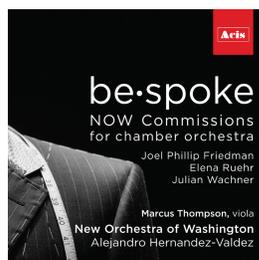
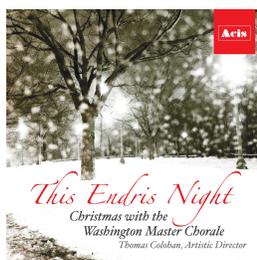




boutique
classical



APL00442



APL63682

“...I am struck, as in recent years, by how much the small independent labels, including new ones, have been breaking through with exciting recordings.”
ANTHONY TOMMASINI, *The New York Times*

NEW YORK: OCTOBER 2017 - Classical Label ‘Acis’ (*The New York Times* ‘best-of-2016’, ‘best-of-2014’ lists, and *The New Yorker* top ten albums of 2014) releases **two albums featuring works by living composers:**

bespoke: NOW commissions for chamber orchestra an exciting triptych of new works by acclaimed American composers **Julian Wachner, Elena Ruehr, and Joel Phillip Friedman.**

This Endris Night, a holiday disc with the **Washington Master Chorale** that features the premiere recoding of ***Early Winter Tree*** for chorus and harp by Russell Nadel.

bespoke: Named one of New York City’s “10 Imagination-Grabbing, Trailblazing Artists” by WQXR, **Julian Wachner** continues to enjoy an international profile as a conductor, composer, and keyboard artist. In addition to numerous performances of his music throughout North America, most recently a full-length opera from Beth Morrison Projects and Friends of Madame White Snake (*REV23*), Wachner has received commissions from Vision into Art (*Epistle for orchestra and chorus*) and the Washington Master Chorale (*An October Garden*). This recording features his **Chamber Symphony**: “My first *Chamber Symphony* follows the tradition of Schoenberg’s epic *Kammersymphonie* and John Adams’ double homage to that paradigmatic example in his own *Chamber Symphony* and *Son of Chamber Symphony*... My *Chamber Symphony* is a work that is symphonic in scope and sound, but chamber-oriented in its design and implementation. Thus, although the work is scored for woodwind quintet and string quintet, the addition of two trumpets, accordion, piano and percussion allow for a grander orchestral texture.”

Elena Ruehr, an award-winning faculty member at MIT, former Guggenheim Fellow, fellow at Harvard’s Radcliffe Institute and composer-in-residence with the Boston Modern Orchestra Project, says of her music, “the idea is that the surface be simple, the structure complex.” Her work has been described as “sumptuously scored and full of soaring melodies” (*The New York Times*) and “unspeakably gorgeous” (*Gramophone*). Dr. Ruehr’s oeuvre includes compositions for chamber ensemble, orchestra, chorus, wind ensemble, instrumental solo, opera, dance and silent film. ***Shadow Light***, featuring **violinist Marcus Thompson**, “references the initial chord that serves as the basis of all the material in this piece. This harmony evokes both a darkness and something brighter, and the music moves expressively through these worlds.” A child of the South Bronx, **Marcus Thompson** began violin studies at the age of six. At fourteen, he continued violin with Louise Behrend at Juilliard Pre-College, and later attended The Juilliard School where he studied viola. Ten years later he was awarded Juilliard’s first doctoral degree following studies with Walter Trampler.

Joel Phillip Friedman’s output crosses genres, traversing small and large ensembles, musical theater, opera, dance, film, jazz and rock. Current projects include *Inferno*, a double violin and viola concerto for the San José Chamber Orchestra; a new work based on the writings of Hildegard von Bingen for former Anonymous 4 member Jacqueline Horner-Kwiatk’s ModernMedieval Trio of Voices; *Arias with Dance Glitch* for the duo Soliloquy with choreographer Paul Emerson; *Movable Home* for the consortium of San José Chamber Orchestra/Takoma Ensemble/SONYC. His ***Elastic Band***: “The title refers to both the elastic nature of the work - which happily straddles the Classical, 21st Century and Pop music worlds - and to a pun; the ensemble writing is often more reminiscent of jazz “little big band” than a traditional chamber orchestra...From the classical world the piece derives its clarity and symmetry of phrases - the freer chromatic writing, irregular meters and rhythms are contemporary concert music...and the harmonic and gestural language comes from jazz, or its cousin - funk fusion.”

New Orchestra of Washington (NOW) is a chamber orchestra that “has constituted itself in the forefront of this smaller-is-better movement” (*The Washington Post*). **NOW** elevates every member to his or her highest potential as an individual virtuoso and an ensemble player, creating a unique and engaging live performance experience for its audience. **NOW**’s programming is neither strictly classical nor purely academic. Rather, each program is conceived to be attractive, inspirational and memorable. Founded in 2012 by rising stars of the local area’s professional community including husband and wife team **Alejandro Hernandez-Valdez** (Artistic Director) and **Grace Cho** (Executive Director), **NOW** embodies mutual respect and admiration for one another’s artistry and a shared belief in the importance of revitalizing the role of music in our lives. **NOW**’s first album *Mahler Symphony No.4* —on Acis, was released in October 2014 to critical acclaim. **Dr. Alejandro Hernandez-Valdez** is Artistic Director and Co-Founder of the **New Orchestra of Washington (NOW)**, Artistic Director of the Victoria Bach Festival, and Director of Music at the historic Unitarian Church of All Souls in Manhattan. He has earned accolades from *The Washington Post* as a conductor “with the incisive clarity of someone born to the idiom,” as well as praise from *The New York Times* for leading a “stirring performance” of Brahms’ Ein Deutsches Requiem. He is featured in *El mundo en las manos/Creadores mexicanos en el extranjero (The World in Their Hands/Creative Mexicans Abroad)*, a book by the Mexican Ministry of Foreign Affairs honoring Mexican nationals who are leading figures in diverse artistic fields. He is the recipient of a 2016 Shenandoah Conservatory Alumni of Excellence Award for his exemplary contribution to his profession, national level of prominence and exceptional integrity.

This Endris Night: Under the leadership of Artistic Director, **Thomas Colohan**, the vibrant and innovative **Washington Master Chorale** showcases both familiar and new holiday classics, including a world premiere recording of *Early Winter Tree* by composer Russell Nadel, and *Three Nativity Carols* by Stephen Paulus. Producer Geoffrey Silver says, “This is a really exciting Christmas release for Acis that includes an evocative new work by rising composer Russell Nadel. It builds on our commitment to new music and the choral art, and it was of course a pleasure working with the maestro Thomas Colohan and the polished Washington Master Chorale.”

Washington Master Chorale is a vibrant fifty-four voice volunteer and professional chorus with a reputation for vocal excellence and discriminating concert programming since its debut in 2010. The Washington Post hails the ensemble’s singing as “remarkable for its beauty,” “seamlessly blended,” and “a sound worth hearing.” Renowned choral composer Morten Lauridsen expressed that, “**Maestro Colohan** and his splendid singers are committed to choral excellence and will enrich the lives of all who experience their artistry.”

Equally at home with both American and European masters, the Chorale focuses on repertoire from the 19th century on, with a particular emphasis on music since WW2 and has performed at Carnegie Hall, with National Symphony Orchestra in the Concert Hall of the John F. Kennedy Center for the Performing Arts, and for Chorus America’s National Conference (2014). This is the Chorale’s Acis debut.

Award-winning conductor and Artistic Director **Thomas Colohan** has led Washington Master Chorale since its founding in 2009. *The Washington Post* has acclaimed his work as “skillfully wrought and moving.” He has led choruses at Carnegie Hall, The John F. Kennedy Center for the Performing Arts, Washington National Cathedral, The Library of Congress, Prague’s Rudolphinum Concert Hall and the Stephansdom in Vienna. Colohan is active as a guest conductor, teacher and clinician on both the East and West coasts. In his choral/orchestral engagements he has conducted members of the Prague Radio Symphony, the National Symphony Orchestra, the San Jose Symphony, the California Chamber Symphony and the Richmond Symphony. He has earned numerous honors, including regular recognition from the National Endowment of the Arts and the DC Commission on the Arts and Humanities. He has twice been the recipient of a Choralis Foundation Washington Area Choral Excellence Award.

Named after Handel’s opera, Acis and Galatea, **Acis** is a boutique label with a roster that boasts emerging and GRAMMY®-nominated and GRAMMY®-winning classical artists. Acis receives consistent praise for capturing these artists with all the energy and flair of a live performance. The label has the attention of *The New Yorker* and was featured on its “top ten” list for 2014, and was included in the best albums of 2014 and 2016 for *The New York Times*.

DISTRIBUTION AND AVAILABILITY: CDBaby, Amazon, iTunes

PRINTABLE CD COVERS: www.acisproductions.com

#TraxTuesday on Facebook, Twitter and Instagram

/ENDS