2-7-2015

American Contemporary Music Ensemble (ACME) and Roomful of Teeth

Office of Arts + Cultural Programming

PEAK Performances at Montclair State University

Follow this and additional works at: https://digitalcommons.montclair.edu/peak-performances-2014-2015

Part of the Theatre and Performance Studies Commons

Recommended Citation


https://digitalcommons.montclair.edu/peak-performances-2014-2015/16

This Book is brought to you for free and open access by the PEAK Performances Programming History at Montclair State University Digital Commons. It has been accepted for inclusion in 2014-2015 Discover the Heartbeat of Creative Life by an authorized administrator of Montclair State University Digital Commons. For more information, please contact digitalcommons@montclair.edu.
American Contemporary Music Ensemble (ACME)

Roomful of Teeth

Works of Caroline Shaw, Gavin Bryars, and Henry Purcell

ACME

Clare Cason, Artistic Director

Ben Russell, viola
Laura Lutbin, viola
Yuki Numata Resnick, viola
Clarice Jensen, cello

Roomful of Teeth

Bad Wells, Artistic Director

Esthel Gomez, soprano
Sarah Brailey, soprano
Caroline Shaw, alto
Virginia Wilmot, alto
Eric Dudley, tenor
Avery Griffin, baritone
Doshan Burton, bass-baritone
Cameron Beachamp, bass

PROGRAM

Fantasia no. 10 in E Minor, Z. 741 (1688)   Purcell
Fantasia upon One Note, Z. 745 (1680)   Purcell
Jesus’ Blood Never Failed Me Yet (1971)   Gavin Bryars (b. 1943)
Allemande
Sarabande
Courante
Passacaglia

~~Intermission~~

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

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

The Andrew W. Mellon Foundation
The New Jersey State Council on the Arts/Department of State, a Partner Agency of the National Endowment for the Arts
Discover Jersey Arts
National Dance Project (NDP) of the New England Foundation for the Arts
Alton and James T. Cirenza
The Honorable Mary Mochary
Robert and Holly Gregory
Doris and Felix Beck

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

Staff

Office of Arts & Cultural Programming

Executive Director Jedediah Wheeler
Executive Producer Jill Dombrowski
Producer Jessica Watalewski
Production/Facility Manager Ryan Graves
Cultural Engagement Director Carrie Urbanicz
Media and Marketing Specialist Amy Eaton
Director of Audience Services Robert Hermida
Lighting Supervisor Chris Holland
Audio Visual Engineer Erik Trestor
Cultural Engagement Assistant Hannah Rallies
Production Associate Gillian P. Holmes
Film Project Coordinator Ommokie Akinjumi
Box Office Manager Pierson Van Raaflie
House Manager Maureen Grimaldi
Marketing/PR Assistant Mack Beiler
Graphic Design Patrick Flood@floododesign.com
Press Ellen Jacobs Associates

American Contemporary Music Ensemble (ACME)

Roomful of Teeth

Works of Caroline Shaw, Gavin Bryars, and Henry Purcell

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, I blunder Johnson Reagon, Toshi Reagon, and Jacqueline Woodson; Dog Story by David T. Little and Roney Vavrek; Harry Partch's Delirium: 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 Honorable Mary Mochary
Robert and Holly Gregory
Alison and James T. Cirenza
National Dance Project (NDP) of the New England Foundation for the Arts
Discover Jersey Arts
a Partner Agency of the National Endowment for the Arts
The New Jersey State Council on the Arts/Department of State,
The Andrew W. Mellon Foundation

Wachovia Bank
Schering-Plough Research Institute
The Prudential Insurance Company of America
Audrey V. Leef
The Hillier Group
Jean Hall
The Hillier Group
The Hillier Group

Benefactors
Arlene Allen
Bank of America
John and Cynthia Barnes
Grace Linni Cominsl
Jean Hall
The Hillier Group
Audrey V. Leef
The Prudential Insurance Company of America
Schering-Plough Research Institute
Wachovia Bank
Josh and Judy Weston

Alexander Kasser Theater

Founders
Mary Mishary
I. Michael Kasser
Alexandra and Seth Bergstein
Matthew Mishary

AutoDramatic

Doris and Felix Beck
Robert and Barbara Constable
Andrew Constable
George and Linda Hiltzik
Montclair State University Alumni Association
Margaret and Herman Sokol
Jack and Jeanette Sullivan

Major Donors

Arms Allen
Bank of America
John and Cynthia Barnes
Grace Linni Cominl
Jean Hall
The Hillier Group
Audrey V. Leef
The Prudential Insurance Company of America
Schering-Plough Research Institute
Wachovia Bank
Josh and Judy Weston

February 7, 2015 • 8:00pm
Alexander Kasser Theater

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

The Andrew W. Mellon Foundation
The New Jersey State Council on the Arts/Department of State, a Partner Agency of the National Endowment for the Arts
Discover Jersey Arts
National Dance Project (NDP) of the New England Foundation for the Arts
Alton and James T. Cirenza
The Honorable Mary Mochary

To view our complete season and for more information, visit peakperfs.org.
Jesus’ Blood Never Failed Me Yet

In 1971, when I lived in London, I was working with a friend, Alan Power, on a film about people living rough in the area around Elephant and Castle and Waterloo Station. In the course of being filmed, some people broke into a dance-song that they had written—something technical wall drawing of the director Sol LeWitt, suddenly conjuring into a bright, angular tune that never ceases to feel like the beginning. There are allusions to the movement’s intended simulation of motion and space in the short phrases of text throughout, which are sometimes sung and sometimes embedded as spoken texture.

One, who in fact did not drink, sang a religious song, perhaps, a little bit new.

Voices and strings in ways both very old and, for Bryars uses this idea of threading a hauntingly perfect medium for composers and performers to make a version of this piece for voices and strings, separately. It was a collaboration between ACME and Roomful of Teeth’s utterly unique baroque suite in initial meter and tone, but the movement’s development of an evening-length theater work, Youth Chorus. Other personal projects include the creation new work for the Carmel Bach Festival, the Tomorrow’s Parties in the UK, among others. ACME can be heard on the New World Records and New Amsterdam Records labels.

The ensemble gathers annually at Massachusetts Museum of Contemporary Art (Mass MoCA), where they have been in residence since 2009 to 2011, in collaboration with Roomful of Teeth. The project’s debut album, Roomful of Teeth, was released in 2012 and was nominated in three categories for the 56th Grammy Awards in 2014, including Best Engineer for Classical Album, Best Chamber Music/Small Ensemble Performance, and Best Contemporary Classical Composition for Carole Shaw’s Partita for 8 Voices. The album received a Grammy for Best Chamber Music/Small Ensemble Performance.

In 2013, I gave myself a challenge to write the same music for voices and for strings, separately. It was for me to try to consider both the history of early viol and viol music as well as my own relationship to my two main musical arms—my voice and my violin. This became Roomful 2.0, a 30-minute work in two versions, one for Roomful of Teeth and one for a string quartet subset of ACME.

Tonight’s performance is a dream of mine—a collaboration between ACME and Roomful of Teeth, my closest musical friends and partners of the last five years. It was with ACME that I first discovered Gavin Bryars’s Jesus’ Blood Never Failed Me Yet. I met the music of Johan Johansson, Lothar Otus, and Cage, and toured in a van with a Winged Victory for the Sullen (recently on the stage of Peak Performances with 2014’s Roomful). With Teeth, beginning in 2009, I quite literally began discovering my own voice through the singing traditions of others and far and, alongside these dear friends I wrote and performed the four movements which comprise Partita.

Threaded throughout this concert are several of Path’s projects for Voices Only, including Night Live, Yehudim, and many others. (And she has appeared with the Roots.) —Caroline Shaw

Carole Shaw

Carole Shaw is a New York-based musician appearing in many different guises. Trained primarily as a violinist from an early age in North Carolina, she is a Grammy-winning singer in Roomful of Teeth and in 2013 became the youngest winner of the Pulitzer Prize for Music, for her energetic and innovative composition Partita for 8 Voices (also nominated for a Grammy for Best Classical Composition). She will make her solo violin debut in 2015 with the Cincinnati Symphony, Mass/ACO, and the American Contemporary Music Ensemble (ACME), the Trinity Wall Street Choir, Alarm Will Sound, the Mark Morris Dance Group, and the Crossing.

Each movement takes a cue from the traditional baroque suite in initial meter and tone, and the four movements of which appear on the group’s debut album, Roomful of Teeth. —Caroline Shaw

Carole Shaw

Carole Shaw is a New York-based musician appearing in many different guises. Trained primarily as a violinist from an early age in North Carolina, she is a Grammy-winning singer in Roomful of Teeth and in 2013 became the youngest winner of the Pulitzer Prize for Music, for her energetic and innovative composition Partita for 8 Voices (also nominated for a Grammy for Best Classical Composition). She will make her solo violin debut in 2015 with the Cincinnati Symphony, Mass/ACO, and the American Contemporary Music Ensemble (ACME), the Trinity Wall Street Choir, Alarm Will Sound, the Mark Morris Dance Group, and the Crossing.

Each movement takes a cue from the traditional baroque suite in initial meter and tone, and the four movements of which appear on the group’s debut album, Roomful of Teeth. —Caroline Shaw