



american composers orchestra

news release

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American Composers Orchestra Continues 40th Anniversary Season



Pauchi Sasaki and Speaker Dress, photo by Juan Pablo Aragon.

Reflected in Glass: Philip Glass and the Next Generation Friday, December 8, 2017 at 7:30pm

Music by Philip Glass, Pauchi Sasaki, and Bryce Dessner

Featuring George Manahan, ACO Music Director;
Pauchi Sasaki, Electronics & Speaker Dress; and Tim Fain, Violin

Zankel Hall at Carnegie Hall | 57th St. and 7th Ave. | NYC
Tickets: \$41 & 51 at www.carnegiehall.org, 212-247-7800,
or the Carnegie Hall Box Office (154 West 57th Street, NYC)

For more information: www.americancomposers.org

*Photos of composers and performers available
in high resolution upon request.*

New York, NY – **American Composers Orchestra (ACO)** continues its **2017-2018 season**, under the leadership of Artistic Director **Derek Bermel**, Music Director **George Manahan**, and President **Edward Yim**, with ***Reflected in Glass: Philip Glass and the Next Generation***, on **Friday, December 8, 2017 at 7:30pm** at **Carnegie Hall's Zankel Hall** (57th St. and 7th Ave.). ***Reflected in Glass*** is **Philip Glass'** first concert as Carnegie Hall's Richard and Barbara Debs Composer's Chair, which he holds for the 2017-2018 season.

The concert features Glass' Violin Concerto No. 2, "The American Four Seasons," with **Tim Fain** as soloist. Glass' work is paired with two composers he has mentored and inspired – **Pauchi Sasaki** and **Bryce Dessner**. Dessner's *Réponse Lutoslawski*, which receives its New York premiere in this performance, is the creative fruit of his study of Lutoslawski's string orchestra piece *Musique funèbre*. Pauchi Sasaki's *GAMA XVI*, co-commissioned by ACO and Carnegie Hall, features the composer as electronics soloist, wearing and performing an original Speaker Dress made from 100 speakers.

The performance ends with a rare behind-the-scenes conversation between Glass and Sasaki, whose collaboration was formally supported by the Rolex Mentor and Protégé Arts Initiative. Moderated by Provost and Dean of The Juilliard School **Ara Guzelimian**, they will discuss their close working relationship and the mentorship experience. Glass and Sasaki's work with American Composers Orchestra this season is made possible by the Rolex Institute.

***Reflected in Glass* Concert Program:**

PAUCHI SASAKI: *GAMA XVI* for Orchestra and Speaker Dress with composer as electronics soloist (2017, World Premiere, ACO/Carnegie Hall Commission)

BRYCE DESSNER: *Réponse Lutoslawski* (2014, New York Premiere)

PHILIP GLASS: Violin Concerto No. 2, "American Four Seasons" (2009)

Conversation with Philip Glass and Pauchi Sasaki, moderated by Juilliard Provost and Dean Ara Guzelimian

ACO's 2017-2018 season, *Dreamscapes*, features ten world, U.S., and New York premieres by a diverse set of composers. ACO continues its concerts at **Carnegie Hall's Zankel Hall** (December 8, 2017 and April 6, 2018) while expanding its presence in New York to include the 40th Birthday Concert at **Jazz at Lincoln Center** (November 7, 2017) and as part of the **2018 PROTOTYPE Festival** (January 12-14, 2018) in Gregory Spears and Greg Pierce's *Fellow Travelers*. ACO continues to take its commitment to fostering new work beyond the stage in its annual **Underwood New Music Readings** (June 21 and 22, 2018) for emerging composers, now in its 27th year, and through **EarShot**, the National Orchestra Composition Discovery Network, which brings the Readings experience to orchestras across the country. In addition, this season ACO launches its **Commission Club**, through which members invest in the lifespan of a commission: from the composer's first kernel of artistic inspiration to the realization of the music as a printed score, the early rehearsals, and through the premiere performance. In its inaugural season, ACO's Commission Club will support The Bad Plus founding member, composer, and pianist **Ethan Iverson** as he creates his first orchestral work, *Concerto to Scale*, which he will perform with ACO on Friday, April 6, 2018 at Zankel Hall at Carnegie Hall.

In 2017-2018, ACO celebrates 40 years as the only orchestra in the world wholly dedicated to the creation, performance, preservation, and promotion of music by American composers. To date, ACO has performed music by 800 American composers, including 350 world premieres and newly commissioned works. This season explores the overarching theme of dreams as an inspiration for both music itself and community created through music – celebrating ACO co-founder Francis Thorne's dream of an orchestra to champion the American composer; iconic composer Philip Glass' dream for the next generation; and the American dream of inclusiveness reflected in the infinite ways American orchestral music illustrates geographic, stylistic, gender, and racial diversity.

About the Music

Philip Glass is widely regarded as one of the most influential musicians of our time. In the early 1960s, following studies at the University of Chicago and The Juilliard School, Glass spent two years of intensive study in Paris with Nadia Boulanger and while there, earned money by transcribing Ravi Shankar's Indian music into Western notation. By 1974, Glass had a number of innovative projects, creating a large collection of new music for The Philip Glass Ensemble and for the Mabou Mines Theater Company. This period culminated in *Music in Twelve Parts*, and *Einstein on the Beach* on which he collaborated with Robert Wilson. Since *Einstein*, Glass has expanded his repertoire to include music for opera, dance, theater, chamber ensemble, orchestra, and film. ACO has a long history of performing Glass' work frequently, going back to the world premiere of his first violin concerto written for the late Paul Zukofsky in 1987. ACO recorded Glass' *Heroes* symphony in 1997 and most recently gave the U.S. premiere of his Symphony No. 9 at Carnegie Hall on Glass' 75th birthday in 2012. Glass' **Violin Concerto No. 2** was written for violinist Robert McDuffie in 2009. The work, which will be performed by ACO with soloist **Tim Fain**, is a companion piece to Vivaldi's *The Four Seasons*, but Glass states in the note for the piece that he and McDuffie did not agree on which movement corresponded to which season. He writes, "This struck me as an opportunity, then, for the listener to make his/her own interpretation. Therefore, there will be no instructions for the audience, no clues as to where Spring, Summer, Winter, and Fall might appear in the new concerto – an interesting, though not worrisome, problem for the listener."

Pauchi Sasaki's interdisciplinary approach integrates musical composition with the design of multimedia performances and the application of new technologies. A composer, performer, and improviser, she collaborates actively on projects linked to film, dance, theater, installation, site specific, and interdisciplinary performances. Sasaki has performed internationally in Peru, the U.S., Japan, Spain, Chile, Colombia, and Switzerland. In 2016, she was selected by Philip Glass to become his protégé as part of the Rolex Mentor and Protégé Initiative for a one-year mentorship. Her compositions involve acoustic, amplified, and electronic instrumentation influenced by improvisational aesthetics and ethnic musical traditions. Her work also focuses on the development of real time interactive music and self-designed instruments using Max Msp and circuit bending. This branch of her work seeks the embodiment of electronic music performance integrating the emission of electronic sounds with corporal expressivity. Sasaki's classical violin studies began at age five; she studied Andean music at CEMDUC; classical music of North India with maestro Ali Akbar Khan in San Rafael, California; and Klezmer music with Alicia Svigals in New York. She studied with composers César Bolaños, Maggi Payne, John Bischoff, Fred Frith, Chris Brown, James Fei, Les Stuck, Laetitia Sonami, and Pauline Oliveros. Sasaki holds a bachelor's degree in Journalism from PUCP in Lima and a master's degree in Recording Media and Experimental Music from Mills College in Oakland, California. An active film scorer, her music is featured in more than 30 feature and short films, and she has been honored with awards from the Festival de Cinema Latino Americano di Trieste; the International Latin American Film Festival of Lima; CONACINE, the National Film Council of Peru; the Paul Merritt Henry Prize; and Goethe-Institut's artist residency

in Brazil, among many others. Her current project *GAMA* has been presented at the Tokyo Experimental Festival, The Mario Testino Museum, Art Basel Miami, Lincoln Center's Mostly Mozart, The Kitchen, and Grand National Theater, among others. Sasaki's piece for ACO, *GAMA XVI*, is a performative electroacoustic composition for orchestra and speaker dress – a wearable sound sculpture created with 100 speakers. Of the piece, Sasaki says, "In *GAMA XVI*, the string orchestra describes a space that is constantly changing its shape, a place that breathes and is alive. This image is reinforced by the quadraphonic spatialization of pre-recorded electronics and the movement of the Speaker Dress throughout the performance space. The morphing behavior is described by the oscillation between the parameters of pressure and looseness, harmony and dissonance, discontinuity and rhythm, timid whispers – fainting with the glissandos – and strong affirmations and releases of sound. There is an underlying will, a constant search for movement."

Bryce Dessner is one of the most sought-after composers of his generation, with a rapidly expanding catalog of works commissioned by leading ensembles. Known to many as a guitarist with The National, he is also active as a curator – a vital force in the flourishing realm of new creative music. His orchestral, chamber, and vocal compositions have been commissioned by the Los Angeles Philharmonic, Ensemble Intercontemporain, 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, New York City Ballet, and many others. He has curated Mountains and Waves at the Barbican, and founded MusicNOW in Cincinnati. Dessner now resides in Paris and has been increasingly active composing for major European ensembles and soloists. Last fall he premiered a new piece entitled *Wires* commissioned for Ensemble Intercontemporain and Matthias Pintscher, as well as recent solo works for violinists Pekka Kuusisto and Jennifer Koh, and a concerto for renowned pianists Katia and Marielle Labèque. Dessner's *Réponse Lutosławski* was written as an homage to Witold Lutosławski's composition for string orchestra, *Musique funèbre*. "This was an amazing process of discovering one of the 20th century's great musical minds and allowing his adventurous spirit to influence my own musical decisions," Dessner says. "I like to think that his music opened a window in a certain direction for me, or pushed open a door, through which I could then pass and take my journey with the music."

About Derek Bermel, ACO Artistic Director

Grammy-nominated composer-clarinetist **Derek Bermel** has been hailed for his creativity, theatricality, and virtuosity. An "eclectic with wide open ears" (*Toronto Star*), Bermel is acclaimed for music that is "intricate, witty, clear-spoken, tender, and extraordinarily beautiful [and] covers an amazing amount of ground, from the West African rhythms of Dust Dances to the Bulgarian folk strains of Thracian Echoes, to the shimmering harmonic splendor of Elixir. In the hands of a composer less assured, all that globe-trotting would seem like an affectation; Bermel makes it an artistic imperative." (*San Francisco Chronicle*).

His engagement with myriad musical cultures has become part of the fabric and force of his compositional language. In addition to his role as Artistic Director of American Composers Orchestra, he is also Director of Copland House's CULTIVATE emerging composers' institute, served for four-years as Artist-in-Residence at Princeton's Institute for Advanced Study and is Curator of the Gamper Festival of Contemporary Music (Bowdoin International Music Festival). Recognized as a dynamic and unconventional curator and creator, his work has been performed by renowned artists worldwide. His commissioners have included the Pittsburgh, National, Saint Louis, New Jersey, Boston, and Pacific Symphonies, Los Angeles Philharmonic, Los Angeles, New Century, and St. Paul Chamber Orchestras, Chamber Music Society of Lincoln Center, WNYC Radio, eighth blackbird, the Guarneri and JACK Quartets, Seattle and La Jolla Chamber Music Society, Music from Copland House and Music from China, FIGURA (Denmark) Ensembles, Midori, ASKO/Schoenberg Ensemble and Veenfabriek (Netherlands).

As *The Boston Globe* wrote, "There doesn't seem to be anything that Bermel can't do with the clarinet." As a performer he has worked with a dizzyingly eclectic array of artists, including as soloist alongside Wynton Marsalis in his own *Migration Series*, commissioned by the Jazz at Lincoln Center Orchestra and American Composers Orchestra. Bermel's clarinet concerto *Voices* premiered at Carnegie Hall, with the composer as soloist, and he has performed the critically acclaimed work with more than a dozen orchestras, including the BBC Symphony, Los Angeles Philharmonic, and at the Beijing Modern Music Festival. His performance of *Voices* with the Boston Modern Orchestra Project led to a Grammy-nominated recording for Best Soloist with Orchestra. Founding clarinetist of the acclaimed Music from Copland House ensemble, Bermel's chamber music appearances also include performances with the Chamber Music Society of Lincoln Center; Borromeo, Pacifica, and JACK quartets; festivals including Moab, Fontana, Cape Cod, and Salt Bay; the Cliburn Series at the Modern, Carmel and Albuquerque Chamber Music Series, Garth Newel Center, Seattle Town Hall, and

Louisville Chamber Music Society. He has collaborated on several film scores, and with artists such as playwright Will Eno, installation artist Shimon Attie, choreographer Sheron Wray, poet Wendy S. Walters, and hip hop legend Yasiin Bey (Mos Def).

Bermel's many honors include the Alpert Award in the Arts, Rome Prize, Guggenheim and Fulbright Fellowships, New Music USA's Trailblazer Award, and Academy Award from the American Academy of Arts and Letters, commissions from the Koussevitzky and Fromm Foundations, and residencies at Yaddo, Tanglewood, Aspen, Banff, Bellagio, Copland House, Sacatar, and Civitella Ranieri.

About George Manahan, ACO Music Director

ACO's Music Director, the wide-ranging and versatile **George Manahan**, has had an esteemed career embracing everything from opera to the concert stage, the traditional to the contemporary. He is also the Music Director of Portland Opera (OR), previously served as Music Director of New York City Opera for fourteen seasons, and has appeared as guest conductor with the Opera Companies of Seattle, Santa Fe, San Francisco, Chicago, Opera Theatre of St. Louis, Opera National du Paris and Teatro de Comunale de Bologna and the National, New Jersey, Atlanta, San Francisco, Milwaukee, and Indianapolis Symphonies, and the Hollywood Bowl Orchestra. In 2013, Manahan was awarded the Alice M. Ditson Award for his outstanding commitment to the work of emerging composers, and was honored four times by the American Society of Composers and Publishers (ASCAP) for his commitment to 20th-century music during his tenure as Music Director of the Richmond Symphony (VA).

Dedicated to the music of our time, he has led premieres of Tobias Picker's *Dolores Claiborne*, Charles Wuorinen's *Haroun and the Sea of Stories*, David Lang's *Modern Painters*, Hans Werner Henze's *The English Cat*, Terence Blanchard's *Champion*, the New York premiere of Richard Danielpour's *Margaret Garner*, and Emmy Award-winning composer Laura Karpman's Grammy Award winning *Ask Your Mama*, a collaboration with soprano Jessye Norman, The Roots, and Orchestra of St. Luke's. Recent seasons have included appearances at Santa Fe Opera, Rose Theater at Lincoln Center in a concert performance of Gluck's *Alceste* featuring Deborah Voigt, Music Academy of the West, and the Aspen Music Festival. The Live from Lincoln Center broadcast of his New York City Opera production of *Madame Butterfly* won an Emmy Award.

Manahan's discography includes the Grammy-nominated recording of Edward Thomas' *Desire Under the Elms* with the London Symphony, and Steve Reich's *Tehillim* on the EMI-Warner Brothers label. He is Director of Orchestral Activities at the Manhattan School of Music as well as a frequent guest conductor at the Curtis Institute of Music.

About Tim Fain, violin

Avery Fisher Career Grant-winning violinist **Tim Fain** was featured on the soundtracks to the films *Moonlight*, *12 Years a Slave*, and *Black Swan*, where he also was seen on screen. Recipient of the Young Concert Artists International Award, he has appeared internationally as soloist with the Baltimore Symphony and Cabrillo Festival (Marin Alsop), the Orchestra of St. Luke's, Pittsburgh, Hague and Buffalo Philharmonics, Mostly Mozart Festival Orchestras, and National Orchestra of Spain. His recitals have taken him to the world's major music capitals, he has toured with Musicians from Marlboro, as a member of the Chamber Music Society of Lincoln Center, and around the globe in a duo-recital program with Philip Glass. He collaborated with Google on a Virtual Reality music video for his composition, *Resonance*, which introduced its 360 stereoscopic VR capability for YouTube, and was recently shown at The Sundance Film Festival. His multi-media solo evening *Portals* premiered to sold-out audiences on both coasts and continues to travel world-wide. Featuring a new work written for him by Philip Glass, *Portals* includes collaborations with Benjamin Millepied, Leonard Cohen, pianist Nicholas Britell and radio personality Fred Child. He has collaborated with an eclectic array of artists from Pinchas Zukerman and Mitsuko Uchida, to the Mark Morris Dance Group and New York City Ballet to Iggy Pop, Rob Thomas (Matchbox 20), and he has performed for the Dali Lama. His discography includes *River of Light*, (Naxos), and Philip Glass: *The Concerto Project IV* with the Hague Philharmonic and Tim Fain plays Philip Glass (Orange Mountain Music), and *First Loves* (VIA).

About ACO

Founded in 1977, **American Composers Orchestra** is the only orchestra in the world dedicated to the creation, performance, preservation, and promotion 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. ACO programs seek to innovate and experiment, educate students and the public, and open the orchestra to diverse new influences and audiences.

To date, ACO has performed music by 800 American composers, including 350 world premieres and newly commissioned works. Among the orchestra's innovative programs have been SONiC, 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 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. EarShot programs have included the Detroit, Berkeley, La Jolla, Nashville, Memphis, Columbus, Colorado, San Diego Symphonies, the New York Philharmonic, New York Youth Symphony, and the Buffalo Philharmonic Orchestra. Recently, EarShot introduced an initiative to provide career development and commissions for emerging female composers, and launched an online archive featuring audio excerpts, program notes, and score samples by more than 140 composers whose works have been performed through the EarShot Network. The Jazz Composers Orchestra Institute, launched in 2010, supports jazz artists who desire to write for symphony 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. ACO was the 2015 recipient of the Champion of New Music Award given by American Composers Forum. ASCAP has awarded its annual prize for adventurous programming to ACO over 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), *Orchestra Underground: X10D* (June 2012), *Orchestra Underground: Tech & Techno* (July 2014), and *SONiC Double Live* (July 2016), a collection of premiere performances from its groundbreaking SONiC festival. ACO has also released *Orchestra Underground: A-V*, a groundbreaking album of multimedia works available for free streaming at www.vimeo.com/channels/orchestraunderground.

More information about American Composers Orchestra is available online at www.americancomposers.org.

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As part of the Rolex Mentor and Protégé Arts Initiative, in 2016-2017 Pauchi Sasaki was mentored by Philip Glass. Their work with the American Composers Orchestra this season is made possible by the Rolex Institute.

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