



AMERICAN COMPOSERS FORUM

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AMERICAN  
COMPOSERS  
FORUM

## Chapter Spotlight

San Francisco Bay Area  
Chapter's 8th Anniversary

### A Personal Intro

I discovered the American Composers Forum through the Bay Area Chapter's *Composers in the Schools* (CITS) program. The Emyrean Ensemble, one of the new music groups for which I play, had been hired to perform works written by Katrina Wreede's CITS class at Berkeley High School. I was amazed at the music these students, many of whom had never composed before, were producing.

By Tod Brody,  
San Francisco Bay  
Area Chapter  
Director

D'Arcy Reynolds, then the chapter's director, had developed the CITS curriculum. When she stepped down in 2001, I decided to apply for her job. I met with Linda Hoeschler, then the Forum's executive director, and Fritz Bergmann, the Forum's director of operations. These two had been instrumental in getting the Forum's system of chapters up and running. I was impressed by what the Forum had accomplished in what seemed like a short time, and I felt I would be joining a solid organization.

This year I am celebrating my fourth anniversary as director of the San Francisco Bay Area chapter. It, in turn, is celebrating its eighth anniversary [Editor's note: see the *Bay Area Chapter's Timeline* on page 3.]

### Continuity and Change

I became director of a chapter that already had a good sense of itself, some on-going programs, and – most important – committed funding from the William and Flora Hewlett Foundation and the James Irvine Foundation. As in any complicated venture, I inherited some incomplete projects and many leads that needed following. But I knew the chapter was on the road to becoming an independent organization, and I was privileged to work on creating the chapter's charter, determining our relationship with the Forum's national organization, and planning how the chapter could fund itself and function on its own.

In the past four-and-a-half years, I've been able to build on the solid foundation created by my predecessor. The chapter's budget has nearly tripled, which means the chapter can do many of the things we had hoped to. The chapter's programs and projects have been evolving since its founding in 1997, and we're always trying to rethink how best to use our resources. We've kept our most successful programs, shifted the focus of some others, and added some exciting new ventures. Our goal is to refine what our mission is and should be here in Northern California.

When the chapter first began, we arranged to have members meet each month at the Yerba Buena Center. By the time I arrived, it seemed that meeting for the sake of meeting had outlived its purpose of identifying our ACF community, and what Bay Area members really needed were chapter services: access to funding, timely information, and opportunities to connect and interact with others in the community. While we no longer have regular meetings, we now have such programs as our *Composers Workshop* series, which started in 2002. One of the recent workshops, for instance, was a



Bay area composer Katrina Wreede (left) with her composition class at Berkeley High School during her 1999-2000 *Composers in the Schools* residency.

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## Sound Bites

### Amateur Musicians Welcome!

Targeting an untapped audience for new music



Would you like to discover a group of music lovers who are extremely passionate about music — people who would seek out and play your music, share the experience with fellow musicians, and who might even contact you to commission a work for an upcoming anniversary or birthday? We're talking about amateur chamber music players: Non-professional. — but often highly proficient — musicians who play for sheer enjoyment.

Two years ago, Richard S. Weinert, president of the Concert Artists Guild and dedicated amateur musician, wanted to create an information resource where composers could list new works suitable for amateur performers. He found an enthusiastic partner in Renita Kalhorn, then director of the Forum's New York City Chapter. Kalhorn, an accomplished pianist and Juilliard graduate, approached the Amateur Chamber Music Players (ACMP) with the idea of creating a website where amateur performers could access contemporary, as well as traditional, chamber works — an on-line database tailored to their needs. ACMP was intrigued by the idea, and provided funding to set it up.

And so **FindChamberMusic.com** was launched.

This website is designed to be a comprehensive, one-stop resource for chamber music works, containing music from Boccherini to Zwillich. And since amateur musicians possess a wide range of abilities, the site offers a rating system to inform players of the approximate technical skill needed to perform a piece. The rating system, a scale from 1 to 5, is based on equivalent traditional repertoire. The database is actively promoted to the 5,000 members of the Amateur Chamber Music Players, as well as through professional chamber music organizations such as Chamber Music America. If you are a composer with "amateur-friendly" chamber works to offer, the site makes it easy for you to upload information about yourself and your works. It is free of charge and available for use by any composer of chamber music works.

For more information, visit **FindChamberMusic.com**

### Dept. of Corrections

In our May/June 2005 issue, we incorrectly listed **Nathan Turner** as one of two young composers who participated in a reading session with the Philadelphia Classical Symphony. The composer who did, in fact, participate was **Nathan Terry**. We extend our apologies to both **Nathan Turner** and **Nathan Terry** for the error.

## Bay Area Chapter Spotlight...

continued from cover

presentation by composer and clarinetist Peter Josheff that focused on writing for his instrument. His topics ranged from notational issues to practical examples of how contemporary composers have written for — or against — the clarinet.

From the start, the chapter has hosted a series of informal Salon performances, featuring interviews and audience interaction with the composers whose works were being presented. In the Bay Area, we're fortunate to have a large number of fine new-music ensembles, so this past year we decided to shift some of our resources to a program which could serve a larger number of composers in a new way. In March of 2005 we began our *Reading Sessions* series. These sessions, held last spring with the Del Sol String Quartet and the new music wind quintet Citywinds, enabled 12 composers to hear readings of their pieces and get valuable feedback from high-level performers. This last season, instead of doing four Salons, we did two Salons and two Reading Sessions, and we are planning more Reading Sessions for 2005-06.

Our ongoing programs include:

- **Composers in the Schools**, just completing its eighth successful year, puts professional composers in residence at local schools, helping student composers develop their artistic voices. This program has proven such a success in Northern California that it has become a model for other Forum chapters across the country;

- **Community Partners** offers financial assistance to composers in the context of community engagement. This program has funded a wide range of projects involving communities of every imaginable sort and composers who work in every imaginable style;

- **subito** offers quick advancement grants for composers. This program puts money in the pockets of composers when they need it to make a project happen. Applications are processed within one month. Again, the range of projects and musical styles served by *subito* grants has been impressive.

I'm also very proud of these new programs and projects:

- **The Northern California Composers Commissioning Project** (NCCCCP) will offer a series of commissions for local composers, accepting applications from performers and presenters in this region on behalf of a composer with whom they would like to work. Eighty percent of the NCCCP grants will go directly to the composers selected; the remaining 20% will go to the performers or presenters. This is a program we have long hoped to offer, and we hope to nurture it in future;

- **Music for People to Play** seeks to restore to composers a constituency that was once a mainstay, namely amateur musicians. Working with the Community Music Center in San Francisco, we will be placing composers in residence

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## A San Francisco Bay Area Chapter Timeline



D'Arcy Reynolds

1997

On March 1, San Francisco Bay Area musicians meet with Forum Executive Director Linda Hoeschler and Operations Director Fritz Bergmann at the Kensington, California, home of composer Herb Bielawa to discuss the formation of a new chapter. A \$10,000 start-up grant from the Menlo Park-based William and Flora Hewlett Foundation and an arrangement for monthly meetings at the Yerba Buena Gardens Cultural Arts Center. Composer D'Arcy Reynolds acts as the San Francisco Chapter's first coordinator. First salons, commissioning projects, and residencies, generated by proposals from members. 44 ACF members reside in the chapter area.

1999

The chapter begins issuing a new series of "community engagement grants" enabling composers to work on projects with school, churches, and theater, dance, and music presenters in the Bay Area. Interdisciplinary "Composer/ Poet Residency" and "Composers/Choreographers" programs begin, as does the chapter's *Composer in the Schools* program (with curriculum developed by D'Arcy Reynolds). The Chapter opens its own office at 44 Page Street. Funders include the William and Flora Hewlett Foundation, the James Irvine Foundation, and the Clarence E. Heller Foundation.

2000

On December 21, the San Francisco Bay Area Chapter of the American Composers Forum is formally incorporated, and a Board of Directors is organized.

2001

D'Arcy Reynolds steps down as chapter director; Tod Brody, a flutist with several Bay Area new music ensembles, becomes chapter director. The chapter's *Composers in the Schools* program collaborates with the Berkeley Symphony Orchestra, featuring readings of orchestral works from high school students in composer-in-residence Katrina Wreede's composition class.

2002

The San Francisco Foundation becomes a funder of the chapter's *Composers in the Schools* program. San Francisco's Community Music Center becomes the venue for the chapter's Salons. Flutist and composer Robert Dick inaugurates a new *Composers Workshop* series with an exploration of advanced instrumental techniques and down-to-earth insights into the life of a professional musician.

2003

The chapter begins awarding *subito* grants to Bay Area composers and performers. Tod Brody announces a partnership with the Community Music Center to develop a new program called *Music for People to Play*, intended to foster the creation of new music for amateur musicians. The chapter's email list for Bay Area new music announcements reaches 600 addresses, with 300 messages sent out over the course of one year. Work begins with local Board members and Forum national staff to developing a charter enabling the chapter to become an independent, self-sustaining organization with California tax-exempt status and local structures for fiscal and operational management.

2004

On April 2, the chapter is granted its own independent 501(c)(3) tax-exempt status; Laurie Camphouse, former education manager for the San Jose Symphony, and Summer Programs Coordinator at the San Francisco Conservatory of Music, is hired as the chapter's assistant director. On July 1, the chapter's Board of Directors assumes governance of the chapter.

2005

In partnership with the Community Music Center, the *Music for People to Play* program is launched. With funding from the San Francisco Foundation, the chapter also begins its *Northern California Composers Commissioning Program* (NCCCCP); 120 current Forum members now reside in the greater San Francisco Bay Area, and the chapter's budget shows it fifth straight year of growth.

## Chapter Spotlight...

continued from previous page

with amateur chamber ensembles. Our goal is to create a body of 21<sup>st</sup> century music that is of high quality, yet is playable by amateurs and can achieve widespread use. There are 3 million amateur musicians in the United States, and we think fostering this relationship addresses the needs of these musicians and of composers [Editor's note: See also our reminder about "FindChamberMusic.com" on page 2].

• In connection with the Forum's national **Continental Harmony** program, the Bay Area Chapter has been involved in the development of the Modesto Symphony's ongoing *Continental Harmony* project. In the next two years, with funding from the Forum's National Endowment, the chapter will initiate its own *Continental Harmony* project. We are currently searching for a community host to make that happen.

### Looking Ahead

The chapter was founded with a startup grant from the William and Flora Hewlett Foundation, which has remained a loyal supporter. The James Irvine Foundation has funded the Chapter generously for the last six years, and we've also received grants from the Clarence Heller Foundation. More recently, we've been able to add significant support from the San Francisco Foundation. We are constantly working to justify the faith these visionary organizations have shown in us.

I've been working with the chapter's Board of Directors to increase the level of financial support we receive from individuals in the community. This will be a major focus of our efforts in future. Our immediate goal is for individual-donor support to account for 10 percent of our annual operating budget. The Chapter is still a relatively young organization, and we have a lot to learn about communicating what we've done and what we can do for Northern California to potential individual and institutional donors.

Another goal is to develop the chapter's web presence. Our website, [www.sfcomposersforum.org](http://www.sfcomposersforum.org), is hosted on the Forum's national site. Our goal is to become a major resource for Northern California composers, performers and audiences – *the* place to go for information on events, resources, and opportunities for anyone interested in the world of new music. We plan to offer not only a directory of our services, but links to other relevant organizations.

Finally, I'd like to thank Laurie Camphouse, my assistant director for the past two years. Laurie has decided to move on to other pursuits; her knowledge, proficiency, and general delightfulness will be hard to replace.



Tod Brody

In addition to his duties as director of the San Francisco Bay Area Chapter, **Tod Brody** is a professional flutist active in Northern California. In addition to his free-lance work, he performs with three new music ensembles: EarPlay, The Emyprean Ensemble, and The San Francisco Contemporary Music Players. Contact him by phone at 415.864.0400 or by email at: [staff@sfcomposersforum.org](mailto:staff@sfcomposersforum.org).

## Forum Opportunities

### Encore October 15, 2005 (postmark)

**Encore** (formerly the Performance Incentive Fund) expands contemporary repertoire by subsidizing multiple performances of new works. By encouraging individual and ensemble performers to add newly created works to their repertoires, it assists composers in securing the consistent performances that build and sustain their careers, and helps nurture relationships between composers and performers of new music. Composers and performers apply jointly, and performers are required to work with composers whose music they have not previously performed. (Performers need not be specialists in playing new music).

Though *Encore* is not a commissioning program and will rarely provide full financing for projects, it directly supports performances and helps composers and performers leverage additional funding. Grants from \$500 to \$2,500 will fund at least three performances of a work over an 18-month period. (Grant amounts vary according to the duration, scope, and difficulty of the work.) The awards are made to the performers and may be used for rehearsal and performance costs.

Composers and performers must be based in different geographic areas of the U.S. (e.g., an ensemble in Arizona could apply with a Oregon composer or a Florida soloist might work with a composer from Texas). Selected works may be premiered or unperformed, but must not have an extensive performance history. Performers are encouraged to explore ways of integrating the work into settings where new music is seldom heard and to use creative or innovative programming should the work be presented in a more traditional concert setting.

Performers and composers apply jointly. A PDF of the application form and guidelines can be downloaded at [www.composersforum.org/encore](http://www.composersforum.org/encore)

Deadline: October 15, 2005 (postmark) for performances beginning January - March 2006.

For more information, contact ACF's Regional Program Director David Wolff at [dwolff@composersforum.org](mailto:dwolff@composersforum.org) or (651) 251-2833.

### November 1, 2005 subito in Minnesota

The American Composers Forum is pleased to announce the Minnesota launch of *subito*, a program that makes quick-turnaround advancement grants to emerging makers of new music. Minnesota composers and performers of new music can now apply for a grant of \$500-\$2,000 to advance their career. The application process is uncomplicated, and the review process is streamlined to provide a quick turnaround (usually within three weeks).

There will be four rounds of *subito* grants in 2005-2006, with application deadlines of November 1, 2005, February 1, 2006, May 1, 2006, and August 1, 2006. Visit the "Programs" section of the Forum's website ([www.composersforum.org](http://www.composersforum.org)) and click on "subito" for more information or to download full program guidelines and application details. *subito* in Minnesota is made possible by funding from The Jerome Foundation.

For *subito* guidelines and application form, visit the "Programs" section of the ACF website.

For more information, contact ACF's Regional Program Director David Wolff at [dwolff@composersforum.org](mailto:dwolff@composersforum.org) or (651) 251-2833.

## General Opportunities

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)

### September 20, 2005 Philharmonia Orchestra (UK)

Seeks recent scores or works in progress involving any combination of oboe, clarinet, bassoon, French horn, and one percussionist for their Second on-line Composer Resource Sessions. Reading and feedback with players from the London-based orchestra.

### September 30, 2005 Carlsbad Music Festival \$\$\$

Seeks recent chamber scores and recordings of works for strings from composers under 35 for their first composition competition. Cash commission and travel stipend to write a new work for the Calder String Quartet

before applying

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

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

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



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## New from innova Recordings



**George Cartwright**  
*The Ghostly Bee*  
(innova 206)

This is a limited edition disc featuring saxophonist Cartwright with Davey Williams (guitar), Chris Parker (keyboard), Bruce Golden (drums), and Adam Linz (bass).



**Gerald Busby**  
*Music of Gerald Busby*  
(innova 622)

Calvin Hampton plays a quirky Busby work for pipe organ, Kenneth Cooper and Wendy Young another on double harpsichords in this collection of five works by this long-time Chelsea Hotel resident.



**Andrew Violette**  
*Piano Sonatas Volume 2*  
(innova 641)

The inimitable pianist and composer Andrew Violette performs his own Piano Sonatas Nos. 2-6 in this new three disc collection. Violette's Sonatas 1 and 7 are on *innova* 587, another three-disc set.

**University of Minnesota School of Music  
2006 Spark Festival**

Invites submissions of works incorporating new media, experimental and electroacoustic concert music, electronica, theatrical and dance works, installations, kinetic sculpture, artbots, video, other non-traditional genres, and scholarly papers on technical and aesthetic subjects on new media art and music for presentation in Minneapolis, February 22-26, 2006

**Villa Park High School**

Seeks Southern California composers of new chamber works for winds who can attend some rehearsals and performances as a true collaboration with students. Stipend available.

**October 1, 2005  
Millay Colony \$\$\$**

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

**Quey Percussion Duo**

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

**Ucross Foundation**

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

**Young New Yorkers' Chorus \$\$\$**

Seeks sample scores from composers under 30 for their Second Annual Competition for Young Composers. Cash awards, commissions and performance.

**October 7, 2005**

**Film Composer Scott Smalley \$\$\$**

Seeks applicants for his 2-day weekend course in composing for films held in Los Angeles, Oct. 8-9, 2005.

**October 14, 2005**

**University of South Florida \$\$\$**

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

**October 15, 2005**

**Citta di Vittorio Veneto**

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

**Macro Analysis Creative Research  
Organization**

Seeks recent unpublished, unawarded works for mixed chorus for their 2006 Truman State University MACRO Composers Competition. Cash award, commission, residency.

**Metropolitan Wind Symphony \$\$\$**

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

**National Lutheran Choir**

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

**October 21, 2005**

**Film Composer Scott Smalley \$\$\$**

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

**October 31, 2005**

**First United Methodist Church**

Seeks original, unperformed or recorded sacred choral works for their *Outside the Bachs* Competition. Cash awards, travel grants and performance for five finalists in Forth Worth, Texas, on April 30, 2006.

**November 1, 2005**

**Fine Arts Voice**

New Chicago opera company seeks chamber opera scores for possible performance.

**National Band Association**

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

**November 7, 2005**

**Eric Stokes Fund**

Seeks proposals for new music concerts about nature and the environment, to be given on or about Earth Day, 2006, anywhere in the United States. Cash assistance awards.

**November 15, 2005**

**Society for Chromatic Art \$\$\$**

Seeks shorter works for percussion solo for possible performance in New York City in 2006.

**November 30, 2005**

**Long Island Arts Council \$\$\$**

Seeks short solo piano pieces for students with three to four years of experience for their Third Annual International Musical Composition Contest. Cash award and performance.

**Cuban Institute of Music, et. al.**

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

**December 1, 2005**

**Bakersfield Symphony \$\$\$**

Seeks scores for chamber ensembles of up to 7 instruments for their annual New Directions Concerts in California.

**Chinese Fine Arts Society \$\$\$**

Seeks original scores circa 12-15 minutes for solo or small chamber ensemble in any style inspired by the Great Wall of China. Cash prizes and performances.

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

Seeks short orchestral scores for their 2006 *NewMusic@ECU Festival* Composition Competition. Performances in March, 2006.

**December 5, 2005**

**Singing City Prize \$\$\$**

Invites high school and college composers aged 16-25 to submit short original choral works for its National Prize for Young Composers. Cash award and performance in Philadelphia.

**December 15, 2005**

**Springfield Community Music School**

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

**December 31, 2005**

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

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

**January 1, 2006**

**USA International Harp Competition \$\$\$**

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

**Volti**

Seeks recent sample scores from U.S. composers under 35 years of age for their Fourth Annual Choral Arts Laboratory. Selected composer will write a *cappella* score for workshoping, premiere performance and recording in San Francisco. Travel costs and stipend.

**January 2, 2006**

**Rockefeller Foundation**

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

**January 6, 2006**

**Neoteric**

Seeks short, original compositions for bassoon, horn, and cello. Cash prizes and performances at Southern Illinois University.

**January 10, 2006**

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

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

**January 15, 2006**

**Bogliasco Foundation**

Seeks applicants for one-month residency fellowships in Italy during the 2006 fall-winter academic semester for advanced creative work or scholarly research. Composers selected are also eligible for annual Roger Sessions Memorial Fellowships.

**January 2, 2006**

**NEA and Mid Atlantic Arts Foundation**

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

**January 30, 2006**

**Town of Harelbeke**

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

**January 31, 2006**

**Chanticleer**

Seeks unperformed, unrecorded a cappella SATB works for High School level choir, three to five minutes in duration, from currently enrolled student composers of any age for their Third Biennial Student Composers Competition.

**February 1, 2006**

**Humboldt Brass \$\$\$**

Seeks short, original, previously unpublished, works for brass octet playable by an average college ensemble for their July 2006 Chamber Music Workshop. Cash awards and performance in Arcata, California.

**March 1, 2006**

**Ucross Foundation**

Seeks composer applicants for artist residencies of two - six weeks on 22,000-acre working cattle ranch on the High Plains in northern Wyoming during August through mid-December 2005

**April 15, 2006**

**Bogliasco Foundation**

Seeks applicants for one-month residency fellowships in Italy during the 2007 winter-spring academic semester for advanced creative work or scholarly research. Composers selected are also eligible for annual Roger Sessions Memorial Fellowships.

**June 30, 2006**

**Orchestre symphonique de Montreal \$\$\$**

Seeks unrecorded, unawarded orchestral scores 20 minutes or less from composers under 40 for their first International Composition Prize. Cash prize, commission, performance and recording.

**August 1, 2006**

**Rockefeller Foundation**

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

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