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AMERICAN
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FORUM

Composer/Performer Profile: Pipa master Gao Hong An Interview with Amy Boxrud

This year, pipa master, composer, and Carleton College (Northfield, Minn.) music instructor Gao Hong has many reasons to celebrate. 2008 marks her thirty-fifth anniversary as a performing artist, and ten years as a composer. It also marks the completion of her 7-year-old daughter's treatment for leukemia. Gao Hong is celebrating these milestones with a tour that will take her to venues in three Minnesota cities (Minneapolis, St. Paul, and Rochester) as well as New York's Carnegie Hall and Beijing's Forbidden City Concert Hall. At each of these concerts, she plans to share the music that sustained her through her daughter's illness — which she describes as the hardest period of her life — and hopes to encourage others who are "fighting for their lives," whether it be from illness or some other challenge.



Gao Hong

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Amy Boxrud: Gao Hong, you started off February performing two different concertos for your instrument — a work by Tan Dun, who is probably China's best-known contemporary composer, and your own "Flying Dragon" concerto. Can you briefly describe both concertos?

Gao Hong: I greatly admire the work of Tan Dun. He's an amazing composer. His "Concerto for Pipa and String Orchestra" has four movements, separated by breaks. I've played it many times — once with the Saint Paul Chamber Orchestra with Tan Dun himself conducting. That was a wonderful experience. My "Flying Dragon" concerto is in one movement and showcases the pipa techniques in both the wen (lyric) and wu (martial) styles. Like most Chinese music, my concerto tells a story. In this case, it's my own — the story of sadness and longing I felt as a young traveling performer, separated from my family.

AB: In March you will travel to Beijing to debut a piece by Xu Changjun. Can you tell us about this composer and his career, and what sort of reaction do you expect to the new pipa concerto?

GH: Xu Changjun is well known for combining western elements with Chinese folk melodies. His work reflects many influences on his life — traditional elements from his childhood in Anhui, classical influences from his conservatory training, and contemporary, experimental influences he learned from other composers while living in Italy and New York. He is currently the Vice President of the Central Conservatory of Music in Beijing, where I was a student in his theory class many years ago. He was

Editor's note: The following feature on Gabriela Lena Frank's Continental Harmony project appeared in the January 17, 2008, edition of The Modesto Bee, and is reprinted here with their kind permission.

Sketching a Musical Portrait: As Modesto Symphony Orchestra's composer-in-residence, Berkeley's Gabriela Lena Frank will write music inspired by the region.

By Lisa Millegan,
Modesto Bee staff writer

On a recent chilly afternoon, Gabriela Frank visited a steer ranch near Knights Ferry and peppered the owner with questions.

What did it take to become a cowboy? What are their work hours? What do the animals eat?

The 35-year-old Berkeley resident wasn't interested in getting into the cattle business. She was doing research as part of her job as composer-in-residence for the Modesto Symphony Orchestra. She has been hired to write music inspired by the region for the orchestra's May 9-10 concert at the Gallo Center for the Arts.

Since September, Frank has visited the Modesto area about once a month to get a feel for the region. She has visited the McHenry Museum and Oakdale Cowboy Museum, toured E. & J. Gallo Winery, checked out antique shops and local restaurants, met country singer Chester Smith and the Hispanic Leadership Council.

Friendly, curious and bursting with energy, Frank said she has enjoyed it all. She especially jumped at the chance to get out in the country and visit the steer ranch, Rancheria del Rio Estanislao, which includes an abandoned winery. As a life-long city dweller, that's not something she gets to do every day.

"I would pay for these experiences," she said. "I'm so blown away that I get to have these experiences while I'm working."

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Sound Bites Sound Bites Sound Bites Sound

innova in The New Yorker . . .

In his "Classical Notes: Best of 2007" online posting of January 21, 2008, The New Yorker music critic Russell Platt included a recent innova compact disc release (innova #414: The Henry Brant Collection Vol. 7). Platt wrote: "The Minnesota-based label, an offshoot of the American Composers Forum, hits the big time with this heroic work, Brant's orchestration of Ives's "Concord" Piano Sonata. No less than Dennis Russell Davies and the Royal Concertgebouw Orchestra do the honors." The complete "Best of 2007" list can be viewed at: www.newyorker.com (search under "Russell Platt").

. . . and on NPR and the Charts!

A February 3, 2008, feature on National Public Radio's "Weekend Edition Sunday" shot another innova release straight to the top of iTunes and Amazon.com classical music charts. The feature, billed as "Steve Reich: 'Music for 18 (Cornfed) Musicians'" recounted how a group of players at a small Midwestern college (not known for its music department) mounted a performance of "Music for 18 Musicians" — not just for their own amusement, but to play at the high-profile Bang on a Can Festival in New York City. Under the direction of Bill Ryan, the New Music Ensemble at Grand Valley State University recorded and issued their stunning performance on innova #678 (a 5.1 SACD/CD hybrid). Their recording has received rave reviews from the likes of The New Yorker music critic Alex Ross — and composer Steve Reich himself! The sales spike prompted by the NPR feature also resulted in the innova recording of "Music for 18 Musicians" placing No. 14 on one of Billboard magazine's February 16, 2008, charts!

This Week	Last Week	Two Weeks Ago	Weeks on Chart	Title, Artist Imprint Catalog No. Distributing Label	Peak Position
1	12		2	Symphony, Sarah Brightman Manhattan 40370 BLG	
2	NEW		1	Where: Live In Tucson Sugar/Decca 010065 U	
3	1	1	14	The Best Of Andrea Bocelli Sugar/Decca 030088 U	
4	2	2	65	Awake, Josh Groban 143/Rapria 44455 Wa	
5	3	3	20	One Chance, Paul Potts SYCO/Columbia 92673 B	
6	4	5	13	Lo Mejor De Andrea Bocelli Sugar/Siento 653534 U	
7	8	12	70	Diva: The Singles Collection Nones Studio/Angel 7363	
8	5	4	18	Noel, Josh Groban 143/Rapria 231548 Wa	
9	6	6	37	La Vie En Rose, Soun Decca/EMI Classica 678	
10	9	8	65	Under The Desert Sky, Andrea Bocelli Sugar/Decca 037031 Universal Classica Group 25.99 CD/DVD	2
11	7	7	63	Siempre, Il Divo SYCO/Columbia 92673 Sony Music 18.98	1
12	11	10	68	Gospel Goes Classical, Juanita Bynum & Jonathan Butler Flow 1894 Maranatha 10.99	2
13	10	9	19	Wolfgang's Big Night Out, The Brian Setzer Orchestra Surfing 211368 Warner Bros. 18.98	2
14	NEW		1	Steve Reich: Music For 18 Musicians, Grand Valley State University New Music Ensemble innova 678 29.99	14
15	14	11	13	Northern Lights, Steel Decca 17081 BLG 18.98	10

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Wild Music in Chicago

Whales compose, bullfrogs chorus, songbirds greet the dawn, and people everywhere sing and dance. What do all we living creatures have in common? A new traveling museum exhibit entitled "Wild Music" tries to answer that question, exploring some of the biological evidence of the origins of music through highly interactive exhibits and exceptional sound experiences, and — in the process — expands our understandings of what makes music.

At least that's the hope of ACF's Philip Blackburn, a composer who helped develop this exhibit — although collecting "wild music" acoustically isn't getting any easier. "Anybody interested in trying to record pristine natural environments is having a hard time finding them anymore, without a plane going overhead or traffic," said Blackburn in a Chicago SunTimes feature recently. "We're losing this, but no one seems to notice."



Blackburn, who has composed music using animal and nature sounds with traditional musical instruments, said investigators in this new "bio-music" world of study are making amazing discoveries. "You speed up a whale song, and it pretty much sounds like the structure of a bird song," he said. "You analyze the way [some animal sound] patterns repeat, and you find they're very much like something Mozart might have done."

Blackburn hopes people will come away from the exhibit with a better awareness of their aural environment and become better listeners. "Who knows what will happen to the planet if we become better attuned to it?" says Blackburn.

The 4,000-square-foot "Wild Music" exhibition opened in St. Paul, Minnesota, and is a production of the Science Museum of Minnesota, the Association of Science-Technology Centers, and the University of North Carolina at Greensboro School of Music, with major support from the National Science Foundation. Additional support was provided by Harman International, Inc. and the NEC Foundation of America.

The exhibit is currently in Chicago, and can be experienced through April 27, 2008, at the Notebaert Nature Museum, 2430 N. Cannon Dr. For more information on "Wild Music" in Chicago, including a PDF teacher's guide and sound files from the exhibit, visit: www.naturemuseum.org. Additional "Wild Music" sound files and materials are also available at: <http://wildmusic.org> ♦

New Hire

J. Anthony Allen has joined the ACF national office staff as our new Program Assistant for regional and national programs.



J. Anthony Allen

Allen is a prolific composer of both acoustic and electronic music. He has worked with many forms of interactive media including audio, video, installation and dance. Allen's orchestra music has been performed by the Peabody and Aspen orchestras, and in 2006 by the Minnesota Orchestra as part of their Composer Institute sessions. His works have reached wide audiences including the SEAMUS, June in Buffalo, Electronic Music Midwest, Spark (Minneapolis), Music at the Anthology (New York City), Third Practice (Richmond), Centre de Creation of Music Iannis Xenakis (CCMIX) (Paris) and Aspen music festivals, among others. Allen holds two master's degrees from the Peabody Conservatory of Music and is currently a PhD candidate at the University of Minnesota ♦

New and Improved Encore Connection

Whether you're a composer looking for an ensemble to perform your latest sextet for saxes, or a sax sextet researching new rep, the **Encore Connection** is a valuable new resource.

The Encore Connection is a database that currently includes a roster of composers and performers who have expressed interest in Encore over the years—but we're eager to expand the list to include as many composers and performers as possible.

The database is divided into two sections: one for composers to provide their contact information, the other for performers that contains descriptions of the music they're interested in programming. The lists are downloadable and the site includes a search function to streamline the process, as well as a link composers and performers can use to add their information to the database. We've also included a field for composers to provide details about the music they have available. Check the Encore Connection at: www.composersforum.org/encoreconnection and follow the links to add your name to the list or update the information we currently have for you ♦

Composer/Performer Profile:
continued from cover



Chinese composer
Xu Changjun

awarded a Jerome Composers Commissioning Program (JCCP) grant from the American Composers Forum to write this piece for me to perform. I expect this new concerto to be very fresh, very suitable for both western and Chinese audiences.

AB: How dramatically have conditions changed for performing artists in China since you left?

GH: China has changed quite a bit since I left in 1992, and this is also true of Chinese music. Chinese musicians and audiences have become more open-minded. There's more influence from the western world, and more high-quality western performers coming to China. I also see more collaboration between musicians.

In recent years, there has been immense popularity of groups like "Twelve Girls Band" that brings Chinese traditional instruments into pop culture. There's nothing wrong with this, but I hope it's not the only exposure people have to Chinese instruments.

AB: Your piece "The Coming of Spring" will be premiered by VocalEssence in St. Paul in April. Is this your first choral work? Have you written songs or any other vocal music previously?

GH: Yes, this is absolutely my first choral piece, and it was a total shock — even to me — that I wrote it. I've always loved choral music, but since I was young my mom told me I had a terrible singing voice. When I sang, she said, it sounded like someone stepping on a rooster's neck. So this was a stretch for me. When I couldn't find a western poem to use as the text, I created my own. Writing this choral work has made me the happiest person in the world! And now, even if I can't sing it, I can enjoy hearing others perform it. I'm so happy with the outcome of this project, especially the incredible luck of having my piece as one of five selected for a reading session and finally chosen to be premiered with VocalEssence. Libby Larsen and Philip Brunelle were my mentors on this project — another amazing opportunity for me through the Essentially Choral program, sponsored by VocalEssence and the American Composers Forum.

AB: Is it difficult to write Chinese music in Western notation?

GH: No, we learned this in the conservatory in China. Western choral music is very different from the traditional Chinese, however. In early Chinese music, a choir would sing

in unison. You might have fifty people singing the same folk melody. Or maybe you have one harmony — just two parts. Four-part harmony is a western convention.

AB: Four of your concerts in April will feature master sitar player Shubhendra Rao. How did this collaboration come about? Is there a historical relationship between Chinese and Indian music?

GH: Shubhendra Rao was a student of sitar master Ravi Shankar for many years. I met Shubhendra here in Minnesota about ten years ago. We really admired each others' playing, so I invited him to my house to collaborate on a project together. We tried for two days and we couldn't come up with even one line of music together. Chinese music is more focused on melodies, while Indian music features complicated rhythms. For two days we worked together and nothing sounded right. He played in his mode, I played in my mode, and we kept clashing over and over. On the third day, I re-tuned my pipa. I learned the scale that Shubhendra was using, and I adopted his rhythm. When I did that, it came together. Suddenly — in less than two hours — we created "Morning." It was absolutely my favorite project. Since then, we've felt like musical brother and sister. The pipa originated in Persia, in the Middle East, so our instruments are related. We feel like we've found a common root in making this new music. It's a beautiful work.

AB: How did you meet your teacher Lin Shicheng?

GH: Just as Ravi Shankar is known as a great sitar teacher, my teacher Lin Shicheng was a great teacher in the Pudong style of pipa. This style has remained very pure, with one generation passing the music on to the next one. I met Lin Shicheng at a national conference. After a one-hour lesson with him, he asked me if I would be a showcase for his lecture. This was an incredible honor for me. Later, he asked me if I would like to audition to attend China's premier music school, the Central Conservatory of Music in Beijing. I was one of two pipa students accepted. I have no idea how I got so lucky. I was Lin Shicheng's last undergraduate student, and the only student to join him in concert and on tour in the US. We also produced a CD together called "Hunting Eagles, Catching Swans."

AB: Tell us about one of the works you will be playing on tour — a lost work reconstructed by Lin Shicheng.

GH: The name of the piece that Lin Shicheng reconstructed is called "Mother-in-Law Arguing with Daughter-in-Law." He had learned it from a friend, but during the Cultural Revolution, the piece was burned and half of it was lost.



Gao Hong Performances March-April, 2008

March 29, 8:00 p.m., Forbidden City Concert Hall, Beijing, China:
Gao Hong performs the world premiere of a new pipa concerto by Xu Changjun with Beijing Orchestra, Tan Lihua, conducting.

April 8, 4:00 p.m., The Fitzgerald Theater, St Paul, Minn.:
World premiere of Gao Hong's first choral composition, "The Coming of Spring," with VocalEssence, Philip Brunelle, conductor

April 11, 6:15 p.m. & 7:30 p.m., St. Matthew's Episcopal Church, 2136 Carter Ave. (at Chelmsford) in St. Anthony Park, St Paul, Minn: Music in the Park Series - Family Concert
"Mystical Asian Sounds" with Gao Hong, pipa; Shubhendra Rao, sitar; Biplab Bhattacharya, tabla

April 18, 10:50 a.m. (Convocation) and 8:00 p.m. (Concert) at Carleton College Concert Hall, Northfield, Minn: Gao Hong and Friends
"Asian Fusion: A Celebration of Diversity," featuring top artists from India, Japan and China, Gao Hong performs with sitarist Shubhendra Rao, taiko drum master Kenny Endo, and Indian veena player and vocalist Nirmala Rajasekar.

April 19, 8:00 p.m., Ted Mann Hall, Minneapolis, Minn.: Celebration — Music of Gao Hong Concert
Gao Hong performs traditional works from the Pudong repertoire (including a work lost for generations and recently reconstructed by Gao Hong's late mentor, Pudong master Lin Shicheng) as well as her own compositions. The program also includes pipa and sitar duet with guest artists Shubhendra Rao (sitar) and Biplab Bhattacharya (tabla), plus Indian veena player and singer Nirmala Rajasekar, mridangam player Sriram Natarajan, percussionist David Hagedorn, the local Chinese Minghua Chorus, and the Rochester Orchestra.

April 27, 2:00 p.m., Weill Recital Hall at Carnegie Hall, New York City, N.Y.: Gao Hong and Friends
Gao Hong performs traditional works from the Pudong repertoire (including a work lost for generations and recently reconstructed by Gao Hong's late mentor, Pudong master Lin Shicheng) as well as her own compositions. The program also includes a pipa and sitar duet with guest artists Shubhendra Rao (sitar) and Biplab Bhattacharya (tabla).

For more information, visit www.chinesepipa.com ♦

The other half was saved by his friend's widow, who passed it on to Lin Shicheng. Using the damaged score and his memory of the piece, Lin Shicheng was able to reconstruct it. This was the last work my teacher taught me, and no one else had performed it in the 20th century. In 2004, I was given a fellowship by the Bush Foundation to travel back to China and rework this piece with Lin Shicheng. You see, in traditional Chinese music, it's not enough to learn a piece once. You have to repeat the lesson many times to learn the piece correctly, with all its nuances. I'm very excited to premiere this piece for a new century. The performance will be dedicated to Lin Shicheng, who passed away two years ago.

AB: How do you see your original compositions fitting into the history of writing for pipa? What influences (if any) do you take from Western music in your own work?

GH: Throughout the years, many pipa players have also been composers. But I'm combining traditional Chinese music with western and world music. My goal is to make something that sounds fresh, rather than strictly traditional. I use a lot of left hand in my work, in keeping with the Pudong style that I was taught. I hope this style takes on a new life in my compositions. This tour is a turning point in my career. It's my first time presenting a concert as both a performer and a composer — a dream come true for me!

— **Amy Boxrud** is a freelance writer living in Northfield, Minnesota, where she also manages communications for the Northfield Youth Choirs. A mother of two and Nordic folk music enthusiast, Amy is a founding member of the Northern Roots Session (www.northernroots.org), a weekly music session in Northfield, and a member of the musical group Scandium (www.scandium-music.com) ♦

YouTube videos featuring Gao Hong, Lin Shicheng, and Shubhendra Rao

Gao Hong performs "Flying Dragon"
[www.youtube.com/watch?v=hCdHGFq\\$mA](http://www.youtube.com/watch?v=hCdHGFq$mA)

Gao Hong performs "Courage" for pipa and percussio
www.youtube.com/watch?v=8Y-5ZC26UGY

Solo pipa performance by Master Lin Shicheng
www.youtube.com/watch?v=-FzFoa-9w7s

Pipa duet by Gao Hong and Lin Shicheng
www.youtube.com/watch?v=mVGWndoflwA

Gao Hong and Shubhendra Rao perform "Morning"
www.youtube.com/watch?v=7lww8082V90

continued from cover

As far as anyone can remember, the Modesto Symphony Orchestra never before has had a composer-in-residence. Wanting to do something special in commemoration of the



Gabriela Lena Frank

new Gallo Center, which opened in September, the orchestra applied for and received a \$15,000 grant from the American Composer Forum's Continental Harmony program to pay the composer's fee. Continental Harmony links composers with communities interested in getting new music to celebrate important local events. It has sent composers to commemorate the upcoming opening of the cultural center of the Chickasaw Nation near Ada,

Okla., and the 25th anniversary of the Cohen Center for Holocaust Studies at Keene State College in Keene, N.H.

The Modesto Symphony Orchestra applied for financial support from Continental Harmony first, then solicited proposals from composers. Paul Jan Zdunek, the orchestra's chief executive officer and president, said the orchestra was looking for musical quality, style and accessibility to the public. Frank fit the bill. "We wanted someone whose music would speak to this community," he said, explaining that the orchestra was interested in something melodic and not too experimental.

The orchestra liked that Frank was interested in exploring the Modesto area's many ethnic groups. She has a diverse ethnic heritage and is part Peruvian, Jewish and Chinese. Petite with long, curly hair, Frank is easy to talk with and refreshingly down to earth. At the end of her ranch visit, she hugged owner Robert Brunner and thanked him by offering to cook him a Peruvian dinner.

Her easygoing manner comes as a bit of a surprise considering her impressive credentials. She has a doctorate from the University of Michigan at Ann Arbor and has received rave reviews for her pieces from The Washington Post ("unselfconscious craft and mastery") and The New York Times ("brilliantly effective writing"). Her works have been performed by several major orchestras, including the San Francisco Symphony.

Because of her Peruvian mother, she speaks Spanish and long has been interested in Latin America. She travels there frequently, collecting folk melodies in the tradition of Bela

Bartók, who incorporated folk music from his native Hungary into classical music pieces.

Frank said she has enjoyed chatting with members of the Hispanic Leadership Council in Modesto. Balvino Irizarry, HLC president, returns the favor. "She's very intelligent, she's very articulate, she's very passionate about what she does," he said. "She's very expressive. When she talks about creating music, she lights up like a light bulb. She's so enthusiastic about it, her enthusiasm draws you in." Teen members of the Hispanic Youth Leadership Council loved meeting her, he added. "They saw her as a mentor," He said. "She introduced something to them they had never thought about."

Frank has jumped many hurdles to making a living as a composer. She is a minority both as a Latina and a woman in the mostly white, male field of classical music composition. In addition, she has a hearing problem and must wear hearing aids in both ears. But she brushes that off as a minor difficulty, adding that she has perfect pitch. "I'm just missing volume," she said. "I've never had trouble hearing music."

Interested in music since she was a child, Frank started fooling around with the piano at age 2 and wrote her first musical piece on paper as a teen. But for a long time, she didn't know it was possible to make a living in music. She initially considered majoring in Russian studies or pre-med before she took a composition class and everything clicked. "It was so immediate," she said. "I knew I had a special gift."

Frank is working on two pieces for the Modesto Symphony Orchestra — a symphonic piece titled "American Portraits" and an unnamed choral work. Her goal is that both pieces will be strong enough that they can be performed outside of Modesto, too.

"American Portraits" will have nine to 12 movements that reflect the diverse ethnic makeup of the area. It will have a heavy presence of wind instruments to honor the legacy of the late Frank Mancini, a clarinet player and music teacher who founded the MSO.

Frank isn't sure yet about the focus of her choral piece. She is looking at poems that could provide the lyrics and is not sure if the song will mention Modesto specifically.

She's looking forward to debuting the piece in the Gallo Center's 1,252-seat Rogers Theater. "It's gorgeous," she said. "It's got a sweet sound."

— Modesto Bee arts writer **Lisa Millegan** can be reached at 209.578.2313 or lmillegan@modbee.com

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Chapter Updates

Minnesota

Engaging and Eclectic Tuesdays

The monthly **Tuesday Salon** series offers regional composers and performers a venue for informal presentations of new work, open discussions, and networking opportunities. Usually playing to SRO audiences at Studio Z in St. Paul's Lowertown neighborhood, the Salons feature a lively and diverse mix of music and conversation.

Four composers were featured on the January 15 Salon: **Tom Allen**, guitar, was joined by Erica McNamara, flute, Cady Stauss, bass clarinet, Ellie Fregni, violin, and Aja Majkrzak, viola, to



Marienne Kreitlow

perform two movements from Tom's "Falling Light and Waters Turning." **Marienne Kreitlow** performed two of her songs for voice and piano, "Once I Believed" and "Changed." **Ellen Lease**, piano, and Pat Moriarty, alto saxophone, performed Ellen's "Premise." The evening ended with "Animus—Music for a Dance," an electro-acoustic piece by **Matthew Smith** constructed from recorded fragments of the voice of dancer/choreographer Cathy Wright.

On February 19, the Salon featured presentations by several of this year's McKnight Composition Fellows, including **Douglas Geers**, **Adam Wernick**, and **Preston Wright**.

The next two Salons are on March 18 (music by **Phil Fried**, **Todd Harper**, **Pat Moriarty**, and **Jason Vanselow**) and April 22 (music by **Viv Corringham**, **Dawn Sonntag**, and **Sherry Wohlers Ladig**).

All Salons take place at Zeitgeist's "Studio Z" at 275 East 4th Street, Suite 100, in downtown Saint Paul. For more information or to present work, contact Craig Carnahan; tel. 651/251-2833; or e-mail: ccarnahan@composersforum.org ♦



Phil Fried

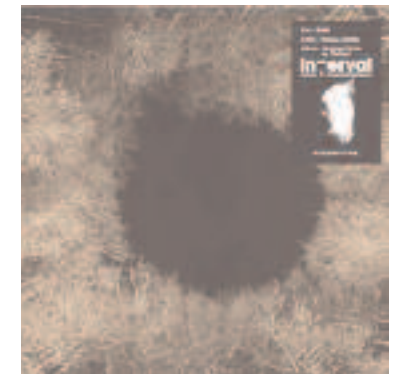
New England Commissioning Opportunity

ACF New England has received a generous grant from the **Argosy Foundation Contemporary Music Fund** to commission new chamber music for the upcoming Ditson Festival of New Music in Boston in September. Organized and hosted by the **Boston Modern Orchestra Project** (BMOP), under the direction of BMOP Artistic Director **Gil Rose**, the festival will be presented over five consecutive days in the acclaimed new performance venue of the Institute of Contemporary Art on the Boston waterfront. Several of the Boston area's mainstay professional new-music ensembles will participate, presenting the premiere performances of three ACFNE-commissioned works on the festival program. This opportunity is open to all composers resident in the six states of New England, and the submission deadline will be April 4.

For more information and full application details, please visit www.acfnewengland.org.

Sonic Circuits CD Release

ACF New England celebrates the Interval Records release of "Nothing Works as Planned," a double-CD set of works performed during their **2006 Sonic Circuits International Festival of Electronic Music and Art**.



Cover of "Nothing Works as Planned"

The 2006 Festival brought Israeli and American composers and communities together in concerts and related events in four cities: Tel Aviv, Haifa, Boston, and New York. The recording includes new compositions by **Jonathan Chen**, **Beth Denisch**, **Ido Govrin**, **Neil Leonard**, **Kiki Keren-Huss**, **Yossi Mar-Chaim**, **Keren Rosenbaum**, **Arie Shapira**, and **Amnon Wolman**, performed by Gilad Hildesheim (violin), Neil Leonard (saxophone), Barbara Schmutzler (contrabassoon), and the Chamber Orchestra Kremlin (Misha Rachlevsky, Music Director).

For more information or to purchase the CD, please visit: www.interval-recordings.com ♦

Philadelphia Composer to Composer at the Kimmel



Jennifer Higdon

The Philadelphia Orchestra and ACF Philadelphia held a Composer to Composer session with **Jennifer Higdon** on January 10, 2008, at the Kimmel Center.

Higdon's "Concerto 4-3," a 30-minute work for string trio (two violins and double bass) and orchestra, received its premiere performance by Philadelphia trio **Time for Three** (Zachary De Pue and Nick Kendall, violins; Ranaan Meyer, double bass) and the **Philadelphia Orchestra** that evening in Verizon Hall. Participants were also able to attend an open rehearsal of the new work that afternoon.

"Concerto 4-3 is written specifically for, and dedicated to, Time for Three," says Higdon. "The three-movement work uses the language of classical music coming from the standard classical sound, but with an American – Coplandesque — rhythm and sensibility.



Time for Three

There are also dashes of 'bluegrass' technique," says Higdon, "to highlight the virtuosity and energy of this inspiring group. Being aware of all of the different types of music that they play (bluegrass, rock, Bach, Beatles), gave me a starting point of inspiration for creating a work that would show off their soulful musicality and skill" ♦

San Francisco Bay Area Premieres at the Crowden Center

As we go to press, the **Crowden Music Center** is scheduled to present on February 24, 2008, an evening of world premiere performances by the faculty of the John Adams Young Composers Program, performed by the Ariel String Quartet. This free concert, supported in part by a grant from the ACF's Bay Area Chapter, will feature new music by **Alexis Alrich, Molly Axtman, Alan Crossman, Arkadi Serper, Clark Suprynowicz, and Katy Wreede.**

The John Adams Young Composers Program was launched with an initial grant provided by the Ann and Gordon Getty Foundation, and is designed to offer young composers throughout the Bay Area private lessons, group sessions, workshops, a summer composition institute, and master classes at a low cost and with substantial financial aid available. The program will also connect local youth orchestras and young musicians with living composers, to provide readings and ongoing support of original works. This will enable players and composers to work in collaboration throughout the year – an unusual opportunity for most young composers outside of national summer composition programs.

For more information on the John Adams Young Composers Program, visit: www.crowden.org ♦



Bay area composers Molly Axtman (left) and Alan Crossman (above)

Washington, D. C. subito in the District

Thanks to the generous support of the Argosy Foundation Contemporary Music Fund, we are delighted to launch the subito Program in Washington, D.C. This program, which offers quick-turnaround grants to composers and performers of new music, has already been proven successful in California, Minnesota, and Philadelphia; and will undoubtedly prove beneficial to D.C. Chapter members.

Full application information will be posted on the D.C. Chapter's website: <http://www.composersforum.org/dc> ♦



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innova artists featured in this issue



**Gao Hong:
Flying Dragon**
(innova 595)

Pipa virtuoso Gao Hong performs original works, joined by India's sitar star Shubhendra Rao, percussionist/tabla player Ty Burhoe, jazz flutist James Newton, and Japanese shakuhachi player Yoshio Kurahashi.



**Brant Collection Vol. 7
A Concord Symphony**
(innova 414)

Dennis Russell Davies conducts the Royal Amsterdam Concertgebouw Orchestra in this live recording. "Nothing less than a masterstroke by this talented orchestrator, this is a brilliant realisation that takes the sonata to new heights of expression." -- Gramophone magazine (Andy Druckenbrod)



**Steve Reich:
Music for 18 Musicians**
(innova 678)

Bill Ryan's Grand Valley State University New Music Ensemble gives a stellar performance of Reich's famous score. "A gorgeous and stunningly accurate CD of Music for 18 Musicians from the heartland to the heart. Take a listen." -- Steve Reich

... and some additional innova releases now available



**David Del Tredici:
Vintage Alice & Dracula**
(innova 669)

The composer conducts the Cleveland Chamber Symphony and soprano Hila Plitmann in performances of his "Fantascene on 'A Mad Tea Party'" based on the Lewis Carroll "Alice" books and a 20-minute setting of Alfred Corn's poem "My Neighbor, the Distinguished Count" inspired by the Bram Stoker vampire classic.



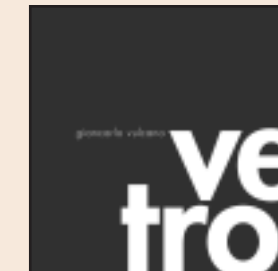
**Robert Een:
Hiroshima Maiden**
(innova 679)

Een's Obie Award winning musical score by for Dan Hurlin's puppet/theater in which the East meets the East Village. This 70-minute studio recording features the composer on cello and voice, with hammered dulcimer, vibraphone, lap dulcimer, marimba and percussion



**William Albright:
Music for Saxophones**
(innova 687)

Music for saxophone by William Albright (1944-1998) performed by the PRISM Quartet, including "Fantasy Etudes" commissioned by the Quartet in 1992, a work with undertones of Highland bagpipes, steam engines, Victorian pump organs, and the big band sounds of 1950s television police dramas.



**Giancarlo Vulcano:
Vetro**
(innova 688)

A collection of post-minimal instrumental vignettes taught by rote to performers New York composer Vulcano met through Brooklyn's Forecast Music series. Featuring Yvonne Troxler (piano), Jesse Schiffrin and Rómulo Benavides (violins), with the composer on guitar.

Forum Opportunities

March 15, 2008 (postmark) McKnight Composer Fellowships

The 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). **Who May Apply:** Composer residents of Minnesota for the past 12 months working in any style are urged to apply. You need not be a member of the Forum to apply, but are required to join if granted a Fellowship. **Who May Not Apply:** Composers who have received a McKnight Fellowship in the past three years, students who have not yet completed their course work, ACF staff or board members. The selected composers will be notified in May, 2008. Full guidelines and application requirements are posted on the both ACF website's "Programs" and "Opportunities" pages. For more information call 651.251.2824 or e-mail wcollins@composersforum.org

March 22, 2008 (postmark) McKnight Visiting Composer Residencies

Through a grant from the Minnesota-based McKnight Foundation, the Forum awards up to two composers \$14,000 each to design and carry out their own residencies in Minnesota. Visiting composers spend at least 60 days 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. Visiting composers should complete their projects within 18 months of receiving the award. 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. The panel is more interested

in project designs that are promising while still being feasible. Selected composers will be asked to develop their plans prior to beginning the residency. Selection criteria: creative potential, imagination, and effectiveness of the proposed project; consistent high quality of previous work; significance of this program to the composer's career. **Who May and Who May Not Apply:** Composers living outside Minnesota are eligible to apply. You need not be a member of the Forum 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. Guidelines and full application requirements are posted on the ACF website's "Programs" and "Opportunities" pages. Composers selected will be notified by May, 2008. For more information, call 651-251-2824 or e-mail wcollins@composersforum.org

April 1, 2008 (receipt) Common Ground

The Forum's First Nations Composer Initiative (FNCI) seeks applications from Indigenous makers of new music from the U.S. and Canada (composers, performers, groups, sound artists, songwriters, etc) for its Common Ground grant program to support "creation, performance, and audience/community building" activities involving Native musical artists. The goal of Common Ground is to support activities that boost Indigenous creative musicians, such as commissions, residencies, performance and production, travel/study, and outreach. The program also seeks to provide Native musical artists with the opportunity to enrich their work through contact with a variety of communities; make Native musical artists more visible to underserved communities and/or larger non-Native cultural institutions; assist Native artists in collaboration with non-Native arts organizations in building audiences; thereby increasing demand for their work. Individual awards will range from \$500.00 to \$7,500.00 and projects must be completed within an 18 month period. Grants are designed to give an immediate financial boost to composers, performers, and other makers of new music at a time when this help would have a significant career-enhancing effect. The application process is

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.

simple and straightforward. Common Ground gives priority to projects that promote our goal of getting the work of Native Composers and Musicians into the broader community via partnership with the following four constituencies: Native musicians, Native communities, non-Native communities and non-Native cultural institutions. Full-time students may not apply unless coursework is completed (ABD/thesis status). Individuals may not take a leadership role in more than one project in a 12-month period. Guidelines and submission requirements are available from the FNCI website: <http://fnci.org>. Please direct questions to FNCI Program Director, Georgia Wettlin-Larsen: tel: 651.251.2825; or email: gwettlinlarsen@composersforum.org

April 1, 2008 (postmark) Encore

Encore expands contemporary repertoire by subsidizing multiple performances of new works. By encouraging individual and ensemble performers to add newly created works to their repertoires, it assists composers in securing the consistent performances that build and sustain their careers, and helps nurture relationships between composers and performers of new music. Composers and performers apply jointly, and performers are required to work with composers whose music they have not previously performed. (Performers need not be specialists in playing new music). Though Encore is not a commissioning program and will rarely provide full financing for projects, it directly supports performances and helps composers and performers leverage additional funding. Grants from \$500 to \$2,500 will help fund at least three performances of a work over an 18-month period. (Grant amounts vary according to the duration, scope, and difficulty of the work.) The awards are made to the performers and may be used for rehearsal and performance costs. Composers and performers must be based in different geographic areas of the U.S. (e.g., an ensemble in Arizona could apply with an Oregon composer or a Florida soloist might work with a composer from Texas). Selected works may be premiered or unperformed, but must not have an extensive performance history. Performers are encouraged to explore ways of integrating the work into settings where new music is seldom heard and to use creative or innovative programming should the work be presented in a more traditional

concert setting. Grants awarded in the April funding cycle are meant to support performances beginning June – Dec., 2008. For complete guidelines & application form, visit: www.composersforum.org/encore. Please direct questions to: Craig Carnahan at tel: 651.251.2833 or email: ccarnahan@composersforum.org

May 1, 2008 (receipt) subito in Minnesota

The American Composers Forum is dedicated to serving the needs of composers and performers of new music in Minnesota at all stages of their careers. To that end, subito grants are designed to give an immediate financial boost to emerging composers, performers, and other makers of new music at a time when this help will have a significant career-enhancing effect. The application process is uncomplicated, and the review process is streamlined to provide a quick turnaround. The subito program is highly inclusive, and therefore encourages composers, performers, and sound artists working in diverse genres/mediums to apply. The program also encourages artists to take risks in their creative endeavors. Grants are competitive and are reviewed quarterly. Applicants will receive a decision on proposals within 4 weeks of each deadline. Submissions for the next subito grant round must be received (not postmarked) by 5:00 p.m. on May 1, 2008. For guidelines & application form, visit: www.composersforum.org/subito. Please direct questions to: Craig Carnahan at tel: 651.251.2833 or email: ccarnahan@composersforum.org

June 1, 2008 (receipt) subito in California

The San Francisco Bay Area Chapter of American Composers Forum (ACF-SFBAC), in partnership with the American Composers Forum of Los Angeles (ACF/LA), is pleased to announce the continuation of the subito quick-advancement granting program to composers throughout California. subito, with funding from the James Irvine Foundation, is designed to give an immediate financial boost to composers and performers of new music at a time when this help would have a significant career-enhancing effect. The application process is uncomplicated, and the peer review process is streamlined to provide quick turnaround. The success that the pilot subito program demonstrated has led

to a renewal of Irvine's support, and an expansion of the program to composers throughout the state of California. subito, a program of ACF-SFBAC, will be administered in Southern California by ACF/LA, and in Northern California by ACF-SFBAC. Individual awards will range from \$500 to \$1500. Please note that if you apply for a subito grant you are not eligible to apply again for a period of one year, whether or not you are funded. To apply, please send three copies of the original grant proposal and all submitted printed material, including scores. Please send only one copy of any recorded materials (CDs, tape, or videos). Materials must be received by the deadline date. Send all items to (in Northern California): American Composers Forum San Francisco Bay Area Chapter, 44 Page Street, Suite 504, San Francisco, CA 94102; (in Southern California): American Composers Forum of Los Angeles, P.O. Box 211, 11862 Balboa Blvd., Granada Hills, CA 91344. If you have questions, or would like more information, please contact Tod Brody at tel: 415.864.0400; or email: staff@sfcomposersforum.org

August 29, 2008 (postmark) Welcome Christmas! Carol Contest

The eleventh annual Welcome Christmas! Carol Contest, co-sponsored by the Forum and VocalEssence, is open to North American composers. This contest provides composers of all ages with the opportunity to compose a modern-day carol. This year's contest requires writing for SATB chorus accompanied by French horn (in F). One or two pieces will be selected and performed at the four VocalEssence Welcome Christmas! concerts in December. Each winner will receive a prize of \$1,000. The winners may attend the rehearsals and performances at their own expense, and will have the opportunity for radio interviews as well as other media coverage and promotion. Applicants need not be members of the American Composers Forum; however, selected composers must join in order to receive the award. Before sending submissions, composers must download the full guidelines and application form located at www.composersforum.org/carol. Please direct questions to: Craig Carnahan at tel: 651.251.2833 or email: ccarnahan@composersforum.org.

Opportunities continued

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 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

March 21, 2008**UPBEAT International Music School \$\$\$**

Seeks applicants for their summer composition course to be held in Milna, Croatia, during July 1-11, 2008. Daily group meetings in English with Professor Joel Hoffman (University of Cincinnati) with focus on writing for an ensemble consisting of composer-performers and selected instrumental musicians from other courses. Private or hotel accommodations available.

March 24, 2008**Delta Omicron International Music Fraternity \$\$\$**

Seeks unpublished, unperformed works for cello and piano from composers of college age or over for their Triennial Composition Competition 2009. Cash award and premiere.

March 30, 2008**Music08 Festival \$\$\$**

Seeks short chamber scores from young composers for 2-6 instruments/voice for possible rehearsal, performance, and recording during Music08 Festival at University of Cincinnati College-Conservatory of Music, June 15-21, 2008.

March 31, 2008**Cantemus \$\$\$**

Seeks short, original, mixed voice SATB choral works, a cappella or accompanied by keyboard or no more than one solo instrument, from composers enrolled in an undergraduate or graduate degree program at a New England (MA, CT, VT, RI, ME, NH) college or university in the 2007-2008 academic year for the Composition Competition. Cash award and performance.

Magistralia Foundation

Seeks short, unpublished, unperformed, unawarded original symphonic works (no vocals or concertos) from women composers of all ages and nationalities for their 2nd Competition for Musical Creation for Women. Cash award and premiere performance in 2009 in Spain.

soundSCAPE Festival (Pavia, Italy)

Seeks submissions of short, unperformed chamber scores for possible performance at the 2008 Festival at the Vittadini School of Music in Pavia, Italy, during July 15-25, 2008. Works should be scored for solo or chamber settings for flute, guitar, mandolin, piano, percussion (to be announced), violin, and voice. Works utilizing electronic media are also welcome. Premiere performances in Italy of selected works.

Vox Novus

Seeks CD submissions of works 60 seconds or less in duration for performance at its 6th annual 60x60 Project in New York City. Works submitted must not have been previously performed or broadcasted

April 1, 2008**Bowdoin International Music Festival \$\$\$**

Seeks submissions from U.S. composers under 35 of short, unpublished, unperformed scores for solo acoustic 6-string classical guitar or guitar with a second instrument (selected from: guitar, violin, viola, cello, double-bass, flute, clarinet, percussion, harp, piano). No electronics. Cash award and performance in Maine during July 24-27, 2008. Selected composer should attend performance.

Choral Project \$\$\$

Seeks short, original, unpublished, unperformed, and recent compositions for accompanied or unaccompanied choir (sacred or secular, in any language), for 4- to 6-part mixed choir (occasional 8-part divisi is acceptable) from high school students (grades 9-12) and undergraduate college students for their First Annual Choral Composition Contest. Cash awards, performance, recording, and possible publication.

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

Seeks applications from composers and musicians interested in writing and/or performing music for puppet-theater at the Eugene O'Neill Theater Center in Waterford, CT, working and experimenting with advanced student and professional puppeteers and theater artists in intensive production workshops June 7-15, 2008.

International Society for Contemporary Music (Miami) and Florida International University \$\$\$

Sees scores (for a wide variety of performing ensembles) from U.S. composers for submission to the 2009 World Music Days being held in Sweden on September 24 to October 4 of 2009. Composers whose works are selected by the WMD Festival will be guests of the festival. The expenses of their stay in Sweden will be covered by the organizers for a period of 3 days.

Meet The Composer

Seeks applicants for their MetLife Creative Connections program supporting American composers' participation in public activities related to specific performances of their original music during the period July to August, 2008.

Melodia Women's Choir

Seeks sample scores and resumes from U.S. women composers for their first Women Composers Commissioning Competition. Prize is cash commission for a piece for the Choir, 4 to 10 minutes in length, which will premiere in NYC in 2009.

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 sample score, proposals for a new work for string orchestra from composers under 21 for their 2009 "Youth for Youth" Commissioning Program. Cash commission and performances in California and Oregon during 2008-09 season.

Seattle Pianist Collective

Seeks short, new works for solo piano related to the theme of synesthesia and the interpretation of color in music. Submissions may be in a variety of styles from classical to avant to jazz. Cash award and performance.

Seventeen-Tone Piano Project

Seeks vocal music in all kinds of non-12 tunings for a sing-along session on April 26 and a concert on April 27, 2008, at Rice University's Shepherd School of Music (Houston, Texas).

Striking Mechanism

Seeks QuickTime format submissions of video works 1, 2, or 3 seconds in length, with or without sound. The selected works will be released either on mini DVD limited to an addition of 1000 and available as streaming video.

April 10, 2008**ASCAP**

Seeks registrations for their 2008 ASCAP "I Create Music" EXPO, the only major national conference dedicated to songwriting and composing, set for April 10-12, 2008 at the Hollywood Renaissance Hotel in Los Angeles, Calif. Please note: ACF Members can register for the conference at the discounted price of \$250 (\$200 off the full \$450 cost of registration). ASCAP members will receive an additional \$25 discount.

April 15, 2008**Bogliasco Foundation**

Seeks applicants for one-month residency fellowships in Italy during the 2009 winter-spring academic semester for advanced creative work or scholarly research. Composers selected are also eligible for annual Roger Sessions Memorial Fellowships.

California State U., Northridge \$\$\$

Seeks unpublished, publically unperformed scores for large orchestra (7-15 min.)

without soloists from U.S. composers under 35 or from full-time students at a U.S. college or university of any age or nationality for their Northridge Composition Prize. Works for string orchestra or chamber orchestra with a minimum of 20 players will be considered as well. Cash award and performance by CSUN Symp during 2008-2009 season.

Daniel International Young Composers Competition \$\$\$

Seeks original orchestral compositions from young composers 17-30 years old that "capture the spirit of the Book of Daniel" for possible performance in Israel on June 25, 2008, and cash awards. NB: new deadline and concert dates

Percussive Arts \$\$\$

Seeks short, unpublished, uncommissioned, original scores for percussion in two categories (Soloist with Percussion Ensemble; Duet for Voice and Vibraphone or Voice and Marimba) for their 35th Annual Percussion Composition Contest. Cash awards.

Town of Harelbeke (Belgium)

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

April 16, 2008**The Left Coast Chamber Ensemble \$\$\$**

Seeks scores for 1-7 specific instruments (solo tenor voice, tape also possible in the mix) lasting circa 10-20 minutes for their 2008 Composition Contest. Cash award and performance in San Francisco Bay area.

April 18, 2008**Vanguard Voices \$\$\$**

Seek original, unpublished works for mixed chorus SATB, with divisi to no more than six parts (SSAATB), with various accompaniment options, in two age categories for their Vanguard Voices Competition. Winning compositions will be premiered by Vanguard Voices, a 65-voice, mixed adult community choir based in Dearborn, Michigan, U.S.A., during its 2008-2009 concert season. Cash prize and travel stipendium for selected composer.

April 30, 2008**Edizioni Musicali Taukay \$\$\$**

Seeks short, unpublished instrumental scores for solo or small chamber group (specific instruments listed) and also unpublished CDs or DATS of original electro-acoustic music for their 7th International Competition for Composers. Cash awards, performances in Italy in 2008, and commercial CD release.

Jazz and Improvised Music Salzburg (Austria)

Seeks submissions of unperformed compositions (combinations of 11 specified instruments) focusing on improvisation for their International Composition Contest Stadtpfeifer II. Cash prize and premiere performance by Janus Ensemble in Salzburg, Austria.

The Sorel Organization

Seeks unpublished SATB chorus pieces not exceeding 11 minutes from women composers of all ages for their 2nd International Choral Composition contest. Cash awards, performance by Voices of Ascension in NYC, and travel/hotel expenses to attend performance.

May 1, 2008**Film Orchestrator Scott Smalley \$\$\$**

Seeks applicants for his 2008 Film & TV Music Orchestration Courses in New York City (May 3-4) and Los Angeles (May 10-11).

Renegade Ensemble (Mpls., Minn.) \$\$\$

Seeks short chamber works for any combination (no solos) of mezzo-soprano, clarinet, flute, piano, and percussion for their Annual Call for Scores. Cash award, multiple performances, archival recording.

May 15, 2008**The Esoterics \$\$\$**

Seek a cappella choral scores for their annual Polyphonos competition for choral composition. Cash commissions in three categories, performances, travel stipends to attend premieres in Seattle.

continued on page 14

General Opportunities continued

May 15, 2008 (cont.)

Virginia Center for the Creative Arts \$\$\$

Seeks composers, writers, visual artists, and other genre artists to apply for their 2-week to 2-month residencies during October 2008 - January 2009, at a working retreat on a 450-acre estate at the foothills of the Blue Ridge Mountains, approximately 60 miles south of Charlottesville.

May 16, 2008

Ironworks Percussion Duo \$\$\$

Seeks original (no arrangements), unpublished works for percussion (any length) for their 2008 Composition Contest. Cash awards, performance, possible recording and publication.

May 18, 2008

Pierrot Lunaire Ensemble Vienna (Austria) \$\$\$

Seeks short, unpublished, unperformed chamber scores for the following instruments (min. of 2 performers and a max. of 5), without conductor: Flute (piccolo, G alto flute and C bass flute); Clarinet in B-flat (including A-clarinet and B-flat bass clarinet); Violin; Cello; and piano. Cash award and performances during ensemble's 2009-10 European season.

May 30, 2008

Chanticleer

Seeks short, a cappella, SATB choral works for High School level choir (Level of difficulty between 3 and 4) from enrolled student composers for their 3rd Biennial Student Composer Competition

May 31, 2008

Notion Music

Seeks submissions of short orchestral scores using their notational software for their 2nd Annual "Realize Music Challenge." Three submission categories: young, emerging, and professional composers. Prize is recording by London Symphony, airfare and accommodations to attend recording session, and cash award.

June 1, 2008

Beverly Hills International Music Festival \$\$\$

Seeks applicants for their Composition Program designed for high school students, college students and young professionals (age 14-30+), to be held August 1-10, 2008, with composer-in-residence Gernot

Wolfgang. One chamber music piece by each participant will be rehearsed by a student ensemble and considered for programming at a public festival concert.

Meet The Composer

Seeks applicants for their MetLife Creative Connections program supporting American composers' participation in public activities related to specific performances of their original music during the period September to December, 2008.

Oregon Review

Seeks PDF score submissions (plus sound files) and musicological essays for possible inclusion their Summer/Autumn, 2008 online issue. All genres, lengths welcome.

ZMF New Music

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

June 2, 2008

International Society of Bassists \$\$\$

Seeks new, unpublished, unperformed (previous workshop performances permitted) scores for double bass in any style, 6-15 minutes long, in three categories (solo; chamber; media) for their 2008 ISB/David Walter Composition Competition. Cash prizes for each category and premiere performances at Penn State University, June 8-13, 2008.

June 15, 2008

AGO, San Jose Chapter

Seek short, unpublished works for organ based on an American hymn tune in celebration of the San Jose Chapter's 85th anniversary in 2008 and the 15th anniversary of the 3-manual, 48-rank Schantz organ at Campbell United Methodist Church. Cash award and premiere performance.

Sejong Society

Seeks PDF or Finale scores of short chamber works for solo violin, solo cello, or solo piano (and/or solo violin or solo cello with piano accompaniment) that "strongly convey Korean themes" and are suitable for young (pre-college) musicians for their International Music Composition Competition. Cash awards, possible performance and recording,

Tactus 2008 \$\$\$

Seeks scores from up to 6 composers under age 35 for reading and workshop sessions with the Orchestre National de Lille and the conductor Jonas Alber to be held in Belgium during Sept. 1-5, 2008.

June 30, 2008

Aspen Composers' Conference

Seeks papers on any topic relevant to the art of musical composition for presentation during the 10th Anniversary Aspen Composers' Conference, August 4-5, 2008

Gregory Wiest

Seeks scores for groups of songs (duration up to 20 minutes), written after the year 2000, with texts in English (preferably from living poets), for any combination of tenor, piano and double bass. Performance in Germany in 2009 plus live recording.

July 1, 2008

Bunge y Born Foundation

Seeks submissions of unpublished, unperformed mixed-media works of electro-acoustic music with a visual component for their international Leonor Hirsch Award. Large cash award, concert on October 22, 2008 in Buenos Aires (Argentina).

July 31, 2008

New Music Works

Seeks short, unpublished chamber works for one or more specific instruments from student composers attending San Francisco Bay Area Colleges and Universities for their Sound Horizons X Concert and Composition Competition. Cash award and reading performance during Fall 2008 in Santa Cruz, Calif.

August 5, 2008

The Walden School Teacher Training Institute \$\$\$

Seeks applicants for their Teacher Training Institute workshops in developing creative expression, August 5-12, 2008, in Dublin, New Hampshire. Application remains open until all available institute slots are filled.

September 15, 2008

Virginia Center for the Creative Arts \$\$\$

Seeks composers, writers, visual artists, and other genre artists to apply for their 2-week to 2-month residencies during February - May 2009 at a working retreat

on a 450-acre estate at the foothills of the Blue Ridge Mountains, approximately 60 miles south of Charlottesville.

September 30, 2008

State Conservatory JKO (Minas Gerais, Brazil)

Seeks CD/DVD submissions of recorded electro-acoustic studio pieces (no live sound sources, maximum of 8 channels, and 7-20 minutes in duration) from composers under age 40 for possible performance and CD release during "Music and Art Week" Nov. 3-8, 2008, in Brazil.

November 7, 2008

Queen Elisabeth International Composers Competition

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

December 8, 2008

Viola da Gamba Society of America

Seeks short works for a consort of from three to six Viols for their 2009 Leo M. Traynor composition contest. Submitted works must be accessible to experienced amateur viol players. Cash awards, performance, archival recording, publication of winning pieces.

General Opportunities with no stated deadline

Ann Arbor Cantata Singers

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

Anthology Project

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

Anti-Social Music

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

Arizona University Recordings

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

Art of the States

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

CSU Bakersfield Concert Band

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

Diapason Gallery for Sound and Intermedia

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

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 in San Francisco.

Eugene (Oregon) Contemporary Chamber Ensemble

Seeks scores for new pieces for chamber ensemble. Instrumentation includes all standard orchestral string, wind, keyboard, and percussion instruments. Possible performance during their concert season plus recording.

Janus Percussion

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

Kansas State University School of Music

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

Knox-Galesburg Symphony

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

Luna Nova New Music Ensemble (Memphis, Tenn.)

Seeks scores for bassoon, clarinet/bass clarinet, and horn (or subsets thereof) for possible inclusion in future concerts.

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.

Orange Factory (Sofia, Bulgaria)

Seeks scores (any instrument and/or combination of instruments, up to 8 performers), tapes and videos (PAL DVDs or MPEG2 files), to be considered for future performances within the framework of their concerts and festivals

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.

Sonict Ensemble (Whitewater, Wisc.)

Seeks scores for possible performance, especially submissions for small chamber groups that include saxophone, saxophone ensemble, percussion, and percussion ensemble, plus works that include electronics.

Vancouver Miniaturist Ensemble

Seeks miniature scores (100 notes or less) of any duration for soloist or small ensemble. Available instruments include: soprano voice, clarinet and/or bass clarinet, alto or soprano saxophone, flute or alto flute or piccolo, classical guitar, French horn, percussion, piano, violin, viola, cello, and double bass. Possible performance in Canada ♦