



the national orchestral composition discovery network

**news release**

FOR IMMEDIATE RELEASE

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**EarShot & Detroit Symphony Orchestra  
with Lead Support from the John S. and James L. Knight Foundation**

**present**

**2014 New Music Readings for African-American Composers**

**New Orchestral Works by Four Emerging Composers:  
Jonathan Bailey Holland, Erica Lindsay, Kevin Scott, Matthew Evan Taylor**

**Readings: Sunday, March 9 at 3-5:30pm  
Professional Workshops: Monday, March 10 at 1-7pm  
Orchestra Hall | 3711 Woodward Ave. | Detroit, MI  
FREE and open to the public, reservations required at  
<http://bit.ly/DSOReservations>. For more information: [www.dso.org](http://www.dso.org)**

**More information: [www.earshotnetwork.org](http://www.earshotnetwork.org)**

Detroit, MI – **EarShot** (the National Orchestral Composition Discovery Network) and the **Detroit Symphony Orchestra** announce a new partnership to present the **2014 New Music Readings for African-American Composers** on **March 9 and 10, 2014** at Orchestra Hall, designed as an opportunity for emerging composers to develop their works with a professional orchestra and held in conjunction with the DSO's "Classical Roots" celebration on March 8. Four composers were chosen from a national candidate pool for the March Readings: **Jonathan Bailey Holland** of Boston, MA; **Erica Lindsay** of Rosendale, NY; **Kevin Scott** of the Middletown, NY; and **Matthew Evan Taylor** of Miami, FL. A fifth composer, **Marion L. Harrison** of Atlanta, GA, was selected but is unable to attend. Each composer's symphonic work will be workshopped and then read by the Detroit Symphony Orchestra led by DSO Music Director **Leonard Slatkin** at Orchestra Hall on Sunday, March 9, 2014 from 3-5:30pm. The Readings are free and open to the public, but reservations are required at <http://bit.ly/DSOReservations>. This program is made possible by the John S. and James L. Knight Foundation.

The selected composers will each workshop one large symphonic work with the DSO, allowing them the chance to hear their concepts realized and giving the audience the opportunity to have a window into the creative process. During the Readings, the participating composers will meet and work with mentor composers **Bright Sheng**, **Gabriela Lena Frank**, **Derek Bermel**, and **Carman Moore**, as well as receive feedback from Leonard Slatkin and key orchestra members. In addition, professional development workshops with leading professionals in the field will be offered on Monday, March 10 from 1-7pm. The workshops are free and open to the public, but reservations are required at <http://bit.ly/DSOReservations>.

Topics to be covered include funding opportunities for composers, legal issues around copyright and commissioning, professional engraving, and the evolving nature of the concert music industry.

EarShot is a nationwide network of new music readings and composer-development programs. As the nation's first ongoing, systematic program for identifying emerging orchestral composers, EarShot provides professional-level working experience with orchestras from every region of the country and increases awareness of these composers and access to their music throughout the industry. The program is administered by the **American Composers Orchestra (ACO)** with partner organizations the **American Composers Forum, League of American Orchestras, and New Music USA.**

In addition to the DSO New Music Readings for African-American Composers, EarShot partnerships during the 2013-2014 season include La Jolla Symphony (September 2013), Berkeley Symphony (Readings on February 2-3, 2014 and May 4-5, 2014), and New York Philharmonic (Readings on June 3, concerts on June 5-7, 2014) as part of the NY PHIL BIENNIAL. Also as part of the NY PHIL BIENNIAL, ACO continues its own Underwood New Music Readings for the 23<sup>rd</sup> year in New York at the DiMenna Center (June 6-7, 2014). To date more than three-dozen composers have been selected for EarShot new music readings with orchestras across the country including the Buffalo Philharmonic Orchestra, Colorado Symphony Orchestra, Memphis Symphony Orchestra, Nashville Symphony Orchestra, Pioneer Valley Symphony (MA), New York Youth Symphony, and the San Diego Symphony.

## **Jonathan Bailey Holland: *Shards of Serenity***

**Jonathan Bailey Holland's** music has been commissioned and performed by the Alabama, Atlanta, Baltimore, Cleveland, Dallas, Detroit, Indianapolis, Memphis, Minnesota, National, Philadelphia, San Antonio, St. Louis, and South Bend Symphony Orchestras; Auros Group for New Music, Concerto Soloists of Philadelphia, Greater Twin Cities Youth Symphonies, Greater Baltimore Youth Orchestra, Mendelssohn Club of Philadelphia, Orchestra 2001, Triple Helix and the New Gallery Concert Series, among many others. He has received grants, awards and honors from the American Academy of Arts and Letters, American Music Center, Somerville (MA) Arts Council, Massachusetts Cultural Council, ASCAP, the Presser Foundation, Harvard University, and more. He has served as Composer-in-Residence for the Plymouth Music Series of Minnesota, Detroit Symphony Orchestra, Ritz Chamber Players, South Bend Symphony Orchestra, and the Radius Ensemble. Holland studied with Ned Rorem at Curtis Institute of Music and Bernard Rands at Harvard University. He is currently Associate Professor of Composition at the Berklee College of Music in Boston, and a faculty member in the Music Composition program at Vermont College of Fine Arts.

Commissioned by the Chicago Sinfonietta in partnership with the Chicago Architectural Foundation, *Shards of Serenity* is one of four movements that make up the work *ChiScapes*, a collaborative composition with movements by four composers celebrating the architectural landmarks of the city of Chicago. The Chicago Sinfonietta premiered the work in June 2013. Of the piece, Holland says, "Many who have actually been inside of the Mies van der Rohe's Crown Hall, on the campus of IIT, comment on the serenity experienced both inside and out. *Shards of Serenity* is a sonic representation of this type of experience, with the sounds being inspired by the physicality of the open space, timbres and harmonies emerge from the orchestra from various locations, changing once they appear, creating the aesthetic of a serene space."

## **Erica Lindsay: *Mantra***

Erica Lindsay is a composer and jazz saxophonist. She performs with her own quartet as well as co-leads a quartet with pianist Sumi Tonooka. Her most recent album, *Initiation*, is from that ensemble with Rufus Reid on bass and Bob Braye on drums. She has been cited by *Jazz Times* as being “a player of enormous gifts and a composer and arranger of striking originality.” As a saxophonist Lindsay has performed with ensembles led by Melba Liston, Mc Coy Tyner, Clifford Jordan, Baikida Carroll, Howard Johnson and Oliver Lake. She studied with pianist Mal Waldron in her teens and after a stint at Berklee College of Music, began her professional career in Europe. She began as a big band composer and has written for radio, theatre, dance and television. Recently she has been exploring orchestral possibilities incorporating her experience as a jazz improviser, participating in the first Jazz Composers Orchestra Institute with the American Composers Orchestra in June 2011. She now lives in Rosendale, NY and is on faculty at Bard College. She released *Dreamer* as a Candid Records artist and is now recording with the Artist Recording Collective.

Of her new work *Mantra*, Lindsay says, “This piece is a musical expression of the process of meditating on a mantra. Although the mantra – a three note repeated theme – is continuous (with a distracting theme disrupting the meditative pace at certain points), the varying harmonic colors help describe the various moods and shadings of mental thought that unfold as the meditation progresses. Beginning with a deep meditative pulse and ending with the jubilation of being released from the world of the body, enlightenment is achieved.”

## **Kevin Scott: *A Point Served...(In Remembrance Arthur Ashe 1994-2002)***

Born in the Bronx and raised in Manhattan’s Harlem section, **Kevin Scott** has seen his music performed by numerous American orchestras; he was the recipient of the 1992 Detroit Symphony/Unisys African American Composers' Forum award. Scott’s interest in composition was kindled while he was attending Christopher Columbus High School, educating himself in composition that ensued in readings of his first compositions by the school's orchestra and band. Upon graduation in 1974, Scott began formal lessons in composition with John Corigliano and Ulysses Kay at Herbert H. Lehman College in the Bronx, and continued his studies at the Mannes College of Music with Christine Berl and David Tsimpidis, in addition to conducting with Yakov Kreizberg. In 1984, Scott's *Fanfare G.A.F.: An American Overture* was premiered by the Queens Philharmonic, which led to a series of commissions from the Brooklyn Philharmonic and Queens Symphony through the New York State Council on the Arts. In 1989, Scott was appointed resident composer for the RAPP Arts Center in Manhattan, writing scores for various theatrical productions including Thomas A. Ditsch's *Ben-Hur* and new adaptations of Chekov's *The Sea Gull* and *Uncle Vanya*. Scott's thoughts as a composer and conductor are reflected in William Banfield's book *Musical Landscapes in Color: Conversations with Black American Composers*, published by Greenwood Press.

Of his work, *A Point Served*, he says, “When the world of tennis lost Arthur Ashe to AIDS in February of 1993, it lost not only one of the sport’s finest players, but also a role model for African-Americans, a man who publicly fought racism and other obstacles to achieve his goal in his chosen profession. Moved by his untimely passing, I decided to compose a work in remembrance of his participation in tennis, as well as his

role in the civil rights movement, his quiet dignity and his internal struggle with the disease that took his life.”

## **Matthew Evan Taylor: *Three Glorious Days for Orchestra***

As an artist, composer/saxophonist **Matthew Evan Taylor** (b. 1980) is intrigued by four aspects of music – the growth of complex music from a simple idea, the social nature of the art form, the evocation of color and atmosphere through sound, and the relationship of dance and music. He believes that today’s culture encourages a new kinetic, vibrant type of art, with unhinged rhythms and unbridled expression. It is Taylor’s goal to reflect this world and what is awe-inspiring about it through his music. Taylor has been involved in forward looking and exciting multidisciplinary collaborations. Currently, he, dancer/choreographer Priscilla Marrero, and visual/performance artist Ferrán Martín are blazing new trails as the new art ensemble [ce n’est pas nous] (not us). Other collaborations have included work with percussionist Tatsuya Nakatani, avant-garde composer and multi-instrumentalist Elliott Sharp, artist Pablo Cano, dancers Katherine Kramer and Joanne Barrett, clarinetist Gregory Oakes, the Imani Winds and The Cleveland Orchestra. Taylor is also an active educator in the Miami-Dade area, teaching music theory and ear training at the University of Miami’s Frost School of Music, theory for grade schoolers at the Community Arts Program, and saxophone and clarinet at Barry University. He is currently studying composition with Dr. Dorothy Hindman at the University of Miami where he is a doctoral candidate.

Of *Three Glorious Days*, his first work to be read by a professional orchestra, Taylor says, “*Three Glorious Days* was inspired by the guillotine gesture in ‘Marche au supplice’ from *Symphonie fantastique* by Hector Berlioz. The piece is named after the period of upheaval in France also known as the July Revolution. I wrote this work during the 2012 presidential election, which had interesting parallels with the Three Glorious Days. President Obama’s legitimacy was questioned and there was a growing dissatisfaction with the distribution of wealth. In the end, like the July Revolution, there was no real, great upheaval, just a return to an uneasy truce.”

## **About the Detroit Symphony Orchestra**

The internationally acclaimed Detroit Symphony Orchestra, which celebrated its 125th anniversary in December 2012, is known for trailblazing performances, visionary maestros, collaborations with the world’s foremost musical artists, and an unwavering commitment to Detroit. Esteemed conductor Leonard Slatkin, called “America’s Music Director” by the *Los Angeles Times*, became the 12th Music Director of the DSO in 2008. The DSO’s performance schedule includes Classical, Pops, Jazz, Young People’s, Neighborhood concerts, and collaborations with chart-topping musicians from Smokey Robinson to Kid Rock. A commitment to broadcast innovation began in 1922 when the DSO became the first orchestra in the world to present a radio broadcast and continues today with the free Live from Orchestra Hall webcast series. Making its home at historic Orchestra Hall at the Max M. Fisher Music Center, one of America’s most acoustically perfect concert halls, the DSO actively pursues a mission to impact and serve the community through music. DSO has a special commitment to honoring African-American contributions to classical music, hosting “Classical Roots” for the last 34 years. For more information, visit [www.dso.org](http://www.dso.org).

## **About American Composers Orchestra**

Now in its 37<sup>th</sup> season, American Composers Orchestra is the only orchestra in the world dedicated to the creation, performance, preservation, and promulgation of music by American composers. ACO makes the creation of new opportunities for American composers and new American orchestral music its central purpose. Through concerts at Carnegie Hall and other venues, recordings, internet and radio broadcasts, educational programs, New Music Readings, and commissions, ACO identifies today's brightest emerging composers, champions prominent established composers as well as those lesser-known, and increases regional, national, and international awareness of the infinite variety of American orchestral music, reflecting geographic, stylistic, and temporal diversity. ACO also serves as an incubator of ideas, research, and talent, as a catalyst for growth and change among orchestras, and as an advocate for American composers and their music. To date, ACO has performed music by more than 700 American composers, including 300 world premieres and newly commissioned works. More information about American Composers Orchestra is available online at [www.americancomposers.org](http://www.americancomposers.org).

## **About American Composers Forum**

The American Composers Forum is committed to supporting composers and developing new markets for their music. Through granting, commissioning, and performance programs, the Forum provides composers at all stages of their careers with valuable resources for professional and artistic development. By linking communities with composers and performers, the Forum fosters a demand for new music, enriches communities, and helps develop the next generation of composers, musicians, and music patrons. For more information, go to [www.composersforum.org](http://www.composersforum.org).

## **About the League of American Orchestras**

The League of American Orchestras leads, supports, and champions America's orchestras and the vitality of the music they perform. Its diverse membership of approximately 800 orchestras across North America runs the gamut from world-renowned symphonies to community orchestras, from summer festivals to student and youth ensembles. The only national organization dedicated solely to the orchestral experience, the League is a nexus of knowledge and innovation, advocacy, and leadership advancement for managers, musicians, volunteers, and boards. Its conferences and events, award-winning *Symphony* magazine, website, and other publications inform music lovers around the world about orchestral activity and developments. Founded in 1942 and chartered by Congress in 1962, the League links a national network of thousands of instrumentalists, conductors, managers and administrators, board members, volunteers, and business partners. For more information, visit [www.americanorchestras.org](http://www.americanorchestras.org).

## **About New Music USA**

On November 8, 2011 a merger was completed between two eminent champions of new music in the United States, the American Music Center and Meet The Composer. The result is an exciting new organization that will serve music-makers and their audiences in the twenty-first century. Its mission is to increase opportunities for composers, performers and audiences by fostering the creation, dissemination, and enjoyment of new American music, both nationally and internationally. New Music USA places special emphasis on broadening the public community for the music and musicians they serve. New Music USA will maintain all core programming of AMC and MTC. More information can be found at [www.newmusicusa.org](http://www.newmusicusa.org).

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This press release is available online at: [www.americancomposers.org/press](http://www.americancomposers.org/press)

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## **american composers orchestra**

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