Wayfaring Stranger

Office of Arts + Cultural Programming

PEAK Performances at Montclair State University

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“A vigorous culture...elaborates [on] several orders of conventionality superimposing and interweaving them, and thus producing new dimensions of meaning.”
—From Culture, Thought, and Social Action by Stanley Jayjayara Tanham

In this version of Wayfaring Stranger, Lionheart and ACME perform works with a variety of structures and compositional strategies from several eras. By using the techniques of the original pieces it is our desire to consider and appreciate the multiple resonances and perspectives that may become evident by their being joined. Wayfaring Stranger is a 19th-Century American folk song sung in three separate COPPERMAKING CONFIGURATIONS over the course of our presentation.

Ingram Marshall's fig fijpe is an it is an ambient soundscape scored here for string quartet and pre-recorded sounds. The piece suggests observing or moving through the tension, beauty, and mystery of unclear terrain. As Marshall notes:

"fig fijpe was, at first, written for brass sextet and tape. The idea of a version for strings and tape (the tape part is identical to the original) is predicated on a supposition that the prerecorded sounds and the live sounds would be contrastive of one another."

The tape part existed independently as a composition created in 1981 as an adjunct to a live performance. The collage of sounds from the maritime areas served me well as an adjunct to a live performance.

Throughout this six-section work, Marshall uses canonic motifs and instrumental color in varying range, texture, and density that is in keeping with the 19th and contemporary, yet often suggest the 17th and 18th centuries. Marshall relates:

"The Bay Psalm Book, published in Boston in 1640, is the first printed music in North America. Although the actual tunes date from earlier sources, the nature of the psalm tunes is such that they are reflective of these early, straightforward, unadorned approach to early-American-Puritanical communal worship. I found that Marshall's fig fijpe was composed several years ago to create a vocal work with string quartet which would be an elaboration or reworking of this material.

"I chose six tunes to work with and paid close attention to the texts, which, by the way, to my ears, are rather peculiar; the formal and tonal elements are buried upside down and inside out! My choice of texture (polyphonic or homophonic), rhythmic elaboration, and orchestral texture are the result of my personal interaction with these disarmingly simple and direct tunes and texts. Often the string quartet underlines the vocal material, but just as often the vocal and instrumental are on separate paths, although aiming for a common goal. But more frequently than not, the strings support and underline the text-driven music in the vocal parts."
Lionheart and American Contemporary Music Ensemble (ACME)

Wayfaring Stranger
Early classics and contemporary works

Lionheart
Lawrence Lipnik, countertenor
John Olund, tenor
Michael Wagner, tenor
Jeffrey Johnson, baritone
Richard Porterfield, baritone
Kurt-Owen Richards, bass

ACME Laura Lutze, violin
Caroline Shaw, violin
Caleb Burhans, viola
Brian Snow, cello

PROGRAM

Wayfaring Stranger
Appalachian folk song
Notre Dame school, c 1200

Ogden ear, siren
Soprano
Soprano
Ogden ear, siren
Soprano
Soprano

Wayfaring Stranger (version 2)

Psalmbook (East Coast Premiere)

Psalmbook was commissioned through Meet The Composer’s Commissioning Music/USA program, which is made possible by generous support from the Mary Flagler Cary Charitable Trust, New York City Department of Cultural Affairs, the Wilken and flora Hewlett Foundation, and the Helen F Wheler Fund.

Duration: 80 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 inside the theater.

Office of Arts & Cultural Programming

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Montclair State’s Office of Arts & Cultural Programming (ACP) produces and presents leading artists of the world in dance, music, theater, and opera. Under its signature series Peak Performances, ACP has produced works such as Xenos The Life of Climentine Hunter by Robert Wilson, Bernice Johnson Reagon, Tohi Reagon, and Jacqueline Woodson; Dog Day by David T. Little and Royce Vericky; Harry Partch’s Oedipus; and Ridge Theater’s The Difficulty of Crossing a Field by David Lang. In addition, ACP has commissioned works by Bill T. Jones, Kronos Quartet, Jan Fabre, Liz Lerman, Wayne McGregor, Laurie Anderson, Romeo Castellucci, Richard Alston, Susan Marshall, Fred Hersch, and David Gordon.

The 2012/13 season is made possible in part by funds from:

Montclair State University, John and Cynthia Barnes, the Helen F. Wheller Foundation, Wachovia Bank, and Schering-Plough Research Institute. For a full list of donors, visit http://www.montclair.edu/peakperf/donors.html

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

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