ACCLAIMED COMPOSERS ANDREW NORMAN AND TED HEARNE JOIN THE USC THORNTON SCHOOL OF MUSIC AS THE NEWEST MEMBERS OF THE COMPOSITION FACULTY

Celebrated internationally as composers, Norman, a USC Thornton alum, and Hearne expand their commitment to education, teaching and Los Angeles through joining the USC faculty

(LOS ANGELES, CA) – The University of Southern California Thornton School of Music is pleased to announce the newest faculty appointments of composers Andrew Norman and Ted Hearne as assistant professors of composition. Norman and Hearne have garnered critical acclaim in Los Angeles and abroad though performances by the Los Angeles Philharmonic, the Los Angeles-based Calder Quartet, through Norman’s current tenure as composer-in-residence with the Los Angeles Chamber Orchestra (LACO), and internationally by many varied ensembles and performers. USC Thornton is honored to welcome both Norman and Hearne who will begin their tenures in Fall 2013 and Fall 2014, respectively.

“Andrew Norman and Ted Hearne are two of the finest composers of their generation: both write vivid, original music and have compelling ideas about music education,” says Donald Crockett, chair of the USC Thornton School of Music Composition Program, which is part of the Division of Classical Performance Studies. “Following a very competitive international search, I couldn't be more pleased to welcome Andrew and Ted to our composition faculty here at USC Thornton.” These appointments are demonstrative of USC’s overall commitment to an unparalleled undergraduate experience educating our students to be resilient and able to face a changing and complex world and adapt productively. "Bringing Ted and Andrew to USC Thornton continues our strategic plan to bring the finest teachers from around the world to Los Angeles to be part of our already illustrious faculty. Our music students deserve no less," claims USC Thornton Dean Robert A. Cutietta.
A Thornton alum, Andrew Norman’s commitment to music education has developed over the past several years through various residencies including one at the Des Moines Symphony. "I am excited and honored to be joining the USC Thornton School of Music's esteemed faculty,” says Norman, “My experiences as a student at the Thornton School were and continue to be absolutely invaluable to my formation as a musician, and I look forward to helping other young people along their paths of musical discovery." Norman further solidifies his place on the Los Angeles music scene after premieres and commissions by the Los Angeles Philharmonic, the Los Angeles Chamber Orchestra and the LA-based Calder Quartet. “I look forward to fully rejoining the vibrant musical community that nurtured and inspired me for many years.”

In the words of Jeffrey Kahane, Music Director of the Los Angeles Chamber Orchestra, “All of us at LACO were deeply delighted by the news of Andrew Norman's appointment to the composition faculty at USC. We are so fortunate to have this preternaturally gifted artist as our composer-in-residence, and knowing that he will literally be residing in Los Angeles will not only broaden and deepen the already significant impact he has made on our organization, but is yet another brilliant feather in the cultural cap of Los Angeles. Our heartiest congratulations both to Andrew and to USC!”

Ted Hearne brings a multi-dimensional voice to the Composition program as his work draws from a wide variety of genres and influences from orchestral and choral music, to experimental rock, hip-hop and noise. “I'm thrilled and humbled to be joining the faculty at USC,” states Hearne, “The rich and rigorous musical community at USC Thornton School is one I've always admired, and it will be a true honor to work with the composition faculty. I'm also looking forward to becoming part of the contemporary music scene in Los Angeles -- the city is filled with so many unique and experimental voices. One can only imagine the many new and provocative combinations of sounds and musical experiences that will form the fabric of LA's future.” Of the Los Angeles Philharmonic performance of Hearne’s music in April 2013 as part of the Brooklyn Festival, The Los Angeles Times says, “No single artist embodies the post-genre Brooklyn scene, but Hearne may be its most zealous auteur." Hearne’s music has been performed and commissioned by the Brooklyn Philharmonic, Minnesota Orchestra, New York City Opera, the Calder Quartet and Present Music in Milwaukee, WI, among many others.

Deborah Borda, President and Chief Executive Officer of the Los Angeles Philharmonic, states “I commend USC on making such a bold choice on bringing two of the most distinctive voices of their generation to Los Angeles. We are particularly pleased because we have our own relationship with both of these composers, having commissioned Andrew Norman twice and Ted Hearne just this past season. We look forward to deepening both relationships in the years to come.”

Andrew Norman and Ted Hearne join an internationally renowned composition faculty at USC Thornton including Donald Crockett, Stephen Hartke, Morten Lauridsen, Frederick Lesemann, Veronika Krausas and Frank Ticheli.

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ANDREW NORMAN (b.1979) is a composer of chamber and orchestral music. A native Midwesterner raised in central California, Andrew studied the piano and viola before attending the University of Southern California and Yale. His teachers and mentors include Martha
Ashleigh, Donald Crockett, Stephen Hartke, Stewart Gordon, Aaron Kernis, Ingram Marshall, and Martin Bresnick.

A lifelong enthusiast for all things architectural, Andrew writes music that is often inspired by forms and textures he encounters in the visual world. His music is also informed by the contemporary narrative techniques of cinema and television, and it draws on an eclectic mix of instrumental sounds and notational practices. His work has been cited in the New York Times for its “daring juxtapositions and dazzling colors” and in the L.A. Times for its “Chaplinesque” wit.

Andrew is increasingly active as an orchestral composer. His symphonic works, often noted for their clarity and vigor, have been commissioned and premiered by the Los Angeles Philharmonic, the Royal Liverpool Philharmonic, the Orpheus Chamber Orchestra, the Minnesota Orchestra, the Tonhalle Orchester Zurich, and the Grand Rapids Symphony among others. In recent seasons, his works have been programmed by the New York Philharmonic, the Philadelphia Orchestra, the Oregon Symphony, the Melbourne Orchestra, the Grant Park Orchestra, and the Cabrillo Festival Orchestra under the leadership conductors such as Gustavo Dudamel, Simon Rattle, John Adams, and Marin Alsop.

Andrew’s chamber music has been featured at numerous venues in recent seasons, including the Wordless Music Series at Le Poisson Rouge, the MATA Festival, the Tanglewood Festival of Contemporary Music, the Los Angeles Philharmonic’s Green Umbrella Series, the Juilliard School Focus Festival, and the Aspen Music Festival. In May of 2010, the Berlin Philharmonic’s Scharoun Ensemble presented a portrait concert of Andrew’s music entitled “Melting Architecture.”

Andrew is the recipient of numerous awards and honors, including the 2005 ASCAP Nissim Prize, the 2006 Rome Prize and the 2009 Berlin Prize. Andrew’s 30-minute string trio The Companion Guide to Rome was a finalist for the 2012 Pulitzer Prize in Music. He joined the roster of Young Concert Artists as Composer in Residence in 2008, and held the title “Komponist für Heidelberg” for the 2010-2011 season. Andrew is currently Composer in Residence with the Boston Modern Orchestra Project and the Los Angeles Chamber Orchestra.

Upcoming projects for Andrew include new concertos for Emanuel Ax, Colin Currie, and Jennifer Koh, as well as new pieces for the Calder Quartet and Jeremy Denk. Andrew lives and works in Brooklyn, New York, though he will be relocating to Los Angeles in Fall 2013, and his works are published by Schott Music. www.andrewnormanmusic.com

Composer, performer, singer and bandleader TED HEARNE (b.1982, Chicago) draws on a wide breadth of musical and artistic influences to create intense, personal and multi-dimensional works. “No single artist embodies the post-genre Brooklyn scene, but Hearne may be its most zealous auteur.” The Los Angeles Times, April 2013.

In the past season, Hearne has written new works for the Los Angeles Philharmonic, the European Contemporary Orchestra, A Far Cry and the Albany Symphony. Other commissions include pieces for Yale University’s Glee Club and Symphony Orchestra, Ensemble Klang of The Netherlands, The Calder Quartet and Mantra Percussion, among others. Vocal ensemble Volti released his unaccompanied choral work Privilege for its latest commercial release.
Upcoming commissions include works for eighth blackbird, Pittsburgh New Music Ensemble, Yarn/Wire and The Crossing.

Hearne’s Katrina Ballads, a modern-day oratorio with a primary source libretto, was awarded the 2009 Gaudeamus Prize and the recording, on New Amsterdam Records, was named one of the best classical albums of 2010 by Time Out Chicago and The Washington Post.

An engaged and imaginative collaborator, Hearne has worked with artists as diverse as composer J.G. Thirlwell, jazz vocalist Rene Marie, harpist/composer Zeena Parkins, renowned filmmaker Bill Morrison and French synth-pop band M83. His most recent collaboration paired him with hiphop/soul icon Erykah Badu, for whom he wrote an evening-length work combining new music with arrangements of songs from Badu’s 2008 record New Amerykah: Part One. Premiered by Badu with Alan Pierson and the Brooklyn Philharmonic at the Brooklyn Academy of Music (BAM) in two sold-out performances, the work was met with instant acclaim.

Hearne is a member of the six-person composer collective Sleeping Giant, with whom he has created several collaborative pieces, most notably Histories, a companion piece to Stravinsky’s L’Histoire du soldat. His electronic/vocal duo with Philip White, R WE WHO R WE, has earned praise for its radical deconstructions of music from the pop landscape.

Active as a conductor and performer of contemporary music, Hearne has served as music director for the world premiere productions of theatrical works by David Lang and Michael Gordon and conducted American premieres of works by Beat Furrer, Enno Poppe and Simon Steen-Anderson among many others. He won acclaim for his vocal performance in contemporary operas including Jacob Cooper’s Timberbrit and James Ilgenfritz’s The Ticket that Exploded and his newest album of songs will be released on New Focus Recordings this fall.

Ted Hearne attended Manhattan School of Music and Yale School of Music; has received fellowships from the Barlow Endowment, the Fromm Music Foundation, the American Academy of Arts and Letters and ASCAP; and has recently completed residencies at High Concept Laboratories in Chicago and at The MacDowell Colony. He currently lives with his family in Brooklyn and will be relocating to Los Angeles in Fall 2014. www.tedhearn.com

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**USC Thornton Composition Program**

Taught by an internationally renowned faculty, our composition students routinely win numerous awards and have abundant opportunities to hear their work performed. Our curriculum offers thorough training in composition, musicianship, theory, analysis, orchestration, and counterpoint – with electives in electronic and computer music – all taught by active, professional composers who have earned major commissions, awards, recordings and residencies. In addition to our star-powered faculty, the Composition Forum regularly provides students with the opportunity to collaborate with leading composers and contemporary artists from around the globe such as
Steve Reich, Eighth Blackbird, Steven Stucky, Joan Tower, Steven Mackey, John Harbison, Chinary Ung, and the late Henryk Gorecki and Witold Lutoslawski, among many others.

A key emphasis is the regular performance of student compositions. Our annual New Music for Orchestra concert has premiered more than 200 USC Thornton student orchestral works. Other opportunities include Contemporary Music Ensemble concerts, the Composition Showcase, student recitals, and reading and performance by the school’s choruses, Wind Ensemble, Percussion Ensemble, and the chamber music ensembles. Our composition students are among the nation’s finest, as evidenced by the frequency with which they win major recognition, including ASCAP and BMI awards, New York Youth Symphony First Music commissions, Aspen and Tanglewood fellowships, and commissions and readings by the American Composers Orchestra and Minnesota Orchestra, to name a few.