



AMERICAN COMPOSERS FORUM

332 Minnesota Street, Suite E-145
St. Paul, MN 55101-1300 USA
651.228.1407
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MARCH / APRIL 2007 / volume 34 # 4



AMERICAN
COMPOSERS
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Monroe Crossing

Soprano, Tenor, Alto ... Banjo!

By Katryn Conlin

When two different musical worlds collide, you can expect friction ... and perhaps, creative energy that impacts everyone involved in the project: the composer, the poet, the performers, and most of all, the audience. That's exactly the kind of experience the Minnesota-based chorus **VocalEssence** provided in the world premiere of "The World Beloved: A Bluegrass Mass" by **Carol Barnett**.

This collaboration with the bluegrass band **Monroe Crossing** attracted an audience that wouldn't ordinarily turn out for a choral world premiere. And the classical music audience was thrilled by the intense drive of the band's vocal and instrument playing, roaring its approval in tones not often heard in the concert hall. There were two performances, January 19, 2007, at Trinity Lutheran Church in Stillwater, Minnesota, and January 20 at Ted Mann Concert Hall in Minneapolis.

Having frequently appeared on *A Prairie Home Companion*, conductor **Philip Brunelle** and the VocalEssence Ensemble Singers were already familiar with bluegrass, folk and country music, but this was a completely new concept: a major classical music work composed specifically for chorus with bluegrass ensemble.

As far as VocalEssence Artistic Director Brunelle knows, this collaboration marked a first. "Certainly, bluegrass groups and choruses have worked together on many occasions, but what we are putting together reaches far beyond the comfort zones of both the classical and the bluegrass musicians involved," he said.

The project was first conceived about six years ago when **Mike McCarthy**, a bluegrass bass player and a choral music aficionado himself, ran into composer Carol Barnett after a concert at Orchestra Hall in Minneapolis. He asked her if she'd be interested in writing something for bluegrass band and chorus.

"We kept talking about the idea with Philip Brunelle, and finally we came up with a concept—a bluegrass Mass," said Carol. For a choral music piece she naturally required a text and brought playwright/author **Marisha Chamberlain** on board to write the libretto. Marisha crafted poetic interpretations of the parts of the Mass—the Kyrie, Gloria, Credo, Sanctus and Agnus Dei, tied together by a lovely ballad text—and gave the work the title "The World Beloved."

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We ♥ New York

On January 4, 2007, it was announced that the American Composers Forum had received a \$200,000 grant from **The New York State Music Fund** ("The Fund") for its **innova**® **Recordings** label. The New York State Music Fund was created when the New York State Attorney General's Office resolved investigations against major record companies that had violated state and federal laws prohibiting "pay for play" (also called "payola").

innova Director Philip Blackburn says that, over 2007-2008, **innova** will release at least 20 CDs of music by New York artists. **innova** will also do extensive marketing of existing New York artists' works on the label by placing nearly 2,000 CDs in school and public libraries across the state and establish an outstate touring network with travel subsidy for the artists to present their work to new audiences.

Blackburn continues, "We are delighted to have the chance to make major inroads into the New York area and champion such remarkable talent and forward-looking music to the wider world. It is a great honor for a Minnesota-based organization to be given this opportunity."

Composers and performers to be featured on upcoming **innova** CDs include: **La Monte Young** (NYC), **Philip Glass** (NYC), **Rudresh Mahanthappa** (NYC), **Cristian Amigo** (Astoria), **Sean Noonan** (Brooklyn), **Amanda Monaco** (NYC), **Kiku Collins** (NYC), **Neil Rolnick** (NYC), **Todd Reynolds** (Sunnyside), **Roger Kleier** (NYC), **Susie Ibarra** (NYC), **Lukas Ligeti** (NYC), **Yuanlin Chen** (Kew Garden Hills), **Robert Een** (NYC), **John Morton** (Tappan), **Ushio Torikai** (NYC), the ensemble **Ethel** (NYC) playing "Dreamhouse" by **Mary Ellen Childs**, **Michael Farley** (Canton), **Billband: "Ferocious Groove Monkey"** (NYC) performing music by **Bill Ryan**;

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John Michel, Editor
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Circulation: 2,500
Annual Subscription Rate: \$55
Frequency of Publication: Six issues per annum
ISSN: 1090-1868

American Composers Forum
332 Minnesota Street, Suite E-145
Saint Paul, MN 55101-1300 • USA
Tel.: 651.228.1407 • Fax: 651.291.7978
Email: soundingboard@composersforum.org
Web: www.composersforum.org

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Funding provided in part by a grant from the Minnesota State Arts Board, through an appropriation by the Minnesota State Legislature, a grant from the Wells Fargo Foundation Minnesota, and a grant from the National Endowment for the Arts.

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SoundBites

JCCP at Symphony Space

Composer and performer **Sean Noonan** was awarded a **Jerome Composers Commissioning Program (JCCP)** award from the American Composers Forum in 2005 to create original compositions utilizing wandering folk music and concepts from the New York progressive jazz scene. Noonan's ensemble, *Brewed By Noon*, premiered the first of 12 new works at Symphony Space in New York City on January 13, 2007.

For the Symphony Space concert, Noonan's ensemble featured **Susan McKeown** and **Abdoulaye Diabate** (vocals), **Marc Ribot** and **Aram Bajakian** (guitar), **Jamaaladeen Tacuma** and **Thierno Camara** (basses), **Mat Maneri** (viola), with Noonan himself on drumset.

"Tribal rhythms by an Irish griot" is how Noonan describes his band. "Griot" describes a West African poet, praise singer, and wandering musician. Combining progressive jazz (think Weather Report and Miles Davis in his "Bitches Brew" period), African tribal rhythms and stories (Fela Kuti and Paul Simon's *Graceland*) mixed with some Irish lyrics and attitude, and you have Noonan's own description of what his music sounds like.

The New York Times, in a preview of the Symphony Space concert by Nate Chinen, wrote: "The drummer and composer Sean Noonan approaches postmodern jazz and world music from the same angle of self-discovery ... Because it's all music that he feels, the results mostly sound unforced."

You can sample sound files of some of Noonan's works by visiting his website: www.noonanmusic.com and a video one of the pieces from his Symphony Space performance was recorded and posted at www.youtube.com

ACF Board members in the news

Effective April 2, **Mary Deissler**, who has acted as the executive director and chief executive officer of Boston's Handel and Haydn Society for the past 25 years, is leaving that post. Marie-Helene Bernard, president and CEO of the Canton Symphony Orchestra since August 2005, has been named as her replacement.

The Atlanta Symphony Orchestra has announced the appointment of Forum board member **Evans Mirageas** as director of artistic planning. A Michigan native and graduate of the University of Michigan, he is an award-winning record producer, lecturer, interviewer, presenter, and awards panelist. Also artistic director of Cincinnati Opera, Mirageas was cited by *Opera News* as one of the "25 most powerful names in opera." ♦



Photo: Dirk Eusterbrock

Sean Noonan drumming

Welcome Christmas! Premieres

The winners of the ninth annual **Welcome Christmas! Carol Competition** were premiered at performances by VocalEssence on December 3, 7, 9, and 10, 2006, throughout the Twin Cities, and were recorded by Minnesota Public Radio for future broadcast. This year's contest sought new carols for chorus and guitar. Carols composed by **Diego Luzuriaga** (Ardmore, Pennsylvania) and **John Rommereim** (Grinnell, Iowa) were selected from a total of 97 scores received from 29 states. In addition to having their works premiered by VocalEssence, each composer received a prize of \$1,000.

John Rommereim composed "Calm On the Listening Ear of Night" based on an 1834 poem by Edmund Sears (well known for his poem, "It Came Upon The Midnight Clear"). Rommereim states, "The poem depicts the Christmas landscape with fresh and surprising imagery, from 'wild Judea' to the 'blue depths of Gallilee.'" The piece emulates early American music with open harmonies and strong text accents. Diego Luzuriaga's "Un Nacimiento" (A Nativity Scene) has both music and lyrics by the composer. With its Latin American flavor, the carol captures the beauty and calm of an Ecuadorian 'coplas' (folksong).

The 2007 *Welcome Christmas!* Carol Competition will be for new carols scored for chorus and celesta. Watch www.composersforum.org/welcomechristmas for application information.

BandQuest Updates From Carey Nadeau's Band Blog

Editor's note: Since its beginning on December 7, 1946, the annual International Midwest Band and Orchestra Clinic in Chicago has become the place to be for anyone serious about wind band music. For the past six years, Carey Nadeau has attended the Clinic, representing and promoting the Forum's specially commissioned BandQuest scores. Here's an excerpt from her blog on the big 60th anniversary Clinic held December 19-23, 2006, at the Chicago Hilton.

"One of the best parts of attending the annual International Midwest Band and Orchestra Clinic is reconnecting with old friends and making new ones, especially in the band world. The most wonderful thing about the educators and administrators involved in band is their support of new music and composers. I admire the organizations and individuals that commission new music for the field, such as the Big Ten Band Directors Association, National Band Association, etc. I am always impressed at how forward-thinking people are in the field of band music. It seems there are more and more composers exhibiting at their own booths at the clinic every year, such as **Frank Ticheli** and his **Manhattan Beach Music**, **Stephen Melillo** and his **Stormworks**, and **Johan de Meij** and **Amstel Music**.



Photo: Carey Nadeau

Band world celebs Frank Battista (background left) and Gunther Schuller are "phone photo worthy" at the International Midwest Band and Orchestra Clinic in Chicago

"During the clinic this year, I experienced great wonder and joy at the **Musashino Academy of Music Wind Ensemble** concert. It dovetailed nicely from the clinic with **Libby Larsen** and **Scott Jones** earlier that day where they talked about how they incorporated composition into the classroom, and the steps involved in that process. The most important idea to me was that of emotional impact, that is, how the arrangement of pitches and rhythms makes us feel. The Musashino concert was perfect proof of this effect: I don't believe there was a dry eye in the house, either on stage or off. After having to cancel their trip after the 9/11 attacks this band FINALLY made it to Midwest, and played amazingly well under their conductor **Ray Cramer**. I was especially impressed with the clarinets and their choreographed section solo playing. It was a wonderful experience, especially the premiere of **Jennifer Higdon's** new piece "Kelly's Field" commissioned by the Midwest Clinic in honor of the 60th anniversary of the conference and written for **Mark Kelly**, her former conductor when she was a college band student.

"Our newly commissioned *BandQuest* composer Gunther Schuller was the conference's "Midnight Special." Craig Kirchoff interviewed Mr. Schuller on his life and musical experiences from the time he debuted at 17 to his current endeavor of writing his memoirs (the book is already 800 pages). The session began with listening to "Nature's Way," the new piece for *BandQuest Advanced*.

"All in all, it was a busy and exciting conference. I'm already getting ready for next year!"

— **Carey Nadeau** is the Forum's National Program Manager. You can read her entire Midwest Band Clinic blog at: www.midwestclinic.org/blog/display.asp?BlogUserID=15

You can also view the Musashino Ensemble's performance of Jennifer Higdon's "Kelly's Field" via a RealAudio video file posted at: www.midwestclinic.com/videos/band_archive.asp#musashino ♦



Calling all scholars!

The Forum's *BandQuest* program is mentioned favorably at several points in **Dr. Richard K. Hansen's** recent study entitled **"The American Wind Band: A Cultural History"** (GIA Publications, Inc.). Amazon.com offers this brief synopsis of Hansen's book: "A remarkable amount of historical information is covered in this comprehensive history of the American band. Timelines and photos track developments in American band

music from colonial drum and fife corps to the Big Band era; and useful tables compare band music milestones to those of other arts in western civilization, events in U.S. history, and with other American musical breakthroughs. The final section of the book discusses new directions in American music and predicts a bright future for the modern wind band."

On pages 319-320 of his book, Hansen writes: "The more recent innovations of composers, such as Andrew Boysen, Timothy Borege, Thomas Duffy, Anne McGinty, and John Paulson, require immediate scholarly attention. The new music project *BandQuest*, conceived by Eric Stokes and [Craig] Kirchoff in 1995, has generated a body of musically challenging compositions for school bands by members of the American Composers Forum: Thomas Duffy, Libby Larsen, Robert Rodriguez, Judith Zaimont, Adolphus Hailstork, Chen Yi, Michael Colgrass, and Michael Daugherty, to mention a few. The impact of this project will soon need an objective historical evaluation."

Hmm ... any graduate students out there in need of a dissertation topic?

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. For *Encore* guidelines and application forms, visit: www.composersforum.org/encore

The following performer/composer applications received funding in recent rounds of *Encore*, and will receive at least three performances in an 18-month period:

Encore Awards (continued)

In the East:

Contemporary Music Forum (Washington, D.C.) will present "Fallen Eve" by composer **Geoffrey Gordon** (Milwaukee, Wisc.); **Joseph Gramley** (New York, N.Y.) will present "Zauberkraft" by composer **Erik Santos** (Ann Arbor, Mich.); **Meridian Arts Ensemble** (Jackson Heights, N.Y.) will present "Magnetic North" by composer **Mark Applebaum** (Menlo Park, Calif.); **Piano Duo Gastesi-Bezerra** (Wellington, Fla.) will present "The Holy Fool" by composer **Symeon Waseen** (Duluth, Minn.); **Sylvan Winds** (New York, N.Y.) will present "Danças Brasileiras" by composer **Rami Levin** (Highland Park, Ill.); **Vento Trio** (Ardsley, N.Y.) will present "Que Bons Ventos te Trazen?" by composer **Weber Iago** (Carmel, Calif); **The Young Soloists of New York** (New York, N.Y.) will present "Dimensions" by composer **Brian Hansen** (Roseville, Minn.).

In the Midwest:

Artaria String Quartet (St. Paul, Minn.) will present "Demons & Angels" by composer **Stacy Garrop** (Chicago, Ill.); **Belladonna** (Dellwood, Minn.) will present "Dux, Comes" by composer **Paul Brantley** (New York, N.Y.); **Chris French** (Houston, Texas) will present "Rollerchant" by composer **Matthew H. Fields** (Ann Arbor, Mich.); **Gao Hong** (Burnsville, Minn.) will present a concerto for pipa and orchestra by composer **Changjun Xu** (Beijing, China); **Intrada Winds** (Lake Odessa, Mich.) will present an untitled work by composer **C.R. Kasprzyk** (Baltimore, Md.); **Maverick Ensemble** (Chicago, Ill.) will present "MEN" by composer **David Lang** (New York, N.Y.); **Orion Ensemble** (Addison, Ill.) will present "Buzz" by composer **James Matheson** (Brooklyn, N.Y.); **The Percussion Plus Project** (Greencastle, Ind.) will present "Harmonia Mundi" by composer **David Crumb** (Eugene, Ore.); **The Rose Ensemble** (St. Paul, Minn.) will present "The Separation" by composer **Bobby Previte** (New York, N.Y.); **Ryan Muncy** (Sellersburg, Ind.) will present "Walimai" by composer **Michael Djupstrom** (Philadelphia, Pa.); **Carrie Vecchione** and **Rolf Erdahl** (Burnsville, Minn.) will present "Three Songs for Oboe and Double Bass after Neruda" by composer **Andrea Clearfield** (Philadelphia, Pa.); **Zeitgeist** (St. Paul, Minn.) will present "In Double Light" by composer **Lee Hyla** (Boston, Ma.).

In the West:

Tanya Stambuk (Gig Harbor, Wash.) will present "Dance Fantasies" by composer **Joseph Rubenstein** (New York, N.Y.); **Elizabeth Shoemaker** (Eugene, Ore.) will present "A mon seul desir" by composer **Tawnie Olson** (New Haven, Conn.) ♦

PERFORMER PROFILE:

The RenegadeEnsemble

By Carrie Shaw

How many of you have been putting off building a Web site? Come on, raise your hands – there's no shame! Deciding how best to invest time, money, and brain power in the shifting landscape of the Web is not easy; but, for emerging artists trying to get their names out there, setting up shop on the Internet can bring with it unexpected benefits. Such was the case with Minneapolis-based **RenegadeEnsemble**. Looking for a way to promote themselves online without spending a ton of resources, Artistic Director **Stan Rothrock**, opted to set up a homepage through a popular 'social networking community' that has been making headlines primarily as a 21st-century teen' hangout: MySpace.

As in other online networking sites, MySpace works like this: an individual sets up a Web site by creating a user-name and password and entering information into the site's 'user profile' template. With MySpace, users can blog, post sound files, videos, and images, peruse other members' Web sites, and become 'friends' with others in the network who share something in common with them. Editing information is as simple as logging into the site and updating the user profile.

Rothrock says he chose MySpace specifically because it is free and doesn't require any knowledge of HTML [Web design language]. With a very basic page, including mp3 files of their performances and group photos, nearly a dozen composers from as far away as Greece found Rothrock and his group and offered perusal scores of their works. RenegadeEnsemble subsequently chose to program at least one of the pieces they received through MySpace connection. In the process of populating the site, Rothrock focused the group's mission and was also inspired to schedule more concerts to augment the ensemble's Web calendar: www.myspace.com/renegadeensemble.



2006 RenegadeEnsemble members (left to right): Alyssa Anderson, Dave Birrow, Adria Fernandez, Jennifer Wilhelms, conductor and Artistic Director Stan Rothrock, Matthew McCright, and Nikki Melville.

RenegadeEnsemble Q & A

Tell me a little bit about your ensemble.

RenegadeEnsemble is a Twin Cities-based contemporary music ensemble devoted to the performance of music of living composers. The number of players changes with the programming. Comprised of a mix of semi-professional and professional musicians, RenegadeEnsemble continuously strives to bring contemporary performances to new audiences.

What new music is your ensemble working on right now?

Currently, we are preparing for a concert on April 21, 2007, at the St. Paul Conservatory, 29 Exchange Street East, Saint Paul, Minnesota. For the concert we will perform "Four Organs" — Steve Reich, "The Child in the Hole"—William Vollinger, and several pieces by NYC-based composer Eric Schwartz: "The Owl and the Pussy-Cat," "A Poison Tree," "We the People," and "The Conqueror Worm."

How do you put together your programs and find new works that fit together?

Many new composers are finding RenegadeEnsemble on our MySpace page (www.myspace.com/renegadeensemble) and consequently, I am exposed to new repertoire every day. The new pieces that are appropriate for the level of the group are the ones that I program. Because we have many different performers and instruments/voices, I try to incorporate a core group of performers each semester and build the bulk of the program around that instrumentation.

What other sources do you use to identify new music you end up performing?

A lot of the new music I find, as of late, has been discovered through the Internet (either Myspace or random composer searches) or through word-of-mouth. People in the group, or those who have heard us perform, often recommend pieces that they feel might be suitable for us to perform.

Have you discovered new and economical venues for presenting new music in your area?

Our upcoming April 21 concert will be in a new venue, one where little new music has been performed. Performing there regularly, I hope, may lead to something long term with the St. Paul Conservatory.

What is the range of ticket prices for your concerts?

To date, our concerts have been free. If we continue to grow and expand, we will inevitably begin accepting donations to help our cause, but our primary interests are not to make a profit, but to get more listeners to come to our concerts. I don't foresee RenegadeEnsemble charging a set fee for any of its concerts in the near or distant future.

What composer would you most like to meet?

Philip Glass! I love "Einstein on the Beach" and listen to it regularly! I'm a huge minimalist fan and I try to program one minimalist(like) piece each concert.

— Soprano **Carrie Shaw** is the Forum's Program Assistant, working with composer Craig Carnahan to facilitate national ACF programs and Minnesota Chapter events ♦

Soprano, Tenor, Alto ... Banjo! *continued from cover*

As Marisha worked on the libretto, Carol started learning about bluegrass, admitting, "I really hadn't had much exposure to it before, but I knew that I liked the banjo." She attended several Monroe Crossing concerts and delved deep into a collection of CDs supplied by McCarthy — mostly Seldom Scene, Bill Monroe and Earl Scruggs.

With Marisha's completed libretto in hand, Carol set to work composing the music. Of course, she drafted the music in standard musical notation, which proved quite challenging for the bluegrass band as they began rehearsals.

"We frequently play bluegrass at church services, in fact, that's pretty much what we expected when we agreed to work with VocalEssence; a bunch of nice Gospel songs in the bluegrass tradition," explained Monroe Crossing bass player **Mark Anderson**. "Instead, what we received was a true Mass in the traditional classical sense. There were constant time shifts between 2/2, 3/4, and 5/4 and the tempo and key shifted frequently."

Guitarist **Art Blackburn** pointed out, "One thing people should know is that it's not a bluegrass Mass sung by a chorus. It's more like classical music played on bluegrass instruments."

Mark said that fiddler/vocalist **Lisa Fuglie** was the only member of the band with the classical music background needed to read the music. "The rest of the band used the sheet music to facilitate learning the piece by ear. We had the copyist make midi files for us and we listened to them, and we tabbed out our parts. We never really expected to find ourselves in front of a conductor, playing with music stands!"

Lisa was confident that the combination of classical and bluegrass would work. "It's just gorgeous. Some parts are more classical and some of it definitely has more of an Appalachian feel; it reminds me of Copland's *Appalachian Spring* or *Rodeo*, where he adapted folk and fiddle tunes for orchestra," she said. "Carol has listened to a lot of bluegrass music and it's really influenced her. You can hear how some of her melodies are derived from bluegrass scales. In places you'll find the crooked timing and extra beats just like you might find in bluegrass music."

The world premiere performances of "The World Beloved" in January were received extremely well as the audience leaped to its feet and gave the work a heartfelt standing ovation. The critics were also impressed. Minneapolis *Star Tribune* critic William Randall Beard wrote, "The impulse behind bluegrass is improvisation. It is virtually unheard of for bluegrass musicians

to play from scores, yet Barnett's music was idiomatic enough and the musicians flexible enough that it sounded perfectly natural Barnett traversed the two idioms quite ingeniously, bringing out the best in both ensembles. The contrasts between the sophisticated classical choral sound and the jubilant bluegrass harmonies were effectively used to make the text come alive."

In the St. Paul *Pioneer Press*, Rob Hubbard commented, "Somewhat surprisingly, the Mass was most successful when at its simplest: when fiddler Lisa Fuglie sang soft ballads that bridged the traditional parts of the Mass. While the 'Gloria' was aptly celebratory (and was probably the best blend of choir and band), this Mass was most engrossing when stripped down to its contemplative core, memorably when Fuglie reprised its opening in an *a cappella* finale."

Often the mark of whether a new work is successful is whether it will be performed again. Conductor **Dale Warland** attended the world premiere and immediately booked Monroe Crossing to perform "The World Beloved" in Cincinnati in May of 2007. VocalEssence and Monroe Crossing will reprise the concert in Appleton, Wisconsin, on tour during their 2007-2008 season.



Marisha Chamberlain (left) and Carol Barnett

— **Katryn Conlin** does marketing and communications work for VocalEssence by day and performs with several bluegrass bands in her free time ♦

For more information on future VocalEssence concerts and events, visit: www.vocalescence.org

We ♥ New York *continued from cover*

clarinetist **Esther Lamneck** (NYC) performing works by **Cort Lippe, Robert Rowe, Dinu Ghezzo, Orlando Legname, Lawrence Moss, and Zack Browning; David Del Tredici** (NYC), the **Virgil Moorefield** band, featuring **Stephen Gosling, Tom Chiu, David Eggar, Tom Kolor, Michael Lowenstern, and Thad de Brock** (NYC), and composer-performer **Brian Dewan** (New Rochelle).

The New York State Music Fund published guidelines and criteria and accepted grant applications in a number of categories, including music education and public performances of music by artists working in hip hop, reggae, fusion, jazz, classical and folk music of all cultures. Applications related to recording, distribution, or broadcast through traditional or new media were also eligible. Special emphasis was placed on reaching underserved populations and broadening awareness of artists, genres or styles with limited access to commercial broadcast or other mass distribution vehicles.

Awards to the 218 grantees represent every region of New York State and range from \$10,000 to \$500,000. Diverse forms of popular or experimental music, including indie rock, salsa, electronic, fusion and reggae, account for almost 37 percent of grants, and more than 15 percent celebrate a spectrum of jazz; nearly 25 percent include new classical music. The state's ethnic or racial minority communities are served by close to a third of all programs, while 28 percent specifically target rural communities. The Fund's size and emphasis on music of our time in all its forms set it apart from other arts grant programs ♦



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John Morton
Solo Traveler
(*innova* 665)

Following his sleeper hit, *Outlier* (*innova* 553), **John Morton's** new disc of works for music boxes offers a surprising mix of transparent simplicity and intricate multi-layering of timbres, melodies, and rhythms. Morton is joined by fellow composer **Miguel Frasconi** and the vocal ensemble **Dare to Breathe**.



Amanda Monaco
Intention
(*innova* 667)

New York City guitarist **Amanda Monaco** presents jazz that is stylistically eclectic yet compositionally whole. On her new *innova* disc, *Intention*, she is joined by **Jason Gillenwater** (tenor sax & clarinet), **Fraser Hollins** (bass) and **Jeff Davis** (drums).



Kiku Collins
Here With Me
(*innova* 668)

Beyoncé's horn player **Kiku Collins** is joined by an all-star lineup of New York performers including **Julian Harris, Tony Graci, Nick Cudahy, Jorge Bringas, Steve Shapiro, Alex Alexander, Manuel Carro, Andy Ezrin, Trevor Exter, Greg Hirte, and Jay Rodriguez**.

Chapter Updates

New England

Orchestra Consortium Project Update

On March 10, Bruce Hangen and the **Orchestra of Indian Hill** will perform "Wakeful Visions/Moonless Dreams: Four Short Pieces for Orchestra" by composer **David Kechley**. Kechley's new work was commissioned by ACF New England (ACFNE) in collaboration with the New England Orchestra Consortium (NEOC), as part of ACFNE's *Composer Residency Program*. The new work will subsequently be performed on May 5 by the **Vermont Symphony Orchestra**, and in the fall by the **Hingham Symphony Orchestra** and **Longwood Symphony Orchestra**. This program, funded by the LEF Foundation, the Cherbec Advancement Foundation, and the John and Naomi Tomfohrde Foundation, enables community, cultural, and educational institutions to select a composer to create original musical works for public performance. Last spring, as part of the same project, the ACFNE-commissioned *Chamber Symphony* by **Michael Weinstein** reached nearly two thousand listeners through performances by the **Boston Landmarks Orchestra**, the **Boston Classical Orchestra**, and **Symphony by the Sea**.

Composer Workshops

This spring, ACFNE will initiate a new series of professional development workshops for composers, focusing on the nuts and bolts of instrumental writing. Professional performers will conduct the workshops, demonstrating contemporary techniques and discussing the intricacies and nuances of idiomatic composition for their instruments. For updated information on these new workshops, please visit our website: www.acfnewengland.org.

New Music Calendar

Since going online in September, ACFNE's **New Music Calendar** at www.acfnewengland/calendar.html has listed about two hundred concerts and new-music events taking place in the six New England states. Regular summaries of upcoming events are sent to hundreds of composers and new-music fans through our New Music Boston email service. To list your own events and announcements, please email your information to calendar@acfnewengland.org. To sign up to receive our concert updates, please visit www.acfnewengland.org and click on "New Music Boston email service" ♦



The Great Noise Ensemble

Editor's note: New England composer David Macbride sent in this 'conceptual piece' in tribute to the late John Cage. Its title refers to the container of a dozen Land O' Lakes Cage-Free Eggs. We think John Cage would probably be pleased, and maybe you will be, too.

Cage Free Eggs By David Macbride

Over time, find twelve objects, each associated with the memory of a thought, feeling, story, sound, movement, or any other event. Place these objects in a reliquary. Try to remember all twelve objects.

These objects may be shared with others in any situation, including performance.

Any realization of the above may be done as an individual or as a group. The ordering or structure of the realizations is up to the individual or group.

© David Macbride, 2007.

— **David Macbride** is a composer residing in West Hartford, Connecticut, where he teaches at the **Hartt School, University of Hartford**.



Product placement: the Land O' Lakes version.

Washington D.C.

Salons: Past, Present, and Future

On January 26, we welcomed **The Great Noise Ensemble** for a program titled, "Dancing, Drumming and Re-Defining" at the Patricia M. Sitar Center for the Arts. Featured composers included **David Cutler**, **Gregg Martin**, **Ken Ueno**, **Andrew Simpson**, and a premiere by **Heather Figi**. Our salon series will continue on March 23, with a mixed program featuring a variety of local composers. On April 12, we will present a performance by the **East Coast Composers Ensemble**, and Great Noise returns for the following Salon concert on May 18.

We've Moved!

The Washington D.C. Chapter's long-awaited move into office space at the **New Joe's Movement Emporium** in Mount Rainier, Maryland has finally taken place. Please make a note of our new address and phone number: American Composers Forum, Washington DC Chapter, 3309 Bunker Hill Road, Mt Rainier, Md., 20712; telephone: 301.715.3779 ♦

Philadelphia

New Contact Information

The American Composers Forum, Philadelphia Chapter, has new telephone and fax numbers. The new telephone number is: 267.639.2518; our new fax number is: 267.639.2521. Our U.S. mail and email addresses will remain the same: American Composers Forum, Philadelphia Chapter, P.O. Box 13507, Philadelphia, Pa., 19101; Email: phillycomposers@composersforum.org

SoundExchange 2007

ACF Philadelphia, with the aid of **Ars Nova Workshop**, will present two concerts at the Annenberg Center for the Performing Arts on April 20 and April 22, 2007. The concerts are the culmination of this year's *SoundExchange* project – an electro-acoustic improvisational orchestra led by **Dr. Pauline Oliveros**. The project features the talents of four local composers (**Paula Diehl**, **Troy Herion**, **Dustin Hurt** and **Paul Pinto**) and 10 performers (**Timothy Albro**, electric guitar; **Owen "fiidla" Brown**, fiddle and vocals; **Scotty Conant**, electric guitar; **Matt Davis**, electric guitar; **Leo Dugan**, saxophone; **Ian Fraser**, laptop; **George Korein**, bass guitar; **Michael "mikronesia" McDermott**, laptop; **John Phillips**, **Buchla Lightning**; **Ashley Tini**, marimbas). The April 20 concert to be given will feature **The Horns of Hathor** – a quartet which includes Pauline Oliveros on accordion and electronic processors, poet and vocal artist **Ione**, the innovative **Roscoe Mitchell** on Saxophones and tabla player **Samir Chatterjee**. The April 22 concert will present the world premiere of four newcompositions by the Philadelphia ensemble.

SoundExchange is made possible through the generous support of the Philadelphia Music Project, an initiative of the Pennsylvania Center for Arts and Heritage sponsored by the Pew Charitable Trusts and administered by the University of the Arts.

subito in Philadelphia

ACF Philadelphia presents another opportunity for local composers through *subito*, the quick advancement grants for original music projects. This program has become one of the most popular offerings of the Chapter, since it provides the critical resources that allow artists to realize their artistic vision and to take significant steps forward in their careers as composers. Past *subito* recipients have utilized these funds for recording projects, concert presentations and professional development.

New Voices

On January 20, ACF Philadelphia hosted the *New Voices* reading and recording session in collaboration with the **Choral Arts Society of Philadelphia (CASP)**. The four composers (**Andrew Bleckner**, **Valerie Crescenz**, **David Ludwig** and **Kile Smith**) each received rehearsal time and a recording session with the CASP professional core singers. The compositions, all *a cappella*, were selected by CASP's Artistic Director **Matthew Glandorf** and recorded in the beautiful and acoustically rich sanctuary space of St. Mark's Church, Locust Street. Each of the composers was given feedback from the conductor and singers, which will help them to craft future works for voice.

Internet Radio Debuts

ACF Philadelphia proudly announces a new service for the composers, performers and audiences of new music. In February 2007, ACF Philadelphia launched its own Internet-based radio station. This station features the work of Philadelphia composers and the performers who play their music – 24 hours a day, 7 days a week. This project is the brainchild of ACF Philadelphia member, **James Falconi**, who initiated the station one year ago. ACF Philadelphia recognized the need for such a program and, with the support of **The William Penn Foundation**, expanded the capacity and the potential of the station. For more information on how to submit material for broadcast, and to listen to the station, please visit: www.newmusicphiladelphia.com ♦

Minnesota

Tuesday Salons chez Zeitgeist

The monthly *Tuesday Salon* series offers regional composers and performers a venue for informal presentations of new works, open discussions, and networking opportunities.

Hosted by **Zeitgeist**, the September 19 session included "Four Songs" for voice and guitar by **Tom Allen**; a recorded work by **Matthew Smith**, who also played and recorded the acoustic instruments featured in that work; the first movement of a pre-recorded chamber ensemble piece by **Mike Olson**; and five songs for mezzo-soprano and piano by **Greg Schaffner**.

The October 17 Salon incidentally also led with a work for voice and guitar, this time by **Phil Berbig**, and included a work titled "Buddhism" by **Mark Eden**; the first movement of an alto saxophone and piano work by **Ellen Lease** performed by the composer and saxophonist **Pat Moriarty**; and a two-movement, solo piano piece by **Michael Coyle**. On November 21, the program offered a solo clarinet work by **Jeff Lambert** performed by **Kate Berning-Alfred**; a solo piano piece by **Stanley Woolner**; **Paul Reiners** performing his own work on laptop computer; and two works by **Chris Granias**, with the composer at the piano and **Jon Speers**, alto saxophone, and **Jordan Olsen**, percussion, contributing.

The December 19 gathering featured two pieces for voice and piano by **Carl Franzen**, a pre-recorded piece by Salon regular **Mike Olson**, and three quartets with Shakespeare texts by **Bill Kempe**, featuring vocals by **Debra Gilroy**, **Deanne Dohrman**, **John Hoffacker**, the composer, and guitarist **Tom Allen**. Four composers were featured on the January 16 Salon. The program opened with three pre-recorded pieces by **Thor Polson** – each written for a different combination of performers. **Tom Allen's** "Requiem for Judy Schramm," scored for a small chamber ensemble, followed. **The Janus Percussion Duo** – **Brian Duffy** and **Erik Barsness** – performed "Back to Bolivia" by **Chris Gable**. And the evening ended with "Promises" by **Chris Granias**. Based on a poem by Roger Sweet, "Promises" was performed by Jason Stranberg, narrator; **Carei Thomas**, keyboards; **Jon Speers**,

Minnesota *continued from page 9*

alto sax; **Phil Fried**, bass; **Jordan Olsen**, percussion; and **Chris Granias**, piano.

Tuesday Salons take place at Studio Z (Zeitgeist's studio) at 275 East Fourth Street, Suite 100 in Saint Paul. For updated information about future Tuesday Salons, or to sign up to present work, visit the "Programs" page at www.composersforum.org/minnesota.

Minnesota continued on page 11



Publicity postcard for the premiere of Chris Gable's "Back to Bolivia" at the Minnesota Chapter's January 16 Tuesday Salon in St. Paul.

Cantus to premiere *The Turning*

In one of its most ambitious and socially conscious projects to date, the Forum's **Transposing Voices** program has paired composer **Maura Bosch** with Tubman Family Alliance's south Minneapolis site to create an original piece of music that highlights social issues within the Tubman community. For these community members, the piece serves as a powerful artistic outlet to begin healing and working toward positive change in their lives, while making their unheard voices and stories of family violence heard throughout the greater Twin Cities community.

The commissioned piece – "The Turning" – will be premiered at the University of Minnesota's Ted Mann Concert Hall on March 10, 2007, by **Cantus**, a local, internationally recognized male vocal ensemble. The concert lands on national Harriet Tubman Day, and days after the anniversary of the date on which the Tubman Alliance opened the doors to its first shelter in 1976.

"The Forum has a long, untold history of engaging communities, composers and performers on a grassroots level," said John Nuechterlein, ACF president. "We've created new music for everything from company events to community celebrations, but this current project is unique in that it integrates a social service organization with the power of the arts. It has given the Tubman participants a voice that communicates that family violence affects society as a whole, not just one community; and stresses the importance of family violence awareness so it becomes more preventable."

There are two sides to every story and every tragedy. When composer Maura Bosch began interviewing men and women at Tubman for the music's content, she found the male perspective of family violence, which usually remains unheard, to be the most straightforward and emotional. The participants spoke directly, owning up to their mistakes, and recognizing that they were at a turning point in their lives where they could begin to work toward healing. "Here at Tubman, we believe everyone – whether they are an abuser or a victim – deserves a second chance at a new life for themselves and their families," said Beverly Dusso, Tubman Family Alliance executive director. "While we believe abusers need to be held accountable for their actions, we do think everyone can make positive changes in their lives if they are given the proper support and guidance. To fully live up to this mission, we feel it is essential to give former abusers a voice through this piece, and an equal chance at healing."



Transposing Voices group (left to right): Cantus singers Gary Ruschman, Tim Takach, Shahzore Shah, Tom McNichols, Aaron Humble, Adam Reinwald, Dashon Burton, Cantus Artistic Director Erick Lichte, Albert Jordan, and Peter Zvanovec. Seated are Tubman Family Alliance Family Advocate Krissa Gustafson and Forum composer Maura Bosch.

The commission theme centers around one man's life, from birth to death, and the events that happen in this life to shape who he becomes. Maura Bosch's piece communicates to the audience what happens when unexpected things, out of a person's control, happen in life. With the belief that everyone can change, heal and work toward a better tomorrow, the piece communicates these feelings in three movements. Each movement is sung from the perspective of one man, but includes emotions, thoughts and feelings from a group of men at the Tubman Family Alliance's south Minneapolis site.

Audiences will get to hear the premiere of "The Turning" during Cantus's concert, "A Sound Like This." In an evening that weds words and music, Cantus proudly shares the stage with celebrated Minnesota poet **Robert Bly**, whose readings and poetry will weave together major works for male chorus. Also included on the program are the world premier of "A Sound Like This," a work for nine-part male choir by Twin Cities composer **Edie Hill** with text by Kabir translated by Robert Bly, and masterworks by **Peteris Vasks**, **Veljo Tormis**, **Henry Cowell**, and **Eric Whitacre**. The concert is Saturday, March 10, 2007, at 7:30 p.m., at Ted Mann Concert Hall in Minneapolis. Tickets are available through Ticketworks at 651.209.6689 ♦

Minnesota *concluded from previous page*

Faith Partners premieres

December was a busy month for composers participating in our Minnesota Faith Partners residencies. On December 3, choirs from Holy Rosary Catholic Church and First Lutheran Church in Detroit Lakes, Minnesota, joined forces to premiere eight new pieces by **Sergey Khvoshchinsky**: *Love, Joy and Peace*; *Morning Song*; *Christmas Music Box*; *Holy, Holy, Holy, Lord*; *Romance*; *Evermore Your Child to Be*; *Christmas Alleluia*; and *The Call*. On December 17, **Thomas Hale**'s *Canon* (for mixed chorus), *Hymn* (for mixed chorus, piano, and congregation), and *Song* (for mixed chorus, children's chorus, and handbells) were premiered simultaneously at the morning services at First Lutheran Church and at Evangelical Covenant Church in Alexandria, Minnesota.

subito in Minnesota

The following Minnesota artists received *subito* awards during the past two rounds of the program: **Elizabeth Alexander**, **J. David Moore**, **Iris Shiraishi**, and **Sherry Wohlers Ladig** (all of St. Paul); **Mina Fischer** and **The Bakken Trio**, **Doug Geers**, **Doug Little**, **Mike Olson**, and **Ben Siems** (all of Minneapolis); **Robert L. Morris** (Apple Valley); and **Patti Cudd** (Woodbury). These grants supported projects ranging from a record session to capture sounds for an electronic work to copying and travel expenses incurred during a European orchestral premiere to technological upgrades and training to get a self-publishing operation off the ground. Upcoming *subito* application deadlines for Minnesota projects are on May 1 and August 1, 2007 (see the "Forum Opportunities" listing on page 12)

Electric Eyes at The Southern

Congratulations to all the artists selected for inclusion in the Southern Theater's new *Electric Eyes: New Music and Media Festival* in Minneapolis. The first annual festival, slated for May 11-20, 2007, is the Southern's newest commissioning program and will feature five premieres commissioned by the Southern, which are made possible by the support of the Jerome Foundation. Special congratulations go out to Forum members and friends among the selected artists, including: violinist and composer **Todd Reynolds** (New York City, N.Y.); composer/performer **Michael Ferrier** (Minneapolis); composer/performer **J. Anthony Allen** (Minneapolis); and composer **Kevin Dobbe** (Rochester, Minn.) ♦

San Francisco Bay Area

The San Francisco Bay Area Chapter's *Community Partners* program is now open, making grants of up to \$2,000 for projects featuring the creation and/or performance of new music in the context of community engagement. The Chapter is currently accepting applications on an ongoing basis until June 30 or until available funds are expended. For more information, guidelines, a list of previous grantees, and downloadable application materials, please see our website, www.sfcomposersforum.org ♦

Los Angeles

On Sunday, January 21st, ACF's Los Angeles Chapter (acflA) held its 23rd *Composers Salon* at Tuttomedia Studios in Venice, Calif. The first half of the standing-room only Salon began with percussionist **Dan Morris** and composer **Alex Shapiro**, also the Salon series' longtime moderator, playing a recording of "Slipping," the opening track from Alex's upcoming CD "Notes From The Kelp," and discussing the process of bringing the comedic piece to life.

Next were **Michael Roth** and **Alice Ripley**, who brought 8 singers along to perform their new theatrical vocal work "Landscape the Tar Roof Tree" in a workshop format and gain helpful feedback from an audience of peers. After a short break for refreshments, the second half of the Salon focused on composer **Steven Stucky**, who discussed "Whispers," his motet recorded by Chanticleer, as well as his 2005 Pulitzer Prize-winning "Second Concerto for Orchestra," commissioned by the Los Angeles Philharmonic.

Also present at the Salon were the C.E.O. of American Music Center (AMC) **Joanne Hubbard Cossa**, and their Director of New Music Information Services **Lyn Liston**, both of whom had flown in from New York to attend an AMC "Nuts and Bolts" workshop on composing for piano given by Steven Stucky and pianist **Gloria Cheng**. That event was also held at Tuttomedia Studios later that evening, following a social reception jointly hosted by acflA and AMC ♦



Keeping hydrated in southern California (left to right): Giovanna Imbesi, Steven Stucky and Alex Shapiro at the January 21 Composers Salon in Los Angeles.

Forum Opportunities

March 26, 2007

McKnight Visiting Composer Residencies in Minnesota

ACF seeks applications from composers to design and carry out their own McKnight Visiting Composer 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. Cash grants for residencies.

Program information and application brochure is available at: www.composersforum.org/programs (click on the "community" link). For additional information, contact Wendy Collins at tel: 651.251.2824 or email: wcollins@composersforum.org.

April 1, 2007 (and October 1, 2007) Encore Grants

ACF seeks applicants for its Encore incentive grants to encourage performers (both individuals and ensembles) to add newly created works by living composers to their repertoires beginning July - December 2007. Composers and performers must be based in different geographic areas of the U.S. For complete guidelines, application form, visit: www.composersforum.org/encore. Please direct questions to: Craig Carnahan: 651.251.2833; or email: ccarnahan@composersforum.org.

April 1, 2007 (also June 1 and October 1, 2007) FNCI Community Outreach Grant Program

ACF's First Nations Composer Initiative seeks applications from Indigenous communities of Minnesota and the Dakotas for its First Nations Composer Initiative (FNCI) Community Outreach Grant Program to support activities that bring Native musical artists into Tribal and Urban Indian communities throughout Minnesota and the Dakotas. For application guidelines and required application materials (including proposal, résumés, and documentation), please visit: www.fnici.org/opportunities.asp. For more information, contact FNCI Program Director, Georgia Wettlin-Larsen at email: gwettlinlarsen@composersforum.org; or tel: 651.251.2825.

April 12, 2007

The Composer Institute and Future Classics! Concert

The Minnesota Orchestra and the American Composers Forum seek applications from U.S. resident composers at early stages of their professional careers for their 7th Annual Minnesota

Orchestra Composer Institute and Future Classics! Concert, Orchestra Hall, Minneapolis, October 20-27, 2007. Professional development and major orchestra performance opportunity. Composers' travel and hotel will be provided. Sponsored by Minnesota Orchestra and the American Composers Forum, in cooperation with the American Music Center and University of Minnesota School of Music. See display ad on page 15 for more information.

May 1, 2007 (also August 1 and November 1, 2007) subito in Minnesota

ACF's Minnesota Chapter seeks applicants for their subito quick turnaround, career advancement grants of \$500-\$2,000 for emerging makers of new music in Minnesota. For complete guidelines & application form, visit: www.composersforum.org/subito. Please direct questions to: Craig Carnahan: tel: 651.251.2833; email: ccarnahan@composersforum.org

June 1, 2007 subito in California

ACF's San Francisco Bay Area and Los Angeles Chapters seek California-based applicants for their quick turnaround, career advancement subito grants for composers. For Submission Guidelines and Application materials: please visit the San Francisco Bay Area Chapter's program webpage at www.composersforum.org/sanfrancisco. For more information contact: Tod Brody at phone 415.864.0400, or e-mail: staff@sfcomposersforum.org.

General Opportunities Online

What follows is a summary of all listings added to the online 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 online at: 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.

intro continued on next page

before applying

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

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

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

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

Please note: the Forum receives these listings from a number of sources, including email. International characters are sometimes changed during Internet transfer. You are also urged to contact sponsors for full guidelines before applying, especially when anonymous entry is required. The Forum makes every effort to ensure the accuracy of listings but is not responsible for errors or omissions or for any misrepresentations.

Please mention Sounding Board or the American Composers Forum when applying.

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

General Opportunities intro - continued from previous page

Forum members without a Forum online account (username and password) or who have problems logging on the ACF website should contact John Michel at 651.251.2817 or email: jmichel@composersforum.org

March 19, 2007

Twin Cities Gay Men's Chorus

Seeks representative sample scores from composers interested in a commission for a new work in a contemporary idiom which will resonate with Gay Young-Adults, be melodically driven, and rhythmically dynamic. Any instrumentation will be considered.

March 23, 2007

Iowa State University Department of Music

Seeks original works for carillon from composers under 35 for their Carillon Composition Competition 2007. Cash award and premiere performance.

March 30, 2007

The Sorel Organization

Seeks entries of short, unpublished SATB choral compositions (a capella or with piano, small ensemble accompaniment) from women composers of any age for The Sorel Medalion, their first international composition competition. Cash award, performance and archival recording by Voices of Ascension in NYC.

March 31, 2007

ASCAP \$\$\$

Seeks registrants for their 2007 ASCAP "I Create Music" EXPO sessions for songwriters, composers, lyricists, producers, publishers and other music industry professionals, April 19-21, 2007 at the Hollywood Renaissance Hotel in Los Angeles, Calif. Discount for ACF members.

New England Philharmonic \$\$\$

Seeks short orchestral scores from emerging composers for possible performance during their concert season. No concertos, vocal works, or works for strings, woodwinds, or brass only.

Turner Classic Movies

Seeks film composers aged 18-35 with internet access and residing in the U.S., Canada, U.K., France, and Spain to enter their 8th Annual Young Film Composers Competition. Grand prize is \$15,000 and the opportunity to score a silent film to be premiered on TCM's cable channel.

April 1, 2007

Cleveland Institute of Music \$\$\$

Seeks applications and scores of representative works from composers aged 14-19 for their Young Composers Program, July 22-28, 2007, in Cleveland. Classes, preparation, public performance and recording.

Coral Gables Congregational Church Community Arts Program \$\$\$

Seeks short, unperformed works from composers under 35 written for string chamber orchestra (grade IV-V level) that reflect African and Hispanic influences (entries encouraged that include traditional instruments such as marimba or voice and/or non-traditional indigenous solo instruments such as djembe, steel drums, bandleon, etc.) for their 2007 Young Musicians' International Composition Competition. Cash awards, performance and archival recording.

Franklin Furnace Fund

Seeks applications from performance artists interested in producing major works anywhere in the state of New York. Artists from all areas of the world are invited to apply.

New York Virtuoso Singers \$\$\$

Seeks a cappella works for mixed chorus and those with piano accompaniment from U.S. composers for their annual competition. Cash awards and performance in NYC.

Palo Alto Chamber Orchestra

Seeks representative recent scores, recordings from composers under 21 for their 2007 "Youth for Youth" Commissioning Program. Prize is cash commission for a new work for string orchestra for performances in June of 2008

April 3, 2007

Oregon Bach Festival

Seeks piano scores for possible performance and composer, composer/performer, and pianist participants in various categories to take part in their Composers Symposium "Crosscurrents 2007: Making Music Together" during June 28 - July 10, 2007, in Eugene, Ore.

April 13, 2007

Eugene O'Neill Puppetry Conference \$\$\$

Seeks applications from composers and musicians for their 16th annual conference in Waterford, Conn., to be held June 16-24, 2007, and devoted to writing and/or performing music for puppet-theater.

April 15, 2007

California EAR Unit \$\$\$

Seeks applicants for their Composer Residency and Seminar at the Arcosanti "urban ecology" center in Arizona, August 6-11, 2007. Rehearsals, recordings, master classes, lectures/discussions, and concert of composers' works for flute, clarinet, violin, cello, piano, and percussion.

The MacDowell Colony

Invites composers with professional standing in their fields, as well as emerging composers, to apply for their fall residencies (October 1 - January 31, 2007) in Peterborough, New Hampshire.

The Walden School \$\$\$

Seeks applicants aged 9-18 who are interested in improvisation, composition and creative music training for their Young Musicians Program in New Hampshire, June 30 - August 5, 2007.

April 16, 2007

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 by the Left Coast Ensemble in San Francisco Bay area.

Ensemble 360

Seeks new scores for any combination of flute, oboe, clarinet, horn, 2 violins, viola, violoncello, and piano, for possible performance during the Fifth Biennial International Conference on "Music Since 1900" at the University of York, United Kingdom, July 5-8, 2007. Composers selected are required to attend conference.

April 26, 2007

The Fauxharmonic Orchestra \$\$\$

Seeks recently composed Adagios for string orchestra for their 2007 International Adagio Composition Contest. Cash award and performance.

April 30, 2007

Dimitri Mitropoulos International Competition

Seeks new works for soprano and symphony orchestra from composers under 40 for their 11th annual composition competition. Cash awards and premiere performance in Athens, Greece.

May 1, 2007

Pianist/composer Scott Mayfield

Seeks new works for solo piano with possible performance in New England area during 2007-2008. All levels of compositional and technical difficulty are welcome. New England composers encouraged, but will not turn down any score based on region. Unpublished, unperformed scores preferred, but more established pieces will be also be considered.

The Society for New Music and the New York Federation of Music Clubs

Seeks chamber works for 1-7 performers (tape, solo voices, OK; but no choral works) from New York state resident or visiting student composers or composers just beginning their professional careers. Cash awards and performance.

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May 7, 2007
National Endowment for the Arts and Mid Atlantic Arts Foundation
 Seeks applications for their USArtists International grants to 501c3 professional dance and/or music ensembles invited to perform at international festivals throughout the European Union during July 2, 2007 and June 30, 2008.

June 1, 2007
Collage New Music and the New England Conservatory Preparatory School
 Seeks original scores for 2-8 instruments (no tape or electronics), from high school composers for their Young Composers Competition. Cash award and performance.

New Ariel Foundation
 Seeks piano works of any length or level of difficulty (but preference for works less than 25 minutes in duration) for their 2007 New Ariel Piano Composition Competition. Cash award, performance, recording.

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

Isang Yun Peace Foundation and the International Society Berlin
 Seek original, unperformed chamber works from composers under 30 for their 2007 International Isang Yun Music Prize. Cash prizes, premiere (Korean and the Netherlands) and repeat performances elsewhere.

June 30, 2007
Aspen Composers' Conference
 Seeks composers, scholars, and performing artists for presentations on any topic concerning the art of musical composition during the Ninth Aspen Composers' Conference, at Aspen Institute in Colorado, on August 6, 2007.

July 31, 2007
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 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, with discount if application is received prior to May 1, 2007.

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.

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 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.

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.

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 countries.

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.

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.

Harpist Julieanne Rabens
 Seeks aesthetically and technically challenging works for lever harp for possible performance.

Janus Percussion
 Invites composers to submit published and unpublished works for percussion duo for possible performance, recording and in the U.S.

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.

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 ♦

"This program is the only one of its kind in America. It fulfills a profoundly felt need in the new music community, namely the need to equip emerging composers with the tools necessary to function successfully in the world of the professional orchestra."
 — Anne Aronson, 2004-05 participant

The Minnesota Orchestra and the American Composers Forum, in cooperation with the AMERICAN MUSIC CENTER and UNIVERSITY OF MINNESOTA SCHOOL OF MUSIC, present

THE SEVENTH ANNUAL MINNESOTA ORCHESTRA COMPOSER INSTITUTE
and Future Classics! Concert

Orchestra Hall, Minneapolis
OCTOBER 20-27, 2007

The Minnesota Orchestra Composer Institute offers a unique week-long intensive immersion into the world of a major American symphony orchestra.

Under the guidance of composer Anne Jay Rankin, up to nine composers will have orchestral works released and performed by the Minnesota Orchestra and will participate in a series of seminars on musical career, business and professional development issues.

Composers receive consultations with Music and Music Director Osmo Vänskä before and after the symphony. They also meet with Orchestra members and attend small group sessions with leading music industry professionals. Composers' travel and hotel will be provided.

The Institute nurtures the participating composers' musical acumen and broadens their career management skills, assisting in their growth as artists and commercially viable.

All works selected for the Institute will be performed in a public concert, with the involvement of conductor and Music Director Osmo Vänskä (right).





submit

- One bound and legible score of one orchestral work arrives with us by the start of the year.
- Label the cover with your name, a title, a date, a small address, telephone number.
- Enclose it in a sturdy zip-up bag.
- The envelope, including score and address, telephone, e-mail, fax.
- One letter of recommendation from a professional teacher or other music professional who is familiar with your work.
- A recording of an orchestral performance of the work, or a recording of a performance of the work, or a recording of a performance of the work, or a recording of a performance of the work.
- A request for release of your work (we will be happy to do so).

eligibility

- Applicants must be U.S. resident composers at each stage of their professional careers.
- Composers who have participated in previous Institute may not receive further applications. Only composers from the Minnesota or the United States in past years may resubmit work previously selected, or they may choose to supply with a new work.
- Only one work per composer will be considered.
- Selected works may not have received a performance or recording by a major orchestra (over 500 seats) before the Institute. Performers will be given to be performed work.
- Works may be up to 15 minutes length (sections of longer works will be considered).
- Classical, chamber music, and acoustic electronic, while all forms are eligible.
- Instrumentation must not exceed 4 flutes, 4 clarinets, 4 bassoons, 4 horns, 4 trumpets, 4 trombones, 3 percussionists, 3 timpani, 1 harp, 1 piano, 1 string quartet, 1 string quintet.

"Participating in this Institute was the single most important thing I have ever done as a composer, not only for the performance but also for the long love affair with the orchestra this week has inspired"
 — Nancy Marshall, 2006-07 participant

"This was the experience of a lifetime, and one of the most fulfilling and educational experiences I have ever had!" — Rob Peterson, 2003-04 participant

SEND SCORE AND MATERIALS POSTMARKED BY APRIL 12, 2007:

American Composers Forum
 332 Minnesota Street #E145
 St. Paul, MN 55101

send

Further information: Craig Camahan
 (651) 251-2633 or ccamahan@composersforum.org
 online: WWW.COMPOSERSFORUM.ORG