



HANCHER AUDITORIUM

ROOMFUL OF TEETH



Photo: Jason Quigley

AND GABRIEL KAHANE

A HANCHER CO-COMMISSION

Thursday, November 16, 2023
7:30 p.m.

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ROOMFUL OF TEETH AND GABRIEL KAHANE

Thursday, November 16, 2023, at 7:30 p.m.
Hancher Auditorium, the University of Iowa

ROOMFUL OF TEETH

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MINGJIA CHEN
ELIZA BAGG
VIRGINIA KELSEY
STEVEN BRADSHAW
JODIE LANDAU
THANN SCOGGIN
CAMERON BEAUCHAMP
Sound Engineer: RANDALL SQUIRES
with
GABRIEL KAHANE

PROGRAM

Caroline SHAW

The Isle

I. Prologue
II. Ariel
III. Caliban
IV. Prospero
V. Epilogue

Leilehua LANZILOTTI

On Stochastic Wave Behavior

Gabriel KAHANE

*Elevator Songs**

Prologue: Speaking in Tongues
Room 304: Newborn Plague
Room 813: St. Vincent's Hospital
Room 1832: Put It in My Valise
Room 1801: The Rack of Time
Room 1211: Sophomore Record
Fitness Center: The Hot Tub
Room 1212: Not Even the Dead
Lobby: Memory Burns
The Elevator: All That is Solid

*A Hancher co-commission

All works on this evening's performance were written for Roomful of Teeth.

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ABOUT THE ARTISTS

ROOMFUL OF TEETH

Roomful of Teeth is a Grammy Award-winning vocal band dedicated to reimagining the expressive potential of the human voice. By engaging collaboratively with artists, thinkers, and community leaders from around the world, the group seeks to uplift and amplify voices old and new while creating and performing meaningful and adventurous music using a continuously expanding vocabulary of singing techniques.

Roomful of Teeth has built a significant and ever-growing catalog of music through deep collaboration with a broad range of composers including Julia Wolfe, David Lang, Missy Mazzoli, William Brittelle, Angélica Negrón, inti figgis-vizueta, Paola Prestini, Nathalie Joachim, Caroline Shaw, Leilehua Lanzilotti, Anna Clyne, Sarah Kirkland Snider, Cava Menzies, Judd Greenstein, Terry Riley, Toby Twining, Ted Hearne, Eve Beglarian, Caleb Burhans, Ambrose Akinmusire, Michael Harrison, Peter S. Shin, and Jerod Impichchaachaaha' Tate.

Recent appearances include performances at Carnegie Hall, Lincoln Center, Kennedy Center, Walt Disney Concert Hall, King's Place in London, and the Barbican. The group has also performed commissioned works for Roomful of Teeth and orchestra with the New York Philharmonic, Los Angeles Philharmonic, Seattle Symphony, The Cabrillo Festival Orchestra, Cincinnati Symphony Orchestra, the BBC Symphony, and others, and have also moved into stage work with the visionary opera director Peter Sellars in Claude Vivier's opera *Kopernikus*.

Roomful of Teeth discography includes their eponymous first album, released in 2012, which was awarded a Grammy Award for Best Chamber Music/Small Ensemble Performance, and featured Roomful of Teeth member Caroline Shaw's Pulitzer Prize winning piece *Partita for 8 Voices*. Other recordings include: *Render* (2015), *The Colorado* (2016), Yo-Yo Ma's Silkroad Ensemble's album *Sing Me Home* which won the 2016 Grammy for Best World Music Album, and two EPs: *The Ascendant* (Wally Gunn) and *Just Constellations* (Michael Harrison). Their newest album, *Rough Magic*, was release in May 2023 to ecstatic critical acclaim. Teeth's recordings have been featured on television and in film, including Josephine Decker's *Madeline's Madeline*, Netflix's *Dark, jeen-yuhs: A Kanye Trilogy*, and *Homecoming: A Film by Beyoncé*.

Roomful of Teeth is devoted to creating beauty and community with passionate curiosity, contagious enthusiasm, and deep gratitude. Visit www.roomfulofteeth.org to learn more and to support the group's work.

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2023-2024

ABOUT THE ARTISTS

GABRIEL KAHANE

Gabriel Kahane is a musician and storyteller whose work increasingly exists at the intersection of art and social practice. Hailed as “one of the finest songwriters of the day” by *The New Yorker*, he is known to haunt basement rock clubs and august concert halls alike, where you’ll likely find him in the greenroom, double-fisting coffee and a book.

He has released four albums as a singer-songwriter, including, most recently, the intimate *Book of Travelers* (Nonesuch Records), which *Rolling Stone* called “a stunning portrait of a singular moment in America.” As a composer, he has been commissioned by many of America’s leading arts institutions, including the Brooklyn Academy of Music, Carnegie Hall, the Los Angeles Philharmonic, Orpheus Chamber Orchestra, and The Public Theater, which in 2012 presented his musical *February House*.

In 2019, Kahane was named the inaugural Creative Chair for the Oregon Symphony, following the premiere in Portland of his oratorio *emergency shelter intake form*, a work that explores inequality in America through the lens of housing issues. The piece was released as an album in March of 2020, and is scheduled for performance by half a dozen other American orchestras in the coming years.

In his 2023–24 season, Kahane embarks on a new collaborative commissioning project *In the Garden of the Gift* with the Attacca Quartet, Pekka Kuusisto, and Roomful of Teeth as part of a two-year initiative with San Francisco Performances, with additional performances scheduled around the U.S. and Europe. Season highlights include the European premiere of *emergency shelter intake form* in London with the BBC Concert Orchestra, duo recitals with Jeffrey Kahane, a conducting appearance with the St. Paul Chamber Orchestra, and the New York premiere of his piano concerto *Heirloom* by Jeffrey Kahane and The Knights. Venues include UCLA’s Nimoy Theater, Seattle’s Meany Center, and New York’s 92NY.

Kahane’s discography also includes 2014’s *The Ambassador*, which received an acclaimed staging at BAM, directed by Tony and Olivier Award-winner John Tiffany; an album of chamber music, *The Fiction Issue*, with the string quartet Brooklyn Rider and vocalist/composer Shara Nova; a recording with The Knights of his orchestral song cycle *Crane Palimpsest*; as well as the original cast album for *February House*.

A frequent collaborator across a range of musical communities, Gabriel has worked with an array of artists including Paul Simon, Sufjan Stevens, Andrew Bird, Phoebe Bridgers, Caroline Shaw, and Chris Thile. After nearly two decades in Brooklyn, Kahane relocated with his family to Portland, Oregon, in March of 2020. Their freakishly self-possessed cat, Roscoe Greebletron Jones III, when not under investigation for securities fraud, continues his fruitless attempts to monetize his Instagram account.



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PROGRAM NOTES

CAROLINE SHAW

Born August 1, 1982; Greenville, NC

The Isle

- WORK COMPOSED:** 2016
Commissioned with generous support from the Folger Shakespeare Library.
- WORLD PREMIERE:** Roomful of Teeth gave the world premiere of the work at the Folger Shakespeare Library on November 20, 2016 in Washington, DC.
- INSTRUMENTATION:** Eight voices
- ESTIMATED DURATION:** 15 minutes

Composer, vocalist, violinist, and producer Caroline Shaw became the youngest recipient of the Pulitzer Prize for Music in 2013 with her groundbreaking *Partita for 8 Voices*. Today, Shaw is a sought-after composer/performer in multiple genres, including classical music, film and television scores, and contemporary popular music.

In September 2023, the University of Iowa presented Shaw and some of her music for string quartet. Tonight's concert features an example of the vocal ensemble music that first brought Shaw to international attention ten years ago.

Shaw writes, "*The Isle* begins with a cloud of murmuring voices—a musical imagining of something hinted at in Shakespeare's stage directions in *The Tempest*. The calls for 'a burden, dispersedly' and 'solemn music' suggest an off-stage refrain and/or perhaps something even more otherworldly. In *Shakespearean Metaphysics*, Michael Witmore writes: 'Like the island itself, which seems to be the ultimate environment in which the play's action takes place, music is a medium that flows from, within, and around that imaginary place into the ambient space of performance proper. If some of the courtiers from Naples and Milan are lulled to sleep by the island's 'solemn music,' the audience can hear this music in a way that it cannot feel the hardness of the boards that the sleeping players lie on.'

"In taking cues from this reading of the play," Shaw continues, "I've constructed my own musical reading of the island of *The Tempest*. Three monologues, by Ariel, Caliban, and Prospero, are set in three distinct ways. Ariel's initial song of welcome appears, for the most part, homophonically, although its break from the quasi-robotic delivery (into the "burden, dispersedly") points to the character's vaporous and ethereal nature. Caliban's famous description of the island as 'full of noises' finds its home in a distraught and lonely monodic song, ornamented and driven by extraneous sounds. Prospero's evocation of the various features and inhabitants of the island (from the final act) breaks apart into spoken voices that eventually dissolve into the wordless voices of the beginning, mirroring his pledge to throw his book of spells into the sea (and possibly to return to the island's pre-lingual state). The harmonic material of the beginning and the end of the piece (the murmuring voices) is a 24-chord progression that includes all major and minor triads of the

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PROGRAM NOTES

Western 12-note system (for fun). As Prospero says: 'But this rough magic I here abjure, and when I have required some heavenly music, which even now I do, to work mine end upon their senses that this airy charm is for, I'll break my staff, bury it certain fathoms in the earth, and deeper than did ever plummet sound I'll drown my book.' (Solemn music)."



The Enchanted Island Before the Cell of Prospero - Prospero, Miranda, Caliban and Ariel (Shakespeare, The Tempest, Act 1, Scene 2), from the American edition of Boydell's Illustrations of the Dramatic Works of Shakespeare (1797).

LIBRETTO FOR *THE ISLE*

ARIEL:

Come unto these yellow sands,
And then take hands:
Curtsied when you have, and kissed
The wild waves whist,
Foot it featly here, and there, and sweet sprites bear
the burden.

[Burden dispersedly, within]

Hark, hark, bow wow: the watchdogs bark, bow wow.

[Burden dispersedly, within]

Hark, hark, I hear, the strain of strutting Chanticleer

Cry cock-a-diddle-dow.

Full fathom five thy father lies,

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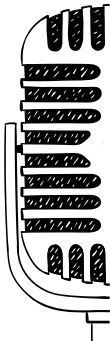
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PROGRAM NOTES

Of his bones are coral made:
Those are pearls that were his eyes,
Nothing of him that doth fade,
But doth suffer a sea change
Into something rich and strange:
Sea nymphs hourly ring his knell.
[Burden: ding dong.]
Hark now I hear them, ding dong bell.

CALIBAN:

Be not afeard. The isle is full of noises,
Sounds and sweet airs that give delight and hurt not.
Sometimes a thousand twangling instruments
Will hum about mine ears, and sometimes voices
That, if I then had waked after long sleep,
Will make me sleep again; and then, in dreaming,
The clouds methought would open, and show riches
Ready to drop upon me, that when I waked
I cried to dream again.

PROSPERO:

You elves of hills, brooks, standing lakes, and groves,
And you that on the sands with printless foot
Do chase the ebbing Neptune, and do fly him
When he comes back; you demi-puppets that
By moonshine do the green sour ringlets make,
Whereof the ewe not bites; and you whose pastime
Is to make midnight mushrumps, that rejoice
To hear the solemn curfew; by whose aid,
Weak masters though you be, I have bedimmed
The noontide sun, called forth the mutinous winds,
And 'twixt the green sea and the azured vault
Set roaring war; to the dread rattling thunder
Have I given fire, and rifted Jove's stout oak
With his own bolt; the strong-based promontory
Have I made shake, and by the spurs plucked up
The pine and cedar; graves at my command
Have waked their sleepers, oped, and let 'em forth
By my so potent art. But this rough magic
I here abjure, and when I have required
Some heavenly music, which even now I do,
To work mine end upon their senses that
This airy charm is for, I'll break my staff,
Bury it certain fathoms in the earth,
And deeper than did ever plummet sound
I'll drown my book.

Caroline Shaw's The Isle was commissioned by and premiered at the Folger Shakespeare Library on November 20, 2016.

PROGRAM NOTES

LEILEHUA LANZILOTTI

Born November 5, 1983

On Stochastic Wave Behavior

WORK COMPOSED: 2021
Commissioned by Rónadh Cox with the generous support of the National Science Foundation

WORLD PREMIERE: Roomful of Teeth gave the world premiere at MASS MoCA [Massachusetts Museum of Contemporary Art] on August 17, 2022, in North Adams, MA.

INSTRUMENTATION: Eight voices

ESTIMATED DURATION: 15 minutes

Leilehua Lanzilotti is a Kanaka Maoli (Native Hawaiian) composer / sound artist dedicated to the arts of our time. A “leading composer-performer” (*The New York Times*), Lanzilotti’s work is characterized by expansive explorations of timbre. Lanzilotti’s practice explores radical indigenous contemporaneity, integrating community engagement into the heart of projects.

In 2022, Lanzilotti was honored to be a finalist for the 2022 Pulitzer Prize in Music for *with eyes the color of time*, which the Pulitzer committee called, “a vibrant composition ... that distinctly combines experimental string textures and episodes of melting lyricism.”

On Stochastic Wave Behavior evolved as a collaboration between geoscientist Rónadh Cox and her team of researchers at the National Science Foundation, and Lanzilotti. Scientists and musicians worked together at MASS MoCA’s [Massachusetts Museum of Contemporary Art] summer workshop in 2022.

“Wayfinding, observing nature, and respecting the ocean have been present since my childhood growing up in Hawai‘i,” writes Lanzilotti. “So when Rónadh and Brad asked me to be part of the National Science Foundation-funded ‘A few waves do most of the work’ project, I felt very connected to their ideas of integrating knowledge and research about the ocean into classrooms.

“Reclaiming language and supporting indigenous language revitalization have been essential to my artistic work in the past year. Connecting to language, meeting with my family every weekend to support safe learning environments, all of these actions were content-based towards a new way of approaching my compositional practice. A language that is changing, that is evolving, that is new, is alive. Similarly, compositional practices that engage new sounds through an indigenous lens embrace native language and ways of knowing as an active part of the creative process.

“Indigenous communities often struggle to remain ‘authentic,’ pushing up against archaic stereotypes and a genuine desire to preserve culture.

PROGRAM NOTES

In *Paradoxes of Hawaiian Sovereignty*, J. Kehaulani Kauanui writes:

"In the U.S. context, as Kevin Bruyneel argues, one of the defining elements of American colonial rule is the fastening of Indigenous Peoples to the concept of 'colonial time' by locating them 'out of time,' where they are not allowed modernity. This 'shackling indigenous identity to an archaic form' upholds the concept of authentic Indigenous Peoples always being already primitive/static (positioned to continuously struggle for recognition of their humanity), while the colonizer is always characterized as civilized/advanced, thereby rationalizing domination of Indigenous Peoples as a form of 'progress.' It is this enduring notion of the 'savage' that continues to be used by states in their attempt to justify political subordination, such as the 'domestic dependent nation' status subject to U.S. plenary power in the case of federally recognized tribal nations."

"There is much more to be done in support of indigenous language revitalization," Lanzilotti concludes, "but I believe Prof. Cox's research extends to include metaphors for that movement: a few waves can make a difference—have made our work as Kanaka Maoli artists relevant to today's dynamic landscape where science and indigenous knowledge celebrate the power of nature. Through radical indigenous contemporaneity, this work hopes to make those connections both in the classroom and in the community."

*Mahalo nui loa to Kumu Patrick Makuakane for his expertise on the game *nā'ū* (which I have taken great liberty with in this work)."

The following comments are excerpted from Rónadh Cox's original proposal to bring coastal geoscience to the public:

"Music can convey stochastic wave behavior, revealing the unpredictability of large waves in the coastal zone. [This new work] will use Roomful of Teeth's extraordinary vocal talents to investigate the behavior of waves approaching the coast, focusing on the unpredictability of very large wave events, and including choral components representing boulder movement in response to different wave types ... using music to convey the science of wave interactions and wave amplification opens new doors and prospects for engaging the public via performance. The collaborators have international reputations, providing not only an opportunity for top-notch musical interpretations of data, but also extensive exposure in concert halls and via [other music sharing platforms]."

"Geoscience will be explicitly linked and bundled with the music, for wide distribution... Roomful of Teeth regularly do campus residencies in which they seek ways to interact with students and professors, finding bridges between performative music and pedagogy. Until now, it has been difficult for them to find crossovers into the physical sciences ... accompanying visuals and text will explicitly link the structure of the music to waves and storm seas; and will link storm seas to the work done on beaches and at the coast. They will include societally important information about coastal

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PROGRAM NOTES

erosion and sea-level change, as well as the hazards of rogue and sneaker waves. Such initiatives are needed, as coastal science is not making its way effectively into the public sphere ... this different and unusual framework may help the data and the awareness to jump the divide and make their way into a more public consciousness. We hope.”

GABRIEL KAHANE

Born July 10, 1981, Venice, CA

Elevator Songs

- WORK COMPOSED:** 2022–23
Commissioned by Roomful of Teeth Vocal Arts Project, Inc., Hancher Auditorium at the University of Iowa, Meany Center for the Performing Arts, and San Francisco Performances.
- WORLD PREMIERE:** Roomful of Teeth and Gabriel Kahane gave the world premiere at the Meany Center at the University of Washington on November 2, 2023 in Seattle, Washington.
- INSTRUMENTATION:** Nine voices, Piano, Vibraphone, Electric Guitar, Violin
- ESTIMATED DURATION:** 35 minutes

Gabriel Kahane combines incisive lyrics, versatile musical language, and an unflinching willingness to explore uncomfortable societal realities. A musician and storyteller whose work increasingly exists at the intersection of art and social practice, Kahane has been hailed as “one of the finest songwriters of the day” by *The New Yorker*.

Kahane has released four albums as a singer-songwriter, including 2016’s *Book of Travelers* (Nonesuch Records), which *Rolling Stone* called “a stunning portrait of a singular moment in America.” As a composer, he has been commissioned by many of America’s leading arts institutions and orchestras, including the Brooklyn Academy of Music, Carnegie Hall, and the Los Angeles Philharmonic, among others.

In 2019, Kahane was named the inaugural Creative Chair for the Oregon Symphony, following the premiere in Portland of his oratorio *emergency shelter intake form*, a work that explores inequality in America through the lens of housing issues.

Kahane writes, “*Elevator Songs* is a celebration of the individual voices that comprise Roomful of Teeth. While the ensemble is widely known for its incredible stylistic flexibility and use of extended vocal techniques, I learned over the course of several workshop sessions with the group at MASS MoCA [Massachusetts Museum of Contemporary Art] in 2022 that they are all, unsurprisingly, wonderful singers of tunes. Given my background as a singer-songwriter, it felt natural to use this project as an opportunity to create, in essence, a ‘Roomful of Teeth Songbook,’ an anthology to showcase each voice within the context of a larger work. What you will hear tonight grew out of the first movement, written as a sketch during that aforementioned visit

PROGRAM NOTES

to MASS MoCA last summer. *Elevator Songs* is dedicated, with love and admiration, to Roomful of Teeth.”

© Elizabeth Schwartz

Elizabeth Schwartz is a musician, writer, and music historian based in Portland, OR. She has been a program annotator for more than 25 years, and writes for ensembles and festivals across the United States, as well as internationally. Ms. Schwartz has also contributed to NPR's *Performance Today*, (now heard on American Public Media). www.classicalmusicprogramnotes.com



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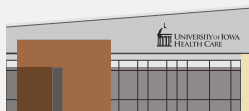
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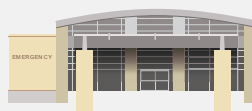
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- Dehydration



EMERGENCY ROOM

Go to the emergency room if you have serious or life-threatening condition. If a person could die or be permanently disabled, it is an emergency.

HEALTH CONCERNS

- Head Injury
- Stroke
- Severe Bleeding
- Chest Pain
- Abdominal Pain
- Difficulty Breathing
- Severe Pain
- Newborn Fever
- Major Trauma
- Suicidal Thoughts

Learn more about same-day care options from UI Health Care.

→ uihc.org/same-day



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