



# NEWS

po box 248, bedford hills, ny 10507

*Copland*  
COPLAND HOUSE

**I CARE  
IF YOU  
LISTEN**



**For Immediate Release,  
Contact: Elizabeth Dworkin, Dworkin & Company  
[elizabeth@dworkincompany.com](mailto:elizabeth@dworkincompany.com) - 914.244.3803**



## **COPLAND HOUSE & I CARE IF YOU LISTEN TO PREMIERE CULTIVATED SPACES 3.0**

**Media Partnership Offers 6-Program Virtual Series Beginning January 12,  
Featuring World Premieres by Emerging Composer Fellows**

Cortlandt Manor, NY, December 6, 2022 – Copland House and *I Care If You Listen* announce the launch of a six-program virtual series called *Cultivated Spaces 3.0*. Presenting the World Premieres of the six new works Copland House commissioned for its CULTIVATE 2022 emerging composers institute, the series will begin on January 12, 2023 and run for consecutive Thursdays at 5:00pm (Eastern Time) through February 16. The featured 2022 Composer Fellows are (photo above, clockwise from top left) **Aiyana Braun, Paul Frucht, Brittany Green, Paul Kerekes, Kian Ravaei, and Elijah Daniel Smith.**

“While we were able to safely restore all of the rehearsals, work sessions, and music-industry presentations this year to our usual live, in-person format, one important component remained virtual – the concluding public premiere performances by the Music from Copland House ensemble. And for that, we’re so grateful to have been able to work again with *I Care If You Listen* as our exclusive Media Partner,” explained Copland House’s Artistic and Executive Director Michael Boriskin. “*I Care If You Listen* has been our essential collaborator as an online showcase for remarkable new works during the exceptionally challenging times through which we’ve all lived!”

*Cultivated Spaces 3.0* spotlights CULTIVATE’s six 2022 Fellows and their work. Each program presents a brief spoken introduction by the featured composer, a complete performance of that creator’s CULTIVATE-commissioned new work by Music from Copland House (“one of the leading champions of contemporary music” – *Louisville Weekly*), and a lively post-performance conversation with CULTIVATE’s Director, three-time Grammy-nominated composer-clarinetist Derek Bermel. These free, 25- to 30-minute programs, were filmed by Jeremy Tressler and Dreamflower Acoustic at the

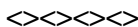
Purchase College Conservatory of Music Recital Hall in Purchase, NY. These livestreams will premiere according to the following scheduled at ICareIfYouListen.tv, and will remain accessible indefinitely:

January 12: *Sanctum Variations* by Paul Kerekes  
January 19: *shift. unravel. BREAK.* by Brittany Green  
January 26: *Sounds of a Fading Daylight* by Elijah Daniel Smith  
February 2: *What a Time* by Paul Frucht  
February 9: *impulse ii* by Aiyana Braun  
February 16: *Unstoppable* by Kian Ravaei

*I Care If You Listen* and American Composers Forum are thrilled to continue to partner with Copland House for the third iteration of *Cultivated Spaces*” said Editor Amanda Cook. “While we are all enjoying the return of live performances, it is essential that we carry forth the lessons we have learned over the past three years. Investing in high-quality video documentation makes new music accessible to more people, and we are excited to share the work of these six wonderful music creators with our audience.”

Embracing creativity, process, exploration, and community, CULTIVATE has been an important artistic and career destination for gifted young composers of all backgrounds and identities since this annual institute began in 2012. With a new chamber piece commissioned by Copland House 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. “CULTIVATE’s focus is on deepening the imprint of one’s own creative voice,” Bermel said. “We designed this initiative as a deep-dive into all aspects of the creative process, giving composers plentiful time to experiment and hone their ideas with Music from Copland House’s stellar performers.”

Support for CULTIVATE 2022 and *Cultivated Spaces* comes 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 2022: Fellows’ bios**

Israeli-American composer **Aiyana Braun** has worked with the New York Philharmonic, Saint Louis and Berkeley Symphonies, Orkest de Ereprijs, and San Francisco Contemporary Music Players, as well as musicians from the Philadelphia Orchestra, Minnesota Opera and New York City Ballet Orchestras, and Italy’s Santa Cecilia Orchestra. Her first commission was for a work for the Marian Anderson Awards honoring legendary poet Maya Angelou and television producer Norman Lear. She has received awards from NYU’s Center for Ballet and the Arts, BMI Foundation, American Composers Forum, and was featured on several episodes of PBS’s *On Stage at Curtis* and NPR’s *From the Top*. She has also taught composition in the New York Philharmonic’s Very Young Composers Program, and attended the Curtis Institute of Music and University of Southern California.

The music of **Paul Frucht** (CULTIVATE’s 2022 ASCAP Foundation Bart Howard Fund Fellow) has been commissioned by the Minnesota and Juilliard Orchestras, Milwaukee and San Diego Symphonies, American Composers Orchestra, American Modern Ensemble, Ulysses Quartet, Buffalo Chamber Music Society, Music Mountain Festival, and Ridgefield (CT) Symphony, which premiered *A More Perfect Union*, his orchestral song cycle based on speeches of President Obama. Upcoming highlights include new works for Time For Three, the Carpe Diem String Quartet, and Eastern Music Festival Orchestra. A graduate of Juilliard and New York University, he has received the Charles Ives Scholarship from the American Academy of Arts and Letters, and awards from ASCAP, Juilliard, and the American Composers Orchestra. He is Artistic Director of the Charles Ives Music Festival, and an adjunct faculty member at New York University.

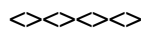
The music of North Carolina-based composer, performer, and educator **Brittney J. Green** aims to facilitate collaborative, intimate spaces that ignite visceral responses. The intersections of sound, video, movement, and text serve as a focal point for questioning and redefining the relationships among these elements. Her recent works engage sonification and black feminist theory, to explore systemic construction, displacement, and rupture. Her music has been commissioned and performed by the International Contemporary Ensemble, JACK Quartet, and Transient Canvas, and has been featured at the Boulanger Initiative’s WoCo Fest, Society of Composers National Conference, New York City Electronic Music

Festival, TIME:SPANS, and other North American venues. She has received the American Academy of Arts and Letters Charles Ives Scholarship, ASCAP Foundation's Morton Gould Award, and New Music USA's Creator Development Grant. An East Carolina University graduate, she is a Doctoral candidate and Dean's Graduate Fellow at Duke University.

The music of Long Island-based composer-pianist **Paul Kerekes** is often inspired by visual ideas, and formed with an improvisatory spirit aiming to recreate tactile pictures of the concepts or experiences on which they are based. His works have been performed by the American Composers Orchestra, Da Capo Chamber Players, New Morse Code, Agarita, Thin Edge New Music Collective, Real Loud, and other ensembles at Ordway Concert Hall, Merkin Hall, (le) poisson rouge, DiMenna Center, Roulette, Symphony Space, and St. David's Hall in Cardiff. An award recipient from the American Academy of Arts and Letters ASCAP, and American Composers Forum, his compositions and playing have been featured on NPR's *Performance Today*, WQXR's Q2 platform, and albums on the New Amsterdam Records, Innova, New Focus, and Naxos labels. A graduate of Queens College and the Yale School of Music, he teaches at Sarah Lawrence College, and is a co-founder of Invisible Anatomy, a composer-performer collective, as well as Grand Band, a piano sextet.

Born to Iranian immigrants, **Kian Ravaei** spent his childhood playing jazz, producing electronic dance music, and singing in a rock band ... when he should have been practicing piano sonatas. He later made up for that during the first year of the pandemic when his daily ritual included playing one chorale by J.S. Bach at the piano and composing an original chorale; all 371 Bach chorales later, he had cultivated a deeply personal harmonic language and an obsession with the art of counterpoint. His diverse output has included a book of piano preludes inspired by mythical creatures, a string quartet that synthesized Western and Persian classical music, and an orchestration for dubstep DJ and producer Wooli. His music has been performed by violinist Bella Hristova, guitarist JIII, and pianists Stefano Greco and Jihye Chang, and commissioned by the Canadian Music Centre and Salastina, among others. An alumnus of the Curtis Institute of Music Young Artist Summer Program, he is currently based in Los Angeles, where he studies composition at the UCLA Herb Alpert School of Music, and serves as a Composer Teaching Artist Fellow for the Los Angeles Chamber Orchestra.

The music of **Elijah Daniel Smith** ranges from orchestral compositions to multimedia and interdisciplinary collaborations, and reflects an affinity for dense and complex textures, rhythmic ambiguity and fluidity, and rich gravitational harmonies. His works have been premiered and performed by the Chicago Symphony, Mivos Quartet, Sō Percussion, Sandbox Percussion, Contemporaneous, Ensemble Linea, Ecce Ensemble, Fuse Quartet, Earspace, and other important ensembles. Upcoming commissions and projects include new works for the Bergamot Quartet and for saxophonist Julian Velasco on behalf of the Luminarts Cultural Foundation. A graduate of Boston Conservatory and the Peabody Institute of The Johns Hopkins University, he is currently a Doctoral candidate at Princeton University as a President's Fellow.



### **COPLAND HOUSE BIOS**

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 Ereprijs (Netherlands), violinist Midori, and the Koussevitzky and Fromm Foundations. Curator of the Gamper Festival at the Bowdoin International Music Festival, and longtime Artistic Director of the American Composers Orchestra at Carnegie Hall, he has received the 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. He has recently received his third Grammy Award nomination, and 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, welcomed and collaborated with musical dreamers, explorers and innovators of all backgrounds and identities. 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](http://www.coplandhouse.org).

Hailed for its “absorbing concert experiences” (*Opera News*), gathered from its journeys across 150 years of America’s vast musical landscape, the internationally-acclaimed **MUSIC FROM COPLAND HOUSE** ensemble (MCH) champions classic and forgotten voices from the nation’s past, and celebrates today’s established and rising creators of all backgrounds and identities. This singular American repertory ensemble has been featured on *CBS Sunday Morning*, NPR, Euro-Radio, and other major media; engaged by Carnegie Hall, Tanglewood, the Kennedy Center, Library of Congress, University of Chicago, Smithsonian Institution, the Caramoor, Bard, Bowdoin, and Ecstatic Festivals, and other leading concert presenters; and heard on the Arabesque, Koch International, and COPLAND HOUSE BLEND labels. The group also presents two mainstage performance series in its home region of Westchester County, NY, and at The Graduate Center of the City University of New York, and has commissioned nearly 100 works. Inspired by Copland’s peerless, lifelong advocacy of American composers, MCH regularly undertakes a wide variety of educational and community outreach activities. Founded in 1999, Music from Copland House boasts a stellar roster of Founding, Principal, and Guest Artists; as *The Chicago Tribune* raved, “Copland would have been proud of all of them.”

### **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](http://www.icareifyoulisten.com) and [www.icareifyoulisten.tv](http://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](http://www.composersforum.org) for more information.