



american composers orchestra

news release

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American Composers Orchestra 2019-2020 Season Continues at Carnegie Hall

The Natural Order
Thursday, April 2, 2020 at 7:30pm at Zankel Hall
Featuring soloists Jeffrey Zeigler & David Tinervia, baritone



World Premieres Commissioned by ACO from Composers Mark Adamo & Nina C. Young
Derek Bermel, Artistic Director & George Manahan, Music Director

Zankel Hall at Carnegie Hall | 57th St. and 7th Ave. | NYC

Tickets: \$43-\$51 at www.carnegiehall.org, CarnegieCharge 212.247.7800, or the Carnegie Hall Box Office

For more information: <http://bit.ly/ACONaturalOrder>

New York, NY – American Composers Orchestra (ACO) continues its 2019-2020 concert season with **The Natural Order** on **Thursday, April 2, 2020 at 7:30pm** at **Carnegie Hall’s Zankel Hall**. The concert features the world premieres of two new works commissioned by ACO that explore the complicated relationship between humankind and the natural world – **Mark Adamo’s *Last Year: Concerto for Cello and String Orchestra*** and **Nina C. Young’s *Out of whose womb came the ice***. John Luther Adams’ *Become River*, previously announced, will be replaced on the program with **Silvestre Revueltas’ *Colorines***.

Mark Adamo’s *Last Year: Concerto for Cello and String Orchestra*, an ACO commission supported by ACO’s 2020 Commission Club, features cellist **Jeffrey Zeigler** and explores the idea of an apocalyptic Quattro Stagioni. Instead of the four seasons as depicted by Vivaldi, Adamo uses four extreme landscapes and brings the deeper-voiced cello as a bearer of this tale. **Nina C. Young** and projection designer **R. Luke DuBois** create a sonic and visual portrait of famed explorer Ernest Shackleton’s Antarctic journey (1914-16) in ***Out of whose womb came the ice***, featuring baritone **David Tinervia**. ACO gave the world premiere of the first portion of the piece in 2017 and will premiere the expanded version on this concert, co-commissioned by ACO and Carnegie Hall. The concert opens with the great composer **Silvestre Revueltas’** tribute to the flowering plant of his native Mexico, ***Colorines***.

Adamo writes of his new work for ACO and Zeigler, “I was brainstorming about our long-dreamt concerto right about the time I listened – for the first time in a while – to a performance of Vivaldi’s Four Seasons ... I was struck, not only by the beauty of the playing, but by the vigor and color of the composition, and by the innocence of its portraits. As soon as I finished listening to the concerti, I watched on the news how Hurricane Harvey – yet another in a series of once-in-a-lifetime storms that now seem to arrive every year – had just inundated the city of Houston. I turned to my spouse and, thinking of the Vivaldi, I thought, ‘there’s no way you could compose that piece today, could you?’ *Last Year* is my attempt to answer that question.”

Of her new work for ACO and baritone David Tinervia, Young writes, “Though Shackleton’s expedition failed, it remains one of the most miraculous stories of polar exploration and human survival. *Out of whose womb came the ice* looks at the expedition from the time they enter the Weddell Sea to the sinking of the *Endurance*. The vocal and orchestra music focuses on the crew’s perception of the *Endurance* in relationship to their surroundings. She goes from being simply a ship, to a lifeline and memento that connects them to the world they left behind. The visuals and electronics offer narrative elements drawn directly from documents of the journey: journal entries of the crew and images by expedition’s official photographer Frank Hurley.”

The concert will open with Mexican composer Silvestre Revueltas’s *Colorines*, a symphonic poem for chamber orchestra, from 1932. Inspired by the *Colorín*, or Coral Tree, the score of *Colorines*, “not only evokes the deep color that the trees of this name give to the landscape, but also the feelings of the women wearing necklaces made of the red and black fruit of this tree, or of children playing with them” (*Musical Quarterly*, 1941).

This season, ACO continues its commitment to the creation, performance, preservation, and promotion of music by American composers with programming that sparks curiosity and reflects geographic, stylistic, racial and gender diversity. “ACO’s 2019-2020 Carnegie Hall programs highlight the breadth and depth of American music being composed today,” commented ACO Artistic Director Derek Bermel. “Our audience will have the unique opportunity to experience world premieres of these emerging talents alongside established American voices – brand new music heard for the very first time in New York City.”

The Natural Order Concert Program:

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

SILVESTRE REVUELTAS: *Colorines* (1932)

MARK ADAMO: *Last Year* (World Premiere; ACO Commission)

NINA C. YOUNG: *Out of whose womb came the ice* (World Premiere of expanded version; ACO Commission)

About the Composers

Composer **Nina C. Young** (b. 1984) writes music characterized by an acute sensitivity to tone color, manifested in aural images of vibrant, arresting immediacy. Her experience in the electronic studio informs her acoustic work, which takes as its given not melody and harmony, but sound itself. Young’s music has garnered international acclaim through performances by the New York Philharmonic, Milwaukee Symphony, Minnesota Orchestra, Orkest de ereprijs, Philadelphia Orchestra, Phoenix Symphony, Nouvel Ensemble Moderne, Argento, Divertimento, Either/Or, JACK Quartet, Metropolis, Scharoun, Sixtrum, wild Up, and Yarn/Wire. Winner of the 2015-16 Rome Prize in Musical Composition, Nina has received awards and fellowships from the Koussevitzky Foundation, the American Academy of Arts and Letters, the Civitella-Ranieri, the Copland Foundation, the Fromm Foundation, the Montalvo Arts Center, and BMI. Recent commissions include *Tread softly* for the NYPhil’s Project 19, a violin concerto for Jennifer Koh and the Philadelphia Orchestra, and a multimedia work for the American Brass Quintet and EMPAC’s wavefield synthesis system. Her debut album *Traced Upon Cinders*, a collaboration with Ensemble Échappé and Benjamin Grow will be out later this on Innova. A graduate of McGill and MIT, Nina completed her DMA at Columbia University where she was an active participant at the Columbia Computer Music Center. Young is an Assistant Professor of Composition at USC’s Thornton School of Music. She serves as Co-Artistic Director of New York-based new music sinfonietta Ensemble Échappé. Her music is published by Peermusic Classical. www.ninacyoung.com

Composer-librettist **Mark Adamo**'s (b. 1962) *Little Women* just received its warmly received Dutch premiere at Dutch National Opera Academy in January 2020. His most recent opera, *Becoming Santa Claus*, was commissioned by The Dallas Opera and given its premiere there December 2015; it was released on DVD/Blu-Ray in December 2017. *Becoming Santa Claus* succeeded *The Gospel of Mary Magdalene* (San Francisco Opera, June 2013) *Lysistrata* (Houston Grand Opera, 2005; New York City Opera, 2006; Washington National Opera, 2008; and Fort Worth Opera, 2012) and *Little Women* (130+ international productions; CD release, 2002; Blu-ray/DVD release, 2010). Other notable commissions include *Aristotle*, for Thomas Hampson and the Jupiter String Quartet, by Music Accord; *Four Angels: Concerto for Harp and Orchestra*, for the National Symphony Orchestra (Utah Symphony, 2011); *The Racer's Widow*, for New York Festival of Song; *August Music*, for flute duo and string quartet, for the Constella Festival; and the cantata *Late Victorians*, for Eclipse Chamber Orchestra, which recorded it on its all-Adamo recording for Naxos, alongside *Alcott Music* (a suite from *Little Women*), and the *Overture to Lysistrata*. His choral work has been commissioned and performed by Chanticleer, Conspirare, The Esoterics, The Gregg Smith Singers, Choral Arts Society in Washington, Young People's Chorus of New York City, and The New York Virtuoso Singers. Upcoming performances include *Lysistrata* at the Pittsburgh Festival Opera in July 2020, and the world premiere of *The Lord of Cries* for Santa Fe Opera, summer of 2021, which features a libretto by Adamo (after Stoker and Euripides) to a score by John Corigliano. His music is published exclusively by G. Schirmer. www.markadamo.com.

Silvestre Revueltas was born in 1899 in Santiago Papasquiaro, Mexico, and died in 1940 in Mexico City. A composer, teacher, and violinist, he was best known for his colorfully orchestrated music of distinctive rhythmic vitality. Revueltas studied violin and composition in Mexico City from 1913 to 1916. He studied at St. Edward College in Austin, Texas, from 1916 to 1918, and at the Chicago Musical College from 1918 to 1920. Revueltas conducted an orchestra in Mobile, Alabama, in 1928, and in the following year he became assistant conductor of the Mexico Symphony Orchestra, a position he held until 1935. In his compositions, Revueltas suggested folk derivations without quoting actual Mexican folk songs. His major works are symphonic poems on Mexican subjects, such as *Sensemaya* (1938; based on a poem by Nicolás Guillén), but he also wrote chamber music (*String Quartets Nos. 1–4*, 1930–32), songs, and film scores (*Redes*, 1935, and *La noche de los Mayas*, 1939).

Listen to music by Adamo, Young, and Revueltas:

Mark Adamo: <https://open.spotify.com/artist/14W0eyqvVWWl0K68W2yIqs>

Nina C. Young: <https://soundcloud.com/nina-c-young>

Silvestre Revueltas: <https://open.spotify.com/artist/5CAWUx1D1liCEp8V5gt5wn>

About the Soloists & Collaborators

Jeffrey Zeigler is one of the most innovative and versatile cellists of our time. He has been described as “fiery,” and a player who performs “with unforced simplicity and beauty of tone” by *The New York Times*. Acclaimed for his independent streak, Zeigler has commissioned over three dozen works, and is admired as a potent collaborator and unique improviser. Zeigler has released dozens of recordings for Nonesuch Records, Deutsche Grammophon, Cantaloupe and Smithsonian Folkways and has appeared with Norah Jones on her album *Not Too Late* on Blue Note Records. Zeigler can also be heard on the film soundtrack for Paolo Sorrentino's Academy Award winning film, *La Grande Bellezza*, as well as Clint Mansell's Golden Globe nominated soundtrack to the Darren Aronofsky film, *The Fountain*. He can also be seen making an onscreen cameo in Season 4 of the Amazon Prime's Golden Globe Award winning series *Mozart in the Jungle*. Zeigler's multifaceted career has led to collaborations and tours with a wide array of artists from Yo-Yo Ma and Roomful of Teeth to Tanya Tagaq and Hauschka, and from Philip Glass and Laurie Anderson to John Zorn. When he is not performing new works for cello, Zeigler is the Label Director of National Sawdust Tracks, the non-profit, in-house record label and recording studio of National Sawdust, an artist-led, multidisciplinary new music venue in the heart of Williamsburg, Brooklyn. 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 Noam Chomsky to Steve Reich and Tom Waits. 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, the Chamber Music America Richard J. Bogomolny National Service Award and The Asia Society's Cultural Achievement Award. Zeigler is the Co-Chair of the String Department and on the Cello Faculty at Mannes School for Music.

Baritone **David Tinervia** has performed as a soloist throughout the United States and Canada. He has recently deepened his commitment to contemporary vocal repertoire, working closely with composer John Harbison in Boston, most recently

as the baritone soloist in Harbison's Fifth Symphony with Emmanuel Music. Later this season at Emmanuel Music, Tinervia will sing as a soloist in Harbison's *Supper at Emmaus*, conducted by the composer himself, as well as a world premiere with Harbison at the piano in honor of his 80th birthday. Tinervia is also a featured soloist on the commercial recording of James Kallembach's *The Most Sacred Body* with Music at Marsh Chapel. A two-time fellow of the Tanglewood Music Center, Tinervia made his debut as The Traveler in Britten's *Curlew River* in collaboration with the Mark Morris Dance Group. Since then, he has sung a wide variety of early, contemporary and operatic repertoire with many of the region's finest ensembles, including Boston's Handel + Haydn Society, Emmanuel Music, Boston Baroque, Arcadia Players, Music at Marsh Chapel, Ballet Opera Pantomime in Montreal and Ensemble Caprice. In 2016, he became a winner of the Boston District Metropolitan Opera National Council Auditions. Mr. Tinervia holds bachelor and master's degrees in music from McGill University in Montreal where he studied under the late Sanford Sylvan. He currently studies with Benjamin Luxon in Western Massachusetts. While committed to his career in music, he is also actively pursuing studies in premedical science at the Harvard Extension School.

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

Other Upcoming ACO Performances & Events

ACO Gala 2020

Wednesday, March 4, 2020 at 6:30 PM Cocktails | 7:30 PM Performance & Dinner
Bryant Park Grill | 25 W. 40th St. | NYC | <http://bit.ly/ACOGala2020>

ACO celebrates those who have effected change in the American musical landscape. ACO's 2020 honorees are Anthony Roth Constanzo, countertenor; Jesse Rosen, ACO Board Member and League of American Orchestras CEO; and the Harlem School of the Arts Music Department, led by Director Yolanda Wyns. The music program, to be announced at a later date, will feature tributes and musical selections spotlighting the honorees.

Underwood New Music Readings

Thursday, March 12 at 9:30 AM & Friday, March 13, 2020 at 7:30 PM
Aaron Davis Hall at The City College of New York | West 135th St. & Convent Ave. | NYC
<http://bit.ly/UNMR2020>

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

EarShot: Houston Symphony
Tuesday & Wednesday, May 5 & 6, 2020
<http://bit.ly/EarShotHouston>

EarShot, a nationwide network of new music readings and composer-development programs, is the nation's first ongoing, systematic program for identifying emerging orchestral composers, which provides professional-level working experience with orchestras from every region of the country and increases awareness of these composers and access to their music throughout the industry. The EarShot residencies include mentorship from the most accomplished orchestral composers in the country, orchestra readings, and musician and conductor feedback sessions. The program is customized to each host orchestra's aesthetic, demographic, community, and educational interests. EarShot is a partnership of American Composers Orchestra, American Composers Forum, New Music USA, and the League of American Orchestras.

About Derek Bermel, ACO Artistic Director

Grammy-nominated composer-clarinetist **Derek Bermel** has been hailed for his creativity, theatricality, and virtuosity. An “eclectic with wide open ears” (*Toronto Star*), Bermel is acclaimed for music that is “intricate, witty, clear-spoken, tender, and extraordinarily beautiful [and] covers an amazing amount of ground, from the West African rhythms of *Dust Dances* to the Bulgarian folk strains of *Thracian Echoes*, to the shimmering harmonic splendor of *Elixir*. In the hands of a composer less assured, all that globe-trotting would seem like an affectation; Bermel makes it an artistic imperative.” (*San Francisco Chronicle*).

His engagement with myriad musical cultures has become part of the fabric and force of his compositional language. In addition to his role as Artistic Director of American Composers Orchestra, he is also Director of Copland House's CULTIVATE emerging composers' institute, served for four-years as Artist-in-Residence at Princeton's Institute for Advanced Study and is Curator of the Gamper Festival of Contemporary Music (Bowdoin International Music Festival). Recognized as a dynamic and unconventional curator and creator, his work has been performed by renowned artists worldwide. His commissioners have included the Pittsburgh, National, Saint Louis, New Jersey, Boston, and Pacific Symphonies, Los Angeles Philharmonic, Los Angeles, New Century, and St. Paul Chamber Orchestras, Chamber Music Society of Lincoln Center, WNYC Radio, eighth blackbird, the Guarneri and JACK Quartets, Seattle and La Jolla Chamber Music Society, Music from Copland House and Music from China, FIGURA (Denmark) Ensembles, Midori, ASKO/Schoenberg Ensemble and Veenfabriek (Netherlands).

As *The Boston Globe* wrote, “There doesn't seem to be anything that Bermel can't do with the clarinet.” As a performer he has worked with a dizzyingly eclectic array of artists, including as soloist alongside Wynton Marsalis in his own *Migration Series*, commissioned by the Jazz at Lincoln Center Orchestra and American Composers Orchestra. Bermel's clarinet concerto *Voices* premiered at Carnegie Hall, with the composer as soloist, and he has performed the critically acclaimed work with more than a dozen orchestras, including the BBC Symphony, Los Angeles Philharmonic, and at the Beijing Modern Music Festival. His performance of *Voices* with the Boston Modern Orchestra Project led to a Grammy-nominated recording for Best Soloist with Orchestra. Founding clarinetist of the acclaimed Music from Copland House ensemble, Bermel's chamber music appearances also include performances with the Chamber Music Society of Lincoln Center; Borromeo, Pacifica, and JACK quartets; festivals including Moab, Fontana, Cape Cod, and Salt Bay; the Cliburn Series at the Modern, Carmel and Albuquerque Chamber Music Series, Garth Newel Center, Seattle Town Hall, and Louisville Chamber Music Society. He has collaborated on several film scores, and with artists such as playwright Will Eno, installation artist Shimon Attie, choreographer Sheron Wray, poet Wendy S. Walters, and hip hop legend Yasiin Bey (Mos Def).

Bermel's many honors include the Alpert Award in the Arts, Rome Prize, Guggenheim and Fulbright Fellowships, New Music USA's Trailblazer Award, and Academy Award from the American Academy of Arts and Letters, commissions from the Koussevitzky and Fromm Foundations, and residencies at Yaddo, Tanglewood, Aspen, Banff, Bellagio, Copland House, Sacatar, and Civitella Ranieri.

About George Manahan, ACO Music Director

ACO's Music Director, the wide-ranging and versatile **George Manahan**, has had an esteemed career embracing everything from opera to the concert stage, the traditional to the contemporary. He is also the Music Director of Portland

Opera (OR), previously served as Music Director of New York City Opera for fourteen seasons, and has appeared as guest conductor with the Opera Companies of Seattle, Santa Fe, San Francisco, Chicago, Opera Theatre of St. Louis, Opera National du Paris and Teatro de Comunale de Bologna and the National, New Jersey, Atlanta, San Francisco, Milwaukee, and Indianapolis Symphonies, and the Hollywood Bowl Orchestra. In 2013, Manahan was awarded the Alice M. Ditson Award for his outstanding commitment to the work of emerging composers, and was honored four times by the American Society of Composers and Publishers (ASCAP) for his commitment to 20th-century music during his tenure as Music Director of the Richmond Symphony (VA).

Dedicated to the music of our time, he has led premieres of Tobias Picker's *Dolores Claiborne*, Charles Wuorinen's *Haroun and the Sea of Stories*, David Lang's *Modern Painters*, Hans Werner Henze's *The English Cat*, Terence Blanchard's *Champion*, the New York premiere of Richard Danielpour's *Margaret Garner*, and Emmy Award-winning composer Laura Karpman's Grammy Award winning *Ask Your Mama*, a collaboration with soprano Jessye Norman, The Roots, and Orchestra of St. Luke's. Recent seasons have included appearances at Santa Fe Opera, Rose Theater at Lincoln Center in a concert performance of Gluck's *Alceste* featuring Deborah Voigt, Music Academy of the West, and the Aspen Music Festival. The Live from Lincoln Center broadcast of his New York City Opera production of *Madame Butterfly* won an Emmy Award.

Manahan's discography includes the Grammy-nominated recording of Edward Thomas' *Desire Under the Elms* with the London Symphony, and Steve Reich's *Tehillim* on the EMI-Warner Brothers label. He is Director of Orchestral Activities at the Manhattan School of Music as well as a frequent guest conductor at the Curtis Institute of Music.

About ACO

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

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

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

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

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

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

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

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

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

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Derek Bermel, *Artistic Director* | George Manahan, *Music Director* | Edward Yim, *President*

Dennis Russell Davies, *Conductor Laureate* | Robert Beaser, *Artistic Director Laureate*

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