



HANCHER AUDITORIUM



SŌ PERCUSSION & CAROLINE SHAW

LET THE SOIL PLAY ITS SIMPLE PART

Monday & Tuesday, March 25 & 26, 2024
7:30 p.m.

*Presented in collaboration with Iowa Percussion
at the University of Iowa School of Music*

Photo © Maarit Kytöharju

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SŌ PERCUSSION AND CAROLINE SHAW

ERIC CHA-BEACH
JOSH QUILLEN
ADAM SLIWINSKI
JASON TREUTING

CAROLINE SHAW, voice

with UNIVERSITY OF IOWA PERCUSSION STUDENTS

Monday, March 25, 2024, at 7:30 p.m.
Tuesday, March 26, 2024, at 7:30 p.m.
Hancher Auditorium, the University of Iowa
The Auditorium / Hadley Stage / Onstage Seating

PROGRAM

Jason TREUTING

Go Placidly With Haste

**Sō Percussion
and Caroline SHAW**

Let the Soil Play Its Simple Part

To the Sky
The Flood is Following Me
Let the Soil Play Its Simple Part
Long Ago We Counted
A Gradual Dazzle
Lay All Your Love
Cast the Bells in Sand
Sing On
The Parting Glass
Slow Motion
Some Bright Morning
A Veil Awake Upon the Waves
Other Song

UNIVERSITY OF IOWA PERCUSSION PERSONNEL

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ABOUT THE ARTISTS

SŌ PERCUSSION

For twenty years and counting, Sō Percussion has redefined chamber music for the 21st century through an “exhilarating blend of precision and anarchy, rigor and bedlam” (*The New Yorker*). They are celebrated by audiences and presenters for a dazzling range of work: for live performances in which “tel-epathic powers of communication” (*The New York Times*) bring to life the vibrant percussion repertoire; for an extravagant array of collaborations in classical music, pop, indie rock, contemporary dance, and theater; and for their work in education and community, creating opportunities and platforms for music and artists that explore the immense possibility of art in our time.

Their commitment to the creation and amplification of new work, and their extraordinary powers of perception and communication have made them a trusted partner for composers, allowing the writing of music that expands the style and capacity of brilliant voices of our time. Sō’s collaborative composition partners include Caroline Shaw, David Lang, Julia Wolfe, Nathalie Joachim, Dan Trueman, Kendall K. Williams, Angélica Negrón, Bora Yoon, Bobby Previte, Matmos, and many others.

In December 2023, Sō returned to Carnegie Hall for its biennial Zankel show, offering world premieres by composers Vijay Iyer, Angélica Negrón, and Olivier Tarpaga, as well as a sprawling performance of the latest flexible work by Sō’s Jason Treuting, *Go Placidly with Haste*. Other dates this season include Hancher Auditorium at the University of Iowa, Oklahoma Philharmonic (for David Lang’s *man made*, written for Sō, and featured in their latest recording with the Cincinnati Symphony and Louis Langrée); concerts with composer/performer Shodekeh Talifero at the Library of Congress; in Berlin with Caroline Shaw; performances in Benin and Burkina Faso, Africa, with Olivier Tarpaga; and more.

Recent highlights have included performances at the Elbphilharmonie Hamburg, Big Ears, Cal Performances, at the Palau de la Música Catalana in Barcelona, at the Barbican in London, the Kennedy Center for the Performing Arts, Penn Live Arts in Philadelphia, University of North Carolina, Chapel Hill, and at The 92nd Street Y, New York.

Their Nonesuch recording, *Narrow Sea*, with Caroline Shaw, Dawn Upshaw, and Gilbert Kalish, won the 2022 Grammy for Best Contemporary Classical Composition. Other recent albums include the co-composed cycle with Caroline Shaw, *Let the Soil Play Its Simple Part; A Record Of...* on Brassland Music with Buke and Gase, and—on new imprint Sō Percussion Editions—an acclaimed version of Julius Eastman’s *Stay On It*, plus Darian Donovan Thomas’s *Individuate*. This adds to a catalog of more than twenty-five albums featuring landmark recordings of works by David Lang, Steve Reich, Steven Mackey, and many more.

In fall 2023, Sō Percussion began its tenth year as the Edward T. Cone performers-in-residence at Princeton University. Rooted in the belief that music is an elemental form of human communication, and galvanized by forces for social change, Sō

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ABOUT THE ARTISTS

enthusiastically pursues a range of social and community outreach through their nonprofit umbrella, including partnerships with local ensembles that include Pan in Motion and Castle of our Skins; their Sō Laboratories concert series; a studio residency program in Brooklyn; and the Sō Percussion Summer Institute, an intensive two-week chamber music seminar for percussionists and composers.

sopercussion.com

CAROLINE SHAW

Caroline Shaw is a musician who moves among roles, genres, and mediums, trying to imagine a world of sound that has never been heard before but has always existed. She works often in collaboration with others, as producer, composer, violinist, and vocalist.

Caroline is the recipient of the 2013 Pulitzer Prize in Music, several Grammy awards, an honorary doctorate from Yale, and a Thomas J. Watson Fellowship. This year's projects include the score to *Fleishman Is in Trouble* (FX/Hulu), vocal work with Rosalía (*Motomami*), the score to Josephine Decker's *The Sky Is Everywhere* (A24/Apple), music for the National Theatre's production of *The Crucible* (dir. Lyndsey Turner), Justin Peck's *Partita* with New York City Ballet, a new stage work *LIFE* (Gandini Juggling/Merce Cunningham Trust), the premiere of *Microfictions Vol. 3* for New York Philharmonic and Roomful of Teeth, a live orchestral score for Wu Tsang's silent film *Moby Dick* co-composed with Andrew Yee, two albums on Nonesuch (*Evergreen* and *The Blue Hour*), the score for Hélène Simoneau's dance work *Delicate Power*, tours of *Graveyards & Gardens* (co-created immersive theatrical work with Vanessa Goodman), and tours with Sō Percussion featuring songs from *Let the Soil Play Its Simple Part* (Nonesuch), amid occasional chamber music appearances as violist (Chamber Music Society of Minnesota, La Jolla Music Society).

Caroline has written over 100 works in the last decade, for Anne Sofie von Otter, Davóne Tines, Yo-Yo Ma, Renée Fleming, Dawn Upshaw, LA Phil, Philharmonia Baroque Orchestra, Seattle Symphony, Cincinnati Symphony Orchestra, Aizuri Quartet, The Crossing, Dover Quartet, Calidore String Quartet, Brooklyn Rider, Miró Quartet, I Giardini, Ars Nova Copenhagen, Ariadne Greif, Brooklyn Youth Chorus, Britt Festival, and the Vail Dance Festival. She has contributed production to albums by Rosalía, Woodkid, and Nas. Her work as vocalist or composer has appeared in several films, television series, and podcasts including *The Humans*, *Bombshell*, *Yellowjackets*, *Maid*, *Dark*, Beyoncé's *Homecoming*, *Tár*, *Dolly Parton's America*, and *More Perfect*. Her favorite color is yellow, and her favorite smell is rosemary.

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2023-2024

PROGRAM NOTES

JASON TREUTING (Born April 8, 1977; Houston, TX)

Go Placidly With Haste (2018)

As with my earlier work, *Amid the Noise*, *Go Placidly With Haste* is inspired by *The Desiderata*, Max Ehrmann's secular prayer of the early 1920s. The first line of the poem, "Go placidly amid the noise and haste," still resonates in many aspects of my life and it has continued to be a touchstone of my music-making.

The work is made up of several smaller movements that can be combined in any way the performers like and played on any instruments the performers choose.

There are three types of music in this set. The bulk of the movements are ensemble pieces that ask the performers to become a part of the orchestration process. Four movements are written as virtuosic solo movements that can also be played in other forms if the performers wish. These movements bring a different energy, perhaps some haste, to some of the other more placid movements. And the third type of music provides a refrain of sorts that can be sewn throughout the set of music. This piece, titled *Desiderata*, asks the performers to read the poem silently to themselves and organizes the sounds around different highlighted phrases or words.

- Jason Treuting



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PROGRAM NOTES

SŌ PERCUSSION and **CAROLINE SHAW** (Born August 1, 1982; Greenville, NC)

Let the Soil Play Its Simple Part (2020)

Caroline Shaw and Sō Percussion combine forces for a powerful new original set of songs composed together. Shaw's faultless ear for melody and harmony, combined with Sō's rhythmic invention and compositional experimentation, make for a world of sonic richness that feels fresh and unique. It is a journey across the landscape of the soul, told through the medium of distinctly contemporary songs which represent Shaw's debut as a solo vocal artist.

Shared lifetimes of voluminous musical and literary experiences traverse the spiritual realms of the Sacred Harp and the Book of Ruth; the oceanic ruminations of James Joyce; the American roots song *I'll Fly Away* filtered through medieval plainchant; and even the pop group ABBA. Sonically, there is no other collaboration to compare it to. Shaw's voices cycles through the gently intimate, to penetrating rapture, through layers of constructed counterpoint, while Sō Percussion's nearly endless menagerie of instruments and techniques provides varying accompaniments of drums, piano, marimba, steel drums, electronics, tuned flower pots, toys, synthesizers, and much more.

The thrill in this collaboration lies partly in the sense that each entity adds dimensions to the other's music which revitalizes them both. Shaw gives voice and melody to the years of experimentation in rhythm, color, and complexity which defines Sō's work over two decades and more than twenty albums. Sō opens a world of sonic possibilities and rhythmic virtuosity which dramatically expands Shaw's palette beyond the vocal and string writing which she is best known for.

In this collection of ten songs, forces alternate between tightly crafted orchestrations and spontaneous duets between Shaw and each of the four members of Sō Percussion. The title song of the set features Shaw's unadorned voice setting her own words, accompanied by Josh Quillen's lyrical strumming on the steel drums. In *Lay All Your Love On Me*, Shaw and Adam Sliwinski concoct a stately motet for voice and marimba out of the chorus from ABBA's famous hit song. In *Long Ago We Counted*, Jason Treuting unleashes cascades of his signature drumming underneath otherworldly loops of Shaw's voice. With *Some Bright Morning*, Eric Cha-Beach simmers various layers of ambient drones under Shaw's gradually unfolding synthesis of *I'll Fly Away* and the 13th-Century plainchant *Salve Regina*.

Other songs build layers of instrumentation as blocks of rhythm and sound underneath Shaw's voice. *Other Song* announces itself with a progression of flower pot harmony, which builds surprisingly into an uplifting, anthemic celebration of life and devotion. Two songs take their titles from lines in James Joyce's *Ulysses*: *The Flood is Following Me*, and *A Veil Awave Upon the Waves*. Both are thick with layers of ambivalence and reflection. *To the Sky* builds interlocking rhythms reminiscent of Steve Reich, which Shaw elevates with a yawp of spiritual ecstasy from the Sacred Harp tradition.

- Adam Sliwinski

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Sō Percussion's 2023–2024 season is supported in part by awards from:

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- The New York State Council on the Arts
with the support of Governor Kathy Hochul and the New York State Legislature
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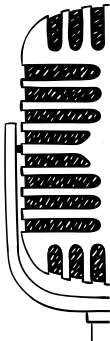
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CAROLINE SHAW

AT THE UNIVERSITY OF IOWA



2023

SUNDAY, SEPT. 17

Attacca Quartet and Caroline Shaw perform a program of chamber music by Shaw at Hancher



TUESDAY, SEPT. 19

More sessions with student ensembles and Caroline Shaw to coach her *Blueprint* and *Plan & Elevation*

Attacca Quartet and Caroline speak with Professor Beth Oakes as part of VP for Research's Creative Matters lecture series

Caroline attends the UI Symphony Orchestra concert for their performance of *Entr'acte*

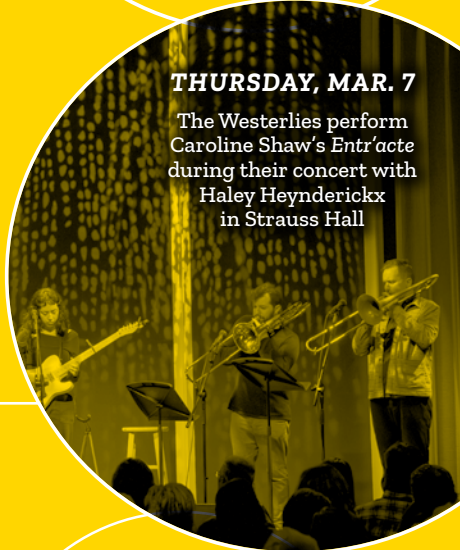
MONDAY, SEPT. 18

The School of Music and the UI String Quartet Residency Program co-host Caroline Shaw and the Attacca Quartet for:

- coaching sessions with individual music students
- conversations with graduate composition students
- a master class with Dunn Graduate Fellowship Quartet and Cora Quartet
- the rehearsal of Caroline's *Entr'acte* with the UI Symphony Orchestra

THURSDAY, MAR. 7

The Westerlies perform Caroline Shaw's *Entr'acte* during their concert with Haley Heynderickx in Strauss Hall



2024

THURSDAY, NOV. 16

Roomful of Teeth perform Caroline Shaw's *The Isle* at their Hancher concert

SUNDAY, MAR. 24

UI School of Music Percussion and Chamber Recital: *Plan & Elevation: Chamber Music of Caroline Shaw* at Voxman



MAR. 25 & 26

Sō Percussion and Caroline Shaw performance at Hancher

Caroline meets with individual graduate composition students for coaching sessions

Caroline visits Trevor Harvey's 'Women Who Rock' course.

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Dance students, working with Professors Stephanie Miracle and Eloy Barragán—and with MFA student Katelyn Perez—will take to the Hancher stage with the iconic Martha Graham Dance Company. Theatre Arts students will bring a beautiful play to life under the direction of Professor Caroline Clay. And School of Music students will perform a new opera at Hancher with music composed by Professor William Menefield, who will also direct.

Each performance is emblematic of what's possible on a campus committed to collaborative, transformational arts experiences for artists and audiences alike.



MARTHA GRAHAM DANCE COMPANY GRAHAM100

PRESENTED BY HANCHER AUDITORIUM WITH
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Friday, March 29

7:30 p.m.

Hancher Auditorium

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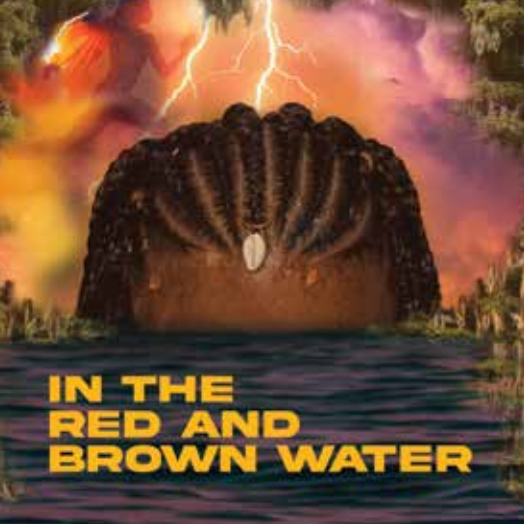
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Adults \$65 / \$45

Students & Youth \$10

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IN THE RED AND BROWN WATER

By Tarell Alvin McCraney
Directed by Caroline Clay

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**Friday–Sunday, April 12–14 &
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Theatre Building

San Pere, Louisiana: Oya runs fast, but her collegiate future is placed on hold to care for her mother. Inspired by Federico García Lorca's *Yerma* and Yoruban cosmology, Tarell Alvin McCraney's *In the Red and Brown Water* is a lyrical offering at the intersection of ancestral myth and ritual about a young woman's coming-of-age navigating lovers, community, and her chosen path.

TICKETS

Adults \$20

Senior Citizens \$15

Youth & Non-UI Students \$10

UI Students \$5



FIERCE

PRESENTED BY HANCHER AUDITORIUM,
PERFORMING ARTS PRODUCTION UNIT,
AND UI SCHOOL OF MUSIC

Friday & Saturday
April 26 & 27
7:30 p.m.
Hancher Auditorium

An opera for the 21st Century, *Fierce* follows four teenage girls finding identity and purpose in the world as they write their college essays in a high school writers' workshop. The young women face striking internal challenges—the difficulties of high school popularity and social media, the weight of parental expectations, personal loss, and unstable lives at home—but come together to find community, self-empowerment, and the confidence to embrace new chapters.

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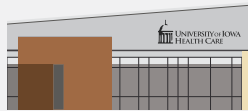
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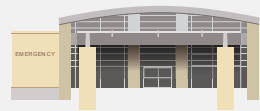
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