Stacy Garrop

Composer

Stacy Garrop's music is centered on dramatic and lyrical storytelling. The sharing of stories is a defining element of our humanity; we strive to share with others the experiences and concepts that we find compelling. Stacy shares stories by taking audiences on sonic journeys – some simple and beautiful, while others are complicated and dark – depending on the needs and dramatic shape of the story.

New Music USA and the League of American Orchestras have chosen Stacy and the Champaign-Urbana Symphony Orchestra as one of five orchestra/composer pairings for Music Alive's 2016-2019 residence program. She will also serve as the inaugural Emerging Opera Composer for Chicago Opera Theater's new Vanguard Initiative in 2018-2020. Theodore Presser Company publishes her chamber and orchestral works; she self-publishes her choral pieces under Inkjar Publishing Company. Stacy is a recording artist with Cedille Records; her works are also commercially available on nine additional labels.

Stacy has received the Barlow Prize, a Fromm Music Foundation grant, three Barlow Endowment commissions, and the Raymond and Beverly Sackler Music Composition Prize, along with prizes from competitions sponsored by the Detroit Symphony Orchestra, Civic Orchestra of Chicago, Omaha Symphony, New England Philharmonic, Boston Choral Ensemble, Utah Arts Festival, Pittsburgh New Music Ensemble, and Sorel Organization. She has participated in reading session programs sponsored by the American Composers Orchestra and Minnesota Orchestra (the Composers Institute).

Stacy’s catalog covers a wide range, with works for orchestra, wind ensemble, choir, art song, various sized chamber ensembles, and an evening-length oratorio. She has been commissioned and performed by the Albany Symphony and Minnesota Orchestra; by the chamber groups Capitol Saxophone Quartet, Gaudete Brass Quintet, and Kronos Quartet; and by the choirs Chanticleer, Chicago a cappella, Piedmont East Bay Children’s Chorus, San Francisco Choral Society, and Volti. Additional performances have been given by the Cabrillo and Grant Park Music Festival Orchestras; Amarillo, Charleston, Columbus, Illinois, Omaha, and Santa Cruz Symphony Orchestras; by Aspen Music Festival Contemporary Ensemble, Fifth House Ensemble, Lincoln Trio, and Voices of Change; and by Grant Park Music Festival Chorus and Voices of Ascension.

Stacy earned degrees in music composition at the University of Michigan-Ann Arbor (B.M.), University of Chicago (M.A.), and Indiana University-Bloomington (D.M.). She taught composition full-time at Roosevelt
University from 2000 to 2016 before leaving to launch her freelance career. For more information, please visit her website at www.garrop.com or her all-things-composition blog at www.composerinklings.com/

Robin Holcomb

Composer

Robin Holcomb has performed internationally as a solo artist and the leader of various ensembles. Following Sundanese gamelan performance studies at UC Santa Cruz and several years spent sharecropping tobacco in North Carolina, Holcomb was active in New York for many years as a composer and performer with deep roots in the downtown avant-garde as one of the original Studio Henry mavericks. She has recorded her music for Nonesuch, Tzakik, Songlines, and the New World labels. Holcomb is a founder and co-director of The New York Composers Orchestra and WACO (The Washington Composers Orchestra), ensembles for which she is also conductor, pianist and a principal composer. Other current performing ensembles include a longstanding duo project with cellist Peggy Lee and The Robin Holcomb Ensemble. Composing instrumental and vocal music for a wide variety of chamber ensembles and soloists, she has been commissioned to create scores for dance, film and theatre.

“Robin Holcomb is haunted. …It's not that she isn't an original.” (The Georgia Straight)

“Ms. Holcomb's long form piece, Before the Comet Comes, is staggeringly beautiful.” (New York Times)

“…this fascinatingly eclectic pianist, composer, and singer has few qualms about mingling folk, jazz, chamber music, and points between and beyond in arresting original music.” (The New Yorker)

“Satie goes to Appalachia, Morricone goes to the Knitting Factory, and you, dear art-folk fan, die and go to heaven.” (The Village Voice)
Chen-Hui Jen
Composer

Chen-Hui Jen is a composer whose music presents an imaginative, spiritual, and poetic space with subtlety and sophistication. She earned a Ph.D. degree in Composition at the University of California, San Diego, where her mentor was Chinary Ung.

Born in Kaohsiung, Taiwan, Chen-Hui Jen received her M.F.A. in composition at the Graduate School of Music at the Taipei National University of the Arts and B.F.A. in composition at the Music Department of the National Sun Yet-San University, under the instruction of Prof. Hwang-Long Pan and Dr. Tzuy-Sheng Lee. She began studying piano at age four, under the instruction of professors including Aleck Karis and Ming-Fen Hsu.

Chen-Hui Jen writes music for music for orchestra, chamber, and solo, for both Western and Chinese instruments, and vocal and choral works as well as works with computer and electronics. Chen-Hui Jen's works have been performed at multiple new music festivals and concerts, including the ISCM World Music Days, SEAMUS, Acanthes Music Festival, ACL Music Festival, EarShot San Diego Workshop, New Music Miami Season, Taipei International New Music Festival, WOCMA T, and Contemporary Sizhu Music Festival. Chen-Hui Jen's works have won numerous prizes in the Taiwan Literature and Fine Arts Composition Competition for chamber, choral, and solo works, the Formosa Composition Competition for violin concerto, the International Tsang-Houei Hsu Music Composition Competition for Chinese chamber music, the International Taiwan Music Center Composition Competition, and the National Taiwan Symphony Orchestra Composition Competition. She has also received multiple commissions from the Palimpsest Ensemble, Accordant Commons, The Living Earth Show, Ensemble ISCM-Taiwan, Taipei Chamber Singers, Little Giant Chinese Chamber Orchestra, Ching-Yun Chorus, Kaohsiung Chamber Choir, and Muller Choir, as well as multiple grants from the Taipei Department of Cultural Affairs, and the Taiwan National and Arts Foundation.

Since 2010, Dr. Jen has performed piano in a duo with her husband, composer/computer musician Jacob David Sudol. Together they've played many distinguished venues such as the Taipei National Recital Hall, Taiwan National Chiao Tung University, the Spectrum in New York City, Center for New Music in San Francisco, ISCM New Music Miami Festival, Root Signal Festival, Miami Bakehouse Art Complex, University of California at San Diego, Mills College, California Institute of Arts, Chapman University, and Florida International University. She is currently also a pianist in the NODUS Ensemble and the White Ibis Ensemble.
Wang Jie
Composer

Part cartoon character, part virtuoso, musical whiz kid Wang Jie has been nudging serious music and its concert audiences into spectacular frontiers over the past few seasons. Her *From New York, With Love* transformed a classic percussionist into a dervish-like rock star. Her chamber opera *Flown* dramatized the end of a rocky love affair by having the two pianists attack each other and their shared instrument. Despite having the worst title in the history of music, *Oboe Concerto For The Genuine Heart Of Sadness* channeled the power of Liang Wang, the principle oboist of the New York Philharmonic, and the League of Composers Orchestra into an orgiastic whirlwind. An unexpected collaboration with comedy writer Paul Simms inspired a song cycle titled *Lord? Please Don't Let Me Die in a Funny Way*, coaxing belly laughs from an otherwise sedate Opera America audience. Not one to let herself off the hook at her Carnegie Hall debut with the American Composers Orchestra, she shape-shifted into a monkey god swiveling on stage between three keyboards during a performance of her concert opera *From The Other Sky*.

One day she spins a few notes into large symphonic forms, the next she calls Zodiac animals to the opera stage. It is no accident that Ms. Wang’s stylistic versatility is a rare trait in today’s composers. There is a mile-long dossier on Jie’s outside-the-box incidents. It begins with a thrilling escape from a Chinese military-run kindergarten at the age of four. Behind a touch of glorious madness to Jie’s music, the skill, theatricality, and method that once facilitated her youthful escape are now the engines for her appetite to "Engage • Explore • Play." Jie credits her mentors at the Curtis Institute of Music, the Manhattan School of Music, and NYU’s PhD program for all the music mischief she didn’t think was possible.

Most recently, her Symphony No. 2, commissioned and premiered by the Detroit Symphony Orchestra under the baton of Leonard Slatkin, was streamed live to a worldwide audience. Upcoming, Symphonic Overture *America, The Beautiful* will be premiered by the Colorado Springs Philharmonic, Chamber opera *Rated R For Rat* will receive a premiere production by Festival Opera, and her Symphony No.2 is on the bill at the Buffalo Philharmonic. Wang Jie is currently creating *Phoenix Fallen*, a prison opera. Supported by the McKnight Foundation, Jie will spend a year as a resident composer at the Shakopee Correctional Facility in Minnesota, where she will conduct field work and opera workshops in collaboration with the Lake Superior Chamber Orchestra and the Shakopee prison choir.

For more information on Wang Jie, please visit her website.
Tania J. León

Composer / Conductor / Distinguished Professor
CUNY

Tania León is a highly regarded composer and conductor recognized for her accomplishments as an educator and advisor to arts organizations. She has been the subject of profiles on ABC, CBS, CNN, PBS, Univision, Telemundo and independent films.

Recent commissions include “The Little Rock Nine”, an opera with libretto by Thulani Davis and historical research by Henry Louis Gates, Jr. “Ser” for the Los Angeles Philharmonic and “One Mo’ Time” for the Da Capo Chamber Players.

Appearances as guest conductor include the Symphony Orchestra of Marseille, France, the Gewandhausorchester Orchestra, Germany and Orquesta Sinfónica de Guanajuato, Mexico among others.

Her honors include the 2018 US Artist Fellowship, the New York Governor’s Lifetime Achievement Award, the the American Academy of Arts and Letters and the Eileen Southern Distinguished Visitor, Harvard University and Doctorate Degrees from Colgate University, Oberlin and SUNY Purchase Colleges.

A founding member of the Dance Theatre of Harlem, she instituted the Brooklyn Philharmonic Community Concert Series, was co-founder of the American Composers Orchestra “Sonidos de las Americas Festivals”, New Music Advisor to the New York Philharmonic and Founder, Artistic Director of Composers Now, a nonprofit in New York City founded in 2010 and dedicated to empowering all living composers, while celebrating the diversity of their voices and honoring the significance of their contributions to the cultural fabric of society.

A Professor at Brooklyn College since 1985, she was named Distinguished Professor of the City University of New York in 2006. In 2010 she was inducted into the American Academy of Arts and Letters, in 2013 she was the recipient of the prestigious 2013 ASCAP Victor Herbert Award. Most recently she was awarded a 2018 United States Artists Fellowship and is a newly elected member of the American Academy of Arts and Science.
Andreia Pinto-Correia

Composer

The prestigious literary magazine *Jornal de Letras* describes Andreia Pinto-Correia’s compositions as “a major contribution to the dissemination of Portugal’s culture and language, perhaps a contribution larger than could ever be imagined.” Her music — described by the Boston Globe as “compellingly meditative” and by the New York Times as an “aural fabric” — is characterized by close attention to harmonic detail and timbral color. Following a family tradition of scholars and writers, her work often reflects the influence of literary sources from the Iberian Peninsula and beyond.

Ms. Pinto-Correia is a 2015 John Simon Guggenheim Memorial Foundation Fellow. Honors include commissions from the European Union Presidency, Fromm Music Foundation at Harvard University, Boston Symphony Orchestra Brass Quintet, American Composers Orchestra at Carnegie Hall, Tanglewood Music Center, National Symphony and National Dance Company of Portugal, Albany Symphony Orchestra, and Culturgest National Bank of Portugal. Her work *Timaeus*, a concerto for orchestra commissioned by the Boston Symphony’s Tanglewood Music Center in memory of Elliott Carter, was recently premiered at the opening concert of the Contemporary Music Festival’s 75th anniversary.

Her works have been performed by the Minnesota Symphony Orchestra, Berkeley Symphony Orchestra, Calouste Gulbenkian Foundation Orchestra, Orquestra Metropolitana de Lisboa, and the Borromeo and the Mivos String Quartets. She has also been the recipient of a New Music USA Music Alive/League of American Orchestras Composer Residency, a Rockefeller Foundation Center Fellowship, a Civitella Ranieri Foundation Fellowship, the Alpert Award in the Arts/Ucross Residency Prize, and the Toru Takemitsu Composition Award by the Japan Society. In addition, she was the curator of the Fertile Crescent Festival for Contemporary Music at the Institute for Advanced Study in Princeton.

Born in Portugal, Ms. Pinto-Correia began her musical studies in her native Lisbon and received her Masters and Doctoral of Music degrees with Academic Honors from the New England Conservatory of Music as a student of Bob Brookmeyer and Michael Gandolfi. She attended the Minnesota Composer Institute, the European Network of Opera Academies (ENOA), the American Opera Projects (AOP), the Composers Conference, and the Tanglewood and Aspen Festivals. She was a participant in the first EarShot New Music Reading with the Memphis Symphony in 2009.

For more information about Andreia Pinto-Correia, visit her website.
Andrea Reinkemeyer
Composer

The music of American composer Andrea Reinkemeyer has been described as, “haunting,” “melodic and fun, dancing and almost running its way forward... whimsical,” “clever, funky, jazzy and virtuosic” (Detroit Free Press, Fanfare Magazine, Schenectady Daily Gazette); it explores the interplay of visual metaphors, nature, and sound to create lush textures against churning rhythmic figures.

Ms. Reinkemeyer has enjoyed recent commissions from: Albany (NY) Symphony Orchestra, H. Robert Reynolds and The Detroit Chamber Winds & Strings, Rodney Dorsey for the University of Oregon Wind Ensemble and University Singers, In Mulieribus, Lacroute Arts Series at Linfield College, Post-Haste Reed Duo, Jeffrey Heisler for the Primary Colors Trio, Miller Asbill and the Texas Tech University Concert Band, The Wild Swan Theater, Iowa Music Teachers’ Association, and many performers and visual artists.

Her music is distributed by the ADJ•ective Composers’ Collective; it has been performed both nationally and internationally, by the American Composers Orchestra Underwood New Music Readings, North-South Consonance Chamber Orchestra, fEAR no MUSIC, The Fire Wire Ensemble, Great Noise Ensemble, and Thailand International Composition Festival. Her electroacoustic compositions have been performed on the SEAMUS Conference, Spark Electronic Music Festival, University of Central Missouri New Music Festival, Electronic Music Midwest Festival, and Threshold Electronic Music Festival.

Reinkemeyer enjoys exploring music with students of all ages. In 2014, she joined the faculty of Linfield College in McMinnville, Oregon as Assistant Professor of Music Composition & Theory. Previously, she served as a Part-time Lecturer in the Mahidol University International College, in Salaya, Thailand (2011-12) and as an Adjunct Assistant Professor of Composition, Theory and Technology at Bowling Green State University, Ohio (2005-10). Reinkemeyer has been the Composer-in-Residence with the Michigan Philharmonic’s, “The Composer in Me!” Education Pilot Program (2010-11), American-Romanian Festival’s Fusion Project (2011), and Burns Park Elementary School (2004, 2005, 2010). Her work with young musicians has been supported by a Meet the Composer/MetLife Creative Connections Grant.

Dr. Reinkemeyer holds degrees in music composition from the University of Michigan and University of Oregon; her primary composition teachers include: Michael Daugherty, Bright Sheng, Evan Chambers, Susan Botti, James Aikman, Robert Kyr, Jack Boss, and Harold Owen. Born and raised in Oregon, she has also lived in Ann Arbor, Michigan and Bangkok, Thailand.
Xi Wang
Composer

Since arriving in the USA from her native China in 2001, Xi Wang has pursued a whirlwind of musical activities that have made her a rising star in new music. Her unique fusion of Asian and Western instruments and techniques with theatrical and choreographic elements has captivated audiences. She is increasingly in demand for orchestral, chamber, and vocal music.

Xi Wang’s original concert music has been performed worldwide by notable orchestras and ensembles such as the Minnesota Orchestra, Atlanta Symphony, American Composers Orchestra, Shanghai Philharmonic, Spokane Symphony, Voices of Change, Soli Chamber Ensemble, Tippet String Quartet, among others. She is the recipient of the Charles Ives Fellowship from the American Academy of Arts and Letters, the National Endowment for the Arts award, Meet the Composer, New Music USA, American Music Center, MacDowell Colony residency, as well as prizes from the American Society of Composers, Authors and Publishers (ASCAP).

Xi Wang received her B.M. from the Shanghai Conservatory of Music, M.M. from the University of Missouri-Kansas City, and D.M.A. from Cornell University. Currently, she is an Associate Professor at the Meadow School of Arts of Southern Methodist University. She was a participant in ACO’s 2010 Underwood New Music Readings.

For more information on Xi Wang, visit her website.

Lidiya Yankovskaya
Music Director
Chicago Opera Theater

Russian-born conductor Lidiya Yankovskaya serves as Music Director with Chicago Opera Theater. She is also a resident artist at National Sawdust in NYC and Artistic Director of Refugee Orchestra Project. Until recently, Lidiya also served as a conductor with Boston Youth Symphony Orchestra, as a regular guest chorus master with Boston Symphony Orchestra, and as the Artistic Director of Juventas New Music Ensemble/Boston New Music Festival. Lidiya’s conducting engagements this season include Spoleto Festival USA, Stamford Symphony, Washington National Opera, Chicago Philharmonic, Wolftrap Opera, Symphony New Hampshire, and a workshop of a new opera with The Metropolitan Opera. She was also featured in the 2017 Bruno Walter National Conductor Preview, and is a part of Marin Alsop’s Taki Concordia Fellowship, The Dallas Opera’s Hart Institute for Women Conductors, and has previously served as assistant...
conductor to Lorin Maazel at the Castleton Festival, where she regularly stepped in for Maazel in rehearsals and performances. Other previous positions include serving as Music Director with Harvard’s Lowell House Opera, where she was also a resident artist and Davis Center associate scholar. In her work as an artistic leader, Lidiya has become known as a champion of living composers and cross-disciplinary collaborative projects, alongside her work with traditional repertoire. Under her leadership, Juventas New Music produced annual operatic premieres and performances that cross disciplinary boundaries, including musical collaborations with robots, puppeteers, visual artists, circus performers, and more. Lidiya has also been an advocate for lesser known repertory and Russian operatic works, most recently conducting American premieres of Rimsky-Korsakov’s Kashchej the Immortal, Symphony No.1 and Snegurochka, Rubinshteyn’s The Demon, and an upcoming U.S. premiere of Donizetti’s Pia de’ Tolomei. Under her leadership, Chicago Opera Theater is establishing a new Vanguard Initiative, focused on composer mentorship and development of new work. More at www.LidiyaConductor.com