

Announcing Music on the Rebound Vol. 2

The 2nd installment of concerts designed to support performing artists affected by the COVID-19 crisis.

Airing weeknights starting Thursday, April 30 - May 5 at 7:30pm EDT

Recent Coverage of Music on the Rebound

[The New York Times](#)

[Los Angeles Times](#)

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www.musicrebound.com

New York, NY (April 22, 2020) — On weeknights starting Thursday, April 30 - May 5 at 7:30pm EDT – Music on the Rebound presents Vol. 2, the 2nd installment of online concerts featuring music across genres from esteemed artists including Alicia Hall Moran, Grammy Award-winning guitarist Jason Vieaux, María Grand, Paola Prestini, Trinity Choir Wall St, Roopa Mahadevan, the Telegraph Quartet and violinist Kristin Lee. To stream each performance, visit <https://www.musicrebound.com/now-streaming>. Viewers are invited to support artists by clicking on the donation card embedded in each concert video. Each donation will go directly towards the artist featured or to an emergency fund of their choice. On weeknights at 5:30pm EDT, tune in to Stories from the Rebound, a series of online interviews where music journalist Larry Blumenfield invites guest artists including Claire Chase, Neha Jiwrajka, and Alfredo Colón to reflect on what music means in this moment and how music can generate a global community. Once released, videos from Music on the Rebound Vol. 2 and Stories from the Rebound will be available for streaming on demand.

Vol. 2 Streaming Link: <https://www.musicrebound.com/now-streaming>

Vol. 2 Facebook Event: <https://www.facebook.com/events/157610808979040/>

Stories from the Rebound Streaming Link: <https://www.musicrebound.com/stories-from-the-rebound>

Music on the Rebound Vol. 2 Broadcast Schedule (Weeknights at 7:30pm EDT)

Thursday, April 30, 2020: Alicia Hall Moran & Roopa Mahadevan

Friday, May 1, 2020: María Grand

Saturday, May 2, 2020: Jason Vieaux

Sunday, May 3, 2020: Claire Chase & Phyllis Chen

Monday, May 4, 2020: Telegraph Quartet

Tuesday, May 5, 2020: Paola Prestini, Trinity Choir Wall St, NOVUS Ensemble & Kristin Lee



Music on the Rebound is an online, interactive music festival designed to bring people together and support performing artists and organizations affected by the COVID-19 crisis. Viewers are invited to participate in live events such as The World Wide Tuning Meditation with IONE, Claire Chase, International Contemporary Ensemble and Raquel Acevedo Klein. On the festival platform, viewers are invited to watch recorded video streams of new works commissioned by American Composers Orchestra (ACO) through its Connecting ACO

Community initiative, and to tune in to **Stories from the Rebound**, where music journalist Larry Blumenfeld invites guest artists to reflect on what music means in this moment and how music can generate a global community.



Connecting ACO Community from American Composers Orchestra features esteemed artists such as **Anthony Roth Costanzo, Jennifer Koh, Jeffrey Zeigler, Gity Razaz** and the **Grammy Award-winning Brooklyn Youth Chorus**, among others. The live performances of these new works, along with live Q&As with the composers and performers, will take place every Sunday at 5pm beginning on April 19, hosted on Zoom. Ticket holders will receive a private link to join the performance, and all of the proceeds from the ticket sales will go solely to fund artists involved in this project. The recorded session will be available within 24 hours on Music on the Rebound to stream on demand.

Connecting ACO Community Link to Live Premieres: <https://bit.ly/ACOCConnect>

Connecting ACO Community Broadcast Schedule & Link: <https://www.musicrebound.com/now-streaming>

Monday, April 20, 2020 at 5pm EDT: Ethan Iverson & Miranda Cuckson, violin

Monday, April 27, 2020 at 5pm EDT: Shara Nova & Ahya Simone, harp

Monday, May 4, 2020 at 5pm EDT: Vicente Hansen Atria & Jay Campbell, cello

Monday, May 11, 2020 at 5pm EDT: Sakari Dixon Vanderveer & Derek Bermel, clarinet

Monday, May 18, 2020 at 5pm EDT: Gity Razaz & Jennifer Koh, violin

Monday, May 25, 2020 at 5pm EDT: Yuan-Chen Li & Jeffrey Zeigler, cello

Monday, June 1, 2020 at 5pm EDT: Carlos Simon & Anthony Roth Costanzo, countertenor and Brooklyn Youth Chorus

Music on the Rebound founder **Raquel Acevedo Klein** explains her inspiration behind the festival, “Music is an expression of our irrepressible voices and serves as a tangible means through which we can connect in times of isolation. In response to Hurricane María after it devastated my family and friends in Puerto Rico, musicians were some of the first responders. Members of the PR Symphony Orchestra began playing concerts in the most devastated areas, which provided a catharsis for those who had lost everything. *Music on the Rebound* creates a space where people all across the world can come together and share our irrepressible voices, create a new story for our time, and heal together.”

Festival Administration:

Raquel Acevedo Klein – Music on the Rebound Founder and Producer

Larry Blumenfeld – Advisor & Music Journalist, Stories from the Rebound

Claire Chase, IONE, Bridgid Bergin, Ross Karre – Co-Organizers, Tuning Meditation

Edward Yim – President, American Composers Orchestra

Boo Froebel – Producing Advisor

Erica Zielinski – Producing Advisor

International Contemporary Ensemble – Host, Tuning Meditation

Social Media:

Facebook – <https://www.facebook.com/musicontherebound/>

Instagram – <https://www.instagram.com/musicontherebound/>

Handle – @musicontherebound

Hashtags – #musicrebound #reboundrecover

About Raquel Klein, Organizer, Music on the Rebound

Born and raised in Brooklyn, NY, **Raquel Acevedo Klein** is an active conductor, vocalist, instrumentalist and visual artist. She is currently a touring vocalist with Anthony Braxton for his retrospective Braxton75 concert season. She conducts for the Grammy Award-winning Brooklyn Youth Chorus. She has premiered works by Philip Glass, John Adams, Louis Andriessen, Nico Muhly, Caroline Shaw, Paola Prestini, Bryce Dessner, Missy Mazzoli, Shara Nova, and Aleksandra Vrebalov, to name a few. Raquel has performed at Carnegie Hall, Lincoln Center, Radio City Music Hall, Town Hall, BAM, St. Ann's Warehouse, Celebrate Brooklyn!, National Sawdust and elsewhere. She has recorded and performed with the likes of Glen Hansard, Arcade Fire, Bon Iver, The National, Grizzly Bear, The Knights, NY Philharmonic, International Contemporary Ensemble and Mariinsky Orchestra among others.

About Boo Froebel, Producing Advisor

Boo Froebel is a producer, curator, and creative consultant whose current projects include serving as general manager for Tamizdat (a non-profit that advocates for international artist mobility, and whose programs include TamizdatAVAIL, a pro-bono visa crisis hotline, and SHIM NYC, a residency program for artists-at-risk); consulting for Bloomberg Philanthropies' AIM/Arts Innovation & Management program; and producing events and festivals such as David Neumann & Marcella Murray's *Distances Smaller Than This Are Not Confirmed*.

Previously, Froebel served as producer of Lincoln Center Festival; executive producer of the Imagine Festival of Arts, Issues & Ideas (OBIE Award); curator/producer of live art at The Whitney Museum; and artistic director of Galapagos Art Space (OBIE Award).

About the Performers

Claire Chase is a soloist, collaborative artist, curator and advocate for new and experimental music. Over the past decade she has given the world premieres of hundreds of new works for the flute in performances throughout the Americas, Europe and Asia, and she has championed new music throughout the world by building organizations, forming alliances, pioneering commissioning initiatives and supporting educational programs that reach new audiences. She was named a MacArthur Fellow in 2012, and in 2017 was awarded the Avery Fisher Prize.

In 2013 Chase launched Density 2036, a 23-year commissioning project to create an entirely new body of repertory for flute between 2014 and 2036, the centenary of Edgard Varèse's groundbreaking 1936 flute solo, Density 21.5. Each season as part of the project, Chase premieres a new program of commissioned music, with six hours of new repertory created to date. In 2036, she will play a 24-hour marathon of all of the repertory created in the project. Chase will release world premiere recordings the first four years of the Density cycle in collaboration with the producer Matias Tarnopolsky at Meyer Sound Laboratories in Berkeley, CA.

Described by The New York Times as "spellbinding" and "delightfully quirky matched with interpretive sensitivity," **Phyllis Chen** is a composer, keyboardist and creative force whose music draws from her tactile exploration of object and sound. Phyllis started playing the piano at the age of five and came across the toy piano as an adult. Immediately she fell in love with it and felt a need to explore its possibilities. Being an instrument bound to no history or set ideas on how it should be played, the toy piano became her grounds for sonic exploration. Unlike the piano, the unrefined but beautiful tone of the instrument captured an ever-changing quality that has inspired Phyllis to use it in a variety of solo and chamber works. She has created several original miniature theatre works (The Memoirist, The Slumber Thief and Down The Rabbit-Hole) in collaboration with her partner and video artist, Rob Dietz. One of her latest large-scale solo works, Lighting The Dark, uses a variety of keyboards (two toy pianos, clavichord, accordion, Casio SK1) along with custom-made music boxes and projection. The work was described by the New York Times as "by turns poignant, humorous and virtuosic, Chen's performance offered a slyly subversive take on issues relating to femininity, technology

and power...the looping, spellbinding music...became a fitting tribute to the modest, repetitive, yet quietly heroic work of women.”

María Grand is a saxophonist, composer, educator, and vocalist. She moved to New York City in 2011. She has since become an important member of the city’s creative music scene, performing extensively in projects led by or including musicians such as Nicole Mitchell, Vijay Iyer, Craig Taborn, Mary Halvorson, Jen Shyu, Aaron Parks, Fay Victor, Joel Ross, etc. María writes and performs her original compositions with her ensemble, DiaTribe; her debut EP “TetraWind” was picked as “one of the 2017’s best debuts” by the NYC Jazz Record and her full-length album Magdalena was praised by major publications such as the New York Times, Downbeat, JazzTimes, Billboard, JazzIz, and others. The New York Times calls her “an engrossing young tenor saxophonist with a zesty attack and a solid tonal range”, while Vijay Iyer says she is “a fantastic young saxophonist, virtuosic, conceptually daring, with a lush tone, a powerful vision, and a deepening emotional resonance.”

A leading Indian classical and crossover vocalist, **Roopa Mahadevan** is known for her powerful, emotive voice and creative ambassadorship. Seeking to celebrate yet push the boundaries of the Indian classical idiom, Roopa creates unique works with musicians and dancers from jazz, world music, and R&B/soul genres. Roopa’s “hurricane wail and command of infinite minutiae” has charmed diverse audiences from Chennai’s Music Academy, to New York City’s MET Museum and Lincoln Center, to the cultural centers of American suburbia. A trailblazer in the South Asian diaspora, Roopa also brings a critical commentary, humor, and authenticity to her work, often invoking her talents in dance and theater. Based in New York City, Roopa is the bandleader of the crossover ensemble Roopa in Flux and director of the groundbreaking choir Navatman Music Collective. She is also a sought-after vocalist for leading Bharathanatyam and modern dance/choreographers around the world.

Alicia Hall Moran, mezzo-soprano, is a multi-dimensional artist performing and composing between the genres of Opera, Art, Theater, and Jazz. Ms. Moran made her Broadway debut in the Tony-winning revival *The Gershwins' Porgy and Bess*, starring as Bess on the celebrated 20-city American tour. "Moran finds the truth of the character in her magnificent voice," *Los Angeles Times*. Ms. Moran's creativity has been nurtured by, and tapped by celebrated artists including Carrie Mae Weems, Adam Pendleton, Joan Jonas, Ragnar Kjartansson, Simone Leigh, Liz Magic Laser, curator Okwui Enwezor, and choreographer Bill T. Jones, musicians like Bill Frisell, Charles Lloyd, and the band Harriet Tubman, diverse writers from Simon Schama to Carl Hancock Rux, as well as institutions at the forefront of art and ideas worldwide.

Paola Prestini, Composer, has collaborated with poets, filmmakers, and scientists in large-scale multimedia works that chart her interest in extra-musical themes ranging from the cosmos to the environment. Her compositions have been commissioned by and performed at the Brooklyn Academy of Music, Brooklyn Youth Chorus, Barbican Centre, Cannes Film Festival, Carnegie Hall, The Kennedy Center, Los Angeles Philharmonic, Los Angeles Opera, Roomful of Teeth, Choir of Trinity Wall Street, and Young People’s Chorus of New York City, among others. Upcoming projects include the opera Edward Tulane (Minnesota Opera), the chamber opera Sensorium Ex (Atlanta Opera and Beth Morrison Projects Prototype Festival), the foley chamber opera Silent Light (Banff’s Opera in the 21st Century), a piano concerto for Awadagin Pratt and A Far Cry, a piano concerto for Lara Downes and the Louisville Symphony, Oregon Bach Festival, and Ravinia, and music for The Amazon, a documentary and arts event (recently screened at the Margaret Mead Film Festival at the Museum of Natural History). She is the co-founder and artistic director of the Brooklyn based arts institution and incubator, National Sawdust, and as part of her commitment to the next generation and equity, she started the Hildegard Competition for emerging female, trans, and non-binary composers and the Blueprint Fellowship for emerging composers with The Juilliard School. She was a Paul and Daisy Soros Fellow and a Sundance Fellow, and was a graduate of the Juilliard School.

Grammy-winner **Jason Vieaux**, “among the elite of today’s classical guitarists” (*Gramophone*), is the guitarist that goes beyond the classical. Among his extensive discography is the 2015 Grammy Award winning album for Best Classical Instrumental Solo, *Play*.

Vieaux has soloed with over 100 orchestras and has fostered premieres by Jonathan Leshnoff, Avner Dorman, Jeff Beal, Dan Visconti, David Ludwig, Vivian Fung, Mark Mancina, and José Luis Merlin. Performance highlights include the

Caramoor Festival as Artist-in-Residence, Chamber Music Society of Lincoln Center, Philadelphia Chamber Music Society, Buenos Aires' Teatro Colon, Amsterdam's Concertgebouw, New York's 92Y, San Francisco's Herbst Theatre, Domaine Forget International Festival, and Ravinia Festival. Frequent chamber music collaborators include Escher Quartet, harpist Yolanda Kondonassis, accordion/bandoneon virtuoso Julien Labro, and violinist Anne Akiko Meyers. Vieaux's latest CD release, *Dance* (Azica) with the Escher Quartet, includes works by Boccherini, Castelnuovo-Tedesco, and Aaron Jay Kernis. Later this season, he will release a new solo Bach album on Azica. Additional recordings include Jonathan Leshnoff's Guitar Concerto with the Nashville Symphony Orchestra (Naxos); Jeff Beal's "Six Sixteen" Guitar Concerto (BIS); *Infusion* (Azica) with Labro; Ginastera's Guitar Sonata, on *Ginastera: One Hundred* (Oberlin Music); and *Together* (Azica) with Kondonassis.

In 2012, the Jason Vieaux School of Classical Guitar was launched with ArtistWorks Inc., an interface that provides one-on-one online study with Vieaux for guitar students around the world. Vieaux has taught at the Cleveland Institute of Music since 1997, heading the guitar department since 2001. In 2011, he co-founded the guitar department at the Curtis Institute of Music. He has received a Naumburg Foundation top prize, a Cleveland Institute of Music Distinguished Alumni Award, GFA International Guitar Competition First Prize, and a Salon di Virtuosi Career Grant. Vieaux was the first classical musician to be featured on NPR's "Tiny Desk" series. Jason Vieaux plays a 2013 Gernot Wagner guitar with Augustine strings.

The **Telegraph Quartet** (Eric Chin and Joseph Maile, violins; Pei-Ling Lin, viola; Jeremiah Shaw, cello) formed in 2013 with an equal passion for standard and contemporary chamber music repertoire. Described by the San Francisco Chronicle as "...an incredibly valuable addition to the cultural landscape" and "powerfully adept... with a combination of brilliance and subtlety," the Telegraph Quartet was awarded the prestigious 2016 Walter W. Naumburg Chamber Music Award and the Grand Prize at the 2014 Fischhoff Chamber Music Competition.

The Quartet has performed in New York City's Carnegie Hall, San Francisco's Herbst Theatre, the San Francisco Conservatory of Music's Chamber Masters Series, and at festivals including the Chautauqua Institute, Kneisel Hall Chamber Music Festival, and the Emilia Romagna Festival. They have collaborated with pianists Leon Fleisher and Simone Dinnerstein; cellists Norman Fischer and Bonnie Hampton; violinist Ian Swensen; and the Henschel Quartet. A fervent champion of 20th- and 21st-century repertoire, the Telegraph Quartet has premiered works by John Harbison, Robert Sirota, and Richard Festinger. In 2018 the Quartet released its debut album, *Into the Light*, featuring works by Anton Webern, Benjamin Britten, and Leon Kirchner on the Centaur label.

Based in the San Francisco Bay Area, the Quartet is currently on the chamber music faculty at the San Francisco Conservatory of Music as the Quartet-in-Residence and has given master classes at the SFCM Collegiate and Pre-College Divisions, through the Morrison Artist Series at San Francisco State University, and abroad at the Taipei National University of the Arts, National Taiwan Normal University, and in San Miguel de Allende, Mexico.

A recipient of the 2015 Avery Fisher Career Grant, as well as a top prizewinner of the 2012 Walter W. Naumburg Competition and the Astral Artists' 2010 National Auditions, **Kristin Lee** is a violinist of remarkable versatility and impeccable technique who enjoys a vibrant career as a soloist, recitalist, chamber musician, and educator. "Her technique is flawless, and she has a sense of melodic shaping that reflects an artistic maturity," writes the *St. Louis Post-Dispatch*, and *The Strad* reports, "She seems entirely comfortable with stylistic diversity, which is one criterion that separates the run-of-the-mill instrumentalists from true artists."

Kristin Lee has appeared as soloist with leading orchestras including The Philadelphia Orchestra, St. Louis Symphony, St. Paul Chamber Orchestra, New Jersey Symphony, Hong Kong Philharmonic, Ural Philharmonic of Russia, Korean Broadcasting Symphony, Guiyang Symphony Orchestra of China, Orquesta Sinfonica Nacional of Dominican Republic, and many others. She has performed on the world's finest concert stages, including Carnegie Hall, Avery Fisher Hall, the Kennedy Center, Philadelphia's Kimmel Center, the Metropolitan Museum of Art, the Ravinia Festival, the Louvre Museum in Paris, Washington, D.C.'s Phillips Collection, and Korea's Kumho Art Gallery. An accomplished chamber

musician, Kristin Lee is a member of the Chamber Music Society of Lincoln Center, performing at Lincoln Center in New York and on tour with CMS throughout each season.

Born in Seoul, Lee began studying violin at age five and within one year won First Prize at the Korea Times Violin Competition. In 1995, she moved to the US to continue her studies under Sonja Foster and in 1997 entered The Juilliard School's Pre-College. In 2000, Lee was chosen to study with Itzhak Perlman after he heard her perform with the Pre-College Symphony. Lee holds a Master's degree from The Juilliard School. She is a member of the faculty of the Aaron Copland School of Music at Queens College and the co-founder and artistic director of Emerald City Music in Seattle.

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