

Northwestern

BIENEN SCHOOL OF MUSIC

2024-25 SEASON



NUNC!6

NORTHWESTERN UNIVERSITY
NEW-MUSIC CONFERENCE

APRIL 25-27

Northwestern University

HENRY AND LEIGH
BIENEN SCHOOL OF MUSIC

NUNC! 6

Northwestern University New-Music Conference

presented by
The Institute for New Music

Alex Mincek, *director*

Ben Bolter, *associate director*

*NUNC! is made possible in part by the
Sorensen Jacobson Fund for New Music*

APRIL 25-27, 2025

International Contemporary Ensemble

George Lewis, *artistic director*

SUNDAY, APRIL 27, 2023, AT 7:30 P.M.

PICK-STAIGER CONCERT HALL

a Hair on the Skin of the Water on the Lake (2020)

Bahar Royae

Remains of a portrait (2024)

Luis Miguel Delgado Grande

Whisperweave (2024)

Jee Won Kim

Spirare IV (2024)

Carlos Bandera

Hexis (2013)

George Lewis

PROFILE

Now in its third decade, the **International Contemporary Ensemble** (ICE) is a multidisciplinary collective of musicians, digital media artists, producers, and educators committed to building and innovating collaborative environments in order to inspire audiences to reimagine how they experience contemporary music and sound. The Ensemble creates a mosaic musical ecosystem as “America’s foremost new-music group” (*The New Yorker*), honoring the diversity of human experience and expression by commissioning, developing, recording, and performing the works of living artists in “a mission worth following” (*I Care If You Listen*).

Co-founded in 2001 by flutist and MacArthur “genius” Fellow Claire Chase, the Ensemble has premiered over 1,000 works and is the recipient of the Chamber Music America/ASCAP Award for Adventurous Programming, as well as Musical America’s Ensemble of the Year Award. Past artistic leadership includes co-founder Claire Chase and Ensemble members Joshua Rubin, Rebekah Heller, and Ross Karre. Notable presenting partners have included Lincoln Center’s Mostly Mozart Festival, Museum of Contemporary Art Chicago, TIME:SPANS Festival, Roulette, and Miller Theatre. The Ensemble has given performances at Warsaw Autumn, Darmstadt International Summer Courses for New Music, Cité de la Musique (Paris), Park Avenue Armory, Metropolitan Museum of Art, Ojai Music Festival, and Big Ears Festival as well as in venues such as the Dutch National Opera, Carnegie Hall, and Walt Disney Concert Hall Stage.

Through trailblazing initiatives such as the Call for ____ Commission Program and Ensemble Evolution (in partnership with The New School’s College of Performing Arts), the Ensemble has had a major impact on the contemporary performance ecosystem in New York City, nationally, and internationally, by supporting the creativity of their composer-collaborators, as well as presenting workshops and performances for hundreds of student composers. Many of the Ensemble’s composer-collaborators have developed highly influential careers, such as Du Yun, who won the 2017 Pulitzer Prize for the opera *Angel’s Bone*, which the Ensemble developed and premiered, and MacArthur Fellows Tyshawn Sorey and Courtney Bryan.

The Ensemble’s Digitice platform provides high-quality video documentation for artist-collaborators, as well as public access to an archive of com-

posers' workshops and performances. In addition, the Ensemble continues to build space for inter-organization dialogue on equity, and has facilitated New Music Virtual Town Hall meetings for peer organizations and individual musicians to share resources, processes, and initiatives around funding.

Yamaha Artist Services New York is the exclusive piano provider for the Ensemble. Read more at www.iceorg.org

PROGRAM NOTES

a Hair on the Skin of the Water on the Lake

Royae

a Hair on the Skin of the Water on the Lake is about the repetitions of a still image (or sound) that moves in the memories of the mind.

There are sounds in the horizon; and in the horizon of sound is silenced noise. There is a memory of an image-sound in the horizon of mind that every time that it is recalled, it shatters and morphs into something else. Every morphed version of that sound-image, becomes a piece on its own, and I collect them to make a composition cycle. The sound in the horizon of my mind is Asghar Bahari's *Pish Darāmad e Isfahan*, and *a Hair on the Skin of the Water on the Lake* tries to reconstruct it with repetition, embracement of the body, and deployment of errors. This piece was the turning point in my realization that I wanted to focus on a style, the spark of which was my piece *tombstone*: working with rhythm as a physical phenomenon and dealing with multiple axes of time simultaneously.

Remains of a portrait

Grande

Drawing inspiration from Luca Zangrandi's namesake work, this piece centers on the concept of a living portrait that can evolve and transform based on its medium. Here, the piano emerges as the subject, depicted by strings and clarinet through various drawing techniques such as hatchings, cross hatchings, contours, stipples, circles, and random lines. *Remains of a portrait* is a composition created for the University of Pittsburgh's Music on the Edge series.

Whisperweave

Kim

Whisperweave derives from the words "whisper (subtlety)" and "weaving (interconnectedness)."

As part of my *Music that could be heard without hearing, seen without seeing* project, *Whisperweave* explores the tactile reverberations generated by the motions and sounds of the cello and percussion. I aimed to find similar timbres from these instruments, sometimes having them play together, with one occasionally coming to the forefront. The sounds of the cello and snare drum “weave” together, sometimes in obvious ways, sometimes more subtly. The piece explores various sounds produced by the performers’ hands directly touching the instruments, creating a more personal and intimate connection with the instruments.

Spirare IV

Bandera

The *Spirare* series is a collection of pieces that explore breath. *Spirare IV* is the fourth in the series, written during a time when I was having difficulty sleeping and often tried to calm my mind through deep breathing. The piece begins with a relentless, multi-layered texture, where fragmented bursts of activity outline a constantly ascending structure. Within this turbulence, a lullaby gradually begins to emerge as slow gestures that resemble deep, deliberate breaths. At the end of the piece, this lullaby returns, now largely free of the surrounding tension.

Spirare IV is not a depiction of peace, but a search for it. It attempts to navigate through anxiety, tracing a way forward, toward a space where tranquility might be possible.

Hexis

Lewis

This is the third in a series of pieces I’ve composed that, like *Tractatus* and *Mnemosis* (both 2012), explore notions of temporality and historical change. William Peterson interprets the 1st-century Roman rhetorician Quintilian’s use of the Greek word *hexis* as describing “the fixed tendency that results from repeated acts.”

As classical scholar Glyn P. Norton has observed:

Just as *kairos*, in the Aristotelian tradition, defines how we respond ethically to contingent events, so *hexis* retains a similar ethical value by showing how what we do, rather than paste itself to a kind of tensile, modular ethics recalling Stoic *firmitas*, is conditioned largely by our behavioral suppleness.

In both the writings of Quintilian and Pliny's Letters, *hexis* becomes a hallmark of superior rhetorical extemporization–improvisation. In *Hexis*, it is the listener who improvises rather than the performers; the work is meant to manifest a behavioral suppleness that encourages us to catch the bus and go along for the ride, unburdened by teleologies, motivic elaboration, or global form. All three pieces draw inspiration from Friedrich Nietzsche's classic 1882 conception of the eternal recurrence, and proposition 6.4311 of Ludwig Wittgenstein's 1921 *Tractatus Logico-Philosophicus*. Both philosophers treat history, memory, and experience as existentially recursive, allowing progress to coexist with stasis, an apparent paradox that this piece confronts.

–George Lewis

INTERNATIONAL CONTEMPORARY ENSEMBLE

George Lewis, *artistic director*

Daphne Agosin, *lighting designer*

Flute

Isabel Lepanto Gleicher

Cello

Chris Wild

Clarinet

Joshua Rubin

Percussion

Clara Warnaar

Violin

Modney

Piano

Jacob Greenberg

CREDITS

The **International Contemporary Ensemble's** performances and commissioning activities during the 2024-25 concert season are made possible by the generous support of our board of directors and many individuals, as well as the Mellon Foundation, Howard Gilman Foundation, Jerome Foundation, Fan Fox and Leslie R. Samuels Foundation, Robert D. Bielecki Foundation, Aaron Copland Fund for Music Inc., Mid Atlantic Arts Foundation, The Arlene and Larry Dunn Fund for Afrodiasporic Music, Fromm Music Foundation, Francis Goelet Charitable Lead Trusts, Amphion Foundation, Cheswatyr Foundation, The Gladys Krieble Delmas Foundation, Siemens Musikstiftung, New Music USA, Alice M. Ditson Fund of Columbia University, and BMI Foundation, as well as public funds from the National Endowment for the Arts, New York City Department of Cultural Affairs in partnership with the City Council, the New York State Council for the Arts with the support of Governor Kathy Hochul and the New York State Legislature, the Illinois Arts Council Agency, and the Shuttered Venue Operators Grant (SVOG) from the US Small Business Administration. Yamaha Artist Services New York is the exclusive piano provider for the International Contemporary Ensemble.

PROFILES

To view additional profiles for NUNC! 6, please visit the website at the QR code below:



INSTITUTE FOR NEW MUSIC

Director	Alex Mincek
Associate Director	Ben Bolter
Administrative Assistant	Chelsea Lyons
Graduate Assistant	Megan DiGeorgio

CONCERT MANAGEMENT OFFICE STAFF

Director of Concert Management	Jerry Tietz
Concert Operations Manager	Kait Samuels
Ticketing Manager	Maxwell A. Johnson
Marketing Manager	Laura Nielsen
Marketing Coordinator	Elizabeth Avery
Technical Services Manager	Bill Milgram
Technical Services Manager	Zachary Lovitch
Concert Business Manager	Meg Lindsey
Supporting Staff	150 Northwestern Students
Dean, Bienen School of Music	Jonathan Bailey Holland

KEYBOARD MAINTENANCE

Supervisor of Keyboard Maintenance	Wesley Owen
Piano Technician	Chris Scroggins

FOR YOUR INFORMATION

- Latecomers will be seated at the discretion of the house manager. In consideration of the artists and other members of the audience, patrons who must leave before the end of the concert are asked to do so between pieces.
- Photography and audio/video recording of performances is strictly prohibited without prior written consent of the Concert Management Office.
- A limited number of assisted listening devices are available for the hearing impaired. Inquire at the box office.
- Smoking is prohibited by law in all Bienen School of Music performance venues.
- Every patron who will be occupying a seat must have a ticket in order to be admitted into the concert.
- The presenter reserves the right to ask any patron who is disrupting the event in any way to leave the concert hall.
- In the event of a medical emergency, please notify the nearest usher.
- When joining us for upcoming concerts, please leave the Concert Management Office phone number (847-491-5441) with anyone who might need to reach you in case of emergency.

Northwestern | BIENEN SCHOOL OF
MUSIC