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NEWS

**Composers Stacy Garrop, Robin Holcomb, and
Andrea Reinkemeyer to Receive \$15,000 Women Composers
Commissions from the
League of American Orchestras**

**Now in its Fourth Year, Program Has Provided Twenty-Seven
Women Composers with Career Development via EarShot
Readings;
Ten Composers Have Received Commissions Since Inception**

**League's National Conference in Chicago to Include
Commission Recipients and Prominent Chicago-Based
Women Composers in a Session on June 15
Entitled *Championing Women Composers***

New York, NY (May 3, 2018) – Composers Stacy Garrop, Robin Holcomb, and Andrea Reinkemeyer will each receive orchestral commissions of \$15,000 as part of the League of American Orchestras' 2017 **Women Composers Readings and Commissions program**, which is administered by American Composers Orchestra (ACO) and supported by the Virginia B. Toulmin Foundation.

Andrea Reinkemeyer's work will be premiered by the Louisiana Philharmonic Orchestra and music director Carlos Miguel Prieto on January 10, 2019, with



additional performances on January 11 and 12. Garrop's work will be premiered by the St. Louis Symphony Orchestra and Holcomb's by the Portland Symphony Orchestra (Maine) (details to be announced).

The League's Women Composers program has been renewed for 2018, with three additional composers to be awarded commissions next year. Additionally, *Championing Women Composers*, a session on June 15 at the League's National Conference in Chicago, will feature several of the past and present commission recipients, as well as leading Chicago-area women composers, discussing how the orchestra field can provide more opportunities, resources, and equity for women composers.

"Thanks in large part to our Women Composers program, for the past four years audiences across America have been introduced to an array of significant new works composed by women," said Jesse Rosen, the League's President and CEO. "The Virginia B. Toulmin Foundation's support has been instrumental in bringing this important work to the forefront, more pertinent now than ever in this moment of cultural reckoning."

ACO President Ed Yim added, "We are delighted to continue our partnership with the League, the Toulmin Foundation, and the three partner orchestras to provide this opportunity. ACO is committed to the belief that parity and quality are complementary values. It is terrific that these composers will start and build relationships with these fine orchestras around the country.

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, systematic program for identifying emerging orchestral composers, offering participants career development in the form of mentorships, counsel, and industry exposure with partner orchestras across the country. ACO's artistic and administrative staff works with participating orchestras, assisting with planning and identifying composers through its extensive nationwide calls, as well as with program design and execution.

2016-17 EarShot readings took place with Buffalo Philharmonic (with composers from ACO's Jazz Composers Orchestra Institute), Indianapolis Chamber Orchestra, and ACO's Underwood New Music Readings. 2017-2018 readings just concluded with the Fort Wayne Philharmonic, the Charlotte Symphony, and the Jacksonville Symphony. All women who participated in past EarShot readings were considered for the commissions.

Since its inception in 2014, the League's Women Composers Readings and Commissions program has shown impressive results: twenty-seven women composers benefitted from career development via the EarShot Readings and ten composers have now received commissions, with four (premieres by Julia Adolphe, Melody Eötvös, Chen-Hui Jen, and Andreia Pinto-Correia) 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 tbd).



Photo Credit Frank Ishman

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 <https://www.garrop.com/> or her all-things-composition blog at www.composerinklings.com/



*Photo Credit: Peter Gannushkin
DOWNTOWNMUSIC.NET*

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, Tzadik, 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*)



Photo Credit: Frank Miller

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.

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Now completing its 40th season, **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, celebrates 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, please visit www.americancomposers.org

EarShot, the National Orchestral Composition Discovery Network, initiates partnerships with orchestras around the country; provides consulting, production, and administrative support for orchestras to undertake readings, residencies, performances, and composer-development programs; identifies promising orchestral composers, increasing awareness and access to their music; supports orchestras' commitment to today's composers; and enhances national visibility for their new music programs. EarShot is administered by American Composers Orchestra in collaboration with American Composers Forum, the League of American Orchestras, and New Music USA (formerly the American Music Center and Meet The Composer). It brings together the artistic, administrative, marketing, and production resources and experience of the nation's leading organizations devoted to the support of new American orchestral music. www.earshotnetwork.org

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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