

NEWS

FOR IMMEDIATE RELEASE

Contact: Elizabeth Dworkin, Dworkin & Company
(914) 244-3803, elizabeth@dworkincompany.com

2020 COPLAND HOUSE RESIDENCY AWARDS ANNOUNCED

Coveted Stays at “One of the Best Working Spots on Earth” Resume After COVID Shutdown



Cortlandt Manor, NY – Copland House is excited to announce that five outstanding composers have been selected to receive its 2020 Residency Awards, a year curtailed by the COVID pandemic. Ranging in age from 28 to 74 and coming from four states and varied artistic and personal backgrounds, these gifted composers have pursued diverse creative interests and idioms, ranging from concert music to jazz, acoustic to electronic, and socially-engaged to abstract. They are (*clockwise from top left in photos*): **Theo Chandler**, 28 (Houston, TX); **Flannery Cunningham**, 28 (Philadelphia, PA); **Tamar Diesendruck**, 74 (Arlington, MA); **Meg Okura**, 47 (New York, NY); and **Keane Southard**, 33 (Rochester, NY). Chandler and Cunningham were Fellows in CULTIVATE, Copland House’s acclaimed emerging composers institute, and Diesendruck was a 2007 Resident.

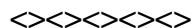
Six previously-announced 2019 Residents from five states, whose stays at Copland House were postponed because of the pandemic shutdowns, have been rescheduled for this season: **Luke Carlson**, 35 (Point Lookout, MO), **Yihan Chen**, 25 (Lawrence Township, NJ), **Emily Koh**, 33 (Norcross, GA), **Pascal LeBoeuf**, 32 (Princeton, NJ), **Joel Love**, 36 (Houston, TX), and **Christopher Zuar**, 32 (New York, NY).

As Artistic and Executive Director Michael Boriskin explained, “Beyond being what one of our esteemed Residents, Jeremy Gill, called ‘one of the best working spots on earth,’ Copland House is an idyllic haven during the surreal and unsettled time of a pandemic: it’s safe, solitary, and compliant with health protocols. This is the perfect place to escape for uninterrupted work!”

The 2020 Residents were selected out of over 130 applicants from 24 states, the District of Columbia, and two countries by this year's eminent composer jury, which included **Derek Bermel** (a 2006 Resident and CULTIVATE Director), **Jonathan Bailey Holland**, and **Anne LeBaron** (a 2014 Resident). This year's selections bring to nearly 200 the number of residencies hosted by Copland House since its flagship composer program was launched 22 years ago. These all-expenses-paid, short-term stays provide composers with the opportunity to focus undisturbed on their creative work at Copland's National Historic Landmark home in New York's Lower Hudson Valley – the inspiring, rustic place, which he called “my hideaway, my solitude,” and enjoyed for the last 30 years of his life. Copland House Residents also become eligible for various post-residency awards, commissions, and performance and recording opportunities.

As two-time Resident **Lembit Beecher** said, “the magic of Copland House, which makes it unlike any other residency that I have experienced, is that it combines a focused, solitary working environment, with a sense of deep history, and a sense of home. My time there felt like a time of beautiful centering, a time to ask big questions about the music I was writing, and a time to try to delve as deeply and as far as possible.”

An Official Project of the federal *Save America's Treasures* program, Copland House is the only composer's home in the U.S. devoted to nurturing and renewing America's rich musical heritage through a broad range of nationwide public, educational, musical, and electronic-media activities that embrace the entire creative process. Additional information about Copland House and its activities can be found at www.coplandhouse.org or by calling (914) 788-4659.



2020 COPLAND HOUSE RESIDENCY AWARDS – composer bios

The music of Houston-based **Theo Chandler** finds inspiration in the nuances of the instrumental idiom, as well as the conversational relationships between members of an ensemble. A 2018 Copland House CULTIVATE Fellow, he has been commissioned by the New York Youth Symphony First Music Program, Tanglewood Music Center, Fischer Duo, Utah Arts Festival, and many others. He has received the American Prize for Vocal Chamber Music, Lili Boulanger Memorial Fund Award, and Charles Ives Scholarship from the Academy of Arts and Letters, as well as fellowships from the Britten-Pears Young Artist Programme in the U.K., Mizzou International Composers Festival, Tanglewood Music Center, and Aspen Music Festival. He has also had residencies at the Maryland Wind Festival, Detroit Chamber Winds and Strings, and Da Camera and Musiqa (both in Houston). A graduate of The Juilliard School and Oberlin Conservatory, he is currently a Doctoral candidate at Rice University.

Composer-musicologist **Flannery Cunningham** is fascinated by vocal expression, auditory perception, and the compositional process, and aims to write music that surprises and delights. A 2019 Fellow of Copland House's CULTIVATE emerging composers institute, she composes for both acoustic ensembles and players interacting with real-time electronics; as an active poet, she often writes her own texts, enjoying the crafting of words and music as tightly intertwined processes. She is attracted to the very old and very new, presenting on the 14th-century master Guillaume de Machaut at the International Medieval Congress and performing at the International Computer Music Conference. Her music has been heard at the Aspen and June in Buffalo Festivals, and performed by International Contemporary Ensemble, and she is currently working on commissions from National Sawdust (as a winner of its Hildegard Competition), PRISM Quartet, Musiqa Houston, and New York New Music Ensemble. A graduate of Princeton, University College Cork, and Stony Brook University, she is currently a dual Doctoral candidate in composition and musicology at the University of Pennsylvania

2007 Resident **Tamar Diesendruck** composes for all acoustic media, and has also explored field recordings for video installation and film. Her recent work investigates creating large sonic shapes formed by overlapped bits of music that resemble each other, elements of guided freedom, a variety of notations, animation of textures created from players' personal speech rhythm, and layering mutating webs and networks of sound. Variant Scenarios, her ongoing series of works inspired by the processes of evolutionary biology, continues developing these practices in a quest to find a meaningful way to respond to the profound patterns of evolution. Her music been performed in the U.S., Europe, Middle East, and Asia by famed violinist Midori, the Pro Arte Quartet, Boston Modern Orchestra Project, San Francisco Contemporary Music Players, The Crossing, Speculum Musicae, New Millennium Ensemble, pipa player Wu

Man, and many other prominent artists and ensembles. Her music is also recorded on the Centaur, Bridge, and Stanley labels. Among her many honors are the Rome Prize, Guggenheim and Radcliffe Institute of Advanced Study Fellowships, awards from the American Academy of Arts and Letters, and commissions from the Koussevitzky and Fromm Foundations and the McKim Fund at the Library of Congress. She has a doctorate from the University of California at Berkeley, and is currently on the faculty at Boston's Berklee College of Music.

Meg Okura has looked to musical composition to negotiate her conflicting identities: a violinist in jazz, a Japanese immigrant Jew by choice, and a mother of a Black Jew. Born in Tokyo, she toured throughout Asia as soloist and concertmaster of the Asian Youth Orchestra. Following her move to the U.S., she made her solo debut at the Kennedy Center with violinist Alexander Schneider's famed New York String Orchestra. After having received degrees from The Juilliard School as a violinist, she turned to jazz, and founded the Pan-Asian Chamber Jazz Ensemble, with which she has performed at Winter Jazz Fest, Dizzy's Club Coca-Cola, Blue Note New York, KL Jazz Festival (Malaysia), Levitt Pavilion (Los Angeles), the Kennedy Center, and elsewhere. She has also been heard as a violinist, erhu player, and composer on over 50 recordings and soundtracks; received a New Jazz Works Award from Chamber Music America; and worked with David Bowie, Lee Konitz, and Diane Reeves, among many others.

Composer-pianist **Keane Southard** believes deeply in the power of music to change how people think, feel, and act, and to be a catalyst for positive change in the world. His works reflect his many diverse musical tastes, from medieval chant to 70s rock, Bach to the Blues, and 19th century romanticism to Latin dance forms. He has received many awards, including the Yale Glee Club's Emerging Composers Competition and Capital Hearings Young Composers Competition, been a fellow at the Intimacy of Creativity (Hong Kong) and Vermont's Bennington Chamber Music Conference, and spent a year in Brazil as a Fulbright scholar studying music education. He is a graduate of the University of Colorado-Boulder, and is currently a Doctoral candidate at the Eastman School of Music.