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## AMERICAN COMPOSERS FORUM

### Going Multimedia: Organizing and Funding a Collaborative Concert

By Evelyn  
Pursley-Kopitzke

Want to get noticed as a composer? Need state funding and local public relations support? Need more than the same 100 people showing up for new music concerts?

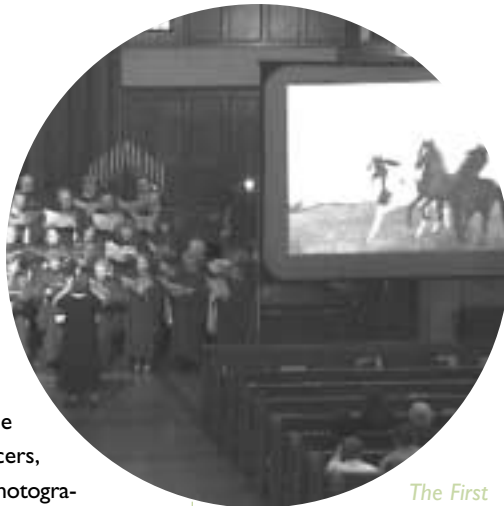
Try teaming up with creative people in other disciplines: visual artists, dancers, poets, drama writers and producers, photographers, computer artists and even mathematicians. Multimedia presentations can be a major catalyst in promoting interest in new music. A combination of artists may add new demographic groups to your audience.

Sometimes these combinations begin with pure serendipity. That's what happened in our case.

In November, 2002, composer Ann Holler and I went to a meeting to explore the possibility of creating an arts alliance for the Bristol, Tennessee area. We happened to be sitting next to visual artist Joyce Kistner, who mentioned that she would love to have music at Bristol Art Guild shows. We took her idea to our local composers' group, the Greater Tri-Cities Composers' Consortium, and then we began to enlist the necessary collaborative partners.

Steve and Vicki Fey, music directors at Bristol's First Presbyterian Church, agreed to stage a collaborative, multimedia concert as part of their 2004 Arts Series. First Presbyterian had a professional photographer/projectionist available for digital presentation of the visual art. Joyce Kistner provided contact information, and we sought out members of the Bristol Art Guild to participate in the event.

Grantwriter Nancy Cook enlisted W. Patrick Flannagan, Ph.D., of Bristol's King College Performing and Visual Arts Department, both to lecture during the concert and to provide the college's 501(c) (3) designation for our funding application. The Tennessee Arts



*The First  
Presbyterian Church  
Choir of Bristol, Tenn. directed by  
Vicki Fey performs Ann Holler's  
setting of Emily Dickinson's poem  
"God Is Indeed a Jealous God,"  
with projected art by Clara  
Thomas entitled "Horse Play."*

Commission's "Arts Build Communities" grant program provided honorariums for both composers and visual artists. The required matching funds came from First Presbyterian's Arts Series budget, King College and local arts organizations. In retrospect, we believe the event was attractive to the state commission's granting panel because of its local focus and the number of collaborators. Nancy Cook also brought in two more local organizations: the Friends of the Arts at King College helped with publicity and coordinated the event's reception, and the Bristol Music Club provided much of the food.

### Evelyn Pursley-Kopitzke

is a composer, church musician and teacher in Blountville, Tennessee, who has written many choral and instrumental works. She received top honors in the Carton Savage "I Wage Peace" project for her canon, "Salaam, Frieden." Upcoming projects include a collaboration with a local symphony and the creation of an anthology of piano teaching pieces with the Greater Tri-Cities Composers' Consortium for the Appalachian Music Teachers Association.

### To Do – or Not to Do – it Yourself

By David Wolff

I've always wanted to walk into a bookstore and find a "Composing for Dummies." Not one of those methods books that tells you how to write rudimentary melodies or build triads ("Now try it with a flat seventh!"), but a book that would tackle both the craft's musical intricacies and its business aspects. Writing music is daunting enough, but the business of publishing, copying, marketing, record production and web commerce is formidable. All too often, the fundamentals of the music business are neglected by college and conservatory degree programs.

Like it or not, most emerging composers need to be their own advocates when their music goes to market.

For starters, take the business of self-publishing — I can't tell you the number of calls I get from composers asking for basic information. "How does it work? Should I do it? What are performance rights?" Well, until you have five publishers beating on your door, you probably *should* register as your own publisher. If you're registered as an American Society of Composers, Authors and Publishers (ASCAP) composer, for example, and your music is unpublished, you're missing out on some free money when your work is performed in a licensed venue. ASCAP pays license fees of 50% to the composer and 50% to the publisher. If you register as both composer AND publisher, that adds up to 100%. Call me crazy, but I prefer to collect as much from my ASCAP account as possible.

John Michel and Bob Peskin, Editors  
Lori Gutzmann, Graphic Designer

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The views expressed in signed articles are those of the authors.

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### Sound Bites

#### MPR launches *Datebook* e-Newsletter

Minnesota Public Radio (MPR) now offers a daily e-mail newsletter version of **Composers Datebook**, the daily two-minute radio feature, co-produced with the Forum, on composers past and present. To receive a daily dose of *Datebook* via e-mail, sign up on the program's website: [www.composersdatebook.org](http://www.composersdatebook.org)

**Composers Datebook** began, in March 2000, as a three-minute weekday feature, independently produced by the Forum and award-winning radio producer **Tom Voegeli**. In July 2001, the Forum began working with MPR to produce a daily, two-minute radio spot, with MPR's **Silvester Vivic** mixing the text and music for each show. The goal was to create three cycles of 365 daily "evergreen" programs that could be repeated as often as stations wished. As of this June, the Forum's **John Michel** has researched and written 1,095 scripts for the three cycles produced to date.

"Not every program spotlighted a contemporary composer," Michel concedes, "but the point was to integrate the many we did feature each month into the continuum of music history – a subtle, but important point. The show's tagline – 'All music was once new' – reminds listeners to keep an open mind about works that may be challenging at first hearing. Considering the increasingly conservative programming bent of many public radio stations, even the modest two-minute spotlight we shine on hundreds of living composers is a very real victory."

**Composers Datebook** is distributed by CD Syndications of Chicago, and currently airs on more than 200 stations coast to coast.

#### "American Mavericks" wins a Peabody

Minnesota Public Radio's (MPR) "American Mavericks" radio series has won a 2004 **George Foster Peabody Award**. In the radio industry, this is about the highest recognition such a series can receive. The 13-program "American Mavericks" series chronicled the careers of composers such as Charles Ives, Harry Partch, Terry Riley and Meredith Monk, who forged their own musical paths in the 20<sup>th</sup> century.

"'American Mavericks' was a team effort; a huge number of individuals and organizations were involved," commented **Sarah Lutman**, MPR's senior vice president for Cultural Programs and Initiatives. "We are grateful for the research expertise, brain power, moral support, and friendship of the American Composers Forum, in particular for resident Partch-guru **Philip Blackburn**. The Forum has been a wonderful production partner in the 'Composers Datebook' and 'Composer's Voice' projects. 'Mavericks' continued that spirit of collaboration."

"American Mavericks" was produced in association with the **San Francisco Symphony**, whose concert series of the same name inspired the radio project. **Michael Tilson Thomas**, the Symphony's music director, was the series' principal commentator. **Tom Voegeli** led the radio-production team, and **Preston Wright** created the "Mavericks" website. Other significant contributors whose names might be familiar to Forum members include: **Alan Baker**, who interviewed many featured composers; **Kyle Gann**, who scripted a companion series of essays; recording artist **Suzanne Vega**, who acted as broadcast host for the series; and funding coordinator **Fritz Bergmann**, ACF's former director of chapters, who currently serves as MPR's director of foundation relations.

Public Radio International (PRI) distributed "American Mavericks" for broadcast on about 140 stations across the country. All 13 programs and a wealth of related audio and visual materials can be heard on-line at <http://musicmavericks.publicradio.org/>

#### Been There, Done That

A March 27, 2004, story in *Billboard* magazine caught the attention of *innova*® **Recordings** A&R Director **Chris Strouth**. The story, "UME Gets Hip to Web Sales," announced that Universal Music Enterprises (UME) is launching a limited-run series of compact discs, available only on-line to accommodate, in the words of UME President Bruce Resnikoff, "product that has no home" in a business rapidly shifting from a "physical world to a downloading world."

"Imitation is the sincerest form of flattery," comments Strouth. "Universal got the idea from Rhino Records, the same company that inspired the short-run option we offer for certain *innova* titles. The basic idea is to provide a home for some amazing recordings that won't necessarily sell several thousand copies, but are still worthy of being released. Our short-run titles are limited to pressings of 500 or fewer."

For more information on *innova* short-runs, visit: <http://www.innova.mu/shortrun.aspx> ♦

## Chapter and Verse

### Change and Continuity in the Forum's National Presence

By Bob Peskin

In the spring of 1995, Bill Clinton was president. Morton Gould won the Pulitzer Prize for his composition, "Stringmusic." The nation was captivated by – or sick of – the O.J. Simpson trial. That same spring, nearly 100 of the then *Minnesota Composers Forum's* 800 members lived in New York City, with another 50 located in the Boston area. Linda Hoeschler and Fritz Bergmann of the Forum staff invited local members to receptions in those two cities. The response was enthusiastic and promising.

Inspired by this response, Hoeschler and Bergmann proposed the establishment of local chapters to better meet the needs of composers in those cities and to bring new music to the wider community. Before long, chapters sprouted up in eight different locations, including the Forum's home state of Minnesota.

Supported in large measure by grants from the Helen F. Whitaker Fund, the network of chapters started out as modest, volunteer-managed organizations. Increasingly, support for each chapter came from local funders, foundations as well as individuals, and the demand for services grew.

In 2001, the Whitaker Fund informed the Forum it would be making its final grant for the chapter network; as they prepared to close the fund permanently, all grant monies were to be expended by June 2004. For the Forum, this meant intensifying local fundraising efforts to keep the chapters operational. We took a collective deep breath and worked hand-in-hand with each of the chapters to establish each chapter as an independent, tax-exempt organization by the end of the Whitaker grant period.

The economic downturn was very hard on these small but growing organizations. Traditional funding sources lost assets, and smaller organizations were particularly vulnerable. Some difficult decisions had to be made. At the end of 2003, the Chicago chapter suspended its operations, and the New York chapter reverted to its original, volunteer-managed status.

There is good news to balance the bad, however. We are celebrating nine years of tremendous success: Forum programs in cities from coast to coast; exponential growth in the number of professional development opportunities for composers in chapter cities; the advent of member-initiated salons and listening sessions; and partnerships with community organizations of all kinds, including women's shelters, public schools, churches and synagogues. The cumulative annual budget of the

chapters stands at well over \$750,000 – an amazing story of commitment and passion.

With the work of a dedicated and gifted cohort of chapter directors, each of the remaining chapters is incorporated, with its own board of directors, and its IRS tax-exempt designation either in hand or on the way. This will increase each chapter's fundraising capacity at the local level.

What's next for the chapters in Atlanta, Boston, Los Angeles, Minnesota, Philadelphia, San Francisco, and Washington, D.C.? For a sense of the variety of ongoing programs, take a look at the chapter updates beginning on page 9. With the support of the national office, the chapters are poised to take advantage of local opportunities, to continue the tradition of service to composers and to connect communities with the life-enriching resources of music and musicians. ♦

*Bob Peskin has been the Forum's Director of Chapters since the spring of 2001.*

## A Landmark Event: ACF's Annual Meeting

As always, members and friends are invited to attend the Forum's annual meeting, to meet with the staff and directors, and to discuss where we've been and where we're going. Please note, however, that the 2004 meeting will take place at a later date and different venue than in past years. The event is scheduled for **3:30 p.m. on Saturday, September 11, 2004**, and will be held in Room 317 of the historic **Landmark Center**, 75 West Fifth Street, in downtown St. Paul.

The Landmark Center is located on Rice Park, across from The Ordway Center for the Performing Arts and The Saint Paul Public Library. For those who need directions, a map with freeway and public-transit information will be posted on the Forum website closer to the date. Visit [www.composersforum.org](http://www.composersforum.org) or request the information via e-mail at: [soundingboard@composersforum.org](mailto:soundingboard@composersforum.org). Or call us at: 651.228.1407.

## Going Multimedia... *continued from cover*

Pre-concert publicity included an article in the area's *A! Magazine for the Arts*, a monthly supplement to the *Bristol Herald Courier*; a television interview on WCYB-TV; an interview on public radio station WETS-FM; posters; a mailing of about 850 pieces to local arts patrons; and plenty of word-of-mouth buzz.

Our 21<sup>st</sup>-century collaboration between composers and visual artists reminded us of the artistic collaborations of the Impressionist Period (think Monet and Debussy). Being composers, we decided to start with the music: original compositions that were either vocal settings of poetry easily related to visual art, or instrumental pieces with visual references in their titles, thematic material, or structure. We wanted these new musical works to prompt the spontaneous creation of visual art.

Our first attempts to communicate our concept to the visual artists were unsuccessful. They assumed they would have recordings of the music that would get them "in the mood to create" long before the concert date. We explained that most of the compositions were still in progress and that finished musical works *could not* be produced until the actual concert. Our budget didn't cover paying performers for a pre-performance recording, and we couldn't afford the time it takes for choirs to learn the choral works. In the end, we



*"Artistic Reflections" participants (left to right): grantwriter Nancy T. Cook, composer Evelyn Pursley-Kopitzke, First Presbyterian Church music directors Vicki and Steve Fey, composer Ann Holler, and visual artist Joyce Kistner.*

compromised: composers provided visual artists with "rough draft" recordings, helping them identify the musical feelings and styles they needed to reflect in their visual creations.

The resulting collaboration, billed "Artistic Reflections," was a well-attended, multimedia lecture-concert-and-art show that took place on February 29, 2004, at Bristol's First Presbyterian Church. Twenty artists and composers, fifteen performers, two choirs, and one lecturer worked together to present a concert of new music paired with coordinated visual art.

As each musical number was performed, three photographic technicians projected digital photographs of the corresponding art onto a large screen. Visual artist Nancy Jane Earnest created her painting on-site during the performance of David See's music; her creation was simultaneously projected onto a large video screen. Composer and former mathematician Ann Holler chose to base her composition on self-similarity and the Fibonacci numbers, with Dee Sproll's painted sculptural relief reflecting a cosmic mathematical connection. Other artists related their work to the texts and/or musical styles used by the composers. All of the original art works were on display in the church for those who stayed for the post-concert reception.

For the composers and visual artists involved, "Artistic Reflections" was an unqualified success. The dynamic onscreen projection of composition titles, artists' names and relevant details kept the audience watching rather than buried in their programs. The lecturer's remarks enlivened the normally "dead" setup time between numbers. The participation of both an adult and children's choir drew their respective families and friends to the event. Altogether, we quadrupled our usual audience for new music events in our area.

## What We Learned: Some Suggestions

Writing music to match the artwork instead of asking the artists to match the music would be a viable, and possibly easier, option. Visual artists have suggested getting both musicians and artists together in a marathon creating session. This might work if the composers are good at improvising and remembering their improvisations. And, of course, it's possible to match completed music to completed art, if you're lucky, or willing to search art shows.

Enlist the support of nearby colleges, churches, and arts organizations, but have a designated communication liaison *in each organization*. Be sure you use quality photography and projection equipment for the visual art. Line up the best directors, performers and venue available. (There's nothing like a great performance to make you look good.) Secure lots of publicity. Emphasize flexibility and cooperation.

Each variable added to the program multiplies aspects of coordination. Remember: each discipline has its own vocabulary. Superficially "common" terminology may carry quite different meanings to each group of creative people. Don't assume those meanings are shared; be ready to translate until everyone is clear!

Be prepared to share the spotlight. While the listener's attention is divided, this diversion may decrease performer anxiety, thus enhancing performance quality. Adding visual art can add new dimensions to the new music listener's understanding and enjoyment.

### Our "Top 10 List" for Funding Your Concert

- ◆ Engage the monetary, publicity and moral support of as many arts organizations as you can. And make them glad they helped, with your respect, cooperation, recognition, and appreciation.

- ◆ Churches, schools, colleges and universities are great allies. Look for music directors with a progressive mind-set.

- ◆ Ask for in-kind donations.

- ◆ Pro-rated salaries of school and church employees can often be counted as matching funds.

- ◆ Consider seeking state or federal arts grants. Church-State issues can complicate this, so be careful with church funding.

- ◆ Get an experienced grant writer, if possible. Be aware that some grant programs frown on *paid* grant writers.

- ◆ Go to workshops on the grants you're interested in, especially if you're your own grant writer. (Some of these workshops are free.)

- ◆ Funding *is* still available—you just have to find it. Follow through on all leads.

- ◆ Ask the directors of funding programs what *their* primary goals are so you can avoid applying for grants that don't match your projects.

- ◆ Don't get discouraged. Optimism is a great energizer. Yes, the work *is* worth it!



Artist Dee Carolus Sproll (standing) and composer Ann Holler (seated); Sproll's "Fractal" and "Cosmic Question Mark" were created in connection to Holler's piece "Dreamshape."



"White Sky at Night" by artist Sherre Sullivan was exhibited at the event.

## To Do – or Not to Do – it Yourself *continued from cover*

(For the record, BMI doesn't require you to register as both composer and publisher; you can collect both the composer's and publisher's share directly through one BMI account.)

Deciding whether or not to self-publish is just the tip of the iceberg. These days, computer software makes it possible for any composer to be his or her own copyist. But is that always the best choice? I posed some questions on musical notation software and copying issues to a pair of professionals in the business, and I received some answers you might find surprising (see "Copy Cats" on page 3).

Maybe you have no interest in starting up your own record label but want to learn about recording and marketing your music. You'll find a wealth of practical information in a new "how to" guide by veteran recording producer Keith Holzman (see "Book Review" to the right).

If you *do* have a CD project in the works, check into the Forum's own **innova**® label as an alternative to going it alone. Application details are available on the label's website: [www.innova.mu](http://www.innova.mu)

Whether you plan to do it all yourself, or hope to find someone else to do it for you, just make sure you're doing *everything* you can to bring your music to market. If you don't, who will?

## David Wolff

is a composer, music copyist and the Forum's Director of Minnesota Chapters, whose own music will soon be available on-line when he launches his new website at: [www.deergrovepress.com](http://www.deergrovepress.com).

## Book Review *By John Michel*

Fans of Mel Brooks' "Young Frankenstein" will recall the scene in which the film's hero (played by Gene Wilder) stumbles upon his father's book "How I Did It" – a step-by-step guide to constructing the Frankenstein monster. After spending a night perusing the cobweb-encased book, Young Frankenstein looks up at the camera with a crazed expression and shouts: "It – could – WORK!"

That scene kept coming to my mind while I read Keith Holzman's "Complete Guide to Starting a Record Company." Holzman, like the elder Dr. Frankenstein, knows his stuff: Holzman worked for several major labels, including Nonesuch Records. His Guide is a step-by-step primer for composers, performers and entrepreneurs who want to start and manage their own independent record label. It comes complete with all the necessary checklists, charts, diagrams, and forms, as well as URLs to point you toward further resources.

The 235-page Guide is only available on-line as either a downloadable eBook (in Adobe Acrobat® PDF format) at \$29.95, or as a printed, spiral-bound book at \$44.95. It's not available in stores.

"If you're considering starting a label for the money you think is in it," Holzman writes in his introduction, "— don't! Unless you're extraordinarily brilliant or extremely lucky, you won't be making much – if any – in the early years." Holzman reminds his readers that "your passion for music has to be so persuasive that it's in your blood and under your skin."

With that important caveat in mind, Holzman's book offers one of the best and most detailed explications of the "conventional wisdom" of planning, financing, recording, producing, marketing and distributing your own discs. His Guide is more thorough than many similar publications on the market at the moment.

And speaking of this particular "moment" in the history of the recording industry, Holzman includes brief but valuable suggestions about websites, on-line retailing, e-mail marketing, and downloadable music. The bulk of his Guide, however, deals with the more mundane but tremendously important legal and business savvy required to really make a go of it on your own.

Sure, it's easy to make a handful of CD dubs of your latest composition to give away as freebies to friends and family. Once you decide to enter the commercial marketplace, however, things get complicated. Were union musicians involved in your recording? Did you get permission to set that poem to music in the first place? How *do* you get the discs out of your basement and into stores across the country? To be effective, what should a record-label website look like? How much do you need to charge for each CD to at least break even?

For anyone considering taking the plunge into CD commerce, investing in Holzman's Guide will be money well spent. Be forewarned, however: after reading it, you might – unlike Young Frankenstein – conclude that while it *could* work, a new record company is one monster of a project you'd rather not tackle by yourself.

## John Michel

— **John Michel**, the Forum's Director of Projects and Promotions, has produced two compact discs: a D'Note release of Janet Baker's premiere performance of Dominick Argento's Pulitzer Prize-winning song-cycle "From the Diary of Virginia Woolf;" and "Heartbeats," an **innova**® release completing the late William Parker's original "AIDS Quilt Songbook," which included contributions by several Minnesota composers.

"The Complete Guide to Starting a Record Company" by Keith Holzman (235 pages); available at [www.RecordCompanyStartup.com](http://www.RecordCompanyStartup.com) for \$29.95 (eBook) or \$44.95 (print version).



*Editors' note: David Wolff, Director of the Forum's Minnesota Chapter and a music copyist himself, posed four questions on music notation software and copying issues to a pair of professionals in the business. Here are the questions and their answers.*

## David Ross

is a bassoonist and music engraver. He has played second bassoon in the Syracuse Symphony for more than 30 years, which, he says, gives him the opportunity to observe the music engraving process first-hand. Ross Music Engraving (email: engraver@twcny.rr.com) has had the good fortune to do work for some really terrific composers, orchestras, and publishers. Ross won a Paul Revere Award for note setting in 2002.



## David Fetherolf

is a composer, the owner/operator of *BYT/MUSIC/ Skeeter Press* ([www.skeeterpress.com](http://www.skeeterpress.com)), and the editor and production manager for premiere works at G. Schirmer/AMP in New York City. He is also the co-author of the "G. Schirmer/AMP Manual of Style and Usage." Several of Fetherolf's own compositions can be sampled on Vienna Modern Masters compact discs.

# Copy Cats

### What software do you use to edit music copy and why? (Mac or PC?)

I use several software packages. Some publishers will only accept music processed by a particular software program; some composers/arrangers prefer a particular program; and, occasionally, the music itself will require the features of a particular program. I use Sibelius (Mac), Finale (Mac), and SCORE (PC). And I'm always "auditioning" new software to see if it might have something special.

### What are the three most significant things a composer can do to make a copyist's job easier?

1. Complete the project before submitting it for engraving. That seems like common sense, but these projects are often "works in progress."
2. Submit a clear, "fair copy" copy of the score.
3. In vocal works, submit your score with the correct syllabification of the words.

### Without naming names, what's the silliest thing you've encountered in a copying job?

There are two:

1. When presented with a measure with alternating g-flats and f-sharps, I changed them all to f-sharps. When the corrections came back from the composer, that measure was marked with the question "If you change all the notes to the same spelling, how will the players know I am changing harmonies there?" I didn't have the heart to tell him that most of the players wouldn't care.

### What software do you use to edit music copy and why? (Mac or PC?)

At Schirmer/AMP, the majority of our work is done in SCORE, on PC. We do, on occasion, use Sibelius or Finale (both on PCs and/or MACs). We also do a lot of work by hand, as our library goes back nearly 150 years.

Part of my job at Schirmer/AMP is attending premiere rehearsals, at which many composers continue to change their music. I much prefer it if files are done in SCORE; it's much faster to make changes and print them without having to deal with mouse-clicks and layers of dialogue boxes. (Most changes are done by hand, but big changes require a laptop). For publication, we only use SCORE. One of SCORE's many great features is the ease with which it will set page geometry with exact repeatability through tens of pages in hundreds of publications.

In my own business, I only use SCORE for my projects. I have both MACs and PCs at home; I have copies of SCORE, Finale, and Sibelius and a demo of Music Press. I keep my licensed products up-to-date to stay abreast of their features.

### What are the three most significant things a composer can do to make a copyist's job easier?

1. Hand in a "fair copy" of the complete manuscript on time. Don't expect a copyist to be engraving and constantly altering your sketches.
2. With vocal works, give the copyist a copy of the text you've used from the source you got it from. Make sure your permissions are up to date and viable before the copying begins.
3. Write out everything you want on a page of music. Don't use short hand. Expecting a copyist to copy a bass C instrument's line into a treble Eb instrument line and then down to an F instrument line all in different octaves is expecting too much.

# Copy Cats

## David Ross

2. I notified a composer that his written low d-flat concert in the 2d clarinet didn't exist on that instrument, and he asked me what the lowest pitch the clarinet could play was. When I told him concert d-natural, he said "OK, then use that."

If you could impart one bit of copying wisdom to the composing masses, what would it be?

There are occasions when what the experienced engraver submits to you will seem to go against the rules of writing music down. When you encounter this, ask questions, but don't be surprised to learn that the rules of engraving are sometimes quite different from what you have learned. The bottom line is that musicians expect music to be presented in a certain way. When it is presented differently, it disrupts the flow of the music.

## Music Notation Software Websites

Finale:

<http://www.finalemusic.com/>

Sibelius:

<http://www.sibeliusinamerica.com/>

SCORE:

<http://www.scoremus.com/>

## David Fetherolf

Without naming names, what's the silliest thing you've encountered in a copying job?

This is a tough one! Once, long ago, I got a score from a composer in which the harp was doubling a highly chromatic and fast marimba line. That harp part was excised before rehearsals began.

If you could impart one bit of copying wisdom to the composing masses, what would it be?

Find both a good copyist and a good professional proofreader. Composers should not proof their own music, they know it too well and, as in music copying, proofreading is an entirely different discipline than composing.

Good copyists double as editors. They will be able to point out mistakes as well as query about music that seems out of character for any particular composer. A good copyist not only knows about music notation but knows about instrumentation as well. They will transpose a C manuscript on sight rather than relying on the computer to do it so the writing is properly idiosyncratic for any given instrument. A good copyist will know about book layout and cast off a manuscript with an eye towards that, rather than letting a computer make that decision as well.

Good copyists are artisans with deep knowledge of music, music engraving, and book design who often become invaluable editors/sounding boards/friends to their composers. No computer program will replace them, ever.



## Kudos for Dale Warland

Congratulations to Dale Warland, founder and music director of the Dale Warland Singers, who is moving on to new adventures after 31 years as music director of one of America's most celebrated and lauded choruses. Warland's impact on 20th century choral repertoire is indisputable: through the Singers he has commissioned 240 new works, nurturing the talents and dreams of both established and emerging composers.

Warland will continue to serve the field, dedicating his energy to teaching, guest conducting, recording, and composing. The last few months have been filled with personal and professional accolades, including receipt of an ASCAP (American Society of Composers, Authors and Publishers) Victor Herbert Award for distinguished service to American music, a Grammy nomination for his recording of Dominick Argento's "Walden Pond," and the 2004 Sally Ordway Irvine Award for Vision.

## Chapter Updates

### Atlanta

#### Composer to Composer Events

In February, the Atlanta Chapter partnered with the **Emory University Department of Music** for a two-day *Composer to Composer* event featuring 2004 Pulitzer Prize-winning composer, **Paul Moravec**. Moravec has written more than 80 orchestral, chamber, and choral works, and he currently heads the music department at Adelphi University in New York. On February 16, Moravec led a master class and listening session with ACF members and students from Emory, Georgia State University, and the University of Alabama at Huntsville. Works by **Curtis Bryant**, **Ben Champion**, and **Amir Zaheri** were sampled and discussed, as well as those by composition students **Paul Livanos**, **Jason Richardson**, and **Mike Shuler**. Forum members were invited to an open rehearsal for a February 17 Emory concert by the Atlanta-based ensemble **Thamyris** that included Moravec's "Circular Dreams" and "The Time Gallery" as well as **Olivier Messiaen's** "Quartet for the End of Time."

#### Copyright Law Seminar

On March 23, the Atlanta law firm of **Troutman Sanders** presented the basics of copyright law for composers to members. **Peter Pawlak**, an associate with the firm's Technology and Intellectual Property Law Division, provided an overview on topics ranging from licensing and copyright registration to fair use and works for hire.

### Boston

ACF Boston has launched its new website: [www.acfnewengland.org](http://www.acfnewengland.org). The site provides information about new music composers and performances in the Boston/New England area and details on ACF Boston's professional and career development programs. Concertgoers will find Boston's semi-annual New Music Calendar — the region's only comprehensive listing of local new-music events. Presenters will find information on the Chapter's e-mail announcement service for concerts and events that include music by living composers. Composers can find features about new music performing ensembles and composition departments in the Boston area. Detailed information on the Boston Chapter's current and past programs and projects is also on the new website, including a **Composer Residency Program** which will place two New England composers in residence with members of the New England Orchestra



Consortium for multiple premieres of their works. The site also includes information on the chapter's career development workshops, reading sessions, and **Sonic Circuits** electronic music festival.

"It's our hope the new website will become a popular resource for composers and new music enthusiasts," says Boston Chapter Director Beth Denisch. "We are thrilled to provide this resource to the community."

### Los Angeles

#### Music Room Gatherings

ACF-LA has hosted composers **Pierre Boulez** and **Steven Stucky** for two separate *Music Room* events held in area private homes.

Last November's *Music Room* featured Pierre Boulez, the famous French composer and conductor; it centered around his work, "Notations," which was heard first in its early piano version performed live by **Mark Robson**, and then in its later "orchestrated" version via a recent recording with David Robertson conducting the Lyon Orchestra. Boulez discussed the transformation of the piano pieces into the symphonic version and the difficulties of orchestrating in general. The event, which raised \$6,000 for the chapter, was held at the home of **Judith Rosen**. Music critic Alan Rich served as moderator.

Steven Stucky is a professor of music at Cornell and is the LA Philharmonic's Consultant in New Music. His *Music Room* event was held in March at the home of **Alan Goldman**; it was moderated by Alan Rich. Pianist **Gloria Cheng** played Stucky's "Album Leaves," and discussion topics ranged from the essays Stucky has written for LA Philharmonic programs to the imminent premiere of his own Second Concerto for Orchestra with LA Philharmonic and conductor Esa-Pekka Salonen. The ACF-LA Board of Directors provided the refreshments. Later that week, the entire chapter was invited by Stucky and the Philharmonic to attend the first rehearsal of his new Concerto, followed by another collegial gathering and discussion.

#### Eyes and Ears Salon

Last December, ACF-LA sponsored a special "Eyes and Ears: Painting Music – Playing Graphics" salon and discussion at the Artcore gallery in Los Angeles. The gallery was exhibiting paintings by **Desy Safan-Girard** based on musical works of **Pierre Boulez**. Discussion panelists included Desy herself; **Nancy Perloff**, who has lectured on "The Visual/Musical Notations of John Cage" and curated an exhibition on 20<sup>th</sup> century musical notation at the Getty Center; **William Kraft**, Los Angeles composer, conductor, percussionist, teacher (and, as noted below, the founding President of the ACF-LA Board). As part of the event, the graphic notation for Kraft's "Kandinsky Variations" was displayed and the piece itself performed by composer-percussionist **David Johnson**. Composer **Alex Shapiro** moderated the discussion.

*continued on page 8*



student compositions, at a public concert at Springside School.

In the Chapter's fourth collaboration with the **Sedgwick Cultural Center**, composer **Fred Adams** and the **Sun Ra Arkestra** will create a new work in the style of "Kansas City Stomp" for performance by an inter-generational community jazz band, and the Sun Ra Arkestra. The project will also feature a 10-week residency by Adams under the artistic direction of **Thomas Razler** of the Center's **Teen Jazz Workshop**.

Furthering another successful relationship with the Philadelphia-based arts in education organization **Strings for Schools**, the Chapter will sponsor composer **Daniel Dorff** in the creation of a new work for narrator, violin, and cello based on the children's story, "The Three Little Pigs," to be performed by the children's music troupe **Auricolae** during their next concert season and beyond.

The Chapter's **Community Partners** program is funded by *The William Penn Foundation*, *The Samuel S. Fels Fund*, and *The Five County Arts Fund*.

### New on Board

The Philadelphia Chapter is pleased to announce that **Thomas Broido**, President of the **Theodore Presser Company**, has joined its Board of Directors.

## San Francisco Bay Area Flutes in Force

Flutes were featured at the chapter's February 22 **Salon Series** concert at the Community Music Center. Flutist and composer **Martha Stoddard** performed her charming suite "Music for Flutes." **John Thow's** "Breath of the Sun," scored for three C flutes and alto flute, paid tribute to Thow's teacher Burnett Atkinson and Native American Chumash traditions. Flutist (and Bay Area Chapter Director) **Tod Brody** performed **Thea Musgrave's** now-classic "Narcissus" for flute and digital delay. Performance artist **Polly Moller** concluded the program with her unique blend of poetry and avant-garde flute. **Mary Chun** moderated interviews with the composers and a lively dialogue with the audience. **Susan Waller**, reviewing the event for the webzine *San Francisco Classical Voice* ([www.sfcv.org](http://www.sfcv.org)), wrote that the program "proved to be actually less about 'the flute' and much more about the music itself and the emotions that these composers need to express."

### Latest Subito Grants

In March, the Bay Area Chapter announced *Subito* grants to: Composer **Hector Armienta**, to help cover performer fees for a presentation of excerpts from his upcoming chamber opera, "La Llorona (The Weeping Woman)," at the Marsh Theater in San Francisco in April;

Composers **Erling Wold**, **John Beeman**, **Lisa Prosek**, and **Michael Cooke**, for various enhancements and outreach around their May concert with the **San Francisco Composers Chamber Orchestra**;

Composer **Hyo-shin Na**, for travel and recording expenses for the New York premiere of her piano solo, "Walking, Walking," which will be performed at Weill Recital Hall by pianist **Thomas Schultz** on May 15<sup>th</sup>;

Composer **Daniel Feinsmith**, in support of his commission, "Nature," for speaking pianist, with texts by Ralph Waldo Emerson, which will be premiered in June by pianist **Sarah Cahill**, and will become part of her touring program later in the year;

Composer **Ellen Fullman**, for the development of her work, "Isolated Reflections," which will incorporate Fullman's massive installation, the Long String Instrument; and

Composer/saxophonist **Mitch Marcus**, for modification and expansion of his jazz quintet repertoire into big-band format for performance at Yoshi's Jazz Club in Oakland in October.

The Chapter's *Subito* grants are funded by *The James Irvine Foundation*.

## Washington, D.C. Flashpoint Salons and House Concerts

On April 20<sup>th</sup>, the DC Chapter hosted its second *New Music Salon* at Flashpoint. The program included the world premiere of "shut up and listen," for electric guitar, amplified cello, and signal processing, by **Jonathan Matis**, as well as two works by Israeli composer **Igal Myrtenbaum**: "Kundalini" for saxophone and dancer, performed by New York saxophonist Argeo Ascani and Baltimore-based dancer/choreographer Cathy Paine, and "Both of Me," featuring cellist Jodi Beder and percussionist Chris DeChiara. Myrtenbaum's music was staged with the assistance of visual artist Ayodamola Okunseinde, who used Flashpoint's versatile, black-box theater to great effect. All the artists participated in lively discussion with the audience, and everyone had an opportunity for informal conversation and camaraderie at the post-concert reception. The Chapter will present its next salon at Flashpoint on June 17.

The Chapter's first *House Concert* is being planned as we go to press; it will be hosted by pianist **Stephen Kline** and his ensemble. The scheduled program includes: "Music for Cello and Piano" by **Gregg Martin**, "Piano and Violin Duet" by **Shawn Persinger**, and two pieces by **Ulf Grahn**: "Music Box Music," and "Tre Miniaturer."

### Community Partners Calls

The Chapter will be launching a new round of community-based residencies for Washington area composers shortly. For more information, visit the Chapter's website at <http://www.composersforum.org/dc> or call Chapter Director Jonathan Morris at 202.315.1315.

### Sonic Circuits, D.C.

Planning for the 2004 *DC Sonic Circuits Festival* is now underway. The organizing committee has met several times, and events are being scheduled for September. We are proud to announce that this year's festival has been awarded a grant from the **Randy Hostetler Living Room Fund**.

*General operating support for the Forum's Washington DC Chapter is provided by the Whitaker Foundation, the Morris and Gwendolyn Cafritz Foundation and the Harman Family Foundation.* ♦

## Winners Circle

The Connecticut State Music Teachers Association announced that Forum member **Geoffrey Gordon** was selected as the winner of their 2004 Composer Commission Contest. Gordon will compose a chamber music work for piano and woodwinds, to be premiered at the association's convention in November.

"I am delighted to receive this honor," says Gordon, "as it gives me a chance to write a new work for an organization I believe in strongly and on behalf of my beloved home state. The new piece will be a multi-movement work for piano and winds, exact forces still to be determined."

Composer **David Heetderks** also received an Honorable Mention in the association's contest.



Composer Geoffrey Gordon

## Harmonic Convergence

This June in Pittsburgh, PA, an unprecedented gathering will take place: the annual conventions of four leading arts service organizations in the U.S. The **American Symphony Orchestra League, Opera America, Chorus America,** and **DanceUSA** will convene simultaneously this year for the first-ever **National Performing Arts Convention, June 8 - 13**. While each participating organization will hold its own conference that week, Saturday, June 12, is reserved for interdisciplinary sessions that explore the role of the performing arts in American society today.

"ACF and its sister organizations, the American Music Center and Meet The Composer, promote composers and raise the awareness of music as a living art form," says ACF President John Nuechterlein. "But nothing makes the same impact as YOU meeting people face to face and giving them the chance to meet a living composer. With an expected attendance of 4,000

conferrees, the National Performing Arts Convention represents an opportunity to network like no other. I hope you will consider participating in this historic gathering of the nation's musical community," concludes Nuechterlein. As a member of the American Composers Forum, you can register for the convention at a greatly reduced rate. Our friends at the American Music Center have created an online registration form for your convenience.

The special on-line registration form for ACF and AMC members and past and present MTC grantees can be found at:

<http://www.amc.net/npaclindex.html>

For detailed information about the convention itself, visit:

<http://www.performingartsconvention.org/>

Please note that the deadline for **on-line registration** at this special rate will close at 5 p.m. EDT on **Friday, May 14, 2004**. No registrations will be accepted after that.

## I N N O V A R E C O R D I N G S



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## Forum Opportunities

### Commissions, Calls for Scores, and Competitions

#### June 1, 2004 (deadline)

The year 2006 marks the **300th anniversary of the birth of Benjamin Franklin**, philosopher, inventor, composer, citizen of Philadelphia, and champion of American democracy. To celebrate the occasion, **The Philadelphia Orchestra Association**, in partnership with the American Composers Forum, Philadelphia Chapter, invites proposals for a commission to write **a new orchestral work to celebrate the occasion.**

The call is open to **any composer of US nationality or currently resident in the United States.** The successful applicant will receive **a commissioning fee of \$25,000, plus an allowance of \$5,000** for the production of the score and parts for a new work for **orchestra without soloists or chorus, of between 10 and 20 minutes duration**, to be performed at The Philadelphia Orchestra's subscription series in November 2005 conducted by Christoph Eschenbach, as well as performances in educational concerts. A further performance, conducted by Maestro Eschenbach in Paris with the Orchestre de Paris, may also be possible. **A full score of the completed work will be due by July 1, 2005.**

**Applications must include:** 1) Résumé; 2) Scores of three works written within the past five years, including at least one orchestral work; 3) CD or cassette tape of each of the three works; 4) Narrative proposal for the work to be written, including a description of how the life and achievements of Franklin will be celebrated in the work; 5) A brief narrative outline of possible educational and outreach activities relating to the work.

Applications will be judged on the musical merit of recent works, and with special emphasis on the imagination and creativity of the proposal. **Applications must be received by June 1, 2004.** Please mail

submissions to: ACF, Philadelphia Chapter, PO Box 13507, Philadelphia, PA 19101; Shipping address (for FedEx & UPS only): ACF, Philadelphia Chapter, 4313 Larchwood Avenue, Philadelphia, PA 19104.

For more information about this opportunity, contact Katy Clark, Philadelphia Chapter Director, at 215.243.2098, or email <[phillycomposers@earthlink.net](mailto:phillycomposers@earthlink.net)> For more information about Benjamin Franklin, visit the Philadelphia Chapter page on the Forum website: <http://www.composersforum.org/philadelphia>

#### August 7 (postmark)

The American Composers Forum announces a **call for scores** for the **2004 Jerome Composers Commissioning Program (JCCP)**. This program, funded by the Jerome Foundation, supports the creation of **new musical works by emerging composers**, composer/performers, improvisers and sound artists. JCCP supports the **creator's commissioning fee**. A composer applies in conjunction with a performing organization (which may be any soloist or group, not necessarily a non-profit organization). Alternatively, composers, performers, and improvisers who play their own work apply in conjunction with a venue or presenter (e.g., school, theater, gallery, festival, etc). JCCP welcomes applications in **all musical genres**, including jazz, experimental, classical, improvised, sound-art and international styles, and seeks to expand new-music culture beyond the usual settings.

**Only emerging composers may apply.** JCCP is intended to be among a composer's first commissions and represent a significant career boost. Favor will be shown towards composers who demonstrate potential and are taking a risk with the proposed project. **Composers residing in Minnesota or in the five boroughs of New York City** may apply with performers based anywhere in the world.



*This section lists opportunities as far in advance as possible, so that members may have maximum time to respond. Once listed, most items will not reappear in **Sounding Board** but will be available on our website. Deadlines shown in bold-face type are for receipt of materials unless "postmark" is specified. "SASE" indicates that a self-addressed, stamped envelope should be included for return of application materials. If a date does not include a year, it is within the following 12 months.*

*The symbol \$\$\$ signals a competition or other program that assesses a fee for application or participation. The Forum endorses neither these programs nor others that limit participation on the basis of age, sex, or similar criteria.*

*The deadline for submitting listings to this section is the first of the month preceding publication. Individuals and organizations submitting announcements are asked to include full contact information (i.e., a mailing address and telephone number, not simply an email address). Listings should be sent to [soundingboard@composersforum.org](mailto:soundingboard@composersforum.org).*

*Due to space limitations, only basic information can be included in these columns, but full details are online. The Forum receives these listings from a number of sources, including email. International characters are sometimes changed during Internet transfer. As such, readers are urged to contact sponsors for full guidelines before applying, especially when anonymous entry is required. The Forum makes every effort to ensure the accuracy of listings but is not responsible for errors or omissions or for any misrepresentations. Please mention **Sounding Board** or the American Composers Forum when applying.*

**Composers residing elsewhere** must work with Minnesota-based partners and present the work in Minnesota (a list of Minnesota performers is available on the ACF website.). All applicants may also consider forming a consortium to include Minnesota participants.

Although ACF membership is not required, applicants are strongly encouraged to join. Composers, performers, or presenters may take a leading role in only one application per year. Composers, presenters, or performers selected for JCCP awards in the last two years (2002 or 2003) are ineligible this year. All previous JCCP projects must be completed before a composer, performer, or presenter may reapply. Currently-enrolled students may apply only if they have completed all coursework by the date of the panel meeting.

**Selection criteria** include: A high level of composer's and performer's musical ability, and evidence of the composer's personal voice, as demonstrated by submitted materials; the significance of the commission to the composer's career development; the commitment shown by the performer/presenters to promoting the new work: multiple performances (including through consortium arrangements), recordings, broadcasts, creative publicity, and educational outreach; proposals must be complete and show well-considered compositional and performance planning.

**Judging Procedure:** ACF staff will review all applications for eligibility and completeness; an anonymous panel of three professional musicians familiar with diverse genres of contemporary music will select the winners; panelists receive copies of all written materials as well as recorded samples to review before they meet in St. Paul to make their final selection. Awards will be announced by the end of October.

JCCP will **grant up to \$8,000** towards the composer's commission fee. The fee should reflect the duration of the work, the size of the performing forces, an estimate of the composition time needed and the cost of producing scores/parts when necessary. For projects whose total budget exceeds \$8,000 a letter of commitment for the performer/venue to secure extra funds

is required. Composers who are also performers in the proposed work must apply with a presenter and submit a letter of commitment from the presenter stating an anticipated performance date and location. Works must be in the early stages of composing at the time of application: works to premiere before November 2004 will not be considered.

Forum members will receive a **JCCP brochure** in the mail outlining in detail all application requirements and materials and containing the necessary application form. Others interested in applying should request a copy of this brochure or download a PDF version from the "Opportunities" section of the Forum website:  
<[www.composersforum.org/opportunities](http://www.composersforum.org/opportunities)>.

For more information about Forum membership and the Jerome Composers Commissioning Program, call Wendy Collins, Senior Program Manager at tel: 651.251.2824; or e-mail <[wcollins@composersforum.org](mailto:wcollins@composersforum.org)>.

### September 10, 2004 (postmark)

The Forum and **VocalEssence** invite composers to submit scores for the fourth annual **Essentially Choral** reading session of **works for voices and instruments for SATB, SSAATTBB**, or variations thereof. Other voicings are accepted but please note that there are 32 singers in total.

Funded by the Jerome Foundation, the program provides a unique opportunity for **emerging composers of all ages** to develop skills writing for choral ensemble with instrumental accompaniment. In an expansion of the program, 5 to 10 composers will have their works read by the Ensemble Singers, VocalEssence's 32-voice professional chorus, and professional orchestral musicians. The composers will attend a rehearsal with the Ensemble Singers, a three-hour reading session with the vocalists and instrumentalists, and mentoring sessions with internationally recognized choral composer Sven-David Sandström and VocalEssence Artistic Director Philip Brunelle.

The *Essentially Choral* reading session will

be held Nov. 5-6, 2004, in Minneapolis. If the number of submissions warrant, there will be an additional session on May 20-21, 2005. **Applicants must be U.S. citizens or legal permanent residents.** Student composers are eligible only if they are ABD/thesis status. Travel and lodging assistance is provided for composers living in the five boroughs of New York City and Minnesota composers residing outside the Twin Cities area, as stipulated in the Jerome Foundation grant guidelines. Composers from other locations are invited and encouraged to apply, but must finance their own travel and lodging. Selected composers will receive a **\$500 honorarium** to defray expenses, and will be required to attend the reading and related activities.

**Before sending submissions, composers must download and read the full guidelines.** Applicants need not be members of the American Composers Forum; however, selected composers must become members in order to receive awards.

Full guidelines for these and other programs are available from [www.composersforum.org](http://www.composersforum.org). If you have trouble downloading the guidelines or need further information, contact Minnesota Chapter Director David Wolff at tel: 651.251.2833 or email: [dwolff@composersforum.org](mailto:dwolff@composersforum.org).

### September 10, 2004 (postmark)

The seventh annual **Welcome Christmas! Carol Contest** is co-sponsored by **VocalEssence** and the American Composers Forum. The continued success of this contest gives composers of all ages the opportunity to compose a **modern-day carol for chorus**. This year's *Welcome Christmas!* Carol Contest requires writing for **SATB chorus with either a soprano or alto recorder**. One or two pieces will be selected and performed at three *Welcome Christmas!* concerts in December, 2004. In addition, each winner will receive a **prize of \$1,000**. The winners are invited to attend rehearsals and performances at their own expense, and will have the opportunity for radio interviews as well as other media coverage and promotion.

**Before sending submissions, composers must download and read the full guidelines.** Applicants need not be members of the American Composers Forum; however, selected composers must become members in order to receive awards.

Full guidelines for these and other programs are available from [www.composersforum.org](http://www.composersforum.org). If you have trouble downloading the guidelines or need further information, contact Minnesota Chapter Director David Wolff at tel: 651.251.2833 or email: [dwolff@composersforum.org](mailto:dwolff@composersforum.org).

## Opportunities online

Here is an overview of all listings added to our on-line opportunities section since the last issue of **Sounding Board**. Forum members can access more detailed information on these and additional opportunity listings updated daily at [www.composersforum.org/opportunities.cfm](http://www.composersforum.org/opportunities.cfm)

### May 15

#### Chamber Opera Competition

The Friends of the Cologne Children's Opera, the Cologne Conservatory, and the Opera of Cologne are pleased to announce their Chamber Opera Competition in the genre of Fairytale Opera / Magic Opera.

### May 15

#### Renaissance Voices

Seeking sacred or secular works for chorus a cappella for possible performance

### May 15

#### Music Festival of the Hamptons: 2004 Composition Competition

Work for chamber symphony, to be performed during summer music festival

### May 18

#### Developing Creative Expression: The Walden School Musicianship Course Music Educators Workshop

Weekend seminar for composers, college professors, public and private school music teachers, and private instructors interested in learning proven methods for introducing or further developing composition and improvisation activities in the classroom or studio

### May 23

#### Berklee College of Music

Faculty position: Harmony Department Chair, Professional Writing Division

### May 30

#### Upbeat-Hvar Composition Course

Composition Course on the Mediterranean island of Hvar, Croatia; August 6-20, 2004

### May 31

#### Hasselt Choral Competition

Bi-annual International Competition for Choral Music Composition in Hasselt, Belgium

### June 1

#### ISB Composition Competition \$\$\$

International Society of Bassists announces its 2004 competition for new works

### June 1

#### Barlow Prize

Commission for an a cappella choral work, to be premiered by a consortium of choirs

### June 1

#### ISG Publications

Seeking works that feature double bass and/or cello

### June 1

#### 2004 Aaron Copland Awards

Residency opportunity for composers

### June 10

#### Windswept Music Workshop

Creative Motion Alliance sponsors workshop on connection between energy and music

### June 15

#### Bob Taylor Music Festival \$\$\$

Call for choral compositions, to be performed during July 2004 festival

### June 15

#### MOVA Arts Festival \$\$\$

2004 Songwriting Competition

### June 29

#### PRISM Quartet: Student Commissioning Awards

World-renowned saxophone quartet seeks new works from student composers

### June 30

#### Aspen Composers Conference

Call for papers

### June 30

#### Composer Album

Seeking arrangers and/or performers for vocal and instrumental avant-garde art compositions.

### July 1

#### California Association of Professional Music Teachers

Commission for 2006 state convention

### July 1

#### Sounds New: Call for Scores

Music for any combination of flute, clarinet, violin, cello, piano, and treble voice. Open to all American composers of classic contemporary musical genres.

### July 1

#### Cantate Chamber Singers

Young Composers Contest

### July 1

#### Kenneth Davenport National Competition for Orchestral Works \$\$\$

SUNY New Paltz School of Fine and Performing Arts sponsors this biennial competition. \$5,000 prize, performance of work, and residency

### September 15

#### Loudoun Symphony American Composers Competition \$\$\$

Cash prize for winning work

### September 30

#### Xavier Montsalvatge Prize

12th annual prize for performance of contemporary piano music

### September 30

#### Tenor seeks recital material

Gregory Wiest seeks song cycles for performance in 2005

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