Program

The Same
River Twice: Symphony #5.SOLO (2014)
Tim Brady
US Premiere

I. Freeze
II. Thaw
III. Burn
Tim Brady, electric guitar and effects pedals

-short pause-

Atacama: Symphony #3 (2013)
Tim Brady
US Premiere

I. A Painter’s Sonata
text: Sonata di un Pintor / A Painter’s Sonata

II. Forbidden Dance
text: El Baile de la Red / The Dance of the Net

III. Steam
text: Funeral Descalzo / Barefoot Funeral

IV. Telegram
text: Telegrama / Telegram

V. Atacama
text: Atacama / Atacama

VI. To Someone Listening
texts: “Where are you from” / Primer Nocturno / Que Alguen Escuche
“Where are you from? / First Nocturne / To Someone Listening

The Choir of Trinity Wall Street
Newspeak
Julian Wachner, conductor

Performers
The Choir of Trinity Wall Street
Elizabeth Bates
Martha Cluver
Elena Williamson
Melissa Hughes
Melissa Attebury
Tim Keller
Luthien Brackett
Clifton Mass
Brian Giebler
Andrew Fuchs
Tim Hodges
Eric Dudley
Thomas McCargar
Edmund Milly
Jonathan Woody
Steven Hrycelak
Julian Wachner, conductor

Newspeak
Caleb Burhans, violin
David Friend, piano
Catherine Gregory, flutes
Isabel Hagen, viola
Alex Hamlin, saxophones
Jim Johnston, electric piano
Taylor Levine, guitar
Eileen Mack, clarinets
Kris Saebo, bass
Owen Weaver, percussion
Peter Wise, percussion

Text by Elias Letelier from his book “Symphony”
A Note from the Curator...

Tim Brady’s Symphony #3, Atacama, draws its inspiration from a book of poems by Chilean-born poet Elias Letelier—a text that evokes the political terror of the Pinochet era in Chile. Given America’s role in Pinochet’s rise to power, it felt vital to bring the work here, as part of our ongoing examination of this major work. I believe it to be an important new work, and I am very happy to share it with you all in its US Premiere.

Many years ago, when I first heard Tim Brady’s Revolutionary Songs, I knew it was only a matter of time before we would do something together. He has his own amplified ensemble, Bradyworks, and I lead Newspeak for nearly a decade. Tim’s work often engages political topics; I do the same in my own works and with Newspeak. I was very excited to hear that Tim’s Symphony #3— for amplified ensemble and choir—had yet to be performed in the United States. I sent him a note, and we started cooking up this evening’s premiere.

In recent years, Newspeak has shifted focus away from performing short pieces from a variety of composers and toward large scale, collaborative projects by a single composer. We’ve premiered Coming Together/Attica with Rebecca Lazier Dance and music by Frederic Rzewski, Lanie Fiefferman’s Here I Am with Va Vocals, and my own Soldier Songs and Dog Days with Beth Morrison Projects. We are gearing up for a major new work from Corey Dargel: his first opera, The Three Christs. Teaming up with our good friends at Trinity Wall Street and National Sawdust to help bring tonight’s spectacular piece to the United States, Atacama falls clearly within this exciting new trajectory.

- David T. Little

A Note from the Composer...

From 1997 to 2002 I accidentally wrote my first symphony. I had been commissioned to write a big concerto for electric guitar, sampler and large chamber ensemble, but the piece eventually took on a life of its own. When all was said and done, it felt more like a symphony than a concerto so the work became Playing Guitar: Symphony #1. It was recorded by the Nouvel Ensemble Moderne in 2003.

In 2005 I was commissioned to write another concerto, this time for saxophone quartet and orchestra. Again, the piece had a mind of its own and after several years of revision it became The Choreography of Time: Symphony #2. By 2007 I realized that I had clearly been bitten pretty hard by "this symphonic idea" so when I started to plan a big piece for Bradyworks and ViveVoca, I recognized right away that this would be my 3rd symphony.

The choice of text was simple. A few years earlier I had run across a book of poems by Elias Letelier—the book was called simply Symphony. What could I do with a title like that? I seemingly had no choice—this had to be the text for my work. The text speaks of the political terror of the Pinochet era in Chile, one of the country’s darkest moments, but it uses striking metaphors of hope and love in the midst of the nightmare of torture and disappearances. This mixture of tenderness and cruelty, of light and dark, gave me the kind of strong emotional and dramatic contrast that I look for in a text. The work is sung in Spanish, the original language of the poems.

Each of the first five movements focuses on one poem and on one central musical idea, albeit with many variations. The final movement is more like a suite, using three poems in Spanish, the original language of the poems.

- Tim Brady

About the Artists...

Tim Brady (composer)

Known for his radiant orchestration, his dramatic structures and his innovative guitar work, Canadian Tim Brady is a composer and guitarist who has created music in a wide range of genres ranging from chamber and orchestral music to electroacoustic works, chamber opera, contemporary dance scores, jazz and free improvisation. He has been commissioned and performed by numerous ensembles and orchestras in North America and Europe including the Orchestre Symphonique de Montreal, the Vancouver Symphony Orchestra, the Winnipeg Symphony Orchestra, the Societé de Musique Contemporaine du Québec, New Music Concerts, INA-GRM (Radio-France), the English Guitar Quartet, the Pittsburgh New Music Ensemble, the Esprit Orchestra (CBC), the Philadelphia-based Realecce ensemble, the Australian group Topology, and the British string ensemble The Snait Quartet.

Since 1988 he has released 20 CDs as both a composer and a performer on Justin Time Records and, more recently, on the Ambiances Magntiques and ATMA Classique labels. His three most recent CDs are: Atacama: Symphony #3 (ATMA Classique - Feb. 2013) — nominated for a JUNO Award in 2014, the 4-CD/DVD boxed set 24 Frames (Ambiances Magntiques - Oct. 2011), for solo guitar and video, and My 20th Century (Ambiances Magntiques - 2009), a multi-media work for his Bradyworks ensemble. His two most recent major orchestral works are The How and the Why of Memory: Symphony #4 (Symphony Nova Scotia, 2012) and River Twice: Symphony #5. SOLO (2014).

Other recent orchestral pieces include Viola Concerto (Orchestre Symphonique de Laval - Mar. 2013), Requiem 21.5: Violin Concerto, commissioned by Symphony Nova Scotia (2012) and Amplify, Multiply, Remix and Redfine: in memory of Les Paul (for 21 electric guitars & orchestra), commissioned for the 2010 Winnipeg Symphony Orchestra New Music Festival. His most recent international success was the June 2010 production of excerpts from 24 Frames – Trance at the Bang on a Can Marathon in New York City, as well as a 6-city East Coast US tour in September 2012.

Brady regularly tours North America, Europe, Asia and Australia as an electric guitar soloist, performing his own music as well as new works which he commissions from other composers in his effort to create a new voice for the electric guitar. He has performed at many leading venues including The South Bank Centre and the ICA (London), The Huddersfield Contemporary Music Festival (UK), The Darwin International Guitar Festival (Australia), the Bang on a Can Festival (NY), and De ijzerbeker (Amsterdam, Holland-France (Paris), the Barcelona Contemporary Music Festival and SKA (Berlin). He has recorded extensively for Radio-Canada, the Canadian Broadcasting Corporation, the British Broadcasting Corporation, Netherlands Public Radio, Radio-France, Spanish National Radio and National Public Radio in the USA. In 1999 his Strange Attractors World Tour took him to 10 countries for a total of 23 concerts. The ensemble’s most recent tour in March and April 2014 took them to the USA and Australia, including a broadcast recording for the Australian Broadcasting Corporation show New Music Up Late.

His new music ensemble Bradyworks has toured Canada six times (1991, 1994, 2000, 2004, 2008, 2009), performed in the United States, and records regularly for both the CBC and Radio-Canada. The ensemble released its first CD in 1991, entitled Intentions, and released its second recording, Revolutionary Songs, in 1996 to coincide with its performance at the Festival International de Musique Actuelle de Victoriaville. In the autumn of 2003 the group released its third CD, entitled Unison Rituals, and presented its first European tour, including a radio performance for the BBC’s 5 Live program, teaming with The Harem Hear and Now, along with concerts in Aberdeen, Dublin and Cork. The ensemble recently presented Brady’s two chamber operas in highly successful productions: Three Cities in the Life of Dr. Norman Bethune (Montreal, 2003 / Toronto, 2005), and The Salome Dance (Kitchener, 2005). In May 2006 it presented 5 performances of the multi-media work My 20th Century in a tour across Quebec, including a performance at the Festival Internationale du Musique Actuelle de Victoriaville. My 20th Century’s success continued in 2009, with a 10-city Canadian tour, to rave reviews.

In January 2013 his work Atacama: Symphony #3 was named “Best new composition of the year” at the Prix OPUS. In 2004 he was awarded the Prix OPUS for “Composer of the Year” by the Conseil québécois de la musique, for the outstanding quality of his work as a creative artist. In Nov. 2006 he was awarded the Jan V. Matejcek Award by SOCAN, for the most concert music performance royalties in Canada for 2005 (francophone category). From June to August 2013 he served as the composer-in-residence with the Orchestra Symphonique de Laval, working with music director Alain Trudel to build a creative music presence in the orchestra and in the city of Laval.

In addition to his work as a composer and guitarist, from 1994 to 2004 he served as the Artistic Director of Innovations Concerts International, which he co-founded. It is one of Montreal’s main new music producers, and during his tenure as director he produced over 100 concerts of contemporary music from across Canada and around the world. He also writes frequently for Musicworks Magazine, and has served on the boards of Codes d’Acces, The Canadian League of Composers and the Music Gallery. He is currently the president of the Canadian New Music Network.

Julian Wachner (conductor)

Named one of New York City’s “10 Imagination-Grabbing, Trailblazing Artists of 2014” by WQXR, music director Julian Wachner continues to enjoy an international profile as conductor, composer and keyboard artist. Wachner’s extensive catalogue of original compositions have been variously described as "jazzy, energetic, and ingenious" (Boston Globe), having “splendor, dignity, outstanding tone combinations, sophisticated chromatic exploration…a rich backwood, wavering between a glimmer and a tingle…” (La Scena Músical), being “a compendium of surprises” (Washington Post), and as “bold and atmospheric,” having “an imaginative flair for allusive text settings…” (The New York Times). The American Record Guide noted that “Wachner is both an unapologetic modernist and an open-minded eclectique—his music has something to say.”

Following an acclaimed premiere last season at the San Francisco Opera, stepping in last minute to conduct Handel’s Passione, the conductor directed Handel’s Saul in a fully staged version for New York’s 12th Night Festival; conducted the premiere of Ellen Reid’s Winter’s Child for the Prototype Festival, and enjoyed a momentous premiere at Carnegie Hall leading the full forces of Trinity Wall Street, The National Cathedral Choir, and The Washington Chorus in a performance of Alberto Ginastera’s epic Turbae ad Passionem (New Music Concerts, 2013). Wachner also writes for The New York Times, the Christian Science Monitor and the Washington Times.

As Director of Music and the Arts at New York’s historic Trinity Wall Street, Wachner oversees an annual season of hundreds of events, with duties including conducting Trinity’s flagship weekly series, Bach-at-One, canvassing the entire choral-orchestral oeuvre of J.S. Bach, and leading complete Handel’s Messiah. Trinity’s innovative fully improvised variation on an ancient monastic ritual. In addition, Wachner curates the long-standing and cherished series Concerts-at-One presenting an eclectic program of weekly concerts for Lower Manhattan and beyond through its HD live webcasting. Also at Trinity Wall Street, Wachner serves as the Principal Conductor of NOVUS NY (Trinity’s resident contemporary music orchestra), The Trinity Baroque Orchestra, and The Choir of Trinity Wall Street.

This season, Wachner directs Opera America’s New Opera Showcase, appears at New York’s annual Prototype Festival leading the fully staged world premiere production of Du Yun and Royce Vavrek’s Their Bone’s; conducts the U.S. premiere of Tim Brady’s Symphony #3: Atacama with Newspeak at National Sawdust, appears with Trinity Wall Street.
Soldier Songs (2013, Innova) and is currently planning its third. Released two critically acclaimed albums, sweet light crude (2010, New Amsterdam) and recently, they made their international debut at the 2014 Holland Festival. Newspeak has part of Wordless Music, and performed as part of John Zorn's Full Force festival. Most collaborations with living composers such as Du Yun, Paola Prestini, Ralf Gawlick, Elena Serafin. Has released several recordings with Naxos, Musica Omnia, VIA Recordings, and Avie Records. Wachner's recordings are with Chandos, Naxos, Atma Classique, Erato, Cantaloupe Music, Arsis, Dorian, and Musica Omnia, and having scored a GRAMMY nomination together for their recording of Handel's Israel in Egypt, Wachner and the Choir of Trinity Wall Street can now be heard alongside the Bang on a Can All-Stars on the world premiere recording of Julie Wolfe's 2015 Pulitzer prize-winning Anthracite Fields, an evocation of the lives of coal-mining families in turn-of-the-century Pennsylvania. Wachner has made memorable guest appearances with such major organizations as San Francisco Opera, the Philadelphia Orchestra, the Montreal, Pacific, Calgary, and Pittsburgh Symphonies, The New York Philharmonic, Carnegie Hall Presents, National Sawdust, The National Arts Centre Orchestra, Juilliard Opera Theater, Lincoln Center Festival, Philharmonia Baroque, Beth Morrison Projects, Opera America, Berkeley Festival and Exhibition, Hong Kong Philharmonic, Spoleto Festival USA, the Handel and Haydn Society, Glimmerglass Opera, Hawaii Opera Theater, Bang on a Can All-Stars, New York City Opera and the Boston Pops. Wachner's performances inspire uncommon praise. The New York Times pronounced his Trinity Wall Street debut "superbly performed" and noted that the ensemble's annual Lincoln Center presentation of Handel's Messiah was "led with both fearsome energy and delicate grace...a model of what is musically and emotionally possible with this venerable score." Of his interpretation of Bach's St. Matthew Passion, according to the Boston Globe, "there was genius here and no mistaking it." Anne Midgette, of the Washington Post, declared recent Wagner and Verdi performances "exhilarating," commenting: "Julian Wachner knows how to draw maximum drama from a score," and noted that he was "emphatic and theatrical and so at home in opera that he could bring out the requisite sense of drama." An award-winning organist and improvisator, Wachner's solo recital at the Spoleto Festival USA featured an improvised finale that inspired one reviewer to conclude: "This stupefying wizardry was the hit of the recital, and it had to be heard to be believed." (Post and Courier, South Carolina). As a concert pianist, in his recent Kennedy Center Rachmaninoff performance, Post noted "Wachner dazzled with some brava keyboard work, both in the rhapsodic accompaniments to the songs and...in the highly virtuosic transcription of the Dances."

The Choir of Trinity Wallstreet

As peerless interpreters of both early and new music, the GRAMMY-nominated Choir of Trinity Wall Street has changed the realm of 21st-century vocal music, breaking new ground with its artistry described as "blazing with vigour...a choir from heaven" (The Times, London). This premiere ensemble, under the direction of Julian Wachner, can be heard both in New York City and around the world in performances alternately described as "thrilling" (The New Yorker), "musically top-notch" (The Wall Street Journal), and "simply superb" (The New York Times). The Choir leads the liturgical music on Sundays at Trinity Church and St. Luke's Church, while this is [sic] first time I will perform with other concerts and festivals throughout the year, often with the Trinity Baroque Orchestra and NOVUS NY. Critically acclaimed annual performances of Handel's Messiah are part of its long and storied tradition, and attending the Choir's performances at Trinity's annual Twelfth Night Festival has quickly become the holiday tradition of many New Yorkers as well.

The Choir has toured extensively throughout the United States, making appearances at Carnegie Hall, Lincoln Center, the Metropolitan Museum of Art, the Berkeley Early Music Festival, BAM Next Wave Festival, and the Prototype Festival. The Choir is also increasing in demand internationally, and recent seasons have seen performances at Paris's Théâtre des Champs-Élysées and London's Barbican Theatre. The Choir has been featured with the Bang on a Can All-Stars, the New York Philharmonic, and with the Rolling Stones on their 50th anniversary tour.

In addition to their GRAMMY-nominated Israel in Egypt CD, The Choir of Trinity Wall Street has released several recordings with Naxos, Musica Omnia, VIA Recordings, and Avie Records. Trinity's long-term commitment to new music is evident in recordings and collaborations with living composers such as Du Yun, Paola Prestini, Ralf Gawklick, Elena Serafin, and Julia Wolfe, whose 2015 Pulitzer Prize-winning work Anthracite Fields was recorded with The Choir. The 2015-16 season promises to continue The Choir's long-standing reputation for conferring a "musical blessing" (New York Times) on New York City and beyond.

You could call this punk classical," Lucid Culture says of the New York-based amplified new music supergroup Armed Forces (The New York Times). Their "sharp, elegantly bristling" music (New York magazine) is potent and dramatic, drawing as much upon his experience as a punk/metal drummer as his classical pedigree. In his work he often undertakes political and existential themes, most recently gaining attention for success writing for larger forces.

The Wall Street Journal called Little's first full-length opera, Dog Days, "one of the most exciting new operas of recent years," and The New York Times cited it as one of two highlights of the season, stating that the work "proved beyond any doubt that opera has both a relevant present and a bright future." John Rockwell, writing for Opera magazine wrote that "David T. Little is [sic] first full-length opera is a work that will live up to its promise," and from Beth Morrison Projects and Friends of Madame White Snake for his performance of his music throughout North America, this season Wachner has received numerous performances with Naxos, Musica Omnia, VIA Recordings, and Avie Records. Wachner's recordings are with Chandos, Naxos, Atma Classique, Erato, Cantaloupe Music, Arsis, Dorian, and Musica Omnia, and having scored a GRAMMY nomination together for their recording of Handel's Israel in Egypt, Wachner and the Choir of Trinity Wall Street can now be heard alongside the Bang on a Can All-Stars on the world premiere recording of Julie Wolfe's 2015 Pulitzer prize-winning Anthracite Fields, an evocation of the lives of coal-mining families in turn-of-the-century Pennsylvania. Wachner has made memorable guest appearances with such major organizations as San Francisco Opera, the Philadelphia Orchestra, the Montreal, Pacific, Calgary, and Pittsburgh Symphonies, The New York Philharmonic, Carnegie Hall Presents, National Sawdust, The National Arts Centre Orchestra, Juilliard Opera Theater, Lincoln Center Festival, Philharmonia Baroque, Beth Morrison Projects, Opera America, Berkeley Festival and Exhibition, Hong Kong Philharmonic, Spoleto Festival USA, the Handel and Haydn Society, Glimmerglass Opera, Hawaii Opera Theater, Bang on a Can All-Stars, New York City Opera and the Boston Pops. Wachner's performances inspire uncommon praise. The New York Times pronounced his Trinity Wall Street debut "superbly performed" and noted that the ensemble's annual Lincoln Center presentation of Handel's Messiah was "led with both fearsome energy and delicate grace...a model of what is musically and emotionally possible with this venerable score." Of his interpretation of Bach's St. Matthew Passion, according to the Boston Globe, "there was genius here and no mistaking it." Anne Midgette, of the Washington Post, declared recent Wagner and Verdi performances "exhilarating," commenting: "Julian Wachner knows how to draw maximum drama from a score," and noted that he was "emphatic and theatrical and so at home in opera that he could bring out the requisite sense of drama." An award-winning organist and improvisator, Wachner's solo recital at the Spoleto Festival USA featured an improvised finale that inspired one reviewer to conclude: "This stupefying wizardry was the hit of the recital, and it had to be heard to be believed." (Post and Courier, South Carolina). As a concert pianist, in his recent Kennedy Center Rachmaninoff performance, Post noted "Wachner dazzled with some brava keyboard work, both in the rhapsodic accompaniments to the songs and...in the highly virtuosic transcription of the Dances."

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Newspaper (ensemble)

Hailed as a "new-music supergroup" by The New Yorker, Newspaper has been featured as a part of the Tune-In Festival with eight blackbird at the Park Avenue Armory, the Ecstatic Music Festival in NYC, on New Sounds Live, and at the International Festival of Arts and Ideas. They have headlined on the MATA Festival, shared bills with The Fiery Furnaces as part of Wordless Music, and performed as part of John Zorn’s Full Force Festival. Most recently, they made their international debut at the 2014 Holland Festival. Newspaper has released two critically acclaimed albums, sweet light crude (2010, New Amsterdam) and Soldier Songs (2013, Innova) and is currently planning its third.
in the Black Lodge with legendary Outsider poet Anne Waldman, and a new opera with Royce Vavrek, JFK, commissioned by the Fort Worth Opera and American Lyric Theater. The Wall Street Journal has called the pair “one of the most exciting composer-librettist teams working in opera today.” Little was mostly recently awarded a commission from The Metropolitan Opera and Lincoln Center Theater as part of their new works program.

Little is the founding artistic director for the amplified chamber ensemble Newspeak. Hailed as “potent” (TheRestIsNoise.com), “innovative” (New York magazine), and “fierce” (Time Out New York), Newspeak explores the relationship of music and politics, while confronting head-on the boundaries between the classical and the rock traditions. Newspeak released its first CD of commissioned works in November 2010, to critical acclaim. “You could call this punk classical,” Lucid Culture proclaimed, noting that the disc is “fearlessly aware, insightfully political (and) resolutely defiant.” They have been featured at the Park Avenue Armory, on the Ecstatic Music Festival, on the 25th anniversary Bang On A Can Marathon and made their international debut at the 2014 Holland Festival.

Little’s music has been performed throughout the world—including in Dresden, London, Edinburgh, San Francisco, LA, Montreal, and at the Tanglewood, Aspen, MATA and Cabrillo Festivals—by such performers as the London Sinfonietta, Alarm Will Sound, eighth blackbird, So Percussion, wild Up, ensemble courage, Dither, NOW Ensemble, PRISM Quartet, the New World Symphony, Beth Morrison Projects, Peak Performances, American Opera Projects, the New York City Opera, the Grand Rapids Symphony and the Baltimore Symphony Orchestra under Marin Alsop. He has received awards and recognition from The American Academy of Arts and Letters, the Mid Atlantic Arts Foundation, Meet The Composer, the American Music Center, the Harvey Gaul Competition, BMI, and ASCAP, and has received commissions from Carnegie Hall, Kronos Quartet, Maya Beiser, the Baltimore Symphony, the Albany Symphony, the New World Symphony, the Kennedy Center’s Fortas Chamber Music Concerts, Pittsburgh New Music Ensemble, the University of Michigan, and Dawn Upshaw’s Vocal Arts program at the Bard Conservatory, among others.

He holds degrees from Susquehanna University (2001) and The University of Michigan (2002) and Princeton University (PhD, 2011), where his research explored the intersection of music and politics. His primary teachers have included Osvaldo Golijov, Steven Mackey, Paul Lansky, William Bolcom, and Michael Daugherty. He has taught music in New York City schools and shelters through Carnegie Hall’s Musical Connections program, served as the inaugural Digital Composer-in-Residence for the UK-based DilettanteMusic.com. He is a founder of the New Music Bake Sale, fostering contemporary classical community annually in Brooklyn. From 2010-2012, he served as the Executive Director of New York’s MATA Festival. From 2012-15, he served as the Director of Composition and Coordinator of New Music at Shenandoah Conservatory, where he is now Distinguished Guest Composer and Senior Lecturer in New Music. In 2015, he joined the composition faculty at Mannes-The New School in New York City. He is currently Composer-in-Residence with Opera Philadelphia, Gotham Chamber Opera and Music-Theatre Group. He is a curator at the newly opened National Sawdust in Williamsburg, Brooklyn.

His music is published by Boosey & Hawkes and can be heard on New Amsterdam Records and Innova Recordings. www.davidtlittle.com

**Other Events at National Sawdust by David T Little**

- **November 20, 2015** Chimera Trio play Dennehy, Mackey, Little, and more
- **December 16, 2015** GLMMR’s Winterreise
- **January 21, 2016** Andrew McKenna Lee and The Knells
- **May 26-27, 2016** Newspeak/Solo feat. Mellissa Hughes, Jim Johnston, Eileen Mack, Owen Weaver