



AMERICAN COMPOSERS FORUM

332 Minnesota Street, Suite E-145
St. Paul, MN 55101-1300 USA
651.228.1407
www.ComposersForum.org

NONPROFIT ORG.
U.S. POSTAGE
PAID
ST. PAUL, MN
PERMIT NO. 1033

soundingboard

M A Y / J U N E 2 0 0 6 / v o l u m e 3 3 # 5



AMERICAN
COMPOSERS
FORUM

Photo: Eric McCarty



A Wedding for the Arts

Was it a concert or a wedding?

by Evelyn
Pursley-Kopitzke

Well, it was definitely a real wedding, with an actual bride and groom – but how many weddings sell tickets to the event, or draw an audience who might not be friends and relatives of the couple getting married? And how many weddings are simultaneously a celebration in an historic theater, a music education fundraiser, and a wedding planner's public demonstration of her spin on the latest wedding fashions and style?

Whatever it was, it was billed as "A Wedding for the Arts," and on top of everything else was the Greater Tri-Cities Area Composers' Consortium's way of showcasing a new collection of wedding music specially composed for the occasion.

All this began at a meeting of the Consortium, a group that includes composers from three neighboring cities: Bristol, Va./Tenn.; Johnson City, Tenn.; and Kingsport, Tenn. Three members of the Consortium are also ACF members: **Ann Holler**, **John D. Nugent**, and myself. We were meeting to discuss our next group project. Previous group endeavors have included sharing the stage with local visual artists in 2004 [*Editor's note: see the May/June, 2004, issue of **Sounding Board***], and the production of a book of pedagogical pieces for the Appalachian Music Teachers' Association in 2005. Both proved to be great group projects, but what should we do next?

Conversation drifted to a recent wedding and the apparent dearth of interesting new wedding music. We all agreed that Richard Wagner's familiar "dum, dum-de-dum" Wedding March from "Lohengrin" had been overused to the point of becoming a tiresome cliché. How about composing some fresh, new music for weddings ourselves?

Several Consortium members are performers as well as composers, and are frequently asked to play for weddings. They had three quite specific requirements for what they considered "useable" wedding music: First, it should be celebratory and joyful, optimistic about love and marriage. Second, it should be simple enough for most performers and not require elaborate musical forces that might prove disruptive to the flow of the ceremony itself and be written in a style accessible enough for even non-musical wedding guests to appreciate. Finally, processions and recessions should include easily omitted or repeatable sections, allowing these entrance and exit pieces to be tailored to fit the size of each wedding's venue.

The consensus was that all this was not as easy as it might seem. Try composing within these parameters yourself sometime – all the restrictions add up to quite a challenge. Even so, we thought we'd tackle it as a group project, and try to create a variety of pieces suitable for use during an actual ceremony.

continued on page 6

Forum Notes

Essentially Choral with VocalEssence

Five compositions have been selected for the 2005-2006 *Essentially Choral*/Reading Program: "...For in Elysium" by **Eric Barnum** (Mankato, Minn.); "Three Hebrew Reflections on the Divine" by **Andrew Bleckner** (Philadelphia, Pa.); "Adore te Devote" by **Justin Merritt** (Northfield, Minn.); "Credo" by **Yoomi Paick** (Bloomington, Ind.); and "Jabberwocky" by **Philip Wharton** (New York, N.Y.)

This program is co-sponsored by the Forum and the Minneapolis-based VocalEssence ensemble. It provides an opportunity for emerging composers from across the country to develop their skills in writing for choral ensemble with instrumental accompaniment. This year there were a total of 174 entries from 35 states.

The selected composers will have their works read on May 12 and 13, 2006, by the 32-voice **VocalEssence Ensemble Singers**. Some works require professional orchestral musicians as well. Along with the reading session, composers will attend a rehearsal with the Ensemble Singers and a mentoring session with both VocalEssence Artistic Director **Phillip Brunelle** and internationally recognized composer **Sven-David Sandström**.

This year, the program offered a new component: one of the selected composers will receive a \$3,500 commission to write a new work to be premiered by VocalEssence during their 2006-2007 concert season. Additionally, for the first time in the program's history, a *cappella* works as well as those with instrumental accompaniment were eligible.

continued on page 3

member-

You can join the Forum or renew your membership by ...

telephone

Call 651.228.1407
extension 2830

mail

Mail the form at right to
Membership Director
American Composers Forum
332 Minnesota Street, Suite E-145
St. Paul, MN 55101-1300 USA

fax

Fax a copy of this form to
651.291.7978

online

Go to
www.composersforum.org/join.cfm

Become an American Composers Forum Member!

- Membership (U.S.) \$55
- Student Membership (U.S.) \$35
- Senior Membership (U.S.) \$35
- Membership (Outside U.S.) \$65
- Student Membership (Outside U.S.) \$45
- Senior Membership (Outside U.S.) \$45
- Two-year Membership (U.S.) \$100
- Two-year Membership (Outside U.S.) \$120

All memberships include a subscription to Sounding Board

(check all that apply)

- Composer
- Performer
- Ensemble
- Organization/Presenter
- Friend
- Subscription only

Sounding Board will be sent to addresses outside of the U.S. via airmail. Addresses within the U.S. will receive it via bulk mail. U.S. members and subscribers can have **Sounding Board** sent by first class mail for an extra \$10 per year (\$20 extra for first class mailing for two-year memberships).

Contribute:

- I would like to make a tax-deductible contribution of \$_____ to support the Forum's work.

Name _____

Ensemble/Organization _____
(if applicable)

Address _____

City _____ State _____ Zip _____ Country _____

Day Telephone _____ Evening Telephone _____

E-mail Address _____ Amount Enclosed _____
(Checks payable to American Composers Forum)

- VISA
- MasterCard Card number _____ Exp. date _____

Signature _____

The newsletter of the American Composers Forum

John Michel, Editor
Lori Gutzmann, Graphic Designer
Circulation: 2,500
Annual Subscription Rate: \$55
Frequency of Publication: Six issues per annum
ISSN: 1090-1868
American Composers Forum
332 Minnesota Street, Suite E-145
Saint Paul, MN 55101-1300 • USA
Tel.: 651.228.1407 • Fax: 651.291.7978
Email: soundingboard@composersforum.org
Web: www.composersforum.org

national office

John Nuechterlein, President and CEO, ext. 2811
Glenna Dibrell, Vice President and Managing Director, ext. 2826

Daniel Black, Development Associate, ext. 2815
Philip Blackburn, Director of Artist Services, ext. 2823
Chris Campbell, *innova* Operations Manager, ext. 2840
Wendy Collins, Senior Program and Member Services Manager, ext. 2824
Paul Hanson, Finance Manager, ext. 2813
John Michel, Director of Media Projects, ext. 2817
Carey Nadeau, National Program Manager, ext. 2814
Carrie Shaw, Program Assistant, ext. 2840
Julie Stroud, Development Director, ext. 2822
Jay Walters, Administrative Assistant, ext. 2810
Georgia Wettlin-Larsen, *FNCI* Program Director, ext. 2825
David Wolff, Regional Program Director, ext. 2833

regional chapters

Los Angeles: Halie Rosenberg, 562.464.6644
Minnesota: David Wolff, 651.251.2833
New England: David McMullin, 617.338.4392
Philadelphia: Jim Jordan, 610.896.1571
San Francisco Bay Area: Tod Brody, 415.864.0400
Washington, D.C.: Jonathan Morris, 202.315.1315

board of directors

Mary Deissler, <i>Chair</i>	Steve Heitzeg, <i>Secretary</i>	
Anthony Tansimore, <i>Vice Chair</i>	David Ranheim, <i>Past Chair</i>	
Sam Hseng-Hung Hsu, <i>Treasurer</i>	John Nuechterlein, <i>Ex Officio</i>	
Jim Berdahl	Carol Heen	Greg McNeely
Karen Brooks	Jennifer Higdon	R. Carlos Nakai
Harry Brull	Louis Hill	John Orenstein
Richard Cisek	Hella Mears Hueg	John Paulson
Raphael Cung	Daniel Kunin	Martin Champaine
Cary John Franklin	Anne LeBaron	Carmen Téllez
Gary Gardner		David Wolman
Mary Greer		Noel Zahler

national advisers

Marilyn Bergman	David Shifrin
John Cacavas	Stanislaw Skrowaczewski
Bobby McFerrin	Leonard Slatkin
Meredith Monk	Stephen Sondheim
Peter Schickele	Tom Voegeli

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

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

Copyright © 2006 American Composers Forum • All rights reserved.



Sound Bites

Post-It Notes?

After much planning and some technology upgrades, we are happy to announce that our members are now able to post samples of their music on the ACF website.

All current members will receive an official email announcement in May. This email will include all the information, policies and instructions you will need to get your music files posted. In preparation, don't forget to secure the necessary permissions from any performers involved in the excerpts you think will best represent your work.

Watch your email in the coming weeks!

A Gathering at Gather.com

The Forum has started a new online discussion group on **Gather.com**, intended to be a place where the broad and diverse public radio audience can meet to exchange ideas with today's composers and performers of new music.

Here's your chance to post stories about contemporary music and respond to comments and questions from public radio listeners. This audience includes many curious and open minds, so here is an opportunity for those who *make* the music to contribute their perspectives to the on-going discussion about new classical, jazz, and experimental music.



For more details, visit: <http://composersforum.gather.com>

Meanwhile, back at Composer to Composer ...

Here are a few of the topics music makers are discussing among themselves via the on-line **Composer to Composer** discussion pages: quartal harmony, child prodigies, and copyright permissions – including the case of flutist and composer James Newton, who lost his copyright case against the Beastie Boys.

Composer to Composer is a joint venture between ACF and **MakeMusic Inc.**, creators of the popular *Finale*® Notation software. Join in the conversation at: <http://acf.finalemusic.com> ♦

"Essentially Choral with VocalEssence" continued from cover

The sessions will take place on Friday, May 12, 2006, from 4:00 to 7:00 p.m. (rehearsal) at Plymouth Congregational Church and on Saturday, May 13, 2006, from 10:00 a.m. to 1:00 p.m. (reading) at Hennepin Avenue United Methodist Church in Minneapolis. Philip Brunelle will conduct these sessions. If you are interested in attending the rehearsal or reading sessions, please RSVP to David Wolff at dwwolff@composersforum.org or 651.251.2833.

The **Essentially Choral Reading Program** is co-sponsored by the Forum and the Minneapolis-based *VocalEssence* ensemble, with funding from The Jerome Foundation ♦



Philip Brunelle and the VocalEssence Ensemble Singers

ArtSong Competition Winners

The response to the 2006 **ArtSong Competition**, co-sponsored by ACF and The Schubert Club of St. Paul, remained impressively strong even as the guidelines narrowed: this year, the Forum sought only works for mezzo-soprano and piano, with the option of one additional instrument. The Forum received 290 submissions from American composers living in 33 states, Canada, and Europe.

Three works for mezzo-soprano and piano were selected as the 2006 prizewinners:

- First Prize: **Karim Al-Zand** (Houston, Tex.), "The Secret of Your Heart"
- Second Prize: **Frank Warren** (Sharon, Mass.), "Chicago Poems"
- Third Prize: **Randall Eng** (Staten Island, N.Y.), "Florida"

Schubert Club composers-in-residence **Abbie Betinis** and **Edie Hill** evaluated all 290 scores in a preliminary round. Scores passing the first round were examined by a second-round panel of national experts, which included **Libby Larsen**, **Stephen Paulus**, and **William Bolcom**, winner of the 2006 Grammy for Best Classical Album. In addition to the cash awards, performance of the first-prize selection is planned for the Saint Paul Summer Song Festival in 2007. For information about the Festival call 651.292.3268 or visit www.schubert.org ♦

Encore Awards

Encore is a national ACF program that provides rehearsal and performance funds for repeat performances of recent works by Forum composers. Composers and performers apply jointly, and must reside in different geographic regions of the country (i.e. not the same state or any state that borders it). The intent of the program is to bring repeat performances of recent works to new audiences beyond the composer's home state. For *Encore* guidelines and application forms, visit: www.composersforum.org/encore

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

Cayenne Flute Quartet (Baton Rouge, La.) will present "Remove Before Flight" by composer **Polly Moler** (Burlingame, Calif.);

Chamber Orchestra of Boston (Boston, Mass.) will present "In Praise of August Sundogs" by composer **Katrina Wreede** (Oakland, Calif.);

Freebop Band (Chicago, Ill.) will present "Red Head" by composer **Paul Steinbeck** (New York, N.Y.);

Petar Jankovic (Bloomington, Ind.) will present "Upon the Blue Guitar" by composer **John Rommerein** (Grinnell, Iowa);

JAZZAX Saxophone Quartet (St. Paul, Minn.) will present an untitled work by composer **David Bixler** (New York, N.Y.);

Matthew Jenkins (Plymouth, Minn.) will present "c.e. iii" by composer **Alexander Sigman** (Stanford, Calif.);

Nickolai Kolarov (St. Paul, Minn.) and **Roderick Kettlewell** (St. Paul, Minn.) will present "Sonata for Cello and Piano" by composer **Velislav Zaimov** (Sofia, Bulgaria);

Nietzsche Ensemble (Colonia, N.J.) will present "Haunted by an Angel" by composer **Ying-Chen Kao** (Baltimore, Md.);

The Nonsense Company (Madison, Wis.) will present "Strange Autumn" by composer **Steven Kazuo Takasugi** (Encinitas, Calif.);

NOW Ensemble (New York, N.Y.) will present an untitled work by composer **Matthew McBane** (Los Angeles, Calif.);

West End String Quartet (Windsor, Conn.) will present "The Slow Revolution" by composer **Ruby Fulton** (Baltimore, Md.).

The Forum's **Encore** program is made possible by The Argosy Foundation and a generous gift from an anonymous donor ♦

BandQuest® Update

"Nature's Way" by **Gunther Schuller** was premiered in Boston on March 17, 2006, by the Lexington High School band from Lexington, Massachusetts. This new work is the latest in the *BandQuest* series for middle level bands. Schuller worked with the students before beginning work on "Nature's Way," which is the first atonal piece in the *BandQuest* series.

Lexington High's Band Director **Jeffrey Leonard** said it was "the opportunity of a lifetime for my students and me. To bring to the wind band world a new and reasonably accessible piece by a true American genius was an honor and a great responsibility."

Schuller was equally enthusiastic about the experience. He commented from the podium at the premiere: "I wanted to make these young people believe they could do something they didn't think they could, and I can tell from this wonderful performance that they are now really hearing my music. They are hearing the oblique harmonies with which I work, and for me that was especially gratifying."

Leonard added: "ACF is doing the world of instrumental music education a great service with the *BandQuest* series. To expose young players to composers of this stature helps provide the band director with the tools that Shakespeare, Keats, Faulkner, and others have provided for our English teachers."

"Nature's Way" will be published in Fall 2006 by the Forum, and distributed by Hal Leonard. Visit www.bandquest.org to see other pieces published in this acclaimed series ♦

Elliott Carter Festival

Last year the **Saint Paul Chamber Orchestra (SPCO)** and the **University of Minnesota School of Music** announced their intention to host a biennial festival devoted to the music of a major living composer. Their first festival took place on March 7-12, 2006, and celebrated the music of the 97-year-old American composer **Elliott Carter**.

The Elliott Carter Festival included six concerts, a scholarly symposium, roundtable discussions, a filmed retrospective of his life and works, and a visit from Carter himself, who attended several of the concerts and received an honorary Doctorate from the University. The performers included members of the SPCO, faculty and students at the School of Music, and a distinguished list of guest artists and scholars. The Forum hosted the opening reception at the SPCO's Huss Center in downtown St. Paul.

For more information on the Elliott Carter Festival, visit: www.contemporarycomposers.umn.edu/Festival.php ♦



Gunther Schuller conducting "Nature's Way"



Photo: Glenna Dibrell

Composer **Elliott Carter**, with **Noel Zahler** and **John Nuechterlein** at a reception following a concert at the University of Minnesota during the week-long celebration of the 97-year-old composer's works.

Editor's note: As we go to press, *The Saint Paul Chamber Orchestra and the University of Minnesota School of Music* have announced that composer-conductor **Pierre Boulez** has been selected as the focus of their 2008 Festival.

World Voices explore Native American music

by Karl Gehrke,
Minnesota Public Radio

The Twin Cities is filled with choral groups. So when conductor Karle Erickson decided to organize another one, he knew it would have to offer something unique. For ten seasons Erickson's group, **World Voices**, has specialized in global music, collaborating with artists who specialize in music from a particular culture. In concerts the weekend of February 24, 2006, the group explored Native American influences — and premiered a new work by Minnesota composer **Janika Vandervelde** called "Medicine Woman."

Vandervelde is no stranger to world music. She's written a concerto for Chinese lute and music for Bulgarian-style choir. But she doesn't try to create authentic representations of other cultures. For example, in her new work, "Medicine Woman," she merges her music with other voices to express ideas held in common.

Rather than composing, Vandervelde says her role is "more facilitating multiple elements, and my own artistic voice, especially in this piece, is not as prominent as maybe in some other pieces that I've written."

The central voice of Vandervelde's composition is the former poet laureate of Wisconsin, **Ellen Kort**, who is of Ojibway ancestry. Vandervelde found Kort's poem "Medicine Woman" in an anthology of Wisconsin Native American writing. She didn't set Kort's words to music, but instead uses the poem as narration with the choir elaborating the text with whistles, tongue clicks, wind sounds and chants.

Ellen Kort says Vandervelde's music makes her poem more meaningful: "People hear the words, but they [also] hear the music, and they hear the flute, and they hear not just my voice, but many, many voices. And so it becomes much, much more powerful — much stronger at a deeper level than if I were to just stand up and read the poem."

The instrumental soloist for World Voices' premiere of "Medicine Woman" was Chickasaw and Mississippi Choctaw musician **Cochise Anderson**. He played drums and improvised on three different Native American flutes. In his opinion, Vandervelde has created a work that manages to blend Native American traditions and Western classical music.

"It's a unique thing with the choir that they aren't actually going to be singing a lot of words," Anderson says. "It's mostly chants and vocables, which is very similar to Native music. It's to fill the melody out, and then maybe there might be a phrase, and then the meaning of it might be coming from Ellen's words as a poet."



Members of World Voices playing piano bows (MPR Photo/Karl Gehrke).



The instrumental soloist for World Voices' performance of "Medicine Woman" was Chickasaw and Mississippi Choctaw musician **Cochise Anderson** (MPR Photo/Karl Gehrke).

Providing a harmonic glue for Cochise Anderson's flute improvising and the choir is a steady drone, created by what Janika Vandervelde calls "piano bows." The lid of the piano is removed and musicians pull strands of fishing line back and forth through selected piano strings, producing a haunting, resonant sound. Inspired by the idea of the four winds, Vandervelde has four members of the four-part choir play the piano bows. She says, "Native Americans have this concept of Mother Earth/Father Sky, and I think I've used the choir more symbolically in this piece than anything else. The choir is sort of the embodiment of nature."

World Voices Artistic Director Karle Erickson says each performance of "Medicine Woman" will be different because Vandervelde's score doesn't have exact notation, making the piece the latest of many challenges World Voices has faced in its ten years. Erickson says, "It's not like taking up a piece of Mozart and reading it off and preparing it. But it's something that causes us to be flexible. We have to grow. We have to learn. We have to get rid of the stereotypes we might have about music or a particular culture. We have to approach it in a different way."

The piece may pose new challenges to the singers, but Erickson began the project by asking Vandervelde for music that could be performed by better high school and college choirs. He hopes "Medicine Woman" will have a life beyond the February 2006 World Voices concerts.

— **Karl Gehrke** is a producer at Minnesota Public Radio (MPR) who specializes in arts and music reporting ♦

Editor's Note: Gehrke's feature was originally broadcast on MPR on February 22, 2006, and reprinted here with their permission. Its original audio version can be heard on the MPR website at: minnesota.publicradio.org/display/web/2006/02/22/world_voices

For additional information

World Voices website: www.worldvoicesmn.org
Janika Vandervelde's website: www.janikavandervelde.com



Janika Vandervelde conducting World Voices (MPR Photo/Karl Gehrke).

"A Wedding for the Arts" continued from cover

Next we needed a venue to showcase our new collection of wedding music. We contacted **Charlotte Sutherland**, a wedding and event planner from Abingdon, Virginia, who sponsors an annual wedding trade show. Our original idea was a booth at her trade show, with prerecorded samples of the new works that people could audition, or perhaps even live performances of the pieces. Charlotte, it turned out, had an even more ambitious idea.

"When I was approached by the Greater Tri-Cities Area Composers Consortium to provide a platform for their new wedding music," recalled Sutherland, "I immediately consented. I saw this as a great opportunity to showcase not only my own work and theirs, but to demonstrate how this could be done within the bounds of traditional wedding etiquette and good taste. I invited my wedding music consultant, **Dr. Kellie Brown**, (Milligan College, Tenn.) to join me as we met with the composers. I suggested they premiere their new works at an actual wedding ceremony – and happened to have the perfect couple for the occasion."



Photo: Eric McCarty

"We were thrilled to be honored with 'A Wedding for the Arts'. It was more beautiful than we could have ever imagined and it was a truly unique and intimate experience that we will never forget."

— Bride and groom Carrie Clark and Bobby Beck

"Carrie Clark and Bobby Beck had met more than five years ago while working at the state theatre of Virginia, The Barter Theatre in Abingdon," explained Sutherland. "They shared a love for this region's music and arts, and agreed it was a wonderful idea. Their friends and family would be their guests, of course, but the community at large would be invited to attend the ceremony as well, as a ticketed concert event."

As an additional incentive for the community at large, Sutherland suggested the wedding take place at a historic regional venue, the **Paramount Center for the Arts**, which is celebrating its 75th anniversary with special events throughout the year. Even better, we decided that proceeds from ticket sales would be donated to a local organization: the **Mountain Empire Children's Choral Academy**. The Academy is a leading choral organization in this region, and one of their choirs had even participated in an ACF *Continental Harmony* project back in 2000. The Academy is expanding its activities to include lower elementary-school "feeder" choirs in the Tri-Cities area, and the donated funds would be very welcome.

So suddenly the Consortium composers were writing music for a real bride and groom, and our modest trade show booth was "super-sized" into a community celebration and music education fundraiser. With a program of brand-new works, a historic performance venue, and a music education cause to support, we could honestly bill the event – and did – as 'A Wedding for the Arts.' "

While sketching out plans for the music, Charlotte Sutherland suggested we should include a new setting of "The Lord's Prayer." Although three of our Consortium members had previously written settings, all three had been performed. Sutherland remained firm: she wanted a new one at this "Wedding for the Arts." At first it seemed that none of us would have the time to come up with a brand-new setting, and so the idea was discreetly tabled. But as luck would have it, not one, but TWO composers, each acting on their own initiative, produced new settings of "The Lord's Prayer" in time for the wedding: one for voice and piano, the other for voices and harp. Rather than choose between them, Sutherland and Brown decided to present one "Lord's Prayer" toward the beginning of the prelude, and the other during the ceremony itself.

Kellie Brown acted as our composer-performer coordinator, setting deadlines for score completions and arranging sessions with the performers. She wisely recommended a full music-only rehearsal two weeks before the wedding rehearsal proper. Even with the advantage of this extra rehearsal – complicated by snow, freezing rain, performer illnesses, and family medical emergencies – the actual wedding rehearsal, was a "surreal" experience with all the additional aspects involved in this event, according to one bemused member of the bridal party.

"A Wedding for the Arts" Premieres

David See (after J.S. Bach): Prelude No. 1 in C
Schery Collins, flute; Jim Benelisha, cello; Bob Greene, piano

Evelyn Pursley-Kopitzke: "The Lord's Prayer"
Renee Kopitzke, soprano; Wendy Royston, viola
Nikki Fritts, harp

Jane Stuckenbruck Perry: "Lingering Love"
Kellie Brown, violin; Jane Stuckenbruck Perry, piano

John D. Nugent: "Set Me as a Seal"
Miranda DiMarco, contralto; Appalachian String Quartet

Carroll Kirby: Variations on Judy Dowd's "It Is Love"
Kellie Brown, violin; Bob Greene, piano

Ann Kelley Holler: "Tranquility"
Schery Collins, flute; Ann Holler, piano

Evelyn Pursley-Kopitzke: "Fanfare for Strings"
Appalachian String Quartet

Beth Perkinson McCoy: "Song of Celebration" *
Martha Eason, soprano; Chris Jennings, baritone;
Bob Greene, piano

Robert J. Greene, Jr.: "From Sacred Love"
(lyrics by Mary Louise Bringle)
Miranda DiMarco, hymn leader; Bob Greene, organ

Robert J. Greene, Jr.: "The Lord's Prayer"
Miranda DiMarco, contralto;
Bob Greene, piano

Ann Kelley Holler: "Hail, Festive Day"
Bob Greene, organ;
Dr. David Champouillon, trumpet

**second performance*



Photo: Eric McCarty

"A Wedding for the Arts" on stage at the Paramount Center

To everyone's relief and delight, "A Wedding for the Arts" came off as planned on February 26, 2006. Included was a musical program that premiered a string quartet processional, a trumpet and organ recessional, a setting of "Song of Solomon 8:6" for voice and string quartet, a congregational wedding hymn, the previously mentioned two settings of "The Lord's Prayer" and various flute, strings, piano, and vocal incidental music. The rest of the program was rounded out with original, but "second performance" works by members of our group. With so much music involved, we had to consider the "applause factor" in our planning. To ensure that the bride and groom remained the primary focus of their own wedding, we decided to eliminate any bows for composers and performers.

Despite its "surreal" complexity, both the wedding party and paying "concert" audience seemed to enjoy themselves immensely, as did the participating composers. Listing all the individuals and groups that benefited from "our" wedding, participating composer **Beth P. McCoy** concluded: "It was a win, win, *win* proposition." "That's the first time I've been really happy after a performance," said John D. Nugent, who wrote the "Song of Solomon" setting. As for myself, all my tailoring to produce a modular processional was worth it when that last bridesmaid arrived at the stage *exactly* with the last chord!

Finally, we'd be remiss not to include some words from Charlotte Sutherland about her important *visual* contribution to the event: "Custom-designed invitations addressed in hand-lettered calligraphy set the stage for such an extraordinary wedding," said Sutherland. "I worked to create a 1930s Hollywood look in honor of the Paramount Center's 75th birthday. The bride wore an ESA Makino ecru silk taffeta gown. Hand-crafted jewelry, hand-tied bouquets with fine silk ribbon, and the talents of a renowned glove-maker provided the finishing touches."

And speaking of inclusions, even poor old Richard Wagner and his "Lohengrin" wedding march were invited – but in a very subtle way: there was one "dum, dum-de-dum" quote in the string quartet processional, hidden in the viola's line.



— Evelyn Pursley-Kopitzke is composer, church musician and teacher in Blountville, Tennessee, who has written many choral and instrumental works. Blountville is one of the many small communities that comprise the Greater Tri-Cities Area.

Editor's note: For a complete listing of all the composers, music, and performers involved in "A Wedding for the Arts" — and to listen to excerpts of the music — go to www.joyandcompany.com and click on "special events." For more information on the Mountain Empire Children's Choral Academy, visit www.meccacademy.org. The wedding photos were taken by Eric McCarty, whose work can be further sampled at www.thelightphotography.com ♦

Chapter Updates

New England

Orchestral Premieres

As part of the **Composer Residency Program** arranged by the American Composers Forum New England (ACFNE), composers **Michael Weinstein** and **David Kechley** were each chosen to write a 15-20 minute work to be premiered by multiple orchestras throughout New England during the spring of 2006 and fall of 2007.

"Chamber Symphony" by Michael Weinstein received four performances March 3-5, 2006, by the Boston Classical Orchestra under Steven Lipsitt and Symphony by the Sea under Jonathan McPhee. This new work was commissioned by ACFNE in collaboration with the **New England Orchestra Consortium**, and was premiered in February by Charles Ansbacher and the Boston Landmarks Orchestra. Through this collaboration, Weinstein's "Chamber Symphony" ultimately reached approximately 1,600 listeners in four different communities in the greater Boston area.

David Kechley's commission, entitled "Images, Interactions and Incantations: A Symphony in Five Movements," is scheduled for its premiere performances in the spring of 2007. The participating orchestras will be the Longwood Symphony (Jonathan McPhee, director); the New Philharmonia (Ronald Knudsen, director); the Hingham Symphony (Jin Kim, director); the Waltham Philharmonic (Jonathan Girard, director); the Cambridge Symphony (Mark Latham, director); the Indian Hill Music (Bruce Hangen, director); and the Vermont Symphony Orchestra (Jaime Laredo, director).

Funding for the **Composer Residency Program** commissions came from the **LEF Foundation**, the **Cherbec Advancement Foundation**, and the **John and Naomi Tomfohrde Foundation** ♦



Players from the Boston Landmarks Orchestra

Washington D.C.

New Music Salons

The Chapter's current season of New Music Salon events continues at our new home at the Patricia M. Sitar Center for the Arts. Our last New Music Salon took place on Friday, March 10 at 8 p.m., at the Sitar Center, featuring **Fireworks**, an excellent new ensemble from New York City. They performed a program titled "Pyrotechnics," including compositions by the group's founder, Brian Coughlin, as well as DC Chapter member Douglas Boyce.

Our next concert will be held on Friday, May 12, at 8 p.m. at the Sitar Center, featuring the **Great Noise Ensemble**.

Composer-to-Composer

Washington area composers were invited to attend an open rehearsal of the Master Chorale of Washington on April 21 at the Kennedy Center, and to meet with featured composer, **Adolphus Hallstork** following the rehearsal.



Adolphus Hallstork

Got Mail?

Subscribers to our email announcement list recently enjoyed discount ticket offers from the Washington Performing Arts Society, as well as other partners around town. The email list is the best way to keep in touch with DC Chapter activities as well as new-music events throughout the region. To subscribe, please visit the Chapter website and follow the link to the email list: www.composersforum.org/dc ♦



Photo: David McMullin

Composer Michael Weinstein signs autographs after a concert performance of his "Chamber Symphony."

Minnesota

Lullaby Commissions

Late this winter, Minneapolis composer **Maura Bosch** was selected for *The Lullaby Project*, a six-month residency and a commission arranged by the ACF in collaboration with **The Tubman Family Alliance** (TFA), a pioneer in family violence prevention nationwide, and **Cantus**, a Twin Cities-based professional men's *a cappella* ensemble.

The Lullaby Project is designed to help families in abusive situations express love and caring for each other through music. Working with at-risk women, children, and men at three Minnesota shelters with the support and guidance of TFA staff and Cantus, Bosch will create three new choral works with texts selected or created in cooperation with shelter clients and Cantus. Bosch began work in March with the staff at TFA to design residency activities and collaborate with participants to develop and create the new pieces, which will be premiered by Cantus in Spring 2007.

The Lullaby Project is funded by the **Carolyn Foundation**, the **Star Tribune Foundation**, **Land O'Lakes Foundation**, and the **COMPAS Medtronic Arts Access Program**.

Photo: David Wolff



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

subito in Minnesota

The following Minnesota artists have been selected for the most recent round of *subito* awards: **Eric Barnum** (Mankato), **Michael Crowell** (Saint Paul), **Nickolai Kolarov** (Saint Paul), **Scott Miller** (Maple Grove), **Ann Millikan** (Saint Paul), and **Nirmala Rajasekar** (Plymouth). These *subito* grants supported projects ranging from producing a concert series of Balkan chamber music, providing artist fees for a production at the Red Eye, providing support to record and market a CD in Fall 2006, to travel to a music festival in Czechoslovakia.

subito is a quick-turnaround grant program to aid with career advancement of Forum composers and performers. Minnesota grants were initiated on July 1, 2005, as part of our continuing efforts to better serve the needs of composers and performers of new music in the region. Deadlines for the next two rounds of *subito* applications will be August 1 and November 1, 2006. For more information, see "Forum Opportunities" on page 12, or visit the "Programs" section at www.composersforum.org/minnesota.

subito is made possible in Minnesota by support from the **Jerome Foundation**.

Tuesdays *chez* Zeitgeist

The *Tuesday Salon* series is a monthly gathering for informal presentations of new works, open discussions, and career networking. It continues to be an excellent opportunity to share music within the local community.

The February 21 session featured works selected in the 2006 *Tuesday Salon with Zeitgeist* call for scores, and was performed by members of the St. Paul-based chamber ensemble with special guest flautist **Jane Garvin**. The group presented "The Lost Son" by **Paul Reiners**, "Prelude" by **Bill Kempe**, "Interpenetration & Non-Obstruction" by **Marc Jensen**, "Im Zeitgeist" by **Arthur Campbell**, "The Girl Who Was Standing Still" by **Todd Harper**, and "Scattered" by **Mike Crowell**. The selected works were scored for flute, clarinet/bass clarinet, percussion, and piano.

The March 21 gathering was dedicated to winners of the McKnight Composer Fellowships. **Yawo Attivor**, **Carol Barnett**, **Michael Crowell**, and **Eric William Barnum** discussed works they have created as part of their fellowships.

The next *Tuesday Salon* is scheduled for May 16, but then will observe a summer hiatus until August 15. Events are free, and begin at 7:30 p.m. For updated information about *Tuesday Salon* venues and performers, or to sign up to present work, click on "Programs" at www.composersforum.org/minnesota.

Sound Check at the Southern

On April 11 the Forum debuted a new three-concert Tuesday-night series called **Sound Check**, featuring new music by Forum composers, with conversations moderated by Randall Davidson. *Sound Check* will sample the region's diverse new music landscape, ranging from Avant-garde to Avant-pop, and Euro-American to non-Western traditions. The next concerts are scheduled for May 23 and June 20 at the Southern Theater (1420 Washington Ave. S., Minneapolis) and will begin at 8:00 p.m. with a 7:00 p.m. pre-concert reception.

There will be a reduced ticket price for ACF members, students, and seniors. For more information or to order tickets, contact the Southern Theater box office at 612.340.1725. For additional information about this event, visit: www.composersforum.org/soundcheck or contact David Wolff at 651.251.2833 or dwolff@composersforum.org. ♦

San Francisco Bay Area

New Commissions

The Bay Area Chapter is pleased to announce the award winners for its first annual **Northern California Composers Commissioning Program (NCCCP)**. Each award is divided between the composer (80%) and the applicant performer or presenter (20%):

Composer **Linda Bouchard** will create a piece for viola, percussion, and electronics, to be performed by violist **Ellen Ruth Rose** and percussionist **Chris Froh** during the 2006-07 season; Composer **Kurt Rohde** will create a new work for the **San Francisco Chamber Orchestra** 2006-07 season; Composer/performer **Matt Small** will create new work in a jazz idiom for his ensemble, to be presented at the **San Francisco Community Music Center** in 2006.

One of the three NCCCP awards was reserved for a young and/or emerging composer, and Matt Small qualified as both (see also "subito in the Bay Area" below for more on Small's activities).

NCCCP is supported by the Fund for Artists, an initiative of the Ford, James Irvine, and William & Flora Hewlett Foundations, and administered by the San Francisco Foundation.

Bay Area Readings

The next event in the chapter's popular *Reading Sessions* series will feature the venerable San Francisco new music ensemble **EARPLAY** and is scheduled for June 10 in the Chorissima Recital Hall at the Kanbar Arts Center (44 Page Street, San Francisco).

There will be two reading sessions that day: from 10 a.m. - 1 p.m. and from 2-5 p.m. Composers are invited to submit their scores for Earplay's consideration; Details are available on our website: www.sfcomposersforum.org

subito in the Bay Area

Bay area composer **Matt Small** presented a successful performance with his Chamber Ensemble at Old First Concerts in San Francisco. The concert, supported in part by a chapter *subito* grant, showcased Small's work in a jazz idiom to an enthusiastic audience. The award was earmarked for rehearsal and promotional costs, and Small was able to appear on three local radio programs to publicize his concert.

"*subito* is an extremely important program for composers, performers, and their communities, and gives vital support to artists in a timely and uncomplicated manner, allowing them to get their creative work out to the public," said Small. "This grant allowed me the vital opportunity to rehearse and perform my work at a level which does it justice. Thank you, ACF, for implementing such a needed program!"

Community Partnerships

With the assistance of a chapter *Community Partners* grant, Bay area composer **Jonathan Norton** and choreographer **Erin Mei-Ling Stuart** created "How to See Red," a new work for EmSpace Dance. The performance at the Dance Mission Theater in San Francisco drew a large and appreciative audience.

Choreographer Stuart credits the Bay Area chapter with giving her company the rare opportunity to commission original music for their work, and composer Norton says the project introduced him to an entirely new community of choreographers and dancers. "This grant program is not only greatly appreciated," said Norton, "but is necessary for collaborations such as this to come to fruition." ♦



Photo: Stuart Brinin

Matt Small's Bay Area Chamber Ensemble (left to right): Rachel Condry, Paula Dreyer, Steve Adams, Mitch Marcus, Kymry Esainko, Sarah Jo Zaharako, and Matt Small.

Los Angeles

ASCAP Exposure

As we go press, ACF Los Angeles Chapter (acFLA) Board President **Alex Shapiro** is scheduled to join **Phillip Blackburn**, the Forum's Director of Artist Services, on a panel at ASCAP's "I Create Music" Expo in Los Angeles (April 20-22, 2006). Their April 21 panel will discuss how advocacy organizations like ACF can help artists working outside the mainstream music business. Moderated by **Frances Richard**, ASCAP's Director of Symphonic and Concert Music, the panel will also feature composer **Frank J. Oteri**, Editor of the American Music Center's *New Music Box* online magazine, and composer **Ed Harsh**, Vice President of Meet the Composer.

New on Board

acFLA welcomes two new board members: conductor and composer **Marc Lowenstein** and poet and publisher **Kate Gale**. ♦

Looking for information and resources from the nonprofit music world? Look no further.

musicvista.org

Musicvists.org provides access to the only national database of online resources from the professional non-profit music sector in America and is a project of the National Music Coalition. Musicvists.org is the one place where users can access information from the web sites of eight of the nation's leading music service organizations. Users may browse and search for materials, information, and other resources in six main areas.



The current partners in the National Music Partnership/Coalition represent the fields of classical, jazz, opera, and other forms of art and concert music and include the American Composers Forum, American Music Center, American Symphony Orchestra League, Association of Performing Arts Presenters, Chamber Music America, Chorus America, Meet the Composer, and OPERA America.

Musicvists.org was made possible with the generous support of The William and Flora Hewlett Foundation.



Special Offer for ACF members only:

Any 5 Innova CDs postpaid for just \$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 by phone, fax or mail



Phillip Schroeder:
Move in the Changing Light
innova 655

Seven chamber works by **Phillip Schroeder** written for voices, cello, piano, synthesizer, electric bass, percussion, and digital delays. Performances by soprano **Amy McGinty**, baritone **Robert Best**, cellist **Daniel Cline**, with the composer on keyboards and electronics.



Neil Rolnick:
Digits
innova 656

Four pieces by **Neil Rolnick**: the title track performed by **Kathleen Supova**; a Philip Levine song-cycle "Making Light Of" sung by **Peter Eldridge**; "A Robert Johnson Sampler" performed by the composer; and "Plays Well With Others" with the **Paul Dresher Ensemble's Electro-Acoustic Band**.

Forum Opportunities

May 31, 2006
Philadelphia subito Grants

The Philadelphia Chapter' *subito* grants encourage and fund creative ideas by local composers and performers, honor artists' self-determination, and offer an inclusive approach to all kinds of composers and performers who need \$500 to \$2,000 to help advance their careers. Applicant must reside in one of the following six regional counties: Chester, Montgomery, Bucks, Delaware, Philadelphia, and Camden; The program is open to makers of new music: composers, performers, groups, sound artists, songwriters etc.; If you are applying from a performing group, your operating budget must be less than \$25,000; Full time students may not apply unless coursework is completed (ABD); You need not be an ACF member to apply but successful applicants are required to become ACF members; You may not apply for commissioning fees. The next application deadlines are as follows: May 31 2006 and January 31, 2007; For guidelines or more information visit the "Opportunities" section of the ACF website, or set up an appointment by calling 610. 896. 1571 or email: phillycomposers@composersforum.org

July 15, 2006 (postmark)
Encore

Encore, ACF's Performance Incentive Fund, encourages performers — individuals and ensembles — to add newly created works by living composers to their repertoires for the period July-September 2006. While not a commissioning program and not expected to fully finance performances, the program now makes grants from \$500 - \$2,500 to performers and ensembles to present a work at least three times during an 18-month period. Composers and performers must be based in different geographic areas of the U.S. (For example, a Florida soloist might work with a composer from Texas). Selected works may be premiered or unperformed, but must not have an extensive performance history. For guidelines, visit: www.composersforum.org/encore, or contact David Wolff at dwoff@composersforum.org

Calling All New Music Performers and Presenters!

ACF wants to update its list of performers and presenters interested in collaborating with composers. This list is posted on the Forum's website as a way to help connect composers, interpreters and impresarios. This list is a great way for everyone to network. In addition to providing the contacts, ACF helps fund new connections through its Jerome Composers Commissioning Program, *Encore, subito*, and the Northern California Commissioning Program.

Performers – How about a new piece commissioned just for you? Send us an email with your contact and performing information (instrument/vocal range – ensemble: instrumentation/voices). Feel free to add anything else you think would be helpful in making a connection.

Presenters – How about a world premiere on one of your concert? Send us an email with your contact and venue information (if applicable). Please tell us about your venue's programming, including length of season, type/genre of music presented, how far in advance do you book, etc.

We'll compile the information and post it on our website. Who knows? You, too, could be making new connections and new music very soon!

Email your information to mail@composersforum.org – or send it to:
New Music Connections
American Composers Forum
332 Minnesota Street, E-145
St. Paul, MN 55101-1300

August 1, 2006 (postmark)
Duo46 Reading Session

ACF announces a Reading Session and Master Class with *Duo46*. Up to five upper-Midwest composers will be selected to be read on Thursday, Sept. 24, 2006 at 7:30 p.m. by guitarist Matt Gould and violinist Beth Ilana Schneider. The readings will provide selected composers with a reading of their work, as well as a run-through DAT recording, for unlimited non-commercial use, of either all or part of the composition. *Duo46* will read works written in any style for violin & guitar, solo violin, or solo guitar. Submitted compositions should be approximately 4-6 minutes duration. Following the Reading Session, Gould and Schneider will present a *Composer Master Class* on writing chamber works for guitar, guitar & violin, etc. For requirements and submission guidelines, visit www.composersforum.org/duo46, or contact David Wolff at dwoff@composersforum.org

August 1, 2006 (receipt)
subito in Minnesota

subito is an ACF program that makes quick-turnaround advancement grants to emerging makers of new music. Minnesota composers and performers of new music can now apply for a grant of \$500-\$2,000 to advance their career. The application process is uncomplicated, and the review process is streamlined to provide a quick turnaround (usually within three weeks). There will be three more rounds of *subito* grants in 2005-2006, with application deadlines of August 1, 2006, and November 1, 2006. *subito* in Minnesota is made possible by funding from The Jerome Foundation. For *subito* guidelines and application form, visit the "Programs" section of the ACF website. For additional information: contact David Wolff at dwoff@composersforum.org

August 5, 2006 (postmark)
Jerome Composers Commissioning Program (JCCP)

The Jerome Composers Commissioning Program (JCCP), funded by the Jerome Foundation, supports the creation of new musical works by emerging composers, composer/performers, improvisers and sound artists. JCCP helps towards the cost of the creator's commissioning fee. A composer applies in conjunction with a performing organization (which may be any soloist or group, not necessarily a non-profit organization). Alternatively, composer/performer/improvisors who play in their own work apply in conjunction with a venue or presenter (e.g., school, theater, gallery, festival...). JCCP welcomes applications in all musical genres, including jazz, experimental, classical, improvised, sound-art and international styles, and seeks to expand new-music culture beyond the usual settings.

Eligibility: Only **emerging composers** at an early stage in their careers, with as-yet little peer recognition, no national reputation (as determined by prior performances and awards), and limited professional opportunities may apply. JCCP is intended to be among a composer's first commissions and represent a significant career boost. **Composers residing in Minnesota or in the five boroughs of New York City** may apply with performers based anywhere in the world. **Composers residing elsewhere** must work with Minnesota-based partners and present the work in Minnesota (a list of Minnesota performers is available on the ACF web site.).

Although ACF membership is not required to apply, applicants are strongly encouraged to join. Composers, performers, or presenters may take a leading role in only one application per year. Composers, presenters, or performers selected for JCCP awards in the last two years (2004 or 2005) are ineligible this year. All previous JCCP projects must be completed before a composer, performer, or presenter may reapply. No formal musical training is required. Currently-enrolled students may apply only if they have completed all coursework by the date of the panel meeting. A composer may apply in conjunction with an

ensemble resident at a place of worship, provided the work is not premiered during a religious service.

Selection Criteria: A high level of composer's and performer's musical ability, and evidence of the composer's personal voice, as demonstrated by submitted materials; The significance of the commission to the composer's career development; The commitment shown by the performer/presenters to promoting the new work: multiple performances (including through consortium arrangements), recordings, broadcasts, creative publicity, and educational outreach; Proposals must be complete and show well-considered compositional and performance planning.

Additional Information: The total JCCP pool is \$77,000. JCCP will grant up to \$8,000 towards the composer's commission fee. The fee should reflect the duration of the work, the size of the performing forces, an estimate of the composition time needed and the cost of producing scores/parts when necessary. ACF does not provide a standard fee schedule. You will not be penalized for requesting too much or too little: panelists reserve the right to adjust fees for comparable projects. If JCCP funds do not cover the entire cost of the commission, we encourage performers/presenters to pursue other funding sources to supplement the composer's fee. For projects whose total budget exceeds \$8,000 a letter of commitment for the performer/venue to secure extra funds is required.

Composers who are also performers in the proposed work must apply with a presenter (venue, e.g., theater, concert series, gallery, school...) and submit a letter of commitment from the presenter stating an anticipated performance date and location. JCCP projects must be completed within five years of the date of the award. Works must be in the early stages of composing at the time of application: works to premiere before November 2006 will not be considered.

Judging Procedure: ACF staff will review all applications for eligibility and completeness. There will be a panel of three professional musicians familiar with diverse genres of contemporary music, who will remain anonymous until

after the selection process. JCCP awards are generally announced in October.

For complete guidelines and application requirements: a PDF is available at the Jerome Composers Commissioning Program (JCCP) Program page on the ACF website (under "Commissions"); or contact Wendy Collins at 651.251.2824, fax 651.291.7978; e-mail wcollins@composersforum.org

September 1, 2006 (postmark)
Welcome Christmas! Carol Contest Call for Scores

The ninth annual *Welcome Christmas! Carol Contest*, co-sponsored by the Forum and VocalEssence, is open to North American composers. This contest provides composers of all ages with the opportunity to compose a modern-day carol. This year's contest requires writing for SATB chorus with solo acoustic guitar accompaniment. One or two pieces will be selected and performed at the four VocalEssence *Welcome Christmas!* concerts in December. Each winner will receive a prize of \$1,000. The winners may attend the rehearsals and performances at their own expense, and will have the opportunity for radio interviews as well as other media coverage and promotion. Applicants need not be members of the American Composers Forum; however, selected composers must become members in order to receive award. Before sending submissions, composers must download the full guidelines and application form located at www.composersforum.org/carol. For additional information, contact David Wolff at dwoff@composersforum.org or 651.251.2833.



before
applying

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

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

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

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

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

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

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

General
Opportunities

Here is an overview of all listings added to the on-line Opportunities section of the Forum's web site since the last issue of *Sounding Board*. ACF members can access more detailed information on these and newly posted Opportunity listings at: www.composersforum.org/opportunities.cfm

Don't have a computer? Is your dial-up connection incredibly slow? Experiencing frequent freeze-ups and crashes due to lack of available memory on your hard drive or dated software? Many public libraries, schools, universities, community resource centers, and even coffee shops offer high-speed access to the ACF web site for members without computers or internet accounts. We urge you to investigate these options – or ask a friend – if you are without functional access to the internet. Many new Opportunity listings are posted daily as soon as we receive them.

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

May 15, 2006

The Esoterics \$\$\$

Seeks portfolios of three contrasting a cappella choral score to determine winner of up to three commissions for a new work and premiere performances in Seattle. Travel stipend for winners to attend premieres.

Indiana State University

Seeks original solo or chamber music scores (1-6 performers) for possible performance during its 40th Contemporary Music Festival on Friday, November 10, 2006.

New York Summer Music Festival \$\$\$

Seeks applicants for three two-week Composition Workshop sessions for young composers between June 25 - August 5, 2006, directed by David Ludwig of the Curtis Institute. Classes, lessons, and performances of students' works.

Vox Novus

Seeks recordings of original, unperformed or unbroadcast works exactly 60 seconds or less for their fourth annual international one-hour 60x60 Project installation/concert.

May 30, 2006

Friends of the Brandenburg Symphony \$\$\$
Seek representative symphonic scores for their 2nd Biennial Composers Competition. Prize is symphonic commission and/or premiere of unperformed symphonic work in

Germany during 2007-2008.

May 31, 2006

Utah Bass/Baritone

Seeks contemporary art songs in English with a "Halloween" theme (macabre, fantastical, ghostly) for inclusion on an Oct. 31 recital.

June 1, 2006

Barlow Endowment

Seeks applicants for their 2006 Barlow Prize: Cash commission for a 13-15 minute new work for large wind ensemble. Premiere by five national ensembles in 2008.

Copland House

Seeks applications from six to eight emerging or mid-career composers (American citizens or permanent residents) for project residencies of approximately three to eight weeks at Copland's landmark home north of New York City. Residencies will be scheduled between Nov. 1, 2006 and Oct. 31, 2007.

International Society of Bassists \$\$\$

Seeks new, unpublished, unpremiered scores for double bass solo/piano accompaniment, in chamber ensembles, and with electronic/media accompaniment. Cash prizes and premiere performances at Oklahoma City U., June, 2007.

The Oregon Literary Review

Seeks PDF scores, musicological essays for possible publication in their Summer/Autumn 2006 issue.

Willow Flute Ensemble \$\$\$

Seeks short works for flute ensemble (no other instruments), for 5-10 players for their first competition. Cash awards and performance.

June 2, 2006

Look and Listen Festival \$\$\$

Seeks chamber works for any combination of 1-4 instruments for Composers Competition. Cash prize and NYC performance.

June 9, 2006

Atlantic Center for the Arts \$\$\$

Seeks applicants for associate artist residencies in Florida during October 30 - November 19, 2006, with composer Sydney Hodkinson as resident master artist.

June 15, 2006

Foundation for Universal Sacred Music

Seeks proposals from composers for sacred choral or solo vocal works or pieces for solo voice or small vocal ensemble, of 10 to 15 minutes in length, with or without instrumental accompaniment. Eight cash commissions and performance in New York.

June 17, 2006

The Schubert Club (St. Paul, Minn.)

Seeks three high-school-age composers from greater Twin Cities area to participate in their Composer Mentor Program, to work with Schubert Club composer-in-residence Edie Hill for the coming academic year. Group and individual sessions on various topics, attendance of local performances, rehearsals, and workshops.

June 30, 2006

Orchestre symphonique de Montreal \$\$\$

Seeks unrecorded, unawarded orchestral scores 20 minutes or less from composers under 40 for their first International Composition Prize. Cash prize, commission, performance and recording.

July 1, 2006

Albuquerque Youth Symphony

Seeks symphonic scores by US student composers aged 14 - 18 for their 2007 Intel Young Composers Competition. Cash award and performance in New Mexico.

COMA (Contemporary Music-making for Amateurs) \$\$\$

Seeks applicants for their Contemporary Music Summer School Festival at Doncaster College, South Yorkshire (UK), July 22 - 29, 2006. Composition courses, reading, performances.

Emeritus Recordings

Seeks digital recordings of original compositions for tuba ensemble, euphonium ensemble, or tuba/euphonium ensemble; also digital recordings of original compositions for trombone and piano, trombone ensemble, or trombone featured in a chamber music setting, or trombone as a soloist with a large ensemble. CD releases in Fall of 2006.

July 31, 2006

New Music Works

Seeks short chamber scores from Monterey and San Francisco Bay area composers under 35 for their Sound Horizons VIII salon readings/possible concert series premiere, and one cash award.

The Weill Music Institute at Carnegie Hall

Seeks applicant composers (ages 18-35) and singers (ages 21-33) for their workshops with Osvaldo Golijov and Dawn Upshaw, November 6-10, 2006 and April 9-15, 2007. Commissions and performance at Weill Recital Hall.

August 1, 2006

Foundation Orchestra Association \$\$\$

Seeks unperformed, unpublished short original chamber and symphonic orchestral

compositions with an overall multi-cultural theme and/or arrangements of an ethnic or cultural selection with sophistication in orchestration and arranging for their fourth annual International Composition Competition. Cash prize, performance and recording.

NeoPhonia New Music Ensemble

Seeks scores from composer who are of Greek heritage. Compositions must for solo or any combination of flute, oboe, clarinet, bassoon, trumpet, trombone, violin (2), viola, cello, double bass, piano and percussion (one performer); electroacoustic media or interactive electronics also permitted. Performance in Atlanta and archival recording.

Rockefeller Foundation

Seeks applicants for their Bellagio Study and Conference Center Program, supporting one-month creative and scholarly convenings and residencies in Italy during August-mid-December 2007.

Walden School Teacher Training Institute \$\$\$

Is accepting up to 30 participants for its a week-long seminar for composers, college professors, public and private school music teachers, and private instructors interested in proven methods for introducing or developing composition and improvisation activities in the classroom or studio. August 1-7, 2006, in Dublin, New Hampshire

September 11, 2006

Alexander Tansman Association \$\$\$

Seeks unawarded scores for large chamber ensemble to full standard symphony orchestra with or without a vocal or instrumental soloist for their 6th International Festival and Competition on October 6-8 and November 17, 2006. Cash prizes and performance in Lodz (Poland).

September 30, 2006

Tenor Gregory Wiest

Seeks songs written after 2000 based on English texts for solo tenor with or without various instruments for possible recital performance in Germany in 2007.

US Air Force Band

Seeks unpublished work for standard symphonic band instrumentation from US composers under 35 for their Colonel Arnald D. Gabriel Award. Cash award, performance, and possible new commission.

October 1, 2006

Ucross Foundation \$\$\$

Seeks composer applicants for 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, 2007).

October 2, 2006

US Air Force Band

Seeks unpublished works for jazz ensemble from composers under 35 for their 13th Annual Sammy Nestico Award For a New Jazz Composition. Cash award, performance, recording, and possible new commission.

October 31, 2006

The Saint Paul Chamber Orchestra

Seeks short chamber orchestra scores for its first Emerging Composers Competition. Cash awards and readings by the SPCO in April of 2007.

November 1, 2006

Debussy Trio Music Foundation \$\$\$

Seeks original unpublished, unperformed, and unrecorded chamber scores for harp, flute and viola circa 8 - 10 minutes (single or multiple movements) for their 2006 Biennial International Competition. Cash prizes, premiere performance and publication.

December 15, 2006

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.

December 22, 2006

ACO and the Annenberg Center

Seek scores and applications from emerging composers residing/studying in the tri-state area of Penns., N.J. or Del. for their American Composers Orchestra-Penn Presents New Music Readings and Lab, April 13 and 14, 2007 in Philadelphia.

No Stated Deadlines

LDSClassical

Seeks to podcast works by LDS (Latter-day Saint) composers.

Lever harpist Julieanne Rabens

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

Oeuvre

Online publication from Australia invites audio submissions of new music, from symphonic works to experimental works incorporating electronics or found sound.

WUOL (Louisville, Ky)

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