

Courtney Bryan
Composer / Pianist
Assistant Professor, Jazz Studies
Newcomb Department of Music, Tulane University
Composer-in-Residence, Jacksonville Symphony
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Education

D.M.A., Columbia University, Music Composition, 2014.
advisor George Lewis

M.A., Columbia University, Music Composition, 2009.

M.M., Rutgers University, Mason Gross School of the Arts, Jazz Performance, 2007.

B.M., Oberlin Conservatory of Music, Music Composition, 2004.

Certificate of Artistry, New Orleans Center for the Creative Arts (NOCCA), 2000.

Current Projects

New Work, commission by Jacksonville Symphony, 2019

Requiem, commission by Quince Contemporary Vocal Ensemble, 2019

Benediction, commission by Davóne Tines, 2019

Elegy, commission by Ensemble Pi, 2018

New Work, commission by Julia Bullock and The MET, 2018

The Lonely Letters, commission by Aperture Duo, 2018

Sister Portraits, collaboration with Amy Bryan and Alma Bryan Powell, 2018

Triple Dieties, collaboration with Tiona McClodden, in progress

Divine Songs: the Late Music of Alice Coltrane, article in progress

Teaching and Professional Experience

Assistant Professor of Music, Tulane University, Newcomb Department of Music, 2016-present.

Postdoctoral Research Associate, Princeton University, Department of African American Studies, 2014-2016.

Instructor, Columbia University, Masterpieces of Western Music (Music Humanities), undergraduate Core Curriculum: instructing courses, devising syllabus, assignments and lectures, 2010-11, 2012-2014.

Teaching Assistant, Columbia University, Salsa, Soca, and Reggae: Popular Musics of the Caribbean, undergraduate course: assisting Prof. Christopher Washburne designing tests and grading, Fall 2013.

Visiting Instructor, Oberlin Conservatory, Introduction to African-American Music: instructing courses, devising syllabus, assignments and lectures, Spring 2012.

Guest Lecturer, Vassar College, Black Music: music composition lecture, Fall 2011.

Instructor, Louis "Satchmo" Armstrong Summer Jazz Camp of New Orleans, La, Music Composition: taught music notation and coached rehearsals, 2008-2010; travelled with Camp with Jazz at Lincoln Center's Horns to Havana weeklong educational exchange, Havana, Cuba, November 2012.

Master class, MAP Departmental Forum, The Juilliard School, New York, NY, 2011.

Honors and Awards

Herb Alpert Award in the Arts, 2018.

Ragdale Foundation Residency / Herb Alpert award, 2017.

Avaloch Farm Music Institute Residency, 2016, 2017.

Tania León Composition Scholarship, ASCAP, 2014.

Dissertation Fellowship, Columbia University, 2011-2012.

Teaching Fellowship, Columbia University, 2007-2011, 2012-2014.

Minority Affairs Merit Fellowship, Columbia University, 2007-2012.

Merit Scholarship, Rutgers University, 2005-2007.

Dean's Award, Oberlin Conservatory, 2000-2004.

Selected Works and Performances

Courtney Bryan and the Music of Geri Allen, Jazz at the Rat, Tulane University, New Orleans, LA, 2018.

A Tribute to Alice Coltrane, performance with Brandee Younger, Schomburg Center for Research in Black Culture, New York, NY, 2018.

Do Your Thing, for orchestra and jazz septet, commissioned by Carnegie Hall, New York, NY, 2017.

The Ecstatic World of Alice Coltrane Turiyasangitananda, performance with Ravi Coltrane, Knockdown Center, New York, NY, 2017.

Blooming, commissioned by Imani Winds, New York, NY, 2017.

White Gleam of Our Bright Star for orchestra, commissioned and premiered by Colorado Springs Philharmonic, Colorado Springs, CO, 2016.

Soli Deo Gloria for guitar duo, commissioned by Duo Noire, St. Louis, MO, 2017.

Yet Unheard for chorus, orchestra, and Helga Davis, in collaboration with Sharan Strange. Commissioned and premiered by The Dream Unfinished, an activist orchestra. Cooper Union, The Great Hall, New York, NY, 2016.

“His Love Endures Forever,” After Coltrane, a suite for jazz orchestra, commissioned and premiered by New York Jazzharmonic. Leonard Nimoy Thalia at Symphony Space, New York, NY, 2016.

A Presence for solo piano and recorded sound, Fromm Players at Harvard University, Creative Music Convergences, curated by Vijay Iyer, Harvard University, Cambridge, MA, 2016.

Sanctum for orchestra and recorded sound, commissioned and premiered by American Composers Orchestra, Lincoln Center, New York, NY, 2015.

Rising for string quartet, commissioned and premiered by Spektral String Quartet for Mobile Miniatures Project, Chicago, IL, 2014.

Shedding Skin for symphonic orchestra, a reading by American Composers Orchestra, Jazz Composers Orchestra Institute, Miller Theatre, New York, NY, 2013.

A Time for Everything for chorus, premiered by Ekmeles, Issue Project Room, New York, NY, 2013.

saved for three gospel choirs, *invisible :: meet me in okemah :: saved*, commissioned by artist Kara Lynch, Harlem River Park, New York, NY, 2013.

Come Away, My Beloved for chorus, premiered by Ekmeles, Callaloo literary conference, Nassau Presbyterian Church, Princeton, NJ, 2012.

Intercession for chorus, premiered by Ekmeles, Roulette Intermedium, New York, NY, 2012.
Songs of Laughing, Smiling, and Crying for solo improvised piano and recorded sound, premiered at The Stone, New York, NY, 2012; performed at The Blue Note Jazz Club, New York, NY, 2013.

Tea for two sopranos and recorded sound, premiered by Margot Rood and Maria Stankova, Tenri Cultural Institute, New York, NY, 2011.

Sweet Chariot for two pianos and percussion, premiered by Yarn/Wire, Tenri Cultural Institute, New York, NY, 2010.

Journey Home for percussion, premiered by So Percussion, Roulette Intermedium, New York, NY, 2009.

Carnival for Unity: Piano Pieces for solo piano (2003), performed at Lincoln Center, Rose Studio Hall, New York, NY, 2007; Corcoran Gallery of Art, Washington DC, 2007; National Gallery of Art, Washington DC, 2013.

“Come Out the Wilderness”: *The Lyric Seduction of James Baldwin*, James Baldwin’s Global Imagination Conference Concert, The Schomburg Center for Research in Black Culture, New York, NY, 2011.

Solo piano concert, St. Paul's Chapel at Columbia University, New York, NY, 2010.

Giants of Jazz 13, The Baird, South Orange, NJ, 2010.

Courtney Bryan, New Orleans Jazz and Heritage Festival, New Orleans, LA, 2009, 2012; Cape May Jazz Festival, Cape May, NJ, 2008.

Selected Collaborations

Bremen Town Band, interdisciplinary collaboration as composer and performer, commissioned by Miller Theatre, New York, NY, 2017.

Steffani Jemison: Promise Machine, interdisciplinary collaboration as composer, Museum of Modern Art, New York, NY, 2015

Prophetika, interdisciplinary collaboration as composer and performer, La MaMa Experimental Theatre Club, New York, NY, 2015.

The Price of Flowers, film score, director Ashley Charbonnet, Vancouver International Film Festival, 2010; New Orleans Film Festival, 2011.

Joy in the Morning, film score, director Gina Atwater, Savannah Film Festival, 2009.

Presence, composer, Cultural Services of the French Embassy, New York, NY, 2011.

Blood Dazzler, composer and performer, Harlem Stage Gatehouse, Angela's Pulse, New York, NY, 2010.

New Orleans Suite, composer and performer, Cultural Arts Center, ArtSpot Productions, New Orleans, La, 2005.

Speaking Engagements and Exhibitions

Nicholas Payton Listening Party, organizer/interviewer, Tulane University, 2018.

Black Women Collaborations and Composing in the Key of Social Justice, Andreee Glover Freeman Lecture, University of South Carolina, December 8, 2017.

Inspiration, Improvisation, and Art Activism in the Compositions of Courtney Bryan, Luise E. Peake Music & Culture Colloquium Series, University of South Carolina, Department of Music, December 8, 2017.

Black Women Rock Art Music: Collaborations, Composition, and Social Justice, Classroom of Dr. Birgitta Johnson, University of South Carolina, Department of Music, Department of African American Studies, December 7, 2017.

Hotter Than That: The Innovation in the Music of Lil Hardin Armstrong, Satchmo SummerFest Symposium, Satchmo SummerFest, US Mint of New Orleans, August 2017.

Wonder Women: Women of Note, New Orleans Jazz Museum, US Mint of New Orleans, Score of Courtney Bryan, August 2017.

New Orleans: Music, Culture and Civil Rights, Music Rising at Tulane University, Tulane University, Gender and Jazz, July 2017.
US Mint of New Orleans, panel discussion, July 2017.

Julius Eastman: That Which Is Fundamental, curated by Tiona Nekkia McClodden and Dustin Hurt, presented in conjunction with the Eastman Estate, and collaboration with Slought and The Rotunda, Slought, Scores of Courtney Bryan, May 2017.

Courtney Bryan and Brandee Younger, *Music and Legacy of Alice Coltrane*, performance and discussion, Drexel University, Philadelphia, PA, 2016.

HER (in honor of): a performance and discussion, Princeton University, Princeton, NJ, 2016.

Jazz Dreams II, a documentary by Geoffrey Poister, screening and discussion,

New Orleans Center for the Creative Arts, New Orleans, La, 2014;
Columbia University Jazz Studies Center, New York, NY, 2013;
Boston University, Boston, MA, 2013.

Meet the Composer: Courtney Bryan, a Department of Music Lecture,
Washington University of St. Louis, MO, 2014.

Fine Arts and Africana Studies, Callaloo Conference, panel discussion and performance,
Emory University, Atlanta, GA, 2014.

The Ulysses Kay Project: a discussion, with panelists George Lewis, Jennifer Lee, Liz Player,
and moderator Marcia Sells, Columbia University, New York, NY, 2013.

Love's Lyricism, Callaloo Conference, presentation and panel discussion,
respondents Daphne A. Brooks, Brent Hayes Edwards, George Lewis, Ifa Bayeza, and
moderator Scott Heath, Nassau Presbyterian Church, Princeton, NJ, 2012.

Rethinking Religion-The Harlem Renaissance: Music, Religion, and the Politics of Race,
a radio documentary from The Columbia University Institute for Religion, Culture and
Public Life, and the Luce Group, 2012.

Jazz and the Spirit: the Arts of Harlem in the American Religious Imagination,
Harlem Jazz Shrines Festival, with Josef Sorett, Marcellus Blount, and
Calvin O. Butts, III, Miller Theatre, New York, NY, 2011.

Composing in the Spirit: A Composer's Take on the Negro Spiritual, a Conversation and
Performance: Institute for Research in African-American Studies (IRAAS)
Conversations Lecture Series, Columbia University, New York, NY, 2010.

Symposia, Institute of Sacred Music, Bethany Baptist Church, Newark, NJ:
Music and 'the' Black Church: "The Role of the Minister of Music" 2011;
Composing in the Spirit: Music, the 'Spirit', and the Creative Process, 2011;
The Current Relevance of Negro Spirituals, 2010.

Recordings

This Little Light of Mine, 2010.

Quest for Freedom, 2007.

Selected Press Reviews

Charlie Patton, *The Florida Times-Union*: "Courtney Bryan is serving as composer in residence
with the Jacksonville Symphony for the next year" April 29, 2018.

<http://www.jacksonville.com/entertainmentlife/20180429/courtney-bryan-is-serving-as->

[composer-in-residence-with-jacksonville-symphony-for-next-year](#)

Lucy Caplan, *National Sawdust Log*: "Courtney Bryan: Creativity, Collaboration, and Completing the Picture" March 20, 2018.
<https://nationalsawdust.org/thelog/2018/03/20/courtney-bryan-creativity-collaboration-and-completing-the-picture>

Anastasia Tsioulcas, *NPR's All Things Considered*: "By Any Name, Alice Coltrane Turiyasangitananda Was a Force" May 21, 2017.
<http://www.npr.org/sections/therecord/2017/05/21/529124610/by-any-name-alice-coltrane-turiyasangitananda-was-a-force>

Nate Chinen, *WBGO's The Checkout*: "Listening to Alice Coltrane's Spiritual Recordings, With Two Musical Inheritors" May 17, 2017. <http://wbgo.org/post/listening-alice-coltranes-spiritual-recordings-two-musical-inheritors#stream/0>

M.L. Rantala, *Hyde Park Herald*: "A Fresh Wind Blows at the Logan Center" May 10, 2017.
<http://hpherald.com/2017/05/10/fresh-wind-blows-logan-center/>

Chloé Bardin, *The Chicago Maroon*: "Imani Winds Breathes Vitality to the Legacy of Gwendolyn Brooks" May 8, 2017.
<https://www.chicagomaroon.com/article/2017/5/9/imani-winds-breathes-vitality-legacy-gwendolyn-bro/>

Sarit Luban, *Bitch Media*: "Meet the Classical Music Composer Whose Songs Address Black Lives Matter" August 16, 2016.
<https://bitchmedia.org/article/black-lives-matter-classical-music-composer-courtney-bryan>

William Robin, *The New York Times*: "For Black Lives Matter, Classical Music Steps In" July 10, 2016.
http://www.nytimes.com/2016/07/12/arts/music/for-black-lives-matter-classical-music-steps-in.html?_r=0

Rajul Pubjabi, *Village Voice*: "Black Lives Matter in the Orchestra Pitt, Too" July 8, 2016.
<http://www.villagevoice.com/music/black-lives-matter-in-the-orchestra-pit-too-8839167>

Geoffrey Poister, *Jazz Dreams II*, a documentary on Courtney Bryan, Jason Marsalis, and Irvin Mayfield, 2012.

Birgitta Tollan, *Sveriges Radio*: "How Sweet the Sound - African Americans and Classical Music" October 8, 2013.
<http://sverigesradio.se/sida/artikel.aspx?programid=2938&artikel=5665452>

Tyehimba Jess. "An Interview with Courtney Bryan." *Callaloo* 36, no. 3 (2013): 600-608. <http://muse.jhu.edu/>

Dr. Guthrie Ramsey, *Musiqology, Where Music's Past & Present Collide*:
“Spiritual Magic and Courtney Bryan’s Experiment” August 13, 2013.
<http://musiqology.com/blog/spiritual-magic-and-courtney-bryans-experiment/>

Nate Chinen, *The New York Times*: “Courtney Bryan Trio Featuring Brandee Younger –
A pianist and composer of panoramic interests” June 7, 2012.
<http://www.nytimes.com/events/jazz/courtney-bryan-trio-featuring-brandee-younger-6144.html>

Alicia Hall Moran, *Amsterdam News*: “Courtney Bryan, Black composer, marches to the
beat of her own drum” August 4, 2011.
<http://news.allaboutjazz.com/news.php?id=85305>

Ebony Golden, *The Revivalist*: “Harlem Jazz Shrines Panels: Visual Representations of
Jazz & Jazz and Spirit” May 17, 2011.
<http://revivalist.okayplayer.com/2011/05/17/harlem-jazz-shrines-panels-visual-representations-of-jazz-jazz-and-spirit/>

Stephen Brookes, *The Washington Post*: “Verge Ensemble Showcases African-American
Composers” February 13, 2008.
http://articles.washingtonpost.com/2008-02-13/news/36897409_1_cello-and-piano-concert-hale-smith

Radio and Online Interviews/Features

WBGO, “The Checkout”, Newark, NJ, 2012.

WHCR, New York, NY, 2012, 2013.

WBAI, New York, NY, 2011.

WWOZ, New Orleans, LA, 2007, 2010.

Spotlight on Jazz and Poetry, Philadelphia, PA, 2007.

KPFA 94.1 FM, Berkley, CA, 2006.

Community Service

Board Member

Musical Arts Society of New Orleans (MASNO), Board Member

Composers Now, Board of Advisors

New Music USA, Program Council

Director, Institute of Sacred Music, Bethany Baptist Church, Newark, NJ, 2010-2016.

Curator, *Creating Healing Spaces: Music, Activism, and Healing featuring Lukumi Arts*,
Princeton University and Bethany Baptist Church, Newark, NJ, 2015.

Curator, *RUN MARY RUN: the Ring Shout and the foundation of African-American Music and Dance*, Columbia University Institute for Religion, Culture, and Public Life, 2013.

Music and/or in (the) Spirit, a discussion group with Columbia University professors Susan Boynton and Ana Ochoa, 2011.

Columbia Composers, Board of Directors, Columbia University, 2008-2010.

Hurricane Sandy Piano Salon fundraiser, KozyKoz Concerts, New York, NY, 2012.

Solo piano fundraiser concert, St. Luke's Church, New Orleans, LA, 2010.

Haiti Relief Benefit Pianothon, St Peter's Church, New York, NY, 2010.

Obama Campaign Benefit Concert, organizer, Smoke Jazz Club, New York, NY, 2008, including Christian Scott, Sean Jones, Lee Hogans, Buster Williams, Marcus Strickland, Steve Lehman, Jonathan Finlayson, and others.

Hurricane Katrina Benefit Concerts, New York, NY and Fort Washington, MD, 2006.

Bio:

Courtney Bryan, a native of New Orleans, La, is “a pianist and composer of panoramic interests” (New York Times). Her music ranges from solo works to large ensembles in the new music and jazz idioms, film scores, and collaborations with dancers, visual artists, writers, and actors, and is in conversation with various musical genres, including jazz and other types of experimental music, as well as traditional gospel, spirituals, and hymns. Focusing on bridging the sacred and the secular, Bryan's compositions explore human emotions through sound, confronting the challenge of notating the feeling of improvisation. Bryan has academic degrees from Oberlin Conservatory (BM), Rutgers University (MM), and a DMA in music composition from Columbia University of New York, with advisor George Lewis. She has been an instructor at Columbia University and Oberlin Conservatory, and a Postdoctoral Research Associate in the Department for African American Studies at Princeton University. Bryan is currently an Assistant Professor of Music in the Newcomb Department of Music at Tulane University, and the composer-in-residence with the Jacksonville Symphony. She has two independent recordings, “Quest for Freedom” (2007) and "This Little Light of Mine" (2010).

Bryan’s work has been presented in a wide range of venues, including Carnegie Hall, Lincoln Center, Miller Theatre, Symphony Space, The Stone, Roulette Intermedium, La MaMa Experimental Theatre, The Museum of Modern Art, National Gallery of Art, Blue Note Jazz Club, Jazz Gallery, Bethany and Abyssinian Baptist Churches, and the New Orleans Jazz & Heritage Festival. Recent premieres include *Do Your Thing* for Carnegie Hall’s Link Up “Orchestra Swings” program, *The Bremen Town Band*, a collaboration with Lake Simons commissioned by Miller Theatre, *Blooming* for wind ensemble commissioned by Imani Winds and UChicago Presents, *White Gleam of Our Bright Star* for orchestra commissioned by the Colorado Springs Philharmonic, *Soli Deo Gloria* for guitar duo commissioned by Duo Noire, *Yet Unheard* for chorus, orchestra, and Helga Davis, a collaboration with Sharan Strange, commissioned by The Dream Unfinished, an Activist Orchestra, and the chamber version commissioned by Ojai Music Festival, and *His Love Endures* for jazz orchestra commissioned by the New York Jazzharmonic. Other compositions include, *Sanctum* for orchestra and recorded sound commissioned by the American Composers Orchestra, *Prophetika: an Oratorio*, a collaboration with director Charlotte Brathwaite and artist Abigail DeVille, Steffani

Jemison's *Promise Machine, Shedding Skin* for orchestra, performed by the American Composers Orchestra at Miller Theatre as part of the Jazz Composers Orchestra Institute, *saved* for three gospel choirs, as part of artist Kara Lynch's sound installation *invisible :: meet me in okemah :: saved*, performed by Bethany, First Corinthians, and Convent Ave Baptist Church Choirs, and IMPACT Repertory Theatre at Harlem River Park, and *Songs of Laughing, Smiling, and Crying* for solo improvised piano and recorded sound, including re-crafted YouTube sound recordings based on the title theme, including popular songs by Placido Domingo, Louis Armstrong, Screamin' Jay Hawkins, and others. Upcoming commissions include compositions for the Jacksonville Symphony, Quince Contemporary Vocal Ensemble, Ensemble Pi, Aperture Duo, Davóne Tines, Julia Bullock, and collaborations with writers Sharan Strange and Ashon Crawley, and artists Amy Bryan, Alma Bryan Powell, and Tiona McClodden.

Recent performances include solo performances at Fromm Players at Harvard University, Tulane University, and WWOZ Piano Night; collaborations with Brandee Younger featuring the music of Alice Coltrane and originals at the MET Breuer, Drexel University, CUNY IRADAX, The Graduate Center, the Schomburg Center for Research on Black Culture, and The Cell Theatre; performances with Ravi Coltrane, Wycliffe Gordon, and Herlin Riley; HER (in honor of): a performance and discussion at Princeton University, the premiere of *Spooky Interaction* (2014) by George Lewis, a telematic collective improvisation between two human pianists and two computer pianists performing on Disklaviers along with Paul Grabowsky in Melbourne, Australia, and *Mary Lou Williams Tribute: The Next Generation* at Harlem Stage.

Bryan was recently featured as a speaker at the Tulane University Newcomb College Institute, the National Jazz Museum of Harlem, and The Institute of Women & Ethnic Studies of New Orleans, and has curated performances and discussions on women in jazz at Princeton University and Drexel University, and on music and spirituality at Bethany Baptist Church of Newark and the Columbia University Institute for Religion, Culture, and Public Life. She has given talks at the Institute for Research in African-American Studies (IRAAS) Conversation Series and the Jazz Studies Center at Columbia University, at the Harlem Jazz Shrines Festival, and was featured in the Columbia University Institute for Religion, Culture, and Public Life radio documentary "The Harlem Renaissance: Music, Religion, and the Politics of Race." She was the

featured composer at the Callaloo Conference 2014 at Emory University, and traveled with Jazz at Lincoln Center's Horns to Havana program as an instructor with the New Orleans Louis "Satchmo" Armstrong Jazz Camp to Havana, Cuba, and is a subject in a documentary by Geoffrey Poister, entitled "Jazz Dreams II," which documents fourteen years in the lives of musicians, Courtney Bryan, Jason Marsalis, and Irvin Mayfield. Bryan serves as a board member of the Musical Arts Society of New Orleans (MASNO), Composers Now, and New Music USA.
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