

ROULETTE SPRING2012

Joan La Barbara – composer / performer / sound artist – explores the human voice as a multi-faceted instrument, expanding traditional boundaries in composition, using a unique vocabulary of experimental and extended vocal techniques – multiphonics, circular singing, ululation and glottal clicks – that have become her “signature sounds.” Awards include a 2008 American Music Center Letter of Distinction, a Guggenheim Fellowship in Music Composition, DAAD Artist-in-Residency in Berlin, seven NEA grants and numerous commissions for concert, theater and radio works. La Barbara has created sound scores for film, video and dance and produced twelve recordings of her own works, including *Voice Is the Original Instrument*, a double CD of her historical compositions for Lovely Music. *73 Poems*, her collaboration with text-artist Kenneth Goldsmith, was included in “The American Century Part II: SoundWorks” at the Whitney Museum of American Art. *Messa di Voce*, an interactive media performance work created in collaboration with Jaap Blonk, Golan Levin and Zachary Lieberman, premiered to acclaim at Ars Electronica 2003. La Barbara teaches composition at NYU and is working on a new opera.

David Moodey has designed for and toured with Molissa Fenley and Dancers since 1986. His design for Fenley’s *State of Darkness* earned him a Bessie award for lighting design. He has also designed and toured numerous shows for Paul Lazar and Annie-B Parsons and their company, Big Dance Theater, and for David Neumann’s *feedforward* at DTW. He designed the lights for Peter Boal’s three seasons at the Joyce Theater in New York, and a gallery installation with sculptor Carol Hepper at the Maryland Institute for the Arts. He has collaborated with Robert Ashley since 1999, most recently designing for the remounting of Ashley’s *That Morning Thing* at The Kitchen. He also works full time for the Metropolitan Opera in the electrics department, engineering and designing special effects.

These concerts are produced by Performing Artservices, Inc. and are co-presented with Mutable Music’s “Interpretations” series and Roulette Intermedium.

www.roulette.org

ROBERT ASHLEY THE OLD MAN LIVES IN CONCRETE

Music and libretto
ROBERT ASHLEY

Singers
**SAM ASHLEY, THOMAS BUCKNER, JACQUELINE HUMBERT,
JOAN LA BARBARA AND ROBERT ASHLEY**

Electronic orchestra composed by
ROBERT ASHLEY

Orchestra frames for the four singers composed by
TOM HAMILTON

Mixing and live electronics
TOM HAMILTON

Lighting
DAVID MOODEY

Roulette T.D. / Recording Engineer
BEN MANLEY

Lighting Assistant / Board Operator
MICHELLE MARCUS

**WEDNESDAY – SATURDAY AT 8 P.M.
APRIL 25 – 28, 2012**

The Old Man Lives in Concrete imitates two kinds of thoughts of an old man who spends many hours alone. There are probably other kinds, but two is enough. One kind is the blurred subject, unspoken drifting of the mind. The other is pure remembering. From the remembering it is obvious the man is old.

Since the thinker has probably gone over this package of mysteries, regrets, pleasures, understandings, misunderstandings, and such too many times, the lack of an order that means anything hardly matters.

The drifting of the mind scenes sometimes seem to segue from one subject to another either rather quickly or not quickly enough. The pure remembering is almost always too long.

The singer in pure remembering tells the story in her/his storytelling style.

The Old Man Lives in Concrete is made out of **Concrete**, which we premiered at La MaMa in 2007, and repeated in 2009. Although there are some repetitions, many more stories and characters have been added to this version.

PROGRAM ONE: WEDNESDAY AND FRIDAY
55 Minutes /10 minute intermission / 50 minutes

Bob (Observer)
THE CRACK

Joan (Short Song)
THE GUY THAT ROBBED THE BANK

Jacquie (Solo Song)
LÉZARDS PRÉFÈRENT DU SLIME

Tom (Short Songs)
HE WAS A MENTOR OF A SORT

Joan (Short Song)
MIDNIGHT MASS

Tom (Short Song)
GRAND MAL

Bob (Observer)
SYNAPSES

Arch Ensemble for Experimental Music, and 1750 Arch Records. In the 1980s, he began touring with Roscoe Mitchell and Gerald Oshita in the group "Space", performing in major festivals in Europe and the US. He returned to New York, where he became a member of Robert Ashley's opera company, and founded the Interpretations concert series for new and experimental music and the Mutable Music record label. Throughout his career, he has commissioned, performed and recorded new works by emerging and established composers. More information at www.thomasbuckner.com.

Tom Hamilton is an active participant in new music, both as an audio producer/engineer and as a composer/performer of electronic music. Since 1990, Hamilton has been a member of composer Robert Ashley's touring opera ensemble, creating sound processing, electronic orchestration and mixes for recordings and performances. His audio production can be heard in many recordings of New York based artists and ensembles. As a composer, Hamilton's work has most notably developed in forms that lie outside the traditional concert format. He contrasts structure with improvisation and textural electronics with acoustic instruments and voices, often exploring the interaction of simultaneous layers of activity to prompt the use of "present-time listening" on the part of both performer and listener. He is a fellow of the Civitella Ranieri Foundation, and his work has been recognized in the Prix Ars Electronica.

Jacqueline Humbert has worked internationally as an artist, designer and performer since the early 1970s. She is noted for collaborations with leading innovative artists, filmmakers, choreographers and composers, best exemplified by her 25-year contribution to Robert Ashley's music as a principal singer and designer for his ensemble from *Perfect Lives* (1980) through the most recent, *Made Out of Concrete* (2007). She has designed for numerous contemporary dance companies, as well as Oakland Ballet's acclaimed productions of Emily Keeler's works, *The Awakening* and *Our Town*. Collaborative performance works with David Rosenboom include *J. Jasmine: My New Music*, *Daytime Viewing* and, most recently, *Chanteuse*, a collection of "songs" by some of America's leading, avant-garde composers, released on Lovely Music (LCD 4001). *Chanteuse* premiered at the Subtropics Festival in Miami (2002), followed by performances in New York and Los Angeles. She recently premiered *Mue*, *First Mélopée*, a production of the French company Coopérative 326, at the Avignon Festival in summer 2005 and toured extensively in 2006. In 2011 she worked with La Comédie de Caen, performing in *Le recours aux forêts* and *Sagesses des abeilles*. Ms. Humbert lives in Hollywood.

ABOUT THE ARTISTS:

Robert Ashley is known for his work in new forms of opera. In the 1960s, Ashley organized Ann Arbor's legendary ONCE Festival and directed the ONCE Group. During the 1970s, he directed the Center for Contemporary Music at Mills College, toured with the Sonic Arts Union, and produced and directed the 14-hour opera for television, *Music with Roots in the Aether*. His *Perfect Lives*, an opera for television produced with The Kitchen, is widely considered the precursor of "music-television." *Perfect Lives*, *Atalanta (Acts of God)* and the monumental tetralogy *Now Eleanor's Idea* have toured throughout Europe, Asia and the United States. He wrote *Balseros* for Florida Grand Opera, *Dust* for premiere at the Kanagawa Arts Foundation in Yokohama, and *Celestial Excursions* for the Berlin Festival. His latest opera, *Made Out of Concrete*, was premiered at La MaMa E.T.C. in 2009 and will be reprised at Roulette in April 2012. Kyle Gann's biography of Ashley is forthcoming from the University of Illinois Press.

Sam Ashley has devoted his life to the development of an experimental, non-religious mysticism, one rooted in a "find out for yourself" attitude (in direct opposition to so many traditions). He has been a modern-day witch doctor for more than 40 years. For more than 30 years he has used this in the creation of music and art. His artistic work can range from symbolic representations of shamanic phenomena to magic actions presented on stage directly for an audience, and is usually about hallucination, luck and coincidence. It frequently features the use of authentic spirit possession. Almost all of Sam's pieces relate to trance in some way. He offers simple windows onto things that occur in-between the "real world" and whatever transcends it. Sam usually works solo, but occasionally he collaborates with well-known and not-so-well-known geniuses. His contributions to Robert Ashley's operas include performing his spirit possession dance piece *Seeing Things* within *Atalanta* (e.g. at the Hebbel Theater), creating (musically and technically) the two-voice version of *Foreign Experiences*, studio work and singing.

For over forty years, baritone **Thomas Buckner** has been active as a singer and producer of new and experimental composed and improvised music. He has performed throughout North America, Europe, Asia and in Africa. Long-term collaborators include Roscoe Mitchell, Robert Ashley, Annea Lockwood, David Wessel, Tom Hamilton, Earl Howard, Joseph Kubera, Petr Kotik, Matthias Kaul, Bun-Ching Lam and Wadada Leo Smith. In the seventies he founded 1750 Arch Concerts in Berkeley, California where he produced over 100 concerts a year, the 23-piece

Joan (Short Song)
THE GUY FROM ACROSS THE STREET

Tom (Short Song)
LOVE OF MONEY

Joan (Short Song)
BILLIONAIRE

Sam (Solo Song)
OTIS REDDING IN L.A.

Tom (Short Song)
FERVOR AND VIOLENCE

INTERMISSION

BOB (Observer)
THE PYRAMID

Sam (Short Song)
WHEN I WAS A CHILD

Jacquie (Short Song)
WE NEEDED EUROPE IN 1950

Sam (Short Song)
THE GREEN ROOM

Jacquie (Short Song)
MISO SOUP

Sam (Short Song)
SHAMPOO

Joan (Solo Song)
ALL IN ALL THOSE WERE THE DAYS

Jacquie (Short Song)
THE SEASONS

Sam (Short Song)
SHE IS UNUSUALLY FRAGILE

Jacquie (Short Song)
PENURY

Bob (Observer)
EVERY 30 YEARS

Sam (Short Song)
UNSTATED GOALS

Bob (Observer)
PYRAMID CONJECTURES

Jacquie (Short Song)
THEY ARE ALL FLAWED

Sam (Short Song)
SHE'S NOT NORMAL

Tom (Solo Song)
HEY MAN, CORNER RIVINGTON
— *in memory of Noel Sheridan*

Joan (Solo Song)
THE MONGOOSE AND THE COBRA

Tom (Short Song)
LENTIL SOUP

INTERMISSION

BOB (Observer)
THE FLYING CARPET

Joan (Short Song)
PUNISHMENT

Sam (Short Song)
MONEY LENDERS

Joan (Short Song)
VENGEANCE

Tom (Solo Song)
"TEXAS" RELIABLE WHITE

Sam (Short Song)
BACK ON THE STREETS

Joan (Short Song)
GOOD LOOKING

Sam (Short Song)
RICH

Joan (Short Song)
DEATHMASKS

Sam (Short Song)
A UFO IN THE BAYOU

BOB (Observer)
MAYBE IT WASN'T AN ILLUSION

JACQUIE (Solo Song)
MOUNTAIN WOMEN

JLB (Short Song)
ORDINARY

PROGRAM TWO: THURSDAY AND SATURDAY

55 Minutes / 10 minute intermission / 50 minutes

Bob (Observer)
THANK GOD I FIGURED IT OUT

Jacquie (Short Song)
THINGS HE REGRETTED

Tom (Short Song)
THE SPANISH ART COLLECTOR

Jacquie (Short Song)
THE BODYGUARD IN THE BOOKCASE

Sam (Solo Song)
DOES IT MAKE A DIFFERENCE?

Tom (Short Song)
THE KID HIDING FROM THE FBI

Jacquie (Short Song)
\$200

Bob (Observer)
THINKING AND REMEMBERING