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EarShot & Indianapolis Chamber Orchestra Present

Brand New Orchestral Works by Five Emerging Composers: Karena Ingram, David Jones, Reinaldo Moya, Jessica Rudman, and Aaron Severini

Presented in collaboration with American Composers Orchestra

Friday, September 23, 2016 at 7pm
Butler University’s Howard L. Schrott Center for the Arts
610 West 46th St. | Indianapolis, IN

Free and Open to the Public. More information at www.icomusic.org

Indianapolis, IN – EarShot (the National Orchestral Composition Discovery Network) presents the inaugural EarShot Indianapolis Chamber Orchestra Composers Competition, designed as an opportunity for emerging composers to develop their works with a professional orchestra. The selected composers for these readings, chosen from a national candidate pool, are Karena Ingram, David Jones, Reinaldo Moya, Jessica Rudman, and Aaron Severini. Each is represented by a new orchestral work to be workshopped and read by the Indianapolis Chamber Orchestra at the Howard L. Schrott Center for the Arts in a free, public concert on September 23, 2016 at 7pm.

The Indianapolis Chamber Orchestra, led by Music Director Matthew Kraemer, will rehearse and read each composers’ works, allowing the composers the chance to hear their concepts realized, while audiences will have a window into the creative process. The composers will receive feedback and mentoring from principal ICO musicians, and mentor composers Melinda Wagner, Michael Schelle, and American Composers Orchestra’s Artistic Director Laureate Robert Beaser. Following the competition proceedings, one winning composer and work will be selected to be performed by the ICO as part of the Indiana State
University’s 50th Anniversary Contemporary Music Festival on Thursday, October 27, 2016 in Terre Haute, IN.

This 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. The ICO has the distinction of being the first chamber orchestra selected for this project.

In addition to the Indianapolis Chamber Orchestra, EarShot partnerships have included the New York Philharmonic, Detroit Symphony, Buffalo Philharmonic Orchestra, Berkeley Symphony, Colorado Symphony Orchestra, Memphis Symphony Orchestra, Naples Philharmonic, Nashville Symphony Orchestra, Pioneer Valley Symphony (MA), New York Youth Symphony, and the San Diego Symphony. To date, over fifty composers have been selected for New Music Readings with orchestras.

**Karena Ingram:** *Animals of the Solstice; Calm of the Equinox*

For More Information: [www.karenaingrammusic.com](http://www.karenaingrammusic.com)

Karena Ingram (b. 1994) is an emerging contemporary composer based in Baltimore, Maryland. Karena composes for contemporary chamber ensembles, large symphonic works, video games, and interactive media. Her chamber ensemble works have been performed regularly throughout the Baltimore area, most notably as a part of the Livewire New Music Festival. Karena’s music is known for its imaginative use of color and textural exploration. Beginning her musical career at the age of nine, with self-teaching in violin and music theory, she is a recent graduate of the University of Maryland, Baltimore County, receiving her Bachelor of Arts in music composition.

Of her new work, Karena says “*Animals of the Solstice; Calm of the Equinox* creates a narrative of a lively and bombastic progression animals from the summer solstice to the calm and tranquil autumn equinox. Inspired by the animal constellations that appear in the sky during summer nights, like the lion and the crab, the piece begins with an aggressive and bold character. As themes develop, the music eventually calms these creatures, encompassing the balanced and steady characteristics of the autumnal equinox.”

**David A. Jones:** *Aspen*

David A. Jones (b. 1990) is a composer and horn player from Olympia, Washington. His rhythmic and motive-driven style is inspired in large part by the music of Stravinsky, Debussy, Hindemith, Holst, and many others. David’s works include music for orchestra, wind band, string quartet, brass quintet, percussion ensemble, choir, and a variety of other ensembles.

David is a recent recipient of the 2015 Barlow Student Composition Award at BYU, won second prize in the 2016 Vera Hinckley Mayhew Composition Contest, and was one of fifteen winners selected in Vox
Novus’s “Fifteen Minutes of Fame: Nautilus Brass Quintet” call for scores in 2014. He has had works premiered by the BYU Chamber Orchestra, the Nautilus Brass Quintet, the BYU-Idaho Symphony Band, and the RixStix Percussion Ensemble. He is currently studying for his Master’s in composition at Brigham Young University in Provo, Utah, where he lives with his wife and child. David graduated with a Bachelor of Musical Arts in Composition at Brigham Young University – Idaho in July 2015, where he studied with Darrell Brown.

Aspen was commissioned by the Brigham Young University Chamber Orchestra through the Barlow Student Composition Award, and was premiered on March 31, 2016, at the De Jong Concert Hall in Provo, Utah. Of Aspen, David says, “Aspen seeks to capture, in a sense, this unique quality of aspen trees. The piece doesn’t follow any specific program; rather, I began with a few simple ideas that seemed reminiscent of the nature of aspen trees, and allowed those ideas to spread and develop. Aspens typically grow not as individual trees, but in clone colonies. These colonies spread by sending out root suckers. Each of the trees in a colony is interconnected by a single, intricate root system; even the largest grove of aspens is made up not of many trees, but of one single, living organism.”

Reinaldo Moya: Passacaglia for Orchestra

For More Information: www.reinaldomoya.com

Reinaldo Moya’s (b. 1984) music has been performed in Germany, Colombia, Brazil, Australia, Argentina, Venezuela and throughout the U.S. by performers such as the New Jersey Symphony, the Juilliard Orchestra, the Simón Bolivar Symphony Orchestra of Venezuela, the Da Capo Chamber Players, the Attacca Quartet, Zeitgeist, The St. Olaf Orchestra, as well as musicians from the Los Angeles Philharmonic, the Minnesota Orchestra and the St. Paul Chamber Orchestra, and Alarm Will Sound, among others. He is the recipient of the 2015 McKnight Composers Fellowship, the Van Lier Fellowship from Meet the Composer, and the Aaron Copland Award from the Copland House.

Reinaldo has been commissioned by the Minnesota Opera to write a new opera as part of Minnesota Opera’s initiative Project Opera. An adaptation of Will Weaver’s book Memory Boy, the opera has a libretto by Mark Campbell and was premiered in the spring of 2016. Excerpts from his opera Generalissimo have been performed at Symphony Space, and Weill Recital Hall in Carnegie Hall. He graduated from The Juilliard School with both Master’s and Doctorate degrees, under the tutelage of Samuel Adler and Robert Beaser. Reinaldo is Assistant Professor of Composition at Augsburg College in Minneapolis, and has served on the faculty at St. Olaf, and Macalester colleges in Minnesota.

Of his new work, Reinaldo says, “I wrote Passacaglia for Orchestra at the request of my good friend William Harvey, the founder and director of Cultures in Harmony, an American cultural diplomacy organization that I am involved with. A passacaglia is a form in which the bass line remains constant, uniting many different variations that arise from it. In a world increasingly driven by misunderstanding, music can remind us of what we share: the fundamental desire to lead our lives in peace and with mutual respect. For its tenth anniversary in 2015, Cultures in Harmony traveled to some of the countries where we have worked in the past ten years to demonstrate these connections in a project inspired by the musical form of the passacaglia. Just as the variations of a passacaglia change while the bass line, also called the
‘ground’ remains the same, people from all over the world embody a variety of differences yet share common values and aspirations.”

Jessica Rudman: Still I Rise!
For More Information: www.jessicarudman.com

Jessica Rudman (b. 1982) is a Connecticut-based composer whose music unifies extended techniques with clear melodic development and narrative structures to create a unique and personal emotional expression. Her works have been performed across the U.S. and abroad by groups such as the International Contemporary Ensemble, the Cadillac Moon Ensemble, Mivos Quartet, the Omaha Symphony Chamber Orchestra, and the Yakima Symphony Orchestra. She has received awards from Boston Metro Opera, SCI/ASCAP, the College Music Society, the International Alliance for Women in Music, and others. Her recent commissions include works for the Riot Ensemble, the Blue Box Ensemble, bassist Gahlord Dewald, and the Hartford Independent Chamber Orchestra. Jessica has taught at The Hartt School, Central Connecticut State University, and Baruch College. She is currently the Director of the Young Composers Project and the Chair of the Creative Studies Department at The Hartt School Community Division. Jessica is also an active music theorist and arts advocate, serving on the board of the Women Composers Festival of Hartford. She holds degrees from the CUNY Graduate Center, The Hartt School, and the University of Virginia.

Of her new work Jessica says, “Still I Rise! is named after Maya Angelou’s eponymous poem. Her words express a profound sentiment of perseverance: they reflect not only surviving hardships, but coming out of them with one’s spirit intact. The narrator’s sassiness, quirky humor, and energy are manifested in the music’s grooves, flirty lines, and vibrant colors. The theme of endurance is expressed as the main motive or ‘protagonist’ travels through periods of confidence, adversity, manic excitement, questioning, and catharsis. Even when the identity of the main motive is almost obliterated by the heavy, static chords of the climax, it emerges to close the piece with a wink and a flourish – always rising again.”

Aaron Severini: Sleet
For More Information: www.aaronseverini.com

Aaron Severini (b. 1981) is a versatile composer whose music includes works for concert, dance, film, television, and new media. Aaron earned his Bachelor of Music degree at The Juilliard School, studying composition with Christopher Rouse. After a successful career dancing professionally with New York City Ballet, he is now pursuing his Master of Music degree in composition at Juilliard where he is studying with John Corigliano. Aaron’s unique background and talents have drawn special attention – most recently Hilary Hahn and Cory Smythe premiered Aaron’s Catch as an encore during their recital at Davies Symphony Hall, San Francisco, CA. The San Francisco Examiner called it, “a lively bundle of manic energy that could not have made for a better encore.” Previous awards and honors include the 2015 Juilliard Orchestra Competition for Sleet, the ASCAP Foundation Morton Gould Young Composer Award, and multiple ASCAP Plus awards. A native of Greenfield, Massachusetts, Aaron lives in New York City.
Of Sleet Aaron says, “The tone and structure of the composition are influenced by my previous experiences as a dancer with New York City Ballet as well as my time studying composition at Juilliard. There is an extraordinary energy at both institutions that I wanted to capture within the piece. Sleet incorporates a selection of characters or moods that enter and exit consecutively and are at times intertwined. For me, these moods depict elements of power, nerve, excitement, anticipation, fear, femininity, masculinity, and childlike exuberance. I drew my inspiration from the bubbly personalities and incredibly talented musicians at Juilliard and the buzz and adrenaline felt backstage before performances at NYCB and the extraordinary artists that I worked with there.”

About Indianapolis Chamber Orchestra

Now in its 32nd season, the Indianapolis Chamber Orchestra (ICO) welcomed its third Music Director, Matthew Kraemer, to the podium in 2015-2016. Comprised of 34 professional musicians, the ICO presents an annual subscription concert series, drawing on a body of musical literature spanning four centuries. Concerts feature internationally recognized concert artists as well as superior local talent, present aspiring young soloists, and showcase the talents of contemporary composers. The ICO has commissioned several new works and has performed a number of world and American premieres. In May 2015, the ICO released its first commercial CD, entitled Momentum 21, with contemporary music composed by James Aikman (who currently serves as composer-in-residence), Derek Bermel, Michael-Thomas Foumai, and Christopher Theofanidis. The ICO offers a full range of educational programs for ages pre-kindergarten through adult. The ICO also accompanies many local arts and educational organizations including the Indianapolis Opera, Indianapolis Symphonic Choir, and American Pianists Association. The ICO also serves as orchestra-in-residence for the Indiana State University Contemporary Music Festival.

Matthew Kraemer recently completed a highly successful, five-year tenure as associate conductor of the Buffalo Philharmonic, where he regularly led the orchestra on each of its concert series. A passionate advocate for new music, he has performed the works of many living composers during his career. He has led composer readings and workshops with several orchestras in the United States, in addition to leading the BPO’s EarShot partnership with the American Composers Orchestra in Buffalo for three consecutive seasons. Increasingly recognized for his committed advocacy of music education and his devotion to young audiences, he has created numerous arts education programs and has taught at several music festivals both in the United States and abroad.

About American Composers Orchestra

Founded in 1977, 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. **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**

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**American Composers Orchestra**

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