



TargetMargin@7: December 8

The International Contemporary Ensemble combines with the Wet Ink Ensemble to present new works on themes of text, language, and syntax by artists such as Rebecka Ahvenniemi and Linda Catlin Smith alongside Anthony Braxton's Syntactic Ghost Trance Music, featuring performances by Lesley Mok, Cory Smythe, Eric Wubbels, Anna Webber, Dan Lippel, Mariel Roberts, Josh Modney, and Alice Teyssier.

PROGRAM:

Rebecka Ahvenniemi lecture on Pippi Longstocking: Who would Pippi be as a composer?

Rebecka Ahvenniemi: *Sonata in Pippi Form* (2020) for violin and piano
performed by Josh Modney, violin, and Cory Smythe, piano

Linda Catlin Smith: *Dreamer Murmuring* (2016)
performed by Josh Modney, violin, Mariel Roberts, cello, and Eric Wubbels, piano

Rebecka Ahvenniemi: *Dada-aria* (2019)
performed by Alice Teyssier, voice

Eric Wubbels: *H_z Spectrum*, from *if and only if* (2018-19)
performed by Josh Modney, violin, Mariel Roberts, cello, and Eric Wubbels, piano

Anthony Braxton: Compositions 131 & 256
feat. Lesley Mok, Josh Modney, Eric Wubbels, Anna Webber, Mariel Roberts, Dan Lippel, Alice Teyssier, and Cory Smythe

SPECIAL GUESTS

Anna Webber, flute/saxophone
Lesley Mok, percussion

WET INK ENSEMBLE

Josh Modney, violin
Mariel Roberts, cello
Eric Wubbels, piano

INTERNATIONAL CONTEMPORARY ENSEMBLE

Alice Teyssier, voice
Cory Smythe, piano
Dan Lippel, guitar
Josh Modney, violin



PROGRAM NOTES:

Rebecka Ahvenniemi: *Sonata in Pippi Form* (2020)

Pippi Longstocking, one of the characters of Astrid Lindgren's children's books, has been described as a linguistic genius because of her talent in creating new words, an anarchist due to her lack of respect towards authorities, and a philosopher, as she continuously operates outside of social conventions. But how would Pippi Longstocking perform as a composer? Musically, Pippi's character may contrast the profession of composition as a disciplinary field, which often requires plenty of education, including knowledge of historical developments, music theory and notational practice. When "discipline", as such, is practiced as a power mechanism, Pippi may be the first one to criticize it. This, she usually does with a playful attitude; "A police officer is one of the most wonderful things I know. Second after rhubarb soup," Pippi states. "Multiplication", as a mathematical term, she refers to as "pluttification". Simultaneously, she demonstrates high degrees of sophistication when it comes to treating all human beings equally, regardless of their social status or position. It is her experience-based knowledge, which comes to expression in the many situations that Astrid Lindgren portrays. *Sonata in Pippi form* follows a historical convention; the instrumentation of piano and violin has been present in chamber music since the classical and romantic era. However, this work is divided in not 3 or 4 movements, but in 2 and ½ movements. Beginning with "maestoso, con scarpe diverse (majestically, with different pair of shoes)", it demonstrates its own musical form and logic.

Linda Catlin Smith: *Dreamer Murmuring* (2016)

I composed *Dreamer Murmuring* at the request of filmmaker Ana de Alvear, who commissioned 11 composers to create scores for 11 short films collected under the title "George's Odyssey." These films feature a toy robot who travels to a variety of places. Rather than scoring to the films, we were asked to create piano trios that could stand on their own, which would be placed with the films, each of which is 6 minutes in length. As Ana de Alvear has said, "The combination of contemporary classical music and visual arts will provide the opportunity of discovering the capacity of music in generating a variety of landscapes, feelings and emotions according to each of the composers of the different episodes." The works were all performed by Trio Arbøos live, with the films, in Madrid. — LCS

Rebecka Ahvenniemi: *Dada-aria* (2019)

In the 19th Century, the singing style of romantic opera developed alongside the growing size of orchestras and concert halls. In *Dada-aria*, this style of operatic singing has been employed, distinct from the context of its supporting instrumental music. In this context, the vocal sounds and their emotional quality appear as naked and exposed. The "Dada" of *Dada-aria* refers to the attempt to distance the work from rationalism and intellectualism in art. The text of *Dada-aria* comprises a constructed Latin-Greek-Italian-like language; an imitation of an opera aria, resulting from the idea that the sounds and articulated words can themselves be beautiful.



BIOS

Rebecka Sofia Ahvenniemi, originally from Finland, was educated in composition and philosophy in Bergen, Berlin, New York and Helsinki. She finished her doctoral degree in philosophy at the University of Helsinki in 2021. Her joint disciplines of music and philosophy are expressed in her compositions, essay writing, research, and her teaching. These joint interests have led her to consider issues of cultural politics: she was a board member of Norwegian Society of Composers from 2013 to 2018, and she is today a member of Kulturrådet in Norway. Beyond this, Ahvenniemi's music explores the intimate, often ignored, sometimes hidden qualities of sound that are overlooked. Working with scores, electronics, voices and instruments, she creates works that range from operatic scenes, to spatialised surround-sound compositions employing Ambisonics, to solo compositions. Ahvenniemi chooses compositional methods individually for each work: each piece tells its own story and is made for a specific context and purpose. Ahvenniemi's work has been performed internationally, the result of many collaborations with contemporary music festivals and international artists including from Norway, Sweden, Denmark, Finland, UK, USA, and Canada. For more information: <http://rebeckaahvenniemi.com>

Anthony Braxton, the Chicago-born composer and multi-instrumentalist, is recognized as one of the most important musicians, educators, and creative thinkers of the past 50 years. He is highly esteemed in the experimental music community for the revolutionary quality of his work and for the mentorship and inspiration he has provided to generations of younger musicians. Drawing upon a disparate mix of influences from John Coltrane to Karlheinz Stockhausen, Braxton has created a unique musical system that celebrates the concept of global creativity and our shared humanity. His work examines core principles of improvisation, structural navigation and ritual engagement - innovation, spirituality, and intellectual investigation.

Linda Catlin Smith grew up in New York and lives in Toronto. She studied music in NY, and at the University of Victoria (Canada). Her music has been performed and/or recorded by: BBC Scottish Orchestra, Exaudi, Tafelmusik, Other Minds Festival, California Ear Unit, Kitchener-Waterloo, Victoria and Vancouver Symphonies, Arraymusic, Tapestry New Opera, Gryphon Trio, Via Salzburg, Evergreen Club Gamelan, Turning Point Ensemble, Vancouver New Music, and the Del Sol, Penderecki, and Bozzini quartets, among many others; she has been performed by many notable soloists, including Eve Egoyan, Elinor Frey, Philip Thomas, Colin Tilney, Vivienne Spiteri, and Jamie Parker. She has been supported in her work by the Canada Council, Ontario Arts Council, Chalmers Foundation, K.M. Hunter Award, Banff Centre, SOCAN Foundation and Toronto Arts Council; in 2005 her work Garland (for Tafelmusik) was awarded Canada's prestigious Jules Léger Prize. In addition to her work as an independent composer, she was Artistic Director of the Toronto ensemble Arraymusic from 1988 to 1993, and she was a member of the ground-breaking multidisciplinary performance collective, URGE, from 1992-2006. Linda teaches composition privately and at Wilfrid Laurier University, Waterloo, Canada.

Eric Wubbels is a composer and performer. Since 2004 he has been pianist and Co-Director of the Wet Ink Ensemble (NYC), and he performs regularly in projects with Mariel Roberts and Josh Modney, Weston Olencki, and Charmaine Lee, among others. As a composer, his music has been presented by LA Phil Green Umbrella series, Huddersfield Festival (hcmf//), ISSUE Project Room, Roulette, Bowerbird, Chicago Symphony MusicNOW, New York



Philharmonic CONTACT, Contempuls (Prague), reMusik (St. Petersburg, RU) and Zurich Tage für Neue Musik, among others. As a performer, he has given U.S. and world premieres of works by major figures such as Peter Ablinger, Richard Barrett, Beat Furrer, George Lewis, and Mathias Spahlinger, as well as vital young artists such as Rick Burkhardt, Erin Gee, Bryn Harrison, Clara Iannotta, Darius Jones, Catherine Lamb, Ingrid Laubrock, Charmaine Lee, Alex Mincek, Sam Pluta, Katharina Rosenberger, Kate Soper, and Anna Webber.

ABOUT WET INK ENSEMBLE

The Wet Ink Ensemble is a collective of composers, performers and improvisers dedicated to adventurous music-making. Named “The Best Classical Music Ensemble of 2018” by The New York Times, Wet Ink’s work is rooted in an ethos of innovation through collaboration, extending from the music and the unique performance practice developed in the “band” atmosphere of Wet Ink’s core octet of composer-performers, to projects with a broad range of renowned creators, from Evan Parker to George Lewis to Peter Ablinger, and committed performances of music by young and underrepresented composers, from today’s most promising emerging voices to the next generation of artists. For the 2021-22 season, Wet Ink is proud to welcome Katherine Young (bassoon, composition) and Nick Dunston (bass, composition) as Artists-In-Residence. www.wetink.org

ABOUT INTERNATIONAL CONTEMPORARY ENSEMBLE

With a commitment to cultivating a more curious and engaged society through music, the International Contemporary Ensemble – as a commissioner and performer at the highest level – amplifies creators whose work propels and challenges how music is made and experienced. The International Contemporary Ensemble strives to cultivate a mosaic musical ecosystem that honors the diversity of human experience and expression by commissioning, developing, and performing the works of living artists. The Ensemble is a collective of musicians, digital media artists, producers, and educators who are committed to creating collaborations built on equity, belonging, and cultural responsiveness. Now in its third decade, the Ensemble continues to build new digital and live collaborative environments that strengthen artist agency and musical connections around the world. www.iceorg.org.

LAND ACKNOWLEDGMENT

The rehearsal facilities, office space, and digital servers of the International Contemporary Ensemble, sit within the Lenapehoking, or “The Land of the Lenape.” We honor and acknowledge their elders present and past. Today the Lenape Diaspora is dispersed throughout the U.S. and Canada. The Lenape diaspora includes five federally recognized nations in Oklahoma, Wisconsin, and Ontario, Canada. The International Contemporary Ensemble is beginning to deepen its knowledge and understanding of our complicity in the many legacies of genocide, forced displacement, and systemic oppression. We acknowledge the direct role that we play as settlers in expropriating land, colonialism, and hostile economic policies. The International Contemporary Ensemble will build platforms for humanity and expression which are inclusive and welcoming to present and future generations of indigenous artists.



CREDITS

The International Contemporary Ensemble's performances and commissioning activities during the 2021-22 concert season are made possible by the generous support of our board of directors and many individuals as well as The Andrew W. Mellon Foundation, Howard Gilman Foundation, Jerome Foundation, Fan Fox and Leslie R. Samuels Foundation, Aaron Copland Fund for Music Inc., MAP Fund, Mid Atlantic Arts Foundation, Francis Goelet Charitable Lead Trusts, Amphion Foundation, The Gladys Krieble Delmas Foundation, Ann and Gordon Getty Foundation, Alice M. Ditson Fund of Columbia University, The Casement Fund, 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 U.S. Small Business Administration. The International Contemporary Ensemble was the Ensemble in Residence of the Nokia Bell Labs Experiments in Art and Technology from 2018 - 2021. Yamaha Artist Services New York is the exclusive piano provider for the International Contemporary Ensemble.



Wet Ink Ensemble's 23rd concert season is supported in part by the New York State Council on the Arts with the support of Governor Kathy Hochul and the New York State Legislature, The Fritz Reiner Fund of Columbia University, The Alice M. Ditson Fund of Columbia University, The Aaron Copland Fund for Music, BMI Foundation General Grants Program, and The Amphion Foundation. This program is supported, in part, by public funds from the New York City Department of Cultural Affairs in partnership with the City Council.



Alice M. Ditson



The Aaron Copland
Fund for Music

Sonate i Pippi-form | Sonata in Pippi Form

in 2 and 1/2 movements:

Rebecka Sofia Ahvenniemi

Maestoso, con scarpe diverse (1)
Borghesemente ma con dolore (1)
Capelli fantastici (1/2)



A Maestoso, con scarpe diverse $\text{♩} = 56$
directional pitch,
very articulated
S.P.

Violin
mf *p* *f* *mf*
imitating the 'tremolo gliss.'
of the violin, similar pitch
slightly longer
than the violin

Piano
f
mechanically,
like "testing
a motor"
vib. N. → S.P.
n *mf* *n*
imitating the violin

Violin
f *ff*
slightly aggressively,
putting an end to the gesture
hrd.

Piano
ff

Violin
N. *p*
overpress.

Piano
ff

ca. $\text{♩} = 70$
N.

Violin
f *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*
gesture upwards
along the keys,
directional pitch

Piano
mf

2

Violin
13 *f*
gliss.

Piano
f
(Xxx)

Violin
14 *mf*
gliss.
gesture within highest octave,
pitch may be varied

Piano
mf
8va

Violin
16 *p* *mf* *mp* *p* *mp*
directional pitch
gliss.

Piano
f
(Xxx)

Violin
18 *pp*
a tempo, $\text{♩} = 56$
S.P.
variations in intonation
n *mf* *n*

Piano
f
(Xxx)

20 *N.* *overpress.*

Vln *n* *f* *ff*

Pno *p* *mf* *mp*

24 *nat.* *vib. romantically* *vib. rit.*

Vln *f* *mf*

Pno *f*

$\text{♩} = 76$
 exaggerating the vibrato waves,
 slightly pushing the pitch out of place.

26 *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

Vln *p*

Pno *p* *mp* *p*

p poco ped.

27 *S.P.*

Vln *ppp* *n*

Pno *mp*

30 *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

Vln *p* *f* *ff*

Pno *f* *mf*



B Borghesemente ma con dolore $\text{♩} = 60$
 arco ord.

32 *N.*

Vln *pp* *p* *pp*

Pno *p* poco ped.

36 *S.P.*

Vln *mp* *p* *pp*

Pno *mp* *mf* *f* *ff*

mp poco ped. *non ped.*

40 *II, III* *elastically*

Vln *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p* *n*

Pno *f* *mf* *f* *p*

non ped. *non ped.*

42 *S.P.*

Vln *ppp* *p* *pp*

Pno *mp* *mf* *f* *p*

non ped.

44

Vln

Pno

pp

n

p

mf

f

hrd.

nat.

(ord. vib.)

49

Vln

Pno

mp

mf

p

mf

f

hrd.

nat.

hrd.

nat.

overpress.

52

Vln

Pno

mf

f

ff

mf

nat.

hrd.

nat.

55

Vln

Pno

f

mp

p

mp

f

overpress.

nat.

hrd.

pp

p

mp

f

non ped.

6

59

Vln

Pno

ff

f

mp

overpress.

vib.

nat.

61

Vln

Pno

p

mp

p

mf

S.P.

N. vib. (IV)

63

Vln

Pno

f

p

mp

♩ = 66

S.P.

66

Vln

Pno

p

f

ff

pp

p

mp

f

vib.

N.



C Capelli fantastici $\text{♩} = 58$

68 Vln S.P. gliss. N. gliss.
 Pno p non ped. f

69 Vln gliss. overpress. gliss. fff
 Pno fff

70 Vln f
 Pno f

71 Vln nat. mf n f n
 Pno mf n f n

72 Vln mp n
 Pno mp

74 Vln overpress. N. nat. f
 Pno ff f

76 Vln hrd. nat. overpress. nat. S.P. gliss. gliss. p
 Pno ff f mf ff

79 Vln gliss. gliss. mp
 Pno p ff

80 Vln mf S.P. N. gliss. f p
 Pno $\text{gliss. along the white keys}$ mf f