



**american composers orchestra**

innovating right before your ears

**Orchestra Underground:  
New, Wired & Green**

Sunday, February 22, 2009, at 7:30 PM  
International House at the University of Pennsylvania

Robert Beaser, Artistic Director  
Dennis Russell Davies, Conductor Laureate  
Steven Sloane, Principal Guest Conductor  
Derek Bermel, *Music Alive* Composer-in-Residence

PROGRAM

George Manahan, Conductor  
Alexis Baskind, Electronics  
Derek Bermel, Clarinet  
Fang Man, Electronics  
Kasumi, Video/Sound-Art  
Miller Puckette, Electronics  
Rand Steiger, Electronics

**DAVID SCHIFF**  
(Philadelphia Premiere)

*Stomp (re-lit)*

**RAND STEIGER**  
Miller Puckette and Rand Steiger, Electronics  
(Philadelphia Premiere, ACO / Fromm / Goelet Commission)

*Cryosphere*

Composer Portrait: Fang Man (film by Jeremy Robins)

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**FANG MAN**                      *Resurrection*  
Derek Bermel, Clarinet  
Alexis Baskind and Fang Man, Electronics  
(Philadelphia Premiere; ACO / Underwood / Jerome Commission)

INTERMISSION

**KATI AGÓCS**                      *Pearls*  
(Philadelphia Premiere, ACO / Goelet Commission)

Chorale  
Peregrination  
Chorale  
Peregrination—  
Chorale  
Postlude

**MARGARET BROUWER/KASUMI** *BREAKDOWN, a sample-based hybrid  
opera in one act*  
(Philadelphia Premiere, ACO / Underwood / Jerome Commission)

Scene 1: LOOK OUT!

Scene 2: THE MACHINES / PERPETUAL PROFITS  
Scene 3: JUST BECAUSE  
Scene 4: BREAKDOWN

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*ACO is a member of the League of American Orchestras and EarShot, the National Orchestral Composition Discovery Network.*

## **ABOUT THE CONCERT**

Welcome to ACO's second *Orchestra Underground* program of the season. We've brought together a group of composers who take things to the edge and have something to say about the world around us. Tonight's works include electronics and multimedia, often with a dose of insight, commentary, and, on occasion, criticism.

With composer Margaret Brouwer and video artist Kasumi's hybrid opera, *BREAKDOWN*, music and video fuse into a charged political and social statement. Created simultaneously, allowing each artist to inspire the other, video, sound, and music combine to create a hi-tech *Gesamtkunstwerk* for the 21st century. Always seeking to nurture the new voices in orchestra music, ACO welcomes back Mandy Fang (Fang Man), an alumna of ACO's Underwood New Music Readings, with her own musical response to today's turbulent social climate. Her work, *Resurrection*, combines soloist with ensemble and new techniques in electronics with melodies from traditional Chinese opera. Also integrating electronics with the acoustic world of the orchestra, Rand Steiger's *Cryosphere* evokes the beauty and mystery of the earth's frozen surfaces and their creation and destruction. David Schiff's wild and raucous homage to James Brown, *Stomp (re-lit)*, adds even more sonic intensity. Finally, Kati Agócs deftly strings together a series of exquisite and intimate sonorities in her new work, *Pearls*.

In true ACO fashion, every work on this evening's program is a premiere. Combining disparate mediums, new technologies, and revolutionary thinking about the possibilities for the orchestra in the modern world, it promises to be an exciting and eclectic musical adventure. Thank you for joining us.



Robert Beaser  
Artistic Director



Derek Bermel  
*Music Alive* Composer-in-Residence

## PROGRAM NOTES

**DAVID SCHIFF** (b. 1945)

***Stomp (re-lit)***

Scoring: flute, clarinet, alto saxophone, tenor saxophone, horn, trumpet, trombone, tuba, percussion, and strings

Schiff wrote the original version of *Stomp* in 1990 and revised it in 2008 for American Composers Orchestra, giving it the new title, *Stomp (re-lit)*; the work receives its Philadelphia premiere tonight. Performance time: approximately 7 minutes

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I originally composed *Stomp* for Marin Alsop, who commissioned it in 1990 for her chamber orchestra, Concordia. I was asked to write a concert opener, and at first I thought of writing something along the lines of the overture to *Candide*. I soon noticed, however, that I was using a rhythmic figure from the James Brown song “I Feel Good,” and I began to think of the piece as a portrait of the great performer. In the notes to the score I quoted a critic who wrote, “In James Brown’s music every instrument is treated like a drum.” *Stomp* soon became the most frequently performed of my orchestral works, and David Zinman recorded it with the Baltimore Symphony.

For the concert tonight, American Composers Orchestra asked me to reduce the orchestration slightly to fit Zankel Hall. I took advantage of this request to do a thorough re-scoring, which adds significant new instrumental colors to the piece (two saxophones and tuba) and changes details of harmony and texture in virtually every measure. It’s the same piece in a very different light, so I think of it, now titled *Stomp (re-lit)*, as a new composition. When I first composed *Stomp* I realized that it completed a trilogy begun with *Scenes from Adolescence* (1987) and *Slow Dance* (1989) that derived musically and emotionally from my teenage years. I think the new orchestration will make this connection clearer.

—David Schiff

**RAND STEIGER** (b. 1957)

***Cryosphere***

Scoring: flute, oboe, bass clarinet, bassoon, horn, trumpet, trombone, percussion, harp, electronic harpsichord, strings, and live electronics

Steiger wrote *Cryosphere* in 2008; the work receives its Philadelphia premiere tonight.

Performance time: approximately 15 minutes

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The Earth’s cryosphere—encompassing all surfaces in which water is frozen—plays a critical role in the global climate system. Global warming is now reducing these surfaces precipitously, and we face great peril in the future if this process is allowed to continue. This piece draws inspiration from the cryosphere, particularly the way glaciers and icebergs form and dissolve. It embraces the beauty and mystery of these structures, while also lamenting their increasingly rapid and unnatural loss.

In *Cryosphere*, real-time audio signal processing is deployed on all of the instruments, enriching the natural sound of the orchestra with various transformations including spatialization, resonance, delay, and intonation harmonizing.

*Cryosphere* was commissioned by the Fromm Music Foundation at Harvard University and American Composers Orchestra, to whom I express my deep gratitude for this opportunity. I would also like to express my gratitude to Jody Steiger and Carlos Bonilla, and to Bill and Allene Plant, for their hospitality during crucial stages of my work on this piece.

—Rand Steiger

**FANG MAN** (b. 1977)

***Resurrection***

Scoring: solo clarinet, flute, oboe, bass clarinet, bassoon, horn, trumpet, trombone, tuba, percussion, harp, piano, celesta, strings, and electronics

Fang wrote *Resurrection* in 2008; the work receives its Philadelphia premiere tonight.

Performance time: approximately 17 minutes

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The title *Resurrection* is adapted from the subtitle of a painting by Wassily Kandinsky, *Composition V-Resurrection*, which became the inspiration for the piece. With the assistance of some computer analysis applications, I am able to draw closer the relationship of the structure of the painting with the pitch and time structure of the music.

There are two continuous movements. The first primarily utilizes Western techniques, which are concentrated on the dialogues between the clarinet and the orchestra, with an active and mostly dense orchestration; the second part is focused on the clarinet solo accompanied by various sounds that are blended with the electronics and the orchestra. The material in the solo clarinet comes from a Peking opera play, *The Battle of Jiu Jiang Kou*.

The play tells a story of ancient China. At the end of the Yuan Dynasty (1206–1368), leaders of the uprising army corps around the country revolted against the rule of the Yuan Dynasty and competed with each other for dominance. The melodies of the clarinet imitate the conversations between the two main characters in the play, the warlord Chen Youliang (1320–1363) and his marshal, Zhang Dingbian. The latter tries to persuade Chen not to go into battle against the king, Zhu Yuanzhang, as he believes to do so would be to fall into a trap. Chen does not listen to Zhang and leads his troops into the ambush, and is finally defeated by his enemy. Luckily, his loyal marshal rescues him at the mouth of the Jiu Jiang River. During the work the clarinet plays mainly on glissandos in order to reproduce the distinguished style of “speaking tunes” of the Peking opera.

This work is dedicated to my friend and teacher, Derek Bermel—soloist on this premiere—for his invaluable advice through the progress of the project, to George Manahan, and to American Composers Orchestra for their generous support of the creation and performance of this piece. Finally, I am extremely thankful to Mr. Underwood, who commissioned the work.

—Fang Man

**KATI AGÓCS** (b. 1975)

***Pearls***

Scoring: flute, oboe, clarinet, bassoon, horn, trumpet, trombone, tuba, timpani, percussion, harp, piano, and strings

Agócs wrote *Pearls* in 2008; the work receives its Philadelphia premiere tonight.

Performance time: approximately 11 minutes

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*Pearls*, composed for American Composers Orchestra in fall 2008, is designed to make use of the exquisite (jeweled) sonorities possible in the chamber orchestra with single winds and brass. It is a diminutive piece, meant to be intimate, almost like an orchestral “blog.” As such, the work is conceived as an 11-minute unity that “strings together” six intertwined miniatures, alternating chorales with peregrinations. (The fourth and fifth movements are continuous.) The title comes from a passage from the Gospel of Matthew (13:45–46):

Again the kingdom of heaven is like unto treasure hidden in a field, the which when a man

hath found, he hideth, and for joy thereof goeth and selleth all that he hath, and buyeth that field.

Again the kingdom of heaven is like unto a merchant man, seeking goodly pearls: Who, when he had found one pearl of great price, went and sold all that he had, and bought it.

In the time of the parable's origin, pearls were the most valuable attainable thing. For me, pearls can also represent tears. Are they our own tears, or divine tears? Perhaps we find ourselves too far from the message of the parable, or unable to make the earthly sacrifices for which it calls, and consequently we feel a certain distance from God. The number six (the number of movements in the work) is an incomplete number, identified with human frailty. Seven—if a seventh movement were possible—would be the complete (or divine) number.

—Kati Agócs

**MARGARET BROUWER** (b. 1940) / **KASUMI**

***BREAKDOWN, a sample-based hybrid opera in one act***

Scoring: flute, oboe, clarinet, bassoon, horn, trumpet, trombone, tuba, percussion, harp, piano, strings, video projections, and soundtrack

Brouwer and Kasumi wrote *BREAKDOWN* in 2008; the work receives its Philadelphia premiere tonight.

Performance time: approximately 20 minutes

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The goal in the creation of this hybrid opera was to write music and video/ sound simultaneously, allowing each to inspire and propel the other. From the very first moment, the music and the video are completely interrelated. Most of the musical motives were created by imitating a rhythm or a group of intervals existing in the speeches or sounds on the screen. Many are exact replications. Spoken phrases were chosen that are not only emphatic but also have vibrant rhythms and definitely pitched intervals. For instance, in the sentence, “The machines give you the power to control the universe,” the speaker’s voice rises steadily in pitch, and the rhythm of his speech is definite and emphatic. The first time this musical motive appears, it begins in the brass, and, as the pitch rises and the intensity of the speaker increases, the entire orchestra joins in. This motive is used in different ways throughout the opera.

Other phrases that are literally copied and then used as musical motivic material are “that’s extra fine,” “perpetual profit,” “breakdown,” a short phrase from an operatic-type singer, and the rhythm of a repeated laugh. In Scene 3 the forward motion slows down and a dreamlike sequence begins. Near the end of this scene, the speech of the person who says the line, “There are some things we do just because we believe in them,” has been slowed down considerably. The phrase has been set to a melody that follows the pitch shape of the voice and is timed to the rhythm of the speaker. In the style of a *Gesamptkunstwerk*, sometimes the musical motives appear or are elaborated upon even when the particular character or idea is not on the screen, deepening the drama or showing a hidden message.

History could be rewritten as an account of significant gestures, both physical and aural. The essence of evil can be embedded in a salute, the energies of freedom rallied by a defiant word. Thumbs up or down, heads lowered or eyes upraised—are all central to our perception of certain crucial realities.

*BREAKDOWN* is an attempt at using these brief, fragmentary gestures to weave a larger tapestry, both narrative and musical. The cultural and historical context of the clips is set off against its purely formal qualities: the movement of a hand, a color, a shadow, a percussive sound. These opposing qualities are continually in play with each other, creating a tension that is central to the work. As much as it could be said that *BREAKDOWN* is a narrative construction using found footage, it is equally true to say that it is the clips themselves, in their musical tone, their symbolic meaning, and their latent transgressive energy that

drives *BREAKDOWN*.

—Margaret Brouwer and Kasumi

### ***BREAKDOWN* libretto**

#### **SCENE 1: LOOK OUT!**

*Synopsis: When an unidentified object is spotted in space, observers immediately alert government authorities.*

There they are!  
Can't escape 'em.  
Look out!  
Unknown.  
What?  
What's that?  
Do you read me?  
Yes, I've got it.  
Have you spotted it?  
Yes, we just saw it. Coming.  
An alien civilization. We're fighting an alien civilization.  
Get me General Arnold in Washington pronto.  
An unknown enemy.  
At the moment it's headed straight for London.  
Look out!  
And their end, of course, is world conquest.  
I've never encountered anything like this before.

#### **SCENE 2: THE MACHINES/PERPETUAL PROFITS**

*Synopsis: The US government, now in the hands of the Illegal Party, puts the country on red alert: vast profits can be made from this unknown enemy. Washington's propaganda machine goes into overdrive to generate fear in the public, through whose labors the military/industrial/media complex has reaped rich rewards.*

The machines.  
The machines you possess.  
Be mighty skeptical  
The life and security of all freedom-loving people will be in danger.  
The red alert is on.  
Red alert.  
The machines you possess give you the power to control every planet  
in the galaxy.  
Under the effective control of the illegal party.  
This whole project's strictly top-secret.  
Military secret eh? Hehe, Hehe.  
Why the coverup?  
It's the same guess that we've made, because it's the only possible  
answer.  
Why not let the leader lead you to perpetual profits.  
This is an official civil defense broadcast.  
Do you know exactly what your family would do if an attack came?  
Shut up!  
Perpetual profits.  
Profits.  
Profit. Profit.  
We're going to win back the minds and hearts of the American people.

And win big.  
Ships of an alien source are approaching from the sky. Radio contact  
has been attempted but cannot be established.  
Instructions are to prepare for an attack by an unknown enemy.  
Fire!  
[cheering audience]  
The worse it is, it seems like the better it sells.  
Right, that's true.  
We've got a big responsibility to our stockholders.  
...so we won't have to do it again!  
Why not let the leader lead you to perpetual profits.  
How do you get that extra dollar?  
That's extra fine.  
Extra, extra, read all about it.  
Did you hear that? They're evacuating the city!  
That will be good news for the stockholders.  
Everything effects our profit.  
Just so no one suspects who we really are.  
You see, sometimes the advertising can be deceptive.  
Aren't they actually lying?  
But it must be true, I saw it in this book right here.  
You'd better believe it.  
They know their stake in this conflict.  
No matter what others do.  
...And the competitive market are wholesome and good,  
That's a lie!  
One bare-faced lie after another.  
Get ready, enemy approaching.  
It's simply a machine for killing people.  
Criminal mind.  
Freedom of choice.  
Do you mean a gold mine?  
I call upon the Congress of the United States to back its military  
leaders with the last dollar, the last man-hour of labor, the last American life.  
[insane doctor laughs]  
We haven't done bad, but we've got to do better. Money has to roll in.  
[Chorus of soldiers]  
Soldier solo: Wohhhhhh! Ohhhhhh! Ohhhhhh! Ohhhhhh! Ohhhhhh! Ohhhhhh! Ohhhhhh!  
This is our America.

### **SCENE 3: JUST BECAUSE**

*Synopsis: Mesmerized by the righteous glories of war, people fall into step with the military drumbeat, and finally and completely anesthetized, drift into total complacency to the lilt of a free market bandwagon. Many lose the power to question their government and cannot recognize the looming breakdown of their world.*

Ahhhhh  
I feel as if my brain were going to explode.  
Just because we believe in them.  
American capitalism is morally right.  
You better believe.  
They are compatible with God's laws and the teachings of the Bible.  
Burn in Hell.  
God bless America.

You will have your glory.  
Our prophet.  
Believe in them.  
There are some things we do just because we believe in them.  
Glory.  
Breakdown.

#### **SCENE 4: BREAKDOWN**

*Synopsis: Others, moved by Washington's disdain for its impoverished citizens and the environment in which they live, foment resistance. People march out to vote, but rigged voting booths open only onto an even worse fate. The smallest protest becomes a treasonous act and citizens are rounded up, imprisoned for interrogation, and ultimately tortured by a vindictive and triumphalist government.*

Breakdown all the fibers of resistance.  
Terror can break down all the fibers of resistance.  
Hahahaha.  
Do this job.  
Negligence.  
Only American industry can do this job.  
Hahaha.  
What I say goes, see. I'm the law around here.  
You are now prepared for the next step of your indoctrination.  
Push them.  
They're letting fear push them.  
It's pushing them into something pretty close to treason.  
Arrest him!  
Civil disorder.  
God's people.  
Martial law.  
To make more money.  
Martial law.  
Nothing is a lie if it helps the party.  
The free market brought this about.  
I'm afraid I must ask you to leave the area at once.  
The power.  
World conquest.  
They will arrest many of you, seize your property. If you're important enough,  
they will shoot you.  
They're getting mighty close.  
Take human life.  
It's too late to run!  
A criminal mind.  
We need no warrant.  
Where's your proof?  
The State needs no proof.  
I would advise you not to object.  
I say throw them all into prison.  
You're not going to take another step until I see your warrant.  
Warrant? We need no warrant.  
There's some phony charge against me.  
Security risk.  
Back in the box.  
Our America.

That's the American way, the democratic way.  
Psychotic behavior.  
Bare-faced lie.  
It's the State that committed the crime.  
Back into the box.  
We've offered no defense, nor do we intend to do so.  
You talk about full security, full employment. Why you can have that  
in a penitentiary.  
Only American industry can do this job.  
About time to start, too.  
A nice present to us all, no?  
It's too late to run.  
You're losing your mind.  
No, no.  
God!  
God Bless America!  
Fire!  
Stop it!  
Look out!  
NO! NO!

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## **THE ARTISTS**

### **GEORGE MANAHAN**

Making his second appearance with ACO, George Manahan previously conducted the orchestra in the 2006 Underwood New Music Readings. He is currently in his 10th season as Music Director of the New York City Opera. He previously served as music director of the Richmond Symphony Orchestra (Virginia) from 1987 to 1998 and acting music director of the New Jersey Symphony Orchestra from 1982 to 1985, during which time the orchestra was honored four times by the American Society of Composers, Authors and Publishers (ASCAP) for its commitment to 20th-century music. He was also principal conductor with the Minnesota Opera from 1988 to 1996.

Mr. Manahan has been a frequent guest conductor with the Seattle Opera, Glimmerglass Opera, and Santa Fe Opera, and has made frequent appearances with the Manhattan School of Music, the Juilliard Orchestra, and at the Aspen Music Festival. In addition, he has conducted numerous orchestras and opera companies across the US and internationally. Mr. Manahan's recordings include Edward Thomas's *Desire Under the Elms* with the London Symphony, which was nominated for a Grammy Award in 2003; Steve Reich's *Tehillim*, on the EMI-Warner Brothers label; and two albums of 20th-century concertos for clarinet featuring Richard Stolzman.

Mr. Manahan received his musical training at the Manhattan School of Music, where he studied conducting with Anton Coppola and George Schick and was appointed to the faculty of the school upon his graduation in 1976. After The Juilliard School awarded him a fellowship as assistant conductor with the American Opera Center, he began his professional activities as a pianist and coach at the Santa Fe Opera in 1978.

### **KATI AGÓCS**

Composer Kati Agócs was born in 1975 in Windsor, Canada, of Hungarian and American descent. She

has received recent commissions from the St. Luke's Chamber Ensemble, Da Capo Chamber Players, PRISM Saxophone Quartet, pianist Fredrik Ullén, New York City Ballet's Choreographic Institute, Metamorphosen Chamber Orchestra, New Juilliard Ensemble, CBC Radio, Canada Council for the Arts, and The Juilliard School. Her music has been broadcast on National Public Radio and in Canada on the CBC.

Ms. Agócs holds a master's and doctoral degrees from The Juilliard School. She is also an alumna of the Aspen Music School, Lester B. Pearson College of the Pacific, and Sarah Lawrence College, all of which she attended on full scholarship. Awards include a Leonard Bernstein Composer Fellowship at the Tanglewood Music Center, a Fulbright Fellowship, a Charles Ives Scholarship from the American Academy of Arts and Letters, a Jacob K. Javits Fellowship from the US Department of Education, a Presser Foundation Award, and honors from ASCAP in their Morton Gould Young Composer Awards.

Ms. Agócs's principal composition teachers are Milton Babbitt, Robert Beaser, and George Tsontakis; she also worked with Zoltán Jeney during her Fulbright year in Budapest.

### **ALEXIS BASKIND**

Alexis Baskind is a sound engineer and computer music designer. He first studied sound recording with Benoit Fabre au Conservatoire National at Aubervilliers/La-Courneuve Regional Music School and pursued scientific and technical studies at the same time. He entered in IRCAM in 1999, and there he pursued research on room acoustics. Obtaining a Ph.D. in 2003, he has been working since then on music creation, theatre, and dance projects.

Recently, he worked with jazz drummer Denis Charolles on a solo project employing live electronics and video capture, and, with Ixtla Percussion Quartet, produced a version of *3rd Construction* by John Cage for electronic drums.

### **DEREK BERMEL**

Described as "an eclectic with wide open ears," ACO's *Music Alive* Composer-in-Residence Derek Bermel has been widely hailed by colleagues, critics, and audiences across the globe for his creativity and theatricality as a composer of chamber, symphonic, dance, theater, and pop works, as well as his virtuosity and charisma as a clarinetist, conductor, and jazz and rock musician. Well-versed in the classical and jazz repertoire on clarinet and piano, Mr. Bermel trained with Ben Armato of the Metropolitan Opera and later with Keith Wilson at Yale University. He premiered his own critically acclaimed clarinet concerto, *Voices*, with American Composers Orchestra at Carnegie Hall, and revisited it with the Boston Modern Orchestra Project, the Albany and Kalamazoo symphonies, the BBC Symphony in London, the Beijing Modern Music Festival, and the Los Angeles Philharmonic. He has also premiered dozens of new works for clarinet in appearances as soloist throughout the US and Europe.

### **MARGARET BROUWER**

Although this evening marks the first performance by ACO of Margaret Brouwer's music, ensembles in New York, Seattle, San Francisco, Boston, Cleveland, and Washington, DC, regularly program her works. Last month the Detroit Symphony premiered her *Rhapsody for Orchestra*; in April 2008 *Shattered Glass* was premiered by MOSAIC; violinist Michi Wiancko and conductor James Gaffigan premiered *Concerto for Violin and Chamber Orchestra* with CityMusic Cleveland Chamber Orchestra in March 2007; and *Light* for soprano, harpsichord, flute, clarinet, violin, cello, and percussion was performed at the Tanglewood Music Center's 2005 Festival of Contemporary Music.

Ms. Brouwer received an award from the American Academy of Arts and Letters in 2006, was named a

Guggenheim Fellow for 2004, and was awarded an Ohio Council for the Arts Individual Fellowship in 2005. In January 2006 Naxos released a CD of her orchestral music titled *Aurolucent Circles*, featuring percussionist Evelyn Glennie and the Royal Liverpool Philharmonic Orchestra conducted by Gerard Schwarz.

Ms. Brouwer served as head of the composition department and was the Vincent K. and Edith H. Smith Chair in Composition at the Cleveland Institute of Music from 1996 to 2008. She has held residencies at the MacDowell Colony, where she has been a Norton Stevens Fellow; Rockefeller Foundation's Bellagio Center; Virginia Center for the Creative Arts; Wellesley Composers conference; and the Charles Ives Center for American Music. In addition to Naxos, other recordings of Ms. Brouwer's music can be found on the New World, CRI, Crystal, Centaur, and Opus One labels. Her music is published by Pembroke Music Co., Inc., a division of Carl Fischer LLC.

### **FANG MAN**

Born in China, Fang Man began to study piano at age five and composition at 12. She entered the Xinghai Conservatory of Music in Guangzhou at the age of 14 and received a Bachelor of Music degree from Beijing's prestigious Central Conservatory of Music in 2000. After coming to the US, she studied at the University of Colorado and at Cornell University, where she studied composition with Steven Stucky and Roberto Sierra, and digital and computer music with David Borden. In 2006 she was chosen by IRCAM to participate in the computer and composition program with Brian Ferneyhough, Mauro Lanza, Mikhail Malt, Yan Marez, and Tristan Murail.

Past credits include invitations to the Gaudeamus Music Week and the Centre Acanthes in Avignon, France. Her String Quartet No. 1 was performed at the Buffalo Festival in 2001. That same summer a full scholarship to the Bowdoin Summer Festival enabled her to study with George Crumb and Samuel Adler. In fall 2004 she participated in the Minnesota Orchestra Composer Institute and Readings Sessions, where her work *AQUA—In Memoriam Toru Takemitsu* for large orchestra was performed. This work won third prize in the Toru Takemitsu Competition in 2007.

In May 2006 Fang participated in ACO's Underwood New Music Readings, during which her work *Black and White* was performed, with George Manahan conducting. In April 2009 the Los Angeles Philharmonic New Music Group, conducted by Esa-Pekka Salonen, will premiere a new work commissioned by the Los Angeles Philharmonic Orchestra Association.

### **KASUMI**

Kasumi is internationally celebrated as one of the leading innovators of a new art form that synthesizes film, sound, and video in live performance. She has won global acclaim for her richly expressive and compelling compositions in venues worldwide, from Lincoln Center with the New York Philharmonic to collaborations with Grandmaster Flash and DJ Spooky. She recently performed at Württembergischen Kunstverein Stuttgart and at the Chroma Festival de Arte Audiovisual in Guadalajara, Mexico. She has performed twice at Carnegie Hall's Weill Recital Hall.

Her film *The Free Speech Zone*, cited in *The Encyclopedia of Underground Movies*, was featured during the Nemo Festival at the Forum des Images in Paris, the Milano Film Festival, Expresión en Corto in Mexico City, and at the Sapporo International Short Film Festival, where it won First Prize. The *Stuttgarter Nachrichten* described her work as "a modern age version of Francesco Goya's *Disasters of War*."

Her work has been screened at festivals in Iran, the Slovak Republic, Turkey, Japan, Korea, Romania, Italy, Germany, Mexico, Holland, France, England, the US and Canada, and at distinguished institutions

including Muzeul Florean, Romania; Itau Cultural Center, São Paulo; the Butler Institute of American Art in Youngstown, Ohio; the Museum of Fine Art, Houston; Museu de Arte Moderna, Rio de Janeiro; San Diego Museum of Art; Instituto Superior de Arte del Teatro Colón, Buenos Aires; and Anthology Film Archives. She has received the Adriano Asti Award for Best Experimental Film at Montecacini, Italy; Director's and Program Staff Citation at the Black Maria Film Festival; the Seoul Film Festival's Special Jury Award; IFP Chicago's Best Experimental Film award; and many others.

### **MILLER PUCKETTE**

Miller Puckette obtained a B.S. in Mathematics from MIT (1980) and Ph.D. in Mathematics from Harvard (1986). He was a member of MIT's Media Lab from its inception until 1987 and then a researcher at IRCAM. There he wrote the Max program for MacIntosh computers, which was first distributed commercially by Opcode Systems in 1990. In 1989 Puckette joined IRCAM's "musical workstation" team and put together an enhanced version of Max, called Max/FTS, for the ISPW system, which was commercialized by Ariel, Inc. This system became a widely used platform in computer music research and production facilities.

Puckette joined the music department of the University of California, San Diego in 1994, and is now Associate Director of the Center for Research in Computing and the Arts (CRCA). He is currently working on a new real-time software system for live musical and multimedia performances called Pure Data ("Pd"), in collaboration with many other artists/researchers/programmers worldwide. Since 2004 he has performed with the Convolution Brothers.

### **JEREMY ROBINS**

Jeremy Robins began his documentary work at PBS, editing POV's first web-based series, *Borders* (2002). He has since worked as director of photography on various shows for PBS and has field produced for MTV's *True Life*. His company, Ibis Productions, has created documentary and Web 2.0 projects on contemporary culture and social justice, with partners ranging from Carnegie Hall to the New York State Department of Corrections. As an educator, he has designed youth development programs for the Harlem Children's Zone and leads documentary projects with high school students throughout greater New York City.

### **DAVID SCHIFF**

Composer and author David Schiff studied composition with John Corigliano and Ursula Mamlok at the Manhattan School of Music, and with Elliott Carter at The Juilliard School, where he received his D.M.A. His major works include the opera *Gimpel the Fool*, with a libretto by I. B. Singer; *The Sacred Service*, written for the 125th anniversary of Congregation Beth Israel of Portland; *Slow Dance*, commissioned by the Oregon Symphony; *Stomp*, commissioned by Marin Alsop for Concordia and recorded by the Baltimore Symphony with David Zinman; *Speaking in Drums*, a concerto for timpani and string orchestra, commissioned by the Minnesota Orchestra; *4 Sisters*, a concerto for jazz violin and orchestra; *Canti di Davide*, a concerto for clarinet and orchestra premiered by David Shifrin and the Virginia Symphony; and *Canzona* for brass, percussion, and strings commissioned by the Seattle Symphony and premiered by that ensemble and conductor Gerard Schwarz in January 2005.

Three of his compositions—*Divertimento* from *Gimpel the Fool*, *Suite* from *The Sacred Service*, and *Scenes from Adolescence*—may be heard on Delos, performed by artists of Chamber Music Northwest and the composer's wife, Cantor Judith Schiff. *Shtik*, written for David Taylor, appears on the album "Past Tells" on the New World label.

Mr. Schiff is the R. P. Wollenberg Professor of Music at Reed College in Portland, Oregon. He is the author of *The Music of Elliott Carter* (Cornell University Press) and *George Gershwin: Rhapsody in Blue* (Cambridge University Press), as well as many articles on music for *The New York Times*, *Atlantic*

*Monthly, Opera News, and Tempo.*

### **RAND STEIGER**

Composer-conductor Rand Steiger's compositions have been performed and commissioned by many leading ensembles and organizations, including the American Composers Orchestra, IRCAM, La Jolla Symphony, Los Angeles Chamber Orchestra, San Diego Symphony, Southbank Sinfonia, Saint Paul Chamber Orchestra, and the Los Angeles Philharmonic, where he served as composer fellow from 1987 to 1989. His compositions and performances have been recorded on the Centaur, CRI, Crystal, Einstein, Koch, Mode, New Albion, New World, and Nonesuch labels, and new projects are in development for Bridge and EMF.

Mr. Steiger's recent work has centered on the combination of traditional instruments with real-time digital audio signal processing and spatialization, including *Ecosphere* for large chamber ensemble, developed during residencies at IRCAM and premiered by the Ensemble InterContemporain at the Centre Pompidou in Paris; *Résonateur*, composed for the Ensemble Sospeso to commemorate the 80th birthday of Pierre Boulez; *Dreamscape*, commissioned by the New York chamber ensemble Mosaic, and *Traversing*, written for cellist Mathew Barley and the Southbank Sinfonia. He previously worked with Miller Puckette and Vibeke Sorensen on the creation of a system for networked, real-time computer graphics and music, supported by a three-year grant from the Intel Research Council.

He was a member of the faculty of California Institute of the Arts from 1982 to 1987 and is currently Chair of the Music Department at the University of California, San Diego.

### **AMERICAN COMPOSERS ORCHESTRA**

Now in its 32nd year, American Composers Orchestra is the only orchestra in the world dedicated to the creation, performance, preservation, and promulgation of music by American composers. ACO is extending its mission, making the creation of new opportunities for American composers and new American orchestral music its central purpose. Through its concerts at Carnegie Hall and other venues, as well as recordings, radio broadcasts, educational programs, New Music Readings, and commissions, ACO identifies today's brightest emerging composers, champions prominent established composers in addition to 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.

To date, ACO has performed music by 500 American composers, including 150 world premieres and newly commissioned works. Among the orchestra's innovative programs have been *Sonidos de las Américas*, consisting of six annual festivals devoted to Latin American composers and their music; *Coming to America*, a program immersing audiences in the ongoing evolution of American music through the work of immigrant composers; *Orchestra Tech*, a festival and long-term initiative to integrate new digital technologies in the symphony orchestra; *Improvise!*, a festival devoted to the exploration of improvisation and the orchestra; *Playing it UNSafe*, a new laboratory for the research and development of experimental new works for orchestra; and, of course, *Orchestra Underground*, ACO's entrepreneurial, cutting-edge orchestral ensemble that embraces new technology, eclectic instruments and influences, and spatial orientation of the orchestra, engaging in new experiments in the concert format and multimedia and multi-disciplinary collaborations.

Among the honors ACO has received are special awards from the American Academy of Arts and Letters and from BMI recognizing the orchestra's outstanding contribution to American music. ASCAP has awarded its annual prize for adventurous programming to ACO 30 times, singling out ACO as "the orchestra that has done the most for new American music in the United States" and, most recently,

awarding ACO the 2008 ASCAP Morton Gould Award for Innovative Programming. ACO received the inaugural METLife Award for Excellence in Audience Engagement and a proclamation from the New York City Council. ACO recordings are available on ARGO, CRI, ECM, Point, Phoenix USA, MusicMasters, Nonesuch, Tzadik, and New World Records. Visit [americancomposers.org](http://americancomposers.org) for more information.

## **ROBERT BEASER**

Robert Beaser is ACO's Artistic Director, the senior composer in the orchestra's artistic leadership. He has been acknowledged as one of the most accomplished musicians of his generation. Born in Massachusetts in 1954, Mr. Beaser studied literature, political philosophy, and music at Yale, graduating summa cum laude, Phi Beta Kappa, and earning a Doctor of Musical Arts degree. Mr. Beaser joined ACO in 1988 as composer-in-residence, becoming artistic director in 2000. He is also chairman of the Composition Department at The Juilliard School. In 1977 Mr. Beaser became the youngest composer to win the Rome Prize; in 1986 his *Mountain Songs* was nominated for a Grammy Award. His opera *The Food of Love* received an Emmy nomination for Outstanding Classical Music/Dance Program. Mr. Beaser has received fellowships from the Guggenheim and Fulbright foundations, the National Endowment for the Arts, the Goddard Lieberman Fellowship, and Nonesuch and Barlow commissions. The American Academy of Arts and Letters honored him with their Lifetime Achievement Award, writing, "His masterful orchestrations, clear-cut structures, and logical musical discourse reveal a musical imagination of rare creativity and sensitivity ... and put him in the forefront of his generation of composers." Mr. Beaser's new guitar concerto, written for virtuoso Eliot Fisk, will be performed by ACO on May 1, 2009, in Zankel Hall at Carnegie Hall.

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*Derek Bermel is the Music Alive Composer-in-Residence with American Composers Orchestra. Music Alive is a national program of the League of American Orchestras and Meet The Composer.*

## **AMERICAN COMPOSERS ORCHESTRA**

### **VIOLIN I**

Eva Gruesser,

*Concertmaster*

The Roger Sessions

Chair

Robert Chausow,

*Assistant Concertmaster*

Deborah Wong

Sander Strenger

Carlos Villa

Joyce Hammann

**VIOLIN II**

Michael Roth, *Principal*  
Mary Whitaker  
Dorothy Strahl  
Carolyn Wenk-Goodman  
Cecelia Hobbs Gardner

**VIOLA**

Veronica Salas, *Principal*  
Lih-Wen Ting  
Juliet Haffner  
Jessica Troy

**CELLO**

Gene Moye, *Principal*  
The Virgil Thomson  
Chair  
Roberta Cooper  
Sarah Carter

**BASS**

Richard Sosinsky,  
*Principal*  
Judith Sugarman

**FLUTE**

Judith Mendenhall,  
*Principal*,  
The Otto Luening Chair

**OBOE**

Jim Roe, *Principal*

**CLARINET**

Stephen Hart, *Principal*  
The Louise And Charles  
Underwood Chair

**SAXOPHONE**

Ed Joffe, *Principal*  
Ken Hitchcock

**BASSOON**

William Hestand,  
*Principal*

**FRENCH HORN**

Rheagan Osteen,  
*Principal*  
The William Schuman

Chair

**TRUMPET**

Lowell Hershey, *Principal*  
The Pinkerton Chair

**TROMBONE**

Richard Chamberlain,  
*Principal*

**TUBA**

Marcus Rojas, *Principal*

**PERCUSSION**

James Preiss, *Principal*  
Barry Centanni  
Frank Cassara

**HARP**

Bridget Kibbey

**KEYBOARD**

Peter Basquin, *Principal*  
The Thorne Family Chair

**SOUND DESIGN**

Sheldon Steiger

**PERSONNEL MANAGER**

Jonathan Taylor

**LIBRARIAN**

Pat McCarty

**ASSISTANT CONDUCTOR**

Stephen Mosteller