



AMERICAN COMPOSERS FORUM

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AMERICAN  
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## Premiere Updates 2005 -2008

**Continental Harmony**® was conceived in 1999 as a musical celebration of the new millennium. From the beginning, it was designed as a collaborative residency and commissioning program that would include composers representing a wide variety of styles and backgrounds. It was also the first commissioning program to generate new musical works in all 50 states. The first round of the Continental Harmony program during 2000-2001 resulted in 58 projects in all 50 states. A second round during 2001-2005 created 37 projects in 35 states.

This landmark program continues its work under a new name – **Continental Harmony Encore** – creating collaborations for 9 composers and communities in 8 states, with projects scheduled through 2008.

Our last Continental Harmony update appeared in the July/August, 2005 Sounding Board. Here is a list of premieres not yet mentioned in these pages plus those scheduled to occur through April, 2008.

**April 22, 2005**  
Wise, Virginia in collaboration with composer Ronald Short  
Commission: "Miners and Millhands"  
Hosts: University of Virginia's College at Wise and Roadside Theater  
Performers: Community performers including the University's concert band

**July 3, 2005**  
South Orange/Maplewood, New Jersey in collaboration with composer Janet Albright  
Commission: "American Dale"  
Hosts: South Orange/Maplewood Coalition on Race  
Performing Ensembles: Coalition of local performers

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**Editor's note:** The feature reprinted below originally appeared in The Times of Northwest Indiana on May 15, 2006, and is reprinted here with their kind permission. The premiere performance of DeSpain's Continental Harmony commission, "Sand and Steel," is scheduled for July 16, 2006.

## The Sound of the City

"Sand and Steel," an original composition featuring music, dance and spoken-word poetry, hopes to capture the feel of Gary for Northwest Indiana.

By Brett  
Rodriguez,  
NWI Times  
Correspondent

The city of Gary and New York composer Lisa DeSpain have created the original work to celebrate the city's centennial, in conjunction with Continental Harmony, a project sponsored by the American Composers Forum and the National Endowment for the Arts. The goal of the project is to link municipalities with composers to celebrate community. Rudy Williams, executive director of the Gary Art Works, believes they have achieved this goal.



Making steel at a foundry

"When I heard the piece for the first time, I felt that I could see the waves on the beach, feel the wind, and see visions of steel through the music," Williams said.

In order to understand Gary, DeSpain lived in the city and modeled the composition upon the world that she saw around her. She toured U.S. Steel, went on a guided hike through the Dunes with Tom Serynek of Save the Dunes and worked in the Gary public schools teaching jazz composition. In addition, she constantly talked to people everywhere she went.

DeSpain says that it was in talking to and meeting people that her composition took shape. Her description of the first experience at the Gary Art Works is indicative of this method.

"I remember walking into the building and hearing the sound of children singing floating down the stairs. They were singing in Latin, a church piece by Mozart or Beethoven, and the sound filtered down to where I stood and I was blown away."

She decided at that moment to include the children's choir in the composition. Similar experiences occurred when she heard the jazz performance of Art Hoyle and Odis Williams, musicians with longtime Gary ties; when she first heard the poetry of Lisa Kincaidl, a resident poet in Gary; and when she saw the performances of students at Emerson School for the Visual and Performing Arts. Thus, the composition becomes one work with roots in many different places.

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## Sound Bites

### Pod People on iTunes®

The life of a composer has never been more uncertain, or more full of opportunity. In recent years, artists have been compelled to be as creative about their careers as they are with their art. We have been empowered by new technologies, networks, and concepts to make meaningful relationships with others through art. What can we learn from each other about surviving and thriving in the current climate?



In an effort to provide some answers, Philip Blackburn, the Forum's director of Artist Services, has launched **Measure for Measure**, a new series of podcast interviews with composers grappling with those very issues. As Blackburn puts it, "We'll be talking about where old-school ideas meet the new; what useful models are out there to help composers and their careers; and we'll try to figure out the question of life, music, and everything."

The interviews will be posted on iTunes; to find them, search the podcast directory for Measure for Measure.

Discussion topics range far and wide, and will include:

*Creative intentions: What sort of music do you make? Where do you put it? What does it all mean? ... Finding an audience for a given music and/or finding a music for a given audience ... Music in education ... How your music is performed: Alternative venues ... Music as public art ... Building a following; The nature of musical transactions ... What an audience is ... Marketing: Telling the world about your music; Media and what to expect ... The right doors and how to knock on them; "Getting it out there" to the public ... What constitutes "success" for you? ... Publishing and distribution: (self-) publishing technologies; new media; intellectual property in the digital age ... Disseminating your art in meaningful ways (or your meanings in artful ways).*

The initial series of interview guests will include:

Charles Amirkhanian – Other Minds; San Francisco presenter of new music, and former KPFA music director  
Dan Becker – Common Sense Composers Collective; San Francisco and New York  
Bob Bellerue and Raven Chacon – [ilcorral.net](http://ilcorral.net); Los Angeles venue for the underground noise scene  
Simone Engel – Belize; MTV-Europe former VJ who introduced the dance club movement  
Frank Garvey – Omnicircus, San Francisco composer, theater artist, robot maker, theorist, painter  
Peter Golub – Los Angeles; Sundance Composer Institute director  
Milford Graves – New York free jazz drumming legend, acupuncturist, music/healing  
John Killacky – San Francisco Foundation, formerly Walker Art Center and Yerba Buena Center presenter, filmmaker  
Jaron Lanier – Virtual Reality theorist, futurist, composer, UC-Berkeley professor  
Steven Lavine and David Rosenboom – CalArts President and Dean  
Anne LeBaron – CalArts, Hyperopera class  
Alvin Lucier – Wesleyan; senior experimental composer  
Frank Oteri – [Newmusicbox.org](http://Newmusicbox.org) and American Music Center, composer  
Robin Rimbaud (aka Scanner) – laptop-electronica composer/performer, the United Kingdom  
Alex Shapiro – Malibu composer, blogger, community supporter

To discuss ideas raised by the Measure for Measure podcasts, go to: [composersforum.gather.com](http://composersforum.gather.com)



Photo: Greg Helgeson

Front row, left to right: John Nuechterlein (ACF), Laura Woodruff (Minn. Orch), Aaron Jay Kernis (Minn. Orch), Sean Shepherd (composer), Beth Cowart (Minn. Orch), Noel Zahler (U of Minn. School of Music), Lyn Liston (AMC), Osmo Vänskä (Minn. Orch); Back row, left to right: David Alan Miller (Albany Sym. & Minn. Orch), Susan Feder (G. Schirmer), J. Anthony Allen (composer), Ed Martin (composer), Norbert Palej (composer), Joanne Cossa (AMC), Zhou Tian (composer), Reynold Tharp (composer), Mark Dancigers (composer), Matthew Fields (composer), and David Wolff (ACF).

## Composer Institute

Eight composers participated in the fifth annual **Minnesota Orchestra Composer Institute**, which ran from May 6-11, 2006, at Orchestra Hall in Minneapolis. The Institute is presented each season by The Minnesota Orchestra and American Composers Forum in cooperation with the American Music Center, and now with the involvement of the University of Minnesota School of Music. The week-long program gives composers from across the nation the opportunity to immerse themselves in the world of a major American symphony orchestra. Unlike any other composer program in the nation, the Institute includes orchestral readings of new works and a rich variety of instrumental and career seminars.

The following works were conducted by Minnesota Orchestra Music Director Osmo Vänskä and David Alan Miller at Orchestra Hall on May 9 and 11: "Sunder" by J. Anthony Allen (Minn.); "Liquid Song" by Mark Dancigers (Conn.); "Hubble Space Telescope Views" by Matthew Fields (Mich.); "Surreal Abundance" by Ed Martin (Ill.); "Estampie" by Norbert Palej (N.Y.); "surface tension" by Sean Shepherd (N.Y.); "Cold Horizon" by Reynold Tharp (Calif.); and "The Palace of Nine Perfections" by Zhou Tian (Pa.). The eight works were selected from a record 174 submitted scores from 37 states.

As a bonus this year, composer/participant Sean Shepherd blogged his experience in New Music Box, the online magazine of the American Music Center. To read Sean's musings, visit: <http://newmusicbox.org/chatter/chatter.nmbx?id=4632>

The next Composer Institute is scheduled for November 26-December 2, 2006. Organizers are planning a concert featuring all works from the readings on Friday, December 1 at 8:00 p.m. All readings/rehearsals are free and open to the public and will take place at Orchestra Hall in Minneapolis.

## McKnight Awards

Four Minnesota artists have been selected from 64 applicants for this year's **McKnight Composer Fellowships**. These fellowships are awards for excellence and come with \$25,000 in unrestricted funds. The funds are supplemented with an optional \$5,000 for each composer to carry out a community residency project.

The 2006 McKnight Fellows are: Mary Ellen Childs (Minneapolis); Viv Corringham (Rochester); Edie Hill (Minneapolis); and Aaron Kerr (St. Paul).

In another program funded by the McKnight Foundation, two non-Minnesota artists were selected as **McKnight Visiting Composers**. They will come to Minnesota and pursue self-designed community residency projects lasting two months. Each will receive \$14,000 to support their residencies and projects.

The 2006 McKnight Visiting Composers are:

Sediki Conde (Guinea), who will be in residence with Very Special Arts, Inc. The primary focus of the residency is to encourage participants to live fully and more joyfully in spite of the physical and/or mental obstacles they encounter in their daily lives. The residency participants will use African musical and dance forms to create new works of inspiration and personal meaning.

Stuart Hyatt (Indianapolis, Ind.), who will be in residence at the St. Cloud and Moose Lake correctional facilities. He will be working with inmates to create new vocal works based on their experiences of incarceration.

McKnight Awards *continued on page 4*

Sound Bites *continued on page 4*

**McKnight Awards** (cont. from page 3)

The McKnight Foundation is a private philanthropic organization founded in Minnesota in 1953 by William L. McKnight and his wife, Maude L. McKnight. Support for individual artists has been a cornerstone of The McKnight Foundation's Arts program since it began in 1981.

Currently, the Foundation contributes about \$1.7 million per year to its statewide fellowships, and additional funds support individual artists in Greater Minnesota. The Forum is proud to administer the McKnight Composer Fellowships and McKnight Visiting Composers programs on behalf of the Foundation.

The Forum would like to thank this year's panelists and offer our congratulations to the six artists they selected for awards this year.



Photo: Philip Blackburn

*This year's McKnight Fellows and Visiting Composers were selected by a panel of three composers: **Nell Rolnick** (N.Y.), **Belinda Reynolds** (Calif.), and **Milford Graves** (N.Y.).*



**Essentially Choral with VocalEssence**



Photo: Krystal Barnfield

*The five composers selected for this year's Essentially Choral program (seated in front): **Justin Merritt, Philip Wharton, Andrew Bleckner, Yoomi Paick, and Eric Barnum**. Standing in rear: **Philip Brunelle and Sven-David Sandström**.*

On May 12-13, five composers participated in the 2005-2006 Essentially Choral Reading Program.

Eric Barnum, Andrew Bleckner, Justin Merritt, Yoomi Paick, and Philip Wharton had their works read by the 32-voice VocalEssence Ensemble Singers, with some works requiring professional orchestral musicians as well. In conjunction with the reading session, composers attended a rehearsal with the Ensemble Singers and a mentoring session with both VocalEssence Artistic Director Philip Brunelle and internationally recognized composer Sven-David Sandström.

This year, the program offered a new component — the Forum would like to congratulate Eric Barnum on being commissioned to write a new work to be premiered by VocalEssence during their 2007-2008 concert season!

Essentially Choral is co-sponsored by the Forum and the Minneapolis-based VocalEssence ensemble, with funding from The Jerome Foundation. ♦

**"The Sound of the City"** (cont. from cover)

DeSpain herself can be said to hail from many diverse places. She received her bachelor's in composition from the University of North Texas and her master's in jazz piano performance from the Manhattan School of Music. DeSpain is also the recipient of many awards and has received many major commissions, including one by the U.S. Air Force Wind Ensemble to compose a tribute for the Wright Brothers during their centennial celebration.

The first section of "Sand and Steel" will feature a symphonic movement designed, through heavy use of percussion, to represent the community's strong ties to the steel industry. Alongside the percussion will be representations through music for the individual worker and those who have lived and died along with steel. The other section will feature a jazz interlude as well as dance and performance art. The spoken-word poetry of Lisa Kincaid will be interlaced throughout the entire composition.



Lisa DeSpain

DeSpain sees Gary as a combination of two distinctive elements: the natural element, as exemplified by the beauty of the Dunes, and a man-made element, which is represented by the industry of the steel mills. DeSpain wants the people of Gary to see and celebrate both sides of their city.

"I want them to come and see this as an embodiment of their community," she said. "I want them to come and be proud of their community." ♦



Crescent Dune near Gary, Indiana

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**More on the Composer, the Community, and the Project**

Lisa DeSpain is an award-winning conductor-composer from New York City. She studied jazz piano with Ellis Marsalis, Eliane Elias, and Kenny Werner and jazz composition with Manny Album. Her commissions include works for the Buglisi/Foreman Dance Company and the Cassatt String Quartet. She is the recipient of a Barlow Commission, the Aaron Copland Award, the 1999 ASCAP/IAJE Commission Honoring Duke Ellington, a Julius Hemphill Jazz Composers Award, and a Jazz Fellowship from the National Endowment for the Arts. Warner/Chappell publishes her jazz educational works. In addition to composing in the jazz idiom, her works include string-piano quartets and other chamber pieces, choral, solo vocal, harp, piano, and commercial music.

Located at the foot of Lake Michigan, Gary, Indiana, began as a major steel center. United States Steel Corporation wanted to erect the largest steel plant in the world on a lake site midway between the ore mines of Minnesota and the coal mines of the South. In 1906, ground was broken on 12,000 acres of unoccupied land. Three-and-a-half years later, the mill opened. Thousands of steel workers and their families quickly moved to the community. Gary is also the site of one of our nation's most important ecological treasures, the Indiana Dunes. The dunes extend intermittently along the lakeshore from Gary to Michigan City, Ind. Poet Carl Sandburg described them as being "to the Midwest what the Grand Canyon is to Arizona and Yosemite is to California. They constitute a signature of time and eternity." With the establishment of the Indiana Dunes National Lakeshore, the U.S. Congress recognized the dunes, home to woodland hiking and miles of sandy beaches, as a national treasure.

The **Continental Harmony** Project for Gary, Indiana, kicks off the city's 2006 centennial celebrations and celebrates the enduring spirit of the city's people and the beauty of its landscape. At the heart of this composer-residency plan are sessions with music students at each of the city's high schools, with DeSpain helping students explore the world of composition and improvisation. Interaction with the community has resulted in dance and spoken word being incorporated as elements of "Sand and Steel." Community partners for this project include the Gary Community School Corporation, Emerson School for the Visual and Performing Arts, Lake Street Gallery, West Side Theater Guild, Indiana University Northwest, and the Gary Centennial Committee.

**Sound Bites** (cont. from page 2)

**Online with Composer to Composer**

Here are a few of the topics other music makers are discussing among themselves via the online **Composer to Composer** discussion pages:

*Macintosh versus PC (which is better for composition and music notation?) ... Listeners, composers collaborations ... the Media ... Sound Installations.*

Composer to Composer allows creators of new music to share their thoughts and music online with colleagues around the globe and is a joint venture between the Forum and MakeMusic Inc., creators of the popular Finale® Notation software.

Join the conversation at: <http://acf.finalemusic.com>



Continental Harmony Premieres (continued from cover)

September 24-25, 2005

Saint Paul, Minnesota in collaboration with composer Stephen Newby  
 Commission: "Rondo Oratorio"  
 Hosts: Walker West Music Academy  
 Performing Ensembles: Community chorus, jazz and drum ensembles from Walker-West Music Academy

May 19-21, 2006

Geneseo, New York in collaboration with composer Glenn McClure  
 Commission: "The Starry Messenger," to celebrate the Italian scientist and musician Galileo and the international alliance between Geneseo and Siena, Italy.  
 Hosts: Town of Geneseo, N.Y.  
 Performers: Madrigalia

June 3, 2006

Bakersfield, California in collaboration with composer Hector Martinez Morales  
 Commission: "Son"  
 Hosts: Central California Alliance for the Preservation of Mariachi  
 Performing Ensembles:

June 15, 2006

Springdale, Utah in collaboration with composer Phillip Bimstein  
 Commission: "Red Rock Rondo," a cycle of songs and musical portraits inspired by the geology and culture that characterizes this community  
 Hosts: Mountain West Center for Regional Studies  
 Performers: Local musicians

June 16, 2006, August 11 & 12, 2006, and April 2007

Homer, Alaska in collaboration with composer Adrienne Albert  
 Commission: a three-part piece of music centering on the theme "Facing the Elements," for chorus and orchestra celebrating the landscape and community of the Kenai Peninsula  
 Hosts: Pier One Theatre and the Pratt Museum  
 Performers: Kenai Peninsula Orchestra

July 16, 2006 (scheduled)

Gary, Indiana in collaboration with composer Lisa DeSpain  
 Commission: "Sand and Steel"  
 Hosts: Gary Art Works  
 Performing Ensembles: Symphony orchestra and noted area jazz musicians

September 30, 2006 (scheduled)

Ucross, Wyoming in collaboration with composer Philip Aaberg  
 Commission: A musical exploration and celebration of the High Plains landscape and its communities.  
 Hosts: Ucross Foundation  
 Performers: Local musicians

October 22 & 27, 2006 (scheduled)

New York City (West Harlem) in collaboration with composer Ishmael Wallace  
 Commission: "West Harlem Christ" for multiple choirs and instrumentalists incorporating text culled from oral histories of area residents  
 Hosts: St. Mary's Episcopal Church  
 Performers: St. Mary's Gospel Choir, Howl Chorale, and Broadway Presbyterian

November 16, 2006 (scheduled)

Chicago, Illinois in collaboration with composer Evan Solot  
 Commission: "Underground Movements," a soundscape for chorus, instrumentalists, dancers, and soloists  
 Hosts: River North Chicago Dance Company  
 Performers: Chicago Children's Choir and local pre-professional musicians

November 19, 2006 (scheduled)

New Britain, Connecticut in collaboration with composer Ken Steen  
 Commission: A work incorporating computer-based music, video, and electronic instrument technologies together in a reflection of the community  
 Hosts: The New Britain Museum of American Art  
 Performers: New Britain High School Percussion Ensemble, e-cellist Jeffrey Krieger, and media artist Gene Gort

March 10, 2007 (scheduled)

Battle Creek, Michigan in collaboration with composer Peter Boyer  
 Commission: A work for multiple choruses and orchestra  
 Hosts: Music Center of South Central Michigan  
 Performing Ensembles: Battle Creek Symphony Orchestra

Spring, 2007 (not yet scheduled)

Modesto, California in collaboration with composer Gabriela Lena Frank  
 Commission: A work for orchestra  
 Performing Ensemble: Modesto Symphony Orchestra

October 2007 (not yet scheduled)

Ada, Oklahoma in collaboration with composer Jerod Impichchaachaaha' Tate  
 Commission: A work for orchestra and chorus celebrating the opening of a new cultural center for the Chickasaw Nation  
 Hosts: Chickasaw Nation  
 Performers: Chickasaw Children's Chorus, the Chickasaw Nation Dance Troupe, local Chickasaw storytellers, and the Oklahoma Youth Orchestra

April 2008 (not yet scheduled)

Keene, New Hampshire in collaboration with composer Lawrence Siegel  
 Commission: An oratorio celebrating the 25th anniversary of the Cohen Center for Holocaust Studies  
 Hosts: The Cohen Center for Holocaust Studies at Keene State College, Redfern Arts Center, Cities of Keene and sister city Einbeck, Germany  
 Performers: Keene Chorale, baritone David Ripley, mezzo-soprano Jane Hansen, and participants from Keene State College

**Continental Harmony and Continental Harmony Encore** are leadership initiatives of the American Composers Forum and the National Endowment for the Arts, with additional funding provided by the Irvine Foundation, the Kellogg Foundation, the Rockefeller Foundation, and Marshall Field's Project Imagine with support from the Target Foundation.

For more information on these and previous Continental Harmony projects, visit: [www.continentalharmony.org](http://www.continentalharmony.org) ♦

Pat Shifferd and former ACF staff member Bob Peskin in the Spring of 1999 surveying the first of over 700 submissions for the initial round of the Continental Harmony project.



## Changing Culture: A Conversation about the Future of Arts and Community

By Dr. Patricia A. Shifferd

Ever since the first group of *Continental Harmony* (CH) projects was completed in the year 2000, Forum staff and participants have been saying "Wouldn't it be nice to bring the composers and community hosts together to share their experiences face-to-face?" While it proved impossible to bring together over 200 composers and community hosts, the Forum sponsored an interesting variant on the idea.

On May 6-8, 2006, approximately 40 guests from around the country gathered at the Dunrovin Christian Brothers Retreat Center in Marine-on-St. Croix, Minn. Everyone attending came to reflect on the question: "How can the arts become a part of everybody's life and help build caring and capable communities?" The conferees included CH composers and community hosts along with a group of others representing the growing field of arts-based community development (ABCD). Among the Continental Harmony composers were: Eric Funk, Glenn McClure, Craig Naylor, Stephen Newby, Larry Siegel, Evan Solot, and Deborah Teason.

Participants were provided in advance with a "white paper," which laid out the questions to be considered, and a copy of the Continental Harmony evaluation report completed in 2001. Both were written by myself and William Cleveland of the Center for the Study of Art and Community.

In addition to recounting the community-building successes of some of the CH projects, the "white paper" posed the question: "Are there ways to both build and sustain this level of community respect for, and involvement in, its own culture?"

One of the most striking findings of our research was the degree to which Continental Harmony pushed people and institutions to work across the formal and informal boundaries that often divide communities. Even in small communities, many of the people involved began as strangers. The same was true for a good number of the partnering organizations. The project encouraged neighbors and community organizations to interact in new and different ways. As a result, some people came to see local cultural resources as more broadly applicable to the needs of the wider community. At a number of the sites, these common experiences dramatically altered way in which the arts were perceived. The arts had, for the moment at least, become an integral part of community consciousness.

How, we wondered, could these arts-integrating tendencies be cultivated and maintained in a community? How do a community's creative capacities become more than a situational additive or fad? Are there other growing movements or ideas afoot in other fields with similar strategic goals that we could learn from? Finally, but probably most

importantly, would all this be a good thing in the long run? Discussing these questions when we gathered in Minnesota was both a conclusion of the Continental Harmony journey as well as a deeper and richer exploration of these questions.

The meeting was organized using Open Space, a process by which participants can self-define the ways in which they wish to consider to topic at hand. Facilitated by Bill Cleveland, the attendees divided into groups to discuss issues such as: the arts as a spiritual pursuit; the place of the arts in building an ecologically and socially sustainable society; research strategies needed to make the case for the arts in community-building; finding and using resources effectively; and the artist as teacher, etc.

During informal times, there was a constant buzz of conversation as people shared experiences and perceptions. The convening ended with a "show-and-tell" evening that turned into a joyous celebration of art-making.

The proceedings of the meeting are still being edited. But the "results" of the convening seem to go beyond the actual content of the various discussions. Some conclusions:

Individuals, many of whom have been working in relative isolation in their communities, felt renewed by the common purpose expressed by the group.

The participants felt encouraged and inspired by meeting new colleagues and reconnecting with former colleagues.

Many articulated a sense of urgency in finding ways to extend the contributions of the arts to meet the needs of a society that is seemingly adrift.

There was a strong sense of a positive future for the arts in the emergence of more just and humane communities. The concept of a societal "tipping point" was used more than once.

Several people from the broader field of arts-based community development were pleased to learn about the important community work composers do, and to meet several such composers!

— Dr. Patricia A. Shifferd served as the director of the Forum's Continental Harmony program from 1998-2006. She came to the Forum after a career as college teacher and administrator. Trained in sociology and anthropology, she received her PhD from the University of Wisconsin-Madison. Her research and teaching interested centered on community development, the role of the arts in society, sense of place, and the social aspects of environmental affairs. She is now retired and enjoying life in rural Wisconsin ♦

## Chapter Updates

### Los Angeles

#### Composer's Salon No. 20

The Forum's Los Angeles Chapter (acflA) presented the 20<sup>th</sup> Composer's Salon on April 23, 2006. It was moderated by composer Alex Shapiro, produced by composer Kubilay Uner, and hosted by composer and pianist Giovanna Imbesi at her studio Tuttomedia in Venice, Calif.

To begin, flutist Susan Rawcliffe demonstrated a variety of clay instruments she has designed herself. With them, she produced some truly amazing sounds. Imagine a living, breathing, acoustic rendition of what sounded like highly complex electronic music, and you'll get the idea. Next, composer Peter Golub played a recording of his duo for flute and oboe, as well as a ballet score that is a musical reflection on artists lost to the HIV-AIDS epidemic.



Susan Rawcliffe and one of her flutes

After a brief intermission for refreshments, conversation, and networking, Salon participants donned 3-D glasses provided by visiting composer Philip Blackburn to watch his video entitled "Eternity," a 3-D walk through a Belizian rain forest. The soundtrack was from a wind-driven sound sculpture Philip had installed in New Zealand. A second Blackburn video, "Light Work (Many Hands)," was the result of Blackburn's visit to Vietnam and explored the connection between language, sound and gesture in Vietnamese music.

Finally, Eyesight Project (Jesse Rogg from Los Angeles and Julian Brody from Mexico City) took the stage. Unlike most hip-hop producers, this down-tempo/nujazz/electro duo doesn't sample other people's work; they use their own recordings of extended sessions with artist friends from many countries. Julian also reported on the vibrant and diverse music scene in Mexico City. The chapter is planning further exchanges and dialog between the composers and musicians of our two cities.

The next Composer's Salon is scheduled for 2 p.m. on Sunday, July 23, 2006 at Tuttomedia. For more information, check: [www.composers.la](http://www.composers.la)

*The Halcyon Trio will perform a new work by Minnesota composer Edie Hill*

Los Angeles Chapter (continued)

#### Jazz Composers Series

On May 19 and 20 acflA presented two concerts of improvised jazz performed by the Stephen Lockwood Ensemble, Babaghanoush, and the Giovanna Imbesi Trio. Billed as the Jazz Composers Series, the concerts took place at the Center for the Arts Eagle Rock and the Pacoima Youth and Family Center Courtyard. They were presented free of charge, and light refreshments were served.

*The events were funded in part by the Los Angeles Department of Cultural Affairs, and acflA would like to also thank Peggi Chute, Stephen Lockwood, Ron George, Alan Goldman, Wes Hambright, Zanaida Robles and Carlos Rodriguez for their hard work in making the concerts a success. ♦*

### Minnesota

#### Encore Awards

In the most recent round of Minnesota-based Encore grants, the following performer/composer applications received funding: Halcyon Trio (Maplewood, N.J.) will perform "Trio for Clarinet, Viola, and Piano" by Edie Hill (Minneapolis, Minn.); Atzinger Duo (Northfield, Minn.) will perform "Three Songs on Poems of Emily Dickinson" by Kevin McCarter (Somerset, N.J.).

Encore is an ongoing program that provides rehearsal and performance funds for repeat performances of recent works by Forum composers. Performers and composers who have not previously worked together before apply jointly for Encore support; applicants must reside in different regions of the country (i.e. not the same state or any state that borders it) and commissioned works are not eligible. For more information, see "Forum Opportunities" on page 13. To download complete guidelines and application forms, visit: [www.composersforum.org/encore](http://www.composersforum.org/encore)

Encore is made possible by support from the Argosy Foundation and a generous gift from an anonymous donor.



Pianist-composer Stephen Lockwood

### subito in Minnesota

The following Minnesota artists have been selected for the most recent round of subito awards: Holly Hee Won Coughlin (Minneapolis), Nirmala Rajasekar (Plymouth), Matthew Smith (Minneapolis), and J.D. Steele (Robbinsdale). These grants supported projects ranging from creating and producing a new work for dance and music, to supplementing artist and travel fees for a production in Bali, to providing support to record new works for gospel artists, to producing a concert of taiko-based work.

The next quarterly subito application deadlines for Minnesota projects are August 1 and November 1, 2006 (see "Forum Opportunities" listing on page 12).

subito is made possible by support from the Jerome Foundation.

### Tuesdays chez Zeitgeist

Tuesday Salon sessions offer free, informal presentations of new works, ample opportunity for feedback and discussions, and career networking.



Harpist and composer Julieanne Rabens

The April 18 Tuesday Salon featured performances of "A Tree in Winter" for solo pedal harp by Julieanne Rabens, "Trio for Two Flutes and Piano" by Drake Andersen, "Silent Tears" for soprano and piano by Catherine Dalton, and "It Takes Two" for English horn and double bass by Timothy Goplerud.

The May 16 session presented "Self Image," a chamber opera for soprano and clarinet by Amanda Albrecht; the first movement of "Piano Sonata (1998)" by Al Biales; two improvisations entitled "Nebulous Boundaries" and "Immune System Breakdown" performed by composer/pianist Chris Granias, composer/bass player Phil Fried, and spoken word artist Alexei Casselle; and a computer-based musical construction using preexisting musical fragments entitled "Incidental" by Mike Olson.

The Tuesday Salon series will observe a summer hiatus and reconvene on August 15 at 7:30 p.m. at the Zeitgeist studio at 275 East Fourth Street, Suite 100 in St. Paul. For updated information about future Tuesday Salon events, or to sign up to present work, visit the "Programs" page at [www.composersforum.org/minnesota](http://www.composersforum.org/minnesota) ♦

### New England

#### Reading Sessions at the Conservatory

On April 21, Charles Peltz led the New England Conservatory Wind Ensemble in readings of two new works by New England Chapter composers: "In Memoriam Messiaen" by David Patterson and "Out in the Sun" by Karl Henning. Professor Peltz selected the two works through a competitive open call for scores administered by the chapter. As always, we are grateful to the New England Conservatory for its long-standing willingness to collaborate with the chapter and local composers in projects such as this ♦

### Philadelphia

#### SoundExchange premieres

The Philadelphia Chapter's **SoundExchange** project resulted in the premiere performances of four collaborative compositions on April 2, 2006, at the Trinity Center for Urban Life (22nd and Spruce Streets). The new works were the result of a two-month residency and workshop sessions that enabled over a dozen regional composers and performers to work with experimental music pioneer Pauline Oliveros and her Deep Listening Band. The SoundExchange composers were Ben Camp (laptop); Jonathan Matis (electric guitar/processors); Valerie Opielski (laptop, percussion) and John Phillips (laptop/video projections). The participating performers were: Cameron (narrator); Charles Cohen (Buchla sound easel); Helena Espvall-Santoleri (acoustic/electric cello); Sir Gerone Dale Jimenez, Esq., aka Mr. D (banjo, voice, guembri, a three-string African lute); Jesse Kudler (electric guitar/processors); Byard Lancaster (reeds, flutes, voice); Evan Lipson (electric and upright bass); Monica McIntyre (cello, voice); Bart Miltenberger (trumpet, flugel horn); Dave Smolen (analog processors); and Joseph Akili Whitt (electric and upright bass, didgeridoo). [Editor's note: A more detailed report on the SoundExchange sessions will be included in the next issue of Sounding Board.]

SoundExchange was made possible with support from the Argosy Foundation Contemporary Music Fund and the William Penn Foundation

#### subito in Philadelphia

The following Philadelphia-area composers have been awarded Philadelphia subito grants for recording projects, residency costs, and performance fees: Frank D'Amico, Ellen Fishman-Johnson, Jennifer Higdon, Chuck Holdeman, Robert Moran, Geoffrey Peterson, Scott Robinson, and Monette Sudler.

subito is made possible in Philadelphia by support from the William Penn Foundation ♦

## San Francisco Bay Area

The ninth season of the San Francisco Bay Area Chapter's signature program, **Composer in the Schools (CITS)** culminated in a joyous concert at Trinity Chapel in Berkeley on May 28, 2006.

The concert featured world-premiere performances of works by student composers Ben Hamilton, Emily Judd, Rebecca Morton, and Mackenzie Sowers. A new work by their composer/teacher Matthew Goodheart, commissioned by the chapter as part of the CITS program, was also premiered. The composers all spoke eloquently about their work and creative processes. The performances were interspersed with interview and question/answer segments. Their music was performed by Bay Area professionals: Kyle Bruckmann, oboe; Matt Ingalls, clarinet; Garrett Michaelsen, trumpet; Ellen Gronningen, violin; Patrick Kroboth, viola; and Victoria Ehrlich, cello.

Composer in the Schools is supported by the William and Flora Hewlett Foundation, and by individual donors ♦



Photo: Tod Brody

Bay Area **Composer in the Schools** participants (left to right): **Ben Hamilton, Matthew Goodheart, Emily Judd, Rebecca Morton, and Mackenzie Sowers.**

## Washington D.C.

### New Music Salons

The Washington D.C. Chapter's current season of New Music Salon events continues at their new home at the Patricia M. Sitar Center for the Arts. The last Salon took place May 12, 2006, at the Sitar Center, featuring the Great Noise Ensemble, an excellent new music ensemble that is slated to be our "ensemble in residence" for next season. The Ensemble performed a diverse program featuring works by Mark Sylvester, Evan Chambers, Blair Goins, Joel Puckett and Jan Bach.

The next Salon will be held on July 21 at the Sitar Center, and will feature soprano Harlie Sponaugle and WindSong. The scheduled program will include works by David Rubenstein, Paul Nasto, David Kane, Catherine McMichael, Lori Laitman, Wang An-Ming, and Scott Upright.

For additional details, check:  
[www.composersforum.org/dc](http://www.composersforum.org/dc)

### Sonic Circuits

Planning is underway for another **Sonic Circuits International Festival of Electronic Music and Arts** in Washington D.C. It is tentatively scheduled for October 5-8, 2006 at the Warehouse Theater. Performers will include many of the area's leading electronic musicians, and thanks to support from the DC Commission on the Arts and Humanities, will also feature innovative talent from Europe. More detailed information will be announced soon ♦



Soprano **Harlie Sponaugle** and the ensemble **WindSong** will premiere songs by **David Kane** and **Paul Nasto** at the Sitar Center in DC on July 21

Editor's note: Here are two recent emails received at the Forum office that we'd like to share with readers of our "Opportunities" listings.

## Opportune Communications

Dear ACF:

I am continually impressed with ACF's organization and commitment to providing opportunities for composers. Thanks to your Opportunities list, I was able to find a competition with Turner Classic Movies, and have been chosen as one of their 10 semi-finalists out of over 650 applicants world-wide. Even if I go no further than this in the competition, it has been a great networking opportunity that I would not have had were it not for ACF.

Thanks again!

Jason Alan Wantuck  
Detroit, Michigan

Dear ACF:

I want to update you on how our search turned out. About two months ago you posted an "emergency" position opening for us on your website and email lists, and it worked wonderfully well! We received responses from more than 20 composers; narrowed it to seven from whom we requested music; narrowed that to four who we interviewed; and finally hired one truly gifted individual, New York composer David Mallamud, who has written four songs already, works very well with our lyricist, and is a wonderful addition to the show. We are extremely pleased and I wanted to let you know how much we appreciate the Forum.

Thank you so much,

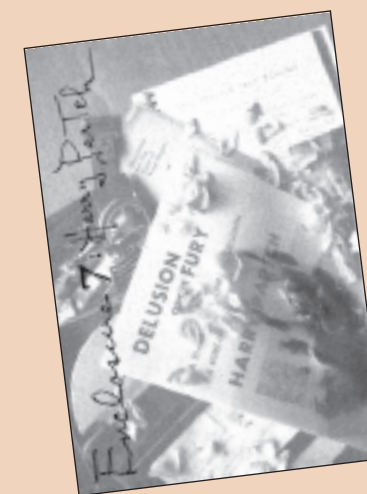
Pat Ellson  
Director, Shakespeare's "Twelfth Night"  
Actors Theatre Company  
Columbus, Ohio



Special Offer for ACF members only:

The new Partch DVD postpaid for just \$18! (regular cost \$26)

To order first contact Chris Campbell at: 651.251.2820 or email: [ccampbell@composersforum.org](mailto:ccampbell@composersforum.org) You can then place your order for Enclosure 7 at this special price by phone, fax or mail.



*The best of Partch lies in its power to evoke visual counterparts, and a DVD just out on innova includes the dance-drama Delusion of the Fury, as staged at UCLA . . . which really does match sight to sound.*

-- Alan Rich, LA Weekly

### Enclosure 7: Harry Partch *Delusion of the Fury* innova DVD 407

New audio and video versions of Partch's late masterworks and rare footage, including: **The Dreamer That Remains**, a documentary produced by Betty Freeman and directed by Stephen Pouliot in 1972 (director's original cut with his commentary); The 1971 film of **Delusion of the Fury** resynched and remastered in 5.1 surround sound; a reissue of the rare CBS bonus LP album of Partch introducing his instruments (with a new DVD slideshow); excerpts from the original 1960 Illinois production of **Revelation in the Courthouse Park**; plus a Partch recipe for rose petal jam that morphs into a hobo dance and diatribe about music critics!

## Forum Opportunities

### August 1, 2006 (postmark) Duo46 Reading Session

The American Composers Forum announces a Reading Session and Master Class with **Duo46**. Up to five works will be selected to be read on Wednesday, September 27, 2006 at 7:30 p.m. by guitarist Matt Gould and violinist Beth Ilana Schneider. The readings will take place at Sundin Hall, on the campus of Hamline U. (Saint Paul), and will provide selected composers with a reading of their work, as well as a run-through DAT recording, for unlimited non-commercial use, of either all or part of the composition. Duo46 will read works written in any style for violin & guitar (acoustic or electro-acoustic acceptable). Submitted compositions should be approximately 4-6 minutes duration. Following the Reading Session, Gould and Schneider will present a Composer Master Class, speaking with attendees about writing for guitar, guitar & violin, and chamber music. For complete eligibility requirements and submission guidelines, visit [www.composersforum.org/duo46](http://www.composersforum.org/duo46). For more information about the performers, visit [www.duo46.com](http://www.duo46.com). For more information, contact David Wolff at [dwolff@composersforum.org](mailto:dwolff@composersforum.org) or (651) 251-2833.

### August 1, 2006 (receipt) subito in Minnesota

**subito** is an ACF 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 provides a quick turnaround (usually within three weeks). Please note: There will be two more rounds of subito grants in 2005-2006, with application deadlines of August 1, 2006, and November 1, 2006. 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 David Wolff (see listing above).

### August 6, 2006 (postmark) Jerome Composers Commissioning Program (JCCP)

The Jerome Composers Commissioning Program (JCCP), funded by the Jerome Foundation, supports the creation of new musical works by emerging composers, composer/performers, improvisers and sound artists. JCCP helps towards the cost of the creator's commissioning fee. A composer applies in conjunction with a performing organization (which may be any soloist or group, not necessarily a non-profit organization). Alternatively, composer/performer/improvisers who play in their own work apply in conjunction with a venue or presenter (e.g., school, theater, gallery, festival...). JCCP welcomes applications in all musical genres, including jazz, experimental, classical, improvised, sound-art and international styles, and seeks to expand new-music culture beyond the usual settings. Eligibility: Only emerging composers at an early stage in their careers, with as-yet little peer recognition, no national reputation (as determined by prior performances and awards), and limited professional opportunities may apply. JCCP is intended to be among a composer's first commissions and represent a significant career boost. Composers residing in Minnesota or in the five boroughs of New York City may apply with performers based anywhere in the world. Composers residing elsewhere must work with Minnesota-based partners and present the work in Minnesota (a list of Minnesota performers is available on the ACF web site.). Although ACF membership is not required to apply, applicants are strongly encouraged to join. Composers, performers, or presenters may take a leading role in only one application per year. Composers, presenters, or performers selected for JCCP awards in the last two years (2004 or 2005) are ineligible this year. All previous JCCP projects must be completed before a composer, performer, or presenter may reapply. No formal musical training is required. Currently-enrolled students may apply only if they have completed all coursework by the date of the panel meeting. A composer may apply in conjunction with an ensemble resident at a

place of worship, provided the work is not premiered during a religious service. Selection Criteria: A high level of composer's and performer's musical ability, and evidence of the composer's personal voice, as demonstrated by submitted materials; The significance of the commission to the composer's career development; The commitment shown by the performer/presenters to promoting the new work: multiple performances (including through consortium arrangements), recordings, broadcasts, creative publicity, and educational outreach; Proposals must be complete and show well-considered compositional and performance planning. Additional Information: The total JCCP pool is \$77,000. JCCP will grant up to \$8,000 towards the composer's commission fee. The fee should reflect the duration of the work, the size of the performing forces, an estimate of the composition time needed and the cost of producing scores/parts when necessary. ACF does not provide a standard fee schedule. You will not be penalized for requesting too much or too little: panelists reserve the right to adjust fees for comparable projects. If JCCP funds do not cover the entire cost of the commission, we encourage performers/presenters to pursue other funding sources to supplement the composer's fee. For projects whose total budget exceeds \$8,000 a letter of commitment for the performer/venue to secure extra funds is required. Composers who are also performers in the proposed work must apply with a presenter (venue, e.g., theater, concert series, gallery, school...) and submit a letter of commitment from the presenter stating an anticipated performance date and location. JCCP projects must be completed within five years of the date of the award. Works must be in the early stages of composing at the time of application: works to premiere before November 2006 will not be considered. Judging Procedure: ACF staff will review all applications for eligibility and completeness. There will be a panel of three professional musicians familiar with diverse genres of contemporary music, who will remain anonymous until after the selection process. JCCP awards are generally announced in October.

JCCP Guidelines and Application Requirements: a PDF is available at the Jerome Composers Commissioning Program (JCCP) Program page on the ACF website (under "Commissions"); or contact Wendy Collins at 651.251.2824, fax 651.291.7978; e-mail [wcollins@composersforum.org](mailto:wcollins@composersforum.org)

### September 1, 2006 (postmark) Welcome Christmas! Carol Contest Call for Scores

The ninth annual **Welcome Christmas! Carol Contest**, co-sponsored by the Forum and VocalEssence, is open to North American composers. This contest provides composers of all ages with the opportunity to compose a modern-day carol. This year's contest requires writing for SATB chorus with solo acoustic guitar accompaniment. One or two pieces will be selected and performed at the four VocalEssence Welcome Christmas! concerts in December. Each winner will receive a prize of \$1,000. The winners may attend the rehearsals and performances at their own expense, and will have the opportunity for radio interviews as well as other media coverage and promotion. Applicants need not be members of the American Composers Forum; however, selected composers must become members in order to receive award. Before sending submissions, composers must download the full guidelines and application form located at [www.composersforum.org/carol](http://www.composersforum.org/carol). For additional information, contact ACF's Regional Program Director David Wolff at [dwolff@composersforum.org](mailto:dwolff@composersforum.org) or (651) 251-2833.

### October 15, 2006 (postmark) Encore

**Encore**, the Forum's Performance Incentive Fund, encourages performers - individuals and ensembles - to add newly created works by living composers to their repertoires. It also aims to assist composers in securing premiere and post-premiere performances that are vital to building a career. While not a commissioning program and not expected to fully finance performances, Encore acts as an incentive to build

new partnerships between performers and composers. By offering an opportunity for performers to work directly with the composer and helping compensate players for the time and effort required to undertake a new piece, Encore will ensure new works continue to reach a variety of audiences. The program now makes grants from \$500 to \$2,500 to performers and ensembles to present a work at least three times during an 18-month period. Awards support rehearsal and performance costs, so that performers may connect with a composer whose work they have not previously performed. Grant amounts vary according to the duration, scope and difficulty of the work. (Performers need not be specialists in playing new music— this is an excellent opportunity for ensembles that need that extra push to try a new work and devote the necessary preparation time to it.) Joint applications may be initiated by composers or performers, may be submitted at any time, and are reviewed on a quarterly basis. 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). Award Range: \$500-\$2,500. Selected works may be premiered or unperformed, but must not have an extensive performance history. Deadline: October 15 (postmark) for performances beginning January-March 2006. For guidelines, contact David Wolff at [dwolff@composersforum.org](mailto:dwolff@composersforum.org) or (651) 251-2833 or visit: [www.composersforum.org/encore](http://www.composersforum.org/encore)



## GENERAL OPPORTUNITIES ON-LINE

Here is an overview of all listings added to the on-line Opportunities section of the Forum's web site since the last issue of Sounding Board. ACF members can access more detailed information on these and newly posted Opportunity listings at: [www.composersforum.org/opportunities.cfm](http://www.composersforum.org/opportunities.cfm)

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

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

### July 20, 2006 Robinson Music

Seeks original choral works by contemporary African American composers for possible performance by two professional choirs at National City Christian Church in Washington, D.C. on April 22, 2007. Student submissions welcome.

### July 31, 2006

**Aspen Composers' Conference**  
Seeks composers, scholars, and performing artists for presentations at the Eighth Aspen Composers' Conference, August 7, 2006, at the Aspen Institute in Colorado.

### New Music Concerts (Ashland, Oregon)

Seeks accessible chamber works completed after 1990 from composers residing in Washington state, Oregon, and Northern California for possible performance.

### New Music Works

Seeks short chamber scores from Monterey and San Francisco Bay area composers under 35 for their Sound Horizons VIII salon readings/possible concert series premiere, and one cash award.

July 31 listings continued on next page

before applying

This section lists opportunities as far in advance as possible, so that members may have maximum time to respond.

Once listed, many items will not reappear in Sounding Board but will be available on our website until their deadline date. Deadlines are usually for receipt of submission materials unless "postmark" is specified.

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.

Due to space limitations, only basic information can be included in these columns, but full details will be available online in the "Opportunities" section of the ACF website.

Please note: the Forum receives these listings from a number of sources, including email. International characters are sometimes changed during Internet transfer. You are also 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

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 [jmichel@composersforum.org](mailto:jmichel@composersforum.org). ♦

July 31, 2006 (continued)

**Weill Music Institute at Carnegie Hall**  
Seeks composer (age 18-35) and singer (age 21-33) applicants for their workshops in NYC with composer Osvaldo Golijov and singer Dawn Upshaw, November 6-10, 2006 and April 9-15, 2007. Commissions and performance at Carnegie Hall's Weill Recital Hall.

August 1, 2006

**Foundation Orchestra Association \$\$\$**  
Seeks unperformed, unpublished short original chamber and symphonic orchestral compositions with an overall multi-cultural theme and/or arrangements of an ethnic or cultural selection demonstrating a high level of sophistication in orchestration and arranging for their fourth annual International Composition Competition. Cash prize, performance and recording.

**NeoPhonia New Music Ensemble**  
Seeks scores from composer who are of Greek heritage for solo/combinations of flute, oboe, clarinet, bassoon, trumpet, trombone, violin (2), viola, cello, double bass, piano and percussion (one performer); electroacoustic media or interactive electronics also permitted. Performance in Atlanta and archival recording.

**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.

**Sounds New**  
Seeks works from U.S. composers for any combination of flute, clarinet, violin, cello, piano, and treble voice for possible performance in California in February 2007.

**Walden School Teacher Training Institute \$\$\$**  
Is accepting up to 30 participants for its a week-long seminar for composers, college professors, public and private school music teachers, and private instructors interested in proven methods for introducing or developing composition and improvisation activities in the classroom or studio. August 1-7, 2006, in Dublin, New Hampshire

August 14, 2006

**Forecast Music, Inc.**  
Seeks scores for chamber works (1-4 players) for flutes, clarinet/bass clarinet, percussion, piano, cello, violin, soprano, for possible performance in NYC. Electronics OK.

**La Salle University**  
Seeks CD submissions of electro-acoustic works inspired by the plant world. Selected works will be programmed on a November concert.

September 1, 2006

**Berkshire Children's Chorus**  
Seeks original compositions for SSA chorus (treble chorus) with piano accompaniment. Additional instruments and or soloists may be considered. Cash prize and performances.

**Meistersingers, Inc.**  
Seeks short original works for 4-8 part a cappella choir (further divisi possible/range is not an issue) on sacred or Christmas texts from U.S. composers for their 2<sup>nd</sup> Annual Choral Composition Competition.

**Soprano and Piano Duo**  
Seeks unpublished art songs in English for high voice and piano. Performance in Iowa and Illinois, possible recording.

**September 2, 2006**  
**Renee B. Fisher Foundation & the Neighborhood Music School**  
Seeks composers to apply for their Biannual Competition to write short piano works for required performance by young pianists in each division at their 2008 and 2009 piano competitions. Cash commissions.

**September 11, 2006**  
**Alexander Tansman Association for the Promotion of Culture \$\$\$**  
Seeks unawarded scores for large chamber ensemble to full standard symphony orchestra with or without a vocal or instrumental soloist for their 6th International Festival and Competition on October 6-8 and November 17, 2006. Cash prizes and performance in Lodz (Poland).

**September 15, 2006**  
**ASCAP and College Band Directors Association**  
Seek scores by young concert band composers for their Frederick Fennell Prize. Cash prize and performance.

September 30, 2006

**Tenor Gregory Wiest**  
Seeks songs written after 2000 based on English texts for solo tenor with or without various instruments for possible recital performance in Germany in 2007. login to view detail

**US Air Force Band**  
Seeks unpublished work for standard symphonic band instrumentation from US composers under 35 for their Colonel Arndt D. Gabriel Award. Cash award, performance, and possible new commission.

October 1, 2006

**Guggenheim Memorial Foundation**  
Seeks applicants from advanced professionals in humanities, and non-performing creative arts for research and creative artistic fellowships, living in the United States, Canada, Latin America, and the Caribbean.

**Meet the Composer**  
Seeks applications from sponsoring organizations for their Creative Connections grants to assist American composers to participation in public activities related to specific performances of their original music occurring Jan-Mar, 2007.

**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 their program's Spring session (early February to early June, 2007)

October 2, 2006

**Radcliffe Institute for Advanced Study**  
Seeks applicants for fellowships to support accomplished scholars, scientists, artists and writers in academic and professional fields and in the creative arts. Applicants must have received their doctorate or appropriate terminal degree by December 2005 in the area of the proposed project.

**US Air Force Band**  
Seeks unpublished works for jazz ensemble instrumentation from composers under 35 for their 13th Annual Sammy Nestico Award For a New Jazz Composition. Cash award, performance, recording, and possible new commission.

**October 15, 2006**  
**ASCAP & Society For Electro-Acoustic Music U.S. (SEAMUS)**  
Seeks applications for their annual Commission and Recording Prize for Student Composers. Commission and performance at annual conference.

**October 31, 2006**  
**The Saint Paul Chamber Orchestra**  
Seeks short chamber orchestra scores for its first Emerging Composers Competition. Cash awards and readings by the SPCO in April of 2007.

November 1, 2006

**American Academy of Arts and Letters**  
Invites submissions for its 2007 Richard Rodgers Awards for the development of the musical theater by nonprofit theaters in New York City.

**Debussy Trio Music Foundation \$\$\$**  
Seeks original unpublished, unperformed, and unrecorded chamber scores for harp, flute and viola circa 8 - 10 minutes (single or multiple movements) for their 2006 Biennial International Competition. Cash prizes, premiere performance and publication.

**Rome Prize \$\$\$**  
Seeks project proposals from emerging composers for 11-month residency in Rome.

**November 15, 2006**  
**ASCAP Foundation**  
Seeks published or unpublished concert works from ASCAP composers requiring a conductor scored for full orchestra, chamber orchestra, or large wind/brass ensemble (with or without soloists and/or chorus) not previously performed professionally for their annual Rudolf Nissim Prize. Cash award.

**December 1, 2006**  
**ASCAP Foundation**  
Seeks scores and recordings from jazz composers under 30 for their annual Young Jazz Composer Award. Cash awards.

**December 15, 2006**  
**Swiss Brass Band Association**  
Seeks unperformed, unpublished concert works for brass band (no solo concertos or works with vocals or electronics) in various categories from composers under 35 for their 2006/2007 Composers Competition. Cash prizes, premiere performances and possible use as test pieces in Switzerland.

**December 22, 2006**  
**ACO and the Annenberg Center**  
Seek scores and applications from emerging composers residing or studying in the tri-state area of Pennsylvania, New Jersey or Delaware for their American Composers Orchestra (ACO)/Penn Presents New Music Readings and Lab, to be held April 13 and 14, 2007 in Philadelphia. Performance and professional development opportunity.

**January 7, 2007**  
**Meet the Composer**  
Seeks applications from sponsoring organizations for their Creative Connections grants to assist American composers to participation in public activities related to specific performances of their original music occurring April-June, 2007.

**January 12, 2007**  
**Camargo Foundation**  
Seeks composers, artists and scholars to apply for residency grants to complete projects at the Foundation's study center in Cassis, France.

**January 16, 2007**  
**Aaron Copland Fund for Music, Inc.**  
Seeks applicants for its Recording Program grants to document and provide wider exposure for the music of contemporary American composers.

**February 1, 2007**  
**NEA and Japan-U.S. Friendship Commission**  
Seeks applicants for their U.S.-Japan Creative Artists' Program residencies in Japan for individual creative artists in any discipline. Travel and living stipends. Five awards made annually.

**March 1, 2007**  
**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 their program's fall session (early August-early December, 2007)

**June 15, 2007**  
**George Enescu International Festival**  
Seeks applications from composers under 33 years of age for their 2007 Composition Competition. Unperformed symphonic and chamber music categories. Cash prizes.

**March 24, 2007**  
**Delta Omicron International Music Fraternity \$\$\$**  
Seeks unpublished, unperformed works for cello and piano from composers of college age or over for their Triennial Composition Competition 2009. Cash award and premiere.

No Stated Deadlines

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

**Knox-Galesburg Symphony**  
Seeks short orchestral scores of moderate technical difficulty for possible performance in Illinois

**Lever harpist Julieanne Rabens**  
Seeks aesthetically and technically challenging works for lever harp for possible performance and recording in the U.S.

**New York Miniaturist Ensemble**  
Seeks works composed of 100 notes or less for possible performance ♦