FEARLESS PROGRAMMING: INVIGORATING THE AMERICAN ORCHESTRAL TRADITION THROUGH NEW MUSIC

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ABSTRACT

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Despite great efforts by American composers, their prodigious musical output has been mostly ignored by American orchestras. Works by living American composers account for an annual average of only 6% of all the music performed by American orchestras, while works by living composers of all nationalities combined totals a meager 11%. This study examines some of the historical breaking points in the relationship between American orchestras and new music. Five exceptional orchestras are cited, the New York Philharmonic, Los Angeles Philharmonic, Chicago Symphony Orchestra, the Atlanta Symphony, and the Seattle Symphony, that are thriving while successfully incorporating new music in their programing. This document draws attention to the significant role new music can play in the future of American orchestras by analyzing the programing of new music and projects that support composers, identifying innovative orchestral leaders and composers who have successfully served in advisory positions, and by recognizing and discussing the many creative strategies orchestras are using today. This document attempts to increase the understanding of the need for change in concert programing while highlighting several thrilling examples of innovative strategies that are making an essential contribution to the future of orchestral music.
This document is dedicated to my adored wife and children.
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INTRODUCTION

For decades, music critics and thinkers have been discussing the alarming poor health of American symphony orchestras. “Since the mid 1960s, we have read on and off that the orchestra is either dead or dying.”\(^1\) Orchestras and music organizations launch summits, debates, and conferences discussing the future of classical music, while articles and books describing the rise and fall of the orchestra are published and debated. Often, newspapers uncover disturbing news about orchestras closing their doors, labor disputes, lockouts, and failures to renegotiate contracts. Some go even further, affirming: “orchestras in their present form have only a few more decades left, at most.”\(^2\) In all, a pessimistic view about the fate of the orchestra casts a shadow over the orchestral landscape in America.

At the same time, others proclaim that orchestras have never been in a sturdier situation or faced a brighter future. The “potential audience is larger than ever before”\(^3\), the use of technology offers unprecedented possibilities, and educational institutions produce musicians in record numbers whose “skills are incomparably higher than in the past”.\(^4\)

Furthermore, there are more composers working all over the world, in all genres and styles, and for a significantly more extensive and diverse array of media. Nonetheless, this optimistic faction of the music field also recognizes the need for orchestras to grasp opportunities by making diligent “efforts to address changing realities of audience patterns, civic and philanthropic priorities, digital technology, and demographics” and by “re-examining practices in

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4 Ibid.
order to reach a broader audience.”

Analysis of American orchestras’ programming shows that classical and romantic European masters still form the centerpiece of the repertoire. Data repeatedly shows that Beethoven is still the most performed composer as has been the case for almost two hundred years. Mozart, Brahms, Tchaikovsky, and Richard Strauss follow Beethoven and, collectively, these five composers make up more than a quarter of all orchestral repertoire performed by American orchestras. “Orchestral programming has become generic, heavily dependent on a small number of widely popular works and celebrity soloists, with little room for new composition.” while most American orchestras largely neglect music by living, and especially American, composers.

In spite of this, there are unique examples of innovative organizations thriving in today’s disheartened orchestral landscape. These orchestras are exploring new music and supporting living composers as a tool to engage their communities and create new, exiting, and inspiring programs. These orchestras and their forward-thinking leaders believe that new “music is in fact the only hope of salvation for American orchestras, but first, listeners need to hear it.” The success of these unusual organizations proves that new music is an essential component of a healthy future for American orchestras.

This document identifies the elements that contributed to the disassociation between new music and the orchestral world since Beethoven was first introduced in America. These include a brief account of the efforts of the first music leaders in America to establish a high culture within

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8 Ibid.
a new orchestral tradition, the megastar conductors and musicians that defined the orchestra’s status quo in the twentieth century, and the composers who embraced musical intellectualism. The document also reviews the influence that some historic and socioeconomic events had on the new music scene during the twentieth century that affected American orchestras.

The document examines the efforts of five American orchestras and their pioneering leaders who are guiding them along a path of innovation that includes new music at the core of their success. An analysis of these orchestras’ programming from the last three seasons (2013-2014, 2014-2015, and 2015-2016) reveals the number of compositions by living composers performed, world and U.S. premieres, in addition to orchestral commissions and the latest trendy compositional styles. Further analysis inspects the strategies and projects developed by these and other orchestras around the country to make new music culture an important part in their communities, and assesses how they are championing the work of both up-and-coming and established living composers.

Finally, the document identifies the individuals behind these projects. Some of the most forward-thinking conductors, composers, and administrators working in the country today, who are changing the landscape of American orchestras by creating exciting collaborations to bring “innovative programming that appeals to newer and more adventurous audiences.”

Although the cultural landscape in America has changed drastically in the last few decades, the optimistic faction leading innovation claims: “there will always be a place for classical music. It’s not a dying art form.” There are many challenges ahead and orchestras have to try different, increasingly bold projects and strategies to remain relevant while producing

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meaningful experiences for their communities. Those innovators have proven that with successful programing and imaginative strategies, orchestras do, indeed, have a bright future, with new music at its core.
CHAPTER I. ORIGINS AND BREAKING POINTS

The American symphony orchestra as we know it today—the large symphonic ensemble fascinated with European masterpieces, led by glorified star conductors, formed by a highly select and somewhat affected group of musicians, performing for a venerable and often aged audience—was already established by the end of the nineteenth century. After nearly a century-and-a-half, the classical and romantic European masters are still the centerpieces of the orchestral repertoire performed today. Data from the last two seasons of performances by American orchestras shows that Beethoven is still the most performed composer today followed by Mozart, Brahms, and Tchaikovsky. In fact, music by living composers makes less than 12 percent of the total music performed. Most music directors today perform fewer premieres and, interestingly, conduct fewer weeks with their own orchestras, than in the past while exchanging podiums with other orchestras around the world in a frenzied pace. Meanwhile, orchestras around the country are encountering problems finding new audiences and balancing budgets.

There are some innovative and daring American orchestras changing the orchestral landscape and doing so in part by championing the music of our time. Guided by some of the most creative conductors, composers, and administrators of the moment these organizations are leading the way towards the future.

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12 In 2011, the League of American Orchestras reported that just two out of the top 20 most-performed composers were American that year: Barber and Leonard Bernstein (at numbers seventeen and twenty, respectively). A ranking of the top 20 works performed did not bring up a single American piece. Brian Wise and Naomi Lewin, “Are American Orchestras ‘Blatantly Ignoring’ American Music?” WQXR, April 10, 2014 http://www.wqxr.org/#!/story/are-orchestras-blantantly-ignoring-american-music/.

Popularizing Classical Music in America

In the times preceding recording technology, nineteenth-century symphonic ensembles were present in almost every aspect of life. Through live performances, musicians were tasked to musically educate the American society. They could be heard everywhere from beer gardens, theaters, and dance halls to clubhouses, hotels, and parks, and, exceptionally, even in concert halls. They provided musical accompaniment to singers, dancers, theatrical productions, and entertainment in public events, parties, ceremonies, and essentially anything. These were flexible ensembles, playing in what today would be considered unusual performance spaces, covering a wide range of repertory, favoring new music, collaborating with all kinds of artists in all kinds of situations, and reaching out to a very diverse audience. This sentiment could be extracted from the mission statement of many of today’s leading new music and groundbreaking ensembles or from a speech in a forum themed “Save the American Orchestra.

Concert programs of this time were often much longer than today’s concert programs and included a wide range of repertory shamelessly mixing ‘serious’ and ‘light’ music in ways that would be unconceivable in today’s orchestral concerts. Complete symphonies, single movements from different symphonies, or symphonic movements dispersed over the course of a concert, shared the program with concertos, chamber music, and popular music such as songs, polkas, waltzes, and gallops. A big ordeal of opera and operetta selections was obligatory in orchestral concerts with programs that included overtures, opera scenes and even complete acts, arias, fantasies, potpourris, and virtuoso instrumental and vocal arrangements. Likewise, it was almost required to include new music, whether premieres or freshly composed music, by fashionable composers. A free-for-all musical offering meant to please an audience of many different

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backgrounds and tastes was called for. Moreover, orchestras performed this wide range of music independently of whether they were performing in a beer garden or elegant concert halls.¹⁵

The inaugural concert of the oldest symphony orchestra in America illustrates the length and diversity of the programs performed by orchestras at the time. On December 7th, 1842 conducted by founder and American-born conductor Ureli Corelli Hill, the New York Philharmonic offered the following as their very first concert program (listed exactly as it appeared in the original program):¹⁶

Part I
Grand Symphony in C Minor……………………………… Beethoven
   First Movement…….. Allegro con Brio
   Second  ……………….Andante
   Third    ……………...Minuet and Trio
   Finale   ……………...Allegro Maestoso
Scena, from Oberon………………………………………….Weber
Quintette in D Minor…………………………………………Hummel

Part II
Overture to Oberon…………………………………….........Weber
Duett, from Armida……………………………………........ Rossini
Scena, from Fidelio………………………………………… Beethoven
Aria Bravura, from Belmont and Constantia………………. Mozart
New Overture in D………………………………………….Kalliwoda

Around the same time, on January 30th, 1847, the Boston Philharmonic Society at the Tremont Temple presented a program that also included Beethoven’s Symphony No. 5. As it was in the case of the New York Philharmonic, the symphony was presented in full, only this time the program, as was the custom, included other works in between movements of the symphony (listed and spelling as in the original program):¹⁷

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¹⁶ See Appendix A.
¹⁷ See Appendix B.
Part I
Introduction–Organ
Symphony No. 5–First Movement–Allegro con Brio
  Grand Orchestra……………………………………. Beethoven
Trio–Love’s Young Dreams–by request……………………. Irish Melody
Ballad–The Gypsy Girl’s Dream–by request……………… Balfe
Scena–Proudly and wide–from Fra Diavolo……………….. Auber
Grand Concerto–Piano Forte and Orchestra……………….. Hummel
Symphony No. 5–Second Movement–Andante con Moto
  Grand Orchestra……………………………………… Beethoven

Part II
Symphony No. 5–Scherzo Allegro–Finale
  Grand Orchestra……………………………………. Beethoven
New Glee–The Loss of Gowrie……………………………………………. Scotch Melody
Song–The Primo Basso…………………………………………………… Adam
Duett–“Tho’ you leave me nose in sorrow”
  From the Opera of “Bob Roy”....
Grand Variations–on “Believe me, if all those endearing young charms”
  Composed………………………………………………………… E. L. Walker
Duett–“What affection”
  From “The Elixir of Love”…………………………. Donizetti

The “Sacralization”\textsuperscript{18} of Music

This musical amalgam, the deep ambivalence between serious and popular music, the
free-for-all musical offering, was not meant to last. It was those same musicians who formed the
first orchestras and men such as Urelli Corelli Hill, Hans Balatka, John Sullivan Dwight,
Leopold Damrosch, and Theodore Thomas, who proclaimed the need to deepen the connection
between high and low musical cultures. These artists took upon themselves the ‘sacralization’ of
music in America\textsuperscript{19}, the enlightenment of the classical music audience, and the elevation of a
serious and erudite musical art from the banal and popular music that served as simply
entertainment and amusement for all classes. They saw the musical eclecticism of the time only
as a means, if not a sacrifice, to achieve their ultimate goal. They understood the “need to tour

\textsuperscript{19} Levine, \textit{Highbrow/Lowbrow}, 94.
constantly, to intersperse the music they admired with polkas, waltzes, and other ‘light’ pieces, to engage in such practices in order to offer musicians a living wage and preserve the orchestra.”

In this spirit, in 1874 Theodore Thomas wrote to the directors of the Brooklyn Philharmonic Society:

Throughout my life my aim has been to make good music popular and it now appears that I have only done the public justice in believing… that the people would enjoy and support the best in art when continually set before them in a clear and intelligent manner.

A few years later, in 1889, Thomas would protest that those circumstances had forced him to “prostitute his art and talents” and that the serious classical music that he so dearly defended, the “higher grade of musical performances” he championed, could only be best understood by “the most cultivated persons.”

Not accidentally, the beginning of the exaltation of classical music in America coincided with the successful arrival of Beethoven’s symphonic output on the concert stage. The ‘sacralization’ of Beethoven in America prompted a musical revolution that upset the status quo of the musical scene. In a time when the only way to replicate musical experiences was through the repetition of concerts, Beethoven symphonies were given frequent and recurring performances. His fifth, seventh, and sixth symphonies were performed more often than any of Haydn, Mozart, or Mendelssohn. Between 1841 and 1847, the orchestra of the Boston Academy, which gave only six to eight concerts a season, programed Beethoven’s Fifth “at least twelve times, the Seventh at least nine, and both the Fourth and the Sixth four times. While other symphonies, such as those of Haydn, Mozart, and Mendelssohn, were presented, none were

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21 Ibid., 115.
22 Ibid., 115.
repeated as often as Beethoven’s.” It was the ‘sacralization’ of Beethoven and his music that established and standardized serious classical music in the country.

In the 1880s, John Sullivan Dwight, the first influential classical music critic, recalling the first Beethoven concert in Boston, observed that “the first great awakening of the musical instinct here was when the C-minor Symphony of Beethoven was played” by the Academy of Music. In 1844 he had noted that the “performance and subsequent frequent repetition” of Beethoven’s Fifth created a “living bond of union between audience and performers, an initiation into a deepen life.” Other major musical centers in America took notice of the success and, on their own terms, attempted to emulate the achievement. The musical class of the time came to idolize Beethoven, found his music not only transcendent but also subliminal, and proclaimed the composer a master of masters and “if not a god, at least a pure, moral being somewhere above the world that normal men inhabit.” As Thomas himself expounded:

The man who does not know Shakespeare is to be pitied; and the man who does not understand Beethoven and has not been under his spell has not half lived his life. The master works of instrumental music are the language of the soul an express more than those of any other art

Symphonic music was increasingly elevated as an elite and high-class activity, while audiences and performers alike endorsed and bolstered its aristocratic nature. Symphonic music was indeed ‘sacralized’, creating a new concert and classical music aesthetic. At the same time, the Beethoven model established the social role that European-based music art would play in the establishment of an elite American musical culture.

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25 Ibid., 35.
26 Ibid., 68.
By the beginning of the twentieth century the musical eclecticism characteristic of previous decades became extremely rare and programmatic flexibility gave way to great exclusivity. The schism of serious and popular culture began to dominate the performing arts in America. To better serve the newly found high musical culture and its now more knowledgeable audience, numerous orchestras and music schools were created in the country. Orchestras gave shaped to the current program design, abandoning the overly extensive and heterogeneous concert programs from the past. The European masters, both the great masters of the past and the living masters of the time, colonized American orchestra’s repertoire. Orchestral musicians, soloists, and star conductors, all came from the “old-continent” to conquer the young, unexplored, and eager music market in America, all wanting to introduce the newest compositions while competing to be the first to give premiere performances of works on American soil. Still, with new or recently composed works emerging in concert programs, the omnipresent Beethoven remained on his throne overseeing and ruling the frantic production of music. With almost every orchestra program included major works by living European composers, it was a thriving time in the new American musical landscape.

Music education in America was still in its early stages and many American musicians frequently studied in Europe or with European immigrants. As a result, new works by American-born composers were often greatly influenced by European, especially German, traditions. In addition, the serious and highly respected European artists who came to dominate the music scene in America were oblivious to the work of the native-born composers, or simply disregarded their efforts as feeble imitations of their inherited and naturally superior traditions of their homelands. In those days, the moniker “‘American artist’ meant, to the average American
soul, inferior artist; ‘American composer’ meant inferior composer.”\textsuperscript{29} The musical excitement in turn-of-the-century America seemed to bypass the excitement and potential of American-born composers to explore and be part of the new musical scene.

Theodore Thomas, the most influential and reputed conductor of the time, is often credited as quickly as he is condemned for either having championed the music of American composers or for not having dedicated enough of his work to that cause. While he introduced a substantial number of American composers and their works to the musical scene, because of his prodigious and powerful status, he faced criticism for not having fulfilled the role he was assigned as the supreme protector of American music. John H. Muller, in his research about American orchestras stated, “Thomas had not only failed to make a reputation as a friend of American music, but was actually criticized for his apathy toward it. It can be said only that he played a moderate number of American ‘classics’ (Paine, Chadwick, MacDowell, Converse, etc.).”\textsuperscript{30}

Although Thomas was not the American music evangelist others projected him to be, in contrast to Muller’s statement above, the catalogue of American music he conducted was remarkably extensive. He actually performed no less than four hundred American works by more than 150 native-born or resident American composers.\textsuperscript{31} Naturally, not all of those pieces were large in scope or became known as masterworks. Nonetheless it was a formidable effort. Thomas described his relationship with American composers in his own words:

\textsuperscript{29} Levine, \textit{Highbrow/Lowbrow}, 145.
As for the American composers, the only way in which to develop composition in our
own country is to play the work by American writers side by side with those of other
nationalities, and let them stand of fall on their on merits. I do not believe in playing
inferior works merely because they are American, nor rejecting good ones because they
are foreign. Let our composers realize that there is a standard to be reached before they
can be recognized, but that if they do reach it, they will be certain of equal recognition
with writers of other nations.32

American-born musicians voiced their discontent with the disturbingly imbalanced and
ever growing supremacy of foreign music in American orchestral repertoire, especially that of
Germanic origins. Composers William Henry Fry and George Bristow, through written articles,
recorded the earliest controversy involving American music33. Bristow, criticizing the
“systematized effort to extinguish American music” and defending the talents of American
musicians wrote:

Who are the men who told you that Americans cannot write up to the standard of the
New York Philharmonic Society? They are the same style of illuminati that in the
London Philharmonic, after attempting to rehearse it, kicked Beethoven’s C Minor
Symphony under their desks and pronounced the composer a fool or a madman34.

The struggles and objections of American musicians didn’t go unnoticed. Patriotic
Americans objected to the increasing importation of foreign traditions and cultures that
threatened the status quo of a young and fragile indigenous culture. Bristow said:

From the commencement there has been on the part of the performing members and the
direction of the Philharmonic Society little short of a conspiracy against the art of a
country to which they have come for a living; and it is very bad taste for men to bite the
hand that feeds them. If all their artistic affections are unalterably German, let them pack
up and go back to Germany, and enjoy the police and the bayonets, where an artist is a
serf to a nobleman35.

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33 This has been a continuing battle for American composers. As late as 2014 a consortium of composers and
educators from around Ohio published an open letter to The Cleveland Orchestra, complaining about the lack of
American music in their 2014-2015 season. “Cleveland Orchestra blatantly ignoring music of its own country:
Independent of Thomas’ efforts and that of a few other artists, the reality was that the music and struggles of American composers in the landscape of turn-of-the-century America, while meaningful, had not yet reached a sufficiently strong and vital milestone. Nevertheless, the determined work of these mostly unappreciated composers laid the seeds for a rich, dazzling, original, and widely diverse future for American music.

The Culture of Performance and the ‘Toscaninian’ Attitude

The early twentieth century saw intense industrial, economic, social, and cultural changes that greatly influenced and rapidly transformed the musical landscape in America. In the previous decades, composers and their work were the center of attention of the music world. There was a natural predisposition and eagerness to discover new works, to be precise, almost exclusively the new works of the European masters, and composers were idolatrized as supreme creators. That focus turned now to the interpretation itself, the distinct interpretation of different performers, to a confined number of consecrated pieces, and, with even more ferocious intensity, to the performers themselves.

This dramatic change of attitude boosted a “culture of performance”36 empowered by the rise of superstar interpreters and was clearly to the detriment of composers and, eventually, the detriment of new music. The musical world now belonged to superstar performers such as Arturo Toscanini, Leopold Stokowski, Jascha Heifetz, or Vladimir Horowitz who were supported by the powerful and ruthless new recording industry, ambitious artists management agencies, and a sensationalist media. Performers became more important than composers had ever been and a restricted musical culture was formed consisting solely of fashionable star artists performing revered compositions of the past.

One of those megastars was Italian conductor Arturo Toscanini, one of the most venerated and idolized conductors in history and arguably, the single most influential musician of the time in America. He was a living legend who enjoyed a celebrity status that matched that of the most glamorous movie and stage stars of the moment. With the New York Philharmonic, he was credited with producing orchestral performances of unparalleled virtuosity in either America or Europe in any other period, setting unmatched standards in the orchestral world.

However, this superstar conductor was also well known for his “dislike of contemporary music, of which he offered smatterings of Ravel and Prokofiev—and of Stravinsky”37. Most of the maestro’s repertory was limited to the music of Beethoven, Brahms, and Wagner. With the 1922–1923 season, the New York Philharmonic started a project for the ‘Americanization’ of its repertory which the conductor, who was at the helm of the orchestra from 1928 to 1936, rapidly dismissed when he took over the orchestra. Other celebrated conductors, such as Leopold Stokowski, Sergei Koussevitzky, Dimitri Mitropoulos, Wilhelm Gericke, Pierre Monteux, and Karl Muck took upon themselves to explore the music of their time, educating audiences, and pursuing “a mission larger than themselves.”38 Unlike those conductors, Toscanini included only an insignificant number of American composers or, for that matter, any new music at all in his repertory. He never performed works of Mahler, Hindemith, or Bartók, of whose Music for Strings, Percussion, and Celesta he told Artur Rodzinsky “If that is music, I leave it to you, the younger generation. It says nothing to me.”39

Nonetheless, even while Toscanini openly rejected new music, at a moment when other conductors were showing a healthier commitment to the music of living composers, many critics,

37 Joseph Horowitz, Classical Music in America, 278.
38 Ibid., 278.
and a big sector of the audience of the time, still supported the Maestro’s superstar status and his artistic choices. As Lawrence Gilman declared: “only a great conductor is good enough to conduct great music.”

In his autobiography, Igor Stravinsky commented:

What a pity it is that his inexhaustible energy and his marvelous talents should almost always be wasted on such eternally repeated works that no general idea can be discerned in the composition of his programs, and that he should be so unexacting in the selection of his modern repertory!

Rather than just discussing Toscanini the individual, one could refer to a ‘Toscaninian’ attitude towards music. But it would be unfair and very easy to solely blame Toscanini for the fate of American orchestral music and contemporary music as a whole. Toscanini was a product of the ‘culture of performance,’ a culture that exalted the mega artist as an unchallenged star. Toscanini, the tireless perfectionist, wholeheartedly embraced and encouraged that attitude. Nevertheless, Toscanini’s attitude towards new orchestral music, especially American orchestral music, exemplifies the overall relationship between American composers and the artists that dominated the musical panorama. Other conductors, performers, administrators, managers, critics, authors, and educators of the moment and into the future aligned themselves with that ‘Toscaninian’ approach regarding new music, widening the ever-growing breach between new music and the general classical music audience and stigmatizing the music of living American composers.

Native-born musicians, as in the past, and continuing for decades into the future, showed their dissatisfaction with this careless and thoughtless behavior towards American music. Aaron Copland, one of the most often-performed American composers of all times, wrote about the topic:

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Very often I get the impression that audiences seem to think that the endless repetition of a small body of entrenched masterworks is all that is required for a ripe musical culture… Needless to say, I have no quarrel with masterpieces. I think I revere and enjoy them as well as the next fellow. But when they are used, unwittingly perhaps, to stifle contemporary effort in our own country, then I am almost tempted to take the most extreme view and say that we should be better off without them.42

Global Influence in American Orchestras

It would be inconceivable to reflect on the fortune of American music in the twentieth century without at least mentioning the important socioeconomic developments in the world during the century. World Wars I and II, the Russian Revolution and Communist Era, the Great Depression, the Cold War, rising dictatorships, fascism, and totalitarianism, for different reasons and each to a different degree, directly affected the cultural and musical background in America. During this time of great upheaval, the USA became the biggest economic power in the world. Flocks of revered musicians from many nationalities flooded the ‘promised land’. World-renowned conductors, virtuoso soloists, well-established composers, and respected authors, historians and philosophers, music theorists and educators, relocated to the USA. Many took the helm and filled the ranks of the greatest orchestras, universities and conservatories; occupying important leadership positions around the country.43 The American musical scene was sizzling with the greatest artistic powers in the world.

Unfortunately for American-born artists, this meant that many opportunities would fly from their own hands to vanish in a cloud of admired and brilliant foreign artists. Furthermore, oblivious to American music, those celebrities would continue emphasizing the culture of performance in the most ‘Toscaninian’ manner explained above, once again, to the detriment of American music.

42 Aaron Copland, Our New Music (New York: Whittlesey House, 1941), 132–134.
The Influence of the Recording Industry

Meanwhile, the recording industry became more and more powerful, ever insisting on documenting the masters of the past and the megastars of the present, with revenue growth almost exclusively in their minds. They continued recording Beethoven symphonies in endless pursuit of the ultimate interpretation, while expanding the search for other classic and baroque masters such as Mozart, Haydn, Bach, Handel, or Vivaldi. Consequently, the masters of the past, reawakened with revitalized enthusiasm, conquered once again the concert halls in America. In fact, research in orchestral repertoire by Kate Hevner Mueller into performances of orchestral repertoire at the time, showed that, among all performed composers Mozart, Haydn, and Bach were the three whose rates of performances escalated the most between 1900 and 1970. These composers saw more performances of their orchestral music in America during the first half of the twentieth century than ever before. Mozart’s popularity, in particular, increased the most during this time and he was one of the most performed composers in general. As Hevner Mueller mentioned in her research:

Mozart himself might have been surprised at his rise in popularity in the recent decades, for he wrote not for the future but only to please his immediate public. Perhaps the very richness offered by the German romantics and the variety to be found in the more adventurous Russians enhances Mozart's delicate and unpretentious beauties. Now when so many others throughout the seventy years are continuing a slow or sometimes precipitous decline, Mozart slowly but surely rises in favor. Perhaps he is more enjoyed because of the greater competency of the 20th century players and more attention to the subtleties and excellences of his symphonies.

It goes without saying that in the same study, as it has been the case since the composer’s music was first performed in America, Beethoven was listed as the most performed composer of all...
time, by a large margin. While these were wonderful news for the eternal masters, once again, it was to the detriment of the American masters.

American the Beautiful

Classical music became the subject of an aggressive and sensationalist media dominated by radio and television. Moreover, concert music had to share its audience with that of the rising film industry, the golden age of Music Theater on Broadway, and a voraciously growing popular musical scene. In this musical melting pot that was the twentieth century, Jazz would become America’s vernacular music, the nation’s biggest and most original contribution to the music world, influencing and contributing distinctive traits to American classical music that would be imitated and integrated in the compositions and musical language of composers and artists around the world.

Embraced by some and quite unwelcome by others, Jazz rhythms, harmonies, and melodies offered classical music the basic tools to forge a long awaited American identity. The influence of popular music, on one hand, would open possibilities, and on the other hand, it would narrow the language that would be closely associated with defining aspects of American classical music. Jazz helped to vindicate American composers to the world, proving American artists as not inferior but true contenders, boosting the confidence of American musicians, and opening the door to unapologetic experimentation, discovery, and pride. American composers now had something that composers from other nationalities admired and wanted to explore as well.

The period of World War II was a critical time in America that defined its national identity. As Annegret Fauser describes:

Radio programs, presidential speeches, movies, and magazines celebrated the “American way” as a shining beacon of human civilization and cast U.S. involvement in the war as a
noble act of defense thrust upon a peace-loving, enlightened society by barbaric enemies abroad. Until postwar McCarthyism and the unfulfilled promises of the civil rights movement broke this national covenant apart, America did indeed appear to be “the beautiful.”46

Composers were exhorted to write music that would reflect and encourage the optimism sweeping the country. Some delivered music with a populist spirit intended to please a wide audience, boost morale, and reflect the joys and hopes of the people. Aaron Copland described his own legendary third symphony as music “intended to reflect the euphoric spirit of the country at the time”47. American orchestras also took notice of these new developments and delivered their part. The names Copland, Barber, Harris, Schumann, Thompson, Piston, Creston, Hanson, Diamond among others populated orchestral programs as never before. This patriotic moment demanded American music and orchestras around the country embraced American composers.

Unfortunately, this golden age of American orchestral music faded as fast as it arrived. The postwar years saw a fierce criticism towards the populist composers of the previous decade. Their music was criticized as simplistic and insincere, “excessively old-fashioned, overly anxious to please the public, and insufficiently ‘serious’”48. These composers stopped receiving commissions or performances and soon many of them vanished from the scene. Very few works from that period continued to be part of American orchestral repertoire and most were looked at with a faint shade of shame.

The Intellectualization of Music

During the twentieth century the language of music was in a constant state of change, evolving at a tremendously fast pace. Modernism and post-modernism, electronic and computer

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music, spectral music, minimalism and post-minimalism, aleatory and serialism, microtonalism, and neo-romanticism developed into and even existed alongside one another. Composers continued experimenting with sound while intellectualizing music. Alas, contemporary music is not ingrained in humans. It requires understanding and attention to reach the status that music of the Classical and Romantic eras had already achieved. As Rosengard Subotnik discusses:

> Since its conceptualization around 1800 as a medium of ‘Art,’ music has been recognized in the West as presenting extraordinary cultural obstacles to a ‘knowing’ of itself in a structural sense. Thus, the precise naming of the components in a musical structure which has become fully standardized and characteristic of musical discussion in our century, required technical education for its mastery.49

This problem was evident with audiences at large who lacked the technical education to understand the advanced musical language of some self-proclaimed “elite” composers. Composers and musical intellectuals responded to that lack of understanding by proclaiming their rational and cerebral approach to composition as the only possible path to the development and future of music. This elite group of musicians defended sophisticated, intellectual, and complex music for the sake of musical progress and saw their compositional work as a duty to music while completely dismissing an emotional and popular attitude towards music as meaningless play. As a result, those avant-garde composers tended to alienate themselves from the general public, creating sanctuaries for themselves while cultivating music and ideas for a selective audience. Musical hermits philosophizing about a highly complex and intellectual musical future seem to exclude any connection to the musical affection of the past.

Furthermore, orchestras continued fostering the masters of the past and the breach between audience and avant-garde composers continued to grow. New music needed to be taught the way Beethoven, Mozart, or Brahms had been taught. Innovative programs and repeated

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performances are an essential part of music education. Some maverick orchestras and performers of our present time have taken this task upon themselves. But, in general, orchestras seem to be comfortably cruising on the repertoire and glories of olden times.

Orchestras as Museums of Music

In the age of instant gratification, we demand instant results everywhere. We want the hippest, fastest, and finest, right here and right now. Everything we need is at our fingertips, and we get it faster than ever before. On a daily basis we see Internet sensations going viral, gathering millions of views overnight, and being forgotten two days later. New television shows, new movies, new books, new Broadway shows, new songs are constantly released, rapidly consumed and often quickly rejected. We devour new information, new culture, and new entertainment at a furious pace. Technology is changing our culture not only in the way it is delivered but also how it is produced and even what it has to say while, at the same time, enabling innovations and the exploration of the new.

Meanwhile, Beethoven and Mozart are still the most performed composers by symphony orchestras in America. It is true that they are arguably the most recognized composers of all time, and the music of these and other masters needs to be heard and preserved as cultural statements, as the ‘Mona Lisa’s’ of classical music. Nonetheless, this is not a reason for orchestras to ignore the music of today. Beethoven wrote very powerful music that resonated with audiences around the world for two hundred years and will continue moving audiences in the future. But, there are other composers writing powerful, meaningful, and poignant music right now that needs to be heard, composers reimagining the future of classical music now, as the old master did before. And, as the old masters, these composers deserve the opportunity to be heard. In other words, Beethoven would have never become Beethoven had his music never been heard.
The past few decades “have seen orchestras become involved in an everything-but-the-kitchen-sink range of activities, apparently designed to draw people in.”\(^{50}\) Some orchestras are re-imagining the concert experience, changing their image, and implementing new initiatives to reach new audiences. But, in most cases, the product itself, their music offerings, remains the same. Often, orchestras have been dubbed ‘museums of music’. In reality, orchestras have much to learn from museums. Even the Louvre wouldn’t be able to survive on the Mona Lisa and a few handpicked paintings from the Renaissance and Baroque periods. Instead, museums have been a platform for new art and provocative ideas encouraging innovation and cultural diversity. Museums are thriving in the technological age and are continuously evolving and adapting. Alex Ross, in his famous article “Why do we hate modern classical music?” explains that:

…museums and galleries took a markedly different approach. In America, the Museum of Modern Art, the Art Institute of Chicago, and other leading institutions propagandized for modern art. Wealthy patrons embraced some of the most radical new work; dealers whipped up publicity; critics romanticized Pollock and company as go-it-alone heroes. The idea took hold that museums could be sites of intellectual adventure. On a recent trip to MoMA, I was struck by a poster at the entrance: “Belong to something brilliant, electrifying, radical, curious, sharp, moving . . . unruly, visionary, dramatic, current, provocative, bold . . .”\(^{51}\)

Perhaps, modern orchestras should take the same approach. It appears that many orchestras are afraid to be radical and curious in an age in which they would benefit by being more visionary, provocative, and bold.

Final Thoughts

In all, there are many contributing factors to the inherent resistance of orchestras to new music. The lack of flexibility in orchestras, the ‘sacralization’ of music, the strict separation between high and low art, the development of a culture of performance, the idolization of


performers, especially conductors, the development of a merciless music business and sensationalist media, the intellectualization of music and establishment of an elite music class, a fragile music education, and the supremacy of popular culture are among those considered here.

It is very important for the future to analyze and learn from the past. The history of American orchestras, American orchestral music, and performances is very revealing but will only be relevant if we learn from it. We not only need to learn from our past, but also, we need to act upon it. Orchestras around the country are enduring tough times overwhelmed by a very difficult social economic situation. Where some see challenges, others see opportunities and, using the powerful tools in their hands today, they thrive by innovating. The times are changing but that was always the case. The future of orchestral music in America is not only possible but also bright, and new and exciting music can and will be an important part of it.
CHAPTER II. ORCHESTRAS LEADING THE CHANGE: REPERTOIRE, PROJECTS AND LEADERS

Chapter I outlines some of the difficulties troubling the relationship between orchestras and new music today. Still, music generates an exceptional emotional power that is stronger during live performances. Expectation, curiosity, discovery, and surprise are important and necessary human traits that are triggered by exciting new experiences. Audiences need to feel that emotional power and surprise and orchestras need to acknowledge their audience’s taste and musical sophistication to produce those moving experiences. Then orchestras must act upon that knowledge to continue educating and engaging their communities.

Some American orchestras regularly experiment with new projects, including new music and maintain a climate of innovation at the core of their success. Bold and forward-thinking leaders inspire their institutions to explore and support the music of living composers. The media landscape today offers numerous options and orchestras are forced to reimagine their offerings and their presence within their communities. These challenges also offer unique opportunities that some innovative institutions are eagerly exploring.

Chapter II examines new music programmed during the 2013-2014, 2014-2015, 2015-2016 concert seasons by five of the most forward-looking American orchestras today, the New York Philharmonic, Los Angeles Philharmonic, Chicago Symphony Orchestra, Atlanta Symphony Orchestra, and the Seattle Symphony Orchestra. The analysis presented identifies how much new music these orchestras have performed during the three seasons, the composers performed, and the number of commissions and premieres with special attention to American composers. It also identifies the individuals leading the way, as well as the projects that have
distinguished the organizations.

The efforts and success of these orchestras suggest that there is a future for orchestras and their relationship with new music.

The need for honesty, sincerity and specificity in any given musical situation should drive orchestras and their leaders to follow their musical intuition, to lead with vision, without fear of offending… we in the music world should trust that what moves us, what we truly believe in, will also move others, and can become a meeting point for our common humanity. Change is difficult, but possible, as well as necessary. Nobody can possibly know for sure where exactly we are going, or what the answers are. Simply asking the right questions, though, is a huge part of finding those answers.52

New York Philharmonic

December 31st, 2013. After a copious meal followed by the typical assortment of seasonal sweets, thousands if not millions of people around the country are sitting by their TV sets to see and hear the New York Philharmonic’s Live From Lincoln Center New Year’s Eve performance. The soloist: the incomparable Yo-Yo Ma, but no Elgar or Dvorak concerto is on the program. Instead, the Philharmonic and its esteemed guest are performing Azul, a six-year-old concerto by the Argentinian born Osvaldo Golijov, a bold statement by one of the most exciting orchestras in the music scene today.

New music is embedded in the roots of the New York Philharmonic. In its long and rich history the Philharmonic has earned a reputation as one of the best orchestras in the world. New music has been an essential part of the orchestra’s programing from its inception in 1842. Since the very first performances, the orchestra became a pioneer by commissioning, premiering, and giving U.S. premieres of some of the masterworks that later became part of the orchestral core literature of every era since the formation of the orchestra. Prominent commissions and world premieres include Dvořák’s Symphony No. 9, From the New World, Rachmaninoff’s Piano

Concerto No. 3, Gershwin’s Concerto in F and An American in Paris, Hindemith’s Symphonic Metamorphosis on Themes of C. M. Weber, Strauss’ Suite from Der Rosenkavalier among many others.

In modern times, the Philharmonic is responsible for commissioning a vast pool of new music including, to name a few, Luciano Berio’s Sinfonia, John Adams’ On the Transmigration of Souls, Esa-Pekka Salonen’s Piano Concerto, and Christopher Rouse’s Symphony No. 4. The list is unparalleled, no other orchestra in the country has commissioned as many modern masterworks as the New York Philharmonic, and the list of U.S. premieres presented by the Philharmonic includes all major composers since its inception and many works that have become part of today’s core orchestral repertory.

The New York Philharmonic has won numerous awards and accolades for its performances and abundant recording projects, many of which were devoted to new music. The most celebrated composers and artists of all time have regularly worked with the orchestra and its music directors including musical giants such as Gustav Mahler, Arturo Toscanini, Leonard Bernstein, Pierre Boulez, Zubin Mehta, Kurt Masur, and Lorin Maazel. The New York Philharmonic is a beacon in the world of music and an ambassador of new music.

Under the leadership of Alan Gilbert, music director since 2009\(^{53}\), the Philharmonic has rebuilt a strong reputation as an energetic proponent of new music. Since the beginning of his tenure, Alan Gilbert introduced projects and opportunities to perform music by living composers. Some of Gilbert’s most successful projects include the foundation of the Marie-Josée Kravis Composer-in-Residence position, crafting a new subscription series devoted solely to new music called CONTACT!, and developing the NY PHIL BIENNIAL, a concentrated exploration of new music.

music by a wide range of contemporary composers through innovative and extensive collaborations.

In only the last three seasons, Gilbert and the New York Philharmonic have commissioned or co-commissioned a total of eighteen large-scale orchestral works including symphonies, concertos, and large works for orchestra and choir. Twelve of those works received their world premiere in the orchestra’s main concert series. Eight of them were by American composers. Alan Gilbert and the orchestra, displaying their eclectic interest, have commissioned well-established and respected American composers, but also up-and-coming young American composers, covering an assortment of musical languages and music generations.

Among younger composers, the New York Philharmonic commissioned orchestral works from Anthony Cheung, Sean Shepherd, and Andrew Norman. These three young Americans have gained prominence in the past few years and their music is now populating the programs of many other orchestras in the country.

Among the more familiar and well-established composers, together with Christopher Rouse, who was one of the two Marie-Josée Kravis Composers-in-Residence during this period, the New York Philharmonic commissioned works from John Adams, William Bolcom, and Marc Neikrug. This group, together with their younger counterparts, forms a diverse collection of commissioned composers showing Alan Gilbert and the Philharmonic’s continuing efforts to spotlight music by living Americans and offer unique opportunities to composers from different generations.

Throughout its history, the Philharmonic has built a reputation as one of the world’s leading champions of new symphonic music, supporting not only the music of American composers but also composers from around the world. Under Alan Gilbert’s leadership, a
prodigious advocated of new music “who has brought the orchestra vision and innovation,” the New York Philharmonic has continued developing this tradition by building fruitful relationships and partnerships with some of today’s most celebrated composers. True to its international status, the Philharmonic has developed successful relationship not only with American composers but also with composers from other nationalities. At the same time the orchestra has established partnerships and projects, with other noted organizations and performers around the world, including co-commissions with European orchestras or residencies in other well-known concert halls.

The roster of internationally known composers commissioned and premiered by the New York Philharmonic during Alan Gilbert’s tenure draws from the Nordic connections that Gilbert developed while he was music director of the Royal Stockholm Philharmonic Orchestra and orchestra have commissioned and premiered pieces by British composers Thomas Adès, Mark-Anthony Turnage and Julian Anderson, French composers Franck Krawczyk and Thierry Escaich, Hungarian Peter Eötvös, Korean Unsuk Chin, Chinese Zhao Lin, Dane Per Nørgård, and Finnish composers Esa-Pekka Salonen and Magnus Lindberg. Salonen is currently serving as the Marie-Josée Kravis Composer-in-Residence and Lindberg, who was the first composer to serve in that position, has had two commissions in the last three years.

As the second composer to hold the Marie-Josée Kravis Composer-in-Residence position, Christopher Rouse was commissioned to write two pieces during this period. In June 2014, he delivered his Symphony No. 4, a work described by critic Anthony Tommasini as “an intriguing 20-minute work structured in two connected movements of vastly contrasting character: the first

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bustling and seemingly cheerful, the second grim and despairing, ” and, in October of the same year, the New York Philharmonic premiered his Thunderstuck “a nine-minute concert opener that reflects [his] continuing love of the popular music of [his] younger years.” In addition to these commissions the New York Philharmonic also performed his Oboe Concerto, Rapture, Requiem, Flute Concerto, and Iscariot during the three seasons evaluated.

Together with those commissions and premieres indicated above, each season the New York Philharmonic performs six to nine non-premiere major orchestral works by living composers. In only the last three seasons, that list included twenty-one works by living composers, seven of which were by living American composers. During this time, the New York Philharmonic performed such living composers as Osvaldo Golijov, Krzysztof Penderecki, Chen Qigang, James MacMillan, Detlev Glanert, Tan Dun, John Williams, and John Corigliano.

The current composer-in-residence, Esa-Pekka Salonen, has enjoyed a very close relationship with the New York Philharmonic, Alan Gilbert, and the New York City music scene over the years, both as a composer and conductor. When Alan Gilbert announced that he would be stepping down from his position as music director of the Philharmonic, some critics and fans expressed their desire that Salonen take over the orchestra’s respected helm. Salonen, with a tight international conducting agenda, dismissed these rumors and the orchestra has since appointed Jaap van Zweden, current music director of the Dallas Symphony Orchestra and the Hong Kong Philharmonic, to the position of music director designate.

Anthony Tommasini, a fan of Salonen, wrote:

I was not alone in suggesting that Esa-Pekka Salonen, currently the Philharmonic’s composer in residence (a position that exists thanks to Mr. Gilbert), would be an ideal music director. He recently said, as he had before, that he covets more time for composing and did not want another major conducting post. I bet he could have been persuaded had the Philharmonic really wanted him, which it apparently didn’t. This seems a lost opportunity; Mr. Salonen excels in exactly the areas the Philharmonic needs. He conducts contemporary works with the affinity of a fellow composer and has a knack for devising imaginative programs.57

Despite this, the orchestra has continued performing and commissioning a number of Salonen’s works during this period. Recently, in March 2016, the New York Philharmonic and Alan Gilbert performed one of Salonen’s largest and more ambitious works of recent years. A Philharmonic co-commission, Salonen’s Karawame is a thirty-minute work for choir and orchestra that “cannot disguise its sophistication, beauty or unexpected emotional power.”58

In all, the list of pieces by living composers performed by the New York Philharmonic in its main orchestral series during this period, including commissions and premieres, comprises forty-one works, sixteen of them by living American composers. In addition, most of the pieces in the CONTACT! new music series and the NY PHIL BIENNIAL are New York Philharmonic commissions and premieres by living American composers.

Conceived by Alan Gilbert, CONTACT! was created in the 2009-2010 season. The series presents the works of emerging and well established contemporary composers in venues outside the Lincoln Center campus and performed by New York Philharmonic musicians and prominent guest artists. CONTACT! has presented concerts at National Sawdust, the Metropolitan Museum, SubCulture, and 92nd Street Y and as part of the NY PHIL BIENNIAL. The series, crafted by Alan

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Gilbert and the composer-in-residence, have presented twenty-one premieres since its inception. CONTACT! has garnered much attention and praise in the new music scene.

From May 28 to June 7, 2014, the Philharmonic presented the inaugural NY PHIL BIENNIAL. Alan Gilbert in collaboration with composers Christopher Rouse, Matthias Pintscher, and conductor Pablo Heras-Casado curated the event. It was a complete immersion in contemporary and modern music representing more than 50 composers. The New York Philharmonic partners included 92nd Street Y, the Museum of Modern Art, the Orchestra of St. Luke’s, the Metropolitan Museum of Art, The Juilliard School, Gotham Chamber Opera, Lincoln Center for the Performing Arts, Bang on a Can, The American Composers Orchestra, and the Kaufman Music Center’s Special Music School High School. Music director Alan Gilbert said:

We want the NY PHIL BIENNIAL to galvanize the whole city around an immersive contemporary music experience –to take a snapshot of where music is today. We have followed the lead of the great visual art biennial events in making this project extremely collaborative, and have reached out to a variety of curatorial voices, as well as the many other imaginative and forward-looking New York cultural organizations who have accepted our invitation to ‘come play with us’ as partners. We see each of the 13 programs as a distinct ‘pavilion,’ with partners bringing to them their individual aesthetics. Our approach is deliberately non-dogmatic, with the only criterion being that these concerts comprise music that we and our colleagues believe in and are excited to experience.59

The inaugural biennial was a widespread resounding success. After that initial success, the NY PHIL BIENNIAL was expanded inviting more partners, increasing the number of days and concerts, including many more composers, commissions, and premieres. From May 23 to June 11, 2016, the Philharmonic presented the second NY PHIL BIENNIAL. Curated by Alan Gilbert and Esa-Pekka Salonen, the event featured works by more than 100 composers, most of them American, from students to iconic legends. The programs ranged from large-scale.

symphonies, chamber operas, and concertos to chamber music, solo works, and mixed-media events.

Most of the works performed in the 2016 *NY PHIL BIENNIAL* received their world, U.S., or New York premieres. Among many others, the composers featured included Esa-Pekka Salonen, Per Nørgård, William Bolcom, John Corigliano, Kaija Saariaho, Nico Muhly, John Harbison, John Zorn, Timo Andres, Christopher Theofanidis, Bryce Dessner, Aaron Jay Kernis, Missy Mazzoli, Sean Shepherd, Anthony Cheung, Jennifer Higdon, and David Lang.

The second *NY PHIL BIENNIAL* continued collaborating with some organizations and performers from the inaugural biennial and included an impressive list of other collaborators such as the JACK Quartet, violinist Jennifer Koh, Aspen Music Festival and School, Interlochen Center for the Arts, Lucerne Festival, MetLiveArts, the New York City Electroacoustic Music Festival, Yale School of Music, Brooklyn Rider, The Knights, and the San Francisco Girls Chorus. Music director Alan Gilbert said:

The *NY PHIL BIENNIAL* was created to showcase what is going on in today’s national and international music scene. I’ve greatly enjoyed collaborating with Esa-Pekka Salonen in planning the 2016 *NY PHIL BIENNIAL*; he has a unique perspective as a composer and discerning taste in what is exciting and compelling. This season’s biennial will feature a lot of American music, with more of it by younger composers. To represent the widest possible range of music, we have reached out to a variety of artists and partner organizations, not only down to Brooklyn but also around the country and across the Atlantic. This project is perhaps the ultimate manifestation of our desire to support the work of today’s composers, and to bring together a variety of viewpoints to achieve something even greater than any one organization can accomplish.60

The *NY PHIL BIENNIAL* is a unique celebration of new music. It brings together many of the best musical minds of the moment and immerses its audience in an incredible amount of new music and ideas. Other orchestras have tried to emulate the New York Philharmonic, such as the

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Los Angeles Philharmonic with its *Next of Grand* festival, however, without the same success. This impressive celebration of new music can only be achieved by a long-term commitment to new music, an innovative mind and leadership such as that of Alan Gilbert’s, and unique collaborations among astounding artists. Perhaps, it can only be accomplished in a multicultural and naturally curious place such as New York City.

Alan Gilbert’s tenure as music director of the New York Philharmonic has been extremely fruitful for new music. His vision and commitment to education, the orchestra, and the cultural life of the city, has distinguished him as one the most brilliant musical tycoons of the moment. His initiatives have become a relevant part of the orchestra’s legacy and will survive his tenure. The presence of living American composers in the Philharmonic’s programs is more prominent than any other nationality. For his commitment to American music, in 2011 Gilbert was awarded the Columbia University’s Ditson Conductor’s Award for “distinguished record of performing and championing contemporary American music.”

Critics who were doubtful when Gilbert was first appointed, have lauded his tenure:

> Even those who haven’t found him to be the most engrossing interpreter of repertory staples must credit Mr. Gilbert with emboldening the Philharmonic at a time when strong artistic purpose and outreach are crucial to the future of classical music… Mr. Gilbert made enormous strides in adjusting the balance between old and new… [Gilbert] commissioned big, ambitious works and gave new music a rare prominence. He introduced the orchestra’s *Contact!* new-music series and will preside this spring over the second *NY Phil Biennial*, an ambitious venture aimed at making the Philharmonic and its hometown a hotbed of fresh work.

The relationship between Alan Gilbert and the Philharmonic is one of the most exciting partnerships in the recent history of American orchestras. With an annual budget of $71.9

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million, there is no other orchestra in the country today commissioning and premiering as much music by living composers as the New York Philharmonic.

Los Angeles Philharmonic

The history of the Los Angeles Philharmonic has been driven by its association with some of the most innovative, forward-thinking, and influential artists and music moguls of the time. Ernest Fleischmann, Deborah Borda, Esa-Pekka Salonen, Gustavo Dudamel, John Adams, Steven Stucky, and Frank Gehry are some of the names closely associated with the success of the Los Angeles Philharmonic. The orchestra’s commitment to a continuous exploration of all things new has also fashioned its repertoire and innovative performances and many projects. Over the past 25 years, “the Philharmonic has consistently demonstrated how a major American symphony orchestra can integrate the music of our own time in all aspects of its life. That enthusiasm for the new is part of this unique orchestra’s DNA”

Ernest Fleischmann, the Los Angeles Philharmonic’s executive director for more than thirty-years (1969-2000), is credited with having “transformed a provincial second-rank orchestra into one of the world's best.” Under the artistic leadership of Esa-Pekka Salonen, music director from 1992 to 2009, the Philharmonic reached new artistic heights and established itself as a national, if not international, hub for new music and experimentation. The opening of the Walt Disney Concert Hall, an architectural marvel known for its extravagant and striking appearance and its flawless acoustics, is an impeccable home and fitting façade to the modern

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and visionary orchestra. Deborah Borda, “the woman who runs the L.A. Philharmonic” and one of the most prestigious chief executive in the orchestral world, has instilled a modern and extremely successful corporate model deeply rooted in the orchestra’s artistic innovations.

Gustavo Dudamel, one of the most popular and charismatic conductors of recent times, has immersed himself in the practice of exploration characteristic of the orchestra that, in turn, has given him free range to uncover new boundaries. Ultimately, the Los Angeles Philharmonic has become one of the most exciting and dynamic artistic organizations in the world while exuding innovation at its core.

Perhaps no other president and chief executive of any American orchestra has been as important for the development of innovative projects and adventurous programs as Deborah Borda has been for the Los Angeles Philharmonic. Borda understands and fosters the relationship between the orchestra, its audience, and new music. Moreover, she embraces that relationship and explores the unique opportunities that it generates:

Her key accomplishment has been to keep the Phil relevant — and prosperous — at a time when fewer people nationwide want to buy season tickets to the symphony, especially an on-demand young generation that prefers a la carte programming with a contemporary edge. Borda and Dudamel have kept the classics, but they have expanded the repertoire. The Phil has commissioned 10 works this season — more than any U.S. orchestra — and its Green Umbrella series features genres as varied as Minimalism and the European avant-garde.

During her fifteen year tenure as president and chief executive, Deborah Borda was one of the key players for the construction of the Disney Hall; she hired Gustavo Dudamel, the much sought-after conductor and commercial colossus who has become a prodigious fundraising tool for the Los Angeles Philharmonic; amassed the largest budget of any American orchestra and,

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67 Jeffrey Fleishman, “Deborah Borda.”
the Los Angeles Philharmonic, with $115 million, is now the largest symphonic organization in the country. Borda increased the orchestra’s endowment by nearly five times since her arrival, reaching the $222 million mark, and added more concerts, series, festivals, and commissions. She has considerably expanded marketing, making the Philharmonic one of the most fashionable and familiar orchestras around the world. Borda has kept the orchestra prosperous and relevant not only to the Los Angeles community but also to a global market.

Perhaps most importantly, Deborah Borda built the orchestra’s financial success upon artistic adventures and innovations that began before her tenure and that she continued to instigate together with her artistic team. She understands the artistic demands needed to reach new audiences while at the simultaneously remaining musically relevant. Concerning her own artistic vision she commented: “I’d like two things to be embedded into the DNA of the organization. A commitment to discovery and new art, and the other is defining the social imperative of an orchestra.”

Borda and the Los Angeles Philharmonic have managed to bring new audiences to the hall while expanding the orchestra’s new repertoire. New music has been an important aspect of a successful corporate plan with the orchestra:

That’s the result of a concerted effort by Esa-Pekka Salonen and myself to think about what was the music that was truly meaningful to us and to our audience, and how we could present it in an enticing way. Especially since we moved into the new hall, our intention has been to integrate 21st-century music into the orchestra’s everyday activity. We have very special relations with a host of composers, including John Adams, our composer in residence, Osvaldo Golijov, Tom Ades, Steven Stucky, and, of course, Salonen.

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68 Ibid.
69 Ibid.
Continuing this tradition, in only the last three seasons the Los Angeles Philharmonic has commissioned or given the world premieres of seventeen orchestral works, ten of which were by living American composers and has given the U.S. premieres of four other non-commissioned orchestral works, one by a living American composer. In addition to these premieres and commissions, the Philharmonic has performed twenty-two other orchestral works by living composers, eight of which were by living American composers. In sum, in the last three seasons, the Los Angeles Philharmonic has performed forty-three orchestral works by living composers, nineteen of which were by living American composers. This is an exceptional number of works by living composers, especially as this number does not include the works performed during the Los Angeles Philharmonic’s *Green Umbrella* series dedicated to new music. These numbers demonstrate the outstanding efforts by the Los Angeles Philharmonic’s artistic and administrative leadership to support new music and living composers.

Through the years, the Los Angeles Philharmonic has built a prolific relationship with living American composers. In the last three seasons, the orchestra has commissioned or premiered ten orchestral works and performed nine other non-premiere orchestral works by living American composers. During the same period, the Philharmonic premiered orchestral works by some of the most established American composers, some of whom have enjoyed a long relationship with the orchestra. Philip Glass, David Lang, Terry Riley, Steven Mackey, Peter Lieberson, Stephen Hartke, and Michael Gordon had orchestral premieres in Los Angeles during the last three seasons.

The Los Angeles Philharmonic is also constantly searching for new talent, especially that of up and coming young American composers. In the last three years, the Philharmonic commissioned orchestral works by Andrew Norman and Bryce Desser for the orchestra’s main
concert series and works by a substantial number of other young composers for the orchestra’s Green Umbrella series. Andrew Norman, in particular, has developed a very close and fruitful relationship with the orchestra. The Los Angeles Philharmonic has commissioned Norman to write an orchestral work for its main orchestral series in each of the last three seasons. Additionally, the orchestra commissioned him to write a piece for its Green Umbrella new music series. In three seasons, the Los Angeles Philharmonic has premiered Norman’s Try (2013) Release (2014), Stop Motion (2015), and Play: Level 1 (2016). Release, for piano and orchestra, was premiered by the master pianist Emmanuel Ax and the Los Angeles Philharmonic during the orchestra’s Brahms Project. Surrounded by Brahms, Norman’s premiered was received as “a wonderfully fresh way to think not only about Brahms but also about where music might be now going.”

During Esa-Pekka Salonen’s tenure as music director, the Los Angeles Philharmonic developed special relationships with the conductor’s inner circle of composer friends. After Salonen’s departure, the orchestra continued those relationships with commissions and performances by those renowned composers. In the past three seasons, the Philharmonic has commissioned or premiered pieces by familiar names such as Louis Andriessen, Arvo Pärt, Kaija Saariaho, Henryk Górecki, Oliver Knussen, Brett Dean, Esa-Pekka Salonen himself, and by Daniel Bjarnason, the youngest and least-known composer of the list.

In conjunction with these premieres and commissions, the Los Angeles Philharmonic continues performing additional works by living composers during the season. John Adams, who holds the position of Creative Chair of the orchestra, has developed a special relationship with the orchestra and its two most recent music directors. “John’s work, vision and big knowledge of

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all music, especially new music, is [sic] so deep. For me, this is a special partnership, one where we create new opportunities,”72 says Dudamel about Adam’s relationship with the orchestra.

That trust is suggested by the number of performance of Adams’ works by the orchestra. The Philharmonic has performed at least one of Adams’ orchestral works in each of the last three seasons. During this period, the Philharmonic has programed four of the composer’s orchestral works: Naïve and Sentimental Music, Harmonium, City Noir, and The Chairman Dances.

Estonian composer Arvo Pärt and Esa-Pekka Salonen also had a prominent place in the Los Angeles Philharmonic programing during this period. Salonen, in addition to having the U.S. premiere of his Karawane in Los Angeles, has also seen performances of three of his other works, the Violin Concerto, Foreign Bodies, and Helix. In May of 2016, over two weeks of performances, the Los Angeles Philharmonic presented a festival dedicated to Arvo Pärt that included the world premiere of his Greater Antiphons, and his pieces Miserere, Cantus in Memoriam Benjamin Britten, and his 2009 Symphony No. 4, “Los Angeles.”

The Philharmonic has performed other orchestral works by American composers including Philip Glass, Max Lesser, and concert works by John Williams. Dudamel’s Latin American connections have delivered pieces by Venezuelan composer Paul Dessene and Spanish composer Cristobal Halffter. Composers Louis Andriessen, Krzysztof Penderecki, Tan Dun, Unsuk Chin, and Frenchman Eric Tanguy have had performances of their works as well.

In all, this is an impressive list of commissions, premieres, and performances of orchestral works by living composers. This, on its own, already distinguishes the Los Angeles Philharmonic as one of the world’s foremost champions of new orchestral music. However, the Philharmonic’s commitment to new music and innovation does not stop here. The orchestra has

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continued searching for ways to present the music and ideas of our time and has developed series, festivals, collaborations, and special projects to achieve its vision.

Created by the visionary Ernest Fleischmann, the Los Angeles Philharmonic New Music Group and its *Green Umbrella* concerts combine in the Los Angeles Philharmonic’s new music series. Orchestras around the world eventually imitated this innovative series that is now in its third decade. John Adams, as the Creative Chair, oversees the successful series that offers five concerts per season that include commissions, world and U.S. premieres. The series is curated and performed by Adams, Los Angeles Philharmonic music director Gustavo Dudamel, and other prominent guest conductors and performers, including principal players of the Philharmonic. It is an extremely successful new music series that has helped institute a culture of new music in Los Angeles.

The *Green Umbrella* series offers a wide range of new music by living composers covering many musical styles and nationalities. However, the music by living American composers is prominent with many concerts dedicated exclusively to the music of young American composers. The series also offers special projects such as the successful world premiere of Frank Zappa’s *200 Motels–The Suites*, the complete orchestral version of Zappa’s original *200 Motels*. Conducted by Esa-Pekka Salonen, the LA Times covered the performance: “The Frank Zappa piece '200 Motels' unsettled its audience in a 1970 Los Angeles Philharmonic presentation. At a celebratory performance now, it's greeted by the cheers of people having fun.”

From May 19 to June 14, 2015, the Los Angeles Philharmonic organized the first *Next on Grand* festival, which, in its inaugural installment, was entitled: *Contemporary Americans,* a

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Festival of Music and Dance. The festival presented seven world premieres and performed a wide range of composers, from luminary living composers such as Philip Glass, Steve Reich, and John Adams to emergent and even beginner composers. The orchestra partnered with organizations around Los Angeles as well as ensembles and artist of different medias. The press release stated:

In an ambitious and unprecedented collaboration across Grand Avenue’s arts corridor – including Music Center Dance, LA Opera and Center Theatre Group – the Los Angeles Philharmonic inaugurates a recurring festival that converges upon a creative force or cultural element. This season, the Los Angeles Philharmonic embraces the theme of Contemporary Americans by focusing on the wildly creative music being made by American composers, both established (Reich, Glass, Wolfe/Lang/Gordon) and those with careers-in-the-making (Norman, Shaw, Dessner, etc.). Led by Gustavo Dudamel, the festival encompasses Pulitzer Prize-winning music, video installations, vocal, chamber and orchestral music, as well as guest performers such as the Labèque sisters and the Calder Quartet. Other components of the Next on Grand collaboration include Dog Days, a modern opera presented by LA Opera and REDCAT at REDCAT; and Lucinda Childs’ Available Light, a co-commission from the Music Center and the Los Angeles Philharmonic (music by John Adams and sets by Frank Gehry) presented on the stage of Walt Disney Concert Hall.74

The Next on Grand festival seemed to be an effort by the Los Angeles Philharmonic to duplicate the New York Philharmonic’s very successful NY PHIL BIENNIAL. The festival was initially announced as a recurrent event but it was not celebrated again in the 2015-2016 season and has not been announced for the 2016-2017 season. While it is not clear if the Next on Grand festival was an unsuccessful project, the initiative is a reflection of the Los Angeles Philharmonic commitment. As Deborah Borda declares:

We do live by innovation, and innovation can be messy. Innovation doesn't always work. You have to be willing first, to try it. Then equally important as trying it is, when it's not working, be ready to say that. We have a number of projects that we tried because we thought they made sense, and when we saw that they didn't, we changed.75

On February 14, 2016 Pulitzer Prize-winning composer Steven Stucky passed away.

Stucky had a long and fruitful relationship with the Los Angeles Philharmonic first as its composer-in-residence then, during Esa-Pekka Salonen’s tenure, as the orchestra’s Consulting Composer for New Music. In that position, Stucky worked closely with Salonen programing and commissioning new works. He also founded the Composer Fellowship Program and conducted concerts with the Los Angeles Philharmonic New Music Group in their *Green Umbrella* series. The Philharmonic commissioned and premiered many of Stucky’s works including his 2005 Pulitzer Prize-winning Second Concerto for Orchestra. Steven Stucky enjoyed a long lasting relationship with the orchestra, arts organizations, and the community of Los Angeles.

Mark Swed, from the Los Angeles Times, talked about how “unlikely Steven Stucky proved indispensable to the L.A. Philharmonic’s rise”\(^{76}\) and how the composer helped developing the Philharmonic’s affinity for new music:

> [Stucky] turned out to be an essential ingredient in the secret sauce of the Southland's new music ascendancy nationally and internationally… Slowly, painstakingly, he brought the L.A. community up to speed, graciously and wondrously encouraging curiosity about what was new in music. He always made it feel one on one… he became, in part anyway, one of us. He got to know everybody. He changed us, and we changed him. He gave the new music Green Umbrella series an alluring curatorial profile that has gone on to influence many other orchestras. He programmed music that he might not care for but that he believed needed to be heard. He then looked for ways to care for it… He had an open mind and a big talent for persuasion. As his musical palate broadened, so did his music.\(^{77}\)

On April 20, 2016 Esa-Pekka Salonen organized and led a special concert in honor of Steven Stucky. The program featured the Los Angeles Philharmonic New Music Group, Lyris Quartet, Piano Spheres, soprano Hila Plitmann, and the Los Angeles Master Chorale. The program included works by Steven Stucky and Witold Lutosławski, who

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\(^{77}\) Mark Swed, “How unlikely Steven Stucky.”
was a major influence in the composer’s artistic life. A close circle of friends composed
short works honoring the composer. Pieces by Anders Hillborg, Magnus Lindberg, Esa-
Pekka Salonen, James Matheson, Mandy Fang, and Joseph Phibbs were premiered during
the performance.

All these projects, the many commissions and premieres, and the excitement for
new music that this community displays comes from an unusual artistic vision. And this
vision requires a clear understanding of its surroundings and rigorous artistic discipline:

We have a very catholic approach in terms of our programming of classical music. You
don’t hear a lot of Elliott Carter or Milton Babbitt here. New music has to be
music that people love. People have to come away from a concert feeling either
enriched or that they had a good time. Those aren’t necessarily exclusive, but you
need one of the two. Going to a concert shouldn’t be like going to the gym, which you
do because it’s good for you.78

The Los Angeles Philharmonic loves new music and is committed to making it an
important part of its foundation and its relationship with its progressive community.

Chicago Symphony Orchestra

Founded in 1891, the Chicago Symphony Orchestra is recognized as one of the world’s
finest orchestras. Italian conductor Riccardo Muti has been music director of the CSO since 2010
and the orchestra’s former music directors include some of the most respected conductors of all
times. The Chicago Symphony Orchestra has also collaborated with the most regarded
performers and composers alive during its history.

The orchestra’s relationship with new music has been very rich. Since its inaugural
concert season, the CSO have presented numerous commissions and both world and U.S.
premieres. From giving the U.S. premieres of Richard Strauss’s tone poems Till Eulenspiegel,
Don Quixote, Also sprach Zarathustra, and Ein Heldenleben, to premiering major works of the

78 Jeffrey Fleishman, “Deborah Borda.”
twentieth century such as Igor Stravinsky’s *Symphony in C*, Witold Lutosławski’s Symphony No. 3, and John Corigliano’s Symphony No. 1, the CSO has amassed a remarkable list of premieres. The list of its illustrious composers-in-residence included John Corigliano, Shulamit Ran, Augusta Read Thomas, Osvaldo Golijov, and Mark-Anthony Turnage. The Chicago Symphony Orchestra left its mark on the history of music by contributing to the development of new music and sponsoring the work of living composers.

The CSO’s association with new music has been deeply connected to its music directors’ affinity to the genre. The tenures of some were profoundly defined by their contributions to new music and support for living composers. Frederick Stock, the second music director of the CSO, who held that position for thirty seven years, commissioned and premiered hundreds, if not thousands, of new works and gave the U.S. premieres of famous works by Bartók, Hindemith, Stravinsky, Prokofiev, Holst, Respighi, and Mahler among others. During his tenure, the CSO experienced remarkable artistic growth, becoming one of the leading orchestras in the country. This phenomenal growth was due in part to Stock’s insatiable commitment to performing challenging new repertory, that was crucial in developing the technical qualities and shaping the sound of the orchestra. He was a tireless new music explorer who molded the future of the CSO through deep immersion in new music. His tenure established a culture of new music in the Chicago Symphony Orchestra that some of his successors continued to nurture over the years.

The much sought-after conductor and current Chicago Symphony Orchestra's music director Riccardo Muti tends to favor the German and Italian romantic repertoire, with a special inclination for Verdi and Mozart’s operas, and rarely performed pieces by Italian composers such as Puccini, Cherubini, Spontini, Catalani, Boito, Martucci, and Busoni. He developed a remarkable career as an opera conductor having been the music director of the Teatro alla Scala
for nineteen years and making appearances in the most respectable opera houses around the
globe. Consequently, Maestro Muti’s repertoire and interest was built around the opera and
European traditions and it is no secret that new music is not in his DNA.

When asked about the volume of new music programmed by the Chicago Symphony
Orchestra under his leadership, Muti insists on the need to balance artistic needs and economic
means. In his opinion, the CSO needs to offer only the best of the new, those works that, on their
own merits, can claim a place among the masterpieces of the canonic repertory that the audience
wants and will pay to hear. Muti articulates that “contemporary repertory you must do but not
just as a moral or ethical issue. It must be studied carefully and done well, not just thrown out
there so we can say we've done it.” Still, he maintains that the public needs to be educated with
regard to contemporary music and praises the Chicago Symphony Orchestra’s new music series
and composers-in-residence. Muti explains:

The world of new music is in a big crisis. Thousands of composers around the world are
writing music, and that music is performed one or two times, then is forgotten. We
performers feel we have done our duty. After that, who remembers that music? The
problem with new music is that the distance between composers and the public has
become enormous. Composers don't write for 'human' orchestras anymore. In Verdi's
times, people sang his tunes after just hearing them. I believe that with all the world
cultures contributing new scores, a new way of writing music—a synthesis—eventually will
emerge. For now, the new composers are a little bit too far away from the needs of the
public.80

When asked about American music, which he rarely conducted in Europe, the CSO’s
music director says, “It's not enough to ask, ‘What about American music?’ I think it's more
important to ask, ‘What about contemporary music?’ We should not close ourselves in a

79 John von Rhein, “CSO’s Muti: Chicago ‘must be aware of how important the orchestra is,’” Chicago Tribune,
symphony-20150623-column.html.
80 John von Rhein, “Riccardo Muti: The CSO Should perform in Cuba,” Chicago Tribune, January 27, 2015,
Riccardo Muti maintains a distant association with new music and the conductor has often been criticized for his lack of commitment to American music and living composers in general.

The Chicago Symphony Orchestra’s recent programs might have included fewer premieres and performances by living composers than in the past but even in these circumstances the orchestra still performs more new music than many orchestras around the country. Since the 2010-2011 concert season, Riccardo Muti’s first season at the helm of the orchestra, the conductor himself has presented the world premieres of seven CSO’s commissions. Four of those works were by American composers Bernard Rands’ *Danza Petrificada*, Mason Bates’ *Alternative Energy* and *Anthology of Fantastic Zoology*, and Elizabeth Ogonek’s *Lightenings*. The other three works premiered by Muti included Dimitri Smirnov’s *Space Odyssey*, Op. 156, Anna Clyne’s *Night Ferry*, and Giovanni Sollima’s *Antidotum Tarantulae XXI, Concerto for Two Cellos and Orchestra*. In all, the seven premieres performed by the Italian Maestro, while not an impressive number, is still much better than most music directors in America.

Nonetheless, the CSO has also presented the world premieres of six other commissions under the baton of guest conductors. Of those six commissions, three were by living American composers Nico Muhly’s *The Edge of the World*, James Matheson’s *Violin Concerto*, and Christopher Rouse’s *Heimdall’s Trumpet*. The other three were works by the Frenchmen Guillaume Connesson and Pascal Dusapin, and the British Anna Clyne.

Despite the Chicago Symphony Orchestra’s seeming decline of support for new music owed in part to the artistic choices of Riccardo Muti, the CSO continues to enjoy extraordinary relationships with acclaimed conductors, composers, and artists who bring new music to the orchestra and its audience. Composer-conductors John Adams and Esa-Pekka Salonen have

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81 Ibid.
developed distinguished and fruitful artistic partnerships with the orchestra and they continue exploring new projects with the CSO. Similarly, the two composers-in-residence since the 2015-2016 season, Samuel Adams and Elizabeth Ogonek, share with the CSO new and exciting works and ideas. Moreover, along side Adams and Salonen, there are a number of other guest conductors who continue to honor the new music tradition of the CSO. From the 2013-2014 season, the CSO, in addition to the world premieres already mentioned, has performed fifteen works by living composers in its main classical series, including U.S. premieres. American composers John Adams, John Corigliano, Michael Ippolito, and John Williams had pieces performed by the CSO during this period while Bernard Rands and Mason Bates had other works performed in addition to their premieres.

The Chicago Symphony Orchestra, during this period, performed nine works by living composers from other nationalities. British composers Thomas Adès, James MacMillan, and Anna Clyne had orchestral works performed. Clyne, who was composers-in-residence from 2010 to 2015, had two works performed by the orchestra. Finnish composer Salonen had two pieces performed, Frenchman Pierre Boulez, who was still alive at the time, Italian Ennio Morricone, a close friend of Muti, and German Detlev Glanert, had one work each programed in the CSO’s main season.

The CSO, with an operating budget of $72.7 million, also offers a celebrated new music series. MusicNOW, curated by the Mead Composers-in-Residence, offers four concerts during the year on Monday evenings at the unusual time of 7:00 p.m. This eclectic and gripping series has been presented at the Harris Theater for Music and Dance in Millennium Park since 2005. The series fosters multimedia and multi-genre collaborations with a variety of artists. Many of

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the composers whose works are performed on the *MusicNOW* series are present at the concerts, speak with the audience, and engage with concertgoers at receptions following each performance. Concertgoers are greeted by DJs, program notes are projected, and if they not present, featured composers often introduce their pieces through video projections. Special lighting and visual elements enrich the concert experience. Composers, performers, and audiences socialize at free post-concert receptions that include complimentary food and drink.

The *MusicNOW* series is helping to revitalize the new music scene in Chicago and within the CSO. Musicians from the CSO perform on the four concerts series that educates and engages audiences in new ways. The series offers a prestigious outlet for young composers. While *MusicNow* presents music from many nationalities, most of the music performed and commissioned is by living American composers.

In the last three seasons alone\(^\text{83}\), the series has included music by American composers Andy Akiho, David Lang, Mason Bates, Andrew Norman, Oscar Bettison, Anthony Cheung, Michael Gordon, John Luther Adams, Justin Reed, Dan Truman, Marc Mellits, John Zorn, Myra Melford, Ted Hearne, Kate Soper, Elizabeth Ogonek, Eric Wubbels, Christopher Trapani, Samuel Adams, and Tristan Perich. Some of these composers even had more than one work in the series. Other living composers in the last three seasons included Anders Hillborg, Donnacha Dennehy, Benedict Mason, Eduardo Guzman, Martin Matalon, Anna Clyne, Salvatore Sciarrino, Jonny Greenwood, Pierre Boulez, Esa-Pekka Salonen, Daniel Wohl, Kaija Saariaho, Agata Zubel, Clara Iannotta, Hans Abrahamsen, and Qasim Naqvi. In all, *MusicNow* is an impressive new music series that is bringing excitement to the CSO’s programing.

One of Riccardo Muti and the Chicago Symphony Orchestra’s most important new music

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projects is the Mead Composers-in-Residence. Since the 2010-2011 season, Muti’s first, the CSO has had two composers-in-residence. While in the past the orchestra had one well established composer-in-residence, Muti and the CSO shifted towards having two young, up-and-coming composers. Mason Bates and Anna Clyne served as composers-in-residence from the 2010-2011 through the 2014-2015 concert seasons. In 2015 Muti himself selected Samuel Adams and Elizabeth Ogonek to become the new Mead Composers-in Residence at the beginning of the 2015-2016 concert season. As Muti explained:

> After the successful tenures of Mason Bates and Anna Clyne, I wanted to build on their energy and enthusiasm in giving new direction to the *MusicNOW* series by appointing young composers who have already shown great promise. Now in Chicago, Adams and Ogonek will have an opportunity to participate in the life of the orchestra and to contribute to the city’s vibrant cultural community.84

Through the residency, composers receive commissions and premieres by the CSO both in the orchestra’s main classical series and the *MusicNOW* series. For any composer, but especially for young composers, the exposure and performance opportunities of this residency are exceptional. In addition, the composers curate the *MusicNOW* series. After the experience, Anna Clyne declared, “the CSO gave us completely free rein to explore programming. That has been enormously helpful to both of us, and we are very grateful for that.”85 Putting together two young and exciting composers, giving them opportunities to explore and experiment with the fantastic musicians of the CSO, in a cultural center such as Chicago is one of the best projects the CSO has implemented. As Samuel Adams declared:

> We were faced with the task of curating a whole, entire season while also getting to know each other. But the fact that those things overlapped made the process really wonderful.

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Despite the fact that we are very different musical personalities and have totally different ideas about composition and life, we are kind of looking in the same direction, or looking at the same objects from different directions.\(^{86}\)

The effects of the CSO’s projects are visible even outside Chicago. Bates and Clyne are now widely performed in the U.S. Last year, the Baltimore Symphony Orchestra released a study reflecting on orchestral repertoire naming Mason Bates as the second most performed living composer in America, after John Adams. Both Clyne and Bates have been resident composers with other orchestras and have received numerous commissions. The Chicago Symphony is a model for other orchestras in the country that follow their lead giving additional performances to pieces premiered by the CSO. Likewise, performers and conductors searching for new and exciting contemporary music often peruse the *MusicNOW* roster of composers and works and draw upon these works or other works by those composers for concerts with their own orchestras. The Chicago Symphony Orchestra’s relationship with new music and its influence in the new music landscape are still strong and vibrant.

**Atlanta Symphony Orchestra**

The Atlanta Symphony Orchestra and Robert Spano, now in his fourteenth year as its music director, have earned a reputation as champions of new music, in particular, orchestral music by living American composers. While the orchestra does not have a composer-in-residence or new music series, the ASO and Robert Spano developed multi-year partnerships with American composers resulting in what has been dubbed as the Atlanta School of Composers. Jennifer Higdon, Christopher Theofanidis, Osvaldo Golijov, Michael Gandolfi, and Adam Schoenberg are among the composers closely associated with the orchestra and its music director. The ASO and Robert Spano have won a total of eight Grammy Awards and the

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American Society of Composers, Authors and Publishers (ASCAP) granted them the John S. Edwards Award for Strongest Commitment to New American Music in 2007.

In an interview for National Public Radio, Robert Spano explained the idea behind the creation of the Atlanta School of Composers project:

We had the idea not to have a composer-in-residence, but rather to work with a few composers regularly over time, and not play just one work of theirs, but play existing music of theirs — second, third, fourth performances; also, to commission premieres of their music, to record it, to repeat it; to make them part of our musical life, our musical family. 87

The composers of the Atlanta School are connected by their musical language. While their music comprises a range of music styles, they generally write in a tonal language that has defined the preferences of the ASO and its community. Perhaps because of this, these composers have become very popular among other American orchestras. As Robert Spano explains:

I think my colleagues now realize it’s not true that somehow I think this is better than or more important than [other contemporary music]. I felt it was the right agenda for the ASO to do. I love these guys and I love their music, but it’s not an aesthetic judgment about music in general. In other words I still want my Boulez in my listening and performing life. I just happen to have really eclectic interests. 88

Every season, the ASO and Spano commission an average of four orchestral works. In the last three seasons, the artistic team has commissioned a total of ten. More significantly, Americans wrote nine of the ten works and the other was by Richard Prior, a British conductor and composer working at Emory University who has been living in Georgia for years now. This is not only a decent number of orchestral commissions, but also, the fact that nearly all of them were by American composers makes it a respectable figure.

In the last few years, Robert Spano and the ASO are expanding the roster of the Atlanta School of Composers to include other exciting American composers. In the last three seasons, the ASO has commissioned orchestral works by American composers Philip Lasser, Charles Zoll, and Michael Kurth in addition to Christopher Theofanidis and Michael Gandolfi, two of the original Atlanta School of Composers.

Composers Mark Grey and Jonathan Leshnoff have also developed a closer relationship with the orchestra in the last three seasons. Grey had two world premieres with the orchestra during this period, Fire Angels (2014) and Frankenstein Symphony (2016). Leshnoff also had two world premieres with the ASO during this time, his Symphony No. 2, “Innerspace” (2015), and Zohar (2016). In addition, the ASO performed Leshnoff’s Flute Concerto.

The Atlanta Symphony Orchestra has not performed any U.S. premieres beyond the world premieres it commissioned during the last three seasons. Most of its additional performances of new music have been by living American composers. During the last three seasons the ASO has also performed music of American composers Adam Schoenberg, John Adams, Jennifer Higdon, Alvin Singleton, and Philip Glass. In terms of repertoire, the ASO is one of the most patriotic orchestras in the country and the list of performances by non-American living composers is limited to Estonian Arvo Pärt, Finn Olli Mustonen, Peruvian Jimmy López and two composers settled in the U.S., Israeli Avner Dorman and British composer Richard Prior.

The ASO does not offer a new music series and its performances of living composers are limited to orchestral works. In all, the list of living composers performed during the season, including commissions and premieres, average seven to ten, most of them by American composers. The ASO concentrates on offering more orchestral performances and orchestral
commissions instead of disseminating its resources in different new music series performed by smaller ensembles.

With a large season and a $39 million operating budget, the ASO has gone through some financial struggles in the last few years resulting in a strike during the 2014-2015 season. Consequently, the ASO had to cancel concerts for the first two months of that season. A commission and premiere by Jonathan Leshnoff had to be rescheduled for the 2015-16 season. As a result, Leshnoff had two premieres during the 2015-2016 season. Similarly, Spices, Perfumes, Toxins! by Avner Dorman, while not a premiere, was rescheduled for the 2015-2016 season. Therefore, the 2015-2016 season offered a total of ten pieces by living composers, including four commissions, while the 2014-2015 season only offered four pieces by living composers in total. The fact that the ASO and Spano decided to reschedule commissions and performances by living composers instead of dropping the pieces from the season is a perfect example of their commitment to new music and, especially, to new American orchestral music.

The Atlanta Symphony Orchestra, even under economic stress, has shown a unique approach to and support of new music and new American music in particular. Other orchestras around the country who consider the ASO a model in the American new music landscape have applauded its admirable efforts. The ASO and Robert Spano have not only been educating their community about new music, but also making it appealing and important to its audience. In 2015, after the premiere of Christopher Theofanidis’ oratorio Creation/Creator, critic Mar Gresham wrote:

“Creation/Creator” is the kind of work that brings out Spano’s best strengths as conductor and as artistic director, and that of the ASO and Chorus overall as well. It is exactly the kind of project that the ASO should be pursuing and presenting more, not

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less. This is where we should be, what we should be doing as a major city and creative community. A great city does not simply *deserve* great art, it *creates* great art. This is one of those new creations definitely worth going to experience.  

**Seattle Symphony**

Under the leadership of Gerard Schwartz, music director from 1985 to 2011, the Seattle Symphony attracted international attention for its fine performances and extensive recordings of works by twentieth-century American composers. The orchestra made more than 140 recordings and received two Grammy and two Emmy Awards. Under music director Ludovic Morlot, now in his fifth season, the Seattle Symphony has enjoyed international accolades for its innovative and adventurous programing of contemporary music. In the 2012-2013 concert season, Morlot and the Seattle Symphony commissioned and premiered John Luther Adams’ Pulitzer Prize-winning work *Become Ocean*, which the orchestra also performed in New York for their Carnegie Hall appearance during the *Spring for Music* festival. Both events reconnected the Seattle Symphony with the new music scene and propelled the image of the orchestra as a modern and innovative organization.

With an annual operating budget of about $27.3 million, the Seattle Symphony’s commitment to new music is remarkable. Ludovic Morlot explained his view about new music:

> As an orchestra, we have the double mission and commitment to be acting as a museum and an art gallery. If you look at programming 200 years ago, 80% of the music presented every single night was new music. We fell into a diet that is unhealthy, where now if you have 2% of new music, people get worried. We get worried because we all lost the appetite.  

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Despite performing a considerable volume of new music and having commissioned a Pulitzer Prize-winning work, its commitment to living American composers is not as evident, at least not as much as the orchestra likes to declare. In the last three seasons, the orchestra has commissioned or co-commissioned a total of nine works for their main classical series. Out of those nine works, only two pieces were by American composers. Simon Woods, executive director of the Seattle Symphony, explains:

> Orchestras must persuade audiences to try unfamiliar music of whatever era or nationality. I start getting nervous when I hear discussions about whether there should be some kind of moral imperative to play American music. What’s interesting about orchestras in this country is this huge diversity of repertoire that they play, and each one has a different personality.93

During this period, in addition to those two American commissions, John Adams was the only other living American composer performed by the Seattle Symphony in its main classical series, which included three different works by that composer. The works of living American composers are relegated to the two new music series that are held either in the lobby of Benaroya Hall or in more casual settings.

The Seattle Symphony commissioned Mason Bates, one of the most performed American composers today, to write his Cello Concerto, which the orchestra premiered with the orchestra’s former principal cellist, Joshua Roman. The only other commission by an American composer went to Sebastian Currier who wrote his *Divisions* for the orchestra. John Adams had a special place in the Seattle Symphony’s programing with performances of his *The Chairman Dances*, *Lollapalooza*, and his more recent *Scheherazade.2 Symphony for violin and orchestra* with the composer conducting and Leila Josefowicz as soloist.

Ludovic Morlot, a Frenchman, while a champion of new music, has favored the work of

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European composers. In the last three seasons, Morlot and the Seattle Symphony have given the world and U.S. premieres of works by the British composers James MacMillan, Julian Anderson, and Anna Clyne, the Frenchman Pascal Dusapin, Russian Alexander Raskatov, Ukrainian Valentin Silvestov, Japanese Yugo Kanno, and Georgian Giya Kancheli. In addition, the orchestra has also performed pieces by Esa-Pekka Salonen, Esteban Benzecry, A.R. Rahman, Unsuk Chin, Tan Dun, and Pierre Boulez who was still alive at the time.

The number of commissions and co-commissions by the Seattle Symphony are a good statement of the orchestra and Morlot’s commitment to new orchestral music. However, the lack of American music in the orchestra’s main series is evident. Hopefully, the orchestra and its music director will include more American composers on future programs.

Ludovic Morlot has been pivotal in creating two new music series, Sonic Evolution and [UNTITLED], that are stimulating the new music scene in Seattle and have become a model for other orchestras and organizations around the country. Both series present a wide range of nationalities but American composers have been predominant in the last three years.

In 2012, Morlot and the orchestra presented the inaugural [UNTITLED] series, which offers three concerts of new music through the year, generally for small ensembles and performed by Seattle Symphony musicians. The performances, targeting young adults and new audiences, are on Friday nights at 10:00 p.m. in the informal atmosphere of the Samuel & Althea Stroum Grand Lobby. As the Seattle Symphony’s vice-president of artistic planning Elena Dubinets explains, “What we’re trying to do is to attract a different type of audience. No rituals, no rites, no holding applause–they are free to do whatever they want.”

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94 The format of the Sonic Evolution series has been imitated many orchestras.
The *Sonic Evolution* series presets new orchestral works in a popular setting meant to attract new audiences. As stated in a press release by the Seattle Symphony:

Critically acclaimed *Sonic Evolution* project creates a bridge between the Symphony and Seattle’s storied reputation as launching pad for some of the most creative musicians on the popular music scene. In celebration of the past, present and future of our city’s musical legacy, Ludovic Morlot and the Seattle Symphony commissioned artists to write orchestral world premieres inspired by bands that launched from, or are related to, Seattle.⁹⁶

In 2014, the inaugural *Sonic Evolution* presented rapper Sir Mix-A-Lot accompanied by the Seattle Symphony, a concert that was also part of the League of American Orchestras National Conference. In its second season, the Symphony's cross-genre concerts celebrating Seattle's rich musical and cultural heritage, expanded to two concerts venturing into the realm of jazz and Indi film and music.

In its inaugural season, when the rapper Sir Mix-A-Lot performed his anthem “*Baby Got Back*” with the Seattle Symphony in an arrangement by composer Gabriel Prokofiev, the grandson of Sergei Prokofiev, the singer and producer invited women from the audience to join him onstage. The result was a very atypical performance of a major American orchestra accompanying a rapper and a gathering of young women exhibiting insinuating dance moves. The audience’s enthusiasm, while appropriate for the occasion, was also very different to what is the norm in orchestral performances. Critics and press around the country widely covered the concert debating the future of American orchestras. A video of the performance went viral and rapidly hit more than three-and-a-half million views.⁹⁷

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In the same season, the Seattle Symphony performed in Carnegie Hall, one of the meccas of the music world, commissioned and performed a Pulitzer Prize-winning work, and made headlines with a seven-minute video of a song that opens with the lyric “I like big butts and I cannot lie.”
CHAPTER III. THE STRATEGIES

The efforts and projects described in Chapter II to make new orchestral music exciting and relevant are exemplary. Many orchestras are incorporating those projects, are commissioning and programing new works, and continue to experiment with similar tools. While some symphonic organizations are still procrastinating in the face of innovation, other successful and daring orchestras are thriving in the exploration of new repertoire. In the current situation, “the creation of a new canon for a new audience” is one of the most important issues at hand for orchestras, says Deborah Borda in a Washington Post article by Anne Midgette. While still respecting the symphonic core repertoire, some orchestras are considering their audience’s wide range of tastes and interests and are becoming more flexible with their musical offerings.

Orchestras are now intimately serving the needs of their communities. Therefore, it is very important for each organization to understand its relationship with the cultural developments and demands of its own community. As Alan Gilbert said:

Each city and community needs to find the specific chemistry and unique way its orchestra can best be of service and for ideas to be brought to life with passion and quality. It is the job of an orchestra’s leaders—its music director and administration—to identify and articulate this chemistry for the community in an unmistakable way. For these leaders, having inspired vision supported by fresh thinking is basic, but the vision has to be aligned with the actual capacities and needs of the given situation.

New Music Series and Festivals

While serving the unique needs of their communities, orchestras are also mimicking one another when approaching new music projects. The Los Angeles Philharmonic New Music Series and Festivals...

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Group is a pioneering project established more than thirty years ago by the LA Phil. Made up of musicians from that orchestra, it presents its own series of new music concerts, the *Green Umbrella* series, all under the LA Phil organization. Mirroring that brilliant project, other orchestras have established new music series performed by their own musicians. In many cases, these offerings are not presented in the orchestra’s resident hall. Making the most of the flexibility of the ensembles and the nature of the repertoire, the concerts are often presented in smaller venues or unusual spaces such as nightclubs, refurbished old buildings, art galleries, or lobbies. These new locations are more adaptable to smaller groups. As orchestras look for new locations and new audiences, they leave behind the establishment and the preconceptions of what the big concert hall signifies for more unique and, in some cases, rebellious and hip spaces.

Some of the most adventurous orchestras in the country have taken the lead and are establishing series and creating ensembles devoted exclusively to new music. The LA Phil’s pioneering *Green Umbrella*, the New York Philharmonic’s *Contact!*, the Chicago Symphony’s *MusicNOW*, and the Seattle Symphony’s *[UNTITLED]* and its more eclectic *Sonic Evolution* are some fine examples.

Other orchestras are following suit. The San Francisco Symphony, under music director Michael Tilson Thomas, created the *SoundBox* series. With video and art installations, craft cocktails, eclectic music selections, “tailor-made for the young, hip crowd that has become ‘serious’ music's target audience, it is a venue with the atmosphere of a trendy nightclub and the acoustics of a world-class concert hall.”100 At the National Symphony Orchestra, composer-in-

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residence Mason Bates created the *KC Jukebox* series. “Using an inventive mix of cutting-edge technology, evocative lighting, and dynamic electro-acoustic palettes, and bringing together forward-thinking instrumentalists, vocalists, and DJs from Washington and beyond--these concerts spotlight the works of living composers.”

The Dallas Symphony Orchestra, Jaap van Zwenden music director, created the *ReMix* series of casual and smaller-scale concerts. These are often curated by composers and are presented in a relaxed atmosphere that includes pre-concert appetizers and drinks, and post-concert mingling with performers. The Pittsburgh Symphony, Manfred Honeck music director, has created *FUSE@PSO*. Under the leadership of conductor-composer Steve Hackman, the hybrid concerts fuse masterworks with new and popular artists in genre-bending programs. The Baltimore Symphony Orchestra, Marin Alsop music director, began its *Pulse* series, which is a nod to the Seattle Symphony Orchestra’s *Sonic Evolution*. The BSO presents contemporary music in a program that also includes indie and popular bands from Baltimore, ending the concerts in collaborations between the orchestra and the guest band. The Alabama Symphony Orchestra, Carlos Izcaray music director, has *the Classical EDGE*, hour-long concerts of works by living composers followed by post-concert parties.

The St. Louis Symphony, under music director David Robertson, established the *Pulitzer Arts Foundation Contemporary Concert Series*. Works are presented in the intimate and contemporary setting of the Pulitzer Arts Foundation:

> …each program is paired with the exhibition on view in order to amplify its themes or suggest new subtleties in the works. Highlighting compositions of the late-twentieth and early-twenty-first centuries, this concert series allows the Symphony to perform difficult

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and experimental works that would not be possible in more traditional spaces such as that of their home at Powell Hall in Grand Center.102

Whereas most orchestras in the United States have developed very successful and well-attended Pops series that have become part of their tradition, some of the new music series are now ingrained in their communities with the same success. Gaining that kind of status not only required vision, but also commitment and persistence and, perhaps, a sophisticated and diverse community.

These series share some of the same characteristics. They present new music, mostly by American composers, and include many premieres and commissions. The series is often curated by featured guest composers or composers-in-residence. Concerts feature smaller and non-traditional ensembles, often performing with the composers serving as conductors. They sometimes partner with other new music ensembles or renowned new music performers. These concerts are often shorter than regular orchestral concerts, may be scheduled at unusual times and in a distinct and more casual atmosphere. Often, the concerts include pre- or post-concert events that might include parties, food, drinks, or happy hour specials. The programs might feature collaborations with local indie, pop, or hip-hop artists mixing genres and art disciplines. As noted above, the concerts are often celebrated in smaller venues that can also provide lighting effects or collaborations with video artists. Most of these series have short and trendy names that define their innovative and modern nature and appeal to younger audiences.

Symphony orchestras are also supporting new music through festivals that are inserted in their regular concert seasons.103 In most cases, these festivals are celebrated over a few days or

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103 The festivals considered here are housed by professional symphony orchestras with year round seasons. New music festivals dedicated solely to the promotion of new music, independent of any symphonic organization such as the Cabrillo Festival of Contemporary Music, are not included here. Likewise, new music festivals celebrated in
over one or two weeks. Others present concerts that are spread throughout the season. Many festivals are thematic and include premieres. The most common themes are American music or American composers. Festivals include performances by smaller ensembles, guest composers, and guest ensembles or performers. Some orchestras also join existing festivals and offer performances from their own season series as part of those festivals.

The New York Philharmonic’s *NY PHIL BIENNIAL*, already discussed in Chapter II, is a groundbreaking and extremely unique festival. No other festival in the country organized by a symphony orchestra makes such a fantastic contribution to new music. Nonetheless, there are other exemplary orchestras holding festivals in their communities. The Cincinnati Symphony Orchestra with current music director Louis Langrée, joined the *MusicNOW* festival in 2014 and is now the festival’s main performing ensemble. The Indianapolis Symphony Orchestra, under music director Krzystof Urbanski, has the *Infusion Music Fest*, a three-day festival at the end of April that includes such diverse artists as *Time for Three, Ben Folds* or *Kishi Bashi*. The San Francisco Symphony, under the leadership of music director Michael Tilson Thomas, has toured with its celebrated *American Mavericks Festival*.

Other orchestras also have festivals dedicated to American composers and their music. These include the Albany Symphony Orchestra, music director David Alan Miller (1992-present), that offers the *American Music Festival*, a five-day event featuring the music of living composers; the Louisville Orchestra, Teddy Abrams, music director since 2014, with its *Festival of American Music*; the Pacific Symphony, music director Carl St. Clair (1990-present) and its *American Composers Festival*; and the Alabama Symphony Orchestra with the year-round *American Festival*. The Boston Symphony continues the *Festival of Contemporary Music*, a four-day offering that is hosted in the orchestra’s summer home at Tanglewood. The 2016 educational institutions are not included here.
festival marks the fifty-second edition and is dedicated to composer Steven Stucky, who curated all the programs and was to serve as director of the festival before passing away in February of the same year.104

Once again, there are traits linking these orchestras. Their artistic and administrative leaders are innovators and motivators, they are developing projects targeted to attract new audiences, and they have established a culture of new music or, at least, have inspired musical curiosity in their communities.

Composer Residency Programs

Many orchestras have established programs and partnerships with composers, and composer residencies are now among the most popular and widely accepted new music initiatives. While maintaining similar patterns, there is not a standardized format for these residencies and each project adapts to the needs, goals, and budgets of its organization. The length of the projects varies greatly. Composers might be in residence from one to three years or from a few days to just a couple of performances. Some composers develop long-lasting partnerships. Steven Stucky remained with the LA Phil for more than twenty years as its composer-in-residence and new music advisor, and became an important part of the orchestra’s healthy new music tradition.105 Stucky’s relationship with the LA Phil was an example for other orchestras to explore and expand their own partnerships with composers.

Composer residencies are found in orchestras of all budgets. One of the most common components of these residencies is the commission. The number of commissions and length of

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the works depend on the orchestra’s budget. The composers are also asked to curate concerts or series showcasing new music, to develop or be part of educational programs, to give master classes, to speak at pre-concert events, or to perform with ensembles.

The stature of the composer tends to be equivalent to the prominence and budget of the orchestra. Midsize American orchestras offer exceptional opportunities to younger composers who see these residences as springboards to develop their careers and profile. Residencies often trigger the interest of other orchestras in the composer’s work and might create additional opportunities for the resident composers. The California Symphony Orchestra is a good example of this. Its Young American Composer-in-Residence program, now in its twenty-fifth year, has furthered the careers of some of today’s most prominent composers including Christopher Theofanidis, Kevin Puts, Mason Bates, and Pierre Jalbert. Dan Visconti currently serves in that position. Other midsize orchestras working closely with composers include the Lancaster Symphony Orchestra (PA), the Annapolis Symphony Orchestra (MD), the New Heaven Symphony Orchestra (CT), the Chautauqua Symphony Orchestra (NY), and the Princeton Symphony Orchestra (NJ), just to name a few.

Frequently, composer residencies are associated with awards, grants, and partnerships between the orchestras and other cultural and musical institutions. There are several national organizations dedicated to the production and promotion of new music that support and fund these residencies, especially partnerships between up-and-coming composers and midsize orchestras. New Music USA, the League of American Orchestras, the American Composers Forum (founded in 1973 as the Minnesota Composers Forum), The Andrew W. Mellon Foundation, The Aaron Copland Fund for Music, The Francis Goelet Charitable Lead Trusts, and the The Amphion Foundation are among some organizations supporting, partnering with
orchestras, or giving grants that promote composer residencies.

New Music USA is made up of two former organizations: Meet the Composer, founded in 1974 by composer John Duffy, and the American Music Center, founded in 1939, both of which made a significant impact on composer residencies throughout the United States. In partnership with the League of American Orchestras, New Music USA sponsors Music Alive Residences (longer term residencies) and Music Alive: New Partnerships (short residencies). In 2013 five orchestras were awarded Music Alive Residences: the Detroit Symphony for composer Gabriela Lena Frank, the Pacific Symphony with Narong Prangcharoen, the Albany Symphony with the Sleeping Giant Collective, the Dayton Performing Arts Alliance for composer Stella Sung, and others. Music Alive: New Partnerships include the Boston Landmarks Orchestra with composer Clarice Assad, the Grant Park Music Festival with Douglas J. Cuomo, Chautauqua Symphony Orchestra with Annie Gosfield, Tucson Symphony Orchestra with Takuma Itoh, Princeton Symphony Orchestra with Jing Jing Luo, the Boulder Philharmonic Orchestra with Missy Mazzoli, River Oaks Chamber Orchestra with Rick Robinson, and many more. The Aaron Copland Fund for New Music has multiple grant programs to support American composers, including the Recording Program and the Performance Program. Both provide funding through competitive grants to American performing organizations including orchestras.

Early Career Opportunities and Education

Some orchestras are providing emerging composers with exceptional performance opportunities with regard to their symphonic works. In partnership with other organizations, they offer readings, forums, institutes, competitions, showcases and similar initiatives. They work in association with local universities and colleges to offer readings and other opportunities to students in composition programs. They offer calls for scores and hold competitions that include
performances of the works selected. Orchestras organize workshops, master classes, and institutes for young composers who are mentored by one or several of today’s leading composers and members of the ensembles, and these often include readings or performances. All these opportunities are directed toward composers of a wide range of ages and talents, from very young students with little or very basic music training, to more mature composers with a considerable work and performance history.

One of the most well known examples in this regard is the annual Minnesota Orchestra Composer Institute. In collaboration with the American Composers Forum, the Minnesota Orchestra offers seven young composers an intense week of mentoring sessions and rehearsals culminating in a widely celebrated performance. Directed by Pulitzer Prize-winning composer Kevin Puts, the institute holds sessions with Puts, the Minnesota Orchestra’s music director Osmo Vänskä, and the musicians of the orchestra. In addition, the institute also gives seminars on music publishing, artistic planning and publicity, score and parts preparation, and media training. The concert is presented by radio celebrity Fred Child, who also interviews the composers during the performance. The institute has garnered much praise and a distinguished reputation over its thirteen years and has become a staple for the promotion of new music and young composers.

Once again, the ever forward-thinking LA Phil is leading the field with its Composer Fellowship Program. Created by Steven Stucky in 2007, the program offers very talented high school-aged composers unique opportunities to work with some of today’s most respected composers, attend seminars presented by musicians of the orchestra, and have their own works

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106 The Composer Institute is an outgrowth of the orchestra’s “Perfect Pitch” program, an annual series of new music reading sessions for Minnesota composers launched during the 1995-1996 season in collaboration with the American Composer Forum.
performed by the LA Phil. The two-year program includes regular composition lessons with the program director, composer Andrew Norman, and visits by some of today’s most recognized composers such as John Corigliano, John Adams, Esa-Pekka Salonen, Kaija Saariaho, and Magnus Lindberg. Fellows compose two orchestral pieces that are premiered by the Los Angeles Philharmonic at Walt Disney Hall. By the end of the program, fellows have an impressive portfolio and many continue their studies in the most prestigious composition programs in the country.\footnote{Los Angeles Philharmonic, “Composer Fellowship Program,” \textit{Los Angeles Philharmonic}, accessed June 10, 2016, http://www.laphil.com/education/composer-fellowship-program.}

As a natural extension to the Composer Fellowship Program the LA Phil, in collaboration with the acclaimed new music group \textit{wild Up}, also offers the National Composers Intensive. The program invites ten composers, aged eighteen to thirty, for a week of rehearsals and performances of their works together with \textit{wild Up}. Mentored by renowned composers, the participants also observe LA Phil rehearsals and attend performances at Walt Disney Hall. Select participants also have the opportunity to have their works performed on the LA Phil’s \textit{Green Umbrella} series.\footnote{Los Angeles Philharmonic, “National Composers Intensive,” \textit{Los Angeles Philharmonic}, accessed June 10, 2016, http://www.laphil.com/education/national-composers-intensive.} Both programs demonstrate the LA Phil’s continued and exceptional support of new music “from genesis, to creation, to commission, to performance.”\footnote{Ibid.}

The New York Philharmonic works with very young composers with little or no music background. The Very Young Composers program, with artist teachers and mentors, guides young people through their own compositions that are later performed by NYP’s chamber groups and, often, by the entire orchestra. Created in 1995, the Very Young Composer program, has grown to include other programs such as the Philharmonic’s School Partnership Program, in which fifth-graders attend a twelve-week composition workshop for chamber works that are
performed publicly; the Philharmonic’s School Day Concerts, in which high school composers write orchestral pieces; and the Bridge program, for graduates of the Very Young Composer program, in which students further develop their music and composing skills. Moreover, the program has developed satellite programs around the country and the world, and has been introduced in Shanghai, Tokyo, Caracas, and Seoul.¹¹¹

Some organizations dedicated to the promotion and support of new music and composers are helping orchestras develop readings opportunities. The American Composers Orchestra and the National Orchestral Composition Discovery Network manage the EarShot program that “provides consulting, production, and administrative support for orchestras to undertake readings, residencies, performances and composer-development programs.”¹¹² Some of the orchestras that have collaborated with the program in the last few years include the New York Philharmonic; the Detroit Orchestra, Leonard Slatkin music director since 2008; the Buffalo Philharmonic, JoAnn Falletta music director since 1999; and the San Diego Symphony, Jahja Ling music director since 2004.

There are countless composition programs around the country graduating numerous students every year. Today's composers have an abundance of tools and opportunities at their disposal. Many symphony orchestras and ensembles are contributing to that pool of offerings with performances and educational opportunities. However, some conductors, musicians, and administrators see these offerings as merely a responsibility that needs to be fulfilled, as if they were obligated to be part of a trend. In these circumstances, when new music is presented in a

disengaged manner as if to accumulate a mandatory check mark, it is actually detrimental to the music and the composers they aim to support. As Alan Gilbert expressed:

The worst thing you can do is to program contemporary music for the wrong reasons, out of a sense of duty…. What’s important is that every piece has its place in creating the maximum resonance for all the music we play and that we build a sense of mutual trust and connection with the audience.\textsuperscript{113}

Thankfully, there is a group of performers and administrators, conductors and orchestras, organizations and innovative minds who are passionate about new music and produce exciting new opportunities and projects that are engaging and appealing to new audiences. The future of new music and, in reality, of all music resides there: innovative, well-thought-out, and passionate performances that are delivered with genuine excitement to create the same kind of exhilaration.

CHAPTER IV. THE OUTLIERS

As suggested, there are several American orchestras that are leading the way, not only to reach new audiences, but also to discover new and exciting repertory that supports the work of living composers. The changes made by these institutions are motivated and guided by some of the most innovative and brilliant minds on today’s music scene. When looking at the programs and projects of orchestras around the country the name of these outliers keep appearing, emerging at the forefront of the new music scene and distinguishing themselves as innovators in the traditional orchestral world. John Adams, Esa-Pekka Salonen, Mason Bates, Alan Gilbert, Deborah Borda are among the most influential voices in today’s new music world.

Composer-Conductors

From the Baroque period through the nineteenth century, most composers were also conductors. In the earliest days, composers were performers who would conduct their pieces seated at the harpsichord or leading from the violin. When the music became technically more challenging, composers took the baton to communicate through gesture\textsuperscript{114}. Berlioz, Mendelssohn, Wagner, Mahler, Strauss, and Bernstein are just a few examples of composers from different periods, who were also very successful conductors. Similarly, in the twentieth-century, many composers conducted their own music either because no one else would do it or because the musical language was experimental and needed firsthand explanation. The French composer Pierre Boulez started conducting when his own ensemble faced budgetary problems. At the same time, he felt that “those few conductors [he] did engage –not the big names, but the others–really weren’t any better at it than [he] was.”\textsuperscript{115}

\textsuperscript{114} The conducting baton as it is known today was only common at around 1820.

Today there are a few composer-conductors shaping the landscape of new music in America. John Adams is probably today’s foremost composer who has also established a reputation as a conductor and one of the most over-all influential musicians in America. He is not only the most performed living composer in America\textsuperscript{116}, but also is in high demand as a conductor around the globe. He has conducted the best orchestras in America and Europe, including the New York Philharmonic, the Cleveland Orchestra, the Chicago Symphony Orchestra, the Berlin Philharmonic, the Royal Concertgebouw, the London Symphony Orchestra, and the Vienna Philharmonic. While his symphonic repertoire includes standard orchestral works from Beethoven and Mozart to Ives and Ellington, he most frequently conducts his music and that of other living composers, especially American composers. He has introduced new and exciting works to audiences all over the world and considers conducting an essential part of his composition process:

I conduct all of my pieces. It is really an essential part of my makeup as a creative artist. I really understand the dynamic that a composer like Mahler had. Partly, because for me music is… an act in which you communicate feeling…[and] other things as well, senses of form, abstraction, but fundamentally it’s about feeling. I think that if I were to sit at home and only write music, and let somebody else take it and perform it, I would feel that the piece is unfinished. I don’t always conduct the first performances of my pieces, in fact, frankly I prefer not to. I much prefer sitting out in the hall and listening. But, eventually, I need to have that first hand encounter with the music. And, of course, it also is a great way to probe the piece and poke it and stretch it and see if it is exactly what I want. I often them take pieces back and tweak them after I perform them.\textsuperscript{117}

Adams has developed a very close relationship with orchestras and prestigious educational institutions around the country and is currently serving as the Creative Chair of the

\textsuperscript{116} Baltimore Symphony study in season 2014-2015 and 2015-2016, show Adams in first place as the most performed living composer in America.

\textsuperscript{117} “John Adams on Conducting,” YouTube video, 1:28, from Cal Performance, University of California, Berkeley, posted by CalPerformances, January 22, 2015, https://www.youtube.com/watch?v=CofBrJeb3kY.
Los Angeles Philharmonic. In that position, he curates the *Green Umbrella* series, advises music director Gustavo Dudamel on new music programing and commissions, and is involved in all other new music initiatives developed by the Los Angeles Philharmonic. He conducts many of the *Green Umbrella* concerts and frequently conducts the Los Angeles Philharmonic. As the new music advisor of the largest symphonic operation in the U.S., Adams is in a very influential and unique position while also being a very important part of the Los Angeles Philharmonic’s successful relationship with new music in recent years. His innovative programs are highly acclaimed and continuously introduce the music of living composers.

Adams began his career as composer-in-residence with the San Francisco Symphony, and has been the Creative Chair of the Saint Paul Chamber Orchestra and music director of the Cabrillo Festival. He has completed residencies in many of the leading orchestras in the world and next season will be in residence at the Berlin Philharmonic. Throughout his career, he has received prestigious awards, prizes, and honors and has developed close relationships and partnerships with the greatest musical minds in the world today. Many of these luminaries, orchestras, and prominent educational institutions seek his advice and invite him to curate concerts and lead new music projects. He has been called “the voice of American music”\(^\text{118}\) and the modern “dean of American composers,”\(^\text{119}\) a title frequently associated with Aaron Copland. As Alan Gilbert puts it, “John Adams is today’s Dean of American Composers — many of his works are rightfully acknowledged as landmarks in the last half-century of music. John’s style has evolved, but he has always been rooted in an incredibly idiomatic use of the orchestra.”\(^\text{120}\)


\(^{120}\) New York Philharmonic, “Leila Josefowicz to perform world premiere of John Adams’ *Scheherazade.2*-Dramatic Symphony for Violin and Orchestra,” *New York Philharmonic*, February 23, 2015,
Esa-Pekka Salonen, a close friend and collaborator of Adams, is another influential composer-conductor who has been a dynamic leader in the orchestral new music landscape. In a recent review, the Chicago Tribune declared: “the death of Pierre Boulez last month has left Esa-Pekka Salonen as the most prominent composer-conductor now playing the waters of international guest conducting. At 57, the eternally youthful-looking Finn wears the mantle impressively, without going out of his way to impress.”

Esa-Pekka Salonen became music director of the Los Angeles Philharmonic in 1992 remaining in that position for seventeen years. Salonen is credited for transforming the Los Angeles Philharmonic into one of today’s premiere American orchestras and a center for new music and innovation. Alex Ross, in a piece he wrote for The New Yorker, describes this period:

The Salonen era in L.A. may mark a turning point in the recent history of classical music in America. It is a story not of an individual magically imprinting his personality on an institution—what Salonen has called the “empty hype” of conductor worship—but of an individual and an institution bringing out unforeseen capabilities in each other, and thereby proving how much life remains in the orchestra itself; at once the most conservative and the most powerful of musical organisms.

Wishing to devote more time to composing, Salonen left his position as music director of the LA Phil in 2009 but remains as Conductor Laureate and a close collaborator. In 2015 he was named the Marie-Josée Kravis Composer-in-Residence at the New York Philharmonic, a position he will hold until 2019. In that position, he will not only write pieces for the New York Philharmonic, but also will be an important part of the CONTACT! new music series, including curating and conducting concerts and commissioning works. Together with music director Alan

Gilbert he curated the massive 2016 NY PHIL BIENNIAL, “perhaps the most ambitious and extensive contemporary-music festival yet overseen by an American orchestra.”

In addition to these close relationships, Salonen continues conducting and receiving commissions from other top orchestras such as the Chicago Symphony Orchestra. In the last two seasons alone, he has been one of the most performed living composers in America. In addition to conducting his own compositions, Salonen has also premiered numerous works by living composers. As a Finn, he naturally favors the music of Finnish and Nordic composers such as Magnus Lindberg, Kaija Saariaho, or Anders Hillborg. However, he has also premiered numerous works by Americans Steven Stucky, John Adams and others.

While Esa-Pekka Salonen started his career as composer, he soon became one of today’s most important conductors. From his days as a student, Salonen has always been considered an advocate of new music and music innovation:

The thing that worries me is so-called relevance. Because every day that goes by, the distance between us and, say, Beethoven, gets one day longer. And if you think of the music of the Renaissance composers, the distance is such that we can safely say that they have lost their relevance…. I think classical music, or Western art music…should be seen as some kind of an organism. For Beethoven to keep its relevance, we need new growth, so that the rubber band that connects us wouldn’t be stretched, but lengthened. So that if things keep growing organically, there will be new rings on the trunk of the tree, and new growth in the spring. Some things die away. And some things flourish. And nothing is taken for granted. But if we don’t make sure that it grows, then we’re done. Sooner or later, we’re done.

Other preeminent and influential composer-conductors in today’s new music scene include the brilliant and very popular Englishman Thomas Adès and the German Matthias  

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Pintscher. Adès was recently appointed Artist-Partner with the Boston Symphony Orchestra. During the next three seasons he will conduct several performances and premieres with the BSO. Likewise, he will direct the BSO’s Festival of Contemporary Music and teach composition at the Tanglewood Music Institute. Adès regularly appears with orchestras such as the Los Angeles and New York Philharmonics, the London Symphony Orchestra, and the Royal Concertgebouw, and has conducted in major opera theaters such as the Metropolitan Opera, the Royal Opera House, and the Vienna State Opera. Adès is also an accomplished pianist who appears as a soloist with major orchestras around the world.

Matthias Pintscher is a widely performed composer who is also the music director of the Ensemble InterContemporain in Paris. Beginning in summer 2016, he will also be principal conductor of the Lucerne Festival Academy. He is the Artist-in-Association with the BBC Scottish Symphony Orchestra and Artist-in-Residence with the Danish National Symphony Orchestra. Pintscher has conducted several of the worlds’ leading orchestras including the Berlin and New York Philharmonics and the Cleveland Orchestra.

British composers Oliver Knussen and George Benjamin continue being active as composer-conductors, while not with the same intensity as in previous years. Knussen and Benjamin have conducted in major musical centers and have led some of the most prominent orchestras in the world. From the new generation of American composer-conductors, Matthew Aucoin is garnering much attention. At just twenty-six, Aucoin has received commissions from the Metropolitan Opera, the Lyric Opera of Chicago, and the Los Angeles Opera, where beginning in the fall of 2016, he will be Artist-in-Residence as both composer and conductor. He has conducted major orchestras such as the Los Angeles Philharmonic and the Chicago Symphony.
Music Directors and Conductors

While conductors can serve as advocates for new music through their own performances, music directors serve as arbiters of taste with the orchestras they lead and consequently in the communities where they perform. Through their artistic leadership they have the power to influence the future of new music.

Music directors are the artistic leaders of the organization, shaping the artistic direction of the orchestra through programing and by creating projects guided by that vision. They are the face of the organization, community leaders who are capable of inspiring audiences and promoting the name of the orchestra and classical music. Previous chapters have provided evidence of this.

Music directors can have an impressive impact on the relationship that orchestras have with the music of the present. Some have established healthy and productive relationships with creative partners, composers-in-residence, and forward thinking administrators producing innovative outcomes. In his short tenure as music director of the New York Philharmonic, Alan Gilbert has been credited with transforming an orchestra that became predominantly rooted in tradition with its previous music directors\(^\text{126}\) into one of the most imaginative and modern ensembles in the country. With an emphasis in new music and innovative projects, “he is building a legacy that matters and is helping to change the template for what an American orchestra can be.”\(^\text{127}\) In addition to the numerous commissions and the world and U.S. premieres he has conducted with the New York Philharmonic, Gilbert initiated the composer-in-residence program and has collaborated with many of today’s leading composers. He developed

\(^{126}\) The Philharmonic’s programming was specially rooted in tradition under the leadership of the two previous music directors: Kurt Masur 1991-2002 and Lorin Maazel 2002-2009.

CONTACT! the New York Philharmonic’s successful new music series, and the NY PHIL BIENNIAL, the unparalleled new music festival. He has conducted many important works of the twentieth and twenty-first centuries including a celebrated staged production of Ligeti’s *Le Grand Macabre*. Gilbert has changed the face of one of the oldest orchestras in the world and has transformed its traditions as well:

Gilbert has made an indelible mark on the orchestra’s history and that of the city itself. In one way, his tenure is reminiscent of that of another music director whose stint at the Philharmonic wasn’t very long: the firebrand ultra-modernist composer-conductor Pierre Boulez (1971-77). With his collegial brand of musicianship and even-tempered public personality, Gilbert has decisively completed the task that Boulez began—to turn the Philharmonic’s prow into the headwinds of contemporary culture.  

Like Gilbert, other music directors have engaged their orchestras in the exploration of new music by commissioning works, conducting numerous world and U.S. premieres, establishing new music series, partnering with living composers and artists, and developing projects to support their innovative artistic visions. In over twenty-one seasons as its music director, Michael Tilson Thomas has rooted the San Francisco Symphony in a tradition of new music. Before becoming music director of the St. Louis Symphony Orchestra, David Robertson served as music director of the Ensemble InterContemporain, the premiere new music ensemble in the world. When Robertson arrived in St. Louis he continued to develop his relationship with new music, a relationship that the orchestra had already forged during the tenure of former music director Leonard Slatkin. Robert Spano has been a keen champion of American new music with the Atlanta Symphony Orchestra as their Atlanta School of Composers demonstrates. David Alan Miller “has reaffirmed the Albany Symphony’s reputation as the nation’s leading champion of American symphonic music and one of its most innovative orchestras.”

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129 New Music USA, “Profile, David Alan Miller,” accessed June 10, 2006,
music director of the Cabrillo New Music Festival, has extended her affiliation with new music to her position as music director of the Baltimore Symphony Orchestra. Osmo Vänskä, a recipient of a 2009 Champion of New Music award given by the American Composers Forum, continues to promote new music with the Minnesota Orchestra.

From the younger generation of music directors, Gustavo Dudamel has continued developing the LA Philharmonic’s tradition of new music. Ludovic Morlot, music director of the Seattle Symphony, has drawn much attention to the orchestra through a series of very interesting new music projects.

Teddy Abrams, the twenty-eight-year-old music director of the Louisville Orchestra, is also a composer, pianist, and clarinetist who is already gaining attention. Arts-Louisville called Abrams an “unstoppable force”130 and Alan Gilbert mentioned him in his 2015 Royal Philharmonic Society Lecture:

The Louisville Orchestra is another success story that owes a lot to a dynamic and perceptive leader: the orchestra was in bankruptcy and had a major crisis of identity. Teddy Abrams, a previously unknown 27-year-old has been their music director for just over a year now and he has effected an amazing turnaround by introducing cutting-edge innovations informed by tremendous enthusiasm and belief in the power of music and its place in everyone’s life. The orchestra already is running a surplus, and is planning a large-scale American music festival for next season—not the type of programming you would expect from a recently struggling ensemble.131

There are also conductors who first developed a career in the contemporary music scene with groups they created and are now joining the ranks of orchestral conductors. Christopher Rountree, founder and conductor of the chamber orchestra wild Up in Los Angeles, has worked with the major orchestras of Los Angeles, Chicago, and New York. Likewise, Alan Pierson,

artistic director and co-founder of *Alarm Will Sound*, has conducted some of the major orchestras in the country.

**Administrators**

The artistic vision and leadership of music directors, as innovative as it might be, has to be aligned with the capabilities and needs of their institution. Inspiring new ideas are only relevant to the organization and its community when they are also well executed. Music directors and orchestras’ chief executives need to work together to find “the specific chemistry and unique way [the] orchestra can best be of service and for ideas to be brought to life with passion and quality.”\(^{132}\) Chief executives are the link between the artistic vision, the orchestra’s board, and the orchestra’s strategic plan. The most financially healthy orchestras in the country are also those showing the strongest commitment to their community and openness to fresh ideas and innovation. Therefore, the most successful chief executives are those who work closely with the music director to develop an innovative artistic vision and with the orchestra’s board to develop the strategic plan to achieve that vision. As Deborah Borda puts it:

> An effective board is an aligned board. It's a board that is aligned behind a vision of what the organization should be, and it's a board that is aligned behind a strategic plan that will move the institution towards that vision. It is also a board that is connected, informed, empowered and involved. Those are very important things.\(^{133}\)

Meanwhile, chief executives need to also be imaginative, risk-takers, and visionaries on their own. A modern orchestra needs a modern operation supporting its artistic endeavors, and all aspects of the institution need to be in line with that idea. The most successful executive directors have been those who have inspired their organizations to become relevant in every aspect of the operation, have taken risks, even if they were not always positive, and have made

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\(^{132}\) Alan Gilbert, “Orchestras in the 21\textsuperscript{st} Century.”

the orchestra an intrinsic part of their community. They are exploring innovation while balancing a financially healthy institution.

If John Adams is considered by some to be the modern dean of American composers, Deborah Borda is, undoubtedly, the dean of American orchestras’ chief executives. Borda is “widely regarded as one of the most successful arts executives in the United States, and is known for her innovative approach to shaping the role of orchestras in the 21st century.” As mentioned in Chapter II, Borda has been an essential component of the Los Angeles Philharmonic’s “unrivaled reputation for artistic excellence and creativity worldwide.”

Not accidently, other successful orchestra chief executives are associated or have been associated with thriving orchestras around the country, some of which have already been identified here as institutions leading the path to innovation while supporting new music. Like music directors, many of these executives exchange positions in a game of musical chairs. Deborah Rutter, president of the John F. Kennedy Center for the Performing Arts, was also president of the Chicago Symphony Orchestra and previously executive director of the Seattle Symphony Orchestra. Brent Assink, executive director of the San Francisco Symphony for seventeen years leads one of North America’s most forward-thinking orchestras and continues to “steer the organization in new directions, forging a path for classical music in the 21st century.” Before becoming Dean of the Peabody Conservatory, Fred Bronstein was president and chief executive of the St. Louis Symphony Orchestra for six years, during which time, he balanced the budget of the institution while it remained a modern and relevant orchestra. Paul

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135 Ibid.

Meecham joined the Baltimore Symphony Orchestra as president and CEO in 2006 and previously served as executive director for the Seattle Symphony Orchestra, two of the most innovative orchestras today. Anne Parson, president and CEO, and Paul Hogle137, executive vice-president, have reinvented, restructured, and repositioned the Detroit Symphony Orchestra in America’s orchestra landscape. Matthew VanBesien, the New York Philharmonic’s executive director, supports Alan Gilbert’s vision for the orchestra with new music at the forefront.

There are many examples in which music directors and executive directors have clashed creating conflicts that affected the artistic direction and stability of the organizations. Only a united organization can succeed in a complex orchestral world. As Borda puts it:

'It institutional alignment' is when every aspect of the organization-board, staff, orchestra-all perceive what the vision and mission of the organization is and work toward it in concert… No one person decides it. You need leadership to achieve people uniting around it, but it is decided by a combination of people working together, and that makes it stronger. It's a combination of the executive leadership, the music director, the leadership of the board, sometimes community stakeholders, and the musicians—it's a complex mix.138

Composers

Composers might be the most neglected link in the relationship between orchestras and new music. Once a composer has written a piece, that work is in the hands of performers who decide if, when, and even how the piece will be performed. Many orchestras program new works as a result of the relationship between conductors and composers. When conductors establish trusting relationship with composers, they tend to program their works with other orchestras.

Eventually, other conductors and orchestras might become familiar with those works and program them or explore the composer’s portfolio.

Some new pieces become an instant trend among conductors and orchestras. Orchestras and conductors around the country tend to emulate one another and, occasionally, some composers experience a kind of snowball effect in which they see their music programmed by numerous orchestras within a short period of time. The popularity of very few composers transcends that trendy period and remains strong thorough their entire careers, in some cases even establishing a status of cult among artists and novel composers. In many cases, however, that celebrity period is temporal.

Programing data from the most recent seasons of American orchestras will be more revealing when comparing it with future and past seasons. John Adams has crowned the list of the most performed living composers in America for many years. In the last two years, Jennifer Higdon and Mason Bates have been competing closely for second place. Composers Philip Glass, Thomas Adès, Esa-Pekka Salonen, and Christopher Rouse follow closely behind. A number of younger composers have likewise won a place on the list including Andrew Norman, Jonathan Leshnoff, Adam Schoenberg, and Anna Clyne.

Some of these composers were either in residence with orchestras or were part of consortium commissions which granted them multiple performances. Several were invited to conduct their own works, as was the case for Thomas Adès and Esa-Pekka Salonen. Some conductors have been actively supporting the music of specific composers performing several pieces over the seasons, like conductor Robert Spano and his Atlanta School of Composers championing works by Adam Schoenberg and Jonathan Leshnoff. Some younger composers, like Andrew Norman and Mason Bates, have become very popular in recent years.
Several composers who were very popular among orchestras within the last few seasons are still being performed today but with less intensity and, in some cases, with a more limited orchestral presence. Robert Beaser, William Bolcom, Michael Daugherty, Osvaldo Golijov, Augusta Read Thomas, Bright Sheng, Christopher Theofanidis, Michael Torke, Joan Tower, and Ellen Taaffe Zwilich are among these composers.

Mason Bates deserves special attention because he has distinguished himself as one of the most prominent composers from the younger generation and, at thirty-nine-years old, is now the second most performed living composer in the U.S. Bates forged an extremely fruitful relationship with Michael Tilson Thomas, who commissioned, premiered, and recorded many of his works with the San Francisco Symphony, the New World Symphony, and the London Symphony Orchestra. In 2009, YouTube launched the first YouTube Symphony Orchestra concert at Carnegie Hall. Michael Tilson Thomas, who lead the widely viewed performance, conducted Bates’ *Warehouse Medicine* from his *B-Sides*, a piece that Thomas and the San Francisco Symphony had commissioned and premiered just a year earlier. In 2011, the YouTube Symphony Orchestra project commissioned Mason Bates to write a work in which three musicians from different backgrounds and styles would improvise lengthy solos. The London Symphony Orchestra recorded and posted two videos of the piece, one with sample improvisations and another without the solos in karaoke-style. Musicians from around the world uploaded videos to YouTube and performed improvisations over the London Symphony

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139 Ricky O’Bannon, “Orchestra season by the numbers.”
Orchestra recording of Mason Bates’ piece. Suddenly, Mason Bates became one of the world’s most famous composers.

Bates, who is also a DJ, has not only been very popular among orchestras, but also has been a very influential voice among composers. In addition to his relationship with the San Francisco Symphony Orchestra and the New World Symphony, he has been composer-in-residence with the Chicago Symphony Orchestras, was the composer of the year with the Pittsburgh Symphony for the 2012-2013 season, and has just been named composer-in-residence of the Kennedy Center for the Performing Arts, the first ever composer to hold that position. In addition, from 2007 to 2010 he was the Young American Composer-in-Residence for the California Symphony. Not only has he had numerous commissions and performances through these residencies, but he also has directed, curated, and commissioned works for some of the most important new music series and orchestral concerts in the country. Orchestras were performing his pieces frequently while he was commissioning and introducing new composers to new audiences.

Mason Bates’ popularity in the last few years exemplifies the relationship between composers, conductors, orchestras, and new music. Moreover, his work is an example for the use of technology, not only as a creative tool, but also as an important way to reach new audiences. His music is new, fresh, and innovative, and immediately connects with the audience while exploring new boundaries and sounds. As Andrew Clements from The Guardian describes in a recent review of an all-Bates recording by the San Francisco Symphony:

Mason Bates’ work joyfully embraces a multiplicity of musical worlds… Bates also worked as a DJ in the US and Europe, and has always refused to recognize genre barriers. His works move between the post minimalism of John Adams and Bang on a Can, the

riffs and harmonies of jazz, the insistent rhythms of techno and the sampled sounds of electronica, and the way it comes together is hugely impressive… There are the occasional kitschy moments, but most of all its music of tremendous imagination and finesse.\textsuperscript{143}

Most importantly, Bates’ music seems to be connecting with some of today’s leading conductors, composers, and orchestras, as well as audiences both new and traditional. Among Bates’ supporters are luminaries such as John Adams, Michael Tilson Thomas, Deborah Rutter, Ricardo Muti, Leonard Slatkin, Marin Alsop, and Jaap van Zweden.

Deborah Borda mentioned institutional alignment as the key to developing successful organizations. Perhaps, creative alignment between composers, performers, and audiences is the key to developing successful new music.

CONCLUSION

Analysis shows that American orchestras’ programming continues to be largely dominated by a few European masters from the classic and romantic periods, greatly ignoring the music of the present. However, forward-thinking leaders at the head of innovative orchestras are creating new excitement by developing projects involving new music. These orchestras are proving that new music is relevant today and serves as a remarkable tool to reconnect with audiences.

While some orchestras around the country are stuck in the past producing concerts typical of years gone by, others understand the examples discussed here and apply successful practices in their own communities. Symphony orchestras must understand their communities’ needs and preferences and offer exciting, diverse programs that will engage and motivate new listeners. At the same time, orchestras, their music directors and conductors need to expose audiences to attainable and appealing new challenges that will generate a curiosity and an appetite for the new and innovative.

Orchestras need to become more flexible ensembles and explore more diverse repertoire. In fact, this has already been happening to a degree with orchestras that offer pops series, classical series, and new music series throughout the same season. But this is only the beginning and there is a great need to become even more versatile and imaginative. Orchestras must serve more diverse segments of their communities, present a much more varied repertoire, and perform in many different locations and settings.

The results of this document have the potential to also help composers. Like orchestras, composers must understand the needs and tastes of their audiences, adapting to the desires of the
modern listener. Obviously, composers need to remain truthful to their own artistic identity to create real and genuine art. But perhaps one can learn from the most successful composers who, while remaining true to themselves, have also found an honest connection with audiences and performers with whom they share instinctive and unique feelings.

This document seeks to illustrate that there is a bright future for orchestras and that new music is and will continue to be an important part of it. Well-thought-out ideas brought to life in a well-executed and passionate manner, with the specific needs of the community in mind will keep orchestras relevant and at the heart of our cultural center. Orchestral new music is in the hands of visionary leaders supported by forward-thinking organizations.


APPENDIX A. PHILHARMONIC SOCIETY

PROGRAM FROM DECEMBER 7, 1842

PHILHARMONIC SOCIETY.
First Concert,—First Season.

Apollo Rooms, 7th Dec. 1842.

To commence at 8 o'clock precisely.

Part I.
Grand Symphony in C Minor. — — — Beethoven.

Scena, from Oberon. — — — — — Weber.
Madame Otto.

Quintette in D Minor. — — — — — Hummel.

Part II.
Overture to Oberon. — — — — — Weber.

Duett,—from Armida. — — — — — Rossini.
Madame Otto and Mr. C. E. Horn.

Scena, from Fidelio. — — — — — Beethoven.
Mr. C. E. Horn.

Aria Bravura,—from Belmont and Constantia. Mozart.
Madame Otto.

New Overture in D. — — — — — Kalliwoda.

The Vocal Music will be directed by Mr. Timm.
APPENDIX B. BOSTON PHILHARMONIC SOCIETY

PROGRAM FROM JANUARY 30, 1847

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PART I.

1. INTRODUCTION — Ceremonials — Mrs. Sargent.

2. SYMPHONY — First Movement — Symphony Orchestra — Beethoven.

3. SONG — "The Spirit of the Dawn" — Sung by Miss Stetson, Mr. Parker, and Mr. Stevens.

4. BALLAD — "The Rising Sun's Beam" — Sung by Miss Stetson.

5. SCENA — "Fidelity and Honor" — Nautilus of the Lake of Galilee — Sung by Miss Stetson, Mr. Parker, and Mr. Stevens.

PART II.

1. SYMPHONY — Scherzo — Beethoven.

2. SONG — "The Star Afloat" — Sung by Mrs. Sargent, Mr. Parker, and Mr. Stevens.

3. SONG — "The Old Home" — Sung by Mr. Stevens and Mrs. Sargent.

4. DUETT — "The Nightingale" — Sung by Mr. Stevens and Mrs. Sargent.

5. GRAND VARIATIONS — Sung by Mr. Stevens and Miss Stetson.

6. DUETT — "What a Day!" — Sung by Mr. and Mrs. Sargent.

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Emperor: — Mrs. Mary Sargent.

Annex: — Mr. Stephen.
APPENDIX C. LIST OF WORKS PREMIERED AND COMMISSIONED, AND WORKS BY LIVING COMPOSERS PERFORMED DURING THE 2013-2016 CONCERT SEASONS

New York Philharmonic

2013-2014 season

Composer in Residence

Christopher Rouse, The Marie-Josée Kravis Composer-in-Residence

World premieres, commissions

Christopher Rouse (American)  *Symphony No. 4*  June 5-7, 2014
Anthony Cheung (American)  *Lyra*  June 11-14, 2014
Sean Shepherd (American)  *Songs*  June 18-21, 2014

U.S. premieres

Mark-Anthony Turnage (British)  *Frieze*  October 3-9, 2013
  NYP co-commission with the Royal Philharmonic Society and BBC Radio 3
Julian Anderson (British)  *The Discovery of Heaven*  April 24-26, 2014
  NYP co-commission with the London Philharmonic Orchestra

Other performances by living composers

Osvaldo Golijov (Argentinian)  *Azul*  September 25, 2013
Krzysztof Penderecki (Polish)  *Concerto grosso*  October 24-26, 2013
Esa-Pekka Salonen (Finnish)  *Violin Concerto*  Oct. 30-Nov. 5, 2013
Christopher Rouse  *Oboe Concerto*  Nov. 14-19, 2013
Thomas Adès (British)  *Three Studies from Couperin*  December 5-7, 2013
Christopher Rouse  *Rapture*  January 2-3, 2014
Magnus Lindberg (Finnish)  *Piano Concerto No. 2*  January 2-3, 2014
Christopher Rouse  *Requiem*  May 5, 2014

New Music Series and Festivals

CONTACT!

Program #1, November 4, 2013
Esa-Pekka Salonen  *knock, breathe, shine* for solo cello
Memoria for wind quintet
YTA III for solo cello
Homunculus for string quartet
Second Meeting for oboe and piano

Program #2, January 13, 2014
Marc-André Dalbavie (French) Trio No. 1 for violin, cello, and piano
Marc Neikrug (American) Passions, Reflected for solo piano
world premiere

Program #3, May 29 and 31, 2014
A co-presentation with the Museum of Modern Art

Bruno Mantovani (French) on “Spirit Of Mozart” by Marina Abramovic
Johannes Maria Staud (Austrian) on “Caldera” by Anthony Cragg
Dai Fujikura (Japanese) on “Sphaera” by Stephan Balkenhol
Vykintas Baltakas (Lithuanian) on “Beyond Recall” by Brigitte Kowanz
David Fulmer (American) on “Avilda” by Jaume Plensa
Jay Schwartz (American) on “Mozart – Eine Hommage” by Markus Lüpertz
Mark André (French) on “Sky-Space” by James Turrell
Vito Zuraj (Slovenian) on “Connection” by Manfred Wakolbinger
Michael Jarrell (Swiss) on “Vanitas” by Christian Boltanski
Olga Neuwirth (Austrian) on “Ziffern Im Wald” by Mario Merz
Nina Šenk (Slovenian) on “Gurken” by Erwin Wurm

Program #4, June 3, 2014
Oscar Bettison (British) Krank for Solo Viola
world premiere–NYP Commission
Ryan Brown (American) Four Pieces for Solo Piano
NY premiere
Michael Hersch (American) Of Sorrow Born for Solo Violin
world premiere–NYP Commission
Chris Kapica (American) Fandanglish for Solo Clarinet
world premiere–NYP Commission
Eric Nathan (American) As Above, So Below for Solo Trombone
world premiere–NYP Commission
Paola Prestini (Italian) Eight Takes for Solo Cello
world premiere–NYP Commission

New York Philharmonic

2014-2015 season

Composers in Residence

Christopher Rouse, The Marie-Josée Kravis Composer-in-Residence
World premieres, commissions

Christopher Rouse (American)  
*Thunderstuck*  
October 9-14, 2014

John Adams (American)  
*Scheherazade.2*  
March 26-28, 2015

*Symphony for violin and orchestra*  
NYP co-commission with the Royal Concertgebouw Orchestra and the Sydney Symphony Orchestra

Peter Eötvös (Hungarian)  
*Senza sangue*  
May 8-9, 2015

NYP co-commission with the Kölner Philharmonie

U.S. premieres

Unsuk Chin (Korean)  
*Clarinet Concerto*  
Sept. 23-30, 2015

NYP co-commission with the Gothenburg Symphony Orchestra, Philharmonia Orchestra, and the Barcelona Symphony Orchestra

Zhao Lin (Chinese)  
*Duo for Cello, Sheng, and Orchestra*  
Feb. 24, 2015

Thomas Adès (British)  
*Totentanz*  
March 12-14, 2015

Thierry Escaich (French)  
*Concerto for Violin and Oboe*  
April 8-11, 2015

NYP co-commission

Other performances by living composers

Christopher Rouse  
*Flute Concerto*  
Oct. 30-Nov. 1, 2014

Chen Qigang (Chinese)  
*Enchantements oubliés*  
Jan. 22-24, 2015

Christopher Rouse  
*Iscariot*  
Feb. 5-7, 2015

James MacMillan (Scottish)  
*Piano Concerto No. 3*  
Feb. 11-13, 2015

Osvaldo Golijov (Argentinian)  
*Rose of the Winds*  
Feb. 19-21, 2015

Esa-Pekka Salonen (Finnish)  
*Nyx*  
March 19-21, 2015

New Music Series and Festivals

CONTACT!

Program #1, November 17, 2014

Daniel Bjarnason (Icelandic)  
*Bow to String*

Ingram Marshall (American)  
*Muddy Waters*

Missy Mazzoli (American)  
*Dissolve, O My Heart*

Daniel Bjarnason  
*Five Possibilities for clarinet, cello, and piano*

Timo Andres (American)  
*Early to Rise*

Program #2, February 9, 2015

Josef Bardinashvili (Israeli)  
*Quasi danza macabra* from String Quartet No. 1

Yotam Haber (Israeli)  
*Estro poetico–armonico II*

Shulamit Ran (American)  
*Mirage* for five players

Avner Dorman (Israeli)  
*Jerusalem Mix*
Program #3, March 7, 2015
Per Nørgård (Danish)  Cello Concerto No. 2, Momentum
Kalevi Aho (Finnish)  Chamber Symphony No. 2
Đuro Živković (Serbian/Swedish)  The White Angel
Kaija Saariaho (Finnish)  Terra Memoria for string orchestra

Program #4, May 11, 2015
Luciano Berio (Italian)  Differences for five instruments and tape
Vittorio Montalti (Italian)  Passacaglia for marimba and cello
Salvatore Sciarrino (Italian)  tre duetti con l’eco
Luca Francesconi (Italian)  Encore Da capo

Program #5, June 5, 2015
Toru Takemitsu (Japanese)  Archipelago S for 21 players
Dai Fujikura (Japanese)  Infinite String
world premiere–NYP commission
Misato Mochizuki (Japanese)  Si bleu, si calme
U.S. premiere
Oliver Messiaen (French)  Sept Haikai for solo piano and small orchestra

New York Philharmonic
2015-2016 season

Composer in Residence
Esa-Pekka Salonen, The Marie-Josée Kravis Composer-in-Residence

World premieres, commissions

Marc Neikrug (American)  Canta-Concerto  October 1-3, 2015
Magnus Lindberg (Finnish)  Vivo  October 7-10, 2015
Carnegie Hall co-commission
Franck Krawczyk (French)  Après  April 27-30, 2016
Andrew Norman (American)  Piano Concerto No. 2  Dec. 10-13, 2015
William Bolcom (American)  Trombone Concerto  June 10, 2016
NYP co-commission with the Shanghai Symphony Orchestra
Esa-Pekka Salonen (Finish)  TBA  June 11, 2016

U.S. premieres

Magnus Lindberg (Finnish)  Violin Concerto No. 2  January 14-16, 2016
NYP co-commission with the London Philharmonic, Berlin Philharmonic, and Swedish Radio Symphony Orchestra,

144 The piece was postponed as of March 8th, 2016. The piece is included here as the commission still stands.
Per Nørgård (Danish)  
*Symphony No. 8*  
June 11, 2015

**Other performances by living composers**

Esa-Pekka Salonen (Finnish)  
*LA Variations*  
Sept. 25-27, 2015

Detlev Glanert (German)  
*Brahms-Fantasie*  
October 21-24, 2015

Tan Dun (Chinese)  
*Nu Shu: The Secret Songs of Women*  
February 9, 2016

Esa-Pekka Salonen (Finnish)  
*Karawane*  
March 17-19, 2016  
NYP co-commission with Zurich’s Tonhalle Orchestra, Swedish Radio Symphony Orchestra, Bamberg Symphony, and Finnish Radio Symphony

John Williams (American)  
*Tuba Concerto*  
May 26-28, 2016

John Corigliano (American)  
*Conjuror: Concerto for Percussionist and String Orchestra*  
June 10, 2016

Pierre Boulez (French)  
*Messagesquissé*  
June 11, 2016

Steven Stucky (American)  
*Second Concerto for Orchestra*  
June 11, 2016

**New Music Series and Festivals**

**Program #1, November 6-7, 2015**

Thomas Adès (British)  
*Chamber Symphony*

Richard Reed Parry (Canadian) and Bryce Dessner (American)  
*Wave Movements for chamber orchestra and film by Hiroshi Sugimoto* (U.S. premiere)

**Program #2, November 16, 2015**

Mario Davidovsky (Argentine-American)  
*Flashbacks*

Kate Soper (American)  
*Into That world Inverted*

Adam Schoenberg (American)  
*Fleeting*

Nathan Heidelberger (American)  
*Halve Time*

Caroline Mallonée (American)  
*Unless Acted Upon: Manifestations Of Newton’s First Law*

**Program #3, February 1, 2016**

W. Lutoslawski (Polish)  
*String Quartet*

F. Donatoni (Italian)  
*Hot*

Niccolo Castiglioni (Italian)  
*Dulce refrigerium*, six sacred songs for piano

Esa-Pekka Salonen (Finnish)  
*Floof*

**Program #4, March 7, 2016**

Oliver Messiaen (French)  
*Fantasie* for violin and piano

Pierre Boulez (French)  
*Anthèmes I* for solo violin

Oliver Knussen (Scottish)  
*Autumnal* for violin and piano

Oliver Messiaen  
*Le Merle noir* for flute and piano

Pierre Boulez  
*Sonatine* for flute and piano

George Benjamin (British)  
*Viola, Viola* for two violas

**Program #5, June 2-4, 2016**

Gerald Barry (Irish)  
*The Importance of Being Earnest*
U.S. stage premiere–co-commissioned by Los Angeles Philharmonic Association, and Barbican Centre, London

**Los Angeles Philharmonic**

2013-2014 season\(^{145}\)

**Composer in Residence**

John Adams, Creative Chair

**World premieres, commissions**

Peter Lieberson (American)  
*Shing Kham*  
orchestration completed by Oliver Knussen  
October 3-6, 2013

Oliver Knussen (Scottish)  
*Cello Concerto*  
October 18-20, 2013

Daniel Bjarnason (Icelandic)  
*Blow Bright*  
Dec. 19-22, 2013

Terry Riley (American)  
*At the Royal Magesy, Organ Con.*  
April 11-13, 2014

Andrew Norman (American)  
*Release* for piano and orchestra  
May 1-4, 2014

**U.S. premieres**

Brett Dean (Australian)  
*The Last Days of Socrates*  
Los Angeles Philharmonic commission  
October 10-13, 2013

Michael Gordon (American)  
*The Sunshine of Your Love*  
April 11-13, 2014

**Other performances by living composers**

Esa-Pekka Salonen (Finnish)  
*Violin Concerto*  
October 25-27, 2013

John Corigliano (American)  
*Symphony No. 1*  
March 6-9, 2014

Paul Dessene (Venezuelan)  
*Sinfonia Burocratica ed’Amazonica*  
May 8-11, 2014

John Adams  
*Naïve and Sentimental Music*  
April 11-13, 2014

Philip Glass (American)  
*the CIVIL warS, the Rome Section*  
April 17-19, 2014

Louis Andriessen (Dutch)  
*De Materie*  
April 18, 2014

**New Music Series and Festivals**

**Program #1, October 23, 2013**

Frank Zappa (American)  
*200 Motels*  
world premiere concert version

**Program #2, December 3, 2013**

Sean Friar (American)  
*Little Green Pop*

Julia Holter (American)  
*Memory Drew Her Portrait*

\(^{145}\) From the 2013/14 season chronological listing of events:  
world premiere, Los Angeles Philharmonic commission
Andrew McIntosh (American) Etude IV from *Symmetry Etudes*
Andrew Norman (American) *Try*
Los Angeles Philharmonic commission

**Program #3, January 28, 2014**
Pierre Boulez (French) *Éclair*
Elliot Carter (American) *Triple Duo*
Michael van der Aa (Dutch) *Up-close*
U.S. premiere

**Program #4, April 8, 2014**
Steve Reich (American) *Vermont Counterpoint*
Julius Eastman (African/American) *Stay On It*
Steve Reich *Different Trains*
Andrew McIntosh *Silver and White*
David Lang (American) *death speaks*
Steve Reich *Radio Rewrite*
Mark Grey (American) *Awake The Machine Electric*
world premiere, Los Angeles Philharmonic commission
Missy Mazzoli (American) *Sinfonia (for Orbiting Spheres)*
world premiere, Los Angeles Philharmonic commission
John Adams *American Standard*

**Program #5, May 6, 2014**
Harrison Birtwistle (British) *Three Settings of Clean*
Oliver Messiaen (French) *Oiseaux exotiques*
Magnus Lindberg (Finnish) *Joy*

Los Angeles Philharmonic

2014-2015 season

Composer in Residence

John Adams, Creative Chair

World premieres, commissions

Kaija Saariaho (Finnish) *True Fire*, for baritone and orchestra May 14-17, 2015
Bryce Dessner (American) *Quilting* May 28, 2015
Philip Glass (American) *Concerto for Two Pianos* May 28, 2015

146 From the 2014/15 season chronological listing of events:
Steven Mackey (American)  
*Mnemosyne’s Pool*  
May 29, 2015

Andrew Norman (American)  
*Stop Motion*  
May 30, 2015

**U.S. premieres**

David Lang (American)  
*Mnemosyne’s Pool*  
Los Angeles Philharmonic co-commission  
October 2-5, 2014

Kaija Saariaho  
*Mann varjot (Earth’s Shadow)*  
October 24-26, 2014

Henryk Górecki (Polish)  
*Symphony No. 4*  
January 16-18, 2015

**Other performances by living composers**

John Adams (American)  
*Harmonium*  
October 9-12, 2014

Esa-Pekka Salonen (Finnish)  
*Foreign Bodies*  
November 6-9, 2014

Krzysztof Penderecki (Polish)  
*Concerto Grosso for Three Cellos*  
Nov. 14-16, 2014

Esa-Pekka Salonen  
*Helix*  
December 4-7, 2014

Tan Dun (Chinese)  
*The Triple Resurrection*  
February 19-21, 2015

Unsuk Chin (Korean)  
*Alice in Wonderland*  
February 27-28, 2015

John Adams  
*City Noir*  
March 12-13, 2015

Max Lesser (American)  
*At the End of the Sidewalk*  
April 26, 2015

**New Music Series and Festivals**

The *Green Umbrella* series included five programs during the 2014-15 season

**Program #1, October 7, 2014**

David Lang  
the*so-called laws of nature*, for four percussionists

Michael Gordon (American)  
*Timber*, for six percussionists

**Program #2, December 9, 2014**

Karlheinz Stockhausen (German)  
*Gesang der Jünglinge*

Fausto Romitelli (Italian)  
*Amok Koma*

Beat Furrer (Austrian)  
*linea dell'orizzonte*

U.S. premiere

Matthias Pintscher (German)  
*songs from Solomon's garden*, for baritone and ensemble

**Program #3, January 13, 2015**

HK Gruber (Austrian)  
*Frankenstein!!* (ensemble version)

John Zorn (American)  
*For Your Eyes Only*

Olga Neuwirth (Austrian)  
*Hommage à Klaus Nomi*

U.S. premiere

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147 The piece was commissioned before the composer’s death. The composer finished a piano score of the piece before his death and left detailed instructions for the orchestration. Mikołaj Górecki, Henryk Górecki’s son and also a composer, completed the orchestral score. In April of 2014 conductor Andrey Boreyko and the London Philharmonic presented the world premiere of the piece.
Program #4, March 10, 2015
Luigi Nono (Italian)  “Hay que caminar” soñando
Luca Francesconi (Italian)  Animus, for trombone and electronics
U.S. premiere
Luciano Berio (Italian)  Calmo
U.S. premiere
Giacinto Scelsi (Italian)  Anahit

Program #5, May 26, 2015
Dylan Mattingly (American)  Seasickness and Being (in love)
world premiere, Los Angeles Philharmonic commission
Chris Cerrone (American)  The Pieces that Fall to Earth
world premiere, Los Angeles Philharmonic commission
Jacob Cooper (American)  Alla stagion dei fior
Sean Friar (American)  Finding Time
world premiere, Los Angeles Philharmonic commission

Los Angeles Philharmonic
2015-2016 season

Composer in Residence
John Adams, Creative Chair

World premieres, commissions
Louis Andriessen (Dutch)  Theatre of the world  May 6-8, 2016
Arvo Pärt (Estonian)  Greater Antiphons  May 28-29, 2016

U.S. premieres
Louis Andriessen  Mysteriën  October 15-17, 2015
Esa-Pekka Salonen (Finnish)  Karawane  Nov. 20-22, 2015

Other performances by living composers
Eric Tanguy (French)  Affettuoso  February 12-14, 2016
Arvo Pärt  Miserere  May 19-22, 2016
Arvo Pärt  Cantus in Memoriam  May 26-27, 2016

148 From the 2015/16 season chronological listing of events:
Benjamin Britten
Arvo Pärt
Cristobal Halffter (Spanish)
Tiento del primer tono y batalla imperial  January 22, 2016
John Adams
The Chairman Dances  April 21-24, 2016

New Music Series and Festivals

The Green Umbrella series presented five programs during the 2015/16 season

Program #1, December 8, 2015,
John Cage (American)  Music For Marcel Duchamp, arr. Eric Byers
Christian Wolff (American)  Edges, arr. Chiara Giovando
Ben Johnston (American)  Amazing Grace
Steve Reich (American)  Triple Quartet
John Luther Adams (American)  Canticles of the Sky, for string quartet  world premiere, Los Angeles Philharmonic commission
George Brecht (American)  String Quartet
Tristan Perich (American)  Triple Quartet  world premiere, Los Angeles Philharmonic commission

Program #2, January 19, 2016
Pawel Mykietyn (Polish)  3 for 13
Krzysztof Penderecki (Polish)  Sinfonietta No. 2, for clarinet and strings
Agata Zubel (Polish)  Chapter 13, for soprano and ensemble  world premiere, Los Angeles Philharmonic commission
Pawel Szymański (Polish)  quasi una sinfonietta

Program #3, February 2, 2016
St. Louis Symphony, David Robertson, conductor
Oliver Messiaen (French)  Des canyons aux étoiles...

Program #4, March 1, 2016
Conlon Nancarrow (American)  Sonatina for Piano Four Hands
Clara Iannotta (Italian)  Intent on Resurrection – Spring or Some Such Thing  U.S. premiere
Witold Lutosławski (Polish)  Variations on a Theme of Paganini, for two pianos
Chaya Czernowin (Israeli)  Knights of the strange  world premiere, Los Angeles Philharmonic commission
Annie Gosfield (American)  Refracted Reflections and Telepathic Static  world premiere, Los Angeles Philharmonic commission

Program #5, April 19, 2016
Juhi Bansal (Indian)  Begin  world premiere, Los Angeles Philharmonic commission
John Adams  
Mike’s Song about Arresting a Particular Individual
Song About the On-site Altercation
Dewain’s Song of Liberation and Surprise
from I Was Looking at the Ceiling and Then I Saw the Sky

Jacob Cooper (American)  
world premiere, Los Angeles Philharmonic commission

David T. Little (American)  
Petrograd 1917
Here, my severed digit
from Artaud in the Black Lodge

Leaha Maria Villarreal (American)  
Never Not

Ted Hearne (American)  
Mouth Piece
When You Hear
from Sound from the Bench

Paola Prestini (Italian)  
world premiere
excerpts from Hubble Cantata

Jefferson Friedman (American)  
Fight Song from On in Love
Tarrying from On in Love

Chicago Symphony Orchestra

2013-2014 season

Composers in Residence

Mason Bates and Anna Clyne, Mead Composers-in-Residence

World premieres, commissions

Giovanni Sollima (Italian)  
Double Cello Concerto  
Jan. 30-Feb. 1, 2014

Guillaume Connesson (French)  
Flute Concerto  
March 6-8, 2014

U.S. premieres

None

Other performances by living composers

Thomas Adès (British)  
...but all shall be well  
October 17-22, 2013

John Williams (American)  
Violin Concerto  
November 8-10, 2013

Bernard Rands (British-American)  
...where the murmurs die...  
Dec. 19-21, 2013

Ennio Morricone (Italian)  
Voices from the Silence  
February 6-8, 2014

Anna Clyne (British)  
<<rewind>>  
April 3-8, 2014

Esa-Pekka Salonen (Finnish)  
Nyx  
April 10-13, 2014

Mason Bates (American)  
Violin Concerto  
April 17-22, 2014

New Music Series and Festivals
MusicNOW

Program #1, October 21, 2013
Anders Hillborg (Swedish)  
Vaporized Tivoli
Donnacha Dennehy (Irish)  
Stainless Staining
Benedict Mason (British)  
Pearl River Delta

Program #2, December 16, 2013
Andy Akiho (American)  
Vick(I/Y)
David Lang (American)  
These Broken Wings
Mason Bates (American)  
Carbide & Carbon
MusicNOW Commission, world premiere
Eduardo Guzman (Chilean)  
Prometeo & Epimeteo

Program #3, February 3, 2014
Mason Bates  
String Band
Martin Matalon (Argentinian)  
Traces Ii
world premiere
Anna Clyne  
The Lost Thought

Program #4, May 5, 2014
Andrew Norman (American)  
The Companion Guide to Rome
Anna Clyne  
Fits + Starts
Oscar Bettison (British/American)  
Livre Des Sauvages

Chicago Symphony Orchestra

2014-2015 season

Composers in Residence

Mason Bates and Anna Clyne, Mead Composers-in-Residence

World premieres, commissions

Anna Clyne (British)  
Violin Concerto  
May 28-June, 2015
Mason Bates (American)  
Anthology of Fantastic Zoology  
June 18-20, 2015

U.S. premieres

None

Other performances by living composers
Pierre Boulez (French) \textsuperscript{149} \textit{Figures-Doubles-Prismes} Nov. 12-15, 2014
James MacMillan (Scottish) \textit{Veni, Veni, Emmanuel} Dec. 12-20, 2014

New Music Series and Festivals

Program #1, September 29, 2014
Anthony Cheung (American) \textit{SynchroniCities}
Michael Gordon (American) \textit{Light is Calling}
John Luther Adams (American) \textit{The Wind in High Places}
Mason Bates \textit{The Rise of Exotic Computing}

Program #2, January 19, 2015
Justin Reed (American) \textit{Hommage a Scriabin}
Dan Truman (American) 120bpm
Salvatore Sciarrino (Italian) \textit{Ai Limiti della Notte}
Anna Clyne \textit{A Wonderful Day}
Jonny Greenwood (British) \textit{Suite from There Will Be Blood}

Program #3, March 23, 2015
Anna Clyne \textit{Postponeless Creature}
\textsuperscript{\textit{\small MusicNOW commission; world premiere}}
Mason Bates \textit{Indigo Workshop}
Pierre Boulez (French) \textit{Dérive 2}

Program #4, June 1, 2015
Marc Mellits (American) \textit{Octet}
Esa-Pekka Salonen (Finnish) \textit{Dichotomie}
John Zorn (American) Selections from \textit{Goetia}
Myra Melford (American) \textit{The Whole Tree Gone}

Chicago Symphony Orchestra

2015-2016 season

Composers in Residence

Samuel Adams and Elizabeth Ogonek, Mead Composers-in-Residence

World premières, commissions

Elizabeth Ogonek (American) \textit{Lightenings} February 11-16, 2016
Pascal Dusapin (French) \textit{Cello Concerto} May 26–31, 2016

\textsuperscript{149} Pierre Boulez was still alive.
U.S. premieres

Detlev Glanert (German)  
*Brahms-Fantasie*  
October 8-13, 2015

Other performances by living American composers

John Corigliano (American)  
*Campane di Ravello*  
Sept. 18-20, 2015

John Adams (American)  
*Harmonielehre*  
Nov. 12-15, 2015

Anna Clyne (British)  
*Masquerade*  
Nov. 27-29, 2015

Esa-Pekka Salonen (Finnish)  
*Foreign Bodies*  
Feb. 24-27, 2016

New Music Series and Festivals

Program #1, Monday November 23, 2015

Daniel Wohl (French)  
*Glitch*

Kaija Saariaho (Finnish)  
*Petals*

Ted Hearne (American)  
*Law of Mosaics*

Program #2, March 7, 2016

Kate Soper (American)  
*Only the Words Themselves Mean What They Say*

Elizabeth Ogonek (American)  
*Falling Up*

Agata Zubel (Polish)  
*Labyrinth*

Eric Wubbels (American)  
*Katachi*

Program #3, May 9, 2016

Clara Iannotta (Italian)  
*Intent on Resurrection – Spring or Some Such Thing*

Hans Abrahamsen (Danish)  
*Wald*

Christopher Trapani (American)  
*Waterlines*

Program #4, June 6, 2016

Qasim Naqvi (Pakistani)  
*Fjoloy*

Samuel Adams (American)  
New Work, *MusicNOW* commission

Tristan Perich (American)  
*Surface Image*

Atlanta Symphony Orchestra

2013-2014 season

World premieres, commissions

Richard Prior (British)  
...of shadow and light...  
*(incantations for orchestra)*  
October 3-5, 2013

Philip Lasser (American)  
*The Circle and the Child*  
October 17, 19, 2013

Mark Grey (American)  
*Fire Angels*  
March 20, 21, 2014

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150 From the ASO 2013-2014 chronological listin:  
Charles Zoll (American)  
*Asimov at Star's End*  
May 29-31, 2014

**Other performances by living composers**

Adam Schoenberg (American)  
*American Symphony*  
October 3-5, 2013

Arvo Pärt (Estonian)  
*Cantus in Memory of Benjamin Britten*  
Nov. 21, 23, 2013

Jonathan Leshnoff (American)  
*Flute Concerto*  
March 6, 7, 2014

**Atlanta Symphony Orchestra**

2014-2015 season\(^{151}\)

**World premieres, commissions**

Christopher Theofanidis (American)  
*Creation/Creator*  
April 23, 25, 2015

Michael Gandolfi (American)  
*Sinfonia Concertante*  
April 30, May 2, 2015

**Other performances by living composers**

Richard Prior (British)  
*Symphony No. 3*  
November 20-23, 2014

John Adams (American)  
*Scheherazade.2*  
May 7, 9, 2015

**Atlanta Symphony Orchestra**

2015-2016 season\(^{152}\)

**World premieres, commissions**

Jonathan Leshnoff (American)  
*Symphony No. 2, “Innerspace”*  
November 5-7, 2015

Michael Kurth (American)  
*A Thousand Words*  
February 4-6, 2016

Mark Grey (American)  
*Frankenstein Symphony*  

Jonathan Leshnoff  
*Zohar*  
April 14-16, 2016

**Other performances by living composers**

Avner Dorman (Israeli)  
*Spices, Perfumes, Toxins!*  
September 24-26, 2015

Jennifer Higdon (American)  
*Concerto for Orchestra*  
October 1-3, 2015

Olli Mustonen (Finnish)  
*The Old Church at Petäjävesi*  
October 22-24, 2015

Jimmy López (Peruvian)  
*Perú negro*  
January 28-30, 2016

Alvin Singleton (American)  
*Different River*  
April 7-8, 2016

\(^{151}\) From the ASO 2014-2015 chronological listing:  

\(^{152}\) From the ASO 2015-2016 chronological listing:  
Philip Glass (American)  *The American Four Seasons*  June 2-4, 2016

**Seattle Symphony**

2013-2014 season\(^{153}\)

**World premieres, commissions**

None

**U.S. premieres**

Pascal Dusapin (French)  *Violin Concerto*  November 14-16, 2013


Seattle Symphony co-commission

James MacMillan (Scottish)  *The Death of Oscar*  April 17-19, 2014

Seattle Symphony co-commission

**Other performances by living composers**

Pierre Boulez\(^{154}\) (French)  *Notations*  November 7,9, 2013


**New Music Series and Festivals**

*Sonic Evolution*

**June 6, 2014**

Luis Tinoco (Portuguese)  *FirstLand*  Seattle Symphony commission

Du Yun (Chinese)  *Hundred Heads*  Seattle Symphony commission

Sir Mix-a-Lot songs arranged/orchestrated by Gabriel Prokofiev

Seattle Symphony commission

*[UNTITLED]*

**Program #1, October 18, 2013**

Tony Dilorenzo (American)  *Street Music Quintet*

Lior Navok (Israeli)  *Veiled Echoes*

John Zorn (American)  *Cat o' Nine Tails*


\(^{154}\) Boulez was still alive in 2013.
Program #2, January 31, 2015
Morton Feldman (American)  The Viola in My Live, Part 3
Kalevi Aho (Finnish)  Clarinet Trio, for clarinet, viola, and piano
R. Murray Schafer (Canadian)  Theseus
George Crumb (American)  Black Angels, for electric string quartet

Program #3, May 16, 2015
Karlheinz Stockhausen (German)  Inori

Seattle Symphony
2014-2015 season

World premieres, commissions

Mason Bates (American)  Cello Concerto  December 11-13, 2014
Yugo Kanno (Japanese)  Revive, concerto for Koto and Shakuhachi  March 1, 2015
Sebastian Currier (American)  Divisions  April 25, 25, 2015

U.S. premieres

Julian Anderson (British)  Violin Concerto  June 11-14, 2015
Seattle Symphony co-commission

Other performances by living composers

John Adams  Lollapalooza  October 2, 4, 2014
Esa-Pekka Salonen (Finnish)  Violin Concerto  November 6, 8, 2014
Esteban Benzecry (Argentinian)  Colors of the Southern Cross  November 13-16, 2014
A.R. Rahman (Indian)  Slumdog Millionaire  March 1, 2015
Unsuk Chin (Korean)  Gougalon: Scenes from a Street Theater  March 1, 2015
Tan Dun (Chinese)  Crouching Tiger, Cello Concerto  March 1, 2015

New Music Series and Festivals

Sonic Evolution

January 30, 2015

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155 From the 2014-2015 season chronological listing of concerts:
http://docs.kultureshock.net/0001/1-70688631a1af73966c07c8bedc574f47.pdf
and the 2014-2015 season announcement:
156 Press release:
http://www.seattlesymphony.org/about/newsroom/pressrelease/sonic-evo.
Yann Robin (French)  
Angelique Poteat (American)  
Mad Season songs arranged/orchestrated by Scott Teske

[UNTITLED]

**Program #1, October 17, 2014**  
Djuro Zivkovic (Serbian/Swedish)  
György Ligeti (Hungarian)  
Andrew Norman (American)

**Program #2, February 13, 2015**  
Vladimir Martynov (Russian)  
Jacob Druckman (American)  
John Adams

**Program #3, May 1, 2015**  
George Perle (American)  
George Perle  
George Perle  
Trimpin (German)  
Seattle Symphony commission

**Seattle Symphony**

2015-2016 season

**World premieres, commissions**

Giya Kancheli (Georgian)  
Seattle Symphony co-commission with the Belgian National Orchestra

**U.S. premieres**

Valentin Silvestov (Ukrainian)  
Anna Clyne (British)  
Seattle Symphony co-commission with the Orchestre National d’Île de France

**Other performances by living composers**

John Adams  

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157 From the 2015-2016 electronic season brochure:  
https://issuu.com/seattlesymphony/docs/1516_seasonbrochure_final_sm  
and the 2015-2016 season announcement:  
New Music Series and Festivals

Sonic Evolution

Program #1, October 29, 2015
Derek Bermel (American)  Migration Series, Concerto for Jazz Ensemble and Orchestra
Wayne Horvitz (American)  Those Who Remain

Program #2, May 13, 2016
William Brittelle (American)  Love Letter for Arca
    Seattle Symphony commission
Michael Gordon (American)  The Unchanging Sea, for Piano and Orchestra
    Seattle Symphony commission
Fly Moon Royalty songs arranged/orchestrated by several composers

[UNTITLED]

Program #1, October 23, 2015
All Seattle Symphony commission,
world premieres by University of Washington composition faculty
Richard Karpen (American)  Program Music
Joël-François Durand (French)  Mundus Imaginalis
Huck Hodge (American)  pulse - cut - seethe - blur

Program #2, February 5, 2016
Morton Feldman (American)  Intersection No. 2
Christian Wolff (American)  For Bob II
Earle Brown (American)  Music for Cello and Piano
John Cage (American)  Living Room Music
Morton Feldman  Rothko Chapel

Program #3, July 1, 2016
John Luther Adams (American)  In the White Silence