

100 Years of *Rhapsody in Blue*
and Music from the American
Academy in Rome

April 25, 2024

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The Janet
and Arthur
Ross
Rome Prize
Ceremony
and
Concert



Welcome
Peter N. Miller, President

*Announcement of the
2024–2025 Rome Prize winners
and Italian Fellows*
Aliza S. Wong, Director

Introduction
George E. Lewis (2010 Resident)

Prelude for solo flute
Ulysses Kay (1917–1995)

On Loving: II. Mindful of you
Sheila Silver (b. 1946)

From My Diary
Roger Sessions (1896–1985)

*Fantasia on a Theme of Plum Blossom:
II. Ten Thousand Blooms*
Shih-Hui Chen (b. 1962)

In the Heart of God
Courtney Bryan (b. 1982)

Mouthpiece II
Erin Gee (b. 1974)

Seventh Avenue Kaddish
David Sanford (b. 1963)

Bagatelles
Anthony Cheung (b. 1982)

Rhapsody in Blue
George Gershwin (1898–1937)

About the Rome Prize

Since 1894 the American Academy in Rome has awarded highly competitive fellowships that support advanced independent work and research in the arts and humanities. This year, the Rome Prize goes to 32 artists and scholars, who each receive a stipend, private workspace, and room and board at the Academy's 11-acre campus on the Janiculum Hill in 2024–25. This year's competition received 1,106 applications—a record high—with an acceptance rate of 2.89 percent.

As the core of the Academy's residential community, Rome Prize winners experience an incredible opportunity to expand their artistic and scholarly pursuits, drawing on the erudition and experience of their colleagues and on the inestimable resources of Italy, Europe, and the Mediterranean.

The Rome Prize supports work in ancient studies, architecture, design, historic preservation and conservation, landscape architecture, literature, medieval studies, modern Italian studies, music composition, Renaissance and early modern studies, and visual arts.

AAR also awards the Tsao Family Rome Prize for scholars exploring Chinese and Mediterranean philosophical traditions, a Terra Foundation Affiliated Fellowship, and three Italians Fellowships.

The 2024–2025 Rome Prize Winners and Italian Fellows

Ancient Studies

Samuel H. Kress Foundation/
Donald and Maria Cox Rome Prize
Brigitte A. Keslinke
Ph.D. Candidate, Art and Archaeology of the Mediterranean World Graduate Group, University of Pennsylvania
The Making of a Meal: Commensality in the Cult of Mithras

Dorothy and Lewis B. Cullman Rome Prize
Emily C. Mitchell
Ph.D. Candidate in Classical Philology, Department of the Classics, Harvard University
Voices in Stone: Remembering the Enslaved and the Emancipated in Latin Verse Epitaphs

Andrew W. Mellon Foundation/
National Endowment for the Humanities Rome Prize
Vassiliki Panoussi
Chancellor Professor of Classical Studies, College of William and Mary
The Goddess Isis in Roman Literature: Gender, Ethnicity, and Identity

Arthur Ross Rome Prize
Crystal Rosenthal
Ph.D. Candidate, Department of Art and Art History, The University of Texas at Austin
Agents on the Shore: Harbor Arches in Roman Port Cities

Andrew Heiskell/
Andrew W. Mellon Foundation
Post-Doctoral Rome Prize
Dennis E. Trout
Professor, Department of Classics, Archaeology, and Religion, University of Missouri
Reimagining Rome: Emperors, Popes, and the Cult of the Saints

Architecture

Arnold W. Brunner/
Frances Barker Tracy/
Katherine Edwards Gordon Rome Prize
Michelle JaJa Chang
Assistant Professor of Architecture, Graduate School of Design, Harvard University
Material Resistance to Symbolic Form

Lily Auchincloss Rome Prize
David Costanza
Assistant Professor, Department of Architecture, Cornell University
Bending Stone

Design

Rolland Rome Prize and
Cynthia Hazen Polsky and Leon Polsky Rome Prize
Amy Revier
Owner/Director, Amy Revier, Austin, Texas
Woven Narratives of Rome

Historic Preservation and Conservation

Suzanne Deal Booth Rome Prize

Katherine L. Beaty

Book Conservator for Special Collections,
Weissman Preservation Center,
Harvard Library
A Technical Study of Italian Archival Bookbindings

Adele Chatfield-Taylor Rome Prize

Krupali Krusche

Associate Professor, School of Architecture,
University of Notre Dame
The Roman Forum – Learning Grounds for the Renaissance – What Did They Truly Learn?

Landscape Architecture

Gilmore D. Clarke and Michael Rapuano/
Kate Lancaster Brewster Rome Prize

Anthony Acciavatti

Diana Balmori Assistant Professor,
School of Architecture, Yale University
Groundwater Earth: The World Before and After the Tubewell

Garden Club of America/
Prince Charitable Trusts Rome Prize

Megumi Aihara and Dan Spiegel

Principals, Spiegel Aihara Workshop, Inc.,
San Francisco, CA; Spiegel: Continuing
Lecturer, Department of Architecture,
College of Environmental Design, University
of California, Berkeley
Landscapes After the Fire

Literature

Joseph Brodsky Rome Prize,
A Gift of the Drue Heinz Trust

Selby Wynn Schwartz

Writer, San Francisco, CA
The Small Sea

John Guare Writers Fund Rome Prize,
A Gift of Dorothy and Lewis B. Cullman

Jacob Shores-Argüello

Assistant Professor, Department of English,
Baylor University
River Citizen

Medieval Studies

Paul Mellon Rome Prize

Claire Dillon

Ph.D. Candidate, Department of Art History
and Archaeology, Columbia University
Constructing the Histories of Medieval Sicily: Production, Power, and Fragmentation in the Textile Industry and Beyond

Andrew W. Mellon Foundation Rome Prize

Craig Perry

Assistant Professor, Department of
Middle Eastern and South Asian Studies
and the Tam Institute for Jewish Studies,
Emory University
Towards a Documentary History of Medieval Africa

Modern Italian Studies

Millicent Mercer Johnsen/
National Endowment for the Humanities
Rome Prize

Carol E. Harrison

Professor, Department of History, University
of South Carolina
A Women's History of Vatican I

Jesse Howard, Jr. Rome Prize

Lucas R. Ramos

Ph.D. Candidate, Department of History,
Columbia University
Queer, Catholic, Communist: Forging a Sexual Revolution in the Italian Republic, 1958–1989

Rome Prize in Modern Italian Studies

Giancarlo Tursi

Assistant Professor of Translation Studies,
Department of French and Italian,
University of California, Santa Barbara
Dialectal Dante: The Politics of Translation in Risorgimento Italy

Musical Composition

Luciano Berio Rome Prize

Jonah Nuoja Luo Haven

Director of the Harvard Group for New
Music (HGNM), Department of Music,
Harvard University
A Prone and Useful Nothingness: Music-Making within the Sixth Mass Extinction

Elliott Carter Rome Prize

Ben Shyu

Composer, vocalist, multi-instrumentalist, dancer, producer; Co-Founder/
Co-President/Co-CEO of Mutual Mentorship
for Musicians (M³), Brooklyn, NY
Fertile Land, Fertile Body

Renaissance and Early Modern Studies

Anthony M. Clark Rome Prize

Julia Rose Katz

Ph.D. Candidate, Department of Art
History, Rutgers University
Circe's Wand: Reimagining Antiquities in Early Modern Europe, 1500–1800

Samuel H. Kress Foundation/
Marian and Andrew Heiskell Rome Prize

Shannah Rose

Ph.D. Candidate, Institute of Fine Arts,
New York University
The Codex Ríos and the Reception of Mesoamerican Pictography in Early Modern Italy

Tsao Family Rome Prize

Jenny Lin

Associate Professor of Critical Studies,
Roski School of Art and Design, University
of Southern California
The Global Art-Fashion System: New Silk Roads through China, Italy, and the United States

Visual Arts

Nancy B. Negley Rome Prize

Lex Brown

Lecturer, Program in Visual Arts,
Art & Archaeology, Princeton University
Soap Operetta

Abigail Cohen Rome Prize

Matthew Connors

Professor, Photography Department,
Massachusetts College of Art and Design
Shadows and the Silent Majority

Jules Guerin Rome Prize

Devon Dikeou

Artist + editor/publisher, zingmagazine +
curator/co-founder Dikeou Collection
The Inconspicuous

Joseph H. Hazen Rome Prize

Nona Faustine

Artist, Brooklyn, NY
AfroPhantazein

Philip Guston Rome Prize

Richard Mosse

Artist, New York City
Late fascism and fantasy fiction in contemporary Italy

Henry W. and Marian T. Mitchell
Rome Prize

Sheila Pepe

Artist, Brooklyn, NY
It's all public

Terra Foundation Affiliated Fellowship

Kimmah M. Dennis

Artist and Visiting Artist Coordinator,
Department of Painting and Drawing,
School of the Art Institute of Chicago
Interwoven

Italian Fellows

Enel Foundation Italian Fellow in
Architecture, Urban Design, and
Landscape Architecture

Giuseppe Grant

Architect, Rome and Paris;
Cofounder, orizzontale
Roma Ludica: City as Playground

Marcello Lotti Italian Fellow in Music

Daria Scia

Composer, Forio, Italy
*lines of spiritual motion, composing in dia-
logue with the works of Flannery O'Connor*

Franco Zeffirelli Italian Fellow in
Renaissance and Early Modern Studies

Eugenio Villa

Post-doctoral researcher, Università
di Udine
*Bessarion's Encyclica ad Graecos (1463)
in the Framework of the First Ottoman-
Venetian War (1463–1479)*

Jurors

Ancient Studies

Hérica N. Valladares, 2009 Fellow, 2023
Resident (Jury Chair)
Associate Professor, Department of
Classics, University of North Carolina,
Chapel Hill

Mario Erasmo

Professor and Department Head,
Department of Classics, University
of Georgia

Caitlin Gillespie

Assistant Professor and Helaine and Alvin
Allen Chair in Literature, Department of
Classical Studies, Brandeis University

Maggie Popkin, 2021 Fellow

Robson Junior Professor and Associate
Professor of Art History, Department
of Art History and Art, Case Western
Reserve University

Rabun Taylor

Floyd A. Cailloux Centennial Professor
of Classics, Department of Classics,
The University of Texas at Austin

Design

Julie Bargmann, 1990 Fellow (Jury Chair)
Founder and Principal, D.I.R.T. studio,
Charlottesville VA; Professor Emerita in
Landscape Architecture, University of
Virginia School of Architecture

Sunil Bald

Architect and Principal, studioSUMO,
New York; Associate Dean and Professor
Adjunct, Yale School of Architecture

Yoonjai Choi

Graphic Designer and Partner, Common
Name, New York, NY; Adjunct Associate
Professor, Graduate School of Architecture,
Planning and Preservation, Columbia
University

Rosalie Genevro

Adjunct Associate Professor, Graduate
School of Architecture, Planning and
Preservation, Columbia University and
The Cooper Union for the Advancement
of Science and Art; Former Executive
Director, The Architectural League, New
York, NY

Sarah Whiting

Dean and Josep Lluís Sert Professor
of Architecture, Harvard University
Graduate School of Design;
Design Principal and Co-Founder,
WW Architecture, Cambridge, MA

Sara Zewde

Founding Principal, Studio Zewde,
New York, NY; Assistant Professor in
Practice of Landscape Architecture,
Harvard University Graduate School
of Design

Historic Preservation and Conservation

Monica Rhodes, 2023 Fellow (Jury Chair)

Expert Member, Advisory Council
on Historic Preservation, Cambridge,
Massachusetts

James Coddington

Independent Conservator, New York, NY

Andrew S. Dolkart

Professor of Historic Preservation,
Graduate School of Architecture, Planning,
and Preservation, Columbia University

Carol Mancusi Ungaro, 2022 Fellow

Associate Director Emerita, Conservation
and Research, Whitney Museum of
American Art

Literature

Deborah Paredez, 2023 Affiliated Fellow (Jury Chair)

Poet, Associate Professor and Chair
of Creative Writing, School of the Arts,
Columbia University

Peter Cameron

Writer, New York, NY and Sandgate, VT

Susan Choi

Writer and Professor, The Writing Seminars,
Johns Hopkins University

Amy Hempel

Writer, Gainesville, FL; Professor of
Creative Writing and Literature, Stony
Brook Southampton

Campbell McGrath

Poet and Distinguished University
Professor and Philip and Patricia Frost
Professor of Creative Writing, Department
of English, Florida International University

Medieval Studies

Anne E. Lester (Jury Chair)

John W. Baldwin and Jenny Jochens
Associate Professor of Medieval History,
Director of Graduate Studies, Johns
Hopkins University

Thomas Burman

Professor, Department of History, Robert
M. Conway Director, Medieval Institute,
University of Notre Dame

Sarah Guérin

Associate Professor, Department of the
History of Art, University of Pennsylvania

Felipe Pereda

Fernando Zóbel de Ayala Professor of
Spanish Art, Department of the History of
Art and Architecture, Harvard University

Ryan Szpiech

Associate Professor, Department of Romance Languages and Literatures, University of Michigan; Director, Center for Middle Eastern and North African Studies, University of Michigan

Modern Italian Studies**Larry Wolff** (Jury Chair)

Silver Professor and Professor of History; Former Director, Center for European and Mediterranean Studies; Former Executive Director, Remarque Institute; Former Co-Director, NYU Florence, New York University

Emily Braun

Distinguished Professor, Department of Art and Art History, Hunter College and the Graduate Center

Jeffrey Collins, 1997 Fellow

Professor of Art History and Material Culture, Bard Graduate Center

Victoria De Grazia, 1978 Fellow, 2007 Resident

Moore Collegiate Professor Emerita, Department of History, Columbia University

Stephanie Malia Hom, 2011 Fellow

Associate Professor of Transnational Italian Studies, Department of French and Italian, University of California, Santa Barbara

Musical Composition

Chaya Czernowin, 2015 Resident (Jury Chair)
Composer and Walter Bigelow Rosen Professor of Music, Department of Music, Harvard University

Anthony Cheung, 2013 Fellow

Composer and Associate Professor of Music, Department of Music, Brown University

Nathan Currier, 1996 Fellow

Composer, New York, NY

George Lewis, 2010 Resident

Composer and Edwin H. Case Professor of American Music, Department of Music, Columbia University

David W. Sanford, 2003 Fellow

Composer and Elizabeth T. Kennan Professor of Music, Department of Music, Mount Holyoke College

Renaissance and Early Modern Studies**Wendy Heller**, 2001 Fellow (Jury Chair)

Scheide Professor of Music History, Department of Music, Princeton University

Kristina Richardson

John L. Nau III Professor of History and Middle Eastern & South Asian Languages and Cultures, University of Virginia

Joan-Pau Rubiés

ICREA Research Professor, Department of Humanities, Universitat Pompeu Fabra, Barcelona.

Nick Wilding, 2010 Fellow

Professor, Department of History, Georgia State University

Tsao Family Rome Prize**Nicola Di Cosmo** (Jury Chair)

Luce Foundation Professor in East Asian Studies, Institute for Advanced Study, Princeton, NJ

Lothar von Falkenhausen

Professor, Chinese Art and Architecture, Department of Art History, University of California, Los Angeles

Gaoheng Zhang

Associate Professor of Italian Studies, Department of French, Hispanic and Italian Studies, University of British Columbia

Visual Arts**Patricia Cronin**, 2007 Fellow (Jury Chair)

Artist and Distinguished Professor of Art, Brooklyn College, CUNY

James Casebere, 2020 Fellow

Artist, Canaan, NY and Brooklyn, NY

E.V. Day, 2017 Fellow

Artist, New York, NY

Abigail DeVille, 2018 Fellow

Artist, Bronx, NY

Catherine J. Morris

Senior Curator, Brooklyn Museum, Brooklyn, NY

Gary Simmons

Artist, Los Angeles, CA

**Terra Foundation
Affiliated Fellowship****Sara Slawnik** (Jury Chair)

Director of Programs, 3Arts, Chicago, IL

Asad Ali Jafri

Artist and Cultural Producer, SpaceShift Collective, Chicago, IL

Asha Iman Veal

Associate Curator, Museum of Contemporary Photography, Chicago, IL

Music

Welcome to tonight's musical offering to the Rome Prize Ceremony. This evening's program presents works dating from 1924 to 2020, showing that the Academy's investment in intellectual and artistic freedom has become ever wider in scope, reflecting developing models of what excellence could be. This kind of innovation has been enacted by Academy Fellows in music via a new complexity of identity, exemplified by a selection of works written by Fellows who were at the Academy from the 1930s to the present day.

About the Works

Ulysses Kay (1952 Fellow) was the first African American Rome Prize winner. This trailblazing Afro-diasporic classical composer had a distinguished career—like his uncle, the New Orleans cornetist and bandleader Joseph “King” Oliver, who advised Kay early on to pursue formal piano lessons. *Prelude for solo flute* is an example of the composer's mature style.

In 1979, Sheila Silver became the first female Rome Prize Fellow in musical composition. The second movement of her *On Loving: 3 Songs for Diane Kalish, in memoriam* sets a sonnet by Edna St. Vincent Millay:

*Mindful of you the sodden earth
in spring,
And all the flowers that in the spring-
time grow,*

*And dusty roads, and thistles, and
the slow
Rising of the round moon, all throats
that sing
The summer through, and each depart-
ing wing,
And all the nests that the bared
branches show,
And all winds that in any
weather blow,
And all the storms that the four sea-
sons bring.*

A 1931 Fellow, Roger Sessions dedicated *From My Diary*, an introspective four-movement piano work written between 1937 and 1940, to his former students Milton Babbitt, Edward T. Cone, Carter Harman, and Vivian Fine.

Fantasia on a Theme of Plum Blossoms by 2000 Fellow Shih-Hui Chen (陳士惠) is a three-movement work for which the musical material is loosely derived from a single melody in Nan-Kuan, a traditional style of southern Chinese/Taiwanese music that, according to the composer, dates to 500 CE. *Ten Thousand Blooms* is the second of the three movements.

Courtney Bryan (2020 Fellow) was inspired to write her quartet *In the Heart of God* by “On Love” (1923), a poem by Kahlil Gibran, who also inspired the third movement of Silver's *On Loving*.

Since 2000 Erin Gee (2008 Fellow) has created over thirty works for diverse instrumental and vocal combinations in her *Mouthpiece* series. *Mouthpiece II* for solo

voice is one of the first in the series. These works “engage physiology rather than psychology,” the composer notes. “[T]he voice is used as an instrument of sound production rather than as a vehicle of identity. Linguistic meaning is not the voice’s goal.”

David Sanford (2003 Fellow) composed the virtuosic cello work *Seventh Avenue Kaddish* in 2001, in the wake of the tragedies of September 11. In Sanford’s words, “*Seventh Avenue Kaddish* was written to express simultaneously the point of view of a cantor, a jazz visionary, a street musician, and/or a concert cellist. They share the perhaps incorrect sense that their only tenable position in the face of catastrophic events is to soldier on as entertainers and/or professional mourners.”

Bagatelles, a 2014 work for piano and string quartet by Anthony Cheung (2013 Fellow), transforms the spirit of Beethovenian bagatelles. As the composer notes, elements of the *Coriolan Overture* and the second movement of the *Fifth Symphony* “appear in fragmented form ... gradually pulled apart, then reassembled [with] independent and unrelated elements thrown together, each interrupting the other.”

Finally, this year’s Rome Prize Ceremony is especially auspicious, marking the one hundredth anniversary of the 1924 Carnegie Hall debut performance of one of George Gershwin’s most important works, *Rhapsody in Blue*. Fittingly, the

program concludes with a version of the *Rhapsody* that speaks to our own age, renewed through the power of real-time creativity by the clarinetist Joshua Rubin and the pianist Cory Smythe of the International Contemporary Ensemble.

I’m fond of asking people, “If we achieve our desires, what will they sound like?” I’d like to suggest this program constitutes a most variegated imagining of what a year in Rome with America’s finest scholars and artists might sound like. I hope you enjoy these fruits of the Academy’s world.

—George E. Lewis (2010 Resident)

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Boxes, 2d tier (8 chairs) — 35.00	Balcony (front) —————	1.50
Parquet ————— 5.00	Balcony (rear) —————	1.00

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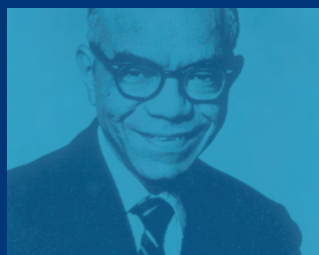
David Sanford



Roger Sessions



George Gershwin



Ulysses Kay



Courtney Bryan



Sheila Silver



Shih-Hui Chen



Anthony Cheung

Ulysses Kay

The first African American composer to receive the Rome Prize in musical composition, Ulysses Kay is known primarily for his neoclassical symphonic and choral compositions. He completed four chamber works over his three-year term (1949–52) at the Academy that all premiered throughout the 1950s—*String Quartet in F*, *Brass Quartet*, *Partita in A* for violin and piano, *Fugitive Songs* for mezzo-soprano and piano—and finished several larger works, including *Pieta* for English horn and string orchestra, *Sinfonia in E* for orchestra, a *Short Suite for Concert Band*, and a good part of his *Three Pieces after Blake* for soprano and orchestra.

After his fellowship, Kay served as editorial advisor for Broadcast Music Inc. (BMI) and in 1968 was appointed distinguished professor at Lehman College, City University of New York, where he taught for two decades. The American Academy of Arts and Letters elected Kay as a member in 1979. His final opera, *Frederick Douglass*, was mounted in 1991 at the New Jersey State Opera, with Kevin Maynor in the title role and Klara Barlow as Helen Pitts Douglass.

Sheila Silver

Sheila Silver (1979 Fellow) is professor emerita of music at Stony Brook University. She has written in a wide range of media, from solo instrumental to large orchestral works, from opera to feature film

scores. “Only a few composers in any generation,” remarked a writer from *Wetterauer Zeitung*, “enliven the art form with their musical language and herald new directions in music. Sheila Silver is such a visionary.”

Last year her opera, *A Thousand Splendid Suns*, based on Khaled Hosseini’s best-selling novel, premiered to rave reviews by the Seattle Opera. *Resilient Earth*, a set of seven piano preludes and four caprices for solo violin, premiered in 2022 at the Dorsky Museum, and a two-CD album of her vocal works, *Beauty Intolerable: Songs of Sheila Silver*, was released in 2021.

Silver’s honors include a Guggenheim Fellowship, the Sackler Prize in Opera, several Opera America awards, a Bunting Institute Fellowship, the Prix de Paris, and an American Academy of Arts and Letters Composer Award.

Roger Sessions

Roger Sessions was an American composer and a 1931 Rome Prize Fellow. He was also an educator, teaching composition at Princeton University, the University of California, Berkeley, and the Juilliard School of Music. With an eye to the larger public, he and Aaron Copland staged a significant concert series of modern music in New York, called the Copland–Sessions Concerts, from 1928 to 1931. As a writer, he published *The Intent of the Artist* (1941), *The Musical Experience of Composer, Performer,*

Listener (1950), and *Questions About Music* (1970), among others.

Sessions began his career writing in a neoclassical style but moved gradually to more complex harmonies, finally reaching twelve-tone serialism. His friendship with Arnold Schoenberg was influential, but the American developed a unique style involving rows to supply melodic thematic material, while composing subsidiary parts in a free, dissonant manner.

Sessions became a member of the National Institute of Arts and Letters in 1938 and the American Academy of Arts and Letters in 1953. He won a Pulitzer Prize for *Concerto for Orchestra* (1981), the last piece he finished, after earning a Pulitzer Special Citation for Music seven years earlier.

Shih-Hui Chen

Born in Taiwan, Shih-Hui Chen (2000 Fellow) is a professor in Rice University's Shepherd School of Music and serves on Asia Society Texas Center's Performing Arts & Culture Committee. Chen is fascinated by the narratives at the intersection of identity, culture, and tradition. In her works, she seeks to cross boundaries between music and society, between the music of distinct cultures, and between music and other art forms.

A *New Music Box* review of the CD 66 *Times* said that Chen "completely blurs the line between traditional Chinese music and contemporary

American composition." Her most recent recording, *Returning Souls*, was hailed by *Wire* for its "deep musical intelligence."

Chen has won a Koussevitzky Music Foundation Commission, a Guggenheim Fellowship, a Fulbright Senior Scholarship, a Taiwan Ministry of Foreign Affairs Fellowship, and the 2023 Walter Hinrichsen Prize from the American Academy of Arts and Letters.

Courtney Bryan

Born in New Orleans, Courtney Bryan (2020 Fellow) is a pianist and the Albert and Linda Mintz Professor of Music at Tulane University. She is currently composer in residence with Opera Philadelphia.

Bryan premiered two new works this season: *Dreaming (Freedom Sounds)*, performed by the International Contemporary Ensemble at New York's Kaufman Music Center; and a new orchestral piece for the Jacksonville Symphony. She has released two recordings, *Quest for Freedom* (2007) and *This Little Light of Mine* (2010); a third, *Sounds of Freedom*, is in progress. Bryan's interest across disciplines has led to collaborations with visual artists, including Abigail DeVille (2018 Fellow).

Recent accolades for Bryan include the Herb Alpert Award in the Arts (2018), a United States Artists Fellowship (2020), the Civitella Ranieri Foundation Fellowship (2020–21), and a MacArthur Fellowship (2023).

Erin Gee

Erin Gee (2008 Fellow) is professor of composition at Brandeis University. In 2014, Alex Ross, music critic for the *New Yorker*, included her in a shortlist of the most influential composer-vocalists of the twenty-first century.

Gee received the Herb Alpert Award for the Arts (2023), the Arts and Letters Award in Music (2022), a Charles Ives Fellowship (2015) from the American Academy of Arts and Letters, and an Edward T. Cone Foundation Bogliasco Fellowship (2015). She also earned a Guggenheim Fellowship and Radcliffe Fellowships.

Gee's series of compositions titled *Mouthpieces* uses nontraditional techniques to construct intricate and subtle patterns of a diverse array of vocal sounds. The voice thus becomes an instrument of sound production rather than a vehicle of identity. Through *Mouthpieces* she has created an ephemeral world that expands the possibilities of the voice, leaves behind the constrictive structure of language, and replaces dramatic female vocals with a virtuosic mouth and a tabula rasa for an emotional palate.

David Sanford

Born in Pittsburgh, David Sanford (2003 Fellow) teaches theory, composition, music and film, and jazz history as the Elizabeth T. Kennan Professor of Music at Mount Holyoke College. He is the founder and direc-

tor of the David Sanford Big Band (formerly the Pittsburgh Collective), a twenty-piece contemporary group.

Sanford has won fellowships from the Guggenheim Foundation and the Radcliffe Institute at Harvard University, as well as three honors from the American Academy of Arts and Letters: an Arts and Letters Award in Music (2021), a Goddard Lieberman Fellowship (2015), and a Charles Ives Scholarship (1998). Sanford also was recognized with a Composer Portrait concert at Miller Theater in 2007.

Anthony Cheung

The composer and pianist Anthony Cheung (2013 Fellow) writes music that explores the senses, a wide palette of instrumental play and affect, improvisational traditions, reimagined musical artifacts, and multiple layers of textual meaning.

Described as "gritty, inventive and wonderfully assured" and praised for its "instrumental sensuality," his music reveals an interest in the ambiguity of sound sources and constantly shifting transformations of tuning and timbre. As one critic wrote, "Anthony Cheung has an intensely accurate sense of where his notes are going, and how and why... [His music's] precision is responsible for a wealth of sonic magic."

The recipient of a 2016 Guggenheim Fellowship, Cheung has earned awards from the American Academy of Arts and Letters (Charles Ives Fellowship

and Scholarship) and ASCAP, as well as first prize in the sixth International Henri Dutilleux Composition Competition (2008). The Koussevitzky Foundation and Fromm Foundation have commissioned works from him.

George Gershwin

The New York–born George Gershwin (1898–1937) was one of the most significant and popular American composers of all time. He wrote primarily for the Broadway musical theater, but important as well are his orchestral and piano compositions in which he blended, in varying degrees, the techniques and forms of classical music with the stylistic nuances and techniques of popular music and jazz.

Gershwin’s musical career began in Tin Pan Alley at age fifteen. Three years later, he had written dozens of original works for piano rolls. Gershwin collaborated with William Daly on two Broadway musicals, *Piccadilly to Broadway* (1920) and *For Goodness’ Sake* (1922). They jointly composed the score for *Our Nell* (1923). The next year, Gershwin wrote and premiered *Rhapsody in Blue*. He also worked with his older brother Ira, a lyricist, on musicals such as *Lady Be Good* (1924), *Funny Face* (1927), and *Of Thee I Sing* (1931).

Gershwin’s other best-known works include the orchestral compositions *An American in Paris* (1928) and the opera *Porgy and Bess* (1935),

which features the much-loved “Summertime.” Other highlights include songs like “Swanee” (1919), a song later popularized by Al Jolson, and “Fascinating Rhythm” (1924), as well as the jazz standards “Embraceable You” (1928) and “I Got Rhythm” (1930).

George Lewis

George Lewis (2010 Resident) is an American composer, musicologist, and trombonist. He is professor of American music at Columbia University and artistic director of the International Contemporary Ensemble. He is also a member of the Association for the Advancement of Creative Musicians, a fellow of the American Academy of Arts and Sciences and the American Academy of Arts and Letters, a corresponding fellow of the British Academy, and a member of the Akademie der Künste Berlin. Further honors include the Doris Duke Artist Award, a MacArthur Fellowship, and a Guggenheim Fellowship. Lewis holds honorary doctorates from the University of Edinburgh, Harvard University, the University of Pennsylvania, and others.



Performers



Erika Dohi



Cory Smythe



Alice Teyssier



Joshua Rubin

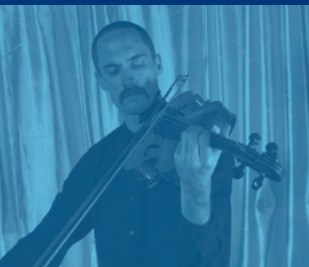


Michelle Ross



Pala Garcia

Kyle Armbrust



Mariel Roberts



Alice Teyssier

Soprano/Flute

Alice Teyssier brings “something new, something fresh, but also something uncommonly beautiful” to her performances. Most comfortable in dualities, she is a soprano and a flutist, performs old works and new, is equally comfortable on stage as in the classroom, and maintains her French language and culture in the United States. A uniquely gifted advocate for new music, Teyssier has premiered hundreds of works and is currently composing her first large-scale work. Devoted to historically informed yet inventive performances of early music, she cofounded the chamber ensemble La Perla Bizzarra. Teyssier earned degrees from the Oberlin Conservatory of Music, the Conservatoire de Strasbourg in France, and the University of California, San Diego. She is a core member of the International Contemporary Ensemble, the interdisciplinary troupe The Atelier, and the experimental jazz quartet SYMPHONY, and serves as clinical associate professor of performance in the Music Department at New York University.

Joshua Rubin

Clarinet

Joshua Nathan Rubin served as the program director and then artistic director of the International Contemporary Ensemble from 2011 to 2018, where he oversaw the

creative direction of hundreds of concerts in the United States and abroad. As a clarinetist, he was praised by the *New York Times* as “incapable of playing an inexpressive note.” Rubin’s interest in electronic music led him to making technologies easier to use for both composers and performers, and to building platforms for the collective management of ensembles. Rubin serves on the faculty of the College of Performing Arts at the New School, Ensemble Evolution, and soundSCAPE Festival in Switzerland, teaching clarinet and electronic music. He holds degrees in biology and clarinet from Oberlin College and Conservatory, and a master’s degree from the Mannes School of Music. He maintains an artistic presence in New York and Los Angeles.

Cory Smythe

Piano

The pianist Cory Smythe has worked closely with pioneering artists in new, improvisatory, and classical music, including the multi-instrumentalist composer Tyshawn Sorey, the violinist Hilary Hahn, and transdisciplinary composers from Anthony Braxton to Zosha Di Castri. His own “perplexingly perfect” music “dissolves the lines between composition and improvisation with rigor.” Smythe has been featured at the Newport Jazz, Wien Modern, and Darmstadt festivals, and at Lincoln Center’s Mostly Mozart Festival, where he premiered work created

with composer improvisors Peter Evans and Craig Taborn. Smythe has received commissions from Present Music, the Banff Centre for Arts and Creativity, the Trondheim Jazz Orchestra, the Wiener Festwochen, and the International Contemporary Ensemble, of which he is a longtime member. His recent critically acclaimed albums on the Pyroclastic label were made with the support from a Shifting Foundation grant. He won a Grammy award for his work with Hahn as well as a 2022 Herb Alpert Award in music.

Erika Dohi

Piano

Described as “virtuosic” by the *New York Times* and a “barrier-defying artist” by *MixMag*, the pianist Erika Dohi is a multifaceted artist with an eclectic musical background. From highly polished traditional classical to bold improvisation, her dynamic, timeless style and unidomatic technique sets her apart in contemporary New York avant-garde circles. Dohi’s debut album from the label 37d03d, titled *I, Castorpollux*, was among the best ambient albums according to Bandcamp and featured on the *New York Times*’s Playlist and WNYC’s New Sounds/Soundcheck.

Michelle Ross

Violin

Michelle Ross is a violinist and composer of uncommon gifts and deep curiosity, whose artistry de-

fies categorization. Known for her album of Bach’s complete sonatas and partitas, she recently toured as guest first violinist with the Juilliard String Quartet, and with Avi Avital’s Between Worlds Ensemble. Ross has performed as guest concertmaster with a stellar range of ensembles including Orchestre de Paris, London Symphony Orchestra, Mahler Chamber Orchestra, and Pittsburgh Symphony Orchestra. Her compositions have had world premieres at Lucerne Festival, Tanglewood Music Center, and most recently Oregon Symphony’s Open Music hosted by Gabriel Kahane. A prolific improviser, Ross is featured on Jon Batiste’s Grammy-winning album, *We Are*.

Pala Garcia

Violin

Pala Garcia is a critically acclaimed violinist whose practice explores the variable nature of interpretation and memory. As a new music specialist, she combines a love of adventurous sounds with questions about creative relationships and embodied knowledge. Garcia was featured in the *Washington Post*’s “23 for ’23: Performers and Composers to Watch” and cofounded Longleash, an “expert young trio” (*Strad*) recognized for their artistic excellence and new music advocacy. A longtime proponent of socially responsive artistry, Garcia sustains this approach through her work with Juilliard’s Music Advancement

Program and Carnegie Hall’s social impact programs.

Kyle Armbrust

Viola

Kyle Armbrust performs and records a wide range of music. The *New York Times* described him as “assured, brilliant, and stylish,” and the *New York Post* called him “musically mature, technically sound.” He received his BM, MM, and artist diploma from the Juilliard School.

As soloist, Armbrust has performed with the Academy of St. Martin in the Fields, St. Petersburg Philharmonic, Lake George Chamber Orchestra, Maple City Chamber Orchestra, and Woodstock Festival Orchestra. An active proponent of contemporary music, he has worked with Elliott Carter, Mario Davidovsky, Osvaldo Golijov, Steve Reich, Charles Wuorinen, and others. Armbrust also performs with Argento Ensemble and the Orchestra of the League of Composers.

Mariel Roberts

Cello

The American cellist, composer, and improviser Mariel Roberts is widely recognized not just for her virtuosic performances, but as a “fearless explorer” in her field (*Chicago Reader*). Her deep commitment to collaboration and experimentation as an interpreter, improviser, and composer have helped create a body of work that bridges avant-garde, contemporary,

classical, improvised, and traditional music. Roberts is heralded for her “technical and interpretive mastery” (*I Care If You Listen*) and for performances which seethe with “excruciating intensity” (*WholeNote*).

International Contemporary Ensemble

Now in its third decade, the International Contemporary Ensemble (ICE) is a multidisciplinary collective of musicians, digital-media artists, producers, and educators committed to building and innovating collaborative environments to inspire audiences to reimagine how they experience contemporary music and sound. The ensemble creates a mosaic musical ecosystem as “America’s foremost new-music group” (*New Yorker*), honoring the diversity of human experience and expression by commissioning, developing, recording, and performing the works of living artists in “a mission worth following” (*I Care If You Listen*).

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