Music in Rochester, NY. With diverse experience in composition, improvisation, jazz and popular styles, early music, and world music, they bring their wide-ranging approaches to all their performances. alarmwillsound.com

Alarm Will Sound thanks The Aaron Copland Fund for Music and the BMI Foundation, Inc.