



## AMERICAN COMPOSERS FORUM

## VivaVoce

### New Choral Music at Summer Camp

by Lane Wilson

As you drive northeast from Atlanta, the interstate angles away from suburban malls and fast food franchises toward vistas of rolling farmland. About an hour outside the city, you round a curve and glimpse the blue foothills of the Great Smoky Mountains. Here, on 150 wooded acres in north Georgia, a summer camp for girls has been held since 1925. Year after year, generations of campers have come to learn outdoor skills, make new friends, and have fun.

This year, for the first time, a group of campers also came to make music.

For two weeks in June, 52 young women ages 10 to 14 participated in VivaVoce, a new choral music program held at the Athens YWCO (Young Women's Christian Organization) Camp for Girls in Clarkesville, Georgia. VivaVoce's goals were to provide interested campers with quality instruction in choral music, combined with the opportunity to take composition classes from a composer-in-residence and participate in the creation and performance of new music.

### "Getting to Know You": Four Partners with an Idea

VivaVoce was the brainchild of four different organizations in Georgia: the Atlanta Chapter of the American Composers Forum; the Athens YWCO; Horizons, a student enrichment program based in the Atlanta suburb of Sandy Springs; and Spivey Hall, a concert venue located outside Atlanta on the campus of Clayton College & State University in nearby Morrow.

The four organizations had one thing in common: they were all grantees of The Arthur M. Blank Family Foundation. While attending the Blank Foundation's 2002 Grantee Conference, representatives from each organization met by chance over lunch. As they talked, they discovered that their institutional missions might be advanced collectively

Photo by Tim Willerson



The VivaVoce Chorus sings the premiere of Jonathan McNaair's "Heart-Cry Alleluias" at the inaugural concert of the VivaVoce Summer Music Camp.

through a partnership in music. Their conversations eventually resulted in a successful proposal to the Blank Foundation for VivaVoce.

The program was designed to address several unique needs. For starters, very few choral music camps exist in Georgia and none offers a composer-in-residence. VivaVoce aims to provide outreach to girls from low-income families who can benefit from such a camp experience. Learning music with the goal of public performances also helps address general issues of self-esteem and personal development for all the young women involved, regardless of background.

Each of the community partners brought different assets to this year's program. The camp's choral directors, Martha Shaw and Jennifer Kane, conduct Spivey Hall's Children's Choirs. Spivey Hall's community outreach staff also managed the camp's marketing, music purchases, and scholarship funding. Horizons and the Athens YWCO identified girls from their programs serving at-risk populations who had an interest in music and vocal performance. And the YWCO Camp provided the time-tested infrastructure within which VivaVoce, as a specialty camp, could operate effectively.

The Forum's Atlanta Chapter worked with the community partners to create the job description and coordinate the selection process for VivaVoce's composer. This year, the composer's responsibilities included writing one commissioned choral work and teaching daily composition classes. Through the classes, the composer and campers collaborated on two additional pieces: an electronic composition that interpreted the camp's natural envi-

continued on page 6

## Inside

### Forum Notes

Sound Bites.....	2
<i>The latest Forum News and Updates</i>	
Change and Continuity.....	3
<i>A letter from the Forum's President</i>	
<i>and introducing Glenna Dibrell</i>	
The Forum at the Forum? .....	4
<i>Updates on four pilot museum</i>	
<i>residencies</i>	
Old Churches, New Audiences .....	5
<i>BandQuest's success in the middle-</i>	
<i>school marketplace</i>	
Daneil Kingman, 1925-2003 .....	12
<i>Saying goodbye to a friend</i>	

### News From Our Chapters

Chapter Spotlight.....	7
<i>Ted Brody's report on San Francisco</i>	
<i>Davidovsky to Bubblyfish</i> .....	9
<i>Sonic Circuits X in Boston</i>	
Chapter Updates .....	10
<i>The latest news from the Forum's</i>	
<i>regional chapters</i>	

### Opportunities

Forum Calls For Submissions .....	13
<i>Applications are being accepted for</i>	
<i>Continental Harmony</i>	
Opportunities Listings .....	14
<i>Sounding Board's comprehensive</i>	
<i>listing of calls for submissions, grants,</i>	
<i>and fellowships.</i>	

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Sound Bites

Welcome to Sounding Board Volume 31

With the beginning of our publishing year, we move to a **bi-monthly production schedule**. This means you'll see this newsletter in your mailbox at the beginning of September, November, January, March, May, and July. Reducing the frequency of publication enables the Forum to reallocate resources to serve your needs in new and different ways.

Having six issues per year instead of our previous nine doesn't mean you'll be missing any of the monthly Opportunities Listings. These will continue to be updated on the first of every month at our website:

[www.composersforum.org/opportunities](http://www.composersforum.org/opportunities). (If you don't have access to the Internet you can request a simple text version.)

Exciting plans are afoot to make the Forum website *your* website. We're working in partnership with a leading design firm, Factor UE, to bring you a **new Forum website** with a searchable Opportunities section and a searchable member database with complete contact information. Tentative launch date for the new site is early next year.

Meanwhile, if you haven't already done so, please let us know your current e-mail address. We plan to use electronic communication more frequently to keep members current with the latest news.

Congratulations Alvin and Jeffrey

Atlanta-based composer and Forum board member **Alvin Singleton** was awarded a 2003 Guggenheim Fellowship for "distinguished achievement in the past and promise for future accomplishment" in the field of concert music. Washington, D.C. composer **Jeffrey Mumford** was the recipient of a 2003 Award in Music from the American Academy of Arts and Letters. For several years, Mumford was the Forum's D.C. Chapter Director, and currently serves as Assistant Professor of Composition at the Oberlin Conservatory of Music.

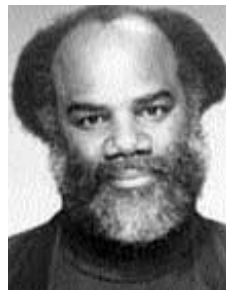
Linda Leaves 'em Dancing

In addition to her skills as a fund-raiser and new-music mentor, retiring Forum Director **Linda Hoeschler** just happens to be a terrific ballroom dancer. And so it only seemed natural that four short piano waltzes, all composed in her honor, were premiered as a surprise gift at her farewell party at the University Club in St. Paul, Minn., on June 12.

**Aaron Jay Kernis, Libby Larsen, Stephen Paulus** and **Paul Schoenfield** contributed the new waltzes. **Philip Brunelle** acted as musical master of ceremonies for Linda's party and gave the premiere performances of the Larsen and Paulus pieces. The Kernis and Schoenfield waltzes were played by their respective composers, both present for the event. At the Forum's Annual Meeting on July 12, the waltzes were reprised, all performed by Twin Cities pianist **Tom Linker**. ♦



Alvin Singleton



Jeffrey Mumford

Change and Continuity

A Note from the Forum's President

It's no secret that American arts organizations are facing big financial challenges these days. Many are dealing with significant budget cuts, others have drastically curtailed their programs, and some have even closed their doors. Here at the Forum, we're adapting to this chilly economic climate by keeping focused on what we do best: providing valuable services to our members and to the field of new music.



John Nuechterlein is the Forum's President and CEO.

In fact, we're quite optimistic about a lot of things: our successful *BandQuest* and *Continental Harmony* programs, the *Museums, Composers and Communities* projects, and the grassroots work going on across the country through our chapters.

The big picture isn't all gloom and doom, either. For example, a recent survey of the "Classical Music Consumer" was commissioned by fifteen American orchestras. The orchestras wanted to get a better idea of who comprised their audience and why they attended concerts. An amazing amount of information gathered over the two-year study helped shed light on the difficult question of how classical music fits into American culture today. For those who create and perform new music, two of the study's results are noteworthy.

First and foremost, *more people listen to more and different kinds of music than ever before*. The diversification and fragmentation of musical tastes is a long-term trend, led in large part by the cross-cultural connections in our ever-shrinking world. It was observed that "consumers don't put us in the boxes that we put ourselves in." Like it or not, an emerging crossover between classical and popular music is changing the way people connect with various musics. Boundaries are blurring, and people are more open to new music. This is especially true among young people, the future audience of any living composer.

Second, *people want help to become better listeners*. Those who called themselves casual listeners [of classical music] were quite clear that they "need more context and more meaning." Their interest in music of all kinds increases with an understanding of how music is relevant to their lives.

I am encouraged by these findings. Clearly, the Forum has been on the right track for many years in its search for new and meaningful ways to connect composers with communities. ACF serves as a model to other arts organizations for how to create successful partnerships. These alliances demonstrate the critical role the arts play in building and sustaining healthy communities.

The coming year will be challenging for the Forum, as for all arts organizations in the current climate of diminishing resources. Implicit in that challenge, however, is the opportunity to be even more creative in the ways we serve composers and communities. As a Forum staff member recently put it, "business as usual" isn't an option. I look forward to continuing the work of this dynamic organization in dynamic ways.

A summary and more detailed information on the results of the survey mentioned above can be found at the website of the *Cultural Policy and the Arts National Data Archive*: [www.cpanda.org](http://www.cpanda.org). ♦

Introducing the Forum's New VP

We're delighted to announce that we have hired **Glenna Dibrell** as Vice President/Managing Director of the American Composers Forum. Glenna will become the Forum's primary operations officer, with direct responsibility for



all administration functions and financial systems. She will also oversee *innova*®, as well as media and communications (including **Sounding Board** and the new Forum websites).

Glenna was most recently Vice President of Marketing and Sales at Make Music! Inc. (formerly Coda Music Technology), manufacturer of the *Finale*® brand of music notation software. Prior to that, she worked at several advertising agencies, including Martin/Williams (Minneapolis) and Foote Cone and Belding (San Francisco). She has also enjoyed numerous consulting assignments in the related fields of new product introductions, and has developed successful training and customer retention programs for a number of companies.

In addition to all this corporate experience, Glenna is a singer who has served on the board of directors for the Dale Warland Singers. She has a passion for music of all stripes, and knows instinctively what we are trying to do at ACF. We're especially excited about bringing her creative spirit to the team. She is a dynamic, idea-rich person who will add great energy to our work. ♦

## Forum at the Forum?

### ACF-Museum Loan Network Project Goes Roman

For composers, there just might be a future in the past. Over a three-year period, the American Composers Forum has set up four composer residency and commission projects with the Museum Loan Network (MLN), all under the working title of *Museums, Composers and Communities*. These collaborations have enabled museums to choose composers to write new music for community events held in conjunction with new exhibits and installations. Grants from the MLN enabled the Forum to fund the four residencies and their related commissions.



Left to right: John Dowdall (guitar), Jan Boland (flute), Jane Milosch (Curator, Cedar Rapids Museum of Art), Andrew Earle Simpson (composer), and David Miller (viola).

The first two collaborations paired composers **Jim Cockey** and **William C. Banfield** with curatorial teams at the Western Heritage Center of Billings, Mont., and the Mobile (Ala.) Museum of Art, respectively. The third brought composer **Gabriela Frank** to The Spencer Museum of Art at the University of Kansas for a residency related to its exhibit of Latin American art.

For the fourth collaboration, the Cedar Rapids Museum of Art (Iowa) recently named **Andrew Earle Simpson**, Assistant Professor of Music at The Catholic University of America in Washington, D.C., as composer-in-residence. Simpson will compose two works in connection with the museum's elaborate five-gallery, two-year exhibition entitled *Art in Roman Life: Villa to Grave*, which will showcase 160 examples of Etruscan and Roman sculpture, decorative arts, and architectural elements on loan from major museums in Chicago, Detroit, and Toledo.

"Our exhibit will be the first in the Midwest to present an extensive collection of Roman sculptural busts in both a Roman architectural setting and a domestic context, and to be on view for an extended period of time," explains Terence Pitts, the museum's executive director. "One of the most exciting aspects of the exhibit will be the specially commissioned music," he adds. Simpson's two pieces are intended to enhance a multifaceted experience of Roman life in the context of the exhibition.

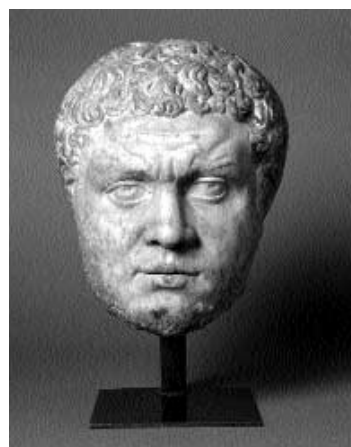
"Ancient Rome has long been a source of fascination for me," says Simpson, "and so I am particularly delighted to contribute a musical perspective to this exhibition. One of the two new works I am writing, for example, will contain musical 'character sketches' of several of the exhibition's portrait busts, and

one of its movements will also evoke ancient Roman banqueting. After the pieces are premiered, visitors will be able to hear recorded performances of the new pieces as they tour the villa, making the music an integral part of the total experience."

Simpson's first piece will debut in the spring of 2004, performed by The Red Cedar Trio, a local ensemble comprised of flute, guitar, and viola. The second premiere, in the fall of 2004, will be performed by the Cedar Rapids Chamber Players, an ensemble of five musicians from the Cedar Rapids Symphony.

"Collaborations like these benefit everyone involved," says Forum Vice President for Community and Educational Programs Pat Shifferd, who set up the four trial residencies. "Composers find special inspiration in the museum's visual art and artifacts, and, in turn, they help museum curators and staff gain a fresh perspective on how exhibits can be mounted and interpreted. The end result is something memorable and enriching for both museum visitors and the community at large.

"We're deeply grateful to the MLN for generously funding these four trial projects over the past three years," concludes Shifferd. "Their success now challenges us to secure the funding to continue museum-based projects like these on a regular basis." ♦



Marble bust of the Roman Emperor Caracalla (A.D. 212 – 217); Cedar Rapids Museum of Art, Gift of Tom and Nan Riley.

### Editor's Notes:

On October 11, 2003, the Mobile Symphony Orchestra and Silverwood String Quartet will perform William C. Banfield's "Structures," inspired by sculptures from the Mobile Museum of Art. More information is available at the Symphony's website: [www.mobilesymphony.org](http://www.mobilesymphony.org)

For information on the "Art in Roman Life: Villa to Grave" exhibit, check the Cedar Rapids Museum of Art's website: [www.crma.org](http://www.crma.org).

Additional information on the Andrew Earle Simpson premiere scheduled in the spring of 2004 is available from the Red Cedar Chamber Music website: [www.redcedar.org](http://www.redcedar.org)

## Old Churches New Audiences

### BandQuest® Piece by Colgrass Recommended by Pepper

"If you are looking for something that stands apart from the average band fare, take a look at 'Old Churches'"

That suggestion comes from the world's largest sheet music retailer, J.W. Pepper Music, which has named the *BandQuest* piece "Old Churches" by Michael Colgrass as one of their "Editors' Choice" selections for 2003. Each year, Pepper prominently features its choices for the most important and significant pieces in band and choral music in its promotional materials. The company also provides a CD box-set, including recordings of the pieces, to educators around the country.

Like all *BandQuest* pieces, "Old Churches" was written for middle-level bands. Even so, it remains recognizably a work by its Pulitzer Prize-winning composer. In "Old Churches," Colgrass combines themes from Gregorian chant (some of the earliest notated music in the Western tradition) with "graphic notation" (a non-traditional, visually-oriented method of indicating what notes to play) to create an aura of voices echoing in a monastery. The resulting music is atmospheric, evocative – and quintessentially Colgrass. As the Pepper editors put it: "Using easy graphic notation, students have a fun and creative way to explore sound production along with the compositional process. It's quite an amazing work for this level, and one worth exploring."



Colgrass rehearsing "Old Churches" during his residency with the Winona Drive Middle School band in Ontario, Canada.

Kathy Fernandes, Instrumental Editor for Pepper, also had good things to say about the Colgrass piece – and the other *BandQuest* titles: "Intriguing thematic material and Colgrass's fine compositional style combine to make 'Old Churches' a powerful, unique musical statement. This work enriches the repertoire at this level, and will surely earn its place in the band canon. 'Old Churches' carries on the high standards set by previous editions in the Forum's *BandQuest* series. Creative ideas form the nucleus of each work."

For his part, Colgrass says creating such a work for young performers proved something of a revelation: "Since the *BandQuest* commission for this work," he reports, "I have become increasingly interested in writing music for young bands, middle school in particular. At present, I'm working on a commission from the Longmeadow School System in Massachusetts. They will also have me do a music-creativity project for their music students.

"I have found writing for children to be in some ways more challenging than writing for a professional symphony orchestra. I have to call upon every bit of imagination and skill to create music that has emotional content and intellectual interest, within the performing limitations of eighth-graders. I was never trained to do that, and I think the experience has given me new insights into how to write better for professionals," he says. "I can thank the *BandQuest* project for opening my eyes to all this."

Meanwhile, two additional *BandQuest* titles, Thomas Duffy's "A+: A 'Precise' Prelude and an 'Excellent' March" and Libby Larsen's "Hambone," have sold well enough that a second printing is being planned.

"*BandQuest* has been quite successful on a number of levels," says Carey Nadeau, the Forum's National Program Coordinator. "*BandQuest* has already been featured in numerous band clinics across the country and used in two academic master's degree projects. Sales have been much higher than we initially anticipated, and it's our hope that our new *BandQuest* website will further increase interest and help spread the word." ♦

### About BandQuest



With *BandQuest*, the American Composers Forum has commissioned nationally recognized composers to work with middle-level bands to create original pieces

of music that inspire, challenge and educate. The program aims to immerse young bands in new music and old cultures. Integral to this concept are the interdisciplinary materials and interactive CD-ROMs that help tie each musical work to a variety of cultural traditions and histories. The entire series is exclusively distributed by Hal Leonard.

Eight *BandQuest* titles have been released to date:

- Chen Yi:** "Spring Festival"
- Michael Colgrass:** "Old Churches"
- Brent Michael Davids:** "GrandmotherSong"
- Thomas C. Duffy:** "A+: A 'Precise' Prelude and an 'Excellent' March"
- Adolphus Hailstork:** "New Wade 'n Water"
- Libby Larsen:** "Hambone"
- Tania León:** "Alegre"
- Alvin Singleton:** "Ridgeview Centrum"

Additional *BandQuest* pieces by Michael Daugherty, Jennifer Higdon, Stephen Paulus, Robert X. Rodriguez, and Judith Lang Zaimont are scheduled for later release. More information available on the web at:

*BandQuest:* [www.BandQuest.org](http://www.BandQuest.org)  
 Hal Leonard: [www.halleonard.com](http://www.halleonard.com)  
 J.W. Pepper: [www.jwpepper.com](http://www.jwpepper.com)

## VivaVoce

continued from cover

ronment, and a choral piece developed with ideas from the students. All three new pieces were premiered at the camp's final concert.

Because the composer lived at the camp during the residency, the opportunity was offered to composers throughout the Southeast. Out of eight applicants from three states, the community partners chose Jonathan McNair as VivaVoce's first composer-in-residence. Currently a member of the music faculty at the University of Tennessee-Chattanooga, McNair brought a unique combination of skills and experience to the job.

His career has encompassed community outreach, academic teaching and church music, including conducting youth choirs. He has taught classes in electronic music, built a public sound sculpture, and created instruments from household objects. He also has served as a composer for the Forum's Faith Partners Program for the Southeastern states.

### "Do-A-Deer": From Solfege to Sound Collection

The fifty-two young women who participated in VivaVoce came from Spivey Hall's choir program, Horizons and YWCO programs, a choral group in Athens, and the camp's general registration. They ranged from singers who could read music to girls with no choral experience whatsoever. The group was ethnically diverse, including campers who were African-American, Asian, and Hispanic, all singing together for the first time. And they eagerly tackled music as diverse as they were, learning a total of eleven pieces in English, Spanish, and Hebrew. The choral directors also coached the campers on vocal techniques like diction and phrasing.

One of the pieces the chorus learned was McNair's "Heart-Cry Alleluias," the residency's commission. The text of the five-minute composition combined excerpts from the Psalms with a line from the traditional spiritual "Sometimes I Feel Like A Motherless Child," linked by alleluia phrases.

Thirty of the VivaVoce campers, divided into three groups, studied composition with McNair. During the first week, each class researched and contributed texts for the piece that McNair developed into the song cycle, "A Day with VivaVoce." During the second

week, the girls used mini-disc recorders to collect sounds ranging from frog croaks and birdcalls to the camp's ubiquitous bell. McNair catalogued the sounds and edited them into the digital-audio montage "What Does That Sound Like?"

*"The thing I liked best was recording sounds and listening to what they sounded like when they were put together. That was a wonderful experience!"*

— a VivaVoce Composition Student

*"I believe we significantly changed some lives with VivaVoce. How could the girls help but come out of that experience looking at the world differently? We can be proud."*

— Susan Stone, Athens YWCO

As part of the curriculum, McNair introduced his students to the work of women composers. Each day he profiled one historic and one contemporary artist, and played excerpts of their music. In addition, he built a "junk" band with materials that included terra cotta pots, wine glasses filled with water, and heavy-gauge aluminum cans. The girls learned how to play their "instruments," improvise, and maintain a beat, while experiencing how sounds from conventional objects can be organized to create music.

After their rehearsals and composition classes, the VivaVoce singers took part in traditional activities like canoeing, swimming, and crafts with the other campers.

### "The Hills are Alive": VivaVoce Reverberations

The first VivaVoce Summer Music Camp concluded with two concerts. On June 27, a free public performance was held at the chapel of Piedmont College near the camp. The girls sang for an audience of their fellow campers, local residents, and representatives from the community partners and the Blank Foundation. The program included premieres of the three compositions created by McNair and his students. The next day, the chorus performed at the camp for their families just before leaving to go home. This presentation included a reprise of several songs, including "Heart-Cry Alleluias" and excerpts from "A Day With VivaVoce." For this performance, the chorus was joined by McNair's "Junk Band" ensemble, who surprised their audience by producing melodies from peach cans and house keys.

And then it was all over – or was it?

For two weeks, the north Georgia mountains had echoed with the sounds of treble voices as VivaVoce introduced the young women to the work and rewards of making new music. The success of this inaugural collaboration has encouraged the four community partners to continue the program. VivaVoce's true resonance will be felt for years to come in the lives of its first young participants, who took an ambitious idea and made it a musical reality.

Lane Wilson is the Director of the Forum's Atlanta Chapter.

For more information on next year's VivaVoce Summer Camp residency, contact Lane at 404.355.5744 or via e-mail at [acfatlanta@mindspring.com](mailto:acfatlanta@mindspring.com) ♦

*A camper signals "V" for victory, or VivaVoce, as the VivaVoce campers arrive for their inaugural concert at Piedmont College in Demorest, Georgia*



Photo by Tim Wilkerson

## Chapter Spotlight

### A Year in San Francisco A Personal Intro

by Tod Brody



San Francisco Bay Area Chapter Director Tod Brody

The San Francisco Bay Area Chapter has been in existence for six years now. I've served as its director for the past two and a half – and believe me, it's a job and a half. At times it can be exasperating, but all in all, it's been both an instructive and rewarding experience. I love the flexibility of the Forum's organization and how its mission takes us into many unexpected places and communities. I've cherished the relationships and connections I've made with composers, performers, other administrators, and funding organizations. Together, we're doing good work here and filling a real need in creative ways.

Here is an overview of the past year in the Bay Area, starting with some new programs and projects launched in the fall of 2002. My report covers a lot of ground — our chapter currently has no fewer than eight separate programs up, running, or in development. (See also the related letter from Kurt Erickson on page 8.)

My deepest thanks to those who have helped me: our Bay Area composers, especially those who have participated in chapter programs and as peer reviewers; our partner organizations; my fellow chapter directors across the country, who are a constant source of support, strength, and knowledge; our local Bay Area chapter board; and the Forum's national board and staff.

### Subito Grants

This year saw the Bay Area launch of *Subito*, the Forum's quick-turnaround granting program for composers. The application process is simple and the turnaround time is 4-5 weeks. Originally piloted in Los Angeles, the program is now available to composers in northern California thanks to funding from the James Irvine Foundation. We were fortunate, in launching this program, to consult with Los Angeles Chapter Director Heidi Lesemann and her assistant Karl Montevirgen, who were both very generous in sharing their experience and expertise. As of this writing, *Subito* has now funded 15 projects in the Bay Area, with two more rounds of funding to go in 2003. These projects have run the gamut from film music to electronic music to chamber opera and music theater works.

### Community Partnership Projects

Ten new Bay Area *Community Partnership* Projects were funded in 2003. Again, a wide range of projects and partners demonstrated what a strong need this program fulfills.

*The Forum's success would not be possible without the work of its regional chapters. With each Chapter Spotlight, we give you an up-close look at a year in the life of one of these organizations.*



*At a San Francisco Composers Workshop, cellist Hugh Livingston demonstrates some of the more than 100 pizzicato techniques he has codified.*

Grantees included New Music Bay Area, for its wonderful "Garden of Memory" performances at Julia Morgan's spectacular columbarium, Chapel of the Chimes, in Oakland; San Francisco's Punk Rock Orchestra, to support original compositions for this unique ensemble; and SHIFT>>>Physical Theater for composer Jess Rowland with choreographer Manuelito Biag, to support their full-length show "Giving Strength to the Fragile Tongue," performed at ODC Theater in San Francisco this year.

### Composer in the Schools Program

Last October our long-running *Composer in the Schools* (CITS) program chose Dr. William Beck for a residency at San Francisco's Lowell High School. Both faculty and students at the host school were invited to give their input in the selection process and sit on the interview panel. Dr. Beck is on the music faculty at UC Davis, and has previously worked with high school students from the Sacramento Youth Symphony. He has a particular interest in electronic and electro-acoustic music.

Our chapter has recently received funding from the San Francisco Foundation to support the development and piloting of a new branch of the CITS program, which would adapt the curriculum to make it suitable for students in low-income schools without well-developed music programs. We are currently in discussions with several prospective host schools, and will begin program development this fall.

### Music for People to Play

In partnership with the Community Music Center in San Francisco, the chapter has developed a pilot residency program entitled *Music for People to Play*, which will place composers in residence with amateur chamber musicians. The goal is to create music of high artistic value, but designed to be playable by amateurs. The idea came from the Forum's Faith Partners program, which reconnects composers to churches, synagogues and faith-based constituencies. Historically, that connection was a mainstay of many composers' careers. Similarly, in previous centuries, new music that ordinary people could buy and play at home was a part of everyday life, and an important source of income and audiences for composers. The increasing complexity and technical difficulty of most contemporary music has

severed that traditional link.

Our *Music for People to Play* pilot program aims to contribute to the repertoire of high-quality contemporary music that can be performed and enjoyed by amateur musicians. We are in the process of seeking funding dedicated to this project.

### BOSS Composer Residency

The chapter is working with an Alameda County-based homeless services organization called BOSS (Building Opportunities for Self-Sufficiency) to develop a composer residency. The selected composer will spend time in BOSS's various facilities and create a work based on the experiences of BOSS's clients.

### New Music Theater Project

Another new program that the chapter has been developing is the *New Music Theater Project* (NMTP), in which the chapter will collaborate with the San Francisco Opera Center, the Playwrights Foundation, and a major theatrical presenter. NMTP will produce workshops designed to foster teams of writers, composers, and performers in the production of new musical works for the stage; public showcases of the work will give these artists a chance to put the work in front of producers and presenters.

This project is spearheaded by Forum member Clark Suprynowicz, a composer who participated in an earlier version of this program at Z-Space studios.

### Making Connections

Much of the chapter's work is project-oriented, but some of the most practical and important work we do is in personal service to composers: making connections, giving advice, and publicizing events and opportunities. The chapter's e-mail list of about 600 composers and new-music fans has become a great resource in the community; during the past year, we sent out over 300 messages including concert notices and composer opportunities to people looking for copyists, lyricists, or jobs.

### Bay Area Governance and Board

Each of the Forum's chapters is in the process of transforming itself into a self-governing, self-sustaining body, in a charter relationship with the national organization. Here in the Bay Area, we have enjoyed financial self-sufficiency since the chapter's inception, so our challenge has been in developing a governance structure. We're working on building a strong, diverse, and effective local board, pursuing our tax-exempt status, and creating local structures for fiscal and operational management. We have been working closely with other chapter directors and with the national staff and board to craft an effective and flexible charter, so that the Bay Area Chapter can continue to serve as an exemplar of the Forum's mission in action. ♦

*The chapter is funded by the William and Flora Hewlett Foundation, the James Irvine Foundation, and the San Francisco Foundation.*

## Influence is a Funny Thing...

*Editors' note: The Forum received this letter, dated May 29, 2003, from Bay Area composer and Forum member Kurt Erickson. We'd like to share it with you as part of our Bay Area focus in this edition of SOUNDING BOARD.*

Dear ACF,

I'm writing to let you in on a composer success story. About four years ago, fresh out of graduate school, I became aware of the Forum's *Faith Partners* program. Residing in the San Francisco Bay Area, where no such program existed, I did what any halfway entrepreneurial composer would do – I simply followed the Forum blueprint and created my own residency.

**1999-2000 Three Church Residency:** With funding from the Forum's Bay Area chapter and the Seaver Institute, I began an 18-month residency at San Francisco's Grace Cathedral, St. Mary the Virgin Episcopal Church, and Berkeley's St. Mark's Episcopal Church. Much more successful than I anticipated, the residency yielded 17 new compositions.

**2001-2003 Residency at the National Shrine of St. Francis of Assisi:** My three-church residency ended, but I felt that I still had unfinished business – more pieces to write and things to do differently. About the same time, I met with the music director of the National Shrine of St. Francis of Assisi over lunch, where we discussed instituting a similar residency at the Shrine. The National Shrine of St. Francis is a highly unusual sacred organization in that it retains a fully professional SATB choral ensemble (Schola Cantorum) whose members sing at all masses, vespers, and other liturgies and concerts throughout the year. Thus far, I have composed seven new pieces for the Shrine, with plans for a new Magnificat setting and a Latin Mass. But the story doesn't end there.

**Sacred Ballet:** Back in 1999, San Francisco Opera Ballet Master Lawrence Pech became aware of my music while I was serving my residency at Grace Cathedral. Intrigued by my involvement with sacred music organizations, he suggested a sacred-themed work of gargantuan proportions. At 45 minutes in length, "Angels: Fallen & Otherwise" was premiered in November 2002 at the Yerba Buena Center for the Performing Arts. The commissioned work was performed by the Baroque Choral Guild, Ragazzi Boys Chorus, Left Coast Chamber Ensemble, and the Lawrence Pech Dance Company, with sizable contributions from a collaborating librettist, video artist, guest lighting director, and other artists too numerous to name.

They say that imitation is the most sincere form of flattery, so I hope it's quite apparent that your programs have an impact in more ways than you realize. I have never been awarded or even applied for one of your *Faith Partners* residencies, and yet it is fair to state that this program, just by its very existence as a model, has played a major role in my San Francisco composer residencies, and my career in general. Influence is a funny thing, in that it is often difficult to quantify how our actions affect others. Thank you for the service you provide composers across the country, and I wish many more years of success for the American Composers Forum and its programs.

Sincerely yours,

Kurt Erickson  
American Canyon, California

## Davidovsky to Bubblyfish Sonic Circuits X at Berklee

Reviewed by  
Alexia Rosari

Three *Sonic Circuits X* concerts were presented this spring in Boston by the Forum's local chapter in collaboration with the Berklee College of Music's Cyberarts Festival. Berklee Professors **Neil Leonard** and **Beth Denisch** (who also serves as director of the Forum's Boston chapter) acted as festival co-directors.

The opening concert was held on March 12 at Berklee's David Friend Recital Hall. Berklee String Professor **Mimi Rabson** started the evening with an impressive performance of her own composition entitled "Hard Wired" (2003) for electric violin with electronic processing. Berklee College of Music World Scholar **Ilona Kudina** then presented a dynamic interpretation of **Mario Davidovsky's** "Synchronisms No. 1" (1962) for flute and prerecorded tape. For contrast, Argentinean guitar virtuoso **Victor Pellegrini** shared the program, performing purely acoustic renditions of works by **Leo Brouwer** and the world premiere performance of Neil Leonard's "Vitales" (2003). **Nan Zhang**, a Berklee music synthesis major, impressed everyone with an energetic performance of Charles Dodge's "Any



Berklee guitarists  
Michael Bierylo  
and Stephen  
MacLean.

Remembrance is Purely Coincidental" (1980), in which the piano soloist plays against a remixed tape of an old Enrico Caruso recording. The Swedish cyberjazz trio **Natural Artefacts** (pianist Susanna Lindeborg; tenor saxophonist Ove Johansson; and Per-Anders Nilsson on computers) offered interactive improvisations between acoustic instruments and computer generated sounds.

The second concert was held on April 27 at Berklee's Fenway Recital Hall. **Poh-Gek Tay**, a Berklee music synthesis major, presented a computer-generated tape based on gong samples. The result, entitled "Romble In the Gongs" (2003), was accompanied by live improvisations on the electronic bass trombone provided by **Bruce Bertrand**. Bertrand also presented his own "Improvisation No. 4 for Electronic Bass Trombone" (2003), which, as the title indicates, was composed on the spot. Berklee alumna **Meeyoung Choi** played her piece "The Flood" (2003), for cello and tape. New York-based Berklee alumnus **Glenn Ianaro's** somber "X-Tronic's 'Faintly We Hear'" (2003) featured computer-generated three-dimensional visuals, accompanied by electronic sounds created on custom laptop instruments and live saxophone improvisations by Berklee jazz-composition major **Yoshino Ishii**. Especially intriguing was a performance by the New York-based Korean artist



Saxophonist Ove  
Johansson and  
Per-Anders Nilsson  
of the Swedish  
ensemble  
NaturalArtefacts.

**Bubblyfish**, whose "New Works for Nintendo Gameboy" (2003) manipulated groove patterns via the popular handheld video hardware of its title. Asked how she came up with the idea of using a Gameboy, Bubblyfish replied: "First, I was attracted to the idea of music production done entirely in a small hand-held device, as well as the familiar 8-bit sound from children's games. Compared to computer-based music it is limited, but I find that having fewer tools to work with can increase your creativity."

The third and final event on May 4 was again held at Fenway Recital Hall. Berklee brass department chair **Tom Plsek** opened the evening with a collaborative composition titled "Improvisation X" (2003), which he created for his processed trombone, referred to as a "microbone." Plsek was accompanied by **Neil Leonard** on saxophone and **Glenn Ianaro** on laptop electronics. The evening continued with Berklee guitar professor **Garrison Fewell** leading a cyberjazz group including **Greg Burk** on Moog synthesizer, **Tom Plsek** on microbone, **Dave Clark** on bass and **Neil Leonard** on saxophone and interactive system. Together, they played a rendition of Butch Morris's "Namthini's Shadow" (2003), a collage-like soundscape. Following this was a piece entitled "Electronic Theme and Variation for Primitive Guitar Gestures" (2003), featuring Berklee music synthesis professor **Michael Bierylo** playing duets for guitar and computer processing with Berklee guitar professor **Stephen MacLean**. The Boston festival closed with three pieces performed by Leonard, Clark, and Ianaro, joined by **Rick Iannacone** on a prepared and processed guitar using looping devices. This quartet seamlessly built up and broke down loops and patterns, bringing the Boston installment of *Sonic Circuits X* to successful close. ♦

*Editors' note: The original, expanded version of Alexia Rosari's Sonic Circuits X review will appear in the Dec/Jan issue of MIT Press's Computer Music Journal and on the Journal's website: <http://mit-press2.mit.edu/e-journals/Computer-MusicJournal/Documents/index.html>.*

## Get Connected with the Circuit

If you make music (or something like it) with technology, send your work in to be considered for *Sonic Circuits XI*. Postmark deadline: October 1, 2003.

Details at [www.SonicCircuits.org](http://www.SonicCircuits.org) or contact Philip Blackburn at (651) 251-2823 or [pblackburn@composersforum.org](mailto:pblackburn@composersforum.org).

## Chapter Updates

### Atlanta

In April, the Atlanta Chapter collaborated for the first time with Atlanta Ballet on a meeting that featured composer **Paul Chihara** as a special guest. Chihara had been commissioned by Atlanta Ballet to write and arrange music for "Transcendence," a new ballet for the company.

Earlier in the spring, the chapter issued a call for scores to be used in a listening session with Chihara and Atlanta Ballet Music Director **Dan Allcott**. On Wednesday, April 23, Forum members were invited to the dress rehearsal of "Transcendence" and a second ballet, "Requiem," choreographed to Mozart's Requiem. The following afternoon, they met in Atlanta Ballet's studios to talk with Chihara and discuss his experience as a respected composer of film scores and concert music in the competitive environs of Los Angeles, where he makes his home and teaches composition at UCLA.

During the second half of the meeting, Allcott and Chihara reviewed works submitted by local composers **Curtis Bryant, Steve Duncan, Amanda Graham, Anne Richardson, Jim Stallings, and Becky Waters**. Twenty-three composers attended the event, which included commentary on the use of new music for dance by both Allcott and Atlanta Ballet Artistic Director John McFall.

### Chicago

Great news in Chicago, where the chapter obtained its own **tax-exempt status** in June. Since then, the chapter's staff and board of directors have been busy planning activities for the next three years.

Plans include the expansion of the new music concert series with the **Chicago Park District**. Six concerts in three CPD cultural centers will take place next year. Planning participants represent a diverse cross-section of Chicago's many cultures, including representatives from AACM, Asian Improv Arts, and the Guild Complex. This ambitious program expansion will include open rehearsals, outreach programs, and active participation by the composers whose works are being performed.

Also in the works is a second year of partnerships with **Chicago dance companies**. During this past year, four composers, in residencies lasting 10 to 15 weeks, worked collaboratively with choreographers and wrote original music for Dance Center of Columbia College, Luna Negra Dance Company, Momenta Performing Arts Company and Concert Dance, Inc., at the Ruth Page Foundation. This year's dance partners will be announced in January; composers will be eligible to apply from then until March, 2004.

This fall, a second composer residency will be brought into a community residency project at the Noble Street Charter School. Initiated earlier this year, composers will be invited to

collaborate in finishing a Broadway-style musical, to gather oral histories from community residents, and to see the production through rehearsals and performances next spring. The show will be presented at the school's state-of-the-art Wittum Theater. Look for details on this opportunity here in Sounding Board and at the chapter's webpage (see URL below).

Also this fall, look for a commissioning grant for a work for six to eight instruments and voice. The completed work will be considered for inclusion on the CSO's MusicNOW performance series in 2004-05.

Thanks to chapter assistant Ami Saraiya's efforts, the quality and range of professional development opportunities will continue to grow in the coming months. In September, a two-day workshop at Chicago's **Experimental Sound Studio** will offer an intensive, hands-on introduction to studio recording techniques and creative uses for digital audio workstations. Lou Mallozzi, executive director of ESS and faculty member at the School of the Art Institute, will be the instructor. In October, Forum composer-member and Chicago State University faculty member Jason Raynovich will reprise his free **Finale Software Workshops**, for beginner and advanced students.

For more information on these and other Chicago chapter events, visit: <http://www.composersforum.org/chicago/>

### Minnesota

#### Encore Program debuts

Earlier this year the Minnesota Chapter launched *Encore*, a new program that covers rehearsal and presentation costs for repeat performances of recent works by Forum composers. At present, composers and performers apply jointly for *Encore* funding, with the stipulation that one party is Minnesota-based. Composers or performers living outside the state are eligible to apply if they can connect with a Minnesota-based partner.

*Encore* is made possible by a generous gift from an anonymous donor. For more information, visit [www.composersforum.org/encore/](http://www.composersforum.org/encore/).

To date, the following *Encore* grants have been awarded:

The St. Paul-based *a cappella* vocal group **Dare to Breathe** received funding to perform "**Chant for Clear Water**" by composer **R. Murray Schafer** of Ontario, Canada. The work was taken on the road, with performances in May 2003 at high school auditoriums in Nebraska, North Dakota, South Dakota, and Minnesota. The ensemble was particularly excited by the opportunity to bring Schafer's compelling music to small communities, where chances to hear contemporary music are rare.

Composer **Fred Sturm** of Appleton, Wisc., received a world premiere of his "Picasso Cubed" by Minneapolis' **JAZZAX Saxophone Quartet** on July 12, 2003, at the World Saxophone Congress. Held at the University of Minnesota, the Congress

allowed hundreds of people to hear this tribute to saxophonist Coleman Hawkins. Subsequent performances will include concerts at the Phipps Center for the Arts in Hudson, Wisc., MacPhail Center for Music in Minneapolis, and a live concert recording at UW-River Falls. There are also plans to include the piece at educational concerts during the 2003-04 academic year at regional public schools.

Three music faculty members from St. Olaf College in Northfield, Minn., were awarded a grant to perform "Can't Wait," a trio by California composer **Martin Rokeach**. Flutist **Kay Sahlin**, pianist **Kent McWilliams**, and clarinetist **JoAnn Polley** will include the work in concerts in Owatonna, Edina, and Northfield, Minn., in October 2003, and at St. Olaf's Summer Music Camp in June 2004. The performers discovered the work when it was played at an August 2002 Society of Composers, Inc., conference and were eager to share it during their concerts for high school musicians.

The Twin Cities-based **Theatrical Music Company** plans six performances of New York composer **Seymour Barab's** "The Husband, The Wife, The Lover" in October and November, 2003, at Minneapolis' Bryant-Lake Bowl Theater. Barab's hour-long opera, which consists of five separate mini-operas, will be performed alongside the work of Samuel Barber in a production called "Seven American Operas in Ninety Minutes." *Encore* funding enabled this small company to hire four professional singers and a pianist for the run of the show.

Pianist **Craig Randal Johnson** of Minneapolis, Minn., will present "Two Sonatas (After Scarlatti)" by Connecticut composer **David Macbride** in upcoming concerts in New Orleans, Hartford, Conn., and Marshall, Minn., in 2004. Other potential performance cities include New York, Los Angeles, and Hanover, Germany. Johnson will also present the work in educational outreach settings.

#### Other Minnesota Chapter Events

The Forum's Minnesota chapter recently saw the completion of two *Community Partners* projects. The first placed composer **Denice Rippentrop** in partnership with **CitySongs**, a free after-school choir for third- through eighth-graders drawn from diverse racial and cultural backgrounds. Rippentrop worked with the students in creating a text for two musical works on themes of unity and hope. The new pieces were performed at CitySongs' May 18 concert at the University of St. Thomas in St. Paul. The second project brought together students at St. Paul Central High School, composer **Mike McFerron**, and **Cantus**, a professional male vocal chamber ensemble, for the creation of a new musical work based on ancient Egyptian magic rituals. McFerron's "Journey to Sekhet-Aanru" was premiered by Cantus on April 27 at St. John's University, and repeated as part of a concert series entitled "Magic, Myth, and Legend."

In cooperation with **Minnesota Opera** and the **Ordway Center of the Performing Arts**, Forum members and friends

were able to attend an open discussion on May 5 with Danish composer **Poul Ruders**, followed by a complete rehearsal with orchestra of his controversial new opera based on the Margaret Atwood novel, "The Handmaid's Tale."

In cooperation with the **MacPhail Center for Music** in Minneapolis, the Forum is planning a "Composer to Composer" session with **George Crumb**, who will be in town for a series of master classes at MacPhail in October. Tentative date for this event is Oct. 11. Contact David Wolff at 651.251.2833 or [dwolff@composersforum.org](mailto:dwolff@composersforum.org) for further information about this event.

### Philadelphia

#### Subito in Philly

With generous support from the **William Penn Foundation**, the Philadelphia Chapter of the American Composers Forum announces the launch of *Subito*, a program that makes quick advancement grants to makers of new music. Starting September 1, 2003 you can apply for a grant of \$500 to \$2,000 to advance your career. Within three weeks you'll get an answer, and shortly thereafter (in most cases) the money's in your hands. There are no deadlines, no fussy application forms. It's a streamlined approach to grant giving and helps you when you need it. Download full program guidelines and application details from our website or call/email the Philadelphia Chapter for more details: 215.243.2098 <[phillycomposers@earthlink.net](mailto:phillycomposers@earthlink.net)>

#### Other Philadelphia News

Over the summer, composer **Mary Wright** worked with the Arts Council of Princeton (N.J.) and the Meditarra Herban Garden to create an outdoor sound installation as part of her *Community Partners* project. The installation was open to the public during the summer months; children from the Arts Council's summer arts camp visited the installation with the composer.

The Chapter has also announced six new *Community Partners* projects featuring new work by composers **Andrea Clearfield, Sharon Katz, Geoffrey Peterson, Eric Sessler** and **Benjamin Schachter**, as well as partnerships with the New Freedom Theater, Strings for Schools, the Sedgwick Cultural Center, Lansdowne Garden Church, and Singing City.

Two chapter commissions received their premieres in August. On August 12, **Robert Maggio's** orchestral overture "Boardwalk" was performed by the Ocean City Pops Orchestra as part of the company's anniversary celebrations. On August 17, **Ann Lathan Kerzner's** new string quartet was premiered at the Newburyport Chamber Music Festival.

## Forum Calls for Submissions



For the latest calls for submissions, visit [www.ComposersForum.org/Opportunities](http://www.ComposersForum.org/Opportunities).

### Continental Harmony

**Postmark Deadline: October 1, 2003**

*Continental Harmony*, the Forum's community-based residency and commissioning program, invites composers to apply for any of the exciting new projects below. The projects call for works combining instrumental and vocal forces ranging from a jazz band with women's chorus to the score for a musical theater piece.

The community of **Dothan, Ala.**, is home to a series of murals commissioned to depict notable local people, places and events. The Tri-State Community Orchestra seeks a work for orchestra, with the possible addition of chorus or folk musicians, to celebrate these works of art.

A work for jazz band and women's chorus will be performed

at **five historic theaters in Nevada**, including Piper's Opera House in Virginia City and the facility of the Theater Coalition in Reno.

Planners in **South Orange/Maplewood, N.J.**, seek a suite to honor the ethnic diversity of their communities as part of the yearly July 3<sup>rd</sup> celebration.

**The University of Virginia at Wise** is collaborating with the celebrated Roadside Theater company to produce a musical theater work in honor of the college and community.

Full details on the four projects are available at [www.continentalharmony.org](http://www.continentalharmony.org).

*Continental Harmony applications should be sent to the Forum offices at 332 Minnesota St., Suite E-145, St. Paul, MN 55101-1300.* ♦

## Washington, D.C.

The Washington Performing Arts Society (WPAS), in collaboration with the D.C. Chapter, sponsored a dinner and discussion with visiting composer/violinist **Daniel Bernard Roumain**. Composers, critics, and choreographers enjoyed a lively discussion, as well as a delicious meal at Teasim. WPAS also arranged for discount tickets for chapter members to hear Mr. Roumain's Kennedy Center debut the following night.

On May 12, Chapter members had the opportunity to attend an open rehearsal of the Choral Arts Society as it prepared for the premiere of **James Grant's** "Such Was the War," for chorus and orchestra.

Chapter member **Ben Takis** completed his *Community Partners* residency project with the Teen Exchange program at Liz Lerman Dance Exchange, for which he composed original music in collaboration with teen choreographers. The finished work was performed at the Dance Exchange's spring company concert, held at the Clarice Smith Performing Arts Center at the University of Maryland. The piece was composed for marimba, electric bass, percussion, and laptop computer. The composer, a percussionist himself, performed the computer and percussion along with Erin

Leitko (bass) and Vin Novarra (marimba).

Phase II of composer **John Kamman's** *Community Partners* residency with Jane Franklin Dance was completed on June 13, with a performance at Drew Model School, in Arlington, Va. Kamman and composer **Mark Merella** created new music for two major new dance pieces, "On a Grand Scale" and "Sand in My Shoes." The works, both premiered this season, were used as the basis for site-specific work created during a workshop for students at Drew. John Kamman and Jane Franklin enjoyed such a successful collaboration that they will work together again next season. Although the economic conditions for dance companies (and arts organizations in general) are less than ideal, Jane Franklin Dance has eagerly made a commitment to commission original music as an ongoing part of their programming.

Plans for this year's **Sonic Circuits Festival** in D.C. are well underway. The chapter has assembled a group of 20 dedicated volunteers to manage the festival. Events will take place throughout the month of September at venues including the Kennedy Center's Millennium Stage, the Smithsonian's Hirshhorn Museum, The District of Columbia Arts Center, The Warehouse Theater, The Black Cat, and the University of Maryland, Baltimore County. Partnerships with the Washington Performing Arts Society, the Kennedy Center, and the McLean Project for the Arts have yielded several new and exciting components of the festival.

The volunteer group has found several creative ways to raise money for the festival, including "The Atari Experience," a fundraiser/happy hour at Dr. Dreem's Taphouse in Arlington, Virginia. The event featured Atari games on the big screen and three DJs spinning an eclectic mix of cutting-edge electronic

whom he married in 1951 when both were members of the Sacramento Symphony, said one of the highlights of her husband's conducting career was when the Camellia Orchestra performed Virgil Thomson's "The Mother of Us All" in 1977. Thomson came to Sacramento to hear the performances.

Kingman's 1996 compact disc of solo piano and chamber works, entitled "La Commedia," was one of the first released by the American Composers Forum's McKnight Recording Assistance Program. In 2000, Kingman was chosen by the Johnson City (Tennessee) Area Arts Council as the composer for the first round of the Forum's coast-to-coast *Continental Harmony* Millennium commissions. Kingman composed a 45-minute work entitled "Appalachian Harmony," which was premiered by the East Tennessee Children's Choir with vocal soloists and instrumental ensemble.

According to Sarah K. Davis, Executive Director of the Johnson City Area Arts Council, "Daniel Kingman was more than just a composer. He was our kind and generous friend. We will remember his enthusiasm for life, his love of music and people, and especially his love of this area and the musical gift he gave us." ♦



Kingman's 1996 compact disc of chamber works can be ordered on-line from [innova.mu](http://innova.mu)

## Daniel Kingman 1925-2003

### Saying Goodbye to a Friend

We're sad to report that composer Daniel Kingman died on May 27, 2003, in Sacramento, California. Born in Hollywood in 1925, Kingman's serious musical study began when he was 21 and stationed in France as part of the occupying U.S. Army in the aftermath of World War II.

"Wartime makes you think about what's important to you," Kingman once said in a Sacramento newspaper interview. "I decided music was important to me. It was a late start." Returning stateside, Kingman eventually studied at the Eastman School of Music. He taught for many years at California State University in Sacramento. In 1981, he wrote a book titled "American Music: A Panorama" when he couldn't find a text to explain the roots of this country's music to his students.

In addition to a 50-year career as a composer and teacher, Kingman was principal bassoonist with the Sacramento Symphony for 25 years, and later served as conductor of the Camellia Orchestra from 1977 to 1990. Kingman's wife, Louise, a violinist



Composer and conductor Daniel Kingman

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



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The title track of this new disc from Milwaukee's Present Music ensemble is Jerome Kitzke's post-minimalist meditation on life after 9/11. Also included: Kimmo Hakola's surreal *Chamber Concerto* and Michael Torke's ecstatic *Song of Isaiah*.

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