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The **Kronos Quartet** (left) selected 29-year-old Israeli composer **Aviya Kopelman** (below) as the winner of their latest "Under 30 Project" commission. She was among more than 200 composers from 28 countries who applied for the commission this year.



Photo: Dafna Grossman

Editor's note: The following feature story appeared in the July 22, 2007, edition of the **Los Angeles Times**, and is reprinted here with their permission. Composers Steven Gates and Leanna Primiani are members of ACF-Los Angeles.

Writer's Block:

With few opportunities and much competition, young composers show creativity in just getting heard.

By Chris Pasles
Los Angeles Times
Staff Writer

Stacks of scores and CDs pile up on the desk of **Chad Smith**, the Los Angeles Philharmonic's vice president of artistic planning. Each represents an aspiring composer's dream of a Philharmonic performance or commission. "I'd say we probably get 30 to 50 submissions a month," Smith says, before adding discouragingly, "To be fair, 98% of blind submissions are things that we can't program."

Multiply that scene by almost every orchestra office in the country and you have an idea of the difficulties faced by fledgling composers. When Philharmonic music director **Esa-Pekka Salonen** announced in April that he would be leaving his post at the end of the 2008-09 season to concentrate on his own music, few observers questioned the wisdom of his decision. After all, the conductor, now 49, had built an international reputation during his years on the podium. But for hopefuls without his name recognition, the outlook is bleak at best.

There have never been enough opportunities, but now more composers are graduating from schools and conservatories than ever. San Francisco's **Kronos Quartet**, which is famous for promoting new music, has received more than 1,000 submissions over the last five years for its *Under 30 Project*, dedicated to commissioning young composers, but it chooses to focus on only one composer a year. The New York new music group **Bang on a Can** listens to hundreds of CDs for

its *People's Commissioning Fund*, but it has commissioned only about 30 composers since the fund's inception in 1997.

So what's an ambitious composer to do? In fact, conversations with several dozen suggest a variety of strategies. Some are forming ensembles. Others are starting festivals, webcasting or setting up streaming audio sites. And just about everyone has found an alternative way to pay the bills. The only thing that's certain is that waiting for a cloudburst of opportunities is not an option.

Starting something

Consider **Matt McBane**, who graduated from USC in 2002 and then spent a year trying to get his music performed and obtain commissions from young ensembles. "Things didn't happen as quickly as I hoped," the 28-year-old says. "I came to the realization that I'd have to make opportunities for myself."

So in 2004, McBane and his friend **Benjamin Jacobson**, first violinist of the **Calder Quartet**, launched the Carlsbad Music Festival in the Southern California coastal city. The idea was to create an annual alternative music festival to showcase themselves and the composers and performers they believed in. "I was inspired by Bang on a Can," says McBane. "They started about the same age as I did, and that's been going on for 10 years now. I thought I'd take a crack at it. For the most part, it's all next-generation composers and performers doing

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New Academic Affiliations

In partnership with the American Music Center, the American Composers Forum has initiated a new relationship with the composition departments of several noted American colleges and universities. These have joined ACF as institutional members, enabling their current students to access our website and participate in various Forum programs.

Participating Academic Institutions to date include:

Indiana University Jacobs School of Music

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University of Michigan, Ann Arbor

Yale University School of Music

For more information on how your school or university can become affiliated with the American Composers Forum, contact: Wendy Collins, Member Services Manager at wcollins@composersforum.org

You're Invited!

Please join us at the Landmark Center in downtown St. Paul, Minn., on Friday, September 28, 2007, from 3:30 to 5 p.m. for an afternoon of music, food, and celebration at ACF's **Annual Meeting**. There will be performances by the **Civic Orchestra of Minneapolis String Quartet, Colin Corner, Savage Aural Hotbed, and Georgia Wettlin-Larsen**. We will also present our annual Champion of New Music Award to VocalEssence conductor **Philip Brunelle** for his extraordinary contributions to the field of new music.

2007 Annual Report online

Starting this year, the Forum's Annual Report will be issued online, and will be available as a PDF on September 29, 2007, at: www.composersforum.org/annualreport

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Old Cars for New Music

The Forum has teamed up with **Cars with Heart**, a Twin Cities organization that facilitates vehicle donations, so that we can transform "old cars" into "new music." This campaign began in 2005, and over the past two years has continued to generate a welcome source of support for the Forum and its programs. Donors received a tax deduction, eliminated the hassle of selling their vehicles, and helped us support the field of new music. If you live in the greater Twin Cities area, and have a well running vehicle, vintage 1992 and newer, that you would like to donate, application forms are now available online at www.carswithheart.com/DonationForm.asp — just be sure to designate the American Composers Forum as your charity of choice!

For more information, or if you have any questions, contact Julie Stroud at 651.251.2822 or email: jstroud@composersforum.org ♦



Music by Kids for Kids™ Composer Janika Vandervelde on ACF's new educational curriculum for young composers

Editor's intro: *In keeping with its mission of supporting new music, the Forum actively works to support composition and new music in the K-12 classroom. While music classrooms skillfully teach performing and listening, many lack the tools to teach students how to create music. ACF asked composer/educator Janika Vandervelde to produce a curriculum that would incorporate composition lessons in the 7th-through 12th-grade classrooms. Vandervelde responded by writing Music by Kids for Kids, a five-unit curriculum with Finale® templates that ease students into composing and provide assessment documents for teachers. ACF National Program Manager Carey Nadeau interviewed Vandervelde on the process of writing this curriculum — and how she became a composer herself.*

Describe your journey in becoming a composer.

I was quite passionate about composing in high school. I might even say that I've never been as passionate about writing music as I was in high school. But where I came from, there were no teachers for guidance, no classes full of other students to compare yourself to, no role models for inspiration, and especially, no music software or computers to provide instant feedback. I was left completely on my own. When I got to college I was told that music students didn't study composition until graduate school. When I got to graduate school I discovered that the study of composition was about 90 percent music theory. "Check your voice at the door, please." One of my first reviews (while still a graduate student) said I was "skilled at imitating other composers' styles." Oh dear!

Then something amazing happened: I rediscovered the voice I had left behind in high school. Not on my own. A teacher noticed it had gotten tucked away, buried beneath bits of Bartók, Berio, Stravinsky, Schoenberg, and all those other guys one was supposed to emulate in those days. At that point everything began to change for the better. Once that little light was rekindled, it was hard to suppress.

Why write a composition curriculum?

With the advent of music software like Finale, the mechanism is in place for anyone to be a composer. It really doesn't require special skills. The curriculum is designed to take people who have very little knowledge of music notation and get them composing whole pieces in one or two hours. It incorporates a tiny bit of music theory into the mix, but the goal is to get the student to generate whole compositions quickly, out of a small amount of material. The focus is on what one does with the material, its development and design, rather than on the material itself.

For teacher and student alike, the curriculum is a springboard of ideas. The various strategies presented can be thought of as blueprints for creativity that make use of the functionality of music notation software.

Describe how you were motivated to write "Music by Kids for Kids." What were your inspirations for this curriculum?

I think everyone should learn to read, write, and play music. I wanted to invent something that could be used by anyone to generate a series of successful, short pieces. There's absolutely no reason why schools

shouldn't cultivate a musical culture of their own, based on the students' interests. This is the driving force behind the curriculum. Students should be writing pieces for each other—chamber music as well as music for band, choir, and orchestra—and making their own, locale-specific music. The only reason why this isn't happening more widely is that most teachers aren't prepared to facilitate this sort of activity. I'm trying to make it easy for them.



Janika Vandervelde

How did you come up with the three layers in each unit (Vision, Voice, and Virtuosity)?

The "Three V's", as I call them, embody my entire philosophy of creativity. "Voice" is innate. It includes things that are biologically encoded in one's DNA. As these things are manifested outwardly, they take a particular shape, like one's handwriting, displaying the unique qualities that I associate with Voice. A good teacher knows how to facilitate its development.

"Vision" is what the world brings to the table. It's the sum total of all one's experiences to date. These experiences act as a filter for the Voice, influencing the direction it takes in its outward manifestation.

"Virtuosity" is about effectiveness of communication. It's the craft and skill. Music theory plays a role here, to be sure, but it's important not to view theory as an end in itself, not to treat it as a substitute for Voice. Unfortunately, many composition programs offer courses focused only on Virtuosity, at the expense of the other two essential ingredients. Most students I see at the high school level are about 80 percent Voice, 10 percent Vision, and 10 percent Virtuosity, while at the graduate level it's common to see the opposite (80 percent Virtuosity).

In the curriculum, I try to balance these three elements, starting with Vision. The student is first taken through a blueprint, step by step, which generates a complete piece and at the same time introduces certain concepts. Then it's the student's turn to write his or her own piece using the blueprint as a guide (Voice). Students that finish ahead of the class can then move on to the Virtuosity section, which is a little addendum to the lesson. Here, additional forms or concepts related to the lesson are introduced.

Why include the assessment documents in the curriculum?

Teachers always ask, "How do you put a grade on a composition?" The assessment worksheets help the student (and teacher) focus on what's important in a given lesson. There's no right or wrong when it comes to an act of creativity, but if a lesson has goals, it helps direct one's learning along a particular path. Lesson One, for instance, is about working with multiple melodies (counterpoint). The student is told up front that the goal of this lesson is to produce lines that are independent of one another. Each must have its own identity. The guidelines in the blueprint contain built-in strategies for accomplishing this goal. When pieces are finished, I always ask students to play them aloud in class. Each 'performance' is then followed by class discussion focused on the assessment criteria as stated on the worksheet. We use the peer-review process, meaning that two or three other students evaluate the work of each composer. This gives everyone a voice in the process.

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What makes you most excited about using this curriculum in your classroom?

There are a number of things. The curriculum is very hands-on. Each student moves through the material at his or her own pace. This frees up the teacher to assist students individually as needed. My experience has been that the students are totally engaged, and able to complete viable pieces in just a few hours.

I also like the curriculum's adaptability. Because it's based on 'blueprints for creativity', a creative teacher can use it year after year in all sorts of different ways. For example, last year I used it in two very different situations at the Perpich Center for Arts Education (Golden Valley, Minn.) where I teach. With a class of nine music majors (Perpich seniors), I adapted Lesson Five, turning it into a slightly more sophisticated choral unit. We chose three haiku. Each student set one line of text (in Japanese) using the guidelines from the lesson. We then put them together as a three-movement work. They were beautiful little pieces — each about three minutes in length. Our school choir presented them at our December concert. They proved to be very singable. In an entirely different situation, I used the curriculum for a weeklong interim class of non-majors. They worked on two lessons — counterpoint and rhythm — and then combined them into a single composition. We then set up a sound installation in the lobby, enabling parents to see and hear the results. Students who knew nothing about music produced both scores and recordings of their pieces. I have found that variations on the curriculum are endless, allowing both student and teacher alike to be creative.

How do you envision other educators or teaching artists using this curriculum in the classroom?

The curriculum can be used in the classroom or as an independent study. In the classroom, the teacher should take the class through the

Vision portion of each lesson, helping the students to focus on the primary goals of each blueprint. This usually takes one class period. Then the students are turned loose to create their own pieces based on the blueprint—the Voice portion of the lesson. This might take two or three class periods. Those students that finish quickly (and there are always a few speedsters) are encouraged to move on to the Virtuosity portion of the lesson. When all students have completed the Voice portion of the lesson, the pieces should be played aloud (i.e., as MIDI files) and evaluated using the peer-review process. This complete cycle takes about a week. The next step for many teachers might be the transition to live performance. This works best when two or more students collaborate with each other to create a new piece that all of them can play.

What tips would you share with other educators about incorporating composition into the classroom?

I think there are various stages of evolution with this curriculum: 1) fanciful experimentation using the computer as performer; 2) live performance; and 3) a combination of the two. The more fanciful electronic pieces can be played at the concerts too, but often, as students exercise their creativity, they produce amazing pieces that are too difficult to play. Sometimes the electronic pieces can incorporate a live element, like text or choreography. Eventually, students will invent their own ways to combine the live with the electronic.

What is your goal for this curriculum? What do you hope will result from it?

I hope the curriculum will spark a renaissance of compositional activity at the middle school and high school levels, with students writing pieces for each other. The true 'voice' is in the music itself, so let's cultivate the authentic voices of the students, rather than always asking them to reproduce adult voices that they may or may not be able to relate to.

What do you see as the trend in composition curriculum? Where do we go from here?

The current trend is toward student-produced work, created for small, mixed ensembles. These smaller ensembles can include the singer-songwriter, folk instruments, and standard rock bands, whose styles of working lend themselves to improvisation. There will still be large conducted ensembles at the core of most music programs, but I see music educators increasingly letting go of the reins, putting down the baton, and doing much more to facilitate the creative process, with or without notation. In this way, music programs will be more hospitable to a wider range of musics.

— *Composer Janika Vandervelde has written music for groups at all levels, from professionals to children. Her works have been performed on four continents. A native of Wisconsin, Vandervelde has written more than 90 works for orchestras, choirs, chamber ensembles, soloists, and the stage. Her scores have been commissioned and performed by Chanticleer, the Dale Warland Singers, the St. Paul Chamber Orchestra, the Melbourne (Australia) Chamber Choir, Kitka (San Francisco), the Minnesota Orchestra, and numerous church, school, community, and festival choirs. She holds a Ph.D. in composition from the University of Minnesota, where her teachers included Eric Stokes and Dominick Argento. She currently serves on the music faculty of the Perpich Center for Arts Education (Golden Valley, Minn.), and teaches orchestration at the University of Minnesota. Her music is published by earthsongs, Boosey & Hawkes, and Hothouse Press. For more information, see her profile in the New Grove Dictionary of Music (2nd ed.), or visit her website: www.janikavandervelde.com ♦*

More on Music by Kids for Kids™

Music by Kids for Kids is a new composition curriculum especially designed for computer labs equipped with MIDI keyboards. ACF invited composer and educator Janika Vandervelde to create the curriculum and accompanying templates.



Music by Kids for Kids intends to fill the gap in the music classroom between performing and composing music. In English class, students are encouraged to write their own prose and poetry. In art class, students are invited to pick up a brush and paint their own pictures. The purpose of Music by Kids for Kids is to provide tools for 7th through 12th grade music educators to allow students to make their own music by incorporating composition and notation software into their classrooms.

The base price of the curriculum is \$79.95 and can be ordered online via the ACF website. For more information, and an excerpt from Unit I of the curriculum, visit www.composersforum.org/musicbykidsforkids

Writer's Block: continued from cover

something new and fresh, with classical music being a part of it but mostly exploring new music."

The festival has been modest — usually running over a single weekend. But it's become stable enough so that McBane can run it from New York, where he moved recently and formed an ensemble, **Build** — a violin, cello, piano, bass and drums quintet, dedicated to his indie-classical music. This year, it has even added a Sept. 24 concert at Zipper Hall in Los Angeles prior to the Sept. 28-30 weekend in Carlsbad.

Still, like all his peers, McBane has had to find other ways to keep body and soul together. He's taught and conducted, and as a violinist, he can get paying gigs. The problem with that is that he's got to make time to practice. "It's tricky," he says. "It's not like I have several assistants. I just have to block off time — my writing month; another month to work on administrative stuff. Then I'm trying to get in practicing every day. It's a pretty risky profession. I'm not living off commissions."

Photo: Sean Ross



New York composer Robert Voisey

At 37, **Robert Voisey** may seem to fall outside the "young composer" category, but in fact he came to composing late, after first majoring in math and computer science at Stony Brook University in New York. There he met Israeli composer **Oded Zehavi** and, inspired to try his hand at music-making himself, followed Zehavi to Israel, where he studied with him for two years. When he came back to New York in 1994, however, Voisey found few opportunities. "It was hard to get a piece played, hard to get musicians to look at," he says. "There were no venues. There were and are very limited opportunities, no matter how you slice it."

Finally, frustrated by years of knocking on doors with no success, in 2000 Voisey set up a website, **Vox Novus**, to promote his and his friends' music. "The idea was to create a community of composers, artists and musicians to work together to promote each other," he says. He started with five composers. "Now there are 120 and a few loose musicians I promote here and there." Subsequently, in 2003, Voisey created the **60x60 Project**, which every year showcases 60 composers, each contributing a 60-second piece. "I've had more than 1,000 composers submit to the project over the past five years," he says. "It's completely open to anybody. Spread the word. The more the merrier."

For all that, Voisey too has had to earn a living. "I've been a bookkeeper, a customer service rep, a telemarketer, an integration manager for a computer company," he says. "I haven't driven a cab yet" — an allusion to one of the jobs **Philip Glass** held before he made it big. "Now I'm a financial comptroller for a labor union. I do that part time. But composing keeps me sane."

Learning to compete

There are, of course, less unorthodox ways for composers to get noticed. Among those who have taken a more traditional approach is **Andrew Norman**, 27, a 2004 USC graduate who won the prestigious American Academy Rome Prize last year. "One of the best ways to get my work out there is through entering it in various competitions," Norman says. "Even if you don't win, people might hear it. Several opportunities came my way just by people hearing things."

One of those listeners was **Steven Stucky**, the L.A. Philharmonic's consulting composer for new music, who programmed Norman's "Gran Turismo" on a Monday Evening Concerts performance in February. "This is a guy clearly at the beginning of a big career," says Stucky. "This is the kind of person we have our eye on."

"All of his music appeals to me because it makes such original connections either to visual phenomena or to architecture or to thinking about design in some way," Stucky adds. "At one kind of simple level, this piece seems like a quasi-Minimalist, supercharged, drug-addled Vivaldi — eight violinists sawing away. It's immediately visceral and exciting and like being behind a race car. It's a white-knuckle kind of music. But in the end, its appeal is in the big design that it has, which it carries out fearlessly and un sentimentally. It's music that's tough-minded."

Still, even with his Rome Prize and more than a year's worth of commissions ahead of him, Norman has a few concerns. "I could spend as much energy and time promoting my music and getting it out there as in the actual side of creating the works," he says. "It's very difficult to find that balance. As a young composer, I'm still dealing with how to expand my own music and find my own voice while writing pieces to other people's specifications. Composers should be versatile, but sometimes I feel that people commissioned me based on what they've heard and they might expect me to write the same thing for them. It's a challenge to go in a different direction when money gets involved."

Leanna Primiani, 32, also believes in versatility, and in search of it has branched out to work with rock producer **Bob Ezrin**. "It's time composers turn off their snobbery," she says. "The thing is that classical musicians make a mistake and stick with one thing. The reality is people need music for everything. There's music on websites, so much commercial music and so much need for it. Why should we who work so hard, know so much, sit back and let someone else who buys a computer and calls himself a composer do it? People who want to can make a good living."

To date, Primiani has written music for reality TV, a horror movie and video games, as well as serious works such as "Sirens," to be premiered by conductor **Leonard Slatkin** and the Nashville Symphony in 2008-09. She also came to composing late, having first studied conducting at the Peabody and San Francisco conservatories. She changed

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direction after working with Hungarian composer-conductor **Peter Eötvös** in Amsterdam in 2000. "I came back and really started to compose," says Primiani, who's completing a doctorate at USC. "I had never thought about doing it until then."

She's had a number of works performed, including the pilot of an opera, "The Truman Project," based on President Truman's angry letter to a *Washington Post* critic over his review of daughter Margaret's recital, presented at an Opera America conference in Seattle last year and currently in development in a Los Angeles Opera workshop. "Trying to get something new programmed is hard enough," she says. "But is an audience going to want to hear something by a Mr. Smith or by **John Corigliano**? Not only is the pot small, but it actually becomes more limited because of the name recognition."

Yet she believes composers aren't unique in that respect.

"Doing anything in any performance field is the same, especially in Los Angeles. There's a lot of talent. The trick for anyone in any field is to get yourself noticed and for someone to take a chance and say, 'Yes, I'll use you.'"

Other USC composers say they're prepared for a divided future as well. **Steven Gates**, 31, who is also finishing a doctorate, has had two songs for guitar and voice published and recorded by Doberman Editions in Canada.

"This type of music doesn't sell a lot of copies. It's not 'Harry Potter,'" he says. "I don't think it will amount to much of a financial impact at all.

The windfall is in getting published. I'm interested in academia. I want to teach — not that I don't want to pursue a career as a composer, but I'm also pragmatic."

Gates, another prize-winning composer, has several commissions lined up, including one for a string quartet that came about through a friend. He regards such connections as critical. "It's simply not enough to write good music," he says. "A composer has to create a strong network of people who want to work with him or her. I write the music I want to hear, to be sure, but I also try to put myself in the performer's head as I compose."

Juhi Bansal, 22, who's at work on a master's at USC, feels the same. "The more contacts you have with performers and the more they hear and like your music, the more it gets played," she says. Otherwise, advice on how to build a career has been spotty. "I've had teachers who didn't even touch on how to make a living," she says. "Others have been more helpful, urging us to participate in as many music festivals as possible, do things over the summer or enter competitions."

Like Norman's, Bansal's strategy has been to focus on competitions. Last year, she won an ASCAP Morton Gould Young Composers Award. "There is a monetary award to it, which isn't too much," she says. (It's \$750.) "They expect you to fly to New York for the ceremony, which eats up most of it. Still, it's incredibly helpful as a career thing. Being able to put

something like that on your résumé, because it's such a big competition, people definitely look at your work twice." For Bansal and her peers, the hardest thing is that "so many people, particularly so many performers, are so caught up in old music and classical repertory they're not even interested in looking at things that are new," she says. "That definitely causes problems. All of us want to work as composers, but pretty much everybody will be teaching privately or working other jobs like being a copyist. Everybody has something lined up as a fallback."

Breaks and fallbacks

Even **Harold Meltzer** — one of the few lucky enough to have emerged from that stack of scores on Chad Smith's desk at the Philharmonic — has a fallback.

Meltzer's "Virginal," a concerto for harpsichord and 15 other instruments, was played at a Philharmonic *Green Umbrella Concert* in 2004. That led to a **Philharmonic New Music Group** commission: a piano concerto, "Privacy," composed for **Ursula Oppens** and scheduled to be premiered in March. "That was the biggest break I've had," says Meltzer, 41. "At the time, I was on a Guggenheim Fellowship. A couple of months later, I won the Rome Prize. I was winning lots of awards but not getting many performances, which was puzzling. The L.A. thing happened, in a sense, out of nowhere."

Says Stucky: "It really has happened occasionally that we discovered somebody in the mailbag. 'Virginal' was a piece that charmed us, and we put it on a program on the spot. It was the beginning of a relationship that led to commissioning a piece."

Meltzer, who has other commissions pending, also came to composing late, after working as a lawyer in New York. "I didn't come out of the gate of grad school and have a career," he says. "I went to grad school at 28. All sorts of things are set up to help young composers 25, 26. Already, I wasn't in that kind of 'golden boy' mode. Really, my first breaks came from senior composers like Steve Stucky who were not my teachers. These people seemingly all at once, five or six years ago, took a liking to me. I found them very helpful."

His career sums up everyone's so far: Be prepared to go the distance, but in your own way. "It doesn't seem consoling to tell people to persevere, to have faith in their work," he says.

"But there is no other way," Meltzer now teaches part time at Vassar College and, like McBane, has his own ensemble, **Sequitur**, which he set up to play his music but which now performs a wider range of works. "I feel pretty comfortable now," he says. "My income is evenly divided between teaching and composing. It's not a huge income. I have the option of teaching more than I do. And if I flop, I can practice law."

— **Chris Pasles** is a staff writer for *The Los Angeles Times*. He can be reached at chris.pasles@latimes.com ♦

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California composer **Steven Gates**

PERFORMER PROFILES:

Catherine and Kevin Cooper Plucky duo gives voice to the L.A. scene

Interview by Carrie Shaw

Catherine and Kevin Cooper are from Los Angeles and specialize in new music for voice and guitar. Both performers are from the University of Southern California, where Catherine is a Ph.D. candidate in historical musicology, and Kevin is a DMA graduate in classical guitar. Recently, the duo released its debut CD, *Night of Four Moons*, on the Doberman Editions label. The recording features modern works by Los Angeles-area composers **Steven Gates**, **Frederick Lesemann**, and **Barry McNaughton** as well as pieces by renowned guitar composers **Leo Brouwer**, **Dusan Bogdanovic**, and **David Leisner**. The disc has received high praise from critical reviews, such as the *American Record Guide*, which says "If you are looking for fresh and interesting recent works for voice and guitar, in excellent performances, find this." The Coopers have performed acclaimed concerts at venues including Syracuse University, Eastman School of Music, Orange County Performing Arts Center, Whittier Festival of New Music, and the USC Celebration of Pepe Romero Festival.

The duo was kind of enough to take a moment and tell me what they're up to these days.

What new music are you working on right now?

We are currently working with UCLA composer **Allen Menton** on the completion of a three-song set entitled, "Three French Twists." The "twist" is that Menton has taken three Renaissance virelai and reset them to have a modern, classical guitar accompaniment. We have performed the first two songs to enthusiastic audiences — people especially liked his bird-like guitar writing that evoked a nightingale — and are looking forward to performing the third.

If you and Catherine were commissioning a new work for guitar and voice, what kind of work would it be?

If we were to work on a new project, and could choose the text, we would select something dealing with the human experience that Catherine could really embrace and express. Our most effective pieces are ones where Catherine, like a character actress, can become the voice of the song. Our favorites include songs about reverence to nature, deep emotional pain, and the various expressions of love including sexual, obsessive, tender, and divine. Musically, we favor



compositions that treat the voice and guitar as equal partners. Our favorite songs exploit the technical and expressive

range of both performers, shift focus between the voice and guitar, and utilize solo guitar passages to balance and comment on sung passages.

How do you find new music that you end up performing?

We have chosen our repertoire based solely upon personal connections. Los Angeles has a vibrant new music scene that we have been lucky to participate in. We welcome the chance to work with a new composer outside of LA, however.

Have you discovered new and economical venues for presenting new music in L.A.?

My top recommendations for venues in Los Angeles are based more upon our instrumentation than our repertoire. There are a plethora of guitar societies, series, and programs that provide opportunities for us to perform new music.

What is the range of ticket prices for your concerts?

Our admission fees have been nominal. We usually ask for a suggested donation of \$10-20 depending on the venue, audience, and circumstance. If we are receiving alternate funding, the admission fee is less crucial. We have been somewhat successful receiving grants in the past to help offset production costs.

What composer would you most like to meet?

I would love to meet **Leo Brouwer**. That guy is a living legend!



The Cooper Duo's "Night of Four Moons" CD can be purchased at dobermaneditions.com/guitar_recording.html ♦

Chapter Updates

Los Angeles *subito* in Southern California

From a very competitive pool of applicants to the program's June 2007 application round, ACF's Los Angeles Chapter (acf/LA) has announced the following *subito* grants to southern Californian composers and performers: **Jason Barabba**, to cover expenses for his Composer Residency and Seminar at Arcosanti; **Madelyn Byrne**, to help with recording expenses of the "Southern California's Composers Project"; **Patricio da Silva**, to assist with recording costs for the upcoming CD "Technological Singularity: The Age of Musical Machines"; **James Ilgenfritz**, to support his cross-country tour: "Creativity in Performance, Composition, and Improvisation"; **Shaun Naidoo**, to assist with manufacturing cost of his CD "Fiat Lux"; **Bahram Osqueezadeh**, to assist with costs of the recording "Concerto for Santur and Orchestra"; **Carlos Rafael Rivera**, to cover copying fees for his composition "Sikán (Afro-Cuban Tale for Violin and Percussion)"; **William Roper**, to cover recording fees relating to the CD recording of "MHIAD"; **Daniel Rothman**, to support the DVD production of "Untitled (Sense Absence)"; **Adam Rudolph**, to support his participation in the "Vashti at the Temenos Music Festival"; **John Schneider**, to assist with the recording of "Eskimo Lullaby"; **Ishmael Wadada Leo Smith**, to assist in the production of his project "Borders and Immigration"; and **Michael Glenn Williams**, to cover costs associated with "Williams/Stradivarius Recording Project."

Salon Updates

acf/LA's 25th **Composers Salon** was held on July 21, 2007, at the Tuttomedia Studio in Venice. Attendance was very impressive, with every seat taken, and composers lining the back wall and every available square foot of floor space.



At the 25th LA Composers Salon (left to right, standing): Alex Shapiro, Gernot Wolfgang, Giovanna Imbessi, Michael Roth, Randy Newman, and Bei Bei He; (seated): Drew Schnurr and Kubilay Uner.



Ishmael Wadada
Leo Smith

Drew Schnurr started off the afternoon with a discussion of marketing techniques for composers based on identifying a target audience and utilizing interactive engagement via the Internet. Schnurr also shared video footage from his Live Earth concerts and discussed his own compositions, including one that examined what "lies sound like" based on recorded statements by various American presidents (now known to be false), utilizing the pitches and rhythms of the recorded statements as musical material. Next, **Gernot Wolfgang** played excerpts from his new work, "Desert Wind," which premiered in May by the LA Chamber Orchestra under **Jeffrey Kahane**. Gernot talked in more detail about the work's underlying ideas – Southern California's distinctive and often dangerous Santa Ana winds – and his use of rhythms and improvisation based on his jazz and rock guitar background.

After break for refreshments and conversation, **Bei Bei He** performed one of her original works for guzheng, a chinese zither with 21 strings spanning four octaves. Her new work reflected her study of both traditional guzheng repertoire as well as the advanced techniques of contemporary composition. Her exposure to Western pop music when studying in Hong Kong led to a collaboration on a hip hop record, and future plans include recording her arrangements of traditional Chinese repertoire.

Closing out the afternoon was a special guest: Hollywood composer **Randy Newman**. The Mouse (aka the Walt Disney Corporation) wouldn't allow us to hear previews of Newman's new score for the upcoming animated musical "The Princess and the Frog," but Newman and his long-time musical director and co-conspirator **Michael Roth** had plenty of other things to talk about – and Newman performed a set of his own songs on Tuttomedia's 1927 Steinway, including "Real Emotional Girl," "A Few Words In Defense of our Country," and a new song-in-progress entitled "Jackson Browne" (an amazingly adventurous piece: think Randy Newman channeling **Kurt Weill**). Unlike Newman's annual appearances at the Oscar Award ceremonies, the Salon's intimate setting didn't require amplification.

Save the Dates

The **26th Composers Salon** will be held on October 21, again at TuttoMedia in Venice (visit www.tuttomedia.com for directions) and also save October 29 for acf/LA's **Membership Meeting** at Antioch University (visit www.composers.la for more details) ♦

Minnesota *Sirocco* at the Ritz

In July, three Minneapolis composers participated in "Sirocco," a modern dance performance at the Ritz Theater in Minneapolis. The show was choreographed by **Karis Sloss**, and performed by her professional dance troupe, the Eclectic Edge Ensemble. The music was an original collaboration by **Richard Sloss**, **Warren Park** and **Bobb Fantauzzo**. The 45-minute score featured Park on prerecorded piano and live performances by Fantauzzo on Native American flutes. This collaboration was an outgrowth of last year's **Music in Motion** workshops co-sponsored by the Forum and the James Sewell Ballet. The workshops introduced the artists and their work to each other. A CD of their music for "Sirocco" can be ordered from Warren Park at wpark@comcast.net

Bobb Fantauzzo



Tuesday Salons Resume

The **Tuesday Salon** series continues with unique and diverse programs showcasing the work of Twin Cities' creators of new music. The concerts, which are free and open to the public, provide a lively mix of music and discussion, and regularly play to capacity crowds at Studio Z, Zeitgeist's rehearsal space in St. Paul's Lowertown. This season, the **Salons** will begin at 7:00 p.m. (a new starting time) on the following Tuesdays: Sept. 18, Oct. 16, Nov. 13, and Dec. 18, 2007. Please note that the Dec. 18 Salon will feature regional composers' works selected and performed by **Zeitgeist** (see the "Forum Opportunities" listing on page 12). The **Salons** will continue on Jan. 15, Feb. 19 (featuring McKnight Composer Fellows), March 18, April 22, and May 20 in 2008. Composers participate on a first-come, first-served basis. For more information, contact Craig Carnahan at 651.251.2833, or ccarnahan@composersforum.org

Twin Cities Faith Partners Residencies

In September, composer **Victor Zupanc** will begin an 18-month residency with two downtown Minneapolis congregations: Saint Olaf Catholic Church and Central Lutheran Church. During the residency, Zupanc will compose a minimum of six works — two pieces tailored to the musical needs of each individual congregation and two that will be suitable for performance at both sites. Now in its 16th season, **Faith Partners** continues to invigorate sacred music and reintroduce composers into settings in which they have historically flourished. The participating congregations are chosen on the basis of their interest in and commitment to performing new music, their diversity, and their potential congruence. As a result, participating composers gain multiple performances and develop new audiences.

Faith Partners is funded by The Athwin Foundation, with additional support from the Otto Bremer Foundation ♦

Piping up and Fiddling around: Unconventional Church Music for Unconventional Worshippers

By Reva Rasmussen

In the past, pipes and fiddles were banned from churches as having far-too-worldly associations — a general sense of these instruments generating "a devil of a good time" at taverns and village fairs, perhaps. These days, some people feel excluded from churches as well. Pastor **Carol Tomer** from Pilgrim Lutheran Church in St. Paul, Minnesota had this in mind in the fall of 2001 when she asked ACF member **Dick Hensold** to help her design a Celtic evening contemplative service. Tomer wanted to create a worship service for spiritual seekers who had some experience with Christian traditions but were uncomfortable with a regular church service — people who felt, perhaps, they'd been told to "pipe down and stop fiddling around."

For the foundation of the service, Tomer chose an ancient liturgical service with the traditional four elements: gathering, word, meal and sending. In the place of a sermon, scripture and poetry are read in reflective ways and are surrounded by prayers, singing, and silence. Tomer and Hensold enlisted the aid of friends and church members — including poets and musicians — and created an original liturgy for an evening worship service. Throughout the service, Hensold plays short pieces on the low whistle or his specialty, the Northumbrian pipes. Occasionally, he plays other traditional Celtic instruments.

A typical service opens with a freshly improvised prelude featuring Hensold on low whistle, joined by cellist **Michelle Kinney** (also an ACF member), percussionist **Marc Anderson** (an *innova* recording artist), and vocalist **Peggy Larson**. Over time, says Hensold, the monthly service has allowed the three musicians to get to know each other so well that they anticipate phrasing and style to such an extent that the improvisations have a more "composed" feel. In addition to improvisations, Hensold has composed original sacred hymns and melodies, drawing on meditative Celtic music. In a congregation of regular church-goers, worshippers most often learn a new hymn by singing it frequently. Since these Celtic services are held only once a month, Hensold composes short songs that are sung over and over as a mantra. The simplicity of the music has an added benefit as well: the worshipper's mind is freed for a deeper spiritual experience. Texts are drawn from a number of sources, including the *Carmina Gadelica*, a

continued on page 11



A Celtic Service at Pilgrim Lutheran Church.

New York City "The End of New Music"

On July 4, 2007, as part of the *NewFilmmakers Series* at the Anthology Film Archives, **American Beat Films** presented the premiere screening of "The End of New Music" in New York City. The film is a *cinéma vérité* documentary by **Stephen S. Taylor** that follows Free Speech Zone, a collective of musicians and composers, during their Fall 2005 tour through New York and New England. Free Speech Zone was founded by three New York composers: **David Little** and ACF members **Missy Mazzoli** and **Judd Greenstein**. The film features original compositions by these three and others performed by **Newspeak** and **NOW Ensemble**.



NOW Ensemble (left to right) members: Mark Dancigers, Sarah Phillips, Alex Sopp, and Peter Rosenfeld (not pictured is Michael Mizrahi).

The film explores a question posed by Mazzoli at its outset: "What is a living, writing composer to do in this day and age?" According to Taylor's film, one option is to "jump ship" — to bring new music out of the traditional academic environment and into the club and bar scene. In doing so, suggests Taylor, composers can discover audiences who are ready for new musical experiences outside the boundaries of classical, jazz, rock, or fusion. "For those who already follow new music," says Taylor, "the film may provide a unique perspective on what the scene is like now and, more importantly, where it is headed in the years to come."

"The End of New Music" DVDs are available for purchase by individuals, as well as libraries, schools, or other organizations interested in hosting private or public screenings. For more information, visit www.newmusicmovie.com or email: newmusic@americanbeat.org

New on Naxos

New York-based ACF member **Beata Moon** has just released a recording of her piano works as part of the Naxos "21st Century Music" series. Other Forum members whose works have appeared on the Naxos label include **Peter Boyer**, **Jennifer Higdon**, **Shawn Hickey**, **Libby Larsen**, and **Scott Robinson** ♦



Naxos 8.570347

Washington, D.C. New Music Salons

On July 13, 2007, the D.C. Chapter's 2006-07 *New Music Salon* season ended with a concert featuring work by **Leeds Barroll**, **Michael Boyd**, **Stephen Lilly**, and **Catherine McMichael**. Planning for the 2007-08 *New Music Salon* series is underway.

Sonic Circuits 2007

Last year's 6th **D.C. Sonic Circuits** Festival of Electronic Music presented four nights of performances exposing audiences to cutting-edge experimental audio from local and international artists. The Chapter and its volunteer coordinators/curators are proud to present an expanded *Sonic Circuits* Festival of Electronic Music for 2007. The 7th Festival promises more genre-bending sounds and world-class performances of music, film and video at additional venues in the D.C. Metro area. Featured performers include about 60 artists from the United States, Canada, United Kingdom, Germany, the Netherlands, Belgium, Sweden, Norway, Spain, and Lithuania. The Festival is scheduled September 7-23, 2007. For more information visit <http://dc-soniccircuits.org> ♦

San Francisco Bay Area subito in Northern California

The Bay Area Chapter has announced the following *subito* grants to regional composers, performers, and presenters:

Jason R. Bush for performance and production costs during his graduate composition recital at S.F. State University; **Frank Ferko** for research, preparation, and performance in Burgundy (France) of his new work for organ duet; **Ellen Hoffman** for production costs of her new jazz piece for violin, recorder, and piano, based on African-American spirituals; **Brad Hufft** for research at the Robb Archive in New Mexico, related to his new work, "Three Prayers and a Ritual," fusing a modern musical concept with a Native American spiritual esthetic; **Alden Jenks**, in support of Ensemble Parallele's commission and production of his new theater piece "The Soup"; soprano **Eliza O'Malley** for a staged production of arias from "Inferno," a new opera by composer **Peter Josheff** and librettist **Jaime Robles**;

Polly Moller to attend the performance of her work "Remove Before Flight" at the convention of the National Flute Association; **Dan Plonsey** for a performance by Theatre of Yugen's of "The Cycle Plays," which features his original music; **Edward Schocker** in support of his "Echo in Sound" project, presenting workshops in Cyprus that explore sound production and group improvisation and performances of his own music; performer fees for the 2007 **San Francisco Electronic Music Festival**; **Allen Shearer**, in support of the 7th Annual Harvest of Song, a concert which features new works by several Bay Area composers.

subito in Northern California is supported by the James Irvine Foundation.

San Francisco Bay Area continued

Community Partners Update

The SF-Bay Area Chapter has announced its 2007 *Community Partners* grantees: Composer **Molly Axtmann** will collaborate with the **Niles Essaney Silent Film Museum** to create music for the 1923 classic "The Hunchback of Notre Dame"; the **Napa Valley International Festival of Dance**, in partnership with composer **Kurt Erickson**, will present a student workshop on musical techniques and the composing process and also choreograph and present an original work by Erickson at the Napa Valley Opera House; composer **Kaila Flexer** will spearhead a work for the **First Unitarian Church of Oakland** in which musicians will work collaboratively to create a new string quartet blending the traditions of both Greek folk and Turkish classical music;

New Music Bay Area will present its annual *Garden of Memory* concert at Oakland's spectacular Julia Morgan-designed Chapel of the Chimes, curated by **Sarah Cahill**, in which twenty or more musical groups will be placed throughout the labyrinthine building; **NEXMAP** will create a competition, *Sounding Out California*, allowing chosen composers access to the facilities and technicians at Recombinant Media Labs, a state-of-the-art production facility in San Francisco (The chosen composers will also have their newly-mastered works released on a CD distributed at Binary Cities, a biennial festival produced by NEXMAP in San Francisco and Montreal); composer **Lisa Scola Prosek** will perform a two week residency,

followed by six performances of her opera "Trap Door," produced by **The Lab**, at various Bay Area locations (This new opera is intended for a non-traditional audience of veterans, particularly of the Iraqi wars); and composers **Alexis Alrich** and **Katrina Wreede** will compose new works for the **Menlo Brass Quintet**, to be performed at commencement exercises at Mills College in Oakland.

Community Partners is supported by the William and Flora Hewlett Foundation, and by individual donations

Northern California Commissions

The SF-Bay Area Chapter also announced its **Northern California Composers Commissioning Program** (NCCCP) for 2007. NCCCP is the only major commissioning program available exclusively to Northern California composers. The awards, which are shared between the applicant (performer or presenter) and the composer with whom they'll collaborate, favor new collaborations. Complete guidelines and application materials can be found at sfcomposersforum.org

NCCCP is supported by the San Francisco Foundation's Fund for Artists (an initiative of the Ford, Hewlett, and Irvine Foundations) and by individual donors ♦

Piping Up and Fiddling Around continued from page 9

book of Celtic Christian prayers from Scotland collected in the 19th century, but believed to date back to the 6th century. Pastor Tomer also draws on contemporary Christian texts from the Iona community, prayers more contemplative rather than petitionary (i.e. requesting God to do specific things). Celtic prayer is noted for its visual and spatial imagery, emphasizing the life of God within creation. In this spirit, additional texts are written, shaped or chosen by local poet **Suzanne Swanson**.

The success of the Celtic services led Pastor Tomer and organist **Julie Lindorf** to develop a similar, non-traditional Nordic evening service in the fall of 2004. The Nordic service also employs short melodies and prayers, with **Ralph Johnson**, the Church's music director, and another local poet, **Lisa Berg**, shaping words and music for each service, assisted by seventh grader **Dan Prather**, who serves as a cantor. Featured performers include two specialists in Nordic music: **Rachel Ulvin** and **Ruth MacKenzie**.

The Nordic service usually begins with the traditional Norwegian Bridal march played by Ulvin on a Hardanger fiddle. In old Nordic folklore, it was said that the Hardanger fiddle had magical powers and could entice the devil himself into the dances it accompanied. Again, profane associations meant that Hardanger music was banned from churches, and charismatic fiddlers were sometimes even ostracized by the Christian community. Before the Nordic service at Pilgrim Lutheran Church, Ulvin begins playing her fiddle outside the

church, and, when the service is about to begin, continues to play while crossing the threshold into the church's sacred space: a symbolic invitation to those who have lived their lives outside of the church to enter and join the community of worship within.

During each service, vocalist and composer MacKenzie performs both improvised and written music, drawing on her experience with traditions from the Nordic countryside, a tradition she characterizes as connecting to and living in relationship with the earth. MacKenzie does Norwegian *trulling*, a form of singing in which the voice is used as an instrument to delineate a melody in nonsense words. She also does *kulning*, a kind of herding call traditionally used by Swedish women to call animals over long distances. MacKenzie describes both as techniques that vibrate the spirit and awaken life, linking past and present.

Anyone interested in experiencing either the Celtic or Nordic worship services at Pilgrim Lutheran is welcome to join us: Beginning in September of 2007, the Celtic services will be held at 6:51 p.m. every 2nd Sunday of the month, and Nordic services at 6:51 p.m. every 4th Sunday of the month. Pilgrim Lutheran Church is located at 1935 St. Clair Avenue in St. Paul, Minnesota. For more information, visit: www.pilgrimstpaul.org

— **Reva Rasmussen** is a registered nurse and member of Pilgrim Lutheran Church ♦

Forum Opportunities

October 1, 2007 (postmark) Part-time position available: ACF Program Assistant

The Program Assistant is responsible for providing support for a wide range of Forum programming. Primary duties include member communications and services, project research, scheduling, data management and entry, and general administrative support. The successful candidate will possess strong organizational and communication skills and will have excellent computer aptitude (experience with MS Office applications and database entry and management). This position is part-time, 20 hours per week at the Forum's national office in St. Paul, Minn.. Application deadline (postmark) is October 1, 2007. For a full job description, contact Craig Carnahan at 651.251.2833 or email: ccarnahan@composersforum.org

October 1, 2007 (postmark) Encore

Encore expands contemporary repertoire by subsidizing multiple performances of new works. It encourages individual and ensemble performers to add newly created works to their repertoires and assists composers in securing performances that build and sustain their careers. Composers and performers apply jointly, and performers are required to work with composers whose music they have not previously performed. (Performers need not be specialists in new music). Though *Encore* is not a commissioning program and will rarely provide full financing for projects, it directly supports performances and helps composers and performers leverage additional funding. Grants from \$500 to \$2,500 will fund at least three performances of a work over an 18-month period. (Grant amounts vary according to the duration, scope, and difficulty of the work.) The awards are made to the performers and may be used for rehearsal and performance costs. Composers and performers must be based in different geographic areas of the U.S. (e.g., an ensemble in Arizona could apply with an Oregon composer). Selected works may be premiered or unperformed, but must not have an extensive performance history. Performers are encouraged to explore ways of integrating the work into settings where new music is seldom heard and to use creative or innovative programming should the work be presented in a more traditional concert setting. Grants awarded in the October funding cycle support performances beginning Jan. - June, 2008. For complete guidelines and application form, visit: www.composersforum.org/encore Please direct questions to: Craig Carnahan: tel: 651.251.2833 or email: ccarnahan@composersforum.org

November 1, 2007 (receipt) subito in Minnesota

The Forum is dedicated to serving the needs of composers and new music performers in Minnesota at all stages of their careers. *subito* grants are designed to give an immediate financial boost to emerging composers, performers, and other makers of new music when this will have a significant career-enhancing effect. The application process is uncomplicated; the review process is streamlined to provide a quick turnaround. *subito* is highly inclusive, and encourages composers, performers, and sound artists working in diverse genres/mediums to apply. It also encourages artists to take risks in their creative endeavors. Grants are competitive. Applicants will receive a decision on proposals within 4 weeks of each deadline. Submissions must be received (not postmarked) by Nov. 1, 2007. For guidelines & application form, visit: www.composersforum.org/subito Please direct questions to: Craig Carnahan: tel: 651.251.2833 or email: ccarnahan@composersforum.org

November 14, 2007 (receipt) Tuesday Salon with Zeitgeist

The Forum is very pleased that Zeitgeist, Saint Paul's stellar new-music ensemble, has agreed to continue their annual tradition of performing selected works by regional composers at a Tuesday Salon. This season's "Zeitgeist Salon" will be December 18, 2007 (please note this is a change from the date previously announced). Works utilizing any combination of one percussionist, piano, and clarinet/B-flat bass clarinet/soprano saxophone/E-flat saxophone are eligible. ACF will accept submissions through November 14, 2007 (receipt), from which the members of Zeitgeist will make their selections. Performances will take place on Tuesday, December 18, 2007, at 7:00 p.m., at Studio Z (275 East Fourth Street in downtown St. Paul -- across from the St. Paul Farmer's Market). Contact Heather Barringer at 651.755.1600 or hbarring@presenter.com with any questions about instrumentation. Complete guidelines at: <http://composersforum.org/zeitgeistsalon>

January 31, 2008 (receipt) Common Ground

The Forum's First Nations Composer Institute (FNCI) seeks applications from Indigenous makers of new music from the U.S. and Canada (composers, performers, groups, sound artists, songwriters, etc) for its *Common Ground* grant program to support "creation, performance, and audience/community building" activities involving Native musical artists occurring April - June, 2008. The goal is to support activities that boost Indigenous creative musicians, such as commissions, residencies, performance and production, travel/study, and outreach. The program also seeks to provide Native musical artists with the opportunity to enrich their work through contact with a variety of communities; make Native musical artists more visible to underserved communities and/or larger non-Native cultural institutions; and assist Native artists in collaboration with non-Native arts organizations in building audiences. Individual awards will

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.

Forum Opportunities continued

range from \$500.00 to \$7,500.00, and designed to give an immediate financial boost to composers, performers, and other makers of new music when this would have a significant career-enhancing effect. The application process is simple and straightforward, and gives priority to projects that promote our goal of getting the work of Native Composers and Musicians into the broader community via partnership with the following four constituencies: Native musicians, Native communities, non-Native communities and non-Native cultural institutions. Full-time students may not apply unless coursework is completed (ABD/thesis status). Individuals may not take a leadership role in more than one project in a 12-month period. Guidelines and submission requirements are available from the FNCI website: <http://fnci.org>; Please direct questions to FNCI Program Director, Georgia Wettlin-Larsen: tel: 651.251.2825; or email: gwettlinlarsen@composersforum.org

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: jmichel@composersforum.org

September 15, 2007

ASCAP and the Lotte Lehmann Foundation

Seeks original artsong scores plus recordings from composers under 30 for their second ASCAP/Lotte Lehmann Foundation Art Song Competition. Cash commission and publication by E. Schirmer.

Bellevue (Wash.) Youth Symphony \$\$\$

Seeks one short, original score for full youth orchestra (three levels of difficulty), beginner's string orchestra, or youth flute ensemble from currently enrolled student composers or recent graduates (high school, college, or graduate school). Cash awards, performance. Selected composers must attend rehearsals and performances in May, 2008.

Guggenheim Memorial Foundation

Seeks applicants for their fellowship grants for composers "who have already demonstrated exceptional creative ability in music" and are citizens or permanent residents of the U.S., Canada, Latin America and the Caribbean.

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.

September 17, 2007

Jonathan Larson Performing Arts Foundation

Seeks grant applications from composers, lyricists, and book writers as well as nonprofit producing companies, with current priority given to "individual creative artists working in musical theatre" and "small and medium-sized producing organizations that can demonstrate a commitment to developing and producing new musical theatre and musical theatre artists."

New York Composers Circle

Seeks short, unperformed solo or chamber ensemble scores (1-6 performers) plus recordings from New York City area composers for their first annual composition competition. Prize is premiere performance in NYC.

September 28, 2007

Opera Company of Philadelphia and Art Sanctuary

Opera Company of Philadelphia and Art Sanctuary seek classically trained African-American composers, experienced in classical vocal music composition with a knowledge and appreciation for the jazz and hip-hop styles for Hip H'Opera, a newly commissioned performance piece that will integrate hip-hop and classical styles.

October 1, 2007

College Band Directors National Association, Virginia Chapter

Seeks full symphonic band scores (may include soloist or tape) for two composer-led rehearsal/recording sessions and panels February 8-9, 2008, at the University of Mary Washington in Fredericksburg, Virginia. Preference for unpublished works. Travel stipend for the two selected composers.

Frederic Mompou International Award

Seeks unpublished, unperformed original solo piano works from composers under 35, circa 12-20 minutes long, with "some reference to Frederic Mompou's compositions for the piano, whether in their sound, timbre or form" for their 2007 Young Composers Competition. Cash award, premiere, publication, and promotion.

Ontological-Hysteric Incubatory

Seeks scores that examine text, speech and gesture for their 2008 Experimental Music concert series in NYC: open and unconventional instru-

mentation in combination with text/speech/gesture, computers and signal processing, objects, electronic devices, homemade circuits, toys and acoustic instruments.

Radcliffe Institute for Advanced Study

Seeks qualified applicants for their 45 fully funded annual fellowships designed to support scholars, scientists, artists and writers of exceptional promise and demonstrated accomplishment, who wish to pursue work in academic and professional fields and in the creative arts September 2008 through June 30, 2009, at Harvard University in Cambridge, Mass.

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 Spring session (early February to early June, 2008)

University of South Florida \$\$\$

Seeks original unpublished, unperformed works for SATB choir with piano and one additional instrument 10-20 min. in duration from composers aged 18-35 for their 3rd annual International Composition Competition. Cash prize and premiere performance in Tampa in February 2008.

Vocal Works

Seeks original works for medium and/or high voice (solo and duets) and piano (violin optional) on Christmas themes for possible public and private performances in Utah.

Wingspan Ministry (St. Paul, Minn.)

Seeks a new hymn that is applicable to Wingspan Ministry of St. Paul Reformation Lutheran Church and that can become a part of the ministry's identity (includes gay, lesbian, bisexual and transgender people). Cash award and premiere performance on November 11, 2007.

October 15, 2007

Audio Inversions (Austin, Texas) \$\$\$

Seeks original chamber works for one to 10 players for their Composition Competition. Cash award and performance during their 2007/08 season

Cincinnati Children's Choir \$\$\$

Seeks newly composed and unperformed short choral works for treble voices (unison to multiple parts) with or without accompanying instrument(s) from U.S. resident composers under 40 for their Composition Competition. Cash award and premiere performance on March 8, 2008, in Cincinnati.

Citta di Vittorio Veneto (Italy)

Seeks original, unpublished, unperformed works for children (1-5 performers, limited to specific instruments) "inspired by Chinese and Far Eastern fairy-tales." Two categories: chamber works and "mimed scenes," with optional narrator(s) and children's choir. Cash awards, publication, possible performance in Italy.

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October 15, 2007 (cont.)

Comune di Corciano (Perugia, Italy) \$\$\$
Seeks original, unpublished, unawarded, unperformed works for wind band (can include soloists, chorus, dances, electronics, etc) for their International Competition for Original Band Composition. Cash award(s) and performance(s) in Italy.

Forecast Music \$\$\$
Seeks scores and recordings of short chamber works (preference for solo, duo, trio/specified instruments and voices) for their 3rd Annual Call for Scores Concert in New York City.

Truman State University and MACRO
Seek scores plus recordings (MIDI accepted) of recently composed, unpublished, and unawarded works for symphony or chamber orchestra for their 2008 Composers Competition. Cash award and commission.

October 31, 2007

Joaquin Chapaprieta Cultural Insitute (Torrevieja, Spain)
Seeks original symphonic wind band compositions circa 15-20 minutes in duration (specific instrumentation required). Cash award and premiere performance in Spain in 2008.

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.

American Academy in Rome
Seeks qualified applicants for their Rome Prize 2008: independent study and advanced research fellowships in the arts and the humanities (including musical composition) at their center in Rome, Italy. Room and board, a study or studio, and a cash stipend.

Andrés Segovia Composition Competition (Granada, Spain)

Seeks scores (and recordings) of one short, original, unpublished, unperformed work for classical guitar. Cash award, publication, and use a set piece for a future Segovia classical guitar performance competition.

November 9, 2007

American Bandmasters Association
Seeks original compositions for band that composed after November 15, 2005, for their 51st Ostwald Award. Cash prize and performance at 2008 annual American Bandmasters Association Convention in Miami, Florida.

Haddonfield Symphony
Seeks short orchestral scores from U.S. resident composers (current foreign students at American schools may apply) under 30 for their Young Composers' Competition. Prize includes performance, airfare to attend performance in New Jersey in February 2008, archival recording, and possible publication by Presser.

November 15, 2007

The Aeros Quintet
Seeks short, original works for standard wind quintet for their 2007 Composers Competition. Prize is performance at Carnegie's Zankel Hall in New York City on May 5, 2008, and recording of performance.

Lutowski Award \$\$\$
Seeks recent scores for string quartet; violin, cello, oboe, clarinet and/or voice and piano; and piano duet (four hands, two pianos) for their 2007 Award. Cash awards.

Millennium Chamber Players \$\$\$
Seek new chamber works (up to 8 players, specific instruments) for performance. Three pieces will be scheduled during their 2007-2008 concert series and released on a non-commercial CD recording. One composer will be commissioned to write a new work for performance in 2008-2009.

November 23, 2007
College Band Directors National Association
Seeks original, unpublished, short compositions for young band (grade 3 - 3.5) composed since January, 2006, for their Composition Contest. Cash award.

Penfield Music Commission Project
Seeks original, unpublished* compositions for standard Wind Ensemble instrumentation (gifted High School level of difficulty) for their 2008 Penfield/Wegmans Composition Contest. Cash awards. *Note: self-published works are allowed, but not works released by "major" publishers.

Zeitklang (Austria)
Seeks unpublished, unperformed chamber ensemble scores for 6-10 players (limited to specific instruments) and conductor from composers living in European Union states who are under age 40 for their International Composition Competition. Cash awards, performance in Vienna, and CD recording.

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.

Ossia
Seeks unawarded, unpremiered (formally) short chamber ensemble works for specific instruments (can include tenor voice, electronics up to 8 channels) for their 2007 International Composition Prize. Cash award and premiere performance at the Eastman School of Music (Rochester, N.Y.) on April 15, 2008.

UnCaged Toy Piano Competition
Seeks scores of new works for solo and or multiple toy piano and electronics. Cash awards, performances in Brooklyn, N.Y. in Spring of 2008.

December 31, 2007

Deep Listening Institute
Seeks copies for their archives of scores of any pieces that were composed at or grew out of collaborative composition process at a Deep Listening retreat or workshop. Possible publication in an anthology.

Double Bass Composition Competition (UK) \$\$\$
Seeks scores from all composers born and resident in any European Union country in two categories: a short, one-movement work for solo DB and strings based "on the two existing bars of the 'lost' Double Bass Concerto by F.J. Haydn" and/or scores for DB quartet based on the ground bass from the Pachelbel Canon in D. Cash awards.

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 ♦



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