



SONIC

SOUNDS OF A NEW CENTURY

double live

premiere recordings from the inaugural festival of 21st century music

SONiC Double Live

Welcome to SONiC Double Live, a collection of orchestral premieres drawn from American Composers Orchestra's ground-breaking festival of 21st century music written by composers 40 and under. SONiC—Sounds of a New Century launched in October 2011, with concerts around New York City, presenting startling array of what young composers are up to a decade and more into this new millennium of ours. In all, over 100 composers from six continents came together for SONiC. This album features ten of them, with eight world premieres, all recorded live in two concerts by ACO.

The first album is *21st Firsts*, five works from an all-world premiere performance by ACO at Carnegie Hall that opened the SONiC festival. Christopher Stark's *...and start west* evokes American landscapes from the dazzling New York City skyline to the majestic Rocky Mountains. The piece is an ACO commission, the happy result of Chris's participation in ACO's annual Underwood New Music Readings for emerging composers. Portuguese-born composer Andreia Pinto-Correia's *Elegia a Al-Mu'tamid* pays homage to one of the Iberian peninsula's greatest poets. Andreia makes her way to SONiC through her participation in the new music readings in Memphis, TN—part of ACO's EarShot national network devoted to identifying talented new orchestral composers.

Fascinated by the possibilities afforded by the interaction of sound processing with acoustic music, Alex Temple delves into the haunting intensity of the romantic popular song in her surreal and electronically stylized *Liebeslied*, featuring the versatile soprano Mellissa Hughes. Wang Lu, a composer and pianist originally from Xi'an, China is the recipient of the ACO/Jerome Foundation commission. Her *Flowing Water Study II* draws inspiration from an ancient Chinese folk tale, complementing her contemporary orchestral techniques with traditional Qin musical notation. Rounding out *21st Firsts*, Kenji Bunch is featured soloist in his own new viola concerto, *The Devil's Box*, which explores the rich history of the fiddle—incorporating everything from a Stephen Foster hymn to Cajun bowing styles, as well as a healthy dose of blues, rock, gospel, and funk.

The second album in the collection is *American Pie*, from the festival's closing concert at the Winter Garden in lower Manhattan, presented as part of WNYC's New Sounds Live series, with five more full symphonic works, including three world premieres.

Paul Yeon Lee is another alumnus of ACO's Emerging Composer Readings, here represented by the debut of his haunting *Echoes of a Dream*. Ruby Fulton, alumna of ACO's Underwood Readings class of 2008, brings her keen sense of observation and alt-kitsch outlook to *Road Ranger Cowboy*, based on a passing glimpse of the title character at a highway rest stop. Next up is Ryan Gallagher, whose *Grindhouse* celebrates Hollywood's gritty B-Movie tradition, exaggerating the orchestra's gestures with visceral energy. Ryan is another EarShot alumnus, having come through Readings with the Nashville Symphony. Suzanne Farrin, takes a decidedly more contemplative approach in *Infinite Here*, a piece that provides enough time and open musical "space" to allow colorful clusters and textures to envelop the listener. The album's finale is the world premiere *St. Carolyn by the Sea* by composer/guitarist Bryce Dessner. Well known for his work with rock groups such as Clogs and The National, here Bryce is joined by his guitarist twin brother Aaron in a piece inspired by Jack Kerouac's surreal hallucinations.

As with the SONiC festival itself, this double album doesn't attempt to define this moment in music, but rather represents a snapshot of the vitality and diversity of the Sounds of a New Century. We hope you enjoy exploring the SONiC possibilities.



ALBUM I:
ORCHESTRA UNDERGROUND: 21ST FIRSTS



Christopher Stark: *...and start west*

I am deeply inspired by the landscapes of my upbringing, and I feel compelled to try and recreate them in my music. The title *...and start west* is taken from the last sentence of the first chapter of William S. Burroughs's novel *Naked Lunch*. Although my composition is not directly inspired by *Naked Lunch*, the romantic notion of escaping West has always resonated with me and is the overarching theme of the work.

The music is constructed in three sections, each representing the starting, middle, and end points of my journey West. It begins with my impressions of the East: a jagged, technicolor melody inspired by the New York City skyline, interjected with industrial, staccato passages and rock-inspired rhythmic patterns. This eventually builds to an apex that spills out onto the Great Plains. The expansive horizon of the Midwest is represented with contemplative drones and chantlike

melodies, always underpinned with the hum of the arrow-straight interstate. The work finally concludes with the emergence of the Rocky Mountains. Stately themes and river-inspired textures permeate until the end.

...and start west is dedicated to my mother, who started west in 1974

Christopher Stark is a composer of contemporary classical music deeply rooted in the American West. Having spent his formative years in rural western Montana, his music captures the expansive energy of this quintessential American landscape. Stark has been awarded prizes and commissions from the Fromm Foundation at Harvard University, Chamber Music America, the Orléans International Piano Competition, and ASCAP. His music has been programmed, commissioned, and performed by such ensembles as the Buffalo Philharmonic, Detroit Symphony, Los Angeles Piano Quartet, New Morse Code, the Momenta Quartet, and the Aspen Contemporary Ensemble. In 2012, he was a resident composer at Civitella Ranieri, a fifteenth-century castle in Umbria, Italy.



Andreia Pinto-Correia: *Elegia a Al-Mu'tamid*

Born in 1040 in Beja (now Portugal), Al-Mu'tamid is known as one of the greatest writers of Al-Andalus, a region of the Iberian Peninsula under Muslim ruling between the years 711–1492. Al-Mu'tamid became the king of Seville in 1069. Later, he was forced into exile in Morocco, where he died in prison after writing his own epitaph.

Elegia a Al-Mu'tamid is an homage to the forgotten poet-king, who was one of the most lyrical poets of Al-Andalus. His poetry—torn between an auspicious, glorious past and a miserable, forgotten present—indicates the end of a flourishing cultural period in the Iberian Peninsula, as well as the king's own life aspirations. Though it contains no texts, the piece is based on al-Mu'tamid's poetic metrical formulas.

The prestigious literary magazine *Jornal de Letras* describes Andreia Pinto Correia's compositions as "a major contribution to the dissemination of Portugal's culture and language."

Ms. Pinto-Correia's recent honors include commissions from the Fromm Music Foundation, Boston Symphony Orchestra Brass Quintet, Tanglewood Music Center, University of Minnesota, and National Bank of Portugal. Other highlights include a Rockefeller Foundation residency, a Civitella Ranieri Foundation fellowship, an Alpert Award in the Arts/Ucross residency prize, a New Music USA/Music Alive Composer residency with the Berkeley Symphony Orchestra, and the European premiere of her work *Trípico* with the Gulbenkian Foundation Orchestra under Joana Carneiro.

Andreia Pinto-Correia began her studies in Lisbon at the Academia de Amadores de Música. She received her Masters and Doctoral degrees in composition from the New England Conservatory of Music as a student of Bob Brookmeyer and Michael Gandolfi. She was a fellow of the Minnesota Composer Institute, Tanglewood and Aspen Festivals, and received residencies from MacDowell Colony, Sacatar (Brazil) and Valparaíso Foundations (Spain). She has also collaborated with her father at the Centro de Tradições Populares Portuguesas at the University of Lisbon, developing a catalogue of ethnomusicology field work.



Alex Temple: *Liebeslied*

The love songs of the 1940s and '50s are pleasant and lighthearted on the surface, but a closer look often reveals a deeper strangeness. Songs like *I Only Have Eyes for You*, *Till There Was You*, *Laura*, and *Some Enchanted Evening* paint an unsettling picture of romance if you take the surreal imagery in their lyrics literally. They describe people who are blinded to the physical world by the intensity of their love, or by the fact that they have not yet found someone to bring that world to life—people who have been haunted for years by visions of lovers lost, or of figures they glimpsed once and never spoke to. In *Liebeslied* the music is similarly surreal, with its excessive reverb, emotionally detached spoken-word passages, and rhythmic dislocation and dynamic imbalance between the voice and the orchestra. But the genre's dreamlike quality is always subtle and covert, audible only to those who listen for it. *Liebeslied* brings it to the foreground, and allows it to distort the mid-century love song almost beyond recognition.

A sound can evoke a time, a place, or a way of looking at the world. Alex Temple writes music that distorts and combines iconic sounds to create new meanings, often in service of surreal, cryptic or fantastical stories. In addition to performing her own works for voice and electronics, she has collaborated with performers and ensembles such as Mellissa Hughes, Timothy Andres, Cadillac Moon Ensemble, and Spektral Quartet.



Wang Lu: *Flowing Water Study II*

An ancient tale: Bo Ya was a qin player who would play his fretless, seven-stringed Chinese zither alone in the mountains. One day, the woodcutter Zi Qi came by quietly and stopped to listen. Without words, he comprehended that the music was about the flow of water. From then on, Bo Ya continued to play for him until the day that Zi Qi unexpectedly passed away. Bo Ya could not bear the loss of his only soulmate, so he threw his qin off the cliff, never to play again. *Flowing Water* is the traditional tune originating

from this 2,000-year-old story. There have been innumerable interpretations of the melody ever since.

Each hand gesture, finger position, nail noise, and breath in qin playing relates to poetic images and ideas from nature. The traditional qin score notation allows for a more liberal flow of time than Western notation. The images contained within a qin score are as expressive and profound as Chinese calligraphy.

Wang Lu is a 2014 Guggenheim Fellow and an Assistant Professor of Music at Brown University. Her works reflect a very natural identification with influences from traditional Chinese music, urban environmental sounds, linguistic intonation and contour, and freely improvised traditions, through the prism of contemporary instrumental techniques and new sonic possibilities.

She received her doctoral degree in composition at Columbia University in 2012. Wang Lu's works have been performed by Ensemble Modern, Ensemble Intercontemporain, Minnesota Orchestra, Orchestre National de Lille, Holland Symfonia, Shanghai National Chinese Orchestra, Taipei Chinese Orchestra, Musiques Nouvelles, and Le Nouvel Ensemble Moderne. She participated in the 2014 New York Philharmonic Biennale, MATA Festival, Cresc. Biennale in Frankfurt, Gaudeamus Music Week, Tanglewood, Cabrillo Music Festival, and Pacific Music Festival.



Kenji Bunch: *The Devil's Box*

The fiddle has long been associated with the Devil, from the lore surrounding Paganini to the banning of fiddles inside European churches, to folk tales (The Soldier's Tale) and novellas (The Fifth String by John Philip Sousa.) A wave of evangelical fervor in 19th century America brought with it a similar maligning of the instrument, whose mastery demanded a level of skill determined to be acquired only through a pact with the Devil. Fiddles were also seen as a corrupting influence that encouraged dancing and loose morals; thus it was branded "The Devil's Box" and was smashed or hidden to protect the congregation from sin.

Intrigued by the rich history of what, to me, seems an odd perception of the instrument I've spent my life with, I re-imagine this subject with *The Devil's Box*, a concerto for amplified viola and orchestra, suggesting the larger, deeper viola as

a potentially supernatural, Satanically possessed "fiddle."

Movement I: Prelude (Hymn), begins with a setting of a hymn of salvation by Stephen Foster, *Keep Me Under The Blood*. The mysterious solo voice enters ominously, interrupting the chorale. With the staggered echoing of the *tutti* violas creating the illusion of special effects, the solo voice presents a corruption of the hymn, played in an unusual bowing style called "The Devil's Elbow" in the Cajun tradition.

This leads to Movement II: Dance, an increasingly raucous folk dance introduced by the plucked solo viola, tuned A-E-A-C#, called troll's or Devil's tuning in Norwegian folk fiddling. Gradually, the music transcends time and space and incorporates elements of blues and rock into the folk language. The orchestra joins in, falling under the spell of the dance rhythms, before coming to its senses and abruptly and violently ending the festivities.

Movement III: Ballad, represents a pivotal moment in which the solo viola expresses lament for being misunderstood and ostracized. As it turns out, this mysterious stranger is no Devil at all; merely a very mortal musician seeking to bring joy to the increasingly intolerant community. The orchestra gradually sympathizes, and after an extended solo cadenza, all the forces unite in an exuberant, Gospel-funk tinged celebration of music's unifying spirit.

The Devil's Box is dedicated to Mary Rodgers Guettel.

Kenji Bunch has received worldwide acclaim from audiences, performers, and critics alike for his unique brand of New American music that draws inspiration from the locally sourced sounds of uniquely American art forms, combined with the techniques of classical training into a distinctive, compelling personal vocabulary. Also an active performer, Mr. Bunch is committed to exploring connections with musicians and artists of different genres and traditions, as a violist, fiddler, and vocalist. He has collaborated extensively in the worlds of dance, film, theater, and with folk, jazz, rock, and experimental musicians.





ALBUM II: AMERICAN PIE



Paul Yeon Lee: *Echo of a Dream*

Sometimes I have vivid dreams. Some dreams are dramatic, volatile with colorful impressions like abstract paintings by Wassily Kandinsky and Jackson Pollock. Some dreams are fluid where I hear fragments of soft melody in the mist or from mysterious colors like in Gustav Klimt's paintings. As a composer, I get up in the middle of night to sketch images of dreams and write down the tunes that I hear for my future compositions. *Echo of a Dream* has the characteristic of tenderness and longing, yet fiery passion with dissonant harmony. Like a painter, I challenged myself to reflect my dream and portray it musically. Echoes of descending minor thirds are heard in the main theme, first gently introduced by cellos. For me, the sound of a long descending minor third has a sense of yearning that expresses love. However, when the two minor thirds converge, it becomes a tritone, which expresses tragedy.

Paul Yeon Lee has been named one of the "25 Contemporary Composers Helping to Push String Music to New Heights" by International

Strings Magazine. Lee is a composer-in-residence at Korean Symphony Orchestra. He has participated in festivals at American Museum of Natural History in New York, Festival Luna in 2013, Experience Korea in 2014 and Spotlight Asia: Big Cats in 2015. Lee has received two awards from the American Academy of Arts and Letters, the Helen F. Whitaker Commission from ACO, Symphony in C Young Composers' Competition and many others.



Ruby Fulton: *Road Ranger Cowboy*

Road Ranger Cowboy is an imaginary take on the larger-than-life perspective of a cowboy whom I encountered in real life at a truck stop in Waterloo, Iowa. He was a thin, elderly man with long white hair, dressed from head to toe in ornate western cowboy clothing, complete with a ten-gallon hat and a shining set of spurs. Since we were in a fairly urban area, just off a busy interstate, with no horses in sight, I wondered why he might be wearing such a costume, and I invented the narcissistic character of the *Road Ranger Cowboy*. I researched the effect which severe narcissism has on the processes in the brain, and learned that the narcissistic mind blocks out the majority of sensory input, filtering out everything except the information which bolsters

one's fantastical self-image. My piece begins with a simple country western tune, which represents a "normal" view of life. Gradually, the music is pulled apart and distorted, as only a few pitches are selected by the cowboy's narcissistic system. Although the tune is in A Major, the cowboy's filter eventually plucks out the notes of a B-Flat Major scale, just in time for a grandiose version of the tune, which is reality as seen through the cowboy's perspective. The piece ends with a solo flute, representing the loneliness of this dystopian American hero.

Baltimore-based composer Ruby Fulton grew up in Northwest Iowa. She is co-director of Rhymes With Opera, a company dedicated to bringing new opera to unconventional spaces.

Her music has been played by the Holland Symfonia, the Cabrillo Festival Orchestra, orkest de ereprijs, Volti, REDSHIFT, the quux duo, and musicians from the Tanglewood Music Center, the Bang on a Can Summer Music Festival at MASS MoCA and the A*Devantgard Festival in Munich. She has received recognition and commissions from numerous organizations and has been in residence at the Atlantic Center for the Arts and Yaddo. Projects include collaborations with the Netherlands band Ensemble Klang, the Boston University Tanglewood Institute Wind Ensemble, and the LotUS Ensemble in Baltimore.



Ryan Gallagher: *Grindhouse*

Grindhouse refers to the term for a movie theater that specializes in showing exploitation films. The main objective of these films is to sensationalize lurid subject matter, usually supplemented with bizarre plots, unsavory imagery, nefarious characters, and an almost gleeful lack of taste. I hope to effect in this work a sense of anxiety similar to the feeling experienced while watching—as well as the peculiar aftertaste that lingers for the viewer long past seeing—films found in the exploitation genre. My goal was to compose a piece that exaggerated the orchestra in any way I felt might stretch normal boundaries of tessitura, dynamics, stamina, and other musical characteristics, while still remaining playable by professional musicians. Resultantly, the work presents substantial challenges to the performers. It is a sort of miniature concerto for orchestra, featuring every section of the ensemble.

I have written many pieces with fast and aggressive music, and certainly *Grindhouse* continues that practice, but it also attempts to combine its rapid development with frequent changes of tempo and odd subdivisions of the beat. The piece, which is cast in a series of episodes connected by relentless harmonic and rhythmic motives, begins sparsely orchestrated in a low register and develops continually throughout, undergoing frequent changes in formal direction, and ending with an insistent shriek.

I began composing *Grindhouse* in Aspen, Colorado during the summer of 2009 and completed the score in Ithaca, New York the following winter. *Grindhouse* is dedicated to my dear friend Elizabeth Joan Kelly.

Ryan Gallagher's music has been performed by the Cleveland Chamber Symphony, Juilliard Orchestra, eighth blackbird, Ensemble ACJW, New York Youth Symphony, New Juilliard Ensemble, Society for New Music, Metropolis Ensemble, Collage New Music Ensemble, and others.

Honors and awards he has received include a Charles Ives Scholarship from the American Academy of Arts and Letters, a First Music commission from the New York Youth Symphony, five ASCAP Foundation Morton Gould Young Composers Awards, the Robbins Family Prize in Music Composition from Cornell University, and the Arthur Friedman Prize for outstanding orchestral composition at Juilliard.

A native of Wooster, Ohio, he was born in 1984, grew up in a musical household, and first studied composition with his father. He received a bachelor's degree from Juilliard and attended graduate school at Cornell.



Suzanne Farrin: *Infinite Here*

Infinite Here for orchestra was composed in the fall of 2003. Before writing this piece, I had spent quite a bit of time writing for the vibraphone. I was obsessed with clusters and the manner in which they resonate on the metallic bars of the vibes, and was challenged to translate that idea to the orchestra. I found myself experimenting with different colors of sustain within the ensemble and sonorities that could emerge from blocks of sound.

Suzanne Farrin's music explores the interior worlds of instruments and the visceral potentialities of sound. Her music has been performed at venues and festivals such as Mostly Mozart, Matrix, Alpenklassik, Music in Würzburg, BAM NextWave, Theaterforum (Germany), Town Hall Seattle, Carnegie's Weill Hall, Symphony Space, the Walker Art Center, SALT (Victoria, BC), Festival Nuevo Mundo (Venezuela) and New York's The Stone, Spectrum, Subculture, Miller Theater, Merkin Hall, and Joe's Pub. She has been supported by

organizations such as the Philharmonia Society of Bremen, the Rockefeller Foundation, Meet The Composer, Concert Artists Guild and New Music USA. Musicians and ensembles who have interpreted her work include The League of Composers Orchestra, the International Contemporary Ensemble, Arditti Quartet and So Percussion.

Suzanne is Professor and Chair of Music at Hunter College after 10 years leading the Composition Department at the Conservatory of Music at S.U.N.Y. Purchase. She holds a doctorate in composition from Yale University. Her music may be heard on the VAI, Signum Classics, Tundra and Albany labels.



Bryce Dessner: *St. Carolyn by the Sea*

St. Carolyn by the Sea is based on an episode in the book *Big Sur* by the Beat Generation author Jack Kerouac. I translated Kerouac's surreal hallucinations into an evocative soundscape. When I wrote the piece I was in a state of emotional trauma. It has a slight romantic intensity about it and it does shift states. It starts in this kind of sweet longing and then it moves into the more aggressive section. And it has, obviously, a kind of

triumphant ending.

Bryce Dessner is one of the most sought-after composers of his generation, with a rapidly expanding catalog of works commissioned by leading ensembles. His orchestral, chamber, and vocal compositions have been commissioned by the Los Angeles Philharmonic, Metropolitan Museum of Art (for the New York Philharmonic), Kronos Quartet, BAM Next Wave Festival, Barbican Centre, Edinburgh International Festival, Sydney Festival, eighth blackbird, So Percussion, and New York City Ballet.

Dessner's music is marked by a keen sensitivity to instrumental color and texture. Propulsive rhythms often alternate with passages in which time is deftly suspended. His harmonies are expressive and flexible, ranging from the dense block chords of *Aheym* to the spacious modality of *Music for Wood and Strings*.

He earned his bachelor's and master's degrees from Yale University. While at Yale in the late 90s, Dessner met the other members of the quartet that became Clogs, weaving compositions out of improvisations on classical instruments. Clogs toured widely, releasing five albums since 2001.

His activities as a curator have grown as his career has expanded, allowing him to bring diverse artists and communities together. He was tapped to curate 'Mountains and Waves,' a weekend celebration of his music at the Barbican in London, MusicNOW, the Cincinnati-based contemporary music festival he founded in 2006, has featured Tinariwen, Justin Vernon, Joanna Newsom, David Lang, Grizzly Bear, Perfume Genius, and the Cincinnati Symphony Orchestra, among many others. In 2015, MusicNOW celebrated its 10 year anniversary.

THE ARTISTS

AMERICAN COMPOSERS ORCHESTRA

American Composers Orchestra (ACO), founded in 1977, is the only orchestra in the world dedicated to the creation, performance, preservation, and promulgation of music by American composers. ACO identifies today's brightest emerging composers, champions prominent established composers as well as those lesser known, and increases awareness of the infinite variety of American orchestral music, reflecting geographic, stylistic, and temporal diversity. ACO also serves as an incubator of ideas, research, and talent and as a catalyst for growth and change among orchestras, and advocates for American composers and their music. ACO has performed music by more than 800 American composers, including 350 world premieres and commissioned works. ACO maintains an unparalleled range of activities, including an annual concert series at Carnegie Hall, commissions, recordings, broadcasts and streaming, educational programs, new music reading sessions, composer residencies and fellowships, as well as special projects designed to advance the field.

GEORGE MANAHAN, CONDUCTOR

In his sixth year as Music Director of American Composers Orchestra, George Manahan's career embraces everything from opera to concert, the traditional to the contemporary. Manahan is the 2012 winner of the prestigious Ditson Conductor's Award for his support of American Music. Previous winners include James Levine, Leonard Bernstein, and Alan Gilbert. In May 2011, he was honored by ASCAP for his "career-long advocacy for American composers and the music of our time."

Manahan served as Music Director of the New York City Opera for fourteen seasons. There he helped envision the organization's groundbreaking VOX Contemporary Opera Lab, a series of workshops and readings that provided unique opportunities for numerous composers to hear their new concepts realized, and introduced audiences to exciting new compositional voices. Under Manahan's direction, the Live from Lincoln Center telecast of New York City Opera's *Madame Butterfly* won a 2007 Emmy Award. Effective with the 2012/2013 season, Portland Opera welcomed Manahan as its Music Director.

As Director of Orchestral Studies at the Manhattan School of Music and guest conductor at the Curtis Institute of Music, Manahan continues the tradition of mentoring young musicians. In addition to established composers such as Mark Adamo, David Del Tredici, Lewis Spratlan, Robert X. Rodriguez, Lou Harrison, Bernard Rands, and Richard Danielpour, Manahan has introduced works by composers on the rise, including Adam Silverman, Elodie Lauten, Mason Bates, and David T. Little. Among his many world premieres are Charles Wuorinen's *Haroun and the Sea of Stories*, David Lang's *modern painters*, and the New York premiere of Richard Danielpour's *Margaret Garner*.

Manahan's extensive recording activities include the premiere release of Steve Reich's *Tehillim* for ECM, a Grammy-nominated recording of Edward Thomas's *Desire Under the Elms*, Joe Jackson's *Will Power*, Tobias Picker's *Emmeline*, and several digital albums of emerging composers with ACO.

MELLISSA HUGHES, SOPRANO and ELECTRONICS

A dedicated interpreter of living composers, Hughes has worked closely with Julia Wolfe, Michael Gordon, David Lang, Steve Reich, Neil Rolnick, and has premiered works by David T. Little, Missy Mazzoli, Ted Hearne, Caleb Burhans, Christopher Cerrone, Jacob Cooper, and Frederick Rzewski, among others. In 2013/14, Hughes toured with John Zorn for Zorn@60 celebrations, singing his *Madrigals* and *Earthspirit* in Jerusalem, Paris and at Alice Tully Hall in New York. She also starred in Jonathan Berger's double bill opera, *Visitations*, in a Beth Morrison Production/HERE production for Prototype 2014 at Roulette. Other highlights include a recital with pianist Lisa Moore for Kettle Corn New Music, a Steve Reich program with Alarm Will Sound at The Metropolitan Museum of Art, and a Reich/Bach program SIGNAL at Miller Theatre.

Other events include the world premiere of David T. Little's *Am I Born*, a solo orchestral work written for Hughes, commissioned by the Brooklyn Philharmonic; a rapturously-received MATA Festival performance of David Coll's *Position, Influence*; and the US premiere of Adrian Utley and Will Gregory's score for *The Passion of Joan Arc* as part of Lincoln Center's 2011 White Light Festival.

Based in Brooklyn, Mellissa Hughes holds degrees from Westminster Choir College and Yale University.

AARON DESSNER, ELECTRONIC GUITAR

Aaron Dessner is a New York based songwriter/multi-instrumentalist/producer, best known as a member of the Grammy Award-nominated rock band The National. Their albums *Alligator* (2005), *Boxer* (2007) and *High Violet* (2010) were named among albums of the decade in publications throughout the world. Their most recent release, *Trouble Will Find Me* (2013), debuted at #3 on both the US Billboard Chart and the UK Albums Chart. Dessner has also made a name for himself as an influential producer, working with some of the most talented and respected musicians in the rock world.

Aside from his work as a producer, Aaron co-founded and curated the Eaux Claires Music & Arts Festival, which took place July 2015 in Wisconsin, and Crossing Brooklyn Ferry, which took place at the Brooklyn Academy of Music in 2012 and 2013. He is also a co-curator of the bi-annual Boston Calling Music Festival.





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Kenji Bunch commissioned by Mary Rodgers Guettel and Meet The Composer. Andreia Pinto-Correia commissioned by ACO and Patricia Wylde. Christopher Stark commissioned by ACO and Paul Underwood. Alex Temple commissioned by ACO. Wang Lu commissioned by ACO and the Jerome Foundation. Paul Yeon Lee commissioned by ACO and Helen P. Whitaker Fund. Bryce Dessner commissioned by American Composers Orchestra and LVMH Moët Hennessy Louis Vuitton.

SONiC DOUBLE LIVE:

American Composers Orchestra

George Manahan, Music Director & Conductor

Album I: 21st Firsts

1	... and start west Christopher Stark*	12:48
2	Elegia a Al-Mu'tamid Andreia Pinto-Correia*	8:28
3	Liebeslied Alex Temple* Mellissa Hughes, soprano and electronics	9:39
4	Flowing Water Study II Wang Lu	8:19
5	The Devil's Box Kenji Bunch* 1. Prologue (Hymn) 2. Dance 3. Ballad 4. Finale Kenji Bunch, amplified viola	21:57

Album II: American Pie

6	Echo of a Dream Paul Yeon Lee *	13:06
7	Road Ranger Cowboy Ruby Fulton	5:18
8	Grindhouse Ryan Gallagher*	13:13
9	Infinite Here Suzanne Farrin	2:56
10	St. Carolyn By The Sea Bryce Dessner* Bryce Dessner, electric guitar Aaron Dessner, electric guitar	13:06

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* = World Premiere Performance

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