American Composers Orchestra Season Opening Concert
Celebrating the 10th Anniversary of Orchestra Underground

Adding Fuel to the Fire
Robert Spano, guest conductor

World premiere of Peter Fahey’s
A Mirror to Kathleen’s Face

New York premiere of Fred Lerdahl’s Spirals

Julia Wolfe’s Fuel with film by Bill Morrison

Christopher Theofanidis’ Bassoon Concerto
performed by Martin Kuuskmann

Friday, October 25, 2013 at 7:30pm
Carnegie Hall’s Zankel Hall | 57th & 7th Ave. | NYC

Tickets: $43 & 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) opens its 37th season – and the 10th anniversary season of its signature Orchestra Underground series – on Friday, October 25, 2013 at 7:30pm at Carnegie Hall’s Zankel Hall. Orchestra Underground, named for Zankel Hall (its subterranean state-of-the-art home) as well as the series’ subversive nature, seeks to reinvent the orchestra with new works that challenge convention, with diverse influences, unusual instruments and influences, multimedia and multi-disciplinary collaborations. The season-opening concert, titled Adding Fuel to the Fire, features the world premiere of rising-star composer and ACO’s 2012 Underwood Commission winner Peter Fahey’s A Mirror to Kathleen’s Face for orchestra and electronics and the New York premiere of Fred Lerdahl’s Spirals. Julia Wolfe’s driving multimedia work Fuel with film by Bill Morrison and Christopher Theofanidis’ Bassoon Concerto performed by Estonian virtuoso Martin Kuuskmann complete the program. This concert marks conductor Robert Spano’s first-ever appearance with ACO. (Ian Williams's Clear Image, previously announced as part of this concert, has been postponed.)

Adding Fuel to the Fire brings together music that both explores humanity’s reliance on industrialization with works characterized by a propulsive, driving energy. In his piece for ACO, titled A Mirror to Kathleen’s Face for orchestra and electronics, Peter Fahey derives musical material from a recording of an account by a
former resident of Ireland’s Industrial School system, which was created to care for neglected or abandoned children but became infamous for widespread abuses that were covered up for years. Fred Lerdahl’s *Spirals* starts with the simplest of ideas that “spiral” into progressively more complex and diverse patterns, creating music of fantastic heat and intensity. Julia Wolfe’s fierce and propelling *Fuel* incorporates film by Bill Morrison, and explores the standardized shipping container as a metaphor for world commerce, communication, and globalization. Christopher Theofanidis, a master of color and orchestration, combines musical figurations drawn from the Balkan region and Greek Orthodox tradition in a rarity among works for soloist and orchestra—his virtuoso bassoon concerto, written for the supremely athletic soloist Martin Kuuskman

This season’s Orchestra Underground concerts include four world premieres and five New York premieres by emerging and established composers including Marcos Balter, Derek Bermel, Lisa Coons, Peter Fahey, Gabriela Lena Frank, Ted Hearne, Amy Beth Kirsten, David Lang, and Fred Lerdahl. In addition to the works by Julia Wolfe and Christopher Theofanidis performed as part of this concert, this season ACO will also showcase Steve Reich’s landmark work *Eight Lines*, Gunther Schuller’s jazz-classical fusion *Contours*, and rarely heard Mexican composer Silvestre Revueltas’ *Alcancias*. To date, Orchestra Underground has brought to life 80 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.

**Peter Fahey: A Mirror to Kathleen’s Face**
*(World Premiere, ACO/Underwood Commission)*. For more information: [www.peterfahey.com](http://www.peterfahey.com)

Peter Fahey is the winner of ACO’s 2012 Annual Underwood Commission, which he won for his work *Impressions*. Born and raised in Ireland, Fahey studied composition with Eric Sweeney at the Waterford Institute of Technology, with David Horne and Anthony Gilbert at the Royal Northern College of Music in Manchester, England, and, informally, at the Hochschule für Musik Franz Liszt Weimar, Germany. He has also attended the Darmstadt Festival; the TACTUS Young Composers’ Forum, Belgium; the Weimarer Meisterkurse Kompositions-Workshop; and the Aspen Music Festival and School Advanced Masterclass Program. Fahey moved to the U.S. to study with Roberto Sierra and Steven Stucky at Cornell University in Ithaca, New York, and in spring 2012 was an exchange scholar at Columbia University. In addition to ACO, Fahey has worked with the Aspen Contemporary Ensemble, Continuum, Ensemble Musiques Nouvelle, i0 Quartet, the Royal Northern College of Music Symphony Orchestra, and Talea Ensemble. Fahey is the winner of a number of other awards for composition, including the Stephen Kaske Fellowship at the 2012 Wellesley Composers Conference, the 2012 Robbins Family Prize in Composition from Cornell University, a MacDowell Colony Fellowship, a Susan and Ford Schumann Fellowship at the Aspen Music Festival and School, the Franz Liszt Stipendium from the Hochschule für Musik Franz Liszt Weimar, and a number of awards from the Arts Council of Ireland. In 2013-14, he is a Don M. Randel Teaching Fellow at Cornell University. This is Fahey’s first commission from a professional orchestra.
A Mirror to Kathleen’s Face for orchestra and electronics explores the idea of an institution (of state and church) as a mirror of a wider society, taking as its starting point a recording of an account by a former resident of Ireland’s infamous Industrial School system. Fahey explains, “The idea of a mirror image informs the construction of the piece on various levels (the form of the piece is a huge mirror image or palindrome).”

Fred Lerdahl: Spirals (New York Premiere). For more information: www.fredlerdahl.com

Fred Lerdahl studied at Lawrence University, Princeton, and Tanglewood. He has taught at UC Berkeley, Harvard, and Michigan, and since 1991 he has been Fritz Reiner Professor of Music at Columbia University. Commissions have come from the Fromm Foundation, the Koussevitzky Foundation, the Spoleto Festival, National Endowment for the Arts, the Chamber Music Society of Lincoln Center, the Library of Congress, Chamber Music America, and others. Among the organizations that have performed his works are American Composers Orchestra who commissioned and premiered his Quiet Music in 1994, the New York Philharmonic, the Pittsburgh Symphony, the San Francisco Symphony, the Seattle Symphony, the Cincinnati Symphony, the Los Angeles Philharmonic, the Saint Paul Chamber Orchestra, Orpheus, the Boston Symphony Chamber Players, the Chamber Music Society of Lincoln Center, eighth blackbird, Speculum Musicae, Collage, Argento, Talea, the Peabody Trio, the Juilliard Quartet, the Pro Arte Quartet, the Daedalus Quartet, Ensemble XXI, Lontano, and the Venice Biennale. Lerdahl has been in residence at the Marlboro Music Festival, IRCAM, the Wellesley Composers Conference, the American Academy in Rome, the Bowdoin Summer Music Festival, the Yellow Barn Music Festival, the Etchings Festival, and the Saint Paul Chamber Orchestra.

Lerdahl’s Spirals from 2006 is in two movements of equal length – the first fast and driven and the second slow and lyrical. The title refers to a formal technique of Lerdahl’s invention in which a short, simple idea elaborates into progressively complex and diverse patterns. Lerdahl explains, “Each cycle of elaboration enlarges the spiral. Shortly after the midpoint of each movement, the spiral reverses and contracts back to its point of origin while the musical ideas themselves continue to develop. This combination of symmetry and process culminates in points of great intensity. The constraints of the spiral technique allow freedom and flexibility while providing a coherence that is sometimes audible, other times only sensed.”

Julia Wolfe: Fuel

For more information: www.juliawolfemusic.com

Drawing inspiration from folk, classical, and rock genres, Julia Wolfe’s music brings a modern sensibility to each while simultaneously tearing down the walls between them. Her music is distinguished by an intense physicality and a relentless power that pushes performers to extremes and demands attention from the audience. In the words of the Wall Street Journal, Wolfe has “long inhabited a terrain of [her] own, a place where classical forms are recharged by the repetitive patterns of minimalism and the driving energy of rock.” Wolfe has written a major body of work for strings, from quartets to full orchestra. Her quartets, as described by the New Yorker magazine “combine the violent forward drive of rock music with an aura of minimalist serenity [using] the four instruments as a big guitar, whipping psychedelic states of mind into frenzied and ecstatic climaxes.” The influence of pop culture can be heard in many of Wolfe’s works and she
has collaborated with theater artist Anna Deveare Smith, architects DillerScofidio+Renfro, filmmaker Bill Morrison, Ridge Theater, director Francois Girard, Jim Findlay, and choreographer Susan Marshall among others. Her music has been heard at BAM, the Sydney Olympic Arts Festival, Settembre Musica (Italy), Theatre de la Ville (Paris), Lincoln Center and Carnegie Hall, and has been recorded on Cantaloupe, Teldec, Point/Universal, Sony Classical, and Argo/Decca. In 2009 Wolfe joined the NYU Steinhardt School composition faculty. She is co-founder of New York’s music collective Bang on a Can.

Julia Wolfe's *Fuel* is a high-octane force of moving strings. Sound and image combine to capture the necessity of fuel – large ships, creaking docks, whistling sounds, and a relentless energy. Bill Morrison’s film uses a variety of original source material shot in America and in Hamburg, a bustling international shipping hub. *Fuel* premiered in 2007 in a harbor warehouse in Hamburg, Germany.

**Christopher Theofanidis: Bassoon Concerto**  
*For more information: [www.theofanidismusic.com](http://www.theofanidismusic.com)*

Christopher Theofanidis has had performances by many leading orchestras from around the world, including the London Symphony, New York Philharmonic, Philadelphia Orchestra, Moscow Soloists, the National, Atlanta, Baltimore, St. Louis, Detroit Symphonies, and many others. He also served as Composer of the Year for the Pittsburgh Symphony during their 2006-2007 Season, for which he wrote a violin concerto for Sarah Chang. Theofanidis holds degrees from Yale, the Eastman School of Music, and the University of Houston, and has been the recipient of the International Masterprize (hosted at the Barbican Centre in London), the Rome Prize, a Guggenheim Fellowship, six ASCAP Gould Prizes, a Fulbright Fellowship to France, a Tanglewood Fellowship, and the American Academy of Arts and Letters’ Charles Ives Fellowship. In 2007 he was nominated for a Grammy for best composition for his chorus and orchestra work, *The Here and Now*, based on the poetry of Rumi. His orchestral concert work, *Rainbow Body*, has been one of the most performed new orchestral works of the last ten years, having been performed by over 100 orchestras internationally. He currently teaches at Yale University.

Theofanidis’ *Bassoon Concerto* was commissioned by Absolute Ensemble and written for soloist Martin Kuuskmann, whom the composer has known for over 20 years. Of the piece, Theofanidis says, “The opening movement starts with an introspective cadenza which then opens into a fast and restless first movement that makes use of several of the materials from the opening cadenza. The second movement is based on a kind of melodic ornamentation that one would hear in the Greek Orthodox church. The third movement is based on a fast pattern of sixes in the bassoon line and a slower background harmonic progression which is eventually revealed clearly near the end of the work as the faster notes peel away.”

**Martin Kuuskmann, bassoon**

Martin Kuuskmann has premiered eight bassoon concertos written especially for him, and has collaborated with Daniel Schnyder, Helena Tulve and jazz icon John Patitucci among others. He has appeared with orchestras such as Orchestre de la Suisse Romande, Estonian National Symphony Orchestra, the Järvi Festival Orchestra, Indianapolis Chamber Orchestra, 1B1 Ensemble New York Philharmonic series, as well as with the Macao Orchestra, Nordic Symphony Orchestra, Absolute Ensemble, Riga Sinfonietta, Grazioso Chamber Orchestra and the Symphony Orchestra of the Norrlandsoperan, Järvi Summer Festival, and the Bremen...
Musikfest. As a chamber musician Kuuskmann is a co-founder of Trio Mann along with oboist Christoph Hartmann (Berlin Philharmonic) and pianist Hendrik Heilmann. Kuuskmann has recorded reconstructed bassoon concertos by J.S. Bach with co-soloist, renowned violist, Lars Anders Tomter and the 1B1 Ensemble, a solo album called Nonstop and other albums available on the ERP, Erdenklang, CCn'C and Chesky record labels. A graduate of the Yale and the Manhattan Schools of Music, Kuuskmann's mentors include Stephen Maxym, Frank Morelli, Ilmar Aasmets, and Rufus Olivier. Kuuskmann teaches at the Manhattan School of Music, Cornish College of Arts in Seattle, serves as the woodwind coach of the Baltic Youth Philharmonic, and teaches regularly at the Arosa Music Academy in Switzerland. For more information, visit www.martinkuuskmann.com.

About Robert Spano

Robert Spano is Music Director of the Atlanta Symphony Orchestra, where has enriched and expanded its repertoire and elevated the ensemble to new levels of international prominence. In 2012, Robert Spano became Music Director of the Aspen Music Festival and School. Spano has appeared with Seattle Symphony, Minnesota Orchestra, City of Birmingham Symphony Orchestra, Hong Kong Philharmonic, Deutsches Symphonie-Orchester Berlin, West Australian Symphony Orchestra, Sydney Symphony, and Orchestra of St. Luke's among many others. He was Music Director of the Brooklyn Philharmonic from 1996-2004. Respected as a collaborative pianist, composer, and educator, Spano has recently conducted the Juilliard Symphony Orchestra as well as the Curtis Symphony Orchestra in Philadelphia. He has been Distinguished Scholar in Residence at Emory University, an honored bestowed upon only seven other individuals including the Dalai Lama, President Jimmy Carter and author Salman Rushdie. With a discography of 16 critically-acclaimed recordings for Telarc and Deutsche Grammophon, Robert Spano has garnered six Grammy Awards. In February 2011, the Atlanta Symphony Orchestra and Naxos created ASO Media and the label's first recording was released in April 2011. Musical America's 2008 "Conductor of the Year," Mr. Spano is on the faculty of Oberlin Conservatory, and has received honorary doctorates from Bowling Green State University, the Curtis Institute of Music, Emory University, and Oberlin.

About ACO

Entering its 37th season, 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; coLABoratory: 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, Memphis, Colorado, San Diego Symphonies, the New York Youth Symphony, and the Buffalo Philharmonic Orchestra. 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 35 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. ACO’s digital albums include Playing It UNsafe (March 2011), Emerging Composers Series: Vol. 1 (February 2012), and the orchestra’s latest release, Orchestra Underground: X10D (June 2012), an album featuring unusual and extended solo instruments with the orchestra. More information about American Composers Orchestra is available online at www.americancomposers.org.

2013-2014 Season Highlights

EarShot: September 19-21, 2013. Mandeville Auditorium, UC San Diego (San Diego, CA)
JCOI La Jolla Symphony & Chorus New Music Readings
Steve Schick, conductor
Derek Bermel, Anne LeBaron, Anthony Davis, mentor composers

Friday, October 25, 2013 at 7:30pm. Zankel Hall at Carnegie Hall (57th St. & 7th Ave., NYC)
Orchestra Underground
Robert Spano, conductor
Martin Kuuskmann, bassoon; Bill Morrison, film
FRED LERDAHL: Spirals (New York Premiere)
JULIA WOLFE: Fuel (with film by Bill Morrison)
CHRISTOPHER THEOFANIDIS: Bassoon Concerto
PETER FAHEY: A Mirror to Kathleen’s Face (World Premiere, Underwood Commission)

EarShot/Berkeley Symphony UnderConstruction Readings

Thursday, Feb. 20, 2014 at 7:30pm. Zankel Hall at Carnegie Hall (57th St. & 7th Ave., NYC)
Orchestra Underground
George Manahan, Music Director & Conductor
The Crossing, Donald Nally director; Margaret Kampmeier and Stephen Gosling, pianists; Mark DeChiazza, video
TED HEARNE: Ripple for choir a cappella (New York Premiere)
DAVID LANG: statement to the court for choir, strings and bass drum (New York Premiere)
STEVE REICH: Eight Lines
LISA COONS: Shadow Studies (World Premiere, ACO Commission)
AMY BETH KIRSTEN: strange pilgrims (with video by Mark DeChiazza) (World Premiere, ACO Commission)

EarShot: March 9-10, 2014. Orchestra Hall (Detroit, MI)
EarShot Detroit Symphony Orchestra New Music Readings

Friday, April 4, 2014 at 7:30pm. Zankel Hall at Carnegie Hall (57th St. & 7th Ave., NYC)
Orchestra Underground
George Manahan, Music Director & Conductor
Luciana Souza, vocalist
GUNTHER SCHULLER: Contours
GABRIELA LENA FRANK: Manchay Tiempo (New York Premiere)
SILVESTRE REVUELTA: Alcancias
MARcos BALTER: Favela (World Premiere, ACO Commission)
DEREK BERMEL: Mar de Setembro (New York Premiere)

EarShot: May 4-5, 2014. Osher Studio at Berkeley Repertory Theatre (Berkeley, CA)
EarShot/Berkeley Symphony UnderConstruction Readings

EarShot: June 3, 2014. Avery Fisher Hall, Lincoln Center (Lincoln Center Plaza, NYC)
EarShot New York Philharmonic Orchestra New Music Readings

June 6 (10am) & June 7 (7:30), 2014. The DiMenna Center. (450 W. 37th St., NYC)
Underwood New Music Readings
ACO’s annual roundup of the country’s brightest young and emerging composers.
George Manahan, Music Director & Conductor

Artists, repertoire and dates subject to change.