

**FOR IMMEDIATE RELEASE**

**Sō Percussion is pleased to announce the creation of the Andrew W. Siegel Composition Fellowship,  
and the inaugural fellow, Nathalie Joachim**

**On Sō Percussion:**

*"Through a mix of consummate skill and quirky charm, this mercurial quartet has helped to ignite an explosive new enthusiasm for percussion music old and new."* –THE NEW YORK TIMES

*"The evening was an exhilarating blend of precision and anarchy, rigor and bedlam..."*  
– THE NEW YORKER

**On Nathalie Joachim:**

*"a fresh and invigorating cross-cultural voice"* – THE NATION

*"an edgy multi-genre performance artist who has long been pushing boundaries with her flute..."*  
– THE WASHINGTON POST

(December 19, 2019) Long known for its work creating and performing new repertoire, including some of the most influential and characteristic works of the first decades of the 21<sup>st</sup> century, Sō Percussion is pleased to announce the creation of the **Andrew W. Siegel Composition Fellowship**.

A two-year appointment, the Andrew W. Siegel Composition Fellowship honors an emerging composer whose work demonstrates extraordinary promise, and who will receive support and collaborative development in the creation of a new work, culminating in a premiere and subsequent touring of the piece by Sō Percussion. The inaugural Andrew W. Siegel Composition Fellow, active in 2020 and 2021, is the extraordinary **Nathalie Joachim**.

A Brooklyn born Haitian-American flutist, composer, and vocalist, Nathalie Joachim has won widespread acclaim for her superb work as a soloist and chamber musician (with Eighth Blackbird and Flutronix) and, increasingly, for her compelling and nuanced original compositions. This season she writes a major new work for the Brooklyn Youth Chorus, and for her duo, Flutronix, she creates *Discourse*, a music and social change initiative exploring American history, commissioned by Carolina Performing Arts. Joachim's *Fanm d'Ayiti (Women of Haiti)* is an evening-length work for flute, voice, string quartet, and electronics. Celebrating some of Haiti's most important yet under-recognized female artists, *Fanm d'Ayiti*, released by New Amsterdam Records in a recording by Joachim and the Spektral Quartet, is a 2020 nominee for Best World Music Album.

Of the Andrew W. Siegel Composition Fellowship, Joachim says, *"I'm thrilled at the opportunity to collaborate with Sō Percussion in this way! It's been a delight to get to know them through my work as a performer, and I'm looking forward to expanding that relationship as a composer. Their skill as an ensemble goes without saying, but I'm particularly excited to tap into their unparalleled willingness to co-create boundary defying work with composers."*

Adam Sliwinski adds, *"We in So Percussion have a penchant for curious and multi-faceted composers who know what it is like to step out on stage and make yourself vulnerable. Nathalie Joachim is one of the freshest voices out there, as her recent Grammy nomination and recent acclaim attest. Earlier this year, when we were preparing to launch the new Siegel fellowship, we thought Nathalie would be the perfect inaugural fellow. We knew that she would bring a spirit of enthusiasm to our collaboration, and that she was likely to challenge us in new ways to imagine would a percussion piece could be. We look forward to seeing what this collaboration brings."*

Joachim and Sō will work together throughout the next season, exploring and developing a sonic language and then workshopping this new project together. The resulting composition by Joachim will be commissioned through the Andrew W. Siegel Composition Fellowship. Its premiere will be performed by Sō Percussion at Princeton University in September 2021, as part of its biannual concert performances at the Lewis Center for the Performing Arts; the members of Sō Percussion are Princeton's Edward T. Cone Performers-in-Residence, a post they have held since 2014. After the first performance, Sō will continue to tour and document Joachim's work in the 21/22 season, and beyond.

Since its earliest commission (David Lang's *the so-called laws of nature* in 2001), Sō Percussion has commissioned, developed, premiered, and established major contributions to the repertoire from some of the most important composers of our times. Covering a breadth of styles, Sō Percussion's distinctive model of composer collaborations begins with a flexible, playful, world-class performance capability offered to the composer's distinctive artistic vision and voice, enabling the creation of a work of compelling specificity. With the creation of the Andrew W. Siegel Fellowship and this collaboration with Nathalie Joachim, Sō rededicates itself to the support of new works, a fundamental aspect of its mission as an arts nonprofit and performing ensemble.

The Composition Fellowship continues **Andrew W. Siegel's** commitment to Sō Percussion and its emphasis on bold new works. Most recently, Siegel commissioned Vijay Iyer's *Torque*, which was written for Sō Percussion in 2018. He served as a lead supporter of Sō Percussion's evening-length project *Where (We) Live* in 2012. Siegel, JD, PhD, is a Research Scholar in the Johns Hopkins Berman Institute of Bioethics. He has served as Staff Philosopher for President Clinton's National Bioethics Advisory Commission, Legislative Fellow for Senator Edward M. Kennedy and the Labor and Human Resources Committee, and Staff Attorney for the Task Force on Genetic Testing of the Working Group on the Ethical, Legal and Social Issues of the Human Genome Project.

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With innovative multi-genre original productions, sensational interpretations of modern classics, and an "exhilarating blend of precision and anarchy, rigor and bedlam," (*The New Yorker*), **Sō Percussion** has redefined the scope and role of the modern percussion ensemble, placing it at the leading edge of 21<sup>st</sup>-century music.

Sō's repertoire ranges from "classics" of the 20<sup>th</sup> century, by John Cage, Steve Reich, and Iannis Xenakis, et al, to commissioning and advocating works by contemporary composers such as David Lang, Julia Wolfe, Steven Mackey, and Caroline Shaw, to distinctively modern collaborations with artists who work outside the classical concert hall, including Shara Nova, the choreographer Susan Marshall, Wilco's Glenn Kotche, The National, Bryce Dessner, and many others.

Sō Percussion also composes and performs their own works – including *From Out A Darker Sea* and *Amid the Noise* – employing a distinctively 21<sup>st</sup> century synthesis of original music, artistic collaboration, theatrical production values and visual art, into a powerful exploration of their own unique and personal creative experiences.

In 19/20 Sō Percussion returns to Carnegie Hall for "A Percussion Century," a sprawling exploration of works by John Cage, David Lang, Johanna Beyer, and others, and featuring the New York premiere of Sō's newest commission, *Forbidden Love*, a string quartet by Julia Wolfe. Other season highlights include a Miller Theatre Composer Portrait of frequent Sō collaborator, Caroline Shaw (with whom Sō has a new album due this season); David Lang's *man made* and Lully's *Le Bourgeois gentilhomme* with Louis Langrée and the Cincinnati Symphony; dates in Paris, Lithuania, and throughout the US. Sō collaborates with choreographer John Heginbotham for a new ballet, RACECAR, performed for The Washington Ballet's season-opening production, NEXTsteps and featuring the music of Jason Treuting. Sō also celebrates its sixth year as the Edward T. Cone Performers-in-Residence at Princeton University, and welcomes the release of album collaborations with Dan Trueman and the JACK Quartet, and with indie pop duo Buke and Gase.

Sō has recorded more than 20 albums; appeared at Carnegie Hall, Lincoln Center, Walt Disney Hall, the Barbican, the Eaux Claires Festival, MassMoCA, and TED 2016; and performed with Jad Abumrad, JACK Quartet, the Mostly Mozart Festival Orchestra, and the LA Phil and Gustavo Dudamel, among others.

Rooted in the belief that music is an essential facet of human life, a social bond, and an effective tool in creating agency and citizenship, Sō Percussion enthusiastically pursues a growing range of social and community outreach. Examples include their Brooklyn Bound presentations of younger composers; commitments to purchasing offsets to compensate for carbon-heavy activities such as touring travel; and leading their SōSI students in an annual food-packing drive, yielding up to 35,000 meals, for the Crisis Center of Mercer County through the organization EndHungerNE.

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**Nathalie Joachim** is a Brooklyn born Haitian-American flutist, composer, and vocalist known for creating “a unique blend of classical music, hip-hop, electronic programming and soulful vocals reminiscent of neo-R&B stars like Erykah Badu.” (The Wall Street Journal) She is co-artistic director and flutist of the four-time Grammy winning contemporary chamber ensemble Eighth Blackbird, and co-founder of the critically acclaimed urban art pop duo, Flutronix. Joachim comfortably navigates everything from classical to indie-rock, all while being a committed advocate for social change and cultural awareness. Her authenticity has gained her the reputation of “an edgy multi-genre performance artist who has long been pushing boundaries”. (The Washington Post)

Ms. Joachim has performed and recorded with an impressive range of today’s most exciting artists and ensembles including Bryce Dessner, Bonnie “Prince” Billy, Richard Reed Parry, Miguel Zenón, and the International Contemporary Ensemble. As a composer, Joachim is regularly commissioned to write for instrumental and vocal artists, dance, and interdisciplinary theater, each highlighting her unique electroacoustic style. Current commissions include *Discourse*, an evening-length performance, community engagement and social change initiative commissioned by Carolina Performing Arts; new solo instrumental works for cellist Seth Parker Woods and violinist Yvonne Lam; and larger scale chamber works for So Percussion, Lorelei Ensemble, Duo Noire, and The Brooklyn Youth Chorus.

Joachim’s 2018 centerpiece *Fanm d’Ayiti* (Women of Haiti), an evening-length work for flute, voice, string quartet and electronics, is a celebration of some of Haiti’s most iconic yet under recognized female artists, as well as an exploration of Joachim’s personal Haitian heritage. Commissioned by and developed in residence through St. Paul Chamber Orchestra’s Liquid Music series, *Fanm d’Ayiti* will tour nationally in the 2019-20 season with Chicago-based Grammy-nominated ensemble Spektral Quartet. The work was released on New Amsterdam Records in August 2019 as Joachim’s first featured solo album.

Ms. Joachim is Director of Contemporary Chamber Music at the Perlman Music Program; holds faculty positions at the Bang On a Can Summer Festival and Banff Centre for Arts and Creativity; and is a guest teaching artist for The Juilliard-Nord Anglia Performing Arts Programme.

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**[www.SOPERCUSSION.com](http://www.SOPERCUSSION.com)**

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**[www.NATHALIEJOACHIM.com](http://www.NATHALIEJOACHIM.com)**

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