



AMERICAN COMPOSERS FORUM

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photo: Greg Heigeson

The 2006 Composer Institute participants on stage at Orchestra Hall in Minneapolis: Institute composer-mentor Aaron Jay Kernis (in front with microphone) and (left to right): Dan Visconti, Alejandro Rutty, Missy Mazzoli, the Minnesota Orchestra's artistic planning associate Beth Cowart, the Orchestra's music director Osmo Vänskä, Garrett Byrnes, Ashley Nail, Anna Clyne, Stephen Gorbos, Kurt Erickson, and Gregg Wramage.

Composer Institute Alumni Updates

The Minnesota Orchestra's Future Classics! concert on December 1, 2006, has already generated a significant "ripple effect" for two composers who participated in last year's *Composer Institute* program. The Orchestra has announced it will encore two pieces from that concert during its upcoming 2007-2008 season: **Dan Visconti's** "Black Bend" will be conducted by the Orchestra's music director **Osmo Vänskä** on the opening weekend of the Minnesota Orchestra's summer festival, July 14, 2007, and **Missy Mazzoli's** "These Worlds In Us" will be conducted by Vänskä on a classical subscription concert, June 5-6, 2008.

"We're told this isn't supposed to happen in modern concert life: 1,000 or so people, at least five of them sporting Mohawk haircuts, standing up and cheering after a concert of new orchestral music written by composers no one has ever heard of ..."

Michael Anthony (from a March/April 2007 American Record Guide feature on the Minnesota Orchestra's December 1, 2006, Composer Institute concert at Orchestra Hall, Minneapolis)

seminars for composers, and in 2006 the Minnesota Orchestra added a public concert of the composers' new works, entitled *Future Classics!* Besides preparing for the concert, participating composers now attend a week of intensive professional development workshops with orchestral administrators and other national experts in the field, along with advanced musical seminars with Minnesota Orchestra musicians, Osmo Vänskä and Aaron Jay Kernis — all intended to advance the careers and musical experience of those attending.

And speaking of career advancement, consider the following updates on other composers who participated in the 2006-07 *Composer Institute* and previous *Institute* or *Perfect Pitch* sessions (each composer's year of participation, in parenthesis, follows his or her name below):

The February 2007 University of Minnesota Spark Festival of Electronic Music and Art featured **Anna Clyne's** (2006-07) "Choke." **J. Anthony Allen** (2005-06) is the festival's Assistant Director. The March 2007 MATA Festival in Brooklyn, N.Y., features the work of **Mark Dancigers** (2005-06), **Missy Mazzoli** (2006-07) and **Andrew Norman** (2004-05); **Lisa Bielawa** (2001-02) is a founder and Artistic Director of the Festival. The New York Youth Symphony's 2006-07 Carnegie Hall season features works by three *Institute* alums. **Mark Dancigers'** (2005-06) "Snow" was premiered by the New York Youth Symphony at Carnegie Hall in

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Forum Notes Forum Notes Forum Notes Forum

By David Collins and Craig Smith,
The Santa Fe New Mexican

Louis W. Ballard (July 8, 1931 - February 9, 2007)

Famed composer melded Native and classical music

The man who introduced American Indian themes to Western concert music has died in Santa Fe at the age of 75. Famed composer, author and music educator Louis W. Ballard died at his Old Santa Fe Trail home after a five-year battle with cancer.

A member of the Quapaw Tribe of Oklahoma, Ballard was renowned for melding Native melodies, rhythms and instruments with classic Western orchestral music. His works were not as widely known in this country as those of other American composers, though they were much respected and often played in Europe. Once heard, they were remembered and appreciated.

"Some people called him charismatic," said his son, Louis A. Ballard, a ceramist and college instructor in Champaign, Ill. He added that his father was "very zealous about the music of American Indians — a zealous protagonist."

Ballard first encountered intertribal music at Depression-era powwows he attended with his father, where members of tribes forcibly relocated to Oklahoma danced, drummed and sang traditional songs, his son said. Ballard's mother, a church pianist, introduced him to Western music. "She played songs for him," said his son. "Sometimes they would transpose Quapaw words into the songs, so early in life he was making up songs with Indian words in them and using the piano."

Ballard attended Seneca Indian School in Wyandotte, Okla., then graduated from high school in 1949 from Bacone Indian Institute in Muskogee, Okla. He taught high school and worked as a draftsman in Tulsa, where he earned a master's degree in music education at the University of Tulsa in 1961. He later received honorary doctor of music degrees from the College of Santa Fe and William Jewell College in Missouri.

He moved to Santa Fe in 1962 and was an original member of the faculty at the Institute of American Indian Arts until 1975. Ballard served as musical educational specialist for Bureau of Indian Affairs schools nationwide from 1974 to 1979. His 110-page guidebook, "Native American Indian Songs," remains a standard text nationwide. One of Ballard's last public appearances came in 2004, when he signed copies of the book at Indian Market.

His compositions were often programmatic, telling a Native story or recounting a First Nations legend, and they were championed by major conductors. In 1974, American conductor Dennis Russell Davies commissioned "Incident at Wounded Knee" from Ballard for The St. Paul Chamber Orchestra, and led the world-premiere performances during the group's 1974 Eastern European Tour. Davies gave "Wounded Knee" its New York premiere in 1999 at Carnegie Hall, conducting the American Composers Orchestra.

In 1989, Ballard became the first American composer to have an entire program dedicated to his works in the



First Nations Composer Initiative (FNCI) director Georgia Wettlin-Larsen with Dr. Ballard in 2005. Ballard served as a key advisor for the Forum's program.

Beethoven House Chamber Music Hall in Bonn, Germany. In September 2000, he played his "Four American Indian Piano Preludes" in Bad Gaisern, Austria, as part of a conference titled "Nature-Culture-Civilization." Other works in his canon include "Ritmo Indio" for woodwind quintet, the opera "Moontide: The Man Who Hated Money," the orchestral work "The Maid in the Mist" and the "Thunder Beings," which was championed by the dynamic American conductor Marin Alsop, and a cantata in honor of a fellow Oklahoman — "Will Rogers: Tribute to a Great American."

Many younger First Nations composers saw Ballard as a leader as well as colleague. "They sort of saw Dad as their spiritual antecedent," said Louis A. Ballard.

Louis W. Ballard was separated from his father at an early age, when his father left the Quapaw reservation to work as a rodeo cowboy. Ballard's son said he in turn grew distant from his father during the troubled 1960s, but that they became close again toward the end of his father's life. At one point, the son asked the father what had inspired his life as a musician and educator. "He told me it was a memorial to his mother," Louis A. Ballard said.

In the 1970s, after high-profile confrontations returned the cultural struggles of American Indian communities to the forefront of public awareness, Ballard toured universities participating in Indian awareness weeks. During those events, he occasionally appeared with Floyd Red Crow Westerman, an American Indian musician, actor and activist recognized by many for his television appearances on "Walker: Texas Ranger."

"His contribution to the music was like the beginning of our presence on the national educational level," said Westerman, 70. "That's what he was recognized for: his bringing a national awareness of this kind of cultural knowledge to an institutional level where academics could understand."

Ballard is survived by his wife, Ruth, who resides in a Santa Fe nursing home; by two sons, Louis A. Ballard of Champaign, Ill., and Charles Ballard of Tulsa, Okla.; a daughter, Anne Quetone, of Skiatook, Okla.; and five grandchildren.

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For information on accessing Louis W. Ballard's music, contact his son, Louis A. Ballard, at 217.840.7548 or email: quapawkid@tswireless.net ♦

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Art Song Festival in St. Paul

The Schubert Club's fourth annual *Saint Paul Summer Song Festival*, June 6 -17, 2007, will celebrate art songs of the past and present and feature performances by both international and local artists, including Vivica Geneaux, Anthony Dean Griffey, Marianne Hirsti, and Maria Jette. In addition to art song recitals, some participating artists will be offering master classes and other special presentations. For example, composer David Evan Thomas and mezzo-soprano KrisAnne Weiss will present a program entitled "Songs and Settings: An Articulated Recital," a behind-the-scenes investigation of setting words to music.

This year, we are pleased to announce the performance of the first-prize winner of the 2006 ArtSong Competition.

Karim Al-Zand's "The Secret of Your Heart" will be performed on Monday, June 11 at 8:00 p.m. at St. Paul's Landmark Center by mezzo-soprano Christina Baldwin. Baldwin performs regularly with Theatre de la Jeune Lune, and has appeared in productions at the Guthrie Theater and North Star Opera. Baldwin was one of the soloists for the Minnesota Orchestra's premiere performance of "To be Certain of the Dawn," an oratorio by Stephen Paulus.

For more information about the *Saint Paul Summer Song Festival*, including event listings, ticket prices and performance venues, visit www.schubert.org ♦

Essentially Choral with VocalEssence

Five compositions have been selected for the sixth annual *Essentially Choral* reading session:

- "The Magi" by Cary Boyce (Bloomington, Ind.);
- "Love, I Know, Beyond a Doubt" by Kitty Brazelton (New York, N.Y.);
- "Coming of Spring" by Gao Hong (Northfield, Minn.);
- "Sleeping in Dew" by Aya Nishina (New York, N.Y.); and
- "Miserere Mei" by Matthew Peterson (Bloomington, Ind.).

Essentially Choral is co-sponsored by the Forum and the Minneapolis-based VocalEssence ensemble. The program provides an opportunity for emerging composers from across the country to develop their skills in writing choral music. This year there were a total of 128 entries from 35 states. This year's reading sessions will take place May 17-19, 2007, in Minneapolis, Minn. In addition to the readings, the selected composers will attend mentoring sessions with VocalEssence Artistic Director Philip Brunelle and internationally recognized composer Libby Larsen. One of the composers will receive a \$3,500 commission for a work to be premiered during the 2007-2008 VocalEssence concert season. This year's *Essentially Choral* sessions will take place on Friday, May 18, from 4 - 7 p.m. (rehearsal) at Plymouth Congregational Church, and on Saturday, May 19, from 10 a.m. - 1 p.m. (reading and recording) at Hennepin Avenue United Methodist Church in Minneapolis. Both sessions are open to the public. If you wish to attend, please RSVP to Craig Carnahan at 651.251.2833 or ccarnahan@composersforum.org.

Essentially Choral is co-sponsored by the Forum and VocalEssence, with funding from the Jerome Foundation ♦



Karim Al-Zand



Christina Baldwin

Time is NOT on our side!

Contrary to the popular Rolling Stones song "Time is on my Side," we seem to be running out of time at the Forum.

As we get ready to close the books on this fiscal year, we'd like to ask for your financial support in order to achieve our Annual Fund goal of \$100,000. An additional \$15,000 is needed before June 30, 2007, to ensure our ability to maintain vital programs and services for composers, ensembles and the field of new music. To save you time, tax-deductible gifts can be made on our website at www.composersforum.org/contribute. To make gifts of stock, planned gifts, or a car donations, please contact Kelli Hirsch at 651.251.2815.

Thank you in advance for helping ACF reach our FY 2007 Annual Fund goal! ♦



VocalEssence and Philip Brunelle

FNCI in the Schools

Chickasaw composer **Jerod Impichchaachaaha Tate** has begun **First Nations Composer Initiative (FNCI)** composition and performance workshops with American Indian high school students at Four Directions Charter School in Minneapolis, and with the All Nations Program at Minneapolis South High School.

Tate coached students **Loretta Chosa, Paris Fairbanks, Vicki San Roman, David Sam, and Joel Waukazo** in the creation of a new work that we performed by the Civic Orchestra of Minneapolis String Quartet at Macalester College in St. Paul on March 24, 2007.

Prior to his Minnesota FNCI residency, Tate has worked with students in Arizona and with his own tribe in Oklahoma.

Funding for Tate's FNCI residency in Minneapolis is supported by the Joyce Foundation and by the General Mills Communities of Color grant program ♦



Seated in front: the Civic Orchestra of Minneapolis String Quartet (Shirley Santoro and Teresa Gowan, violins; Rolf Krogstad, viola; Tim Perry, cello); Standing in back: Georgia Wettlin-Larsen (FNCI Program Director), students Paris Fairbanks and Vicki San Roman, composer Jerod Impichchaachaaha Tate, students David Sam and Joel Waukazo.

FNCI Grants First Round

The first grants have been awarded for the *Common Ground and Community Engagement* programs offered by the Forum's FNCI program. The initial eight grants range from \$2,500 to \$6,900, and were awarded to:

The Ateyapi Program (Rapid City, S.D.) to establish a drum group to revive the Dakota/Lakota musical traditions for urban native youth ages 10–15; "Ateyapi" is a Lakota word meaning fatherhood, and the Ateyapi Program's mission is to instill pride in urban youths' Lakota heritage by providing male mentors; **Whitney Rencounter** (Dakota; Crow Creek, S.D.) of the Bad Nation drum group will be leading the new Ateyapi drum group;

Dawn Avery (Mohawk descent; Rockville, Md.) to commission three Native composers to write solo or small ensemble pieces for the cello as part of her North American Indian Classical Cello Project;

Chenoa Egawa (Lummi; Kingston, Wash.) to collaborate with community song keepers in the composition, arrangement, and recording of rarely heard Coastal Salish music;

Wade Fernandez (Menominee; Keshena, Wis.) to professionally re-master, release and promote "4 The People," his sixth CD recording;

Joy Harjo (Mvskoke/Creek; Albuquerque, N.M.) to record a demo CD of new music incorporating traditional Mvskoke music with her own blend of spoken word plus folk, rock, and tribal music;

Mt. Rushmore National Memorial "Saturdays in the Park" Music Series (Rapid City, S.D.) to assist with fees for **Wayne Fox** (Hidatsa/Arikara) and **Jack Gladstone** (Blackfeet) to perform during their summer performance series;

George Quincy: (Choctaw; N.Y.) to professionally record "The First Morning," a four-movement work for orchestra and Native flute commissioned by James Pellerite;

The South Dakota Symphony Orchestra to support a collaboration with a Native composer to incorporate indigenous music into the orchestra's repertoire and to support its ongoing community engagement activities throughout South Dakota's nine reservation communities.

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FNCI Grants *continued*

Panelists for the first round were:

poet, writer, and lyricist **Suzan Shown Harjo** (Cheyenne and Hodulgee Muscogee; Washington, DC – no relation to grantee Joy Harjo), an award-winning columnist for *Indian Country Today*;

music journalist **Brian Wright-McLeod** (Dakota-Anishinabe; Toronto Canada), author of *The Encyclopedia of Native Music* and executive producer of the three-CD companion box set *The Soundtrack of a People*;

and composer **Craig Thomas Naylor** (Fredericksburg, Va.), whose commissioned works have been performed worldwide.

The Forum's FNCI program is dedicated to serving the needs of American Indian, Alaskan Native, and other indigenous makers of new music throughout Indian Country. FNCI is committed to supporting activities that build the careers of indigenous creative musicians, including commissions, residencies, performance, production, travel, study, and outreach projects.

FNCI's Common Ground & Community Engagement Grant Program is supported through the Ford Foundation's Indigenous Knowledge, Expressive Culture grant program ♦



Photo by Paul Abdo

Joy Harjo

Composer Institute

Alumni Updates *continued from cover*

December 2006; **Sean Shepard's** (2005-06) "Aperture in Shift" for piano trio was premiered by the NYYS' chamber music program, and he will spend Spring 2008 in residence at the American Academy in Berlin; and **Dan Visconti's** (2006-07) "Some Day the Sun Won't Shine" for chorus and orchestra receives its premiere on May 27, 2007.

Lisa Bielawa (2001-02) has been awarded a *Music Alive!* Composer-in-Residence with Boston Modern Orchestra Project, for 2006-2009. She also has written an article for the American Music Center's on-line newsletter at www.NewMusicBox.org: "Your Administrative Muse: Task-Management Strategies for Composers," was published February 21, 2007. **Mark Dancigers** (2005-06) has also been commissioned to write a chamber work for the Albany Symphony Orchestra, conducted by David Alan Miller, for March 2008. **Mandy Fang** (2004-05) was the winner of the American Composers Orchestra's 2006 Underwood Emerging Composers Commission. **Stacy Garrop** (2000-01/2001-02) is the winner of the first annual Elaine Lebenbom Memorial Award for Female Composers; she will compose a new work for the Detroit Symphony Orchestra in 2007-08.

Andrew Norman (2004-05) is the 2006-07 Samuel Barber Rome Prize winner. **Russell Platt** (1996-97/2002-03) and **Rob Smith**

(2004-05) received 2006 Aaron Copland Awards, and completed residencies in Copland's home in New York's lower Hudson River Valley. **Orianna Webb** (2002-03) teaches at Cleveland Institute of Music, and runs a program for composers aged 14-19 that culminates in a performance of each student's work by a professional chamber group.

The names of the composers selected for the **2007-08** Composer Institute will be announced in early summer. The rehearsals and professional development workshops will take place in Minneapolis during the week of October 20-27, 2007, culminating in Minnesota Orchestra's *Future Classics!* concert on the evening of October 26, featuring new works by the selected composers. Once again, all interested Forum members can audit many of the Institute's professional development sessions and attend the rehearsals of the selected composers' orchestral works (RSVPs will be required), and ACF members will receive a discount for tickets to the Minnesota Orchestra's *Future Classics!* concert. For more information, contact Craig Carnahan at ccarnahan@composersforum.org or 651.251.2833.

The Composer Institute is sponsored by Minnesota Orchestra and the American Composers Forum, in cooperation with the American Music Center and the University of Minnesota School of Music ♦

PERFORMER PROFILES:

Hartt School Resident Artists and Alumni
Uptown Coaches and Their Downtown Progeny

Compiled by
Carrie Shaw

Lions Gate Trio

The Lions Gate Trio is a piano trio devoted to performing new music as well as the traditional canon. Its members are violinist **Katie Lansdale**, cellist **Scott Kluksdahl** and pianist **Florence Millet**. These three hold a residency every semester at the Hartt School/University of Hartford, Conn., for performances, coaching sessions, lessons, and other special events, including presenting premieres and working with composers. Larger and more comprehensive projects are planned years in advance, such as exploring particular repertoire in depth over the span of several seasons through performances both here and abroad. The Trio's recent long-range projects include performance surveys of the complete duos and trios of Robert Schumann (which resulted in a recent compact disc release), the complete chamber music of Gabriel Faure, and the premiere performances of special commissions from American composers.



Katie Lansdale



Scott Kluksdahl



Florence Millet

Lions Gate Trio Q & A

What new music is your ensemble working on right now?

We are currently engrossed in recording new trios written for us. Earlier this year we recorded "Blossom Trio" by **Robert Carl** at Yale University and the "Es ist Genug" Trio by **Richard Brodhead** at Temple University, and are scheduled to record a new trio by **John Halle** at Bard College. Our most immediate performance, on April 9 at the University of Hartford, combined trios by **Mozart**, **Chausson** and **Takemitsu** with a six-cello work by **Boulez** ("Messagesquisses") featuring Hartt cello students and alumni.

Where have you found the new composers you end up programming on concerts and recordings?

More often they find us — regardless of who initiates, the ideas for collaborations and commissions often grow out of performances and interactions with related groups or as individuals.

Is the process of identifying contemporary music you assign to students the same or different from finding music for Lions Gate? If it's different, how so?

Occasionally we have played a new work that suits a particular student ensemble. When this happens, we very much enjoy the process of assigning, reviving and re-creating that work. Alternatively, by playing someone's trio, we become familiar with his or her other works, and assigned one of those, perhaps for other instrumentation or for solo instruments. However, this is usually the exception. As a rule, from the beginning all three of us are very specific about choosing repertoire suitable for students. We believe strongly that students should become fluent with the established canon for their instruments as well as new music. The new music selected for students is usually a work specifically suited to their particular needs, strengths, and ability at the time — and because the new work compliments their other core repertoire.

For young performers producing their own professional recitals, what advice can you give them about the business of presenting contemporary works?

The two most important things are: a) **talk** to your audience about new works! Listeners have always expressed thanks that we do this. Speak passionately and genuinely about your reaction to the piece, in addition to any straightforward explanations that you feel would help guide a listener. Keep it brief; avoid lecturing; share your perspective and your enthusiasm. When appropriate, demonstrating with musical examples can help a lot.

b) **rehearse** new works until they feel as polished and as natural an expression as your other repertoire. Yes, often this takes more time than a work written in traditional language takes. It is worth it!! Too often, new works are not executed 'correctly', with insufficient time devoted to the process of internalizing, feeling organic gestures and seeing a large-scale vision, deciding on the expressive intent. The audience is challenged enough taking in unfamiliar sounds and languages without the relief of familiarity or traditional elements. Make the listening experience as organic and clear as possible.

What composer would you like most to meet?

We would have to choose **Robert Schumann** — perhaps mid-way through his active composing years. We have immersed ourselves for so many years (and so happily) in his duos and trios that we are completely entranced by his writing: its boisterous energy, its disparate characters and tenderness, its innovative quirks and textures. How many of these traits would be perceptible in the way he was in person? We would love to have long discussions with him — just nowhere close to a bridge over the Rhein!

For more information on the Lions Gate Trio, visit:
www.westendstringquartet.com ♦

The West End String Quartet

The **West End String Quartet** came together in 2005 after its members completed graduate studies at The Hartt School in West Hartford, Connecticut. Its members are violinists **Sarah Washburn** and **Jessica Meyer**, violist **Russell Wilson**, and cellist **Carlynn Savot**. The quartet rehearses in Hartford, although Russell now lives in Boston. In their concerts, the Quartet strives to present new and uncommon works alongside more traditional repertoire. To help make new works more accessible to audiences, program notes are given by Quartet members orally before they perform each new piece.



The West End String Quartet

The West End String Quartet Q & A

What new music is your ensemble working on right now?

We recently completed a project with Pittsburgh composer (and ACF member) **Steve Kornicki**. The quartet traveled to Pittsburgh to record and premiere his quartet "Horizontal Color Forms #15". In December 2006, we read and recorded **Ryan Jespersen's** String Quartet #3 from his *Hercules Quartets*. Also in December, we performed **Lukas Foss' Quartet** (1947).

On our plate right now are a bunch of short pieces that we are performing this spring and summer: **Astor Piazzolla's** "Four, for Tango", **Webern's** "Langsamer Satz", **Stravinsky's** "Concertino" and **William Bolcom's** "Graceful Ghost Rag". In addition, we have a series of short works by **Charles Ives** that we worked up for the Ives Vocal Marathon series run by Neely Bruce at Wesleyan University, including "Aeschylus and Sophocles" (for soprano, piano and quartet), "Scherzo", "Hymn" and "The Innate" from "A Set of Three Short Pieces". This summer, we will be preparing repertoire for the Bravo! Vail Valley Music Festival, as members of their Young Ensemble Program.

How do you put together your programs and find new works that fit together? What sources do you use to identify new music you end up performing? Is there a particular online tool, or perhaps the library?

When we start programming a new concert series, we all come to rehearsal armed with a stack of music that we have a personal interest in, and then we have a big reading party. We get our ideas from browsing university libraries, listening to CD's, hearing works on NPR and in concerts, and asking colleagues for creative ideas. Sometimes we only spend a few minutes with a piece, other times we give a work several readings before we decide to program it. Once we've sorted through the pile and found the gold, we start to piece the music together to figure out what our concert could be. If we like a piece, but it doesn't fit onto a program, we toss it in the "maybe later" pile.

Although we don't worry about programming a "theme" concert, sometimes one emerges. Once we chose an entire program of Beethoven, Copland, Fulton and Barber, not realizing until well into rehearsals that all of the works were written when the composers were in their early 20's. We felt that those works must have spoken to us especially well, since we are at the same point in our lives. A recent concert featured a set of short works that don't "go together" in any way, except that we really like each of them. The program had an incredibly diverse palette, with something for everyone.

Our collaborations with living composers have mostly developed from personal relationships formed at school. Since we were all

active in the contemporary scenes at our respective schools, we met composers through contemporary ensembles, composer concerts and forums. One exception is **Steve Kornicki**, who saw our member profile on the ACF website, and contacted us about recording his piece while we were in Pittsburgh. As we worked on his quartet, we sent Steve sound files of what we were doing so that he was able to give us feedback and make several revisions. We feel that keeping an open dialogue with the composers we work with helps us interpret and deliver each new work.

What in your training history has influenced your interest in new music?

Our teachers in college were great advocates for new music, and performed new works regularly. Because of this, we saw the importance of new music, and volunteered to perform new works on student composition recitals. Participation in contemporary ensembles while in school also exposed us to many new ideas.

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

Many of our concerts take place at churches, and we sometimes participate in church services in exchange for the use of their space. This is also a great audience-builder, and church members can get a taste of our music, and then come to our concert. We were even able to introduce some contemporary music into one church service when we played **Ruby Fulton's** "Inner Tortoise" at a morning service. We got many comments about how unusual the piece was, and how surprised they were that they liked it.

We also look for local arts organizations that fund and promote concerts. In the Hartford area, the River Crossings concert series was started by a fellow student to provide a venue for students and alumni from the Hartt School to perform in the community. The audiences have quickly grown for this new series of young performers.

What is the range of ticket prices for your concerts?

Most of our concerts have been free, with goodwill donations. We like being able to invite all of our friends, colleagues and students without there being a financial burden attached to coming to a concert.

What composer would you most like to meet?

It's hard as a group to pick only one composer, but there's a lot of interest in **Igor Stravinsky** right now. Perhaps he could help us in our quest to distinguish between *sf* and *fp*!

For more information on the West End String Quartet, visit:

www.westendstringquartet.com and
www.MySpace.com/westendstringquartet ♦

Chapter Updates

Los Angeles *subito* in Southern California

From a very competitive pool of applicants, the Forum's Los Angeles Chapter (acf/LA) has awarded the following *subito* Grants during the February 15, 2007, round of this program: **Nicholas DeMaison** to fund the premiere production of his chamber opera, "Ursularium"; **Emily Hay** to support the recording, mixing and mastering of new works that she has composed, improvised and performed; **Catherine Lamb** to pay fees for musicians who will be rehearsing and performing her piece "Alchemy/Bloom" during Los Angeles 2007 Microfest; **Anne LeBaron** to cover expenses related to recording her composition "Pope Joan"; **Sage Lewis** to cover recording expenses for the interdisciplinary collaboration entitled "Por Amor"; **Karl Montevirgen** to assist the cost of producing, promoting and distributing his solo CD, entitled "War Machines: experimental improvisations for solo guitar"; **Yuval Ron** to cover the copyist fees for his project "Symphonic Arrangement of Debke Rafiakh" and **Daniel Rosenboom** to assist in paying musician fees for a performance/recording project entitled "Book of Riddles."

Composer to Composer

On March 23, 2007, fifteen members of acf/LA met with Pulitzer prize-winning composer **Christopher Rouse** for a *Composer to Composer* session backstage at Disney Hall. Afterwards, all attended the **Los Angeles Master Chorale's** dress rehearsal of Rouse's "Requiem," a 90-minute work in 16 movements that premiered that weekend under the baton of **Grant Gershon**.

Benefit Concert

On April 1, the Ruskin Arts Club graciously hosted a benefit concert for acf/LA. The concert featured soprano **Kerry Walsh** and pianist **Greg Schreiner**. Kerry sang an impressive range of music including works by "Matrix" composer (and acf/LA member) **Don Davis** in addition to works by **John Adams**, **Ed Cansino**, **Erik Satie**, **Leonard Bernstein**, **Richard Wagner**, **Arnold Schoenberg**, and a song entitled "Woman" by the Canadian composer (and former Stanford University professor) **Melissa Hui** ♦



At the *Composer to Composer* session in Los Angeles: **George Ramirez** (standing); with (middle row, left to right) **Donald Murchie**, **Peter Knell**, **Chuck Wild**, **Sergio Barer**, **Jason Barabba**; and (seated in front) **Stephen Cohn**, **Christopher Rouse**, and **Giovanna Imbesi**.

Minnesota *Composer to Composer*

On February 3, 2007, a dozen Forum members met with composer **Ricky Ian Gordon** and librettist **Michael Korie**, then attended the *sitz probe* of the Minnesota Opera's world premiere production of "The Grapes of Wrath." All the scheduled performances of this new opera at St. Paul's Ordway Center for the Performing Arts quickly sold out, and ticket procrastinators were left with only standing room as an option.

Reviewing the premiere for *Variety*, Quinton Skinner wrote: "Gordon and Korie have produced a bit of a conundrum: a very long show about suffering and endurance that leaves the viewer enlivened. The intelligence and compassion of their work, combined with the evident vitality and belief of the cast in this opera's merit, supply high emotion with depth and compassion. This is not a happy story, but its telling is nothing short of incandescent."



The Grapes of Wrath librettist **Michael Korie** (left) and composer **Ricky Ian Gordon**

© 2007 Minnesota Public Radio/photo: Karl Gehrke

Minnesota continued

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.

The *Salon* on February 20, 2007, featured presentations by three of this year's McKnight Composer Fellows: **Mary Ellen Childs** played selections from her recently completed project, *Dream House*; **Viv Corringham** talked about her sound project "Shadow-walks" and played extracts from recent works based on recordings she made in Ireland, Minnesota, California, and New York; and **The Semi Conductor Orchestra** performed "Improvisations" by **Aaron Kerr**.



Mary Ellen Childs

Four composers were featured on March 20: **Martha Helen Schmidt's** "Music Master: Three Poems from Rumi" was performed by tenor **Jeffrey Hess** and pianist **Maureen Armstrong**; composer **Carl Schroeder** played his solo piano work entitled "A Celestial Triptych" inspired by the paintings of Minneapolis artist **Kendall Bohn**; the Twin Cities-based vocal ensemble **Part Four** performed "Dancing in the Streets" by **Cathy Dalton**; and the program ended with a piece entitled "During," performed by composer/pianist **Ellen Lease** and alto saxophonist **Pat Moriarty**.

The April 17 Salon featured works selected in the 2007 *Tuesday Salon with Zeitgeist* call for scores, all performed by members of that St. Paul-based new music ensemble. The program included: **Amanda Albrecht's** "A Challenging Situation," scored for flute and marimba; **Bill Frank's** "Kaleidoscope," for vibraphone, flute, and alto saxophone; "Sonoscape" for bass clarinet, marimba, and piano by **Brian M. Hansen**; "Fugue Rondo Thing...Yeah" for flute, bass clarinet, percussion, and piano, by **Bill Kempe**; and **Bill Reichelt's** "Standard Bedside Lamp or Imitation," scored for flute, clarinet, vibraphone and piano.

The 2006-2007 *Tuesday Salon* series ends on May 15 with a concert of works by **Colin Corner**, **Todd Harper**, **Jason Vanselow**, and **Sandy Waterman**. The Salon series then goes on summer hiatus, resuming in August. These events all take place at Zeitgeist's "Studio Z" at 275 East 4th Street, Suite 100 in Saint Paul's Lowertown district. For updated information about this and future *Salons*, or to sign up to present work, visit the "Programs" page at www.composersforum.org/minnesota.

subito in Minnesota

The following Minnesota artists received *subito* awards in the most recent grant cycle of the program: **J. Anthony Allen**, **Anne Kilstofte**, and **Peter Vircks** (all of Minneapolis) and **Ellen Lease** (Woodbury). These grants supported projects ranging from producing CD recordings, to covering musician's fees to develop a collaborative dance work, to technical upgrades for "data gloves." Quarterly *subito* application deadlines (receipt, not postmark) for Minnesota projects are August 1 and November 1, 2007 (see "Forum Opportunities" listing on page 12)

Faith Partners Update

The Minot, North Dakota, *Faith Partners* residency came to a rousing conclusion on February 18, when the Senior Choirs from Our Lady of Grace Catholic Church and Our Savior's Lutheran Church joined forces to premiere all six pieces **Tim James** composed during his residency. "The choirs love Tim's music. We've been very pleased," said **Bonnie Rennich**, music director at Our Savior's Lutheran Church. She went on to say "The important criteria [for selecting a composer] was to make sure they understood the doctrines of our churches so they could write something that fit with both faiths while also celebrating what we share. We're celebrating some of the common ground we have rather than looking at the differences of our faiths. It brings us together."

Linda Tutas Haugen's Faith Partners residency with Mount Zion Temple (Saint Paul) and the Colonial Church of Edina may have officially concluded on March 18 with the Colonial Church Chorale performing "In the Shadow, I Will Sing!" but it's safe to assume the relationships formed during the residency will continue. "I have made life-long friends with the music directors and others of both congregations," says Haugen. "We have shared many meals together and found more common ground than I could have ever hoped for between Christian and Jewish congregations and performers. Seeing their respective services through each other's eyes and writing the music to bring them together was a moving and energizing experience. I think the shared experiences made those involved see ecumenical possibilities as never before, and made many eager for greater sharing between religious traditions."

On May 20, the Alexandria residency will culminate with a concert of all seven pieces **Tom Hale** composed during his residency. The concert is at 7:00 p.m. at the Evangelical Covenant Church in Alexandria, and will feature the combined choirs from Evangelical Covenant Church and First Lutheran Church.

Two new *Faith Partners* residencies have just been announced. Composer **Marty Haugen** has been selected to work with Church of the Sacred Heart and Living Waters Lutheran Church in Sauk Rapids, and **Anne Kilstofte** will be in residence with Vinje Lutheran Church and Saint Mary's Catholic Church in Willmar.

Faith Partners is funded in the Upper Midwest by the Otto Bremer Foundation ♦

New England Orchestra Consortium Premiere

On March 10, 2007, **Bruce Hangen** and the **Orchestra of Indian Hill** premiered a new work by **David Kechley** entitled "Wakeful Visions/Moonless Dreams: Three Movements for Orchestra" before an enthusiastic sold-out audience of over 700 listeners in Littleton, Mass. Kechley's new work was commissioned by ACF



Composer David Kechley (left) signs an audience member's program at the premiere of his new orchestral work.

New England (ACFNE) in collaboration with the New England Orchestra Consortium, as part of their *Composer Residency Program*. The new work will be performed again on May 5 by the **Vermont Symphony Orchestra**, and in the fall by both the **Hingham Symphony Orchestra** and **Longwood Symphony Orchestra**.

Last spring, as part of the same project, another ACFNE-commissioned work, the "Chamber Symphony" by

Michael Weinstein, reached nearly 2,000 listeners through performances by the **Boston Landmarks Orchestra**, the **Boston Classical Orchestra**, and **Symphony by the Sea**.

ACFNE's *Composer Residency Program* is funded by the LEF Foundation, the Cherbec Advancement Foundation, and the John and Naomi Tomfohrde Foundation, and enables community, cultural, and educational institutions to select a composer to create original musical works for public performance. ♦



The Orchestra of Indian Hill

Washington, D.C. New Music Salon Concerts

On March 23, 2007, the Chapter presented an eclectic and memorable concert featuring seven composers from the area: **Sidney Carl Bailin, Carrie Rose, Stuart Saunders Smith, Andrew Earle Simpson, Kevin Clark, Matt Sargent, and Neil Gladd**.

On April 12, the Chapter presented a performance by the **East Coast Composers Ensemble (ECCE)**. The D.C. appearance of this entrepreneurial group of young artists was part of their 2007 East Coast tour. For more information, visit their website: www.eastcoastcomposers.com

On May 18, the **Great Noise Ensemble** returns for their final engagement of the season. Considering the success of their two previous Salon performances, this is one that D.C. Chapter members should mark on their calendars. This event will take place at 8 p.m. at the **Patricia M. Sitar Center for the Arts**, 1700 Kalorama Road, Washington DC. For directions, visit: www.sitarartscenter.org.

Plug from the Blogosphere

Chapter member **Alexandra Gardner** took advantage of the Chapter's nonprofit status in order to form her own Commissioning Club. She was able to raise enough money to meet her goal: hiring performers for an evening of her works on March 29, 2007, at the North River Music Series at the Greenwich House Music School in New York.

On March 28, 2007, a plug for this concert – and an audio track from Gardner's new *innova* compact disc – was posted by **Alex Ross**, the classical music critic for *The New Yorker*, via his website, "The Rest is Noise," at www.therestisnoise.com ♦



Alexandra Gardner's CD *Luminoso* (*innova* compact disc #662)

"Flying Feet" in Manhattan & Minneapolis

Editor's note: Earlier this year ACF composers **Mary Ellen Childs** and **Peter O'Gorman** collaborated with percussive dance gurus **Joe Chvala** and **Karla Grotting** to create a concert experience integrating music composition with movement, lighting, visual image, and theatrical elements. The music they composed utilized many custom-designed/custom-built percussion instruments, found objects, the human body and voice, and even the air as an instrument. One of these works, O'Gorman's composition, *Serif*, was underwritten by the *Forum's Jerome Composers Commissioning Program (JCCP)* with funds provided by the *Jerome Foundation*. *Serif* received its world premiere during the

Harkness Dance Festival at the *Alvin Ailey American Dance Theater* complex in New York City February 28 - March 4, 2007. The first of the two features reprinted below appeared in the March 9-15 edition of *Chelsea Now* (www.chelseanow.com), and is reprinted here with their kind permission. The second feature previewed the artists March 24-26, 2007, performances at the *Southern Theater* in Minneapolis and originally appeared in the March 23, 2007, on-line edition of the *Minneapolis Star Tribune* and is reprinted here with the kind permission of its author.

Chvala channels his inner Fred Astaire at Harkness

By Elizabeth Zimmer, *Chelsea Now*

Minneapolis rhythm artist **Joe Chvala** stormed Hell's Kitchen last week with what amounted to a chamber ensemble. Three people — Chvala himself, his longtime dance colleague **Karla Grotting**, and resident composer **Peter O'Gorman** — essayed percussion-based works of enormous variety, from subtle to flat-out funny. The crowd cheered, and the post-performance discussion percolated as new and long-time fans pulled information out of the artists.

Out-of-town talent is a notoriously hard sell in Manhattan, where a couple dozen local groups compete with visitors for audiences every week. Absent from the city for more than a decade, the Midwestern trio was greeted like royalty, and more importantly, their work was received with rapt attention. Opening with O'Gorman's "Serif," the three black-clad performers loomed studiously over their collections of brushes, ranging from tiny to huge, choosing sets with which to caress the black marley. O'Gorman acknowledges that he's not trained as a dancer or choreographer, and the physical landscape of the work was rudimentary, but the aural experience literally swept us away, whipping the air into little yelps and making sandy sounds on the floor.

O'Gorman also belongs to **Mary Ellen Childs's** percussion troupe CRASH, and brings to the Flying Foot Forum's arsenal handmade box drums called "cajones" — in this case, a nested set, each of them miked, that emit wonderfully rounded, reverberative sounds in a duet with Grotting called "Flow." In this performance the dancers made all the music, and the composer danced. Some of the riffs evoked the strange harmonics of Meredith Monk.

It wasn't until the second half that anything resembling conventional tap dancing appeared, with Chvala and Grotting in red and green plaid jackets and

matching socks evoking everything from the upright, almost military stances of Irish step dancing to get-down tap riffs evocative of vaudeville. The hipster valence fell away in this piece, titled "Hambone and Friends," with the pair telling hoary jokes and Chvala unveiling his inner Fred Astaire, to whom he manages to project an uncanny resemblance.

Completing the program were Childs's "Sight of Hand," which transmuted kids' clapping games and baseball coaching signals into an entertaining trio; "I Saw Esau," in which flashlights provided all the illumination for a trio that might have evolved from colonial times, and "Trines," in which pinkish curtains descended, framing what looked like triangles on steroids, dangling pyramids played with wooden sticks. As O'Gorman held down the background with his eccentric trap set, the other two sent body parts poking out from behind the curtains, tap danced, and played little riffs on the triangles.

The whole evening was, if anything, underplayed; these artists have serious chops in two disciplines. While it was fun to watch, the program would have worked almost as well on the radio.

— Elizabeth Zimmer is a New York City dance critic ♦

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Flying Feet performers (clockwise from left): Karla Grotting, Joe Chvala and Peter O Gorman.

'Flying Feet' — Arty antics performed to fascinating rhythms

By Camille LeFevre, Special to the *Star Tribune*

Don't expect the entire charismatic crew of Joe Chvala's Flying Foot Forum during this weekend's performance, "Flying Feet: The Percussion Project." This lively show of nine vignettes is created and performed by Chvala, his longtime creative partner Karla Grotting and percussion maestro Peter O'Gorman.

"Sounds seen" is arguably the theme of the 90-minute show, in which percussive sounds of all varieties — toes tapping, brushes swooping, or hands slapping — are made deftly, and often hilariously, visible. There's a refreshing low-tech simplicity to the work, even when voices and bodies are miked. And while some pieces have an earnest artistic quality, others are downright entertaining.

In "Serif," for instance, the three performers wave, sluice and arc drum brushes of various sizes and materials through the air, creating visual patterns of shifting tones and pitches with precision timing. "Flow" features Grotting performing classic modern dance — curving torso, expressive hands, reaching arms — around wood blocks on which O'Gorman drums. And "Trines" has Grotting and Chvala flanking the drumming O'Gorman with rapier-sharp tap grooves.

In contrast, the zany "I Saw Esau" is a playful game based on nursery rhymes in which the trio's goofy vocalizing, slap dancing and hand patterns come together to create intricately mesmerizing foolery. Similarly, in "Sight of Hand" (created by Mary Ellen Childs), the performers rub their noses, pull their ears, swing an invisible bat as if giving pitching signals and even "play" the zippers on their jackets.

In the vaudevillian "Hambone and Friends," Chvala's the comedian just this side of wacky and Grotting's his straight man as the two intersperse their complex footwork and body slapping with clipped, rhythmic storytelling. Continuing the notion of elevating the everyday to art, O'Gorman performs a percussion solo on a variety of pots and lids in "Seven Objects."

Inventive and entertaining, "Flying Feet" is a Fringe Festival-style show with all-ages appeal and plenty of inspiring "yes, try this at home" ideas.

— Camille LeFevre is a Twin Cities dance critic ♦

'2007 Camille LeFevre.

Forum Opportunities

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 415.864.0400; or email staff@sfcomposersforum.org

August 1, 2007

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 August 1, 2007. For complete guidelines & application form, visit: www.composersforum.org/subito. Please direct questions to Craig Carnahan at 651.251.2833; or email ccarnahan@composersforum.org

August 31, 2007 (postmark)

Welcome Christmas! Carol Contest

The tenth annual *Welcome Christmas!* Carol Contest, co-sponsored by the ACF and VocalEssence, provides North American composers of all ages with the opportunity to compose a modern-day carol. This year's contest requires writing for SATB chorus accompanied by celesta (5 octaves). One or two pieces will be selected and performed at the VocalEssence *Welcome Christmas!* concerts in December. Each winner will receive a prize of \$1,000. The winners are invited to attend the rehearsals and performances at their own expense, and will have the opportunity for radio interviews as well as other media coverage and promotion. Applicants need not be ACF members; 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 (see *subito in Minnesota* contact info above).

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 January - June 2008. 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 (see *subito in Minnesota* contact info above).

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 written proposal, résumés, and artistic documentation), please visit: www.fnci.org/opportunities.asp. For more information, contact FNCI Program Director Georgia Wettlin-Larsen at 651.251.2825; or email gwettlinlarsen@composersforum.org.

General Opportunities Online

Here is an overview 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 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 him at jmichel@composersforum.org

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.

May 21, 2007

Vox Novus

Seeks CD submissions of works 60 seconds or less in duration for performance at its 5th annual 60x60 Project in New York City.

May 31, 2007

State University of Sao Paulo, Brazil

Seeks short and recent electroacoustic compositions in two categories (tape alone and works for instruments or voices with electronics) for their biannual International Electroacoustic Music Contest.

USA Songwriting Competition \$\$\$

Seeks applications in 15 categories from amateur and professional songwriters. Cash awards and other prizes.

June 1, 2007

Annual Festival of New Organ Music \$\$\$

Seeks short, original works for organ for presentation on an Iberian baroque organ during their 2007 Festival in Lisbon, Portugal.

Barlow Endowment

Seeks applicants for their 2007 Barlow Prize: Cash commission for a 10-12 minute new work for percussion ensemble (4-5 players), premiere performance in 2009 by three prominent percussion ensembles in U.S., Canada, and Sweden.

Collage New Music & 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.

Electronic Music Midwest

Seeks tape, electronic, electronic plus instrumental, video, sound installation and interactive media, live laptop and/or live interactive scores for their Electronic Music Midwest Festival, to be held October 11-13, 2007, in Kansas City, Kansas. Papers and presentations also welcome. Student submissions encouraged. Selected composers must register and attend Festival.

Fromm Music Foundation

Seeks applications from eligible U.S. composers for their commission and premiere performance grants.

League of Composers/ISCM \$\$\$

Seeks chamber scores (up to 5 players) from composers of any nationality for possible performance in New York City, as well as pieces of any instrumentation from U.S. composers for possible submission as official U.S. entries to the 2007 ISCM World New Music Days Festival.

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.

New York Women Composers, Inc.

Seeks applicants for their "seed money" grants for concerts or sound recording projects that include music by NYWC members.

North/South Consonance \$\$\$

Seeks solo and chamber scores (up to 15 players) for possible performance and CD release during their 2007-2008 season in New York.

Third Millennium Ensemble \$\$\$

Seeks chamber works for specific instruments with or without soprano voice for their 2007 Competition for Composers. Minority and GLBT composers encouraged to apply. Cash prizes and performances.

ZMF New Music

Seeks original, unpublished, unperformed works written for solo marimba, 3-6 minutes in length, and of intermediate difficulty for the 2007 round of their two-year composition contest (see also June 1, 2008). Performance, CD recording and publication.

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

Aaron Copland Fund

Application Deadline: 6/30/2007
Seeks grant applications from professional, non-profit performing ensembles devoted to improving public knowledge and appreciation of serious contemporary American music.

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.

Holyoke Civic Symphony \$\$\$

Seeks short orchestral scores for the 2nd Annual Composition Competition. Cash award, performance in Massachusetts during 2007-08 season, and recording.

Miso Music Portugal

Seeks recorded electro-acoustic studio pieces from composers under 35 for projection by loudspeakers in concert with the intervention of no live sound sources for their 8th Música Viva Electro-acoustic Composition Competition 2007. Performance and CD release.

July 14, 2007

Berkeley Community Chorus

Seek short, original, and unpublished works for chorus (SATB) and orchestra from Northern Californian composers for their 2007 Julian White Memorial Choral Composition Competition. Cash award and performance in May, 2008

July 25, 2007

Turner Classic Movies and Film Music Magazine \$\$\$

Seeks registrants for their 2nd Annual Composer Expo on "the state of the art, craft, technology and business of instrumental music for film, television and video games," to be held July 25, 2007, in Los Angeles. Panels, reception, dinner, and networking. Discount for early registration by June 1, 2007.

July 31, 2007

ISCM \$\$\$

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

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

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.

continued on page 14

August 24, 2007

Gerbode Foundation & Hewlett Foundation

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

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 1, 2007

American Guild of Organists

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

September 10, 2007

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

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

September 15, 2007

The MacDowell Colony

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

October 31, 2007

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

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

November 1, 2007

Alienor International Harpsichord Composition Competition

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

December 15, 2007

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

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

December 31, 2007

Ensemble Aleph

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

New York based musicologist

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

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.

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.

WUOL (Louisville, Ky.)

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

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.

CSU Bakersfield Concert Band

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

Diapason Gallery for Sound and Intermedia

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

Duo 46

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

Earplay New Music Ensemble

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

From the Top

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



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"Opportunities" Updates and Feedback from ACF Members

"It is with great pleasure that we announce the winner of the Cincinnati Camerata's 2007 Composition Competition. ACF member **Sharon Farber**, whose a cappella piece 'The Third Mother,' won by a unanimous decision. She will receive the \$500 prize and publication by Amber Waves. 'The Third Mother' is dedicated to Judea and Ruth Pearl, whose son Daniel was the American journalist kidnapped and beheaded in Pakistan in 2002. The Hebrew text, by Nathan Alterman, addresses a mother's worst fears for her children. The jury reviewed 41 entries. After two rounds Ms. Farber's composition stood out, and was declared the clear winner in the third. The panel especially enjoyed her visceral and expressive choral writing, her use of contrasting textures and the interpretation of the poem. The Hebrew text is a plus, particularly with a clear phonetic underlay that makes it easily accessible to an American chorus. We look forward to introducing it to the Camerata this week and performing it on our May 6th program. Four other works remained in the final round. Michigan composer **Jeffrey Cobb** (ACF) contributed a delightful setting of the Rumi text 'Love Rests On No Foundation.' 'Prayer on the Threshold of Tomorrow,' by New York composer **Binnette Lipper**, set a text by

Rumanian poet Vahan Tekeyan. From Seattle, **Greg Bartholomew** provided a zodiacal work, 'Leo,' using a Latin text by Marcus Manlius. Finally, **Gianluca Verlingieri**, from Italy, was represented with 'Cantigas!,' three strongly rhythmic settings from the cantigas of Alfonso el Sabio."

— **Rick Arnest**, Cincinnati-area composer and the organizer/facilitator of the Cincinnati Camerata's 2007 composition competition ♦

"I wanted to thank everyone at *Sounding Board* for posting my call for piano scores. The response has been overwhelming; the pieces are challenging and innovative. I'm at a loss as to how to program all the works I have received, and the resulting contacts and networking opportunities have been almost career changing. ACF is truly an amazing organization and I am proud to be a member of it! Thank you and I'll definitely post another call in the future!"

— **Scott Mayfield**, Pianist and Musical Director of the Connecticut Revolutionary Ensemble ♦

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