American Composers Orchestra’s 2019-20 season was extraordinary, and as we look back we are grateful for the lessons learned, and are hopeful for the future of our field and our nation. It goes without saying that each one of us was touched and irrevocably effected by the impact of the novel coronavirus which came to our attention at the midpoint in the season. ACO also saw the departure of President Edward Yim, and launched a search as the organization was placed in the hands of Acting President Lyndsay Werking, who continues her commitment to strengthening ACO’s future.

Derek and Ed had programmed ambitious evenings for our audience. As always, the expert ACO musicians under the consummate leadership of Music Director George Manahan rose to the challenge. The first of ACO’s two Carnegie Hall concerts brought a celebration of composers with roots in New England, with the world premieres of Hilary Purrington’s Harp of Nerves featuring guitarist JIJI and orchestrations of Selected Songs by Charles Ives, arranged by Hilary Purrington, Hannah Lash, and Jonathan Bailey Holland, featuring mezzo-soprano Jamie Barton. The New York City premiere of Matthew Aucoin’s Evidence completed the program. As we all know by now, these performances came to a stop in March and ACO’s April concert was rescheduled for 2021.

We are very proud that as in-person gatherings came to a halt across the globe, the ACO team pivoted harmoniously, creating Connecting ACO Community, a new initiative to commission short works for solo instrument or voice. With these 19 premieres, released from April-October in three Volumes, ACO supported artists who need financial assistance; created new work that will live beyond this crisis; and provided virtual, interactive performances to ACO’s supporters and the general public.

We’re also very proud that despite these challenges ACO continues to make progress in year two of our three-year strategic plan and that ACO completed our $400,000 deficit recovery campaign this year, with the support of the Andrew W. Mellon Foundation, the Howard Gilman Foundation, the Fan Fox and Leslie Samuels Foundation, board members and other core supporters. Entering the coming 2020-21 season, ACO has erased its accumulated deficit, placing it in a stronger financial position to weather the uncertainty of the Covid-19 pandemic.

We are heartened to have seen notable increases in applications for readings from emerging composers coming from underrepresented communities, and a 62% increase in all applications received, meaning we are reaching more aspiring composers than ever before. Overall, underrepresented applicants increased by 26%.

As we reported last year, ACO expanded our fundraising capacity with support for new personnel, and we are glad to report the organization is steadily erasing our structural deficit, and that staff is focused on developing the types of relationships with both institutional and individual supporters of our mission, and shifting our program focus to be truly in line with the needs and pressing issues present in the world today.

What we anticipated when we began this season was a year of stabilization and strengthening our reach and impact on the lives and careers of American composers. While we all faced unimaginable challenges that made this work even more urgent, we are so proud of the ways the ACO team has risen to meet these challenges. We are proud too of how ACO’s commitment to diversity, equity and inclusion had already positioned the organization to face growing reality of societal inequity that has become impossible to deny any longer.

One fact remains true: ACO is here for the long term, and will not waver from our mission to furthering the cause of American composers. Whether through remote composition instruction to public school students in New York City, presenting new works online, or – eventually – filling concert halls across the nation with the sounds of composers of every age, race, gender, and musical background. ACO looks forward to our role in supporting the evolution of the diverse tapestry of American composers.

Sincerely,
Sameera Troesch, Chairperson
LETTER FROM THE ARTISTIC LEADERSHIP

The New York Times has often called ACO “essential.” Throughout the Covid-19 pandemic this word has been cast in a new light. As music abruptly disappeared from stages across the world, we have all been forced to reassess the meaning it brings to our lives. Meanwhile the past year has seen unprecedented change and upheaval throughout America and across the oceans.

When ACO was founded 44 years ago, Aaron Copland spoke at our inaugural concert on February 7, 1977. He said, “Our music programs are still dominated by the great works of the past. We don’t want to stop their playing the great works of the past; all we want to do is get in on it!” The landscape is quite different today from when Copland uttered these words, though not as different as he might have wished. Many of our flagship orchestras—the Albany Symphony, the Los Angeles Philharmonic, the Nashville Symphony, the Louisville Orchestra, the St. Louis Symphony, our own city’s New York Philharmonic—have taken steps to program more music written by Americans. But many institutions remain slow to embrace new, untested voices; many artists are waiting to be discovered, nurtured, and celebrated. We believe that ACO’s primary mission and purpose is to uncover and explore the wealth of today’s emerging voices. Never has it been more important—more "essential"—to allow the vast cultural, geographic, and stylistic diversity of American music to speak clearly, forcefully, and elegantly, telling the story of our era, of our hopes, our disappointments, our abstract notions, the toil of our artists that confront the present and dream the future.

Our fall concert at Carnegie Hall captured the essence of this ACO spirit, focusing on composers from New England. ACO musicians delivered powerful and convincing performances, juxtaposing old and new to span a century of creative intensity. As we all know, COVID-19 prevented our spring Carnegie concert, featuring two new violin concerti by Lisa Bielawa and Chris Cerrone, both to have been performed by the impeccable Jennifer Koh. However, just before the lockdown in March, ACO offered another "essential" service, our annual readings of works by six up-and-coming composers, two of whom—Paul Novak and Dai Wei—were awarded commissions shortly thereafter. Though our live season ended abruptly, we pivoted quickly to serve our audiences, offering a new chamber commission each week from Connecting ACO Community, a series representing a broad spectrum of emerging composers and star performers, including our own orchestra musicians.

Perhaps someday orchestras throughout our country will more fully champion the music of the current day, as they did in Haydn's and Beethoven's time. Until then, we are grateful to the musicians, board, staff, and supporters of ACO for doubling down on enabling the artists of today and tomorrow. As Copland so elegantly phrased it, "Anything you can do to help the cause of the American composer [has] the gratitude of all of us." And in considering the "essential" task in front of us—that of confronting the roiling crises in our nation—ACO makes a renewed commitment to the arts in applying Martin Luther King’s invocation for social justice: “We are now faced with the fact that tomorrow is today. We are confronted with the fierce urgency of now. In this unfolding conundrum of life and history, there is such a thing as being too late. This is no time for apathy or complacency. This is a time for vigorous and positive action.”

With warmest wishes,

Derek Bermel
Artistic Director

George Manahan
Music Director & Conductor
Composer Carlos Simon (he/him) participated in the Underwood Readings in 2016 and most recently, ACO’s first instillation of Connecting ACO Community in May of 2020.

"I not only received guidance and encouragement from ACO’s Artistic Director Derek Bermel, Music Director and Conductor George Manahan, and mentor composers Sarah Kirkland Snider and Robert Beaser, but I also had the opportunity to work with the exceptional orchestra. As the commission winner of those Readings, I wrote Portrait of a Queen, which tells the story of African Americans from the perspective of the Black woman. ACO premiered Portrait in May 2017 in NYC. This experience allowed me to explore my ideas in a safe and welcoming space." - Carlos Simon

Shara Nova (she/her) participated in ACO’s first instillation of Connecting ACO Community in April of 2020.

"I had the pleasure of writing a new song for voice and harp as part of Connecting ACO Community this Spring. ACO was one of the FIRST orchestras to believe in my abilities in 2014. I was not formally trained in composition, but began writing and learning with chamber ensembles, and ACO dared to give me a chance to try my hand at full orchestrations of my songs. Since then I have gotten better. Hal! But I will never forget that early opportunity. It gave other orchestras confidence to also take the chance." - Shara Nova
**ACO** performed the world premiere of guitar concerto, *Harp of Nerves*, by Hilary Purrington (she/her) for guitarist Jiji (she/her) at Carnegie Hall in November 2019. "My relationship with ACO began in 2017 when I was selected to participate in the Underwood New Music Readings. While I anticipated leaving the program with new ideas and a great recording, I could not have imagined that ACO would become such a significant part of my musical family. I gained friends, colleagues, mentors, and advocates, and these relationships have transformed my career. President Ed Yim and Artistic Director Derek Bermel encouraged me to pursue a substantial, challenging project, and I chose to write a guitar concerto for Jiji, a talented and charismatic guitarist (and one of my closest friends)." - Hilary Purrington

**Anjna Swaminathan** is the first recipient of ACO Pathways Fellowship. "The ACO Pathways Fellowship has allowed me to transform my compositional career into a structured and study-oriented process. Having had no institutional training in composition and western classical notation, this program has been invaluable to affirm and expand my creative voice. Furthermore, because it doesn't rely solely on the western canon, I am able to lean on my decades of experience as an Indian classical and creative musician/improviser and cultivate a truly unique compositional voice. This year, I have had generous mentorship from Gabriela Lena Frank as well as a focused study on individual instruments through GLFCAM’s Tidriks Distance Learning Program. As I internalize the languages and techniques of each instrument, I look forward to building my first large ensemble orchestral work with grounding and technical skill." — Anjna Swaminathan
Logan Vrankovic (he/him) was a part of ACO's first Commission Club Student Member sponsorship program, piloted by Stephanie Polonio, ACO's Special Events and Development Manager.

"Being able to attend these events means that I am able to see a part of the premiere process that is usually closed to outsiders. As a composer, just having the chance to have a conversation with some of the people involved with premiering a new work on a stage like Carnegie is eye-opening. I especially enjoyed my conversation with Mark Adamo’s partner, John Corigliano. During our talk, he gave insights into his creative process, early career path, and gave me valuable insights into what it means to be a career composer. Persistence was the quality he spoke most highly of, and a quality that he thinks every young composer should have if they’re looking for any sort of success in this profession." - Logan Vrankovic

Jonah Murphey on left

Jonah Murphey (he/him) was a student in ACO’s Compose Yourself program as well as a part of ACO’s first Commission Club Student Member sponsorship program.

"What I got out of the ACO’s Compose Yourself program has been absolutely essential to me as a composer going forward. Kevin James was not only able to impress upon me the importance of a robust compositional process, but he also established an environment which encouraged all the students to constantly experiment with new ideas and techniques. Additionally, the other benefits of the program were very helpful in furthering my development as a composer. The seminar format allowed me to see what my peers were thinking about and gain inspiration from that, and it gave me the chance to see other people’s process in action. Secondly, the reading sessions 3 times a year, with some of the best musicians and ensembles in the city, allowed me to see the fruits of my labors and more importantly, see when my experiments succeeded and failed. This program has not only taught me how to write well for actual live musicians, but it also gave me the experience I needed to start to find my own voice as a composer.”

- Jonah Murphey

Photo credit: Stephanie Polonio
In early 2017, under the direction of President and CEO Edward Yim, ACO initiated a strategic planning process with the full backing of the board of directors, and with consultants from Dunch Arts. The three-year plan (FY19-FY21) springs from this newly articulated vision:

**ACO will be a global leader in orchestral music, including operas that require large instrumental forces. With commitment to diversity, disruption and discovery, ACO will create unmissable concert events and impactful education and emerging composer programs to foster a community of creators, audience, performers, collaborators, and funders.**

Through the planning process, ACO applied this vision through four key focus areas in the coming period: Concerts, Emerging Composers, Education, and Diversity. Taken together—rather than separately or prioritized—these focus areas are ACO’s blueprint for making a meaningful contribution to the music field.

This plan formally concludes at the end of the coming season, in June 2021, and we expect that with new leadership in place, the incoming President will conduct a new planning process within their first two years, and that the Board will vote to approve a one- or two-year extension of the current plan.
Initiatives led by new Emerging Composers & Diversity Director Aiden Kim Feltkamp. He has worked to remove barriers to entry, improve inclusive language and demographics questions on our applications, and proactively recruit composers from underrepresented backgrounds.

Removing Barriers
ACO has eliminated the following stipulations for scores being submitted:
• must be written within the last three years;
• must use standard Western notation;
• cannot resubmit a piece

Inclusive Language and Application
Added more options for self-identification on the submission application including
• Gender identity
• Gender pronouns
• Race/ethnicity
• Chronic illness
• Physical disabilities
• Multi-lingual

New Recruitment Strategy
Focuses on finding diverse composers where they congregate rather than expecting them to find ACO. Feltkamp sent personal email invitations to many composers, and built partnerships with and recruited alumni from the following groups:
• Institute for Composer Diversity
• Sphinx’s Living Black Composers Directory
• Gabriela Lena Frank Creative Academy of Music
• Fresh Ink
• JFund
• Hildegard Competition
• Music programs at community, state, and historically black colleges and universities

Composer Applicants By the Numbers

- Black American increased by 3%
- Cis Women increased by 3%
- Hispanic and Latinx increased by 13%*
- Indigenous increased by 6%
- Nonbinary increased by 4%

*Large increases as seen here are highly unusual. We attribute this large jump to locating a reading in Mexico. The single digit change in other applicants is more typical of actual change, and more likely to be sustained over time.
ACO’s 2019-20 concerts, led by Music Director George Manahan, featured New York, U.S., and world premieres, and embraced eclectic instruments, diverse influences, multimedia and interdisciplinary collaborations, with an emphasis on emerging to mid-career composers. ACO’s innovative approach to the shutdown also enabled ACO to provide paying work for 19 composers who received a world premier and 26 musicians who performed from the safety of their own homes.

November 13, 2019
Zankel Hall in Carnegie Hall
Attendance: 406
ACO’s season opened with two world premieres: Hilary Purrington’s *Harp of Nerves* featuring guitarist JIJI and orchestrations of Selected Songs by Charles Ives, arranged by Purrington, Hannah Lash, and Jonathan Bailey Holland, featuring mezzo-soprano Jamie Barton. The New York City premiere of Matthew Aucoin’s *Evidence* completed the program.

April to October 2020
Connecting ACO Community
Attendance: 300 live online attendance; 3,632 YouTube & 1,794 via Music on the Rebound
In response to the impacts of COVID-19 on composers and performers, American Composers Orchestra created Connecting ACO Community, a new initiative to commission short works for solo instrument or voice. With these 19 premieres, released from April-October in three Volumes, ACO supported artists who need financial assistance; created new work that will live beyond this crisis; and provided virtual, interactive performances to ACO’s supporters and the general public.
March 12-13, 2020
Marian Anderson Theater, Aaron Davis Hall
at The City College of New York

Due to the impacts of the Coronavirus pandemic, these events were closed to the public. Selected from 185 submissions, the participating composers worked closely with conductor and music director George Manahan, artistic director Derek Bermel and mentor composers and Melinda Wagner. With special permission from the American Federation of Musicians and the musicians of ACO, we offered a video of the music for on-demand streaming for 7 days, which was viewed over 800 times.

This was ACO’s first step in offering online content that will keep our community engaged while serving our core constituencies during the pandemic and beyond. Participant composers and works were:

- **Dai Wei**, *Samsāric Dance*
- **Anthony R. Green**, *Peace Till Meet Again*
- **Paul Novak**, *as the light begins to drift*
- **Christian Quiñones**, *Trigueño o moreno*
- **Gity Razaz**, *And the brightest rivers glide...*
- **Keane Southard**, *Symphony No. 2 – Movement I*

Photo credit: Stephanie Polonio
In FY19, ACO launched a multi-year Commission Consortium to enhance support for promising young composers beyond their engagement with EarShot or Underwood. This new model provides training through a reading, commissions the composer to write a new work, and premieres the work three times for different audiences across the country, with time for revision between performances.

Last year, ACO completed our annual Underwood New Music Readings in NYC, after which composer Jihyun Kim was selected for a commission by ACO Past President Ed Yim, ACO Artistic Director Derek Bermel, and Carlos Izcaray, the Music Director of the Alabama Symphony Orchestra and the American Youth Symphony.

Kim’s work was to receive its world premiere with the American Youth Symphony in Los Angeles on May 3, 2020, followed by an East coast premiere with Alabama Symphony Orches-tra in Birmingham, and a New York premiere with ACO, both in the 2020-2021 season. All events were postponed due to restrictions caused by COVID-19.
**EarShot Readings** bring the model of Underwood to a national network of host orchestras, for whom ACO provides overall planning, coordination, production, financial resources, mentor composers, marketing and administrative support and program design. First launched in 2008, the program has served 87 composers to date.

**Partners in the 2019-20 Season**
Buffalo Philharmonic Orchestra – January 28-29, 2020
Aguascalientes Symphony Orchestra – August 12-14, 2019

10 composer participants
8 mentor composers

Readings identify emerging talent and provide emerging composers with the tools and experiences to excel in writing music for orchestra. A digital recording of each composer’s work is presented to the composer, an invaluable tool for individual growth.

Photo credits: Stephanie Polonio and Aiden Feltkamp
Orquesta Sinfónica de Aguascalientes / Aguascaliente Symphony Orchestra

Emily Koh
Piyawat Louilapprasert
Jiyoun Chung

Juan Jose Barcenas
Kenichi Ikuno
Mario Duarte

Buffalo Philharmonic Orchestra

SiHyun Uhm
Vincent Calianno

Sakari Vanderveer
Sid Richardson
In response to the impacts of COVID-19 on composers and performers, American Composers Orchestra created Connecting ACO Community, a new initiative to commission short works for solo instrument or voice. With these 19 premieres, released from April-October in three Volumes, ACO supported artists who need financial assistance; created new work that will live beyond this crisis; and provided virtual, interactive performances to ACO’s supporters and the general public.

**Volume 1 Composers and Musicians:**
- April 19, 2020: Ethan Iverson & Miranda Cuckson, violin
- April 26, 2020: Shara Nova, composer, voice & guitar
- May 3, 2020: Vicente Hansen Atria & Jay Campbell, cello
- May 10, 2020: Sakari Dixon Vanderveer & Derek Bermel, clarinet
- May 17, 2020: Gity Razaz & Jennifer Koh, violin
- May 24, 2020: Yuan-Chen Li & Jeffrey Zeigler, cello
- May 31, 2020: Carlos Simon & Anthony Roth Costanzo, countertenor and Brooklyn Youth Chorus

**Volume 2 Composers and Musicians:**
- June 7, 2020: Joseph Pereira & Chester Englander, percussion
- June 21, 2020: Shara Nova & Ahya Simone, harp
- June 28, 2020: Karena Ingram & Monica Ellis, bassoon
- July 5, 2020: Krists Auznieks & Stephen Gosling, piano
- July 12, 2020: Lembit Beecher & Seth Parker Woods, cello
- July 19, 2020: Alejandro Basulto Martinez & Alecia Lawyer, oboe
Volume 3 Composers and Musicians:
August 2, 2020: Tanner Porter & Eric Jacobsen, cello and Aoife O’Donovan, voice
August 16, 2020: Wynton Guess & Aaron Diehl, piano
August 23, 2020: Amina Figarova & Susan Palma Nidel and Laura Conwesser, flutes
August 30, 2020: Dawn Norfleet & Clarice Assad, voice
September 3, 2020: Vincent Calianno & Mike Seltzer, trombone
September 13, 2020: Guy Mintus & Kelly Hall-Tompkins, violin
October 4, 2020: Brian Nabors & Sextet of ACO Musicians: Debbie Wong, violin; Sandy Robbins, viola; Gene Moye, cello; Harry Searing, bassoon; Diva Goodfriend Koven, flute; Susan Jolles, harp

Impact by the Numbers
• 19 Original Works Commissioned
• 19 Composers Received a Commission Fee & World Premiere
• 26 Musicians Paid to Premiere a work from the safety of their homes
• 713 Tickets Sold
• 1,794 Music on the Rebound Views
• 2,206 Facebook Views
• 3,632 YouTube Views
In alignment with ACO's mission, ACO's Special Events and Development Manager, Stephanie Polonio, created the Commission Club Student Member sponsorship program which gave five student composers, from ACO's Compose Yourself program, a rare opportunity to gain insider access to established composer, Mark Adamo’s creative process. Here is what some of the students had to say:

"My partner and I had the absolute joy of connecting with fellow composers and musicians. It was particularly lovely to have a look into Mark Adamo’s composition process. It was lovely to see how a senior composer employs theatricality in his compositional vision."

- Anjna Swaminathan

"Being a member of the 2019-2020 Commission Club means a lot. I have never been able to study composition outside of an academic sense, and while I have been able to attend a few reading sessions and dress rehearsals, I was never exposed to this side of the composition experience. This was a truly enlightening experience, and it was an honor to meet so many musically minded people from across the industry. All the experiences and conversations were something I definitely benefited from, and would love to do more of."

- Austin Celestine

"Attending these events will undoubtedly contribute to the development of my craft. Thanks to your sponsorship, my fellow student composers and I got to experience the illustrious Mark Adamo’s music, hear insights into his creative process, and network with other aficionados of new music."

- Marisol Estrella
ACO’s education programs address the lack of progressive, sequential, skills-based music education in New York City and around the country.

**By the Numbers**
- 8 schools in the Bronx, Brooklyn, Queens and Manhattan
- 3 schools in which ACO serves special needs students
- 16 teaching artists
- 26 guest performers
- 684 students received direct instruction
- 3,171 students, teachers, parents and other family attended our events
- 19,555 student contacts

**Music Factory** places composers and musicians in classrooms. Students develop their creativity and make connections between the arts and lifelong learning.
- Achievement First Bushwick Middle School, Brooklyn
- Fort Hamilton High School, Brooklyn
- MS 245 - The Computer School (Middle School), Manhattan

**Compose Yourself** consists of small groups of students, in-school and out-of-school, who work on writing an original composition to be performed in a workshop setting.
- Frank Sinatra School of the Arts (High School), Queens
- Talent Unlimited High School, Manhattan
- Brooklyn High School of the Arts, Brooklyn
- Fall, Spring and Summer Private Group Classes, Manhattan

**Sonic Spark Lab** a new initiative designed to use composition as a platform to unlock students’ creativity. Through this partnership with Harlem School of the Arts students worked in small groups to create original projects, including a song with music and lyrics, a video game, and more.
**Violin**
Eva Gruesser  
*The Rogers Sessions Chair*
Robert Chausow
Michael Roth
Deborah Wong
Sander Strenger
Martin Agee
Mitsuru Tsubota
Diane Bruce
Laura Oatts
Carlos Villa
Dorothy Strahl
Carolyn Wenk-Goodman
Ming Yeh
D. Paul Woodiel
Robin Bushman
Katherine Hannauer

**Viola**
Veronica Salas
Sandra Robbins
Liuh-wen Ting
Juliet Haffner

**Cello**
Eugene Moye  
*The Virgil Thomson Chair*
Jeanne Leblanc
Lanny Paykin
Maxine Neuman
Roberta Cooper
Sarah Carter
Eliana Mendoza
Marueen Hynes

**Bass**
Gail Kruvand
Jordan Frazier
Jacqui Danilow
Richard Sosinsky

**Flute**
Susan Palma Nidel  
*The Otto Luening Chair*
Laura Conwesser
Diva Goodfriend Koven

**Oboe**
Stephen Taylor
Melanie Feld

**Clarinet**
Liam Burke  
*The Louise and Charles Underwood Chair*

**Bassoon**
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Harry Searing

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Michelle Bayer
Robert Beaser
William Becker
Doni Bedoni
Derek Bermel & Andrea Pinto Correia
Joyce Bermel
Tess and Geoff Blythe
Todd Breitbart
Diane Britz Lotti
Daniel Brown

Clark and Arlene Neher
Melanie and David Niemiec
Jesun Paik
Dennis Powers
Susan and Elihu Rose
Jesse Rosen
Gregg Schenker
So:Chung Shinn and Tony W. Lee
Connie Steensma
Jill and Bill Steinberg
Jon Taylor and Mary Sano
Mr. and Mrs. Edward Thomas
Susan Tremain
Melinda Wagner and James Saporito
Mr. and Mrs. Albert K. Webster
Alan Winters
Hope Winters
Midgwoelsey and Jerry Stolt
Simon Yates and Kevin Roen
Edward Yim and Erick Neher
Shirley Young

**SUPPORTERS**
SUPPORTERS

Kenneth Brown
Ralph S. and Elizabeth A. R. Brown
Diane Bruce
Noreen & Ken Buckfire
Adelaide Camillo
Catia Z. Chapin
Chul Chung
Norma Cironcione
NancyBell Coe
Sara and Lewis Cole
Jennifer Collins
Gina D’Angelo
Jon Deak
Rachel DeMatteo
Anna DeSimone
Ruth Eliel and William Cooney
Celia Englander
David Englander
Deborah A. Ferrington
Susan Feder and Todd Gordon
Erika Floreska
Anthony Fogg
Aaron Flagg
Miriam Forman
Wendy Thorne Forsyth
Mark & Amy Frawley
Monica Germino & Louis Andriessen
Dona George
Marian Godfrey
Dean and Laura Godown
Lynda Gould
Tom Griffin
Joseph Gregorio
Mrs. Elizabeth D. Healy
Elizabeth Helgeson
Jennifer Hemple
Bernard Hoffer
Robin Holcomb
Jay House
Kit Hulit
Karen Ivy
Patricia A. Jeffers
J. Christopher and Gail S. Jensen
Yu (Jade) Jiang
Judith Johnston and Bruce Bush Vivek
Kamath
Laurence Kaptaian
Aaron Jay Kernis
Jerry Kleinman
Kenneth F. Koen
David Konrad
Barbara Koz Paley
Peter Kroll
Joan La Barbara and Morton Subotnick
Tania Leon
Thomas Lee
Sejinhee Lee Kang
Alfred W. and Louise Litterick Lerdahl
John Lucas
Erik Lundborg
Yvonne Marcuse
Patrick McCarty
Barbara J. McNair
Mary McGreevy
Harold Meltzer
Jane Mroka
Payne Middleton
Andrea Miller
David Alan Miller and Andrea Oser
in honor of Derek Bermel & Andreia Pinto-Correia
Lisa S. and John Miller
Evalyn Milman
Mark Moore
David Nadal
Dylan Nagler and Amelia Ross
Clark and Arlene Neher
Yuka Nishino
Susan O’Dell
Susan and Stephen Olderman
Kimberly and Brian Orcutt
Barbara Koz Paley
Inmo and Michael Parloff
Beatriz Pena
Alexandra and Frederick Peters
Thomas Phillips
Eva Popper
Donald Press and John Harris
Paola Prestini and Jeffrey Zeigler
Eric Pryor
Carolyn Ramsdal
Rufus Reid
Ronni Reich and Noah Stern Weber
Andrea Reinkemeyer
David Richman
Vanessa Rose
David Rubeo
Marianne Sacknoff
Stephen Salley
David Saltonstall
Rosita Sarnoff and Elizabeth Sapery
Jennifer and John Scribner
Lucy Shelton
Alvin Singleton
Rohan Smith
Paul Sperry
Nevin Steinberg
Mimi Sterling
Barbara Stratyner
Rachel Gray Studebaker
Aleta Styers
Judith R. and Michael E. Thoyer
Anthony Tidd
Roslyn Tom
Cia Toscanini
Elizabeth Tunic
Chinary and Susan Ung
Jasna Vasic
Cecille Wasserman
Susanne Weil
Trevor Weston
Diane Williams and Wolfgang Neumann
Patricia Winter
Chen Yi and Zhou Long
Nina C. Young
Du Yun
Diane Zola

ACO Commission Club 2018-2019
in support of Mark Adamo’s new Cello Concerto work Last Year

Anonymous
Priscilla and Steven August
Amanda Brainerd
Enrica Cacanindin and Sally Anne Feliciano
Alexander Charner and Cara Consilvio
Melanie and John Clarke
Timothy and Carol Cole
Anna DeSimone
Pamela Drexel
Tiffany Franke and Nicolas Grundmann
Lynda Gould
Augusta Gross and Leslie Samuels
Stan Harrison
Benjamin Hildner
Judith Johnston and Bruce Bush
Jack and Nora Kerr
Jordana Kier and Jesse Derris
Helen and William Little
Peter and Kristin Lurie
Mark Maher
Andrea and George Miller
C. Richard Neu and Virginia L. Ambrosini
Melanie and David Niemiec
Elise Schmidt-Bal
So-Chung Shinn and Tony W. Lee
Trine Sorenson
Judith R. and Michael E. Thoyer
Mark and Tania Walker
Lyndsay Werking and Peter Yip
Danny Zelibor and Sebastian Fite

*List current as of June 30, 2020