FOR IMMEDIATE RELEASE
November 19, 2012
Contact: Katherine E. Johnson
(212) 875-5718; johnsonk@nyphil.org

CONTACT!
THE NEW YORK PHILHARMONIC’S NEW-MUSIC SERIES

Fourth Season Launches with Program by NEW YORK Composers
JAYCE OGREN To Conduct in His Philharmonic Debut

Two WORLD PREMIERES–New York Philharmonic COMMISSIONS:
Andy AKIHO’s Oscillate and Jude VA CLAVIK’s SHOCK WAVES
NEW YORK PREMIERE of Andrew NORMAN’s Try
DRUCKMAN’S Counterpoise

Friday, December 21, 2012, at The Metropolitan Museum of Art
Saturday, December 22, 2012, at Peter Norton Symphony Space

WNYC’s John Schaefer To Host on December 21; Jayce Ogren To Host on December 22

Concert To Be Streamed on Q2 Music,
WQXR’s Online Contemporary Music Station, December 25 at 8:00 p.m.

The fourth season of CONTACT!, the Philharmonic’s new-music series, launches with a program of works exclusively by New York–based composers. American conductor-composer Jayce Ogren will make his Philharmonic debut leading the World Premieres of two Philharmonic commissions, Andy Akiho’s Oscillate and Jude Vaclavik’s SHOCK WAVES; the New York Premiere of Andrew Norman’s Try; and the ensemble version of Counterpoise by the late Jacob Druckman, Philharmonic Composer-in-Residence from 1982 to 1986, featuring soprano Elizabeth Futral. The concerts will take place Friday, December 21, 2012, at 7:00 p.m. at The Metropolitan Museum of Art and Saturday, December 22 at 8:00 p.m. at Peter Norton Symphony Space.

“This program starts by bringing three talented young Americans with differing backgrounds together in a way that avoids stylistic dogmas.... Jacob Druckman’s work is our classic, so to speak,” said The Marie-Josée Kravis Composer-in-Residence Christopher Rouse, who is overseeing CONTACT! “I really want audiences to be able to hear music that is trying to make ‘contact’ with them.... For me, music is a communicative experience: there has to be a creator, perhaps, but there also has to be a listener.”

(more)
All of the composers on the program have lived in New York, although none are native New Yorkers. Mr. Akiho’s Oscillate pays homage to inventor-physicist-engineer Nikola Tesla, and Mr. Vaclavík’s SHOCK WAVES evokes a sonic boom, which interested him because “it is a perceived and palpable effect of an invisible propagating force.” Mr. Norman’s Try is about creativity, perfectionism, and trial-and-error. With a soprano singing selected poetry by Emily Dickinson and Guillaume Apollinaire, Druckman’s Counterpoise highlights contrasts between the two poets.

WNYC’s John Schaefer, host of Soundcheck and New Sounds, will host the Friday concert, and Mr. Ogren will host the Saturday performance. Mr. Rouse, Mr. Akiho, Mr. Vaclavík, and Mr. Norman will be interviewed from the stage preceding each work.

Q2 Music, WQXR’s online new-music station, will webcast the entire concert on Tuesday, December 25 at 8:00 p.m., and it will remain available for on-demand listening for 30 days. To hear the webcast, select the Q2 Music tab on the Player at wqxr.org and click “Play.” To listen on-demand, go to www.wqxr.org/q2music.

A reception with complimentary beer provided by Brooklyn Brewery will follow each concert, inviting concertgoers to mix and mingle with the musicians and composers. The reception at The Metropolitan Museum on December 21 will take place at the café downstairs from the concert hall; a ticket to the concert includes admission to the museum on the day of the performance.

CONTACT! began in the 2009–10 season and is a showcase for emerging and established contemporary composers. The next concerts in the series will take place April 5–6, 2013, with works by contemporary Europe-based composers, led by Alan Gilbert with Principal Oboe Liang Wang as soloist. The program will include U.S. Premieres of Unsuk Chin’s Gougalon, Poul Ruders’s Oboe Concerto, and Yann Robin’s Backdraft — a New York Philharmonic Co-Commission with the Fundação Casa da Musica, Portugal — along with the New York Premiere of Anders Hillborg’s Vaporized Tivoli.

**Related Events**

- **National and International Radio Broadcast**
  Selections from this concert will be broadcast at a future date* on The New York Philharmonic This Week, a radio concert series syndicated weekly to more than 300 stations nationally, and to 122 outlets internationally, by the WFMT Radio Network. The 52-week series, hosted by actor Alec Baldwin, is generously underwritten by The Kaplen Foundation, the Audrey Love Charitable Foundation, the National Endowment for the Arts, and the Philharmonic’s corporate partner, MetLife Foundation. The broadcast will be available on the Philharmonic’s Website, nyp hil.org. The program is broadcast locally in the New York metropolitan area on 105.9 FM WQXR on Thursdays at 9:00 p.m.
  *Check local listings for broadcast and program information.

(more)
Q2 Music Webcast and Streaming
Q2 Music, WQXR’s online new-music station, will webcast the entire concert on Tuesday, December 25 at 8:00 p.m., and it will remain available for on-demand listening for 30 days. The concert will also be streamed Friday, December 28 at 3:00 p.m. and Saturday, December 29 at 10:00 a.m. To hear the webcast, select the Q2 Music tab on the Player at wqxr.org and click “Play.” To listen on-demand, go to www.wqxr.org/q2music.

Artists
With mounting successes in both symphonic and operatic repertoire, Jayce Ogren is building a reputation as one of the finest young conductors to emerge from the United States in recent seasons. In addition to his New York Philharmonic debut, in the 2012–13 season Mr. Ogren makes his Mostly Mozart Festival debut with the International Contemporary Ensemble (ICE); leads ICE at Columbia University’s Miller Theatre and Wien Modern Festival; joins New York City Ballet for an all-Stravinsky program and leads New York City Opera’s new productions of Britten’s The Turn of the Screw and Rossini’s Mosè in Egitto.

The summer of 2012 found Mr. Ogren leading performances of Mozart’s The Marriage of Figaro at the Verbier Festival Academy and the European premiere of Bernstein’s West Side Story with Orchestra at Royal Albert Hall with the Royal Philharmonic Concert Orchestra. Other recent engagements have included appearances with The Cleveland Orchestra, Los Angeles Philharmonic, St. Paul Chamber Orchestra, and New World Symphony. Mr. Ogren stepped into a last-minute cancellation for James Levine, conducting the Boston Symphony Orchestra in the world premiere of Peter Lieberson’s Songs of Love and Sorrow with bass-baritone Gerard Finley. He also returned to New York City Opera to conduct Rufus Wainwright’s opera Prima Donna. European engagements have included the Deutsches Symphonie Orchester Berlin, BBC Symphony Orchestra, Copenhagen Philharmonic, and Asturias Symphony. Mr. Ogren made his Canadian Opera Company debut with Stravinsky’s The Nightingale and Other Short Fables. Appointed by Franz Welser-Möst in 2009 as assistant conductor of The Cleveland Orchestra and music director of the Cleveland Youth Orchestra, he led the Orchestra in regular season subscription concerts and at The Blossom Festival.

A native of Hoquiam, Washington, Jayce Ogren received a bachelor’s degree in composition from St. Olaf College and a master’s degree in conducting from the New England Conservatory. As a Fulbright scholar, he completed a postgraduate diploma in orchestral conducting at the Royal College of Music in Stockholm, Sweden, and spent two summers at the American Academy of Conducting at Aspen.

American soprano Elizabeth Futral is one of today’s leading lyric coloratura sopranos. During the summer of 2012, she sang the title role of Saariaho’s Émilie for Lincoln Center Festival and performed the role of Marian Paroo in The Music Man at Glimmerglass Opera, which traveled to the Royal Opera House Muscat (Oman) this fall. This season she returns to the Lyric Opera of Chicago as Musetta in Puccini’s La bohème, sings the role of Hester Prynne in the world premiere of Lori Laitman’s The Scarlet Letter with Opera Colorado, performs Stephen Paulus’s...
To Be Certain of the Dawn with the Grand Rapids Symphony, and performs Bach’s Jauchzet Gott in Allen Landen and Non sa che sia dolore with the Washington Bach Consort.

Ms. Futral has appeared with the world’s greatest opera companies, including The Metropolitan Opera, where she made her debut in the title role of Donizetti’s Lucia di Lammermoor, Lyric Opera of Chicago, San Francisco Opera, Royal Opera, Covent Garden, and the Bavarian Staatsoper. Ms. Futral made her New York Philharmonic debut in Mahler’s Symphony No. 2, Resurrection, under Zubin Mehta in February 2000. She most recently appeared with the Philharmonic in Handel’s Messiah led by Sir Neville Marriner in December 2002. Ms. Futral has also performed with the Chicago, London, and San Francisco symphony orchestras, Minnesota Orchestra, and Berlin Philharmonic.

A leading interpreter of the music of today’s prominent composers, Ms. Futral has sung the world premieres of operas by André Previn and Philip Glass, vocal/orchestral works by Dominick Argento and Stephen Paulus, and Orpheus and Euridice, the cycle for soprano and clarinet by Ricky Ian Gordon, for Great Performers at Lincoln Center. Ms. Futral’s most recent recording is Colors of Feelings, featuring music of Phillip Lasser (Delos), and she appears as Elvira in Kasper Holten’s film Juan, a modern retelling of Mozart’s Don Giovanni.

Composers
Composer and percussionist Andy Akiho is fascinated by the possibilities of percussion, particularly the steel pan. Following his graduation from the University of South Carolina with a bachelor’s degree in performance, he visited Trinidad, where he immersed himself in the steel-pan community and composed works for steel-pan ensemble. He went on to earn master’s degrees from the Manhattan School of Music (in contemporary performance) and the Yale School of Music (in composition) and is currently pursuing a Ph.D. at Princeton University, where he studies with Paul Lansky, Steve Mackey, Dan Trueman, Dmitri Tymoczko, and Barbara White. Mr. Akiho was born in 1979 in Columbia, South Carolina. He won the grand prize in the 2011 eighth blackbird Make Music National Composition Competition, a 2011 ASCAP Plus Award, the Yale School of Music’s 2010 Horatio Parker Award, and a 2009 ASCAP Morton Gould Young Composers Award. He has received commissions from contemporary chamber ensembles including eighth blackbird, ETHEL, the Calder Quartet, and the Times Two Duo. He has been involved in recent performances of his music in the Los Angeles Philharmonic’s Green Umbrella series, at the Kennedy Center, and on a tour of Taiwan for the 2012 International Drum Festival. In 2011 Innova Records released his debut CD, No One to Know One, a collection of his rhythmically complex music in which steel pans stand front and center. Mr. Akiho’s music has been featured on PBS’s News Hour with Jim Lehrer and by Meet the Composer, Bang on a Can, American Composers Forum, and the Society for New Music.

About Oscillate
Oscillate was composed in September–October 2012. It was commissioned by the New York Philharmonic, which premieres it in these concerts. It is for orchestra, piano, and three
percussionists, who play instruments ranging from traditional percussion to flower pot and wine glasses (which are broken during the performance). As its title suggests, the piece explores oscillations in pitch, rhythm, timbre, and dynamics. Mr. Akiho wrote to New York Philharmonic Program Annotator James M. Keller that the word “Oscillate” is an anagram for “Tesla coil,” named for Nikola Tesla, and added that that the work reflected how the scientist-inventor became a touchstone during composition. Like Tesla and his “sleepless persistence,” Mr. Akiho can stay awake several nights in a row, obsessed with pursuing an idea. The composer wrote: “Oscillate is an autobiographical composition divided into three continuous parts representing three continuous sleep-deprived days of inspiration, perseverance, and blissful confusion!”

Jude Vaclavik has recently received commissions from the Lubbock Symphony Orchestra, where he served as composer-in-residence during the 2011–12 season, as well as the New York Youth Symphony, New Juilliard Ensemble, Utah State University, and New York City Ballet Choreographic Institute. He composed a five-minute piano piece for Disturbance, a video installation, in collaboration with visual artists and filmmakers Mary Magsamen and Stephan Hillerbrand. Commissioned by American Festival for the Arts, Disturbance was premiered in June 2012 in Houston. Mr. Vaclavik was born in 1982 in Houston, Texas. His childhood fascination with the music of living composers inspired him to begin composing. He received his bachelor’s, master’s, and doctoral degrees from The Juilliard School, where he studied composition with John Corigliano and Christopher Rouse. He was a composition fellow in 2008 at the Aspen School of Music, where he studied with Anders Hillborg. Prior to receiving his D.M.A. degree as a C.V. Starr Doctoral Fellow, Mr. Vaclavik received a Charles Ives Scholarship from the American Academy of Arts and Letters, an ASCAP Morton Gould Award, and two Palmer-Dixon Prizes from Juilliard. Jude Vaclavik acknowledges a non-doctrinaire openness to musical influences of all stripes and an eagerness to implement whatever musical device helps him achieve an expressive goal.

About SHOCK WAVES
Mr. Vaclavik has said that in SHOCK WAVES, a symphonic brass and percussion work composed between June and October 2012, he wanted to exploit the New York Philharmonic’s heralded ability to play at both extremes of the dynamic spectrum, and to build or fade to these extremes. Its central and recurring theme is the sonic boom, an audible shock wave produced from collapsing air displaced by an object traveling beyond the speed of sound that, mysteriously, we neither see nor hear itself. SHOCK WAVES opens in a state of stasis, then explores multiple shifts in dynamics, texture, and tempo that are generated by “unseen forces.” Although sonic booms from supersonic aircraft are the most famous examples of shock waves, many shock waves in nature are not the result of fast or violent disruptions. The abstract interpretation of shock waves in the work reflects these “discontinuous disturbances,” as the composer described them. The largest shock waves depicted in the work evoke tectonic plates in their use of clashing masses of sound.

(more)
Andrew Norman is a composer of chamber and orchestral music. Born in the Midwest and raised in Central California, Andrew studied piano and viola before attending the University of Southern California and Yale University. His music draws on an eclectic mix of instrumental sounds and notational practices and has been cited in *The New York Times* for its “daring juxtapositions and dazzling colors” and in the *Los Angeles Times* for its “Chaplinesque” wit. Mr. Norman’s works have been commissioned by the Berlin Philharmonic Foundation, Los Angeles Philharmonic, Royal Liverpool Philharmonic, Minnesota Orchestra, Orpheus Chamber Orchestra, Aspen Music Festival, and Calder Quartet, among others. He has been a fellow at the American Academies in Rome and Berlin and was named a finalist for the 2012 Pulitzer Prize in Music. Mr. Norman is currently composer-in-residence with the Boston Modern Orchestra Project and Los Angeles Chamber Orchestra, and he has held similar posts with Young Concert Artists and the Heidelberg Philharmonic. Upcoming projects include collaborations with pianists Emanuel Ax and Jeremy Denk, violinist Jennifer Koh, and percussionist Colin Currie. In addition to composing, Mr. Norman enjoys helping people of all ages explore and create music and considers this an important part of his life as a musician. He has participated in numerous educational residencies throughout America, working especially with children to collectively make and appreciate abstract instrumental music. Andrew currently lives and works in Brooklyn, and his music is published by Schott Music.

**About *Try***

“I am a trial-and-error composer, an incurable reviser,” Andrew Norman told New York Philharmonic Program Annotator James M. Keller. When in 2011 Mr. Norman received a commission from the Los Angeles Philharmonic Association and the Royal Liverpool Philharmonic for an orchestral work, his compulsion to get every detail “right” killed his creativity, he said. Months later he realized it would never be perfect, and that this was the wrong goal: “The best thing I could do was to try as many new things as I could, to embrace the risk and failure and serendipitous discovery implicit in the word ‘try.’ The piece I ended up writing is a lot like me. It’s messy. It’s fragmented. It does things over and over, trying them out in as many different ways as it can. It circles back on itself again and again in search of any idea that will stick, that will lead the way forward to something new.” On May 24, 2011, *Try* was premiered at Walt Disney Concert Hall in Los Angeles, with John Adams conducting the Los Angeles Philharmonic New Music Group. Some of the unusual instrumentation includes kick drum (muffled with blanket), four log drums, four opera gongs, four small tom-toms, spring coil, and guiro.

**Jacob Druckman** was one of the most honored composers of his time, having been awarded two Guggenheim Fellowships and a Pulitzer Prize. He earned the latter in 1972 for *Windows*, an orchestral piece that marked a turn from mid-century abstraction (including serialism) to a style that incorporated harmonic and melodic elements of 18th- and 19th-century music. Some of his works include quotations from past composers colored by an entirely modern, original sensibility. In 1978 he was elected to the Institute of the American Academy of Arts and Letters, and two years later he was named president of the Koussevitzky Foundation. In 1982 Mr. Druckman was appointed the New York Philharmonic’s Composer-in-Residence, a position he (more)
held through 1986. In 1983 and 1984 he was Artistic Director of the Orchestra’s Horizons new-
music series, focusing on “The New Romanticism” (a term he is widely credited as having
originated) and “Music and Theater.” His son Daniel is the Philharmonic’s Associate Principal
Percussionist. Jacob Druckman was born in 1928 in Philadelphia. In 1949 Aaron Copland took
him on as a pupil at the Berkshire Music Center, and that autumn he entered The Juilliard
School, where his composition teachers included Vincent Persichetti, Bernard Wagenaar, and
Peter Mennin. Mr. Druckman taught at Juilliard from 1956 to 1972, a time during which he was
also affiliated successively with Bard College, Columbia-Princeton Electronic Music Center, and
Yale University. From 1972 to 1976 he taught composition at Brooklyn College; he then moved
to Yale, where he spent his remaining years as chairman of the composition department and
director of the electronic-music studio. Jacob Druckman died on May 24, 1996, in New Haven,
Connecticut.

About Counterpoise
Jacob Druckman composed Counterpoise in its orchestral form in 1994 on commission from The
Philadelphia Orchestra. The following year, he recast it for chamber ensemble, the version to be
performed in these CONTACT! concerts. The chamber version was premiered in April 1997,
with the composer conducting The Chamber Music Society of Lincoln Center and soprano Susan
Narucki. These are the New York Philharmonic’s first performances of the piece. As New York
Philharmonic Program Annotator James M. Keller has noted, Mr. Druckman’s works often
center on the interplay of conflict and balance, and Counterpoise is no exception. The piece
includes two poems each by Emily Dickinson (“Nature” is what we see and I taste a liquor never
brewed) and Guillaume Apollinaire (“Salomé” and “La Blanche neige”). “The musical
development of Counterpoise,” Druckman wrote, “is strongly focused on, and colored by, the
great contrast between the two poets: Emily Dickinson and Guillaume Apollinaire. The
American poet’s giddy spiritual ecstasy and the French poet’s visions of sadness and dementia
seem to pull in opposite directions at the ends of a single straight line. It is a strange symmetry
indeed to have the Apollinaire poems from his early collection Alcools (strong drink) at one pole
while, at the other pole, Dickinson sings ‘Inebriate of Air am I.’… I think of Emily Dickinson as
being totally ‘airborne,’ and the Apollinaire is totally ‘rooted in the earth,’ almost subterranean.”

* * *
Credit Suisse is the Global Sponsor of the New York Philharmonic.

* * *
CONTACT! is made possible with major support from The Mary Flagler Cary Charitable
Trust and the Francis Goelet Fund.

* * *
Christopher Rouse is The Marie-Josée Kravis Composer-in-Residence.

* * *
(more)
Programs of the New York Philharmonic are supported, in part, by public funds from the New York City Department of Cultural Affairs in partnership with the City Council, the New York State Council on the Arts, and the National Endowment for the Arts.

**Tickets**
All tickets for *CONTACT!* are $20.

Student tickets for The Metropolitan Museum of Art performance are $10, with I.D. $1 tickets are available for children (ages 7–16) when accompanied by an adult with a full-price ticket. Call (212) 570-3949 or visit [www.metmuseum.org/tickets](http://www.metmuseum.org/tickets). Tickets are also available at the Great Hall Box Office, which is open Tuesday–Saturday, 10:00 a.m. to 4:30 p.m., and Sunday, noon to 4:30 p.m. Tickets include admission to the Museum on day of performance. For press tickets, contact Jennifer Wada (718) 855-7101 or e-mail her at jennifer.wada@verizon.net.

Student tickets for the Peter Norton Symphony Space performance are available online for $10, not including fees, at [nyphil.org/contact](http://nyphil.org/contact). Single tickets may be purchased online at [nyphil.org/contact](http://nyphil.org/contact) or [symphonyspace.org/events](http://symphonyspace.org/events) or by calling (212) 875-5656, 10:00 a.m. to 6:00 p.m., Monday through Saturday, and noon to 5:00 p.m. on Sunday. Tickets may also be purchased at the Avery Fisher Hall Box Office or at Peter Norton Symphony Space. To determine ticket availability, call the Philharmonic’s Customer Relations Department at (212) 875-5656. [Ticket prices subject to change.]

For press tickets, call Lanore Carr in the New York Philharmonic Communications Department at (212) 875-5714, or e-mail her at carrl@nyphil.org.

(more)
CONTACT!, THE NEW YORK PHILHARMONIC NEW-MUSIC SERIES

Friday, December 21, 2012, 7:00 p.m.
Grace Rainey Rogers Auditorium
The Metropolitan Museum of Art
1000 Fifth Avenue

Saturday, December 22, 2012, 8:00 p.m.
Peter Jay Sharpe Theater
Peter Norton Symphony Space
2537 Broadway, at 95th Street

Jayce Ogren, conductor*
Elizabeth Futral, soprano

Andy AKIHO        Oscillate (World Premiere–New York Philharmonic commission)
Andrew NORMAN     Try (New York Premiere)
Jude VACLAVIK      SHOCK WAVES (World Premiere–New York Philharmonic commission)
DRUCKMAN          Counterpoise (ensemble version)

* denotes New York Philharmonic debut

Reception to follow both performances

# # #

Tumblr — Your Backstage Pass

Photography is available by contacting the Communications Department at
(212) 875-5700; PR@nyphil.org.