

"Imagination is the strongest tool we have. The reason that we make music is of course to reach our audiences, but also to change the world, and nothing less than that is worth doing." -Tod Machover



2016 Musical America honorees from left: Mark Padmore, Jennifer Koh, Gil Rose, Tod Machover, Yannick Nézet-Séguin

Named 2016 Composer of the Year by *Musical America*, Tod Machover has captivated audiences worldwide with innovative musical technologies of his own invention and brilliant, passionate scores. Machover, alongside the other outstanding Musical America awardees, was honored at a ceremony at Carnegie Hall on December 8. Mark Swed, music critic at the *Los Angeles Times*, describes Machover as "the true futurist," his work as "a vast network of musical neurons enthusiastically making connections between musical traditions, past and present, not normally joined," in his [feature article](#) written for *Musical America*.

This award comes shortly after Machover's accolades for the highly successful, "extremely powerful" ([Hyperallergic](#)) *Symphony in D*, Machover's fifth City Symphony to date and his first in the United States. Click to view the video below of the piece [The Detroit Free Press](#) called "a sprawling, ceremonial communion":



Symphony in D, the symphony written for and by the people of Detroit, premiered November 20 and 21 by the Detroit Symphony Orchestra and was lauded by the press for its uniqueness of sound and for bringing vast numbers of people from all different communities together through music and technology. Anticipated by nearly every local publication and a great many nationally and internationally, the "love letter to Detroit" (*Hyperallergic*) was commissioned by the DSO and conducted by Leonard Slatkin, resulting in "big, amassing smorgasbords that invariably proved exhilarating" (*Musical America*) and "made Mahler's *Symphony of a Thousand* look like a chamber piece" ([*Classical Voice North America*](#)). Read articles from [*The New York Times*](#), [*BBC World Service*](#), [*Associated Press*](#), [*USA Today*](#), and [*Musical America*](#).

Named the 2015 Composer-In-Residence at the Lucerne Festival, Machover's [*A Symphony for Lucerne*](#), the fourth of his City Symphonies series, premiered to international acclaim in September. Conducted by Matthias Pintscher, the piece was described by the [*Tages-Anzeiger*](#) as "'scene-shifting' on the highest level...Charles Ives could not have imagined this interconnecting babble of voices better." In addition to the symphony and a performance of his classic *Hyperstring Trilogy*, the "brilliantly Machoverian" ([*LA Times*](#)), "fresh, rhythmically driving, all-cylinders-firing, electronically enhanced" (*Musical America*) *Re-Structures* for two pianos

and electronics, written for Pierre Boulez Day, had its world premiere, as did [**Fensadense**](#) for the newest generation of Machover's Hyperinstruments, played by 10 virtuosic performers from the Lucerne Festival Academy, called "musically clever" by [**Zentralschweitz am Sonntag**](#) and "exciting and enchanting" by [**Hersle News**](#).

A [**Blu-ray DVD**](#) of Dallas Opera's highly successful 2014 production of Tod Machover's "robotic opera," [**Death and the Powers**](#), was released in spring 2015, and was hailed by [**The Dallas Morning News**](#) as "the most stunningly realized video production...amazing clarity and resolution," and "so fluid and multidimensional that you forget it's confined to a theater stage" ([**Opera News**](#)). After receiving its world premiere at L'Opéra de Monte-Carlo - Salle Garnier in 2010, the "envelope-pushing, thought-provoking, and brilliantly executed" ([**Chicago Classical Review**](#)) opera has since been performed at Boston's Majestic Theater and by Chicago Opera Theater, both in joint production with Harvard's American Repertory Theater, and most recently the [**worldwide simulcast production**](#) in Dallas. The work was named a Finalist for the 2012 Pulitzer Prize in Music for its score and for the innovative technology created by Machover and his [**Opera of the Future Group**](#) at the MIT Media Lab and was characterized by the [**Wall Street Journal**](#) as having "passionate intensity, full-bodied arias in a post-organic world" and as a "grand, rich, deeply serious new opera" by [**OPERA Magazine**](#).

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