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Minnesota Orchestra Composer Institute 2006

This year's Minnesota Orchestra Composer Institute will run from Sunday, November 26 to Saturday, December 2, 2006. This year marks the sixth anniversary of this unique national program for emerging composers, a collaboration between Minnesota Orchestra and the American Composers Forum, in cooperation with the American Music Center and the University of Minnesota School of Music.

The *Composer Institute* offers participating composers a week-long intensive immersion into the world of a major American symphony orchestra. The *Institute* nurtures participants' musical acumen, broadens their career management skills, and assists their growth as artists and community leaders. A detailed schedule of *Institute* workshop sessions is being prepared, and will be available online at: <http://www.composersforum.org/institute>

All ACF members are invited to participate in these workshop sessions at no cost. RSVPs are requested, however. Interested members should contact Craig Carnahan at 651.251.2833 or ccarnahan@composersforum.org.

We hope many ACF members will be able to take advantage of this invaluable opportunity to immerse yourself in workshops conducted by industry leaders in the fields of composition, career development, business, legal, and community outreach issues.

New this year — and of special interest — is the Composer Institute Concert. The Minnesota Orchestra's dynamic music director Osmo Vänskä will lead a public concert showcasing pieces by the nine composers whose works were selected for rehearsal and performance during this year's *Institute*. Steve Seel, a broadcast host for Minnesota Public Radio's contemporary music station *The Current*, will introduce the composers and their new pieces. The concert is scheduled for Friday, December 1, 2006, at 8 p.m., at Orchestra Hall, Minneapolis.

General admission tickets for this concert are being offered to current members of ACF, MPR, and Minnesota Orchestra season subscribers at a special discount price of \$10 (\$5 for students with a valid ID).



photo: Greg Helgeson

Conductor Osmo Vänskä confers with University of Minnesota student J. Anthony Allen during a previous Composer Institute reading session with the Minnesota Orchestra.

The composers and works to be presented are:

- Garrett Byrnes (Bloomington, Ind.): *Solace**
- Anna Clyne (Brooklyn, N.Y.): *rewind*
- Kurt Erickson (American Canyon, Calif.):
Toccata for Orchestra
- Stephen Gorbos (Ithaca, N.Y.): *Diaphony**
- Missy Mazzoli (Brooklyn, N.Y.): *These Worlds in Us*
- Ashley Nail (Minneapolis, Minn.): *At the end of the tunnel**
- Alejandro Ruty (Oneonta, N.Y.): *Tango Loops 2B*
- Dan Visconti (Arlington, Va.): *Black Bend**
- Gregg Wramage (Brooklyn, N.Y.): *La tristesse durera*

*world premiere; all others major orchestra premieres

To order tickets call 612.371.5656 or 1.800.292.4141 and identify yourself as an ACF member. Tickets are also available at the Orchestra Hall box office and online at <http://www.minnesotaorchestra.org/boxoffice/index.cfm> (Please note: a special member code is required for online orders; contact the ACF office for this information) ♦

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

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Sound Bites

Annual Meeting at the Huss Music Room

An enthusiastic crowd was on hand September 29, 2006, for the Forum's 2006 Annual Meeting at the Huss Music Room at The Saint Paul Chamber Orchestra's headquarters in downtown St. Paul, Minn.



photo: Philip Blackburn

Nirmala Rajasekar

In addition to the usual reports on the organization's finances, governance, and the past year's accomplishments, ACF Board Chair Mary Deissler presented a "Champion of New Music" Award to the Twin Cities ensemble Zeitgeist and those in attendance enjoyed three musical performances:

Vocalist Nirmala Rajasekar and tabla player Marcus Wise performed an original composition and improvisation in the East Indian tradition;

Composer Anne Kilstofte conducted an instrumental ensemble composed of harpist Julieanne Rabens, cellist Jacqueline Ferrier-Ultan, and marimba player Carmel Leasure in a performance of her *Music in Motion* dance piece "Handbreadth," which was choreographed by Robert Haarman and performed by dancers Nicole Devereaux, Cade Holmseth, and Dawn Strom;

and 2006 McKnight Visiting Composer-in-Residence Sidiki Conde and his ensemble performed several of his songs – and even managed to get everyone up and dancing!

Special thanks to all the performers and ACF board members and staff who helped make this year's meeting one of the most enjoyable ever ♦



photo: Philip Blackburn

During the performance of Anne Kilstofte's *Handbreadth*



photo: Philip Blackburn

Sidiki Conde (center) and his ensemble

Welcome Christmas! Carol Contest Winners Announced

Over the past eight years, VocalEssence and the American Composers Forum have challenged composers to write new carols for the holiday season. The contest has produced new settings of familiar texts, carols based on existing poems, and original melodies with new texts. The new works are premiered during the popular *Welcome Christmas!* concerts given by VocalEssence each winter.



Diego Luzuriaga

The two composers selected this year are Diego Luzuriaga (Ardmore, Pa.) for his carol "Un Nacimiento" and John Christian Rommereim (Grinnell, Iowa) for his carol "Calm on the Listening Ear of Night." These new carols, scored for SATB with acoustic guitar, will be premiered at the annual VocalEssence *Welcome Christmas!* concerts on December 3, 7, 9, and 10, throughout the Twin Cities and will be recorded by Minnesota Public Radio for future national broadcast.



John Christian Rommereim

Ecuadorian Diego Luzuriaga is one of the most original voices among Latin American composers. The force and uniqueness of his music spring mainly from his Andean folk melodies, the use of French post-impressionistic sound color, and from his unapologetic South American lyricism. He studied in Paris at the Paris Ecole Normale and later at Manhattan School of Music and Columbia University in New York. He has been taught by, among others, Gerardo

Guevara, Yoshihisa Taira and Mesias Manguashca. In Ecuador he was involved in the studying, performing, and recording of native Andean folk music and Latin American music. He now makes his home in the Philadelphia area, and is a freelance composer. For more information, visit his website: www.diegoluzuriaga.com

John Christian Rommereim has composed choral/orchestral works, works for choir with various instruments, and works for voice and piano, guitar, flute, saxophone quartet, and string quartet. Rommereim holds a bachelor's degree from St. Olaf College, a master's degree in composition from the San Francisco Conservatory of Music, and a doctor of musical arts degree in

choral conducting from the University of Kansas. His scholarly work was centered in the areas of Russian choral music and early music performance. He currently serves as chair of the Grinnell College Department of Music, and directs their choral program. For more information, visit his website at: <http://web.grinnell.edu/individuals/rommer>

For more information about the VocalEssence performances of the new carols by Diego Luzuriaga and John Christian Rommereim, visit: <http://www.vocalescence.org/06-07concerts/5christmas.php>

On the Composer to Composer Message Board...

Here are a few of the topics other music makers are discussing via the online Composer to Composer discussion pages:

- The Future of New Music
- Characteristics of keys and modes from 1600-1800
- *American Idol* is adding a Songwriting component to the show
- What exactly do ASCAP and BMI do?

Composer to Composer allows creators of new music to share their thoughts and music online with colleagues around the globe and is a joint venture between the Forum and MakeMusic Inc., creators of the popular Finale® Notation software.



Join the conversation at: <http://acf.finalemusic.com> ♦

Continental Harmony Update Remembering Rondo with music

by Karl Gehrke,
Minnesota Public
Radio

St. Paul, Minn. — It's been more than 45 years since the predominantly black St. Paul neighborhood of Rondo was bulldozed to make way for Interstate 94. Over the past two decades, the spirit of the neighborhood has been kept alive through books, documentaries, plays and the annual Rondo Days celebration. The story of Rondo has also been told through music, with the premiere of composer Stephen Newby's "Rondo Oratorio."

Seattle composer and Detroit native Stephen Newby spent 15 months composing a work that would capture the spirit of the people who lived in St. Paul's long-gone Rondo neighborhood. He took inspiration from visits with former residents, and the oral histories compiled in the book, "Voices of Rondo."

"The Rondo Oratorio" is a multi-movement work for large chorus, chamber orchestra, rhythm section, soloists and narrators. The project is a collaboration between the American Composers Forum and the Walker-West Music Academy in St. Paul. Newby was selected from a pool of applicants to write the work.

"I hope that this music serves a purpose, to bring healing and to get people excited about their history, and to celebrate who they are today," Newby says.

The heyday of the Rondo neighborhood was the 1920s through the 1950s. It's remembered as a close-knit, vibrant, primarily African-American community. It had churches, schools, stores and restaurants.



(Photo courtesy of the Minnesota Historical Society)

The Rondo neighborhood is remembered as a close-knit, vibrant, primarily African-American community. This is a photo of Credjafawn Co-op store in 1950, which was located in Rondo. The Credjafawns were one of several prominent black social clubs that served the community.

Editor's note: This story originally was broadcast by Minnesota Public Radio on March 16, 2006, and is reprinted here with their permission.

When the bulldozers came to make way for the freeway, former St. Paul Police Chief William Finney was around 10 years old.

"I watched my house and the backyard I played in being torn down," Finney recalls. "I saw the whole neighborhood ripped up, and it was like it never existed. The oratorio is an encapsulation of all those wonderful events, people and places that existed prior to 1959."

William Finney's father, like many residents of Rondo, worked for the railroad. He was a waiter on the Northern Pacific. Others worked for the packinghouse in South St. Paul. These were tough jobs, but Finney says people were able to make good livings.

In writing "The Rondo Oratorio," composer Stephen Newby wanted to help younger generations of African-Americans understand what their forebears went through to provide for their families.

In one of the movements, "Regular Routine," Newby uses rap and hip-hop to tell the story of people like Finney's father.

"I wanted to convey the story to young people who don't have to deal with that today," Newby explains.

Former residents of Rondo remember the neighborhood as one that was culturally rich with art, literature, and, most of all, music. It was also strongly rooted in the church. The gospel sound is one of the many musical styles Newby uses in "The Rondo Oratorio."

Twin Cities composer and educator Keith McCutchen coached a small choir that will be a part of this weekend's premiere. He says it's not an easy piece of music.

"The last movement is Stravinsky meets gospel," he says. "I think that's an accurate depiction of what's happening in the music. Newby's a wonderful composer, and he's quite rooted in the gospel tradition as well."

Retired school superintendent Mary K. Boyd grew up in Rondo. She says Newby has captured the rhythm and feeling of the bygone neighborhood. She says she hopes "The Rondo Oratorio" work will help her descendants understand where they came from.



(MPR photo: Karl Gehrke)

Seattle composer and Detroit native Stephen Newby was chosen from a nationwide pool of applicants to compose *The Rondo Oratorio*.



(MPR photo: Karl Gehrke)

A few members of the choir rehearsing for *The Rondo Oratorio*.

"I want my grandson to know that he comes from such a rich legacy," she says. "He is connected through this history. And I want to make sure that he's grounded in the understanding of what this was all about and he's a part of it."

Boyd's story of growing up in St. Paul's Rondo neighborhood was one of many that inspired Stephen Newby in the composition of "The Rondo Oratorio."

The work for soloists, chorus and orchestra was premiered on September 24 and 25, 2005, at Concordia University in St. Paul.

— Karl Gehrke is a producer at Minnesota Public Radio (MPR) who specialized in arts and music reporting. Gehrke's feature was originally broadcast on MPR on February 22, 2006, and posted on the MPR website: <http://minnesota.publicradio.org>.

An audio version of this feature can be heard online at: http://news.minnesota.publicradio.org/features/2005/09/23_gehrkek_rondo/

For more information and photos from the Rondo neighborhood, visit the Rondo pages on the Minnesota Historical Society's website: http://www.mnhs.org/library/tips/history_topics/112rondo.html

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(MPR photo: Karl Gehrke)

Twin Cities composer, pianist, and educator Keith McCutcheon rehearses a small choir for *The Rondo Oratorio*.



(MPR photo: Karl Gehrke)

Retired school superintendent and Rondo resident Mary K. Boyd.

"Rondo Oratorio" DVD and CD-ROM now available for Schools and Libraries

The Forum is releasing a DVD recording of Stephen Newby's "Rondo Oratorio" with an accompanying CD-ROM containing background on the Rondo community and Newby's new work. This is intended for interested schools and libraries, with the CD-ROM including lesson plans for teachers who may wish to use this *Continental Harmony* project in their classrooms or as a stand-alone resource for students.

Here's the outline of the CD-ROM's contents . . .

Intro to using the CD-ROM
Introduction to the Rondo Community;
A brief historical overview

Lesson Plans and related Minnesota Learning Standards
Graphic organizer; People of Rondo Lesson Plans; Walk through Rondo Lesson Plans; Rondo and the Great Migration Lesson Plans; African American Preaching Lesson Plans; Rondo Oratorio Lesson Plans; Composer Profile Lesson Plans/Worksheet; Expanded Stephen Newby biography

References and Resources
The Music of Rondo; Rondo Music Makers; Music Places; Musical Styles; Rondo Oratorio

The People of Rondo
Community Life; Making a living

A Walk through Rondo

The "Making" of a northern African-American Community: Rondo and the "Great Migration"

Doing History: Oral History as a form of historical record

Games

Glossary

The DVD of the "Rondo Oratorio" performance in St. Paul, Minnesota with accompanying CD-ROM will be available in December 2006. The cost is just \$10 plus shipping and handling. To order, please visit: www.continentalharmony.org ♦

Performer Profile

Editor's note: ACF Program Assistant Carrie Shaw, a soprano who likes to perform new music herself, suggested we include in each issue of Sounding Board a profile of an ensemble that includes new works as a regular part of their programming. She felt other performers and composers would be interested in learning how various groups present new music, and what practical observations and experiences they have had in working with new compositions. Carrie decided to approach Janet Grice of the Vento Trio, a New York state ensemble that has successfully applied for Forum Encore grants to program new works on their concerts. Carrie asked Janet to provide a portrait of her ensemble and answer some specific questions.



Vento Trio

Describe your ensemble's makeup and mission.

"The Vento Trio is comprised of Janet Grice (bassoon), Sarah Koval (clarinet), and Kevin Willois (flute). We are dedicated to preserving and perpetuating Brazilian chamber music, and presenting new works by composers of the Americas, including arrangements of popular songs and choros, and 20th-century works in styles ranging from serial to folkloric.

What new music is your ensemble working on right now?

"Some of our recent concerts have been titled "Music of the Americas", "South American Winds" and "Brazilian Chamber Music." Our programs have included works by Paquito D'Rivera, Pixinguinha, Lorenzo Fernandez, Jose Siquera and Cesar Guerra Peixe.

"We are currently working on a new piece by pianist/composer Weber Iago. He was born in Brazil in 1962 and moved to California in the 1980's, and played with numerous jazz artists, including Moacir Santos, Paul McCandless and James Newton. He is active in film-scoring and chamber music composing.

"His work for Vento Trio is titled *Que Bons Ventos te Trazem*. It consists of two movements; the first movement includes an improvisational section in which each player solos over a repeated four-bar chord progression. The first movement functions like a chaconne in that it is in 3/4 time, utilizes a repeated four-bar harmonic progression, and presents variations on the harmonic structure. The second movement is in the Brazilian choro style, a popular instrumental form from the early 20th century. Derived from the polka, it features contrapuntal writing for the three winds in syncopated sixteenth-note melodic passages that cycle through a rich harmonic landscape.

"Last year Vento Trio received an *Encore* grant for a piece by Jovino Santos Neto, titled *Mar Fim*. That work is featured on the opening track of Vento Trio's new CD, *Brazilian Dances and Inventions*. The project with Neto was important because we collaborated in the arrangement, going back and forth with Jovino, editing and refining the piece. The improvisation section provided an opportunity to develop an important aspect of playing. The result was a fantastic addition to our repertoire that we often use to open a concert.

"Another piece we are working on is a trio in three movements by Claudio Santoro (Brazil, 1919-1989), composed in 1946 and completed in 1977. Santoro studied composition in Rio de Janeiro with Hans-Joachim Koellreutter and in Paris with Nadia Boulanger, and co-founded and played in the Brazilian Symphony Orchestra. His prolific output was mostly instrumental and includes nine symphonies, three piano concertos and seven string quartets."

What composer would you most like to meet?

"The composer I'd most like to meet is Paquito D'Rivera. I actually met him twice, once in NYC at a concert at the Americas Society, and in Buenos Aires at the International Double Reed Society conference. I'd like to have a discussion with him and ask him to write a piece for Vento Trio. Another composer I would really like to meet is John Steinmetz. He is a bassoonist also, and I appreciate his interests and opinions on education, writing, and performing."

Have you discovered new and economical venues for presenting new music in your area? What is the range of ticket prices for your concerts?

"Most of the concerts we present are free, and venues we often utilize are public libraries. The libraries do not charge rental fees, but we cannot charge admission to the concerts. We especially

enjoy performing in churches because of the beautiful acoustics – the best so far was St. Brendan's in the Bronx, New York.

"Ticket prices for our concerts are generally under \$10. Last summer we performed in an outdoor park pavilion constructed of wood and concrete in Briarcliff Manor, N.Y., and the acoustics were surprisingly good. We try to seek out unusual performance venues, such as the Stuyvesant Cove Park Community Environmental Center Solar One on the East River in New York City."

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

"Our group was originally created at Rutgers University to perform Brazilian music that I had collected in my research as part of my doctoral dissertation. Since then our programming has expanded to music of the Americas, including works by Caribbean, Latin American and North American composers. Much of our repertoire displays the influence of folk and popular styles, and as we are also jazz musicians, we incorporate improvisation in some of the works.

"I often juxtapose works that represent old and new versions of a particular style; for instance, the *Invenções Seresteiras* by Oscar Lorenzo Fernández (Brazil, 1897-1948), an art-music composer who wrote in a nationalist style, utilizes

contrapuntal writing based on the choro, and we contrast this with an arrangement of a choro such as *Naquele Tempo* and *Carinhoso* by his peers, such as Pixinguinha, an afro-Brazilian composer and saxophonist, or *Doce de Coco* by Jacó do Bandolim, a popular mandolin player. Neto's *Mar Fim* is based on the baião, the same rhythmic style as *Asa Branca* by Luiz Gonzaga. The choro has its roots in the habanera rhythm, so we program *Habanera* from *Aires Tropicales* by Paquito D'Rivera to demonstrate the connections in the Cuban and Brazilian variations of the rhythm.

"We also played some Joplin rags to show further connections to the habanera in North America. When we perform the atonal Trio No. 1 by Cesar Guerra Peixe (Brazil, 1914-1993) we also play his folk-influenced Trio No. 2 that is derived from Brazilian dances and songs."

How can we hear your performances and contact you?

"Our new CD *Brazilian Dances and Inventions* is available at cdbaby.com/cd/ventotrio. Our next concert is scheduled at 2:30 p.m. on November 18, 2006 at the Tarrytown Public Library. More information and photos can be found on my website www.Gricemusic.com, and anyone interested in contacting the ensemble can do so at: Vento Trio, 96 Ridge Road, Ardsley, N.Y. 10502; telephone: 914.693.0892 or email: Jangrice@yahoo.com" ♦



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New from inova Recordings



Belinda Reynolds
Cover
(inova 653)

Chamber music from San Francisco composer Belinda Reynolds with performances by American Baroque, CityWinds, Claricello, Teresa McCollough, the New Millennium Ensemble, and Sergio Puccini.



Barry Schrader
Fallen Sparrows
(inova 654)

Pianist Vickie Ray, clarinetist William Powell, violinist Mark Menzies, and the late composer-vocalist Frank Royon Le Mee all interact with Barry Schrader's prerecorded electronic "orchestra."



Carol Barnett
First Impressions
(inova 657)

Music inspired by Carol Barnett's travels in Cyprus with flutists Adam Kuenzel, Claudia White, and Jane Garvin; baritone Bradley Greenwald; guitarist Christopher Kachian; and the U of M Symphonic Winds.

Chapter Updates

New England

New England Orchestra Consortium Project Update

On November 18 and 19, Ronald Knudsen and the New Philharmonia Orchestra will present the world premiere of *Wakeful Visions/Moonless Dreams: Four Short Pieces for Orchestra* by composer David Kechley.

This new work was commissioned by the American Composers Forum New England (ACFNE) in collaboration with the New England Orchestra Consortium (NEOC), as part of ACFNE's Composer Residency Program. This program, funded by the LEF Foundation, the Cherbec Advancement Foundation, and the John and Naomi Tomfohrde Foundation, enables community, cultural, and educational institutions to select a composer to create original musical works for multiple public performances.



David Kechley

From the premiere in November through the fall of 2007, Kechley's new work will be performed by six NEOC orchestras, including the New Philharmonia, Waltham Philharmonic Orchestra, Orchestra of Indian Hill, Vermont Symphony Orchestra, Hingham Symphony Orchestra, and Longwood Symphony Orchestra.

Earlier this year, as part of the same project, another ACFNE-commissioned work *Chamber Symphony* by Michael Weinstein, reached 1,788 listeners in four different Massachusetts communities through five performances by the Boston Landmarks Orchestra, the Boston Classical Orchestra and Symphony by the Sea.

Sonic Circuits: New England and Israel

Carrying on the tradition of the Forum's Sonic Circuits International Festival of Electronic Music and Art, ACFNE is proud to present an exciting new collaboration between American and Israeli composers. Our *Sonic Circuits* festival will feature concerts and related events in four Israeli and American cities: Tel Aviv, Haifa, Boston, and New York.

The festival will commence on November 3 with a concert produced in conjunction with the Tel Aviv Biennale of New Music, with subsequent events in Haifa in the days following. The American events will occur between November 29 and December 9 in Boston and New York. Works to be featured include live performance with electronics, video art, sound installation, and compositions for electroacoustic tape.



Tel Aviv will be one of the venues for *Sonic Circuits*

Four core composer-curators have designed the festival: Neil Leonard (Boston), Arie Shapira (Haifa), Kiki Keren-Huss (Jerusalem), and Amnon Wolman (New York). These four composers will travel to all events and will speak with the audiences and public, individually and in panel format, as well as present master classes at local colleges and universities during their visits. Local composers chosen by the concert curators will also be featured in each concert, receiving important exposure and visibility for their work in a prestigious international forum, as well as the opportunity to engage directly with their international peers.

Collaborating institutions include, in Boston, Berklee College of Music, Northeastern University, and Gallery Artists Studio Projects (GASP); in New York, Issue Project Room, Brooklyn College and the City University of New York (CUNY); in Haifa, the Music Department of Haifa University and the Haifa Art Museum; and the Tel Aviv New Music Biennale.

Please watch our website, www.acfnewengland.org for *Sonic Circuits* updates and details.

The festival is made possible by funding from the Argosy Foundation and the Combined Jewish Philanthropies' Boston-Haifa Connection.

New England New-Music Events

ACFNE is pleased to announce that our *New Music Calendar* is now online at www.acfnewengland.org/calendar.html

This calendar lists new-music concerts and events throughout the six New England states and will be updated on an ongoing basis. In addition, we will send emails at regular intervals to hundreds of area new-music fans to alert you to upcoming concerts, events, and opportunities. To sign up for ACFNE's New Music Boston email service, please visit: <http://www.acfnewengland.org/cgi-bin/dada/mail.cgi>

To submit listings to the *New Music Calendar* and *New Music Boston* email service, please email event information to calendar@acfnewengland.org ♦

Philadelphia

Film Panel at the Prince

On September 12, the Forum's Philadelphia Chapter and the Greater Philadelphia Film Office (GPFO) presented a seminar on issues relating to multi-media music, with specific emphasis on film scoring, at Philadelphia's Prince Music Theater. A panel of six artists, drawn from the fields of filmmaking and composition, presented work samples and shared their insights on topics ranging from the usefulness of technology to successful collaboration techniques.

These six participating panelists were:

- Rodney Whittenberg (a Grammy Award-winning composer, who also acted as the panel's moderator)
- Chuck Butler (commercial composer and ACF Philadelphia Board President)
- Dr. Maurice Wright (Temple University experimental and film score composer)
- John Averese (commercial composer)
- Mark Moskowitz (commercial and film producer)
- Paul Fierlinger (animator, film director)



Prince Music Theater marquee

The resulting discussion covered a wide range of issues and addressed specific questions, including: How do directors know whether a composer might be right for a particular project? How can composers represent the range of their abilities using examples from previous projects? How can a composer convince a director they might be right for a project, even if they've never done anything like the music called for by a certain project? How do directors convey their musical vision to composers ("temp" tracks, verbal descriptions)? How difficult is it for composers to interpret the instructions given by directors? How do directors and composers decide what the "right" music is for a particular film? To what extent do budget and deadlines factor into those decisions? How do directors and composers determine what fee is appropriate for a particular project? Once music is composed for your film, how do you handle music licensing issues?

Special thanks to the Prince Music Theater, Joan Bressler, Melodyvision, Monster Tracks Music, and 2 Fat Guys Catering for their help in making the panel discussion possible.

Community Partners

The film music panel described above was offered as an introduction to the Chapter's recent Community Partners call for Philadelphia-area composers involved in various stages of film projects (See listing in the "Forum Opportunities" section, page 11). The special call for film projects was the result of other recent collaborations with the Greater Philadelphia Film Office.

The Chapter's ongoing *Community Partners* program helps fund residency projects that are designed to put composers in touch with diverse audiences. Here are two other neighborhood-based *Community Partners* projects in the region:

Composer Matt Davis directed an eight-week summer residency in a West Philadelphia neighborhood, culminating in performance of his *Chestnut Suite* on August 10, 2006; sixty students and many family members participated in the residency sponsored by Intercultural Family Services (a well-known, West Philadelphia-based community service organization); the culminating new work by Matt Davis featured jazz-infused choral writing, a 12-piece ensemble, and found sounds from the neighborhood.



Minas ensemble (Orlando Haddad and Patricia King)

At Episcopal Academy in October-November 2006, the performing ensemble Minas (Orlando Haddad; composer, guitar, vocals and Patricia King; composer, piano, vocals) held ten weekly sessions with 25 students, grades 8 through 12, offering lessons on Samba rhythm, improvisation techniques, and composition; students rehearsed and performed original music for a school-wide concert.

Choral Reading Sessions

The Chapter's New Voices readings program will continue in partnership with the Choral Arts Society of Philadelphia. This program offers local composers the opportunity to rehearse and record original choral works with a professional ensemble. One of this year's participants will have their work performed as part of the Choral Arts Society's 2006-2007 concert season. ♦

Los Angeles

The American Composers Forum Los Angeles (Acf/LA) held its second Composer Showcase on Sunday, September 24 at the home of Alan Goldman. New music, refreshments, and a great view of downtown were enjoyed by all.

This *Composer Showcase* included performances of "Northern Flight" by Madelyn Byrne (Peter Gach, piano); "Way of Light" for trumpet, electronics, and video by Anne LeBaron (Daniel Rosenboom, trumpet); "Deep" for contrabassoon and electronics by Alex Shapiro (Carolyn Beck, contrabassoon), and selections by Latin jazz pianist Otmaro Ruiz, with a quartet comprised of Carlos Del Puerto (bass), Jimmy Branly (drums) and Ben Wendel (saxophone).

For more information about future Acf/LA events, visit <http://www.composers.la> ♦



Anne LeBaron



Otmaro Ruiz

Forum Opportunities

December 1, 2006
ACF Philadelphia Chapter

Invites applications for Community Partners grants from composers in the Philadelphia area for projects involving new music for documentary, theatrical, experimental film, or animation. ACF Philadelphia provides opportunities for composers in all genres. In serving this mission, ACF Philadelphia offers *Community Partners* as a resource for original musical works with film to the Composition and Filmmaking communities. Projects that combine film and musical scoring present challenges that are unlike composing music for the concert hall. Successful film composers must be skilled in their craft and be able to accommodate the needs of a larger artistic work.

This opportunity is made available to artistic collaborators according to these guidelines: Artistic personnel (Composer and Director)- must reside in the geographic area served by ACF Philadelphia; Project can be any of the following: documentary, theatrical, experimental film, animation; Films in any stage of production will be considered, provided that they do not already have musical scoring in place. Filmmakers whose films are in earlier stages of production will be required to provide a schedule for completion; All proposed projects must be completed before June 1, 2007. Applicants must provide the following: 1) Project narrative- no more than two pages; 2) Project timeline; and 3) Project budget-income and expenses.

One project will be selected by ACF Philadelphia and the Greater Philadelphia Film Office and be awarded \$5,000 in direct support.

Application deadline: December 1, 2006

Send application to: ACF Philadelphia/Film Composers, P.O. Box 13507, Philadelphia, Pa. 19101. For more information, contact: Jim Jordan, tel: 610 896 1571 or email: phillycomposers@composersforum.org

January 15, 2007
American Composers Forum

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 April - June 2007.

Encore, the Forum's Performance Incentive Fund, encourages performers - individuals and ensembles - to add newly created works by living composers to their repertoires. It also aims to assist composers in securing premiere and post-

premiere performances that are vital to building a career. While not a commissioning program and not expected to fully finance performances, *Encore* acts as an incentive to build new partnerships between performers and composers. By offering an opportunity for performers to work directly with the composer and helping compensate players for the time and effort required to undertake a new piece, *Encore* will ensure new works continue to reach a variety of audiences.

The program now makes grants from \$500 to \$2,500 to performers and ensembles to present a work at least three times during an 18-month period. Awards support rehearsal and performance costs, so that performers may connect with a composer whose work they have not previously performed. Grant amounts vary according to the duration, scope and difficulty of the work. (Performers need not be specialists in playing new music— this is an excellent opportunity for ensembles that need that extra push to try a new work and devote the necessary preparation time to it.)

Joint applications may be initiated by composers or performers, may be submitted at any time, and are reviewed on a quarterly basis. Composers and performers must be based in different geographic areas of the U.S. (e.g. an ensemble in Arizona could apply with a Oregon composer or a Florida soloist might work with a composer from Texas).

Award Range: \$500-\$2,500. Selected works may be premiered or unperformed, but must not have an extensive performance history.

Deadline: January 15 (postmark) for performances beginning April-June 2007

For more information contact: Craig Carnahan at ccarnahan@composersforum.org or (651) 251-2833 or visit us online at: <http://www.composersforum.org/encore>

February 15, 2007
ACF San Francisco Bay Area Chapter

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 return of the subito quick-advancement granting program in California. *subito*, a program of ACF-SFBAC, will be administered in Southern California by ACF/LA, and in Northern California by ACF-SFBAC. The next round of *subito* grants in

Write for Sounding Board

Are you an ACF member with a story to share with the readers of *Sounding Board*? Perhaps you participated in an ACF program – or created your own residency or career-enhancing event and are willing to share your experience and "how-to" tips with others?

Write up your experience and send it to us for possible inclusion in a future issue of this newsletter. Be concise as you can, as newsletter space is limited. Average *Sounding Board* features can range from 500 – 1500 words, and longer features of special interest can be either edited down or run in several installments. Shorter features or stories selected will earn their author a complimentary year's membership; longer features a two-year complimentary membership. We do reserve the right to edit all submitted copy, but will allow members to review and approve all copy before publication.

Submit your stories and features as a Word document attachment via email to the *Sounding Board* editor at: jmichel@composersforum.org. Be sure to include your contact information, particularly email and phone number.

Queries are welcomed, but only complete stories and features will be considered for publication. Faxed or mailed submissions are OK, too, but if selected for publication must be resubmitted via email as a Word document. Accompanying quality photos or other images are encouraged, and can be submitted either digitally or via regular mail; Do not send originals or irreplaceable items, and be sure to include sufficient postage if you wish any materials returned. See the top of page 2 sidebar for *Sounding Board* fax and mailing address.

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Special Offer for ACF members:

Any 5 innova CDs (postpaid) for \$50!

Choose your selections at www.innova.mu

Then contact Chris Campbell at: 651.251.2820 or email ccampbell@composersforum.org to place your order.



The Henry Brant Collection Vol. 4: Meteor Farm innova CD 411

Brant's "Spatial Concert of Ceremonies" with the orchestra, choir, gamelan, South Indian vocal trio, West African drumming ensemble, and big band of Wesleyan University conducted by the composer with Neely Bruce and Richard Winslow assisting. Recorded live in 1982.



The Henry Brant Collection Vol. 5: Autumn Hurricanes innova CD 412

Brant's "Spatial Cantata for Widely Separated Vocal and Instrumental Groups" featuring the assembled musicians of Stetson University in Florida conducted by the composer with Tim Maloney, Robert Rich, Thomas Sleeper, and Amy Snyder assisting. Recorded live in 1986.

Forum Opportunities

subito in California (cont.)

California will be made in Feb.-March, 2007, with an application receipt deadline of February 15, 2007. *subito* is designed to give an immediate financial boost to composers and performers of new music at a time when this help would have a significant career-enhancing effect. 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. Composers in California are encouraged to apply. Performers and ensembles in California may apply for the purpose of funding a composer's work. We wish to award grants to varied artists from the many genres of music represented in California, and from the state's diverse cultures.

Individual awards will range from \$500 to \$1500. Please note that if you apply for a *subito* grant you are not eligible to apply again for a period of one year, whether or not you are funded.

For Submission Guidelines and Application materials: visit the Bay Area Chapter's program webpage at: www.composersforum.org/sanfrancisco

For more information contact: Tod Brody at phone 415.864.0400, or email staff@sfcomposersforum.org

General Opportunities Online

November 17, 2006

Carlsbad Music Festival and the Calder Quartet \$\$\$

Seek scores and recordings of recent chamber pieces involving violin, viola or cello from composers under 35 for their 2nd Annual Composition Competition. Cash award, new string quartet commission, and California performance/residency during September, 2007.

November 30, 2006

Oregon Review

Seeks PDF score submissions (plus sound files) for possible inclusion their Winter/Spring 2007 online issue. All genres, lengths welcome.

Sarasota Opera

Seeks work samples from U.S. composers interested in writing a new classical style (not Broadway) chamber opera circa 70-90 minutes long for their Youth Opera Program to premiere in May of 2009. Cash commission.

VirtuosoWorks, Inc.

Seeks original scores submitted via Notion software for their Realize Music Challenge Competition. Grand prize is recording of the winning contestant's composition by the London Symphony Orchestra at Abbey Road Studios with travel stipend, plus additional cash prizes and one Young Composer Award. Demo copies of Notion software available.

December 1, 2006

ASCAP Foundation

Seeks scores and recordings from jazz composers under 30 for their annual Young Jazz Composer Award. Cash awards.

Grand Valley State University (Mich.)

Seeks 2-channel, electro-acoustic concert works for performance in their first annual "Listening Chamber" event to be held during the Free Play concert series in January of 2007.

Sacred and Profane

Seeks representative scores from composers residing in the wider San Francisco Bay area for their Choral Composition Competition. Cash commission for short SATB a cappella choral work and performance in California.

December 11, 2006

Haddonfield Symphony

Seeks short orchestral works (not concertos or works with solo instruments) from U.S. composers under 30 for their Young Composers' Competition 2006-07. Performance, archival recording, and travel stipend to attend rehearsal, performance in Haddonfield, New Jersey.

December 15, 2006

California Symphony \$\$\$

Seeks U.S. composer applicants under 40 for their Young American Composer-In-Residence program for 2007-2010. Three cash commissions, residency, rehearsal/workshop sessions and performances. Travel stipend.

Swiss Brass Band Association

Seeks unperformed, unpublished concert works for brass band (no solo concertos or works with vocals or electronics) in various categories from composers under 35 for their 2006/2007 Composers Competition. Cash prizes, premiere performances and possible use as test pieces in Switzerland.

Women in New Music Festival

Seeks CD recordings of short electroacoustic works from women composers for inclusion in the Listening Room Project at the 6th Annual Festival at Cal State Fullerton, March 1-4, 2007

International Alliance for Women in Music (IAWM) & Women in New Music Festival

Seeks works for solo instruments, voice or small chamber music ensembles, or electro acoustic works for performance at the IAWM Annual Concert held in conjunction with the 6th Annual Women in New Music at Cal State Fullerton, March 1-4, 2007.

December 20, 2006

University of Maryland, Baltimore County

Seeks chamber music scores, recordings, papers, lecture and recital proposals related to the theme of their "Music of Japan Today" symposium March 30 to April 1, 2007, in Baltimore. Scores can be from composers of any nationality, but must be related to the theme of symposium and for any combination of 1-6 specific instruments. There is also a competition for performers of works by three selected Japanese composers.

December 22, 2006

ACO and the Annenberg Center

Seek scores and applications from emerging composers residing or studying in the tri-state area of Pennsylvania, New Jersey or Delaware for their American Composers Orchestra (ACO)/Penn Presents New Music Readings and Lab, to be held April 13 and 14, 2007 in Philadelphia. Performance and professional-development opportunity.

January 1, 2007

Trio Callisto

Seeks new works for flute, cello and harp, 3-15 minutes in length, for possible professional concert performance in the Upper Midwest.

Midwest Flute Association

Seeks solo and/or chamber scores for new works featuring the flute from composers residing in Minnesota, Wisconsin, the Dakotas, and Iowa, for possible concert performance during Spring of 2007 in Minneapolis-St. Paul.

January 2, 2007

First Baptist Church of Worcester, Mass. \$\$\$

Seeks unperformed, original, short settings (SATB 4-part style with organ) of Revelation 21:1-6 from composers under 40 for their Annual Anthem Competition. Cash award and performance.

January 7, 2007

Meet the Composer

Seeks applications from sponsoring organizations for their Creative Connections grants to

assist American composers to participation in public activities related to specific performances of their original music occurring April-June, 2007.

January 12, 2007

Atlantic Center for the Arts \$\$\$

Seeks applicants for associate artist residencies in Florida during April 16 - May 6, 2007, with composer/flutist Robert Dick as resident master artist.

Camargo Foundation

Seeks composers, artists and scholars to apply for residency grants to complete projects at the Foundation's study center in Cassis, France.

January 15, 2007

Ars Nova Singers

Seek short, original, unpublished a cappella choral scores from Colorado composers (current residents or natives of the state) for their 4th Colorado Composers Competition. Cash awards, performances, recording of performance.

Cincinnati Camerata \$\$\$

Seeks short, original scores for for 4 to 6 part mixed choir; a cappella or with up to 5 instruments (keyboard OK, but no electronics) for their 2007 Choral Composition Competition. Cash award, publication and performance.

East Carolina University and Meridian Arts Ensemble

Seeks new, unperformed, short works for brass quintet (2 trumpets, horn, trombone, and tuba) and percussion (one player) or for brass quintet alone (no percussion) for their Brass Quintet Competition. East Carolina U residency, reading, and recording during March 8-10, 2007; New York City premiere.

National Endowment for the Arts and Mid Atlantic Arts Foundation

Seeks applications for their USArtists International grants to 501c3 professional dance and/or music ensembles invited to perform at international festivals throughout the European Union between March 16, 2007 and February 28, 2008.

Vocal Works & Utah Particle Opera Project \$\$\$

Seek original settings of sacred texts or poetry from any spiritual or religious tradition for their Interfaith Sacred Art Song Competition. Two categories: single songs and song cycles. Cash prize, performance, recording, podcast.

January 16, 2007

Aaron Copland Fund for Music, Inc. Seeks applicants for its Recording Program grants to document and provide wider exposure for the music of contemporary American composers.

January 26, 2007

Attaca Percussion Group Seeks works for percussion trio for their latest competition. Prize is new commission for an original piece for three players on one marimba with a range of 5 octaves.

January 31, 2007

Carisma Trio (Australia)

Seeks new works for flute (or alto flute), harp and cello of no more than 5 min. in length for possible professional concert performances in Australia and new CD recording on ABC Classics.

IAWM Search for New Music Committee \$\$\$

Seeks unpublished, unawarded new works by women composers eight different prize categories ranging from chamber and orchestral works to electro-acoustic media and improvisation. Must be a member of IAWM to submit works.

Long Leaf Opera

Seeks original, unperformed (other than during a reading session) operas, circa 60 minutes in length, for their One-Act Opera Competition. Cash award and performance in Chapel Hill, N.C. in July of 2007.

February 1, 2007

Akademie Schloss Solitude \$\$\$

Seeks applicants for their Summer Academy International Master Class for Composers, held August 3-19, 2007, in Stuttgart, Germany.

NEA and Japan-U.S. Friendship Commission

Seeks applicants for their U.S.-Japan Creative Artists' Program residencies in Japan for individual creative artists in any discipline. Travel and living stipends. Five awards made annually.

Portland (Maine) Chamber Music Festival \$\$\$

Seeks recent, unawarded, short chamber works for specific instruments for their 2nd Annual Composers Competition. Cash prize and performance in August, 2007.

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.

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February 9, 2007

Atlantic Center for the Arts \$\$\$

Seeks applicants for associate artist residencies in Florida during May 14 - June 3, 2007, with composer Stephen Jaffe as resident master artist.

February 16, 2007

University of Minnesota School of Music

Seeks short, original works for wind ensemble for their 2007 Craig and Janet Swan Composer Prize. Cash award and performance in Minneapolis.

February 23, 2007

University of South Florida Center for Jazz Composition

Seeks recent, original arrangements for big band (preferably under 10 minutes) of music by jazz composer Michael Brecker for its 1st International Jazz Arranging Competition. Two categories: open (no age restriction) and young artist (under age 30). Cash awards and premiere performances in Tampa during April of 2007.

February 28, 2007

Vancouver Chamber Choir

Seeks original choral compositions (various voicings possible) from composers aged 8-22 for their 8th Biennial Young Composers' Competition. Cash awards and performances.

March 1, 2007

Kimmel Harding Nelson Center for the Arts \$\$\$

Seeks composer, writer, and visual artist applicants for their July-December, 2007, residencies (2, 4, 6 or 8 weeks) at their Center in Nebraska City, Neb. Free housing and studio space, internet access and a \$100/week stipend.

Ucross Foundation \$\$\$

Seeks composer applicants for artist residencies of two - six weeks on 22,000-acre working cattle ranch on the High Plains in northern Wyoming, during their program's fall session (early August-early December, 2007)

March 10, 2007

The Classical Marimba League \$\$\$

Seeks original, unpublished, unperformed works for marimba in five specified styles and instrumentation for their Annual Composition Competition. Prizes include publication, premiere performance, and live recording.

March 12, 2007

Pepperdine University

Seeks scores of newly composed, unpublished a cappella SATB hymns for possible performance at their The Ascending Voice symposium, June 4-

7, 2007, in Malibu, Calif. Selected composers asked to attend (housing, but not travel costs, will be provided).

March 16, 2007

Atlantic Center for the Arts \$\$\$

Seeks applicants for associate artist residencies in Florida during July 23 - August 12, 2007, with composer Denis Smalley as resident master artist.

June 1, 2007

Pianist/composer Scott Mayfield

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

June 7, 2007

National Endowment for the Arts and Mid Atlantic Arts Foundation

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

June 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.

No stated deadlines

Ann Arbor Cantata Singers

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

Arizona University Recordings

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

CSU Bakersfield Concert Band

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

Diapason Gallery for Sound and Intermedia

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

Duo 46

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

Earplay New Music Ensemble

Seeks scores for 1-6 players for possible inclusion in its 2006 and future seasons.

From the Top

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

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

Lever harpist Julieanne Rabens

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

The Master's College (Santa Clarita, Calif.)

Seeks a versatile and dynamic instructor to teach undergraduate courses in the areas of general music education. Position begins July, 2007.

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.

Theme and Variations

Call for submissions for a monthly radio special highlighting new or recent works by contemporary composers

WGBH's Art of the States

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

WUOL (Louisville, Ky.)

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



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