



the national orchestral composition discovery network

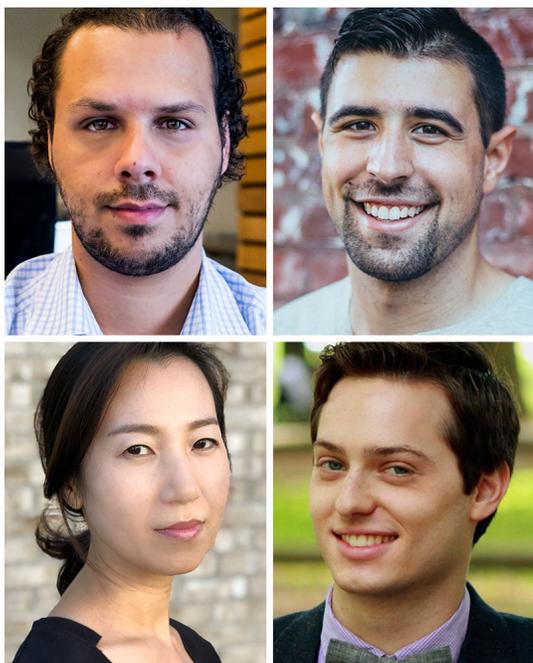
news release

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EarShot and Grand Rapids Symphony Present Brand New Orchestral Works by Four Emerging Composers



**Emmanuel Berrido, Tyler Eschendal,
Jiyoung Ko, and Daniel Leo**

**Friday, September 28, 2018
7pm, 8pm, and 9pm**

**Saturday, September 29, 2018
2:30pm, 3:30pm, 4:30pm, 7pm, 8pm, and 9pm**

The Morton | 55 Ionia Ave NW | Grand Rapids, MI

**Free and Open to the Public. More information:
www.grsymphony.org | www.earshotnetwork.org**

Grand Rapids, MI – On **Friday, September 28, 2018** and **Saturday, September 29, 2018**, EarShot (the National Orchestral Composition Discovery Network), ArtPrize, and the **Grand Rapids Symphony** present the readings of new works by four emerging composers at **The Morton** (55 Ionia Ave NW). The New Music Readings will be the culmination of a series of private readings, feedback sessions, and work with mentor composers **Bright Sheng**, **David Biedenbender**, and **Margaret Brouwer**. The selected composers, chosen from an international candidate pool of 159 applicants, are **Emmanuel Berrido** (*Danza Ritual*), **Tyler Eschendal** (*Zarathustra Mixtape*), **Jiyoung Ko** (*Remembrances*), and **Daniel Leo** (*Blowing Mad Clouds*).

EarShot, an initiative of **American Composers Orchestra** (ACO) in partnership with **American Composers Forum**, **League of American Orchestras**, and **New Music USA**, is the nation’s first ongoing program for identifying and promoting the most promising orchestral composers on the national stage. ACO’s artistic and administrative staff collaborates with participating orchestras, assisting with planning, program design, and execution. EarShot residencies include mentorship from the most accomplished orchestral composers in the country, orchestra readings, and musician and conductor feedback sessions. The program is customized to each host orchestra’s aesthetic, demographic, community, and educational interests.

The Readings, featuring the Grand Rapids Symphony led by Jacomo Bairos, are free and open to the public and presented as part of Grand Rapids’ ArtPrize competition on **Friday, September 28, 2018** at **7pm, 8pm, and 9pm**; and **Saturday, September 29, 2018** at **2:30pm, 3:30pm, 4:30pm, 7pm, 8pm, and 9pm**. One composer will be featured on each of the first eight concerts and each of the four composers will be featured twice. All four composers will be included in the ninth

and final concert. The four composers are eligible to win ArtPrize cash awards and will be considered for a Grand Rapids Symphony commission in 2019-2020. Over the past 10 years, ArtPrize has become one of Grand Rapids' signature events that has put West Michigan on the world's arts and cultural map.

“The Grand Rapids Symphony is thrilled to collaborate with the EarShot partnership program to discover new works of music by rising composers,” says Grand Rapids Symphony President and CEO **Peter M. Perez**. “Every piece in the repertoire that audiences love and that orchestras play regularly once was a brand-new work that no one had ever heard before. The Grand Rapids Symphony is excited to participate in this voyage of discovery that might reveal a piece that audiences of tomorrow will love and that orchestras of the future will play regularly.”

Additional EarShot readings this year took place with Fort Wayne Philharmonic (February 5-8, 2018), Charlotte Symphony (February 27-March 2, 2018), Jacksonville Symphony (April 17-20, 2018), and American Composers Orchestra (Underwood New Music Readings, June 21-23, 2018).

About the Selected Composers and Their Music

Emmanuel Berrido (*Danza Ritual*)

Emmanuel Berrido (b. 1986) is a Dominican-American composer with a passion for telling stories through sound. His work has been performed by the Amernet String Quartet, cellists Jason Calloway, Megan Chartier, and Craig Mehler; violinist Peter Sheppard Skaerved; and the FIU Wind Ensemble. Recent performances have been held at the Indiana State University Contemporary Music Festival, the New Music Miami Festival, the Ball State University Festival of New Music, the SCI Student National Conference, the Ann Arbor Society of Musical Arts, and the Kendal Sound Arts Series. In May 2017, he was awarded the Louis Smadbeck Composition Prize in Ithaca, NY, for *Bend the Knee* for brass quintet, and in February 2018 he was awarded the Ithaca College Orchestral Composition Prize for *Danza Ritual*.

Emmanuel has a degree in Music Business from Miami Dade College, and a B.M. in Music Composition from Florida International University where he studied with Orlando Jacinto García. In May of 2018, Berrido completed his M.M. degree under the mentorship of Evis Sammoutis and Jorge Villavicencio Grossmann at Ithaca College, in upstate New York. Other mentors include Bernard Rands, Augusta Read Thomas, and Chinary Ung; violinist Peter Sheppard Skaerved, and clarinetist Lori Freedman. For more information, visit www.emmanuelberrido.com.

Berrido first began *Danza Ritual* in 2015, under another name. Recently, Berrido notes, “I was given the opportunity to look back at this piece and re-connect with the impulse that prompted the creation of this work – a need to establish and continue to search for my expression as a Dominican-American composer, and the exploration of elements that make the musical culture of the Dominican Republic beautiful. *Danza Ritual* is inspired by the Afro-Caribbean religious dances that can be found in the "bateyes" (villages next to sugar cane fields) in the Dominican Republic. These musical manifestations feature a heavy use of drums and ostinati that, more than serving a musical function, have the ritualistic purpose of getting participants into a trance of sorts, allowing the participants of these manifestations to come together in praise and celebrate parties dedicated to the saints.”

Tyler Eschendal (*Zarathustra Mixtape*)

Tyler Eschendal (b.1993) is a composer and percussionist originally from the suburbs of Detroit and now resides in Los Angeles, CA. A love for rhythm, pulse, and layering heavily influences his music, as well as an interest in introducing sample-based procedures found in electronic music to acoustic and live instrumentations. Tyler's music has been performed at institutions across the U.S. including Indiana University, George Mason University, Manhattan School of Music, Boston University, and internationally at Soochow University in China. His compositions have also been showcased at the Percussive Arts Society International Convention (PASIC), Giovani Vecchi Concert Series, New Music Gathering, Nief-Norf Summer Festival, and Sō Percussion Summer Institute (SoSI) at Princeton University. Tyler Has worked with such ensembles as the Los Angeles Percussion Quartet, yMusic, the Norfolk New Music Ensemble, and Sō Percussion.

He holds a B.M. in music composition from the College-Conservatory of Music at the University of Cincinnati studying with Michael Fiday, and a M.M. in composition from the University of Southern California studying with Ted Hearne, Sean Friar and Don Crockett. For more information, visit www.tyler-eschendal.com.

Of his piece, Eschendal notes, “*Zarathustra Mixtape* is exactly how it sounds: taking fragments of Richard Strauss’s masterful tone poem *Also Sprach Zarathustra* from 1896 and splicing, stretching, shifting, layering, reorganizing, and most importantly, re-contextualizing the remains into a condensed form similar to that of a broken playlist. The intent was to rediscover a dirtied and scratched recording of an extremely influential piece—reminiscent of a now defunct disk that was spun too times as a teenager—and further alter the source by means of contemporary sampling techniques. The objective was to toy with memory and assemblance, paying homage to Strauss’s uniquely dense orchestration and form.”

Jiyoung Ko (*Remembrances*)

Jiyoung Ko (b. 1982) is a Michigan-based composer of orchestral, chamber, and vocal music. One of her compositions was described as a “brilliant study in timbre, tone, and color... a haunting piece.” (*AB Newswire*) Her music has been performed in the United States, South Korea, Japan, and Germany by various ensembles, including Ensemble Dal Niente, Del Sol String Quartet, New York New Music Ensemble, NEC Honors Ensemble, and KNUA Chamber Ensemble.

Ko was selected for the 2018 Civic Orchestra of Chicago New Music Workshop with coaching by the International Contemporary Ensemble (ICE) at Chicago’s Symphony Center. In 2017, her orchestral work, *Spring Overture*, was mentioned as an alternate for the Minnesota Orchestra Composer Institute. Other recent honors include winning Honors Ensemble at The New England Conservatory and an award for a String Quartet competition featuring Del Sol String Quartet.

Ko has been a fellow at the June In Buffalo Music Festival, Pacific Rim Music Festival, and NONG Music Festival, and participated in master classes with Unsuk Chin, John Harbison, Donald Crockett, Krzysztof Penderecki. She received her Master’s degree from The New England Conservatory and her Bachelor’s degree from Korea National University of Arts where she studied with Michael Gandolfi, Kati Agocs, and Geonyoung Lee. For more information, visit www.jiyoungkomusic.com.

Of *Remembrances*, Ko notes, “Sometimes my everyday life feels so unremarkable or routine that I may not remember what I did last week. However, in the midst of the ups and downs of life, there are notable moments. In this piece, I describe the emotions I feel when a new experience unexpectedly seizes me. I accomplish this by using two contrasting melodies that merge, yet maintain their individual identities. The second melody demonstrates my attempt to possess the experience as memory. As the piece progresses the memory ripens until it delightfully lingers. This memory is a treasured possession that will not be forgotten.”

Daniel Leo (*Blowing Mad Clouds*)

Daniel Leo, (b. 1991), began playing the violin at 5 and composing at 12. His music has been performed at Weill Recital Hall, Carnegie Hall; Symphony Space, New York; Neidorff-Karpati Hall, Manhattan School of Music; and others. His works have been read by the JACK Quartet, the New York Youth Symphony, and the Mannes Orchestra with performances by the Manhattan School of Music Symphony, the Alaria ensemble, and the Las Vegas Academy Symphony and Philharmonic orchestras. Daniel is also an avid conductor of his works as well as the works of other composers and colleagues. He is a recipient of the Carl Kanter Prize in Orchestral Composition, Presser Foundation Scholarship, Jean Schneider Goberman award in composition, winner of the CIRCE competition, and finalist in the ASCAP Morton Gould Young Composer’s Award 2014-16. He has been an active member of the New York Youth Symphony composition program from 2012-2014. Daniel received his Master of Music degree from the Manhattan School of Music and his Bachelor of Music at Mannes College The New School for Music where his principal teachers were Richard Danielpour and David Tcimpidis, respectively. He has also studied with Derek Bermel, Lowell Liebermann, Martin Bresnick, George Lewis, David Ludwig, Robert Paterson, Ken Ueno, Joan Tower, George Tsontakis, and Steven Stucky. Daniel is currently pursuing his Doctorate of Musical Arts at the University of Southern California under the tutelage of Frank Ticheli.

Leo notes, “*Blowing Mad Clouds* was written in fulfillment of my master’s thesis at the Manhattan School of Music. My intent in writing the piece was to create a sound world that is both fantastical and bizarre - yet tangible and frighteningly

real. This dichotomy resembles the internal struggle within us all. It can manifest itself in the form of desire versus indifference, the ideal versus flawed, or expectation versus reality. This piece ventures through both ends of the spectrum, sometimes unclear of itself, as musical material is developed, juxtaposed, and interrupted.”

About Grand Rapids Symphony

Organized in 1930, the Grand Rapids Symphony is nationally recognized for the quality of its concerts and educational programs. Led by Music Director Marcelo Lehninger, Principal Pops Conductor Bob Bernhardt and Associate Conductor John Varineau, nine concert series in a wide range of musical and performance styles plus educational and community outreach programs combine to offer more than 400 performances per year, touching the lives of some 200,000, nearly half of whom are students, senior citizens or people with disabilities. Affiliated organizations include the Grand Rapids Symphony Chorus; Grand Rapids Youth Symphony; and Grand Rapids Symphony Youth Chorus as well as the biennial the Grand Rapids Bach Festival, which returns in 2019. GRS collaborates annually with Opera Grand Rapids and Grand Rapids Ballet and semiannually with the Gilmore Keyboard Festival in Kalamazoo. For more information, please visit www.grsymphony.org.

About American Composers Orchestra

Founded in 1977, American Composers Orchestra is 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. For more information, visit www.americancomposers.org.

About American Composers Forum

The American Composers Forum is committed to supporting composers and developing new markets for their music. Through granting, commissioning, and performance programs, ACF provides composers at all stages of their careers with valuable resources for professional and artistic development. By linking communities with composers and performers, ACF fosters a demand for new music, enriches communities, and helps develop the next generation of composers, performers, and music patrons. For more information, visit www.composersforum.org.

About the League of American Orchestras

The League of American Orchestras leads, supports, and champions America’s orchestras and the vitality of the music they perform. Its diverse membership of more than 2,000 organizations and individuals across North America runs the gamut from world-renowned orchestras to community groups, from summer festivals to student and youth ensembles, from conservatories to libraries, from businesses serving orchestras to individuals who love symphonic music. The only national organization dedicated solely to the orchestral experience, the League is a nexus of knowledge and innovation, advocacy, and leadership advancement. Its conferences and events, award-winning Symphony magazine, website, and other publications inform people around the world about orchestral activity and developments. Founded in 1942 and chartered by Congress in 1962, the League links a national network of thousands of instrumentalists, conductors, managers and administrators, board members, volunteers, and business partners. For more information, visit www.americanorchestras.org.

About New Music USA

New Music USA supports and promotes new music created in the United States using the power of virtual networks and people to foster connection, deepen knowledge, encourage appreciation, and provide financial support for a diverse

constituency of practitioners and appreciators. New Music USA engages with a broad constituency of artists and audiences with our programs and editorial work, providing in-depth coverage of the field through NewMusicBox.org and Counterstream Radio and supporting the field with around one million dollars in grants annually. Through membership in networks such as the International Society for Contemporary Music and the International Association of Music Information Centers, New Music USA represents the United States new music scene around the world. For more information, visit www.newmusicusa.org.

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This press release is available online at www.americancomposers.org/press-media

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