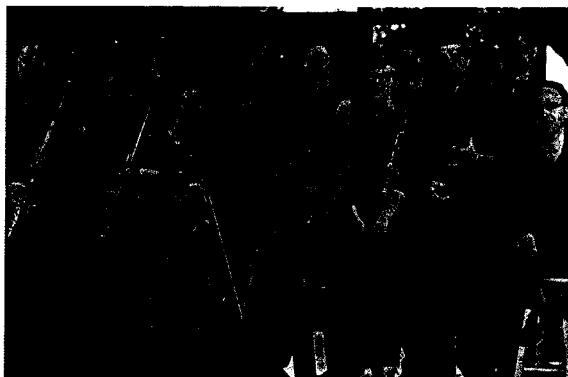


ACME
ARIZONA CONTEMPORARY MUSIC ENSEMBLE 2014
Simone Mancuso, director



Kate Mulligan-Ferry, flute
Na Young Ham, flute
Sarah Hartong, flute
Erica Low, clarinet
Patrick Englert, clarinet
Jase Brown, guitar
Alexandros Fragiskatos, percussion
Eric Retterer, percussion
Clarice Collins, violin
Sarah Off, violin
Aimee Fincher, piano
Peter Costa, piano
Jacob Hefeling, piano
Marguerite Salajko, cello

Guest Artists:

Joshua Gardner, clarinet
Russell Ryan, piano
Thomas Landschoot, cello
ASU Brass Septet
ASU Graduate Brass Quintet, coached by Prof. Deanna Swoboda
ASU Clarinet Ensemble

Sunday, November 16, 2014 Katzin Concert Hall 2:00pm
Arizona State University School of Music, Tempe AZ

PROGRAM

Murmurations (2014) *world premiere **Jody Rockmaker**
ASU clarinet ensemble: Kristi Hanno, Dana Sloter,
Olivia Moonitz, Erica Low

Goin' Like Gangbusters (2010) **Jody Rockmaker**
Thomas Landschoot, cello
Russell Ryan, piano

Barboteo (2013) **Beth Wiemann**
Patrick Englert, clarinet Clarice Collins, violin
Jacob Hofeling, piano

Wagon-Wheeling (2012) **Tom Flaherty**
Aimee Fincher, piano Eric Retterer, percussion

Following Picasso: A Fantasy After Stravinsky (2010) **Phillip Rhodes**
Erica Low, clarinet Clarice Collins, violin
Marguerite Salajko, cello Peter Costa, piano

Kick Off! (1998) **David Froom**
ASU Brass Septet: Lexie Kruse, trumpet Josh Haake, trumpet
Christina Romano, horn Stephanie Martin, horn
Mike Giuliani, trombone Nick Conti, trombone Dan Wilhelm, tuba

Dances of Albion (1989) **Karl Kroeger**
Sarah Hartong, flute Jase Brown, guitar

Tango around Cape Horn (2012) *world premiere **Daniel Perlongo**
ASU Graduate Brass Quintet: Jared Hunt, trumpet Joshua Haake, trumpet
Christina Romano, horn Jason Roseth, trombone Travis Netzer, tuba

Songlines (2001) **Martin Boykan**
Na Young Ham, flute Erica Low, clarinet
Sara Off, violin Marguerite Salajko, cello

Desert Echoes (2000) **Margaret Fairlie-Kennedy**
shadow/sunlight canyon/monument vibrant space

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Alexandros Fragiskatos, percussion Aimee Fincher, piano

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Arizona Contemporary Music Ensemble (ACME), directed by **Simone Mancuso**, is a group devoted to the performance of modern and contemporary chamber music. ACME was founded by Dr. Glenn Hackbarth in 1978. Since then, the group has performed over 700 works, including many world and Arizona premieres. ACME offers selected students the opportunity to perform at the highest professional level, playing the most significant music of our time, from masterworks of the 20th century to the most recent works of this new century, as well as new works by ASU faculty, selected student composers and renowned visiting composers at ASU.

ACME will share the stage with the ASU Brass Septet, ASU Graduate Brass Quintet, coached by Professor Deanna Swoboda, with the ASU Clarinet Ensemble, and with Professors Thomas Landschoot (cello), Russell Ryan (piano) and Joshua Gardner (clarinet). Composed within the past few decades, the works on this program provide a view of the varied creative activity of American composers of our time.

This concert features music from the publishing catalog of the **American Composers Alliance (ACA)** in New York. (www.composers.com) ACA was founded in 1937 by the notable American composer Aaron Copland and continues to provide music publishing, promotion, licensing, and archiving for more than 12,000 titles by American composers from 1906 to the present day.

Simone Mancuso, Director (curator, ACME director)
Italian-born percussionist **Simone Mancuso** is a member of the percussion faculty at Arizona State University and director of ACME. He has been internationally recognized for his interpretations of contemporary classical pieces with prizes including the Kranichstein-Stipendienpreise at the Darmstadt International Ferienkurse für Neue Musik in 2002 and the Stockhausen Preise in 2005. He has collaborated with composers including Karlheinz Stockhausen, Salvatore Sciarrino, Klaus Huber, Chaya Czernowin, Edoardo Soto-Milan, Rudolf Kelterborn, Adriana Hölsky, Giovanni Damiani and Glenn Hackbarth among others.

Mancuso's critically acclaimed, internationally released recordings can be heard on EMI Classics, Stradivarius, Col Legno, Curva Minore, Suisse Grammont Portrait and Chelandia. His solo CD "La Parola al Legno" features the world premiere recording of *Il Legno e la Parola* for solo marimba by Salvatore Sciarrino. He is a founding member of the Swiss based ensemble Lugano Percussion Group, the jazz/classical crossover duo the Mancuso-Suzda Project, the Sonus Duo with renowned saxophonist Timothy McAllister.

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Murmurations * (Rockmaker)

A distant, fond memory: standing in front of the Rome Terminal Train Station, the sun setting slowly in the cooling, winter air. First, the racket starts. One, two, soon thousands of birds begin to chatter to one another. Then one takes flight. Then another, and another, until the sky is filled with a cloud of starlings shifting in space. A dense cloud is stretched to near-transparency, then re-formed while kaleidoscopic shapes mesmerize. A rebellious faction breaks off, goes its own way counter to their peers, and then join the main mass again. Every now and then a group settles back in the trees, a brief repose before launching themselves again. Finally, as the sun sets, whole groups return to their nests, and settle for the night.

<http://blog.allaboutbirds.org/2013/02/21/how-do-starling-flocks-create-those-mesmerizing-murmurations/>

<http://blogs.bu.edu/bioaerial2012/2012/10/14/synchronized-flight-the-starling/>

<http://www.rspb.org.uk/wildlife/birdguide/name/s/starling/roosting.aspx>

Goin' Like Gangbusters (Rockmaker)

The cellist, Thomas Landschoot, approached me after a performance of my work, Equal Partners for violin and piano. He was very excited about the composition, and wanted a similar piece he could perform. Never one to turn down a request from one of my talented colleagues, I tried to write a piece that would capture Tom's passion and enthusiasm for making music, as well as provide an opportunity to showcase Tom's virtuosic playing. Goin' Like Gangbusters is a short ditty, alternately bombastic or flowing and lyrical, meant to highlight the players' talents.

Barboteo (Wiemann)

Barboteo was written for violinist Anatole Wieck, and premiered in Cholula, Mexico in May 2011. The work is named for the "muttering" texture that occurs throughout the piece, sometimes as the primary focus of a passage but sometimes becoming an accompaniment figure underneath long lines in the violin and clarinet. The last section of the piece allows the muttering to become less agitated, so that the work closes with a much calmer demeanor than it had when it began. —Beth Wiemann

Wagon-Wheeling (Flaherty)

The "wagon wheel effect" is an optical illusion often seen in films, when a wagon wheel seems to be spinning impossibly slow, or even moving backwards. The relationship between the speed of the wheel and the frame rate of the film is responsible for the effect. Wagon-Wheeling plays with the relationship between two or more rhythmic passages, which in some combinations can create similarly paradoxical effects on our experience of tempo. At times the listener might have the impression of speeding up and slowing down at the same time. Not incidentally, the piece sometimes takes on the loping gait of galloping

horses, and briefly breaks into an exuberant country waltz. Wagon-Wheeling was written for Aron Kallay, whose musical artistry and indefatigable energy are inspiration for all.

Following Picasso: A Fantasy After Stravinsky (Rhodes)

During the fall of 1957, Picasso painted a series of 58 studies which were called "Las Meninas, after Velazquez." The original painting referred to is Diego Velazquez's famous *La Meninas (The Maids of Honor)*, which is a large, complex portrait of the family and members of the court of Philip IV of Spain in 1656. Picasso's studies focus not only on the larger group, but more intently on



individuals (in some 30 of the studies) with special attention given to the King's young daughter, the Infanta Margarita Maria.

Having had the coincidental opportunity of seeing both the Picasso studies and the Velazquez in a short span of time, I became fascinated with the idea of trying something similar myself. In my project, the musical model would be Stravinsky's *Symphonies of Wind Instruments* (the 1920 version). This is a remarkable work which I have admired and studied for years. It also

seemed to me that one could draw an analogous *formal* relationship between the Picasso studies and the Stravinsky. Not unlike Picasso's individual studies, the Stravinsky work unfolds in a series of short, highly contrasting sections. And in both works, it is apparent that each section forms a piece of a larger, coherent whole. Moreover, when one compares Picasso's studies to the Velazquez painting, a strong notion of *fantasy* comes to mind – certainly in the sense of *fantasy variations* upon the subject matter of the original. It was my intention to follow a similar path of *fantasy variations* in this *homage* to Stravinsky and hence the title, *Following Picasso (A Fantasy After Stravinsky)*. –Phillip Rhodes

Kick Off! (Froom)

This light-hearted and outgoing work is intended to be a flashy showpiece, exhibiting the tremendous virtuosity of fine brass players. As the title suggests, the mood I intend to evoke is one of an exciting beginning, like a fanfare announcing the start of an event (or, in the most literal sense, the first play of a football game). The opening idea, which is the source of all the musical

material, returns twice in ever more elaborate versions, until the energy it generates explodes into a final, exuberant "rush to the goal line." –David Froom

The Dances of Albion (Kroeger)

The Dances of Albion were "inspired" by Edward Rutherford's novel "Sarum." I had been asked by Charles Wolzien, the guitar teacher at the University of Colorado, to compose a piece for him and his wife, a concert flutist, to play. In fulfilling this request, I remembered being impressed by the chapter in "Sarum" dealing with the building of Stonehenge and wondered what uses music had among the ancient Britons. I settled on three: courting, spring rituals, and harvest festivals. These became the bases for the fantasy dances that make up the piece. The Courting Dance contrasts a lyrical melody with bravura display – the sort of piece a young suitor might play to impress his lady. Spring Caroles is a round dance, in which the first warm days after a harsh winter bring out enthusiastic rejoicing. Harvest Dance begins ominously with the warning "winter is coming", but the celebrants, primed by joy in a good harvest, do not take heed and participate in a vigorous and joyful dance. The Dances of Albion was first performed in Boulder, CO, in 1990 by Karen Yanowitz, fl., and Charles Wolzien, gr.

Tango around Cape Horn – * (Perlongo)

Tango Around Cape Horn for brass quintet is based on my impressions of Cape Horn and its environs, including the Strait of Magellan, the Beagle Channel and Tierra del Fuego. The whole is unified by a single rhythmic ostinato that divides a common time measure into 3+3+2 parts. I was inspired to use that figure by my enjoyment of hearing it in several Astor Piazzolla tangos. –Daniel Perlongo

A quotation on the subject directly from Darwin, provided by the composer, reads as follows: "...*We closed in with the Barnevelts, and running past Cape Deceit with its stony peaks, about three o'clock doubled the weather-beaten Cape Horn. The evening was calm and bright, and we enjoyed a fine view of the surrounding isles. Cape Horn, however, demanded his tribute, and before night sent us a gale of wind directly in our teeth. We stood out to sea, and on the second day again made the land, when we saw on our weather-bow this notorious promontory in its proper form — veiled in a mist, and its dim outline surrounded by a storm of wind and water. Great black clouds were rolling across the heavens, and squalls of rain, with hail, swept by us with such extreme violence...*"

Songlines (Boykan)

Scored for instrumental voices usually only found together in a larger orchestra, *Songlines* reveals a variety of subtle timbral effects and coloristic possibilities in an intimate, uniquely imagined quartet for flute, clarinet, violin, and cello.

Mr. Boykan uses techniques—extended in some cases—idiomatic to each of the instruments as a way of defining each individual's personality throughout the

work. The flute is represented through use of flutter tongue, the clarinet in part darker color and use of trills, while the violin and cello are often featured playing first *pizzicati* passages, and then sustained double stops during reflective moments. *Songlines'* ethereal atmosphere is created in part through the registral implications of Mr. Boykan's orchestration. Three of the four instruments are considered treble voices. The cello also lends a lilting tenor color to the mix much more than a foundational bass voice. With this lighter texture, the buoyant voices seem to chatter and converse, weaving in and out of one another rather than emerging from a treble-bass verticality.

Desert Echoes (Fairlie-Kennedy)

Ms. Fairlie-Kennedy composed works for voice, orchestra, and mixed media. Her music extends the usual sonorities of the instruments and has a strong rhythmic drive at its core, and she often incorporated serial techniques including full 12-tone rows into her pieces.



Composed after the painting, "Arizona" (1950), by Maxfield Parrish, *Desert Echoes* won the competition sponsored by the Pennsylvania Academy of Fine Arts and the Philadelphia Classical Symphony.

This work begins with ethereal tremolos in the strings, and the pianist executing extended techniques inside the instrument. The winds then mimic the opening string tremolos with trills and their own oscillating motions. Rhythmic punctuations bring clarity to a nuanced textural landscape. It is fascinating to look at the score, as many specific directions plan every gesture – intent to build and fall

away is deliberate and carefully planned by Ms. Fairlie-Kennedy.

While changing meters are used, naturally strong beats are used as landing points to ground the building activity. The use of different dynamics between voices, and especially a pulling away or "echo" effect, may well be employed to evoke shadings in the painting on which this piece is based. It is an aural *chiaroscuro*, in which one voice occupies the foreground, and another resides in the background, barely visible.

The piece ends with a foreboding rumbling within the piano, harmonics on the strings—in an exact retrograde or mirror to how it began—and is held until faded out almost entirely.

ABOUT THE COMPOSERS

Martin Boykan :: studied composition with Walter Piston, Aaron Copland and Paul Hindemith, and piano with Eduard Steuermann. He received a BA from Harvard University and an MM from Yale University, after which he traveled to Vienna on a Fulbright Fellowship. Mr. Boykan founded the Brandeis Chamber Ensemble upon his return to the US and has performed extensively as a pianist. Featured with soloists such as violinist Joseph Silverstein and mezzo-soprano Jan de Gaetani, he was the pianist with the Boston Symphony Orchestra under Erich Leinsdorf from 1964-65. He has composed for a wide variety of instrumental combinations, his works having been performed by ensembles including the Boston Symphony Chamber Players, the New York New Music Ensemble, Speculum Musicae, the League ISCM, Earplay, Musica Viva, Collage New Music, and ACME NY.

Mr. Boykan has been awarded a Rockefeller grant, NEA award, Guggenheim Fellowship, as well as a recording award and the Walter Hinrichsen Publication Award from the American Academy and National Institute of Arts and Letters. In 1994 he was awarded a Senior Fulbright to Israel. He has received numerous commissions from chamber ensembles as well as commissions from the Koussevitzky Foundation in the Library of Congress, and the Fromm Foundation. In 2011 he was elected to the American Academy of Arts and Letters, New York. At present Mr. Boykan is an Emeritus Professor of Music, Brandeis University. He has just completed his fourth Piano Trio and it will be premiered in New York this month.

Margaret Fairlie-Kennedy :: graduated from the Julliard School of Music and held a Master's degree from the Converse College School of Music, where she studied composition with Wallingford Riegger. Commissioned by many contemporary dance companies and chamber groups, she worked with noted choreographers Takehiro Ueyama in New York, Bill Bayles at Bennington College, and Peggy Lawler at Cornell University. Her commissions included the Walker Art Center in Minneapolis, Cornell University Theater Arts Department, as well as several choreographers. Performances included the Alabama Symphony, Atlanta Chamber Players, Atlanta String Quartet, the Relâche Ensemble of Philadelphia, Eastman School of Music, Carnegie Weill Recital Hall, the Bowling Green College of Musical Arts Festival, The Society of Composers, Inc., the National Conferences at Florida International University and Syracuse University, and features abroad in Paris, Uppsala, and Beijing.

Ms. Fairlie-Kennedy was Composer in Residence for Dance and Theater Arts at Bennington College and Cornell University. Her awards and grants included those given by NEA, NEH, the Georgia Commission on the Arts, Meet the Composer, and the Cornell Council for Creative and Performing Arts. She was a winner in the Philadelphia Classical Symphony/Maxfield Parrish and Women Composers' Showcase, New Jersey City University, competitions, with the work

performed here, *Desert Echoes*. Her music is published by The American Composers Alliance (ACA), the SCI Journal of Music Scores, and EC Schirmer Publishing. CD recordings of her works are available on Capstone and Euterpe labels.

Tom Flaherty :: received degrees from Brandeis University, S.U.N.Y. Stony Brook, and the University of Southern California; his primary teachers in composition include Martin Boykan, Bülent Arel, Robert Linn, and Frederick Lesemann. He studied cello with Timothy Eddy and Bernard Greenhouse. A founding member of the Almont Ensemble, he currently holds the John P. and Magdalena R. Dexter Professorship in Music and is Director of the Electronic Studio at Pomona College. He has received awards and residencies from the National Endowment for the Arts, National Endowment for the Humanities, American Music Center, the Pasadena Arts Council, the Massachusetts Council for the Arts and Humanities, the Delius Society, the University of Southern California, "Meet the Composer", and Yaddo.

Recent commissions include *A Heckuva Job* for guitarist David Starobin, *When Time Was Young* for Lucy Shelton, *Moments of Inertia* for Dinosaur Annex, and *Gleeful Variants* for Genevieve Lee. His music has been performed by Dinosaur Annex in Boston, Speculum Musicae and Odyssey Chamber Players in New York, Earplay and Volti in San Francisco, Concorde in Dublin, Gallery Players in Toronto, XTet and Ensemble GREEN in Los Angeles; and by such performers as soprano Lucy Shelton, guitarists David Starobin, Peter Yates and Matthew Elgart, organist William Peterson, pianists Genevieve Lee, Susan Svercek, Charlotte Zelka, and Karl and Margaret Kohn.

David Fromm :: was born in California in 1951. His music has been performed extensively throughout the United States by major orchestras, ensembles, and soloists, including, among many others, the Louisville, Seattle, Utah, League/ISCM, and Chesapeake Symphony Orchestras, The United States Marine and Navy Bands, the Chamber Music Society of Lincoln Center, the 21st Century Consort, Boston Musica Viva, the New York New Music Ensemble, the Haydn Trio Eisenstadt, and the Aurelia Saxophone Quartet.

Among the organizations that have bestowed honors on him are the American Academy of Arts and Letters (Academy Award, Ives Scholarship), the Guggenheim, Fromm, Koussevitzky, and Barlow Foundations, the Kennedy Center (first prize in the Friedheim Awards), the NEA, The Music Teachers National Association (MTNA-Shepherd Distinguished Composer for 2006), and the state of Maryland (five Individual Artist Awards). He had a Fulbright grant for study at Cambridge University, and fellowships to the Tanglewood Music Festival, the Wellesley Composers Conference, and the MacDowell Colony. He serves on the boards of directors for the American Composers Alliance, the 21st Century Consort, and the New York New Music Ensemble. His music is available on CD on the Bridge, Navona, New Dimensions, Naxos, Arabesque,

Capriccio, Centaur, Sonora, Crystal, Opus 3, and Altissimo labels, and is published by American Composers Alliance. He has taught at the University of Utah, the University of Maryland-College Park, the Peabody Conservatory, and, since 1989, St. Mary's College of Maryland. Mr. Fromm was educated at the University of California at Berkeley, the University of Southern California, and Columbia University. His main composition teachers were Chou Wen-Chung, Mario Davidovsky, Alexander Goehr, and William Kraft.

Karl Kroeger :: Well known nationally as both a composer and musicologist, Karl Kroeger was born in Louisville, KY in 1932. He studied composition and musicology at the Universities of Louisville and Illinois, and received a Ph.D. in musicology from Brown University. For three years in the mid 1960s he was a Ford Foundation composer-in-residence in Eugene, OR, where he composed music for performance by public school ensembles. He has taught at Ohio University, Morehead State University, Wake Forest University, and Keele University in England; he was director of the Moravian Music Foundation for almost a decade, and for almost two decades he was a Professor at the University of Colorado, Boulder. His music has been widely performed in the U.S., and in Europe and South America. He currently lives in the greater Chicago area.

Daniel Perlongo :: attended the University of Michigan where he received both B.M. and M.M. degrees studying composition with George Balch Wilson, Leslie Bassett and Ross Lee Finney. With a Fulbright-Hayes Fellowship he continued his studies for two years in Rome at the Academy of St. Cecilia with Gofredo Petrassi. Mr. Perlongo and his music compositions have received numerous awards, including the American Prix de Rome, a Guggenheim Fellowship, the American Academy-National Institute of Arts and Letters, and the NEA. He has been resident composer at the Rockefeller Foundation's Villa Serbelloni in Bellagio, Italy, and Montalvo center for the Arts in Saratoga, California. In 2003, he received Indiana University of Pennsylvania's Distinguished Faculty Award for the Creative Arts, where he taught for over 40 years and is now Emeritus Professor.

Mr. Perlongo's chamber music has been recognized for its finely crafted lyricism and subtle expressiveness. His String Quartet II, performed by the Pro Arte Quartet, was premiered at Carnegie Recital Hall after winning the League of Composers International Society for Contemporary Music competition. Ricercar for wind trio was winner of the International Double Reed Society competition.

Phillip Rhodes :: is Composer-in-Residence and Andrew W. Mellon Professor of the Humanities Emeritus at Carleton College where he joined the faculty in 1974. Born in western North Carolina in 1940, he received degrees from Duke University and the Yale University School of Music. Rhodes has been the recipient of numerous commissions and composition awards, including grants

from the NEA, the NEH, the Rockefeller Fund for Music, a citation and award from the American Academy of Arts and Letters, a Guggenheim Fellowship, a McKnight Fellowship, two Fromm Foundation Commissions, and a Bush Foundation Fellowship for Artists.

Mr. Rhodes' compositions are recorded on labels including CRI, Centaur Records, First Edition (Louisville), New World Records, Vienna Modern Masters, and Innova. Major performances of his works include those by the Atlanta Symphony at Carnegie Hall, the Cleveland Orchestra at the Blossom Festival, and the National Symphony at the Kennedy Center. Now retired from teaching, Mr. Rhodes lives and composes in Lake Santeetlah, North Carolina.

Jody Rockmaker ::was born in 1961 in New York City and received his Ph.D. in Composition from Princeton University. He has studied at the Manhattan School of Music, New England Conservatory and the Hochschule für Musik und darstellende Kunst in Vienna. He studied composition with Erich Urbanner, Edward T. Cone, Milton Babbitt, Claudio Spies, Malcolm Peyton and Miriam Gideon. He is also the recipient of numerous awards including a Barlow Endowment Commission, Fulbright Grant, two BMI Awards for Young Composers, an ASCAP Grant, the George Whitefield Chadwick Medal from New England Conservatory, and a National Orchestral Association Orchestral Reading Fellowship.

Dr. Rockmaker has held residencies at the MacDowell Colony, Yaddo, the Djerassi Resident Artists Program and Villa Montalvo, and has been a Composition Fellowship at the Tanglewood Music Center. He taught at Stanford University and is currently an Associate Professor at Arizona State University School of Music. He served on the board of Earplay New Music Ensemble, and was Assistant Director of the Arizona State University School of Music from 2011-2013.

Beth Wiemann ::Raised in Burlington, VT, Beth Wiemann studied composition and clarinet at Oberlin College and Princeton University. Her works have been performed by the New York New Music Ensemble, Continuum, Ensemble 21, Earplay, the Motion Ensemble, Opera Vista, saxophonist John Sampen, singers Paul Hillier, Susan Narucki, D'Anna Fortunato, and others.

Her compositions have won awards from Copland House, the Orvis Foundation, Colorado New Music Festival, American Women Composers, and Marimolin as well as various arts councils, and have been featured on the Capstone, Americus, innova and Albany record labels. Prof. Wiemann teaches composition and clarinet at the University of Maine.

upcoming concerts from ACA:

12/6/2014 Piano works with Marc Peloquin, Yael Manor, and Christopher Oldfather. Tenri Gallery, NYC. 3/14/2015 Music from New Mexico Composers, DiMenna Center, NYC. 5/29/2015 TAK Ensemble NYC performs music from ACA, DiMenna Center.