

American Composers Orchestra Announces *Connecting ACO Community*



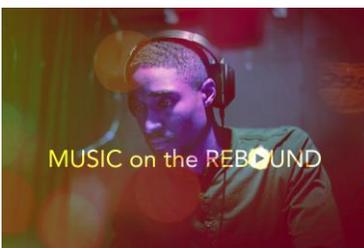
A new solo commissioning initiative in response to the COVID-19 crisis with online world premieres beginning Sunday, April 19, 2020 at 5pm EST on Zoom

\$5 tickets available through [Eventbrite](#) | More information at <https://bit.ly/ACOCConnect>

New York, NY – In response to the impacts of COVID-19 on composers and performers, **American Composers Orchestra** announces **Connecting ACO Community**, a new initiative to commission short works for solo instrument or voice. Each composer will receive \$500 to write the work, and each performer will receive \$500 to perform the work, with the rights to stream for six months. With these seven premieres, ACO aims to support artists who need financial assistance; to create new work that will live beyond this crisis; and to provide virtual, interactive performances to ACO’s supporters and the general public.



Premieres of the new works will take place each Sunday at 5pm EST, beginning **Sunday, April 19, 2020 at 5pm EST** with violinist **Miranda Cuckson** performing a new work by **Ethan Iverson**, hosted on Zoom. Ticketholders will receive a private link to join the performance, and all of the proceeds from the ticket sales will go solely to fund artists involved in this project. If the \$5 entrance fee poses a barrier to participation, interested listeners will be asked to fill out an anonymous form at <https://bit.ly/ACOCConnectComp> or email Aiden Feltkamp at aiden@americancomposers.org to request a fee waiver.



The composer, performer, and a host (ACO President Ed Yim or ACO Artistic Director Derek Bermel, who is also donating his own performance to the project) will hold an online chat with attendees after the performance. The recorded session will be available within 24 hours after the performance on ACO’s website and social media platforms, as well as on **MUSIC on the REBOUND**: an online festival for participating in live events as well as a platform for streaming concerts. For information about MUSIC on the REBOUND, contact Raquel Acevedo Klein at raqklein@gmail.com or 347.840.0269.

Yim and Bermel jointly state, “ACO is about supporting composers, performers, and listeners who want to explore the wealth of musical creativity in the Americas. During this unprecedented crisis, when we cannot gather our orchestra and

audiences to fulfill our mission, we felt that it was important to make a creative and forward-looking contribution. We are also firmly committed to paying artists for their work in service of our community.”

Connecting ACO Community Composer-Performer Teams and Schedule of Events

Sunday, April 19, 2020 at 5pm EST: Ethan Iverson & Miranda Cuckson, violin ([**buy tickets**](#))

Sunday, April 26, 2020 at 5pm EST: Shara Nova & Ahya Simone, harp ([**buy tickets**](#))

Sunday, May 3, 2020 at 5pm EST: Vicente Hansen Atria & Jay Campbell, cello ([**buy tickets**](#))

Sunday, May 10, 2020 at 5pm EST: Sakari Dixon Vanderveer & Derek Bermel, clarinet ([**buy tickets**](#))

Sunday, May 17, 2020 at 5pm EST: Gity Razaz & Jennifer Koh, violin ([**buy tickets**](#))

Sunday, May 24, 2020 at 5pm EST: Yuan-Chen Li & Jeffrey Zeigler, cello ([**buy tickets**](#))

Sunday, May 31, 2020 at 5pm EST: Carlos Simon & Anthony Roth Costanzo, countertenor and Brooklyn Youth Chorus ([**buy tickets**](#))

ACO asked performers who have been part of the orchestra's community to choose a composer from the last five years of ACO's Readings program in the last five years, or to propose another emerging American composer that fit with the goals of the program. Certain performers who are also composers asked instead to create work for a particular solo instrumentalist or singer.

About American Composers Orchestra

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 age 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.

In addition to the Underwood New Music Readings in NYC, 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.

About the Composers and Performers

Ethan Iverson & Miranda Cuckson, violin – Sunday, April 19, 2020 at 5pm EST ([buy tickets](#))

Ethan Iverson, composer

Pianist, composer, and writer Ethan Iverson was a founding member of The Bad Plus, a game-changing collective with Reid Anderson and David King. *The New York Times* called TBP “...Better than anyone at melding the sensibilities of post-60’s jazz and indie rock.” During his 17-year tenure, TBP performed in venues as diverse as the Village Vanguard, Carnegie Hall, and Bonnaroo; collaborated with Joshua Redman, Bill Frisell, and the Mark Morris Dance Group; and created a faithful arrangement of Igor Stravinsky’s *The Rite of Spring* and a radical reinvention of Ornette Coleman’s *Science Fiction*.

Iverson also has been in the critically-acclaimed Billy Hart quartet for well over a decade and occasionally performs with an elder statesman like Albert “Tootie” Heath or Ron Carter. For over 15 years Iverson’s website Do the Math has been a repository of musician-to-musician interviews and analysis, surely one reason *Time Out New York* selected Iverson as one of 25 essential New York jazz icons: “Perhaps NYC’s most thoughtful and passionate student of jazz tradition—the most admirable sort of artist-scholar.”

In 2017 Iverson premiered the score “Pepperland” for the Mark Morris Dance Group and with Aaron Greenwald co-curated a major centennial celebration of Thelonious Monk at Duke University. In spring 2018 Iverson premiered *Concerto to Scale* with the American Composers Orchestra and in fall 2018 released *Temporary Kings*, a duo album with Mark Turner on ECM.

Other musicians Iverson has shared the stage with in the last two years include Miranda Cuckson, Tom Harrell, David Williams, Victor Lewis, Houston Person, Ben Street, Eric McPherson, Dayna Stephens, Thomas Morgan, Chris Potter, Joe Sanders, Melissa Aldana, Ravi Coltrane, Jorge Rossy, Josephine Bode, Dodo Kis, and Gerald Cleaver.

Miranda Cuckson, violin

Violinist and violist Miranda Cuckson delights listeners in the US and internationally with her versatile and expressive playing of a large range of music, from the newest creations to older pieces. She has in recent years become one of the most acclaimed and dedicated champions of contemporary music, moving new music more into the center of classical music life. She is passionate about the creative role of the performer/interpreter in the artistic process and in communicating the music. She performs as soloist and chamber musician at concert halls and festivals, schools and universities, galleries and informal spaces.

Downbeat magazine recently stated, “violinist Miranda Cuckson reaffirms her standing as one of the most sensitive and electric interpreters of new music.” Her recording of Luigi Nono’s “La lontananza nostalgica utopica futura” for violin and electronics with Christopher Burns (Urlicht AV) was named one of the best albums of 2012 by *The New York Times*. She recently premiered a violin concerto written for her by Georg Friedrich Haas at the Suntory Festival with the Tokyo Symphony Orchestra, with the Staatsorchester Stuttgart, and the Orchestra of Casa da Musica in Porto.

Shara Nova & Ahya Simone, harp – Sunday, April 26, 2020 at 5pm EST ([buy tickets](#))

Shara Nova, composer

Shara Nova, a classically trained vocalist and self-taught multi-instrumentalist who records dazzling, shapeshifting music as My Brightest Diamond, has always felt like an outsider. Over the course of four groundbreaking albums, she has resisted the conventions of genre, blending elements of rock, art pop, and chamber music into a sound totally her own. While fiercely independent, she like everyone else, still desires connectedness. This tension is at the core of her new album—*A Million And One*—where she has once again reinvented herself.

Where did it all begin? Shara always knew she wanted to be a musician. She grew up in a family of traveling evangelicals, and together they crisscrossed the country, her father leading church choirs and her mother playing organ. When Shara was a teenager, they settled in a city outside Detroit. It was the early ‘90s, and hip-hop and soul were on the airwaves. Shara listened to everything from Run DMC to Stevie Wonder to Anita Baker and K C & the Sunshine Band. After studying opera, she moved to New York City, where she formed My Brightest Diamond in 2006, releasing her critically acclaimed debut album, *Bring Me The Workhorse*.

A Million And One sprung from a period of personal transformation for Shara. It comes just four years after her marriage came to an end. (Literally: Nova translates to ‘new’ in Latin) and was written during a time that Detroit was going through a rebirth of its own. Shara returned to Michigan in 2008 and settled in Detroit, a city whose rich musical legacy—from Motown to the White Stripes—has always been an animating force for her. This time around, she sought to honor the city with music of her own. *A Million And One* is an homage to the sounds of Detroit, a love letter of sorts, but also a visceral trip backwards in time, to Shara’s formative teen years. Anchoring each song is the relationship between Shara’s vocals and drums from Earl Harvin (Seal, Sam Smith). Reborn free of ornament, Shara’s voice has never been more vulnerable—or more powerful.

Ahya Simone, harp

Working across myriad disciplines, Detroit-based multidisciplinary artist, performer, filmmaker, and harpist, Ahya Simone’s many-pronged practice is bound by an exploration of black identity, aesthetic, and community building. Simone’s engagement with music stems from a childhood spent in the black church, where she learned to sing. In high school, she began to play the harp and became principal harpist for the Wayne State University Wind Symphony upon her graduation.

Simone is a featured artist for *Showing Up, Showing Out* – a film dedicated to Motown’s legacy and its future in collaboration with Carhartt, Dazed, and NTS radio. Her unique artistry landed her a spot on Kelela’s *Take me a Part, the Remixes*, and recognized as a 2018 Sundance/Knight Foundation, 2017 Detroit Narrative Agency 2.0, and 2018 Kresge Artist Fellow. She is also creator, co-writer, and director of upcoming fictional web series *Femme Queen Chronicles*, a story of four black trans women in Detroit. Initially exploring film through scoring local shorts (*Treasure: From Tragedy to Trans Justice, Mapping a Detroit Story*, 2015), she uses film and sound to explore ideas around identity, vulnerability, language, and existence.

Vicente Hansen Atria & Jay Campbell, cello – Sunday, May 3, 2020 at 5pm EST ([buy tickets](#))

Vicente Hansen Atria, composer

Vicente Hansen Atria, born in Santiago, Chile, is a Brooklyn-based composer and drummer. His music riffs on a wide range of idioms, from renaissance dances to Korean *sanjo*, creating lucid, futuristic sonic worlds. Past, recent, and ongoing collaborators include Wet Ink, Yarn/Wire, Jack Quartet, Bozzini Quartet, International Contemporary Ensemble, and TAK. As an improviser and composer, his music has been showcased at a wide variety of venues, such as The Shed (NYC), The Stone (NYC), Dizzy’s Club at JALC (NYC), Jazz Standard (NYC), DiMenna Center for Classical Music (NYC), Firehouse Space (NYC), Bimhuis (Amsterdam), Spectrum (NYC), Symphony Space (NYC), Miller Theatre (NYC), L’Auditori (Barcelona), among others. In 2019, he was commissioned to participate in The Shed’s Open Call series, for which he co-wrote an evening-length piece for bagpipes, *taebyeongso*, and custom 3D-printed instruments. He graduated from the Columbia Undergraduate Scholars Program as a Kluge Scholar, and is currently pursuing a DMA at Columbia University, where he has studied with Fred Lerdahl, Georg Haas, and George Lewis. He also serves as the Assistant Conductor for the Columbia University Orchestra under Jeffrey Milarsky. Vicente is currently leading chamber folk septet *Orlando Furioso*, as well as performing with collaborative trio *Family Plan*, and designing instruments for an alt-historical project with Mat Muntz.

Jay Campbell, cello

Armed with a diverse spectrum of repertoire and eclectic creative interests, cellist Jay Campbell has been recognized for approaching both old and new music with the same curiosity and commitment. His performances have been called “electrifying” by *The New York Times*; “gentle, poignant, and deeply moving” by the *Washington Post*.

The only musician ever to receive two Avery Fisher Career Grants — in 2016 as a soloist, and again in 2019 as a member of the JACK Quartet — Campbell made his debut with the New York Philharmonic in 2013 and worked with Alan Gilbert in 2016 as the artistic director for *Ligeti Forward*, a series featured on the New York Philharmonic Biennale at the Metropolitan Museum of Art. In 2017, he was Artist-in-Residence at the Lucerne Festival along with violinist Patricia Kopatchinskaja, later appearing together in recital at New York’s Park Avenue Armory and the Ojai Music Festival. In 2018, he made his Berlin debut at the Berlin Philharmonie with Deutsches Symphonie-Orchester Berlin. Other highlights include the Italian premiere of Luca Francesconi’s cello concerto *Das Ding Singt* (commissioned for him by the Lucerne Festival) at Milano Musica, recording Marc-Andre Dalbavie’s cello concerto with the Seattle Symphony, a recital tour

with Patricia Kopatchinskaja, and a new cello concerto by Andreia Pinto-Correia. Adjacent to his performing life, he was invited to be co-curator in 2019 with composer John Adams for the Los Angeles Philharmonic's Green Umbrella series.

Dedicated to introducing audiences to the music of our time, Jay has worked with some of the most creative musicians of our recent time including Pierre Boulez, Elliott Carter, Matthias Pintscher, John Adams, Kaija Saariaho, Chaya Czernowin, Georg Friedrich Haas, and many others from his own generation. His close association with John Zorn resulted in the 2015 release of *Hen to Pan* (Tzadik) featuring all works written for Campbell, and was listed in *The New York Times*' year-end Best Recordings of 2015. Deeply committed as a chamber musician, Campbell is a member of the JACK Quartet as well as the JCT Trio with violinist Stefan Jackiw and pianist Conrad Tao.

Sakari Dixon Vanderveer & Derek Bermel, clarinet – Sunday, May 10, 2020 at 5pm EST ([buy tickets](#))

Sakari Dixon Vanderveer, composer

Sakari Dixon Vanderveer's inspirations for composing have primarily originated from a desire to write music for those around her. While earning her B.M. in Composition at the University of Redlands, Sakari's relationships with her colleagues led to commissions by instrumentalists such as Spencer Baldwin, Kelsey Broersma, and the PHAZE Ensemble. Her studies with Kira Blumberg and Dr. Anthony Suter enabled her to engage with the music community not just as a composer and performer but also an advocate for contemporary music. Since graduating from Redlands, Sakari has premiered new works as a violist with local organizations such as the Redlands Community Orchestra, Musica Viva, and the Inland Empire Composers Concert Series.

In recent years, Sakari has continued to study composition primarily with Reena Esmail. Named a Sounds Promising Young Composer of the Salastina Music Society for the 2018-2019 concert season, Sakari composed the piano quintet, "Obsidian, rippled in moonlight, gleams" for their annual *Sounds Local* program while studying with Derrick Spiva, Jr. She will write a commission for their *Sounds Festive: The Four Seasons x 2* program in December 2019.

As a teacher of orchestral strings, working with youth remains a driving inspiration behind much of her work. In May 2019, Sakari's commission *The Enigma of the Twilight Stallion* was premiered by students in MÚSICA!, an El Sistema program in San Jacinto, CA. This multi-level orchestral piece will receive its European premiere by El Sistema Greece during the 2019-2020 school year. Sakari's desire is that giving children from all walks of life access to contemporary music and composition will give them a better appreciation and understanding of concert music – new and old – so that they can cherish it and engage in it throughout their lives.

Derek Bermel, clarinet

Composer and clarinetist Derek Bermel has been widely hailed for his creativity, theatricality, and virtuosity. Artistic Director of the American Composers Orchestra, Bermel is also curator of the Gamper Festival at the Bowdoin International Music Festival, Director of Copland House's emerging composers institute Cultivate, and recently enjoyed a four-year tenure as artist-in-residence at the Institute for Advanced Study (IAS) in Princeton. Bermel has become recognized as a dynamic and unconventional curator of concert series that spotlight the composer as performer, including ACO's SONIC Festival. Alongside his international studies of ethnomusicology and orchestration, an ongoing engagement with other musical cultures has become part of the fabric and force of his compositional language, in which the human voice and its myriad inflections play a primary role.

He has received commissions from the Pittsburgh, National, Saint Louis, and Pacific Symphonies, Los Angeles Philharmonic, Chamber Music Society of Lincoln Center, WNYC Radio, La Jolla Music Society, Seattle Chamber Music Festival, eighth blackbird, Guarneri String Quartet, Music from Copland House and Music from China, De Erepijns (Netherlands), violinist Midori, and electric guitarist Wiek Hijmans among others. His many honors include the Alpert Award in the Arts, Rome Prize, Guggenheim and Fulbright Fellowships, American Music Center's Trailblazer Award, and an Academy Award from the American Academy of Arts and Letters; commissions from the Koussevitzky and Fromm Foundations, Meet the Composer, and Cary Trust; and residencies at Yaddo, Tanglewood, Aspen, Banff, Bellagio, Copland House, Sacatar, and Civitella Ranieri.

His discography features three critically-acclaimed discs: an all-Bermel orchestral recording that includes the Grammy-nominated performance of his clarinet concerto *Voices*, (BMOP/sound); *Soul Garden*, his small ensemble/solo music (New World/CRI); and his most recent disc, *Canzonas Americanas*, with Alarm Will Sound (Cantaloupe). Recent appearances include the *Intimacy of Creativity* Festival in Hong-Kong; Seattle, La Jolla, and Lincoln Center Chamber

Music Societies, *Migration Series* with the Seattle Symphony, *Elixir* with the Boston Symphony, *Hyllos*, his evening-length collaboration with The Veenfabriek and Asko | Schönberg Ensemble in Amsterdam, as well as composer-in-residence stints at Kempton Classix (Germany) and Nuova Consonanza (Rome). Two upcoming Bermel discs feature recordings with the JACK quartet and Albany Symphony Orchestra.

Gity Razaz & Jennifer Koh, violin – Sunday, May 17, 2020 at 5pm EST ([buy tickets](#))

Gity Razaz, composer

Hailed by *The New York Times* as “ravishing and engulfing,” Gity Razaz’s music ranges from concert solo pieces to opera and large symphonic works. With intense melodies and inventive harmonic languages, her compositions are often dramatically charged. Razaz’s music has been commissioned and performed by Washington National Opera, National Sawdust, National Ballet School of Canada, Chautauqua Opera Company, Ballet Moscow, Seattle Symphony, Albany Symphony Orchestra, Milwaukee Symphony Orchestra, La Jolla Symphony & Chorus, American Composers Orchestra, New York Choreographic Institute, and Amsterdam Cello Biennale, among many others.

Her compositions have earned numerous national and international awards, such as the 2019 American Academy of Arts and Letters Andrew Imbrie Award, the Jerome Foundation award, the Libby Larsen Prize in 28th International Search for New Music Competition, three ASCAP awards, ASCAP Plus Award, to name a few.

Razaz is a composition teacher and mentor for the Kaufman Music Center’s Luna Composition Lab since 2017. She attended The Juilliard School on full scholarship, and received her Bachelor and Master of Music in Composition under the tutelage of John Corigliano, Samuel Adler, and Robert Beaser.

Jennifer Koh, violin

Violinist **Jennifer Koh** is recognized for intense, commanding performances, delivered with dazzling virtuosity and technical assurance. A forward-thinking artist, she is dedicated to exploring a broad and eclectic repertoire, while promoting diversity and inclusivity in classical music. She has expanded the contemporary violin repertoire through a wide range of commissioning projects and has premiered more than 70 works written especially for her. Her quest for the new and unusual, sense of endless curiosity, and ability to lead and inspire a host of multidisciplinary collaborators, truly set her apart. Koh’s critically acclaimed series include *The New American Concerto*, an ongoing, multi-season commissioning project that explores the form of the violin concerto and its potential for artistic engagement with contemporary societal concerns and issues through commissions from a diverse collective of composers; *Limitless* which explores the relationship between composer and performer through duo works played by Koh and the composers themselves; *Bridge to Beethoven*, in which she joins pianist Shai Wosner in pairing Beethoven’s violin sonatas with new works inspired by them; *Bach and Beyond*, which traces the history of the solo violin repertoire from Bach’s sonatas and partitas to pieces by 20th- and 21st-century composers; and *Shared Madness*, comprising short works that explore virtuosity in the 21st century, commissioned from over 30 composers. Named *Musical America’s* 2016 Instrumentalist of the Year, Koh has won the International Tchaikovsky Competition in Moscow, Concert Artists Guild Competition, and an Avery Fisher Career Grant. She has a BA in English literature from Oberlin College and studied at the Curtis Institute, where she worked extensively with Jaime Laredo and Felix Galimir. She is the Artistic Director of *arco collaborative*, an artist-driven nonprofit that fosters a better understanding of our world through a musical dialogue inspired by ideas and the communities around us.

Yuan-Chen Li & Jeffrey Zeigler, cello – Sunday, May 24, 2020 at 5pm EST ([buy tickets](#))

Yuan-Chen Li, composer

Li first arrived on the contemporary music scene in Taiwan with her very personal use of instrumentation and style in her chamber music piece *Zang* (the funeral) in 2000. In 2003, the expression and orchestration of her orchestral work *Awakening* won the Tsang-Houei Hsu Memorial Prize at the Asian Music Festival 2003 in Tokyo from the Asian Composers’ League, and was premiered by the Tokyo Philharmonic Orchestra.

Li has worked with Grammy-Award ensembles such as eighth blackbird, Pacifica Quartet, producer Brad Michel, and PARMA, and world renowned artists and groups such as Timothy McAllister, Buffalo Philharmonic Orchestra, Featuring her distinct artistry speaking to audience of different contexts, Li’s work has been programmed in many concert series and festivals in Asia, Europe, and North America.

Major honors and awards include an Artist Residency at the Omi International Art Center (2018), *Cité Internationale des Arts* in Paris (2010), grants from the Regional Arts and Culture Council, National Culture and Arts Foundation of Taiwan, the Ezra Laderman Prize, the Rena Greenwalk Memorial Prize, Finalist Martirano Award 2016 and ASU Gammage Beyond 2018, First prize of Literature and Art Creation Award (Taiwan), the Chang-Hui Hsu Memorial Prize of Asian Composers League, Study Abroad Scholarship from the Education Minister (Taiwan), and Scholarship of Arts from Tzu Chi Foundation. Recent commissions are such as from the Yale-Taiwan Music Group, National Performing Arts Center (Taiwan), ensembles such as Sound of Dragon Society, and soloists such as American saxophonist Jessica Maxfield, harpist Li-Ya Huang, and clarinetist Tsai-Pei Lun.

Li received her Ph.D. in music composition from the University of Chicago in 2015. Her primary advisors are composers such as **Marta Ptaszynska** and **Shulamit Ran**, conductor Cliff Colnot, musicologist Martha Feldman, and theorist Lawrence Zbikowski. Li also holds an Artist Diploma from The Yale University School of Music (2008), studying composition with **Martin Bresnick**, and M.F.A. (2006) and B.F.A. (2003) from Taipei University of the Arts, having studied composition and theory with **Tsung-Hsien Yang** (Brandeis) and Chung-Kun Hung (Yale). Before entering college she studied composition and classical music for ten years with Ting-Lien Wu (UCLA). In addition, Li has presented music in master classes for composers such as Zygmunt Krauser, Shi-Hui Chen, Chou Wen-Chung, Robert Beaser, Zhou Long, and Eric Moe, among many. After holding a visiting professor position at Reed College (Portland, Oregon, U.S.A.), she has since lived and worked in Portland.

Jeffrey Zeigler, cello

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 dozens of works, and is admired as a potent collaborator and unique improviser. Zeigler is the recipient of the Avery Fisher Prize, the Polar Music Prize, the President’s Merit Award from the National Academy of Recorded Arts (Grammys), the Chamber Music America National Service Award and The Asia Society’s Cultural Achievement Award.

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 John Corigliano to Laurie Anderson and John Zorn. He has also performed as a soloist with the Los Angeles Philharmonic, the Royal Danish Radio Symphony and the Ulster Orchestra under the batons of JoAnn Falletta, Dennis Russell Davies, Peter Oundjian and Dmitry Sitkovetsky.

Zeigler has released dozens of recordings for Nonesuch Records, Deutsche Grammophon, Cantaloupe, and Smithsonian Folkways and has appeared with Norah Jones on her album 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 on-screen cameo performing the music of Paola Prestini in Season 4 of the Amazon Prime’s Golden Globe Award winning series *Mozart in the Jungle*.

When he is not on stage, Zeigler is the Label Director of National Sawdust Tracks, the non-profit, in-house record label of National Sawdust, an artist-led, multidisciplinary new music venue in the heart of Williamsburg, Brooklyn. National Sawdust Tracks releases content that reinterprets genre, facilitates provocative collaboration, and encourages new ways of listening. New releases this season include albums by Kamala Sankaram, Square Peg Round Hole and music by the winners of the Hildegard Competition for Female, Trans, and Non-Binary Composers.

Jeffrey Zeigler was the cellist of the internationally renowned Kronos Quartet for eight seasons. During his tenure, Zeigler had the opportunity to collaborate with a wide range of luminaries from Henryk Gorecki and Steve Reich to Noam Chomsky, Howard Zinn and Tom Waits. Zeigler is currently the Co-Chair of the String Department and Professor of Cello at Mannes School of Music in New York City, and is on faculty at the Bowdoin International Music Festival in Maine.

Carlos Simon & Anthony Roth Costanzo, countertenor and Brooklyn Youth Chorus
Sunday, May 31, 2020 at 5pm EST ([buy tickets](#))

Carlos Simon, composer

Carlos Simon is a native of Atlanta, Georgia whose music ranges from concert music for large and small ensembles to film scores with influences of jazz, gospel, and neo-romanticism.

Simon's latest album, *MY ANCESTOR'S GIFT*, was released on the Navona Records label in April 2018. Described as an "overall driving force" (Review Graveyard) and featured on Apple Music's "Albums to Watch", *MY ANCESTOR'S GIFT* incorporates spoken word and historic recordings to craft a multifaceted program of musical works that are inspired as much by the past as they are the present.

As a part of the Sundance Institute, Simon was named as a Sundance Composer Fellow in 2018, which was held at the historic Skywalker Ranch. His string quartet, *Elegy*, honoring the lives of Trayvon Martin, Michael Brown and Eric Garner was recently performed at the Kennedy Center for the Mason Bates JFK Jukebox Series. With support from the US Embassy in Tokyo and US/Japan Foundation, Simon traveled with the Asia/America New Music Institute (AANMI) on a two-week tour of Japan in 2018 performing concerts in some of the most sacred temples and concert spaces in Japan including Suntory Hall in Tokyo, Japan.

Simon earned his doctorate degree at the University of Michigan, where he studied with Michael Daugherty and Evan Chambers. He has also received degrees from Georgia State University and Morehouse College. Additionally, he studied in Baden, Austria at the Hollywood Music Workshop with Conrad Pope and at New York University's Film Scoring Summer Workshop.

Anthony Roth Costanzo, countertenor

Countertenor Anthony Roth Costanzo began performing professionally at the age of 11 and has since appeared in opera, concert, recital, film, and on Broadway. His debut album, *ARC*, on Decca Gold was nominated for a 2019 GRAMMY Award, and he is Musical America's 2019 vocalist of the year.

Costanzo has appeared with many of the world's leading opera houses including the Metropolitan Opera, Lyric Opera of Chicago, San Francisco Opera, English National Opera, Houston Grand Opera, Opera Philadelphia, Los Angeles Opera, Canadian Opera Company, Glyndebourne Opera Festival, Dallas Opera, Teatro Real Madrid, Spoleto Festival USA, Glimmerglass Festival and Finnish National Opera. In concert he has sung with the New York Philharmonic, Berlin Philharmonic, San Francisco Symphony, London Symphony Orchestra, Cleveland Orchestra, and National Symphony Orchestra, among others. He has performed at a wide-ranging variety of venues including Carnegie Hall, Versailles, The Kennedy Center, The Metropolitan Museum of Art, National Sawdust, Minamiza Kyoto, Joe's Pub, The Guggenheim, The Park Avenue Armory, and Madison Square Garden.

Costanzo is a Grand Finals Winner of the Metropolitan Opera National Council auditions and won first prize in Plácido Domingo's Operalia Competition. He was nominated for an Independent Spirit Award for his role in a Merchant Ivory film. He has begun working as a producer and curator in addition to a performer, creating shows for National Sawdust, Opera Philadelphia, the Philharmonia Baroque, Princeton University, WQXR, The State Theater in Salzburg, Master Voices and Kabuki-Za Tokyo. Costanzo graduated from Princeton University where he has returned to teach, and he received his masters from the Manhattan School of Music. In his youth he performed on Broadway and alongside Luciano Pavarotti.

Brooklyn Youth Chorus

The Brooklyn Youth Chorus, a Grammy Award-winning ensemble led by Founder & Artistic Director Dianne Berkun Menaker, has collaborated with an impressive range of organizations and artists including the New York Philharmonic, The National, David Byrne, Wye Oak, Bon Iver, Shara Nova, International Contemporary Ensemble, William Britelle, London Symphony Orchestra, Barbra Streisand, Arcade Fire, Sir Elton John, and Grizzly Bear.

Recordings of the Chorus have been featured in major motion pictures, commercials, and live events, including several tracks in The National's new concept album *I Am Easy To Find*, a new work by Radiohead's Thom Yorke for rag & bone's Spring 2016 collection, Chanel Paris's 2019 Capsule campaign featuring Pharrell Williams, and Beyoncé and Jay-Z's OTR II World Tour. As a bold commissioner and producer of new music, the Chorus has introduced into the

repertoire more than 120 original works and world premieres by contemporary composers, including collaborations with Pulitzer Prize-winner Caroline Shaw, Blues and R&B powerhouse Toshi Reagon, iconic British DJ Bishi, The National's Bryce Dessner, and ubiquitous indie-classical superstar Nico Muhly.

Brooklyn Youth Chorus has garnered a strong reputation as an arts producer. This past season *Silent Voices: Lovestate* premiered Off-Broadway at The New Victory Theater. Previous productions include the first two installments of the inclusive, social justice-oriented Silent Voices series (BAM 2017; National Sawdust 2018); Black Mountain Songs (BAM Next Wave Festival 2014); and Tell the Way (St. Ann's Warehouse 2011). The Chorus has released two albums through New Amsterdam Records—*Silent Voices* (2018) and *Black Mountain Songs* (2017)—and has appeared at important contemporary music festivals including the Ecstatic Music Festival, MusicNOW, 21c Liederabend, Barbican Mountain and Waves Festival, and the PROTOTYPE Festival.

Founded in 1992, Brooklyn Youth Chorus has served nearly 6,000 students over the course of its history, currently involving more than 700 students in its core after-school and public-school outreach programs. The Chorus's professional faculty teach a wide range of repertoire and styles using founding artistic director Dianne Berkun Menaker's proven Cross-Choral Training® method, emphasizing healthy and versatile vocal technique, music theory, sight-singing and ear training. Classes take place at their Cobble Hill headquarters and neighborhood locations in Bay Ridge, Bedford-Stuyvesant, Brownsville, Brooklyn Heights, Crown Heights, Red Hook, and Sunset Park, Brooklyn.

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