2-7-2015

American Contemporary Music Ensemble (ACME) and Roomful of Teeth

Office of Arts + Cultural Programming

PEAK Performances at Montclair State University

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American Contemporary Music Ensemble (ACME)

Roomful of Teeth

Works of Caroline Shaw, Gavin Bryars, and Henry Purcell

Program

Fantasia no. 10 in E Minor, Z. 741 (1680) - Purcell
Fantasia upon One Note, Z. 745 (1680) - Purcell
Jesus’ Blood Never Failed Me Yet (1971) - Purcell
Peritha for 8 Voices (2009–2012) - Caroline Shaw

~~Intermission~~

Fantasia no. 6 in F Major, Z. 737 (1680) - Purcell
Ritornello 2.3 (2015; world premiere of version for strings and voices) - Shaw

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Montclair State’s Office of Arts & Cultural Programming (ACP) presents and produces leading artists of the world in dance, music, theater, and opera. Under its signature series Peak Performances, ACP has produced works such as Oedipus; The Life of Clementine Hunter by Robert Wilson, Iberian Johnson Reagan, Toshi Reagon, and Jacqueline Woodson; Dog Dayz by David T. Little and Royce Vavrek; Harry Partch’s; and Ridge Theater’s The Difficulty of Crossing a Field by Robert Wilson. 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.

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The 2014/15 season is made possible in part by funds from:

The Andrew W. Mellon Foundation
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To view our complete season and for more information, visit peakperfs.org.
In 2013, I gave myself a challenge to write the same music for voices and for strings, separately. It was a way for me to consider both the history of early violin music for voices and for strings, separately. It was a way to feel something nonverbal. Elusive semiotic theory aside, something nonverbal. Elusive semiotic theory aside, the signifier and the signified breaks down, articulated best in fragments and distilled to something nonverbal. Elusive semiotic theory aside, this, I think, is where some of our music comes from. And maybe this is why some music keeps coming back.

I was puzzled until I realized that the tape was still rolling and that they had been overcome by the old music. I looked at the door of the recording room opened onto one of the large painting studios, and I left the tape copying, with the door open, while I went to have a cup of coffee. When I came back I found the normally lively room unaturally quiet. People were moving about much more slowly than usual, and a few were sitting alone, quietly weeping.

I played it at home, and I found that his singing was in tune with my piano, and I improvised a simple accompaniment. I looked, too, that the first section of the song—Sara in long—formed an effective loop that repeated in a slightly unpredictable way. I took the tape loop to Leicester, where I was working in the Fine Art Department, and copied the loop onto a continuous reel tape, making a loop that could be edited. I added an orchestrating accompaniment to this tape. The door of the recording room opened onto one of the large painting studios, and I left the tape copying, with the door open, while I went to have a cup of coffee. When I came back I found the normally lively room unaturally quiet. People were moving about much more slowly than usual, and a few were sitting alone, quietly weeping.

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