

ORCHARD CIRCLE
www.orchardcircle.com

PRESS RELEASE

Orchard Circle announces upcoming first concert and first season

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FOR IMMEDIATE RELEASE

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New York, NY –

Orchard Circle is a contemporary music series that will hold its inaugural concert with leading members of the Berlin Philharmonic, including their Concertmaster, on election night, November 8th, 2016. With more than sixty composers supporting its mission, Orchard Circle focuses on the center of the aesthetic spectrum, avoiding current shifts towards indie pop, post-minimal and so-called ‘post-classical’ music. The first season will include music by more than 30 composers, and nine world premieres.

All the while, it intends to adopt a much more relaxed, party-like atmosphere than this repertory has been associated with, including jazz sets, food and drink before and after each program.

Concerts

Orchard Circle’s initial season includes seven concerts. There are four different programs, the first given in New York City at the DiMenna Center, 450 West 37th Street, then three others each given at both the DiMenna Center in New York and at the Ethical Society of Philadelphia, 1906 Rittenhouse Square.

Those with Gala and Inner Circle tickets will be seated at table and can choose a main course until the week before the concert, with food served buffet-style for general admission ticket holders. For the opening concert, the menu is currently being completed with food coordinator Ivana Ristic, and will include select dishes from Hisae’s (Gala tickets only), a popular East Village Asian Fusion restaurant, along with other dishes from Grand Sichuan and elsewhere.

Jazz at Orchard Circle will be curated by Claffy: 23-year-old Harlem-based, Philadelphia-raised bassist Alexander Claffy will play and direct Orchard Circle’s jazz component, first playing while audience members have a quick drink and get seated, picking up again afterward while people eat, improvising around and off of the broad themes of each show. For all events, while 8pm is the listed time, doors open by 7:30, Claffy’s pre-show set begins around 7:45 and runs til 8:10.

1. Tuesday, Nov 8th, 2016 at 8pm, DiMenna Center, New York City

Election night bash with members of the Berlin Philharmonic led by Marie-Pierre Langlamet

Elective Affinities

Where will you be on election night? Alone, or with family, all atremble in front of the TV? Rather than spending this momentous occasion in isolation or connected through Facebook and tweets, doesn't it call out for something more deeply participatory and genuine? Our season opener aims to create something special. The group of Berlin Philharmonic players performing this concert care almost as much about the election as we do. In town for the week, but with only Tuesday night free, these amazing players have offered to give Orchard Circle's inaugural concert on this night.

Like other election parties around the city, we will make it an incredibly fun, if at times nail-biting, evening. With the DiMenna Center's state of the art high-definition projector and screen, however, Orchard Circle will be well-equipped to ensure that no one feels cut off from this intense moment, even for a moment. We will be displaying returns as they come in, except during the first half-hour, before most major developments, and can announce any important early surprises between pieces then.

Quite unlike other election night parties, on the other hand, we also want to use this opportunity to look deeper inside our troubled times, and make this coming together amid so much uncertainty embody what Orchard Circle stands for. We suspect it will create one of the most original election night events in the city.

A group of players from the Berlin Philharmonic – led by their Principal harpist Marie-Pierre Langlamet, and including Concertmaster Andreas Buschatz, Principal flute Mathieu Dufour, Principal bass Matthew MacDonald and several members of first Concertmaster Daniel Stabrawa's ensemble, as well as friends from both Berlin and New York – will bring a powerful perspective to what has lately been dubbed 'Weimar America.'

The current election cycle has led to much discussion of fascism coming to America, and the Berlin Philharmonic was unique in having been a key cultural export of the Nazis during WWII, when it was known as the "Reichsorchester" and under direct control of Goebbels. Today, of course, it is a particularly young, dynamic autonomous group, able to examine themselves, and hence the world around them, with piercing maturity – and with no desire to hide or gloss over this aspect of the ensemble's past. A central part of the program will be a medley of waltzes we have melded together, dubbed *The Fall of the House: Waltzing through Weimar America*, including pieces by fifteen American composers, ranging from the 1976 to music composed in 2016 especially for this occasion. The concert, which will open with three "viewpoints" from Ned Rorem's quartet *United States: Seven Viewpoints*, is thus both artistic prayer for sanity, and get-together to watch returns among friends, put within a meaningful context. Here is the complete program:

Tuesday, November 8, 2016 at 8:00pm
DiMenna Center for Classical Music, Cary Hall

Orchard Circle Inaugural concert

(duration about 90 minutes)

Elective Affinities

Berlin Philharmonic Principal harpist Marie-Pierre Langlamet with
Andreas Buschatz, Concertmaster
Mathieu Dufour, Principal flute
Matthew McDonald, Principal bass
Cornelia Gartemann, violin
Julia Gartemann, viola
Moky Gibson-Lane, cello
Emma Tahmizian and Eric Moe, pianists

Ned Rorem

The United States: Seven Viewpoints (2001)

- II There and Back
- III A Snowless Christmas
- VII An Ending

Andreas Buschatz, Cornelia Gartemann, Julia Gartemann, Moky Gibson-Lane

Sebastian Currier

Night Time (2000)

Andreas Buschatz, Marie-Pierre Langlamet

Nathan Currier

A Sambuca Sonata (1993)

Movement I Fast

Mathieu Dufour, Marie-Pierre Langlamet, Julia Gartemann

pause

The Fall of the House: Waltzing through Weimar America
(arr. N. Currier 2016, Reissiger composed 1826, all other works composed 1976-2016)

(duration: about 50 minutes)

Part 1

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| 1. "Weber's Last Waltz" (fragment) piano/harp (arr.) | Carl Reissiger |
| 2. Micro-Waltz 1, piano/harp (arr.) | John Harbison |
| 3. Duo Waltz, flute and harp | Laura Schwendinger |
| 4. Micro-Waltz 4 & 5, piano | John Harbison |
| 5. #1 Grazioso, from Waltzes for violin, viola, cello and bass | Fred Lerdahl |
| 6. Waltz For a Happy Occasion, piano | Virgil Thompson |
| 7. #2 Con brio (from Waltzes, violin, viola, cello and bass) | Fred Lerdahl |
| 8. Modern Love Waltz (without repetition), piano | Phillip Glass |
| 9. #3 Cantabile (Waltzes, violin, viola, cello and bass) | Fred Lerdahl |
| 10. Waltz from <i>Gazebo Dances</i> , piano 4 hands (arr.) | John Corigliano |
| 11. #4 Leggiero (Waltzes, violin, viola, cello and bass) | Fred Lerdahl |
| 12. Waltz, piano | Roger Sessions |
| 13. <i>Waltzes for Maude</i> (fragment, String Quartet 3) | Daniel Brewbaker |
| 14. Self-Similar Waltz, piano | Charles Wourinen |
| 15. #5, Valse Triste (Waltzes, violin, viola, cello and bass) | Fred Lerdahl |
| 16. Ghost Waltz, piano | Lowell Liebermann |
| 17. Minute Waltz | Milton Babbitt |
| 18. #6 Misterioso (Waltzes, violin, viola, cello and bass) | Fred Lerdahl |
| 19. Pulaski Skyway Waltz, piano | Eric Moe |

Part 2

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| 20. #7 Amoroso (Waltzes, violin, viola, cello and bass) | Fred Lerdahl |
| 21. #8 Humoresque | Fred Lerdahl |
| 22. #9 Vivace | Fred Lerdahl |
| 23. #10 Lento | Fred Lerdahl |
| 24. #11 Delicato | Fred Lerdahl |
| 25. Arc of Fire Waltz (Momento mori), piano trio | Laura Schwendinger |
| 26. Fire Waltz (Etude), piano | Augusta Read Thomas |
| 27. #12 Waltz-Fugue (Waltzes, violin, viola, cello and bass) | Fred Lerdahl |
| 28. Serious Not Desperate Waltz (full ensemble) | Nathan Currier |

Marie-Pierre Langlamet, Andreas Buschatz, Mathieu Dufour, Matthew McDonald,
Cornelia Gartemann, Julia Gartemann, Moky Gibson-Lane, Emma Tahmizian, Eric Moe

2. Wednesday, Jan 11, 2017 8:00pm, Philadelphia Ethical Society
Saturday, Jan 14, 2017 8:00pm, DiMenna Center, New York City

**Dover String Quartet
with William Short, bassoon
and special guest Dorion Sagan, scientist and sleight of hand artist**

Sounds from the Blue Dot

The brilliant Dover Quartet will play a concert centering on a work they commissioned called *Pale Blue Dot*, by composer David Ludwig, named for the famous photo taken a quarter century ago by NASA's Voyager at the request of Carl Sagan, and later the title of one of Sagan's books.

Carl's son Dorion Sagan, himself a brilliant scientist and author, will discuss his father's writing and the photo, and a new work for the quartet, with extraordinary young bassoonist William Short, principal of the Metropolitan Opera Orchestra, will explore recent scientific work of the younger Sagan.

But Dorion Sagan is also an accomplished sleight of hand artist. So, consider it the night of the "Blue Dot Trick."

Here is the full program:

Chris Rogerson	String Quartet No. 2
David Ludwig	Pale Blue Dot
Dorion Sagan	Talk Part I
Caroline Shaw	Plan & Elevation
Dorion Sagan	Talk/trick, Part II
Nathan Carrier	Cosmic Trickster (premiere)
Vivian Fung	String Quartet No. 3

3. Saturday, March 11, 2017 8:00pm, Philadelphia Ethical Society
Saturday, March 18, 2017 8:00pm, DiMenna Center, New York City

Stephen Salters, baritone & Ariadne Greif, soprano

Race/relations: Rustin sings with today's incarcerated

The first American to win the Queen Elisabeth Vocal Competition was African-American baritone Stephen Salters, and here the immensely riveting baritone shares a program focusing on race with wonderful young soprano Ariadne Greif, in which a fainter third voice will be present, too: Bayard Rustin, one of the primary architects of the Civil Rights Movement in the U.S., had a trained tenor voice, and his musical presence will here be woven between a number of world premieres of new vocal works exploring issues surrounding race in contemporary America. Composers Jonathan Bailey Holland, Trevor Weston, Jessie Montgomery, Elena Ruehr and Nathan Currier will write pieces for the occasion. T.J. Anderson's *Words My Mother Taught Me*, set to words of his mother concerning freedom, will find a counterpart in Currier's setting words about incarceration by his father, who served time in jail together with Rustin, where the two worked to desegregate their cell block. Songs by Adolphus Hailstork, as well as some songs that William Bolcolm composed for Stephen, will round out the evening.

4. Saturday April 22, 2017 8:00pm, Philadelphia Ethical Society
Saturday April 29, 2017 8:00pm, DiMenna Center, New York City

Cellist Moky Gibson-Lane in recital

Season Finale

Music of Karim Al-Zand, George Crumb, György Ligeti, Nathan Currier and others, with full program to be announced soon.

Key features of Orchard Circle events:

- We agree that new music concerts need to be more fun, and the open format of our events encourages a more relaxed and socially interactive experience. We want each concert to feel something like a get together, a homecoming, a party.

- We will serve food and drink right in the hall
- Each concert will begin and end with a jazz set while people get together and hang for a while – with simple hors d’oeuvres and drinks available before, and good food and more drinks afterward.
- The core is a tightly paced concert, about ninety minutes long, focusing on the center of things, accepting and growing out of classical music’s long traditions.

More about Orchard Circle

In a political spectrum, the middle usually has lots of power. But in today’s contemporary music scene, where is the voice of the aesthetic middle? Orchard Circle aims to create something that has never really existed: call it the midtown revival. Saying he loved this idea, composer John Corigliano noted that “the middle has been neglected far too long.” John Harbison, saying that our idea for a series of concerts of such music in a relaxed setting was both timely and important, bemoaned the fact that this kind of music – his kind of music, that of so many of his contemporaries, and of many young composers, too – no longer seems to have any relevance to “the presenters, press and high powered performers,” in short, to the powers that be. Only some new cohesion among this lonesome, fractious middle-of-the-middle can alter the situation, and that is what Orchard Circle hopes to initiate.

Orchard Circle enjoys either the support or active participation of John Corigliano, John Harbison, Laura Schwendinger, George Tsontakis, Richard Danielpour, Anna Weesner, Fred Lerdahl, Melinda Wagner, Stephen Hartke, David Ludwig, Robert Carl, Sebastian Currier, Vivian Fung, Daron Hagen, Mark Adamo, Eric Moe, Anne LeBaron, Kurt Rohde, Karim Al-Zand, James Primosch, Andrea Clearfield, Jeffrey Mumford, Jay Reise, T.J. Anderson, David Rakowski, David Dzubay, Daniel Godfrey, Ken Fuchs, Trevor Weston, Bun-Ching Lam, Daniel Ott, Faye-Ellen Silverman, Chester Biscardi, Chris Rogerson, Adolphus Hailstork, Andrew List, Behzad Ranjbaran, Edward Smaldone, Cindy Cox, Dan Welcher, Lansing McLoskey, Faye Chiao, Steven Burke, Joelle Wallach, Marti Epstein, Zaid Jabri, Xi Wang, Juri Seo, David Felder, Eleanor Aversa, Michelle Dibucci, Jonathan Bailey Holland, Alex Freeman, Marilyn Currier, John Oliver, Richard Festinger, Manuel Sosa, Gerald Cohen. It was initiated by Nathan Currier, along with Christopher James and Samuel Zyman.

For further information and press photos, see www.orchardcircle.com or contact Nathan Currier at natcurrier@gmail.com

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