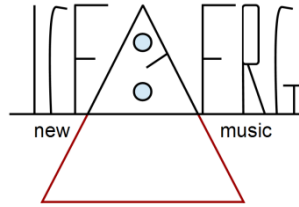


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FOR IMMEDIATE RELEASE



ICEBERG New Music Returns for Second Season

New York, NY: ICEBERG New Music, a collective of ten adventurous composers, each channeling their own aesthetic, is teaming up with Mivos Quartet and Yarn|Wire for two concerts of premieres this spring. Each of the collective's concerts is preceded by an open bar happy hour beginning at 7:30, and is followed by a Q & A discussion involving the composers, performers, and listeners.

MIVOS QUARTET plays ICEBERG: Friday, March 23 at 8:00 PM, Tenri Cultural Center, NYC

YARN|WIRE plays ICEBERG: Friday, April 20 at 8:00 PM, Tenri Cultural Center, NYC

(Concert details below)

ICEBERG consists of ten New York based composers that run the gamut from pop songwriters to abstract sound sculptors and include everything in between. In their first season, ICEBERG presented concerts with acclaimed ensembles Contemporaneous and loadbang. In June 2017, the collective traveled to Memphis, TN for a residency at Crosstown Arts that included public lectures, workshops, and a pair of concerts featuring Blueshift Ensemble. Future goals of the organization include the establishment of an educational initiative in Manhattan, a double-album recording project, the creation of a Summer program for younger composers in Memphis, and the continued presentation of two high-level public concerts in NYC each season.

Concert 1: Mivos Quartet plays ICEBERG

Date: Friday, March 23rd, 2018

Time: 8:00pm

Location: Tenri Cultural Institute, 43 W. 13th St., New York, NY 10011

For tickets, visit:

<https://www.icebergnewmusic.com/concerts>



Mivos Quartet, "one of America's most daring and ferocious new-music ensembles" (Chicago Reader), is devoted to performing the works of contemporary composers and presenting new music to diverse audiences. They've appeared on concert series worldwide, including Wien Modern (Austria), Transart (Italy), Music at the Phillips (Washington, DC), Lucerne Festival (Switzerland), HellHOT! New Music Festival (Hong Kong), Festival International Chihuahua (México), Edgefest (Ann Arbor, MI), Asphalt Festival (Germany), and Aldeburgh Music (UK).

On March 23, 2018, Mivos will premiere works by ICEBERG composers Drake Andersen, Yu-Chun Chien, Will Healy, Jonathan Russ, and Harry Stafylakis. Also on the program is a work by a winner of ICEBERG's second call for scores. Like every ICEBERG event, this concert features an open bar happy hour beginning at 7:30, and a discussion with the composers and performers after the show.



Concert 2: Yarn|Wire plays ICEBERG

Date: Friday, April 20th, 2018

Time: 8:00pm

Location: Tenri Cultural Institute, 43 W. 13th St.,
New York, NY 10011

For tickets, visit:

<https://www.icebergnewmusic.com/concerts>

Yarn|Wire is a quartet of two percussionists and two pianists. This instrumental combination allows the ensemble flexibility to slip effortlessly between classics of the repertoire and modern works that continue to forge new boundaries. Founded in 2005 at Stony Brook University, Yarn|Wire is admired for the energy and precision they bring to performances of today's most adventurous music. The results of their collaborative initiatives with genre-bending artists such as Two-Headed Calf, Pete Swanson, and Tristan Perich point towards the emergence of a new and lasting repertoire that is "spare and strange and very, very new." (Time Out NY).

On April 20, 2018, Yarn|Wire will premiere works by ICEBERG composers Victor Baez, Alex Burtzos, Derek Cooper, Max Grafe, and Emily Praetorius. Also on the program is a work by a winner of ICEBERG's second call for scores. Like every ICEBERG event, this concert features an open bar happy hour beginning at 7:30, and a discussion with the composers and performers after the show.

About the Composers

Drake Andersen is a composer whose work encompasses acoustic and electroacoustic music for diverse performing forces of all sizes and categories, collaborative projects for dance and theater, site-specific installations and interactive electronic environments. His creative work often employs nonlinear systems such as indeterminacy, improvisation, software algorithms and new musical interfaces to cultivate multi-voiced textures and new paradigms of interaction. His compositions have been performed at venues throughout the United States and Europe, including Symphony Space, the Park Avenue Armory, New World Symphony Center, Teaterhuset Avant Garden (Trondheim), Dixon Place and the Irondale Center. Andersen has performed on flute and live electronics throughout the United States and Latin America.

Andersen is frequently engaged as a sound designer for theater and dance, an electronic music specialist for contemporary music ensembles and an improviser with live electronics. He is a student in the Ph.D. program in Music Composition at The Graduate Center, CUNY and currently teaches electroacoustic music at Brooklyn College. www.drakeandersen.com

Victor Báez was born in Mexico City, where he spent his childhood and played the piano. Soon he went to Vienna, where he studied composition and lived several years obtaining composition grants from the Austrian Ministry of Arts and Culture and other institutions, so he could write music. His music was played in festivals in Europe and Mexico, as well as being broadcast by the Austrian and Mexican radio. He left Europe after getting caught trying to obtain sounds from disgruntled government employees and coming to the realization that Austrian clocks are constantly ticking off tempo. At one point he ran into experimental pop singer Björk in a hardware store in Tokyo.

Victor then succeeded in obtaining a Fulbright scholarship to go to New York and dismantle trombones and various other wind instruments. He now lives there, where he teaches at Manhattan School of Music and spends his free time researching the harmonic series of delayed subway cars, championing collaborative, freestyle beard-microphone improvisations, and drinking tea. www.victorbaez.com

Alex Burtzos is the founder of ICEBERG, and an American composer and conductor living in New York City. His works, which bristle with "biting contemporary edge" [Berkshire Eagle] have been performed across the United States, Europe, and South America. Recently, Alex has collaborated with JACK Quartet, loadbang, Manhattan Sax Quartet, ETHEL, ShoutHouse, Diaspora Duo, Fresh-Squeezed Opera, Tempus Continuum Ensemble, ensemble mise-en, and many others.

As a composer, Alex is committed to pursuing artistic expression unconstrained by boundaries of school or style. His "riveting" [NY Concert Review] work incorporates elements of the 20th Century avant-garde, rock, metal, and hip-hop alongside or against classical/preclassical structures and sounds,

justifying these juxtapositions with a great depth of musical ideas and extra-musical knowledge. Alex's music takes as its basis and provides commentary on a diverse array of subject matter, from early colonial history (*A Country of Vast Designs*) to recent events (12.14.12), from Shakespeare's tragedies (*Teach the Torches to Burn Bright*) to naughty text messages (>;) SXTG). Alex holds a DMA from Manhattan School of Music, where his primary teachers were Reiko Fueting and Mark Stambaugh. He is a faculty member at MSM, Stevens Institute of Technology, and Ramopo College, and the conductor of ShoutHouse, an NYC-based Hip Hop/Classical orchestra. www.alexbertzosmusic.com

Derek Cooper earned his Bachelor's degree in Music Theory and Composition in 2009 from Indiana University of Pennsylvania, while studying with Rome Prize winner Daniel Perlongo. During this time, he also took lessons with Jack Stamp, Christopher Marshal, and Richard Danielpour. Derek continued to study with Richard Danielpour, earning his Master's degree from Manhattan School of Music in composition in 2014. In the Fall of 2014, Derek returned to Manhattan School of Music to begin his doctoral studies under Dr. Reiko Fueting as a doctoral teaching fellow.

His music has been performed by groups throughout North America including Contemporaneous, the Indiana University of Pennsylvania wind ensemble, Yarn|Wire, and the Blueshift Ensemble. His piece, Daybreak, was recently awarded an honorable mention from the Allentown Symphony Orchestra.

Derek currently teaches theory and ear training at Manhattan School of Music, as well as composition at the school's summer program. In 2017, Derek took part in a two-week residency with Crosstown Arts in Memphis, TN, participated in the Pressure Waves Composer Workshop in Winnipeg, Canada with Groundswell, and taught during a week long educational residency with the Susquehannock School District in Glen Rock, PA. His music is published through his own website as well as Knightwind Music. www.derekcoopercomposer.com

Yu-Chun Chien was born in Taiwan. She holds degrees from Manhattan School of Music and Taipei National University of the Arts. She is currently pursuing her Doctor of Musical Arts degree at Manhattan School of Music, where she studies with Dr. Reiko Fueting and serves as a teaching fellow in the College theory department and as a faculty member in the Precollege Division. Some of her most influential teachers have been Susan Botti, Chung-Kun Hung, Tsung-Hsien Yang, and Wan-Jen Huang.

Ms. Chien is active in attending various competitions, concerts and festivals. Her compositions have been performed in Taiwan, the United States, Germany, France and the Netherlands. She has received several awards and worked with many renowned artists, including the Radio-Sinfonieorchester Stuttgart des SWR, the National Taiwan Symphony Orchestra, the ECCE ensemble, and Georges-Emmanuel Schneider and Karen Kim. She has participated in master classes with Fabien Lévy, Franck Bedrossian, Raphael Cendo, Isabel Mundry, Steven Stucky, and Joel Hoffman. Her orchestra and chamber pieces have been published by the National Taiwan Symphony Orchestra. Ms. Chien constantly searches for

new means of expression, which can be transformed in personal and intimate ways.

www.yuchunchien.com

Max Grafe writes music with a view toward cultivating a distinctive balance between stylistic erudition and dramatic immediacy. Mr. Grafe's works have been performed by a diverse range of prominent and emerging ensembles, including the New York Philharmonic under Alan Gilbert, the New Juilliard Ensemble under Joel Sachs, the UT Austin New Music Ensemble under Dan Welcher, Quince Contemporary Vocal Ensemble, and FLUX Quartet. His work has recently been featured at the Tanglewood Music Center, the Resonant Bodies Festival, and the Santa Fe Chamber Music Festival. Current and upcoming projects include works for New Thread Quartet, Contemporaneous, and the New York Virtuoso Singers, as well as further collaborations with the Tanglewood Music Center and the Santa Fe Chamber Music Festival. Mr. Grafe's music appears on commercial recordings by the New York Philharmonic, Quince Contemporary Vocal Ensemble, and pianist Mika Sasaki, and will appear on an upcoming recording by Dallas Symphony Orchestra principal harpist Emily Levin.

Mr. Grafe has received several of the most prestigious awards available to emerging American composers, including a Charles Ives Scholarship from the American Academy of Arts and Letters, a William Schuman Prize from BMI, two consecutive Palmer Dixon Prizes from the Juilliard School, and a Morton Gould Young Composer Award from ASCAP. Also an active educator, Mr. Grafe is a member of the music theory faculty of the Juilliard School's pre-college division, as well as the theory and composition faculty of the Kaufman Music Center.

Mr. Grafe is currently pursuing a Doctor of Musical Arts degree in composition at the Juilliard School. He received a Master of Music degree in composition from Juilliard in 2013 and a Bachelor of Music degree in composition from the Jacobs School of Music at Indiana University in 2011. Further studies have taken place at Mannes College of Music, the Freie Universität Berlin, the Aspen Music Festival and School, and the Tanglewood Music Center. Mr. Grafe's principal instructors in composition have been Keith Fitch, Don Freund, Michael Gandolfi, W. Claude Baker, David Dzubay, Aaron Travers, Christopher Rouse, and Steven Stucky. www.maxgrafe.com

Will Healy is a composer and pianist based in New York. Known for his "lushly bluesy" sound and "adroitly blended... textures" (New York Times), Healy is the artistic director of ShoutHouse, an orchestral hip-hop collective. An accomplished pianist, he has been featured as a concerto soloist on many occasions, and he performed Bach's complete Goldberg Variations in a series of concerts in 2013. Healy is completing an M.M. in Composition at The Juilliard School, where he studies with John Corigliano. He has also studied with Samuel Adler, Steven Stucky, Kevin Puts, Harold Meltzer, Richard Wilson, George Tsontakis, Stephen Hartke, John Harbison, and many others.

When he was announced as the recipient of the W.K. Rose Fellowship in May 2014, the committee wrote, "Healy's compositions exhibit both technical skill and lyricism, they are meticulously constructed, daringly orchestrated, and beautifully phrased." He was a composition fellow at the Aspen Music Festival in 2013, where his work, *Synapses*, was selected for a subscription concert. Healy's music has recently appeared on the NY Philharmonic's Biennial series, *New Sounds* with John Schaefer, and the *I Care if You Listen* Spring 2015 Mixtape. His commissions include harpist Nancy Allen (principal harpist, New York Philharmonic), Half-Stick Duo, James Schlefer, the Mahagonny Ensemble, the Marymount School, and the Aspen Music Festival and School. He studied composition with Harold Meltzer and Richard Wilson at Vassar College, and he is currently a Teaching Artist Associate with the New York Philharmonic Education Program.

After beginning his piano studies at age four with Dennis Malone, he has been recognized for his talent with top prizes in the Connecticut Music Teacher's Association Piano Competition, the Westchester Music Teacher's Association Competition, the Chaminade Club Award, and he has won both the Vassar College Concerto Competition and the Jean Slater Edson Prize multiple times. He studies with Frank Heneghan of the Royal Conservatory in Dublin, Luiz de Moura Castro of the Hartt School of Music, and Anna Polonsky of Vassar College. When he is not composing or playing music, William runs long distances. www.willhealymusic.com

Emily Praetorius is from Ojai, CA. She holds an MM in composition from Manhattan School of Music (2014) and a BM in clarinet performance and composition from the University of Redlands (2008). Her past teachers include Susan Botti, Anthony Suter, and Kathryn Nevin with additional guidance from Reiko Fueting and Sam Pluta. Emily is currently pursuing her DMA at Columbia University studying with Georg Friedrich Haas. www.emilypraetorius.com

Jonathan Russ composes direct, expressive music with an eye towards social good, drawing from the languages of contemporary classical music, musical theater, and indie rock. His music has been performed throughout America and Europe.

Jonathan is Composer-in-Residence with the American Chamber Ensemble and the Blueshift Ensemble. He has worked with Sō Percussion (through their Summer Institute), Marimolin, ShoutHouse, the Ludovico Ensemble, Quartetto Apeiron, and members of the JACK quartet and International Contemporary Ensemble, clarinetist Stanley Drucker (NY Philharmonic), singers Kamala Sankaram and Jennifer Beattie, and pianists Amir Khosrowpour and Marilyn Lehman. Jonathan has held residencies at the Brush Creek Foundation for the Arts and the Hambidge Center and will be in residence at Arteles, the Kimmel Harding Nelson Center, and Arts Letters & Numbers in 2017. His short opera *Bark!* (with librettist Lane Dombois) was produced by American Opera Projects and NYU. Upcoming projects include a book of piano pieces, a solo rock EP, and an opera about a hermetic young woman.

A Long Island native and Brooklyn resident, Jonathan holds a masters in composition from The Boston Conservatory, where he studied with Andy Vores and Curtis Hughes. He also holds a BA from Brown University in music and international relations and an MFA from NYU's Tisch School of the Arts in musical theater writing. Jonathan is an alum of the New Dramatists / Nautilus Music-Theater Composer-Librettist Studio. www.jonathanrusmusic.com

Harry Stafylakis, born in Montreal is a Canadian–American composer based in New York City. His "dreamy yet rhythmic" (NY Times) concert music strives for dramatic emotional and intellectual expression, integrating idioms drawn from classical and popular styles. With an intimate background in progressive metal and traditional Greek music, Stafylakis has developed a unique conception of musical temporality and rhythm, infusing his compositions with a characteristic vitality and drive.

Stafylakis is currently serving as the Winnipeg Symphony Orchestra's Composer-In-Residence and co-curator of the Winnipeg New Music Festival. His works have been performed by the American Composers Orchestra, Spokane Symphony, Stamford Symphony, Victoria Symphony, McGill Chamber Orchestra, Israel Chamber Orchestra, FSU Symphony, ICE, Mivos Quartet, Quatuor Bozzini, Nouveau Classical Project, ensemble mise-en, Cadillac Moon Ensemble, Cygnus Ensemble, Ensemble 212, Alea III, Lorelei Ensemble, Architek Percussion, Norrbotten NEO, and American Modern Ensemble. He has been featured at the NY Philharmonic Biennial, Aspen Music Festival New Music on the Point, Atlantic Center for the Arts, June In Buffalo, Composers Now, FSU Festival of New Music, Providence Premieres, Aries Composers Festival, SCI, EAMA, York Guitar Festival, Cluster, and the Montreal International Classical Guitar Festival.

His awards include the Charles Ives Fellowship from the American Academy of Arts and Letters, the ASCAP Foundation's Leonard Bernstein Award, four SOCAN Foundation Awards for Young Composers, and grants from the Canada Council for the Arts and New York State Council on the Arts. Upcoming projects in 2016–17 include premieres and performances by the Toronto, Winnipeg, Vancouver, and Prince Edward Island symphonies.

Stafylakis holds a B.Mus. from McGill University, where he studied with Chris Paul Harman, Jean Lesage, and John Rea. He is a doctoral candidate and Graduate Teaching Fellow at The Graduate Center, City University of New York (CUNY), where he studied with Jason Eckardt and David Del Tredici, and serves on the music faculty at City College of New York. His doctoral research, supported by the Social Sciences and Humanities Research Council (SSHRC) of Canada, examines the conception of rhythm and meter in progressive metal. www.hstafylakis.com

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