

# NEWS

## FOR IMMEDIATE RELEASE

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

## 2019 COPLAND HOUSE RESIDENCY AWARDS ANNOUNCED

**12 Composers from 10 States Chosen for Coveted Stays at  
“One of the Best Working Spots on Earth”**



Cortlandt Manor, NY – A wide-ranging group of twelve composers has been selected to receive this year’s coveted [Copland House Residency Awards](#). Ranging in age from 25 to 55 and coming from ten states and varied backgrounds, these gifted artists have pursued diverse creative interests and idioms, ranging from concert music to jazz, acoustic to electronic, fully-notated to improvisatory, socially-engaged to abstract.

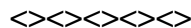
Artistic and Executive Director **Michael Boriskin** announced that Copland House’s Residents for the 2019-2020 season will be (*left to right from top to bottom in photos above*) [Lembit Beecher](#), 38 (New York, NY), [Luke Carlson](#), 35 (Point Lookout, MO), [Chen Yihan](#), 25 (Lawrence Township, NJ), [Joshua Hey](#), 31 (Philadelphia, PA), [Amelia Kaplan](#), 55 (Muncie, IN), [Emily Koh](#), 33 (Norcross, GA), [Pascal LeBoeuf](#), 32 (Princeton, NJ), [Joel Love](#), 36 (Houston, TX), [Patrick O’Malley](#), 29 (Los Angeles, CA), [Tawnie Olson](#), 44 (New Haven, CT), [James Romig](#), 47 (Macomb, IL), and [Christopher Zuar](#), 32 (New York, NY). Beecher and Romig will be returning for their second Residencies, and O’Malley was a Copland House CULTIVATE Emerging Composer Fellows in 2017 and one of its *What’s the Score?* Fellows (for public school commissions) last season.

The new Residents were selected out of over 140 applicants from 25 states, the District of Columbia, and three countries. They were chosen by this year's eminent composer jury, which included **Pierre Jalbert** (a two-time Copland House Resident), **Laura Kaminsky**, and **James Primosch**. "What an honor and a thrill to be a panelist for this year's Copland House Residencies," said Kaminsky. "As we looked at the many scores and listened to the recordings, I couldn't help but imagine Mr. Copland himself sitting on the panel, smiling at some of the music, frowning his brow at some, but openly and wholeheartedly delighting in the vast and varied aesthetics presented by our American composers today. These were two great days of musical magic!"

This year's selections bring to nearly 200 the number of residencies hosted by Copland House since this flagship composer program was launched 21 years ago. These 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. Copland called this inspiring, rustic place, which he enjoyed for the last 30 years of his life, "my hideaway, my solitude." Copland House Residents also become eligible for various post-residency awards, commissions, and performance and recording opportunities. Describing her Residency, **Hannah Lash** recalled that "this was the most fantastic time I could have imagined ... and I will always think back on it with enormous fondness."

The incoming Residents plan to create or develop works for orchestral, choral, chamber, and jazz ensembles. Some compositions will combine instruments with electronics, and a few will be multi-media or theatrical, while others will be variously inspired by China's ancient Song Dynasty, immigration, and the Chicago river system. One work will pair a jazz ensemble with a watercolor animation artist. Several of the new pieces will be composed for such prominent groups as The Crossing, a brass ensemble from the Cleveland Orchestra, and Sandbox Percussion.

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.



### **2019 COPLAND HOUSE RESIDENCY AWARDS – composer bios**

Born to Estonian and American parents, **LEMBIT BEECHER** returns to Copland House for his second residency. He grew up under the redwoods in Santa Cruz, California, a few miles from the wild Pacific. Since then, he has lived in Boston, Houston, Ann Arbor, Berlin, New York, and Philadelphia, earning degrees from Harvard, Rice, and the University of Michigan. This varied background has made him particularly sensitive to place, ecology, memory, and the multitude of ways in which people tell stories. Noted for his collaborative spirit and interdisciplinary projects, he has served as Composer-in-Residence of the Saint Paul Chamber Orchestra and Opera Philadelphia. Recent premieres include *Say Home* for the Saint Paul Chamber Orchestra, *The Conference of the Birds* for A Far Cry, *One Hundred Years Grows Shorter over Time* for the Juilliard String Quartet, and *Sky on Swings* for Opera Philadelphia, starring Frederica von Stade and Marietta Simpson. Many of his latest projects incorporate untraditional elements into opera, symphonic works, and chamber music, including Baroque instruments, sampled interviews, animation, and electronically-controlled sound sculptures.

**LUKE CARLSON** composes for a wide variety of instrumental, vocal, electronic, and orchestral forces, through which he strives to create intense and beautiful listening experiences. His works have been performed by the New Jersey Symphony, Daedalus String Quartet, Aspen Music Festival, and members of the Philadelphia Orchestra. He received the Jacob Druckman Prize, an orchestral commission from the Aspen Festival that was premiered by the Aspen Philharmonic and conductor Robert Spano. His recent activities include commissions from the Network for New Music, Aether Eos, and Baltimore's Symphony No. One, a performance at Carnegie Hall, and participation in the Wellesley Composer's Conference, and Italy's Cortona Sessions for New Music. A graduate of the University of

Oregon, Rice University, and the University of Pennsylvania, he is an Assistant Professor of Music at College of the Ozarks in Branson, Missouri, where he is director of the composition & theory programs and conductor of the College of the Ozarks Orchestra.

Aiming for a convergence of different points in time and space, much of **CHEN YIHAN**'s work connects the past to the future, and brings together different corners of the world in an abstract, poetic, and emotional way that transcends culture and epoch. His music is often a play of lines, space, and intensity in a calligraphic way, reflecting his cultural roots in the Chinese arts. His compositions have been performed by the China National Symphony Orchestra, Symphony Orchestra of the National Opera House of China, and The Juilliard Orchestra, among others. Recipient of two ASCAP Foundation Morton Gould Young Composer Awards, he graduated from Juilliard and Indiana University's Jacobs School of Music, and is currently a doctoral candidate at Princeton University. As a pianist, he won the Grand Prize at the Cincinnati World Piano Competition.

The compositions of **JOSHUA HEY** forge connections between popular music, classical performance practice, and sound art. His work has been performed by the Daedalus Quartet, International Contemporary Ensemble, Ensemble Dal Niente, PRISM, Omaha Symphony, Quatuor Bozzini, and soloists of Ensemble Intercontemporain, and featured at IRCAM-ManiFeste, Nokia Bell Labs, Music at the Anthology (MATA), Finland's Musiikin Aika (Time of Music), RED NOTE, and the American Conservatory in Fontainebleau. Winner of the Salvatore Martirano Award, he was a visiting scholar at Helsinki's Sibelius Academy (under a grant from the American-Scandinavian Foundation). He lives in Philadelphia and is a doctoral candidate at the University of Pennsylvania.

**AMELIA KAPLAN**'s music is primarily gesture driven, as it focuses on pitch, timbre, and shape equally. She embraces contemporary sensibilities of form and rhetoric by combining and re-contextualizing current sounds, while continuing to draw on the classical tradition, believing that one's history inflects everything one does. Her work has been performed at numerous contemporary music festivals, including Mise-En, Thailand International, Gaudeamus, Darmstadt, Wellesley Composers Conference, June in Buffalo, and others, and has been recorded on the Albany, NAVONA, Centaur, and ABLAZE labels. A graduate of Princeton and the University of Chicago, she also studied at the Milan Conservatory on a Whiting Fellowship, and also earned diplomas from Italy's Accademia Musicale Chigiana and the American Conservatory in Fontainebleau. She is Associate Professor and head of the Theory & Composition Area at Ball State University in Indiana, where she also directs the New Music Ensemble.

The music of Singaporean-born, Atlanta-based composer and double bassist **EMILY KOH** inventively explores the small details of sound. She is currently Assistant Professor of Composition at the University of Georgia's Hugh Hodgson School of Music, and the recipient of the Yoshiro Irino Memorial Prize, ASCAP Morton Gould Young Composer Award, and Prix D'Ete. She has had commissions from the Barlow Endowment for Music Composition, Composers Conference at Wellesley College, Singapore Symphony, Left Coast Chamber Ensemble, and Dinosaur Annex Music Ensemble. Her works have been performed in Malaysia, Thailand, Vietnam, Hong Kong, Macau, Taiwan, Japan, South Korea, the Netherlands, Italy, France, Switzerland, Finland, Israel, United Kingdom, Canada, and the U.S., as well as her native Singapore. She has been a fellow at the MacDowell Colony and Avaloch Farm Music Institute, and honored by NewMusicUSA, Women's Philharmonic Advocacy, and Paul Abisheganaden Grant for Artistic Excellence from the National University of Singapore.

The works of Grammy-nominated composer, jazz pianist, and electronic artist **PASCAL LE BOEUF** range from modern improvised music to cross-breeding classical with production-based technology. He is widely recognized for his polyrhythmic approach to chamber music and hybridization of disparate idioms. His recent projects include commercial recordings and videos with JACK Quartet, Nick Photinos (of Eighth Blackbird), Hub New Music, the Shattered Glass String Orchestra, Bec Plexus, Barbora Kolářová, Jessica Meyer, Dave Eggar, Sarah Goldfeather, Robby Bowen, and Ian Chang. As a keyboardist, he has played for D'Angelo's "Black Messiah" tour and Clean Bandit's "Rather Be" tour, and with Australian pop artist Meg Mac. He actively tours with Le Boeuf Brothers (his twin brother Remy was a 2018 Copland House Resident), jazz vocalist Allan Harris, Friction Quartet, and his piano trio Pascal's Triangle, featuring bassist Linda May Han Oh and drummer Justin Brown. He is a doctoral candidate and Naumburg Fellow at Princeton University.

**JOEL LOVE**'s compositions often seek to marry popular music and jazz, which shaped his early life in Texas and Louisiana, with Western classical music. From jazz-tinged reinventions of Chopin to wind pieces performed by prestigious ensembles around the world, his compositions play with an eclectic range of musical idioms to create a cinematic, emotional, and gripping experience. His recent concerto for alto saxophone, *Solace: A Lyric Concerto* was

performed by Steven Banks and the Baldwin-Wallace Conservatory Wind Ensemble at Carnegie Hall, Chien-Kwan Lin and the Eastman Wind Ensemble at Cleveland's fabled Severance Hall, and the U.S. Air Force Band on its most recent recording, *Illuminations*. His 2016 saxophone octet, *Three Images*, has been performed on five continents and recorded by the Taiwan-based MIT Saxophone Ensemble. He enjoys cross-disciplinary collaborations, and wrote the award-winning *Lightscape* for famed lighting artist James Turrell's *Austin Skyspace*. Other highlights include scores for film and videos screened at the Carmel Art and Film and Sedona Film Festivals. As a pianist, he performs a wide variety of styles, from contemporary classical to jazz. He holds a doctorate from the University of Texas at Austin, and is Professor of Music at Houston Community College.

**PATRICK O'MALLEY** is a composer of orchestral, chamber, and film music. He is inspired by mysterious dichotomies in nature, society, and art, composing works that often embrace abstract worlds rather than concrete images, as he considers the listener's imagination as much as every other musical element. His music has been performed across the U.S. and in Europe, and has been recognized and performed by ASCAP, The Hear Now Music Festival, the Albany, Columbus, Milwaukee, Minnesota, and New Jersey Symphonies, and the Los Angeles Philharmonic's National Composers Intensive. At Copland House, he was a CULTIVATE Emerging Composer Fellow in 2017 and a *What's the Score?* Fellow in 2018-19, working on a commission at Viewpoint High School in Calabasas, California. The Sioux City (Iowa) Symphony's 2018 Composer of the Year, he also serves as the arranger and a conductor for the innovative video-game concert series *Journey LIVE* with Fifth House Ensemble and composer Austin Wintory. He recently received his doctorate from the University of Southern California. He divides his time between Los Angeles and Lake Charlevoix, Michigan.

The music of Canadian-born, New Haven-based composer **TAWNIE OLSON** draws inspiration from politics, spirituality, the natural world, and the musicians for whom she composes. She is the winner of the 2018 Barlow Prize, a consortium commission for The Crossing, Seraphic Fire, and the Brigham Young University Singers. She has also won top prizes in the Iron Composer Competition and NATS Art Song Competition, and has also received an OPERA America Discovery Grant (for a new work about Hildegard of Bingen and Eleanor of Aquitaine with re:Naissance Opera) and a Canada Council for the Arts Professional Development Grant (to study field recording at the Cornell Lab of Ornithology). In 2018, she was the Composer-in-Residence of the Women Composers Festival of Hartford, an American Composers Forum BandQuest Composer-in-Residence at E.C. Adams School in Connecticut, and a Connecticut Artist Fellow. Her music is performed on five continents, and can be heard on recordings by Parthenia, percussionist Ian David Rosenbaum, the Canadian Chamber Choir, and tabla player Shawn Mativetsky, among others.

2019 Pulitzer Prize Finalist **JAMES ROMIG** returns for his second Copland House Residency. He composes music in response to an increasingly fragmented and accelerated world. Endeavoring to reflect the intricacies of nature, his compositional models exert influence on both small-scale detail and large-scale design, obscuring boundaries between form and content. His music has been performed by such notable ensembles as Talujon, Harpverk, Iktus, JACK, Khasma, Helix, Chronophonie, Suono Mobile, Cadillac Moon, and Collide-O-Scope, as well as flutist Harvey Sollberger, violinist Erik Carlson, and pianists Ashlee Mack and Taka Kigawa. He has been a guest composer at the American Academy in Rome and many universities throughout the U.S., and his music may be heard on the New World, Navona, Blue Griffin, and Perspectives of New Music labels. A graduate of the University of Iowa and Rutgers University, he heads the composition area at Western Illinois University.

**CHRISTOPHER ZUAR**'s debut album for Sunnyside Records, *Musings* (a collection of eight original, large-ensemble compositions) was included in *DownBeat*'s "Best Albums of 2016" and was a runner-up as "Debut of The Year" in the NPR Jazz Critics Poll. His compositional language, rooted in both past and present and steeped in jazz and classical traditions, explores a deep sense of harmony and lyricism. A 2017 MacDowell Fellow and 2018 Corporation of Yaddo Guest, he is also the recipient of the Herb Alpert Young Jazz Composer's Award and Johnny Mandel Prize (both from ASCAP), and a First Music Commission from the New York Youth Symphony. With the animation artist and filmmaker Anne Beal, he is currently developing an extended work, *Tonal Conversations*, which combines original music for jazz orchestra and watercolor animation. A graduate of the Manhattan School of Music and New England Conservatory of Music, he works as a composer, arranger, and copyist in New York City, where he is an Adjunct Lecturer in the Jazz Department at City College.