



the national orchestral composition discovery network

news release

FOR IMMEDIATE RELEASE

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EarShot & Berkeley Symphony Continue Partnership for 2014-2015 Under Construction Series

**Brand New Orchestral Works by Four Emerging Composers:
Ryan Carter, Emily Cooley, Michael Laurello, & Natalie Williams**

**Presented Saturday, May 2, 2015 at 3pm & Sunday, May 3, 2015 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** continue their partnership for the 2014-2015 Under Construction Program, designed as an opportunity for emerging composers to develop their works with a professional orchestra. The selected composers for 2014-2015, chosen from a national candidate pool, are **Ryan Carter, Emily Cooley, Michael Laurello,** and **Natalie Williams**. Each is represented by a new symphonic work to be workshopped and read by Berkeley Symphony at the Osher Studio in Berkeley on May 2, 2015 at 3pm (the first public unveiling of the composers' works in process) and on May 3, 2015 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 has completed a 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 receive feedback and mentoring from composers **Ken Ueno** and **Derek Bermel** in private and small group sessions, as well as from Music Director **Joana Carneiro** and key orchestra members. 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**.

In addition to Under Construction with Berkeley Symphony, EarShot partnerships have included the New York Philharmonic, Detroit Symphony, 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. To date, over fifty composers have been selected for New Music Readings with orchestras.

Ryan Carter: *The Clock Behind Me*

Praised by *The New York Times* as "imaginative...like, say, a Martian dance party," **Ryan Carter's** (b. 1980) music has been commissioned by Carnegie Hall, the National Flute Association, the MATA Festival, the Metropolis Ensemble, Present Music, The Milwaukee Children's Choir, and the Calder Quartet, with support from the National Endowment for the Arts, the Jerome Foundation, the American Composers Forum, and Meet the Composer. Ryan has collaborated with the Cleveland Chamber Symphony, the International Contemporary Ensemble, the Nieuw Ensemble, the JACK Quartet, the Mivos Quartet, Quartetto Maurice, the Argento Chamber Ensemble, the Princeton Laptop Orchestra, Transit, NOW Ensemble, and many others. Awards include the Lee Ettelson Award, the Aaron Copland Award, the Left Coast Composition Contest, the National Association of Composers/USA Composer's Competition, and the Publikumspreis at the Heidelberg Spring Festival. Ryan was also a finalist for the 2005 Gaudeamus Prize and was chosen as one of *NPR* and *Q2's* favorite "100 Composers Under 40." In addition to composing acoustic music, Ryan is an avid computer musician and programmer. His *iMonkeypants* app (available for download on the App Store) is an album of algorithmically generated, listener-interactive electronica. Ryan holds degrees from Oberlin Conservatory (BMus), Stony Brook University (MA), and New York University (PhD).

Ryan's *The Clock Behind Me* explores the variable passage of time, and takes inspiration from a story about composer Arnold Schoenberg. Ryan says, "I was thinking of composing a piece about time compressing, and then I watched an interview with Richard Hoffmann, my former teacher who studied privately with Arnold Schoenberg. In his interview, Richard told a story of Schoenberg at the end of his life. There was a clock on the wall in front of him, and one day he asked Richard to put the clock behind him because he didn't want to know how slowly time was passing."

Emily Cooley: *Green Go to Me*

Emily Cooley (b. 1990) is a composer of orchestral, chamber, and vocal music that ranges from delicate intensity to a pulsing, energetic sound. In 2015, Emily was awarded a Charles Ives Scholarship from the American Academy of Arts and Letters. Her music has received additional awards and recognition from the National Federation of Music Clubs, Tribeca New Music, ASCAP, the Renée B. Fisher Foundation, and others. Emily has received commissions and performances from ensembles including the Cabrillo Festival Orchestra, the Curtis Symphony Orchestra, the Milwaukee Symphony Orchestra, the Sioux City Symphony Orchestra, the JACK Quartet, the Fifth House Ensemble, and Music from Copland House. She has been a fellow at the Norfolk New Music Workshop, the Wellesley Composers Conference, CULTIVATE at Copland House, and the Cabrillo Festival of Contemporary Music. A native of Milwaukee, WI, Emily is a recent graduate of the USC Thornton School of Music and Yale University, where she was awarded the Louis

Sudler Prize for excellence in the creative arts. Past teachers include Stephen Hartke, Donald Crockett, Andrew Norman, Kathryn Alexander, and John K. Boyle. Emily currently holds the Milton L. Rock Composition Fellowship at the Curtis Institute of Music, where she studies with David Ludwig.

Of *Green Go to Me*, Emily says, "Lately I've become interested in writing pieces that consist of only one section, usually in the form of a long, slow build of density and variety in sound. This piece takes that model: there are no delineated sections and no transitions, just the goal of reaching the ending and revealing the core of this music's material. One of the inspirations for this piece is the work of California artist Andres Amador, whose sand murals flourish into massive and stunning images, but are inevitably washed away by the ocean."

Michael Laurello: *Promises*

Michael Laurello (b. 1981) is an American composer and pianist. He has written for ensembles and soloists such as Sō Percussion, Sandbox Percussion, the Yale Percussion Group, the Yale Philharmonia, Sound Icon, the 15.19ensemble, NotaRiotous/The Boston Microtonal Society, guitarist Flavio Virzi, soprano Sarah Pelletier, pianist/composer John McDonald, and clarinetist and linguist/music theorist Ray Jackendoff. Upcoming collaborations include an evening-length work for the Triplepoint Trio, made possible through an artist residency at the Avaloch Farm Music Institute in summer 2015. Michael is an Artist Diploma candidate in composition at the Yale School of Music, where he received the Jacob Druckman Scholarship and the Rena Greenwald Memorial Scholarship for 2014-15. His primary composition teachers at Yale are David Lang, Martin Bresnick, and Christopher Theofanidis. He holds an M.A. in composition from Tufts University, where he studied under John McDonald, and a B.Mus. in music synthesis (electronic production and design) from the Berklee College of Music. Recent honors include a commission from the American Composers Forum and an Emerging Artist Award from the St. Botolph Club Foundation. He has attended composition festivals at highSCORE and Etchings. In addition to his work as a composer and performer, Michael is a recording engineer and a teaching fellow at Yale University.

Of his new work, Michael says, "When I started writing *Promises* in September of 2014, I imagined the orchestra as an enormous machine relentlessly chugging away to accomplish some sort of task, or moving towards a goal of some kind. One of my teachers said to me, 'This music seems like it's promising something. You just have to decide whether or not it's going to break its promise.' This made me think not only about the concept of a musical promise, but also about some of the promises that I've kept and those that I've broken in my life. The music started to represent something more personal and profound, and I composed the bulk of the piece with these thoughts in mind."

Natalie Williams: *Les Chants du Maldoror*

Natalie Williams (b. 1977) is an Australian composer. In 2015 her music will be premiered internationally by ensembles including the Doric String Quartet (UK), the Pavel Haas Quartet (Czech Republic) and the Sydney Conservatorium Wind Symphony. Her works have been commissioned and performed by international ensembles, including the Atlanta Opera, Omaha Symphony, the Melbourne Symphony Orchestra, the Adelaide Symphony Orchestra, Musica Viva, the West Australian Symphony Orchestra, Adelaide Baroque, the Sydney Youth Orchestra, the Australian Youth Orchestra, Indiana University

development grants from the Australasian Performing Rights Association, the British Music Society and the University of Sydney. Natalie has taught composition and music theory at the Indiana University Jacobs School of Music, the Hugh Hodgson School of Music at the University of Georgia, and the Faculty of Music at the Op Melbourne Conservatorium. Current commissions include new works for performance at the 17th World Saxophone Conference in Strasbourg and a new wind symphony commemorating the 100th anniversary of the Sydney Conservatorium in 2015.

Natalie's new work, *Les Chants du Maldoror*, is a chamber symphony – a suite of orchestral contemplations on four etchings by surrealist artist Salvador Dalí, created for the 1932 publication of *Les Chants du Maldoror*, a prose-poem written in 1868 by French poet Isidore Ducasse (the Comte de Lautréamont). The text was championed by Andre Breton as a manifesto of the French surrealist movement and Dalí completed more than 40 etchings for the 1932 publication. Natalie's work is in four movements, inspired by these etchings: *Identification with the Brother*, *Obsession of the Angelus*, *The Memory of Music*, and *The Future and its Enigma*.

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 38th 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 nearly 300 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

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american composers orchestra

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