

NONESUCH RECORDS AT BAM

Greetings

At BAM, we work with fantastic artists from all over the world. It is no coincidence that time and again, we have presented artists who have found a recording home with Nonesuch. To help celebrate the label's 50th year, we are showcasing a diverse slate of the imprint's adventurous creators in 14 different programs—including many alumni, and quite a few who make exciting BAM debuts in the 2014 Next Wave.

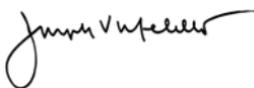
The range is astonishing. It includes artists who have revolutionized the contemporary classical canon, or have expanded it in ingenious ways. Those based in idioms like jazz, folk, and bluegrass who have honed remarkably distinct voices. International stars reaching passionate new audiences. And rock icons crafting fresh collaborations while reminding us of why they're so popular to begin with.

We salute Nonesuch on this milestone, and thank its president, Bob Hurwitz, for working with BAM to bring you this terrific lineup of intrepid musical artists.

Sincerely,



Karen Brooks Hopkins



Joseph V. Melillo

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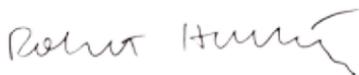
Greetings

BAM started the Next Wave Festival in 1983, a year before I got to Nonesuch. One day, out of the blue, Harvey Lichtenstein, the head of BAM, called my office at ECM Records, where I worked at that time, and insisted that I go that night to see a new show he was producing, *The Gospel at Colonus*. I dutifully changed my plans that night and saw the show—when Harvey called you had to take it seriously! And he was right—the next morning I called Mo Ostin, the head of our parent company, Warner Bros. Records, and strongly urged WB to record *Gospel* (which they ultimately did). Around the same time, I heard John Adams' music for the first time, and immediately called Harvey, who once again insisted I messenger a tape of John's music to him that afternoon. Three years later, BAM was one of the co-producers of *Nixon in China*, John's first opera, and we made the recording during the BAM run.

The first month I was at Nonesuch BAM premiered Steve Reich's *Desert Music* at the Next Wave Festival; a day after the run we recorded the piece. In 1983 we witnessed the brilliant production of Philip Glass' *Satyagraha* at BAM; the following year, we began working with Phil and BAM mounted an unforgettable production of *Einstein on the Beach*. A decade before we started working with Laurie Anderson, BAM presented one of her greatest achievements, *United States: Parts I—IV*. When we started working with the Kronos Quartet, BAM stepped in and became their home for many years. I remember going out to SUNY Purchase with Joe Melillo and John Adams to see Peter Sellars' *Così fan tutti* in the mid-80s, as we began together to plan the recording of *Nixon in China*. And David Bither, my colleague at Nonesuch who has brought so many wonderful artists and projects to the label, started his career at BAM, working at a desk right by another BAM newcomer, Karen Brooks Hopkins, now of course the president of BAM.

Our relationship with BAM has been deeply meaningful for all of us at Nonesuch. We are all grateful for the creativity, vision, hard work, and perseverance of Karen Brooks Hopkins and Executive Producer Joe Melillo in putting together this amazing series as well as for being so supportive to the creative community for the last three decades.

Best,



Bob Hurwitz
President, Nonesuch Records

Brooklyn Academy of Music

Alan H. Fishman,
Chairman of the Board

William I. Campbell,
Vice Chairman of the Board

Adam E. Max,
Vice Chairman of the Board

Karen Brooks Hopkins,
President

Joseph V. Melillo,
Executive Producer

**NONESUCH
RECORDS
AT BAM**

Carolina Chocolate Drops

BAM Howard Gilman Opera House

Sep 18, 8pm

Approximate running time: One hour and 40 minutes, no intermission

Season Sponsor:

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Time Warner is the BAM 2014 Next Wave Festival Sponsor

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Major support for Nonesuch Records at BAM provided by Gotham Organization, Inc.



Photo of Carolina Chocolate Drops courtesy Nonesuch

CAROLINA CHOCOLATE DROPS

In early 2012, Grammy award-winning Carolina Chocolate Drops released their studio album *Leaving Eden* (Nonesuch Records) produced by Buddy Miller. The traditional African-American string band's album was recorded in Nashville and featured founding members Rhianon Giddens and Dom Flemons, along with multi-instrumentalist Hubby Jenkins and cellist Leyla McCalla, already a familiar presence at the group's live shows. With Flemons and McCalla now concentrating on solo work, the group's 2014 lineup features two more virtuosic players alongside Giddens and Jenkins—cellist Malcolm Parson and multi-instrumentalist Rowan Corbett—illustrating the expansive, continually exploratory nature of the Chocolate Drops' music. The group performed at BAM in the 2014 Winter/Spring Season on a bill featuring a premiere by Twyla Tharp danced by Tiler Peck and Robert Fairchild.

With their 2010 Nonesuch debut, *Genuine*

Negro Jig—which garnered a Best Traditional Folk Album Grammy—the Carolina Chocolate Drops proved that the old-time fiddle and banjo-based music they'd so scrupulously researched and passionately performed could be a living, breathing, ever-evolving sound. Starting with material culled from the Piedmont region of the Carolinas, they sought to freshly interpret this work, not merely recreate it, highlighting the central role African-Americans played in shaping our nation's popular music from its beginnings more than a century ago. The virtuosic trio's approach was provocative and revelatory. Their concerts, *The New York Times* declared, were "an end-to-end display of excellence...They dip into styles of southern black music from the 1920s and '30s—string-band music, jug-band music, fife and drum, early jazz—and beam their curiosity outward. They make short work of their instructive mission and spend their energy on things that require it: flatfoot dancing, jug playing, shouting."

Giddens is currently recording her first solo album, produced by T Bone Burnett, for Nonesuch Records.

