



NEWS

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Aaron Copland
COPLAND HOUSE

**I CARE
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COPLAND HOUSE & I CARE IF YOU LISTEN **TO PRESENT *CULTIVATED SPACES***

**New Media Partnership Offers 6-Program Virtual Series Beginning March 16,
Featuring Premieres by Emerging Composer Fellows**

Cortlandt Manor, NY, March 8, 2021 – Copland House announces the debut of a new six-program virtual series called *Cultivated Spaces*. Featuring the World Premieres of all the new works Copland House commissioned for its CULTIVATE 2020 emerging composers institute, the series begins on March 16, and runs for consecutive Tuesdays at 5:00pm (Eastern Time) through April 20.

“With COVID preventing CULTIVATE’s concluding public concerts premiering these new works from taking place last year,” explained Copland House’s Artistic and Executive Director Michael Boriskin, “*Cultivated Spaces* is our launch-pad for these amazing creations. And we are so excited that I CARE IF YOU LISTEN, powered by the American Composers Forum, will serve as the exclusive Media Partner in this important initiative.”

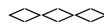
Each *Cultivated Spaces* livestream spotlights one of CULTIVATE’s six 2020 Fellows and their work in a complete performance by the Music from Copland House ensemble, “one of the leading champions of contemporary music” (*Louisville Weekly*). Each program begins with a brief introduction by the featured composer, who returns for a lively post-performance conversation with CULTIVATE’s Director, Grammy-nominated composer-clarinetist Derek Bermel. The free, 25- to 30-minute programs, were filmed at Merkin Hall in Manhattan; they are accessible at ICareIfYouListen.tv, and are scheduled as follows:

- March 16: *Machine Learning* by Will Healy
- March 23: *Bloodlines* by Shuying Li
- March 30: *to be alone with you* by Baldwin Giang
- April 6: *new cosmologies* by inti figgis-vizueta
- April 13: *Slow Cancellation* by Sunbin Kim
- April 20: *Between the Lines* by Scott Lee

"In our effort to expand the multimedia offerings on I CARE IF YOU LISTEN," said Editor-in-Chief Amanda Cook, "we are thrilled to partner with organizations like Copland House, which have a rich history of supporting living composers and music creators. As we all continue to navigate the pandemic-necessitated pivot to digital presentations together, the *Cultivated Spaces* series is a prime example of how to keep creating and sharing safely during this unprecedented time."

CULTIVATE is Copland House's acclaimed annual, all-scholarship emerging composers institute. "Over the course of an intensive seven days," Bermel explained, "we cultivate 'Three Es': the EXPERIENCE of sculpting a composition in real time, while working closely with the Music from Copland House performers; an EXPERIMENTAL focus on deepening the imprint of one's own creative voice; and access to the EXPERTISE of mentors and industry leaders." Embracing creativity, process, exploration, and community, CULTIVATE is an important destination on the career path of gifted young composers of all artistic and personal backgrounds and identities. With a commissioned piece at the heart of their work at CULTIVATE, six Composer Fellows share an exhilarating week of rehearsals, discussions, and other individual and collective sessions with Bermel and artists from Music from Copland House, culminating in the World Premieres of all of their new pieces.

Support for CULTIVATE 2020 and *Cultivated Spaces* comes from the ASCAP and BMI Foundations, Alice M. Ditson Fund of Columbia University, Friends of Copland House, Jandon Foundation, and NewMusicUSA. Additional program support comes from the Aaron Copland Fund for Music, Amphion Foundation, ArtsWestchester, the National Endowment for the Arts, and New York State Council on the Arts.



CULTIVATE 2020 FELLOWS BIOS

The music of New York-based **inti figgis-vizueta** focuses on various notational schemata, disparate and overlaid sonic plans, and collaborative unlearning of dominant vernaculars. She often creates through the lens of personal identities, braiding a childhood of overlapping immigrant communities and Black-founded Freedom schools (in Chocolate City, DC) with Andean heritage and a deep connection to land(s). One of JACK Quartet's inaugural Studio artists, and a winner of National Sawdust's Hildegard Competition, she has been featured in the American Composers Orchestra's Underwood New Music Readings, and participated in the Mizzou International Composer's Festival. She loves reading poetry, particularly Danez Smith and Joy Harjo, and honors her Quechua grandmother, who was the only woman butcher on the whole "plaza central" and used to fight men with a machete.

The music of Chicago-based **BALDWIN GIANG** aims to empower audiences and performers, by creating concert experiences that are opportunities for collective wonder and judgment. Winner of the Fondation Maurice Ravel's Prix Ravel and New York Youth Symphony's First Music Prize, his works have been performed at Carnegie Hall, Chicago's Symphony Center, Chateau de Fontainebleau, Yale in Norfolk, June in Buffalo, Spain's Valencia International Performance Academy, Italy's highSCORE, and France's Concours International de Piano d'Orléans. His collaborators have included the Albany Symphony, Civic Orchestra of Chicago, International Contemporary Ensemble, orkest de ereprijs (Netherlands), JACK and Arditti Quartets, and members of Ensemble Intercontemporain and Ensemble Dal Niente.

New York-based composer-pianist **WILL HEALY**'s work has been heard at the Kennedy Center, Lincoln Center, (le) Poisson Rouge, Apollo Theater, and New York Philharmonic Biennial, and on WNYC Radio's *New Sounds*, and his 40-minute song cycle for rappers, soloists, and chamber orchestra, *Cityscapes*, was released on New Amsterdam Records. One of Copland House's *What's the Score?* Fellows (for an in-school commission), he has received a Charles Ives Scholarship from the American Academy of Arts and Letters, two ASCAP Morton Gould Awards, a W.K. Rose Fellowship, and a J-Fund commission. He is the artistic director of ShoutHouse, a collective of artists from diverse genres, and a pianist with a passion for both new and old music. He lives in Sunset Park, Brooklyn, where he has been exploring Chinatown and trying tons of new types of food.

Korean-born, New York-based **SUNBIN KIM** aims to create philosophical works that challenge preconceptions about art music, aesthetics, and the social norms within them, juxtaposing different styles, particularly those unexplored in the Western canon. His compositions have been heard at the Aspen, Tanglewood, Charlotte, Zodiac (France), and Uzmah/Upbeat (Croatia) Festivals, and been commissions by the New Juilliard Chamber Ensemble, Quartet Indigo, Iktus Percussion Ensemble, Da Capo Chamber Players, and Smash Ensemble. He has also performed his own *Fantasy Concerto* with Leon Botstein and the American Symphony Orchestra. He has received the Charles Ives Scholarship from American Academy of Arts and Letters, North/ South Consonance Award, and seven ASCAP Morton Gould Young Composer Awards.

SCOTT LEE writes concert works infused with the visceral sounds of popular music. He has worked with the Baltimore, North Carolina, and Portland Symphonies, JACK Quartet, Symphony in C, yMusic, Da Capo Chamber Players, Deviant Septet, ShoutHouse, and pop artist Ben Folds. Recent commissions include those from the Tanglewood and Aspen Festivals, Atlanta Symphony Youth Orchestra, loadbang, Baltimore Classical Guitar Society, and Raleigh Civic Symphony. His honors include a Charles Ives Scholarship from the American Academy of Arts and Letters and two ASCAP Morton Gould Young Composer Awards.

Believing that music has the innate power to promote cultural diversity by connecting people through universally human passions and values, **SHUYING LI**'s compositions have been performed by Orpheus Chamber Orchestra, Seattle and New Jersey Symphonies, American Lyric Theater, Hartford Opera Theater, Orkest de ereprijs (Netherlands), Norfolk Contemporary Ensemble, Avanti! Chamber Orchestra (Finland), ICon Arts Ensemble (Romania), Cecilia Quartet (Canada), 15.19. Ensemble (Italy), Atlas Ensemble (Netherlands), and the Argus and Donald Sinta Quartets. She also has upcoming are performances by the Shanghai Philharmonic, Moscow Contemporary Ensemble, Alarm Will Sound, Boston Modern Orchestra Project, and Aspen Contemporary Ensemble, as well as commissions for an opera for the Shanghai Conservatory of Music, and for a consortium of 20 bands.

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CULTIVATE Director **DEREK BERMEL** has been widely recognized for his creativity, theatricality, and virtuosity, as both composer and clarinetist. He has been commissioned by the Pittsburgh, National, Saint Louis, New Jersey, and Pacific Symphonies, Los Angeles Philharmonic, Chamber Music Society of Lincoln Center, Eighth Blackbird, JACK and Guarneri Quartets, Music from Copland House and Music from China, De Erepijs (Netherlands), violinist Midori, and the Koussevitzky and Fromm Foundations. He serves as Artistic Director of the American Composers Orchestra at Carnegie Hall and curator of the Gamper Festival at the Bowdoin International Music Festival, and has received the Herb Alpert Award in the Arts, Rome Prize, Guggenheim and Fulbright Fellowships, American Music Center's Trailblazer Award, and Academy Award from the American Academy of Arts and Letters. He has also had residencies at Yaddo, Tanglewood, Aspen, Banff, Bellagio, Copland House, Sacatar, and Civitella Ranieri. As a brilliant clarinetist, he has performed widely around the world. A two-time Grammy nominee, his discography features three critically-acclaimed discs featuring his orchestral works with the Boston Modern Orchestra Project (BMOP/sound), chamber music with violist Paul Neubauer and the Borromeo Quartet (New World/CRI), and large-ensemble compositions with Alarm Will Sound (Cantaloupe).

An award-winning creative center for American music based at Aaron Copland's National Historic Landmark residence near New York City, **COPLAND HOUSE** has, for over 20 years, championed and collaborated with musical explorers and innovators, who, like Copland, change the way we interact with the world around us. The only composer's home in the U.S. devoted to nurturing and renewing America's vibrant musical legacy, Copland House's broad range of programs singularly embrace the entire artistic process, from creation and development to performance and preservation. Praised by *The New York Times* for "all the richness of its offerings," Copland House's activities resonate far beyond its walls, and are built upon multi-faceted composer support, live and recorded performances, and educational and community engagement. For more information, visit www.coplandhouse.org.

Hailed by *The New Yorker* as "bold," "adventurous," and "superb," **MUSIC FROM COPLAND HOUSE** (MCH) offers ear-opening, mind-expanding experiences gathered from its journeys across 150 years of America's vast musical landscape. Whether celebrating classic or forgotten voices from the nation's past, or reveling in established or rising artists from the present, this wide-ranging American repertory ensemble creates memorable and richly diverse narratives in sound, linking music to the wider worlds from which these works emerged. "Illuminating essential truths about the music" (*The New York Times*), MCH has been featured on *CBS Sunday Morning*, NPR, Euro-Radio, and other major media; and engaged by Tanglewood, the Kennedy Center, Carnegie Hall, Smithsonian Institution's Freer Gallery of Art, Library of Congress, University of Chicago, Monday Evening Concerts in Los Angeles, and the Caramoor, Bard, Ecstatic, Bowdoin, and SONic Festivals. It also records for the Arabesque, Koch International, and COPLAND HOUSE BLEND labels. Called "one of the leading champions of contemporary music" (*Louisville Weekly*), the ensemble presents two mainstage concert series in Westchester County, NY (now in its 12th season), and at The Graduate Center of the City University of New York (in its 2nd season). Inspired by Copland's peerless, lifelong advocacy of American composers, MCH presents a wide variety of educational and community outreach activities. Launched in 1999 by flutist **Paul Lustig Dunkel**, clarinetist **Derek Bermel**, violinist **Nicholas Kitchen**, cellist **Wilhelmina Smith**, and pianist **Michael Boriskin**, MCH boasts a stellar roster of Founding, Principal, and Guest Artists, of whom, *The Chicago Tribune* raved, "Copland would have been proud of all of them." For more information, visit www.dworkincompany.com/site/artist/music-from-copland-house.

I CARE IF YOU LISTEN and AMERICAN COMPOSERS FORUM

Founded in 2010, **I CARE IF YOU LISTEN** (ICIYL) is an award-winning multimedia hub for living music creators born from a desire to create a dedicated space for talking about contemporary classical music. Over the past 10 years, I CARE IF YOU LISTEN has published over 2,100 articles by more than 100 contributors reporting from seven different countries. Through a unique blend of music criticism, promotional features, and multimedia content, ICIYL strives to be a leading advocate for artists who have been historically underrepresented or marginalized in Western classical music by highlighting equitable programming, facilitating challenging conversations, cultivating a safe platform, and creating educational resources. ICIYL emphasizes an informed yet unpretentious tone to discuss music. Current offerings include album reviews, concert reviews, interviews, essays, opinion pieces, track/album premieres, video premieres, and curated playlists. The site attracts nearly 150,000 unique viewers annually. For more information, visit www.icareifyoulisten.com and www.icareifyoulisten.tv.

AMERICAN COMPOSERS FORUM (ACF) supports and advocates for individuals and groups creating music today by demonstrating the vitality and relevance of their art. We connect artists with collaborators, organizations, audiences, and resources. Through storytelling, publications, recordings, hosted gatherings, and industry leadership, we activate equitable opportunities for artists. We provide direct funding and mentorship to a broad and diverse field of music creators, highlighting those who have been historically excluded from participation. Founded in 1973 by composers Libby Larsen and Stephen Paulus as the Minnesota Composers Forum, the organization continues to invest in its Minnesota home while connecting artists and advocates across the United States and beyond. ACF frames our work with a focus on racial equity and includes within that scope, but not limited to, diverse gender identities, musical approaches and perspectives, religions, ages, (dis)abilities, cultures, backgrounds, sexual orientations, and broad definitions of being “American.” Visit www.composersforum.org for more information.