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Press contact: Christina Jensen PR, 646.536.7864
Christina Jensen, christina@christinajensenpr.com
Canelle Boughton, canelle@christinajensenpr.com

Announcing
SONiC – Sounds of a New Century
A Festival of 21st Century Music by Composers Age 40 and Under
October 14-22, 2011
9 days of new music by more than 100 composers,
performed by 16 ensembles at 10 venues throughout New York
including 18 world premieres, 8 US premieres and 8 New York premieres

www.SONiCfestival.org

New York, NY (July 19, 2011) — SONiC – Sounds of a New Century – a brand new festival of 21st century music by more than 100 composers age 40 and under, will take over New York from Friday, October 14 through Saturday, October 22, 2011. Events will range from a daylong marathon to a DJ/VJ night, from a free symphony concert at the World Financial Center Winter Garden to collaborations between emerging choreographers and composers. SONiC concerts will take place at ten different venues throughout New York, and will include performances by 16 extraordinary ensembles featuring at least 18 world premieres, eight US premieres, and eight New York premieres. SONiC is co-curated by composer Derek Bermel and pianist Stephen Gosling, and is a production of American Composers Orchestra and The Alice M. Ditson Fund of Columbia University. SONiC is presented in partnership with Carnegie Hall and Miller Theatre at Columbia University. New York Public Radio’s online radio station, Q2, is the media partner and digital venue.

SONiC launches on October 14 with ACO’s season-opening concert, Orchestra Underground: 21st Firsts, presented by Carnegie Hall at Zankel Hall, with an all-world premiere program featuring music by five up-and-coming composers: Kenji Bunch, who premieres his own concerto for amplified viola and orchestra; Christopher Stark, winner of ACO’s 2010 Underwood Emerging Composer Commission; Alex Temple whose piece is for soprano Mellissa Hughes, live electronics and orchestra; Andreia Pinto-Correia, a composer identified through ACO’s national EarShot new music readings network; and Wang Lu, who is creating a multimedia work for video and orchestra. The program will be led by ACO Music Director George Manahan.

Other highlights of SONiC include eighth blackbird performing the world premiere of a new work by Bruno Mantovani alongside music by Dan Visconti, Timo Andres, Caleb Burhans and more; Either/Or in music by Radiohead’s Jonny Greenwood (for an ensemble that includes two ondes martenots) and Keeril
Makan; Brazil’s Camerata Aberta in works by Latin and North American composers; Holland’s Ensemble Klang in music by 2011 Rome Prize winner Sean Friar, Kate Moore, Pete Harden and Oscar Bettison; International Contemporary Ensemble (ICE) in a signature ICElab concert at The Kitchen featuring Du Yun, Marcos Balter, Nathan Davis, and more; and Alarm Will Sound in a world premiere by David T. Little, plus U.S. premieres by Nico Muhly and Aleksandra Gryka, and arrangements of Aphex Twin.

SONiC showcases the breadth and depth of emerging composers working today in Extended Play, an all-day marathon event on Sunday, October 16 that begins at noon at Columbia’s Miller Theatre. JACK Quartet plays the role of host ensemble, with performances interspersed throughout the day. Other ensembles performing include Talea Ensemble, The New York Virtuoso Singers, Dither, Imani Winds, PRISM Quartet, Young People’s Chorus of New York City, and NOW Ensemble.

SONiC concludes on Saturday, October 22 with a free concert by ACO at the World Financial Center Winter Garden, presented by Arts World Financial Center as part of WNYC’s New Sounds Live. Entitled American Pie, this full symphony orchestra performance features the world premiere of a new ACO commission by The National’s Bryce Dessner, to be performed by the orchestra with brothers Bryce and Aaron Dessner as guitar soloists. The program also includes a world premiere by Paul Yeon Lee, an alumnus of ACO’s 2001 Emerging Composer Readings; and New York premieres by: Ruby Fulton, alumna of ACO’s Underwood Readings class of 2008, with her alt-kitch Road Ranger Cowboy; Ryan Gallagher, whose Grindhouse celebrates Hollywood’s gritty B-Movie tradition, and was discovered last year at EarShot Readings with the Nashville Symphony; Andrew Norman, whose energetic loop-based Unstuck spins off in propulsive energy; and Suzanne Farrin, whose Infinite Here explores resonances through the orchestra and into the open space of the Winter Garden. The event marks the first time in ACO’s history that it has performed a free concert featuring the full symphony orchestra. It will be hosted by WNYC’s John Schaefer and broadcast live on New Sounds.

In addition to the main stage performances, SONiC will also include several After Hours concerts featuring dance collaborations, electronic music composers and DJs, and composers who also take the stage as performers, at venues including The Stone, Joyce SoHo, Joe’s Pub, and Roulette.

Of the focus on composers under age 40, co-curator Derek Bermel said, “We wanted to present a snapshot of the younger generation of music-makers, to showcase the richness, vitality, and diversity of the music being created right now – under our very noses here in New York and throughout the world.” He explains, “Emerging composers today have much greater access to different traditions and influences, and we are celebrating that by not restricting the music we present to any one style, movement, or agenda. We want to bring more public awareness to the many directions contemporary music is moving in, and to show everyone that ‘the composer’ is alive and thriving.”

Stephen Gosling adds, “We want SONiC to attract anyone with an interest in the musical zeitgeist – regardless of age, expertise, or aesthetic preferences. Our goal is to produce an objective account of where contemporary music is now and where it might be heading. We hope SONiC will engender a lot of optimism among new music lovers and even more curiosity among those new to new music.”
SONiC also recalls the landmark Ditson Fund festivals of the 1940s and 1950s held at Columbia University, which presented premieres by such icons as Aaron Copland, Charles Ives, Elliott Carter, Henry Cowell, Paul Hindemith, Randall Thompson, and Samuel Barber. Fred Lerdahl, a composer and board member of the Ditson Fund, explained, “Robert Ward, chair of the Ditson Advisory Committee, recalled the Ditson festivals in his early days and wanted to resume them in some form. It was a natural step to collaborate with the American Composers Orchestra on SONiC. ACO has an impeccable record of supporting emerging composers.”

For ACO, SONiC represents the culmination of seven years of planning, coalescing the work the orchestra does with emerging composers, and creating a dynamic and focused series of events that emphasize the creation of new opportunities for these artists. “We wanted to create a ‘big umbrella’ that would celebrate these composers and bring together the many young innovative ensembles that are doing fantastic work, by collaborating with a wide range of venues and presenters from across New York City,” said ACO Executive Director Michael Geller. Many of the composers featured during SONiC have been discovered through one of ACO’s composer development programs, such as the Underwood New Music Readings for Emerging Composers or EarShot – the National Orchestral Composition Discovery Network that ACO has spearheaded in collaboration with symphony orchestras around the country.

**SONiC: Interact**

SONiC will extend beyond the concert hall and into the virtual world with several initiatives allowing audiences to interact and engage directly with the music.

For updates, behind-the-scenes scoops, and dialog with several of the composers and ensembles, audiences can follow SONiC on Twitter ([www.twitter.com/SONiCFest2011](http://www.twitter.com/SONiCFest2011)), Facebook ([www.facebook.com/SONiC.SoundsOfANewCentury](http://www.facebook.com/SONiC.SoundsOfANewCentury)) can participate in the conversation on Twitter using the hashtag #SONiCfest.

Through **Re:Sound**, audience members will have the opportunity to comment and vote online or via mobile phone for the piece they would most like to hear again. New York Public Radio’s Q2 will broadcast recordings of the pieces that receive the most votes during a special program dedicated to SONiC.

SONiC will also feature two interactive sound projects – SONiC:Thicket and UrbanRemix:

**UrbanRemix** is a collaborative and locative sound project. SONiC audiences will explore, develop and express the acoustic identity of communities, based on sounds they discover, record and remix – on the way to and from, and in the neighborhoods around SONiC performances. Mobile and web-based software applications allow users to document the obvious, neglected, private or public, even secret sounds of the urban environment surrounding SONiC. The collected sounds, voices and noises provide original tracks for musical remixes that reflect the community in a novel form. The resulting remixes will become the focus of several in-school workshops and will be showcased on [www.SONiCfestival.org](http://www.SONiCfestival.org). A mix created from the collected sounds will be performed on Friday, October 21 at Roulette. UrbanRemix is directed by Jason Freeman, Carl Disalvo, and Michael Nitsche, of the Music Technology and Digital Media programs of the Georgia Institute of Technology.
iPhone/iPad users will be able to download **SONiC:Thicket** a mobile audiovisual world of texture, movement, line and tone that is part art piece, part toy, part wind chime, and part spiderweb. The SONiC app is a special free version of the award-winning Thicket app created by Morgan Packard and Joshue Ott of Interval Studios. The software was used to create SONiC's animated logo on [www.SONiCfestival.org](http://www.SONiCfestival.org). The app will also be on display at select events during the festival.

**SONiC Composers (Subject to Change)**


**SONiC Ensembles & Performers (Subject to Change)**

Alarm Will Sound, American Composers Orchestra, Argento Chamber Ensemble, Camerata Aberta, Dither, eighth blackbird, Either/Or, Ensemble Klang, Imani Winds, International Contemporary Ensemble (ICE), JACK Quartet, The New York Virtuoso Singers, NOW Ensemble, PRISM Saxophone Quartet, Talea Ensemble, Young People's Chorus of New York City, Rafiq Bhatia (Guitar), Ryan Brown (Guitar), Kenji Bunch (Amplified Viola), Corey Dargel (Vocals), Aaron Dessner (Guitar), Bryce Dessner (Guitar), Toby Driver (Guitar), Erin Gee (Vocals), Mellissa Hughes (Soprano), Andrew McKenna Lee (Guitar), Ryan Lott (DJ), Deborah Lohse (Choreographer), Miro Magloire (Choreographer), George Manahan (Conductor), James Moore (Guitar), Joshue Ott (VJ), Wil Smith (Keyboards), Kate Soper (Vocals), Rebecca Stenn (Choreographer).

**Ticket Information**

Tickets to SONiC concerts will be available beginning on August 29, 2011. Tickets will range from FREE to $50. SONiC Festival Passes will be available for $25 and will provide discount codes to allow for the purchase of tickets discounted by at least 20% to all concerts. The SONiC Festival Pass will also provide reserved, preferred seating at the free events along with other free items and perks. Visit [www.SONiCfestival.org](http://www.SONiCfestival.org) for more information.
SONiC: Sounds of a New Century Preliminary Schedule (Subject to Change)

OPENING CONCERT: Friday, October 14, 2011, 7:30pm
Zankel Hall at Carnegie Hall; 7th Ave. and 57th St., NYC
American Composers Orchestra’s Orchestra Underground: 21st Firsts
   George Manahan, Music Director & Conductor
   Kenji Bunch, amplified viola
   Mellissa Hughes, soprano & electronics
KENJI BUNCH: The Devil’s Box (World Premiere, Mary Rodgers Guettel/Meet The Composer commission)
CHRISTOPHER STARK: ...and start west (World Premiere, ACO/Underwood commission)
ALEX TEMPLE: Liebeslied with voice, electronics & orchestra (World Premiere, ACO commission)
ANDREIA PINTO-CORREIA: Elegia a Al-Mu’tamid (World Premiere, ACO/Patricia Wylie commission)
WANG LU: Flowing Water Study II for orchestra & video (World Premiere, ACO/Jerome Foundation commission)

Saturday, October 15, 2011, 7:30pm
Miller Theatre at Columbia University; 2960 Broadway, NYC
eighth blackbird
Music by Timo Andres, Bruno Mantovani, Amy Beth Kirsten, Mayke Nas, Fabien Svensson, Dan Visconti and Caleb Burhans.

Sunday, October 16, 2011, 12pm (all day)
Miller Theatre at Columbia University; 2960 Broadway, NYC
Extended Play – A Marathon Event
Hosted by JACK Quartet with performances by JACK Quartet, Talea Ensemble, The New York Virtuoso Singers, Dither, Imani Winds, PRISM Quartet, Young People’s Chorus of New York City, and NOW Ensemble.

Monday, October 17, 2011, 7:30pm
Miller Theatre at Columbia University; 2960 Broadway, NYC
Either/Or
Music by Jonny Greenwood (Radiohead), Keeril Makan, Richard Carrick, Hans Thomalla, Erin Gee, and Raphaël Cendo.

Tuesday, October 18, 2011, 7:30pm
Americas Society; 680 Park Ave., NYC
Camerata Aberta
Music by Latin and North American composers including Tatiana Catanzaro, Clint Needham, and Rafael Nassif.

SONiC AfterHours - Tuesday, Oct. 18, 10pm
The Stone; East 2nd Street and Avenue C
Twang
An evening of new music for guitar.

Wednesday, October 19, 2011, 7:30pm
Leonard Nimoy Thalia at Symphony Space; 2537 Broadway, NYC
Ensemble Klang
Music by Kate Moore, Pete Harden, Sean Friar and Oscar Bettison.

SONiC AfterHours - Wednesday, Oct. 19, 10pm
Joyce SoHo; 155 Mercer Street, NYC
New Sounds, New Moves
New collaborations between American composers and choreographers resulting in world premieres featuring Argento Chamber Ensemble.

Thursday, October 20, 2011, 7:30pm
The Kitchen; 512 West 19th St., NYC
International Contemporary Ensemble: ICELab
Music by Du Yun, Steve Lehman, Phyllis Chen, Nathan Davis and Marcos Balter.

SONiC AfterHours - Thursday, Oct. 20, 11:30pm
Joe’s Pub; 425 Lafayette Street, NYC
Sotto Voce
An evening with young singer/songwriters blurring the lines between pop and art song.

Friday, October 21, 2011, 7:30pm
Roulette, 509 Atlantic Avenue at 3rd Avenue, Brooklyn
Alarm Will Sound
ALEKSANDRA GRYKA: New Work (US Premiere)
STEFAN FREUND: Drowning
DAVID T. LITTLE: New Work (World Premiere)
NICO MUHLY: Seeing is Believing (US Premiere)
MATTHEW MARKS: New Song (NY Premiere)
APHEX TWIN (arr. Hause): Omgyjya Switch

SONiC AfterHours - Friday, Oct. 21, 10pm
Roulette; 509 Atlantic Avenue at 3rd Avenue, Brooklyn
DJ/VJ: Electronic Composers
An evening of electronic composition with DJs and VJs.

CLOSING CONCERT: Saturday, October 22, 2011, 7pm
World Financial Center Winter Garden; 220 Vesey St., NYC
Presented by Arts World Financial Center as part of WNYC’s New Sounds Live hosted by John Schaefer
American Composers Orchestra: American Pie
George Manahan, Music Director & Conductor
Bryce Dessner & Aaron Dessner, electric guitars
RUBY FULTON: Road Ranger Cowboy (NY premiere)
PAUL YEON LEE: Echo of a Dream (World Premiere, ACO commission)
BRYCE DESSNER: New Work for Electric Guitars & Orchestra (World Premiere, ACO commission)
RYAN GALLAGHER: Grindhouse (NY Premiere, EarShot winner)
ANDREW NORMAN: Unstuck (NY Premiere)
SUZANNE FARRIN: Infinite Here (NY Premiere)

More information will be available at www.SONiCfestival.org.

About SONiC Co-Curator Derek Bermel
Described by the Toronto Star as “an eclectic with wide open ears” and by the Pittsburgh Post-Gazette as “one of America’s finest young composers,” composer and clarinetist Derek Bermel has been widely hailed for his creativity, theatricality, and virtuosity. Bermel’s works draw from a rich variety of musical genres, including classical, jazz, pop, rock, blues, folk, and gospel. Hands-on experience with music of cultures around the world has become part of the fabric and force of his compositional language. Currently ACO’s Creative Advisor, Bermel served as Music Alive Composer-in-Residence with ACO from 2006 to 2009. Bermel has received commissions from major orchestras and chamber ensembles throughout the US and overseas,
collaborating with a diverse array of artists as Wynton Marsalis, Midori, John Adams, Paquito D’Rivera, Philip Glass, Gustavo Dudamel and Stephen Sondheim. He is currently composer-in-residence with the Los Angeles Chamber Orchestra and artist-in-residence at the Institute for Advanced Study in Princeton. His orchestral recording, *Voices,* commissioned and premiered by ACO and performed by the Boston Modern Orchestra Project, was hailed as “magnificent” by the *San Francisco Chronicle.* Bermel's music is published by Peermusic (North/South America and Asia) and Faber Music (Europe and Australia).

**About SONiC Co-Curator Stephen Gosling**

Pianist Stephen Gosling enjoys a varied career as soloist and chamber musician with a particular focus on the music of our time. He earned his Bachelor’s, Master’s and Doctoral degrees at the Juilliard School, where he was awarded the Meninn Prize for Outstanding Excellence and Leadership in Music and the Sony Elevated Standards Fellowship, and was featured as concerto soloist an unprecedented four times. Gosling is a member of New York New Music Ensemble, Ensemble Sospeso, American Modern Ensemble, Orchestra of the League of Composers, and Ne(x)tworks. He has also performed with ACO, the New York Philharmonic, Chamber Orchestra of Europe, Dutch Radio Philharmonic, New Zealand Symphony Orchestra, Orpheus, the Chamber Music Society of Lincoln Center, Bang on a Can, and Speculum Musicae, among many others.

**About SONiC Ensembles**

**Alarm Will Sound** is a 20-member band committed to innovative performances and recordings of today's music. They have established a reputation for performing demanding music with energetic skill. ASCAP recognized their contributions to new music with a 2006 Concert Music Award for "the virtuosity, passion and commitment with which they perform and champion the repertory for the 21st century." Their performances have been described as "equal parts exuberance, nonchalance, and virtuosity" by the *Financial Times* and as "a triumph of ensemble playing" by the *San Francisco Chronicle.* The *New York Times* says Alarm Will Sound is "the future of classical music" and "the very model of a modern music chamber band." [www.alarmwillsound.com](http://www.alarmwillsound.com)

Now in its 35th year, **American Composers Orchestra** (ACO) 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 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 33 times, singling out ACO as “the orchestra that has done the most for new American music in the United States.” [www.americancomposers.org](http://www.americancomposers.org)
The Argento Chamber Ensemble is the performance arm of the Argento New Music Project. Consisting of nine dedicated members, the ensemble regularly expands to perform and record chamber orchestra works of up to 30 musicians, and has established a reputation for delivering unforgettable performances. The group has worked closely with leading composers such as Pierre Boulez, Tania Leon, Tristan Murail, Elliott Carter, Philippe Hurel, Gerard Pesson, Joshua Fineberg, and Philippe Leroux, and has collaborated with younger emerging composers internationally and at leading universities such as Columbia, Princeton, and Stonybrook. The Ensemble's first recording, featuring the music of Tristan Murail, was released in January 2007 on the AEON label. The recording immediately received critical acclaim worldwide, and won the 2010 Record Geijutsu Record Academy Award for the new music category. A recording of Philippe Hurel's *Quatre Variations* was released in 2009 on the Harmonia Mundi label, and recording of works by Alexandre Lunsqui is slated for release in the near future. www.argentomusic.org

Brazil's Camerata Aberta is a permanent ensemble dedicated to music of the 20th and 21st centuries. Residing at the Tom Jobim EMESP and coordinated by the composer Sergio Kafejian, the group has some of the main professionals of São Paulo City among their members. It comprises 16 musicians (two violins, alto, cello, double bass, flute, oboe, clarinet, bassoon, two pianos, two percussionists, horn, trumpet and trombone), which provides the versatility to perform most of the contemporary repertoire as well as traditional formations (string quartet, wind quintet, brass trio and duo formations).

http://camerataaberta.wordpress.com/

Dither, a New York based electric guitar quartet, is dedicated to an eclectic mix of experimental repertoire which spans composed music, improvisation, and electronic manipulation. Formed in 2007, the quartet has performed in the United States and abroad, presenting new commissions, original compositions, improvisations, multimedia works, and large guitar ensemble pieces. With sounds ranging from clean pop textures to heavily processed noise, from tight rhythmic unity to cacophonous sound mass, all of Dither's music wholeheartedly embraces the beautiful, engulfing, and often gloriously loud sound of electric guitars. The quartet's members are Taylor Levine, David Linaburg, Joshua Lopes, and James Moore.

www.ditherquartet.com

Hailed as “friendly, unpretentious, idealistic, and highly skilled” by the *New Yorker*, eighth blackbird is widely lauded for its unusual performing style – often playing from memory with theatrical flair – and for its efforts to make new music accessible to wider audiences. Since its founding in 1996, the sextet has actively commissioned and recorded new works; recent commissions include a concerto from Jennifer Higdon and pieces from Steve Reich, Mark-Anthony Turnage, Steven Mackey, David Lang, Stephen Hartke, and Bruno Mantovani. The group’s CD *strange imaginary animals* won two Grammy Awards in 2008, including one for Best Chamber Music Performance. Now celebrating its 15th season, eighth blackbird showcases music by the two most recent Pulitzer Prize-winning composers in its 2010-11 recording and performing repertoire, featuring new and recent works (written expressly for the ensemble) by both Jennifer Higdon and Steve Reich. www.eighthblackbird.org

Either/Or is a compelling new contemporary music ensemble and presenting organization based in New York City. Either/Or has recently performed to critical acclaim at Merkin Concert Hall, The Kitchen, MATA
Festival, the Austrian Cultural Forum, Goethe Institut, Roulette, and with the Washington Square Contemporary Music Society. Either/Or concerts have included numerous world and New York premieres, ranging from major works of emerging American experimental music to classics from the European avant-garde. Either/Or's Composer's Atelier series has brought distinguished guest artists such as Helmut Lachenmann, Paolo Aralla, and Chaya Czernowin to New York for up-close and in-depth exposure of their ideas and music. www.eitherormusic.org

Formed in The Hague in 2003, **Ensemble Klang** quickly earned a reputation as “one of the most exciting young ensembles on the Dutch contemporary music scene” (Martijn Padding). Innovative programs, the commissioning of work from some of the most exciting composers working today, and the inception of their own CD-series led the NRC Handelsblad to write in May 2010 that they had now “definitively proved themselves to be one of the top ensembles.” Dedicated to a new generation of composers, the group continues to build a repertoire of bold, uncompromising works. Its unique yet versatile instrumentation – saxophones, trombone, keyboards, percussion, guitar and a sound engineer – ranges from a quiet, fragile intimacy to the punchy power of a big band. Performing without a conductor, the result in concert is one where complex music requiring virtuosic accuracy and precision is played with the energy, drive and passion of a band. www.ensembleklang.com

More than North America's premier wind quintet, **Imani Winds** has established itself as one of the most successful chamber music ensembles in the United States. Since 1997, the Grammy nominated quintet has taken a unique path, carving out a distinct presence in the classical music world with its dynamic playing, culturally poignant programming, genre-blurring collaborations, and inspirational outreach programs. With two member composers and a deep commitment to commissioning new work, the group is enriching the traditional wind quintet repertoire while meaningfully bridging European, American, African and Latin American traditions. Imani Winds' extensive touring schedule has brought them to most of this country's major concert venues including Carnegie Hall, Lincoln Center, Kennedy Center, Jordan Hall, Disney Hall and Kimmel Center. The group is frequently engaged by the premier chamber music series in Boston, San Francisco, Portland, Philadelphia and New York, and have also played virtually every major university performing arts series including those in Amherst, Ann Arbor, Austin, Seattle, Stanford, Urbana and countless others. Festivals include Chamber Music Northwest, Santa Fe Chamber Music Festival, La Jolla Music Society, Virginia Arts Festival, Bravo! Colorado and Ravinia Festival. www.imaniwinds.com

The **International Contemporary Ensemble (ICE)** is dedicated to reshaping the way music is created and experienced. With a flexible roster of 33 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 pursuing groundbreaking strategies for audience engagement. In an era of radical change, ICE redefines concert music as it brings together new work and new listeners. Since its founding in 2001, ICE has premiered over 500 compositions, the bulk of them by emerging composers, in venues ranging from New York’s Lincoln Center and Chicago’s Museum of Contemporary Art to galleries, bars, clubs, and schools around the world. The ensemble has released acclaimed albums on the Bridge, Naxos, Tzadik and New Focus labels, with forthcoming releases on Nonesuch, Kairos and Mode. www.iceorg.org
The **JACK Quartet** electrifies audiences worldwide with "explosive virtuosity" (*Boston Globe*) and "viscerally exciting performances" (*New York Times*). David Patrick Stearns (*Philadelphia Inquirer*) proclaimed their performance as being "among the most stimulating new-music concerts of my experience," and *NPR* listed their performance as one of "The Best New York Alt-Classical Concerts Of 2010." The *Washington Post* commented, "The string quartet may be a 250-year-old contraption, but young, brilliant groups like the JACK Quartet are keeping it thrillingly vital." Alex Ross (*New Yorker*) hailed their performance of Iannis Xenakis' complete string quartets as being "exceptional" and "beautifully harsh," and Mark Swed (*Los Angeles Times*) called their sold-out performances of Georg Friedrich Haas' *String Quartet No. 3 In iij. Noct.* "mind-blowingly good." The quartet's recording of Xenakis' complete string quartets appeared on "Best Of" lists from the *Los Angeles Times, Boston Globe, New Yorker, NPR*, and as "one of 2009's most impressive recordings" from *Time Out New York*. [www.jackquartet.com](http://www.jackquartet.com)

Founded in 1988 by conductor Harold Rosenbaum, the **New York Virtuoso Singers** has become this country's leading exponent of contemporary choral music. Although the chorus performs music of all periods, its emphasis is on commissioning, performing and recording the music of American composers. From its early days in 1988, as an offshoot of a chorus-in-residence created expressly for the Brooklyn Philharmonic, until the present day, with self-produced concerts, recordings, commissions and tours, NYVS has carved a unique niche for itself in the musical world. NYVS is a twelve to sixteen-member professional choral ensemble (sometimes expanded to 24 or more) dedicated to presenting both seldom-heard works by past and contemporary masters, as well as premieres by today's composers. Harold Rosenbaum has placed a special emphasis on supporting American composers. NYVS has been featured many times on radio and TV. In August 1993, the group appeared as the first-ever guest chorus at Tanglewood Music Center's annual Festival of Contemporary Music (returning in 2003), and in January 1995, NYVS made its second appearance at the Juilliard School. NYVS has won the prestigious ASCAP-Chorus America "Award for Adventuresome Programming of Contemporary Music" three times, and has been given Chorus America's "American Choral Works Performance Award." [www.nyvirtuoso.org](http://www.nyvirtuoso.org)

**NOW Ensemble** is a dynamic young group of performers and composers dedicated to making new chamber music for the 21st century. With a unique instrumentation of flute, clarinet, electric guitar, double bass, and piano, NOW Ensemble brings a fresh sound and a new perspective to the classical tradition, infused with a blend of musical influences that reflects the diverse backgrounds and listening experiences of its members. The ensemble plays in concert halls and art museums, rock clubs and jazz venues, for large audiences and for intimate gatherings, acoustic and plugged in. Above all, NOW strives for performances that are as lively and engaging as they are rigorous and technically sophisticated. NOW Ensemble was formed in 2002 at the Yale School of Music, as an effort to form lasting bridges between performers and composers. [www.nowensemble.com](http://www.nowensemble.com)

Intriguing programs of great beauty and breadth have distinguished the **PRISM Quartet** as one of America's foremost chamber ensembles. Two-time winners of the Chamber Music America/ASCAP Award for Adventurous Programming, PRISM has performed in Carnegie Hall on the *Making Music Series*, in Alice Tully Hall with the Chamber Music Society of Lincoln Center, and throughout Latin America under the auspices of the United States Information Agency. PRISM has also been presented to critical acclaim as soloists with orchestras nationwide, including the Detroit Symphony and Cleveland Orchestra, performing William
Bolcom's *Concerto Grosso*, written especially for the Quartet. Champions of new music, PRISM has premiered over 100 works, many by internationally celebrated composers, including Steven Mackey, William Albright, Chen Yi, Lee Hyla, Greg Osby, Jennifer Higdon, Martin Bresnick, Bernard Rands, and Zhou Long. The Quartet also maintains three annual Young Composer Commissioning Awards in Philadelphia, New York, and at the Walden School in New Hampshire, where PRISM conducts regular residencies.

www.prismquartet.com

**Talea Ensemble** is a virtuoso chamber music group offering daring programs of newly created music alongside established literature of the modern repertoire. The ensemble gives “fierce performances” (*New York Times*) of works on the fringe of modern classical convention. On the rise as one of the premiere American ensembles of today, they are exceptional in their ability to help the listener gain entrée into significant music written by familiar and unfamiliar composers. The Talea Ensemble has given many world and US premieres of works by composers including Pierre Boulez, Tristan Murail, Jason Eckardt, Pierluigi Billone, Jean-Luc Hervé, Stefano Gervasoni, Marco Stroppa, and Fausto Romitelli. The Ensemble was the guest ensemble for the 18-day Spectrum XXI Festival tour in Paris and London and has twice been invited as guest ensemble to the Nevada Encounters of New Music (NEON) as well as La Ciudad de las Ideas (Mexico), Art Summit Indonesia (Jakarta), and the International Contemporary Music Festival of Lima, Peru. www.taleaensemble.org

For more than two decades, the **Young People’s Chorus of New York City** has provided children of all ethnic, religious, and economic backgrounds with a unique program of music education and choral performance, while maintaining a model of artistic excellence and harmony that enriches the community. YPC was founded by Francisco J. Núñez in 1988, and has become one of the most celebrated and influential children’s choruses in the world, performing around the globe, releasing acclaimed recordings from across the musical spectrum, and collaborating with many of the most highly regarded composers, performers, and institutions of our time. Through its celebrated Transient Glory® series of concerts, publications, and CDs, the chorus has commissioned well over 50 new works from composers that include Pulitzer Prize winners, Oscar, and MacArthur “genius” grant winners and regularly collaborates with Carnegie Hall, The New York Pops, the Stephen Petronio Dance Company, and the Kronos Quartet, among many others. www.ypc.org

**Sounds of a New Century (SONiC)** is a production of American Composers Orchestra and The Alice M. Ditson Fund of Columbia University, with other funding provided by The Andrew W. Mellon Foundation, The Booth Ferris Foundation, and with public funds from the National Endowment for the Arts.

*SONiC is presented in partnership with Carnegie Hall and Miller Theatre at Columbia University. New York Public Radio’s online radio station, Q2, is the media partner and digital venue of SONiC. Additional collaborators include Americas Society, Arts World Financial Center, Joe’s Pub at The Public Theater, Joyce SoHo, The Kitchen, MATA, Roulette, The Stone, Symphony Space, and WNYC’s New Sounds Live.*

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