



the national orchestral composition discovery network

news release

FOR IMMEDIATE RELEASE
December 3, 2013

PRESS CONTACTS: Christina Jensen PR (ACO)
646-536-7864; christina@christinajensenpr.com

Karen Ames Communications (Berkeley Symphony)
415-641-7474; brenden@karenames.com

EarShot & Berkeley Symphony Announce New Partnership for 2013-2014 Under Construction Series

**Brand New Orchestral Works by Four Emerging Composers:
Sivan Eldar, B. P. Herrington, Ruben Naeff, & Nicholas S. Omiccioli**

**Presented February 2 and May 4, 2014 at 7pm
Osher Studio | 2055 Center Street | Berkeley, CA
Tickets: \$10 at (510) 841-2800 x1 or www.berkeleysymphony.org**

More information: www.earshotnetwork.org

Berkeley, CA – **EarShot** (the National Orchestral Composition Discovery Network) and **Berkeley Symphony** announce a new partnership for the 2013-2014 Under Construction Program, designed as an opportunity for emerging composers to develop their works with a professional orchestra. The selected composers for 2013-2014, chosen from a national candidate pool, are **Sivan Eldar** of San Francisco, CA; **B.P. Herrington** of Conroe, TX; **Ruben Naeff** of Brooklyn, NY; and **Nicholas S. Omiccioli** of Kansas City, MO. Each will compose a new symphonic work to be workshopped and read by Berkeley Symphony at the Osher Studio in Berkeley on February 2 at 7pm (the first public unveiling of the composers' works in process) and on May 4 at 7pm (a run-through of the completed pieces).

Under Construction has served as an incubator for emerging composers for more than 20 years, offering the unique opportunity to develop skills and gain practical experience in writing for a professional orchestra. Each selected composer will workshop and complete one large symphonic work to be presented at two separate readings, allowing composers the chance to hear their concepts realized and audiences the opportunity to have a window into the creative process. They will regularly meet with composers **Edmund Campion** and **Robert Beaser** in private and small group sessions, receive feedback and orchestration lessons from Music Director **Joana Carneiro** as well as participate in workshops led by key orchestra members. This expanded program is the result of a new partnership with EarShot, 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 Under Construction with Berkeley Symphony, EarShot partnerships during the 2013-2014 season also include La Jolla Symphony (September 2013), Detroit Symphony (Readings on March 9-10, 2014), and New York Philharmonic (Readings on June 3, concerts on June 5-7, 2014, submission deadline December 2, 2013) 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 23rd year in New York at the DiMenna Center (June 6-7, 2014, submission deadline December 2, 2013). 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.

Sivan Eldar: *A Thousand Tongues*

Sivan Eldar (b. 1985) is a composer of chamber and electroacoustic works, as well as sound installations. A native of Israel, she has been pursuing her musical education in the U.S. since the age of fifteen; she holds degrees from the United World College, New England Conservatory (B.M.), and University of California Berkeley (M.A.), where she is currently a PhD candidate in composition and new media. Sivan's works have been performed in festivals and galleries across Europe and the US, and have been recognized by awards from the Fulbright Foundation, Hearst Foundation, Nicola Di Lorenzo Composition Competition, Dorfman International Composition Competition, and Accademia Musicale Chigiana. In addition to working on commissions for ensembles, theater and dance, she currently serves on the composition faculty of the John Adams Young Composers Program and theory faculty of the UC Berkeley Department of Music.

Sivan's new work *A Thousand Tongues*, her first for an American professional orchestra, will be read by Berkeley Symphony. Of the piece, the composer says, "I have spent the past year living in Prague, collaborating with local musicians, dancers, and visual artists. The work we created together allowed me to see Prague – its streets, its language, its heroes – through their colorful eyes. To discover secret places, stories and sounds. This composition is dedicated to them. It is both personal and voyeuristic. It is a peculiar hybrid organism – at times sentimental, at times playful, at times frightening – brought to life through the symphony orchestra."

B.P. Herrington: *A Country Lovelier Far*

B. P. Herrington was born in East Texas in 1976. His works have been performed by artists such as soprano Tony Arnold, conductor James Baker, Ensemble Linea, El Perro Andaluz, the London Sinfonietta, the Royal Academy Symphony Orchestra, the New York Youth Symphony, and the BBC Singers. He is founding director of Intersection New Music Collective based at Sam Houston State University, Huntsville, Texas, where he teaches composition and analysis. B.P. earned a Ph.D. in music composition at the Royal Academy of Music, London, where he studied with Simon Bainbridge (2001-2004). He also studied with Marc Satterwhite and Steve Rouse at the University of Louisville (1998-2000), and with Frank Felice at Lamar University (1994-1998). He has attended composition masterclasses with Brian Ferneyhough, Mario

Davidovsky, Eric Chasalow, Melinda Wagner, Sir Peter Maxwell Davies, Karel Husa, Donald Erb, Helmut Lachenmann, Beat Furrer and Georges Aperghis.

B.P.'s new work for these readings, *A Country Lovelier Far*, is his first for an American professional orchestra. He describes it as a poem about his native area in East Texas, saying, "The textural and acoustic sound-world is born of the tangled woods and shaded creeks of the Big Thicket. My musical lines teem with voices from my family and my past: the strange ecstatic blend of gospel and honky-tonk I heard as a child in our rural Pentecostal church (where my father led the singing and I played trumpet), the high fervent singing of my backwoods Baptist grandmother and other kinfolk, as well as the songs and folklore of the Big Thicket, still resonant with old Scots-Irish roots."

Ruben Naeff: *New Work (Title TBD)*

Influenced by his background as a math graduate and economist, Amsterdam-born and Brooklyn-based composer **Ruben Naeff** (b. 1981) writes music that embodies a mathematician's creativity and discipline, an economist's public awareness, and a music lover's spark. In collaboration with scientists, cartoonists, and newspaper *de Volkskrant*, Ruben released the album *De Bètacanon*, a musical canon about the hard sciences. Other interdisciplinary works include *The Dancing Dollar* about today's economic crisis and *The YouOpera*, covering the Internet, including youopera.org that sings a user's Facebook wall.

Ruben holds master's degrees in math and composition from the University of Amsterdam and New York University, respectively. He studied with Michael Gordon and Daan Manneke, and participated in masterclasses by Louis Andriessen, David Lang, Augusta Read Thomas and Christopher Rouse. He attended the conservatories of Amsterdam and The Hague, and the programs of Aspen Music Festival, June in Buffalo, Bang on a Can, Music11 and the UNL Chamber Music Institute. Ruben received the prestigious HSP Huygens Scholarship and grants from the Netherland-America Foundation, Jerome Fund for New Music and the American Composers Forum, the Van Bijleveltstichting and the Fonds voor de Geld- en Effectenhandel. He earned recognition from Wild Rumpus, Ethel/ClefWorks, Golden Hornet, Renegade Ensemble, Hartford Opera Theatre, Center City Opera, Platypus, Andrew Gerlicher and the UvA Cultural Festival.

Of the opportunity to work with EarShot to create his first work for professional orchestra, Ruben says, "I intend to continue my search for a new musical language, test my artistic ideas, and last but not least, have a priceless dialogue with the musicians about both the artistic and the pragmatic side of orchestral writing, during this rare and extraordinary opportunity of workshopping an orchestral work."

Nicholas S. Omiccioli: *burning (2013.14) for orchestra*

Nicholas S. Omiccioli (b.1982) is currently a residency fellow with the Charlotte Street Urban Culture Project in Kansas City, MO. Just recently, Nick was also awarded a residency at Copland House which he fulfilled in October 2013. His music has been performed in Canada, Italy, Austria, Lithuania, the United Kingdom, Thailand, China, New Zealand, Sweden, and throughout the United States. Nick has worked with ensembles such as the Jasper String Quartet, Calder Quartet, Curious Chamber Players, le Nouvel Ensemble Moderne, l'Orchestre de la francophonie, and the Society for New Music to name a few. His music has been featured at the Aspen Music Festival and School, Great Lakes Chamber Music Festival, (le) Poisson Rouge, Beijing Modern Music Festival, Thailand International Composition Festival, Wellesley Composers

Conference, Festivalis Druskomanija, and Domain Forget, among others. In addition to receiving many awards, grants, and fellowships, Nick was a finalist for the 2013 Rome Prize in music composition and has received multiple nominations for scholarships by the American Academy of Arts and Letters. His primary composition teachers include James Mobberley, Chen Yi, Zhou Long, and Brian Bevelander. He has also had additional study with João Pedro Oliveira and Stephen Hartke. Nick holds degrees from the University of Missouri-Kansas City and Heidelberg University

Of *burning* (2013.14), Nick says, “The work I am writing is inspired by my early roots in playing guitar in heavy metal bands. Growing up, I was into groups such as Megadeth, Metallica, and In Flames for their hard edge, driving rhythms, virtuosic guitar solos, and melodic hooks. The aim of the work is to exploit the raw, visceral nature of various sub-genres of heavy metal music within the context of an orchestra.”

About Berkeley Symphony

Recognized nationally for its spirited programming, Berkeley Symphony has established a reputation for presenting major new works for orchestra alongside fresh interpretations of the classical European repertoire. It has been honored with an Adventurous Programming Award from the American Society of Composers, Authors and Publishers (ASCAP) in nine of the past eleven seasons. The Orchestra performs four main-stage concerts a year in Zellerbach Hall on the UC Berkeley campus, and supports emerging composers through its Under Construction New Music Series/Composers Program. A national leader in music education, the Orchestra partners with the Berkeley Unified School District to produce the award-winning Music in the Schools program, providing comprehensive, age-appropriate music curricula to more than 4,000 local elementary students each year. For more information, visit www.berkeleysymphony.org.

About American Composers Orchestra

Now in its 37th 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 600 American composers, including 200 world premieres and newly commissioned works. More information about American Composers Orchestra is available online at 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.

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.

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.

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This press release is available online at: www.americancomposers.org/press

EarShot is made possible with the support of The Andrew W. Mellon Foundation and The Aaron Copland Fund for Music. Additional funding provided by the Virginia B. Toulmin Foundation.

Support for American Composers Orchestra is provided by The Achelis Foundation, The Herb Alpert Foundation, American Express Foundation, The Amphion Foundation Inc., ASCAP, The ASCAP Foundation Irving Caesar Fund, The Bay and Paul Foundations, Mary Duke Biddle Foundation, BMI, BMI Foundation, The Booth Ferris Foundation, Edward T. Cone Foundation, The Aaron Copland Fund for Music, Alice M. Ditson Fund of Columbia University, Fromm Music Foundation, Fund for the City of New York, Ann and Gordon Getty Foundation, Francis Goelet Charitable Lead Trusts, Horace W. Goldsmith Foundation, Jephson Educational Trust, Jerome Foundation, John and Evelyn Kossak Foundation, the estate of Dorothy Lander, Louis Vuitton, LVMH Moët Hennessy Louis Vuitton Inc, The Andrew W. Mellon Foundation, The New York Community Trust, Open Society Foundations, Fan Fox and Leslie R. Samuels Foundation, Taproot Foundation, Virgil Thomson Foundation and the Paul Underwood Charitable Trust. ACO programs are also made possible with public funds from the National Endowment for the Arts, New York State Council on the Arts and the New York City Department of Cultural Affairs.

american composers orchestra

Derek Bermel, *Artistic Director* | George Manahan, *Music Director*
Dennis Russell Davies, *Conductor Laureate* | Robert Beaser, *Artistic Advisor Laureate*
244 West 54th Street, Suite 805
New York, NY 10019-5515
Phone: 212.977.8495 | Fax: 212.977.8995 | Web: www.americancomposers.org