



International Contemporary Ensemble (ICE)

Miranda Cuckson, violin
Ross Karre, percussion
Daniel Lippel, guitar
Ryan Muncy, saxophone
Jacob Greenberg, piano

László Dubrovay
(b. 1943)

Sei Duo for Violin and Percussion (1969)

I.

Erin Gee
(b. 1974)

Mouthpiece XXIV for tenor saxophone
and percussion (2016)

László Dubrovay

Sei Duo for Violin and Percussion

II.

George Aperghis
(b. 1945)

Rasch for viola and soprano saxophone
(1997-2001)

László Dubrovay

Sei Duo for Violin and Percussion

III.

Ileana Perez Velázquez
(b. 1964)

Fire of the Heart and Mind for violin
and piano *

László Dubrovay

Sei Duo for Violin and Percussion

IV.

Ann Cleare
(b. 1983)

*the square of yellow light that is your
window* (2014)

László Dubrovay

Sei Duo for Violin and Percussion

V. & VI.

**world premiere*

Friday, April 7, 2017
8:00 p.m.

Brooks-Rogers Recital Hall
Williamstown, Massachusetts

Please turn off cell phones.
No photography or recording is permitted.



ICE

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. 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 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.

Concert Note

This program is a platform for exploring instrumental identities, forged in a complex of historical and cultural evolutions. The works here either look at instrumental tradition as a compositional means, or they recognize the same instruments as sound-generating vessels without any bias. For instance, one will hear the electric guitar taken out of the rock band, but does this mean that the rock band is also taken out of the electric guitar? Can a composer discover sounds that truly divorce the sound source from one's customary associations?

To answer this question, László Dubrovay's six short pieces for violin and percussion, interleaved through the program, are a reference for familiar violin and keyboard percussion playing. A hybrid of Bela Bartók and Second Viennese styles, these six movements recall the folk fiddle and the romantic violin soloist, and they are a stark contrast with the other works. Miranda Cuckson and Ross Karre will rely on the traditions of their practice to guide their interpretation.

For the other composers, George Aperghis, Ann Cleare, and Erin Gee, performance practices are reinvented with each new piece. These composers find the ways that these instruments express the sonic phenomena in the minds' ear. The piano, saxophone, guitar, and violin are on a level playing field with found objects of percussion, like the tin can and cookie sheet in Ann Cleare's piece. Is a grand piano the same as a cookie sheet? This is a question that today's composers have to answer.

When one hears instruments coaxed into anonymity, one is equally attuned to the performers' unique personalities. Those personalities round out a forum that celebrates compositional innovation, and the attendant questions of traditional, cultural, historical, and personal perspectives. ICE is thrilled to welcome Ileana Perez Velázquez to this dialogue for the premiere of her new work, and we are grateful to her for the invitation to Williams College.

- Ross Karre and Jacob Greenberg

See music.williams.edu for full details and additional happenings as well as to sign up for the weekly e-newsletters.

Upcoming Events:

Apr 8	4pm	Williams Handbell Choir	Chapin Hall
Wed Apr 12	12:15pm	MIDWEEKMUSIC in the Chapel	Thompson Memorial Chapel
Wed Apr 12	4:15pm	Prof. Tim Rommen - Class of 1960 Lecture	Bernhard Room 30
Fri Apr 14	7pm	Chamber Orchestra of Williams	Brooks-Rogers Recital Hall
Mon Apr 17	4:15pm	Brad Wells - Faculty Talk	Bernhard Room 30
Wed Apr 19	8pm	Lakou Mizik - Visiting Artist Series	Chapin Hall
Fri Apr 21	7:15pm	Pre-Concert Talk with Ronald Feldman, conductor of the Berkshire Symphony	Brooks-Rogers Recital Hall
Fri Apr 21	8pm	Berkshire Symphony Student Soloist Gala	Chapin Hall
Fri Apr 21	8pm	Kusika/Zambezi Marimba Band Spring concert	MainStage, '62 Center
Sat Apr 22	4pm	Williams Gospel Choir	Chapin Hall
Sat Apr 22	6:30pm	Kurt Pfrommer '18, tenor - Student Performance	Brooks-Rogers Recital Hall
Sat Apr 22	8pm	Kusika/Zambezi Marimba Band Spring concert	MainStage, '62 Center