

International Contemporary Ensemble
Wunsch New Music Festival – September 27, 2022

Jessie Cox: *Sonic Cartographies* (2022) for solo bassoon and six pre-recorded bassoons

Rebekah Heller, bassoon

Alvin Singleton: *Agora III* (1971)

Isabel Lepanto Gleicher, flute

Unsuik Chin: *Advice from a Caterpillar* (2007)

Joshua Rubin, bass clarinet

Marcos Balter: *Codex Seraphinianus* (2014)

- short break -

Bahar Royaei: *Tombstone* (2017)

Kyle Armbrust, viola

Erin Rogers: *North Star* (2021)

Erin Rogers, saxophone

Fay Victor: *Flow to the Next* (2020)

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COMPOSER BIOS

JESSIE COX

One of the world's most brazenly experimental composers, Swiss artist Jessie Cox makes music about the universe - and our future in it. Through avant-garde classical, experimental jazz, and sound art, he has devised his own strand of musical science fiction, one that asks where we go next. For the last decade, his music has been marked by its freeness; his embrace of otherness has led to a body of work described by the LA Times as 'some of the most experimental music, not just of the day, but the season'. Cox's music goes forward. When he describes it, he compares it to time travel and space exploration, likening the role of a composer to that of a rocket ship traversing undiscovered galaxies. He is influenced by a vast array of artists who have used their music to imagine futures, and takes Afrofuturism as a core inspiration, asking questions about existence, and the ways we make spaces habitable. (Bio by Robin Smith). <https://www.jessiecoxmusic.com/>

ALVIN SINGLETON

Alvin Singleton was born in Brooklyn, New York and attended New York University and Yale. As a Fulbright Scholar, he studied with Goffredo Petrassi at Accademia Nazionale di Santa Cecilia in Rome, Italy. After living and working in Europe for fourteen years, Singleton returned to the United States to become Composer-in-Residence with the Atlanta Symphony Orchestra (1985-88). He subsequently served as Resident Composer at Spelman College in Atlanta (1988-91),

as UNISYS Composer-in-Residence with the Detroit Symphony Orchestra (1996-97), and was the 2002–03 Composer-in-Residence with the Ritz Chamber Players of Jacksonville, Florida. In addition, he has served as Visiting Professor of Composition at the Yale University School of Music.

Singleton has amassed numerous awards throughout his compositional life. He is the recipient of a 2003 Guggenheim Fellowship and was commissioned by The Serge Koussevitsky Music Foundation and American Composers Orchestra for the orchestral work *When Given a Choice*, which premiered at Carnegie Hall in April 2004. His other awards include the Kranichsteiner Musikpreis by the City of Darmstadt, Germany, twice the Musikprotokoll Kompositionpreis by the Austrian Radio, the Mayor's Fellowship in the Arts Award by the City of Atlanta, and a grant from the National Endowment for the Arts. Also in Spring 2004, Singleton joined the American Composers Orchestra as "Music Alive" Composer-in-Residence and Artistic Advisor for the IMPROVISE! Festival. His music has been published exclusively worldwide by Schott Music since 1977, and is recorded on the Albany Records, Elektra/Nonesuch, First Edition, Tzadik, and Innova labels.

Singleton has composed music for theatre, orchestra, solo instruments, and a variety of chamber ensembles. *TRUTH*, a work for chorus, ensemble and dance based on the life of Sojourner Truth, was premiered in 2006 at the Ordway Center for the Performing Arts in St. Paul, Minnesota by the VocalEssence Ensemble Singers and TU Dance. Singleton's latest CD "Sing to the Sun" was released in February 2007 on Albany Records and is the fourth all-Singleton disc. His recent work, *Through It All*, was commissioned by The ASCAP Foundation and Spivey Hall, and was premiered by the Grammy-nominated ensemble Imani Winds in February 2008.

In October, 2008, Singleton served as Composer-in-Residence in Tirana, Albania. He was invited by the cultural organization Eurynome Corp., who presented the Albanian premieres of selected works performed by the Orchestra of Albanian Radio and Television conducted by Oleg Arapi. Singleton also conducted a Masterclass at the Fine Arts Academy in Tirana. In November, 2008 Singleton's *Brooklyn Bones*, written in commemoration of the Fort Greene Park Prison Ship Martyrs Monument and setting an original text by Patricia Hampl, received its world premiere at the Brooklyn Technical High School in New York City, performed by the Monmouth Civic Chorus and Orchestra, tenor Cameron Smith, and conducted by Mark Shapiro.

His compositions have been performed by the symphony orchestras of Boston, Pittsburgh, Houston, Cincinnati, Atlanta, Cleveland, Philadelphia, Detroit, Oregon, Baltimore, Syracuse, Louisville, and Florida, the American Composers Orchestra, the Rotterdam Philharmonic, l'Orchestre de Paris, das Guerzenich-Orchester Koelner Philharmoniker and also the Kronos Quartet, the Chamber Music Society of Lincoln Center, the Nash Ensemble of London, the Asko Ensemble of Amsterdam, Ensemble des 20. Jahrhunderts of Vienna, the London Sinfonietta, Trio Basso of Cologne and the Bremer Tanztheater.

Important international festivals have also programmed Singleton's music. They include Chamber Music Northwest in Portland, OR, Tanglewood, Aspen, Bravo! Colorado, Music from Angel Fire in New Mexico, Cincinnati May Festival, Cabrillo Music Festival, Bang On A Can, the National Black Arts Festival in Atlanta, Other Minds in San Francisco, Festival Miami, the Vienna Summer Festival, Pro Musica Nova in Bremen, the Styrian Autumn Festival in Graz, Nuova Consonanza Festival in Rome, the Brussels ISCM World music Days, and IRCAM in Paris. <https://www.alvinsingleton.com/bio.php>

UNSUUK CHIN

Unsuuk Chin was born in 1961 in Seoul, South Korea. She studied with Sukhi Kang and György Ligeti and has lived in Berlin since 1988. Her music has attracted the attention of international conductors including Simon Rattle, Gustavo Dudamel, Alan Gilbert, Kent Nagano, Esa-Pekka Salonen, David Robertson, Peter Eötvös, Myung-Whun Chung, George Benjamin, Susanna Mälkki, Jukka-Pekka Saraste, François-Xavier Roth, Leif Segerstam, Hannu Lintu, Jakub Hrusa, Kazushi Ono and Ilan Volkov, among others. It is modern in language, but lyrical and non-doctrinaire in communicative power. Chin has received many honours, including the 2004 Grawemeyer Award for Music Composition for her Violin Concerto, the 2005 Arnold Schoenberg Prize, the 2010 Prince Pierre Foundation Music Award, the 2012 Ho-Am Prize, the 2017 Wihuri Sibelius Prize, the 2019 Hamburg Bach Prize, the 2020 Kravis Prize as well as the 2021 Leonie Sonning Music Prize.

She has been commissioned by leading performing organisations and her music has been performed in major festivals and concert series in Europe, the Far East, and North America by orchestras and ensembles such as the Berlin Philharmonic, Chicago Symphony Orchestra, London Philharmonic Orchestra, Philharmonia Orchestra, Leipzig Gewandhaus Orchestra, BBC Symphony Orchestra, New York Philharmonic, Boston Symphony Orchestra, City of Birmingham Symphony Orchestra, Orchestre Philharmonique de Radio France, Gothenburg Symphony, Los Angeles Philharmonic Orchestra, Swedish Radio Symphony Orchestra, Tokyo Symphony, Sao Paulo Symphony Orchestra, Royal Concertgebouw Orchestra, London Sinfonietta, Royal Stockholm Philharmonic, Ensemble Intercontemporain, Ensemble Modern, Kronos Quartet and Arditti Quartet. In addition, Unsuuk Chin has been active in writing electronic music, receiving commissions from IRCAM and other electronic music studios.

In 2007, Chin's first opera *Alice in Wonderland* was given its world première at the Bavarian State Opera as the opening of the Munich Opera Festival and released on DVD and Blu-ray by Unitel Classica. She has been Composer-in-Residence of the Lucerne Festival, the Festival d'Automne, Stockholm International Composer Festival, Deutsches Symphonie-Orchester Berlin, the Cologne Philharmonic's Eight Bridges festival, the São Paulo Symphony, Casa da Música, BBC Symphony's Total Immersion Festival, Melbourne Symphony, the NDR Elbphilharmonie Orchestra in Hamburg, and many more. Between 2006 and 2017 Chin was Composer-in-Residence with the Seoul Philharmonic Orchestra, overseeing its contemporary music series which she founded. She served as Artistic Director of the 'Music of Today' series of the Philharmonia Orchestra in London for nine seasons between 2011 and 2020. In 2022 she

starts a five year tenure as Artistic Director of the Tongyeong International Festival in South Korea and her Artistic Directorship of the Weiwuying International Music Festival in Taiwan. Portrait CDs of her music have appeared on Deutsche Grammophon, Kairos and Analekta. Unsuk Chin's works are published exclusively by Boosey & Hawkes.

MARCOS BALTER

Praised by The Chicago Tribune as “minutely crafted” and “utterly lovely,” The New York Times as “whimsical” and “surreal,” and The Washington Post as “dark and deeply poetic,” the music of composer Marcos Balter (b.1974, Rio de Janeiro, Brazil) is at once emotionally visceral and intellectually complex, primarily rooted in experimental manipulations of timbre and hyper-dramatization of live performance.

Past honors include the American Academy of Arts and Letters Music Award, fellowships from the John Simon Guggenheim Foundation, Civitella Ranieri Foundation, and the Tanglewood Music Center (Leonard Bernstein Fellow), two Chamber Music America awards, as well as commissions from the New York Philharmonic, Los Angeles Philharmonic, New World Symphony, Chicago Symphony Music Now, The Crossing, Meet the Composer, Fromm Foundation at Harvard, The Holland/America Music Society, The MacArthur Foundation, and the Art Institute of Chicago.

Recent performances include those at Carnegie Hall, Köln Philharmonie, Queen Elizabeth Hall, Wigmore Hall, ArtLab at Harvard University, Lincoln Center, Walt Disney Hall, Teatro Amazonas, Sala São Paulo, Park Avenue Armory, Miller Theater, Villa Medici, Teatro de Madrid, Bâtiment de Forces Motrices de Genève, and the Museum of Contemporary Art of Chicago. Recent festival appearances include those at Tanglewood Contemporary Music Festival, Ecstatic Music Festival, Acht Brücken, Aldeburgh Music Festival, Aspen, Frankfurter Gesellschaft für Neue Musik, Darmstadt Ferienkurse, and Banff Music Festival. Past collaborators include the rock band Deerhoof, dj King Britt and Alarm Will Sound, yMusic and Paul Simon, Claire Chase and the San Francisco Symphony, the International Contemporary Ensemble, JACK Quartet, Ensemble Dal Niente, Orquestra Experimental da Amazonas Filarmonica, American Contemporary Music Ensemble, American Composers Orchestra, and conductors Karina Canellakis, Susanna Malkki, Matthias Pintscher, and Steven Schick.

His works are published by PSNY (Schott), and commercial recordings of his music are available through New Amsterdam Records, New Focus Recording, Parlour Tapes+, Oxingale Records, and Navona Records.

He is the Fritz Reiner Professor of Musical Composition at Columbia University, having previously held professorships at the University of California San Diego, Montclair State University, and Columbia College Chicago, visiting professorships at the University of Pittsburgh, Northwestern University, and the University of Pennsylvania, and a pre-doctoral fellowship at Lawrence University. He currently lives in Manhattan, New York.

<https://marcosbalter.com/biography/>

BAHAR ROYAEI

Born and raised in Iran, Bahar Royaei is a music educator and a composer/sound designer who works within the field of concert music and various media arts. The Boston Arts Review praised Bahar's "haunting sound design" in her work with live theatre.

Bahar's work has been performed at prominent events such as the Tempus Konnex ICE Festival 2022 Germany, ICE Factory off Broadway Festival, Time:Spans 2020 Festival, the 2020 Fromm Foundation Composer Conference, 2022 Tehran Electroacoustic Music Festival, and has won awards such as the Pnea Award, the Roger Session Memorial Composition Award, and the Korourian electroacoustic music award. Bahar, has worked with Claire Chase, Suzzane Farrin, International Contemporary Ensemble, Jack Quartet, Loadbang, Contemporary Insights of Leipzig, Ensemble der gelbe Klang, Guerrilla Opera, Longleash, Mazumal, Kimia Hesabi, Splice Ensemble, to name a few.

She is currently pursuing a Ph.D. in music composition from City University of New York, studying with Jason Eckardt and Suzanne Farrin.

ERIN ROGERS

Erin Rogers is a Canadian-American saxophonist and composer. She is Co-Artistic director of NYC-based ensembles thingNY, Popebama, New Thread Quartet, Hypercube and a core member of LA-based WildUp. Her music has been performed worldwide at the Prototype, Ecstatic, and MATA Festivals, Celebrity Series (Boston), Edmonton Symphony Orchestra, Hamburg Elbphilharmonie, Centro Nacional de las Artes (Mexico City), and NYmusikk Bergen (Norway). Rogers is faculty member of the Manhattan School of Music Contemporary Performance Program and a D'Addario Woodwinds and Conn-Selmer endorsing artist. Described as "a richly expressive display of stentorian brilliance" (The Wire) she has recorded two solo albums for Relative Pitch Records. erinmrogers.com

FAY VICTOR

"She's essentially invented her own hybrid of song and spoken word, a scat style for today's avant-garde." - The New York Times

Fay Victor is a sound artist and bandleader that uses performance, improvisation and composition to examine representations of modern life and blackness. Based in Brooklyn, NY, Fay's 'everything is everything' creative aesthetic permeates her working approach to the vocal instrument. Having released eleven critically acclaimed albums as a leader, including her latest release, "WE'VE HAD ENOUGH!" with her improvising quartet SoundNoiseFUNK (ESP-Disk) in October 2020 and having performed with luminaries such as Gary Bartz, Archie Schepp, Nicole Mitchell, Randy Weston, Roswell Rudd and Moor Mother, Victor has shown the through line of her unique vocal force and expansion. An innovative educator, Victor is on the faculty of the New School and Long Island University. <https://www.fayvictor.com/>

PROGRAM NOTES

Jessie Cox: *Sonic Cartographies* (2022) for solo bassoon and six pre-recorded bassoons
When writing *Sonic Cartographies* I was sitting at my desk with the window open. All of a sudden I heard this glaring sound outdoors—a shriek composite sound that covered the whole of the blue sky outside, what I vaguely remembered to be a warning signal for bombs. Slowly it dissipated but during its receding, it became evident that there were multiple sirens sounding from different directions. In its quieting down, a release of tenseness to my ears, the usual environmental sound of birds chirping faded in.

What this experience gave me is a sense of different cartographies within the sonic—that is to say that different sounds map space in unique ways. The sirens work on the one hand as a safety net marking a space in danger, while on the other they also mark a sovereign space. When birds chirp it is for me a sound that maps a space too, not just the woods and houses in Switzerland, but also a place where I grew up. In this sense different cartographies combat each other, or overlap, negotiate, co-exist, or subsist. This work is an exploration of a variety of sonic cartographic techniques itself also a sonic map. — Jessie Cox

Alvin Singleton: *Agoru III* (1971)

Agoru III (1971) for flute is the third in a series of eight solo works for various instruments, the term "argoru" being a word from the Ghanaian Twi language meaning "to play" (itself a pun). The work is in one short movement. Quicksilver runs and leaps alternate with cantabile moments like light falling through trees in a forest. The work at times seems to sound as if the flutist herself were creating the piece in a moment of inspired improvisation. The composer in fact says his intention was to "create a virtuosic tribute to a great flutist, allowing the piece to sound like her own personal statement." To play "Argoru" with proper joy and abandon requires a flutist of great virtuosity. Such a player is Sara Vargas-Barritt for whom Mr. Singleton composed "Argoru III" and who premiered it on 24 May 1971 in Sprague Memorial Hall, New Haven, Connecticut, where the two were fellow Yale graduates. — Carman Moore

Unsuik Chin: *Advice from a Caterpillar* (2007)

Marcos Balter: *Codex Seraphinianus* (2014)

Codex Seraphinianus is based on Luigi Serafini's 1981 book of the same name. Serafini's *Codex* is a highly illustrated encyclopedia of an imaginary world, written in an imaginary language using a made-up alphabet. Often compared to the Voynich Manuscript and regarded by many as the world's strangest book, the meaning of the *Codex*—if it exists—has remained undecipherable in spite of analyses by artists and scholars. However, recent studies have

pointed to substantial evidence of syntax in the text and symbolic meaning in the book's grotesque yet fascinating illustrations. As in the book, this new work attempts at creating the notion of encrypted meaning through seemingly surreal and disparate connections.

Bahar Royaei: *Tombstone* (2017)

سنگی برای سیمین
، و مرگ را کودکی دیدم ...
، سراسیمه
که میگریزد از مرگ
(یدال رویایی ، هفتاد سنگ قبر)

A tombstone for Simin:
...and I saw the "death," like a child,
frightened,
running away from the death
(Yadollah Royaei, *Seventy Tombstones*)

There are sounds in the horizon. They are far, yet so close; They are known-unknown sounds: So intimate to the instrument to be known yet so reserved to be perceived by us. There are sounds in the horizon; and in the horizon of sound there is silenced noise. *Tombstone* is about Death as a child, who runs away from herself. It tries to deconstruct that noise with the viola's "known-unknown" timbres, and reconstruct the horizon with repetition, embracement of the body and deployment of errors. *Tombstone* is made economical by its materials. In each movement, the piece develops specific timbres through repetition. The repetitions are in gestures. Repetition of accents in all three movements are there to rebuild. The repetition is not there just to repeat, but to morph and re-shape. The gesture repeats to awake the visceral sounds of the body, the instrument's body. There is death; running away in the horizon, in the vibration, in the space; running away from itself (the known-unknown). — Bahar Royaei

Erin Rogers: *North Star* (2021)

North Star applies vocalizations to soprano saxophone lines and tones, moving in similar or opposite directions throughout. The saxophone tone and vocals intermesh, creating vectors, split tones, and harmonic counterpoint. — Erin Rogers

Fay Victor: *Flow to the Next* (2020)

FLOW TO THE NEXT (2020) is an interdisciplinary performance work for mixed ensembles - large or small. Players are asked to bring in text for this work and create an individual path through the score using melody, text and improvisation. The player aims to create a seamless fluidity through their chosen path all the while listening and interacting with the wider ensemble to feel the application of their specific approaches. Because the players have agency in the 'Flow' and the choice of text materials, performances of FLOW TO THE NEXT will never be the same. — Fay Victor