



CHAYA CZERNOWIN (*1957)

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|---|--|----------|
| 1 | Wintersongs V:
Forgotten Light (2014) | 24:26 |
| 2 | Five Action Sketches I:
Breathe (2014) | 01:53 |
| 3 | Wintersongs IV:
Wounds / Mistletoe (2014) | 10:16 |
| 4 | Five Action Sketches II:
So Narrow (2014) | 03:39 |
| 5 | Five Action Sketches IV:
Sliver (2014) | 02:30 |
| 6 | Wintersongs II:
Stones (2003) | 13:23 |
| 7 | Five Action Sketches V:
Sand (2014) | 01:57 |
| | | TT 57:59 |

International Contemporary Ensemble

1 2 4 5 7 Jeffrey Gavett, *baritone voice*
1 2 4 5 7 Kai Wessel, *contra tenor voice*

1 3 Claire Chase, *bass flute*

1 3 Kelli Kathman, *piccolo*

1 2 3 5 6 7 Alice Teyssier, *flute, bass flute,
and piccolo*

1 3 James Austin Smith, *oboe*

1 3 5 6 Campbell MacDonald, *bass
clarinet*

1 2 3 7 Joshua Rubin, *clarinet and bass
clarinet*

1 2 5 7 Ryan Muncy, *tenor, soprano, and
sopranino saxophones*

1 3 Peter Evans, *trumpet*

1 3 6 David Nelson, *bass trombone*

1 2 3 5 6 7 Andrew Madej, *tuba*

1 3 6 Kyle Armbrust, *viola*

1 2 3 5 6 7 Michael Nicolas, *cello*

1 3 Logan Coale, *bass*

1 3 6 Nathan Davis, *percussion*

1 3 6 Ross Karre, *percussion*

1 3 6 Levy Lorenzo, *percussion*

1 4 William Schimmel, *accordion*

1 Jacob Greenberg, *piano*

1 Cory Smythe, *harpichord*

1 Oren Fader, *guitar*

1 Caley Monahan-Ward, *live sound*

1 2 3 5 6 7 Steven Schick, *conductor*

Recording venue: Miller Theatre at Columbia University,
New York, USA

Recording date: 23 October 2014

Producer: Chaya Czernowin

Recording engineer: Caley Monahan-Ward

Mixing & Mastering: Ryan Streber, www.oktavenaudio.com

ICE Director of

Recordings: Jacob Greenberg

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a composer note:

Wintersongs II: Stones
Wintersongs IV: Wounds / Mistletoe
Wintersongs V: Forgotten Light
Action sketches: breathe / So Narrow /
Sliver / Sand

The series *Wintersongs* started around 2002. The first *Wintersongs* was 13 minutes long, with low instruments and a lot of noise and electronics. This piece was dark, and its vitality was halted. The low instruments were moving like the slow search of a plant towards light. As I was writing the piece, a very close friend, composer Mark Osborn, 33 years old at the time, died in a terrible and absurd car accident. So the piece also became a lament.

Soon I recognized that *Wintersongs I* was a very concentrated layer of a larger piece. I wanted to hear the septet without the electronics, and reinterpret the instrumental part anew. Three percussion players were added and *Wintersong II: Stones* was written. It included the same instrumental material of the septet, but with some temporal variation, and with a new added line of percussion, minus the electronics.

Still, the piece wanted to grow. It was as if the original was a photograph on which I could first paint, then write, and later erase and even glue on diverse media. For the next nine years, from 2004 to 2014, I had a plan to continue and invent new, very different *Wintersongs*. It was a beautiful plan: *Wintersongs IV* was supposed to have a high septet coming in, scratching and erasing parts of the original low septet, and cre-

ating strong tension between the high and fast new material and the slow and low original septet. In the last piece, *Wintersongs V*, this very tension was supposed to break, and its cracking was to expose a love song – the heart of the whole piece – which was a hidden as an archaeological layer to be discovered only at the end. A beautiful combination of piano, harpsichord, guitar and two singers was added for this layer. In all these reincarnations the original septet would be the basis, always present.

However, the narrative of writing *Wintersongs* did not pan out as expected.

When I came back to *Wintersongs* in 2014 to compose the last two movements, it was after a strong change had taken place in my work. While the instrumental groups stayed the same as they were for the last ten years, I felt that I could not restrict myself with the narrative of the high contrast and the love song, with the original *Wintersongs I* always still present. So instead of *Wintersongs I* being a base, the original septet of the first *Wintersongs* has become a shade of a memory: a threatening memory in *Wintersongs V*, and a very poetic and disappearing one in *Wintersongs IV*. The piece has now become a topology of remembering with related but independent layers of growth: a contemplation about how memory evolves and eludes us.

In contrast to the *Wintersongs* series, which is like a mixed dish cooked over a very long time, the five action sketches are very spontaneous, quick and focused fragments, which complement *Wintersongs V* in particular.

Wintersongs II is dedicated to Ensemble Modern.

Wintersongs IV is dedicated to Stephen Drury.

Wintersongs V is dedicated to Dieter Schnebel on his 85th birthday in celebration of his music and thinking, and to ICE, with joy and admiration.

Chaya Czernowin



Chaya Czernowin

Chaya Czernowin was born and brought up in Israel. After her studies in Israel, at the age of 25, she continued studying in Germany (DAAD grant), the US, and then was invited to live in Tokyo (Asahi Shimbun Fellowship and American NEA grant), in Germany (at the Akademie Schloss Solitude) and in Vienna. Her music has been performed throughout the world by some of the best performers of new music. She has held a professorship at UCSD, and was the first woman to be appointed as a composition professor at the University of Music and Performing Arts in Vienna, Austria (2006–2009). She was also appointed in 2009 at Harvard University, where she has since been the Walter Bigelow Rosen Professor of Music. Together with Jean-Baptiste Jolly, the director of Akademie Schloss Solitude near Stuttgart and with composer Steven Kazuo Takasugi, she has founded the summer Academy at Schloss Solitude, a biannual course for composers. Takasugi and Czernowin also teach at Tzllil Meudcan, an International course based in Israel founded by Yaron Deutsch of Ensemble Nikel.

"Vital, visceral, wild and undefined as experience itself – can music be that? I have heard such music, rarely, but, it has changed my life. Attempting to work towards it, though, is a difficult balancing act: one must be as sensually sensitive as if one has no skin, while exercising the analytical clarity, precision and focus of holding a surgeon's knife."

Chaya Czernowin

Czernowin's output includes chamber and orchestral music, with and without electronics. Her works were

played in most of the significant new music festivals in Europe as well as in Japan, Korea, Australia, US and Canada. She composed 2 large scale works for the stage: *Prima ... ins Innere* (2000, Munich Biennale) chosen to be the best premiere of the year by *Opernwelt* yearly critic survey, and *Adama* (2004/5) with Mozart's *Zaide* (Salzburg Festival 2006). She was appointed Artist in residence at the Salzburg Festival in 2005/6 and at the Lucern Festival, Switzerland in 2013. Characteristics of her work are working with metaphor as a means of reaching a sound world which is unfamiliar; the use of noise and physical parameters as weight, textural surface (as in smoothness or roughness etc); problematization of time and unfolding and shifting of scale in order to create a vital, visceral and direct sonic experience. All this with the aim of reaching a music of the subconscious which goes beyond style conventions or rationality.

In addition to numerous other prizes, Czernowin represented Israel at the Unesco Rostrum of composers in 1980; Stipendiumpreis ('88) and Kranichsteiner Musikpreis ('92), at Darmstadt Ferienkurse; IRCAM (Paris) reading panel commission ('98); scholarships of SWR experimental Studio Freiburg ('98, '00, '01); The composer's prize of Siemens Foundation ('03); a nomination as a fellow to the Wissenschaftskolleg Berlin ('08); Fromm Foundation Award ('09); and Guggenheim Foundation fellowship ('11). She is published by Schott. Her music is recorded on Mode records NY, Wergo, KAIROS, Col Legno, Deutsche Gramophone, Neos, Ethos, Telos and Einstein Records. She lives near Boston with composer Steven Kazuo Takasugi and their son.

chayaczernowin.com



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Steven Schick

Percussionist, conductor, and author Steven Schick was born in Iowa and raised in a farming family. Hailed by Alex Ross in the *New Yorker* as, “one of our supreme living virtuosos, not just of percussion but of any instrument,” he has championed contemporary percussion music by commissioning or premiering more than one hundred-fifty new works. The most important of these have become core repertory for solo percussion. Schick was inducted into the Percussive Arts Society Hall of Fame in 2014.

Steven Schick is the artistic director of the La Jolla Symphony and Chorus and the San Francisco Contemporary Music Players. As a conductor, he has appeared with the BBC Scottish Symphony Orchestra, the Saint Paul Chamber Orchestra, the Milwaukee Symphony, Ensemble Modern, the International Contemporary Ensemble, and the Asko/Schönberg Ensemble.

Schick’s publications include a book, “The Percussionist’s Art: Same Bed, Different Dreams,” and many articles. He has released numerous recordings including the 2010 “Percussion Works of Iannis Xenakis,” and its companion, “The Complete Early Percussion Works of Karlheinz Stockhausen” in 2014 (both on Mode). He received the “Diapason d’Or” as conductor (Xenakis Ensemble Music with ICE) and the Preis der Deutschen Schallplattenkritik, as percussionist (Stockhausen), each for the best new music release of 2015.

Steven Schick is Distinguished Professor of Music and holds the Reed Family Presidential Chair at the Uni-

versity of California, San Diego. He was music director of the 2015 Ojai Festival, and starting in 2017, will be co-artistic director, with Claire Chase, of the Summer Music Program at the Banff Centre.



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Jeffrey Gavett

Jeffrey Gavett (baritone), called a “brilliantly agile singer” by the New York Times, has collaborated with a broad array of artists, including ICE, Meredith Monk, New Juilliard Ensemble, Roomful of Teeth, SEM Ensemble, Ensemble Signal, Talea Ensemble, and his own ensembles Ekmeles and loadbang. Theatrical appearances include Rudolf Komorous’s *Nonomiya* and Petr Kotik’s *Master-Pieces* at New Opera Days Ostrava in the Czech Republic, Annie Dorsen’s *Yesterday Tomorrow* at the Holland Festival, in France, and Croatia, and Matt Marks’s *Mata Hari* on the 2017 Prototype Festival. Mr. Gavett holds degrees from Westminster Choir College and Manhattan School of Music.

jeffreygavett.com



Kai Wessel

The Hamburg-born countertenor Kai Wessel studied music theory, composition and voice in Lübeck (D) and historical informed performance practice in Basel (CH) and Hilversum (NL). He received numerous prizes and fellowships and has performed concerts, operas, radio broadcasts, and sung in more than 90 CD recordings working with conductors such as Ph. Herreweghe, G. Leonhard, T. Koopman, N. Harnoncourt, M. Haselböck, M. Schneider, H.W. Henze, A. Tamayo, S. Cambreling, P. Rundel, H. Holliger, E. Pomárico, K. Nagano, and others. As one of the leading countertenors, Kai Wessel has performed at music festivals and opera houses all over the world (Berlin, Dresden, Munich, Stuttgart, Nice, Barcelona, Salzburg, Tokyo, San Francisco). A number of contemporary composers such as M. Kagel, H. Holliger, K. Huber, I. Mundry, C. Czernowin, G.F. Haas, J. Widmann and M. Pintscher have written parts and works for him. Kai Wessel is Professor for Voice and Historical Performance Practice at the University of Cologne for Music and Dance. He also teaches Voice and Contemporary Vocal Literature at the University of Bern.

kaiwessel.com



International Contemporary Ensemble

The International Contemporary Ensemble (ICE) is an artist collective committed to transforming the way music is created and experienced. As performer, curator, and educator, ICE explores how new music intersects with communities across the world. The ensemble's 35 members are featured as soloists, chamber musicians, commissioners, and collaborators with the foremost musical artists of our time. Emerging composers have anchored ICE's programming since its founding in 2001, and the group's recordings and digital platforms highlight the many voices that weave music's present.

ICE has received the American Music Center's Trailblazer Award and the Chamber Music America/AS-CAP Award for Adventurous Programming, and was also named Musical America Worldwide's Ensemble of the Year 2014. The group currently serves as artists in residence at Lincoln Center for the Performing Arts' Mostly Mozart Festival, and previously led a five-year residency at the Museum of Contemporary Art Chicago. ICE has been featured at the Ojai Music Festival since 2015, and has appeared at festivals abroad such as Acht Brücken Cologne and Musica nova Helsinki. Other recent performance stages include the Park Avenue Armory, The Stone, ice floes at Greenland's Diskotek Sessions, and boats on the Amazon River.

New initiatives include OpenICE, made possible with lead funding from The Andrew W. Mellon Foundation, which offers free concerts and related programming wherever ICE performs, and enables a working process with composers to unfold in public settings.

DigitICE catalogues the ensemble's performances in a free online streaming video library. ICE's First Page program is a commissioning consortium that fosters close collaborations between performers, composers, and listeners as new music is developed. EntICE, a side-by-side youth program, places ICE musicians within youth orchestras as they premiere new commissioned works together. Inaugural EntICE partners include Youth Orchestra Los Angeles and The People's Music School in Chicago. Yamaha Artist Services New York is the exclusive piano provider for ICE.

ICE Staff: Claire Chase, Founder • William McDaniel, Executive Director • Joshua Rubin, Co-Artistic Director • Ross Karre, Co-Artistic Director • Jacob Greenberg, Director of Recordings and Digital Outreach • Rebekah Heller, Director of Individual Giving • Ryan Muncy, Director of Institutional Giving and Co-Director, OpenICE • Alice Teyssier, Artistic Operations Associate and Co-Director, OpenICE • Maciej Lewandowski, Director of Production • Meredith Morgan, General Manager • Levy Lorenzo, Engineer and Technical Associate

iceorg.org

Score to Wintersongs V

③

acc

pno

conb

Guit

Perc I

II

III

DP

Handwritten musical score for measures 3-33. The score includes parts for Accordion (acc), Piano (pno), Concertina (conb), Guitar (Guit), and Percussion (Perc I, II, III, DP). The music is in a complex, multi-measure structure with various dynamics and articulations.

③4

acc

pno

conb

Handwritten musical score for measures 34-40. The score includes parts for Accordion (acc), Piano (pno), and Concertina (conb). The music continues with complex multi-measure patterns and dynamic markings.

pno

conb

Guit

Perc I

II

III

Handwritten musical score for measures 41-49. The score includes parts for Piano (pno), Concertina (conb), Guitar (Guit), and Percussion (Perc I, II, III). The music features intricate rhythmic patterns and dynamic changes.

④0

acc

pno

conb

Guit

Perc I

II

III

Handwritten musical score for measures 40-49. The score includes parts for Accordion (acc), Piano (pno), Concertina (conb), Guitar (Guit), and Percussion (Perc I, II, III). The music concludes with a final multi-measure rest and dynamic markings.

Detail of the Score to *Wintersongs V*

Handwritten musical score for *Wintersongs V*, measures 59-72. The score includes staves for glockenspiel, piano, cymbal, contralto, contratenor, B trumpet, Tuba, Viola, Violoncello, Double Bass, and contralto. It features complex rhythmic patterns, dynamic markings (pp, p, mf, mp, mf), and performance instructions like "overblow" and "B Trb and Tba breathe when needed". Time signatures change from 5/4 to 4/4 and back to 5/4. Measure numbers 59, 67, 70, and 72 are circled. A tempo change to quarter note = 60 is indicated at the bottom left.

4.49

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