

10. März 2024

Konzerthaus Berlin, Großer Saal

CAROLINE SHAW

Komponistin, Produzentin, Sängerin, Geigerin – Caroline Shaw wechselt die Rollen so flexibel wie die Genres. Immer ist sie dabei auf der Suche nach neuen Klangwelten, die noch nie gehört wurden, aber immer schon existiert haben. 2013 wurde sie dafür mit dem Pulitzer-Preis für Musik ausgezeichnet, dazu kommen mehreren Grammy Awards und die Ehrendoktorwürde der Yale University.

Über 100 Werke hat Caroline Shaw in den letzten zehn Jahren komponiert, unter anderem für Anne Sofie von Otter, Yo-Yo Ma, Renée Fleming, das Los Angeles Philharmonic, die Sinfonieorchester von Seattle und Cincinnati, das Calidore Quartet, Brooklyn Rider, Ars Nova Copenhagen und viele weitere. Sie arbeitete mit Rosalía an ihrem erfolgreichen Album MOTOMAMI (2022), mit Beyoncé am Konzertfilm „Homecoming“ (2019) und mit Kanye West an seinem Song „Say You Will“ (2008). An zahlreichen Filmen, Fernsehserien und Podcasts war Caroline Shaw als Sängerin und Komponistin beteiligt. Zuletzt schrieb sie die Musik zum Film „The Sky is Everywhere“ und zur Serie „Fleishman is in Trouble“ (2021).

Caroline Shaws Musik ist auf zahlreichen Einspielungen dokumentiert. Zuletzt erschienen die Alben „The Wheel“ (2022) mit dem Kollektiv I Giardini, „Evergreen“ (2022) mit dem Attacca Quartett und „Let the Soil Play Its Simple Part“ (2021) mit dem Schlagzeug-Quartett Sō Percussion, mit dem sie eine langjährige Zusammenarbeit seit der Studienzeit verbindet. Caroline Shaw's Lieblingsfarbe ist gelb und ihr Lieblingsduft ist Rosmarin.

Sō PERCUSSION

Das Ensemble Sō Percussion besteht aus den vier Perkussionisten Eric Cha-Beach, Josh Quillen, Adam Sliwinski und Jason Treuting. Mit Kollaborationen im Spannungsfeld von klassischer Musik, Pop, Indie-Rock, zeitgenössischem Tanz und Theater lotet das Ensemble seit über 20 Jahren die Grenzen der Kammermusik für Schlagwerk aus. Der Einsatz für die Erschaffung und Verbreitung neuer Werke hat Sō Percussion zu einem verlässlichen und beliebten Partner für zahlreiche Komponist*innen gemacht, zu denen neben Caroline Shaw auch David Lang, Julia Wolfe, Kendall K. Williams, Angélica Negrón und viele andere zählen.

Auf der Bühne zahlreicher internationaler Konzerthäuser wie der Carnegie Hall in New York, der Philharmonie de Paris, dem Barbican Center in London und der Elbphilharmonie Hamburg war das Ensemble bereits zu erleben. Mehr als 25 Alben mit wegweisenden Aufnahmen mit Werken von David Lang, Steve Reich, Steven Mackey und vielen anderen dokumentieren die Arbeit von Sō Percussion. Für die Aufnahme „Narrow Sea“ mit Caroline Shaw, Dawn Upshaw und Gilbert Kalish wurde das Ensemble 2022 mit einem Grammy Award ausgezeichnet.

Bereits im zehnten Jahr ist Sō Percussion aktuell Performer in Residence an der Princeton University. Die eigene Konzertreihe So Laboratories, eine Sommerakademie und ein Residenz-Programm in Brooklyn zeugen vom sozialen und gesellschaftlichen Engagements des Ensembles.

SONGTEXTE

To the Sky

Text: Anne Steele, aus "The Sacred Harp Hymnal"
(1760)

So fades the lovely blooming flow'r
Frail solace of an hour
So soon our transient comforts fly
And pleasure blooms to die

Is there no kind, no healing art
To soothe my anguished heart
Spirit of grace be ever nigh
Thy comforts not to die

Let gentle patience smile on pain
Till hope revives again
Hope wipes the tear from sorrow's eye
And faith points to the sky

Let the Soil Play Its Simple Part

Text: Caroline Shaw

every angle has its fabled
tangent tied behind the backs of
folded hours found about the
rounded corners
counted towards what never
quite arrived in time
an asymptote
a rhyme
unfurled and
further curling
further finding
cursive foiling
wrapped around
this mortal coil
let the soil
let the soil
let the soil
let the soil
let the soil play its simple part

Do you ever think of me?
I hope that you are well.

The Flood is Following Me

Text: James Joyce aus "Ulysses"(1922), bearbeitet
von Caroline Shaw

Rhythm begins, you see. I hear.

The flood is following me
The flood is following me

And it's almost a chorus but
Probably still a verse
Spins around

The flood is following me
The flood is following me

Long Ago We Counted

Text: Caroline Shaw

Ago, ago, ago
Time until
Ago, ago, ago
Hours fill
Long ago we counted
One, two, three, four, five, six

Ago, ago, ago, ago, ago
Hours find
Ago, ago, ago, ago, ago
Fit the line
Long ago we . . .
One, three

Until, until, until
Side by side
Until, until, until
By and by

Again, again, again
Long ago we . . .

One

lyrically we seem to be
sympatically derived from
integers insistent on a
keen resistance
pen in hand you handed me
your altogether pen in hand
you handed me your further
curling further finding cursive
foiling wrapped around this mortal
coil let the soil let the soil let
the soil let the soilletthe
soilletthesoilletthesoilletthes o i
l l e t t h e s o i l let the soil
play its simple part.

Do you ever think of me?
I hope that you are well

A Gradual Dazzle

Text: Anne Carson, aus: Men in the Off Hours (2000)

This
slow
day
moves
Along the room
I
hear
its
axles
go
A gradual dazzle
upon
the ceiling
Gives me that
racy
bluishyellow
feeling
As hours
blow
the wide
way
Down my afternoon.

Lay All Your Love On Me

Text: Benny Anderson, Bjorn Ulvaeus (ABBA)

Don't go wasting your emotion
Lay all your love on me

Don't go sharing your devotion
Lay all your love on me

Cast the Bells in Sand

Text: Josh Quillen

Tolling are the versions of
Slight versions of the same
Varied similarities

Cast the bells in the sand
Cast the bells in the sand
Cast the bells in the sand

A singular voice, alone
Is its own

The Parting Glass

Text: Jason Treuting, Caroline Shaw, Sō Percussion,
nach einem traditionellen schottischen Lied

Of all the money that e'er I had
I spent it in good company
And all the harm that e'er I've done
Alas it was to none but me
And all I've done for want of wit
To mem'ry now I can't recall
So fill to me the parting glass
Good night and joy be to you all

So fill to me the parting glass
And gather as the evening falls
And gently rise and softly call
Good night and joy be to you all

Sing On

Text: Caroline Shaw, Eric Cha-Beach, frei nach
Christina Rossetti

I don't hear the wind
I don't feel the rain
But I'll sing on sing on until I find
The first verse and refrain

I won't hear the thunder
I'm not here to entertain
Sing on sing on until you realize
I am not your weathervane

Sing on sing on
And find me in the evergreen
Sing on sing on
And know these shadows won't be seen
Sing on Sing on Sing on
Sing on Sing on
But sing no sad songs for me

Twilight doesn't rise or set
You remember, I forget
Don't plant your roses by my head
The grass will grow above my bed

Sing on sing on
And find me in the evergreen
Sing on sing on
And know these shadows won't be seen
Sing on Sing on Sing on
Sing on Sing on
But sing no sad songs for me

Sing on sing on
And find me in the evergreen
Sing on sing on
And know these shadows won't be seen
Sing on Sing on Sing on
Sing on Sing on
But sing no sad songs for me

If I had money enough to spend
And leisure time to sit awhile
There is a fair maid in this town
She surely has my heart beguiled.
Her rosy cheeks, her ruby lips
I know she has my heart enthralled
So fill me to the parting glass
Good night and joy be with you all.

So fill me to the parting glass
And gather as the evening falls
And gently rise and softly call
Good night and joy be to you all

Of all the comrades that e'er I've had
They're sorry for my going away
And all the sweethearts that e'er I've had
They'd wish me one more day to stay
But since it fell into my lot
That I should rise and you should not
I'll gently rise and I'll softly call
Good night and joy be to you all

So fill to me the parting glass
And gather as the evening falls
And gently rise and softly call
Good night and joy be to you all

Some Bright Morning

Text: Albert E. Brumley, aus: I'll Fly Away (1929)

Some bright morning
When this life is over
I'll fly away
To that home on that
celestial shore
I'll fly away

When the shadows
of this life are over,
I'll . . .
Oh glory
Oh morning

When I die
Hallelujah by and by
I'll fly away

Slow Motion

Text: Caroline Shaw, Danni Lee, Eric Cha-Beach

Lay it all down
Search party for a noun
While they run around
Little vowels on the playground

Hands outstretched for a sip
Just a drip
One small taste of the missing adjective

Walking the line
Everything's fine
Internal rhyme of a lie

I'm searching the streets
Finding beats of deceit
Bare skin on clean sheets

Slow motion realization
Unfurl my abbreviation

Walking the line
Everything's fine
Internal rhyme of a lie

I'm searching the streets
Finding beats of deceit
Bare skin on clean sheets

Overly sophisticated
Occupied, exaggerated

Walking the line
Everything's fine
Internal rhyme of a lie

I'm searching the streets
Finding beats of deceit
Bare skin on clean sheets

This This This
This This This This

Slow motion realization
Unfurl this suspension

A Veil Awake Upon the Waves

Text: James Joyce, aus: Ulysses (1922)

Did not : no, no:

All is lost now

A veil awake upon the waves

Wait while you wait.

Other Song

Text: Caroline Shaw

Find where you go
Behind the glare
Is what I know
The melody climbs higher

The song is in the fold
The harmony is cold
What's old is new
Is ever, ever told

I go, I go...

I go where you are
I know there is no
Assigned melody

The song is in the fold
The harmony is cold
What's old is new is old
is ever, ever told

The detail...

Find the line
Find the line

I go where you go