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Girl Power

By Ellen Fishman-Johnson

A Community Partners Composition Workshop for Young Women in Philadelphia

I was mystified. I had just finished judging a local young-composer competition and realized that only *one* young woman had applied. After checking the web sites of the national young-composer competitions, I realized this wasn't just a local problem. Where were the young women composers?

With the help of the former Philadelphia Chapter director, Katy Clark, I decided to design a **Community Partners** program to answer this question and to encourage young women composers. In May of 2004, I sent a notice to area public, private and parochial schools announcing a free, 12-week Saturday composition workshop for girls ages 11-18. The project would commence in September of 2004 and culminate in a December concert performed by an Astral Artists Services piano trio.

The response was terrific. I quickly filled the 15 available spots and had a waiting list of another seven girls. My students ranged from those who had never written music to those who were writing their fourth or fifth piece.

I worked with The Springside School, a private girls' school known for their excellence in the education of young women. The facilities they provided included a state-of-the-art computer music lab that could accommodate 15 students and their Recital Hall, which was ideal for private lessons as well as the final concert.

At the first meeting, each girl defined what she wanted to write. The class was evenly divided into those wanting to write jazz, classical, hip-hop and popular trios. I had experience in approaching each style of music, so I prepared a lesson plan for each girl based on the style of music she selected and her level of musical training. After a class devoted to learning to input music into the computer, the students began to show me their initial ideas.

Each Saturday meeting started with a short seminar. Topics included: how to write effective melodies; harmonizing melodies and writing harmonic progressions; formal design; orchestration; and listening to examples of every style of music. I also shared my own music and experiences as a composer to demonstrate specific concepts.



Sara Jane Costello, Karlinda Tompkins, Dimonique Daughtry, Doris Johnson and Susanna Payne-Passmore listen to a reading of their work by David Shimoni of the Astral Artists Trio.

Early in the workshop, the Astral Artists Services piano trio came to demonstrate their instruments and to read through the beginnings of the student works. These readings were incredible. The students beamed with pride to hear their work, and they seemed to realize the power of their musical voices. They also learned practical lessons about notation, bowings and instrument limitations. They came away from this meeting very motivated to finish their pieces.

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Forum Opportunities Encore Goes National

For composers, the road to a premiere can be long and challenging, but the road to a second or third performance can be even harder. Premieres hold an understandable allure for performers and funders of new music, but, all too often, new works see their first performance only to be placed on the shelf to await their next presentation. The scarcity of new works making it into the repertoires of ensembles and soloists threatens the vitality of new music.

Since its launch in March 2003, the Forum's *Encore* program has addressed this issue and has supported more than 60 performances of works by Forum composers. We're happy with the program's success, but we've also listened to Forum members' suggestions for improvements. Now, thanks to a recent grant from the Argosy Foundation, we're able to make some of those improvements.

We're increasing the range of awards to \$500-\$2,500. We're removing the restriction that required one of the parties to be based in Minnesota. Now applicants need only be based in different regions of the United States.

We've streamlined the application and selection requirements, and we'll now have quarterly review panels to oversee the process.

**Encore Goes National and additional
Forum Opportunities**
continued on page 9.

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Sound Bites:

What's on the menu?
innova and iTunes

By Chris Campbell

Working for *innova*® Recordings, the compact disc label of the American Composers Forum, I like to think of music in terms of nourishment. After a hard day, for example, I might crave something easy and fun to eat. For me, listening to pop or Top 40 is the musical equivalent of a fast-food burger.

When I'm feeling really ambitious — really hungry — I want an opulent six-course magnum opus that may feature items I didn't even know were edible. Classical, jazz, or challenging experimental music is the gourmet stuff.



iPod mini images courtesy Apple website

For people who are constantly hunting for new sounds and songs, the question is, "What's the most efficient and affordable way to look for new music to satisfy my wide musical tastes?"

I've found Apple's iTunes music service to be a delicious solution, offering a soundtrack for every occasion.

With genres ranging from Classical to Latin to Hip-hop, iTunes has more than

a million tracks from more than 600 record labels. And I'm happy to announce that *innova* is currently uploading its entire catalogue onto iTunes.

- The iTunes service offers many features that make it easy and fun to find new music:
- ◆ You can preview tracks for 30 seconds before purchasing them;
 - ◆ iTunes offers exclusive tracks, pre-release tracks, and many rare and out-of-print albums;
 - ◆ You can create and publish your own playlists.

The iTunes music store is open 24/7, so if you wake up in the wee hours with a yearning to discover the composer who picked up where Charles Ives left off, you can just log in and buy a track off of "The Henry Brant Collection, Vol.2" The iTunes feature I find most helpful is that, for every musical avenue you explore, there are recommendations and playlists from other listeners with similar interests. If, for instance, you love the 70's soul legends "Tower of Power," you can explore their musical influences and successors with the touch of a button. And you can learn that listeners who enjoy this kind of music also recommend *innova*'s own "Revolutionary Snake Ensemble".

In this respect, iTunes acts like a musical family tree, illustrating musical connections and exposing you to new artists. This type of browsing sets you up to find some "diamonds in the rough," ideal for impressing friends and family.

So the next time you're starving for a wide variety of new music, browse the iTunes catalogue and check out the following *innova* artists: Shawn Persinger, Henry Brant, The Beat Circus, Dead Cat Bounce, Snaildartha, The Hub, R. Stevie Moore, Sonic Circuits X, Matthew Burtner, Billband, Revolutionary Snake Ensemble, Phillip Johnston and Industrial Jazz Group.

Expand your musical palette, and remember to look for more *innova* releases in the near future.

Bon Appetit!

— Chris Campbell is a graduate of Sarah Lawrence College with a degree in film history and composition. He works as the Administrative Assistant for the Forum's *innova* Recordings label, and suggests you check out their website: www.innova.mu. For more on Apple's iTunes, visit: www.apple.com/itunes

Chapter Updates

Philadelphia

New Chapter Director, Continuing Programs

Jim Jordan has been named the Philadelphia Chapter's new director, replacing Katy Clark, who has moved to New York to become development director of the Orchestra of St. Luke's. A panel, led by the Forum's Philadelphia Board president David Kramer, selected Jordan from a slate of candidates.

"Jordan has an extensive music and nonprofit background that is an excellent fit for the Philadelphia Chapter and its dynamic programs," says Kramer.

Originally from Philadelphia, Jordan is a graduate of Temple University; he majored in Double Bass performance and Composition. Most recently with The Choral Arts Society of Philadelphia, he is an experienced arts administrator and an active member of the Philadelphia music scene. Jordan is a founding member of the Cuban Son band, Conjunto23, and has recorded and performed a variety of repertoire from numerous genres. He is committed to the Forum's mission and has been a member of the Philadelphia Chapter since 2003.



Jim Jordan

"It is my hope that the Chapter will continue to provide valuable resources to composers while increasing its visibility with our members and constituents," said Jordan.

An immediate Philadelphia Chapter priority is managing a collaborative commission project between the Philadelphia Orchestra and the Forum commemorating the 300th birthday of Philadelphia resident, Benjamin Franklin. This project is funded by the Pew Charitable Trusts, and is one of several compelling Chapter programs in process.

The chapter's *New Voices* programs, for example, are perennial favorites that provide composers with the opportunity to have their works rehearsed and recorded by professional ensembles. The widely popular *Subito* and *Community Partners* programs will continue to foster the creative endeavors of composers and their audiences.

For more information on other Philadelphia Chapter activities, contact Jim Jordan at 610.896.1571, email: Phillycomposers@composersforum.org, and visit the chapter's webpage at: www.composersforum.org/philadelphia ◆

Washington D.C.

Salons (and a night with Ethel)

D.C.'s *New Music Salon* series continued with a January 25 concert at Flashpoint featuring Lyra, the Salon's ensemble-in-residence, performing works by Ingolf Dahl, Heitor Villa-Lobos, Moon Dog, and local composers David Kidwell and Lauren Bernofsky. A reception followed.



Carrie Rose

The next *New Music Salon* will be held at Flashpoint on March 23rd at 8pm, and will feature new works by Sidney Bailin and Carrie Rose.

Through a partnership with the Washington Performing Arts Society, the Chapter secured discounted tickets to the Kennedy Center performance by Ethel, a high-octane string quartet from New York and hosted an after-party for the group at Bar Rouge where Chapter members had a chance to meet the artists in a relaxed social setting.

Community Partners Grant Awarded

The Chapter has awarded a *Community Partners* grant to composer David Arbury, who will be working with the Sherwood High School Chamber Singers.

Funding for the Washington D.C. Chapter's *Community Partners* program is provided by the Cafritz Foundation and the Harman Family Foundation. ◆

Los Angeles

From a field of 22 applicants from Southern California, 10 *Subito* grants have been awarded for a total of \$7,460 this grant period ending February 27.

The grant recipients and 10 projects are: Jane Brockman for a DVD recording of her Trio performed by Chamber Music Palisades; Raven Chacon for a violin solo first performance of his work by Mark Menzies; Peyman Farzinpour for a performance and recording costs for his Five Pieces for Orchestra with the Erato Philharmonia; Sean Heim for producing and mastering a CD of his works with the California EAR Unit on Capstone Records; Hideko Kawamoto for copying, scoring, equipment rental, and travel to realize his composition for percussion ensemble; Amy Knoles to realize "Spirals," an experimental audio art piece with Marek Choloniewski to be premiered in Skopje, Macedonia; Veronica Krausas, Jeffrey Holmes, and Naomi Sekiya for a joint production to fund production expenses for their "FOOD" CD; and Steve Roden to produce a CD for a sound installation at Fresno Metropolitan Museum. ◆

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Chapter Updates...

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Minnesota

ArtSong Competition Update

In addition to his duties as the Minnesota Chapter's director, composer **David Wolff** is also coordinating the **ArtSong Competition**, a national opportunity offered by **The Schubert Club** of St. Paul in partnership with the Forum. The deadline for submissions was January 15, 2005.



Minnesota Chapter Director David Wolff surrounded by over 500 of the applications the Forum received for its ArtSong Competition, co-sponsored by The Schubert Club.

To say the response was "positive" would be typical Minnesotan understatement: over 500 submissions arrived at the Forum's office — some hand-delivered by local composers and others coming from as far away as Estonia.

Due to the overwhelming response, ArtSong finalists will be announced later than originally publicized. All applicants will receive updates in the near future.

Tuesday Salons

The Tuesday Salon series is a monthly gathering for informal presentations of new works, open discussions, and career networking in Minneapolis-St. Paul.

The December 14 Salon featured several piano works by **John Starosta**; a special work for small ensemble and spoken word by **Franz Kamin**; a piano work performed by its composer **Paul Cantrell**; an improvised piece by **Stephen Rettner**, and a piece constructed on computer using musical fragments taken from various string quartet CD's by **Mike Olson**. The January 18 gathering featured **Franz Kamin's** follow-up to the December work; three works for solo cello performed by composer **Aaron Kerr**; and music for piano, oboe, MIDI performance system and laptop computer by **Carei Thomas**.

A March 15 Salon is slated to feature works by last year's McKnight Composer Fellowship recipients. Future gatherings are scheduled for April 12, May 17, June 21 and July 19, 2005. For more information about Tuesday Salon venues, composers and performers, click on "Programs" at www.composersforum.org/minnesota ♦

New England

Faith Partners in the Northeast

The American Composers Forum/New England (ACF/NE) **Faith Partners** program seeks to reinvigorate sacred music and to reintroduce composers into faith communities. This residency is emblematic of ACF/NE's efforts to build bridges between living composers and already existing audiences that have lacked exposure to contemporary music but are highly receptive to it.

New England Faith Partners (continued)

Composer **Louise Munding** has been selected for the ACF/NE 2004-2005 **Faith Partners** program. She will be the composer-in-residence at the New Covenant Christian Church of Mattapan, MA and Temple Ohabei Shalom of Brookline, MA. Munding will work with both communities throughout the year and write three new anthems to be performed by the choirs of both congregations in March 2005.

Funding for **Faith Partners** in New England is provided by the A.C. Ratschky Foundation and the Boston Globe Foundation.

Reading Sessions for Winds

Four composers have been selected for the ACF New England's 2005 **Reading Sessions** with performers from the **New England Conservatory Wind Ensemble** (Charles Peltz, Director) and the **Jordan Winds** (William Drury, Director). On April 7, 2005, the New England Conservatory Wind Ensemble will read and record "Panic" by **David Macbride**; "La Fuite en Égypte" by **Karl Henning**; and "Double Concerto" by **David Sanford**. "Quadruple Fugue" by **Kenneth Amis** will be read and recorded by Jordan Winds on a date yet to be determined. ♦

San Francisco Bay Area

Reading Sessions for Winds and Strings

The Bay Area Chapter is pleased to announce a new series of **Reading Sessions**, which will feature rehearsed reading and feedback sessions with top local ensembles. The series is designed to provide a valuable experience for emerging composers to work with high-level professional performers, and to give established composers a chance to workshop pieces in progress.

Currently scheduled are sessions with the celebrated San Francisco-based **Del Sol String Quartet** on March 19, and with the renowned new music wind quintet **Citywinds** on April 10 (see "Opportunities" page 9).

Works written for either the full ensemble or for a subset of the ensemble's members are welcome. Each chosen work will have an hour in public session with ensemble, including up to 10 minutes of professional-quality recording.

For more information, visit the chapter's website, www.sfcomposersforum.org. Information is also available by calling the chapter office at 415.864.0400 ♦



Citywinds

Girl Power (continued from cover)

After the first visit by the Astral musicians, I realized the students were most enthusiastic about working through their pieces on the computers and about consulting with me individually, so I shortened the seminars to fifteen minutes.

While my lesson plans called for a step-by-step approach, the nature of the private lessons differed with each girl. For example, the girls who decided to write hip-hop began by writing lyrics with a rhyming scheme. After this, they could then write a melody (they sang, I transcribed) and choose a harmony and a beat from my drum box. However, each girl had a different strength. While one girl might have a clear idea for a melody, some girls found this difficult and had a clearer idea for their background music. No matter what style of music, the computer allowed these young composers to affirm their selections and they worked through the trial-and-error part of composition quickly. For some older girls, learning how to clearly notate their well-formed ideas was their biggest challenge.

When I began this three-month program, I never imagined that all 15 girls would complete a fully notated composition, but they did. Our concert on December 5, 2004 was a complete success. Each student announced her piece before the performance and took a bow with the trio afterwards. Each demonstrated a sense of pride in her work, and many commented that this experience was life-changing. I talked to the composers' parents to encourage further study in composition; I referred many to the Settlement Music School. The concert was professionally recorded, and each girl received a CD of her work after the concert.

I don't know if the national competitions are a good way to gauge the number of girls studying composition. I do

believe further study is needed. I can tell you I encountered a wealth of talent and enthusiasm in the 15 girls I mentored, and I found these girls through a single mailing. I also know that, after attending the workshop, two of "my" 15 girls sent pieces to that local young-composer competition to which I referred earlier.



Doris Johnson and Jasmine Austin work on their compositions at the music workstations.

This workshop taught me a lot about my abilities as an educator and composer. My previous teaching experience helped me juggle the needs of 15 driven composers, but I have never taught at such an intense level.

One of my favorite moments happened during the workshop's second week. During our computer time, I stopped to talk to a girl who had not come to meet with me and asked what she had been up to. She pointed at her eight-stave piece and slyly smiled, "I've been writing this." "This" turned out to be a gutsy piece written in four-measure phrases. "This" was written by a beginner, a girl with natural talents who had found, through this workshop, that she could write music.

— **Ellen Fishman-Johnson** is a composer who lives and works in Philadelphia. She teaches ensembles, music theory and technology, and a "Music of Many Cultures" course at Springside in coordination with the Chestnut Hill Academy, a local boys' school. When she isn't teaching, she pursues her interest in combining visuals with her music. She is currently working on a one-woman virtual opera. You can view her work at www.efjcomposer.com or reach her at: efjohnson@springside.org ♦



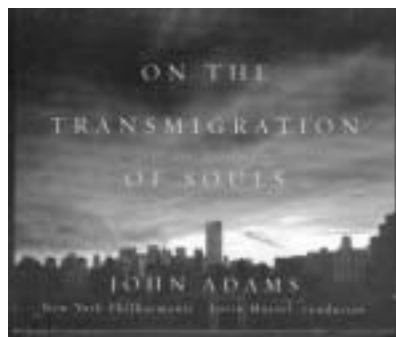
Ellen Fishman-Johnson (right) checks parts with Christina Castelli (left) of the Astral Artists Trio while George Blood (center) sets up the microphones for the Composition Workshop for Girls concert.

For more information on *Community Partners* programs in the Philadelphia area, contact **Jim Jordan**, Philadelphia Chapter Director, at 610.896.1571, or email: Phillycomposers@composersforum.org

Winners' Circle

Composers at the Grammy™ Awards

John Adams was the big winner at the 47th Annual Grammy Awards in Los Angeles on February 13. The New York Philharmonic's Nonesuch recording of his orchestral memorial to the victims of 9/11, "On the Transmigration of Souls" was selected as tops in three categories: "Best Classical Album," "Best Orchestral Performance," and "Best Contemporary Composition."



John Adams' triple Grammy winning Nonesuch CD

ACF Board member **Jennifer Higdon's** Telarc recording of "City Scape" and "Concerto for Orchestra" with the Atlanta Symphony was nominated in those same three categories, but won a Grammy in a fourth: "Best Engineered Album" (Jack Renner, engineer).

Photo by Jeff Hurwitz



Jennifer Higdon

Violinist Anne-Sophie Mutter's Deutsche Grammophon recording of **André Previn's** quasi-autobiographical "Violin Concerto" won the Grammy for "Best Instrumental Soloist Performance with Orchestra."

Congratulations to all the 2005 Grammy winners!

For more information on these three Grammy Award recordings, visit the composers' websites:

John Adams - www.earbox.com
Jennifer Higdon - <http://jenniferhigdon.com>
André Previn - www.andre-previn.com ♦

Pacific Symphony Finalists Announced

Three composers have been selected as finalists of the Pacific Symphony's **2005 American Composer's Competition**, an opportunity offered in partnership with the American Composers Forum:

- Michael Gatonska**
(East Hartford, Conn.):
"Voyage to the Sun"
- Thomas Osborne**
(Playa del Rey, Calif.):
"The Burning Music"
- Narong Prangcharoen**
(Kansas City, Mo.):
"Phenomenon - The Mysterious and Unexplained"

They were selected from among 186 entries submitted. The competition's selection panel included composers Libby Larsen, Bright Sheng, Frank Ticheli and William Kraft.

"It is my great honor to be selected as one of the finalists of this competition," commented finalist Narong Prangcharoen. "I'm incredibly delighted for an opportunity to work with Carl St. Clair and the Pacific Symphony. As a young composer, it is fortunate to be a part of this creativity and dynamic program. This experience will extend my perspective and vision, which will benefit my education and compositions in the future."

Carl St. Clair, the Music Director of the Pacific Symphony, will conduct the premiere performances of the three works at the Orange County Performing Arts Center at 8 p.m. on May 25 and 26, 2005.

continued on next page



Michael Gatonska



Thomas Osborne



Narong Prangcharoen

"What is exciting to me about this competition is that it is not only a performance by an excellent orchestra, but also a chance to interact with the musicians and the audience," said Thomas Osborne. "It's a rare opportunity that a young composer can work closely with an orchestra and get feedback from so many different angles. I've entered plenty of competitions, but I'm much more interested in performance opportunities -- or competitions that result in a performance, like this one."

The Pacific Symphony Orchestra is the third largest orchestra in California. Since 1978, the Orchestra has played a central role in the spectacular growth of the performing arts in Orange County. The Orchestra is dedicated to the performance of music by living American composers, as well as to the traditional classical and romantic repertory. Their commitment to education and community outreach touches Orange County residents with 20 different programs.

"I am very excited to have an opportunity to work with a conductor and an orchestra that places a lot of emphasis and concentrated effort into new music performance, education, and contact with the community," noted Michael Gatonska.

For tickets to the May concerts and additional information on the Pacific Symphony and its programs, visit: www.pacificsymphony.org

ACF composer wins EPIC Competition

Cincinnati composer Richard Arnest (Milford, Ohio) has won the first international EPIC Music Composition Competition. Euro Promo International Concerts (EPIC) is a classical-music artist management agency based in Trieste, Italy.

For their first competition, EPIC Music asked for a new work for solo flute and string orchestra. The piece was to be between 10 and 15 minutes long, could not use electronics, and could not focus on special instrumental techniques or novelty for its own sake. Selected from 90 entries worldwide, Arnest's new work, "Liquescence," will be premiered next summer by Italian flutist Enzo Caroli with the Orchestra Sinfonica Adriatica. A compact disc release will follow in the spring of 2006.

"The competition seemed a good fit with my own approach to music," says Arnest. "I certainly like new sounds and expressions, but only as much as they make the music come alive. Music should be rewarding both to hear and to play, and it also helped that I'm a flutist myself."

After he submitted his score, the waiting proved difficult, says Arnest: "I was getting restless. I knew I had written good stuff, but you can never second-guess a jury. Asking questions just adds to their burden and is counter-productive. I spent my time writing other music, but I couldn't keep my mind off EpicMusic and 'Liquescence'. Getting a 'Special Mention' would have been a relief -- but winning was well worth the wait."

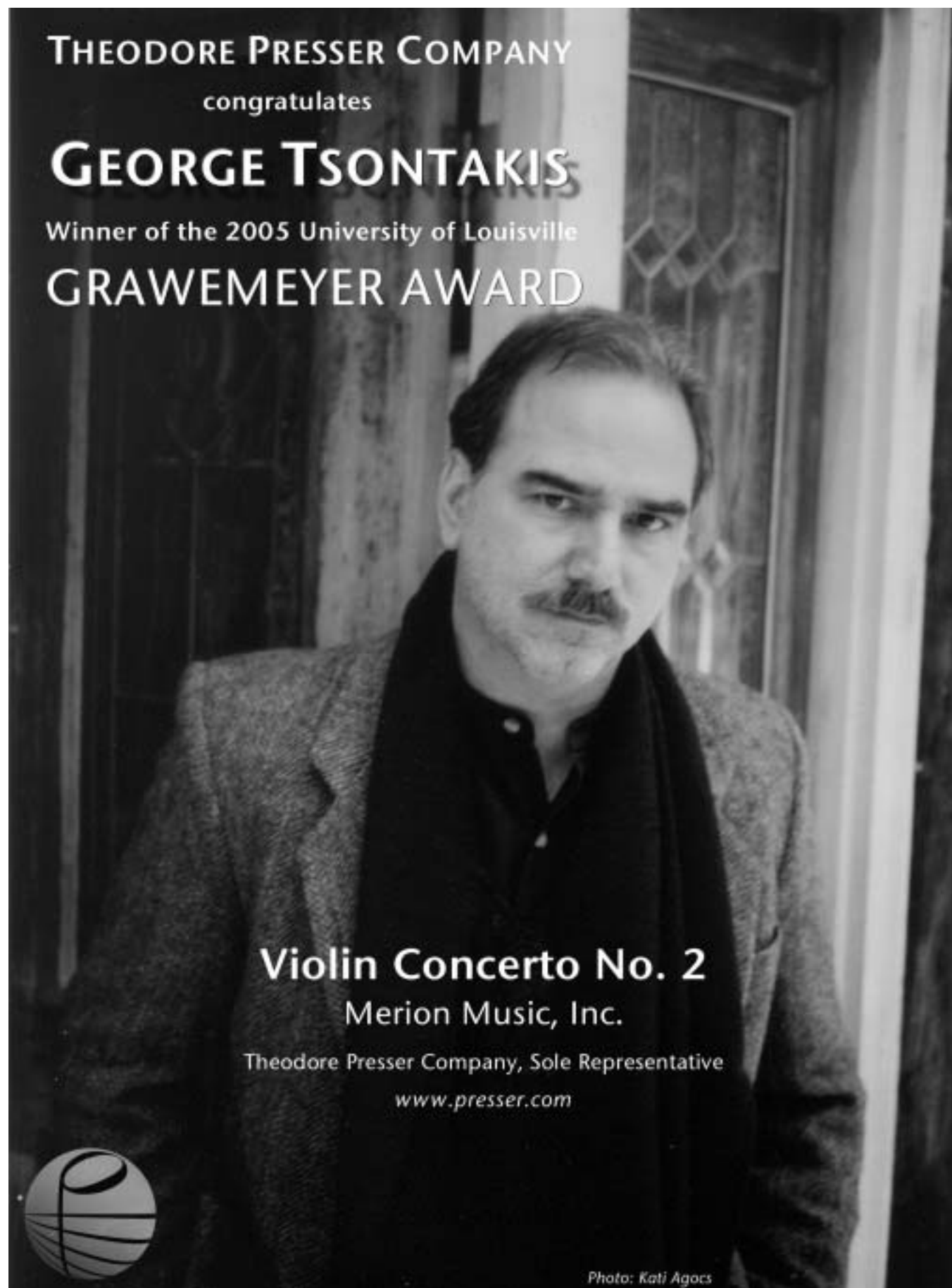
Near the end of January 2005, after extended deliberation, the panel selected Arnest's "Liquescence" as the winning composition and awarded three Special Mentions to Alkis Baltas (Greece), Pertti Jalava (Finland), and Stephen Yip (USA -- currently at Rice University, in Houston, Texas).

Arnest holds a masters degree in music composition from the University of Cincinnati College Conservatory of Music, and is a member of ASCAP and the American Composers Forum. He saw the notice of the EPIC Music competition last summer in the on-line "Opportunities" listings on the ACF website:

www.composersforum.org/opportunities.cfm ♦



Richard Arnest



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Photo: Kati Agocs

Forum Opportunities

Encore Goes National

(continued from cover sidebar)

"We hope these adjustments will make *Encore* funding even easier to request while offering the program to composers and performers across the country," says *Encore* Director David Wolff.

Encore is an ongoing program that provides rehearsal and performance funds for repeat performances of recent works by Forum composers. Performers and composers apply jointly, with grants supporting three or more performances of a work over an 18-month period. The program specifically nurtures new collaborations. When ensembles and soloists apply, it must be with composers whose work they haven't previously performed. "Though the program funds specific performances, we hope these collaborations will continue after their Forum-supported projects are complete," Wolff says. "We look at *Encore* funds as an investment in the health of new music."

The application deadline is April 15, 2005 (postmark) for projects with performances beginning July-September 2005.

Encore is funded by the Argosy Foundation and through a generous gift from an anonymous donor.

For more information about *Encore*, or to download an application form, visit: www.composersforum.org/encore, or contact David Wolff at 651.251.2833 or email: dwolff@composersforum.org.

March 15, 2005 (postmark)

The American Composers Forum San Francisco Bay Area Chapter (ACF-SFBAC) announces a **Bay Area Reading Session for Woodwind Quintet** scores with the renowned new music woodwind quintet **Citywinds** on Sunday, April 10, 2005. Though participating composers will be chosen by members of Citywinds, the readings are intended as a service to local composers and not as a competition.

Once general artistic level and potential have been assessed, final decisions will be made taking into account the composer's current career position or demonstrable need. Completed works and works in progress will both be considered. The readings will provide each selected work with roughly 60 minutes in public session, for rehearsal and discussion, including a run-through CD recording of roughly 5-10

minutes for unlimited non-commercial use, of either all or part of the composition. Citywinds will read a short single work, or a portion of a larger work. The piece must be scored for woodwind quintet (fl, ob, cl, bsn, hn), quartet, or trio (no duos will be considered). Scores may contain doublings on piccolo, alto flute, english horn, and/or bass clarinet.

Eligibility Requirements: If selected, composer must become a member of the American Composers Forum; Composers must reside in the area served by the ACF-SFBAC; Selected applicants must be available to attend session on April 10, 2005. Location TBA. Applications should include: Contact details including name, address, telephone, fax, and email where appropriate; Short narrative (500 words maximum) describing why this reading is of importance at this point in your career (i.e. education, competition, fellowship applications, etc.); Name and telephone number of two references who can address your artistic training, development, or skills; Work to be read and recorded: One (1) COPY OF THE SCORE, clearly indicating date of composition, and one (1) COMPETE SET OF PARTS for use by Citywinds. Legible score and parts are required, if possible printed, not hand-written. Please note that you must submit the work you wish to be read by the ensemble. Successful applicants will be notified by the beginning of April 2005. For further information contact: Tod Brody, Chapter Director or Laurie Camphouse, Assistant Director. Email: staff@scomposersforum.org or tel: 415.864.0400; Send Applications to: American Composers Forum San Francisco Bay Area Chapter, 44 Page Street, Suite 504, San Francisco, CA 94102

March 19, 2005 (postmark)

Each year, the Forum offers four \$25,000 **McKnight Composer Fellowships** to mid-career Minnesota composers. These unrestricted fellowship funds may be supplemented with an optional project grant for Fellows to pursue a community-based project of their own design. Composers are sought whose work shows consistent quality, extraordinary accomplishment, and potential in any musical genre (jazz, ambient, international, classical, ethnic, experimental, performance art, electronic, sound art...).

Who May Apply: Composers who have been residents of Minnesota for the past 12 months. Composers working in any style are urged to apply. You need not be a member of the American Composers Forum to apply, but are required to join to be granted a

before applying

*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.

*Due to space limitations, only basic information can be included in these columns, but full details will be available online. Also, 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 ♦*

Fellowship. Who May Not Apply: Composers who have received a McKnight Composer Fellowship in the past three years (2002, 2003, 2004). You may not apply to more than one McKnight Fellowship discipline per year. Students who have not yet completed their course work, ACF staff or board members.

To apply, send the following: A one-page statement about the development of your work, aesthetic position, and how you might use the Fellowship; You need not address the community project in this application but are welcome to suggest ideas; A resumé or bio (two pages maximum); A maximum of three clearly-labeled recordings (cassette, CD, DVD, or VHS) of works you have composed in the last three years. Recording #1 should begin with a 4-minute sample of your most characteristic and compelling music. This may be followed by a complete work. Send a separate recording (of any duration) for each additional work you submit on tape. A maximum of 3 scores, preferably matching the works on the recordings, marked with the dates of composition. Written scores are required unless they are inappropriate to your compositional style. For improvised performances please describe the nature of your involvement as the composer; Any other relevant support materials (reviews, programs, but no letters of recommendation); If you wish your scores and other application materials returned, enclose a check (to "ACF;" no stamps or SASEs) to cover return postage. Additional program information and application brochure is available at www.composersforum.org/programs (click on the "fellowships" link).

The McKnight Composer Fellows will be selected by a three-member panel familiar with diverse genres of new music. Composers selected for Fellowships will be notified in May, 2005.

For additional information, contact: Wendy Collins at 651/251-2824 or e-mail wcollins@composersforum.org.

Send applications to: Wendy Collins, ACF-McKF, 332 Minnesota Street, E-145, Saint Paul, MN 55101-1300.

March 26, 2005 (postmark)

Through a grant from the Minnesota-based McKnight Foundation, the American Composers Forum will award up to two composers \$14,000 each for **McKnight Visiting Composer Residencies** to design and carry out their own residencies in Minnesota.

Visiting composers spend at least 60

days (preferably continuous) in Minnesota, working on projects with Minnesota communities (preferably not musical communities). This is not a commissioning program, although new work may be part of the residency. Visiting composers should complete their projects within 18 months of receiving the award.

In keeping with the Forum's commitment to promoting awareness and understanding of living composers, the program encourages interaction with a variety of venues where new music is rarely heard, such as rural areas, schools, community centers, and with participants who may not have worked with a composer before. Specific partner organizations are not required at the time of application. The panel is more interested in project designs that are promising while still being feasible. Selected composers will be asked to develop their plans prior to beginning the residency. Selection criteria include creative potential, imagination, effectiveness of the proposed project, consistent high quality of previous work, and significance of this program to the composer's career.

Composers living outside Minnesota are eligible to apply. You need not be a member of the Forum to apply, but are required to join to be granted a residency. Students who have not yet completed their course work may not apply. Previous McKnight Visiting Composers may not apply. ACF staff and board may not apply.

To apply, send a project proposal (three pages maximum) addressing the following points: A detailed description of your proposed activities while in Minnesota, including interaction with a specified community and an explanation of the value of your residency to the community. Sample proposals are available upon request; A statement explaining the direction of your work, musical stance, and why the residency you have designed would be useful to you; A resumé or bio (two pages maximum); A maximum of three clearly-labeled recordings (cassette, CD, DVD, or VHS- U.S. standard only) of works you have composed in the last three years. Recording #1 should begin with a 4-minute sample of your most characteristic and compelling music. This may be followed by a complete work. Send a separate recording (of any duration) for each additional work you submit on tape. A maximum of 3 scores, preferably matching the works on the recordings, marked with the dates of composition. Written scores are required

unless they are inappropriate to your compositional style. For improvised performances please describe the nature of your involvement as the composer; Other relevant support materials, such as letter(s) of commitment from individuals and organizations involved in your proposed project (optional, but preferred when the proposal requires the involvement of specialized communities); If you wish your scores and other materials returned, enclose a check (to "ACF;" no stamps or SASEs please) to cover return postage. Additional program information and application brochure is also available at www.composersforum.org/programs (click on the "community" link).

For additional information, contact: Wendy Collins at 651/251-2824 or e-mail wcollins@composersforum.org

Send applications to: Wendy Collins, ACF-McKV, 332 Minnesota Street, E-145, Saint Paul, MN 55101-1300.

May 15, 2005 (postmark) Minnesota Orchestra Reading Sessions and Composer Institute

See display ad on facing page 11.

September 1, 2005 (postmark)

The eighth annual **Welcome Christmas! Carol Contest**, co-sponsored by the Forum and VocalEssence, is open to North American composers. This contest provides composers of all ages with the opportunity to compose a modern-day carol. This year's contest requires writing for **SATB with solo 'cello**. One or two pieces will be selected and performed at the VocalEssence Welcome Christmas! concerts in December. Each winner will receive \$1,000. The winners may attend the rehearsals and performances at their own expense and will have the opportunity to do radio interviews as well as other media coverage and promotion. Applicants need not be members of the American Composers Forum; however, selected composers must become members in order to receive award. Before sending submissions, composers must read the full guidelines.

To download a PDF of the guidelines (Adobe Acrobat Reader is required), visit www.composersforum.org/minnesota

If you have questions or trouble downloading the guidelines, please contact Minnesota Chapter Director David Wolff at dwolff@composersforum.org or tel: 651.251.2833.

"Unique in the United States ..."

— Minneapolis Star Tribune

MAY 6-11, 2006

ORCHESTRA HALL, MINNEAPOLIS

The Minnesota Orchestra Reading Sessions and Composer Institute offers a week-long intensive immersion into the world of a major American symphony orchestra.

Under the guidance of composer Aaron Jay Kernis, up to nine composers will have orchestral works read by the Minnesota Orchestra and participate in a series of professional workshops on musical, career, audience, and community outreach issues.

Composers will receive pre-reading consultations and post-reading composition mentoring with Mr. Kernis. They will also meet with orchestra members and attend small-group sessions with musicians and other leading music industry professionals.

The Institute nurtures the participants' musical acumen and broadens their career management skills, assisting in their growth as artists and community leaders.



The Minnesota Orchestra and the American Composers Forum, in cooperation with the American Music Center, present ...

Minnesota Orchestra Reading Sessions and Composer Institute



Composer Aaron Jay Kernis, Institute Chairman and Minnesota Orchestra New Music Advisor

Submit

- One bound and legible score of one orchestral work written within the last five years. Label the cover with your name, mailing address, e-mail, and telephone.
- Recording, if available (CD-R or cassette).
- Bio/résumé, including current address, telephone, fax, and e-mail.
- One letter of recommendation from a composition teacher or other music professional who is familiar with your work.
- A program note and information detailing the performance history of the submitted work.
- SASE or check for return postage (made out to ACF) if you want your materials returned.

Selection

- A national panel of prominent composers will review submitted scores and select a group of composer participants and alternates.
- Composers' travel, hotel, and meal allowance will be provided.

Eligibility

- The Institute is open to U.S. resident composers at early stages of their professional careers. Works submitted for the previous Minnesota Orchestra Reading Sessions may be resubmitted only if awarded alternate or honorable mention status. Composers who have participated in previous sessions may reapply with a new work.
- Only one work per composer will be considered.
- Submitted works may not have received a performance or a reading by a major orchestra (over \$3 million annual budget). Preference will be given to unperformed works.
- Works may be up to 15 minutes in length (sections of longer works will be considered).
- Concertos, choral works, and works for strings, winds, or brass only are not eligible.
- Instrumentation must not exceed:
4 fl (1 doubling pic), 4 ob (1 doubling eh), 4 cl (1 doubling bass cl), 4 bsn (1 doubling contra bsn), 4 hn, 4 tpt, 3 tbn, 1 tuba, 1 timp, 3 perc (no more than 2 mallet parts at one time), harp, pn/cel (no organ), strings 8.7.6.5.4 (stands).

Send

MAIL SCORE AND MATERIALS POSTMARKED BY MAY 15, 2005, TO:

Composer Institute
American Composers Forum
332 Minnesota Street, Suite E-145
St. Paul, MN 55101-1300

For further information, contact David Wolff at 651.251.2833 or dwolff@composersforum.org or visit www.ComposersForum.org



The Minnesota Orchestra, Orchestra Hall, Minneapolis, Minnesota

General Opportunities Online

Here is an overview of all listings added to the on-line Opportunities section of the Forum's web site since the last issue of Sounding Board. ACF members can access more detailed information on these and newly posted Opportunity listings at:

www.composersforum.org/opportunities.cfm

Don't have a computer? Is your dial-up connection incredibly slow? Experiencing frequent freeze-ups and crashes due to lack of available memory on your hard drive or dated software? Many public libraries, schools, universities, community resource centers, and even coffee shops offer high-speed access to the ACF web site for members without computers or internet accounts. We urge you to investigate these options – or ask a friend – if you are without functional access to the internet. Many new Opportunity listings are posted daily as soon as we receive them.

Forum members without a Forum on-line account (user name and password) or who have problems logging on the ACF website should contact John Michel at 651.251.2817 or email: jmichel@composersforum.org

March 15, 2005

Alea III
Seeks unpublished, unperformed composition of 6-15 minutes duration to the 22nd Annual ALEA III International Composition Prize. Cash award and performances.

Asia America Symphony Association

Seeks short youth orchestral pieces for its Composition for Orchestra Competition. Open to all composers under 21. Performance in California and scholarships.

Cleveland Institute of Music \$\$\$

Seeks composer applicants aged 15-19 for a week-long program July 24-30, 2005. Private lessons, workshops, performances, and CD recording of works.

International Summer School Upbeat-Hvar \$\$\$

Seeks composer applicants for its summer course of private lessons on writing for cello ensembles to be held on the Croatian island of Hvar.

Society of Composers (SCI)

Seeks scores, papers, and presentations from its student members for its SCI Student National Conference at West Virginia University Nov. 11-12, 2005.

Wellesley College \$\$\$

Seeks chamber score for performance at their 61st Annual Composers Conference July 24-August 7, 2005.

March 18, 2005

Ohio University

Seeks applicants for one or two Graduate Assistant positions for students interested in pursuing a masters degree in music composition. Cash stipend and tuition waiver.

March 20, 2005

2006 Delta Omicron Song Cycle Competition \$\$\$

Seeks song cycle for mezzo-soprano voice with piano accompaniment. Cash prize, premiere at 2006 International Conference.

March 22, 2005

League of Composers (ISCM-USA) \$\$\$

Seeks works for any instrumentation as the official US entry for the ISCM World Music Days festival (for performance in Stuttgart, Germany) and also works for up to six performers for its annual Composers Competition (performance in New York City).

March 30, 2005

Syracuse Society for New Music

Seeks 10-12 minute chamber ensemble works for three to eight instruments, including fortepiano, for its Dr. J. Howland Auchincloss Prize. Cash award and performance.

March 31, 2005

COMA \$\$\$

Seeks short new scores playable by amateur ensembles for its Open Score Project. Prizes include one-to-one tuition with Stephen Montague and possible publication.

New England Philharmonic

Seeks short orchestra scores (no concerto or vocal) from emerging composers for possible inclusion in their concert series in Boston.

Elisabeth Schneider Foundation

Seeks unperformed, unpublished, and unawarded works scored for 3 to 10 performers. Cash award and premiere performance by Ensemble Adventure in Freiburg, Germany.

Turner Classic Movies (TCM)

Seeks scores for a 60-second film clip from composers 18-35 for their Young Film Composers Competition. Cash

award and opportunity to score a silent film from the Turner archives.

April 1, 2005

ASCAP and International Association for Jazz Education

Seeks applications from established and emerging IAJE members for two commissions in honor of Ornette Coleman

Bell'Arte Europa \$\$\$

Seeks unawarded, unpublished, unpublished, 5-12 minute work for solo piano. Cash award and publication.

Chamber Music America

Seeks ensembles, presenters, and festivals to apply for its Commissioning Program grants, which can be used for chamber music commissioning fees, copyist costs, ensemble honorarium, and presenter subsidies during the period Sept. 2005 - Dec. 2006.

European American Musical Alliance, Inc. (EAMA) \$\$\$

Seeks applicants for its 10th Summer Composition Program in Paris, July 1-30, with guest composer Claude Baker of Indiana University at Bloomington.

Friends & Enemies of New Music \$\$\$

Seek short works for 1-4 performers for their Composition Competition. Works involving electronics or tape are eligible. Performance in New York City in 2005.

Librettist seeks composer

For collaboration on eclectic rock opera with jazz, blues, and some show-tune elements.

Meet the Composer

Seeks applicants for their Creative Connections program (formerly Meet The Composer Fund). Grants to actively engage composers in performances of their music during July-August 2005.

Meistersingers

Seeks new, short sacred works for 4-8 part a cappella choir for its First Annual Choral Competition. Premiere performance in California, cash prize, archival and possibly commercial recording.

Eugene O'Neill Puppetry Conference \$\$\$

Seeks composers and musicians interested in writing and/or performing music for puppet-theater for their annual conference in Waterford, CT, June 18-26, 2005.

Sacred Voice Music Publishing

Seeks self-published sacred choral works for a reading session as part of the Nebraska American Choral Directors' Association Conference at Doane College in July of 2005

April 11, 2005

University of Cincinnati College-Conservatory of Music \$\$\$

Seeks participants for their Music05 new music festival in June of 2005 featuring works by young composers and performances by young musicians. Scheduled festival guest composers include Moritz Eggert, Michael Torke, and Frederic Rzewski.

April 15, 2005

Bogliasco Foundation

Seeks applicants for one-month residency fellowships in Italy during the 2005-06 winter-spring academic semester for advanced creative work or scholarly research. Composers selected are also eligible for annual Roger Sessions Memorial Fellowships.

Chamber Music Partnership \$\$\$

Seeks scores for the instrumentation of the Left Coast Chamber Ensemble for its Competition Contest. Cash award, performance and recording in San Francisco.

Hartwick College Summer Music Festival & Institute \$\$\$

Seeks applicants for its June-July 2005 Composition Workshop for young composers ages 15-20 who are in high school or in the beginning of their college studies. Two week workshops and performances.

National Band Association

Seeks works for symphonic band from three composers aged 18-25 for its 5th Annual Young Composer Mentor Project at Illinois State University in Bloomington on June 26-28, 2005. Mentoring and performance by US Air Force Band of Mid-America.

Society of Composers (SCI)

Seeks scores and proposals for papers on American music from its members for a regional conference at the University of Montana, Missoula in October, 2005.

April 22, 2005

COMA \$\$\$

Seeks instrumentalists, singers and composers of all abilities for its 2005 Contemporary Music Summer School, July 23-28 at Bretton Hall, Yorkshire Sculpture Park in the UK.

May 1, 2005

American Music Center

Seeks applicants for their Composer Assistance Program grants.

Kansas City Community College \$\$\$

Seeks works, research and technical papers, panel discussions, and technical demonstrations for their Electronic Music Midwest Festival Oct. 20-22.

Society for New Music and the New York Federation of Music Clubs

Seeks recent instrumental works for 1-7 performers by New York State residents (including students currently studying in New York) who were born after May 1, 1975. Cash awards and performance

Master of Arts in Music ♦ Master of Music

The Greatbatch School of Music

HOUGHTON COLLEGE



Musically Excellent ♦ Academically Engaging ♦ Profoundly Christian

A center for serious music students, the Greatbatch School of Music, Houghton College offers the master of arts in music and the master of music in performance, conducting, composition, and collaborative performance.

Full tuition assistantships, including stipend, provide opportunities for professional and artistic development under an outstanding faculty.

The new graduate degrees grow out of the college's distinguished and comprehensive undergraduate music program, which is embedded in Houghton's strong liberal arts tradition and clear Christian mission.

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Mark Hijleh, DMA, Peabody Conservatory, Professor of Composition and Conducting;
Director of Philharmonia ♦ www.houghton.edu

Society of Composers, Inc.
Seeks proposals for papers, panels and presentations to be given at their National Conference in October of 2005 at the University of North Carolina at Greensboro.

May 3, 2005
Regina Symphony
Seeks short chamber orchestra works from Canadian composers for possible performance in spring of 2006

May 15, 2005
Berkeley Community Chorus
Seeks unpublished, unperformed piece for mixed chorus (SATB) and orchestra by Bay Area composers for its Choral Competition Contest. Cash prize, performance and recording.

Birmingham Art Music Alliance et. al. \$\$\$
Seeks works for solo cello or cello with electronics for the 2005 Craig Hultgren Solo Cello Biennial. Cash awards, performances and recording.

California Symphony
Seeks applicants for its Young American Composer-in-Residence program. Must be American citizens under 40.

May 20, 2005
Atlantic Center for the Arts \$\$\$
Seeks applicants for associate artist residencies in Florida during September 5-25, 2005. Composer Yehudi Wyner one of three scheduled resident master artists.

June 1, 2005
Copland House
Seeks emerging or mid-career composers and/or collaborative teams for residencies of three weeks to two months during 2005-2006 at Aaron Copland's home one hour north of New York City. Accommodations, meals, housekeeping, and local transportation provided.

Meet the Composer
Seeks applicants for their Creative Connections program (formerly Meet The Composer Fund). Grants to actively engage composers in performances of their music during Sept-Dec 2005.

June 30, 2005
Aspen Composers' Conference
Seeks composers, scholars, and performing artists for presentations at the Sixth Aspen Composers' Conference, at the Given Institute of the University of Colorado, on August 8, 2005.

Hungarian Composers' Union
Seeks applicants for their International John Lennon Memorial Transform Music Competition for new instrumental concert works based on elements from popular music. Cash prize, performance in Budapest and CD release.

New York Virtuoso Singers \$\$\$
Seeks mixed choir works by American composers with or without piano accompaniment for its annual Choral Composition Competition. Cash awards, performance in NYC, and archival recording.

July 1, 2005
University of Minnesota Duluth Music Department
Seeks short unperformed pieces for two pianos or piano four hands from students currently enrolled in composition classes at any Minnesota college or university for their Seventh Annual New Music Festival in February of 2006. Performance and recording by guest artists Piano Duo Gastesi-Bezerra.

July 10, 2005
Walden School Teacher Training Institute \$\$\$
Seeks up to 30 applicants for its "Developing Creative Expression" workshop for music educators, held July 10-16, 2005 at Keene State College in New Hampshire.

July 15, 2005
Extensible Toy Piano Project
Seeks compositions for live or prerecorded toy piano for a composition competition and papers on a variety of subjects for their Symposium "Play!: Contemporary Composition, Technology and Listening" in November, 2005, at Clark University in Maine.

July 22, 2005
Atlantic Center for the Arts \$\$\$
Seeks applicants for associate artist residencies in Florida during October 10-30, 2005. This residency will focus on puppetry, with master resident artists TBA.

July 31, 2005
City of Novi Ligure \$\$\$
Seeks original, unperformed, unpublished symphonic band works of 10-20 minutes duration for their 3rd International Competition for Band Composition

Trombonist Aaron Misenheimer
Seeks submissions from Southeastern composers under 35 for performance at the 2006 Southeast Works for Bass Trombone Project.

August 1, 2005
Millennium Arts International \$\$\$
Seeks short instrumental scores for its Composers Competition. Cash award.

September 15, 2005
ASCAP and Lotte Lehmann Foundation
Seeks applicants for their New Song Cycle Competition For Young Composers. Cash awards, publication and performances.

October 1, 2005
Ucross Foundation
Seeks composer applicants for artist residencies of two - six weeks on 22,000-acre working cattle ranch on the High Plains in northern Wyoming, during the Spring of 2006.

November 1, 2005
National Band Association
Seeks short works for Grade 3-4 concert band from composers under 40 for their Merrill Jones Memorial Young Composers Band Composition Contest. Cash award.

December 15, 2005
Springfield Community Music School
Seeks new bassoon trio or quartet by female composer for their annual Women in Music Concert.

Opportunities with No Stated Deadline

Arizona University Recordings
Seeks final CD-R or DAT recordings of new works for its CD series.

CSU Bakersfield Concert Band
Seeks composers of new works for concert band who can attend performance of or conduct their works. Stipends available.

Diapason Gallery for Sound and Intermedia
Seeks multi-channel sound installations and mixed media work playable by computer, especially works for sound and video, for presentation in New York City.

Duo 46
Seeks new duos or trios featuring violin and guitar for possible performance and recording.

Earplay New Music Ensemble
Seeks scores for 1-6 players for possible inclusion in its 2005-06 and future seasons.

88 Station, Inc.
Seeks experienced composer for collaboration on a musical play hybrid.

From the Top
Seeks pre-college composers (ages 9-18) to appear on their radio program. National exposure and performance opportunity.

Gold Branch Music, Inc.
Seeks solo and chamber instrumental works for publication consideration. Special interest in works for brass, especially trombone and tuba.

Kansas State University School of Music
Seeks unusual scores for possible programming on its new music concert series. Electro-acoustic music welcome.

New Music for Piano Four-Hands
Is sought by two Italian pianists for possible performance.

Quartet 22
Recently formed Austrian group seeks works for 2 clarinets and 2 saxophones.

10th International Festival of New Music \$\$\$
Seeks composers interested in having works for orchestra and chorus professionally performed and recorded in the Czech Republic on June 13-18, 2005.

Theme and Variations
Call for submissions for a monthly radio special highlighting new or recent works by contemporary composers

University of California Davis
Call for electro-acoustic works for annual fall concert.

WGBH's Art of the States
Call for recordings of new music by U.S. composers for international radio broadcast and domestic website streaming ♦

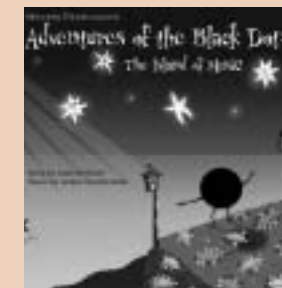


"Bjork, with her album 'Vespertine,' wasn't the only one to rediscover the pleasures of music-box music . . . composer John Morton's atmospheric instrumental pieces use the muscular plink of intimately recorded music boxes for repeating patterns and glassy textures, then breach the prettiness with dissonant guitar or sound processing that melts down the tinkling. 'Slurry,' a piece for clarinet trio, puts breath behind the contemplative and quizzical mood of the other compositions."

-- Jon Pareles
The New York Times
(on John Morton's "Outlier" *innova* 553)

Order online at www.innova.mu

New from *innova* Recordings



Minnesota Chorale
Adventures of the Black Dot
(*innova* 207)

Choir, accordion, and narrator tell of the Black Dot (yes, the musical one) and its escapades. It's already a classic children's book and this musical version will surely propel it to legendary status. Text by Judy McGuire, music by Janika Vandervelde.



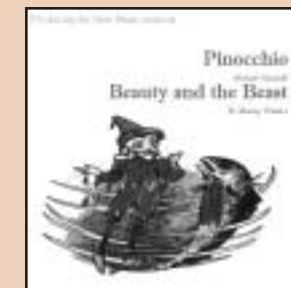
Neil Rolnick
Shadow Quartet
(*innova* 631)

Neil Rolnick's music has been described as "sophisticated," "hummable and engaging," and having "good senses of showmanship and humor." This new disc offers performances by Ethel, Joan La Barbara, Todd Reynolds, the Quintet of the Americas, and Tyrone Henderson.



Lucy Wenger, piano
Through an Open Window
(*innova* 607)

Solo piano works by Paul Schoenfield (*Six Improvisations on Hassidic Melodies*), Janice Giteck (*Tara's Love Will Melt the Sand*), Bill Rea (*A Dissimulation of Birds and Variations on an Irish Song*), and Alan Hovhaness (*Sonata: Fred the Cat*).



Society for New Music
Pinocchio and Beauty and the Beast
(*innova* 636)

Two future classics for children: Michael Gandolfi's *Pinocchio's Adventures in Funland* is a retelling, for chamber ensemble and narrator, of a few of the many adventures of Carlo Collodi's manic marionette; R. Murray Schafer's *Beauty and the Beast*, an opera for solo voice, masks and string quartet, is based on Madame Leprince de Beaumont's story with a libretto by the composer.