

# KITTY BRAZELTON

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## BIOGRAPHY

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New York City music-maker Kitty Brazelton loves to do everything. Music is her passion since eighteen when she joined the campus acid rock band, discovered medieval plainchant, radical free jazz improvisation and the ascetic serialism of the mid-20<sup>th</sup>-c. classical “uptown” all at once.

Los Angeles Times calls her “brainy, boisterous and quintessentially downtown” while hometown Time Out New York explains:

“Brazelton is a totalist composer, part of a generation that believes that there's more than one way to compose and that all musical genres are available for use... she's stylistically inclusive because she simply wants to make interesting and original sounds.”

Among Brazelton's past bands are 21st-century medieval quartet Hildegurls, who deconstructed the music of 12th c. Hildegard von Bingen with 21<sup>st</sup> c. technology at Lincoln Center Festival, and Dadadah, a nine-piece rockestra whose CD *Love Not Love Lust Not Lust* was called “brilliant” (New York Times) and “impressive” (Rolling Stone). The release on John Zorn's Tzadik by her current cyber-punk trio What Is It Like To Be A Bat? with computer wizard Dafna Naphtali, evoked “precision, fire and whimsy...ingenious and invigorating” (San Diego Union-Tribune), “creative chaos” (Chicago Reader), and “pending Armageddon” (Boston Herald).

Still, Kitty continues to see herself as working deep within the classical tradition, infusing American dialects into complex, passionate structures. A Doctor of Musical Arts in Composition (Columbia University), her chamber music can be heard on CD in innovative works for Manhattan Brass Quintet and California EAR Unit (CRI Emergency/New World) to which Gramophone UK responded:

“Few composers are as uninhibited in saying exactly what they want to say...a trip you're not likely to forget.”

Brazelton's current projects include *O Joy!* commissioned by Twin Cities choir VocalEssence for their 40<sup>th</sup> birthday celebration—“very meaningful” (Minneapolis Star-Tribune)—and *Animal Tales*, commissioned by the Family Opera Initiative, libretto by George Plimpton. Recently, while on sabbatical from Bennington College where she is professor, she studied with composer David Del Tredici setting a cycle of orchestral songs from civil-war-era poetry and letters by abolitionist and slave-owning ancestors. Kitty is interested in writing and teaching how America's musical history can reflect and heal our past, and perhaps our present.

Through it all, Kitty maintains a commitment to serve the cause of universal harmony by uniting musical languages.

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