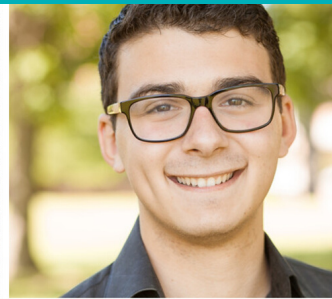




American  
Composers  
Orchestra

**29th ANNUAL  
UNDERWOOD NEW MUSIC READINGS**



**MARIAN ANDERSON THEATER  
AARON DAVIS HALL  
AT THE CITY COLLEGE OF NEW YORK  
129 CONVENT AVE, AT WEST 135TH STREET  
NEW YORK, NY 10031**

**Friday  
MARCH 13, 2020  
7:30PM**

# Credits

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

Additional support comes from public funds from New York City Department of Cultural Affairs in partnership with the City Council, and New York State Council on the Arts with the support of Governor Andrew M. Cuomo and the New York State Legislature.

Readings are completed in partnership with EarShot, a program of American Composers Orchestra in partnership with American Composers Forum, the League of American Orchestras, and New Music USA. Made possible with the support of The Andrew W. Mellon Foundation, Fromm Foundation, Francis Goelet Charitable Lead Trusts, The Aaron Copland Fund for Music, and Alice M. Ditson Fund of Columbia University. Additional funding provided by the League of American Orchestras with support of the Virginia B. Toulmin Foundation.

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**MELLON**  
FOUNDATION





# 29th Annual Underwood New Music Readings

Marian Anderson Theater  
Aaron Davis Hall at The City College of New York  
Friday, March 13, 2020 – 7:30pm

## AMERICAN COMPOSERS ORCHESTRA

George Manahan, conductor and music director  
Derek Bermel, artistic director  
Jonathan Bailey Holland, mentor composer  
Melinda Wagner, mentor composer

**CHRISTIAN QUIÑONES (b. 1996)**  
*Trigueño o moreno*

**PAUL NOVAK (b. 1998)**  
*as the light begins to drift*

**KEANE SOUTHARD (b. 1987)**  
Symphony No. 2 – Movement I

**GITY RAZAZ (b. 1986)**  
*And the brightest rivers glide...*

**ANTHONY R. GREEN (b. 1984)**  
*Peace Till We Meet Again*

**DAI WEI (b. 1989)**  
*Saṃsāric Dance*

# UNDERWOOD NEW MUSIC READINGS

In ACO's 43-year history, 28 of those years have included a New Music Reading program, first known as the Whitaker New Music Readings and subsequently as the Underwood New Music Readings. They have become one of this country's most coveted opportunities for emerging composers. This year, six of the nation's most promising composers in the early stages of their professional careers have been selected from over 200 submissions received from around the country.

Writing for symphony orchestra remains one of the supreme challenges for the aspiring composer. Learning the subtleties of instrumental balance and timbre, part preparation, and how to communicate effectively with the conductor and musicians are critical skills, but openings for composers to gain hands-on experience working with a professional orchestra are few. The Underwood New Music Readings give emerging composers the opportunity to work with an orchestra singular in its commitment to the development of the American composer, and to hear their work performed by one of the country's premiere contemporary music organizations.

This year's participants are composers with diverse backgrounds and stylistic approaches. Each meet with the conductor, key orchestra members, a publishing consultant, and mentor composers to receive critical commentary and feedback. The Readings are professionally recorded to assist each composer in analysis and professional development. Additionally, ACO provides a Career Development Workshop with panel discussions on recordings, orchestra operations and programming with industry leaders. One commission opportunity will be available to this year's participants: The Underwood Commission awards the winning composer the chance to write a new work for a future ACO season.

To date, the New Music Readings have offered a vital resource to the industry by providing essential career development opportunities to over 150 composers, including such award-winning composers as Derek Bermel, Daniel Bernard Roumain, Jennifer Higdon, Melinda Wagner, and Pierre Jalbert. Since participating in ACO's readings, these composers have held important residencies and had works commissioned, premiered, and performed by many of the country's most prominent symphony orchestras.

# COMPOSER PARTICIPANTS

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## CHRISTIAN QUIÑONES *Trigueño o moreno*

Christian Quiñones (he/him) is a Puerto Rican composer whose music explores concepts like cultural identity and minorities within society, literature and poetry. He was the 1st prize winner of the 2019 Boston New Music Initiative Young Composer Competition and the 2015 Pro Art Composition



Competition. He has been performed by the Trio Sanromá, Victory Players, Cuban virtuoso René Izquierdo, Boston New Music Initiative, Orquesta del Conservatorio de Música de Puerto Rico, Young Artist Concert Orchestra (YACO), emerging talents such as Daniela Santos Colón. Quiñones has also been commissioned by The Association of professional dancers (APRODANZA), Young Artist Concert Series, and The Zodiac Festival in France where he was awarded the Distinguished Composer award.

From 2018 to 2019, he was the composer in residence for the Mt. Holyoke MIFA Festival where he was commissioned by the Victory Players and worked on outreach programs bringing new music talks and performances to public schools in Massachusetts. Apart from his work as a composer, Quiñones has done research on the Ballets de San Juan commissions to Puerto Rican composers, and an analysis of the sustainability of independent music in Puerto Rico during an economic crisis published by Musiké. He obtained his BM in Music Composition at the Conservatorio de Música de Puerto Rico, studying composition and orchestration with Alfonso Fuentes and in 2019 Christian was a recipient of the Graduate College Master's Fellowship at the University of Illinois at Urbana-Champaign, where he is studying with composer Carlos Carrillo.

### IN THE COMPOSER'S OWN WORDS

The title of the piece is not an idea that can be translated easily from Spanish into other languages. It comes from a 1992 study which asked second-generation Puerto Ricans living in the United States if they identify as black, white, or other. Most of them did not respond in a binary form of black or white but identified themselves as either trigueño or moreno. In Spanish, depending on the cultural context, when you describe a person as trigueño or moreno it means that this person's skin is not "black enough" to be considered black, but also not "white enough" to be considered white. For the majority of these second generation of Puerto Ricans, there is an identity crisis because of their rich mix of heritage. This piece is a comment on that confusion of who we are, and how as a Puerto Rican, I can't describe myself in a binary form. The same identity crisis happens in music. This piece represents the amazing, but at the same time conflicting, heritage of Puerto Ricans.

## PAUL NOVAK *as the light begins to drift*



Photo credit: Eric Smoza

Paul Novak (he/him) writes music that is lyrical but fragmented, exploring the subtleties of instrumental color and drawing influence from literature, art, and poetry. He has received numerous national awards, most recently from the ASCAP/SCI Commission, Tribeca New Music, Webster University, and YoungArts

Foundation, and has participated in festivals across the country, including the first-ever National Youth Orchestra of the United States Composer Apprenticeship. Novak has collaborated with ensembles including the Austin Symphony, Orlando Symphony, Reno Philharmonic, the Amaranth and Rosco Quartets, Sō Percussion, Texas New Music Ensemble, NODUS Ensemble, MotoContrario Ensemble, Ensemble Ibis, Blackbox Collective, Face the Music, and Worcester Chamber Music Society; he has worked on interdisciplinary projects with Rice Dance Theatre, poets Ming Li Wu and Erica Cheung, and the Bowdoin Museum.

Originally from Reno, Nevada, Novak is an undergraduate student at Rice University's Shepherd School of Music, where he has studied with Kurt Stallman, Pierre Jalbert, Anthony Brandt, and Karim Al-Zand. Upcoming projects in spring 2020 include a commission from the Texas New Music Ensemble, a soprano/contrabass duo for LIGAMENT, and work for viola and ensemble for violist Sebastian Stefanovic.

### IN THE COMPOSERS OWN WORDS

As a student at Rice, I've become familiar with the unusual and beautiful cloud formations that appear in East Texas skies. *as the light begins to drift* was inspired by their subtle interplay of light and shadow and their flowing, hazy geometries. The work opens with a burst of swirling texture, with spiraling runs and swells entangling in a chaotic sound world. The brass interjects with jagged, syncopated hits as different instruments emerge from and then vanish into the ensemble. After a spiraling downward run, a plaintive English horn melody is accompanied by a canopy of string harmonics and trills. In the second section, crystalline percussion instruments merge with subtle orchestral textures. A clarinet solo leads into a pulsing triplet ostinato, which is passed throughout the ensemble, growing in intensity until it reaches a furious climax. The work closes gently with the return of the English horn, fading to nothing in a halo of shimmering sounds.

## KEANE SOUTHARD *Symphony No. 2 – Movement I*

Described as “a hugely prolific musician with a wide variety of skill sets” (newmusicbuff.com), Keane Southard (he/him) is a composer and pianist who believes deeply in the power of music to change how people think, feel, and act, and that it can be a catalyst for positive change in the world. His music has been described as “a terrific discovery” (*Bandworld Magazine*) and “highly-professional and well-orchestrated” (*Portland Press Herald*) and his works reflect his many diverse musical tastes, from medieval chant to 70's rock, Bach to the Blues, and 19th century romanticism to Latin dance forms. He has been a recipient of many awards, most recently winning the Yale Glee Club's Emerging Composers Competition and Capital



Photo credit: Glenn Asakawa

Composers Competition, and has been a fellow at the Intimacy of Creativity (Hong Kong) and the Bennington Chamber Music Conference. Keane earned his M.M. at the University of Colorado-Boulder in composition and is currently a Ph.D. student in composition at the Eastman School of Music. His composition teachers include Kenneth Girard, Loris Chobanian, Daniel Kellogg, Jeffrey Nych, Carter Pann, Richard Toensing, Allen Shawn, Ricardo Zohn-Muldoon, and David Liptak. Keane spent 2013 in Brazil as a Fulbright scholar studying music education.

### IN THE COMPOSER'S OWN WORDS

*Symphony No. 2* for Large Orchestra first began life as my Piano Sonata No. 2. The sonata was begun in 2006 and completed in 2008. This was my first large-scale work (over 15 minutes) that I had ever written, and I premiered the sonata myself in 2008. After playing the first movement in a masterclass with a well-known American composer, she suggested that I orchestrate it, that the instruments and colors were right there begging to be realized in orchestral form. This thought stayed in the back of my mind for several years until I decided to give it a shot. After completing the first movement, I decided that the other movements would work well in an orchestral form as well and decided to turn the sonata into a symphony. (I am still working on orchestrating the other three movements). While I have written a lot of joyful and happy music in recent years, this work of mine represents a different side of my music, one that is loud, dissonant, “in your face,” and intense. I haven't written in this mode very often, but I still connect deeply with it and feel it is an important part of my creative identity and what I want to express in my music.



**GITY RAZAZ** *And the brightest rivers glide...*

Photo credit: Clair McAdams



Hailed by the New York Times as “ravishing and engulfing,” Gity Razaz’s (she/her) music ranges from concert solo pieces to opera and large symphonic works. With intense melodies and inventive harmonic languages, Razaz’s compositions are often dramatically charged. Her music has been commissioned and previewed 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 has been 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.

**IN THE COMPOSER’S OWN WORDS**

*And the brightest rivers glide...* is a composition for large orchestra; its title refers to a fragment from a poem by the Persian poet Rumi. I have always been fascinated by the Sufism of Persian poets, and how their evocative depictions of earthly pleasures are actually metaphors for the intensity and purity of their spiritual devotion. In this way, this piece is an attempt to conjure a dramatic, voluptuous surface that surrounds the deeper spiritual essence, as depicted by a pure and simple lyrical line.

The structure of the piece is a hybrid idea inspired by palindromes and the Golden Ratio, or the divine proportion. Musical ideas and textures re-appear in exact reverse order of the opening episodes, their length upon return considerably shortened in order to maintain an organic and proportional dramatic arc.



## ANTHONY R. GREEN *Peace Till We Meet Again*

The creative output of composer, performer, and social justice worker Anthony R. Green (he/him) includes musical and visual creations, interpretations of original, contemporary, and repertoire works, collaborations, educational outreach, and more. Behind all his artistic endeavors are the ideals of equality and freedom. His work has



Photo credit: Anthony R. Green

been presented in 20+ countries by Amanda DeBoer Bartlett, Eunmi Ko, the McCormick Percussion Group, Boston Landmarks Orchestra, counter)induction, Tenth Intervention, NOISE-BRIDGE, Access Contemporary Music, the Playground Ensemble, Ossia New Music Ensemble, and Alarm Will Sound, to name a few. His work has been presented at the ACA festival, the Grachten Festival (Amsterdam), Gaudeamus Muziekweek (Utrecht), Fulcrum Point New Music Discoveries (Chicago), and Ft. Worth Opera Frontiers (Texas), amongst others. A McKnight Visiting Composer, he has received support from numerous foundations and residencies in the US and Europe, including Kimmel Harding Nelson, VCCA, VICC (Sweden), Space/Time (Scotland), atelier: performance (Germany), and the Bemis Center for Contemporary Art. As a performer, he has appeared at venues across the US, Europe, Asia, and the Middle East, presenting piano and chamber music recitals, interdisciplinary and experimental performances, and lecture-recitals that fuse performance with research. Green's most important social justice work has been with Castle of our Skins, celebrating Black artistry through music. [www.anthonyrgreen.com](http://www.anthonyrgreen.com) ; [www.castleskins.org](http://www.castleskins.org)

### IN THE COMPOSER'S OWN WORDS

*Peace Till We Meet Again* is a dedication to Black people who were killed by cops. However, during the composition process of this work, the story of Black people in the United States throughout history was in my head, heart, and soul. This incredible journey from surviving the transatlantic journey in chains all the way to the present uncomfortable mix of success and failures is a history with which I sit every day of my life. When taking that into consideration, *Peace Till We Meet Again* can then extend its dedication to every Black person who has died because of racism, bigotry, discrimination, oppression, and other reasons beyond their control. This piece originally is the third movement of a large chamber work entitled *Oh, Freedom!* for flute, viola, and cello, which was commissioned by the Boston-based concert and education series *Castle of our Skins*. With this work, I wish to express the following: to all Black victims of legal brutalization and otherism, past, present, and future, I extend peace ... till we meet again.

## DAI WEI *Samsāric Dance*

Photo credit: Lingyuan Zhao



DAI WEI (she/her) is originally from China. Her musical journey navigates the spaces between east and west, classical and pop, electronic and acoustic, innovation and tradition. She often draws from eastern philosophy and aesthetics to create works with contemporary resonance, and reflect an introspection on how these multidimensional conflict and tension can create and inhabit worlds of their own. Her artistry is nourished by the Asian and Chinese Ethnic culture in many different ways. Being an experimental vocalist, she performs herself as a Khoomei throat singer in her recent compositions, through which are filtered by different experiences and background as a calling that

transcends genres, races, and labels. She recently served as Young Artist Composer-in-Residence at Music from Angel Fire and Composer Fellow at Intimacy of Creativity in Hong Kong. She has received commissions and collaborations with Utah Symphony Orchestra, Chamber Orchestra of Philadelphia, Bang on a Can, Curtis 20/21 Ensemble, Merz Trio, and the Rock School of Ballet in Philadelphia. Her compositions were broadcast by WHYY, Performance Today, Radio Television Hong Kong, and Qinghai Television.

Dai is currently pursuing a doctorate in composition at Princeton University as a Naumburg Doctoral Fellow. She is working on a piece called *Partial Men* for string quartet, live electronics, and voice where she will perform with Aizuri String Quartet. The piece is dedicated to two deceased men who donated their kidneys to her mother, and to many other deceased organ donors who extended other people's life.

### IN THE COMPOSER'S OWN WORDS

The piece was inspired by a book I was reading called *The Tibetan Book of Living and Dying*, which is written by Sogyal Rinpoche. He says: The successive existences in a series of rebirths are not like the pearls in a pearl necklace, held together by a string, the "soul," which passes through all the pearls; rather they are like dice piled one on top of the other. Each die is separate, but it supports the one above it, with which it is functionally connected. Between the dice there is no identity, but conditionality.

The title came from the Sanskrit word *Samsāra*, which is often defined as the endless cycle of birth, death, and rebirth. In this piece, you will hear three different characters that represent three different lifetimes. They are being reincarnated and intersected by each other and more. It's like a musical hotpot filled with diverse ingredients, and diversity is something we have since day one in our history. At the end of the piece, the orchestra evolves into only one pitch which represents the oneness of everything. As if we can finally rest. And yet, another journey is just about to start.

# CONDUCTOR & MENTOR COMPOSERS

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## GEORGE MANAHAN, CONDUCTOR

In his ninth season as Music Director of American Composers Orchestra, the wide-ranging and versatile George Manahan (he/him) has an esteemed career embracing everything from opera to the concert stage, the traditional to the contemporary. In addition to his work with ACO, Manahan continues his commitment to working with young musicians as Director of Orchestral Studies at the Manhattan School of Music as well as guest conductor at the Curtis Institute of Music. He also serves as Music Director of the Portland Opera.



Manahan was Music Director at New York City Opera for 14 seasons. His wide-ranging recording activities include the premiere recording of Steve Reich's *Tehillim* for ECM; recordings of Edward Thomas's *Desire Under the Elms*, which was nominated for a Grammy; Joe Jackson's *Will Power*, and Tobias Picker's *Emmeline*. His enthusiasm for contemporary music continues today; he has conducted numerous world premieres, including Charles Wuorinen's *Haroun and the Sea of Stories*, David Lang's *Modern Painters*, Terence Blanchard's *Champion*, Tobias Picker's *Dolores Claiborne*, and Bright Sheng's *Dream of the Red Chamber*. As music director of the Richmond Symphony (VA) for 12 years, he was honored four times by the American Society of Composers and Publishers (ASCAP) for his commitment to 20th century music.

## DEREK BERMEL, ARTISTIC DIRECTOR



Derek Bermel (he/him) has been widely hailed for his creativity, theatricality, and virtuosity. A musical omnivore, he is equally at home at major concert halls, pop music clubs and festivals worldwide; Joshua Kosman of the *San Francisco Chronicle* writes, "To listen to his music is to run across a wealth of influences, from Bartók and Stravinsky to big band, and from early-period rap

to Bulgarian folk music to West African drumming. Also, it seems, theoretical physics." Alongside his international studies of composition (with teachers including Louis Andriessen, William Bolcom, and Henri Dutilleux), ethnomusicology, and orchestration, an ongoing engagement with wide-ranging musical traditions 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. Now in his fourth season as Artistic Director of ACO, Bermel has become recognized as a dynamic and unconventional curator of concert series, via ACO's concert

season, the SONiC Festival, Underwood and Earshot Readings, and Jazz Composers Orchestral Institute. He also regularly directs the CULTIVATE program for emerging composers and Composer-in-Residence at the Bowdoin International Music Festival.

## JONATHAN BAILEY HOLLAND, MENTOR COMPOSER

A native of Flint, MI, composer Jonathan Bailey Holland's (he/him) 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." American Composers Orchestra premiered his orchestrations of two Charles Ives songs at Carnegie Hall's Zankel Hall, featuring mezzo-soprano Jamie Barton. His Third Quartet, for string quartet and percussion duo was featured on the Walton Arts Artosphere 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 9th, 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.

A winner of a Mass Cultural Council 2019 artist fellowship, Holland is also a recipient of a 2015 Fromm Foundation Commission at Harvard University. He has received honors from the American Academy of Arts & Letters, American Music Center, ASCAP, the Presser Foundation, and more. He has served as Composer-in-Residence for the Plymouth Music Series of Minnesota (currently Vocal Essence); Ritz Chamber Players; Detroit and South Bend Symphony Orchestras; and the Radius Ensemble. His music has been recorded by the Cincinnati and Detroit Symphonies; the University of Texas Trombone Choir; trumpeter Jack Sutte; and flutist Christopher Chaffee, among others.

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.

## MELINDA WAGNER, MENTOR COMPOSER



Celebrated as an “...eloquent, poetic voice in contemporary music...” (*American Record Guide*), Melinda Wagner’s (she/her) esteemed catalog of works embodies music of exceptional beauty, power, and intelligence. Wagner received widespread attention when her colorful Concerto for Flute, Strings and Percussion earned her the Pulitzer Prize in 1999. Since then, major works have included Concerto for Trombone, for Joseph Alessi and the New York Philharmonic, a piano concerto, *Extremity of Sky*, commissioned by the Chicago Symphony for Emanuel Ax, and *Little Moonhead*, composed for the Orpheus Chamber Orchestra, as part of its popular “New Brandenburgs” project.

Noted for its “...prismatic colors and...lithe sense of mystery...” (*Washington Post*), *Extremity of Sky* has been performed by Emanuel Ax with the National Symphony (on tour), the Toronto and Kansas City Symphonies, and the Staatskapelle Berlin.

Championed early on by Daniel Barenboim, Wagner has received three commissions from the Chicago Symphony; the most recent of these, *Proceed, Moon*, is to be premiered by the CSO under the baton of Susanna Mälkki in 2017. Other recent performances have come from the American Composers Orchestra, the United States Marine Band, BMOP, the American Brass Quintet, the Empyrean Ensemble, and the Philadelphia Chamber Music Society.

Among honors Wagner has received is a Guggenheim Foundation Fellowship, and awards from the American Academy of Arts and Letters and ASCAP. She was given an honorary doctorate from Hamilton College, a Distinguished Alumni Award from the University of Pennsylvania in 2003, and was elected to the American Academy of Arts and Letters in 2017.

A passionate and inspiring teacher, Wagner has given master classes at many fine institutions across the United States, including Harvard, Yale, Eastman, Juilliard, and UC Davis. She has held faculty positions at Brandeis University and Smith College and has served as a mentor at the Atlantic Center for the Arts, the Wellesley Composers Conference, and Yellow Barn. Wagner currently serves on the faculty of the Juilliard School of Music.

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# About EarShot

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

EarShot Partners:

**American Composers Orchestra**, now in its 43rd season, is dedicated to the creation, performance, promotion, and celebration of music by American composers. ACO makes the creation of new opportunities for American composers and new American orchestral music its central purpose. Through concerts at Carnegie Hall and other venues, recordings, internet and radio broadcasts, educational programs, New Music Readings, and commissions, ACO identifies today's brightest emerging composers, champions prominent established composers as well as those lesser-known, and increases regional, national, and international awareness of the infinite variety of American orchestral music, reflecting geographic, stylistic, and temporal diversity. ACO also serves as an incubator of ideas, research, and talent, as a catalyst for growth and change among orchestras, and as an advocate for American composers and their music. [americancomposers.org](http://americancomposers.org)

**League of American Orchestras** leads, encourages, and supports America's orchestras while communicating to the public the value and importance of orchestras and the music they perform. The League's vision is to be a transformative and unifying force for the orchestra field—a catalyst for understanding and innovation, a place for conversations that matter, and a champion for orchestras.

**New Music USA** is the result of the merger between the American Music Center and Meet The Composer. Its mission to increase opportunities for composers, performers, and audiences is advanced through two basic kinds of activity: Support and Promotion. By providing financial and other support, it enables composers and other musical artists to create the new work that is the beating heart of our musical culture.

**American Composers Forum** facilitates an ecosystem of creativity through music. ACF's goal is to make composers, and the music they create, a vibrant and integral part of human culture. Programs reflect the diversity of our world, and ACF partners with a variety of ensembles and organizations to create opportunities for new work to flourish. Visit [composersforum.org](http://composersforum.org)



# New Music Reading Alumni

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inti figgis-viggis	Andrew McKenna Lee	Daniel	Kitty Xiao
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(List current as of March 5, 2020)

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## Upcoming Concerts

### Thursday April 2, 2020 – Zankel Hall at Carnegie Hall

George Manahan, Music Director & Conductor

Jeffrey Zeigler, cello

David Tinervia, baritone

R. Luke DuBois, projection designer

SILVESTRE REVUELTAS: *Colorines*

MARK ADAMO: *Last Year*

Concerto for Solo Violoncello with Harp, Piano, String Orchestra  
(world premiere, co-commission with New Century Chamber Orchestra,  
Manitoba Chamber Orchestra and River Oaks Chamber Orchestra)

NINA C. YOUNG: *Out of whose womb came the ice*  
for baritone, orchestra, and optional generative video  
(world premiere of expanded version with video)

### Thursday November 5, 2020 – Zankel Hall at Carnegie Hall

George Manahan, Music Director & Conductor

GEORGE LEWIS: New Work (World Premiere, ACO commission)

JANE MEENAGHAN: New Work (World Premiere, ACO commission)

ANDREW NORMAN: *Begin* (New York Premiere)

ELLEN REID: New Work

(New York Premiere, ACO co-commission with Los Angeles Chamber  
Orchestra and RTE National Symphony Orchestra)

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