

women
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A Celebration of Suzanne G. Cusick's Work



International Contemporary Ensemble

Friday 11 December 2015, 7pm
The Italian Academy, Columbia University, 1161 Amsterdam Ave.

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SUZANNE G. CUSICK is Professor of Music on the Faculty of Arts and Science at New York University, and for many of us here, her work will need little introduction. Suzanne has published extensively on gender and sexuality in relation to the musical cultures of early modern Italy and of contemporary North America, and her thinking has proved foundational to feminist and queer musicological scholarship. Her recent writings on the use of music in the so-called “War on Terror” have helped to launch a new generation of scholarship on music and violence and have re-configured the ways in which politics and music are understood as mutually constituted; this work was awarded the Philip Brett

Award, given by the LGBTQ Study Group of the American Musicological Society, in 2007. Whether focused on new styles of music making in early modern Italian courts, or on the soundscape of CIA blacksites, Suzanne’s scholarly practice is concerned with questions of how music functions as a material practice, with palpable consequences for both listeners and performers. Her work repeatedly pushes beyond the resting places of traditional scholarship, redefining the ways in which we can think about music, about gender, and about music scholarship.

Suzanne’s monograph, *Francesca Caccini at the Medici Court: Music and the Circulation of Power* (Chicago, 2009), received the “Best Book” award of the Society for the Study of Early Modern Women. Her articles appear in several of the most influential edited collections of the last thirty years, not least *Musicology and Difference* and *Queering the Pitch*; and in journals including *JAMS*, *Women & Music*, *Perspectives of New Music*, *repercussions*, and *Radical Musicology*. Her work has been translated into French, German, Dutch, Finnish, Italian, and Portuguese.

From 2005 to 2013 Suzanne was the Editor-in-Chief of *Women & Music: A Journal of Gender and Culture*, the first—and still the only English-language—journal focused on the relationship of gender and sexuality to musical culture. She is currently co-editor (with ethnomusicologist Henry Spiller) of the series *New Perspectives on Gender and Music* published by the University of Illinois Press.

In 2014, Suzanne was elected an Honorary Member of the American Musicological Society, and in 2015 she was the recipient of a festschrift volume published as *Women & Music*, vol. 19. This semester she has been in Florence, supported by an ACLS fellowship, and working on a new project, *Men Hearing Women in Mediccan Florence: An Acoustemology*.

EMILY WILBOURNE

International Contemporary Ensemble presents

women music power

A concert of new music

by

ZOSHA DI CASTRI & DAVID ADAMCYK

NATACHA DIELS

MARIA STANKOVA

December 11, 2015 at 7:00 p.m.

The Italian Academy for Advanced Studies in America
1161 Amsterdam Ave.
New York, NY

Program

Maria Stankova
Movement (2015)*

Joshua Rubin (clarinet)
Alice Teyssier (voice)

Natacha Diels
An Economy of Means (2014)

Ross Karre (percussion)

Zosha Di Castri and David Adamcyk
Phonobellow (2015)†

Text fragments by Luigi Russolo,
Rainer Maria Rilke, Roland Barthes,
Jean Cocteau, and Glenn Gould

Ryan Muncy (saxophone)
Rebekah Heller (bassoon)
Nathan Davis (percussion)
Cory Smythe (piano/organ)
Erica Dicker (violin)
Nicholas Houfek (lights)

Videography by Ben Hagari

David Adamcyk
(sound engineer/electronics)

* world premiere

† NY premiere

Shortly after the concert, a talkback session will be held in the same venue featuring composers and performers, moderated by Linda Dusman and Elizabeth Hoffman.

Notes from the Composers

Maria Stankova, Movement (2015)

Movement is inspired by Bulgarian harmony and rhythm and contains two folk melodies from the Shop region. I have imagined several ways in which these melodies can be continued in a direction that is more abstract and does not necessarily sound folkloric. The compositional process is based on internal listening to my imagination and trying to capture it in the best way possible.

Natacha Diels, An Economy of Means (2014)

An Economy of

Mistook

Experiences:

Ascetic Aesthetic Endemic Anti-?

Not (necessarily)

So

Zosha Di Castri and David Adamcyk, Phonobellow (2015)

Through music, electronics, sculpture, spoken word, and projection, *Phonobellow* explores how phonography and photography have altered our sense of perception over time. In an attempt to get back to the initial sense of awe that enshrouded these technological discoveries at the end of the 19th-century, we have built a large kinetic sound sculpture, similar to an over-sized old-fashioned camera bellows, which is manipulated and played by five musicians. This structure takes on different shapes and connotations over the course of the hour-long performance, re-enchanting the concert hall with its mercurial, phantasmagoric form.

Phonobellow was commissioned by ICE and developed closely with their musicians through the ICElab program. For the creation of this project, Zosha Di Castri was supported by a commission grant from the Canada Council for the Arts and David Adamcyk by a research grant from the *Fonds de recherche société et culture*.

ICElab was made possible through lead support from The Andrew W. Mellon Foundation, alongside generous funding from the Greenwall Foundation, the National Endowment for the Arts, Jerome Foundation, the New York State Council on the Arts, the Francis Goelet Lead Charitable Trusts, New Music USA, and public funds from the New York City Department of Cultural Affairs in partnership with the City Council.

About the Composers

Born in Montreal, Canada, DAVID ADAMCYK creates musical works for the concert hall and theatrical stage, often incorporating technology. He was the assistant to Martin Matalon and Philippe Leroux, has collaborated with artist Julia Randall, and has worked with Quasar, Cairn, the MSO, Talea, ECM+, IRCAM, Esprit Orchestra, and SMCQ. He has won four prizes at the SOCAN Foundation Composers' Competition, and was one of the five finalists in the CBC/SRC Evolution Composition Competition. David teaches at the Columbia Computer Music Center and the Manhattan School of Music.

ZOSHA DI CASTRI is a Canadian composer/pianist living in New York whose work has been performed in Canada, the US, South America, and Europe. Her compositions extend beyond purely concert music to include projects with electronics, sound arts, and collaborations with video and dance. She has worked with such ensembles as the San Francisco Symphony, Montreal Symphony Orchestra, the National Arts Centre Orchestra, the L.A. Philharmonic, the Chicago Symphony Orchestra, ICE, Wet Ink, Ekmeles, and Talea Ensemble among others. Zosha is an Assistant Professor of Music at Columbia University.

NATACHA DIELS creates work combining ritual, improvisation, traditional instrumental technique, and cynical play to create environments of curiosity and unease. An accomplished composer and performer, Natacha's unique musical approach continues to contribute to the ongoing development of American experimentalism. Natacha founded the experimental composer/performer collective Ensemble Pamplemousse in 2003, and continues to be its executive director and flautist. Inexorably uncompromising, the group has developed its name by presenting exquisitely challenging music at both internationally recognized festivals and lesser-known gems. In 2009 she co-founded the performance duo On Structure with Jessie Marino. She currently teaches composition and computer music at the University of California, San Diego.

MARIA STANKOVA is a singer and composer from Bulgaria. Her works have been performed by On Structure, Ekmeles, International Contemporary Ensemble, and Ensemble Pamplemousse. Stankova is a founding member of the live electronics duo Pygmy Jerboa, who has released two albums—*Top Secret Jazz* on Abolipop (2011) and *Change Still More Again* on Mandorla (2012). She is also a member of the New York-based composer/performer collective Ensemble Pamplemousse. She has performed with the Yale Women's Slavic Chorus and the Children's Chorus of the Bulgarian National Radio, and she is currently a member of the Bulgarian folk chorus "Nusha" led by Neli Andreeva. Stankova is a Ph.D. candidate in Ethnomusicology at New York University, where she is writing her dissertation on the modernization and globalization of Bulgarian folk singing.

Talkback Moderators

LINDA DUSMAN is Professor of Music at the University of Maryland Baltimore County (UMBC). As a composer and sound artist, her work explores contemporary life from the personal to the political. Dr. Dusman founded I Resound Press, a digital press/archive of music by women composers, and was a founding editor of *Women and Music: A Journal of Gender and Culture*. Her articles have appeared in the journals *Link*, *Perspectives of New Music*, *Interface*, and several anthologies, and her music is available from Neuma Records and Publications.

ELIZABETH HOFFMAN composes in acoustic and computer-driven media with particular interest in the use of timbre, texture, and spatialization as expressive signifiers. She writes on analysis and representation in electroacoustic and avant-garde musics, with articles in the *Computer Music Journal*, *Organized Sound*, and *Perspectives of New Music*. In 2015, she was awarded a fellowship at The MacDowell Colony. She is on the faculty of New York University and lives in New York City.

About ICE

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

“bracing, illuminating, reassuring” – *Financial Times*

“the new gold standard for new music” – *The New Yorker*

“extraordinary” – *The New York Times*

The International Contemporary Ensemble (ICE), described by the *New York Times* as “one of the most accomplished and adventurous groups in new music,” is dedicated to reshaping the way music is created and experienced. With a modular makeup of 35 leading instrumentalists, performing in forces ranging from solos to large ensembles, ICE functions as performer, presenter, and educator, advancing the music of our time by developing innovative new works and new strategies for audience engagement. ICE redefines concert music as it brings together new work and new listeners in the 21st century.

Since its founding in 2001, ICE has premiered over 500 compositions—the majority of these new works by emerging composers—in venues spanning from alternative spaces to concert halls around the world. The ensemble has received the American Music Center’s Trailblazer Award for its contributions to the field, the ASCAP/Chamber Music America Award for Adventurous Programming, and was most recently named Musical America Worldwide’s Ensemble of the Year in 2013. From 2008 to 2013 ICE was Ensemble-in-Residence at the Museum of Contemporary Art Chicago. ICE musicians serve as Artists-in-Residence at the Mostly Mozart Festival of Lincoln Center, curating and performing chamber music programs that juxtapose new and old music. In 2014 ICE began a partnership with the Illinois Humanities Council, the Hideout in Chicago, and the Abrons Art Center in New York to support the OpenICE initiative.

ICE has released acclaimed albums on the Nonesuch, Kairos, Bridge, Naxos, Tzadik, New Focus, New Amsterdam and Mode labels. Recent and upcoming highlights include headline performances at the Lincoln Center Festival (New York), Aspekte (Austria), Acht Brücken Music for Cologne (Germany), Festival de Música de Morelia (Mexico), Teatro Amazonas (Brazil), and performances with the Nagoya Philharmonic and Seattle Symphony. ICE has worked closely with conductors Ludovic Morlot, Matthias Pintscher, John Adams and Susanna Mälkki. Since 2012, conductor and percussion soloist Steven Schick has served as ICE’s Artist-in-Residence. Yamaha Artist Services New York is the exclusive piano provider for ICE.

In 2011, with lead support from The Andrew W. Mellon Foundation, ICE created the ICElab program to place teams of ICE musicians in close collaboration with emerging composers to develop works that push the boundaries of musical exploration.

ICElab projects have been featured in more than one hundred performances from 2011 to 2014, and are documented online through ICE's blog, and DigitICE, its online library of performance videos. In 2014, The Andrew W. Mellon Foundation renewed its leadership support to launch the OpenICE initiative, which brings the full scope of ICE's programming and educational activities for free to broader audiences around the world.

ICE's commitment to build a diverse, engaged audience for the music of our time inspired The Listening Room, an educational initiative for public schools without in-house arts curricula. Using team-based composition and graphic notation, ICE musicians lead students in the creation of new musical works, nurturing collaborative creative skills and building an appreciation for musical experimentation.

ICE's 2015–16 performances and commissioning activities are made possible by the generous support of The Andrew W. Mellon Foundation, The Howard Gilman Foundation, The Robert Sterling Clark Foundation, French American Cultural Exchange (FACE Foundation), the A.N. and Pearl G. Barnett Family Foundation, The Fan Fox and Leslie R. Samuels Foundation, The Elizabeth F. Cheney Foundation, The Aaron Copland Fund for Music, Mid-Atlantic Arts Foundation, The Francis Goelet Charitable Lead Trusts, New Music USA, The Amphion Foundation, The Ann and Gordon Getty Foundation, The Gladys Kriebel Delmas Foundation, Alice M. Ditson Fund of Columbia University, The Concinnity Fund, The Casement Fund, the BMI Foundation, the Paul R. Judy Center for Applied Research at the Eastman School of Music, a CityArts Grant from the City of Chicago Department of Cultural Affairs & Special Events, as well as public funds from the 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 Andrew Cuomo and the New York State Legislature, and the National Endowment for the Arts. Yamaha Artist Services New York is the exclusive piano provider for ICE. Phonobellow was commissioned by ICE through ICElab with additional support from the Canada Council for the Arts.

ICE is: Vanessa Rose, Executive Director • Claire Chase, Artistic Director (CEO) • Joshua Rubin, co-Artistic Director • Jonathan Harris, Business Manager • Ross Karre, Production/digitICE.org • Rebekah Heller, Individual Giving • Ryan Muncy, Grants • Jacob Greenberg, Education • Maciej Lewandowski, Production & Operations Associate • Alice Teyssier, Artistic Operations Associate • Levy Lorenzo, Engineer and Technical Associate • Maro Elliott, Executive Assistant

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For their kind assistance with the related exhibit at the Gabe M. Wiener Music & Arts Library, we would like to thank curators Jane Forner and Velia Ivanova; library staff Elizabeth Davis, Nick Patterson, and Joseph Raffanello; and Tomie Hahn, Lydia Hamessley, Ellie Hisama, Ellen Koskoff, and Judy Tsou for lending materials.

Many hands contributed to the work of organizing the symposium and concert, and we are grateful to Columbia graduate students Eamonn Bell and Elliott Cairns for their extraordinary work designing the beautiful programs and posters; Anthony Fort, Barbora Gregusova, and Michael Weinstein-Reiman for coordinating the speakers and participants; Marc Hannaford and Orit Hilewicz for managing the elaborate catering orders and assisting with fundraising; Julia Hamilton and Russell O'Rourke for coordinating technology at the symposium; Paula Harper and Maeve Sterbenz for overseeing media and publicity; Will Mason for coordinating performances at the symposium and serving as concert stage manager; Orit and Maeve for assisting at the concert; and Ashkan Behzadi, David Bird, Taylor Brook, Cam Fraser, Sky Macklay, Sam Torres, and Sam Yulsman for assisting with the concert installation.

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Last, a bouquet of thanks to our honoree, Suzanne G. Cusick, whose work continues to inspire and invigorate so many others.

ELLIE M. HISAMA
Director
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Notes

