

CARNEGIE HALL

presents

Friday, December 8, 2017 at 7:30 PM
Judy and Arthur Zankel Hall

American Composers Orchestra
ORCHESTRA UNDERGROUND:
REFLECTED IN GLASS – PHILIP GLASS
AND THE NEXT GENERATION

Derek Bermel, Artistic Director
George Manahan, Music Director
Dennis Russell Davies, Conductor Laureate
Robert Beaser, Artistic Director Laureate

George Manahan, Music Director and Conductor
Tim Fain, Violin
Pauchi Sasaki, Electronics and Speaker Dress

Lead support for the 125 Commissions Project is provided by The Andrew W. Mellon Foundation.

Additional funding is provided by members of Carnegie Hall's Composer Club.

Philip Glass is the holder of the 2017–2018 Richard and Barbara Debs Composer's Chair at Carnegie Hall.

PAUCHI SASAKI
(b. 1981)

GAMA XVI for Orchestra and Electronics
(2017; World Premiere, ACO / Carnegie Hall Commission)

- I.
- II.
- III.

Pauchi Sasaki, Electronics and Speaker Dress

BRYCE DESSNER
(b. 1976)

Réponse Lutosławski (2014; New York Premiere)

- Resonance
- Preludio
- Des Traces
- Warsaw Cannon
- Residue

INTERMISSION

PHILIP GLASS
(b. 1937)

Violin Concerto No. 2, “The American Four Seasons” (2009)

- Prologue
- Movement I
- Song No. 1
- Movement II
- Song No. 2
- Movement III
- Song No. 3
- Movement IV

Tim Fain, Violin

Performance includes a discussion with
Philip Glass and Pauchi Sasaki, moderated by
Ara Guzelimian, Provost and Dean, The
Juilliard School

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The Zankel Hall Shop Kiosk was made possible through a generous donation from Macy's and Bloomingdale's.

Carnegie Hall gratefully acknowledges Ricola's donation of cough drops for the 2017–2018 season. Concertgoers can find the Ricola cough drops in designated areas throughout the Hall.

As part of the Rolex Mentor and Protégé Arts Initiative, in 2016–2017 Pauchi Sasaki was mentored by Philip Glass. Their work with American Composers Orchestra is made possible by the Rolex Institute.

Institutional support for American Composers Orchestra is provided by The Andrew W. Mellon Foundation; The Herb Alpert Foundation; The Amphion Foundation, Inc.; The ASCAP Foundation; BMI & the BMI Foundation; Cheswaty Foundation; The Edward T. Cone Foundation; The Aaron Copland Fund for Music; Deutsche Bank; The Alice M. Ditson Fund of Columbia University; The Fan Fox and Leslie R. Samuels Foundation; Fromm Music Foundation; Ann and Gordon Getty Foundation; The Howard Gilman Foundation; Francis Goelet Charitable Lead Trusts; Jephson Educational Trust; J. M. Kaplan Fund; League of American Orchestras; New Music USA; Pacific Harmony Fund; Polo Ralph Lauren Foundation; Rolex; Howard and Sarah D. Solomon Foundation; Virginia B. Toulmin Foundation; and Women's Philharmonic Advocacy.

ACO programs are made possible with public funds from the National Endowment for the Arts; New York State Council on the Arts with the support of Governor Andrew M. Cuomo and the New York State Legislature; and the New York City Department of Cultural Affairs, in partnership with the City Council.

About the Program

Welcome to American Composer Orchestra's first concert of the 2017–2018 season in Zankel Hall. ACO had an exciting kickoff to its season with a gala 40th birthday concert last month, celebrating the music of American composers past and present. We are now honored to be the first event in Carnegie Hall's focus on this season's holder of the Richard and Barbara Debs Composer's Chair, Philip Glass. He is one of our most iconic and cherished artistic voices, and ACO is proud to be able to count him among our longtime board members.

Here is one of our favorite quotes by Philip (from his fascinating book *Words Without Music*): "For me music has always been about lineage. The past is reinvented and becomes the future. But the lineage is everything." He has influenced a generation of emerging American composers, including the two on our program tonight and with the idea of "response" connecting them further: Philip's response to Vivaldi, Bryce's to Lutosławski, and Pauchi's to Philip. Lineage is everything, indeed.

Tonight's program includes a discussion during which Philip and Pauchi discuss their working and creative relationship. ACO would like to thank the Rolex Institute and the Rolex Mentor and Protégé Arts Initiative for their support of Philip's and Pauchi's work on this program.

Philip is an inspiration to us with the range of his artistic collaborations. Before *multidisciplinary* was such a buzzword, he worked side-by-side with pioneering artists, including director Robert Wilson, choreographer Twyla Tharp, poet Allen Ginsberg, and filmmaker Martin Scorsese. As ACO sets its sights on the next 40 years, our goal is to weave contemporary American orchestral music into fascinating and illuminating collaborations, exemplified by the groundbreaking path Philip has shown us.

Artistic institutions should follow their artists, their imagination, and their vision. Having the word *composer* in our name is very deliberate and meaningful, for if we follow them, they will lead us—and our audiences—into the future.

Have a great evening, and thank you again for joining us!



Derek Bermel
Artistic Director



George Manahan
Music Director

The Program

PAUCHI SASAKI (b. 1981)

GAMA XVI for Orchestra and Electronics

Leonardo Ramirez



About the Composer

Pauchi Sasaki's interdisciplinary approach integrates musical composition with the design of multimedia performances and the application of new technologies. A composer, performer, and improviser, Sasaki has performed internationally in Peru, the US, Japan, Spain, Chile, Colombia, and Switzerland. This year she was selected by American composer Philip Glass to become his protégée as part of the Rolex Mentor and Protégé Arts Initiative for a one-year mentorship. Her work also focuses on the development of real-time interactive music and self-designed instruments that use MaxMSP and circuit bending. This branch of her work seeks the embodiment of electronic music performance, integrating the emission of electronic sounds with corporal expressivity.

Scoring:

string orchestra
electronics

Performance Time:

approximately 10 minutes

Premiere:

Composed in 2017, Pauchi Sasaki's *GAMA XVI* for Orchestra and Electronics receives its world premiere on this evening's program.

Throughout the past seven years, Sasaki has assembled and directed a collective of local artists with the aim to create experimental interventions in unusual venues across Lima, Peru. This process produced *Muru*, an operatic multimedia performance that was premiered in 2012 at the Teatro Municipal de Lima. Directed by Sasaki and Colectivo OIE, *Muru* ran for two sold-out seasons. Current projects include *GAMA*, presented at the Tokyo Experimental Festival, Museo Mario Testino (MATE), Instituto Cervantes New York, Art Basel Miami, and Lincoln Center's Mostly Mozart festival.

Sasaki is the recipient of Best Original Score awards from multiple international film organizations. She also received the Paul Merritt Henry Prize for excellence in the musical composition of stringed instruments (2014), and the Ibermúsicas Latin American grant for sound

composition with new technologies at the Centro Mexicano para la Música y las Artes Sonoras (2015).

Sasaki studied with composers César Bolaños, Maggi Payne, John Bischoff, Fred Frith, Chris Brown, James Fei, Les Stuck, Laetitia Sonami, and Pauline Oliveros. Her classical violin studies began at the age of 5; she has also studied Andean music at CEMDUC in Peru, North Indian classical music with Ali Akbar Khan in California, and klezmer music with Alicia Svigals in New York City. She earned a bachelor's degree in journalism from the Pontifical Catholic University of Peru, and a master's degree in recording media and experimental music from Mills College in Oakland, California.

In the Composer's Own Words

GAMA XVI is a performative electroacoustic composition for orchestra and speaker dress—a wearable sound sculpture made out of 100 speakers. It is divided into three short movements.

The medium/machines are tools that are constantly shaping our creative process and imagination. As an electroacoustic composer, I decided to build a critical and personal relationship with technology by designing and building my own instruments.

As performers, we unconsciously develop a body language around our instruments. Our bodies “dance” while playing, searching for pathways to fuse sound's emission with gesture and physicality. In this sense, I design searching for each interface's potential to deliver personal gesture.

BRYCE DESSNER (b. 1976)

Réponse Lutoslawski

Sherwin Lainez



About the Composer

Bridging musical languages and communities comes naturally to Bryce Dessner. After early training on the flute, he switched to classical guitar in his teens. While in high school, he started a band with his twin brother, who also is a guitarist. He earned his bachelor's and master's degrees from Yale University. While at Yale in the late 1990s, Dessner met the other members of the quartet that became Clogs, weaving compositions out of improvisations on classical instruments. Clogs has toured widely, releasing five albums since 2001. Known to many as a guitarist with The National, he is also active as a curator and has received many commissions as a composer.

Scoring:

string orchestra

Performance Time:

approximately 20 minutes

Premiere:

Composed in 2014, Bryce Dessner's *Réponse Lutoslawski* receives its New York premiere on this evening's program.

Dessner's orchestral, chamber, and vocal compositions have been commissioned by the Los Angeles Philharmonic, Ensemble Intercontemporain, The Metropolitan Museum of Art (for the New York Philharmonic), Kronos Quartet, BAM Next Wave Festival, Barbican Centre, Edinburgh International Festival, Sydney Festival, eighth blackbird, Sō Percussion, New York City Ballet, and many others. He has worked with some of the world's most creative and respected musicians and visual artists, including Philip Glass, Steve Reich, Jonny Greenwood, Justin Peck, Hiroshi Sugimoto, and Matthew Ritchie, among others. His work *Murder Ballads*, featured on eighth blackbird's album *Filament*, won the 2016 Grammy Award for Best Chamber Music / Small Ensemble Performance. Dessner was tapped to compose music for Oscar-winning director Alejandro González Iñárritu's film *The Revenant*, which received Golden Globe and Grammy nominations.

Other recent notable projects include *Quilting*, co-commissioned with the BBC Symphony Orchestra and premiered in May 2015 by the Los Angeles

Philharmonic and Gustavo Dudamel, and a ballet entitled *The Most Incredible Thing*, premiered in February 2016 by the New York City Ballet.

Dessner now resides in Paris, where he has premiered a new piece entitled *Wires*, commissioned for Ensemble Intercontemporain and Matthias Pintscher, as well as recent solo works for violinists Pekka Kuusisto and Jennifer Koh, and a concerto for pianists Katia and Marielle Labèque. Last year included the release of *Day of the Dead*, the follow-up to the charity album *Dark Was the Night*. A tribute album to the Grateful Dead, it was created, curated, and produced by Dessner and his brother, Aaron. The wide-ranging compilation (almost six hours in duration) took four years to record and features more than 60 artists from varied musical backgrounds. All profits will help fight AIDS/HIV and related health issues around the world through the Red Hot Organization.

Bryce Dessner's music is published by Chester Music Ltd.

In the Composer's Own Words

Réponse Lutosławski was written as an homage to Witold Lutosławski's amazing composition for string orchestra, *Musique funèbre*. I spent months studying the score and recordings of the work as well as many of his other pieces. This was an amazing process of discovering one of the 20th century's great musical minds and allowing his adventurous spirit to influence my own musical decisions. My *Réponse Lutosławski* is written in five movements, each of which is inspired either directly or indirectly by the Lutosławski score. I like to think that his music opened a window in a certain direction for me, or pushed open a door, through which I could then pass and take my journey with the music.

—Bryce Dessner

PHILIP GLASS (b.1937)

Violin Concerto No. 2, “The American Four Seasons”



Kenneth Chou

Scoring:

solo violin
strings
synthesizer

Performance Time:

approximately 38 minutes

Premiere:

Composed in 2009, Philip Glass's Violin Concerto No. 2, "The American Four Seasons," received its Carnegie Hall premiere on November 10, 2010, with soloist Robert McDuffie and the Venice Baroque Orchestra.

About the Composer

Born in Baltimore, Philip Glass is a graduate of the University of Chicago and The Juilliard School. In the early 1960s, he spent two years of intensive study in Paris with Nadia Boulanger and while there, earned money by transcribing Ravi Shankar's Indian music into Western notation. By 1974, Glass had a number of innovative projects, creating a large collection of new music for the Philip Glass Ensemble and the Mabou Mines theater company. This period culminated in *Music in Twelve Parts* and the landmark opera *Einstein on the Beach*, for which he collaborated with Robert Wilson. Since *Einstein*, Glass has expanded his repertoire to include music for opera, dance, theater, chamber ensemble, orchestra, and film. His scores have received Academy Award nominations (*Kundun*, *The Hours*, *Notes on a Scandal*) and a Golden Globe (*The Truman Show*). In the past few years, several new works were unveiled, including an opera on the death of Walt Disney, *The Perfect American* (co-commissioned by Madrid's Teatro Real and the English National Opera); a song cycle entitled *Ifé*, written for Angélique Kidjo; a new touring production of *Einstein*; and the publication of Glass's memoir *Words Without Music*. In May 2015, the Los Angeles Philharmonic, conducted by Gustavo Dudamel, performed the world premiere of a double piano concerto Glass wrote for Katia and Marielle Labèque.

In November, the Washington National Opera premiered a revised version of Glass's opera *Appomattox*, created in collaboration with librettist Christopher Hampton. Glass celebrated his 80th birthday on January 31, 2017, with the world premiere of his Symphony No. 11. Birthday performances and celebrations continue throughout 2017, including US premieres of his operas *The Perfect American* and *The Trial*, and the world premieres of String Quartet No. 8 and Piano Concerto No. 3.

In the Composer's Own Words

The Violin Concerto No. 2 was composed for Robert McDuffie in the summer and autumn of 2009. The work was preceded by several years of occasional exchanges between Bobby and myself. He was interested in music that would serve as a companion piece to the Vivaldi *Four Seasons* concertos. I agreed to the idea of a four-movement work, but at the outset was not sure how that correspondence would work in practice between the Vivaldi concertos and my own music. However, Bobby encouraged me to start with my composition and we would see in due time how it would relate to the very well-known original.

When the music was completed, I sent it on to Bobby, who seemed to have quickly seen how the movements of my Concerto No. 2 related to the *Seasons*. Of course, Bobby's interpretation, though similar to my own, proved to be also somewhat different. This struck me as an opportunity, then, for the listener to make his/her own interpretation. Therefore, there will be no instructions for the audience, no clues as to where Spring, Summer, Winter, and Fall might appear in the new concerto—an interesting, though not worrisome, problem for the listener. After all, if Bobby and I are not in complete agreement, an independent interpretation can be tolerated and even welcomed. (The mathematical possibilities, or permutations, of the puzzle are in the order of 24.)

Apart from that, I would only add that, instead of the usual cadenza, I provided a number of solo pieces for Bobby, thinking that they could be played together as separate concert music when abstracted from the whole work. They appear in the concerto as a prelude to the first movement and three songs that precede each of the following three movements.

—Philip Glass

The Artists

Richard Bowditch



George Manahan

In his eighth season as music director of the American Composers Orchestra, the wide-ranging and versatile George Manahan has an esteemed career that embraces 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 of Steve Reich's *Tehillim* for ECM; 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* and David Lang's *modern painters*, as well as the New York premiere of Richard Danielpour's *Margaret Garner*. As music director of the Richmond Symphony (Virginia) for 12 years, Manahan was honored four times by the American Society of Composers and Publishers (ASCAP) for his commitment to 20th-century music.

Tim Fain

Launching his career with Young Concert Artists and an Avery Fisher Career Grant, Tim Fain has performed with the Baltimore Symphony Orchestra, Lincoln Center's Mostly Mozart Festival, Orchestra of St. Luke's, Brooklyn Philharmonic, Buffalo Philharmonic, Orquesta Nacional de España, and Curtis Symphony Orchestra. Fain was the featured soloist with the Philip Glass Ensemble at Carnegie Hall in a concert version of *Einstein on the Beach*, which he

performed again this season in South Korea. He continues to tour the US and Europe in a duo-recital program with Philip Glass.

Fain performs repertoire that ranges from Beethoven and Tchaikovsky to Aaron Jay Kernis and John Corigliano. His discography includes *River of Light*, *Arches*, *The Concerto Project Vol. IV* (featuring a performance of Philip Glass's Double Concerto with The Hague Philharmonic and cellist Wendy Sutter), *Tim Fain Plays Philip Glass*, and most recently *First Loves*. His multimedia evening *Portals* premiered in New York, Los Angeles, Omaha, Australia, and France. The centerpiece of the evening is Partita for Solo Violin, a new work written especially for him by Philip Glass.

Fain has collaborated with Pinchas Zukerman, Richard Goode, Jean-Yves Thibaudet, Mitsuko Uchida, and Jonathan Biss, and has appeared with the Mark Morris Dance Group, Seán Curran Company, and Bill T. Jones / Arnie Zane Dance Company. In addition, he performed onstage with the New York City Ballet in the acclaimed premiere of Benjamin Millepied's *Double Aria*. Fain has also worked with jazz pianists Billy Childs and Ethan Iverson (The Bad Plus), Joanna Newsom, Bryce Dessner (The National), Rich Robinson (Black Crowes), Rob Thomas (Matchbox Twenty), James Blake, and rappers Das Racist and Rahzel.

A native of Santa Monica, California, Fain is a graduate of the Curtis Institute of Music, where he studied with Victor Danchenko, and The Juilliard School, where he studied with Robert Mann. He performs on a violin made by Francesco Gobetti, Venice 1717, the "Moller," on extended loan from Clement and Karen Arrison through the generous efforts of the Stradivari Society of Chicago.

American Composers Orchestra

American Composers Orchestra (ACO) is the only orchestra in the world dedicated to the creation, performance, promotion, and celebration of music by American composers. ACO makes the creation



Briana Blasko

of new opportunities for American composers and new American orchestral music its central purpose. Through concerts at Carnegie Hall and other venues, educational programs, New Music Readings, and commissions, 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 more than 800 American composers, including 350 world premieres and newly commissioned works. Among the orchestra's innovative programs have been SONiC: Sounds of a New Century, citywide festivals of music by composers age 40 and under; Sonidos de las Américas, 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, an initiative to integrate new digital technologies in the symphony orchestra; and Improvise!, a festival devoted to the exploration of improvisation and the orchestra.

Composer development has been at the core of ACO's mission since its founding. In addition to its annual Underwood New Music Readings and Commission, ACO also provides a range of additional educational and professional development activities, including composer residencies and fellowships. In 2008, ACO launched EarShot, a multi-institutional network that assists orchestras around the country in mounting new-music readings. Recent and upcoming EarShot programs include engagements with the Detroit, Charlotte, and Memphis symphony orchestras; the Berkeley, Nashville, Jacksonville, Colorado, and San Diego symphonies; New York Philharmonic; New York Youth Symphony; and Buffalo Philharmonic Orchestra. Recently, EarShot introduced an initiative to provide career development and commissions for emerging female composers, and launched an online archive of audio excerpts, program notes, and score samples by more than 140 composers whose works have been performed through the EarShot Network. The Jazz Composers Orchestra Institute, launched in 2010, supports jazz artists who desire to write for the symphony. Visit EarShotnetwork.org for more information.

Among the honors ACO has received are special awards from the American Academy of Arts and Letters and from BMI in recognition of the orchestra's outstanding contribution to American music. ACO is the 2015 recipient of the Champion of New Music Award given by the American Composers Forum. ASCAP has awarded its annual prize for adventurous programming to ACO 36 times, singling out ACO as "the orchestra that has done the most for American music in the United States." ACO received the inaugural MetLife Award for Excellence in Community Engagement and a proclamation from the New York City Council.

ACO recordings are available on ARGO, CRI, ECM, Point, Phoenix USA, MusicMasters, Nonesuch, Tzadik, New World Records, InstantEncore.com, Amazon.com, and iTunes. ACO's digital albums include *Playing It Unsafe* (March 2011); *Emerging Composers Series: Vol. 1* (February 2012); *Orchestra Underground: XI0D* (June 2012); *Orchestra Underground: Tech & Techno* (July 2014); and *SONiC Double Live* (July 2016), a collection of premiere performances from its groundbreaking SONiC: Sounds of a New Century festival. ACO has also released *Orchestra Underground: A-V*, a groundbreaking album of multimedia works available for free streaming on vimeo.com. Visit americancomposers.org for more information.

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