



2016 Festival
February 1-29

New Affiliated Fellowship Program with Civitella Ranieri Foundation

Composers Now is pleased to announce the expansion of its **Composers Now Creative Residencies** initiative with a new partnership with the **CIVITELLA RANIERI** Foundation in the Umbria region of Italy. Two composers, each selected by Composers Now, will receive a Civitella Ranieri Fellowship consisting of a six-week residency at the center in addition to travel, room and board. Residencies will take place in 2016 and 2017. Read the [full press release here](#).

The **Creative Residencies** initiative launched with great success in November 2014 as a collaborative program between Composers Now and the **Pocantico Center**, with **Mari Kimura** and **Aruán Ortiz** as the awarded composers. Residencies provide composers with their most valuable resource: time. The combination of time, space, and an inspiring setting make these residencies invaluable. Composers Now Creative Residencies are awarded through a careful nomination process open to organizations that have participated in the annual festival, and a jury process by a rotating panel of our distinguished advisors and mentors.

Jin Hi Kim & Peter Van Zandt Lane Receive 2015 Composers Now Creative Residencies at Pocantico

Jin Hi Kim and **Peter Van Zandt Lane** have been awarded the second annual Composers Now Creative Residencies. Each artist receives a week's stay at the Pocantico Center, the conference and cultural center of the Rockefeller Brothers Fund in Tarrytown, New York, to work on a project of her/his choosing. The residencies take place in November 2015. The jury was comprised of members of the Composers Now Board of Advisors and Distinguished Mentors Council. In addition to selecting Jin Hi Kim and Peter Van Zandt Lane, **Angélica Negrón** and **David Bird** were named alternates.

The Jury: Noah Creshevsky, Joan La Barbara, Carman Moore, Melinda Wagner (chair), and Sebastian Zubieta.



Jin Hi Kim is an internationally acclaimed innovative komungo (Korean 4th century fretted board zither) virtuoso and a Guggenheim Fellow in Music Composition. Kim has performed as a komungo soloist in her own compositions at Carnegie Hall, Lincoln Center, Kennedy Center, Smithsonian Freer Gallery of Art, Asia Society (NYC), Royal Festival Hall (London), Haus der Kulturen der Welt (Berlin) and around the world. *The New York Times* described a work of hers as "a gorgeously tactile piece that moved easily between an earthy folksiness and meditative refinement". She has received commissions from the American Composers Orchestra, Kronos Quartet, Chamber Music Society of Lincoln Center and many others. Ms. Kim co-designed the world's only electric komungo and she creates live interactive performance pieces for the electric komungo via MIDI foot pedal control of a custom MAX/MSP

program. One of these works, *Digital Buddha*, was featured in Asia, Europe, Latin America and the USA, including a recent performance at Metropolitan Museum of Art.

During the residency, Ms. Kim will collaborate with Chinese librettist **Ji Chao** of the Asian Cultural Council. Mr. Ji is a classically-trained Chinese opera librettist and playwright based in Beijing. He earned his M.A. in theater from the National Academy of Chinese Theatre Arts (NACTA) in 2014. Mr. Ji's work as a playwright and librettist often involves the difficult task of adapting classical repertoire from Chinese opera and theater into a more accessible format relevant to contemporary audiences. His most recent collaborative production in the U.S. was *Paradise Interrupted*, which had its world premiere at the Spoleto Festival in May 2015.



Peter Van Zandt Lane composes for wind ensemble, orchestra and chamber ensembles, often utilizing electronics alongside traditional instruments. His music has forged a unique style that is as much influenced by electronica and rock as it is connected to the traditions of modernism and minimalism. His recent ballet, *HackPolitik* (available now on Innova Records), was dubbed a *New York Times Critic's Pick* and hailed and "angular, jarring, and sophisticated . . . very compelling . . . ballet needs live music, and this one offered it at the highest level" by *The Boston Musical Intelligencer*. He has recently been commissioned by the Barlow Endowment for Music Composition, the Emory Wind Ensemble, Transient Canvas and the Sydney Conservatorium Wind Symphony. In Fall 2015, he will take up a post as Assistant Professor of Composition at the University of Georgia Hodgson School of Music and Director of the Dancz Center for New Music.

Peter Van Zandt Lane will collaborate with New York-based choreographer **Kate Ladenheim** during the residency. Kate Ladenheim (BFA The Boston Conservatory) is the Artistic Director and Choreographer of The People Movers. She is known for creating work that is socially, politically, and culturally relevant, as well as structured, witty, and human; her work has been praised as "stunning... an interplay of oppositions... pure, unbounded physicality meeting intricate, balletic delicacy" (The Dance Enthusiast). Kate is a 2014-2015 Leimay Fellow, and the winner of the Rider University Emerging Choreographer Competition. Kate is also the founder and producer of CRAWL, a multidisciplinary, nomadic arts presenting series based in New York City.



David Bird is a composer and producer from Laguna Beach, California. He is a graduate of the Oberlin Conservatory of Music and currently studies composition at Columbia University. His work frequently employs the use of live electronics with aims to strengthen the relationships between acoustic and electronic instruments. His music has been a "Staff Pick" on Vimeo and featured on its homepage, as well as publications such as *The Atlantic* and *The Plain Dealer*. A review from *Pitchfork's Altered Zones* has described his expansive sound as, "vibrant, shirt-staining, color squirting... amidst swirling layers of white noise and choir... I do believe a lie-down is in order." His work has been performed internationally, at venues and festivals such as the MATA festival in New York City; the Wien Modern Festival in Vienna, Austria; the SPOR festival in Aarhus, Denmark; the IRCAM Manifeste Festival in Paris, France; the Kennedy Center in Washington D.C.; and the Bodo Sinfonietta in Bodo, Norway.



Angélica Negrón is a composer and multi-instrumentalist. She was born in San Juan, Puerto Rico and is currently based in Brooklyn, New York. Interested in creating intricate yet simple narratives that evoke intangible moments in time, she writes music for accordions, toys and electronics as well as chamber ensembles and orchestras. Her music has been described as "wistfully idiosyncratic and contemplative" (WQXR/Q2) and "mesmerizing and affecting" (*Feast of Music*) while *The New York Times* noted her "capacity to surprise" and her "quirky approach to scoring". She was recently selected

by Q2 and NPR listeners as part of "The Mix: 100 Composers Under 40" and by *Flavorpill* as one of the "10 Young Female Composers You Should Know". Among her commissions are those from the MATA Festival, janus trio, toy pianist Phyllis Chen (for the Look & Listen Festival). She has curated concerts for the MATA Interval Series and Pergones Theater. A long time member of the Puerto Rican underground music scene, Angélica is a founding member of the electro-acoustic pop outfit **Balún** where she sings and plays the accordion and violin.



Trained in composition by Nadia Boulanger in Paris and Luciano Berio at The Juilliard School, **Noah Creshevsky** is the former director of the Center for Computer Music and Professor Emeritus at Brooklyn College of the City University of New York. His musical vocabulary consists largely of familiar bits of words, songs, and instrumental music which are edited but rarely subjected to electronic processing.



Joan La Barbara's career as a composer/performer/sound artist/actor explores the human voice as a multifaceted instrument expanding traditional boundaries and developing a unique vocabulary of experimental and extended vocal techniques (multiphonics, circular singing, ululation and the glottal clicks, her "signature sounds")

influencing generations of singers.



Carman Moore is known as a composer, conductor, author, music critic and educator. Among his works are: *Wildfires and Field Songs* (commissioned and premiered by the New York Philharmonic with Boulez conducting), *Gospel Fuse* (commissioned and premiered by the San Francisco Philharmonic with Ozawa conducting); and *Madiba* (commissioned and premiered by the American Composers Orchestra).



Melinda Wagner, chair of the 2015 Composers Now Creative Residencies panel, is the recipient of a Pulitzer Prize for her Concerto for Flute, Strings and Percussion. Commissions include those from the New York Philharmonic, Chicago Symphony (a piano concerto for Emanuel Ax), the Chamber Music Society of Lincoln Center, the American Brass Quintet and guitarist David Starobin. She has served as composer-in-residence with the Wellesley Composers Conference and the University of California, Davis and taught at Brandeis University, Smith College,

Swarthmore College, Syracuse University and Hunter College.

Sebastian Zubieta is a composer and conductor, born in Buenos Aires and currently living in New York, where he is music director at the Americas Society and conductor of Meridionalis, a group dedicated to the performance of early music from Latin America. He was the musical director of the Yale International Singers from 1999 to 2005 and also conducted several new works for chamber ensembles and orchestra with the Yale Philharmonia, New Music New Haven and NeitherMusic.

The Pocantico Center is the venue for conferences and meetings on critical issues related to the Rockefeller Brothers Fund's mission. It also serves as a community resource and offers public access through a visitation



program, lectures, and cultural events, as well as support to artists and arts organizations in the greater New York City area. The RBF's stewardship of the Pocantico Historic Area includes overseeing the maintenance, care, conservation, and restoration of the historic buildings, gardens, and collections of decorative and fine art. Located 20 miles north of Manhattan in the Pocantico Historic Area, The Pocantico Center is managed by the Rockefeller Brothers Fund as part of its agreement with the National Trust for Historic Preservation.



2014 Residents:



Mari Kimura is widely admired as the inventor of "Subharmonics" and has appeared as a soloist with major orchestras including the Tokyo and Hamburg Symphonies. Her works for interactive computer and collaborations with IRCAM in Paris have won grants such as the Guggenheim Fellowship and Fromm Commission. In 2013, she inaugurated a new summer program as the Director of "Future Music Lab" at the Atlantic Music Festival and teaches Interactive Computer Music Performance at The Juilliard School.

Aruán Ortiz has been recognized in *DownBeat Magazine* as "one of the most versatile and exciting pianists of his generation." Also known as a violist, he is admired for his ability to incorporate influences

from classical music, Afro-Cuban rhythms and improvisation. He has written pieces for orchestras, dance companies, chamber groups and feature films. Currently recipient of the Doris Duke Impact Award 2014, Aruán has produced the Music & Architecture monthly concert series in New York City, featuring some of the most forward-thinking, creative improvisers on the jazz scene.



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