American Composers Orchestra Announces 2019-2020 Season
Derek Bermel, Artistic Director & George Manahan, Music Director

Two Concerts presented by Carnegie Hall
New England Echoes on November 13, 2019 & The Natural Order on April 2, 2020 at Zankel Hall
Premieres by Mark Adamo, John Luther Adams, Matthew Aucoin, Hilary Purrington, & Nina C. Young
Featuring soloists Jamie Barton, mezzo-soprano; JIJI, guitar; David Tinervia, baritone & Jeffrey Zeigler, cello

The 29th Annual Underwood New Music Readings
March 12 & 13, 2020 at Aaron Davis Hall at The City College of New York
ACO’s annual roundup of the country’s brightest young and emerging composers

EarShot Readings
January 28 & 29, 2020 with Buffalo Philharmonic Orchestra
May 5 & 6, 2020 with Houston Symphony

Third Annual Commission Club with composer Mark Adamo to support the creation of Last Year

ACO Gala 2020 honoring Anthony Roth Constanzo, Jesse Rosen, & Yolanda Wyns
March 4, 2020 at Bryant Park Grill

www.americancomposers.org

New York, NY – American Composers Orchestra (ACO) announces its full 2019-2020 season of performances and engagements, under the leadership of Artistic Director Derek Bermel, Music Director George Manahan, and President Edward Yim. ACO continues its commitment to the creation, performance, preservation, and promotion of music by
American composers with programming that sparks curiosity and reflects geographic, stylistic, racial and gender diversity. ACO’s concerts at Carnegie Hall on November 13, 2019 and April 2, 2020 include major premieres by 2015 Rome Prize winner Mark Adamo, 2014 Pulitzer Prize winner John Luther Adams, 2018 MacArthur Fellow Matthew Aucoin, 2017 ACO Underwood Commission winner Hilary Purrington, and 2013 ACO Underwood Audience Choice Award winner Nina C. Young. Soloists for the 2019-2020 season include JIJI, guitar; Jamie Barton, mezzo-soprano; Jeffrey Zeigler, cello; and David Tinervia, baritone.

“ACO’s 2019-2020 Carnegie Hall programs highlight the breadth and depth of American music being composed today,” commented ACO Artistic Director Derek Bermel. “Our audience will have the unique opportunity to experience world premieres of these emerging talents alongside established American voices – brand new music heard for the very first time in New York City.”


**The Natural Order** on **April 2, 2020** at Carnegie Hall explores how music can capture nature’s complex relationship to humankind. ACO presents the New York City premiere of John Luther Adams’ *Become River*, a companion piece to his 2014 Pulitzer Prize-winning orchestral work, *Become Ocean*. Mark Adamo’s *Last Year* depicts an apocalyptic version of the *Four Seasons* in this world premiere performance featuring cellist Jeffrey Zeigler. Completing the program is Nina C. Young’s *Out of whose womb came the ice*. Young and projection designer R. Luke DuBois create a sonic and visual glimpse of famed explorer Ernest Shackelton’s Antarctic journey (1914-17). ACO gave the world premiere of the first part of the piece in 2017 and will premiere the expanded version on this concert, featuring baritone David Tinervia.

ACO’s Third Annual **Commission Club** supports Mark Adamo throughout the 2019-2020 season as he composes *Last Year*, and ACO honors three individuals who have effected change in the American musical landscape – **Anthony Roth Constantzno**, Jesse Rosen, and Yolanda Wyns – at its **2020 Gala** on March 4, 2020 at Bryant Park Grill.

Through the **Underwood New Music Readings** and **EarShot** partnerships with orchestras around the country, ACO is dedicated to cultivating the next generation of composers. As alumnae of ACO’s emerging composers programs, Nina C. Young and Hilary Purrington were selected for Philadelphia Orchestra’s showcase of women composers in September 2018. The Philadelphia Orchestra subsequently commissioned Young, Purrington, and four other ACO alumnae to compose new orchestral works. The 29th annual **Underwood New Music Readings** will take place March 12 and 13, 2020 at Aaron Davis Hall at The City College of New York. Upcoming ACO partnerships for EarShot Readings are **January 28 and 29, 2020** with the **Buffalo Philharmonic Orchestra** and, focusing on Hispanic and Latinx composers, **May 5 and 6, 2020** with the **Houston Symphony**.

**New England Echoes**

**Wednesday, November 13, 2019 at 7:30 PM**  
Zankel Hall at Carnegie Hall | 57th St. & 7th Ave. | NYC  
George Manahan, Music Director & Conductor  

American Composers Orchestra  
George Manahan, music director and conductor  
Jamie Barton, mezzo-soprano  
JIJI, guitar

HILARY PURRINGTON: *Harp of Nerves* (World Premiere)  
CHARLES IVES: Selections from *114 Songs* (World Premieres of orchestrations by Hilary Purrington, Hannah Lash, and Jonathan Bailey Holland)  
“Immortality”
“The Housatonic at Stockbridge”
“Autumn”
“The Cage”
“Memories: (a) Very Pleasant (b) Rather Sad”

MATTHEW AUCOIN: Evidence (2016, New York City Premiere)

About the Program

Of her new guitar concerto, to be premiered with the orchestra by JIII and commissioned with support from Paul and Michelle Underwood and additional support from the Virginia B. Toulmin Foundation, Hillary Purrington writes, “I composed Harp of Nerves over the course of eighteen months. Before writing a single note, I carefully considered the relationship between the solo guitar and the larger ensemble, knowing that this decision would determine much of the work’s musical and dramatic content. Throughout the concerto’s three movements, the orchestra serves as an extension of the guitar. Sometimes the connection between the soloist and ensemble is immediately obvious; other times, it’s less so. This relationship also inspired the title – the entire ensemble becomes a kind of nervous system with the soloist acting as its control center, tethered to all members of the orchestra. Imagining the ensemble in this manner determined many of my artistic choices and helped shape the larger character of the work.”

ACO is always on the lookout for star performers who embrace American composers, and the orchestra’s collaboration with Jamie Barton on the songs of Charles Ives came about because of this. In the January 2017 issue of Opera News, ACO President Edward Yim read: “Many of Jamie Barton’s stories about lieder revolve around Charles Ives, the composer who ‘made my mind absolutely spark.’ Before her Ives group at Glimmerglass, she told the audience that the music was ‘an important and special group for me,’ and she was taking a set of six Ives songs on her U.K. tour. Indeed, much of a two-hour conversation with Barton defined her as a particularly American artist.”

Yim immediately contacted Barton to propose that ACO ask a group of living American composers to orchestrate some of her favorite songs for chamber orchestra. “Charles Ives’ songs embody the maverick and creative spirit of American music. Jamie is a phenomenal artist, and after reading that interview, I thought our interests could intersect,” said Yim. “With enthusiasm and to our delight, she immediately said ‘yes!’ and provided a list of songs that she loves.”

The composers chosen to orchestrate these songs reflect Barton and ACO’s interest in ensuring that women composers were represented and are composers who have had meaningful associations with ACO. Purrington, whose world premiere will also be performed on this concert, is originally from New England, like Ives, and won ACO’s Underwood Commission in 2017. Hannah Lash teaches at the Yale School of Music (Yales was Ives’ alma mater), participated in ACO’s Reading programs, and was commissioned by the Toulmin Women’s Composers Readings and Commissions Program. Jonathan Bailey Holland, who teaches at Boston’s Berklee College of Music, has been a mentor composer for ACO programs and recently joined ACO’s board of directors.

Of Evidence, composer Matthew Aucoin notes, “The basic difference between music and religion is music's fondness for evidence. Music-making – at least as I understand it – is a religious practice, but music doesn't have much time for faith. You wouldn't trust a composer or performer who says, ‘I know my music doesn't sound that great, but…take my word for it.’ Good music both enacts and embodies. It's both an act of praise and evidence of some other order, a consciousness, a presence. It speaks to us of some ‘elsewhere’ by manifesting burnt traces of that elsewhere. I find the word ‘evidence’ inexplicably beautiful. Even the Merriam-Webster definition – awkwardly worded, at first glance – feels resonant: ‘something which shows that something else exists or is true.’ When a piece of music is convincing on its own terms – when it earns its affirmations, or when it seduces us into some landscape that we would have thought uninhabitable – hasn't it manifested the presence of some other, self-sufficient world?”

About the Composers

Hilary Purrington is a New York City-based composer of chamber, vocal, and orchestral music. Her work has received recognition from the American Academy of Arts and Letters, the American Society of Composers, Authors, and Publishers (ASCAP), the International Alliance for Women in Music, and the National Federation of Music Clubs (NFMC), among others. Purrington’s music has been performed by many distinguished ensembles, including the Minnesota Orchestra, the American Modern Ensemble, the Albany Symphony, and the Yale Philharmonia. Recent commissions include new works for the Sioux City Symphony Orchestra, Yale Glee Club, and the New York Youth
Symphony. Upcoming projects include commissions from River Oaks Chamber Orchestra and The Philadelphia Orchestra. Originally from Longmeadow, MA, Purrington currently lives New York, NY and works at Barnard College. She holds degrees from the Yale School of Music, The Juilliard School, and the Shepherd School of Music at Rice University.

Hailed by The New York Times as “striking and resourceful…handsomely brooding,” Hannah Lash’s music has been performed in concerts halls in the US and worldwide venues at Carnegie Hall, Los Angeles’ Walt Disney Concert Hall, Lincoln Center, and many more. Lash has received numerous honors and prizes, including the ASCAP Morton Gould Young Composer Award, a Charles Ives Scholarship (2011) and Fellowship (2016) from the American Academy of Arts and Letters, a Fromm Foundation Commission, a Chamber Music America Classical Commissioning Grant, a fellowship from Yaddo Artist Colony, the Naumburg Prize in Composition, the Barnard Rogers Prize in Composition, the Bernard and Rose Sernoffsky Prize in Composition, and numerous academic awards. Her orchestral work Furthermore was selected by the American Composers Orchestra for the 2010 Underwood New Music Readings. Her chamber opera, Blood Rose, was presented by New York City Opera’s VOX in the spring of 2011. Hannah Lash is currently developing a new chamber opera and a concerto for two harps and orchestra, which will both see premieres in 2019.

A native of Flint, MI, composer Jonathan Bailey Holland’s works have been commissioned and performed by orchestras and chamber ensembles across America. He served as the first ever Composer-In-Residence with the Cincinnati Symphony Orchestra for the 2018-19 season. His 2019-20 season includes a commission from the Isabella Stewart Gardner Museum inspired by John Singer Sargent’s dance-inspired painting, “El Jaleo.” His Third Quartet, for string quartet and percussion duo was featured on the Walton Arts Artsosphere Festival, and the Kingston Chamber Music Festival. Boston Opera Collaborative will delve into an evening of Holland’s chamber operas; the Bowdoin Summer Music Festival performed His House is Not of This Land as part of the Gamper Festival of Contemporary Music; and his music will appear on the Juventas New Music Ensemble season. Notable highlights from recent seasons include the premieres of his work Ode, a companion work to Beethoven’s Ninth, by the Cincinnati Symphony Orchestra; the release of Synchrony, a powerful statement on Black Lives Matter on the Radius Ensemble’s Fresh Paint CD; the premiere of Equality by the Cincinnati Symphony Orchestra featuring the poetry of Maya Angelou featuring narration by actor Regina Taylor and rapper/actor Common, and more. Holland hold degrees from Curtis Institute of Music and Harvard University. He is Chair of Composition, Contemporary Music, and Core Studies at Boston Conservatory at Berklee, and Faculty at Vermont College of Fine Arts.

Matthew Aucoin is an American composer and conductor. He is both Artist-in-Residence at Los Angeles Opera and co-artistic director of the American Modern Opera Company. Aucoin is a 2018 MacArthur Fellow. Aucoin’s new opera, Eurydice, has been co-commissioned by Los Angeles Opera, and New York’s Metropolitan Opera. Aucoin’s orchestral and chamber music has been commissioned and performed by such artists as Yo-Yo Ma, Zurich’s Tonhalle Orchestra, Salzburg’s Mozarteum Orchestra, the Brentano Quartet, the Los Angeles Chamber Orchestra, and Chanticleer. His two previous operas, Crossing and Second Nature, have been performed all over North America, including productions at the Brooklyn Academy of Music, the Lyric Opera of Chicago, and the Canadian Opera Company. At LA Opera, Aucoin has conducted productions including Philip Glass’s Akhnaten, Verdi’s Rigoletto, and his own opera Crossing. Aucoin has also appeared as a guest conductor with the Santa Fe Opera (the new production of John Adams’s Doctor Atomic), the San Diego Symphony, the Los Angeles Chamber Orchestra, and the Rome Opera Orchestra, among others. He trained as a conducting apprentice with Riccardo Muti at the Chicago Symphony Orchestra and served as an Assistant Conductor at the Metropolitan Opera. Aucoin is a 2012 graduate of Harvard College and a 2014 recipient of Juilliard’s Graduate Diploma in Composition.

About the Soloists

Applauded by the Calgary Herald as “…talented, sensitive…brilliant,” JIJI is an adventurous artist on both acoustic and electric guitar, playing an extensive range of music from traditional and contemporary classical music to free improvisation. Her impeccable musicianship combined with compelling stage presence and fascinating repertoire earned the Korean guitarist First Prize at the 2016 Concert Artists Guild International Competition. The Kansas City Star described JIJI as, “A graceful and nuanced player.” Career highlights include a wide array of venues, including Carnegie Hall, 92nd Street Y, Festival Napa Valley, Krannert Center, Purdue Convocations, Virginia Arts Festival, National Sawdust, Miller Theater, Mass MOCA, Subculture NYC, Philadelphia Museum of Art, Princeton Sound Kitchen, and the Metropolitan Museum of Art. Her recent tours of Hong Kong consisted of performances collaborating with a performance artist, a traditional Chinese instrument ensemble, and an Erhu player in art galleries, clubs, and even on a moving trolley.
A passionate advocate of new music, JJI has premiered a duet piece, *Talking Guitars*, by renowned composer, Paul Lansky, released on Bridge Records. She has premiered works by numerous emerging composers, including Nina C. Young, Gabriella Smith, Riho Maimets, Krists Auznieks, Gulli Björnsson, Andrew McIntosh, and Farnood Haghani Pour. She also performs her own compositions, incorporating electronic media and acoustic music.

Critically acclaimed by virtually every major outlet covering classical music, American mezzo-soprano Jamie Barton is increasingly recognized for how she uses her powerful instrument offstage – lifting up women, queer people, and other marginalized communities. Her lively social media presence on Instagram and Twitter (@jbartonmezzo) serves as a hub for conversations about body positivity, diet culture, social justice issues, and LGBTQ+ rights. She is proud to volunteer with *Turn The Spotlight*, an organization working to identify, nurture, and empower leaders among women and people of color – and in turn, to illuminate the path to a more equitable future in the arts. Barton is the winner of the Beverly Sills Artist Award and Richard Tucker Award, both Main and Song Prizes at the BBC Cardiff Singer of the World Competition, and Metropolitan Opera National Council Auditions. Her debut solo album, *All Who Wander*, featuring songs by Mahler, Dvorak, and Sibelius, was shortlisted by the International Classical Music Awards and Gramophone Classical Music Awards, and earned the 2018 BBC Music Magazine Vocal Award. This season, Barton is the featured performer on Last Night of the Proms at London’s Royal Albert Hall, bringing the 2019 BBC Proms festival to a close. She appears as Léonorin in *La favorite* at Houston Grand Opera, Eboli in *Don Carlo* at Dallas Opera, Fricka in *Die Walküre* at Reykjavík Arts Festival, and Brangäne in *Tristan und Isolde* with Atlanta Symphony Orchestra and Santa Fe Opera. Barton brings her feminist recital with pianist Kathleen Kelly to Wigmore Hall in London, Spivey Hall in Atlanta, and Herbst Theatre in San Francisco. She returns to the Metropolitan Opera for role debuts as the titular Orfeo in Gluck’s *Orfeo ed Euridice* and as Elisabetta in Donizetti’s *Maria Stuarda*, with a Met Live in HD performance of the latter simulcast to cinemas in over seventy countries.

**Listen to music by Purrington, Lash, Holland, and Aucoin:**
Hilary Purrington: [http://hilarypurrington.com/large-ensemble.html](http://hilarypurrington.com/large-ensemble.html)
Hannah Lash: [http://hannahlash.com](http://hannahlash.com)
Jonathan Holland: [http://jonathanbaileyholland.com/works](http://jonathanbaileyholland.com/works)
Matthew Aucoin: [https://soundcloud.com/matt-aucoin](https://soundcloud.com/matt-aucoin)

**The Natural Order**

**Thursday, April 2, 2020 at 7:30 PM**
Zankel Hall at Carnegie Hall | 57th St. & 7th Ave. | NYC
George Manahan, Music Director & Conductor

American Composers Orchestra
George Manahan, music director and conductor
Jeffrey Zeigler, cello
David Tovar, baritone
R. Luke DuBois, projection designer

**JOHN LUTHER ADAMS:** *Become River* (2010, New York City Premiere)
**MARK ADAMO: Last Year: Concerto for Cello and String Orchestra (World Premiere)**
**NINA C. YOUNG: Out of whose womb came the ice (World Premiere of expanded version)**

**About the Program**

John Luther Adams’ *Become River* was composed for the St. Paul Chamber Orchestra in 2010 as a companion piece to his 2014 Pulitzer Prize-winning orchestral work, *Become Ocean*. Adams says of the genesis, “Steven Schick and I were having dinner together. I was just beginning work on a large-scale piece for the Seattle Symphony. So when Steve asked me if I might be interested in composing a new piece for the St. Paul Chamber Orchestra, I must have hesitated. Deftly, Steve asked me to tell him a little about the Seattle piece. I went on at length about the music I’d begun to imagine, finally concluding: ‘It’s called *Become Ocean*.’ The title comes from a poem that John Cage wrote in honor of Lou Harrison.’ Cage observes that the breadth and variety of Harrison's music make it ‘resemble a river in delta.’ He concludes that:
LiStening to it / we becOme / oceaN.’ ‘So you're already composing a symphonic ocean,’ Steve said. ‘Maybe for a smaller orchestra you could go ahead and compose that river in delta.’ Steve had me, and I knew it. Within a week I'd begun work on Become River. From a single high descending line, this music gradually expands into a delta of melodic streams flowing toward the depths. I now imagine this river and its related ocean, as part of a larger series of pieces encompassing desert, mountain, tundra and perhaps other landscapes and waterscapes.”

Mark Adamo’s Last Year, featuring soloist Jeffrey Zeigler, is an environmentally themed concerto for cello and string orchestra exploring the idea of an apocalyptic Quattro Stagioni. Adamo writes, “The nervous, fugitive scherzo of my Autumn is haunted by the memory of Eunice Foote, the first scientist to present proof of greenhouse gases, and first scientist to be dismissed and denied for such proof. Winter stands in awe before Le Triangle Noir, three municipalities in Canada rendered glittering and lethal by an ice-storm of historic dimension that killed 35 people in 1998. Spring: Zephaniah 1:15-16 signals here a rebirth not of hope, but alarm: two ancient musical tropes are joined in contrapuntal battle in the emotional nadir of the concerto. And Summer: for Julia, b. 2046 imagines what we could say to someone born into a world of danger – and, perhaps, hope – that now we can only imagine.” Last Year is co-commissioned by ACO (with the generous support of the Susan W. Rose Fund for Music), River Oaks Chamber Orchestra (Houston, TX), New Century Chamber Orchestras (San Francisco, CA), and Manitoba Chamber Orchestra.

Out of whose womb came the ice, by Nina C. Young with projection designer R. Luke DuBois, creates a sonic and visual glimpse of a segment of the Imperial Trans-Antarctic Expedition (1914-17). This expanded version of the work features baritone David Tinervia. Of the piece, Young writes, “In August 1914, polar explorer Sir Ernest Shackleton gathered a crew of 27 men and set sail for the South Atlantic. They were in pursuit of the last unclaimed prize of the Heroic Age of Exploration: to be the first to cross the Antarctic continent by foot. Upon entering the Weddell Sea, they encountered unusually foul weather. Weaving south, their ship, the Endurance, became trapped only 85 miles from their destination. After months of waiting for the ice to break, the ship was crushed and sank, leaving the crew stranded upon the ice floes. In pursuit of survival, Shackleton and his crew endured 22 months traversing ice floes up the Antarctic Peninsula. The final leg included a deadly 800-mile open boat journey in their lifeboat, in hopes of reaching South Georgia Island. The crew was rescued on August 30, 1916; everyone survived. Though the expedition failed, it remains one of the most miraculous stories of polar exploration and human survival. Out of whose womb came the ice looks at the expedition from the time they enter the Weddell Sea to the sinking of the Endurance. The visuals and electronics offer narrative elements drawn directly from documents of the journey: journal entries of the crew and images by expedition’s official photographer Frank Hurley.”

About the Composers

John Luther Adams is a composer whose life and work are deeply rooted in the natural world. Adams was awarded the 2014 Pulitzer Prize for Music for his symphonic work Become Ocean, as well as a Grammy Award for “Best Contemporary Classical Composition” (2014). Inuksuit, his outdoor work for up to 99 percussionists, is regularly performed all over the world. Columbia University has honored Adams with the William Schuman Award “to recognize the lifetime achievement of an American composer whose works have been widely performed and generally acknowledged to be of lasting significance.” A recipient of the Heinz Award for his contributions to raising environmental awareness, Adams has also been honored with the Nemmers Prize from Northwestern University “for melding the physical and musical worlds into a unique artistic vision that transcends stylistic boundaries.” Born in 1953, Adams grew up in the South and in the suburbs of New York City. He studied composition with James Tenney at the California Institute of the Arts, where he was in the first graduating class (in 1973). In the mid-1970s he became active in the campaign for the Alaska National Interest Lands Conservation Act, and subsequently served as executive director of the Northern Alaska Environmental Center. Adams has taught at Harvard University, the Oberlin Conservatory, Bennington College, and the University of Alaska. He has also served as composer in residence with the Anchorage Symphony, Anchorage Opera, Fairbanks Symphony, Arctic Chamber Orchestra, and the Alaska Public Radio Network. The music of John Luther Adams is recorded on Cantaloupe, Cold Blue, New World, Mode, and New Albion, and his books are published by Wesleyan University Press.

American composer-librettist Mark Adamo first attracted national attention with the libretto and score to his uniquely successful debut opera, Little Women, after the novel by Louisa May Alcott. Introduced by Houston Grand Opera in 1998 and revived there in 2000, Little Women has since enjoyed over 100 national and international engagements in cities including New York, Minneapolis, Toronto, Chicago, San Francisco, Adelaide, Mexico City, Tokyo, Bruges, Calgary, and Banff. It is one of the most frequently performed North American operas of the last two decades. Comparable acclaim
greeted the premiere of *Lysistrata, or the Nude Goddess*, adapted from Aristophanes' comedy but including elements from Sophocles' *Antigone*. His third full-length opera, *The Gospel of Mary Magdalene*, was commissioned and introduced by San Francisco Opera in June 2013. His latest opera, *Becoming Santa Claus*, was released on DVD/Blu-Ray in September 2017. It was commissioned and introduced by Dallas Opera in December 2015. Adamo's first concerto, *Four Angels: Concerto for Harp and Orchestra*, was commissioned by the National Symphony Orchestra and introduced in June 2007. It was subsequently performed by Utah Symphony in 2011 and the Thailand International Contemporary Music Festival in July 2016. Naxos released Adamo's dramatic orchestral song cycle *Late Victorians* in 2009 on an all-Adamo CD which also features *Alcott Music*, from *Little Women*, for strings, harp, celesta, and percussion; *Regina Coeli*, an arrangement of the slow movement of *Four Angels for harp and strings* alone; and the four-minute *Overture to Lysistrata* for medium orchestra, performed by Eclipse Chamber Orchestra.

The music of New York-based composer **Nina C. Young** is characterized by an acute sensitivity to tone color, manifested in aural images of vibrant, arresting immediacy. Her experience in the electronic music studio informs her acoustic work, which takes as its given not melody and harmony, but sound itself, continuously metamorphosing from one state to another. Her musical voice draws from elements of the classical canon, modernism, spectralism, American experimentalism, minimalism, electronic music, and popular idioms. Her projects strive to create unique sonic environments that can be appreciated by a wide variety of audiences while challenging stylistic boundaries, auditory perception, and notions of temporality. Young’s works have been presented by the National Gallery, the Whitney Museum, LA Phil’s Next on Grand, and the St. Paul Chamber Orchestra’s Liquid Music Series. Her music has garnered international acclaim through performances by American Composers Orchestra, the Milwaukee Symphony, the Minnesota Orchestra, the Phoenix Symphony, Le Nouvel Ensemble Moderne, the Argento Chamber Ensemble, Either/Or, the JACK Quartet, mise-en, wild Up, and Yarn/Wire. Winner of the 2015-16 Rome Prize at the American Academy in Rome, Young has also received a Koussevitzky Commission, a Civitella Ranieri Foundation Fellowship, a Charles Ives Scholarship from the American Academy of Arts and Letters, the Salvatore Martirano Memorial Award, Aspen Music Festival's Jacob Druckman Prize, and honors from BMI, IAWM, and ASCAP/SEAMUS. Recent commissions include a violin concerto for Jennifer Koh from the Philadelphia Orchestra and a new work for the American Brass Quintet and EMPAC’s wavefield synthesis audio system. A graduate of McGill University and MIT, Young completed her DMA at Columbia University. She is an Assistant Professor of Composition at USC, and Co-Artistic Director of New York’s Ensemble Échappé.

**About the Soloists**

**Jeffrey Zeigler** is one of the most innovative and versatile cellists of our time. He has been described as “fiery,” and a player who performs “with unforced simplicity and beauty of tone” by *The New York Times*. Acclaimed for his independent streak, Zeigler has commissioned over three dozen works, and is admired as a potent collaborator and unique improviser. Zeigler has released dozens of recordings for Nonesuch Records, Deutsche Grammophon, Cantaloupe and Smithsonian Folkways and has appeared with Norah Jones on her album *Not Too Late* on Blue Note Records. Zeigler can also be heard on the film soundtrack for Paolo Sorrentino’s Academy Award winning film, *La Grande Bellezza*, as well as Clint Mansell’s Golden Globe nominated soundtrack to the Darren Aronofsky film, *The Fountain*. Zeigler can also be seen making an onscreen cameo in Amazon Prime’s Golden Globe Award winning series *Mozart in the Jungle*. Zeigler’s multifaceted career has led to collaborations and tours with a wide array of artists from Yo-Yo Ma and Roomful of Teeth to Tanya Tagaq and Hauschka, and from Philip Glass and Laurie Anderson to John Zorn. Zeigler is the Label Director of National Sawdust Tracks, the non-profit, in-house record label and recording studio of National Sawdust, an artist-led, multidisciplinary new music venue in Brooklyn. Jeffrey Zeigler was the cellist of the internationally renowned Kronos Quartet for eight seasons. He is the recipient of the Avery Fisher Prize, the Polar Music Prize, the President’s Merit Award from the National Academy of Recorded Arts, the Chamber Music America Richard J. Bogomolny National Service Award and The Asia Society's Cultural Achievement Award. Zeigler is the Co-Chair of the String Department and on the Cello Faculty at Mannes School for Music.

**Baritone David Tinervia** has performed as a soloist throughout the United States and Canada. He made his American Composers Orchestra debut in 2017 singing the world premiere of Nina C. Young’s *Out of Whose Womb Came the Ice (Part I)*, noted by *The New York Times* in “This Week’s 8 Best Classical Music Moments.” Since then he has deepened his commitment to contemporary vocal repertoire working closely with composer John Harbison in Boston, most recently as the baritone soloist in Harbison's Fifth Symphony with Emmanuel Music. Later this season at Emmanuel Music, Tinervia will sing as a soloist in Harbison's *Supper at Emmaus*, conducted by the composer, as well as a world premiere with Harbison at the piano in honor of his 80th birthday. Tinervia is also a featured soloist on the commercial recording of
James Kallembach’s *The Most Sacred Body* with Music at Marsh Chapel. A two-time fellow of the Tanglewood Music Center, Tinervia made his debut as The Traveler in Britten’s *Curlew River* in collaboration with the Mark Morris Dance Group. Since then, he has sung a wide variety of early, contemporary and operatic repertoire with many of the region’s finest ensembles, including Boston’s Handel + Haydn Society, Emmanuel Music, Boston Baroque, Arcadia Players, Music at Marsh Chapel, Ballet Opera Pantomime in Montreal and Ensemble Caprice. In 2016, he became a winner of the Boston District Metropolitan Opera National Council Auditions. Tinervia holds bachelor and master’s degrees in music from McGill University in Montreal where he studied under the late Sanford Sylvan. He currently studies with Benjamin Luxon in Western Massachusetts. While committed to his career in music, he is also actively pursuing studies in premedical science at the Harvard Extension School.

**R. Luke DuBois** is a composer, artist, and performer who explores the temporal, verbal, and visual structures of cultural and personal ephemera. He holds a doctorate in music composition from Columbia University, and has lectured and taught worldwide on interactive sound and video performance. He has collaborated on interactive performance, installation, and music production work with many artists and organizations including Toni Dove, Todd Reynolds, Chris Mann, Bora Yoon, Michael Joaquin Grey, Matthew Ritchie, Elliott Sharp, Michael Gordon, Maya Lin, Bang on a Can, Engine 27, Harvestworks, and LEMUR, and was the director of the Princeton Laptop Orchestra for its 2007 season. Stemming from his investigations of “time-lapse phonography,” his work is a sonic and encyclopedic relative to time-lapse photography. Just as a long camera exposure fuses motion into a single image, his projects reveal the average sonority, visual language, and vocabulary in music, film, text, or cultural information. An active visual and musical collaborator, DuBois is the co-author of Jitter, a software suite for the real-time manipulation of matrix data developed by San Francisco-based software company Cycling’74. He appears on nearly twenty-five albums both individually and as part of the avant-garde electronic group The Freight Elevator Quartet. He currently performs as part of Bioluminescence, a duo with vocalist Lesley Flanagan that explores the modality of the human voice, and in Fair Use, a trio with Zach Layton and Matthew Ostrowski, that looks at our accelerating culture through electronic performance and remixing of cinema. DuBois has lived for the last twenty-five years in New York City. He is the director of the Brooklyn Experimental Media Center at the NYU Tandon School of Engineering and is on the Board of Directors of the ISSUE Project Room and Eyebeam. His records are available on Caipirinha/Sire, Liquid Sky, C74, and Cantaloupe Music. His artwork is represented by bitforms gallery in New York City.

**Listen to music by Adams, Adamo, and Young:**
**John Luther Adams:** [https://open.spotify.com/artist/2AovnI7JINkUzoWzyP8yB](https://open.spotify.com/artist/2AovnI7JINkUzoWzyP8yB)
**Mark Adamo:** [https://open.spotify.com/artist/14W0eyqvVWWl0K68W2yIqs](https://open.spotify.com/artist/14W0eyqvVWWl0K68W2yIqs)
**Nina C. Young:** [https://soundcloud.com/nina-c-young](https://soundcloud.com/nina-c-young)

**29th Annual Underwood New Music Readings**

**Thursday, March 12 at 9:30 AM & Friday, March 13, 2020 at 7:30 PM**
**Aaron Davis Hall at The City College of New York | West 135th St. & Convent Ave. | NYC**
**George Manahan, music director and conductor**

ACO will hold its **29th Annual Underwood New Music Readings** for emerging composers at Aaron Davis Hall at The City College of New York. In what has become a rite of passage for aspiring orchestral composers, several composers from throughout the United States will be selected to receive a reading of a new work. The Readings are open to the public for a nominal admission price. A working rehearsal will be presented on **Thursday, March 12, 2020 at 9:30am; on Friday, March 13, 2020 at 7:30pm**, all selected pieces will be polished and performed in their entirety, led by ACO’s Music Director George Manahan. ACO’s Artistic Director Derek Bermel directs the Readings.

Three commission opportunities will be available to this year’s participants: the Underwood Commission and Audience Choice each award the chance to write a new work for ACO while the Consortium for Emerging Composers winner will receive a commission to write a new work to be performed by ACO, the Alabama Symphony Orchestra, and American Youth Symphony (Los Angeles). Each participating composer receives rehearsal, reading, and a digital recording of his or her work. Review and feedback sessions with ACO principal players, mentor composers, guest conductors, and industry representatives provide crucial artistic, technical, and conceptual assistance.
For over a generation, ACO’s Underwood New Music Readings have been providing all-important career development and public exposure to the country’s most promising emerging composers, with over 150 composers participating. Readings composers have gone on to win every major composition award, including the Pulitzer, Grammy, Grawemeyer, American Academy of Arts & Letters, and Rome Prizes. Orchestras around the globe have commissioned and performed hundreds of works by ACO Readings alumni. The New Music Readings have, for more 25 years, served as a launch pad for composers’ careers, a tradition that includes many of today’s top composers, such as Ellen Taaffe Zwilich and Joseph Schwantner, both of whom received Pulitzer Prizes for ACO commissions; and ACO’s own Artistic Director Derek Bermel, as well as composers Lisa Bielawa, Anthony Cheung, Anna Clyne, Cindy Cox, Sebastian Currier, Jennifer Higdon, Pierre Jalbert, Aaron Jay Kernis, Hannah Lash, Ingram Marshall, Carter Pann, P.Q. Phan, Tobias Picker, Narong Prangcharoen, Paola Prestini, David Rakowski, Daniel Bernard Roumain, Christopher Rouse, Huang Ruo, Eric Samuelson, Carlos Sanchez-Gutierrez, Kate Soper, Gregory Spears, Joan Tower, Ken Ueno, Dan Visconti, Melinda Wagner, Wang Jie, Dalit Warshaw, Randall Woolf, Nina Young, and Roger Zare.

EarShot (the National Orchestral Composition Discovery Network)

January 28 & 29, 2020 with Buffalo Philharmonic Orchestra

May 5 & 6, 2020 with Houston Symphony

EarShot, a nationwide network of new music readings and composer-development programs, is the nation’s first ongoing, systematic program for identifying emerging orchestral composers, which provides professional-level working experience with orchestras from every region of the country and increases awareness of these composers and access to their music throughout the industry. EarShot is a partnership of American Composers Orchestra, American Composers Forum, New Music USA, and the League of American Orchestras. To date, more than sixty composers have been selected for New Music Readings with orchestras including the Buffalo Philharmonic Orchestra, Berkeley Symphony, Colorado Symphony Orchestra, Detroit Symphony, Memphis Symphony Orchestra, Nashville Symphony Orchestra, New York Philharmonic, Pioneer Valley Symphony (MA), New York Youth Symphony, La Jolla Symphony (CA), and the San Diego Symphony.

ACO’s upcoming 2019–2020 EarShot partnerships with the Buffalo Philharmonic Orchestra (January 28-29, 2020) and Houston Symphony (May 5-6, 2020) will present the readings of new works by emerging composers chosen from a national call for scores. The 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.

Commission Club

Member Preview Event #1: Monday, November 18, 2019 at 6:30 PM
Steinway Hall | NW corner of 6th Ave. & 43rd St. | NYC

Member Preview Event #2: Monday, January 27, 2020 at 6:30 PM
Private Home

World Premiere Concert: April 2, 2020 at 7:30 PM
Zankel Hall at Carnegie Hall | 57th St. & 7th Ave. | NYC


In the 2019-20 season, ACO’s Commission Club will support Mark Adamo as he creates Last Year, a new cello concerto for cello and string orchestra featuring Jeffrey Zeigler, which ACO will perform on April 2, 2020 at Zankel Hall at Carnegie Hall. Members of ACO’s Commission Club 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. Collectively, the Club members support fees paid to the composer, printing and engraving costs, as well as rehearsal and production costs related to the concert premiere. Throughout the season, members are invited to exclusive preview events with the composer, a sneak peek at the work in progress, and access to private rehearsals.

**ACO Gala 2020**

**Wednesday, March 4, 2020 at 6:30 PM Cocktails | 7:30 PM Performance & Dinner**
Bryant Park Grill | 25 W. 40th St. | NYC

ACO celebrates three individuals who have effected change in the American musical landscape. ACO’s 2020 honorees are **Anthony Roth Costanzo**, countertenor; **Jesse Rosen**, ACO Board Member and League of American Orchestras CEO; and **Yolanda Wyncs**, Music Director at the Harlem School for the Arts. The music program, to be announced at a later date, will feature tributes and musical selections spotlighting the honorees.

**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 Communale 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 ACO

American Composers Orchestra (ACO) is dedicated to the creation, celebration, performance, and promotion of orchestral music by American composers. With commitment to diversity, disruption and discovery, ACO produces concerts, K-12 education programs, and emerging composer development programs to foster a community of creators, audience, performers, collaborators, and funders.

ACO identifies and develops talent, performs established composers, champions those who are lesser-known, and increases regional, national, and international awareness of the infinite variety of American orchestral music, reflecting gender, ethnic, geographic, stylistic, and temporal diversity. To date, ACO has performed music by 800 American composers, including over 350 world premieres and newly commissioned works. ACO recordings are available on ARGO, CRI, ECM, Point, Phoenix USA, MusicMasters, Nonesuch, Tzadik, New World Records, InstantEncore.com, Amazon.com and iTunes.

Through the Underwood New Music Readings each year, ACO selects up to six emerging composers to travel to New York City to meet with artistic staff, orchestra members — including the conductor and mentor composers — and spend three days working with the orchestra. At the program’s conclusion, two composers are awarded commissions to write new works to be performed by ACO in a future season. Nationally, EarShot enables orchestras across the country to identify talented young composers. With guidance from ACO, partner orchestras – such as the Detroit Symphony, the Sarasota (FL) Orchestra, the Charlotte Symphony, and the Philadelphia Orchestra – undertake readings, residencies, performances and composer-development programs that speak directly to their communities and leverage local resources.

For nearly two decades, ACO has brought composers and musical teaching artists into New York City public schools through Music Factory. Students in Brooklyn, Bronx, Manhattan and Queens, work directly with professional composers to create and perform original music. ACO also offers the intensive Compose Yourself seminars, during which high school composers will participate in hands-on composition classes, culminating in a performance of student compositions played by ACO’s professional musicians.

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

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The commission and world premiere performance of Hilary Purrington’s Harp of Nerves is made possible by Mr. and Mrs. Paul Underwood, with additional support provided by the Virginia B. Toulmin Foundation.

The orchestration of Ives songs for mezzo soprano and chamber orchestra was commissioned with the generous support of the Howard and Sarah D. Solomon Foundation.

The commission and world premiere performance of Mark Adamo’s Last Year is made possible with lead funding from Susan W. Rose Fund for Music, with additional support from ACO’s 2020 Commission Club. The commission and world premiere of Nina C. Young’s Out of whose womb came the ice is generously supported by the Virginia B. Toulmin Foundation.

The Underwood New Music Readings and Commission are made possible with lead support from Mr. and Mrs. Paul Underwood.

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