

NORWICH



NORFOLK



SŌ PERCUSSION & CAROLINE SHAW

Angélica Negrón

Gone (UK premiere)
Go back (UK premiere)

Bryce Dessner

Music for Wood and Strings

Interval

Caroline Shaw, Sō Percussion

Let the Soil Play Its Simple Part
(UK premiere)
To the Sky
The Flood is Following Me
Long Ago We Counted
A Gradual Dazzle
Lay All Your Love
Cast the Bells in Sand
Some Bright Morning
Let the Soil Play Its Simple Part
A Veil Awake Upon the Waves
Other Song

Caroline Shaw, voice

Sō Percussion

Eric Cha-Beach
Josh Quillen
Adam Sliwinski
Jason Treuting

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 is the youngest recipient of the Pulitzer Prize in Music for Partita for 8 Voices (Roomful of Teeth), and she works often in collaboration with others, as producer, composer, violinist, and vocalist. 2022 will see the release of work with Rosalía (on upcoming album MOTOMAMI), the score to Josephine Decker's film *The Sky Is Everywhere* (A24/Apple), the premiere of Justin Peck's Partita with NY City Ballet, the premiere of the new stage work LIFE with Gandini Juggling and the Merce Cunningham Trust, a premiere for NY Philharmonic and Roomful of Teeth, the premiere Wu Tsang's silent film *Moby Dick* with live score for Zurich Chamber Orchestra co-composed with Andrew Yee, a second album with Attacca Quartet called *The Evergreen* (Nonesuch), the premiere of Helen Simoneau's *Delicate Power*, tours of *Graveyards & Gardens* (immersive dance theater work co-created with Vanessa Goodman), and tours with So Percussion featuring songs from *Let The Soil Play Its Simple Part* (Nonesuch), amid occasional chamber music appearances (Chamber Music Society of Minnesota, Caramoor Festival, 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, Seattle Symphony, Cincinnati Symphony, Aizuri Quartet, The Crossing, Dover Quartet, Calidore Quartet, Brooklyn Rider, Miro Quartet, I Giardini, Ars Nova Copenhagen, Ariadne Greif, Brooklyn Youth Chorus, Britt Festival, Vail Dance Festival, and many others. She has produced for Kanye West, Rosalía, Woodkid, and Nas. Her work as vocalist or composer has appeared in several films, tv series, and podcasts including *The Humans*, *Bombshell*, *Yellowjackets*, *Maid*, *Dark*, *Beyoncé's Homecoming*, *jeen-yuhs: a Kanye Trilogy*, *Dolly Parton's America*, and *More Perfect*.

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 "telepathic 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.

Since its first performance as a student ensemble in 1999, Sō Percussion has appeared at many of the most prestigious concert halls and festivals around the world, including Carnegie Hall, the Paris Philharmonie, the Barbican Centre, Brooklyn Academy of Music, Walt Disney Hall with the Los Angeles Philharmonic and Gustavo Dudamel, the Lincoln Center Festival, at the international TED conference, and throughout Europe, Australia, and South America. In 2020, Sō conducted an Amid the Noise residency at the University of Trinidad and Tobago, and performed in the finals of Panorama with the Caribbean Airlines Skiffle Steel Orchestra. Sō has been featured on WNYC's Radiolab with Jad Abumrad, NPR's Weekend Edition, NPR Music's Tiny Desk Concert, New Sounds with John Schaefer, and elsewhere.

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