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## 2006 Joyce Award for Music: ACF and Chickasaw composer Jerod Impichchaachaaha' Tate

On January 23, 2006, the Joyce Foundation of Chicago announced that the **American Composers Forum (ACF)** was one of four Midwest cultural organizations selected for their third annual Joyce Awards, which support commissioning works by artists of color. The Forum was selected for the **2006 Joyce Award for Music** and awarded \$50,000 to support the commission of a new concerto for guitar and orchestra by Chickasaw composer **Jerod Impichchaachaaha' Tate**.

Tate's new concerto will incorporate traditional music from Chickasaw and Lakota musical traditions. The three-movement concerto will augment the percussion section with American Indian instruments and will be dedicated to his wife, Ursula Running Bear. The work will be performed by classical guitarist and GFA winner Jason Vieaux and the Civic Orchestra of Minneapolis, conducted by Cary John Franklin, during its 2007-2008 season. This commissioning project is part of the Forum's **First Nations Composer Initiative (FNCI)**, a place for the American Indian musical arts to be celebrated and advanced.

### About the Composer

Jerod Impichchaachaaha' Tate was born in 1968 in Norman, Oklahoma and is a citizen of the Chickasaw Nation. Dedicated to the development of American Indian classical compositions, he is currently composer-in-residence for the Chickasaw Summer Arts Academy and the Grand Canyon Music Festival's Native American Composer Apprentice Program. His works have been performed by the National Symphony Orchestra, Minnesota Orchestra, the Buffalo Philharmonic Orchestra, Colorado Ballet, and the Dale Warland Singers, to name a few. He holds commissions from the National Symphony Orchestra; Christine Bailey, principal flute of the Buffalo Philharmonic Orchestra; The American Composers Forum; James VanDemark and double bass faculty for the Eastman School of Music; and many others. Jerod received a BM in piano performance from Northwestern University and a MM in piano performance and composition from the Cleveland Institute of Music.

### About ACF and its First Nations Composer Initiative

Founded in 1973 as the Minnesota Composers Forum, the American Composers Forum has grown from an innovative regional initiative into one of the nation's premier composer service organizations. ACF supports over 1,300 professional members in all 50 states through granting, commissioning, and performance programs. The Forum provides composers at varying stages of their careers with valuable resources for professional and artistic development. The goal of the Forum's FNCI program is twofold: first, to establish an infrastructure in support of traditional and contemporary music by American Indian composers and musicians; second, to facilitate the integration of their work into the wider cultural and artistic framework.



## Visits with John LaMontaine: How an email led to a new work

In nearly twenty years as a professional trombonist, including past positions with the Joffrey Ballet Orchestra and Albany Symphony, as well as performing with chamber groups including the Essential Music Contemporary Ensemble, I have often had the exciting experience of participating in premieres and premiere recordings of brand new music. Despite this, I've not had the opportunity to discuss the details of a new piece directly with its composer until recently.

Like many of my fellow trombonists, I am always looking for new additions to the relatively limited chamber repertoire for my instrument. Over the years, I have spent many hours searching for new or lesser-known trombone works, and it was one of these repertoire searches which led to my meeting and working with a truly extraordinary musician: the American composer John LaMontaine.

I began this particular search on a whim – by looking up a list of Pulitzer Prize nominees and winners. This list included names such as Leslie Bassett, Vivian Fine, Morton Subotnick, Samuel Barber, Aaron Copland, and Ned Rorem, to name just a few. The list also included John LaMontaine, who had won the Pulitzer in 1959 for his Piano Concerto No. 1.

Now, I was familiar with LaMontaine's "Conversations" for trombone and piano, but wondered how it could be that this was all I knew about this composer. My research agenda became clear: I decided to learn more about LaMontaine's music. After all, since he had written *one* work for trombone, perhaps there were *more* LaMontaine chamber works for my instrument as well.

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Sound Bites

Coming Soon to a Website Near You:  
Audio Files on the ACF Member Profile Pages

As a benefit of membership, all current ACF member are invited to create and update their own Member Profile pages in the "Artists and Events" section of the Forum's website: [www.composersforum.org](http://www.composersforum.org) These Member Profiles pages can include a photo, contact information, email and other website links, a brief biography, an artistic statement, and space for work lists. Members can also post announcements of concerts or performances of their music in this section via their Profile pages, an ability many members use to their advantage in spreading the word about these events. The ACF website currently includes detailed profiles for many of our 1300+ composer, performer, ensemble, and organizational members — and the list is growing.

But for a music organization, the ACF Member Profile pages have been very quiet – that will change very soon.

In May all current Forum members will be able to have audio files added to their Member Profile pages. Thanks to some recent technological upgrades, we are successfully testing the procedures, capacity, and file size that we will be able to offer. Whether or not you already have sound files posted anywhere else online, this new capability of the ACF website will provide one more listening post where music browsers can sample audio files of your work.

Start thinking about which audio files best represent your work — and be sure to secure the necessary permissions from any performers involved!

We'll be contacting you very soon with more details.

What people are talking about on the ACF  
Composer to Composer Bulletin Board.

Some recent discussion topics have included: "Cubase sx3 and an Edirol pcr-1 keyboard" ... "Contests: Yes or No?" ... "I have a problem. When I'm writing, I have trouble constructing a melody" ... and "Production Music Rates???"

**Composer to Composer** is an online bulletin and discussion board created by the Forum and MakeMusic! (the folks behind *Finale*® Notation Software). This service is open to anyone who wants to discuss anything about new music. You don't have to be a Forum member or a *Finale* user to participate. Registration is free and very easy.

You are invited to log on at <http://acf.finalemusic.com> and join these discussions — or start a new one of your own!



Sound files of the past: the 78-rpm Music Library of Gramophone magazine in London in 1948.



A greeting sign prepared for visiting composer Tania Leon at the Dr. Martin Luther King Jr. College Preparatory High School in Chicago.

BandQuest® Update

**BandQuest** is the Forum's innovative music education project that brings new levels of creativity to a broad cross-section of American youth. It is designed to meet a need long articulated by music teachers for fresh, high-quality, contemporary music for middle level bands.

The Forum commissions and publishes works by some of the most accomplished and imaginative composers of our time. The roster to date includes **Michael Colgrass, Brent Michael Davids, Michael Daugherty, Thomas Duffy, Adolphus Hailstork, Jennifer Higdon, Libby Larsen, Tania Leon, Stephen Paulus, Robert Rodriguez, Alvin Singleton, Chen Yi, and Judith Lang Zaimont.** Each composer has collaborated with a school band to ensure that the work is age appropriate, and to develop new ways of teaching creative processes.

Interdisciplinary CD-ROMs have been created to accompany five of the scores in the *BandQuest* series, complete with study plans for teachers and a wealth of musical, historical, and cultural information for students to explore on their own.

Tania Leon in Chicago

In 2005 the Forum began an extended collaboration with **Chicago's Ravinia Festival, the Chicago Sinfonietta, and Chicago Public Schools** in bringing *BandQuest* to the Windy City. This collaboration brings professional musicians from the Chicago Sinfonietta to work with public-school band directors and students in preparing a selected *BandQuest* score. The composers of these pieces are also invited to Chicago to lead master classes and meet with students.

As part of the Forum's partnership with the Ravinia Festival, New York composer **Tania Leon** visited Dr. Martin Luther King Jr. College Preparatory High School in Chicago to meet with students and hear their progress on mastering her *BandQuest* piece "Alegre." In addition to rehearsing "Alegre" with the composer, the students performed a piece they prepared especially for Leon and presented her with a sweatshirt from the school.

This partnership with Ravinia, the Chicago Sinfonietta, and Chicago public Schools continues in 2006 with visits and master classes scheduled with *BandQuest* composers **Chen Yi, Adolphus Hailstork, and Stephen Paulus.**

At the Midwest Clinic

*BandQuest* was featured prominently at the 59<sup>th</sup> annual **Midwest Clinic**, an International Band and Orchestra Conference, held last December in Chicago. The Forum sponsored two panel sessions featuring composers **Donald Grantham, Chen Yi, David Dzubay, and Ian Krouse,** who shared their experiences mentoring young composers **Greg Bolin, Ben Stonaker, Daniel Levin, and Justin Freer.** The panel, entitled "Renewing the Creative Environment," was moderated by composer **Libby Larsen** and educator **Rik Hanson.**



Composer Libby Larsen at the microphone during the *BandQuest* panel discussion at the Midwest Clinic in Chicago. Seated behind her are (left to right): Donald Grantham, Chen Yi, Ben Stonaker, Daniel Levin, Justin Freer, and Ian Krouse.

The panel was a discussion of an ongoing national project spearheaded by Larsen and Hanson committed to helping student composers explore and develop the creative process. The students are paired with a master composers to create "collaborative nests," an environment that encourages and enables experimentation and development of compositional skills. A conductor and ensemble were then paired with each "nest" to workshop the resulting scores.

Participating conductors and ensembles to date have included: **Jerry F. Junkin** and the **University of Texas Wind Ensemble;** **Joseph Parisi** and the **UMKC Wind Ensemble;** **Mark Camphouse** (NBA project director), **Frank Wickes,** and **Linda Moorhouse** with the **Louisiana State University Wind Ensemble and Symphonic Winds;** **Stephen Pratt** and the **Indiana University Wind Ensemble;** **Thomas Lee** and the **UCLA Wind Ensemble;** and **Rikard Hanson** and the **St. Cloud State University Wind Ensemble.** Future plans for the project include the development of a website for composers to share ideas.

Two recent *BandQuest* scores were also performed at the Midwest Clinic on December 17, 2005. "Rhythm Stand" by **Jennifer Higdon** and "Mosaic" by **Stephen Paulus** were played by the **Atlanta Youth Wind Symphony** under the direction of **Dr. Scott Stewart.**

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*"BandQuest Update" continued from previous page*

**BandQuest Performances & Premieres**

March 15-28, 2006

Hear **Stephen Paulus' "Mosaic"** at the **CBDNA West Conference** in Reno, Nevada, during the New Music Reading Session led by Jim Cochran at Shattinger Music.

March 16, 2006

The **Encore Wind Ensemble** (Jerry Luckhardt, director) and **Burnsville Senior High School Band** (Elizabeth McCann, director) are partnering in a presentation of *BandQuest* pieces at their 7:30 p.m. concert on Thursday, March 16 at Burnsville Senior High School, 600 E Highway 13 in Burnsville, Minn. In addition to the music, there will be a multimedia demonstration of the interdisciplinary CD-ROMs that accompany five of the pieces in the *BandQuest* series.

March 16-18, 2006

The **Massachusetts Music Educator's Association All-State Convention** will feature a clinic session with composer **Gunther Schuller**. The Lexington High School Band of Lexington, Mass. (Jeffrey Leonard, director) will premiere "New Harvest," Schuller's new work for the *BandQuest* series under the direction of its composer.

March 23-25, 2006

The **Connecticut Music Educators Association Conference** will feature Stephen Paulus' "Mosaic," Jennifer Higdon's "Rhythm Stand," and Michael Daugherty's "Alligator Alley," during the New Music Reading Session presented by Shattinger Music.

For information on more **BandQuest** events, visit: [www.bandquest.org](http://www.bandquest.org) ♦

*"2006 Joyce Award for Music" continued from front cover*

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*The opening measures of the first movement ("Encounter") from John LaMontaine's "Conversation" for trombone and piano. © 1977 by John LaMontaine. Used by permission*

*"Visits with John LaMontaine" continued from front cover*

As fate would have it, I came across a reference to LaMontaine's "Scherzo," a work for four trombones which appeared to be unpublished. Having also found LaMontaine's email address through his website, I decided to just contact him directly. I sent a simple email asking if the "Scherzo" was, in fact, published, and inquired whether there were any companion movements to go along with it, and further whether he had written any other chamber works for brass.

Taking this step may not seem to you all that extraordinary, but often performers find it quite intimidating to contact a composer directly – especially one with as illustrious a career as John LaMontaine has enjoyed. As a performer, my usual link to a composer is an *indirect* one, through publishers, libraries, and music stores. By directly contacting a composer I had never met, I thought it likely I might not even receive a reply.

Much to my surprise, in just a few days, LaMontaine wrote back with the news that, yes, his "Scherzo" for four trombones was actually the third of a three-movement work for trombone quartet. He went on to explain that not only was the work unpublished, but it had never even been performed. Much to my surprise, LaMontaine asked me if I would be willing to look at the score and offer some feedback from a performer's perspective, since he was not a trombonist himself. This was much more than I ever hoped for: not only had I discovered some new music for trombone quartet, but I was being asked for my comment about it. Beyond that, I was struck by this composer's kindness and curiosity.

We arranged a meeting in Los Angeles one month later, and LaMontaine offered his home for our informal sessions together. A lifetime of scores and musical instruments surrounded the composer and set the stage for what would be a fascinating creative journey. We had a long talk and looked through a copy of the score of his trombone quartet so that I might alert him to any potential technical problems.

About a week after our meeting, LaMontaine sent me a copy of an earlier work he wrote for flute and piano, entitled "Come into My Garden." He wrote that he felt the lyrical nature of the piece would lend itself quite well to the trombone, and he wondered if the work might be transcribed, or perhaps reworked, for my instrument.

On my next trip to Los Angeles, we read through the piece, with me playing the original solo flute line two octaves lower than originally written. It became clear that – literally and figuratively — the piano part really did not "support" the considerably lower range of the trombone. LaMontaine had many questions as we worked together. He was particularly keen to identify the most idiomatic ways to write for the trombone. He commented on the many colors and characteristics the instrument could produce and was eager to explore both its virtuosic and lyric capabilities. "I've always loved the instrument," he told me. "It has such a big language: it can shout and it can whisper. It can be metallic and it can be sweet. It has such a wide range, and it blends very well with so many instruments." As we worked, LaMontaine began to experiment at the piano by improvising a new accompaniment

*continued on next page*

*"Visits with John LaMontaine" continued from previous page*

for "Come into My Garden," testing new harmonies, textures, and registers. The work started to become a totally new piece, even more so than I realized at that moment.

As a performer, it was an incredible experience for me to witness and even participate in this process of creating a new piece of music. Unless, like most jazz musicians, one is active in improvisation, a performer's work is fundamentally based in re-creation: our initial challenge and continual focus is to be "true" to the printed page of music before us, following as best we can the instructions and guidelines provided in the roadmap of the score. As orchestral musicians, performers often have less liberty than in chamber literature, but, even then, decisions regarding seemingly minor changes to articulations, note lengths, *crescendi*, and *rubati* can feel like major decisions. The performer doesn't dare to take too many liberties with the composer's notation. It was liberating for me to hear LaMontaine say: "do whatever you think it takes to make it *sound* good, to make it sound *engaging*. I trust the performer to make it personal."

It goes without saying that any mature performer will "internalize" a piece of music in order to best communicate his or her interpretation of it, but having permission from the composer himself to develop and communicate my own artistic contribution was not only liberating, but gave me a far greater sense of ownership of the music.

As I write this, it's been hardly twelve months from my initial email to John LaMontaine, but already it has yielded so much more than I ever could have anticipated. First of all, as a member of a professional trombone quartet called the Stentorian Consort, I was able to give the premiere performance of the original version of LaMontaine's Trombone Quartet in March of 2005. Following this performance, the Quartet is being revised and edited. In 2006, the Consort will premiere the Quartet again in its final, revised version.

An even more surprising result of my initial email to John LaMontaine has been the creation of "Transformations," his new three-movement work for trombone and computer-generated sound. One movement of "Transformations" is loosely based on material from "Come into My Garden," the work he asked me to read through with him during one of our first sessions together. Needless to say, I feel deeply honored that LaMontaine is writing a new work for me.

The greatest lesson I learned from that initial email, however, has been the value of working in direct collaboration with a composer. More than anything, the interaction with LaMontaine as a composer and as a person has been the most inspiring aspect of this experience for me. I was (and still remain) overwhelmed by his enthusiasm to work, re-work, and fine tune his scores again and again; by his

openness to a performer's suggestions and his willingness to incorporate these suggestions in his scores. In my mind, at least, this has debunked the all-too-common stereotype that composers are unapproachable and have inflexible personalities.

Being able to interact with LaMontaine directly through musical exchanges and revisions, responding to his questions about my instrument's many idiosyncrasies and capabilities gave me the opportunity to be a part of the creative process. This experience has left me with a vastly improved understanding of the living, human aspect of a composer's work, and encouraged me to approach other scores as well with this new insight.

The experience of working with LaMontaine has not only led to the discovery of an earlier work and the composition of a new addition to the trombone repertoire, but it has opened the door to a personal friendship and an inspiring musical journey. I look forward to developing these projects further and having the opportunity to share this music with others in the near future.

This was my first experience going head-to-head with a composer, but I hope it will not be my last. This experience has emboldened me to seek out other composers, to begin the process of commissioning works, and has reinvigorated my career-long enthusiasm for contemporary music.



**David Begnoche** is a professional trombonist currently residing in the Dallas-Fort Worth area. For more information about David or his Stentorian Consort, visit [www.stentorianconsort.com](http://www.stentorianconsort.com). He welcomes your email comments at: [oneisdown@yahoo.com](mailto:oneisdown@yahoo.com) ♦

**Editor's note:** A call for trombone scores and a recording project that David has arranged in collaboration with SCI is posted on page 14 of this issue's "Opportunities" listings (Deadline: April 29, 2006). Details are also available via the Stentorian Consort's website.

## A Word from the Composer

**Editor's note:** We sent composer John LaMontaine a copy of David Begnoche's account of their meetings and asked if he would like to add any comments of his own. What follows is a letter we received from him, dated February 6, 2006.



**John LaMontaine** was born in Chicago in 1920. Since the age of five, he was drawn to devote his life to composition – well before any formal training. Despite his family's severe financial situation during the Depression, he was able to attend the Eastman School of Music through the generosity of his high school math teacher, and studied composition with Howard Hanson and Bernard Rogers.

Hanson conducted LaMontaine's first orchestral work on national radio in 1939. The day he entered the U.S. Navy in 1942, he made the first sketches of what was to become his Pulitzer Prize winning Piano Concerto No. 1. After four years in the Navy, LaMontaine settled in New York City in 1946, earning his living as piano accompanist to some of the greatest singers of the 20<sup>th</sup> century: He accompanied the last public appearances of Mary Garden (who had appeared in the 1903 premiere of Debussy's opera "Pelléas et Mélisande") and performed as well with many other famous singers, including Maggie Teyte, Eleanor Steber, Leontyne Price, and Jessye Norman.

In 1950 LaMontaine joined Arturo Toscanini's NBC Symphony as its pianist and celeste player. Toscanini encouraged LaMontaine to continue composing, condensing the wisdom of his many years into these words: "A composer, yes; Something inside, maybe; No just notes!" In 1952 he studied with the famous composition teacher Nadia Boulanger at the American Conservatory in Fontainebleau, France. Her surprising counsel was: "I do not know of any universally applicable rule. Take what you need!"



At the JFK Inaugural Concert in 1960 (left to right): National Symphony conductor Howard Mitchell, President and Mrs. Kennedy, John LaMontaine.

In 1959 LaMontaine's Piano Concerto No. 1 was awarded the Pulitzer Prize for Music, and in 1960 he was asked to compose an overture, entitled "From Sea to Shining Sea," for the inaugural concert of President John F. Kennedy. In 1962, LaMontaine served as composer-in-residence at the American

Academy in Rome, and has taught at various schools, including Eastman, his alma mater. In 1975, together with fellow composer Paul J. Sifer, he founded Fredonia Press, for the purpose of publishing exclusively their music works and recordings. LaMontaine's works include a wide range of symphonic, chamber, choral, and solo works, as well as operas and ballets – and music for the trombone!

For more about the composer and his music, visit: [www.johnlamontaine.com](http://www.johnlamontaine.com) ♦

"I am startled by the abundant praise from my new friend, David, who is a brilliant trombonist and thoughtful musician. But I am even more startled by the depth of his knowledge concerning his instrument, and by his willingness to share it. Few brass players have covered the globe as a soloist, performing music of all styles and periods. Any composer is lucky to find a gifted instrumentalist who will share the lore of his instrument. The books just don't do it. For a composer, David is a find.

"This luck came my way courtesy of an email from David, who wrote that he had found a 'Scherzo' of mine that he admired very much. This was a work I had written when I was 17 (I am now 86). David wanted to know if I had written any other works for his instrument. Indeed, I had. There were two other movements to go with that 'Scherzo,' and another work called 'Conversations' for trombone and piano.

"Now, after our meeting and at David's urgings, I have composed a mountain of short sketches, playing with variations of all kinds. Out of these sketches I have made a work unlike any other I know of. It is called 'Transformations' for trombone, electronic piano, and percussion, a work I would describe to you as follows: *Two bipeds sit on either side of a robotic machine. A silent conductor activates a compact disc. All three accept the applause (if any).*

"A few words about myself that other composers might find of interest: All I ever wanted since childhood was to make music, but I never had a piano except the one I made out of tinker toys. The trouble was it didn't make any sounds! No one in my family or even in my neighborhood was interested in music, least of all classical music. I was a freak. I even kept it secret. But something happened when I was ten years old. There was an Italian piano tuner named Mr. Luvisi, who lived next door. One of his clients wanted to throw away an old piano, so one day Mr. Luvisi just moved it into our house. It was the greatest day of my life.

"I kept track of Mr. Luvisi, and many years later I was able to give his daughter Norma a copy of the recording of my first Piano Concerto, which had just been awarded the Pulitzer Prize. It may be of some interest that the same work, Piano Concerto No.1, Op. 9 (*In Time of War*), was performed by all the major orchestras, including the Minneapolis Symphony under Dorati (with Jorge Bolet as soloist), and was recorded by the Eastman Philharmonic under Howard Hanson (with myself at the piano). The latter recording has been released on CD by Fredonia Discs.

"I have found many kindred souls during my life, and I want to send my greetings to all those whose mind and heart center in notes and sounds." -- John LaMontaine.

## Chapter Updates

### New England New Director

The Forum's New England chapter (ACFNE) is pleased to announce the appointment of **David McMullin** to be its new director, succeeding the chapter's founding director Dr. Beth Denisch. After serving as ACFNE's director for 10 years, Denisch announced her resignation in 2005 due to the increased responsibilities of her new position as associate professor at the Berklee College of Music in Boston. Denisch has joined the ACFNE Board of Directors, where she will continue to play a vital role in the life of the organization she created.



New ACFNE Chapter Director  
David McMullin

McMullin will bring significant musical and executive experience to the position, having served previously as President of the League of Composers/US Section of the International Society for Contemporary Music, where he was responsible for all operations of the organization, including the artistic direction of concerts and collaborations, fundraising, strategic planning and board development.

"It is a great honor to join such a vital organization," says McMullin. "As a composer member of ACFNE, I have long been impressed by the quality of its programs, and by the energy and creativity of its management under Dr. Denisch. ACF plays a crucial role in the life of new music in Boston and New England. I am eager to carry forward its mission of service to composers and communities."

McMullin holds degrees in music theory and composition from Yale and from New York University, and is himself an active participant in the Boston new-music scene. As a composer, he has received numerous awards, including a MacDowell Colony Fellowship, ASCAP Morton Gould Young Composer Award, and Aaron Copland Award. His works have been performed by major professional ensembles in the United States and in Europe. He can be reached via email at: [david@acfnengland.org](mailto:david@acfnengland.org)

### Orchestra Consortium Premiere

As part of ACFNE's *Composer Residency Program*, composers **Michael Weinstein** and **David Kechley** were each chosen to write a 15-20 minute work to be premiered by multiple orchestras throughout New England during 2006 and 2007.

On Thursday, February 2, 2006, over 500 people attended the world premiere of Weinstein's "Chamber Symphony," performed by the **Boston Landmarks Orchestra** conducted by Charles Ansbacher. The work was commissioned by ACFNE in collaboration with the

New England Orchestra Consortium, with funding from LEF Foundation, Cherbec Advancement Foundation, and John and Naomi Tomfohrde Foundation. Weinstein's "Chamber Symphony" will receive a total of five performances. In addition to performances by the Boston Landmarks Orchestra, Weinstein's new work will also be performed by the **Boston Classical Orchestra** (Steven Lipsitt, director), and **Symphony by the Sea** (Jonathan McPhee, director).

David Kechley's commissioned work for the New England Orchestra Consortium, entitled "Images, Interactions and Incantations: A Symphony in Five Movements," will be premiered in the Fall of 2007 by the **Longwood Symphony** (Jonathan McPhee, director), with additional performances by the **New Philharmonia** (Ronald Knudsen, director), **Hingham Symphony** (Lin Kim, director), **Waltham Philharmonic** (Jonathan Girard, director), **Cambridge Symphony** (Mark Latham, director), **Indian Hill Music** (Bruce Hangen, director), and the **Vermont Symphony Orchestra** (Jaime Laredo, director) ♦

### Philadelphia

#### Soundexchange Debuts

The Philadelphia Chapter has initiated a new annual event entitled *Soundexchange*, designed to bring leading composers representing the most influential and distinct stylistic schools of our time to Philadelphia. These guest artists will conduct workshops with local composers and performers, and present performances and symposia for the general public. Philadelphia composer participants will also create new compositions to be performed by the visiting artists and performer participants. For the first *Soundexchange* sessions, **Pauline Oliveros** and the **Deep Listening Ensemble** are the guest artists.



Pauline Oliveros

After a review of applicants, 14 local performers and composers were selected by Oliveros to participate in the first *Soundexchange* sessions: **Ben Camp, Charles Cohen, Helena Espvall-Santoleri, Gerone Dale Jimenez, Jesse Kudler, Byard Lancaster, Evan Lipson, Jonathan Matis (Morris), Monica McIntyre, Bart Miltenberger, Valerie Opielski, John Phillips, Dave Smolen, and Joe Whitt.** This group will present two concerts at the Trinity Center for Urban Life on March 31 and April 2, 2006.

*This project is generously funded by the Argosy Foundation Contemporary Music Fund and the William Penn Foundation.*

*Philadelphia (continued)*

### Commissions, Workshops, Summer Residencies

Philadelphia composer **Robert Capanna** has been commissioned to write a musical setting for the story "Rumplestiltskin" by Auricolae. The new work will be presented on at least five concerts for Philadelphia school-children sponsored by *Strings for Schools*. **Jay Fluellen** has been commissioned to write a new composition for the Relache ensemble and African-American chorus, with performances planned for West Philadelphia churches and three public schools. **Andrea Clearfield** has been commissioned to write a new work for orchestra and soprano to be premiered in the Spring of 2006, and will conduct several workshops relating to composition and performance at the Philadelphia High School for Girls.

Composer, trumpeter, and singer **Susan Watts** will lead a community ensemble in Klezmer music workshops at Cavalry Church. The ensemble will perform both new and traditional compositions and will be joined by professional members of Watts' touring ensemble. The composer and performer team of **Orlando and Patricia Haddad** will conduct residency workshops at the Episcopal Academy in Bala Cynwyd with student participants and will present original Brazilian Jazz compositions in public concerts, engaging the entire school community.

Composer and guitarist **Matt Davis** will direct a summer music program for middle-high school students called Music and Mentorship at Intercultural Family Services during July-August 2006. The focus of the program is to be composition, instrument building, and vocal training. His residency begins July 15, 2006, and its daily sessions will give the students of West Philadelphia a much-needed creative outlet during the summer break ♦



### New York City

#### The Big Apple via Email

A reminder that ACF member **Brian Wilbur Grundstrom** compiles and mails out an email compilation of upcoming premieres, news, opportunities, and other items of interest to New York City area composers. To sign up these updates — or if you have something you would like to post that would be of interest to members in the five boroughs of New York City — just contact Brian at: [newyork@composersforum.org](mailto:newyork@composersforum.org) And if anyone is interested in hosting a New York Chapter Salon (an informal gathering of about 15 Forum members to listen to and discuss each other's music), please contact Brian as well ♦

### Washington D.C.

#### Salons and Concerts

The DC Chapter's current season of *New Music Salons* continues at our new home at the Patricia M. Sitar Center for the Arts. The last Salon took place on Friday, January 27. The program featured guest composer and pianist **Robert Carl**, who presented several piano pieces as well as works for voice, shakuhachi, and Max/MSP. Carl's program included the world premiere of his "Changing My Spots," a piece for improvising ensemble, which was performed by the composer along with cellist **Jodi Beder**, bassist **Dan Barbiero**, and guitarist **Jonathan Matis**.



DC composer and pianist Robert Carl

The chapter's next event will be held on Friday, March 10 at 8 p.m., at the Sitar Center (1700 Kalorama Road, NW).

**Fireworks**, an excellent new ensemble from New York City, will be performing compositions by the group's founder, **Brian Coughlin**, as well as DC Chapter member **Douglas Boyce**.

#### Discounts, Invites, and New Music News

Subscribers to the DC Chapter's email announcement list recently enjoyed discount ticket offers from the **National Symphony Orchestra**, and an invitation from **Washington Performing Arts Society** to attend a master class with the **Calder Quartet**. This email list is a free service of the DC Chapter, and remains the best way to keep in touch with chapter activities and regional new music events. To subscribe, please visit the DC Chapter website at [www.composersforum.org/dc](http://www.composersforum.org/dc) and follow the links to sign up ♦

## Minnesota

### Music in Motion Commissions

The Twin Cities have an enviable reputation for an unusually high concentration of talent in the fields of new music and dance. To encourage interaction between these artists, the Forum and **James Sewell Ballet** created a new two-part program, *Music in Motion*.



*Dancers from James Sewell Ballet*

For the first part of this new program, monthly workshops were arranged to help composers and choreographers connect and explore ways to work together. Almost 80 composers and choreographers gathered at the Hennepin Center for the Arts in downtown Minneapolis this past winter to attend the three workshops, led by choreographer/dancer **James Sewell** and **Mary Ellen Childs**, composer-in-residence at the Southern Theater, Minneapolis. For the second part of the program, a call for commissions was issued to support two composer-choreographer teams that would culminate in live performances by the James Sewell Ballet. Sixteen teams applied to receive the two \$6,000 commissions (divided equally between the composer and choreographer).

The two composer-choreographer teams selected for the 2006 *Music in Motion* commissions are: **Thomas Scott** (composer) with **Deborah Jinza Thayer** (choreographer), and **Marc Jensen** (composer) with **Morgan Thorson** (choreographer). Their new dance works will be premiered at a special *Music in Motion* event on Thursday, May 18, 7:30 p.m., at the Saint Paul Chamber Orchestra's Huss Music Room, located on the third floor of the Hamm Building (408 Saint Peter St.) in downtown St. Paul.

For event and ticket information, visit us online in April at: [www.composersforum.org/minnesota](http://www.composersforum.org/minnesota)

*Music in Motion* is funded through the generosity of the St. Paul Cultural STAR Program and the Jerome Foundation, with additional support from James Sewell Ballet.

### Tuesday Salons

The *Tuesday Salon* series, a monthly gathering for informal presentations of new works, open discussions, and career networking, continues to be an excellent opportunity for Twin Cities composers to share their music with the local community. The December 13, 2005, session presented "Interpenetration and Non-Obstruction" for flute, accordion and viola by **Marc Jensen**, a work entitled "Silveaux" for soprano saxophone and piano by **Mark Luger**, and "Chamernos" by **Chris Granias**, a group improvisation for bass, piano, percussion, flute, and electronic keyboard. The January 17, 2006, gathering heard the final movement ("Beijing Hutongs") from the "Visages" cycle for soprano and piano by **Shirley Mier**; "The Pliable Guest," a flute-glockenspiel duo by **James Holdman**, and "Strains of Trane" for Native American Flute and cello by **Bobb Fantauzzo**. Future Tuesday Salon series gatherings are scheduled for March 21 (the annual *McKnight Composer Showcase* event), April 18, and May 16. These *Tuesday Salon* are free and open to all, and begin at 7:30 p.m. For updated information about venues and performers, or to sign up to present work, click on "Programs" at: [www.composersforum.org/minnesota](http://www.composersforum.org/minnesota)

### Composer-to-Composer RSVPs

On Wednesday, April 19, 2006, ACF members and friends will be able to attend an open rehearsal by the Minnesota Orchestra, who will be preparing for the world premiere of "Sinfonia concertante for Five Solo Instruments and Orchestra" by composer **Kevin Puts**. The new work is a Minnesota Orchestra Centennial Commission. Following the rehearsal will be a *Composer-to-Composer* roundtable discussion with the composer. There is no charge for current ACF members, but there is a \$5 fee for non-members or guests. To attend the rehearsal, meet us at the Orchestra Hall Stage Door no later than 1:45 p.m. on April 19, 2006. The rehearsal will last two hours, with the roundtable discussion to be begin around 3:15 p.m. **RSVPs are required** for both the rehearsal and roundtable discussion. If you are interested in attending, please contact David Wolff at 651. 251. 2833 or [dwwolff@composersforum.org](mailto:dwwolff@composersforum.org)

### Composer Institute RSVPs

Local ACF members are also invited to participate in the professional development seminars hosted by the Minnesota Orchestra, American Music Center and the Forum, during the 2006 *Composer Institute*, to be held at Orchestra Hall, Minneapolis, on May 6-11, 2006. While the Institute will focus on the composers selected for the readings by the Minnesota Orchestra, other ACF members might benefit as well from this intensive, week-long immersion in the world of the American symphony orchestra. There will be no charge for ACF members interested in auditing the 2006 *Composer Institute* sessions, but **RSVPs are required**. Contact David Wolff at 651. 251. 2833 or [dwwolff@composersforum.org](mailto:dwwolff@composersforum.org) if you are interested in attending these sessions ♦

## Los Angeles

### Salon at Tuttomedia

On January 29, 2006, ACF's Los Angeles Chapter (acf/LA) held its 19th *Composers Salon* at Tuttomedia studios in Venice, Calif., moderated by composer **Alex Shapiro**. The venue was generously offered for the chapter's use by one of its members: composer and pianist **Giovanna Imbesi**. Another acf/LA member, composer **Kubilay Uner**, who coordinates these Salons, offers this description of the event:

"To start, **Sean Griffin** showed video and audio excerpts of his collaboration with artist Catherine Sullivan entitled 'The Chittendens,' a video/audio installation currently on view at the Tate Modern in London. *The New Yorker* called this work '...a mesmerizing, comical, and thrillingly bizarre meditation on the tics and tropes that make up what we call "character" and "relationship."' Sean led us through the piece, its creative genesis and underlying thoughts. As a bonus, he brought one of the actors, who discussed the process of going through radical changes of expression at a metronome-dictated pace, a technique that 'musicalizes' actor's gestures and is prevalent throughout the piece.

"Next up was **Paul Cohen**, outstanding cellist of New Hollywood String Quartet fame, and a well-known player in the local studio musician scene. Paul demonstrated the intriguing possibilities of a new instrument, the Six-String Electric Cello. A cello really only by name and playing position, it is more a new electric instrument inspired by its well-known namesake. A number of composers present were able to immediately hook up with Paul, who is intent on the creation of original repertoire for this marvelous new

instrument -- and this would not be the first time that acf/LA Salons were directly responsible for kicking off new collaborations and commissions.

"Next **Adam Rudolf** took us on an amazing trip through the world of rhythm. An accomplished performer, composer and teacher of concert music, world music, and jazz for over 35 years, Adam has developed a method which allows him to 'synthesize' rhythmic traditions from all over the globe into one coherent system without ever negating their underlying and vastly different musical, social and spiritual contexts. He accomplishes this by focusing on the basic rhythmic building blocks of each tradition. If you want to get the real scoop, the German publisher Advance Music has just released Adam's new book, *Pure Rhythm*. His Salon presentation was nothing short of a master class that we all could immediately apply to our own work. Adam also discussed his work with legendary musician **Yusef Lateef**, the **Go: Organic Orchestra**, and his efforts to enable and structure improvisation in large groups and ensembles."

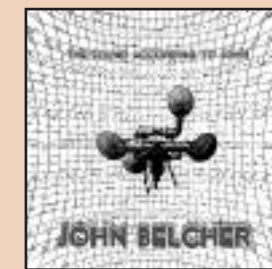
The 20th acf/LA Composers Salon will take place on April 23, 2006, again at Tuttomedia. For more information, visit: [www.composers.la](http://www.composers.la) ♦



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**UST Symphonic Winds: Road to the Stars Innova 651**

New works by Andrew Boysen, Jr., Roger Cichy, Nigel Clarke, Ralph Hultgren, Arturo Marquez, and Guy Woolfenden played by the **University of St. Thomas Symphonic Wind Ensemble** led by Matthew George.

## Forum Opportunities

### March 15, 2006 (postmark) Minnesota Orchestra Composers Institute (Last Reminder!)

The Minnesota Orchestra Composer Institute, Nov. 26 – Dec. 2, 2006, offers a unique, week-long intensive immersion into the world of a major American symphony orchestra. *The Institute is sponsored by Minnesota Orchestra and the American Composers Forum, in cooperation with the American Music Center and the University of Minnesota School of Music.* Under the guidance of composer **Aaron Jay Kernis**, up to eight composers will have orchestral works read and performed by the Minnesota Orchestra and will participate in a series of workshops on musical, career, business, audience, and community outreach issues. Composers will receive pre-reading consultations and post-reading composition mentoring with Kernis. They will also meet with Orchestra members and Music Director **Osmo Vänskä** and attend small-group sessions with musicians and other music industry professionals. Beginning this year, all works selected for the reading sessions will also be performed in a public concert, with the involvement of conductor and Music Director Osmo Vänskä. **Eligibility:** U.S. resident composers at early stages of their professional careers. For submission guidelines, select "Composer Institute" at: [www.composersforum.org/programs.cfm](http://www.composersforum.org/programs.cfm) or contact David Wolff at 651.251.2833; fax 651.291.7978, or email: [dwolff@composersforum.org](mailto:dwolff@composersforum.org)

### March 18, 2006 (postmark) McKnight Composer Fellowships

The American Composers Forum offers four \$25,000 recognition awards to mid-career Minnesota composers. These unrestricted fellowship funds may be supplemented with an optional project grant for Fellows to pursue a community-based project of their own design. Composers are sought whose work shows consistent quality, extraordinary accomplishment, and outstanding potential in any musical genre (jazz, ambient, international, classical, ethnic, experimental, performance art, electronic, sound art, etc.). **Eligibility:** Composers who have been residents of Minnesota for the past 12 months. Composers working in any style are urged to apply. You need not be a member of the ACF to apply, but are required to join to be

granted a Fellowship. **For guidelines**, contact Wendy Collins at 651.251.2824, fax 651.291.7978, e-mail [wcollins@composersforum.org](mailto:wcollins@composersforum.org), or visit the McKnight Fellowship Program page (under "Programs/Fellowships") on the ACF website.

### March 25, 2006 McKnight Visiting Composer Residencies in Minnesota

Through a grant from the Minnesota-based McKnight Foundation, the American Composers Forum is awarding up to two composers \$14,000 each to design and carry out their own residencies in Minnesota. Visiting composers spend at least 60 days (preferably continuous) in Minnesota, working on projects with Minnesota communities (preferably not musical communities). This is not a commissioning program, although new work may be part of the residency. In keeping with the Forum's commitment to promoting awareness and understanding of living composers, the program encourages interaction with a variety of venues where new music is rarely heard, such as rural areas, schools, community centers, and with participants who may not have worked with a composer before. Specific partner organizations are not required at the time of application.

**Eligibility:** Composers living outside Minnesota are eligible. You need not be an ACF member to apply, but are required to join to be granted a residency. Students who have not yet completed their course work may not apply. Previous McKnight Visiting Composers may not apply. ACF staff and board may not apply. **For guidelines:** contact Wendy Collins at 651.251.2824, fax 651.291.7978, e-mail [wcollins@composersforum.org](mailto:wcollins@composersforum.org) or visit the McKnight Visiting Composer Program page on the ACF website (under "Programs/Residencies")

### March 31, 2006 Philadelphia *subito* Grants

The Philadelphia Chapter' *subito* grants encourage and fund creative ideas by local composers and performers, honor artists' self-determination, and offer an inclusive approach to all kinds of composers and performers who need \$500 to \$2,000 to help advance their careers. Applicant must reside in one of the following six regional counties: Chester, Montgomery, Bucks, Delaware, Philadelphia, and Camden; The program is open to makers of new music: composers, performers, groups, sound artists, songwriters etc.; If you are applying from a performing group, your operating budget must be less than \$25,000; Full time students may not apply unless coursework is completed (ABD); You need not be an ACF member to apply but successful applicants are required to become ACF members; You may not apply for commissioning fees. Application deadlines are as follows: March, 31 2006, May 31 2006, and January 31, 2007; **For guidelines or more information** visit the "Opportunities" section of the ACF website, or set up an appointment by calling 610.896.1571 or email: [phillycomposers@composersforum.org](mailto:phillycomposers@composersforum.org)

### April 1, 2006 Encore Grants

*Encore*, the Forum's Performance Incentive Fund, encourages performers — individuals and ensembles — to add newly created works by living composers to their repertoires for the period July-September 2006. While not a commissioning program and not expected to fully finance performances, 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. **Composers and performers must be based in different geographic areas of the U.S.** (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. **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)

### May 1, 2006 Minnesota *subito* Grants

*subito* is an ACF program that makes quick-turn-around advancement grants to emerging makers of new music. Minnesota composers and performers of new music can now apply for a grant of \$500-\$2,000 to advance their career. The application process is uncomplicated, and the review process is streamlined to provide a quick turnaround (usually within three weeks). There will be four rounds of *subito* grants in 2005-2006, with application deadlines of May 1, 2006, 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 questions or additional information: contact David Wolff at 651.251.2833, fax 651.291.7978, or email: [dwolff@composersforum.org](mailto:dwolff@composersforum.org)

## General Opportunities

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

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

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

March 27, 2006

Cleveland Institute of Music \$\$\$

Seeks applicants ages 15-19 for their Young Composers Program, July 16-22, 2006. Performance and recording of participants works, classes, workshops, etc. Program faculty includes Margaret Brouwer, Peter Gilbert, Dan Visconti, and Orianna Webb.

March 31, 2006

Fondazione Accademia Nazionale di Santa Cecilia \$\$\$

Application Deadline: Seeks original unpublished, unperformed compositions for chamber orchestra for their 2006 International Composition Competition on the occasion of the Mozart celebrations Cash prize and performance in Italy.

Michele Pittaluga Competition \$\$\$

Seeks short, unpublished, unperformed works for solo 6-string guitar with flute, violin or harp. Cash awards, possible publication and performance in Italy.

Moravian Philharmonic and Chorus \$\$\$

Seeks composers interested in hiring them to record new works for orchestra and chorus in the Czech Republic during their 11th Eleventh International Festival of New Music, June 12-17, 2006. \$450 per minute. Other dates for orchestral, choral, chamber sessions negotiable.

San Diego New Music

Seeks chamber works in any style/or combinations of flute, guitar, piano, and percussion (electronics acceptable) for possible performance by their Noise Ensemble during its 2006-07 season.

Turner Classic Movies

Seeks film composers aged 18-35 with internet access and residing in the U.S., Canada, or U.K. to enter their 7th Annual Young Film Composers Competition. Grand prize is \$10,000 and the opportunity to score a silent film to be premiered on TCM's cable channel.

University of Cincinnati College-Conservatory of Music \$\$\$

Seeks composer and performer participants, auditors for their 9-day Music06 festival, June 10-18, 2006, focusing on new music. Resident composers include George Tsontakis, Derek Bermel, and Frederic Rzewski.

Upbeat-Hvar International Summer School \$\$\$

Professor Joel Hoffman invites applications for his summer composition course island of Korcula off the coast of Croatia in the Adriatic Sea, July 9-21, 2006. Participants' chamber works (2-8 parts) rehearsed and workshopped.

April 1, 2006

ASCAP and International Association for Jazz Education (IAJE) \$\$\$

Seeks scores and CDs from emerging and established jazz composer members of IAJE for their 2006 Commissions In Honor Of Billy Strayhorn.

Ernest Bloch Music Festival \$\$\$

Seeks applicants for their Composers' Symposium in Newport, Oregon, June 30 - July 9, 2006. Seminars with composer in residence. George Tsontakis and reading sessions of participants' chamber works with director Henry Mollicone.

Molinari Quartet and ATMA Classique \$\$\$

Seek original, unperformed, unpublished string quartet scores from composers under 40 for their 3rd International Competition. Cash awards, performances in Montreal in the spring of 2007, and CD recordings for the ATMA label.

New York Virtuoso Singers \$\$\$

Seek mixed chorus works (a cappella or with piano accompaniment) from U.S. based composers of any age for their annual competition. Cash awards, performance in NYC, and archival recording.

University of Minnesota School of Music

Seeks unperformed and unrecorded wind ensemble ensemble scores from emerging composers who are current US residents (not necessarily US citizens) for their 2006 Craig and Janet Swan Composer Prize. Cash award and premiere performance.

April 3, 2006

Domaine Musiques

Seeks original, unpublished works for symphonic band for their 2nd Biennial Coups de Vent Composition Competition. Cash prizes and performance in Franc, Belgium and possibly the U.K. in November-December 2006.

April 7, 2006

Atlantic Center for the Arts \$\$\$

Seeks applicants for associate artist residencies in Florida during September 4 - 24, 2006, with jazz musician and composer Sam Rivers as resident master artist.

Chamber Music America (CMA)

Seeks applications from CMA members for Commissioning Program grants (commissioning fees, copying costs, ensemble rehearsal honoraria, and presenter subsidies). Works for small ensembles (2-9 musicians). Art music, jazz, world music, and electronic music eligible.

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). ♦*

April 7, 2006 (continued)

**Vanguard Voices \$\$\$**

Seeks short, unpublished, unperformed (professionally) SATB choral scores with or without selected instrumental accompaniment from both emerging and established composers for their 2006 Vanguard Premieres Choral Competition Contest. Cash awards and premiere performance in Michigan.

April 15, 2006

**Bogliasco Foundation**

Seeks applicants for one-month residency fellowships in Italy during the 2007 winter-spring academic semester for advanced creative work or scholarly research.

**California EAR Unit \$\$\$**

Seeks applications for their Composer Residency and Seminar in Arizona, August 7 -12, 2006. Rehearsals, recordings, master classes, lectures/discussions and concert of participating composers' works.

**Pharos Music Project**

Seeks pairings of shorter chamber and vocal scores from the same composer for performance in New York City on May 20, 2006. No song settings with piano alone accepted.

April 17, 2006

**Chamber Music Partnership \$\$\$**

Seeks works for 1-7 specific instruments (solo tenor voice, tape also possible in the mix) lasting circa 20 minutes or shorter for their 2006 Composition Contest. Cash award and performance in San Francisco.

April 20, 2006

**Tokyo Kosei Wind Orchestra \$\$\$**

Seeks original, unperformed works for large wind orchestra (no concertos or works including vocals) circa 8-15 minutes in duration for their Composition Competition. Cash prizes, travel and accommodations to attend premiere performance. CD recording. Possible additional commission.

April 29, 2006

**Society of Composers, Inc. \$\$\$**

Seeks scores from SCI members for music for up to four trombones (3 tenors and 1 bass) and piano to be performed on several concerts and recorded on a compact disc.

May 1, 2006

**Bent Frequency Ensemble \$\$\$**

Seeks short works solo for any combination of flute, clarinet (bass,, Eb soprano clarinet and/or alto sax.), trombone, violin, viola, cello, double bass, piano and percussion (one

performer). Compositions utilizing electro-acoustic media or interactive electronics will also be considered. Possible performance in Atlanta during the ensemble's 2006/07 season.

**Cappella Gloriana \$\$\$**

Seeks original, unperformed scores from composers under 40 for SATB choir (a cappella or with piano accompaniment) for their Composition Competition. Cash prizes, performance and recording in San Diego, Calif., in November of 2006.

**Encore Wind Ensemble**

Seeks short wind band pieces from composers aged 15-18 for their 4th Annual Charles B. Olson Young Composer Competition. Cash prize, performance and recording.

**EPICMusic \$\$\$**

Seeks unpublished, unperformed symphonic and chamber works in four specific categories able to be performed on programs with Mozart's works for solo Violin & Viola and Flute & Harp for their Second International Composition Prize. Performance in Italy and CD release recording.

**Meet the Composer (MTC)**

Seeks composer applicants for their Global Connections travel grants to attend international performance of their works or for research and development projects taking place January through July 2007

May 12, 2006

**Atlantic Center for the Arts \$\$\$**

Seeks applicants for associate artist residencies in Florida during October 2 - 22, 2006, with composer Lee Hyla as resident master artist.

May 15, 2006

**New York Summer Music Festival \$\$\$**

Seeks applicants for three two-week Composition Workshop sessions for young composers between June 25 - August 5, 2006, directed by David Ludwig of the Curtis Institute. Classes, private lessons, and concert performance of student works.

**Vox Novus**

Seeks recordings of original, unperformed or unbroadcast works exactly 60 seconds or less for their fourth annual international one-hour 60x60 Project installation/concert.

May 30, 2006

**Friends of the Brandenburg Symphony \$\$\$**

Seek representative symphonic scores for their 2nd Biennial Composers Competition. Prize is symphonic commission and/or premiere of unperformed symphonic work in Germany during 2007- 2008.

June 1, 2006

**Barlow Endowment**

Seeks applicants for their 2006 Barlow Prize: Cash commission for a 13-15 minute new work for large wind ensemble, premiere performance by five prominent national ensembles in 2008.

**The Oregon Literary Review**

Seeks PDF scores, musicological essays for possible publication in their Summer/Autumn 2006 issue.

June 9, 2006

**Atlantic Center for the Arts \$\$\$**

Seeks applicants for associate artist residencies in Florida during October 30 - November 19, 2006, with composer Sydney Hodkinson as resident master artist.

June 30, 2006

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

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

July 1, 2006

**Albuquerque Youth Symphony**

Seeks symphonic scores by US student composers aged 14 - 18 for their 2007 Young Composers Competition. Cash award and performance in New Mexico.

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 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.

August 1, 2006

**Rockefeller Foundation**

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

**The 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 New Hampshire

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 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.

**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 2, 2006

**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.

November 1, 2006

**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.

December 15, 2006

**Swiss Brass Band Association**

Seeks unperformed, unpublished 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, performances and possible use as test pieces in Switzerland ♦



**HOLLYWOOD RENAISSANCE HOTEL LOS ANGELES, APRIL 20-22, 2006**

This National Conference is 100% dedicated to songwriting and composing, and is open to all music creators. The Conference will include keynote speeches by leading artists, workshops, master classes, panels, and new technology demonstrations.

**A MUST ATTEND EVENT CUSTOM DESIGNED FOR MUSIC CREATORS AND SUPPORTERS:**  
Composers - Songwriters - Music Publishers - Music Producers - Record Executives - Entertainment Attorneys - Managers - Agents - Music Supervisors

**DEVELOP YOUR CRAFT WITH THE GREATS:**  
Be inspired by celebrity keynote speakers - Participate in writing and producing workshops and master classes with contemporary hitmakers - Engage in unique panels and programs with some of the most accomplished songwriters, composers, and producers in the world.

**GAIN KNOWLEDGE AND TOOLS TO BOOST YOUR CAREER:**  
View state of the art technology demonstrations and product displays designed exclusively for music creators - Customize your EXPO experience by attending dynamic panel sessions and genre-specific workshops featuring top creators and industry professionals on how to build a successful career as a songwriter, composer, publisher or producer

**"HOW TO" SESSIONS:**  
Make Money in the Music Business - Build Your Dream Team to Reach Your Goals - Navigate the Digital Superhighway - Market Your Music to an International Community - Read a Music Contract - Place Your Songs in TV, Films, Advertising & Games - Break Into the World of Film and TV Scoring - Get to Broadway with a Stage Musical - Attend exclusive performances and networking events.

**REGISTRATION FEES:**  
**For ASCAP Members** - \$250 (\$145 Savings)  
**For Partner Members** - \$275 (\$120 Savings). For American Composers Forum members, also A2IM, AIMP, Berkeley, CCC, HFA, ISC, MENC, MPA, NMPA, NSAI, NARAS, PSP, SGA, SHOF, SCL, and TAXI.  
**General** - \$295 (\$100 Savings) Non-ASCAP or Partner organization members.  
Cancellations received before March 31, 2006, will receive a 50% refund.  
There will be no refunds after March 31, 2006.  
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ASCAP EXPO registration form (PDF)  
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