



AMERICAN COMPOSERS FORUM

332 Minnesota Street, Suite E-145  
St. Paul, MN 55101-1300 USA  
651.228.1407  
www.ComposersForum.org

NONPROFIT ORG.  
U.S. POSTAGE  
PAID  
ST. PAUL, MN  
PERMIT NO. 1033

# membership

You can join the Forum or  
renew your membership  
by ...

telephone

Call 651.228.1407  
extension 2830

mail

Mail this form at right to  
Membership Director  
American Composers Forum  
332 Minnesota Street, Suite E-145  
St. Paul, MN 55101-1300 USA

fax

Fax a copy of this form to  
651.291.7978

online

Go to  
[www.composersforum.org/join.cfm](http://www.composersforum.org/join.cfm)

## Become an American Composers Forum Member!

### Join Today:

- Membership (U.S.) \$50
- Student Membership (U.S.) \$35
- Senior Membership (U.S.) \$35
- Membership (Outside U.S.) \$60
- Student Membership (Outside U.S.) \$45
- Senior Membership (Outside U.S.) \$45

All memberships  
include a subscription  
to Sounding Board

### Member Type: *(check all that apply)*

- Composer
- Performer
- Ensemble
- Organization/Presenter
- Friend
- Subscription only

**Sounding Board** will be sent to addresses outside of the U.S. via airmail. Addresses within the U.S. will receive it via bulk mail. U.S. members and subscribers can have **Sounding Board** sent by first class mail for an extra \$10 a year.

Please send **Sounding Board** via first-class mail. I've enclosed an additional \$10. (U.S. Only)

### Contribute:

I would like to make a tax-deductible contribution of \$\_\_\_\_\_ to support the Forum's work.

Name \_\_\_\_\_

Ensemble/Organization \_\_\_\_\_  
*(if applicable)*

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_ Country \_\_\_\_\_

Day Telephone \_\_\_\_\_ Evening Telephone \_\_\_\_\_

E-mail Address \_\_\_\_\_ Amount Enclosed \_\_\_\_\_  
*(Checks payable to American Composers Forum)*

VISA

MasterCard Card number \_\_\_\_\_ Exp. date \_\_\_\_\_

Signature \_\_\_\_\_



**Editor's note:** This story originally appeared in the January 2, 2005, edition of **The Boston Globe**. It is reprinted here with the kind permission of its author and that newspaper. For an update, see "Faith Partners Premieres" on page 6.

## WritingMusic

for people who love music, and God:  
Composer seeks to bridge two faiths

By Patrick Gerard Healy

Louise Mundinger is writing music that she hopes will help Christians and Jews better understand each other.

Mundinger, 49, was selected from among 23 candidates for this year's New England **Faith Partners** Program by the American Composers Forum. She's putting the finishing touches on three original compositions for Mattapan's New Covenant Christian Church and Brookline's Temple Ohabei Shalom, selected because of their large memberships and their history of involvement with interfaith activities.

As a composer in residence at the church and the temple, Mundinger will be paid \$3,000 to write three new anthems to be performed jointly by the choirs of both congregations in March.

The goal of the *Faith Partners* program, which is in its fifth year, is to reinvigorate sacred music and reintroduce composers into a setting in which they long flourished. Wearing a pin in the shape of a lyre on her lapel and a scarf around her neck with a pattern that she explains is the music to Bach's "Coffee Cantata," Mundinger seems to bubble over when she discusses music, especially its unifying powers. She explains how the first exercise she performed with the seemingly disparate communities was to have them write down what words they thought of when they thought of prayer.

"If you mixed them up you wouldn't be able to tell which was which, because the reflections are largely the same," she says. "They're both striving for something beyond themselves."

*continued on page 6*

Catherine Hedberg



Emily Russell rehearsing "Three Anthems" at Temple Ohabei Shalom in Brookline, Mass. These works were composed for ACF New England's Faith Partners program

## Forum Opportunities

**May 15, 2005 (postmark)**

### Minnesota Orchestra Reading Sessions and Composer Institute

Under the guidance of composer Aaron Jay Kernis, the Institute offers a week-long intensive immersion into the world of a major American symphony orchestra. Composers have their works read by the Minnesota Orchestra and participate in a series of professional workshops on music, career, and audience/community outreach issues. Sponsored by Minnesota Orchestra and the American Composers Forum, in cooperation with the American Music Center. See *display ad on page 11* for additional information.

**August 6, 2005 (postmark)**

### The Jerome Composers Commissioning Program (JCCP)

funded by the Jerome Foundation, supports the creation of new works by emerging composers, composer-performers, improvisers and sound artists. JCCP helps towards the cost of the commissioning fee. A composer applies in conjunction with a performing organization (which may be any soloist or group, not necessarily a non-profit organization). Alternatively, composer-performer-improvisors who play in their own work apply with a venue or presenter (e.g., school, theater, gallery, or festival). JCCP welcomes applications in all musical genres, including jazz, experimental, classical, improvised, sound-art and international styles, and seeks to expand new-music culture beyond the usual settings.

*JCCP 2005 application details and additional Forum Opportunities continued on page 12.*

John Michel, Editor  
Lori Gutzmann, Graphic Designer

Circulation: 2,500  
Annual Subscription Rate: \$50  
Frequency of Publication: Six issues per annum  
ISSN: 1090-1868

American Composers Forum  
332 Minnesota Street, Suite E-145  
Saint Paul, MN 55101-1300 • USA  
Tel.: 651. 228. 1407 • Fax: 651. 291. 7978  
Email: [soundingboard@composersforum.org](mailto:soundingboard@composersforum.org)  
Web: [www.composersforum.org](http://www.composersforum.org)

## national office

John Nuechterlein, President and CEO, ext. 2811  
Glenna Dibrell, Vice President and Managing Director, ext. 2826  
Patricia Shifferd, Vice President  
Community and Educational Programs, ext. 2818

Krystal Banfield, Director of Education, ext. 2812  
Philip Blackburn, Director of Artist Services, ext. 2823  
Chris Campbell, *innova* Administrative Assistant, ext. 2840  
Wendy Collins, Senior Program and Member Services Manager, ext. 2824  
Paul Hanson, Finance Manager, ext. 2813  
John Michel, Director of Projects and Promotions, ext. 2817  
Carey Nadeau, National Program Coordinator, ext. 2814  
Laura Nichols-Endres, Development Associate, ext. 2815  
Julie Stroud, Development Director, ext. 2822  
Chris Strouth, *innova* Director of Artists and Product, ext. 2840  
Jay Walters, Administrative Assistant, ext. 2810  
Georgia Wettlin-Larsen, *FNCI* Program Manager, ext. 2825  
David Wolff, Director of Minnesota Chapters, ext. 2833

## regional chapters

Los Angeles: Heidi Lesemann, 562. 695.8644  
Minnesota: David Wolff, 651. 251. 2833  
New England: Beth Denisch, 617. 338. 4392  
Philadelphia: Jim Jordan, 610.896.1571  
San Francisco Bay Area: Tod Brody, 415. 864. 0400  
Washington, D.C.: Jonathan Morris 202. 315. 1315

## board of directors

Mary Deissler, *Chair*  
Ron Sackett, *Vice Chair*  
Robert Lund, *Treasurer*

Steve Heitzeg, *Secretary*  
David Ranheim *Past Chair*  
John Nuechterlein, *Ex Officio*

Jim Berdahl  
Karen Brooks  
Harry Brull  
Richard Cisek  
Raphael Cung  
Cary John Franklin  
Gary Gardner  
Mary Greer  
Jennifer Higdon

Louis Hill  
Sam Hseng-Hung Hsu  
Nancy Huat  
Hella Mears Hueg  
Thelma Hunter  
Daniel Kunin  
Anne LeBaron  
Michael McCarthy

Greg McNeely  
David O'Fallon  
Patrice Rushen  
James Sewell  
Martin Champaine  
Alvin Singleton  
Anthony Tansimore  
Carmen Téllez  
David Wolman

## national advisers

Marilyn Bergman  
John Cacavas  
Bobby McFerrin  
Meredit Monk  
Peter Schickele

David Shiffrin  
Stanislaw Skrowaczewski  
Leonard Slatkin  
Stephen Sondheim  
Tom Voegeli

Funding provided in part by a grant from the Minnesota State Arts Board, through an appropriation by the Minnesota State Legislature, a grant from the Wells Fargo Foundation Minnesota, and a grant from the National Endowment for the Arts.

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

Copyright © 2005 American Composers Forum • All rights reserved.

### Sound Bites

#### *Composer to Composer* ACF and Finale® Launch a New On-Line Bulletin and Discussion Board



Ever wanted to meet and talk with others about life as a composer but didn't know where to find them? Ever get stuck in the middle of a piece and wished for a colleague's insight to get you moving again? Or, when you hear or read about a performance of new work, do you ever want to have a place to offer your own thoughts and opinions? If you've answered "yes" to any of these questions, the American Composers Forum and MakeMusic! (the folks behind *Finale* Notation Software) understand. We're pleased to announce the premiere of *Composer to Composer*, a new online bulletin and discussion board at <http://acf.finalemusic.com>.

*Composer to Composer* is the brainchild of MakeMusic! President John Paulson. Despite five active bulletin boards relating to different aspects of using *Finale* software, Paulson felt there was something missing. The *Finale* users themselves helped Paulson come up with the answer. While there was discussion of how to write music down and about *Finale* itself, there wasn't any room for the topic of music itself. So Paulson contacted the Forum. "We have had a long-term relationship with *Finale*, offering our members discounts on the notation software. This now includes the use of *Finale* NotePad in some of our education materials," says Forum President John Nuechterlein. "That experience was so rewarding, we were looking for other ways we could collaborate. When John Paulson came to us with *Composer to Composer* in mind, we knew this would be a potentially important tool for our members." Paulson added: "We are proud to have *Finale* working in partnership with ACF to offer an online forum in which composers can explore, debate and share ideas."

*Composer to Composer* will be open to anyone who wants to discuss anything about new music. You don't have to be a Forum member or a *Finale* user to participate. Registration is free and very easy. When you want to post a message or join a discussion, just log in and you're on your way. In addition to the discussion forums, there's also a calendar on which the Forum will announce Salons, program deadlines, concerts featuring Forum-funded works, workshops and the like. Registered *Composer to Composer* members may also list their own premieres and performances. We're hoping the calendar will serve as a message that new music is alive and well.

The *Composer to Composer* website address is <http://acf.finalemusic.com>. Links are also available on the ACF and *Finale* websites. Forum Membership Director Wendy Collins will be the moderator; she will help answer your questions and address your concerns. So, get registered, log in and start talking. See you in cyberspace!

### ArtSong Competition Winners Announced

This year the Forum and The Schubert Club of St. Paul offered our first national **ArtSong Competition**. We were extremely gratified with the response: 535 submissions from composers in 39 states. Panelists Warren Jones, Paul Sperry, and Libby Larsen selected the three winners. **First Prize: Pierre Schroeder** (Los Angeles, Calif.) "Whence Came the Voice" for soprano and piano; **Second Prize: Tom Cipullo** (Long Island City, N.Y.) "glances" for mezzo-soprano (or baritone) and piano; **Third Prize: Derek Healey** (Brooklyn, N.Y.) "Five Edward Thomas Songs" for mezzo-soprano and piano.

In addition to the cash awards, the first prize work will be premiered by soprano Isabel Bayrakdarian on Saturday, June 11 at the 2005 Saint Paul Summer Song Festival (June 10-18, 2005), at the St. Paul Chamber Orchestra's SPCO Center.

All concerts are at 8:00 PM and take place at the SPCO Center in downtown Saint Paul. For tickets and information, call 651-292-3268 or visit [www.schubert.org](http://www.schubert.org).

## Commissioning *Praise, Laudate!*

by Janice Horak

However the news arrives, with a phone call, or, as it did for us, with law enforcement officers knocking at the door, it is every parent's worst nightmare. "We're sorry to inform you that there has been an accident. Your son Dan didn't make it."

October 19, 2000. Impossible. Unbelievable. Incomprehensible. Our 19-year-old son died wearing his seat belt, the front-seat passenger of a drunk driver, his lifelong friend and our neighbors' son. We became bereaved parents.

During the endless, unbearable days which followed, we wanted to honor Dan's interests and talents. Since music and rhythm had been his passions from an early age, they must play a leading role in his funeral and in his memorials. From Mozart's "Lacrimosa" to "Amazing Grace". From Coolio's "in times of despair we gotta pull ourselves together," to Bette Midler's "from a distance we are instruments, marching in a common band. Playing songs of hope, playing songs of peace; they're the song of every man." We buried our son with words and music, prayers and tears.

We decided to support music programs in the schools Dan attended. The middle school selected new music for their Christmas program. The community college requested new choir folders and a book on jazz. The high school's initial suggestion was to commission a piece for the Concert Chorale, the group in which Dan sang. Finding a suitable composer is not an easy task. Instead of music, we provided art work and benches for the auditorium hallway. Although these were all worthy projects, they didn't convey our son's spirit and essence.

After resuming violin lessons in 2002, I was able to play with the Iowa City Community String Orchestra. I took a fancy to Philip Wharton's "A British Serenade". At the concert, Director Carey Bostian remarked that a composer of Wharton's ability should be encouraged to compose. Here was the person who could translate Dan's personality into music!

Working with Wharton gave me opportunities to reflect on my son's character and interests. I forced myself to read his computer files and school assignments, searching for an appropriate text. I contacted Dan's closest friends. While I pursued the project, the refrain "Dan is dead, Dan is dead, Dan is dead" played in my head. I gradually came to accept the reality of his death. I also realized that however painful Dan's death, his life was a gift to celebrate. The music we commissioned, Philip Wharton's "Praise, Laudate!" – is a joyous song of praise to God.

*continued on page 4*

## About Dan Horak

Dan Horak was a four-year member of Prairie High School choirs. After graduation, he studied Culinary Arts at Kirkwood Community College, later switching to Liberal Arts. At the time of his death on October 19, 2000, Dan was a member of the Kirkwood Chorale. From the time he was a little boy, music and rhythm were important parts of his life. Performing challenging music brought Dan great satisfaction during his years in the Concert Chorale. Writing about his own death for a ninth-grade assignment Dan wrote, "It would be nice if almost everyone attending my funeral would learn something or change their lives, even the smallest thing."



Dan Horak (top row center) with members of the 1999 Kirkwood Concert Chorale

## about the author

**Janice Horak** grew up in Mason City, Iowa. She received a B.A. in French and an M.A. in Library Science from the University of Iowa. After retiring as a reference librarian from the Cedar Rapids Public Library, she fills her time with travel and violin lessons, playing with the Iowa City Community Orchestra. Janice and her husband Richard live in rural Swisher, Iowa. Their other son, Nicholas, now lives in Minneapolis.



Janice Horak

Since the premiere of "Praise, Laudate!", Horak commissioned Dr. Carl B. Staplin, professor of organ at Drake University, to write an organ improvisation on Pachelbel's "Canon" and the Czech Christmas hymn "Narodil se Kristus Pan" in honor of the Czech heritage of First Presbyterian Church (Ely, Iowa) and her husband's family. The work, "Tocatta for Daniel," can be performed as an organ solo or with a choir singing the hymn in the middle part.

For additional information on the works Janice Horak commissioned, email her at [jhorak@netins.net](mailto:jhorak@netins.net).

Commissioning “Praise, Laudate!” *continued from previous page*

Many memorials are motivated by the desire to conquer a disease or to eliminate the dangerous condition that caused a death. We hope the students at Prairie High School, Cedar Rapids, Iowa, who premiered the work in February, 2004, are more aware that car crashes can happen to anyone.

It was a great joy to see and hear the students perform this difficult and moving work and to read of their gratitude: “Such a beautiful piece of music.” “Thank you for this wonderful opportunity. I loved it and will never forget.” It consoles me to know that my son had the privilege of learning great music under Peter Westphalen, the director who conducted the premiere of “Praise, Laudate!” My son is not forgotten—he lives in the memory of all who perform or hear this music.

### Janice Horak’s Tips for Composers Working with Bereaved Parents

**Listen** to the family talk about their child. It takes a very long time and many retellings for parents’ hearts to accept the reality of loss. The composer provides a fresh set of ears, particularly if extended family and loving friends have become weary of this retelling. Listening helps the family, while providing the composer with knowledge of the child.

**Be patient** if the parents are slow in sending materials or in responding to your questions. Grieving is exhausting. It likely takes all their strength just to get out of bed, much less to gather material. Their slow response does not reflect their enthusiasm for the commission.

**Be honest** about the project. The family wants to know that you will deliver the piece as promised, or will be frank about any delays or problems.

Provide a **written agreement**. Mental confusion and lack of concentration are common in bereaved parents. To prevent misunderstandings, a written summary of the terms is useful.

**Adapt** your composing methods to the child’s personality. The parents either heard and liked your music, or they were referred by someone who thought your work suitable for the commission. If their initial request isn’t your normal style, try to find a mutually acceptable alternative. For example, you might be able to suggest a different, more suitable text for a choral work.

Does your **schedule** give you the flexibility to attend the premiere or a rehearsal? Knowing your future commitments might enable the performers to schedule the premiere at a convenient time for you, to plan adequate publicity, and to award you a travel honorarium.

**Realize** how important your role is to the family. For them, this is no ordinary commission. The music will recreate the heart and soul of their child. I believe that through Wharton’s talents and work, my son Dan’s spirit will live in everyone who hears or performs the music. Like Wordsworth, I can say, “The music in my heart I bore, long after it was heard no more.”

### Philip Wharton on the “Praise, Laudate!” Commission

Janice Horak sent me information about Dan — not to specify the kind of piece I should write, but to let me know his personality and to find traits I could emphasize in this piece. Dan had richly varied tastes in music — from the balance and form of classical music, to the primal energy and rhythmic intensity of rap.

I chose Psalm 148 as the text for this piece. The Psalmist calls for praise by “everything on, in, above and around Earth.” I chose also to include the final verse of Psalm 150, “Let everything that hath breath, praise the Lord!” I knew, from one of my father’s sermons, that the Hebrew word translated as “breath” has three meanings: breath, wind, and spirit. This verse summarizes the list from Psalm 148; all elements of Creation are summoned to praise God. The last line of Psalm 150 has an especially infectious rhythm; it inspired me to compose the spoken fugue. Dan liked strong, driving rhythms; this aspect is readily apparent throughout most of the work.



Composer Philip Wharton during a rehearsal of “Praise, Laudate!”

The word “Praise”, is in English, for us assembled here today. “Laudate!” is Latin, the common language of the entire early Christian Church, to remind us of all those who have gone before. The two words, “Praise, Laudate” command the faithful to join in a common expression of thanks to God. These words seem particularly appropriate for a Christian memorial to a vibrant soul taken early.

A native of Decorah, Iowa, **Philip Wharton** holds degrees from The Juilliard School (DMA, MM), Eastman School of Music (MM, BM), and the Guildhall School of Music and Drama (Adv. Cert.). He studied composition with Samuel Adler, David Del Tredici, John Corigliano, Joseph Schwantner, and Warren Benson. Active both as violinist and composer in New York City, Wharton plays frequently throughout the Midwest. For more information, email Philip at: [pdwharton@aol.com](mailto:pdwharton@aol.com)



“Writing Music...” continued from front cover

The results of this exercise have helped inform Munding’s lyrics. Of the three pieces, one centers on the church, another the temple, and the third is for both. She says her goal is for all of the pieces to be respectful to both traditions, yet accessible to the others.

“These pieces can be sung by either one,” she says. “My job is to facilitate the communication.”

Temple Ohabei Shalom Cantor Robbie Solomon describes his congregation’s music as “folky traditional Jewish music,” while New Covenant music director George Russell Jr. says his choir sings “rhythmic, soulful, groove-oriented” gospel.

Munding says the music of the temple is primarily minor key music, with rhythmic emphasis on the first and third beat of each measure, where the music of New Covenant focuses on the rhythms of the second and fourth beat of each measure.

Munding explains with a smile that the merger of these styles will not be a composition with emphasis on every single beat.

“What we’re looking for is not the difference, but what they do in common,” she says.

The most striking commonality between these two congregations, aside from strong emphasis on their music programs, is the willingness of both to try something different.

“We’re just really open to whatever comes out of this, and we’re open to trying something new,” says Emily Russell, music and arts coordinator for New Covenant. Solomon says although his choir does not exactly perform gospel on a regular basis, they have a tremendous respect for it.

“Our choir is pretty enamored of that type of music, because it’s very infectious and it raises you up into a great spiritual fervor,” he says.

Solomon says Munding has been dropping hints about her compositions as she completes them.

“She said she was going to have the gospel singer do the Hebrew and me, the cantor, do the [singing in] English,” he says. “What we’re going to do together is strictly up to her composition, although I would imagine the music being the universal language that it is, that’s one place where we could meet together in an easy way.”

Emily Russell agrees.

“It doesn’t matter what walk of life you’re from, what faith, or what race,” she says. “This is a good way to bring two faiths together.”

— **Patrick Gerard Healy** is a freelance writer and *Boston Globe* correspondent who lives in Somerville, Mass.

© Copyright 2005 The New York Times Company

## Chapter Updates

### New England

#### Faith Partners Premieres

Three new anthems written by **Louise Munding** were premiered on March 11, 2005, as part of Munding’s *Faith Partners* residency with **Jubilee** (formerly **New Covenant Christian Church** (Mattapan, Mass.) and **Temple Ohabei Shalom** (Brookline, Mass.). Adults and children from both faith communities joined together as one choir to sing Munding’s “Make Me To Know Your Ways, O Lord,” “Shalom,” and “This is the Year of Jubilee,” during a Shabbat service at the Temple.

*At the March 11 Temple Ohabei Shalom premiere of Louise Munding’s “Three Anthems” in Brookline, Mass. Left to right: George Russell, Jr. (Minister of Music, Jubilee Christian Church of Mattapan, Mass.), Emily Russell (Music and Arts Coordinator, Jubilee Christian Church), Catherine Hedberg (Assistant Director, ACF New England), composer Louise Munding, and Cantor Robbie Solomon of Temple Ohabei Shalom.*

Through her residency activities, Munding met with various groups within the congregations to talk about music, prayer, and the chapter’s *Faith Partners* program. This discussion led directly to the creation of the three tailor-made anthems. During her visits to choir rehearsals to explore the “sounds of prayer,” for example, choir members offered words – sometimes real and sometimes made-up – that represented prayer for them. Munding turned these words into the



Pierre Trepagnier

text for her slow, meditative piece, “Shalom,” which featured an inspiring solo sung by soprano Emily Russell, the Music and Arts Coordinator at Jubilee Church.

“This is the Year of Jubilee” is a rousing, gospel-inspired song for choir and soloist, written to celebrate the Mattapan New Covenant Church’s renaming as “Jubilee Christian Church.” But the term “jubilee” turned out to be meaningful for both congregations, as 2005 also marks the 350<sup>th</sup> anniversary of the first Jews in America. Munding’s anthem became a wonderful opportunity for the Jewish and Christian performers to celebrate common ground. Performing on synthesizers, keyboardists George Russell, Jr. (Minister of Music at Jubilee Church) and David Sparr (the Temple’s accompanist) led the choir with a powerful beat. Emily Russell was again the vocal soloist. The audience joined in as well, clapping spontaneously to the exuberant rhythms.

“Make Me To Know Your Ways, O Lord,” was written as a tribute to the Temple’s religious school, which celebrates its 10<sup>th</sup> anniversary this year. This soulful song was performed in Hebrew and English by the combined adult and youth choirs. The Temple’s cantor, Robbie Solomon, contributed his rich baritone voice in a solo written for him. In a delightful surprise ending, the children ran up the aisles of the synagogue ringing bells leaving an impression of innocence and joy in the air. Members of both congregations expressed sincere gratitude for the *Faith Partners* collaboration and look forward to the next performance of the three anthems at Jubilee Church, to be scheduled later this year.

Munding was equally touched by the project. She said, “The opportunity to work closely with people from other backgrounds yielded something new from something old for me. To be influenced by the cherished beliefs and practices I encountered was a tremendous experience. We came together to make music but in the process discovered a larger faith community: true ‘faith partners.’”

**Faith Partners** is underwritten by the American Composers Forum New England with funds provided by the A.C. Ratshesky Foundation and the Boston Globe Foundation.

## Washington D.C.

### Advocacy and Salons

On Arts Advocacy Day, March 15, Chapter Director **Jonathan Morris** represented local composers during visits to the offices of three DC City Council members. Please contact Morris at the Chapter office (tel: 202.315.1315) if you are interested in participating in ongoing arts advocacy efforts in D.C.

*Chapter Updates continued on page 8*

*Editor’s note: This feature originally appeared in the April 1, 2005, edition of the Washington D.C. CityPaper (www.washingtoncitypaper.com) and is reprinted here with their kind permission.*

## Composed Yourself by Mark Jenkins

In the ornate concert halls and opera houses of Europe, Asia, and the Americas, well-subsidized orchestras and ensembles perform the music of famed dead white males. And in studio apartments and finished basements around the world, today’s composers write music that will, most likely, never be played in those grand venues.

But there are a few places in between the Met and the rec room, and one of them is a black-box theater across the street from the Martin Luther King Jr. Memorial Library. Five or six times a year, the D.C. Chapter of the American Composers Forum (ACF) stages concerts in the Mead Theater Lab, which is part of the Flashpoint arts center at 916 G St. NW.

Jonathan Morris, ACF’s D.C. chapter director, calls these concerts “self-produced.” “All we provide is the venue and the publicity,” he says. The publicity seems to have worked the night of March 23. With about 55 people in the theater, most of the seats are occupied — a turnout Morris calls “extraordinary.” Of course, the audience includes 13 performers, two composers, and one performer-composer.

*“Composed Yourself” continued on page 8*

Photo: Pilar Vergara



*DC Chapter Director Jonathan Morris and his cat Walt.*

“Composed Yourself” *continued from previous page*

The author of three of the evening’s five pieces, Carrie Rose, is a local flute instructor who’s brought some of her students with her. Three of them each perform one of Rose’s “Dedications,” short studies based on the individual player’s personality. (One musician gives another clue to her temperament: She performs wearing a mask and with a length of vine attached to her flute.)

The Forum is one of seven resident organizations at Flashpoint, which provides office space to small arts groups. A national organization with headquarters in St. Paul, Minn., the ACF has chapters in New England, Philadelphia, Los Angeles, and San Francisco. In addition to the concert series, the ACF funds composer residencies with local schools and organizations.

The Flashpoint concerts are “pretty much open to everybody,” says the 33-year-old Morris, who hosts the concert in blue jeans, a T-shirt, and an unbuttoned, untucked shirt. A composer himself — “It’s a pre-existing condition,” he cracks — Morris presents mostly compositions by members of the chapter, about a third of whom live in the Baltimore area. The next program will feature the Third Rail Saxophone Quartet and includes music by Maryland composers David Froom and

Theophanos Dymiotis. It will be performed at two separate venues: April 13 at Sangha in Takoma Park, Md., and May 24 at Flashpoint.

“I try to build a theme around whatever I’ve got,” says Morris of the ACF programs, and the March 23 concert is more than a little literary. It includes the first two parts of Sidney Carl Bailin’s setting of T.S. Eliot’s “Ash Wednesday” for soprano and string quartet, and David Heetderks’ “Ukifune,” a structured improvisation for viola and tape inspired by “The Tale of Genji.”

To Heetderks, a D.C. native who now lives in Connecticut, the Flashpoint concert is much like ones he and his friends have arranged up north. “It’s a similar vibe,” says the composer-violist, whose performance layers Kronos Quartet–Like passages over ghostly electronics.

“I also write the old-fashioned way,” Heetderks explains of his music, “but I particularly enjoy doing it myself.” Although he’s played to larger audiences, he has no complaints about the Flashpoint turnout. “If it’s an enthusiastic crowd, it’s always worth it.”

— Mark Jenkins writes on the arts for the Washington weekly DC CityPaper.  
© 2005 DC CityPaper.

D.C. Chapter News *continued from previous page*

The Chapter’s *New Music Salon* series continued with a concert on March 23. The program featured works by **Sidney Carl Bailin**, **Carrie Rose**, and **David Heetderks**. Over a dozen performers participated, including Salon alumni **Jodi Beder** (cello) and **Chris DiChiara** (percussion). [Editor’s note: See the **DC CityPaper** coverage of this event, “Composed Yourself,” on pages 7-8.]

The next “New Music Salon” will feature the **Third Rail Saxophone Quartet** and will be presented twice: first on April 13 at Sangha in Takoma Park, Maryland, and then again on May 24 at Flashpoint, the Salon’s regular venue in Washington. The program includes pieces by **David Froom**, **Theophanos Dymiotis**, **David Koechle**, and **Phil Woods**.

**Philadelphia**  
Composer to Composer at the Philadelphia Orchestra

On March 17 a group of ACF members had the opportunity to attend the dress rehearsal of a new Double Concerto for violin, viola and orchestra by **Roberto Sierra**. The new piece was co-commissioned by the Philadelphia Orchestra and the Pittsburgh Symphony for Andrés Cárdenes, concertmaster of the Pittsburgh Symphony, and Roberto Diaz, principal violist of the Philadelphia Orchestra. ACF members at various stages of their careers attended, and gained valuable insights from a post-rehearsal meeting with Sierra, who discussed his new work.

**Community Partners**

**Daniel Schlossberg**, a junior at Lower Merion High School, was selected as the winner of Singing City’s 2<sup>nd</sup> Annual Young Composers Competition, supported by the Chapter’s *Community Partners Program*. On February 26, Schlossberg’s choral work “Poor Richard’s Almanac” (a setting of a text by Philadelphia native Benjamin Franklin) was performed by the Singing City Chorus conducted by Jeffrey Brillhart. Schlossberg’s award also involves study with ACF Chapter composer, **Andrew Bleckner**.

As we go to press, ACF composer **Evan Solot** is hard at work preparing for April 19 and 25 performances with the **Grammy High School All-Star Jazz Band**. This band is comprised of the best high school age performers from the Philadelphia region and is sponsored by NARAS. In addition to the rehearsals, Solot leads a weekly workshop where the students study composition and develop their own compositional voice. Solot’s residency at Grammy High School is one of several sponsored by ACF Philadelphia’s *Community Partners* program.



Roberto Sierra

Additional *Community Partners* activities scheduled in April included a Community Jazz workshop with Fred Adams and the **Sun Ra Arkestra** at the Sedgwick Cultural Center, and readings by **The Philadelphia Classical Symphony** of works by students from the University of the Arts composition department.

Philadelphia Chapter *continued from previous page*

### New Voices Reading Session

On April 23, the latest installment of the ongoing **New Voices** program for choral compositions and was rehearsed and recorded by the **Choral Arts Society of Philadelphia**, led by Matthew Glandorf. For this reading session, 14 applicants submitted works. The three works selected were: “Dream Lofty Dreams” by **Robert Maggio**, “A song for Saint Cecilia’s Day” by **Peter Hilliard**, and “Three Verses of Love” by **Geoffrey Peterson**.

### Recent subito Grants

Philadelphia area *subito* awards ranging from \$600 to \$1,500 were granted to six projects selected from a recent pool of 15 applicants: **Peter Leonard** will travel to India to study traditional Hindustani music as he prepares a new work incorporating elements of microtonal theory; New works for marimba and string orchestra by Philadelphia composers **Nathan Turner** and **Christopher Ishii** will be recorded by Karl Middleman and the Philadelphia Classical Symphony; **Keith Snyder** and the performing ensemble Lazlo, will purchase new sound equipment in order to continue their active concert schedule; **Gene Coleman** will travel to Japan to perform and premiere new compositions; **Emiliano Pardo-Tristan** will travel to Spain to perform as the soloist and to supervise the recording of his recently completed concerto for guitar and orchestra; **Keith DeStefano** will record a full length CD of his original compositions for Jazz ensemble.

The next round of *subito* awards is scheduled in June.

*Funding for the Philadelphia subito program is provided by The William Penn Foundation.*

### Looking Ahead

On May 14, a Philadelphia composer will have his or her new work performed by an all-star Latin jazz ensemble led by pianist and bandleader, **Danilo Perez**. The performance will take place at the **Kimmel Center for the Performing Arts**, and marks a significant collaboration between ACF Philadelphia and the Kimmel Center. Both organizations are dedicated to assisting talented composers from our region. This premiere also marks the first Jazz commission sponsored by ACF Philadelphia, and we hope such collaborations and commissions will continue.

## San Francisco Bay Area

### Community Partners Update

The chapter announced the following awards in its *Community Partners* program: *sfSoundSeries* will featuring the work of composers **John Ingle**, **Marisol Jimenez**, **Jake Rodriguez**, and **Erik Uiman** in its production “Around the Bay” at ODC Theater in April, 2005; Choreographer **Manuelito Biag** will create a work with composer **Jess Rowland** to be produced in July, 2005 at *SHIFT>>>Physical Theater*; *EmSpace Dance* will produce a new

dance work by composer **Jonathan Norton** to be premiered in October, 2005; Composer **Mark Vance** received support for the composition of a new work and his residency at Jesse Beck Elementary School in Reno, Nev.; Composer **Polly Moller** will compose a new flute quartet for a gala event at the Hiller Aviation Institute and Museum in San Carlos; Composer **JJ Hollingsworth** received support for her residency at Temple United Methodist Church in San Francisco.

### Reading Sessions

On March 19, the Chapter held the first event in its new series of *Reading Sessions*, at the San Francisco Girls Chorus building in San Francisco. The **Del Sol String Quartet**, renowned for its work with composers and its championing of new music, spent a long but fulfilling day rehearsing and performing new work by composers **David Graves**, **Carl Schimmel**, **Nurit Jugend**, **Matthew Goodheart**, **Andrew Linford**, **Matthew Cmiel**, and **John Prokop**. The composers engaged in discussion with members of the quartet, and composers and audience alike had the opportunity to hear a great variety of new music.

### Bay Area subito Grants

The Chapter announced its first round of *subito* awards for 2005: Composer **Cindy Cox** in support of her work “Popul Vuh” with poet/sound artist John Campion; Composer **Brent Heisinger** to support the production of his work “EKTA,” to be premiered by the San Jose Chamber Orchestra in October, 2005; Composer/artist **Nurit Jugend**, in support of her project “Crossing Boundaries,” in which her new music and paintings will create a concert/gallery event; Composer **Jay Lyon**, for completion of his CD “Ain’t Gonna Study War No More”; Composer **David Meckler** for performances of his work with the Voci women’s choir, and for a concert/poetry event at Cañada College in Redwood City; Composer **Jack Perla**, to support a concert production of his dance work “On A Train Heading South” in April, 2005 at ODC Theater in San Francisco; Composer **Eric Glick Rieman** for performance and recording costs for his piece “Presentism,” to be performed at the Oakland Metro Theater in May, 2005; Left Coast Chamber Ensemble and composer **Nathaniel Stookey**, for Stookey’s new string quartet as part of LCCE’s *Companion Commissioning Project*.

The new two rounds of Bay Area *subito* grants for 2005 have application deadlines of May 15 and August 15. Details available on the Bay Area Chapter’s webpage (under “Programs”) at [www.composersforum.org](http://www.composersforum.org)

*Funding for the Bay Area subito program is provided by The James Irvine Foundation.*

Chapter News continued from previous page

## Los Angeles

### Tech Workshop

The Technology Program of American Composers Forum of Los Angeles (acf/LA) presented a day-long workshop “High-end Creative Recording on Any Budget” with producer **Ronan Chris Murphy** on January 29, 2005 at TuttoMedia Studio in Venice. Murphy, whose list of credits includes King Crimson, Terry Bozzio, Tony Levin, Kaija Saariaho, and Le Trio Collectif shared some of his secrets to getting great sounds, as well as teaching what an aspiring recordist needs to know to unlock his/her own sonic creativity. The material covered recording techniques as well as things to consider when purchasing gear in order to get the highest quality recordings from one’s budget. This was the fourth of ACF-LA’s Technology Workshop series and the 17<sup>th</sup> event presented by the acf/LA Technology Program.

### Combining Business and Pleasure

**Alan Goldman**, a new member of the ACF-LA Board of Directors, hosted a gathering at his Mount Washington home on March 13. The event combined a general membership meeting with the Board and Advisory Committee’s normal business meeting. The gathering gave all a chance to hear a new solo piano work by **Nicholas Chase** performed by pianist/composer Trevor Berens. ACF-LA members provided great hors d’oeuvres and networking opportunities.

### New subito Grants

This quarter’s grants have been awarded to eight Southern California composer-members for a total of \$7,400. The projects included: “Petra Haden Sings The Who Sell Out”; “WET” (a comic opera); travel to Belfast; a music copying grant; recordings and CD production. The stylistic range represents the aesthetic breadth of LA composers. Awards went to **Cindy Bernard** and **SASSAS**, **Andrew Durkin** and the **Industrial Jazz Group**, **Harris Eisenstadt**, **Jonathon Grasse**, **Tom Heasley**, **Danny Holt**, **Anne LeBaron**, and **Albert Ortega**. Many thanks to the *subito* review panel for their careful and sensitive deliberation.

Funding for the Los Angeles *subito* program is provided by The James Irvine Foundation.

### Other Events

As we go to press, an afternoon **Composers Salon** featuring recent works and works in progress of three ACF-LA composers is scheduled at TuttoMedia Studio in Venice on April 17, presenting works by **Don Davis**, **David Avshalomov**, and **Paul Bailey**. The event will include a discussion moderated by composer **Alex Shapiro**.

Details on these and other chapter events are posted on the ACF-LA website. [www.composers.la](http://www.composers.la)

## Minnesota

### Salons chez Zeitgeist

The **Tuesday Salon Series** is a monthly gathering for informal performances of new works, open discussions, and career networking held at at Zeitgeist’s “Studio Z” in St. Paul. The February 15 gathering presented “Things, and Other Things” for chamber choir by **Todd Harper**, **Edward Schneider**’s “Not, and Again” for piano and saxophonist/narrator, a work for solo wind controller and MIDI performance system entitled “Fallujah” by **David Means**, and an untitled work by **Stephen Rettner** for voice and piano.

The March 15 gathering was scheduled to coincide with the application deadline for the Forum’s 2005 McKnight Composer Fellowships and featured works by recipients of the 2004 Fellowships: Composer **Zhang Ying** played “Xun” on a clay ocarina and “Rooster in the Early Morning” on the bawu, a bamboo flute used in southwestern China by Yi and Hani minorities. **Mike Olson** presented “Dick and Don,” a computer-based musical construction using source material from voice recordings of Dick Cheney and Donald Rumsfeld. The program ended with the electro-acoustic “Symphony 10, Second Movement” by **Matthew Smith**.

Future gatherings are scheduled for May 17, June 21, July 19 and August 16, 2005. For more information about *Tuesday Salon* venues, composers and performers, click on “Programs” at [www.composersforum.org/minnesota](http://www.composersforum.org/minnesota)



Order online at [www.innova.mu](http://www.innova.mu)



### Robert Moran

#### Open Veins

(innova 627)

Performances by the **Piano Circus Band** with violinist **Alexander Balanescu** (*Open Veins*) and soprano **Jayne West** (*Arias, Interludes*

and *Inventions*, from *Desert of Roses*); the **Sound Affairs Band** (*32 Cryptograms for Derek Jarman*); and **Ensemble Chrismos** (*Stimmen des Letzten Siegels*).



### Zeitgeist

#### Shape Shifting

(innova 638)

Music by **Scott Miller** and poetry by **Philippe Costaglioli** for voice and instruments

with pre-recorded and real-time electronic processing. **Zeitgeist** is Heather Barringer and Patti Cudd, percussion; Anatoly Larkin, piano; and Pat O’Keefe, woodwinds.

*“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 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.



AMERICAN COMPOSERS FORUM



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

## Minnesota Orchestra Reading Sessions and Composer Institute

### 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.



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

### 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](mailto:dwolff@composersforum.org)  
or visit [www.ComposersForum.org](http://www.ComposersForum.org)



The Minnesota Orchestra, Orchestra Hall,  
Minneapolis, Minnesota

# Forum Opportunities

*JCCP 2005 continued from front cover*

## Eligibility:

Only emerging composers may apply. "Emerging" composers are at an early stage in their careers, with as-yet little peer recognition, no national reputation (as determined by prior performances and awards), and limited professional opportunities. JCCP is intended to be among a composer's first commissions and represent a significant career boost. Favor will be shown towards composers who demonstrate potential and are taking a risk with the proposed project. These distinctions are relative, so we ask you to state how this project will advance your career. Composers residing in Minnesota or in the five boroughs of New York City may apply with performers based anywhere in the world. Composers residing elsewhere must work with Minnesota-based partners and present the work in Minnesota (a list of Minnesota performers is available on the ACF web site.). Similar geographic restrictions apply for composer/performers applying in conjunction with a presenter. All applicants may also consider forming a consortium to include Minnesota participants. Although ACF membership is not required to apply, applicants are strongly encouraged to join. Composers, performers, or presenters may take a leading role in only one application per year. Composers, presenters, or performers selected for JCCP awards in the last two years (2003 or 2004) are ineligible this year. All previous JCCP projects must be completed before a composer, performer, or presenter may reapply. JCCP administrative staff may not apply. No formal musical training is required. Currently-enrolled students may apply only if they have completed all coursework by the date of the panel meeting. A composer may apply in conjunction with an ensemble resident at a place of worship, provided the work is not premiered during a religious service.

## Selection Criteria:

A high level of composer's and performer's musical ability, and evidence of the composer's personal voice, as demonstrated by submitted materials. The significance of the commission to the composer's career development. The commitment shown by the performer/presenters to promoting the new work: multiple performances (including

through consortium arrangements), recordings, broadcasts, creative publicity, and educational outreach. Proposals must be complete and show well-considered compositional and performance planning.

## Additional Information:

The total JCCP pool is \$77,000. JCCP will grant up to \$8,000 towards the composer's commission fee. The fee should reflect the duration of the work, the size of the performing forces, an estimate of the composition time needed and the cost of producing scores/parts when necessary. ACF does not provide a standard fee schedule. You will not be penalized for requesting too much or too little: panelists reserve the right to adjust fees for comparable projects. Since JCCP funds rarely cover the entire cost of the commission we encourage performers/presenters to pursue other funding sources to supplement the composer's fee. For projects whose total budget exceeds \$8,000 a letter of commitment for the performer/venue to secure extra funds is required. Composers who are also performers in the proposed work must apply with a presenter (venue, e.g., theater, concert series, gallery, school...) and submit a letter of commitment from the presenter stating an anticipated performance date and location. JCCP projects must be completed within five years of the date of the award. Works must be in the early stages of composing at the time of application: works to premiere before November 2005 will not be considered.

## Judging Procedure:

Staff will review all applications for eligibility and completeness. There will be a panel of three professional musicians familiar with diverse genres of contemporary music, who will remain anonymous until after the selection process. Panelists receive copies of all written materials as well as recorded samples to review before they meet in St. Paul to make their final selection. JCCP awards are generally announced in October.

## Composer's application materials:

A maximum of two 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. Highlighted excerpts or a section of a longer work are acceptable. This may be followed by a complete work. Send a separate recording (of any duration)

for each additional work you submit on tape. Cue these to the beginning of the tape, and include a work-sample description (e.g., title, date, performers). If submitting work on CD or DVD, it is acceptable to include multiple works with separate track IDs on a single disc.

Two written scores, preferably matching the works on the recordings, marked with the date of composition. Written scores are required unless they are inappropriate to your compositional style. In the case of improvised performance, state the nature of the composer's involvement.

A one-page personal statement articulating the development and direction of your work, aesthetic position, and the significance of this commission at this time. Bearing in mind that JCCP is intended for emerging composers who have yet to establish themselves on the wider musical scene, state how you consider yourself to be "emerging" and how this project represents a musical and professional step forward. A description of the proposed composition that includes duration, instrumentation, and other ideas regarding the work. An artist resume or current bio (two pages maximum). Include the JCCP Application Form.

If you want materials returned, please enclose a check (payable to ACF) sufficient to cover return postage. Packets with postage will be returned to the composer (rather than the performer/presenter) unless otherwise requested.

A self-addressed, stamped postcard for acknowledgement of receipt of your materials (optional).

## Ensemble's or Presenter's materials (may be sent under separate cover):

A letter of commitment indicating the ensemble's intention to perform (or the venue's plans to present) the work and the number of anticipated performances in addition to the premiere, as well as any recording, review or broadcast possibilities. Support materials documenting previous work. Materials may include but are not limited to concert programs, tapes, brochures, recent reviews, etc.

A description of the premiere, including date, time, and place. Describe how the premiere fits into the event in which it is programmed. If details are not available by the application deadline, update ACF as soon as possible. Also describe community education involvement such as a pre-concert talk by the composer, workshops, open rehearsals, etc.

**JCCP 2005 Application Deadline:**

Saturday, August 6, 2005 (postmark).  
Send materials to: Wendy Collins/JCCP, c/o American Composers Forum, 332 Minnesota Street, Suite E-145, St. Paul, MN 55101-1300.

For more information, call Wendy Collins, Senior Program Manager at 651-251-2824, fax 651-291-7978, e-mail [wcollins@composersforum.org](mailto:wcollins@composersforum.org); or visit our Website at [www.composersforum.org](http://www.composersforum.org).

**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 file of the guidelines (Adobe Acrobat Reader is required), visit [www.composersforum.org/minnesota](http://www.composersforum.org/minnesota)

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

**General Opportunities on-line**

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](http://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](mailto:jmichel@composersforum.org)

**May 15, 2005**

**Associazione Settimane Musicali di Stresa \$\$\$**

Seeks short unpublished and unperformed works for orchestra for their International Composition Competition.

**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.

**Czech-American Summer Music Institute \$\$\$**

Seeks conservatory or college level student or graduate participants for their 12th International Summer Program in Composition held in Prague, June 30 - July 21, 2005. Ladislav Kubik composer/lecturer

**Foundation for Universal Sacred Music**

Seeks short sacred choral or solo vocal works with or without instrumental accompaniment. Eight cash commissions and performance in fall of 2006.

**Graphite Publishing**

Seeks emerging composers who wish to have their works published on-line.

**Indiana State University Dept. of Music**

Seeks recent scores for their 39th Contemporary Music Festival. Selected works to be performed in Terre Haute on November 4, 2005. Selected composers must attend and arrange for performers.



*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](mailto: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*

**May 15, 2005 (cont.)**

**Interlochen Composer's Institute \$\$\$**

Seeks applicants ages 18-30 for their August 9-14 sessions on a career as a composer as well as composition and performance of a new work.

**May 16, 2005**

**New Music Forum \$\$\$**

Seeks solo, chamber and 2-channel digital scores for their 3rd Annual Festival of Contemporary Music on August 18, 2005 in Oakland, Calif. Composers must attend and arrange for performers.

**Vox Novus**

Seeks CDs of original recorded works (no scores, please) not performed, premiered or broadcast and lasting 60 seconds or less for its 60x60 Project.

**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.

**Twin Cities Jazz Workshops \$\$\$**

Seeks applicants for their summer music camp in Minneapolis that provides students with the opportunity to study and perform jazz with professionals from Minnesota and NYC.

**May 30, 2005**

**Austin Peay State University**

Seeks short scores by student composers under 30 for their Young Composers Competition. Cash prizes and performance.

**May 31, 2005**

**RollingStone, NewMusicWeekly, et. al. \$\$\$**

Seek submissions in 15 categories for their 2005 USA Songwriters Competition. Cash prizes.

**June 1, 2005**

**Barlow Endowment**

Seeks applicants for The Barlow Prize. Cash commission for a new chamber work for 6 to 8 standard instruments.

**Composers Stage Project \$\$\$**

Seeks applicants for their August 2005 Composition Workshop in Steamboat Springs, Colorado, for emerging musical theater composers/lyricists or composer/lyricist teams.

**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.

**Fromm Music Foundation**

Seeks proposals for composer commissions and residencies.

**William Lincer Foundation**

Seeks unperformed, unrecorded violin-viola duos 10-15 minutes in length designed for both professional and pre-professional performers for their 6th Annual Composer Competition. Cash award.

**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.

**North/South Consonance, Inc. \$\$\$**

Seeks solo or chamber works for up to 15 performers for possible CD release.

**June 3, 2005**

**Collage New Music & New England Conservatory Prep. School \$\$\$**

Seek works for 2-8 instruments from composers of high school age or younger for their 2005 Young Composers Competition. Cash award and performance in Boston.

**June 10, 2005**

**ISCM World New Music Festival \$\$\$**

Seeks submissions of works and projects from individuals and publishers for their World New Music Days festival in Stuttgart, Germany, July 2006

**June 15, 2005**

**Auros Group for New Music \$\$\$**

Seeks duo and trio for their 8th Annual Composition Competition, Cash prize and performance in Boston during 2006-2007 season.

**Forecast Music**

Seeks works for solo flute, quarter-tone flute, alto flute, bass flute, piccolo, or combinations for possible performance during their 2005/2006 season in New York City. All styles welcome, but works involving electronics, extended techniques, text, movement, improvisation, or multi-media are preferred.

**Franco-European Trumpet Congress**

Seeks trumpet works in several categories for their Trumpet Congress Competition July 3-7, 2005 in Bordeaux, France. Two composers will be selected to attend.

**June 24, 2005**

**The Gregg Smith Singers \$\$\$**

Seek choral scores for their 17th Annual Choral Composers' Readings Workshop at the Adirondack Festival of American Music

July 5-9, 2005. Readings and recording.

**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 Transformusic Competition for new instrumental concert works based on elements from popular music. Cash prize, performance in Budapest and CD release.

**Miso Music Portugal**

Seeks short, unpublished, unawarded works for up to eight channels of pre-recorded sound from composers under 35 for their 6th Musica Viva Electro-acoustic Composition Competition. Performance and CD recording of three finalists.

**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 recording.

**July 1, 2005**

**Dallas Wind Symphony**

Seeks short, unpublished brass fanfares for performance prior to their 2005-2006 concerts.

**University of Minn. 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**

**Ars Nova Brass \$\$\$**

Seeks original and unperformed works for brass quintet from U.S. composers for their 2005 Composition Competition. Cash award and premiere performance in October 2005.

**July 15, 2005 (cont.)**

**Extensible Toy Piano Project**

Seeks compositions for live or prerecorded toy piano for a composition competition. Performance of winning compositions at Symposium in November 2005 at Clark University in Maine. Also seeks papers on a variety of subjects for this Symposium entitled "Play!: Contemporary Composition, Technology and Listening."

**Plymouth Church of the Pilgrims**

Seeks settings of a particular hymn text for October 14th concert in Brooklyn Heights, NY.

**July 31, 2005**

**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 and possible performance in Italy.

**Trombonist Aaron Misenheimer**

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

**August 1, 2005**

**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.

**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

**August 30, 2005**

**Librettist seeks composer**

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

**September 15, 2005**

**ASCAP & 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 residencies of two - six weeks on 22,000-acre working cattle ranch on the High Plains in northern Wyoming, during the Spring of 2006.

**October 15, 2005**

**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 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.

**December 15, 2005**

**Springfield Community Music School**

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

**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.

**Opportunities with no stated deadline**

**Arizona University Recordings**

Seeks final CD-R or DAT recordings of new works for possible inclusion on its CD series.

**Composer for animated opera sought**

Composer conversant with the musical idioms and instruments of various periods is sought for an opera/musical to be produced as a full-length animated film.

**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.

**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.

**Quartet 22**

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

**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

**Wolfhead Music Mandolin Project**

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