



the national orchestral composition discovery network

# news release

FOR IMMEDIATE RELEASE  
January 18, 2018

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## **EarShot and Charlotte Symphony Present Brand New Orchestral Works by Three Emerging Composers: Niloufar Iravani, Jihyun Kim, and Felipe Nieto**

**Presented in collaboration with American Composers Orchestra**



**Thursday, March 1, 2018 at 10am**  
**Davidson College’s Duke Family Performance Hall**  
**207 Faculty Drive | Davidson, NC**

**Free and Open to the Public. More information: [www.charlottesymphony.org](http://www.charlottesymphony.org)**  
**More information about EarShot: [www.earshotnetwork.org](http://www.earshotnetwork.org)**

Davidson, NC – On **Thursday, March 1, 2018 at 10am**, EarShot (the National Orchestral Composition Discovery Network) and the **Charlotte Symphony** present the readings of new works by three emerging composers, at **Davidson College’s Duke Family Performance Hall** (207 Faculty Drive) led by Charlotte Symphony Assistant Conductor **Christopher James Lees**. The New Music Readings will be the culmination of a series of private readings, feedback sessions, and work with mentor composers Trevor Weston, Wang Jie, and Robert Beaser. The selected composers, chosen from an international candidate pool, are **Niloufar Iravani** (*Fantasy*), **Jihyun Kim** (*At Dawn*), and **Felipe Nieto** (*Artesania Sonora*). On this co-presentation and partnership, Charlotte Symphony President and CEO Mary A. Deissler remarks, “Living composers, and the work they create, are integral to a vibrant culture. The CSO is committed to presenting programs and artists that reflect the diversity of our community.”

**EarShot** enables connections between orchestras and emerging composers. Drawing from a national network of advisors and advocates, EarShot works with orchestras around the country to identify and support promising composers in the early stages of their careers. Orchestras have relied on EarShot to advise them on commissions, competitions, and program design in addition to identifying composers consistent with the orchestra’s artistic vision. EarShot residencies

include established composer mentorship, orchestra readings, and musician and conductor feedback sessions, and are customized to the orchestra's aesthetic and/or demographic interests and community and education activities.

**EarShot is a partnership between American Composers Orchestra, League of American Orchestras, American Composers Forum, and New Music USA.**

## **Niloufar Iravani (Fantasy)**

Niloufar Iravani (b. 1990) is a composer of acoustic and electroacoustic music. She received her Bachelor of Music in Piano Performance and Master of Music in Composition from University of Tehran, Iran. Iravani achieved several national honors including the second rank in the field of Musical Arts at the National Master Degree Examination before starting the PhD in Music Composition at Louisiana State University, under the supervision of Prof. Dinos Contantinides. She is now the graduate teaching assistant and the coordinator of the Composers Forum at LSU. Her music has been performed in Iran, Greece, and the USA by great ensembles and soloists including Athanasios Zervas, Maria Asteriadou, Kostas Tiliakos, Angela Draghicescu, and Amalia Sagona. The Summer 2017 concert series at Baton Rouge libraries, conducted by Prof. Constantinides, featured her work, *Shadows in Chase*, for string quartet. Recent highlights include the performance of *DIR* for solo violin at LMTA 65th Annual Convention at the University of New Orleans and the performance of *Seven* for fixed media for seven channels at the University of Tennessee Contemporary Music Festival. For more information, visit [www.niloufariravani.com](http://www.niloufariravani.com).

Fantasy, for Symphonic Orchestra, was part of Iravani's final thesis for her Master of Music degree in Composition. In this work, she tried to demonstrate her innovate and personal approach to the concept of fantasy as a musical genre. The work presents meaningful imitation and development of thematic ideas as well as the dynamic use of rhythm, register, and texture. The second and fourth intervals, as the main intervallic materials, are smoothly combined with larger intervals to provide a distinct impression of unity and diversity throughout the work. The work has the formal structure of ABCDA.

## **Jihyun Kim (At Dawn)**

Jihyun Kim (b. 1988) was born in Seoul, South Korea in 1988. Studying composition with Shinuh Lee, she graduated early from Seoul National University with a Bachelor of Music as valedictorian and then earned a Master's degree in Composition. Later, she graduated with a Master of Music from Indiana University where she studied with Don Freund, Aaron Travers and PQ Phan. She is currently pursuing a Doctor of Musical Arts at Rice University, studying with Karim Al-Zand and Shih-Hui Chen. Her music has been performed at the Korean Music Expo, the Daegu International Contemporary Music Festival, the Pann Music Festival, and the 2016 ISCM World Music Days, the 2017 John Donald Robb Composers' Symposium, the 2017 ISCM New Music Miami Festival, the 2016 LaTEX Festival, the International Symposium of New Music at Curitiba, the RED NOTE New Music Festival Composition Workshop, and the Midwest Composers Symposium. Additionally, she won the Libby Larsen Prize in the International Alliance for Women in Music 2015 Search for New Music Competition, the Merit Award in the 1st Lin Yao Ji International Competition for Composition in Hong-Kong, and second place in the Contemporary Music Society Competition for Composition in Korea. For more information, visit [www.coolsound88.wixsite.com/jihyunkim](http://www.coolsound88.wixsite.com/jihyunkim).

Kim notes, "*At Dawn* for orchestra portrays a silent village where church bells ring in the distance. For me, the two phenomena – light from the sun slowly brightening the village and the sound from the church bells slowly filling the air – look and sound similar, because these phenomena gradually change the environment. In this piece, the gradual shift from low light to brightness and meaningless noise to meaningful sound. In order to depict such imaginary sceneries, I use the fundamental and the overtones from bell sounds."

## **Felipe Nieto (Artesania Sonora)**

Originally from Bogota (Colombia), Felipe Nieto's (b. 1988) music is rooted in a combination of lyricism and rhythmic complexity and intends to touch upon themes that range from political commentary to simple sound exploration. At the same time, he believes strongly in versatility and feels that his musical language is open to the exigencies of every piece he composes. Felipe has received first prize at the annual PUBLIQuartet Composition Competition, first prize at the Exit 128 Ensemble Composition Competition, Honorable Mentions at the Buffalo Chamber Players call for scores and the Boston Guitar Festival Composition Competition, and is a two-time recipient of the Smadbeck prize for Music Composition at Ithaca College.

Recent engagements include his assignment as Assistant Artistic Director of Las Americas en Concierto (New York) and collaborations with Brower Trio (Spain), Vox n Plux (New York), and the Bogota Chamber Orchestra (Colombia). Felipe holds a Bachelor of Music in Composition from Oklahoma City University where he studied with Edward Knight and a Master of Music in Composition from Ithaca College where he studied with Jorge Grossmann and Dana Wilson. For more information, visit [www.facebook.com/FelipeNScomposer](http://www.facebook.com/FelipeNScomposer).

Of *Artesania Sonora*, Nieto says, “It is a work conceived in the manner of an artisanal piece. The opening passages represent raw material from which all other elements of the piece emanate, through a process of constant transformation and growth. As in much artisanal work, form and content are earned and not exposed from the outset. I borrowed this idea from the aesthetic values I encountered in the artisanal work on gold in the indigenous cultures of South America, particularly that of the Colombian territory where I come from.”

## **About Charlotte Symphony**

Founded in 1932, the Charlotte Symphony is a longstanding nonprofit organization committed to delivering exceptional musical experiences that connect and strengthen the Charlotte community. Led by internationally renowned Music Director Christopher Warren-Green, the Symphony upholds the highest artistic integrity and takes bold steps to engage the community through music that enriches the human spirit. We employ professional full-time orchestra musicians, support two youth orchestras and a volunteer chorus, and offer significant educational programming aimed at improving underserved sections of our community. The Charlotte Symphony is integral to the Charlotte area, serving its community through music that connects and inspires. For more information, visit [www.charlottesymphony.org](http://www.charlottesymphony.org).

## **About American Composers Orchestra**

Founded in 1977, American Composers Orchestra is the only orchestra in the world dedicated to the creation, performance, preservation, and promotion 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. ACO programs seek to innovate and experiment, educate students and the public, and open the orchestra to diverse new influences and audiences. For more information, visit [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, visit [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 more than 2,000 organizations and individuals across North America runs the gamut from world-renowned orchestras to community groups, from summer festivals to student and youth ensembles, from conservatories to libraries, from businesses serving orchestras to individuals who love symphonic music. The only national organization dedicated solely to the orchestral experience, the League is a nexus of knowledge and innovation, advocacy, and leadership advancement. Its conferences and events, award-winning Symphony magazine, website, and other publications inform people 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. Visit [www.americanorchestras.org](http://www.americanorchestras.org).

## About New Music USA

New Music USA was officially created on November 8, 2011, as the result of the merger between the American Music Center and Meet The Composer. Its mission to increase opportunities for composers, performers, and audiences is advanced through two basic kinds of activity: Support and Promotion. By providing financial and other support, it enables composers and other musical artists to create the new work that is the beating heart of our musical culture. Through its strong and evolving new media dimensions, it seeks to bring more attention to the field and engage a broad audience of potential listeners. New Music USA is designed to build upon the combined and interconnected strengths of AMC and MTC. Maintaining a strong online presence as well as an active network of worldwide contacts, which includes serving as the official United States member of the International Association of Music Information Centres (IAMIC), New Music USA aims to bring the music created in this country to a global audience. For more information, visit [www.newmusicusa.org](http://www.newmusicusa.org).

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

*Institutional Support for American Composers Orchestra is provided by the Andrew W. Mellon Foundation, The Herb Alpert Foundation, The Amphion Foundation, Inc., ASCAP Foundation, BMI & the BMI Foundation, The Cheswaty Foundation, The Edward T. Cone Foundation, The Aaron Copland Fund for Music, Deutsche Bank, Alice M. Ditson Fund of Columbia University, The Fan Fox and Leslie R. Samuels Foundation, Fromm Music Foundation, Ann and Gordon Getty Foundation, The Howard Gilman Foundation, Francis Goelet Charitable Lead Trusts, Jephson Educational Trust, The J.M. Kaplan Fund, League of American Orchestras, Morgan Stanley, New Music USA, Pacific Harmony Fund, Polo Ralph Lauren Foundation, Rolex, Howard and Sarah D. Solomon Foundation, The Virginia B. Toulmin Foundation, and The Women's Philharmonic Advocacy.*

*ACO programs are made possible with public funds from the National Endowment for the Arts; New York State Council on the Arts with the support of Governor Andrew M. Cuomo and the New York State Legislature; and the New York City Department of Cultural Affairs, in partnership with the City Council.*

*EarShot is a program of American Composers Orchestra in partnership with American Composers Forum, the League of American Orchestras, and New Music USA. Made possible with the support of The Andrew W. Mellon Foundation, and The Aaron Copland Fund for Music. Additional funding provided by the League of American Orchestras with support of the Virginia B. Toulmin Foundation.*

### american composers orchestra

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