



AMERICAN COMPOSERS FORUM

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**Editor's note:** To celebrate the first concert of their 25<sup>th</sup>-anniversary season, Alaska's Kenai Peninsula Orchestra, in partnership with the Pratt Museum and Pier One Theatre, commissioned California composer **Adrienne Albert** to write a three-movement work for orchestra and chorus. Albert's "An Alaskan Symphony" was premiered April 28 and 29, 2007, by the Kenai Peninsula Orchestra with the Kenai Peninsula Community Chorus and Homer High School Concert Choir under the direction of **Mark Robinson**. The new work honors the residents of the Kenai Peninsula and was one of the most recent commissions organized through the Forum's **Continental Harmony** program.



Photo: Carey Nadeau

The Kenai Peninsula spans 225 miles from Anchorage south to Homer, and musicians who live along this considerable stretch of Alaskan landscape comprise the Kenai Peninsula Orchestra.

## A Place Called Home Continental Harmony in Alaska, 2006-2007

By Adrienne Albert

Have you ever hiked on a glacier, picked blueberries in a Native American village, fished with a seine net, gone sight-seeing by airplane and four-wheelers, slept under a dripping bathtub, used an outhouse on an electricity-free remote island, visited old canneries and oil rigs, and talked to homesteaders, youths and locals from all walks of life? All that might sound like the itinerary for a National Geographic film crew, but these were just a few of the adventures I experienced while working on a **Continental Harmony** project for the Kenai Peninsula in Alaska.

I had always wanted to travel Alaska, and being selected for this *Continental Harmony* project proved to be the perfect opportunity to get to know the land and its people. Since my first working trip to Alaska in the summer of 2005, I have been able to return to the Kenai Peninsula at different seasons of the year, but one unchanging feature of the local landscape has been the generosity of the remarkable people who live there. Each visit brought new experiences and information for me to absorb and to translate into musical language. Faced with such rich experiences, the difficulty is not so much what to put in as what to leave out. The final result of this constantly evolving process was a work for orchestra and chorus that I called "An Alaskan Symphony."

The people of the communities of the Kenai Peninsula have generously given of their time and memories, thoughts and

insights to help produce a musical tribute to this remarkable part of the world. None of this would have been possible without the vision and commitment of **Mark Robinson**, the music director of the Kenai Peninsula Orchestra and choirs – a robust, energetic and enthusiastic guy with great vision of the possibilities of making art come alive.

The symphony's first movement, entitled "Facing the Elements," begins with barely audible sounds on the lowest instruments of the orchestra, the motif of the flute comes as a projection of life beginning. That motif continues throughout the movement, finding its way to the trumpet, the strings and a solo alto saxophone. A majestic theme from the brass section builds a sense of the spectacle of the land and seas that the animals and humans inhabit here in the Kenai. The first movement concludes with a regal sense of place, one that hopefully produces awe and admiration. Though this is programmatic music – music that tells a story – I hope that each native Alaskan who hears it will bring his or her own sense of awe and wonder of living in this stunning environment.

The second movement, "Animalogy" (a made-up word), is the not-so-serious study of the many varieties of animals found in and around the Kenai Peninsula as viewed through the eyes and ears of one all-too-human composer during her myriad adventures throughout the area. Since this movement was

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

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### Essentially Choral with VocalEssence

This year's *Essentially Choral* reading sessions took place in Minneapolis on May 17-19. Led by VocalEssence Artistic Director **Philip Brunelle** and composer **Libby Larsen**, this intensive workshop provides an opportunity for emerging composers from across the country to develop their skills in writing choral music. This year, five composers were selected from a field of 128 applicants. Participants were **Cary Boyce** (Bloomington, Ind.), **Kitty Brazelton** (New York, N.Y.), **Gao Hong** (Northfield, Minn.), **Aya Nishina** (New York, N.Y.), and **Matthew Peterson** (Bloomington, Ind.).

During the rehearsal of her piece, "Sleeping in Dew," composer **Aya Nishina** (center) confers with VocalEssence Associate Conductor **Sigrid Johnson** (left) and composer **Libby Larsen** (right).



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

### 2007 Composer Institute Participants Selected

The American Composers Forum is pleased to announce the results of the 2007 **Minnesota Orchestra Composer Institute** call for scores. Works by seven composers were selected by an expert panel chaired by the orchestra's new music advisor, composer **Aaron Jay Kernis**. "Chaconne" by **Daniel Bradshaw** (Laie, Hawaii); "Odradek" by **Jacob Cooper** (New Haven, Conn.); "[Very Large Array] for orchestra" by **Trevor Gureckis** (Astoria, N.Y.); "Terraces" by **Wes Matthews** (Jamaica Plain, Mass.); "Moments for Grand Orchestra" by **Elliott McKinley** (University of Minnesota participant, Minneapolis, Minn.); "Above Light" by **Xi Wang** (Ithaca, N.Y.); and "Cho-Han" by **Stephen Wilcox** (Bethlehem, Pa.) will be featured on the Minnesota Orchestra's *Future Classics!* concert at Orchestral Hall in Minneapolis at 8 p.m. on October 26, 2007.

The week of October 20-27, 2007, marks the seventh annual *Composer Institute*, a collaboration between the **Minnesota Orchestra** and the **American Composers Forum**, in cooperation with the **American Music Center** and the **University of Minnesota School of Music**. The Institute offers a week-long intensive immersion into the world of the American symphony orchestra. This program nurtures participants' musical acumen, broadens their career management skills, and assists their growth as artists and community leaders.

All ACF members are invited to attend these workshop sessions and the daytime orchestral rehearsals at no cost. The final schedule will be posted in October at [www.composersforum.org/institute](http://www.composersforum.org/institute).

### Department of Corrections

In our last issue (see "Performer Profiles," *Sounding Board*, May/June 2007, page 6), we incorrectly listed the URL for the **Lions Gate Trio** website. The correct website address for this ensemble is: <http://lionsgatetrio.free.fr> ♦



*Lions Gate Trio: violinist Katie Lansdale (standing in back), pianist Florence Millet, and cellist Scott Kluksdahl.*

### Encore Awards

*Encore* is a national ACF program that provides rehearsal and performance funds for repeat performances of recent works by living composers. Composers and performers apply jointly, and must reside in different geographic regions of the country (i.e. not the same state or any state that borders it). The intent of the program is to bring repeat performances of recent works to new audiences beyond the composer's home state.

The following performer/composer applications received funding in the most recent round of *Encore*: **The Blakemore Trio** (Nashville, Tenn.) will perform "Trio, opus 44" by **Alfonso Montecino** (Bloomington, Ind.); **Andrea Lynn Cianflone** (Chanhassen, Minn.) will perform "Tribute to Romanticism" by **Margarita Zelenai** (New York, N.Y.); violin/guitar ensemble **Duo 46** (Phoenix, Ariz.) will perform "Trigger" by **John Mayrose** (Durham, N.C.); pianist **Eric Huebner** (New York, N.Y.) will perform "Points and Tales" by **Morris Rosenzweig** (Salt Lake City, Utah); **Klezmerica** (Maplewood, Minn.) will perform "Three Jewish Songs" by **Margarita Zelenai** (New York, N.Y.); cellist **David Russell** (Hyde Park, Ma.) will perform "Ring" by **Martha Horst** (Bloomington, Ind.); the **San Francisco Guitar Quartet** (San Francisco, Calif.) will perform "Bluezilian" by **Clarice Assad** (New York, N.Y.); and pianist **Cristina Valdés** (Bellevue, Wa.) will perform "Hidden Voices" by **Kotoka Suzuki** (Chicago, Ill.).



There are two *Encore* grant rounds annually. Completed applications for the next round must be post-marked by October 1, 2007 (see "Forum Opportunities" listing on page 13). ♦



*A coast-to-coast Encore collaboration: The San Francisco Guitar Quartet (left above) will perform "Bluezilian" by New York composer Clarice Assad (left below).*

### 2007 McKnight Awards

Four **McKnight Composer Fellowships** have been awarded to Minnesota artists from a field of 73 applicants. These fellowships are awards for excellence and come with \$25,000 in unrestricted funds. Fellows may also apply for additional funds to design and implement a community outreach project. The 2007 Fellows are **Douglas Ewart** (Minneapolis); **Douglas Geers** (Minneapolis); **Adam Wernick** (St. Paul); and **Preston Wright** (St. Paul).



*2007 McKnight Fellow Douglas Ewart*

### 2007 McKnight Awards (cont.)

In another McKnight-funded program, two non-Minnesota artists have been selected as McKnight Visiting Composers. Each receives \$14,000 to come to Minnesota and pursue a self-designed community residency project lasting two months: **Billy Fox** (Arlington, Va.) will be conducting workshops for high school students in both rural Minnesota and at the MacPhail Center for Music in Minneapolis. These workshops will focus on using new compositional and improvisational techniques as a way to foster creative thinking and artistic risk-taking; **Evan Solot** (Philadelphia, Pa.) will be in residence with the Fargo-Moorhead Symphony (Moorhead) and Minnesota Dance Theater (Minneapolis) to create an orchestral suite with dance and projections. The work will also be performed by a consortium of orchestras around the state.

The panelists who selected this year's round of McKnight Fellowship and Visiting Composer award winners were composers **Susie Ibarra** (N.Y.), **Matthew Levy** (Pa.) and **Steven Stucky** (N.Y.).



*2007 McKnight panelists (left to right): Matt Levy, Susie Ibarra, and Steven Stucky.*

**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.

ACF is proud to administer these programs on behalf of the McKnight Foundation and offers its congratulations to the six artists selected this year. ♦

### Play a Role in the Future of Music!

When you're gone, will the music live on? Make sure the answer is "YES!" Consider a bequest to the Forum through your will or trust. Our endowment fund is well-managed and benefits the many dynamic programs of the American Composers Forum that make new music accessible to a wide audience. Like you, we're not sure what the future will bring beyond the proverbial death and taxes, but our belief in the importance of the creative spirit is worth perpetuating.

It's easy — from a simple bequest in a will to a more complex trust, a planned gift of any size translates to a strong and vibrant music community that owes you its gratitude. If you are over 70 and a half years old and have a traditional or a Roth IRA, the Pension Protection Act of 2006 allows you to make a contribution of up to \$100,000 directly to a charitable organization without reporting the withdrawal as taxable income, provided that distributions are made by December 31, 2007. Call Director of Development Julie Stroud at 651.251.2822 or email her at [jstroud@composersforum.org](mailto:jstroud@composersforum.org) to let her know you want to include the Forum in your planning. ♦

Photo: Carey Nadeau



Conductor Mark Robinson and composer Adrienne Albert at a Kenai Peninsula Orchestra rehearsal in Ninilchik, the midway meeting point for the musicians who live along this extensive Alaskan peninsula.

**“A Place Called Home” continued from cover**

premiered at an outdoor event at the Pratt Museum in June of 2006, I thought it prudent to compose a work for instruments that could withstand the likely rainfall (it did) and dampness (it was) at that time of year. The movement begins with the wind players entering from behind the audience, imitating animal calls. I still laugh as I remember people’s heads swiveling around trying to locate the source of the strange squeaks of oboe and bassoon reeds, and the sight of **Heather Beggs** (Director of the Pratt Museum) hopping through the woods improvising on her horn. “Animalogy” is a musical portrait describing the various creatures living and procreating in the Kenai Peninsula, including many varieties of birds, bald eagles, bears, moose, sheep, wolves, and even the sea life that inhabit this spectacular region. I leave it to the imagination of listeners and performers to match these sounds with specific creatures going about their daily tasks and pleasures.

The last movement of “An Alaskan Symphony,” entitled “A Place Called Home,” depicts the people who inhabit this wonderful environment – inhabitants who are bold and courageous and value their sense of community and family. I wrote the text upon reflecting on the many extraordinary people I have met on my trips to this region: homesteaders, Native Americans, old believers, residents who were born in the Kenai and residents who came from “outside” – an Alaskan colloquial word that designates those of us from the lower 49 states or born in other countries.

I suppose in any emergency, all towns, big and small, will come together to help one another, but in Homer and Kenai and Soldotna and other outlying Alaskan areas and towns, this is an everyday occurrence.

When Homer resident **Mike McCarthy** (one of my Alaskan hosts) hears something on the highway outside the cozy home on the Katchemak Bay, which he shares with his wife, Cathy, he bounds out of his chair to find out what is going on in his neighborhood, alert to any and all possibilities. I suppose some of this is ingrained when you live in a place where around the next bend, a moose might be sauntering across the highway as you are driving along 55 miles per hour – or a bear might be climbing your back stairs to see what’s for dinner – or a volcano (there are three active ones in Alaska) suddenly blows and people’s lives are in jeopardy.

As beautiful as this region is, it is the people who live here that bring it life and give true meaning to the word “community.” The American Composers Forum discovered that their *Continental Harmony* projects help bring people together, heighten community feeling and sense of place, and encourage the formation of new collaborations among disparate groups. I feel very fortunate to have had the marvelous opportunity to experience this firsthand, and to compose a work for the remarkable people of a place that now feels like home to me, too.

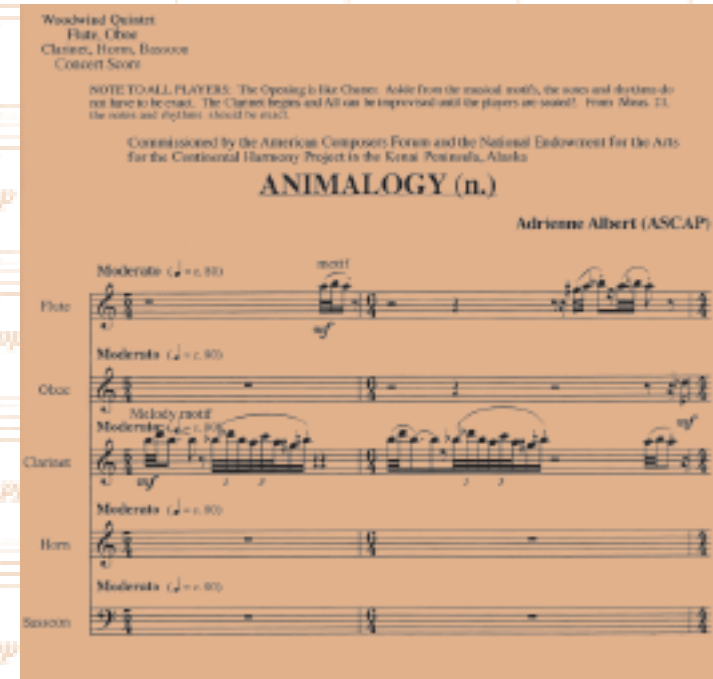
— **Adrienne Albert** is a graduate of UCLA in music. Her parents were both European-trained professional violinists, and she began studying the piano at age 4 and composition at 10. Her early composition teachers were Saul Kaplan and Leonard Stein. After enjoying a lengthy hiatus performing other people’s music, she returned to studying composition with Stephen “Lucky” Mosko at CalArts and orchestration with Albert Harris.

Read more about Adrienne’s Alaskan adventures on the *Continental Harmony* website at [www.continentalharmony.org](http://www.continentalharmony.org) and for a sound sample of “An Alaskan Symphony,” visit Adrienne’s own website at [www.adriennealbert.com](http://www.adriennealbert.com) ♦



Photo: Carey Nadeau

Composer Adrienne Albert at the scenic overlook in Homer, Alaska.



The opening of “Animalogy” for woodwind Quintet, the second movement of “An Alaskan Symphony” by Adrienne Albert. © 2006 Kenter Canyon Music (ASCAP). Reprinted here with the composer’s permission.

The Forum’s *Continental Harmony* program was conceived in 1999 as a musical celebration of the new millennium, with 58 commissions in all 50 states. 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, and has been recognized as a model of local community artistic initiative. Each *Continental Harmony* host site, in partnership with local performers, identifies a theme or an occasion for a musical work meaningful to its community. With the assistance of the American Composers Forum, the community selects the composer best suited to their project. Community residencies help this composer create a new musical work tailor-made for each place and group of performers. *Continental Harmony* brings composers and communities together in the creation of original musical works reflecting the unique history, culture, and spirit of each community. For information on all *Continental Harmony* projects, visit: [www.continentalharmony.org](http://www.continentalharmony.org)

*Continental Harmony* is a leadership initiative 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 ♦

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## Continental Harmony on CD and DVD

**Phillip Bimstein:** "The Bushy-Wushy Rag"

*Continental Harmony* premiere July 4, 2000, at Fair St. Louis in Saint Louis, Mo.



Performed by the Equinox Chamber Players (included with other works by Bimstein on a new Bimstein collection entitled "Larkin Gifford's Harmonica"), and available from the Starkland website: [www.starkland.com](http://www.starkland.com)

"Like their composer, the pieces on this album communicate a generous and good-natured spirit, tempered with wry wit and a special sense of the western landscape and culture ... He has an enviable knack for choosing

spoken narratives that reminds me of the filmmaker Errol Morris. These spoken riffs are placed in musical settings that give them flavor and color in a way that only Bimstein can do." – from the CD's booklet intro by composer John Adams.

While written for woodwind quintet, "The Bushy-Wushy Rag" also includes the prerecorded sounds of a St. Louis Cardinals baseball game – the "thwock" of a home-run ball, the echoing cheers (and boos) of Cardinal fans, and the distinctive calls of a Bush Stadium beer vendor. For a PBS video clip of Bimstein meeting the "Bushy-Wushy Beer Man" in St. Louis, visit: [www.pbs.org/harmony/filmandmore/index.html](http://www.pbs.org/harmony/filmandmore/index.html)

**Stephen Newby:** "The Rondo Oratorio"

*Continental Harmony* premiere September 24, 2005, at Concordia University's Buetow Music Hall, in St. Paul, Minn.



"The Rondo Oratorio" is a celebratory work for chorus, instrumentalists, and narrator. Drawing on a rich variety of musical styles – gospel, jazz, classical, spiritual, hip-hop – Newby has crafted a multi-movement composition from his visits in the community, inspired in part by oral history interviews with people who lived and grew up in the Rondo Avenue neighborhood of St. Paul, Minnesota. In the 1950s and 1960s, the vibrant Rondo neighborhood was an integrated but predominantly African-American business, religious, and education center in the city's urban core – a community uprooted and displaced by the construction of the I-94 freeway that replaced Rondo Avenue. The themes of Newby's oratorio – faith, hope, and love – express the vitality of a community that has survived in spirit despite geographic dislocations.

The premiere performance of "The Rondo Oratorio" was filmed by Saint Paul Neighborhood Network, and is included on a DVD set with an accompanying CD-ROM containing

background on the Rondo community and Newby's work intended for schools and libraries. This CD-ROM offers lesson plans for teachers or can serve as a stand-alone resource for anyone interested in issues of community, culture, and race.

This DVD/CD-ROM set is available for purchase online for \$10 plus s/h from "The Rondo Oratorio" St. Paul project page on the *Continental Harmony* website at: [www.continentalharmony.org](http://www.continentalharmony.org)

**Evan Solot:** "Underground Movements"

*Continental Harmony* premiere November 16, 2006, in Chicago, by River North and the Chicago Children's Choir.



Performed by the Chicago Children's Choir and a chamber ensemble, and available from the RiverNorthChicago website: [www.rivernorthchicago.com/underground.htm](http://www.rivernorthchicago.com/underground.htm)

"The Chicago premiere on the River North bill was artistic director Frank Chaves' *Underground Movements*, a massive full-company piece set to Evan Solot's richly textured and colored score – a specially commissioned work whose pre-recorded instrumental part was overlaid with complex, stunningly rendered live vocal accompaniment by members of the Chicago Children's Choir." – from *The Chicago-Sun Times* review by Hedy Weiss.

**Randall Woolf:** "Women at an Exhibition" (chamber orchestra version)

*Continental Harmony* premiere March 27, 2004, at the Akron Art Museum with the Akron Symphony

Performed by "The Pack" chamber ensemble conducted by Ransom Wilson, and available from the Image Recordings website and the Akron Art Museum gift shop: <http://imagerecordings.com> and [www.akronartmuseum.org](http://www.akronartmuseum.org)

"What is a woman? How do we – men, women, society – see and portray women? The first question has been asked for centuries and is perhaps unanswerable. The second inquiry can begin in an art museum, where a preponderance of the works are images of women. So composer Randall Woolf came to realize when he was commissioned by the Akron Art Museum in Ohio to write a piece for the Akron Symphony Orchestra (as part of *Continental Harmony*, a national community-based composer residency program of American Composers Forum) with one simple proviso: the piece was to be based on "something" from the Akron Art Museum's collection." – Mic Holwin, American Composers Orchestra.

For more on Woolf's "Women at an Exhibition" project, read the rest of Mic Holwin's essay at: [www.americancomposers.org/women\\_exhibition\\_essay.htm](http://www.americancomposers.org/women_exhibition_essay.htm) ♦



## PERFORMER PROFILES:

Interview by soprano Carrie Shaw

## MaryClare Brzytwa Bay Area performer lights up the lap top



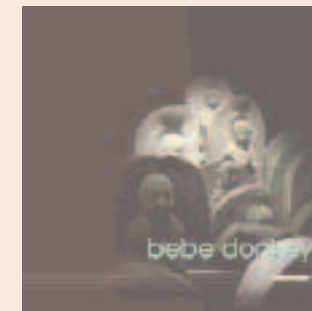
Bay Area performer MaryClare Brzytwa

### Carrie's questions and MaryClare's answers:

*Tell me a little about yourself, MaryClare.*

I am a composer/performer improviser living in Oakland, California, but originally from Cleveland, Ohio. I graduated from Mills College with my B.A. in composition/electronic media. I perform on a variety of instruments including flute, piano, guitar, and voice. I also use the laptop to process these instruments using a program called Max/MSP. I am involved in several projects including an avant-folk trio ([www.myspace.com/bolivarzoar](http://www.myspace.com/bolivarzoar)), an all-female, free-improvisation trio ([www.myspace.com/slowchildren4u](http://www.myspace.com/slowchildren4u)), as well as my own solo compositions ([www.myspace.com/maryclarebrzytwa](http://www.myspace.com/maryclarebrzytwa)).

Recently published work includes a duo project called Bebe Donkey with guitarist **Antoine Berthiaume** just released on the Canadian label Ambiances Magnetiques (<http://www.actuellecd.com>). Most recently I am in the midst of a 6-week tour, which included a 3-week residency at the Atlantic Center for the Arts working with flutist **Robert Dick**, as well as six performances, curated by guitarist **Fred Frith**, at an experimental-music venue in New York City called the Stone, which is owned and funded by composer **John Zorn** ([www.thestonenyc.com](http://www.thestonenyc.com)).



Bebe Donkey CD cover

*Whose works do you perform? When you perform works with electronic components by other composers, how do you typically 'get' the music?*

I mostly perform my own works but also am currently working on a piece by Icelandic composer **Steini Gunnarson**, [a work that he wrote specifically for Brzytwa — CS]. The piece utilizes a program called p.d. (more specifically "gem" which is the visual component) and involves improvising to a morphing graphic to which the composer has assigned timbral instructions. As for instructions on how to perform the piece, it is pretty straightforward. The composer emailed me directions on how to install the software. I already use a program similar to p.d., Max/MSP, in which I have an established procedure for mic'ing techniques on my flute and inputting my sound into the system. The composer took these already-developed techniques into account when writing the piece for me, so when he wrote the computer program, he programmed it in such a way that I just open the program and push the space bar and the animation begins. I believe that if I hadn't already had experience composing my own works with computer programming then all of this may have been overwhelming, but it helps to have a background in electronics or at least basic knowledge of audio, if you want to perform an electronic piece by another composer.

*If you knew acoustic musicians who were hoping to program electronic music regularly, but they didn't have a ton of money, what would you say is the most important, first piece of software/equipment they should invest in?*

I would say to get a good mixer, microphone, and audio interface. Next, pick a program that you would like to work in such as pro-tools, ableton live, or digital performer and get that.

*For your audience, what is the most effective way you've found for reaching them, in terms of marketing/advertising your shows?*

I go out to hear a lot of music and always try to find people doing interesting things. I think that somehow people find me in much the same way. MySpace is helpful, and so is making an effort to book your own performances and work with new people as much as possible.

*How would you describe the process of booking your own performances to someone who is a competent musician but an inexperienced self-promoter?*

Booking my own performances has been relatively easy. It keeps things exciting to find other musicians who I like and ask them to share a bill. This way, more people are likely to come out to the concert, and the venue is more likely to want to book you if you have a good draw. I have several demos for my projects as well as an email-able description of what I do, who I've worked with and other details that will give the booker an idea of what kind of music I will be presenting. It helps if you can send mp3s and your bio information by email. Most important, though, is to go out hear the music that is being made around you. This is how I find out about good venues, and most of my performances come about through meeting people and consuming as much live music as possible.

*Have you discovered any new and/or economical venues for presenting new music in northern California?*

Recently, I have put on a performance and gone to see several performances at a venue called the Maybeck Studio. It is a historic landmark located in North Berkeley and owned by a musician named **Gregory Moore**. It is a beautiful setting to present experimental/new music to audiences. Musicians get 100% of the door, and they really encourage you to experiment with the space, which has balconies and great acoustics. 21 Grand is also a venue where many great concerts are held; it is a gallery/ performance space located in Oakland. Most of the festivals I have performed in are funded by grants and donors. An example of this is the **sfSoundGroup**.

*What is the range of ticket prices for your concerts?*

Unfortunately, there is not a huge demographic of people interested in much of the genres in which I operate. More times than not, the majority of the audience consists of mostly other musicians who are in the same boat financially and are dependant on grants to fund their work. Usually at my concerts, tickets can range anywhere from \$6-10 on a sliding scale.

*What composer would you most like to meet?*  
**Kate Bush!** ♦

## Chapter Updates

### San Francisco Bay Area *Composer in the Schools*

The Bay Area Chapter's popular **Composer in the Schools** (CITS) program celebrated its 11<sup>th</sup> Anniversary with end-of-the-school-year concerts celebrating the creative accomplishments of this year's participating students at Lowell (San Francisco) and Berkeley High Schools.

The cutting-edge ensemble **sfSoundGroup** performed the works of Lowell High School students in concert at the Community Music Center in San Francisco on May 25, 2007. Works by student composers **Sophia Chiu, Maria Hong, Natalie Ho, Andrew Linford, Warren Singh,** and **Karen Yee** received their premiere performances, as did a work specially commissioned by the Chapter from **Christopher Jones**, the program's composer/teacher-in-residence at Lowell High. As usual, composers, performers, and audience members enjoyed a lively and engaging discussion after the performance of each piece.

The works of Berkeley High School students **Ben Hamilton, Emily Judd, Milena K. Schaller,** and **Mackenzie Sowers** were performed by East Bay ensemble **Sounds New**, along with a newly-commissioned work by **Matthew Goodheart**, composer-teacher in residence at Berkley High. The concert took place at Trinity Chapel in Berkeley on May 19.

### *subito* in the Bay Area

The Bay Area Chapter announced the following **subito grants** to 10 Californian composers: **Alexis Alrich** (San Francisco) for travel to Cambodia, where she will perform research for the second in a series of orchestral portrait portraits of endangered forests, "Fragile Forests II: Cambodia"; **Cliff Caruthers** (Oakland), for travel expenses to Prague, where he will be performing three of his works at the 2007 Prague Quadrennial; **Jay Cloidt** (Oakland), in support of "Crosstalk," his collaboration with choreographer **Nancy Karp; Beth Custer** (San Francisco), for recording and production expenses for her collaboration with Flyaway Productions on a new 50-minute dance piece, "THE TRUTH PROJECT: Lies You Can Dance To"; **Kurt Erickson** (American Canyon), for his new piano trio, commissioned by pianist **Teresa McCullough** and the ensemble **ADORNO**, for performance during the 2007-08 concert season; **Janis Mercer** (San Francisco), for expenses associated with the performances in San Francisco and New York of "While Away/On Friendship: Music" for piano and electronics, accompanied by paintings by visual artist **Tammy Nguyen; Lisa Mezzacappa** (San Francisco), who is collaborating with installation artist **Deborah Aschheim** on "Phonological," a multimedia production which will be performed across the United States in 2007 and 2008. The grant will be used to fund

CD production for the sound component of the installation; **Justin Yang** (Palo Alto), to fund the performance of a new work in which eight instrumentalists will employ an experimental laptop-based animated notation device; **Randall Wong** (Oakland), to fund the research and composing phase of his miniature opera "Waiting for Godzilla," which will feature live singer/puppeteers and community instrumentalists; and **Theresa Wong** (Oakland), in support of her composition for two cellos, which will explore the percussive and timbral aspect of the cello.

The deadline for the next round of California *subito* applications is November 11, 2007. For application information, please refer to the "Forum Opportunities" listing on page 13.



*Composer in the Schools concert, May 25, 2007, with sfSoundGroup. Back row (left to right): Heather Gardner (viola), Monica Scott (cello), Erik Ulman (violin), Christopher Jones (composer/teacher), Matt Ingalls (clarinets), Kyle Bruckmann (oboe), John Ingle (saxophones), and Tod Brody (Bay Area Chapter Director); Front row (left to right): student composers Natalie Ho, Sophia Chiu, Karen Yee, Maria Hong, Andrew Linford, and Warren Singh.*

### Music for the People

The Bay Area Chapter will continue its collaboration with the San Francisco **Community Music Center** (CMC), allowing two selected composers to work with, and compose for, the amateur chamber musicians at the Center. This program, now entitled **21st Century Music for the People**, was launched during the 2005-2006 season as *Music for People to Play*. The program's aim is to foster the creation and dissemination of vital new works written in modern musical style and language, but specifically composed at a level of technique that amateur musicians can both perform and enjoy. Two composers will be selected for residencies at the CMC during the 2007-08 season. One will work with a group of teenage performers, and the other with a group of adults. Interested Bay Area composers are encouraged to view the eligibility requirements, and downloadable application materials will be posted on the chapter's website, [www.sfcomposersforum.org](http://www.sfcomposersforum.org) ♦

### Philadelphia *New Music Philadelphia online*

Philadelphia is the home of a thriving musical community, with live performances of original compositions by local artists occurring almost every day. These performances are frequently recorded for archival purposes, but are usually not made available to the general public. To provide a public venue for some of these recordings, the Forum's Philadelphia Chapter has launched its own internet radio station, [www.NewMusicPhiladelphia.com](http://www.NewMusicPhiladelphia.com), broadcasting exclusively the work of Philadelphia composers and performers. The goal of the new station is to provide a much-needed service to the Philadelphia new music community in particular — and to all new music fans in general — by allowing these recordings to be heard by a wider audience both inside and outside Philadelphia.

*www.NewMusicPhiladelphia.com is made possible with the generous support of the William Penn Foundation.*

### Oliveros at the Annenberg

On April 20, 2007, **Pauline Oliveros** returned to the Studio Theater at the University of Pennsylvania's Annenberg Center with "The Horns of Hathor," performances with her long-time collaborators **Ione** (spoken word and sonic vocals), **Roscoe Mitchell** (multi-instrumentalist), and **Samir Chatterjee** (tabla). On April 21-22, audiences at the Studio Theater witnessed the culmination of the Philadelphia Chapter's **SoundExchange** project, with Oliveros collaborating with 15 local musicians for world premiere performances of new works by **Paula Diehl, Troy Herion, Paul Pinto,** and **Dustin Hurt.**



*Philadelphia composer Troy Herion.*

### *subito* in Philadelphia

In May, ACF Philadelphia announced *subito* awards to eight local composers: **Matt Davis** to attend the Banff International Workshop in Jazz and Creative Music; **Thomas Flanagan** to finish a recording of his original composition "OneDream"; **Orlando Haddad** for performer fees related to recording his original compositions and arrangements for orchestra inspired by Brazilian Samba and Bossa Nova; **Janice Hamer** for costs associated with completing her new opera "Lost Childhood" based on the memoir of Dr. Yehuda Nir, a Holocaust victim who survived as a "hidden child"; **Evan Lipson** for costs associated with recording the fusion ensemble "Normal Love"; **Mogauwane Mahloele** for duplication costs associated with recording of original works inspired by the folk music of Sub-Saharan Africa; **Peter Paulsen** for costs associated with recording original compositions for his Jazz sextet; and **Maurice Wright** for costs associated with recording his original compositions for percussion and violin featuring the performances by Philadelphia Orchestra members **Don Liuzzi** and **Jennifer Koh.**

### *Il racconto d'inverno*

**International Opera Theater** (IOT), a Philadelphia-based touring company, will present the American premiere of "Il racconto d'inverno," a new opera by ACF Philadelphia member **Troy Herion**, based on Shakespeare's play "The Winter's Tale." Herion's opera received its world premiere performance by IOT in 2005 at the Citta della Pieve in Umbria, Italy.



*A scene from the Italian premiere of Herion's opera.*

In a 2005 Temple University profile, Herion said: "Shakespeare's 'The Winter's Tale' is very serious and also very comedic, and switching from one musical atmosphere to the other is really exciting to do." For those lighter moments, Herion said his opera makes musical references to old Warner Bros. cartoons. "Why not? I want to make classical music more relevant to our generation," said Herion. "It's possible to be a serious opera fan and also to love vaudeville and 'The Daily Show.'"

"Il racconto d'inverno" will be staged twice on June 22 and 24, 2007, at The Gershman Y, in Philadelphia. For more information, visit: [www.internationaloperatheater.com](http://www.internationaloperatheater.com)

### Composer Residencies

**Fred Adams** is conducting a two-week residency at Philadelphia's **Clef Club of Jazz and Performing Arts** (736-38 S. Broad St./Avenue of The Arts), with an ensemble of advanced high school students. The focus of the residency is the Kansas City stomp tradition and Adams' original compositions and arrangements of classic Fletcher Henderson numbers. The residency will conclude on July 27, 2007, with performances of Adams' works by the students who will be joined by **Marshall Allen** and the intergalactic **Sun Ra Arkestra.**

Later this fall, **Lenny Seidman**, along with members of the percussion orchestra **Spoken Hand**, will lead a four-week residency at the music classes of the **Independence Charter School** in Philadelphia later this fall. This residency will focus on the expressive potential of percussion and performances of original and traditional works in the Brazilian, Indian, and West African traditions.

### 10<sup>th</sup> Anniversary Performances

The initial meeting of the Forum's Philadelphia Chapter took place at the Fleisher Art Memorial on October 9, 1997. To mark ACF Philadelphia's 10<sup>th</sup> Anniversary, a performance series is being planned for Commonwealth Plaza at the **Kimmel Center for the Performing Arts.** These programs will feature works and performances by ACF Philadelphia members and will be presented free of charge. Details are being worked out, and information on both programs and performers will be announced this fall ♦

## Minnesota Curtain Call and Composer-to-Composer

On April 15, 2007, three dozen ACF members participated in **Curtain Call**, a workshop designed to provide a provocative "behind the scenes" glimpse into the world of the theater composer/sound designer. Led by noted local composers **Michael Crowell, Adam Wernick, and Victor Zupanc**, and directors **Gary Briggie, Wendy Knox, and Michael Robbins**, the day-long session provided valuable insight into the process of incorporating newly-composed music into theatrical productions from each of their unique perspectives.



Gary Briggie (from left), Wendy Knox, and Michael Robbins led the afternoon session's discussion "From the Director's Perspective" at the *Curtain Call* workshop.

On April 26, a dozen Twin Cities area Forum members met with **William Bolcom** for a **Composer-to-Composer** session at Orchestra Hall in Minneapolis, then attended the dress rehearsal of VocalEssence's production of Bolcom's monumental masterpiece, "Songs of Innocence and of Experience," with Philip Brunelle conducting the VocalEssence Ensemble Singers and Chorus, Minnesota Chorale, Minnesota Boychoir, symphony orchestra, and a dozen vocal soloists.

### Faith Partners News

On May 20, Alexandria, Minnesota's Evangelical Covenant Choir (Jan Johnson, conductor) and First Lutheran Chancel Choir (Mary Morken, conductor) joined forces to perform all six pieces Minneapolis composer **Thomas Hale** wrote during his 2006-2007 **Faith Partners** residency. The compositions included a mix of traditional anthems, service music, and hymns for the congregation. Commenting about the experience, Morken said: "As a choir director, I've always noticed if a piece was written for a special occasion or for a certain group. It was exciting to be one of those 'special' groups. Working with the composer made the music-come alive."



Thomas Hale rehearsing the combined choirs from First Lutheran Church and Evangelical Covenant Church in Alexandria, Minn., in preparation for their concert of the music Tom composed during his Faith Partners residency.

Beginning its 16th season, **Faith Partners** continues to invigorate

sacred music and reintroduce composers into settings in which they have historically flourished. The participating congregations are chosen on the basis of their interest in and commitment to performing new music, their diversity, and their potential congruence. As a result, participating composers gain multiple performances and develop new audiences.

**Faith Partners** is funded by the Otto Bremer Foundation, with additional support from The Athwin Foundation. This program currently operates in communities where Bremer Banks are located.

### Faith Partners News (cont.)

For the next 2007-2008 **Faith Partners** residency, two composers will be selected to collaborate with faith community consortia in Saint Cloud and Hutchinson, Minn., to create new works reflecting the religions and regions they serve. For application information, please refer to the "Forum Opportunities" listing on page 12.

### subito in Minnesota

The following Minnesota artists received **subito** awards in the most recent grant cycle of the program: **Sapphire Chamber Consort** (Minneapolis); **Joshua Shank** (Burnsville); **Jeffrey Van** (Saint Paul); the **Vecchione/Erdahl Duo** (Apple Valley); and **Jennifer Weir** (Columbia Heights). These grants supported projects ranging from composer's travel expenses to new music concert and CD productions. The next **subito** application deadlines (receipt, not postmark) for Minnesota projects are August 1 and November 1, 2007 (see the **subito** "Forum Opportunities" listing on page 12).

### Minnesota Voices

In honor of Minnesota's sesquicentennial in 2008, ACF announces **Minnesota Voices**, a commissioning opportunity for five composers to create music celebrating Minnesota's history and rich choral heritage. Community choruses from across the state will each select a composer to write music that reflects the beauty and diversity of their specific region. When performed together in concert at the 2008 Minnesota State Fair, these new works will create a "musical quilt" that exemplifies the depth and breadth of cultural resources that enrich this state.



The selected composers will receive a \$4000 commission to write a 3-minute *a cappella* piece for one of the participating choirs: **Arrowhead Chorale, Duluth** (Stanley R. Wold, Artistic Director); **Bemidji Chorale** (Patricia Mason, Director); **Choral Arts Ensemble, Rochester** (Michael Culloton, Artistic Director); **Minneapolis Youth Chorus** (Patrice Arasim, Conductor); and (sharing one commission) the **Minnesota Valley Chorale, Mankato** (Rodney Urtel, Artistic Director) and **Prairie Arts Chorale, Willmar** (Patricia Kazarow, Musical Director). In addition, the choirs will come together at the **2008 Minnesota State Fair** to perform their individual commissions, and then will form a massed choir to perform a piece written specifically for that occasion by **Carol Barnett**, with text by **Marisha Chamberlain**. For application information, see the "Forum Opportunities" listing on page 12. ♦

## New England Vermont Symphony plays Kechley

On May 5, 2007, more than a thousand people in Burlington heard Jaime Laredo and the **Vermont Symphony Orchestra** give the second performance of "Wakeful Visions/Moonless Dreams: Three Movements for Orchestra" by **David Kechley**. ACF New England commissioned Kechley's work in collaboration with the **New England Orchestra Consortium**, with funding from the LEF Foundation, the Cherbec Advancement Foundation, and the John and Naomi Tomfohrde Foundation. Through this collaborative project, new orchestral compositions by Kechley and **Michael Weinstein** have been presented by five New England area orchestras and have reached nearly 4,000 listeners to date. Next season, the collaboration will continue with new performances of Kechley's work by the **Hingham Symphony Orchestra** and the **Longwood Symphony Orchestra**.

## New Music in New England

Since going online in September, ACF New England's **New Music Calendar** at [www.acfnewengland.org/calendar.html](http://www.acfnewengland.org/calendar.html) has listed more than 300 regional concerts and events featuring works by living composers. Our goal is to cover everything happening in new music in the six New England states, and to spread the word to as many people as possible. You can help us by listing your own events and signing up for our regular email updates. For more information, visit our website: [www.acfnewengland.org](http://www.acfnewengland.org) ♦



David Kechley takes a bow with maestro Jaime Laredo and the Vermont Symphony Orchestra.

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Then contact Chris Campbell at: 651.251.2820 or email [ccampbell@composersforum.org](mailto:ccampbell@composersforum.org) to place your order.



**Ann Millikan**  
*The Music of Ann Millikan*  
(innova 663)

A diverse collection of compositions written especially for the California EAR Unit, with guest performers Patrick O'Keefe (clarinet), and Nicholas Terry (percussion).



**Andrew Violette**  
*Rave*  
(innova 674)

"Equal parts Messiaen and prog rock, if you can imagine such a co-mingling, Violette's new sound world is simultaneously restless and strangely comforting" – Frank J. Oteri.

## Forum Opportunities

### July 20, 2007 (postmark) Minnesota Voices

In honor of Minnesota's Sesquicentennial in 2008, the American Composers Forum announces *Minnesota Voices*, a commissioning opportunity for five composers to create music celebrating Minnesota's history and rich choral heritage. Community choruses from across the state will each select a composer to write music that reflects the beauty and diversity of their specific region. When performed together in concert at the 2008 Minnesota State Fair, these new works will create a "musical quilt" that exemplifies the depth and breadth of cultural resources that enrich this state. In preparation for their commission, selected composers will be expected to make a minimum of two visits to the community and the choir, and will be responsible for jointly choosing a text that reflects the historical and cultural heritage of that region. Each choir will perform their commission as part of their regular concert season. Application deadline is July 20, 2007, and selections will be announced in late August. For guidelines and application form, visit: [www.composersforum.org/minnesotavoices](http://www.composersforum.org/minnesotavoices) and please direct questions to Craig Carnahan: tel: 651.251.2833; or e-mail: [ccarnahan@composersforum.org](mailto:ccarnahan@composersforum.org)

### July 20, 2007 (postmark) Faith Partners in Minnesota

Through *Faith Partners* residencies, composers collaborate with consortia of faith-based communities in the creation of new sacred music. Consortia are located in both rural and urban communities and include congregations of different faiths. Each composer creates several new works, some for individual congregations and some that are shared by the entire consortium. The next two Faith Partners residencies will be held in Saint Cloud, Minn. (with Bethlehem Lutheran Church/ELCA and Church of Saint Paul) and Hutchinson, Minn. (with First Congregational Church of Christ and Peace Lutheran Church/LCMS). For guidelines and application form, visit: [www.composersforum.org/faith](http://www.composersforum.org/faith); Please direct questions to Craig Carnahan (see *Minn. Voices* listing above).

### August 1, 2007 (receipt) subito in Minnesota

ACF is dedicated to serving the needs of composers and performers of new music in Minnesota at all stages of their careers. *subito* grants are designed to give an immediate financial boost to emerging composers, performers, and other makers of new music at a time when this help will have a significant career-enhancing effect. The application process is uncomplicated, and the review process is streamlined to provide a quick turnaround. The *subito* Program is highly inclusive, and therefore encourages composers, performers, and sound artists working in

diverse genres/mediums to apply. The program also encourages artists to take risks in their creative endeavors. Grants are competitive and are reviewed quarterly. Applicants will receive a decision on proposals within 4 weeks of each deadline. Submissions for the next *subito* grant round must be received (not postmarked) by August 1, 2007. For guidelines and application form, visit: [www.composersforum.org/subito](http://www.composersforum.org/subito) and please direct questions to Craig Carnahan (see July 20 *Minn. Voices* listing).

### August 1, 2007 Common Ground

The Forum's First Nations Composer Institute (FNCI) seeks applications from Indigenous makers of new music from the U.S. and Canada (composers, performers, groups, sound artists, songwriters, etc) for its *Common Ground* grant program to support "creation, performance, and audience/community building" activities involving Native musical artists occurring October - December, 2007. The goal of *Common Ground* is to support activities that boost Indigenous creative musicians, such as commissions, residencies, performance and production, travel/study, and outreach. The program also seeks to provide Native musical artists with the opportunity to enrich their work through contact with a variety of communities; make Native musical artists more visible to underserved communities and/or larger non-Native cultural institutions; assist Native artists in collaboration with non-Native arts organizations in building audiences; thereby increasing demand for their work. Individual awards will range from \$500.00 to \$7,500.00. Grants are designed to give an immediate financial boost to composers, performers, and other makers of new music at a time when this help would have a significant career-enhancing effect. The application process is simple and straightforward. *Common Ground* gives priority to projects that promote our goal of getting the work of Native Composers and Musicians into the broader community via partnership with four constituencies: Native musicians, Native communities, non-Native communities and non-Native cultural institutions. Full-time students may not apply unless coursework is completed (ABD/thesis status). Individuals may not take a leadership role in more than one project in a 12-month period. Guidelines and submission requirements are available from the FNCI website: <http://fnci.org>; Please direct questions to FNCI Program Director, Georgia Wettlin-Larsen: tel: 651.251.2825; or email: [gwettlinlarsen@composersforum.org](mailto:gwettlinlarsen@composersforum.org)

### August 31, 2007 (postmark)

**Welcome Christmas! Carol Contest**  
The tenth annual *Welcome Christmas!* Carol Contest, co-sponsored by the Forum and VocalEssence, provides North American composers of all ages with the opportunity to compose a modern-day carol. This year's contest requires writing for SATB chorus accompanied by celesta (5 octaves). One or two pieces will be selected and performed at the VocalEssence

### 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).*

*Welcome Christmas!* concerts in December. Each winner will receive a prize of \$1,000. The winners are invited to 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 join in order to receive the award. Before sending submissions, composers must download guidelines and application form located at [www.composersforum.org/carol](http://www.composersforum.org/carol) and please direct questions to Craig Carnahan (see July 20 *Minn. Voices* listing).

### October 1, 2007 (postmark) Encore

*Encore* 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. 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 an 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. Grants awarded in the October funding cycle are meant to support performances beginning January - June, 2008. For complete guidelines and application form, visit: [www.composersforum.org/encore](http://www.composersforum.org/encore); Please direct questions to Craig Carnahan (see July 20 listing).

### November 1, 2007 subito in California

The San Francisco Bay Area Chapter of the American Composers Forum, in partnership with the American Composers Forum of Los Angeles, is pleased to announce the return of the *subito* quick-advancement granting program to composers throughout California. *subito* is designed to give an immediate financial boost to composers and performers of new music at a

time when this help would have a significant career-enhancing effect. Composers in Northern California are encouraged to apply. Performers and ensembles may apply for the purpose of funding a composer's work. The application process is uncomplicated, and the peer review process is streamlined to provide quick turnaround. We wish to award grants to varied artists from the many genres of music represented in California, and from the state's diverse cultures. Individual awards will range from \$500 to \$1500. Please note that if you apply for a *subito* grant you are not eligible to apply again for a period of one year, whether or not you are funded. For guidelines and additional application information, visit the San Francisco Bay Area Chapter's webpage [www.sfcomposersforum.org](http://www.sfcomposersforum.org) and please direct questions to Tod Brody at 415.864.0400 or [staff@sfcomposersforum.org](mailto:staff@sfcomposersforum.org)

## General Opportunities Online

*The following are the listings posted to the on-line Opportunities section of the Forum's web site at press time. ACF members can access more detailed information on these and newly posted 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. New Opportunity listings are posted online 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 15, 2007 Dallas Wind Symphony

Seeks short, unpublished brass fanfares for their 8th Annual Brass Fanfare Competition. Performances prior to their 2007-2008 concerts, publication and marketing services.

### July 25, 2007 Turner Classic Movies and Film Music Magazine \$\$\$

Seeks registrants for their 2nd Annual Composer Expo on "the state of the art, craft, technology and business of instrumental music for film, television and video games," to be held July 25, 2007, in Los Angeles. Panels on a variety of topics, reception, dinner and networking.

### July 31, 2007

#### ISCM \$\$\$

Seeks submissions of new works that "explore new ways of presenting contemporary music to newfound audiences, through multimedia, crossover programs, installations, fringe programs and interactive web-based content" for their 2008 World Music Days in Vilnius, Lithuania.

#### Musica e Arte E Cultural Association \$\$\$

Seeks original scores for a specific video by Japanese artist Takagi Masakatsu (provided by the Association) for their 1st Roma Soundtrack Competition. Cash award.

#### Music from China

Seeks 6-15 minute unperformed, unpublished chamber works (2 or more performers) for Chinese instruments for their 2007 International Composition Prize. Cash awards and performance in New York City.

#### New Music Works

Seeks short, unpublished chamber works for 3 or more specific instruments from undergraduate student composers attending San Francisco Bay Area Colleges and Universities for their Sound Horizons IX Concert and Composition Competition. Cash award and performance.

#### August 1, 2007

#### Diverse Practice

Seek scores for short chamber works for a group of adult beginners who play a variety of instruments. Cash awards for up to three selected works.

#### Javitch Music Appreciation Fund

Seeks short, unpublished chamber works on Jewish themes for any combination of violin, viola, cello, piano and one solo instrument (or voice) from young and/or emerging Jewish composers for their Composition Competition. Cash award, travel stipend to attend rehearsals and performances in Omaha, Neb., in January of 2008.

#### Kunstgegen Foundation \$\$\$

Seeks CD submissions of 4-10 minute original musical works that "most exemplifies the qualities of interest, emotion, intellect, and compatibility with modern dance choreography" for their 2007 Music for Modern Dance Performance Competition. Cash award and possible choreographed performances.

#### August 6, 2007 The Walden School Teacher Training Institute \$\$\$

Seeks applicants for their Teacher Training Institute workshops in developing creative expression, August 7-13, 2007, in New Hampshire. Limited to 35 participants, open until filled.

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August 7, 2007

**Huddersfield Contemporary Music Festival (UK) \$\$\$**

Seeks c. 10 minute unperformed scores for violin, recorder, guitar, trombone, double bass, and optional electronics from composers aged 18-30 for workshop performances on November 22 during the 2007 Festival. One or more commissions as awards for finalists, with performances of commissioned pieces during 2008 Festival.

August 15, 2007

**Florida State University**

Seeks email submissions from currently enrolled U.S. student composers for possible performance at their CHASM music festival in Tallahassee, Fla, on March 1, 2008. Electroacoustic works encouraged. Selected composers required to attend the event.

**Ithaca College School of Music and Theodore Presser Company \$\$\$**

Seek short, unpublished works for mixed choir (SATB), unaccompanied, or with keyboard accompaniment, for their 28th Annual Choral Composition Contest. Cash award, performance, and possible publication by Presser.

August 17, 2007

**La Salle University**

Seeks CD submissions of electro-acoustic music on the theme of war and peace to be presented on a November concert of works for fixed media.

August 24, 2007

**Wallace Alexander Gerbode Foundation and William & Flora Hewlett Foundation**

Seek applications from San Francisco Bay Area non-profit musical and multi-discipline arts presenting organizations for their 2007 Emerging Composer Award grants funding the creation and production of major contemporary musical compositions by talented California composers, age 35 and younger. Applications not accepted from individual artists.

Illinois Central College

Seeks submissions from U.S. composers of new, original settings of the text of their school Alma Mater song. Cash award.

August 30, 2007

**The Lake Eustis Institute**

Seeks unpublished piano scores from composers over 21 for their second Barto Prize: a commissioned piano solo composition based on a short poem. Compositions incorporating recorded music or sounds will be given special consideration.

August 31, 2007

**International Music Institute Darmstadt**

Seeks two representative large ensemble/orchestral scores that have been performed with proposals for a short, new work for string quartet with /without live-electronics

from composers under the age of 38 for the preliminary round of their Staubach Prize Competition. Cash award.

**Thelonious Monk Institute of Jazz \$\$\$**

Seeks submissions of jazz scores "creatively composed for the trumpet, freely utilizing song and other elements that root the composition's basis in jazz," for any combination of instruments (including vocals) from composers who have not been recorded by major jazz artists/labels for their International Composers Competition. Cash award, performance, hotel expenses to attend performance in Los Angeles.

September 1, 2007

**American Guild of Organists**

Seeks short, unpublished works for for organ and C instrument (easy to moderate difficulty) for their 2008 Organ Spectacular Organ Competition. Cash awards, premiere performance, and publication.

September 10, 2007

**American Recorder Society and the Amsterdam Loeki Stardust Quartet \$\$\$**

Seeks short new works for recorder quartet from U.S. or Canadian composers for their Composition Competition. Cash awards, premiere performance in February of 2008, possible tour performances abroad, and commercial CD recording/release.

September 14, 2007

**New York City Opera**

Seeks submissions of new, previously unproduced operatic works and/or operatic works-in-progress from U.S. composers for their Vox 2008 reading sessions. Accepted works will receive public, unstaged performance of excerpts read by the New York City Opera orchestra and soloists.

**Pacific Chorale \$\$\$**

Seeks sample scores of choral work from U.S. composers under 35 for their Young Composers Competition. Prize is commission for and performance of a new a cappella work for mixed choral ensembles, 3-5 minutes in length, utilizing text of American poetry or an original work based upon a lesser-known American folk song.

September 15, 2007

**The MacDowell Colony**

Invites composers with professional standing in their fields, as well as emerging composers, to apply for their winter residencies (February 1 - May 31, 2008) in Peterborough, New Hampshire.

October 1, 2007

**College Band Directors National Association, Virginia Chapter**

Seeks full symphonic band scores (may include soloist or tape) for two composer-led rehearsal/recording sessions and panels February 8-9, 2008, at the University of Mary Washington in Fredericksburg. Preference for unpublished works. Travel stipends.

October 1, 2007 (cont.)

**Radcliffe Institute for Advanced Study**

Seeks qualified applicants for their 45 fully funded annual fellowships designed to support scholars, scientists, artists and writers of exceptional promise and demonstrated accomplishment, who wish to pursue work in academic and professional fields and in the creative arts September 2008 through June 30, 2009, at Harvard University in Cambridge, Mass.

October 31, 2007

**Choral Union of First United Methodist Church (Fort Worth, Texas)**

Seeks original, unperformed, unrecorded short sacred works (not necessarily Christian) for SATB (divisi acceptable; a cappella or piano or organ accompaniment, one obbligato instrument, or percussion) for their Third Biennial "Outside the Bachs" Competition for Choral Composers. Cash awards, travel stipend for finalists to attend performances.

November 1, 2007

**Alienor International Harpsichord Composition Competition**

Seeks original harpsichord scores in two categories: 1) short preludes for solo harpsichord inspired by "L'art de toucher le clavecin" by François Couperin and/or 2) chamber works for harpsichord with one other acoustic modern or period instrument. Cash awards.

**American Academy in Rome**

Seeks qualified applicants for their Rome Prize 2008: independent study and advanced research fellowships in the arts and the humanities (including musical composition) at their center in Rome, Italy. Room and board, a study or studio, and a cash stipend.

November 9, 2007

**American Bandmasters Association**

Seeks original compositions for band that composed after November 15, 2005, for their 51st Ostwald Award. Cash prize and performance at 2008 annual American Bandmasters Association Convention in Miami, Florida.

**Haddonfield Symphony**

Seeks short orchestral scores from U.S. resident composers (and current foreign students at American schools) under 30 for their Young Composers' Competition. Prize includes performance, airfare to attend performance in New Jersey in February 2008, archival recording, and possible publication by Presser.

November 15, 2007

**Lutowski Award \$\$\$**

Seeks recent scores for string quartet; violin, cello, oboe, clarinet and/or voice and piano; and piano duet (four hands, two pianos) for their 2007 Award. Cash awards.

November 23, 2007

**College Band Directors National Association**

Seeks original, unpublished, short compositions for young band (grade 3 - 3.5) composed since January, 2006, for their Composition Contest. Cash award.

November 30, 2007

**Sybarite Chamber Players \$\$\$**

Seek scores of new chamber works from instrumentation of 2 violins, viola, cello and double bass (works with tape permitted) that have not received more than one professional performance for their 2nd Annual Composition Contest. Cash award, concert performance, and live CD recording.

December 15, 2007

**Longfellow Chorus (Portland, Maine) \$\$\$**

Seeks short, original settings of Longfellow's poetry and prose for their 1st Annual Chorus Composer's Competition. Two categories: choral and solo song. Cash awards and performances.

December 31, 2007

**Ensemble Aleph**

Seeks short scores for 5-8 players (specific instruments) from composers under 40 for their 5th International Forum for Young Composers. Selected composers invited to residencies in France during 2008, performances in at least 5 European counties.

**New York based musicologist**

Seeks recent graphic scores for possible inclusion in an anthology of scores that use graphic/innovative notation.

January 1, 2008

**Simiose Latina**

Seeks original compositions (contemporary classical music) for bandoneon and cello.

March 24, 2008

**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.

April 15, 2008

**Town of Harelbeke (Belgium)**

Seeks original, unperformed wind ensemble/concert band works 15-25 min. in duration for their International Composition Contest. Cash prizes, performance in Belgium in November of 2008. Works employing contemporary/more advanced compositional techniques especially welcomed.

June 1, 2008

**ZMF New Music**

Seeks original, unpublished, unperformed works written for solo marimba, 3-6 minutes in length, and of intermediate difficulty for the final round of their two-year composition contest. Performance, CD recording and publication.

November 7, 2008

**Queen Elisabeth International Composers Competition**

Seeks 10-12 minute original, unperformed, unpublished works for violin and orchestra from composers under 40 specifically written for their Composers Competition to be played in Brussels by the finalists of their Violin Competition in May of 2009. Cash awards for finalists, one grand prize with travel expenses to attend rehearsals and performances and award ceremony. Broadcasts, and CD and/or DVD recordings.

**General Opportunities with No Stated Deadline**

**Ann Arbor Cantata Singers**

Seeks works for unaccompanied choir or for choir with piano or organ for possible performance in Michigan. Shorter works of moderate difficulty suitable for advanced community choir are preferred, as are works by female composers and young composers.

**Anthology Project**

Seeks information on new works for percussion solos with electronics for reference publication.

**Anti-Social Music**

Seeks chamber scores (up to 10 players) for world premiere performances in rock clubs and alternative venues in New York City area.

**Arizona University Recordings**

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

**Art of the States**

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

**CSU Bakersfield Concert Band**

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

**Diapason Gallery for Sound and Intermedia**

Seeks multi-channel sound installations and mixed media work playable by computer, especially works for sound and video, for presentation in New York City.

**Duo 46**

Seeks new duos or trios featuring violin and guitar for possible performance and recording.

**Earplay New Music Ensemble**

Seeks scores for 1-6 players for possible inclusion in its 2005-06 and future seasons.

**From the Top**

Seeks pre-college composers (ages 9-18) to appear on their radio program. National exposure and performance opportunity.

**Harpist Julieanne Rabens**

Seeks aesthetically and technically challenging works for lever harp for possible performance and recording in the U.S.

**Janus Percussion**

Invites composers to submit published and unpublished works for percussion duo for possible performance.

**Kansas State University School of Music**

Seeks unusual scores for possible programming on its new music concert series. Electro-acoustic music welcome.

**Knox-Galesburg Symphony**

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

**New York Miniaturist Ensemble**

Seeks works composed of 100 notes or less for possible performance.

**Opera librettist Gene Tyburn**

Seeks composers interested in setting his texts to music.

**Opus 21**

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

**Oeuvre**

Online publication from Australia invites audio submissions of new music, from symphonic works to experimental works incorporating electronics or found sound.

**San Francisco Guitar Quartet**

The San Francisco Guitar Quartet seeks original compositions in the classical and jazz idiom of any duration for guitar quartet. Preference is for unpublished, unperformed or underperformed, commercially unrecorded works.

**WUOL (Louisville, Ky.)**

Seeks broadcast quality recordings for "Brave New World," a weekly radio show dedicated to today's living composers ♦