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**Composers Courtney Bryan, Cindy Cox, and Fang Man
to Receive \$15,000 Women Composers Commissions from the
League of American Orchestras**

**Now in its Fifth Year, Program Has Provided Thirty-Four Women
with Career Development via EarShot Readings;
Thirteen Have Received Commissions Since Inception**

New York, NY (February 28, 2019) – Composers Courtney Bryan, Cindy Cox, and Fang Man will each receive orchestral commissions of \$15,000 as part of the 2018 **Women Composers Readings and Commissions program**, an initiative of the League of American Orchestras, in partnership with American Composers Orchestra (ACO) and supported by the Virginia B. Toulmin Foundation.

Courtney Bryan's work will be premiered by the Louisiana Philharmonic Orchestra and music director Carlos Miguel Prieto in the 2019-20 season. **Cindy Cox's** work will be premiered by the Saint Paul Chamber Orchestra in May 2020 and **Fang Man's** work by the San Francisco Symphony (performance details for both to be announced).



The Women Composers program has been renewed for 2018, with three additional composers to be awarded commissions next year. Additionally, many of the current and previous commission recipients will meet during the League's National Conference in Nashville, June 3-6, 2019.

"Over the past five years, our Women Composers program has significantly expanded the repertoire, resulting in important new works by women being performed by orchestras across the country", said Jesse Rosen, the League's President and CEO. "We are grateful for the Virginia B. Toulmin Foundation's visionary thinking and years of support."

ACO President Ed Yim added, "This program continues to support and spotlight the work of women composers, and ACO is proud to partner with the League, the Toulmin Foundation and three fantastic partner orchestras who are equally committed to representing women of today in their programming."

The Women Composers Readings and Commissions program is embedded in EarShot, an initiative of American Composers Orchestra in collaboration with American Composers Forum, the League of American Orchestras, and New Music USA. EarShot is the nation's first ongoing program for identifying and promoting the most promising orchestral composers on the national stage. ACO's artistic and administrative staff collaborates with participating orchestras, assisting with planning, program design, and execution. EarShot residencies include mentorship from the most accomplished orchestral composers in the country, orchestra readings, and musician and conductor feedback sessions. The program is customized to each host orchestra's aesthetic, demographic, community, and educational interests"

2018-19 EarShot residencies include Grand Rapids Symphony, Detroit Symphony Orchestra, Sarasota Orchestra, and American Composers Orchestra's Underwood New Music Readings.

2017-18 Earshot readings took place with American Composers Orchestra, Charlotte Symphony Orchestra, Fort Wayne Philharmonic, Jacksonville

Symphony. All women who participated in past EarShot readings were considered for the commissions.

Since its inception in 2014, the Women Composers Readings and Commissions program has shown impressive results: thirty-four women composers benefitted from career development via the EarShot Readings and thirteen composers have now received commissions, with five (premieres by Julia Adolphe, Melody Eötvös, Chen-Hui Jen, Andreia Pinto Correia, and Andrea Reinkemeyer) completed.

2014 commission recipient Julia Adolphe's *Unearth, Release* (Concerto for Viola and Orchestra) received its New York premiere November 17-19, 2016 by the New York Philharmonic, conductor Jaap van Zweden, and Principal Viola Cynthia Phelps as soloist. Melody Eötvös's *Red Dirt | Silver Rain* was premiered at Carnegie Hall in 2015 by American Composers Orchestra as part of the orchestra's SONiC: Sounds of a New Century, a festival devoted to new music written in the 21st century by composers age 40 and under.

The recipients of the 2015 Women Composers Readings and Commissions were composers Andreia Pinto Correia and Xi Wang. Andreia Pinto Correia's *Ciprés* was premiered on April 6 and 7, 2018 by the Columbus Symphony. Xi Wang is working on a piece for the Berkeley Symphony Orchestra to be premiered in a future season.

2016 program recipients were Chen-Hui Jen, whose work *in eternal dusk* was premiered by the Indianapolis Chamber Orchestra on January 27, 2018, as well as Wang Jie and Hannah Lash (premieres to be announced).

2017 commission recipients were Andrea Reinkemeyer, whose *Water Sings Fire* was premiered by the Louisiana Philharmonic Orchestra and music director Carlos Miguel Prieto on January 10, 11, and 12, 2019; Stacy Garrop, whose work will be premiered by the St. Louis Symphony Orchestra (details to be announced); and Robin Holcomb, whose work (title to be announced) will be premiered by the Portland Symphony Orchestra (Maine) and music director Eckart Preu on January 19 and 21, 2020.

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Photo Credit: Arielle Pentes

Courtney Bryan, a native of New Orleans, LA, is “a pianist and composer of panoramic interests” (*New York Times*). Her music is in conversation with various musical genres, including jazz and other types of experimental music, as well as traditional gospel, spirituals, and hymns. Focusing on bridging the sacred and the secular, Bryan's compositions explore human emotions through sound,

confronting the challenge of notating the feeling of improvisation. Bryan has academic degrees from Oberlin Conservatory (BM), Rutgers University (MM), and Columbia University (DMA) with advisor George Lewis, and completed an appointment as Postdoctoral Research Associate in the Department of African American Studies at Princeton University. Bryan is currently an Assistant Professor of Music in the Newcomb Department of Music at Tulane University, the composer-in-residence with the Jacksonville Symphony, and serves as a board member of the Musical Arts Society of New Orleans (MASNO), Composers Now, and New Music USA. She was the 2018 music recipient of the Herb Alpert Award in the Arts.

Bryan's work has been presented in a wide range of venues, including Lincoln Center, Miller Theatre, The Stone, Roulette Intermedium, La MaMa Experimental Theatre, The Metropolitan Museum of Art, National Gallery of Art, Blue Note Jazz Club, Bethany and Abyssinian Baptist Churches, Snug Harbor Jazz Bistro, New Orleans Jazz and Heritage Festival, and Ojai Music Festival. Upcoming commissions include compositions for the Jacksonville Symphony, Quince Ensemble, and Jennifer Koh. She has two recordings, “Quest for Freedom” (2007) and “This Little Light of Mine” (2010). www.courtneybryan.com



Photo courtesy of Cindy Cox

Transparent yet intricate, **Cindy Cox's** compositions synthesize old and new musical designs. The natural world, ecological concerns, and the concept of emergence inspire many of the special harmonies and textural colorations in her works.

Cox is active as a pianist and has performed and recorded many of her own compositions, including the large-scale *Hierosgamos* and *Sylvan*

Pieces. A number of her works feature technologies developed at UC Berkeley's Center for New Music and Audio Technologies (CNMAT), such as *Pianos* and the *Etudes* for piano sampler keyboards. Her compositions with text such as *Singing the lines*, *The Other Side of the World*, and *The Shape of the Shell* evolved through collaboration with her husband, poet John Campion. Together they are currently collaborating on a musical theater project, *The Road to Xibalba*, based on the ancient Mayan myth of creation *The Popol Vuh*.

She has received awards and commissions from the American Academy of Arts and Letters, the Fromm Foundation, the National Endowment for the Arts, The Guggenheim Foundation, the American Composers Forum, ASCAP, Meet the Composer, the Fulbright Foundation, and the Mellon Foundation. She has been a Fellow at Tanglewood, Aspen, the MacDowell Colony, Civitella Ranieri, and Giardini La Mortella.

Recent performances have taken place at the Venice Biennale, the Festival de la Habana in Cuba, the American Academy in Rome, Carnegie and Merkin Halls in New York City, the National Gallery in Washington, the Library of Congress, the Kennedy Center, and the Biblioteca Nacional in Buenos Aires. Her music has been performed by the Kronos Quartet, the National Symphony, the California Symphony, the Alexander Quartet, the Paul Dresher Ensemble, the San Francisco Contemporary Music Players, and the Eco Ensemble. There are five monograph recordings of Cox's music,

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and her scores are published by World a Tuning Fork Press
(www.cacox.com).

Her music may also be accessed on <https://soundcloud.com/cindy-cox>. Cindy Cox is a Professor and Chair of the Music Department at the University of California at Berkeley.



Photo Credit: Yi Sun

Hailed as “inventive and breathtaking” by the New York Times, **Fang Man**’s music has been performed worldwide by notable orchestras and ensembles such as the Los Angeles Philharmonic Orchestra New Music Group under the baton of Esa-Pekka Salonen, Basel Sinfonietta, Slovak Philharmonic, American Composers Orchestra, Tokyo Philharmonic Orchestra, National Orchestre de Lorraine, Minnesota Orchestra, Prism Saxophone Quartet, Dolce Suono Ensemble, Music from China, among others.

She is the recipient of a Guggenheim Fellowship, Koussevitzky Foundation Commission, an Underwood/ACO Commission, Toru Takemitsu Award (Japan), Opera America Discovery Grant, the National Endowment for the Arts Award, Siemens Berlin Music Foundation Commission, NewMusicUSA Commission, the 47th UWRF Commissioned Composer, USC Provost Grant, Bank of America Gallery Commission, the Darmstadt Stipend-Prize-Award, Kate Neal Kinley Memorial Fellowship, Frank Huntington Beebe Fellowship, among others.

Her music has been heard at the Carnegie Hall, Symphony Space, Merkin Concert Hall, Miller Theater (NYC); Walt Disney Hall (Los Angeles); Espace de Projection of IRCAM-Centre Pompidou (Paris), Tokyo Opera City Concert Hall (Japan), Annenberg Center for the Performing Arts (Philadelphia), etc. She has been invited to new music festivals such as the Festival d'Aix-en-Provence, Centre Acanthes (France); Darmstadt New Music Festival (Germany); Gaudeamus Music Week (the Netherlands); Cabrillo Festival,

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Aspen Music Festival, June in Buffalo (USA), etc. She was invited as a resident composer at the Hermitage Artist Retreat in Florida, Aldeburgh Music Centre (UK), and Civitella Ranieri Music Foundation (Italy).

Fang obtained the Doctor of Musical Arts degree from Cornell University and a Computer Music and Composition certificate from IRCAM-Centre Pompidou in France. She obtained the Bachelor of Music degree from the Central Conservatory of Music in Beijing. Fang is an Assistant Professor of Music Composition at the University of South Carolina. She previously held positions as the Composer-in-Residence at the Baldwin-Wallace Conservatory of Music, and a Visiting Assistant Professor at Duke University.
www.fangmanmusic.com

Founded in 1977, **American Composers Orchestra** is 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.

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EarShot (the National Orchestral Composition Discovery Network) is an initiative of American Composers Orchestra (ACO) in partnership with American Composers Forum, League of American Orchestras, and New Music USA. EarShot is the nation's first ongoing program for identifying and promoting the most promising orchestral composers on the national stage. ACO's artistic and administrative staff collaborates with participating orchestras, assisting with planning, program design, and execution. EarShot residencies include mentorship from the most accomplished orchestral composers in the country, orchestra readings, and musician and conductor feedback sessions. The program is customized to each host orchestra's aesthetic, demographic, community, and educational interests.

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 americanorchestras.org.

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