



AMERICAN COMPOSERS FORUM

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AMERICAN
COMPOSERS
FORUM

Editor's note: This feature originally appeared in the March 11, 2006, issue of the Philadelphia City Paper, and is reprinted here with their kind permission. The SoundExchange ensemble premiered their four compositions on April 2, 2006, at the Trinity Center for Urban Life in Philadelphia.

Working the Room:

SoundExchange remixes Philly composers and players into an athletic improv orchestra.

By Shaun Brady

This could be the most revolutionary, most way-out contribution to the city in a long, long time. Granted, Byard Lancaster, the legendary Philly saxophonist who refers to himself as Pennsylvania's first jazz lobbyist, is somewhat prone to hyperbole. But in this case, he probably isn't far off.

SoundExchange, presented by the Philadelphia chapter of the American Composers Forum in conjunction with West Philly's Ars Nova Workshop, brings together over a dozen area musicians and composers under the tutelage of experimental music pioneer Pauline Oliveros for a two-month residency, culminating in a weekend of workshops and performances.

The program was originated in 2004 by Katy Clark, then chapter director of ACF Philadelphia, and Thaddeus Squire, artistic executive director of Peregrine Arts. At that time, the two organizations identified that services which benefit electro-acoustic and improvisatory composers in our city were lacking, according to Jim Jordan, Clark's successor. Squire explains that SoundExchange is designed to bring artists with very distinct approaches to contemporary practice into Philadelphia and offer a context in which they can have a deep interaction with local artists that leaves a lasting impression and influence.

Jan. 16, Philadelphia Ethical Society: The musicians gather, seated in a semicircle around the stage. Two cellos, two basses, a trumpet, laptops, tables topped with all manner of electronic doodads, wildly sprawling wires and cables. All is silent. For five minutes, the only sounds are the hum of the heating system, the rustle of clothing, the scrape of chairs on the hardwood floor. When, three minutes in, a sudden loud clank is heard from outside, a noise that would otherwise have been just another background element suddenly becomes jolting, electrifying.



Philadelphia saxophonist Byard Lancaster

Pauline Oliveros began this introductory workshop by noting with a chuckle the interesting orchestra assembled. Then she immersed them in silence. The reason being, as Oliveros said, to get people listening more deeply than they realized that they could. While plenty of noise would be made and manipulated by the impromptu orchestra over the ensuing eight hours, this opening exercise is key to understanding Oliveros' concept of Deep Listening, a theory formed during her experiments with tape manipulation in the 1960s, when she wanted to evolve my listening

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Annual Meeting scheduled

You're invited to attend the Forum's Annual Meeting, scheduled for Friday, September 29, 2006, at the Saint Paul Chamber Orchestra's Huss Music Room. The meeting will begin at 3:30 p.m., last approximately one hour, and include musical performances.

A reception will follow the meeting, and all Forum members are welcome to attend. Call 651.251.2810 if you plan to attend. RSVPs are encouraged.

The Huss Music Center is located on the third floor of the historic Hamm Building, 408 Saint Peter St., in downtown St. Paul, Minnesota. Directions and parking information are available under Concert Experience at the SPCO website: www.thespco.org

Annual Report enclosed

Included inside this special issue of Sounding Board is your copy of the Forum's Annual Report for fiscal year 2006 (July 1, 2005 — June 30, 2006). This yearly report surveys the programs, participants, and donors who have contributed to the Forum's work. Additional copies are available on request.

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Staff Departures and Arrivals

June 30, 2006, marked both the end of the Forum's fiscal year and a significant restructuring at the national office in St. Paul, Minn.

The position of Vice President/Managing Director, held for three years by Glenna Dibrell, has been eliminated. We are sad to see Glenna go, but very grateful for all she has achieved with us. She brought to the Forum a high level of professional marketing and management expertise; among her many accomplishments was putting *innova* Recording's financial house in order and implementing sound business practices for that rapidly growing label. Glenna has reactivated her consulting practice and is pursuing work in for-profit and non-profit businesses.

Also leaving the Forum is composer David Wolff, who for eight years served the Forum in a number of roles, most recently as Regional Program Director. David was a major force in developing the Forum's chapter network, supporting existing and creating new midwest regional programs, and providing valuable feedback and advice for our composer members. David is moving to Northfield, Minn., where his wife Jenn has recently been appointed to a teaching position at Carleton College. David plans to devote the bulk of his time to composing, providing engraving and copying services through his Deer Grove Press publishing house, and taking care of their young son, Nathan.

Daniel Black, who has served as the Forum's Development Associate for the past year, is leaving us to pursue graduate studies in conducting at Houghton College in New York.

Composer Craig Carnahan has been hired as the Forum's new Vice President of Programs. Craig comes to us after serving over four years as Coordinator of Performing Facilities and Special Events at University of Minnesota School of Music, and previous positions as publicist at the Minnesota Opera and music director of the Twin Cities Gay Men's Chorus. Most of David Wolff's former responsibilities as Regional Program Director and some of Glenna Dibrell's duties as Vice President/Managing Director will be assumed by Craig in his new role as Vice President of Programs.

The Forum is also pleased to announce that Kelli Hirsch has been hired as our new Development Associate. She comes to us from NonProfit Solutions, Inc., a firm that provides development and membership services for non-profit organizations. Kelli is also an accomplished French horn player active with orchestras in the Twin Cities. She played in the orchestra assembled for the world premiere of Rondo Oratorio, a 2006 *Continental Harmony* *Encore* commission by composer Stephen Newby.

Bruce Carlson (1940-2006)

The Forum notes with sadness the passing of Bruce Carlson, the first and only executive director of The Schubert Club, one of Minnesota's oldest and most influential arts organizations. Carlson died on July 28, 2006, of complications from leukemia.

The Schubert Club began in 1882 as a volunteer organization that put on a handful of concerts in the Twin Cities, but under Carlson's direction grew into a major presenter, bringing internationally renowned artists like Alfred Brendel, the Emerson String Quartet, and Ren e Fleming to the Twin Cities each season. The Schubert Club also acts as a significant mentor to young and emerging composers and performers through a number of programs and services, and has commissioned dozens of works from established composers, including Dominick Argento and Aaron Jay Kernis, whose Schubert Club commissions went on to win Pulitzer prizes.

In a typically generous gesture, Carlson provided office space for the fledgling Minnesota Composers Forum back in 1977 and more recently partnered with the American Composers Forum in creating a national Art Song Competition. He will be missed by the all those whose lives he enriched through the art of music.



Craig Carnahan



Kelli Hirsch

Working the Room...

continued from cover

as part of my cultural understanding. So I try to cultivate *being* the sounds that I hear, so that I'm feeling them in my body and feeling as if I am the sound.

To that end, Oliveros doesn't differentiate between environmental sound and more traditional music. People get focused in certain ways and sound goes by them and is not attended to, so there's the othering of all kinds of sound as background noise or something that can be discarded. The fact is that wherever you are, whatever you're doing, there is a sonic context.

The Jan. 16 workshop was the only actual meeting between Oliveros and the group before the final concerts. In the meantime, the musicians are expected to convene and expand upon the ideas introduced that day, while the four composers develop their pieces. Oliveros was chosen, says Squire, because her work blurs the boundaries between composition and performance; in the same vein, the composers must decide how to balance composition and improvisation.

At rehearsal a month later, another listening exercise is interrupted by the buzzing of a cell phone — mine, I confess — set on “vibrate” but nonetheless noticeable. Initially overcome by the panic of the unintentionally rude, I recall Oliveros’ Circle Trio CD, Live at the Meridian, when a ringtone, typically met with nothing but icy stares, was instead absorbed and integrated into the ongoing improvisation.

Dr. Oliveros refers to this as playing the environment, and welcomes these intrusions. I've played in places where there's kitchen noise and people eating noise and all of that, and I play with it. After a while it's like you have partners in making the music. You're harmonizing with the space rather than struggling against it.

After the silence exercise, Oliveros has everyone play one sound, whatever and whenever they want, within one minute. A quick electronic blurr, a long bowed string, a whimsical blast from a slide whistle. Bassist Evan Lipson simply whips his bow through the air, producing a whoosh of air. It is the improvisers' equivalent to 'Hello, My Name Is' tags.

The most cited reason for applying to *SoundExchange* is the unique opportunity to mingle with musicians from outside one's normal spheres. Cellist Helena Espvall-Santoleri, who tends toward the stark and elegant her playing with the Somloi Galuska Project lends an ethereal 4AD vibe to the often raucous big band professes interest in working with Dale Jimenez of bizarro noise-rockers Need New Body. I get sick of my own ideas sometimes and don't always manage to transcend beyond boredom or fear. But when I do, and connect with fellow players and the spirits, it's more rewarding for me than playing any other kind of music.



A *SoundExchange* “still life” with instruments, etc.

Then again, perhaps the combination would not be as strange as it seems. During one improvisation, Sir Gerone Dale Jimenez, Esq., aka Mr. D (he insisted on the full name), strummed his guembri, a three-string African lute, as cellist Monica McIntyre bowed long drones. Jimenez sang softly, wordlessly, almost to himself, soon joined by McIntyre, a neo-soul singer in her other life, adding louder, soul-inspired melodies. The combination was unexpected and beautiful. Jimenez notes that while all improvisers have tricks they fall back on, they're unnecessary when what is happening is true. Nothing matters when it's true. There is no individual when it's true. Just oneness. Damn, I sound like a Buddhist.

Oliveros' third exercise moves around the room, two playing as a duo, a third entering to form a trio until the first drops out, then the next in line joins, the combinations traveling like the wave at a ball game. The first remarkable moment comes as trumpeter Bart Miltenberger joins Byard Lancaster's piccolo, the two playing almost in unison until their lines diverge like unraveling threads.

Most often mentioned are the two veterans of the group, Byard Lancaster and Charles Cohen, by the younger musicians and by Oliveros herself, who invited them to join the Deep Listening Band for their Friday concert. The two couldn't be more of a study in contrasts. Lancaster is gregarious, his enthusiasm after so many years evident and infectious. Cohen, on the other hand, is quiet, withdrawn; when asked for his impressions after rehearsal, he merely offered, I try not to think too much. I just play.

While playing, Cohen is similarly unobtrusive, but adds spice like a gourmet chef, entering with just the right accents to alter the environment. Uncharacteristically, Lancaster was content to sit and watch, curious about the unfamiliar electronic instruments. I know when a drummer's really getting down, he explained, but here I don't know.

Feb. 16 rehearsal, Settlement Music School: Audiovisualist John J.H. Phillips has been the most hands-on of the four composers, the only one until now to have attended the weekly rehearsals. He therefore takes de facto control of the session. Still, he struggles with composing for an improvisatory unit, toying with using video

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Working the Room...

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images to evoke moods or ideas ("enigmatic," "flatulent") from the ensemble. But logistics interfere — how to screen the video without disengaging the musicians from the audience? Having previously collaborated on audiovisual installations involving mechanical sculptures, Phillips throws out the idea of motorized cues. "Like Fraggles Rock?" interjects bassist Joseph Whitt.

Ultimately Phillips decides on live video projection, cueing the ensemble via shapes, colors and motion. His own instrument is the Buchla Lightning, a MIDI controller guided by a pair of handheld wands, like a theremin played by an air traffic controller. During improvisations, Phillips often stops and watches the other musicians, juggling his dual roles as performer and composer, which he compares to being part of a flock of birds. Which to me means no leader, no hierarchy, but an ability to swoop gracefully through fresh musical air. Birds, as I understand it, have a sense of proximity which guides their group behavior, and I enjoy that analogy when playing with improvising musicians.

The first workshop was held on MLK Day, and en route composer/guitarist Jonathan Matis heard a radio program on Dr. King's decision to speak out against the Vietnam War. He decided to write a piece centered around King's 1967 "Beyond Vietnam" speech, with various members of the ensemble reading portions while subsets of the group play Matis' score, denoting textures, pitches and ideas for each section.

Composer/multi-instrumentalist Valerie Opielski is particularly attracted to Oliveros' definition of music as being much broader than the way it is normally defined. Opielski is considering creating a sound montage to play underneath the live musicians, to regulate the timing and mood, but flexible enough to allow for spontaneity.

Pauline Oliveros at her laptop.



The fourth composer, DJ and laptop artist Ben Camp, is secretive about the piece he will unveil for the performance, but hopes to combine structured composition, guided improvisation and free playing.

Both the initial workshop and later rehearsal seem tenuous, still a feeling-out process. Behind a table that looks like a flea market electronics sale, piled with a guitar and various devices for sonic manipulation, Jesse Kudler voices skepticism about playing improvisation exercises without knowing the eventual shape the compositions will take.

Though Kudler prefers long tones at the extremes of the volume scale and Dave Smolen tends toward short, percussive electronic bursts, both seemed concerned that the group's efforts favored the loud and fast, too abbreviated for ideas to develop. According to Kudler, "I've almost never heard a recording of myself improvising and thought I underplayed. A lot of getting good as an improviser is learning to work in groups, and how to make the group's music as good as it can be, even if that means sacrificing some of your own cool moves. If everyone is rocking out all the time, you just get mush."

Essentially, this thought leads directly to Oliveros' Deep Listening concept. Via telephone from her Kingston, N.Y., home, shortly after the mid-February blizzard, she appreciated the snow-induced quietude. "But if you're someplace where there's noisy activity, there's nothing you can do about it except take yourself away. So I prefer to listen to it and embrace it and find out what I can. There's always knowledge and intelligence in sound, whatever it is."

Shaun Brady is a freelance writer and regular contributor to the *Philadelphia City Paper*.

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Forum Opportunities

October 1, 2006 (receipt)
San Francisco Bay Area
Composer in the Schools

The Forum's San Francisco Bay Area Chapter seeks a qualified composer residing in Northern California to teach high school students in its renowned Composer in the Schools (CITS) after-school program, with classes held for 2 hours one day each week at Lowell High School in San Francisco. Classes will begin in mid- to late October, 2006. Composers in northern California are eligible to apply. Previous experience teaching composition, and in particular working with high school age students, is strongly encouraged. Guidelines and application requirement information is posted on the ACF website's Opportunities page and SF Bay Area Chapter pages. For further information and/or questions about completing the application contact Tod Brody at tel: 415.864.0400 or email: staff@sfcomposersforum.org

October 15, 2006 (postmark)
Northern California Composers
Commissioning Program

The Forum's San Francisco Bay Area Chapter is pleased to announce the return of its Northern California Composers Commissioning Program (NCCCP). Performers (individuals or ensembles) and presenters are invited to apply for grants from \$5000 to \$7500 on behalf of themselves and composers with whom they wish to collaborate. Performers (both individuals and ensembles) and presenting organizations in the nine Bay Area counties (Alameda, Contra Costa, Marin, Napa, San Francisco, San Mateo, Santa Clara, Solano, and Sonoma) are invited to apply for these awards. Commissioned composers must also be residents of one of these counties. Awards will be shared. Applications must be postmarked by October 15, 2006. Guidelines and application requirement information is posted on the ACF website's Opportunities page and SF Bay Area Chapter pages. For further information and/or questions about completing the application contact Tod Brody (see previous listing for contact information).

October 15, 2006 (postmark)
Encore

Encore, the Forum's Performance Incentive Fund, encourages performers - individuals and ensembles - to add newly created works by living composers to their repertoires. While not a commissioning program and not expected to fully finance performances, Encore acts as an incentive to build new partnerships between performers and composers. The program now makes grants from \$500 to \$2,500 to performers and ensembles to present a work at least three times during an 18-month period. Awards support rehearsal and performance costs, so that performers may connect with a composer whose work they have not previously performed. Composers and performers must be

based in different geographic areas of the U.S. Selected works may be premiered or unperformed, but must not have an extensive performance history. Deadline: October 15 (postmark) for performances beginning January-March 2007. For guidelines, contact Craig Carnahan at ccarnahan@composersforum.org or tel: (651) 251-2833, or visit: www.composersforum.org/encore

November 1, 2006 (receipt)
subito in California

The San Francisco Bay Area Chapter of American Composers Forum, in partnership with the Forum's Los Angeles Chapter, is pleased to announce the return of the *subito* quick-advancement granting program to composers throughout California. The first *subito* grants under the new program will be made in November 2006, with an application receipt deadline of November 1. *subito*, with funding from the James Irvine Foundation, is designed to give an immediate financial boost to composers and performers of new music at a time when this help would have a significant career-enhancing effect. The application process is uncomplicated, and the peer review process is streamlined to provide quick turnaround. The success that the pilot *subito* program demonstrated has led to a renewal of Irvine's support, and an expansion of the program to composers throughout the state of California. Guidelines and application requirement information is posted on the ACF website's Opportunities page and SF Bay Area Chapter pages. For further information and/or questions about completing the application contact Tod Brody (see previous Oct. 1 California listing).

November 1, 2006 (receipt)
subito in Minnesota

Quick turnaround, career advancement grants of \$500-\$2,000 for emerging makers of new music in Minnesota, *subito* grants are designed to give an immediate financial boost to composers, performers, and other makers of new music at a time when this help would have a significant career-enhancing effect. The *subito* program is highly inclusive, and therefore encourages composers, performers, and sound artists working in diverse genres/mediums to apply. The program also encourages artists to take risks in their creative endeavors. We wish to award grants to varied artists from the many genres of music represented in Minnesota, and from the state's diverse cultures. Submissions must be received (not postmarked) by November 1, 2006. For more information about this opportunity contact Craig Carnahan (see Oct. 15 Encore listing above).

before applying

This section lists opportunities as far in advance as possible, so that members may have maximum time to respond. Once listed, some items may not reappear in Sounding Board but will be available on our website through their deadline date. Deadlines shown in boldface type are for receipt of materials unless "postmark" is specified. If a date does not include a year, it is within the following 12 months.

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.

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.

Due to space limitations, only basic information can be included in these columns, but full details will be available online. Also, the Forum receives these listings from a number of sources, including email. International characters are sometimes changed during Internet transfer. As such, readers are 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.

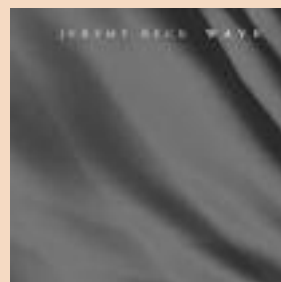
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Electropolis
Electropolis
(innova 642)

Michael Ferrier on electrosax, Michael O'Brien on bass, Steve Roehn on percussives, and Kelly Rossum on electrumptet.



Judy Dunaway
Mother of Balloon Music
(innova 648)

New music for balloons plus violin, string quartet, Koto, and electronic sampling and real-time processing.

General Opportunities On line

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 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

October 1, 2006

Guggenheim Memorial Foundation
Seeks applicants from advanced professionals in humanities and non-performing creative arts from the U.S., Canada, Latin America, and Caribbean for research and artistic fellowships.

October 1, 2006 (cont.)

Meet the Composer

Seeks applications from sponsoring organizations for their Creative Connections grants to assist American composers to participate in public activities related to specific performances of their original music occurring Jan-Mar, 2007.

Ucross Foundation \$\$\$

Seeks composer applicants for artist residencies of two - six weeks on a 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

Radcliffe Institute for Advanced Study

Seeks applicants for fellowships from scholars, scientists, artists in academic and the creative arts. Applicants must have doctorate or appropriate terminal degree by December 2005 in the area of the proposed project.

US Air Force Band

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

October 13, 2006

BMI Foundation

Seeks applications from U.S. women composers aged 20-30 for possible commission with the Orchestra of St. Luke's in NYC.

October 15, 2006

ASCAP and Society For Electro-Acoustic Music U.S. (SEAMUS)

Seeks applications for their annual Commission and Recording Prize for Student Composers. Commission and performance.

Macro Analysis Creative Research Organization (MACRO)

Seeks unpublished, unawarded scores for wind ensemble or chamber winds composed within the past 3 years for their 2007 Truman State MACRO Composers Competition. Cash award, new commission and composer residencies and appearances in Wisconsin and Missouri.

Robin Cox Ensemble

Seeks works for live performance with video projection involving violin, cello, B flat/bass clarinet, and two percussion. Music for one to five performers involving visual media, including film, interactive video, and animation will be considered.

San Francisco Song Festival \$\$\$

Seeks song-cycles from North American Composers (student, emerging, and established categories) for their 2006 American Art Song Competition and Phyllis C. Wattis Prize for Song Composition. Cash awards, performances in San Francisco and Boston, and travel stipends to attend performances.

October 31, 2006

Akademie Schloss Solitude

Seeks applicants for music/sound residency fellowships of six to twelve months in duration in Stuttgart, Germany, during 2007-2009.

Duoazona

Seeks new scores for flute and guitar and collaboration proposals from U.S. composers. Possible performance (in Arizona and elsewhere) and recording.

NACUSA

Seeks chamber scores for 5 players or less from NACUSA members aged 18-30 for their 27th Annual Composer Competition.

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

American Academy of Arts and Letters

Invites submissions for its 2007 Richard Rodgers Awards for the development of the musical theater by nonprofit theaters in New York City.

Composers, Inc. \$\$\$

Seeks scores for 1-5 players (tape allowed) from U.S. composers for their 2006 Lee Ettelson Composers Award. Cash prize and performance in San Francisco.

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.

Rome Prize \$\$\$

Seeks project proposals from emerging composers for 11-month residency in Rome.

November 10, 2006

NewMusic@ECU Festival \$\$\$

Seeks short orchestral scores for their 2007 Orchestra Composition Competition. Prize is March 4, 2007, performance by ECU Festival Orchestra in Greenville, NC.

November 15, 2006

ASCAP Foundation

Seeks published or unpublished concert works from ASCAP composers requiring a conductor scored for full orchestra, chamber orchestra, or large wind/brass ensemble (with or without soloists and/or chorus) not previously performed professionally for their annual Rudolf Nissim Prize. Cash award.

November 30, 2006

Oregon Review

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

November 30, 2006 (cont.)

Sarasota Opera

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

VirtuosoWorks, Inc.

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

December 1, 2006

ASCAP Foundation

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

Sacred and Profane

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

December 11, 2006

Haddonfield Symphony

Seeks short orchestral works from U.S. composers under 30 for their Young Composers Competition 2006-07. Performance and travel stipend to attend performance in Haddonfield, New Jersey.

December 15, 2006

California Symphony \$\$\$

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

Swiss Brass Band Association

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

December 20, 2006

U. of Maryland, Baltimore County

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

December 22, 2006

ACO and the Annenberg Center

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

January 1, 2007

Trio Callisto

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

Midwest Flute Association

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

January 12, 2007

Camargo Foundation

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

January 15, 2007

Vocal Works & Utah Particle Opera Project

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

January 16, 2007

Aaron Copland Fund for Music, Inc.

Seeks applicants for its Recording Program grants to document and provide wider exposure for the music of contemporary American composers.

January 31, 2007

Long Leaf Opera

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

February 1, 2007

NEA and Japan-U.S. Friendship Commission

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

March 1, 2007

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

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

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