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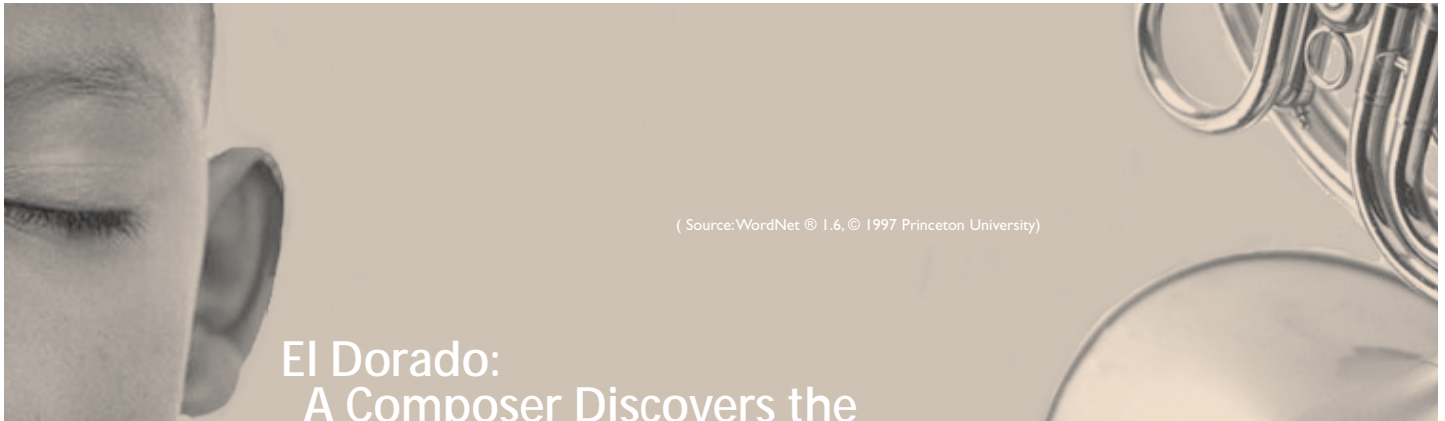
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El Dorado: A Composer Discovers the World of Winds *by Jonathan Newman*

Editor's note:
The following feature
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issue of the
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Today's composers, like Cortez and the Spaniards of hundreds of years ago, are in search of a fabled land — our own City of Gold, that music community where composers are respected and admired, sought after, and considered worth hiring. In our El Dorado the riches take the form of opportunity. Opportunity for performances of our music, opportunity for commissions, and opportunity to get our music disseminated to as many ears as possible. The rest is up to us and our skills. We composers, this intrepid ensemble of explorers, if I may extend the metaphor, have over the centuries found several routes to our mythical destination: court patronage (Haydn), performing (Liszt, or Mahler and Bernstein as conductors), and now, overwhelmingly, a career in academia (almost anyone now belongs in this last category, but for a typical example let's use the great Vincent Persichetti). Some have been forced onto sidetracks like insurance (Ives) and cab-driving (famously, Philip Glass and Steve Reich). No matter what path, we all desire the riches of performance opportunity. Frankly, the "wealth" part would be nice too, but I'm pretty sure that most concert composers don't pursue writing music for the wealth opportunities.

Somewhere along my particular conquest of the New World, I met a composer who pointed me in the general direction of the fabled City of Gold by introducing me to the community of winds and educational music. It was at The Juilliard School, where my fellow-student Eric Whitacre first suggested that a chamber piece of mine he had recently heard (*OK Feel Good* — written for the contemporary ensemble in residence at the Aspen Music Festival) would work great for winds. I was reticent at first — my particular educational background had not really prepared me for entrée into this community.

Wind ensembles were not really active in Boston and New York, and except for the rare performance of "The Juilliard Wind Ensemble" (which exists, I believe, for one concert a year) I had had no exposure to large-scale wind groups since high school in my hometown in Northeastern Pa., where I played trombone in the marching, concert, and jazz bands (and loved every minute of it). Directly following putting down my trombone for the last time I determined that I was going to be a "serious" composer, and went on to college, poring over Schönberg scores, experimenting with all the extended techniques thrown out onto the compositional table in the last 60 years, and generally being taught the merits of composing music written to be as difficult to play as possible.

Eric's experience intrigued me, however. Here was a composer who spoke in hushed tones of a community of conductors and ensembles who actually *liked* composers, sought out new music with vigorous fervor, and treated The Composer with respect and professionalism by paying for his or her music with actual green money. The dichotomy with the musical world in which I was immersed was fairly pointed: getting music played outside of school was a formidable challenge — orchestral conductors, who have the best musical intentions to play new music, find themselves inundated with scores, and with only limited programming slots for new music and even more limited funding, often end up playing the most established of today's composers. Repeat performances of a work are almost unheard of. This situation often leads composers onto an academic path. At Juilliard, however, where professionalism was the order of the local society, the attitude was slightly different; my peers would refer to their colleagues not as "receiving a lot of performances" or "acclaim," but rather would say "s/he's getting a lot

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Sound Bites

Save the Date!

Members and friends are invited to help us celebrate the **Forum's 30th Anniversary** of serving composers and new music. Please join us for music, refreshments, and special recognition of the artists who create the music we serve. Our celebration will take place on **Saturday, September 10, 2005**, at 3:30 p.m. in Room 317 of the Landmark Center in downtown St. Paul, Minnesota. We will fill the afternoon with music and encourage ACF members to apply for one of the performances to be featured during the event. Look for more details under July 15th in the "Forum Opportunities" section on page 12 of this newsletter.



Saint Paul's Landmark Center is located at 75 West Fifth Street, 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. You can also request directions by phone at 651-228-1407 or email at: soundingboard@composersforum.org.

Faith Partners

Two composers have been selected for ACF *Faith Partners* residencies in Greater Minnesota: **Tom Hale** will work with First Lutheran Church and Evangelical Lutheran Church in Alexandria, and **Sergey Khvoshchinsky** will work with Holy Rosary Catholic Church and First Lutheran Church in Detroit Lakes.

Music and Nature

The Forum's Director of Artistic Services, **Philip Blackburn** has been working with Minnesota Public Radio to create a new project as part of their Classical Music Initiative, funded by the National Endowment for the Arts. *Music and Nature* is a one-hour radio special and web event that aired across the US the week of May 15, as part of public radio's coverage on the theme of globalization. The project includes music by Mozart, David Dunn, Robert Moran and Kenneth Gaburo, and performances by cellist Beatrice Harrison (a cello/nightingale duet) and a Thai elephant orchestra. For more information, visit the *Music and Nature* website: www.musicandnature.org.

Banfields on the Move

We are sad to report that the Forum's Director of Education **Krystal Banfield** left our national office on June 3, 2005. Krystal's husband, composer and St. Thomas University professor **Bill Banfield**, has taken a two-year leave of absence from St. Paul to create a new cross-disciplinary program at Berklee College of Music in Boston. Krystal will join Bill in Boston in 2006, but first has agreed to undertake a music education project for Philip Brunnelle's Minneapolis-based ensemble VocalEssence.

Krystal Banfield has been a member of the Forum's staff nearly eight years, and has played a major role in our *Composers Suitcase*, *BandQuest*, *Faith Partners* and *Continental Harmony* programs. She is also an accomplished soprano, and has appeared as a soloist in local concert and opera productions. Bill Banfield has been a vital presence in the Twin Cities as an educator at St. Thomas University, radio producer for WCAL-FM, and director of his BMagic Jazz Orchestra. All of us at the national office will miss Krystal and Bill both personally and professionally. We wish them the very best as they pursue their new projects in Minneapolis and Boston.

First Nations, Second Convening

The *First Nations Composer Initiative* (FNCI) held its second national convening on May 20 - 22 at the Minnesota Humanities Education Center in St. Paul. Those attending witnessed the launch of FNCI's new website, www.FNCI.org, and addressed several issues raised at the first FNCI convening held June 5-6, 2004, including: the American Indian presence in modern media; programming possibilities for performance venues; copyright issues related to American Indian intellectual/cultural property; and the recording industry and Indigenous Peoples. The May 2005 gathering also included an informal performing/recording session by its participants.



Photo: Steve Schneider

(At top left corner) **Brent Michael Davids** (Mohican - composer); (standing in back row, left to right) **Ann Millikan** (composer), **Pat Shifferd** (Vice President, ACF Community and Educational Programs), **Howard Bass** (Cultural Arts Manager, National Museum of the American Indian, Smithsonian Institution), **Barbara Croall** (Odawa; Giniw Dodem, Mantioulin Island - composer), **Alan Bise** (recording engineer and producer, Thunderbird Records), **R. Carlos Nakai** (Navajo/Ute - composer and performer), **Jerod Impichchaachaaha' Tate** (Chickasaw - composer), **Lyz Jaakola** (Anishinaabe - singer and educator), **Barbara McAlister** (Cherokee - mezzo-soprano), **Raven Chacon** (Navajo - composer), **José Roberto Cordero** (Mescalero Apache/Méxica; Founder and President of the Native Sun Symphony Orchestra), **George Quincy** (Choctaw - composer), **Dr. David Yeagley** (Comanche - composer and pianist); (seated in front, left to right) **Georgia Wettlin-Larsen** (Assiniboine/Nakota - singer, FNCI Program Manager), **Dr. Louis W. Ballard** (Cherokee/Quapaw - composer), and **Jennifer Elizabeth Kreisberg** (Tuscarora - singer and composer). Traditional singer **Jim Clairmont** (Sicangu Lakota) and **Dr. James Nason** (Comanche - Emeritus Professor of Anthropology and Curator, University of Washington) also participated in the convening, but are not pictured here.

Photo: Philip Blackburn



Narong Prangcharoen, Michael Gatonska, and Thomas Osborne in Orange County, California, for their Pacific Symphony premieres.

Pacific Symphony Premieres

The three composers selected as finalists of the Pacific Symphony's **2005 American Composer's Competition** had their pieces performed at the Orange County Performing Arts Center on May 25 and 26, 2005. Carl St. Clair, the Music Director of the Pacific Symphony, conducted the premieres of "The Burning Music" by **Thomas Osborne** (Playa del Rey, Calif.), "Voyage to the Sun" by **Michael Gatonska** (East Hartford, Conn.), and "Phenomenon - The Mysterious and Unexplained" by **Narong Prangcharoen** (Kansas City, Mo.).

The trio were selected from 186 entries submitted. The competition's selection panel included composers Libby Larsen, Bright Sheng, Frank Ticheli and William Kraft. Audiences at the May performances had a change to cast votes for their favorite as well, and selected Narong Prangcharoen's work as the competition's "Audience Choice" winner.

The Pacific Symphony's competition was offered in partnership with the American Composers Forum. Congratulations to all three finalists!

McKnight Fellows and Visiting Composers

Four Minnesota composers have been selected for **McKnight Composer Fellowships** from the 65 applicants who applied this year: **Yawo Attivor** (Minneapolis), **Carol Barnett** (Minneapolis), **Eric Barnum** (Mankato), and **Thomas Scott** (Minneapolis). These fellowships are awards for excellence and come with \$25,000 in unrestricted funds. These funds can be supplemented with an optional \$5,000 for community residency projects. This year's selection panelists were composers Ileana Perez-Velazquez (N.Y.), Fred Frith (Calif.) and pianist/educator Anthony deMare (N.Y.).

In addition, two non-Minnesotan composers have been selected for this year's **McKnight Visiting Composer** awards: **Susan Haugh** (Pittsburgh, Pa.) will be working with 3 organizations simultaneously: District 202, One Voice Mixed Chorus, and Out Front. Her residency will center on building self-esteem through music within the gay community, with a special focus on gay youth; **Todd Hammes** (Tucson, Ariz.) will be working with the Southeast Minnesota Center for

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Continental Harmony Encore

Nine communities and composers in eight states have been chosen for *Continental Harmony Encore*, a celebration of community through new music, organized by the American Composers Forum:

Homer, Alaska in collaboration with composer **Adrienne Albert**

Commission: Work for chorus and orchestra celebrating the landscape and community of the Kenai Peninsula
 Hosts: Pier One Theatre and the Pratt Museum
 Performers: Kenai Peninsula Orchestra
 Premiere: Summer 2006-Spring 2007

New Britain, Connecticut in collaboration with composer **Ken Steen**

Commission: Work incorporating computer-based music, video, and electronic instrument technologies together in a reflection of the community
 Hosts: The New Britain Museum of American Art
 Performers: New Britain High School Percussion Ensemble, e-cellist Jeffrey Krieger, and media artist Gene Gort
 Premiere: April 2006

Chicago, Illinois in collaboration with composer **Evan Solut**

Commission: "Underground Movements," a soundscape for chorus, instrumentalists, dancers, and soloists
 Hosts: River North Chicago Dance Company
 Performers: Chicago Children's Choir and local pre-professional musicians
 Premiere: November 2006

Keene, New Hampshire in collaboration with composer **Lawrence Siegel**

Commission: An oratorio celebrating the 25th anniversary of the Cohen Center for Holocaust Studies
 Hosts: The Cohen Center for Holocaust Studies at Keene State College, Redfern Arts Center, Cities of Keene and sister city Einbeck, Germany
 Performers: Keene Chorale, baritone David Ripley, mezzo-soprano Jane Hansen, and participants from Keene State College
 Premiere: April 2008

Geneseo, New York in collaboration with composer **Glenn McClure**

Commission: A Work reflecting the international alliance between Geneseo and Siena, Italy to celebrate scientist and musician Galileo
 Hosts: Town of Geneseo, N.Y.
 Performers: Madrigalia
 Premiere: Summer 2006

New York City (West Harlem), New York

in collaboration with composer **Ishmael Wallace**
 Commission: Work for multiple choirs and instrumentalists incorporating text culled from oral histories of area residents
 Hosts: St. Mary's Episcopal Church
 Performers: St. Mary's Gospel Choir, Howl Chorale, and Broadway Presbyterian
 Premiere: Fall 2006

Ada, Oklahoma in collaboration with composer **Jerod Impichchaachaaha' Tate**

Commission: Work for orchestra and chorus celebrating the opening of a new cultural center for the Chickasaw Nation
 Hosts: Chickasaw Nation
 Performers: Chickasaw Children's Chorus, the Chickasaw Nation Dance Troupe, local Chickasaw storytellers, and the Oklahoma Youth Orchestra
 Premiere: TBD in 2007

Springdale, Utah in collaboration with composer **Phillip Bimstein**

Commission: "Red Rock Rondo," a cycle of songs and musical portraits inspired by the geology and culture that characterizes this community
 Hosts: Mountain West Center for Regional Studies
 Performers: Local musicians
 Premiere: June 2006

Ucross, Wyoming in collaboration with composer **Philip Aaberg**

Commission: A musical exploration and celebration of the High Plains landscape and its communities.
 Hosts: Ucross Foundation
 Performers: Local musicians
 Premiere: July 4, 2006

These nine projects follow the first round of 58 *Continental Harmony* projects in all 50 states and a second round of 37 projects in 35 states. Based on the popularity and overwhelming success of those projects, a new program entitled *Continental Harmony Encore* will continue to touch the lives of people from all walks of life into the 21st century.

Continental Harmony Encore is a leadership initiative of the American Composers Forum and the National Endowment for the Arts, with additional funding provided by the Rockefeller Foundation, and Marshall Field's Project Imagine with support from the Target Foundation

At the Dothan, Alabama premiere of the "Wiregrass Symphony" (left to right): Krystal Banfield (ACF); Anna Marie Tysinger (General Manager, Tri-State Community Orchestra); Dr. James Zingara and Ginger Zingara (Music Directors, Tri-State Orchestra); sister of Mr. Sherman Rose and Mr. Rose (former Tuskegee Airman depicted in one of the Dothan murals); composer Richard Pearson Thomas and his parents, Tom and Marillyn Thomas. See story to the right on page 5.



Continental Harmony Updates

“Dos Visiones/Two Visions” in California

“Dos Visiones/Two Visions,” received its U.S. premiere on May 21, 2005, at a concert by the Long Beach Symphony Orchestra under the direction of Enrique Diemecke. The new work was one of 37 projects selected for the second round of the Forum’s landmark *Continental Harmony* composer residency program.

“Dos Visiones/Two Visions” combined the artistry of two composers, **Robert Maggio** (from Lambertville, New Jersey) and **Ana Lara** (from Mexico City, Mexico). The collaborative work and was created for a parallel partnership of two orchestras: the **Long Beach Symphony Orchestra** and **The Orquesta Sinfónica Nacional de México**. “Dos Visiones/Two Visions” received its world premiere performance in Mexico City on October 1, 2004.



Photo: Krystal Banfield

Robert Maggio and Ana Lara in Long Beach for the U.S. premiere of their “Dos Visiones/Two Visions.”

The new work’s U.S. premiere on May 21 was produced in partnership with the Museum of Latin American Art (MoLAA) in Long Beach. “Dos Visiones/Two Visions” is a 40-minute new work that musically explores the mutual influences of American and Latin American visual art based on actual pieces in the MoLAA collection. The work’s six movements alternate contributions from the two composers. The artwork corresponding to each movement was choreographed to the music and projected over the orchestra using digital film technology.

During the 2004-2005 season, MoLAA created an exhibit and lecture series based on arts collaborations, whether between music and the literary, visual arts, between North and South, or between American and Latin American. Concurrently, composers Maggio and Lara spent time in Long Beach getting to know each other and the community, researching local history and culture, working with students, and making presentations to community groups of all sorts.

For more information on the “Dos Visiones/Two Visions” project, visit “press releases” at the Long Beach Symphony’s website: www.lbso.org

“Wiregrass Symphony” premieres in Alabama

A *Continental Harmony* premiere by New York composer **Richard Pearson Thomas** took place on May 6, 2005, at the Opera House in Dothan, Alabama. Dothan is centrally located in the Tri-State region of Georgia, Florida and Alabama known as “The Wiregrass,” after a native plant growing among the pine forest of the area that looks like green strands of wire. Thomas was selected by a coalition of community groups for a residency that culminated in his “Wiregrass Symphony” performed by the **Tri-State Community Orchestra**.

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Continental Harmony was conceived in 1999 as a national celebration of the new millennium. From the beginning, *Continental Harmony* was designed as a collaborative residency and commissioning program for communities and composers. It was also the first national commissioning program to generate new musical works in all 50 states.

Each community host selected its own composer for a celebratory musical project, assuring that the composer’s skill and artistic style matched each community’s needs. During the residencies that followed, the selected composers interacted with their community hosts in the course of the creative process. The composer then wrote a musical work inspired by these communities and helped local musicians prepare the resulting work for performance.

“This program offers communities — from rural towns to metropolitan areas — the unique opportunity to be a part of new musical works which celebrate their history and culture,” says John Nuechterlein, President and C.E.O. of the American Composers Forum. “These exceptional musical celebrations strengthen social bonds and renew the collective spirit.”

The National Endowment for the Arts provided funding and the White House Millennium Council designated *Continental Harmony* as a White House Millennium Partner. Materials from the first round of the program — recordings, scores, publicity, and memorabilia — are now archived at the Library of Congress, and Twin Cities Public Television created an award-winning documentary on the program which aired on PBS stations across the country.

The first round of the *Continental Harmony* program during 2000-2001 resulted in 58 projects in all 50 states. A second round during 2001-2005 created 37 projects in 35 states. This landmark program continues its work under a new name: as reported in this issue, to date *Continental Harmony Encore* has arranged for new collaborations for 9 composers and communities in 8 states to take place during 2005-2008.

For more information on the composers and communities involved in *Continental Harmony* and *Continental Harmony Encore*, visit www.continental-harmony.org or contact Patricia Shifferd at pshifferd@composersforum.org

“El Dorado...” continued from front cover

of work.” It was that semantic difference which really brought home my sense of today’s musical marketplace, so I was already starting to think of myself as a “working” composer in search of performances and gigs, and less like a composer fated to nothing but teaching German augmented 6 chords to unhappy sophomores.

OK Feel Good for wind orchestra was a terrific experience for me (It’s so loud! I had 5 percussionists!) so I turned my attention to other possible wind projects. I found promise in sketches for an unfinished choral work, and started in — uncommissioned, and unsure of where or how I would get the results performed. Once again, Whitacre stepped in, offering to conduct whatever I finished at his next residency gig. And so *Moon by Night* for band and optional chorus enjoyed its first performance in Sterling, Ill., in an outdoor band shell at sunset, and a whole lot of people who would never have heard my music before were starting to do just that.

Moon by Night has generated more interest than any other piece of mine, culminating in the honor of receiving the NBA/Merrill Jones Memorial Composition Award, and the subsequent publication of the work with Wingert-Jones. I’ve been very flattered with how well *Moon* has fared so far, and I feel like it’s less about my notes, and more about the music as a direct result of the beautiful psalm text on which it is based. In fact, so much of the form of the piece came from the structure of the text, I remember feeling while composing it like I was cheating. *Moon* uses the King James translation of Psalm 121, and the title is an image directly quoted from the psalm. The theme of the work is not sacred, however — it’s more like a hymn-like tone poem: a simple chorale with long unending lines, where the words serve only to create an evocative mood. While writing it, I found myself thinking of several other psalm settings, especially Bernstein’s *Chichester Psalms*, the influence of which is probably made most manifest in the climax of the piece at rehearsal D, with the tritone-relationship in the cadence between B-flat and E minor. While basically rooted in a fairly straightforward tonality (E-flat major), I was also playing with what I consider very “french” harmonies, V7+9sus4 for instance, which I’ve always drooled over while playing Ravel on the piano, but never seriously incorporated into a piece of my own in a traditionally-tonal context.

As a composer with a complete lack of exposure to the commonly-played works on today’s wind ensemble programs, I never really learned how one is supposed to write for wind band (flutes and trumpets in octaves! saxes double horns!) — a situation which I actually consider an advantage. I sit down to write music, no matter what the ensemble, avoiding composing what is often called, for lack of a better description, “band music.” If I’m writing a wind ensemble piece, it should have just as much “music” (that is, creativity in harmony, rhythm, structure etc.) in it as if I’m writing a string quartet. From my limited experience over

the last few years listening to the oft-formulaic works played on wind programs, that quality seems to be frequently missing from the band and educational music repertoire. Just because it’s educational music doesn’t mean it can’t be musical, or creative, or stretch the ears of the players and listeners. Admittedly, this tends to make music that’s often more challenging for the players and directors — harmonically, rhythmically, and balance-wise due to its sometimes irregular scoring, but I, and many directors with whom I’ve worked, consider the extra effort to be well worth it. And I have colleagues who agree. Sharing my infatuation with the wind community are three other composers: Eric Whitacre (of course), Steven Bryant, and Jim Bonney. The four of us, all with various experience writing for winds, saw a need, and as the composer-consortium *BCM International* have sought to create a body of work for winds which defies categorization and avoids bland formulas. As BCM, we promote our music together — expanding awareness of our music, hopefully bringing exciting and interesting musical experiences to students, and ideally changing the status quo in the world of band ever so slightly. We believe a music community which does not evolve and stretch beyond its known-qualities is doomed to stagnation.

To that end, I’ve gone out of my way to make every piece I’ve written for wind ensemble both very different from each other, and very much in my own musical voice. The results are often not what bands are used to playing: *OK Feel Good* employs rhythmic gymnastics and challenging mixed meters with Stravinskian colors; *Uncle Sid* sets the folk dance *Hava Nagila* like it was drug party, complete with aleatoric noise and wrong notes; and most recently I’ve written a homage to 70’s funk called *Chunk*, a bi-tonal tone poem entitled *As the scent of spring rain*; and an Anglican hymn fantasia called *1861*, written for high-school level bands. The diversity of the above list pleases me.

This composer/explorer looks forward to continuing the quest for opportunity, from wherever in the music community I might find it. Maybe it’s me, but that glittering city twinkling in the distance looks a lot like a wind ensemble.



ACF member **Jonathan Newman** has written orchestral, chamber, vocal, choral, wind ensemble, and electronic music, as well as music for dance and theater. A recipient of the Charles Ives Scholarship from the American Academy of Arts and Letters, as well as the 2003 NBA/Merrill Jones Memorial Composition Award, his commissioned concert works have been performed worldwide, and his recent works for wind ensemble have been recorded by several international ensembles. He holds degrees from Boston University’s School for the Arts and The Juilliard School, where his principal teacher was John Corigliano. You can contact him via his website: www.jonathannewman.com

Continental Harmony Updates *continued from page 5*

This new work was one of 37 projects selected for the second round of the Forum's landmark *Continental Harmony* composer residency program. Partnering with the Tri-State Community Orchestra for Thomas's *Continental Harmony* residency and commission was the Wiregrass Festival of Murals and the Downtown Group, two community organizations dedicated to depicting the stories and history of the Wiregrass region as murals on buildings in Dothan's historic downtown area. Local artists were commissioned to design murals commemorating the people, places and events that have impacted the Dothan community. Thomas's "Wiregrass Symphony" celebrated the historical and cultural themes of the murals in a symphony comprised of 11 short sections.

"After my first visit to Dothan," says Thomas, "I realized that the stories the murals tell have great meaning and significance for the people of the area. They are filled with life, energy, and color, and many any of them immediately suggested musical ideas to me. I even had a marching band march in to play along with the orchestra at the end (it's on one of the murals!). What pleased me most about the performance itself was seeing so many people of different walks of life — both on the stage and in the audience — coming together to share the experience. I was reminded again of the power music has to bring people together. The Governor of Alabama even proclaimed May 6, 2005 'Wiregrass Symphony Day.' How often does a new work of music garner *that* sort of recognition?"

For more information on the "Wiregrass Symphony," visit the Tri-State Community Orchestra's website at www.seartsaalliance.org/tSCO.htm

Forum Notes *continued from page 3*

Independent Living in Rochester. He will teach instrument building to the participants as well as assist them in writing their own compositions. Each composer will receive \$14,000 for their self-designed, two-month community residency projects in Minnesota.

Funding for both programs is provided by **The McKnight Foundation**, a private philanthropic organization founded in Minnesota in 1953 by William L. McKnight and his wife, Maude L. McKnight. Support for individual artists has been a cornerstone of The McKnight Foundation's Arts program since it began in 1981. The Foundation contributes about \$1.7 million per year to its statewide fellowships, and additional funds support individual artists in Greater Minnesota. The Forum is proud to administer the McKnight Composer Fellowship and Visiting Composer programs on behalf of the McKnight Foundation and congratulates this year's award recipients.

For more information on both the **McKnight Composer Fellowships** and **McKnight Visiting Composer** programs, visit the "Fellowships" and "Community" pages in the "Programs" section at www.composersforum.org or contact Wendy Collins at wcollins@composersforum.org

Bush Foundation Composer Fellows

Four ACF Minnesota composers were awarded 2005 Bush Foundation Fellowships: **Eric Barnum** (Mankato), **Steve Heitzeg** (St. Paul), **Judith Lang Zaimont** (Edina), and **Victor Zupanc** (Minneapolis). These Fellowships recognize the visions of artists at any stage in their work, their potential for continued development, and the contribution to their communities that may come from their artistic and professional growth. Each fellow will receive \$44,000 over a one- to two-year period. Congratulations to all four composers! Begun in 1976, the Bush Artists Fellows Program selects up to 15 fellows each year from artists living in Minnesota, North

Dakota, South Dakota, and parts of northwestern Wisconsin. The program provides grants to artists working in eight different categories, including composition, which rotate on a two-year cycle. For more information on the Bush Foundation Artists Fellowship Program, visit www.bushfoundation.org

Morton Gould Young Composer Awards

ASCAP Foundation President Marilyn Bergman has announced the names of the 28 winners of their 2005 Morton Gould Young Composer Awards at a ceremony at the Walter Reade Theater in Lincoln Center in New York City on Thursday, May 26, 2005. Four current and nine former ACF members were among the award recipients for 2005 (In this list, their current residence is listed first and their place of birth in parenthesis):

- Athena Adamopoulos** of Cambridge, Ma. (New York City.);
- Judah Adashi** of Baltimore, Maryland (Boston, Ma.);
- Mason Bates** of Oakland, Calif. (Philadelphia, Pa.);
- Sebastian Chang** of Philadelphia, Pa. (Trabuco Canyon, Calif.);
- Avner Dorman** of New York City (Tel-Aviv, Israel);
- David Heetderks** of New Haven, Conn. (Ann Arbor, Mich.);
- Daniel Kellogg** of New Haven, Conn. (Norwalk, Conn.);
- Marcus Maroney** of Austin, Texas (Wiesbaden, Germany);
- John Orfe** of New Haven, Conn. (Chicago, Ill.);
- Huang Ruo** of New York City (Hainan Island, China);
- Christopher Trapani** of New Orleans, La.;
- Matthew Van Brink** of New York (East Northport, N.Y.);
- and **Zhou Tian** of Philadelphia, Pa. (Hangzhou, China).

A complete list of all 28 award recipients for 2005, and further information on this and other ASCAP programs for composers, can be found on the ASCAP website: www.ascap.com

Chapter Updates

Los Angeles

Backstage at Disney

On April 23, American Composers Forum Los Angeles (acflA) board president **Alex Shapiro** hosted a *Composer-to-Composer* session with **Billy Childs** backstage in the Artist Lounge at Walt Disney Concert Hall, following the dress rehearsal of his stunning new cantata for the Los Angeles Master Chorale, titled "The Voices of Angels."

In the Music Room

On May 22, acflA presented a its first-ever concert event – appropriately entitled **Concert 01** -- to an enthusiastic capacity audience at the home of **Alan Goldman**. Goldman has constructed a marvelous dedicated concert space in his Mt. Washington residence and has generously offered its use for selected acflA events. *Concert 01* was produced by Richard Zvonar and Jane Brockman, and featured works by California composers **Anne LeBaron**, **Gernot Wolfgang**, **Richard Zvonar**, **James Tenney** and **Weba Garretson**. Their works were performed by the **Thies Consort**, **Ani Maldijian**, **Arlene Thomas**, **Danny Holt**, **Elyssa Shalla**, **Weba Garretson**, **Ken Lasaine** and **Jessica Catron**. Chapter members Ronee Reece and Jessie Rothwell provided valuable assistance in making the concert a success

Minnesota

subito in Minnesota

With generous support from the **Jerome Foundation**, the Minnesota Chapter announces the launch of **subito**, a program that makes quick-turnaround advancement grants to makers of new music. Starting July 1, 2005, Minnesota composers and performers of new music can apply for a grant of \$500 to \$2,000 to advance their career. The application process is uncomplicated, and the review process is streamlined to provide a quick turnaround (usually within three weeks).

There will be four rounds of *subito* grants in 2005-2006, with application deadlines of August 1, 2005, November 1, 2005, February 1, 2006, and May 1, 2006. Visit the "Programs" section of the Forum's website www.composersforum.org and click on *subito* for more information or to download full program guidelines and application details.

Salons at Studio Z

The **Tuesday Salon Series** is a monthly gathering for informal performances of new works, open discussions, and career networking held at Zeitgeist's "Studio Z" in St. Paul. The April 12 session presented "Un voyage le plus étrange," a four movement song cycle for soprano and piano by **Davydd Norris**; "Mand", an exploration of the mand scale for *veena*, *mridangam*, and *tabla* by **Nirmala Rajasekar**; one of **Todd Harper's** "jazz lieder" entitled "fishing poem," for soprano, violin, and *djembe*; and "April 12," a four movement improvisational percussion work by **Bryce Beverlin II**.

The May 17 gathering heard movements from "DECA" for solo clarinet by **Lowell Schwalbe**, a work dedicated to his 10 children; "Unity" for multiple violas by **Marc Jensen**, a work whose score was laid in a circle on the floor and called for performers to walk around it, playing the music as it appeared to them; **George Cartwright's** "Bluffs, Redoubts, Circles:Version One," which called for 'cello, percussion and saxophone to improvise along with prepared sounds and computer manipulation; and two movements of "The Sea" for solo horn played by composer **Wayne Lu**, who also demonstrated several extended techniques on his instrument, including some rather amazing harmonics.

For more information about *Tuesday Salon Series* venues, composers and performers, click on "Programs" at www.composersforum.org/minnesota

New England

Feedback, Please

The American Composers Forum New England (ACFNE) is please to announce a its first **Summer New Music Calendar**. The calendar will be mailed directly to you if you are on our mailing list and is also available as PDF on the web at: www.acfnewengland.org. This pilot project lists new music concerts and festivals from June through August throughout the New England region. ACFNE welcomes any and all feedback about this new publication: did you learn of music concerts or festivals with music by a living composer that you might have missed without the calendar? Would you like to see the summer new music calendar as an annual publication of ACFNE for its members and the new music community in New England? Please call the ACFNE office at (617) 338-4392 or e-mail: acfne@tbf.org

Philadelphia

Kimmel Commission

ACF Philadelphia member **Bill Cunliffe** was awarded this year's Kimmel Center Jazz commission for his work "El Optimista," which premiered on May 14, 2005, as part of a Kimmel Center concert entitled "The Latin side of Coltrane." This performance included internationally acclaimed pianist, Danilo Perez, Trombonist, Conrad Herwig, trumpeter, Brian Lynch, as well as Tenor saxophonist, Ravi Coltrane. The sold-out concert was broadcast over the Temple University public radio network to much acclaim. For more information on Bill Cunliffe, visit www.billcunliffe.com



Philadelphia composer Bill Cunliffe

Consulate Premiere

ACF Philadelphia member **Sharon Katz** will premiere her new work titled "Koffifi" at the South African consulate in New York City on June 16, 2005. "Koffifi" is a multi-movement work composed for Katz's ensemble, **The Peace Train**. The new work is inspired by actual events at Sofiatown, a South African township and demonstrates how inspired work can result from unbelievably inhumane acts. This composition is the product of Ms. Katz's ACF sponsored *Community Partners* residency at the New Freedom Theater in Philadelphia and marks a significant contribution to the folk heritage of South Africa. For more information about Sharon Katz's work, visit www.sharonkatz.com

Pittsburgh Benefit

ACF Philadelphia member **Ranaan Meyer** and the group **Time for Three** will perform as part of a June 30, 2005 benefit concert for the Pittsburgh Symphony in Heinz Hall. The virtuosic string trio (two violins and double bass) performs original compositions and arrangements of traditional American folk music, as well as major works from the Western Classical tradition. For more on Ranaan Meyer and the group, visit: www.timeforthree.com

San Francisco Bay Area

Collaborations and Commissions

With generous support from the **San Francisco Foundation** as part of its *Fund For Artists* initiative the chapter proudly announces the **Northern California Composers Commissioning Program (NCCCP)**. This new program will accept applications from individual performers and ensembles on behalf of a composer with whom they would like to collaborate: 80% of the award will go to the composer, and the remaining 20% to the applicant.

In its first year, NCCCP will make 2-3 awards from \$5000-\$7500. This year's application deadline is September 1, 2005, and further details are available at www.sfcomposersforum.org, or from the chapter office.

Amateur Musicians Welcome

The chapter is very pleased to announce *Music For People to Play*, a new partnership with the Community Music Center (CMC) in San Francisco. Two selected composers will be placed in residence at the Center in the fall of 2005, working with non-professional ensembles taking part in CMC's chamber music program: one composer will work with a group of teen musicians, the other with a group of adults. Each composer will create a new work for their ensemble, working closely with the performers during the school year.

This program, which was inspired by ACF's *Faith Partners* program, seeks to reconnect composers with a constituency, the community of amateur performers, which was once a mainstay. The goal is to foster the creation of new works which are of high quality, in modern musical languages, and playable by amateur performers. Details and application materials are available at: www.sfcomposersforum.org

Citywinds Reading

Earlier, on April 10, the new music wind quintet *Citywinds* presented the second in the chapter new *Reading Sessions* series, at the San Francisco Girls Chorus building. New works by composers **Helena Michelson, Paul Scriver, Gary Friedman, Clark Suprynowicz, and Roger Peterson** each received about an hour of the quintet's time, with lots of dialogue between composers and performers. Composers and audience alike enjoyed a great variety of new wind music. Each of the composers also received a recording of their session. *Reading Sessions* are currently being planned for next season.

San Francisco Bay Area continued on page 10

San Francisco Bay Area
continued from previous page

Photo: Tod Brody



Bay Area clarinetist Peter Josheff

Clarinet Workshop

On April 23, the chapter's *Composers Workshop* series featured composer and clarinetist **Peter Josheff**. His workshop, presented to an enthusiastic audience of both student and professional composers, focused on issues involved in composing for the clarinet, with copious examples - both positive and negative - from the contemporary repertoire. Josheff also delved deeply into notational issues, from the performer's standpoint

Washington DC

Planning Ahead

During April and May, the Chapter embarked on a strategic planning process with the help of **Varun Malhotra**, a graduate student in Organizational Development at Georgetown University's McDonough School of Business. Thanks to everyone who completed our online survey. We were able to collect very useful information, and we have held two meetings of our new Strategic Planning Committee. We will have more information for the Chapter soon, but our key findings so far indicate that the New Music Salon series is useful and extremely valuable (so we'll keep that up for sure), and that there's a real need locally for networking and professional development training. New initiatives are now being designed by the Chapter staff and board, which will be unveiled in the fall.

Flashpoint Sessions

Our **New Music Salon** series continued with a concert performed by the Third Rail Saxophone Quartet. The program included pieces by **David Froom**, **Phanos Dymiotis**, **David Koechle**, and **Phil Woods**. The concert was held twice: April 13 at Sangha in Takoma Park, Maryland, and again on May 24 at Flashpoint, our regular venue in downtown Washington.

Impact Statement

David Arbury completed his **Community Partners** residency with a performance on April 25. David composed a new work, "I Will Lift Up My Eyes," for the Sherwood High School Chamber Singers. The program

also included a performance of Chapter member Robert Gibson's "Ave maris Stella."

Jeff Deitchman, an English teacher at Sherwood sent us this thoughtful response to the concert:

"I teach at Sherwood High School, and I was on hand for the premiere of Mr. Gibson's choral piece. To say it was a great pleasure to hear his work sung by our choir is vastly understating the case. Beyond the value of enjoyment, I sensed an additional, inestimable value in the evening. Our students and community heard a masterful piece by an accomplished composer and having the composer present added a dimension few get to experience. I can't imagine how many of our students might have thought, 'So, he's a person, just like me. I can do that too, if I try.' More of these performances — many, many more -- are in order, particularly now. 'No Child Left Behind' doesn't just leave children behind: it leaves them out entirely. Perhaps your composers could write a few protest songs. They have been known to help."

DC Freebies!

The DC Chapter was able to offer free tickets to hear the **Artemis Quartet** at the Kennedy Center, thanks to our friends at the Washington Performing Arts Society. To take advantage of future offers, and to be informed of upcoming events, please join the Chapter's email list. There's a link from our webpage at <http://www.composersforum.org/dc>

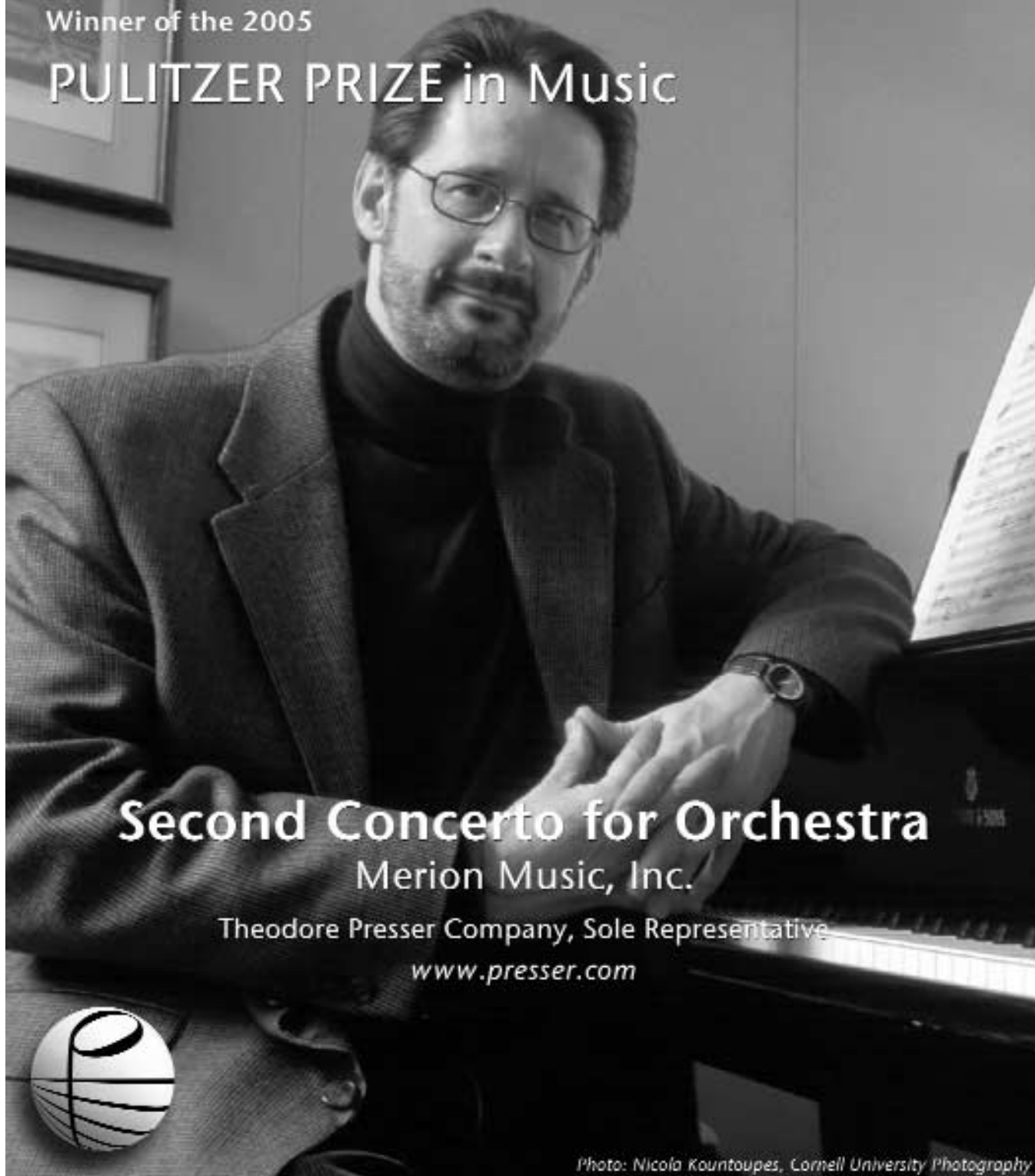
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Photo: Nicola Kountoupes, Cornell University Photography

Forum Opportunities

July 31, 2005 (postmark) ACF 30th Anniversary Celebration

Seeks works composed since 1975 by members or former ACF members for possible performance on the afternoon of Saturday, September 10, 2005, at the Landmark Center, in downtown St. Paul, Minn. See announcement on page 2.

Selected composers are required to attend and must arrange for performers. A piano is available. Modest performer stipends will be provided, plus free one-year membership for all selected participants.

To apply, email Wendy Collins at wcollins@composersforum.org or call 651.251/2824 for additional information

August 1, 2005 (postmark) ACF and Modesto Symphony

Applications are being accepted from California composers for a new **Continental Harmony** residency and orchestral commission in Modesto, Calif., celebrating the opening of the Gallo Performing Arts Center.

The opening of the beautiful Gallo Performing Arts Center will be the occasion for the premiere of this work. Modesto, a city of c. 200,000 in the northern part of California's central valley, is justifiably proud of the new facility, located in the community's downtown. The community is an important service center for the surrounding region, providing employment in the wine and agricultural industries, in health care and education.

The Modesto Symphony Orchestra, which has been in existence for nearly 75 years, prides itself on its quality of performance and depth of community outreach. Maestro Darryl One requests a work to be programmed as the opener of the celebratory concert mentioned. The work should in some way capture impressions of the city and its valley home without being overly programmatic, and should show off the acoustics of the hall as well as the abilities of the orchestra.

Application postmark deadline is August 1, 2005.

For full guidelines visit www.continentalharmony.org or contact Dr. Patricia Shifferd at 651-251-2818 or Carey Nadeau at 651-251-2814 or email: harmony@composersforum.org.

September 1, 2005 (postmark) Welcome Christmas! Carol Contest

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 file 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 651.251.2833 or dwolff@composersforum.org.

September 1, 2005 (postmark) Northern California Composers Commissioning Program

San Francisco Bay Area Chapter
The American Composers Forum, San Francisco Bay Area Chapter (ACF-SFBAC) is pleased to announce the inauguration of the **Northern California Composers Commissioning Program** (NCCCP). Performers (individuals or ensembles) and presenters are invited to apply for grants from \$5000 to \$7500 on behalf of themselves and composers with whom they wish to collaborate. Awards will be shared between applicants and composers.

Performers (both individuals and ensembles) and presenting organizations in the nine Bay Area counties (Alameda, Contra Costa, Marin, Napa, San Francisco, San Mateo, Santa Clara, Solano, and Sonoma) are invited to apply for these awards. Commissioned composers must also be residents of one of these counties. In keeping with ACF-SFBAC's mission of fostering new partnerships and connections, applicants are encouraged to apply to work with composers with whom they haven't previously collaborated.

Applicants will be required to present the commissioned work in at least two separate public performances.

NCCCP welcomes applicants working in all musical genres, including jazz, experimental, contemporary classical, improvised, and international styles, and seeks to expand new-music culture beyond the conventional venues. It is expected that works receiving NCCCP commissions will be performed by the end of the 2006-2007 concert season. NCCCP commissions and required performances *must* be completed within three years of the date of the award. Composers who are also performers of the proposed work must have their application originate from a presenter. Although ACF membership is not required to apply to NCCCP, applicants are strongly encouraged to join. Composers who are selected for NCCCP awards are required to maintain active membership status in ACF until their commission is completed. To download a PDF file of the guidelines (Adobe Acrobat Reader is required), visit www.sfcomposersforum.org

For additional information contact: staff@sfcomposersforum.org or call 415.864.0400.

General Opportunities On-line

The listings on pages 13-15 include those added to the 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

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 29, 2005

Minneapolis Jewish Foundation
Seeks individual and organizational applicants for grants to support artistic creativity (including music) with Jewish content of benefit to the Twin Cities Jewish community.

July 31, 2005

Children's Aid Society Chorus
Seeks sample scores from New York City area composer for their competition to write 3-5 minute SSA choral work. Cash commission and performance.

City of Novi Ligure \$\$\$

Seeks original, unperformed, unpublished symphonic band works of 10-20 minutes duration for their Third International Competition for Band Composition. Cash award.

Solo Piano "Sonata" Project

Pianist seeks recent and new works for solo piano with "sonata" in their title for possible inclusion on recitals and CD recording project. Works using extended techniques are encouraged, and need not follow traditional sonata form.

Trombonist Aaron Misenheimer

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

August 1, 2005

American Choral Directors Association

Seeks short, unpublished, unperformed choral works from students of ACDA members for their Raymond W. Brock Memorial Student Composition Contest. Cash award, performance and publication.

Foundation Orchestra Association \$\$\$

Seeks short arrangements or original chamber or full orchestral works on multi-cultural themes for their Third Annual Composition Competition. No choral works or scores utilizing experimental or non-traditional notation. Cash prize, performance and recording.

August 1, 2005 (continued)

Massachusetts Instrumental and Choral Conductors Association

Seeks composer to write 4-6 minute work for combined chorus and band at Grade 3 level. Cash commission.

Millennium Arts International \$\$\$

Seeks short instrumental scores for its Composers Competition. Cash award.

Rockefeller Foundation

Seeks applicants for their Bellagio Study and Conference Center Program, supporting one-month creative and scholarly convenings and residencies in Italy during August to mid-December 2006

Sounds New

Seeks chamber scores for any combination of flute, clarinet, violin, cello, piano, and treble voice. Selected works performed in California in February, 2006.

August 12, 2005

Florida International University New Music Ensemble

Seeks works for up to 8 performers that include tape, video, and/or electronics for possible performance during their 2005-06 season in Miami.

August 15, 2005

Fresh Voices VI Festival

Seeks San Francisco Bay Area composers to submit piano/vocal scores for new short operas, excerpts, or dramatic songs for possible performance with composer participation in May, 2006.

Ithaca College School of Music \$\$\$

Seeks short, unpublished SATB choral works for their Choral Composition Contest. Cash awards, performance, possible publication by Presser.

Now Music Festival

Seeks performers and composers of new music in all styles to appear at the Spring 2006 Now Music Festival.

Sonict Ensemble

Seeks chamber scores for possible performance at concerts at the University of Wisconsin at Whitewater.

August 20, 2005

La Salle University

Seeks CDs of new electro-acoustic works inspired by the rhythms of popular music for a November 2005 concert and lecture presentation in Philadelphia. Cash award to attend.



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 boldface 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

August 30, 2005

Librettist seeks composer

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

September 1, 2005

College Band Directors Association, Virginia Chapter

Seeks scores for full symphonic band (may include soloist or tape). Three selected composers will be asked to conduct their works during symposium Feb. 10-11, 2005. Travel stipend and recording.

Look and Listen Festival \$\$\$

Seeks chamber works for 1-4 instruments (with or without tape or electronics) from emerging composers their 2006 Festival Prize. Cash award and performance in New York.

September 15, 2005

ASCAP and Lotte Lehmann Foundation

Seeks applicants for their New Song Cycle Competition For Young Composers. Cash awards, publication and performances.

September 17, 2005

Composers' Ensemble of Northern New York \$\$\$

Seeks solo or small ensemble scores for their reading and recording session competition. Application and performance fee. Selected composers receive performance, recording and feedback.

October 1, 2005

Millay Colony \$\$\$

Composers are welcome to apply at Millay Colony in upstate New York for month-long project residencies April-November of 2006. Room, studio, and meals provided.

Quey Percussion Duo

Seeks short, original works for percussion duo for their First Annual Composition Contest. Cash awards, performance and publication.

Ucross Foundation

Seeks composer applicants for residencies of two - six weeks on 22,000-acre working cattle ranch on the High Plains in northern Wyoming, Spring of 2006.

October 7, 2005

Film Composer Scott Smalley \$\$\$

Seeks applicants for 2-day weekend course on composing for films held in Los Angeles, Oct. 8-9, 2005. Discount for registration by May 31.

October 14, 2005

University of South Florida \$\$\$

Seeks piano trios from composers aged 18-35 for their 2006 Robert Helps International Composition Competition. Cash award and premiere performances in Tampa and New York City.

October 15, 2005

Citta di Vittorio Veneto

Seeks unpublished, unperformed chamber scores for 1-5 children to perform and that are inspired by oriental fairy tales. Cash awards and possible performances in Italy.

Metropolitan Wind Symphony \$\$\$

Seeks recordings of short works by student composers for any combination of instruments and/or voices for their first North American Student Composer Competition. Winner will be commissioned to write short work for symphonic band.

National Lutheran Choir

Seeks short, unpublished, unperformed a cappella, SATB sacred choral works from composers under 30 for their Young Artist Choral Composition Competition. Cash award, performance, and publication.

October 21, 2005

Film Composer Scott Smalley \$\$\$

Seeks applicants for his 2-day weekend course in composing for films held in New York City, Oct. 22-23, 2005. Discount for registration by May 31.

October 31, 2005

First United Methodist Church

Seeks original, unperformed or recorded sacred choral works for their Outside the Bachs Competition. Cash awards, travel grants and performance for five finalists in Forth Worth, Texas, on April 30, 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.

November 30, 2005

Cuban Institute of Music, et. al.

Seeks proposals, music and videos for their 11th International Festival of Electroacoustic Music "Spring in Havana 2006"

December 1, 2005

East Carolina University School of Music \$\$\$

Seeks short orchestral scores for their 2006 NewMusic@ECU Festival Composition Competition. Prize is performance in March, 2006.

December 5, 2005

Singing City Prize \$\$\$

Invites high school and college composers aged 15-25 from the greater Philadelphia area to submit short original SATB choral works. Performance and cash awards.

December 15, 2005

Springfield Community Music School

Seeks new bassoon trio or quartet by female composer for their annual Women in Music Concert.

December 31, 2005

Teatro Lirico Sperimentale A. Belli \$\$\$

Seeks applicants under age 40 for their 7th Orpheus Competition for new chamber operas. Submit synopsis, libretto and extract of original, unpublished, unperformed, unawarded chamber opera scores lasting at least 10 minutes. Cash awards and performances in Italy.

January 1, 2006

USA International Harp Competition \$\$\$

Seeks a short, unpublished, unawarded, and unrecorded works for solo harp inspired by the work of Indiana author and naturalist, Gene Stratton-Porter. Cash prize and performances.

January 2, 2006

Rockefeller Foundation

Seeks applicants for their Bellagio Study and Conference Center Program, supporting one-month creative and scholarly convenings and residencies in Italy during February-May 2007.

January 10, 2006

National Association of Teachers of Singing, Inc. \$\$\$

Seeks recently composed song cycles in English for their 2006 Art Song Composition Awards. Cash awards and premiere performance in Minneapolis in July of 2006.

January 20, 2006

National Endowment for the Arts and Mid Atlantic Arts Foundation

Seek professional dance and music ensembles for their USArtists International grants to perform at international festivals throughout the European Union. Applicants must be 501(c)3 organizations.

January 30, 2005

Town of Harelbeke

Seeks unperformed original wind ensemble/concert band works of 15-25 minutes duration for their International Composition Contest. Cash prizes and performance in Belgium.

August 1, 2006

Rockefeller Foundation

Seeks applicants for their Bellagio Study and Conference Center Program, supporting one-month creative and scholarly convenings and residencies in Italy during August-mid-December 2007.

Opportunities with no Stated Deadline

Books for Belize

Donations of recent music books, music, directories and periodicals would be gratefully received and well used by the fledgling Music Industry Association of Belize in Central America.

CSU Bakersfield Concert Band

Seeks composers of new works for concert band who can attend performance of or conduct their works. Stipends a vailable.

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.

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.

Knox-Galesburg Symphony

Seeks short orchestral scores of moderate technical difficulty for possible performance in Illinois.

Opus 21

Seeks pieces for solo and chamber ensembles with or without electronics in all genres, preferably shorter works, for possible performance in New York City and Michigan.

Quartet 22

Newly formed Austrian group seeks works for 2 clarinets and 2 saxophones.

Soprano and Harp Duo

Seek pieces for that instrumentation, or composers interested in writing for that combination, for possible performance in the U.K

Theme and Variations

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

WGBH's Art of the States

Call for recordings of new music by U.S. composers for international radio broadcast and domestic website streaming

Wolfhead Music Mandolin Project 2005-06

Seeks non-jazz, non-rock, non-bluegrass scores for 1-5 instruments, including prominent mandolin part for possible publication.



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American Midlife
(innova 634)

Six orchestral works by American composer **David Dzubay** performed by the **Slovak Radio Symphony Orchestra** conducted by Kirk Trevor and the composer himself. Includes *Snake Alley*, *Siren Song*, *Pa!*, *Shadow Dance*, *...as filaments of memory spin...*, and *American Midlife*, a clarinet concerto featuring Tasha Dzubay as soloist.



Lebeha Drumming
Traditional Garifuna music
(innova 209)

Recorded on location at the LeBeha Drumming Center in Hopkins Village, Belize. The Garinagu (as the Garifuna people are called) survive today mostly fishing and playing traditional drums. UNESCO has named them a world treasure. All proceeds from the sale of this CD will benefit the Drumming Center.