



MODERNMEDIEVAL

- TRIO OF VOICES

ModernMedieval Trio of Voices is a new, all female ensemble created by **Jacqueline Horner-Kwiatek**, former member of the world renowned vocal quartet **Anonymous 4**. She is joined by **Martha Cluver** and **Eliza Bagg** from the celebrated ensemble “**Roomful of Teeth**” to present programs that combine medieval chant and polyphony with

new commissions and music from later eras. **ModernMedieval** takes the vocal techniques developed by **Anonymous 4** for singing this repertoire, and combines them with a fresh approach to programming that introduces this wonderful music to new audiences. The ensemble gave a triumphant debut performance at the Metropolitan Museum of Art in NYC in December 2016, and in the 2017-18 season it presented a program entitled *The Living Word*, which combines several of Hildegard of Bingen’s most celebrated chants with new commissions by some of today’s leading composers, including Joel Phillip Friedman, Daniel Thomas Davis, Caleb Burhans, and Pulitzer Prize winner Caroline Shaw. In Spring 2018 **ModernMedieval** gave performances at the Metropolitan Museum of Art and The Ecstatic Music Festival in NYC, (the latter of which was broadcast live on WNYC NewSoundsLive hosted by John Schaefer), The National Museum for Women in the Arts in DC, the Virginia Arts Festival VA and was in residence at Binghamton University, NY. 2018-2019 will see residencies and performances at East Carolina University NewMusic Initiative, University of Tampa FL, Pittsburgh Dance Project, Liquid Music in Saint Paul MN, Princeton Sound Kitchen, Electric Earth Concerts in NH, and The Cloisters in NYC, as part of the Metropolitan Museum of Art’s MetLiveArts series.



ABOUT THE TRIO:

Jacqueline Horner-Kwiatek is a former member of the acclaimed vocal quartet Anonymous 4 and currently is Artistic Director of **ModernMedieval**, an umbrella ensemble devoted to developing projects that combine early and new music. She was a featured soloist on the Grammy Award-winning album *Calling All Dawns*, and has been a guest soloist with many ensembles, including the Washington Bach Consort, Ensemble Modern (Frankfurt), Ensemble InterContemporain (Paris), Hesperion XXI and Distinguished Concerts International New York. She has sung with English National Opera, The Royal Opera Covent Garden, Center for Contemporary Opera and American Opera Projects, and was the mezzo soloist in the world premieres of *The Origin*, (Richard Einhorn) and *Requiem for the Titanic* (Philip Hammond). She holds degrees from Queens University Belfast and Columbia University, and is currently a D.M.A candidate and Teaching Fellow at The Juilliard School. Jacqueline is also a voice teacher: she is an Adjunct Professor at Fordham University and Columbia University Teachers College and maintains a private studio in New York.



Dedicated to performing both new and early music, Brooklyn-based soprano **Eliza Bagg** has worked closely with a number of prominent composers including John Zorn, Michael Gordon, Judd Greenstein, Chris Cerrone, and Emily Hall. Upcoming highlights include John Zorn’s *Commedia dell’Arte* at the Guggenheim, Bill Britelle’s *Spiritual America*, and performances with Roomful of Teeth and A Far Cry. Bagg has sung as a soloist or in small chamber ensemble with the Bang on a Can All-Stars,

Sandbox Percussion & HOWL, NOW Ensemble, Victoire, The American Symphony Orchestra, The St. Andrew Chorale and Orchestra, and Contemporaneous, and has collaborated closely with a number of prominent musicians within the new music community including Glenn Kotche, Caroline Shaw, Jeffrey Zeigler, Ashley Bathgate, Vicky Chow, and Dan Lippel.



Vocalist **Martha Cluver** has been praised by the New York Times for her “fluid, dark-hued” and “soulful” soprano voice. Martha is a founding member of the Grammy award winning vocal band Roomful of

Teeth. She also performs regularly with the Church of Trinity Wall Street Choir, Pomerium, Antioch Chamber Ensemble, and Voices of Ascension. Notable solo performances include works by John Zorn, George Crumb, Iannis Xenakis, Morton Feldman, Caleb Burhans, Alice Shields, Claude Vivier, George Benjamin and Emmanuel Nunes. Martha spends most of her musical life as a chamber musician, focusing on early and new music. She has performed and recorded many works by Steve Reich, and frequently works with the composers of Bang on a Can. Martha attended the Eastman School of Music, where she earned her Bachelor’s degree in Music Performance, Viola, in 2003. She currently resides in Brooklyn, NY.

PROGRAMS (programs currently on offer):

Words of Love and Wisdom

This a cappella program features some of Hildegard of Bingen's most ecstatic chants, including *O Jerusalem* and *O Viridissima Virga*, reflecting her most important sources of inspiration: Mother Church, Saints, The Virgin Mary, and The Divine Feminine, as represented by Love and Wisdom. These chants are interwoven with new works by acclaimed composers Caroline Shaw, the youngest ever winner of the Pulitzer Prize for Music, Caleb Burhans, "New York's mohawked Mozart" (*Time Out New York*), Joel Phillip Friedman, Daniel Thomas Davis, and Jacqueline Horner-Kwiatek, making her compositional debut. The new works are based on, or influenced by, Hildegard's philosophic writings, her music, and her visions, and each composer presents their own unique and personal interpretation. The resulting program is an exciting a tour de force for both singers and composers.

The Living Word

This program features some of Hildegard of Bingen's most ecstatic chants, including *O Jerusalem* and *O Viridissima Virga*, reflecting her most important sources of inspiration: Mother Church, Saints, The Virgin Mary, and The Divine Feminine, as represented by Love and Wisdom. These chants are interwoven with new works by acclaimed composers Caroline Shaw, the youngest ever winner of the Pulitzer Prize for Music, Caleb Burhans, "New York's mohawked Mozart" (*Time Out New York*), Joel Phillip Friedman, Daniel Thomas Davis, and Jacqueline Horner-Kwiatek, making her compositional debut. The new works are based on, or influenced by, Hildegard's philosophic writings, her music, and her visions, and each composer presents their own unique and personal interpretation. The resulting program is an exciting a tour de force for both singers and composers.

A Midwinter Feast

A holiday program featuring beloved English medieval and Renaissance carols, including *There is no Rose, A Virgin Unspotted* and *Green Groweth the Holly* (attributed to Henry VIII). Also included are English carols from the 20th and 21st century by Nicola Lefanu and Peter Maxwell Davies, and new arrangements of old favorites, including *In the Bleak Midwinter*, *O Little Town of Bethlehem* and *The Holly and the Ivy*. The program will also feature a new commission by British composer Andrew Lovett.

WORKSHOPS:

Workshops can be tailored to suit the needs of the ensemble and can be held in an afternoon, all day or over several days culminating in a performance. The music worked on can be a full-length program, e.g. a medieval Lady Mass, or a shorter set that can be incorporated into any concert program, e.g. songs by Francesco Landini or chants by Hildegard von Bingen. We offer workshops on medieval music, new music and everything in between. Below are some "serving suggestions."



Afternoon workshop: 2-4 hours (including breaks).

- Vocal warm-up, concentrating on blend and addressing ensemble technique skills.
- Work on 2-4 pieces, working on ensemble technique methods, including leading from inside the ensemble. Work on pronunciation, blend, style and interpretation.
- End workshop with informal performance.

All-day workshop: 6-8 hours (including breaks and an hour for lunch).

- Extended vocal warm-up, concentrating on blend and addressing ensemble technique skills.
- Work on several pieces, working on the application of ensemble technique methods, including leading from inside the ensemble. Work on pronunciation, blend, style and interpretation.
- End workshop with informal performance.

Residency: 2-4 days, or longer, depending on needs and extent of performance

- Vocal warm-ups and ensemble technique work.
- Extensive rehearsals of selected music with a view to a public performance at the end of the residency, to be arranged by the ensemble. Can be a full-length program, or a shorter selection designed to be part of a full-length concert.

REPRESENTATION:

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