

DOROTHY HINDMAN
500 Word Biography

"Hindman's music weds technique and syntax of classical music with the directness and impudence of rock. Highly recommended for rockers wishing to get their proverbial feet wet in post-20th century classical music." ~ ICON Magazine

Across her catalog of over 80 works, Miami composer **Dorothy Hindman** pushes the boundaries of the technically possible with unique, visceral elegance. Surface impact comes from the driving rhythms and distortion of her punk/synth roots, while deeper investigation reveals complex timbres, intricate structures, philosophical inquiries and emotional force. The result has been called, "bright with energy and a lilting lyricism" (New York Classical Review), "dramatic, highly strung" (Fanfare), and "varied, utterly rich ... with purpose and heart" (Huffington Post).

With over 400 performances spanning 34 states and 18 countries, Hindman's work has appeared in venues including Carnegie Hall, the United Nations, Boston's Jordan Hall, the American Academy in Rome, Amsterdam's Muziekgebouw, Havana Contemporary Music Festival, ISCM/New Music Miami, Midwest Clinic, Australian Flute Festival, Birmingham New Music Festival, Charlotte New Music Festival, Romania's Toamna Muzicală Clujeană, Russia's Kolumna New Music Festival and Rome's Nuovi Spazi Musicali.

Hindman's collaborators include today's trailblazing ensembles: Splinter Reeds, Bent Frequency, ensemble dal niente, [Switch~ Ensemble], Corona Guitar Quartet, Fresh Squeezed Opera, The Hadit Collective, Empire City Men's Chorus, the Gregg Smith Singers, Voces Inauditae, Duo 46, and virtuosos such as bassist Robert Black, cellist Craig Hultgren, percussionist Stuart Gerber, and pianist Jacob Mason. Multimedia collaborations include Carrie Mae Weem's film *Italian Dreams*, and *The Wall Calls to Me* with visual artist Sally Wood Johnson, exhibited throughout the Southeast's major museums.

Recognition and support for Hindman's work comes from the Mellon Foundation, the Miami-Dade County Department of Cultural Affairs, the Alabama State Council on the Arts, Iron Composer, Nancy Van de Vate International Composition Prize for Opera, NoteNova Choral Competition, the American Prize, the Global Music Awards, Almquist Choral Composition Award, International Society of Bassists Solo Composition Competition, Percussive Arts Society Solo Marimba Composition Competition, and more. Residencies include Brush Creek Foundation for the Arts, Kimmel Harding Nelson Center for the Arts, Seaside Escape to Create, Visiting Artist at the American Academy in Rome, and Visby International Centre for Composers.

A tumultuous, often dangerous childhood fuels Hindman's music, and motivates decades of volunteerism and new music advocacy. In the '90s, she co-founded the Birmingham Art Music Alliance, continues to serve on its Executive Board. At Birmingham-Southern College, Hindman's theory courses paired college students with underprivileged 5th graders to compose and perform original youth operas. Hindman's Justly Tuned concert series with FETA presents artists engaging with social and political issues, to promote unheard stories, underserved voices, and explore music as communication, commentary, and catalyst for change.

Hindman's solo recordings include innova's critically acclaimed *Blow by Blow* (010), *Tightly Wound* (965) and *Tapping the Furnace* (878). Other recordings appear on Albany, Capstone, EMM and Living Artists labels. Her scores are available from Subito Music, NoteNova, and dorn/Needham.

Hindman serves as Associate Professor of Composition at the Frost School of Music.

dorothyhindman.org