


**RAND STEIGER**

**COALESCENCE CYCLE**

*volume 1: music for soloists and electronics*

INTERNATIONAL CONTEMPORARY ENSEMBLE

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- 1 Cyclone** (2013) 8:21  
Joshua Rubin, clarinet
  - 2 Beacon** (2015) 9:31  
Claire Chase, flute and piccolo
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Kivie Cahn-Lipman, cello
  - 4 Light on Water** (2012) 18:48  
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Jacob Greenberg, piano
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**F**IRST, I WANT TO EXPRESS MY DEEPEST GRATITUDE to Claire Chase for her audacious challenge to create this series of works, to Melissa Smey for producing the premieres at Miller Theater in New York, and to Jacob Greenberg for cultivating these recordings. I am also indebted to Miller Puckette for his brilliant software, friendship, and timely interventions. And special thanks to the many others who have assisted me with this project, including Andrew Allen, Mark Applebaum, Rachel Beetz, Tom Erbe, Jessica Flores, Jon Forshee, Ben Hackbarth, Eric Hamdan, Barbara Jackson, Ross Karre, Levy Lorenzo, Peter Otto, Conrad Prebys, Ramesh Rao, Steven Schick, Adam Roberts, Christopher Warren, Kevin Zhang and, in particular, Rebecca Jo Plant. I am also indebted to UC San Diego, in particular the Department of Music, and the California Institute for Telecommunications and Information Technology, where I served as Composer-in-Residence while creating these works.

I have long been fascinated by the way we perceive separate sounds fusing into one – how a complex contrapuntal texture can become a continuum when heard in a reverberant environment, or how tones, precisely tuned, fuse into a single timbre. My desire to explore this delicate perceptual cusp between a chord and a timbre is one of the reasons I draw on the natural intervals of the harmonic series as my primary guide for pitch structures. Likewise, my attraction to the blurring of events has led me to work with real-time signal processing, which allows me to alter the acoustic environment in which my music is heard over the course of a single piece.

My recent compositions have been characterized by a striving for synthesis through an embrace of instrumental virtuosity, a hybrid approach to harmony (exploring the intersection of tempered and just intonation), and the integration of digital audio signal processing to enrich orchestration. Through these means, I seek to create a musical landscape that sounds novel yet feels natural.

Composed for ICE, the Coalescence Cycle further explores the concept of fusion at the level of performance. Some of the constituent pieces showcase individual members of the group as the gifted, charismatic soloists they are, each with a unique

musical personality and set of virtuosic capabilities. Other pieces depend on the dynamic chemistry ICE members share when playing together in various combinations, retaining their individual attributes while also merging synergistically. (A separate disc will feature large ensemble pieces.) Just as musical elements may fuse in our perception, so, too, do these individual musicians coalesce into a single inspired unit.

The audio signal processing is the result of my longstanding collaboration with Miller Puckette, who has made some of the most important contributions to the development of computer music technology. In all of the pieces, the signals the musicians play into microphones are routed through a computer running programs that I created with Puckette's *Pd* software environment. The sound of the instruments is transformed in various ways and then disseminated out of six speakers located throughout the auditorium (reduced to stereo for this disc.) This approach allows me to dynamically vary the acoustic conditions and to move sounds around the room, often following the dynamic shape of the musical gestures. Among the processes that I work with are resonant filters (a kind of simulated piano resonance provoked by the ensemble's instruments), delays and echoes, and just-tuned harmonizing that creates chords out of single notes. My goal is for these transformed sounds to merge with the natural, unamplified instrumental sound, bringing greater expressivity to the musical gestures and producing a sonic fabric that is in constant transformation.

Five works for soloists and electronics are included in this first volume, and Volume 2, scheduled for release later this year, will include three different versions of *Template for Improvising Trumpeter and Ensemble*, along with *Coalescence* for 13 soloists and electronics.

### **Cyclone** for clarinet and electronics (2013)

Around the time I began this piece, two tornadoes touched down in Brooklyn, not far from ICE headquarters in fact. Having grown up in nearby Queens, I was struck by the almost comic novelty of a tornado in Brooklyn and momentarily seized with the sense of excitement that dramatic weather can induce before its real danger becomes apparent. I envisioned the electronics in this piece sweeping up and spinning the musical material the clarinetist plays, just as a tornado sweeps up and churns out everything in its path. Later, as I thought about adopting "Cyclone" for the title, I realized that it would carry a different—and equally specific—meaning to Brooklyn residents for whom the huge roller coaster at Coney Island is a looming and iconic presence. In the end, the title refers to both cyclones, which gives some clue as to what to expect.

### **Beacon** for flute and electronics (2015)

The title *Beacon* refers first to Claire Chase, who has drawn in so many of us while brilliantly illuminating the musical world. It also refers to an imaginary beacon sending out pings into the universe in an attempt to connect with intelligent life elsewhere, finding it, and subsequently communicating with phrases inspired by the music of Varese. A vocabulary emerges from the signals received in return that enables a complex dialogue to ensue, followed by a final, lyrical reflection.

### **Mourning Fog** for cello and electronics (2012)

Along the coast in San Diego, mornings are often cloudy, and fog sometimes blankets the Los Peñasquitos marsh near my home. As the fog dissipates and the sun rises, revealing sea birds, plants, and reflective water, the somber stillness of the early morning gives way to the sights and sounds of vibrant marsh life. I had this transition in mind when I wrote *Mourning Fog*, for it seemed to mirror what I experienced after suffering a personal loss – an all-encompassing feeling of melancholy that gradually, almost imperceptibly, lifted over time. As the piece progresses, you will hear the cello, accompanied by its own sound, captured and transformed. There are no pre-recorded or synthesized sounds.

### **Light on Water** for flute, piano and electronics (2012)

Walking past the Los Peñasquitos Lagoon I have been struck by how many different ways light reflects off the surface of the water. Sometimes it mirrors dull morning grayness; other times, when the sun is bright and the water high, it produces brilliant, sparkling flecks. The disorienting beauty these shifting conditions create, along with the emotions they evoke, were on my mind as I developed the material for this piece.

### **Concatenation** for bassoon and electronics (2012)

Concatenation revisits an approach I have explored in previous solo pieces that I call “nested etudes,” in which a set of contrasting materials, any strand of which could have been the subject of an etude, are laid out and interwoven into a continuous conversation. In this piece, there are seven different kinds of material, each with a unique approach to signal processing: *fog* (fast, low phrases that echo and resonate, forming a rich texture that moves quickly among the speakers), *bloom* (a single, long expressive note that blooms into a complex, just-tuned chord), *climb* (gestures that spin around the speakers as they rise in pitch), *flutter* (tremolos that echo and move), *metal* (loud tones with distortion), *cry* (long notes with glissandos that excite resonant filters), and *scurry* (fleeting gestures that are harmonized in trichords and spun around the space).

After the initial exposition, these musical elements reappear in varying orders and phrase lengths as the piece plays out. The result is an elaborate conversation among the various elements.

– Rand Steiger

## Essay by Lukas Schulze

IN INSTRUMENTAL MUSIC, THE LISTENER'S SEARCH FOR meaning is an active process. The significance of sound events in music without text involves our understanding of both the external context and the internal content of a piece, but in both of these dimensions the listener creates, as much as uncovers, the meaning of the music we hear. Composer and theorist Ben Boretz noted that when we ask what music expresses, we often do it "in the third person," ignoring our own vital role in shaping the meaning that we pull out of, or impose onto, the music. While the older formalist debate—the question as to whether "absolute" music (music written without an overt extra-musical narrative) can have inherent meaning or not—has lost most of its energy, the question of exactly how a piece of music might actually *mean* something to a listener remains intriguing. Aside from being "interesting" sonically, how exactly might a work inspire, edify, teach, or transform? One important way we initiate this process is through our own sense of metaphor. As listeners, we often create metaphorical constructs to imbue the sounds, behaviors, and trajectories we hear (and in live performance, see) with meanings that we connect to our own experience.

In this light, Rand Steiger's *Coalescence Cycle* is especially rich, as the range of sonorities and textures in these pieces offers remarkable new opportunities for listeners to understand and interpret sound and idea. Music is, in a real sense, a system of information. And, as in other information systems, there is a delicate balance between overload and ennui. As listeners, if we are unable to make sense of events and textures at all, we turn off; the same is true if we apprehend everything immediately, with no effort. In new music that does not fall squarely within a style (in which case conventions of meaning are more self-evident), we need the sense that we *can* figure out what is happening, and further be convinced that what is happening is important. This "sweet spot" of musical understanding, the capacity to merge intelligibility with substance, has long been a characteristic of Steiger's music. He has an innate, unforced ability to weave into his music autonomous narrative threads—details that affect every aspect of the work and its performance—that immediately engage just as they reward future and repeated listening.

The five compositions on this disc come from a series of pieces for live performance and electronics written for members

of the International Contemporary Ensemble (ICE). All of the music on the CD shows the results of Steiger's explorations in DSP (or digital signal processing—a technology for real-time electronic alteration of sounds) and his collaboration with software designer and computer musician Miller Puckette. The works are similar in their layout: a soloist—and in one case a duet—plays into microphones, and that signal is fed into a computer (running Puckette's "Pd" software) operated by the composer and processed in real-time to create dazzling transformations of the sound, presented to the listener via multi-channel speakers along with the live material (six speakers surrounding the audience, reduced to stereo for this disc). In Steiger's music, however, DSP is more a powerful compositional tool than it is simply a surface effect, as it impacts multiple, disparate aspects of the music and its structure, and dramatically shapes our hearing and interpretation of them. While categories of the processing effects, themselves metaphorical, are sometimes specifically named by the composer—among them *fog*, *bloom*, *flutter*, *cry*, *metal*, and *scurry*—the unfamiliarity of the sounds that the processing creates pushes us to create entirely new cognitive rubrics for our listening. Further, in its vitality and independence, the electronic sound can be (indeed, *must* be) heard as another player with multiple roles—liaison, partner, interlocutor, chorus, analyst—counterposing the limited capabilities of the human performer with a *persona ex machina* whose gestural and sonic range is virtually infinite. Thus, these pieces are anything but solos, as the dramaturgy of live player and electronic accompaniment moves, often jarringly, from the delicate intimacy of chamber music to quasi-symphonic concerto.

*Cyclone* for clarinet and electronics was written in 2013 for Joshua Rubin. The composer writes of the strange appearance of a tornado in New York City at the time the piece was begun

and how the turbulence of that meteorological anomaly is mirrored, figuratively, in the written materials and the signal processing. We can note a fascinating tension of a sort that we find in all of these pieces, which strikes a careful balance between the autonomy of the pitches and rhythms in a notated piece for solo clarinet and the larger acoustic ramifications for that material created by the electronics. Rather like Cage's *Sonatas and Interludes*, which have a coherence of their own prior to the piano preparations for which they are famous, *Cyclone* has a formal logic that exists independent of the processing. However, just as baroque masters of counterpoint carefully sowed motives and cells that lent themselves to fragmentation and development into their melodic ideas, Steiger crafts the expository clarinet writing to facilitate the greatest acoustic definition and scope in the spatial, resonant, and timbral manipulations of the signal processing. Gestures are heard as source material for alteration: held notes, repeated pitches, accented notes, and are in this way motivically physical, as they trigger and launch activity and behavior. *Cyclone* is a dramatic ensemble piece with a complex, often antiphonal, relationship between virtuoso soloist and electronic ripieno, and the cast of the changing moods are made more vivid by Rubin's supple and knowing performance.

The opening, programmatic, moments of *Beacon* (2015), for flute and electronics, belie a much deeper meaning suggested by the title. An expansive, relentless, narrative approach to the electronic processing shakes us from our initial understanding of the meaning of "beacon"—represented by a simple, echoed tone in the flute, almost forlorn in its singularity—to a frame of hearing wherein the soloist becomes an intrepid voyager through an environment of sounds and textures. That is, the processed sonic terrain made up of sounds that are initially timbrally similar to the flute (and are therefore *of* the soloist), which

become highly distorted noise (and are thus from an unknown, alien source), changes the soloist from the beacon itself to the wanderer in search of one. These changing respective personae, from homing signal to sojourner, are brilliantly manifested by Claire Chase for whom the work was written. In the above notes on his approach to DSP, Steiger writes of his interest in sounds “fusing” and how tones and timbre can combine, even invert into one another. In *Beacon*, there are multiple examples of sounds and gestures that undergo a categorical metamorphosis, as when volleys of rhythmically aggressive notes are sent out into the landscape of the processing and return to us after their own journey as clouds of pure sonority.

In the title of *Mourning Fog* (2013) for cello and electronics there are two related ideas: the slow dissipation of the fog which often blankets San Diego’s coastal wetlands at daybreak, and the lifting, over time, of the melancholy that accompanies personal loss. The image and process of a gradual letting in of light, one natural, one personal, is elegantly mirrored in the work’s plan, temporal scale, and approach to electronics. This is an environmental work, one which shows the composer’s gift for exploring all possible musical implications of a poetic idea. The piece begins in somber monophony with uninflected single pitches in the cello that leave behind redolent echoes that both delineate the resonant space and suggest metaphorically how memory can color and change past events. Only later, slowly, does the processing begin to add polyphony and spatialization, augmenting the harmony and building a virtual ensemble against which the evocative and compelling playing of Kivie Cahn-Lipman is set in a series of affective and articulative states. The harmonic series is important in Steiger’s music, and it can be heard here, gesturally, in the use of low, quasi-fundamental tones that support the soloistic exploration of partials and upper-register harmonies. There is a ceremonial

quality to the emotional unfolding of this music, which moves through increasingly complex electronic textures and agitated solo playing before resigning itself in the final, tonal, moments, to rarefied elegy.

There are works of art that one sometimes encounters that seem as if they have been discovered, rather than invented. Such is the strength and immediacy of the concepts, the natural flow from one idea to the next, the iconic clarity of conceit, affect, image, or melody, that it’s almost as if the artwork has been floating around in the cosmos removed from time, simply waiting for the artist to snatch it out of the ether and deliver it to us. Of course this is never truly the case: art is always invented, made up, and each and every work is the result of a series of discrete choices made by the artist. From the opening moments, *Light on Water* (2013) for flute and piano makes clear that a vast number of compositional decisions have been made and that those decisions have been the right ones. Every piece involves choices of course, but this work is illuminated by an attention to detail and a specificity that reveal to us that every dimension of the music—every individual question about which a composer has to decide something—has been subjected to the deepest inquiry.

The piano writing is a brilliant example demonstrating the composer’s capacity for the rhetorical (not merely categorical) presentation of instrumental resource. Timbral uniformity across registers, one of the central traditional features of the piano (and an advantage it was thought to have over the *fortepiano*) has been completely undone, and the keyboard has been split into areas, high to low, each with a distinct type of material. This ingenious strategy transmogrifies the keyboard into a cast of characters with their own polyphonic strands. Steiger is an avowed admirer of the music of Elliott Carter, in whose music physical states of instrumental activity often

become contrapuntal voices. Steiger has taken this approach and applied it to a single instrument creating, in effect, several players out of one.

The early part of the work is a critical treatise on the history and evolution of the piano itself, as we begin in the remote upper reaches of the instrument where the sound is almost pure timbre and has the least of the tempered pitch information for which the piano is best known. A descent in register presents the figuration, arpeggios, extended range, and pedal work that we first and foremost associate with those composers from the late 19<sup>th</sup> century who exploited the resonance and athleticism of the new pianoforte. Later, the addition of processing and schematic fracturing of the instrument into distinct registers and musical voices brings us into a modern, totalizing approach to the keyboard and how it can be used. The importance of piano register in communicating harmony is handled with a characteristic ingenuity, as the later sections of the piece evoke the colotomic harmonies of Indonesian Gamelan music, in which gongs of different registers define phrases of different cycles, the lower pitches articulating the slowest moving (and most harmonically salient) phrase lengths. These different worlds of pianistic sonority and the range of the history to which they refer are played by Jacob Greenberg with a palpable and infectious sense of discovery and astonishment.

The treatment of the flute explores the dynamic nature of its relationship with the piano, alternating between timbral incommensurability—the two instruments are, in virtually every way, opposite—and sudden, surprising similarity, as, returning to Steiger’s own guiding metaphor, they seem to fuse into one sonority. Flutist Claire Chase’s ability to match the piano and vary timbre and tonal weight is arresting and destabilizes our sense of the flute and its physical grounding in reality; can we be hearing right? Toward this end the processing is particularly

judicious: often absent, maximizing its effect when it is there, and causing the live playing to inherit the contingency that we usually bestow on the processing. There are some almost impossibly lush and compelling textures in this work. While the fact that this is a duet among solos is important, it is rather that these ideas are wrought with such specificity and individuality that they are both unlike anything else and yet seem to be part of an absolutely natural species; beyond the point at which they simply “work,” they seem instead to be deeply right.

If one were to look for a spiritual antecedent to *Concatenation* (2012) for bassoon and electronics, it would probably be best to leave the world of concert art-music and turn to the second track from Van Halen’s first record. That 1978 song, “Eruption,” showed just what the solo electric guitar could be and do in the hands of a virtuoso armed with heavy amplification and ill intent. *Concatenation* combines the empowering insolence of rock and roll with Steiger’s typical sensitivity to other musical dimensions: register and the way it can lend specific identity to thematic materials; formal clarity, how long-term structure is shaped and communicated to the listener; and especially the visceral engagement that comes from a performer’s physical contest with their instrument. There is a theatrical quality to this piece, one which lays out for rhetorical consideration many aspects of the performance that might otherwise go unhighlighted. Proximity, for example: where is the performer, and where are we in relation? The spatialization in the processing changes our relative distance from symphonic textures that almost literally push us back to passages of extreme, intimate, sonic detail that draw us in, and this affects the speed at which we perceive and make sense of musical events. The resonance is both controlled and invented, as the mind’s eye tries to match the ear, attempting to envision a space that resists specific boundaries. *Concatenation* continues an earlier technique created by the composer in works referred to

as “Nested Etudes” in which a set of contrasting materials, any one of which could have been the subject of an etude, are laid out and interwoven in a continuous conversation. The sonic categories added by the DSP are recognizable and evocative, and it is *for* this piece and the types of materials in it that the previously mentioned effect categories (like “*metal*,” the meaning of which now becomes clear!) were specifically created.

The composer writes of the technique used here as bringing together disparate types of material, hence the work’s title. But in another sense, the coming-together, the collision of this piece is between the worlds of sophisticated instrumental art-music and dirty rock and roll (complete with vibrating snare heads). And soloist Rebekah Heller plays it along the lines of both riding the extremes of her instrument and maximizing exactly those edges that become most volatile in the signal processing, some of which moves the bassoon from the stage to the garage. Finally, *gesture* seems to be personified—imagined categorically (and metaphorically) as the processing types; in addition to elucidating formal structure by outlining clear, almost behavioral, melodic materials, the piece becomes a procession of musical characters we already know from our own past, from Eddie Van Halen to Prokofiev’s curmudgeonly Grandfather.

Ultimately, the works in this collection do indeed join the debate that has smoldered for generations regarding musical meaning and representation, namely: how can wordless music mean something and what might that be? The philosopher Adorno believed that it is only by attempting to detach itself from the world and following its own inner logic that the artwork offers, paradoxically, the most authentic, and often implicating, commentary on its cultural and aesthetic birthplace. He had only a contemptuous view of those works that tried to overtly document or represent the world that

generated them. While Adorno (and the music he concerned himself with) are light years away from the music of today in general, and this music in particular, there is an idea raised by his outlook that is especially relevant here, one which has to do with the grain, or the *resolution* of musical representation and the metaphors that guide our listening through the pieces on this disc.


While the opportunities for the works and moments in them to represent metaphorical ideas (a number of them supplied by the composer himself) are many, the music achieves a gentle and ideal balance between its own autonomous musical concerns and extra-musical conceit. Though the titles and use of real-time digital processing refer to the outside world and its phenomena, the given metaphors galvanize rather than coerce, never muscling our own perceptions and interpretations of the sounds we hear out of the center; indeed, the pieces invite our own creative hearing. And our ability to move freely as listeners is a direct result of the music’s textural clarity, its direction, its conceived and realized trajectories, the palpable sense that a given moment is going *somewhere*, that it is becoming, or has become some real and substantive *thing*, even if what that thing is may yet be undefined. It is a testament to the composer’s own innate feel for sculpting and facilitating the intellectual and aesthetic response that this music achieves again and again – a meaningful comprehensibility via a language that is, astonishingly, invented anew with each work.

**R**AND STEIGER's music has been commissioned and performed by many distinguished soloists and ensembles and has been presented in concert halls and at festivals internationally. Throughout his career, Steiger has been involved in computer music research, having held three residencies at Ircam, and enjoying a long fruitful collaboration with leading computer music researcher Miller Puckette. He was Composer-in-Residence at the California Institute for Telecommunications and Information Technology from 2010 to 2013.

Many of Steiger's works combine orchestral instruments with real-time digital audio signal processing. They also propose a hybrid approach to just and equal-tempered tuning, exploring the delicate perceptual cusp between a harmony and a timbre that occurs when tones are precisely tuned. Some examples of works deploying these techniques include: *Ecosphere*, developed during residencies at Ircam and premiered by the Ensemble Intercontemporain in Paris; *Traversing*, written for cellist Mathew Barley and premiered by the Southbank Sinfonia in London; *Cryosphere*, premiered by the American Composers Orchestra at Carnegie Hall, *A Menacing Plume*, premiered by the Talea Ensemble in New York, and the *Coalescence Cycle*, premiered at Miller Theater in New York by the International

Contemporary Ensemble. More recently he created a series of works for the Arditti, JACK and Flux Quartets. In 2016 he was commissioned by the Los Angeles Philharmonic to create *Nimbus*, an installation in collaboration with Yuval Sharon that embedded 32 loudspeakers in clouds hanging in the atrium of the Frank Gehry designed Walt Disney Concert Hall that played a series of 21 compositions intermittently throughout the day for the entire 2016/17 season.

Steiger was also active as a conductor specializing in contemporary works until deciding in 2010 to concentrate entirely on composition. He led a series of critically acclaimed concerts with the Ensemble Sospeso in New York City in the early 2000's, and with the California EAR Unit at the Los



Angeles County Museum in the 1980's and 90's. Among other groups he conducted were the Aspen Chamber Ensemble, La Jolla Symphony, Los Angeles Philharmonic New Music Group, New York New Music Ensemble, and the Nouvel Ensemble Contemporain (Switzerland). Among his recordings as conductor are operas by Anne LeBaron, Hilda Paredes and Anthony Davis, and chamber works by Elliott Carter, George Lewis, Mark Osborn, Roger Reynolds, Karlheinz Stockhausen, Morton Subotnick, Iannis Xenakis and Wadada Leo Smith. He has also conducted many world, New York and California premier performances, including works of Muhal Richard Abrams, Louis Andriessen, Milton Babbitt, Pierre Boulez, Henry Brant, Elliott Carter, Brian Ferneyhough, Michael Gordon, Jonathan Harvey, Aaron Kernis, Scott Lindroth, James Newton, Luigi Nono, Augusta Read-Thomas, Roger Reynolds, Terry Riley, Poul Rudders, Frederick Rzewski, Kaija Saariaho, Giacinto Scelsi, Elliott Sharp, Julia Wolfe, Toru Takemitsu, Jon Tavener, and Erki-Sven Tuur.

His compositions and performances are recorded on the Centaur, CRI, Crystal, Einstein, Koch, Mode, New Albion, New Dynamic, New World, Nonesuch, Tundra, and Tzadik labels. Recent works for instruments and electronics are available on *Ecosphere* a portrait CD/DVD on EMF, and *A Menacing Plume*, a portrait CD on New World Records.

Steiger is a Distinguished Professor, and holder of the Conrad Prebys Presidential Chair in the Music Department at U.C. San Diego and was a 2015 Guggenheim Fellow. In 2009 he was a Visiting Professor at Harvard University.

For further information please see: <http://rand.info>

# INTERNATIONAL CONTEMPORARY ENSEMBLE

“America’s foremost new-music group” - Alex Ross

“bracing, illuminating, reassuring” - Financial Times

“the new gold standard for new music” - The New Yorker

The International Contemporary Ensemble (ICE) is an artist collective that is 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. Works by 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.

A recipient of the American Music Center’s Trailblazer Award and the Chamber Music America/ASCAP Award for Adventurous Programming, ICE was also named the 2014 Musical America Ensemble of the Year. 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 was featured at the Ojai Music Festival from 2015 to 2017, and at recent festivals abroad such as gmem-CNCM-marseille and Vértice at Cultura UNAM, Mexico City. Other performance stages have included 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, a free online library of over 350 streaming videos, catalogues the ensemble’s performances. ICE’s First Page program is a commissioning consortium that fosters close collaborations between performers, composers, and listeners as new music is developed. ICEcommons is a crowdsourced online index of the works of emerging, established, published, and unpublished composers. EntICE, a side-by-side education 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. ICE’s summer activities include Ensemble Evolution at the Banff Centre for Arts and Creativity, in which young professionals perform with ICE and attend workshops on topics from interpretation to concert production. Yamaha Artist Services New York is the exclusive piano provider for ICE. Read more at [iceorg.org](http://iceorg.org).

ICE STAFF:

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**Joshua Rubin** is a founding clarinetist and served as the Co-Artistic Director of the International Contemporary Ensemble (ICE) from 2014-2018, where he oversaw the creative direction of more than one hundred concerts per season in the United States and abroad. As a clarinetist, the New York Times has praised him as “incapable of playing an inexpressive note.”

Joshua has worked closely with many of the prominent composers of our time, including George Crumb, David Lang, John Adams, George Lewis, Kaija Saariaho, Magnus Lindberg, Steve Lehman, Nathan Davis, Tyshawn Sorey, John Zorn, and Mario Davidovsky. His interest in electronic music throughout his career has led him to make these technologies easier to use for both composers and performers. Joshua can be heard on recordings on the Nonesuch, Kairos, New Focus, Mode, Cedille, Naxos, Bridge, New Amsterdam, and Tzadik labels. His album *There Never is No Light*, available on ICE’s Tundra imprint, highlights music that

uses technology to capture the human engagement of the performer and the listener. In the current season he will be featured as a soloist at the Mostly Mozart Festival at Lincoln Center, at Da Camera Houston, and in chamber music engagements at Carnegie Hall and Harvard University. He currently serves on the faculty of the Banff Centre’s Ensemble Evolution summer program. Visit [thisroom.org](http://thisroom.org).

**Claire Chase** is a soloist, collaborative artist, curator and advocate for new and experimental music. Over the past decade she has given the world premieres of hundreds of new works for the flute in performances throughout the Americas, Europe and Asia, and she has championed new music throughout the world by building organizations, forming alliances, pioneering commissioning initiatives and supporting educational programs that reach new audiences. She was named a MacArthur Fellow in 2012, and in 2017 was awarded the Avery Fisher Prize.

In 2013 Chase launched *Density 2036*, a 23-year commissioning project to create an entirely new body of repertory for flute between 2014 and 2036, the centenary of Edgard Varèse’s groundbreaking 1936 flute solo, *Density 21.5*. A deeply committed educator, Chase was named Professor of the Practice in the Department of Music at Harvard University in 2017. She is also the co-artistic director, with her longtime collaborator Steven Schick, of Ensemble Evolution, a three-week intensive workshop for emerging musicians at Banff Centre for Arts & Creativity in Canada. In 2014, Chase was named an inaugural Fellow at Project&, a Chicago-based organization founded by Jane M. Saks that addresses cultural production with social impact.

Chase co-founded the International Contemporary Ensemble in 2001, and served as its artistic director until 2017 and as an ensemble member for performance and education projects on five continents. She lives in Brooklyn. Visit [clairechase.net](http://clairechase.net).

**Kivie Cahn-Lipman** holds degrees from the Oberlin Conservatory of Music, The Juilliard School, and the University of Cincinnati. He is the founding cellist of the International Contemporary Ensemble—with which he performs regularly to international critical acclaim—as well as founder, lironist, and director of the baroque string band ACRONYM and gambist with the viol consort LeStrange. Kivie appears on more than forty recordings on labels including Nonesuch, Naxos, New Focus, New Amsterdam, New World, Tzadik, ArsPublica, Kairos, Mode, Tundra, Starkland, Olde Focus, Canteloupe, Stradivarius, and ECM, and his recording of the complete Cello Suites of J.S. Bach was praised for its “eloquent performances,” “fresh thinking,” and “energy and zeal” (The Strad). As a chamber musician, he has performed frequently in Carnegie Hall, Lincoln Center, and other major venues on four continents, as well as live on WNYC 93.9 in New York and WFMT 98.7 in Chicago. Kivie taught cello at Smith and Mount Holyoke Colleges from 2005-2012 and at The College of New Jersey from 2015-2017, and he has been on the faculty of the Cortona Sessions for New Music each summer since 2012. He joined the faculty of the Dana School of Music at Youngstown State University in 2017.

Pianist **Jacob Greenberg**’s work as a soloist and chamber musician has received worldwide acclaim. As a longtime member of the International Contemporary Ensemble (ICE), he has performed throughout the Americas and Europe. His recital series, Music at Close Range, shows his equal commitment to classics of the repertoire. A leading pianist of modern song, he has toured extensively with soprano Tony Arnold. Recent performance highlights include solo and concerto appearances with ICE at Lincoln Center’s Mostly Mozart Festival, and works by Boulez at the Ojai Festival. In addition to his solo albums for New Focus Recordings, which feature works by over a dozen composers, Mr. Greenberg has recorded for the Nonesuch, Sony, Bridge, Naxos, Mode, Kairos,

Centaur, Starkland, Tzadik, and New Amsterdam labels. Live performances have been heard on WQXR New York, BBC Radio 3, WFMT Chicago and Radio Netherlands. Mr. Greenberg is also a record producer, and has completed discs for major domestic and international labels. He is the director of ICE’s in-house Tundra recording imprint. As a composer, he makes recorded pieces with spoken and sung texts. He has served on the faculties of Hunter College, City University of New York, The Juilliard School, and the State University of New York at Buffalo. He currently teaches at the Tanglewood Music Center. Visit [jacobgreenberg.net](http://jacobgreenberg.net).

Praised for her “flair” and “deftly illuminated” performances by the New York Times, bassoonist **Rebekah Heller** is a uniquely dynamic solo and collaborative artist. Called “an impressive solo bassoonist” by The New Yorker, she is fiercely committed to expanding the modern repertoire for the bassoon. Her debut solo album of world premiere recordings, 100 Names, was called “pensive and potent” the New York Times, and her newly-released second album of new commissions, Metafagote, is receiving wide acclaim. As Co-Artistic Director and bassoonist of the International Contemporary Ensemble (ICE), Rebekah performs all over the world. Not only is she dedicated to advancing the music of our time, she is deeply engaged in working with younger musicians to continue ICE’s legacy of fearless exploration and deep collaboration. A devoted educator, Rebekah has led workshops and given lectures and masterclasses at the Oberlin Conservatory, Peabody Institute, Brown University, Manhattan School of Music, New World Symphony, University of Michigan, and the University of Texas at Austin. With ICE, she teaches at the Banff Centre’s Ensemble Evolution and at the Los Angeles Philharmonic’s National Composers Intensive. In the current season, Rebekah makes her solo debut with the New York Philharmonic. She lives in New York City. Visit [rebekahheller.com](http://rebekahheller.com).

## **Cyclone**

Recorded, December 2014; Studio A, UC San Diego

Josef Kucera and Andrew Munsey, engineers

Jacob Greenberg, producer

Edited, September 2018; Conrad Prebys Music Center, UC San Diego

Alexandria Smith, engineer

Jacob Greenberg and Rand Steiger, producers

Digital Signal Processing, September 2018; Del Mar, CA

Rand Steiger, engineer/producer

Mixed, September 2018; Oktaven Audio, Mount Vernon, NY

Ryan Streber, engineer

Jacob Greenberg and Rand Steiger, producers

## **Beacon**

Recorded, June 2016; Conrad Prebys Concert Hall, UC San Diego

Ulysses Nieto, engineer

Rand Steiger, producer

Edited, June 2016; Conrad Prebys Music Center, UC San Diego

Ulysses Nieto, engineer

Rand Steiger, producer

Digital Signal Processing, September 2018; Del Mar, CA

Rand Steiger, engineer/producer

Mixed, September 2018; Oktaven Audio, Mount Vernon, NY

Ryan Streber, engineer

Jacob Greenberg and Rand Steiger, producers

## **Mourning Fog**

Recorded, December 2014; Conrad Prebys Concert Hall, UC San Diego

Josef Kucera, engineer

Jacob Greenberg, producer

Edited, May/June 2018; Studio A, UC San Diego

Andrew Munsey, engineer

Jacob Greenberg and Rand Steiger, producers

Digital Signal Processing, September 2018; Del Mar, CA

Rand Steiger, engineer/producer

Mixed, September 2018; Oktaven Audio, Mount Vernon, NY

Ryan Streber, engineer

Jacob Greenberg and Rand Steiger, producers

## **Light on Water**

Recorded, December 2014; Conrad Prebys Concert Hall, UC San Diego

Josef Kucera and Andrew Munsey, engineers

Jacob Greenberg, producer

Edited, May/June 2018; Studio A, UC San Diego

Andrew Munsey, engineer

Jacob Greenberg and Rand Steiger, producers

Digital Signal Processing, September 2018; Del Mar, CA

Rand Steiger, engineer/producer

Mixed, September 2018; Oktaven Audio, Mount Vernon, NY

Ryan Streber, engineer

Jacob Greenberg and Rand Steiger, producers

## **Concatenation**

Recorded, March 2015; Oktaven Audio, Mount Vernon, NY

Ryan Streber, engineer

Jacob Greenberg, producer

Edited, March 2017; Oktaven Audio, Mount Vernon, NY

Ryan Streber and Hansdale Hsu, engineers

Jacob Greenberg, producer

Digital Signal Processing, April 2017; Del Mar, CA

Rand Steiger, engineer/producer

Mixed, April 2017; Oktaven Audio, Mount Vernon, NY

Ryan Streber, engineer

Jacob Greenberg, producer

Final project mastered at Oktaven Audio, January 2019; Ryan Streber, mastering engineer

All music published by Rand Steiger Music (ASCAP)

For further information please see <http://rand.info>

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