ROOMFUL OF TEETH

INDIGO HALL
SPARTANBURG, SC
JAN. 18, 2019
FRIDAY, JANUARY 18, 2019 @ 7:00pm

Indigo Hall
190 Ezell St, Spartanburg, SC 29306

PERFORMING THE FOLLOWING PROGRAM

Caroline Shaw
Partita for 8 Voices
I. Allemande ........................................... 6’
II. Sarabande ............................................ 5’
III. Courante ............................................ 9’
IV. Passacaglia ......................................... 6’

INTERMISSION

William Brittelle
High Done No Why To ......................... 5’

Eric Dudley
Suonare / To Sound ......................... 3’

Missy Mazzoli
Vesper Sparrow ............................ 5’

Caleb Burhans
no ..................................................... 7’

Judd Greenstein
AEIOU ................................................. 6’

timings are approximate
program subject to change
Roomful of Teeth is a GRAMMY-winning vocal project dedicated to reimagining the expressive potential of the human voice. Through study with masters from vocal traditions the world over, the eight-voice ensemble continually expands its vocabulary of singing techniques and, through an ongoing commissioning process, forges a new repertoire without borders.

Founded in 2009 by Brad Wells, Roomful of Teeth gathers annually at the Massachusetts Museum of Contemporary Art (MASS MoCA) in North Adams, Massachusetts, where they’ve studied with some of the world’s top performers and teachers in Tuvan throat singing, yodeling, Broadway belting, Inuit throat singing, Korean P’ansori, Georgian singing, Sardinian cantu a tenore, Hindustani music, Persian classical singing and Death Metal singing. Commissioned composers include Rinde Eckert, Fred Hersch, Merrill Garbus (of tUnE-yArDs), William Brittelle, Toby Twining, Missy Mazzoli, Julia Wolfe, Ted Hearne and Ambrose Akinmusire, among many others.
Dashon Burton
bass-baritone

Caroline Shaw
alto

Esteli Gomez
soprano

Brad Wells
artistic director

Cameron Beauchamp
bass
Virginia Warnken
alto

Eric Dudley
tenor

Martha Cluver
soprano

Avery Griffin
baritone
Partita for 8 Voices (2009-2011)

The score’s inscription reads: “Partita is a simple piece. Born of a love of surface and structure, of the human voice, of dancing and tired ligaments, of music, and of our basic desire to draw a line from one point to another.”

Each movement takes a cue from the traditional baroque suite in initial meter and tone, but the familiar historic framework is soon stretched and broken, through “speech, whispers, sighs, murmurs, wordless melodies, and novel vocal effects” (Pulitzer jury citation). Roomful of Teeth’s utterly unique approach to singing and vocal timbre originally helped to inspire and shape the work during its creation, and the ensemble continues to refine and reconsider the colors and small details with every performance.

Allemande opens with the organized chaos of square dance calls overlapping with technical wall drawing directions of the artist Sol LeWitt, suddenly congealing into a bright, angular tune that never keeps its feet on the ground for very long. 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.

Sarabande’s quiet restraint in the beginning is punctured in the middle by an ecstatic, belted melody that resolves quietly at the end, followed soon after by the Inuit-inspired hocketed breaths of Courante. A wordless quotation of the American folk hymn “Shining Shore” appears at first as a musical non sequitur but later recombines with the rhythmic breaths as this longest movement is propelled to its final gasp.
Passacaglia is a set of variations on a repeated chord progression, first experimenting simply with vowel timbre, then expanding into a fuller texture with the return of the Sol LeWitt text. At Passacaglia’s premiere in 2009, there was spontaneous applause and cheering at the explosive return of the D-major chord near the end — so feel free to holler or clap any time if you feel like it.

Of the premiere of Partita, New York magazine wrote that I had “discovered a lode of the rarest commodity in contemporary music: joy.” And it is with joy that this piece is meant to be received in years to come.

- Caroline Shaw

**High Done No Why To (2010)**

High Done No Why To was written while in residency with Roomful of Teeth and represents my initial attempt to synthesize their many amazing extended vocal techniques into a single coherent piece. I decided to use words as “sound” instead of “lyrics” in order to stay focused on texture and harmony (rather than getting caught up in an external narrative). The ending of the piece was written from midnight to 6am on the eve of our final rehearsal of the residency and is meant to bring a sense of catharsis to the end of a somewhat restless and angular piece.

- William Brittelle
**Suonare / To Sound** (2010)

From a larger set of pieces called *Wordplay*, *Suonare / To Sound* is a meditation on qualities of timbre and language. I was fascinated with the idea of writing complementary poems – each a direct translation of the other – that have interesting sonic properties of their own which are amplified when superimposed. In this case in English and Italian, a reflection on the nature of sound and its various guises in our everyday lives yields rich internal assonance and vowel harmony in both languages. My image for the musical setting was that of a cavernous, echoing space, with each of the voice parts moving as if in delayed reaction to the others. Slowly shifting harmonies in the lower voices trace a path through the English text, while the two soprano voices skim across the surface in Italian pirouettes, one an echo of the other. Roomful of Teeth gave the piece its premiere during our summer residency at the Massachusetts Museum of Contemporary Art in 2010.

— Eric Dudley

<table>
<thead>
<tr>
<th>(English)</th>
<th>(Italian)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sounds sound near and sound far</td>
<td><em>Suoni suonano vicino e lontano</em></td>
</tr>
<tr>
<td>Sound deafens and sound whispers</td>
<td><em>Suono assorda e suono soffia</em></td>
</tr>
<tr>
<td>Sounds sound in sleep and in dreams</td>
<td><em>Suoni suonano in sonno e in sogni</em></td>
</tr>
<tr>
<td>Sound sounds always</td>
<td><em>Suono suona sempre</em></td>
</tr>
</tbody>
</table>
Vesper Sparrow (2012)

Vesper Sparrow was written for Roomful of Teeth at their 2012 residency at Mass MoCA. The text comes from Farnoosh Fathi’s poem Home State, from her recent book Great Guns. The piece is an eclectic amalgamation of imaginary birdsong and my own interpretation of Sardinian overtone singing. In this piece I tried to capture the exuberance and energy of these individual singers as well as a bit of the magic that is created when this group comes together.

Text: _______________________________________

What will come so soon
To my golden door
When asleep from all sides
Asleep in the glass pajamas of man

- Missy Mazzoli

no (2010)

no started its life as a piece for mezzo soprano Abby Fischer with a backing track consisting of a choir of me. When it came time for me to write for Roomful of Teeth I decided to take that opportunity to turn them into a human looping pedal. In this piece I was looking to create a rhapsodic solo which would float atop a flickering texture of the deconstructed word “no”. I was also attempting, if for five minutes, to give the word no a positive spin.

- Caleb Burhans
AEIOU (2009)

AEIOU was written at Mass MoCA in the summer of 2009, during the first-ever assemblage of Roomful of Teeth. I came up for the second week of their 2-week residency, not knowing what the group was capable of doing — a forgivable sin since the group itself was just beginning to learn their own abilities and capacities. With me, I brought some sketches that I felt could be adapted to whatever sounds I heard the singers produce; these were études of sorts, studies in rhythm and harmony that left a lot of room for different sounds in different places. Once I heard what the group was able to do,
I adapted some of these with their varied techniques in mind, creating fully-formed pieces that combined my sketches with the sounds of the ensemble. AEIOU uses the five basic vowel sounds, in their Spanish configuration, as an ordered set, a “text” of sorts that structures the forward progress of the work, while the sonic landscape is a tapestry of interwoven yodels, throat singing, and straight-tone clarity. It’s an extremely challenging work and could only be performed by the singers of this incredible ensemble, to whom I give my deepest thanks.

- Judd Greenstein
Caroline Shaw is a New York-based musician—vocalist, violinist, composer, and producer—who performs in solo and collaborative projects. She was the youngest recipient of the Pulitzer Prize for Music in 2013 for Partita for 8 Voices, written for the GRAMMY-winning Roomful of Teeth, of which she is a member. Recent commissions include new works for Renée Fleming with Inon Barnatan, Dawn Upshaw with Sō Percussion and Gil Kalish, the Orchestra of St. Luke’s with John Lithgow, the Dover Quartet, Brooklyn Rider, the Baltimore Symphony, and Roomful of Teeth with A Far Cry. The 2018-19 season will see premieres by pianist Jonathan Biss with the Seattle Symphony, Anne Sofie von Otter with Philharmonia Baroque, the LA Philharmonic, and Juilliard 415.

She has produced for Kanye West (The Life of Pablo; Ye) and Nas (NASIR), and has contributed to records by The National, and by Arcade Fire’s Richard Reed Parry. Once she got to sing in three part harmony with Sara Bareilles and Ben Folds at the Kennedy Center, and that was pretty much the bees’ knees and elbows. Caroline has studied at Rice, Yale, and Princeton, currently teaches at NYU, and is a Creative Associate at the Juilliard School. She has held residencies at Dumbarton Oaks, the Banff Centre, Music on Main, and the Vail Dance Festival. Caroline loves the color yellow, otters, Beethoven opus 74, Mozart opera, Kinhaven, the smell of rosemary, and the sound of a janky mandolin.
William Brittelle is a North Carolina-born, Brooklyn-based composer of genre-fluid electro-acoustic music. His work is increasingly multi-disciplinary and often focuses on the intersection of music, technology, environmentalism, and secular spirituality. Classical TV stated: “William Brittelle is creating a body of work that has no precedent, and marks him as a one of the most promising heirs of the vital American maverick tradition.” Amid the Minotaurs, a piece commissioned and premiered by Roomful of Teeth, was featured on the group’s Grammy-winning debut album.

Along with composers Judd Greenstein and Sarah Kirkland Snider, he co-founded and co-artistic directs New Amsterdam, a vital Brooklyn-based record label and presenting organization. He is a passionate promoter, presenter, and producer of new and adventurous music in New York City, having overseen the release of more than 100 critically acclaimed recordings. Along with his partners, Brittelle also co-produced and co-presented more than 90 live music events throughout the U.S. in the last nine years. Brittelle is also co-founder, along with composer/curator Daniel Wohl and curator/producer Kate Nordstrum, of Infinite Palette, an electro-acoustic music collective. He formerly served on the faculty of The New School in New York City, teaching courses in Post-Genre Music and the Ethos of Punk.

WILLIAMBRITTELLE.COM
Eric Dudley enjoys a multi-faceted musical career as a conductor, vocalist, pianist and composer, residing in the San Francisco Bay Area and performing throughout the country and the world. He was recently named as the Artistic Director of the San Francisco Contemporary Music Players and continues his role as Music Director of the San Francisco Conservatory Orchestra. He previously served as an assistant conductor for both the Cincinnati Symphony Orchestra under Paavo Järvi and the Princeton Symphony under Rossen Milanov, and held the post of Principal Conductor for the Bendigo Festival of Exploratory Music in Australia and the Adelphi Chamber Orchestra in New Jersey.

Eric has been a member of Roomful of Teeth since its founding in 2009, performing on recordings, on tours, and composing a number of works for the group.

Born in Canada and raised in Connecticut, Eric received his Bachelor’s degree from the Eastman School of Music in 2001. He holds his Master’s and Doctor of Musical Arts degrees in orchestral conducting from Yale University’s School of Music. In 2000, he was a conducting fellow at the Brevard Music Center, where he studied with Gunther Schuller and David Effron. He is the recipient of the Louis Lane Prize in Composition, given by the Eastman School of Music, and the 2004 Dean’s Prize from Yale.
Missy Mazzoli was recently deemed “one of the more consistently inventive, surprising composers now working in New York” (The New York Times) and “Brooklyn’s post-millennial Mozart” (Time Out New York). Her music has been performed all over the world by the Kronos Quartet, eighth blackbird, pianist Emanuel Ax, Opera Philadelphia, LA Opera, Cincinnati Opera, New York City Opera, Chicago Fringe Opera, the Detroit Symphony, the LA Philharmonic, the Minnesota Orchestra, the American Composers Orchestra, JACK Quartet, cellist Maya Beiser, violinist Jennifer Koh, pianist Kathleen Supové, Dublin’s Crash Ensemble, the Sydney Symphony and many others.

Missy is an active pianist and keyboardist, and often performs with Victoire, a band she founded in 2008 dedicated to her own compositions. Their debut full-length CD, Cathedral City, was named one of 2010’s best classical albums by Time Out New York, NPR, the New Yorker, and the New York Times, and was followed by the critically acclaimed Vespers for a New Dark Age.

Missy attended the Yale School of Music, the Royal Conservatory of the Hague and Boston University. She has studied with (in no particular order) David Lang, Louis Andriessen, Martin Bresnick, Aaron Jay Kernis, Martijn Padding, Richard Ayres, John Harbison, Charles Fussell, Martin Amlin, Marco Stroppa, Ladislav Kubik, Louis DeLise and Richard Cornell.
Caleb Burhans is an established, multifaceted presence in the New York contemporary music scene who is active as both a performer (strings, voice) and composer. Hailed by the New York Times as, “animated and versatile,” and, “New York’s mohawked Mozart” by Time Out New York, Mr. Burhans has been commissioned by Lincoln Center, Carnegie Hall, Library of Congress and the Kronos Quartet, to name a few. In 2009 Caleb was awarded the prestigious Annenberg Fellowship.

Burhans is a founding member of Alarm Will Sound, itsnotyouitsme, Signal and the Wordless Music Orchestra and he is also a member of ACME, Newspeak and the disco band Escort. Caleb has also worked with numerous ensembles including, the BBC Symphony Orchestra, LA Philharmonic, SO Percussion, JACK, Wild Up!, Roomful of Teeth, Bruce Springsteen, John Legend, Paul McCartney, fun., The National, Jonny Greenwood (Radiohead), and Björk.

Caleb has worked with and premiered numerous works by such composers as Philip Glass, Steve Reich, John Adams, La Monte Young, Lou Harrison, Meredith Monk, David Lang, John Zorn, George Crumb and Brian Ferneyhough.

Caleb Burhans attended the Eastman School of Music where he received degrees in composition and viola performance. He resides in Brooklyn, NY with his wife, Martha Cluver, and their daughter.
Judd Greenstein is a composer of structurally complex, viscerally engaging works for varied instrumentation. A passionate advocate for the independent new music community across the United States, much of Judd’s work is written for the virtuosic ensembles and solo performers who make up that community and is tailored to their specific talents and abilities.

Judd’s philosophy as both a composer and a curator involves music that is an organic blend of multiple styles, sounds, and instruments, open to all influences. Standout groups that reflect this polyglot sensibility, including yMusic, Roomful of Teeth, and NOW Ensemble.

In addition to his work as a composer, Judd is active as a promoter of new music in New York and around the world. He is the co-director of New Amsterdam Records, an artists’ service organization that supports post-genre musicians in developing their most personal new projects. He is the curator of the Ecstatic Music Festival in New York’s Merkin Hall, and he is a founding member of NOW Ensemble.

Judd has received degrees from Williams College, the Yale School of Music, and Princeton University, and has received Fellowships from the Tanglewood Music Center, the Bang on a Can Summer Institute, the Six Points Fellowship for Emerging Jewish Artists, and the Sundance New Frontier Story Lab.

JUDDGREENSTEIN.COM
Treefalls is a 501(c)(3) non-profit organization that is dedicated to the presentation of contemporary chamber music – also called “New Music” or “New Classical Music” – written by living, active composers. We seek out fresh, original pieces through open Calls for Scores, Commissioning Projects, and active research in the field. Treefalls endeavors to offer the public inventive new works performed by professional musicians who support New Music, and our concerts are always Free and Open to the Public.

Treefalls strives to transform current opinion of “classical” music – if only a little – and inspire a new generation of composers and performers in our community.

TREEFALLSMUSIC.ORG
SUPPORT NEW MUSIC IN SPARTANBURG

We often receive grants from different organizations for our projects, but our free concerts are truly made possible by individual contributions from community members like you.

And YES, all donations are tax-deductible!

DONATE ONLINE TODAY

TREEFALLS Gratefully Acknowledges Our 2019 Supporters:

Jimmy & Karen Czuba Gibson
Anonymous
Dan & Kathy Kay
Youmi & David Efurd
John & March Moody
Sarah Tignor
Richard Viglucci
David & Linda Whisnant
Steve & Charlotte Knotts Zides