



# NEWS

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## 2018 COPLAND HOUSE RESIDENCY AWARDS ANNOUNCED

### **12 Composers from 8 States Chosen for Coveted Stays at “One of the Best Working Spots on Earth”**

Cortlandt Manor, NY – An unusually diverse group of 12 highly-gifted composers has been selected to receive the 2018 Copland House Residency Awards. Ranging in age from 31 to 57, these four women and eight men from eight states come from widely-varied personal and artistic backgrounds, and have pursued divergent creative paths from concert music to jazz, acoustic to electronic, minutely-detailed to free and improvisatory, socially-engaged to abstract. They include a 2018 Pulitzer Prize Finalist, recipients of the Charles Ives Living award and Lincoln Center’s Avery Fisher Career Grant, and two much-acclaimed concert and jazz pianists.

Artistic and Executive Director **Michael Boriskin** announced that Copland House’s Residents for 2018-19 will be **MICHAEL BROWN**, 31 (New York, NY); **KE-CHIA CHEN**, 38 (Philadelphia, PA); **ANDREA CLEARFIELD**, 57 (Philadelphia, PA); **MICHAEL FIDAY**, 57 (Cincinnati, OH); **MICHAEL GILBERTSON**, 31 (San Francisco, CA); **HUCK HODGE**, 41 (Seattle, WA); **BENJAMIN KRAUSE**, 33 (Valparaiso, IN); **REMY LE BOEUF**, 32 (Brooklyn, NY); **ZIBUOKLE MARTINAITYTE**, 45 (New York, NY); **PAUL MATTHUSEN**, 39 (Middletown, CT); **JUSTIN MERRITT**, 43 (Northfield, MN); and **GREG REITAN**, 45 (South Pasadena, CA). Clearfield, Martinaityte, and Merritt are returning for their second Residencies, and Gilbertson was a 2015 Fellow of Copland House’s CULTIVATE emerging composers institute.

This brings to nearly 175 the number of residencies hosted by Copland House since its flagship composers’ program was launched 20 years ago this fall. These coveted, all-expenses-paid, short-term stays at Aaron Copland’s National Historic Landmark home in New York’s Lower Hudson Valley – “one of the best working spots on earth,” according to 2015 Resident **Jeremy Gill** – provide composers with the opportunity to focus undisturbed on their creative work in the same inspiring, bucolic environment that Copland himself enjoyed for the last 30 years of his life. As Copland House Residents, they also become eligible for various post-residency Copland House awards, commissions, and performance and recording opportunities.

The new Residents were selected out of 82 applicants from 26 states, the District of Columbia, and two foreign countries by this year’s eminent composer jury, which included two-time Copland House Resident **Pierre Jalbert**, former Manhattan School of Music President **Robert Sirota**, and Guggenheim Foundation Fellow **Dalit Warshaw**. “I was tremendously impressed with the quality of the applicants and the broad-ranging diversity of their stylistic approaches,” said Sirota. “It was great to get a sense of how much compelling music is being written now. And what an awesome thing it was to sit in Aaron Copland’s studio for two full days and talk *only* about composing with this distinguished panel!”

Reflecting on his stay last year, **Nilo Alcalá** said, “The Copland House Residency gives meaning and reality to a ‘composer’s utopia.’ Everything about it was utterly ideal, and I will carry that experience with me

wherever I go. The rich history of the house and the palpable inspiration I felt truly energized my productivity, motivation, focus, and creativity.”

The new works these Residents plan to create or develop while at Copland House are variously inspired by New Haven’s Armistad trials, ancient Tibetan court songs, climate change, a runaway child who befriends the spirits in a nearby forest, and the intersection of geometry, poetry, and music; these compositions run the gamut from solo instrumental and small ensemble to chorus, symphony, and jazz orchestra.

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](http://www.coplandhouse.org) or by calling (914) 788-4659.



### **2018 COPLAND HOUSE RESIDENCY AWARDS – composer bios**

**MICHAEL BROWN** was recently appointed Composer-in-Residence of the New Haven Symphony from 2017-2019. He has had commissions from the Leopoldinum and Maryland Orchestras, Bargemusic, Concert Artists Guild, Shriver Hall, conductor-clarinetist Osmo Vänskä and violinist Erin Keefe, and a consortium of the Wave Hill, Longwood, and Desert Botanical Gardens. As a much-acclaimed pianist, he is the winner this year of Lincoln Center’s Emerging Artist Award and an Avery Fisher Career Grant, and was selected by Sir András Schiff to perform an international solo recital tour. He is an artist of the Chamber Music Society of Lincoln Center, and appears with the National Philharmonic, and the Seattle, Grand Rapids, North Carolina, Maryland, and Albany Symphonies, among others. A Juilliard graduate (in both piano and composition) and winner of the Concert Artists Award, he also regularly performs with his longtime duo partner, cellist Nicholas Canellakis.

**KE-CHIA CHEN**’s compositions draw from Western and Asian classical traditions, and have been performed throughout the U.S. and abroad. She has collaborated with Yannick Nézet-Séguin and the Philadelphia Orchestra on several projects, including orchestrating music for the performances at the 2015 Papal Mass and 69th UN General Assembly session. Her acclaimed *Broken Crystal* for the Indianapolis Symphony Orchestra recently received its Asian premiere by the Taiwan Philharmonic, and *The Silent Flame* was awarded first prize in the 2016 International Horn Society Composition Contest. She has had artist-in-residencies at the Ucross Foundation, Ensemble 212, Concerts on the Slope, Colorado College Summer Music Festival, and Music at Angel Fire Festival, and fellowships at the Aspen, Pacific, and Bowdoin Music Festivals. A graduate of the Curtis Institute, Manhattan School of Music, and University of Pennsylvania, she is on Curtis’ Musical Studies faculty.

Creating deep, emotive musical languages that build cultural and artistic bridges, the music of 2014 Resident **ANDREA CLEARFIELD** is performed widely in the U.S. and abroad. She has written more than 150 works for orchestra, opera, chorus, chamber ensemble, dance, and multimedia collaborations. Recent compositions are inspired by Tibetan music fieldwork that she conducted in the Nepalese Himalaya. Among her works are ten cantatas for voices and orchestra, including one for The Philadelphia Orchestra. She has been awarded an Independence Foundation Fellowship, a Pew Fellowship in the Arts, and fellowships at the Rockefeller Foundation’s Bellagio Center, American Academy in Rome, Yaddo, MacDowell Colony, and Women’s International Study Center (WISC) in Santa Fe, among others. She has been named Composer-in-Residence at New Mexico’s Music from Angel Fire Festival in August 2018 and the Chamber Orchestra of Philadelphia in 2018-19. Her music is recorded on the Bridge, Sony, MSR, Albany, Crystal and Innova labels. Passionate for building community around the arts, she is founder and host of Philadelphia’s renowned Salon, featuring contemporary, classical, jazz, electronic, dance, and world music since 1986.

**MICHAEL FIDAY**’s music has been commissioned and performed extensively throughout the U. S., Europe, and elsewhere by a diverse range of performers, including the Cincinnati, Atlanta, and Oakland East Bay Symphonies, American Composers Orchestra, Percussion Ensemble of The Hague, pianists James Tocco and Marc-Andre Hamelin, and electric guitarist Seth Josel. He has had numerous awards, grants, and residencies from the Fromm and Barlow Foundations, American Composers Forum, BMI, ASCAP, Virginia Center for the Creative Arts, MacDowell Colony, Yaddo, Headlands Center for the Arts, and Ohio Arts Council. He studied at the Universities of Colorado and Pennsylvania, and worked with Louis Andriessen in Amsterdam under the auspices of a Fulbright Grant. He is Professor of Composition at the College-Conservatory of Music at the University of Cincinnati.

**MICHAEL GILBERTSON**, a 2015 Copland House CULTIVATE Fellow, was one of three Finalists for the 2018 Pulitzer Prize in Music. He is the BMI Composer in Residence with the San Francisco Chamber Orchestra, a professor at the San Francisco Conservatory of Music, and founder and artistic director of ChamberFest Dubuque, a festival that supports music education in his hometown of Dubuque, Iowa. A graduate of both Julliard and Yale, his music has been performed by the Minnesota Orchestra, Washington National Opera, Pittsburgh, Albany, and Grand Rapids Symphonies, Musica Sacra, and The Crossing. He has composed numerous concertos and orchestral works, and has collaborated with a wide variety of artists, including choreographers, poets, and playwrights.

Winner of the 2018 Charles Ives Living Award, **HUCK HODGE** writes music that explores the ambiguity of perceptual illusion and the threshold between design and intuition. “Uniquely northwestern American light patterns act as an inspiration in much of my music,” he explained, “the way that a piercing slant of light, breaking through a dreary cloudscape, casts an intense, otherworldly chiaroscuro on the landscape.” His work has been performed at Carnegie Hall, Lincoln Center, and at major international festivals, including the New York Philharmonic Biennial, Berliner Festspiele, Gaudeamus Muziekweek, Shanghai New Music Week, and ISCM World Music Days. His musical collaborations include those with Ensemble Modern and the Berlin Philharmonic, Seattle Symphony, Orchestra of the League of Composers, the Aleph, ASKO/Schönberg, Dal Niente, Divertimento, SurPlus, and Talea ensembles, and the Afiara, Daedalus, JACK and Pacifica String Quartets. His music has been recorded on the New World and Albany labels. He studied at Columbia University and Stuttgart’s Staatliche Hochschule für Musik und Darstellende Kunst, and is Associate Professor and Chair of the Composition program at the University of Washington. Among his many honors are the Rome and Gaudeamus Prizes and fellowships from the Guggenheim and Fromm Foundations, American Composers Forum, Barlow Endowment, Music at the Anthology, Siemens Musikstiftung, and the Deutscher Akademischer Austauschdienst.

**BENJAMIN KRAUSE**’s work has been recognized through grants, commissions, and awards by the Houston Symphony, Network for New Music, Presser Foundation, ASCAP, Da Camera of Houston, and France’s American Conservatory in Fontainebleau. Drawing freely from varied traditions and aesthetics, his music is characterized by its visceral rhythmic drive, motivic control, and colorful, dense harmonies reminiscent of jazz. He has had residencies and fellowships at the Oregon Bach Festival Composers’ Symposium, Lutheran Summer Music, Bennington Chamber Music Conference, and Wyoming’s Brush Creek Foundation for the Arts. As a pianist, he regularly performs new music, jazz, and the classical repertoire at Carnegie Hall, the Houston Museum of Fine Arts, and Menil Collection, among others. A graduate of Rice University and the University of Oregon, he taught at Valparaiso University.

California-born and Brooklyn-based saxophonist and composer **REMY LE BOEUF** envisions his approach to composition and improvisation as never veering far from the roots of language. Known for his unique blend of modern jazz, contemporary classical music, and indie-rock styles, he has worked with a range of collaborators including the Jazz at Lincoln Center Orchestra with Wynton Marsalis, JACK Quartet, Knower, Linda Oh, and his own twin brother Pascal, with whom he co-leads the Grammy-nominated ensemble Le Boeuf Brothers. After graduating from the Manhattan School of Music, he went on to receive commissions and awards from SFJAZZ, Chamber Music America, The Jerome Foundation, National Foundation for Advancement in the Arts, American Composers Forum, New York Youth Symphony, Keio University, BMI, and ASCAP Foundation. He often employs literary elements to fuel his compositions, as in his latest album, a collaboration between Le Boeuf Brothers and JACK Quartet titled *imaginist*, after the early 20th-century Russian poetry movement characterized by sequences of arresting images and long chains of metaphors.

2009 Resident **ŽIBUOKLĖ MARTINAITYTĖ** was a co-winner of Copland House’s 2017 Sylvia Goldstein Award. A New York-based Lithuanian composer whose works explore the tensions and longings of identity and place, she creates sonic environments where musical gestures emerge and disappear within transparencies and densities of sound layers – “music,” she explains, “that slides on the very blades of emotions.” Her *A Thousand Doors to the World* was commissioned by the Lithuanian Radio to celebrate Vilnius as Europe’s 2009 Culture Capital, and premiered by Euroradio to an audience of 4-million. Her U.S. commissions include the MATA, Look+Listen, and Other Minds Festivals, as well as the Barlow Endowment. She has had residency fellowships at the MacDowell Colony, Millay Colony, Harvestworks, Djerassi, and the Cité des Arts (Paris). Her recent projects include a solo CD, *Horizons*, of orchestral and large ensemble works, released in 2017 by LMIC, and an hour-long multimedia piece, *In Search of Lost Beauty*, scored for piano trio, electronics, and video projections, on a forthcoming Starkland Records CD.

**PAULA MATTHUSEN** writes both acoustic and electroacoustic music and realizes sound installations. In addition to composing for a variety of different ensembles, she also collaborates with choreographers and theater companies. Her work often considers discrepancies in musical space – real, imagined, and remembered. Recent areas of her creative inquiry include extensive field recording, which has led to compositions and sound projects in aqueducts, caves, and sites of historic infrastructure. She has written works for diverse instrumentations, such as *run-on sentence of the pavement* for piano, ping-pong balls, and electronics. She also performs frequently on live-electronics, and has been featured at Experimental Intermedia Festival and 9 Evenings +50 at Fridman Gallery (both in New York City), SPLICE Festival (Kalamazoo), BEAST FEaST (Birmingham, UK), Ultrasons (Montreal), and Salon Bruit (Berlin). She has received the Walter Hinrichsen Award from the American Academy of Arts and Letters, a Fulbright Grant, two ASCAP Morton Gould Young Composers' Awards, and the 2014 Elliott Carter Rome Prize. She is Associate Professor of Music at Wesleyan University, where she teaches experimental music, composition, and music technology, and founded the Toneburst Laptop and Electronic Arts Ensemble.

The music of 2008 Resident **JUSTIN MERRITT** has been performed by the Minnesota Orchestra, Indianapolis Symphony, and on *A Prairie Home Companion*. His evening length cantata, *The Path*, a setting of Buddhist Pali scriptures translated by the composer and written for multiple choirs, soloists, and large orchestra, was premiered at Orchestra Hall in Minneapolis in April 2018. A graduate of Trinity University and Indiana University, he was the youngest-ever winner of the ASCAP Foundation Rudolph Nissim Award, and has also received the McKnight Fellowship and the Polyphonos Prize. He is Associate Professor of Composition at St. Olaf College in Minnesota.

After **GREG REITAN** studied with a number of notable musicians in his native Washington state, he relocated to Los Angeles, where he attended USC's Thornton School of Music as a Dean's Scholar and studied with, among others, the legendary film composers David Raksin and Elmer Bernstein. He was a winner of the Harry Warren Prize and the ASCAP Young Jazz Composer Award, and a Finalist in the John Coltrane Competition the Great American Jazz Piano Competition and the Hennessy Cognac Jazz Search. He composed the award-winning original score for the independent film, *Dumbarton Bridge*, and made debut at his Jazz at Lincoln Center debut in 2017. He has also recorded four critically-acclaimed albums for Sunnyside Records.