

PROPOSAL AND PLAN

# INTERSECTION

CONTEMPORARY MUSIC ENSEMBLE

IN NASHVILLE

KELLY CORCORAN, ARTISTIC DIRECTOR

COMING IN 2015



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# MISSION AND VISION

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## Vision Statement

The vision of Intersection is to expand and shift the perspectives of audiences and musicians of all ages, through the creation, cultivation and performance of contemporary music, a vital, thriving and inspiring form of art.

## Mission Statement

Intersection is a flexible contemporary music ensemble dedicated to challenging the traditional concert experience, exploring music of the 20th and 21st centuries, supporting living composers, presenting programs for younger audiences, embracing collaboration, technology and the avant-garde, while expanding, respecting and embracing the musical and cultural diversity of Nashville.

# ABOUT US

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## About Intersection

Intersection was born from Kelly Corcoran's desire to bring a contemporary music ensemble to Nashville. With Intersection, Corcoran is setting out to challenge the traditional ways that audiences interact with music in the concert experience and expand the musical language of Nashville by focusing on repertoire from the 20th and 21st centuries for medium-sized ensembles. With a great deal of experience in musical programming for families, Corcoran also aims to introduce young audiences to contemporary music. This will be something that differentiates Intersection from most other professional music ensembles around the country. Intersection plans to offer two debut programs in the Spring of 2015. The 15-16 season will be Intersection's first full season with four different programs, two of which will be specifically designed for family audiences.

## Intersection is

Intersection is a place where things come together, cross, overlap or go through each other.

Intersection is a professional music ensemble devoted to music of the 20th and 21st centuries.

Intersection is flexible in size and repertoire.

Intersection is determined to present music in an innovative format.

Intersection is challenging the traditional concert experience.

Intersection is dedicated to presenting performances for all ages.

Intersection is creating programs designed for young audiences and families as well as adult fare.

Intersection is committed to the creation of new art.

Intersection is exploring the relationship between music and technology.

Intersection is embracing the avant-garde.

Intersection is collaborative.

# KELLY CORCORAN, ARTISTIC DIRECTOR

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Kelly Corcoran, Artistic Director and Conductor, Intersection – [www.kellycorcoran.net](http://www.kellycorcoran.net)  
[Kelly@intersectionmusic.org](mailto:Kelly@intersectionmusic.org)

Corcoran's passion for explorative music started during her time in Boston performing Pierrot Lunaire as a young singer almost 20 years ago. Since then, Corcoran has always been drawn towards music that stretches the listener and explores the full spectrum of sound and expression. While at Indiana University, Corcoran regularly collaborated with composers and was a founder of The Polaris Project where she conducted Berg's Chamber Concerto. One of the highlights of her seven-year tenure as Associate Conductor for the Nashville Symphony was conducting the orchestra in Corigliano's Pied Piper Fantasy. Corcoran is dedicated to contemporary music and attended the Lucerne Festival's master class in conducting, focusing on contemporary orchestral literature with Pierre Boulez.

The 2014/15 season marks Kelly Corcoran's eighth season with the Nashville Symphony. During this time, she has conducted the Nashville Symphony in hundreds of performances, including the Symphony's Classical and Pops Series, and has served as the primary conductor for the orchestra's education and community engagement concerts. Corcoran served as Associate Conductor for seven seasons and was recently named Director for the Nashville Symphony Chorus. Corcoran is a passionate advocate for music education and a member of the Advisory Council for Nashville's *Music Makes Us* initiative.

Always interested in creating something new and collaborating with others, Corcoran plans to unveil her latest project, Intersection, an exciting new music ensemble with concerts for all ages including family programming this season. Corcoran created and founded the Nashville Philharmonic Orchestra eleven years ago and continues to serve on the board.

Corcoran has appeared as a guest conductor with many major orchestras including The Cleveland Orchestra as well as the Atlanta, Colorado, Charleston, Charlotte, Detroit, Houston, Knoxville, Memphis, Milwaukee, National and Utah Symphonies, the Naples Philharmonic, and Louisville Orchestra often with return engagements. Abroad, Corcoran has conducted the Orquesta Sinfónica UNCuyo in Mendoza, Argentina, the Bournemouth (UK) Symphony and competed in the VIII Cadaqués Orchestra International Conducting Competition in Spain. Interested in many musical styles, Corcoran has worked with a range of artists such as Bela Fleck, Brad Paisley, Amy Grant and Chris Botti and has conducted the film scores to many movies including Psycho and Casablanca in concert.

Originally from Massachusetts and a member of the Tanglewood Festival Chorus for more than 10 years, Corcoran received her Bachelor of Music in vocal performance from The Boston Conservatory and her Master of Music in instrumental conducting from Indiana University. She made her professional conducting debut in 2004, conducting the National Symphony Orchestra where she studied with her primary mentor, Leonard Slatkin. Corcoran studied with and shared concerts with Marin Alsop as Honorable Mention for the Taki Concordia Conducting Fellowship.

# ARTISTIC ADVISORY COUNCIL / BOARD / STAFF

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## ARTISTIC ADVISORY COUNCIL

**Marin Alsop**, Music Director - Baltimore Symphony, Cabrillo Festival of Contemporary Music

**Richard Danielpour**, Composer, Composition Faculty – Curtis Institute of Music, Manhattan School of Music

**Béla Fleck**, Performer, Composer

**Anthony Fogg**, Artistic Administrator, Boston Symphony Orchestra

**Jennifer Higdon**, Composer, Composition Faculty – Curtis Institute of Music

**Tracy Silverman**, Violinist, Composer, Producer

## BOARD MEMBERS

**Tina Corkum**, Development and Non-Profit Consultant

**Corey Davis**, Director of Business Growth Initiatives, Nashville Chamber of Commerce

**Craig Havighurst**, Writer, Producer and Speaker

**J. William Myers**, Artist and Illustrator

**Michael F. Whitney**, Financial Advisor

## MANAGING DIRECTOR

### **Anne Dickson Rogers, Managing Director**

A Cincinnati native, Anne holds a Bachelor of Arts degree in Music (cum laude) from Miami University of Ohio. Currently, Anne is serving as Contractor for the Nashville Opera's 14-15 season.

She is the former Director of Orchestra Personnel of the Nashville Symphony Orchestra, a post she held for over 12 seasons. Anne began her orchestral career as a Librarian Assistant for the Cincinnati Symphony Orchestra and Cincinnati Opera. In addition, Anne spent two seasons as the Production Manager with the Cincinnati Chamber Orchestra, under the direction of Maestro Keith Lockhart. Anne also served as the Orchestra Personnel Manager for the San Antonio Symphony.

Anne is a certified PATH (Professional Association of Therapeutic Horsemanship) International Instructor and teaches disabled children at various therapeutic riding programs in Middle Tennessee (SaddleUp!, Take the Reins). She also teaches for the Natchez Bend School of Riding located at Green Pastures in Brentwood, TN.

A Fairview country girl, she is a Dancing With the Stars watcher, Predators cheerer, reining horse rider, F-150 truck driver, flower bed mulcher, anytime/anywhere traveler, obsessive book reader, country music listener and, most importantly, mom to Shively Jane, her best accomplishment yet!

Anne also is employed by Vanderbilt University Medical Center as a Surgical Technician

# OBJECTIVES AND STRATEGIES

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## **Raise awareness of and appreciation for contemporary music through live performance**

Present programs that offer a diverse exploration of music from the 20th and 21st centuries with a special emphasis on living composers and music that stretches traditional sounds, colors and techniques.

Provide context for these programs by creating media and materials that explore the process of creation.

## **Challenge the traditional concert experience and expand and shift the perspectives of audiences and musicians**

Present programs in non-traditional venues (ex. warehouses, breweries, open spaces, venues known for different styles of music, and event spaces – anything is up for consideration)

Incorporate additional elements to enhance the performance experience (lighting, film, other art forms, media, etc.)

Explore alternative uses of space (ex. audience surrounding the musicians, musicians on platforms throughout the room, etc. – again anything is up for consideration and exploration)

Encourage musicians to explore artistic expression beyond playing

Expand upon the musical experiences by delving into the relationships between works on a program

Strategically programming pieces that draw upon diverse cultures and blur musical lines

Provide opportunities for musicians to create art in a supportive, collaborative space that encourages individual artistic expression

## **Provide performance opportunities for living composers**

Commission at least one new work each season

Perform works by living composers on every program and invite composers to be present at performances

Help to make these new pieces part of the repertoire of our ensemble and audience by presenting multiple hearings of new pieces

Choose repertoire by composers that represent a diverse range of cultures, influences and musical styles

Explore opportunities for recording new works and commissions

## **Establish contemporary music as an essential component of a Nashville's vibrant, thriving arts community**

Secure the place of contemporary music in Nashville, a city that is looked to as "Music City" by performing concerts that engage and draw-in audiences from diverse corners of Nashville, not only audiences that are interested in classical music.

Bring international contemporary music programming to Nashville

Be a partner in Nashville's cultural, educational, and economic development by collaborating regularly with local musical, dance and visual artists and other cultural institutions

## **Introduce young audiences to contemporary music**

Perform a minimum of two programs each season specifically designed for family audiences

Choose repertoire that serves as a good introduction to contemporary art, never diluting the craft, but planning programs with themes or explorations that are engaging and appropriate for young listeners

## **Embrace the intersection of technology and the arts**

Regularly explore the role of media and technology in the modern world by revealing the creative ways that the arts and contemporary music use new sounds and approaches to connect to audiences (music with mixed media, tape, electronic instruments, etc.)

## INFORMATION ON INTEREST IN CONTEMPORARY MUSIC and ARTS

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### BIG EARS FESTIVAL

Featuring avant-garde music and artists such as Phillip Glass, Steve Reich and Terry Riley, the Big Ears Festival in Knoxville, TN has gained national attention. In 2010, the festival was praised by Rolling Stone as "arguably the classiest, most diverse festival in the country." In 2014, Christopher Weingarten of Rolling Stone wrote that "Big Ears 2014 is the most ambitious avant-garde festival to emerge in America in more than a decade." Ben Ratliff, writing for the New York Times in 2009: "You could say that Big Ears was for people who like hearing nuanced music in excellent theaters, in a city with no hassle: a place where you can walk down the main drag on Saturday night and see 10 feet of empty space between you and the next pair of feet. You could also say that Big Ears was for people with long attention spans, good concentration and an appetite for letting repetitive non-dance music wash over them. Big Ears was for concertgoers who appreciate not hearing a lot of introductions and context and sponsor announcements before the music even starts. In other words, at times it was heaven."

### NEW MUSIC USA

New Music USA is a vital new organization created through the 2011 merger of two eminent champions of new music in the United States, the American Music Center and Meet The Composer. As the nation's principal service organization and information center for new American music, New Music USA exists first and foremost to support and advocate for the field, both in the United States and abroad. New Music USA is a key member of The International Association of Music Information Centres (IAMIC), a world-wide network of organizations that promote and document contemporary music. Nationally, it is also a member of National Performing Arts Convention and the Performing Arts Alliance.

New Music USA holds a significantly more expansive notion of constituency, believing strongly that the community for new music extends beyond composers to include performers, presenters, students, educators, publishers, music administrators and the general public. New Music USA serves this expanded constituency nationwide. NewMusicBox receives 30,000+ unique visitors monthly; listeners to Counterstream Radio initiate about 5,500 station streams a month, with approximately 25% of listener requests originating from foreign countries; and the Online Library is accessed an average of 3,000 times a month. New Music USA's eight grantmaking programs serve not only the awarded composers and choreographers and their ensembles – numbering in the thousands – but also a wide ranging audience nationwide.

### IAMIC

The International Association of Music Information Centres (IAMIC) is a worldwide network of organizations working on a non-profit basis to promote and document the music of our time. Each member-organization focuses on the music of its own country or region. Most cover all genres from contemporary and classical music to jazz, rock, popular music, world music and other forms, while some centers focus on a particular musical field.

### Q2 MUSIC

Part of Classical 105.9 WQXR, Q2 Music is a listener-supported, New York-based online station devoted to the music of living composers; a home for immersive festivals, live webcasts and on-demand concerts from today's leading new-music performers and venues.

### I CARE IF YOU LISTEN

Founded in December 2010 by Thomas Deneuville, I CARE IF YOU LISTEN was born from the desire to talk about Contemporary Classical Music—or New Music—in lay terms. Other interdisciplinary topics include Art and Technology. I CARE IF YOU LISTEN is both a blog and a magazine.



# INTERSECTION'S PLACE IN NASHVILLE

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## ABOUT NASHVILLE'S MUSIC INDUSTRY – source [www.nashville.gov](http://www.nashville.gov)

"Music City": The music and entertainment industry provides a \$10 billion impact on Nashville's economy annually, creating and sustaining more than 56,000 jobs in the Nashville area and supporting more than \$3.2 billion of labor income annually. [Read the executive summary](#) of the "Nashville Music Industry: Impact, Contribution and Cluster Analysis," the [full report](#) and the [press release](#).

### Key Findings:

- Nashville's density of music industry activity is currently 2 to 30 times greater than the nation overall, up to 10 times greater than New York or Los Angeles, and even greater compared to other cities such as Atlanta, Austin, and New Orleans
- Core Nashville employment in Nashville's music industry per 1,000 population and per 1,000 total employment exceeds all other U.S. cities by large margins, and exceeds New York and Los Angeles by 2.5 to 4 times

**Industry linkages and specialization suggest that Nashville is part of a true quartet of music industry centers across the globe that also includes New York, Los Angeles and London.**

The Music City Music Council (MC2) is an association of business leaders charged by Mayor Karl Dean with developing strategies toward heightening the awareness and development of Nashville as THE global Music City.

### Some Observations from their work:

"Nashville Music Performance District : Nashville is unique as an industry center for many reasons. One of the great assets of the city is its ability to showcase the talent that lives and works in the area. The high quality of musical performance across all genres translates to delivery of exceptional live music for residents and visitors.

The role of Nashville as an international meeting and conference center for music became even more of a reality with the opening of the Music City Center. As part of an identified tourism development zone, Nashville also has the foundation for a music performance district that continues to grow from its already strong base. Reaching from the Gulch to SoBro and all throughout the Central Business District, Nashville's music district can rank as one of the world's densest and most varied live music centers."

## ABOUT NASHVILLE

By 2040, 1 million more people will be living in the Metro Nashville region.

Recently, Forbes ranked Nashville as the third best positioned city "to grow and prosper in the coming decade", No. 6 on its list of the Best Places for Businesses and Careers and as the No. 4 "Brain Magnet" for gains in people with college educations.

Nashville's current momentum is based, in part, on the plethora of attractive cultural and entertainment options, including:

- Conde Nast Traveler listed Nashville as one of "5 best places to go in 2013"
- Ranked as "the nation's best music scene" by Rolling Stone
- Successful and well-respected NFL and NHL franchises
- World-class symphony has received 13 GRAMMY® nominations and six wins
- Over 12,000 acres of parks and 12 golf courses

Nashville has live music of multiple genres being performed every night. With more than 180 recording studios, and 5,000 working musicians, Nashville is clearly "Music City."

# INTERSECTION'S PLACE IN NASHVILLE (continued)

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## INTERSECTION'S ROLE IN NASHVILLE

Nashville is clearly growing and considered a music center, compared to New York, Los Angeles and London. While our music scene is diverse and thriving, Nashville is lacking a professional ensemble dedicated solely to the performance, creation and cultivation of contemporary classical music. **While the Nashville Symphony, ALIAS and others are clear to include new music in their programming and are providing excellent performances, no one in Nashville is presenting this new music in a non-traditional way, truly breaking down boundaries with explorative, avant-garde contemporary programming geared for audiences of varying ages. Also, Intersection aims to be a flexible ensemble of around 15 players, serving a range of repertoire that is not played by the Nashville Symphony, a full orchestra or ALIAS, a chamber music ensemble.**

**Contemporary art has a place in Nashville and the creation of new organizations and venues such as OZ and New Dialect are a testament to the growth and opportunities that exist. Contemporary music is a vital piece of a truly diverse music city.**

## OZ and NEW DIALECT

OZ Arts is a destination for innovative contemporary art experiences opened in Nashville in 2014.

Banning Bouldin formed New Dialect in January 2013 in response to a perceived need in the Nashville community for a rich and relevant contemporary dance training company, where dancers, teaching artists, and choreographers could come explore the wide variety of groundbreaking movement vocabularies that exist in the world of 21st Century dance. Nashville is interested in contemporary art.

# PROGRAMMING

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## SEASON 1

Program 1 – March 2015 (2 performances)  
 Program 2 – June 2015 - Family (1 performance)

## SEASON 2

Program 1 – October 2015 (2 performances)  
 Program 2 – December 2015 / January 2016 – Family (1 performance)  
 Program 3 – March 2016 (2 performances)  
 Program 4 – May 2016 - Family (1 performance)

### PROGRAMS AND VENUES ARE STILL TBA

Repertoire under consideration includes:

#### ADULT:

[10:00] Part: Fratres for chamber ensemble (1977)  
 [1 1 1 1 – 1 0 0 0 – perc – str(1 1 1 1 1)]  
 [17:00] Makan: 2 (1998) for violin and percussion  
 [16:00] Bray: Caught in the Treetops (2010) for solo violin and ensemble  
 [fl, ob, cl, hn, tpt, tbn, perc, hp, pno, solo violin, vla, cello]  
 [10:00] Greenwood: Smear (2004)  
 2 ondes martenots and chamber ensemble of 9 players  
 2 ondes martenot - cl.hrn - perc(1): - vib/tam-t - harp - 2 vln.vla.vlc.db  
 [25:00] Rorem: Eleven Studies for Eleven Players (1959) \*\*With dancers?  
 fl, ob, cl, tpt, 2perc, hp, pno, vln, vla, vcl  
 [9:00] Takemitsu: Rain Coming for Chamber Orchestra (1982)  
 [fl, ob, cl, fg, hn, tpt, tbn, pno, perc, 2 vlns, vla, vcl, bass]  
 Publisher – Schott; Composer – Japanese

Exploration of the music of Ruth Crawford Seeger

#### FAMILY:

[13:00] Knussen: Hums and Songs of Winnie the Pooh (1970)  
 [16:00] TJ Cole: Little Red Riding Hood: A Miniature Ballet (2010-2011)  
 Lior Navok: The Little Mermaid

**MANY OTHER WORKS ARE BEING CONSIDERED AND RESEARCHED AS WELL – SPECIFIC PROGRAMS FOR SEASON 1 WILL BE ANNOUNCED IN OCTOBER OF 2014**

# PEER ORGANIZATION ANALYSIS

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Intersection will share common traits with similar contemporary music ensembles across the country, but will have some unique differentiators as well. All contemporary music ensembles work towards the common goal of raising awareness of and furthering contemporary music performance and creation.

## **Sample organizations include:**

The Knights, New York City, NY

eighth blackbird, Chicago, IL

ICE (International Contemporary Ensemble), Chicago and New York

Alarm Will Sound, Rochester, NY

Fast Forward Austin, Austin, TX

Bent Frequency, Atlanta, GA

Present Music, Milwaukee, WI

Third Angle New Music, Portland, OR

San Francisco Contemporary Music Players, San Francisco, CA

Boston Modern Orchestra Project, Boston, MA

ensemble intercontemporain, Paris, France

# The Knights, New York City, NY - [www.theknightsnyc.com](http://www.theknightsnyc.com)



The Knights are an orchestra of friends from a broad spectrum of the New York music world who are deeply committed to creating original, engaging musical experiences. Led by an open-minded spirit of camaraderie and collaboration, we seek to engage with contemporary culture through vibrant performances that honor the classical tradition and our passion for musical discovery.

We believe in artistic excellence and exploration. We surprise audiences by constantly seeking new approaches to music-making and new exponents of the art form. We strive to play old music like it was written yesterday and inhabit new music in a way that's familiar and natural. We are serious about having fun. We thrive on camaraderie and friendship. We cultivate a collaborative environment that honors a multiplicity of voices.



## Sample Programs

### With Dawn Upshaw, soprano

Ives: Three Places in New England  
 Dowland (arr. The Knights): Lachrimae Antiquae and Go Crystal Tears for string orchestra  
 Stravinsky: Concerto in E-flat, "Dumbarton Oaks"  
 Sufjan Stevens (arr. Atkinson): Suite from Run Rabbit Run  
 Maria Schneider: Winter Morning Walks

### With Yo-Yo Ma, cello

Stockhausen (arr. Shaw): Tierkreis (Leo)  
 Ravel: Don Quichotte à Dulcinée  
 Glass (arr. E. Jacobsen): Suite from Orphée  
 Milhaud: Le boeuf sur le toit

## Key Similarities / Aspirations

- An emphasis on "creating original, engaging musical experiences" and seeking "new approaches to music-making" – dedication to transforming the concert experience
- Collaborations with outstanding guest artists  
 A collaborative, open-minded approach and spirit to music-making  
 Chamber orchestra sized ensemble that offers flexibility and variation dependent on repertoire

## Key Differences

- The Knights performs repertoire both old and new, while Intersection will focus on the 20th and 21st centuries
- Intersection will have a specific focus on engaging young audiences while The Knights does not
- The Knights do a fair amount of touring, while Intersection will focus mostly on Nashville performances

## eighth blackbird, Chicago, IL - [www.eighthblackbird.org](http://www.eighthblackbird.org)



1. **verb. to act with commitment and virtuosity; to zap, zip, sock**
2. **adjective. having fearless (yet irreverent) qualities.**
3. **noun. a flock of songbirds, common in urban areas since 1996.**

eighth blackbird combines the finesse of a string quartet, the energy of a rock band and the audacity of a storefront theater company. The Chicago-based, three-time Grammy-winning “super-musicians” (LA Times) entertain and provoke audiences across the country and around the world.

### Sample Programs

Colombine’s Paradise Theatre is eighth blackbird’s new staged, memorized production hailed as a “tour de force” by The Washington Post. Composer Amy Beth Kirsten challenges the sextet to play, speak, sing, whisper, growl and mime, breathing life into this tale of dream and delusion.

The season kicks off with a performance at Chicago’s Museum of Contemporary Art followed by a season-opening performance at The Miller Theater in New York.



The 2014/15 season’s acoustic program, *Still in Motion*, features new works by The National’s Bryce Dessner (the folk-inspired *Murder Ballades*), Lee Hyla, Sean Griffin and rising star Gabriella Smith. eighth blackbird brings this show to Pennsylvania, Michigan, New York, Washington, and sunny Hawaii.

Other highlights include the premiere of *Hand Eye*, a new work for eighth blackbird by the superstar composer collective Sleeping Giant, our debut at Brooklyn Academy of Music in collaboration with LA Dance Project, and a New Orleans-inspired romp with special guest singer-songwriter-accordionist Michael Ward-Bergeman at Symphony Space in New York.

### Key Similarities / Aspirations

- Dedication to transforming the concert experience
- Actively involved in creating and commissioning new works
- Nationally recognized as a creative, thought-provoking new music ensemble
- Virtuoso players
- Actively recording works and engaging in residencies

### Key Differences

- Eighth Blackbird is six players while Intersection will be a flexible ensemble of approximately 15 players
- Intersection will have a specific focus on engaging young audiences while eighth blackbird does not



# ICE (International Contemporary Ensemble)

## Chicago and New York – [www.iceorg.org](http://www.iceorg.org)



The International Contemporary Ensemble (ICE), described by the New York Times as “one of the most accomplished and adventurous groups in new music,” is dedicated to reshaping the way music is created and experienced.

With a modular makeup of 33 leading instrumentalists performing in forces ranging from solos to large ensembles, ICE functions as performer, presenter, and educator, advancing the music of our time by developing innovative new works and new strategies for audience engagement. ICE redefines concert music as it brings together new work and new listeners in the 21st century.

### Sample Programs

Dai Fujikura: Minina (Chicago premiere), for flute, clarinet, oboe, bassoon and hammered dulcimer

Nathan Davis: Simple Songs of Birth and Return (Chicago premiere), for mbira and electronics

Augusta Read Thomas: Capricci, for flute and clarinet

Dai Fujikura: Phantom Splinter (US Premiere), for oboe, clarinet, bassoon and electronics

John Zorn: The Tempest, for flute, clarinet and drums.



Pauline Oliveros seamlessly occupies roles as composer, poet, philosopher, and conceptual artist. Her music and mentorship have been an essential part of ICE's music development, and her works have been a staple of ICE's repertoire.



Sounds from Childhood  
Piano Piano (1988)  
The Well and The Gentle (1985)  
The Witness (1980)  
Magnetic Trails (2008)  
Thirteen Changes (1986)

### Key Similarities / Aspirations

- ICE engages in residencies all around the world and extensive projects such as ICElab to create new works. With an annual budget that has grown to over \$700,000 in just ten years, ICE engages in many outstanding activities that create a model that, while larger than what Intersection aims to do at the start, includes key common goals.
- ICE has a model that includes the following key elements - contemporary (“We see contemporary music as a process, not a product; a fluid, ever-shifting modality that connects us to the changing world around us”), innovative (“embracing an evolving definition of what it means to be a composer or a performer today.”), Modular (“The ensemble is comprised of 33 soloists, among which myriad combinations of instrumental configurations are possible. ICE can be comprised of a laptop alone on the stage of a nightclub one night; a performance installation in a gallery with three ICE musicians the next night; a large ensemble on stage at Lincoln Center the night after that; and any imaginable combination among, between or beyond.”) and Artist-Driven.

### Key Differences

- Intersection aims to present half of its performances for family audiences
- While ICE is driven primarily by the entire group of 33 musicians, Intersection will be spearheaded by its Artistic Director

# Alarm Will Sound, Rochester, NY - [www.alarmwillsound.com](http://www.alarmwillsound.com)



Alarm Will Sound is a 20-member ensemble dedicated to the creation, performance, and recording of today's music. It is an advocate for innovative work by established and emerging composers, especially works that incorporate theatrical and multimedia elements by choreographers, visual artists, designers, and directors.

It fosters the education and professional development of young musicians through residencies, master classes, readings and workshops. With the goal of cultivating a diverse and sophisticated audience, the ensemble brings intelligence and a sense of adventure to the rich variety of musical expression in the contemporary world.

## Sample Programs

September 12, 2014 BAM, Brooklyn, New York  
 John Adams, Scratchband  
 John Adams, Son of Chamber Symphony  
 John Adams, Chamber Symphony  
 John Adams (arr. Burhans), "Coast" from Hoodoo Zephyr

September 13, 2014 BAM, Brooklyn, NY  
 Tyondai Braxton, Fly by Wire  
 Steve Reich, Radio Rewrite  
 Donnacha Dennehy, Grà agus bàs

September 16, 2014 Sacrum Profanum, Krakow, Poland  
 Steve Reich, Clapping Music  
 Steve Reich, Piano Counterpoint  
 Steve Reich, Four Genesis Settings  
 John Orfe, Reich Rewrite  
 Steve Reich, Radio Rewrite

October 5, 2014 Montclair State University, New Jersey  
 Scott Johnson, Mind Out of Matter

October 17, 2014 Sheldon Concert Hall, St. Louis, MO  
 Charles Ives, Ragtime Dances  
 Stefan Freund, St. Louis Reds  
 Peter Martin, new work  
 Stefan Freund, new work

October 19, 2014 Public Media Commons, St. Louis, MO  
 John Luther Adams, 10,000 Birds  
 Carl Schimmel, Chamber Symphony

December 11, 2014 St Louis, MO with Dawn Upshaw and Iarla Ó Lionáird  
 Donnacha Dennehy, The Hunger





## Alarm Will Sound, Rochester, NY - (continued)



### Sample Programs

February 5, 2015 Newman Center, Denver, CO with Medeski, Martin and Wood  
 Payton MacDonald, new work  
 Miles Brown, new work  
 John Medeski, new work  
 Billy Martin (arr. Price), new work  
 Medeski, Martin and Wood (arr. Orlando), Anonymous Skulls  
 Medeski, Martin and Wood (arr. Freund), End of the World Party

February 6, 2015 Macky Auditorium, Boulder, CO - Medeski, Martin and Wood  
 Payton MacDonald, new work  
 Miles Brown, new work  
 John Medeski, new work  
 Billy Martin (arr. Price), new work  
 Medeski, Martin and Wood (arr. Orlando), Anonymous Skulls  
 Medeski, Martin and Wood (arr. Freund), End of the World Party



### Key Similarities / Aspirations

- Commissions and the creation of new work are vital parts of Alarm Will Sound's repertoire and mission
- The size of the ensemble at 20 members is very close to what Intersection will be – this instrumentation and size is the most similar to Intersection of all the peers referenced
- Infusion of technology and repertoire not always associated with classical music into programming
- Concerts presented in a non-traditional way
- Alarm Will Sound is active in recording new works

### Key Differences

- Alarm Will Sound is essentially a touring ensemble presenting programs nationally and internationally, whereas Intersection will primarily present programs in Nashville, designed for the cultural and musical community of Nashville
- Intersection will present programs specifically designed for families, whereas Alarm Will Sound does not



## Fast Forward Austin, Austin, TX - [www.fastforwardaustin.com](http://www.fastforwardaustin.com)



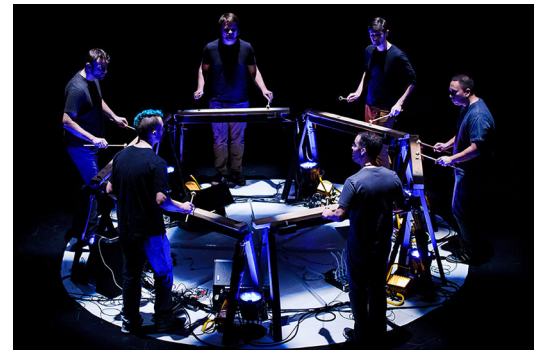
Founded in 2010 by composers Ian Dicke, Robert Honstein and Steven Snowden, Fast Forward Austin is dedicated to presenting new and innovative music to the Austin community.

Showcasing some of Austin's most talented musicians, Fast Forward Austin offers an eclectic mix of cutting-edge, genre-bending music that fearlessly straddles the borders of pop, classical, and experimental music.

Our main event is an 8-hour marathon festival in the Spring and we curate, organize, and present unique concert experiences throughout the year.

### Key Similarities / Aspirations

- Austin is a musically diverse city that sometimes draws comparisons with Nashville. Fast Forward Austin creates musical programs that are experimental and draw upon different genres of music.
- This mingling of styles where lines are sometimes blurred is something Intersection would like to do at times as well



### Key Differences

- Fast Forward Austin is a music-festival and presenter that brings together many artists for one major event
- Intersection will be an ensemble presenting programs throughout the year

## Other New Music Ensembles

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### **Bent Frequency, Atlanta, GA**

Bent Frequency is a professional contemporary chamber music ensemble based in Atlanta, Georgia, USA. Founded in 2003, the group brings the avant-garde music tradition to life in Atlanta through adventurous programming, the promotion of New Music, and a creative synthesis of music and media.

### **Present Music, Milwaukee, WI**

Present Music is a leading new music ensemble in the United States. Founded and based in Milwaukee since 1982. Works with composers to establish new music in Milwaukee, Toured nationally and internationally, Performed at Interlink Festival of New American Music (Japan), Bang on a Can Festival (NY), Istanbul International Music Festival, Composer Portraits Series (Columbia University's Miller Theatre), Performs throughout Milwaukee at venues including Turner Hall Ballroom, Cathedral of St. John the Evangelist, Humphrey Scottish Rite Masonic Center, The Wherehouse, Milwaukee Art Museum, Helen Bader Hall at UWM among others

### **Third Angle New Music, Portland, OR**

Third Angle is committed to presenting world-class performances of new chamber music which challenge and entertain our audience, artists and composers. We are devoted to creating and presenting musical events, works and collaborations that reflect the highest artistic expressions of our time, to instigating a creative dialogue through the works and artists presented, and to reinforcing the necessity for the voice of the living composer in our cultural heritage. Since 1985, Third Angle has presented more than 90 programs of contemporary music, commissioned more than 25 new works and released nine recordings to critical acclaim. These achievements firmly establish the ensemble as one of the Northwest's foremost presenters of contemporary American music.

### **San Francisco Contemporary Music Players, San Francisco, CA**

Led by Artistic Director Steven Schick, the San Francisco Contemporary Music Players occupies an important role in the regional and national cultural landscape. The most long-standing continually performing new music ensemble outside the East Coast, SFCMP uses performances, collaborative projects, commissions, and educational outreach activities to give audience members and friends opportunities to discover musical repertoire that is new to them – and to use these experiences as ways to better understand, interact with, and enjoy their lives and our world.

### **Boston Modern Orchestra Project, Boston, MA**

The Boston Modern Orchestra Project is widely recognized as the leading orchestra in the United States dedicated exclusively to performing new music, and its signature record label, BMOP/sound, is the nation's foremost label launched by an orchestra and solely devoted to new music recordings. In 1996, Gil Rose set out to restore a widening disconnect between contemporary audiences and contemporary music. Today BMOP remains dedicated to its mission and is the leading orchestra for commissioning, performing, and recording modern orchestral music.

### **ensemble intercontemporain, Paris, France**

The Ensemble intercontemporain is a contemporary music ensemble of 31 soloists dedicated to the performance and promotion of music from the 20th and 21st centuries. For over 30 years, this permanent ensemble of highly professional musicians has been performing a demanding repertoire of orchestral music in all its diverse forms. Under the artistic direction of Matthias Pintscher they are united by a shared passion for new music. They accompany composers in the exploration of new musical realms, nourished by inventions (new performance and extended techniques, computer music, etc.) and encounters with other forms of artistic expression such as dance, theatre, video and visual arts. In residence at the Cité de la musique (Paris) since 1995, The Ensemble intercontemporain performs in France and abroad as a regular guest at major international festivals. The Ensemble also organizes a range of outreach activities (educational concerts, school music workshops, master classes, etc.) serving a diversified public (conservatory students, professional and amateur musicians, general audience, etc.)



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