American Composers Orchestra Season Opening Concert
Orchestra Underground: Dreams & Dances
October 26 at Zankel Hall

World premiere of Milica Paranosic’s multimedia
The Tiger’s Wife: Prologue
based on the bestselling novel by Téa Obreht

World premiere of Narong Prangcharoen’s
The Migration of Lost Souls

Plus the US premiere of José Serebrier’s
Flute Concerto with Tango featuring Sharon Bezaly
& Charles Ives’ Symphony No. 3 (“Camp Meeting”)

José Serebrier, guest conductor

Friday, October 26, 2012 at 7:30pm
Carnegie Hall’s Zankel Hall | 57th & 7th Ave. | NYC

Tickets: $39-50 at www.carnegiehall.org, 212-247-7800, or
the Carnegie Hall Box Office (154 West 57th Street, NYC)

For more information:
www.americancomposers.org

New York, NY – American Composers Orchestra (ACO) kicks off its 2012-13 concert season with Orchestra Underground: Dreams & Dances on Friday, October 26, 2012 at 7:30pm at Carnegie Hall’s Zankel Hall. The concert, led by guest conductor José Serebrier, features music that draws inspiration from around the world – from the Balkans to Thailand, from South America to nostalgic New England – and includes two world premieres by up-and-coming composers Milica Paranosic (The Tiger’s Wife: Prologue) and Narong Prangcharoen (The Migration of Lost Souls). The program also includes the US premiere of Serebrier’s own Flute Concerto with Tango featuring Sharon Bezaly and Charles Ives’ iconic Symphony No. 3 (“Camp Meeting”) from 1910. (Gabriela Frank’s Manchay Tiempo, previously announced as part of this concert, has been postponed.)

Milica Paranosic’s new multimedia work, The Tiger’s Wife: Prologue, based on the bestselling novel by Téa Obreht (one of the “Best Books of 2011” according to The New York Times, Wall Street Journal, NPR and more) uses electronics and video imagery from Serbia, Croatia and Bosnia to weave a thoroughly

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contemporary tapestry of Balkan folk traditions and that region’s war-torn history. Her piece also brings the composer to the stage: Paranosic will play the *gusle*, a traditional Serbian one-stringed bowed instrument, with the orchestra. In addition, dexterous rhythm vocalist *Lori Cotler* will be featured as soloist. *The Tiger’s Wife: Prologue* is the fourth ACO commission and premiere sponsored by LVMH Moët Hennessy Louis Vuitton, the world’s leading high quality products group.

Narong Prangcharoen was ACO’s 2011 Underwood New Music Readings commission winner. He contributes *The Migration of Lost Souls*, inspired by an ancient temple in his native Thailand and the soul’s journey into the after life. The piece is dedicated to victims of the many disasters that have happened in recent years.

Conductor/composer José Serebrier, ACO’s special guest conductor for the evening, led the orchestra on its first tour 25 years ago and has been a frequent partner since then, conducting several of ACO’s annual New Music Readings for emerging composers each spring. ACO’s season opener includes Serebrier’s *Flute Concerto with Tango*, written for spectacular flutist and new music champion Sharon Bezaly. The piece eloquently juxtaposes modernist techniques with his Serebrier’s own Latin-American roots.

Charles Ives’ Symphony No. 3 – nicknamed “Camp Meeting” for its use of popular songs, hymns and children’s tunes – completes the program. Finished in 1910 but ignored until composer Lou Harrison led the premiere 35 years later, the piece won Ives the Pulitzer Prize in 1947. No stranger to the works of Ives, José Serebrier was the co-conductor (with Leopold Stokowski) of the world premiere of Ives’ Symphony No. 4 in 1965 at Carnegie Hall.

Orchestra Underground is ACO’s subversive and entrepreneurial exploration of the orchestra as an elastic ensemble that can respond to composers’ unhindered creativity in experimental and innovative ways. Orchestra Underground embraces new technology, eclectic instruments and influences, altered spatial orientation, new experiments in concert format, and multimedia and multi-disciplinary collaborations. Since the opening of Zankel Hall, Carnegie Hall’s subterranean state-of-the-art auditorium, Orchestra Underground has played to sold-out audiences, with over 75 world premieres and newly commissioned works.

Founded in 1977, American Composers Orchestra remains the only orchestra in the world dedicated exclusively to the creation, performance, preservation, and promulgation of music by American composers. To date, ACO has performed music by more than 600 American composers, including more than 200 world premieres and newly commissioned works.

**José Serebrier: Flute Concerto with Tango**

(US Premiere). For more information: [www.joseserebrier.com](http://www.joseserebrier.com)

Conductor and composer *José Serebrier* (b. 1938) is one of the most recorded classical artists. He has received 37 Grammy nominations in recent years. Serebrier has composed more than 100 works, and has won numerous awards including two Guggenheims, a Rockefeller Foundation grant, and commissions from the National Endowment for the Arts.
Flute Concerto with Tango was commissioned for flutist Sharon Bezaly, who performed and recorded it with the Australian Chamber Orchestra for the BIS label. Serebrier explains the title, saying, “The fourth movement justifies the title of the work. Traditionally, tangos end with a strong dominant chord followed by a brief, barely audible tonic chord. I take this idea further, leaving my tango up in the air in the middle of a phrase, so that the listener can make his own conclusion.”

Sharon Bezaly, flute

Sharon Bezaly was chosen as Instrumentalist of the Year by the prestigious Klassik Echo in Germany in 2002 and as Young Artist of the Year at the Cannes Classical Awards in 2003. Classics Today has hailed her as “a flutist virtually without peer in the world today.” Bezaly appears as soloist with leading orchestras and in the most prestigious concert halls worldwide. Recent highlights include solo appearances at the London Proms and the Welsh Proms with the Royal Philharmonic Orchestra, as well as appearances with the Rotterdam Philharmonic Orchestra and Spanish National Orchestra, recitals at Wigmore Hall and the Concertgebouw Amsterdam and concerts at the Musikverein Vienna. To date, Sharon Bezaly has seventeen dedicated concertos by renowned composers, which she performs all over the world. For more information, visit www.sharonbezaly.com.

Narong Prangcharoen: The Migration of Lost Souls
(World Premiere, ACO/Underwood Commission). For more information: www.narongmusic.com

Narong Prangcharoen (b. 1973) studied with Chen Yi and received his doctoral degree from University of Missouri-Kansas City. His music has been called “absolutely captivating” by the Chicago Sun Times and has been performed in Asia, Australia, Europe and the US. Prangcharoen is the 2011 winner of ACO’s Underwood Emerging Composer Commission. Of Prangcharoen’s winning piece Pubbanimitta (“Foreboding”), Underwood mentor composer Paul Chihara said, “Mr. Prangcharoen writes music that reaches and moves his listeners with soaring melodies and intense rhythmic dance patterns.” His works have been heard at the Beijing Modern Music, MoMA Music and Grant Park Festivals, the Chamber Music Society of Lincoln Center, and at the Library of Congress. In 2007, the Thai government named Prangcharoen a Contemporary National Artist and awarded him the Silapathorn Award.

Charles Ives: Symphony No. 3 (“Camp Meeting”)

Charles Ives (1874-1954) is one of the most remarkable composers America has produced. Ives studied the organ and was a composition pupil of Horatio Parker at Yale University, from which he graduated in 1898. At an early age, he decided that he would not make music the means of earning his livelihood; he realized that it might be too difficult not to compromise his artistic ideals if his livelihood depended on his music. Accordingly, he entered the insurance business and made a fortune. His Yankee refusal to accept the usual way of combining sounds left him to explore many novel and often descriptive ways of putting sounds together, placing him far ahead of his time. Many of Ives’ explorations into new harmonic and contrapuntal possibilities antedated the work of Schoenberg and Stravinsky. A long list of compositions, most written before 1920, includes four symphonies, chamber music, two piano sonatas, five violin and piano sonatas, and many songs and choral pieces, as well as a number of other orchestral works. Ives
described his Symphony No. 3 in his autobiographical notes: “The themes are mostly based around hymns and from organ pieces played in Central Presbyterian Church around 1901.”

**Milica Paranosic: The Tiger’s Wife: Prologue for Orchestra, Voice, Electronics and Visuals (Based on the novel The Tiger’s Wife by Téa Obreht)**

*(World Premiere, ACO/LVMH Commission). For more information: www.milicaparanosic.com*

**Milica Paranosic** (b. 1968) is a New York City-based composer, sound designer, music educator, and producer. A 2002 participant in ACO’s New Music Readings, she is also a regular teaching artist in ACO’s educational outreach program in New York City public schools – Music Factory. She has received grants from Meet the Composer, American Music Center, Soros Foundation, Kammeroper Schloss Rheinsberg, among many others. She is the resident composer and multimedia director of VisionIntoArt, an interdisciplinary performance and production team; founder and executive director of Give to Grow, an education and cultural exchange project that brings technology to children in underdeveloped communities; and co-founder of Beyond the Machine, a festival of electronic and interactive music at Juilliard.

Paranosic’s new work, The Tiger’s Wife: Prologue for Orchestra, Voice, Electronics and Visuals, takes as its inspiration a bestselling novel of the same title by Téa Obreht, who, like Paranosic, was born in Belgrade. Paranosic says, “Apart from obvious cultural and geographical connection between Obreht and myself, there are numerous parallels in our aesthetics, including mixing real and imagined, old and new, fantasy and history, folk and pop, Serbian and English languages, and the use of symbols.” Paranosic has partnered with librettist David Chambers on the text; videographer Carmen Kordas and photographer Beowulf Sheehan contribute original projections of imagery from Serbia, Croatia and Bosnia.

**Lori Cotler, vocalist**

Described by the *The New Yorker* as “using her voice in mystically percussive ways” and by *The New York Times* as “explosive...exuberant,” **Lori Cotler** is quickly gaining an international reputation as one of the most captivating and original vocalists of our time. Using exotic rhythms as her muse, she is able to execute with the human voice phrases that do not seem possible in their rhythmic speed and clarity. Cotler’s combination of world and jazz stylings has propelled her to performances in venues around the world. Cotler has just released the first drum language ringtone of its kind for iPhone called TAKA MOSHI available on iTunes. She is currently in the studio recording her solo album featuring repertoire from her new project RHYTHM VOICE. For more information, visit www.loricotler.com.

**About ACO**

Entering its 36th season in 2012-2013, American Composers Orchestra is the only orchestra in the world dedicated to the creation, performance, preservation, and promulgation of music by American composers. ACO makes the creation of new opportunities for American composers and new American orchestral music its central purpose. Through concerts at Carnegie Hall and other venues, recordings, internet and radio broadcasts, educational programs, New Music Readings, and commissions, ACO identifies today’s brightest emerging composers, champions prominent established composers as well as those lesser-known, and
increases regional, national, and international 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, as a catalyst for growth and change among orchestras, and as an advocate for American composers and their music.

To date, ACO has performed music by more than 600 American composers, including 200 world premieres and newly commissioned works. Among the orchestra’s innovative programs have been SONiC: Sounds of a New Century, a nine-day citywide festival in New York of music by more than 100 composers age 40 and under; Sonidos de las Américas, six annual festivals devoted to Latin American composers and their music; Coming to America, a program immersing audiences in the ongoing evolution of American music through the work of immigrant composers; Orchestra Tech, a long-term initiative to integrate new digital technologies in the symphony orchestra; Improvise!, a festival devoted to the exploration of improvisation and the orchestra; Playing It UNsafe, a new laboratory for the research and development of experimental new works for orchestra; and Orchestra Underground, ACO’s entrepreneurial cutting-edge orchestral ensemble that embraces new technology, eclectic instruments, influences, and spatial orientation of the orchestra, new experiments in the concert format, and multimedia and multi-disciplinary collaborations.

Composer development has been at the core of ACO’s mission since its founding. In addition to its annual Underwood New Music Readings and Commission, ACO also provides a range of additional educational and professional development activities, including composer residencies and fellowships. In 2008, ACO launched EarShot, a multi-institutional network that assists orchestras around the country in mounting new music readings. Recent EarShot programs have included the Nashville and Memphis Symphonies, Colorado Symphony, New York Youth Symphony, Buffalo Philharmonic, and San Diego Symphony. For more information visit www.EarShotnetwork.org.

Among the honors ACO has received are special awards from the American Academy of Arts and Letters and from BMI recognizing the orchestra’s outstanding contribution to American music. ASCAP has awarded its annual prize for adventurous programming to ACO 34 times, singling out ACO as “the orchestra that has done the most for American music in the United States.” ACO received the inaugural MetLife Award for Excellence in Community Engagement, and a proclamation from the New York City Council. ACO recordings are available on ARGO, CRI, ECM, Point, Phoenix USA, MusicMasters, Nonesuch, Tzadik, New World Records, InstantEncore.com, Amazon.com and iTunes. More information about American Composers Orchestra is available online at www.americancomposers.org.

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2012–13 Season Highlights

Friday, Oct. 26, 2012, at 7:30pm. Zankel Hall at Carnegie Hall (57th St. & 7th Ave., NYC)

**Orchestra Underground: Dreams & Dances**

Jose Serebrier, Guest Conductor; Sharon Bezaly, flute; Milica Paranosic, gusle; Lori Cotler, vocalist; David Chambers, librettist; Carmen Kordas, videographer; Beowulf Sheehan, photographer

JOSÉ SEREBRIER: *Flute Concerto with Tango* (US Premiere)

NARONG PRANCHAROEN: *The Migration of Lost Souls* (World Premiere ACO/Underwood Commission)

CHARLES IVES: Symphony No. 3 (“Camp Meeting”)

MILICA PARANOSIC: *The Tiger’s Wife: Prologue* for Orchestra, Voice, Electronics and Visuals (Based on the novel *The Tiger’s Wife* by Téa Obreht) (World Premiere, ACO/LVMH Commission)

Friday, January 18, 2013, at 7:30pm. Zankel Hall at Carnegie Hall (57th St. & 7th Ave., NYC)

**Orchestra Underground: A Time & Place**

George Manahan, Music Director & Conductor; Kate Soper, soprano; Jennifer Zetlan, soprano; Jorie Graham, poet

LUKAS FOSS: *Time Cycle*

KYLE BLAHA: *Sinfonietta* (World Premiere, ACO/Jerome Foundation Commission)

ZHOU LONG: *Bell Drum Tower* (US Premiere)

KATE SOPER: “now is forever he whispered: Orpheus and Eurydice for Voice & Orchestra (World Premiere, ACO Commission)

Friday, April 5, 2013, at 7:30pm. Zankel Hall at Carnegie Hall (57th St. & 7th Ave., NYC).

**Orchestra Underground: CoLABoratory: Playing It UNsafe**

George Manahan, Music Director & Conductor

ACO’s next musical laboratory. Composers pursuing no-holds-barred explorations that challenge their creative capacities and stretch the limits of what is possible with an orchestra. New pieces selected through a nationwide search and born from a unique incubation process of workshops, public readings and collaborative feedback.

**Laboratory Workshops:**

November 13 & December 11, 2012 at 2pm. Mannes College The New School of Music (150 West 85th St., NYC).

January 22 & March 5, 2013 at 10am. Flushing Town Hall (137-35 Northern Blvd., Flushing, NY).

April 2, 2013 at 10:30am. The DiMenna Center (450 W 37th St., NYC).

Saturday & Sunday, April 6 & 7, 2013. Location TBA.

**Underwood New Music Readings**

ACO’s annual roundup of the country’s brightest young and emerging composers.

Monday & Tuesday, June 3 & 4, 2013. Columbia University’s Miller Theatre (2960 Broadway, NYC).

**Jazz Composers Orchestra Institute Readings**

New works by jazz composers selected from the Jazz Composers Orchestra Institute.

*Artists, repertoire and dates subject to change.*