



THE PEACE CHRONICLES (PART 2)

ICEBERG New Music
Decoda
Yolanda Sealey-Ruiz

May 13, 2022 – 8:00 PM ET
Tenri Cultural Institute, NYC

THE PEACE CHRONICLES (PART 2)

Flight to the Moon (2022)* Stephanie Ann Boyd
The Hard Work of Becoming (2022)* Drake Andersen
Ehecamalacotl (2022)* Victor Baez

- Intermission -

Time Regained (2021) Johnny MacMillan
Re:D(u)o (2022)* Yu-Chun Chien
Never the Same River (2013/2022)* Harry Stafylakis

* = World Premiere

Decoda Artists:

Anna Elashvili, Violin
Caeli Smith, Viola
Mika Sasaki, Piano

Adelya Nartadjieva, Violin
Michael Katz, Cello

Featuring readings by Dr. Yolanda Sealey-Ruiz

"The Peace Chronicles" is made possible in part with public funds from Creative Engagement, supported by the New York City Department of Cultural Affairs in partnership with the City Council and the New York State Council on the Arts with the support of Governor Kathy Hochul and administered by Lower Manhattan Cultural Council. LMCC.net



ABOUT ICEBERG NEW MUSIC

ICEBERG New Music is a collective of ten young composers based in New York City. ICEBERG is committed to excellence of craft, radical inclusiveness of style, and educational outreach on behalf of the new music community. Since its founding in 2016, the organization has presented concerts in New York and across North America, featuring acclaimed ensembles including Contemporaneous, loadbang, Yarn/Wire, Mivos Quartet, Ekmeles, and many others. Their first album, featuring pianist Jenny Lin, was released by Sono Luminus records in 2019. ICEBERG's young composer award, created in 2018, grants scholarships to pre-collegiate composers from under-represented backgrounds. To learn more about ICEBERG New Music, visit www.icebergnewmusic.com.

ABOUT DECODA

As an artist-led collective, Decoda seeks to create a more compassionate and connected world through music—thoughtfully curating outstanding performances of live chamber music, facilitating creative community projects, and inspiring the next generation of musical artists to rethink and reimagine their role in society.

Decoda was founded in 2012 by musicians who first collaborated as members of Ensemble Connect, a two-year fellowship program of Carnegie Hall, The Juilliard School, and the Weill Music Institute in partnership with the NYC Department of Education. Its work as an ensemble has grown out of this collective training, which focused on developing skills as exemplary performers, dedicated teachers, and passionate advocates for music in communities around the world. As alumni of Ensemble Connect and in recognition of its members' ongoing success as artists, educators, and advocates for music, Decoda is the only independent ensemble to be recognized as an affiliate ensemble of Carnegie Hall.

ABOUT YOLANDA SEALEY-RUIZ

Dr. Yolanda Sealey-Ruiz is an award-winning Associate Professor at Teachers College, Columbia University. Her research focuses on racial literacy in teacher education, Black girl literacies, and Black and Latinx male high school students. A sought-after speaker on issues of race, culturally responsive pedagogy, and diversity, Sealey-Ruiz works with K-12 and higher education school communities to increase their racial literacy knowledge and move toward more equitable school experiences for their Black and Latinx students. Sealey-Ruiz appeared in Spike Lee's *2 Fists Up: We Gon' Be Alright*, a documentary about the Black Lives Matter movement and the campus protests at Mizzou. Her co-authored book [with Dr. Detra Price-Dennis] *Advancing Racial Literacies in Teacher Education: Toward Activism for Equity in Digital Spaces* was published in April 2021.

Her first full-length collection of poetry, *Love from the Vortex & Other Poems* (Kaleidoscope Vibrations LLC) was published in March, 2020, and her sophomore book of poetry, *The Peace Chronicles*, was released in July 2021.

SPECIAL THANKS

ICEBERG New Music would like to thank the following generous donors for their support of our 2021-22 season:

Anonymous • Anonymous • Kenneth Andersen • Susan Andersen • Kenneth Andersen • Fotios & Joan Burtzos • Bryan & JoAnn Cooper • Ralph Crispino, Jr.
Elliot & Linda Jonas • Brian Cogan & Robin Keller • Peter & Marilyn Lehman
Alan Levy • Matthew & Megan Marino • Stephen & Christine Marino • James Palmer
Jack & Deborah Petersen • Linda & Jay Russ

ABOUT THE MUSIC

Stephanie Ann Boyd, *Flight to the Moon*

I strongly connected with a poem by Yolanda Sealey-Ruiz about her grandfather's hands. I remembered my own grandfather's hands, with their own markings from a life well-lived. Though I can't hold his hands anymore, I can still hold those of my grandmother, who graced the earth for 95 years with her style, verve, and music.

Recently, my grandmother asked me to notate a piece of music she'd written in the 1950s: a love song for her aerospace engineer husband. I grew up surrounded by her compositions, but didn't remember this one. It's called *Flight to the Moon*. Something that she kept held close for 70 years until she decided the time was right to share it with me.

I've taken the two-minute song and brought it into my world for this work. Although we've collaborated in this way before, this is the first time we've worked on – across time – as two Boyd women in their 30s.

Drake Andersen, *The Hard Work of Becoming*

Even after music is written down in a score, there is still a lot of work to be done. This piece foregrounds this work – the work of performers – by exploring the relationship between score and sound. In some cases, different notations are used to produce similar sounds, while the same notation might appear in multiple places but provoke different effects each time. Different modes of cooperation between the performers are also proposed throughout. This is the work through which sound comes into being.

Victor Baez, *Ehecamalacotl*

Ehecamalacotl is the Aztec word for “vortex,” or “whirl,” the ever-turning force emanating from Ehecatl, the creator deity of wind. Whirlwinds and whirlpools and other vortices are natural manifestations of the spiral, which is the circle falling into itself. Repetition legitimizes, which might explain why we are repeatedly and endlessly fascinated by the spiral of existence and inevitably we feel drawn to all reminders and representations of the life and death and rebirth spirals that may well inhabit larger spirals of which music remains one of the most faithful representations of concentric repetitions tracing ever-whirling circles representing repetition of existence falling into itself a little differently each time.

Johnny MacMillan, *Time Regained*

The last volume of Proust's *In Search of Lost Time* demonstrated how to decipher the deepest truths and how to regain lost time. It also demonstrated that a work of breathtaking scope, beauty, and truth can germinate from these insights. This final volume reveals that, to create a great work of art, one must listen to and follow one's instincts, as they are involuntary, and therefore authentic. The intellect is no substitute, though it is necessary to shape the involuntary into a work of art. Proust allowed me to hope that my loftiest goals could be achieved if I could decipher my "inner book of unknown symbols." My piece, written soon after reading the novel (although without any direct programmatic intention), was my own celebration of creating art that was, for the first time, more a product of my own inner hieroglyphs than a synthesis of other works. The time regained by Proust's narrator through art is not unlike that regained by Gilgamesh after his journey to confront his own mortality, or again like that achieved in meditation practice. *Time Regained* is my own attempt to conjure this self-actualization, radiant awareness, and inner peace.

Johnny MacMillan is a winner of the 2021-22 ICEBERG New Music call for scores.

Yu-Chun Chien, *Re:D(u)o*

The composition *Re:D(u)o* for string quartet and piano was inspired by Yolanda Sealey-Ruiz's six poems: "Status," "Traveling Forward," "Moving Through Malaise," "Freedom Ride," "Peacemaking," and "Steady." Not only do the structure of the piece and musical metaphors grow from the contents of the poems, but the musical materials also develop from some fragments in my string quartet *Duo* as a response to the work. Additionally, the form is established upon some of the mathematic concepts, such as twin primes, perfect numbers, amicable numbers, and betrothed numbers.

This composition was sponsored by the National Culture and Arts Foundation of Taiwan.

Harry Stafylakis, *Never the Same River*

"No man ever steps in the same river twice, for it's not the same river and he's not the same man." — Heraclitus

Never the Same River is a texture-based composition that attempts to embody Heraclitus's philosophy of simultaneous constancy and flux. The work is built on a perpetually repeating 26-note theme that serves as a vehicle for the gradual textural development of the musical surface. The five instruments of the ensemble act as independent musical streams whose ever-shifting interactions conspire to effectuate a large-scale rhythmic, melodic, articulative, registral, and dynamic intensification. At the peak of this textural crescendo, the music buckles under its own weight and breaks off into disconnected fragments that struggle to rekindle the musical flow in fits and starts. Although the chaconne theme has been looping almost continuously, as the music winds down to its calm conclusion there is a sense of having traversed a great distance.

In 2022 I revisited this work from 2013 to create a new arrangement for the Decoda Ensemble and ICEBERG New Music. In delving back into it, I found an affinity between it and Yolanda Sealey-Ruiz's poem "About Time" from *Love from the Vortex*.

HELP SUPPORT ICEBERG NEW MUSIC



Visit icebergnewmusic.com/support to donate. ICEBERG New Music is a 501(c)3 nonprofit organization. All gifts are tax-deductible to the fullest extent allowed by law.

UP NEXT: THE PEACE CHRONICLES PARTS 1 & 2 (Reprise Performance)

**August 18 & 20, 2022
Crosstown Concourse, Memphis, TN**

After a two-year pandemic hiatus, ICEBERG is headed back to Memphis, TN for our annual residency with Crosstown Arts. We will be teaching, presenting, and staging a reprise of our “Peace Chronicles” concerts with the amazing Blueshift Ensemble.

Learn more by visiting www.icebergnewmusic.com/concerts.