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Composer **Daniel Kellogg** (left) and Philadelphia Orchestra percussionist **Chris Devinney** (right) at Verizon Hall on November 16, 2005, after a rehearsal of "Ben."



Photo: Paul Mange Johansen

## News from Our Chapters

### Daniel Kellogg and "Ben" in Philadelphia

By Paul Mange  
Johansen

One year ago, Christoph Eschenbach, the music director of the Philadelphia Orchestra, selected **Daniel Kellogg**, a 29-year-old composer, to write a new symphonic work to commemorate the 300<sup>th</sup> anniversary (1706-2006) of the birth of a famous Philadelphian, Benjamin Franklin.

Kellogg's selection was the result of a nationwide **Benjamin Franklin Commissioning Competition** organized by The Philadelphia Orchestra and the Philadelphia Chapter of the American Composers Forum. Commissioning a symphonic work in honor of Franklin had become part of the City of Philadelphia's year-long 300<sup>th</sup> anniversary celebration. More than 120 composers from around the country applied for the commission. The Philadelphia Orchestra premiered "Ben," Kellogg's new composition, on Friday, November 18, 2005.

Despite an impressive series of awards and a growing body of works in his catalog, Kellogg, now an assistant professor in the College of Music at the University of Colorado at Boulder, confessed to being overwhelmed by the prospect of translating the life of Franklin into a symphonic work. "I was in awe of all that he did," said Kellogg. "I wanted my music to capture his curiosity, his flirtatiousness, sense of fun, wit, and the spirit of the amazing time in which he — and America — were born."

Before he began composing the piece, Kellogg read "Benjamin Franklin: An American Life," Walther Isaacson's recent biography, and consulted with Yale historian Ellen R. Cohn, the country's foremost scholar on Franklin's connection to music. "The life of Ben Franklin could supply the stories for 100 operas," notes Kellogg.

Famous as a statesman and inventor, Franklin was also a composer and instrumentalist. He invented his own version of an 18<sup>th</sup>-century novelty, the "glass armonica" (as Franklin called it) — a set of tuned and moistened glass bowls rotated on a treadle-powered spindle and played with the fingers of the performer's hand.

Kellogg employed Franklin's glass armonica in the third movement of "Ben," a four movement symphonic work. Each section has its own evocative title and markings:

- "Such Merry as We Have Been" — fast and joyful;
- "Kisses in That Wind" — with a romantic lilt;
- "The Distance of Oceans" — slow and haunting; and
- "Le verre en main, chantons notre Benjamin (Glasses in hand, let's sing to our Benjamin)" — fast and celebratory).

The "glass armonica" used in the Philadelphia Orchestra performances of Daniel Kellogg's "Ben."



Photo: Paul Mange Johansen

In "The Distance of Oceans," the glass armonica was played by one of the Philadelphia Orchestra percussionists, Chris Devinney. Kellogg's careful scoring, and the discreet employment of amplification, allowed this instrument's

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## Compose, Communicate and Connect Part Two

By Alex Shapiro

*Editor's note: This feature originally appeared in the Journal of the International Association of Women in Music (Vol. 11, no. 1) and is reprinted here with their kind permission and with some additional revisions by its author. Part One was included in the November-December 2005 edition of Sounding Board.*

Just as I cannot compose music for acoustic instruments without thinking of how the notes will feel under the fingers and against the bodies of the players, I rarely compose music of any kind without considering the experience of the audience, or at least, what I guess their experience might be. When a work of mine is programmed on a concert or a recording, I am given a temporary gift of time, which I can use to take the players and the listeners on a journey. And that presents me with a responsibility to consider just what kind of trip we are going to take.

In this sense I'm mildly programmatic in my approach; like a filmmaker, I want to elicit emotion. Occasionally, a dramatic event will be attached to my intent, as with a trio called *Desert Passage*, which alludes to a violent thunderstorm sweeping suddenly across an arid landscape. More often, I choose subjects like the tides in my string quintet *Current Events*, or human inadequacies, as referred to in *At the Abyss*, and use them as the emotional focus guiding me through the structure of the piece. Many listeners find program notes useful in assisting their connection with unfamiliar music, so I like to share the visions that glided across my mind as I composed.

There are inherent dichotomies in the act of writing music. Composing is mostly a private pursuit, yet the result from being sequestered is usually a very public one. If I expect an audience to not only listen to my music, but to pay money to do so, then while I'm composing I think in terms of what will communicate not only to myself, but to others.

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# soundingboard

The newsletter of the  
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## Sound Bites

### *innova* at the 2006 GRAMMY® Awards



A recent *innova* release has made the 48th Annual GRAMMY Awards Nominee List. Nominated for "Best Recording Package" is **Stuart Hyatt's** "The Clouds" (*innova* 203). Hyatt's ingratiating disc of gospel music recorded by Sumter County, Alabama, community members has a "home-made" feel and is packaged in plain brown corrugated cardboard with a wispy, cotton cloud peeping out from a bright blue paper background (See ad on page 9). Congratulations, Stuart!

### Schubert Club Composers-In-Residence

Two American Composers Forum members have been selected as The Schubert Club's new composers-in-residence: In these paid positions, **Abbie Betinis** and **Edie Hill** will help influence the organization's concert and educational policy and practice. Hill and Betinis are succeeding another Forum member, **David Evan Thomas**, who served as Schubert Club composer-in-residence for the past 11 years.



Photo: Sharon Carlson

Schubert Club composers-in-residence **Abbie Betinis** and **Edie Hill**.

Edie Hill's "Bow Echo" for solo amplified cello was commissioned by The Schubert Club in 1997, and the organization has recently commissioned her to write a new work for the Rose Ensemble's 10<sup>th</sup> anniversary concert in May 2006. Hill's residency responsibilities will include mentoring two area high-school student composers as part of The Schubert Club's Composer Mentor Program. Abbie Betinis will fulfill her residency by working at the organization's main office and by giving tours of the extensive musical instrument and manuscript collections housed at The Schubert Club's museums, located in the Landmark Center of St. Paul, Minn. The Schubert Club Composers-in-Residence program is supported in part by the HRK Foundation.

Founded in 1882, the Schubert Club is one of the oldest musical institutions in Minnesota. It is also one of the state's most composer-friendly organizations, having commissioned new works and advanced the careers of both established and emerging composers of all ages and from many states. Two Schubert Club commissions have been awarded the Pulitzer Prize for Music: the song-cycle "From the Diary of Virginia Woolf" by **Dominick Argento** (1975) and the String Quartet No. 2 (*musica instrumentalis*) by **Aaron Jay Kernis** (1998). A list of all the Schubert Club's commissions and additional information on its concerts, programs, and museums can be found online at: [www.schubert.org](http://www.schubert.org)

### ArtSong Competition, Past and Present

Again this year, the Forum is collaborating with The Schubert Club on a national **ArtSong Competition**. Look in the "Forum Opportunities" section of this newsletter, on page 11, for details.

As part of The Schubert Club's annual Summer Song Festival in St. Paul, the winner of last year's competition, **Pierre Schroeder** of Los Angeles, California, heard his song "Whence came the voice," premiered by Metropolitan Opera soprano **Isabel Bayrakdarian** and pianist **Warren Jones** on June 11, 2005.



Photo: Sharon Carlson

Composer **Pierre Schroeder** with soprano **Isabel Bayrakdarian** and pianist **Warren Jones** in St. Paul last summer.

Performers scheduled for the 2006 Summer Song Festival in St. Paul include baritone **Christopher Maltman**, mezzo-soprano **Jennifer Larmore**, and mezzo-soprano **Joan Morris** with pianist **William Bolcom**. Additional information on programs and venues for this recital series will be available on The Schubert Club's website later this year.

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.

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### JCCP Awards Announced

Twelve projects were selected for the Forum's 2005 **Jerome Composers Commissioning Program (JCCP)**. Applications for this program are considered in two separate pools: the first for projects involving composers with a Minnesota connection, and the second for projects involving composers based in the five boroughs of New York City. The following five composers and projects were selected from the 37 submitted for the Minnesota awards:

**Marita Bolles** (Chicago, Ill.) will write five pieces for percussion and electronics. Working with Bolles will be percussionist Patti Cudd (Minn.);

**Michael Croswell** (St. Paul, Minn.) will present an evening of his works at Minneapolis' Red Eye Theater;

**Michelle Kinney** (Golden Valley, Minn.) is writing an evening-long work featuring vocalists Jen Baldwin-Peden and Christina Baldwin to be premiered at Nautilus Music Theater in St. Paul;

**Ann Millikan** (St. Paul, Minn.) will write a piece for the California EAR Unit;

**Yotam Rosenbaum** (Allston, Mass.) will write a five-movement piece for St. Paul's Belladonna Baroque Quartet. The piece will feature David Sammuels, the world-reknoned mallet percussionist.



New York composer **Annie Gosfield**.



Minnesota composer **Mike Croswell** with a four-footed friend.

The following seven composers and projects were selected from the 31 submitted for the New York City awards:

**Kati Agocs** (New York City) is composing a 12-15 minute work for Winnipeg Canada's Da Capo Chamber Players;

**Annie Gosfield** (New York City) is writing a cello concerto for Felix Fan and the Berkeley Symphony Orchestra in Berkeley, Calif.;

**Vijay Iyer** (New York City) is collaborating with lyricist Michael Ladd to create a "transmedia performance/opera." The work will be premiered during the inaugural season of the University of North Carolina-Chapel Hill's Carolina Performing Arts Series;

**Rudresh Mahanthappa** (Brooklyn) will create a full evening of music for his group Indo-Pak, to be premiered at Joe's Pub in New York City;

**Hiroya Miura** (New York City) is writing a piece for two Columbia University artists, the G-Sharp Duo, to be premiered at a concert in memory of composer, educator, and theorist Jonathan Kramer;

**Sam Newsome** (Brooklyn) is composing a piece for solo saxophone based on the vocal music traditions of early African-American blues singers and Mongolian throat-singers. The work will be premiered and recorded at St. Luke's Evangelical Church in Brooklyn;

**Sean Noonan** (Brooklyn) will be capturing field recordings in America, Europe, and Asia to use as the basis of a number of works based on current folk traditions. The resulting compositions will be premiered as part of a three-day festival produced by Nu-n-Arts, Inc. in Brooklyn, N.Y.

JCCP is now in its 26th year. The program seeks to boost careers by offering emerging composers an early commission and more experienced composers an incentive to stretch beyond their current boundaries. Composers apply with performers or presenters for support to underwrite the commissioning fee. Awards for this year's 12 projects ranged from \$4,000 to \$8,000, funded from a pool of \$77,000. Each project performer is also eligible to apply for a Performance Outreach Grant (averaging \$1,000) to bring the new work to new audiences.

**The Jerome Foundation**, created by philanthropist and artist Jerome Hill (1905-1972), makes grants to support the creation and production of new works by emerging artists and organizations that support emerging creative artists who are residents of Minnesota and the five boroughs of New York City.

Application forms for the 2006 round of JCCP awards will be available in May, and details will also be posted on the Forum's website: [www.composersforum.org](http://www.composersforum.org)

For more information about this program, contact Wendy Collins at [wcollins@composersforum.org](mailto:wcollins@composersforum.org) or call 651.251.2824

### Recent Encore Awards

*Encore* is a national program that provides rehearsal and performance funds for repeat performances of recent works by Forum composers. Performers and composers who have not worked together before apply jointly for *Encore* support; applicants must reside in different geographic regions of the country (i.e. not the same state or any state that borders it) and commissioned works are not eligible. The following performer/composer applications received funding in the most recent round of *Encore* grants:

**Encore Wind Ensemble** (Roseville, Minn.) will perform "To Venture into the Realm of the Unknown" by **Kathryn Salfelder** (Fair Lawn, N.J.);

**Ensemble, inc.** (Brooklyn, N.Y.) will perform "Cantata: Flower, Fruit and Thorn pieces" by **Volay Krishnakumar** (San Diego, Calif.);

**Eric Himy** (Fans Church, Va.) will perform "Hommage à Mozart" by **Elisenda Fábregas** (San Antonio, Texas);

**Rene Izquierdo** (Milwaukee, Wis.) will perform "Sid's Swagger" by **Julia Crowe** (New York, N.Y.);

**Aaron Larget-Caplan** (Southbridge, Mass.) will perform "Whatever You Want Me to Be" by **Kurt Erickson** (American Canyon, Calif.)

The Forum's *Encore* program is made possible by support from **The Argyosy Foundation** and a generous gift from an anonymous donor. For more information, or to download complete *Encore* guidelines and application forms, visit: [www.composersforum.org/encore](http://www.composersforum.org/encore)

*“Compose, Communicate and Connect” continued from front cover*

Because I enjoy having my music performed as much as it is – a couple of times a week somewhere in the world – thoughts of those who will be hearing it are rarely far from my mind. Interestingly, this has not affected my artistic choices; even my more experimental pieces are considered tame by comparison to those of many of my peers, and so perhaps I’m just lucky that my own taste is not far afield from that of audiences. I can be true to my instincts and responsive to listeners at the same time. But regardless of the style of our music, composers have to earn the interest of our audiences. We cannot expect that simply because we deem what we do to be important, others will, too. And so just as I honor my relationships with musicians, I also believe that I have one with concertgoers as well.

There have even been times when considering the listener during the writing process has been a useful tool when I’m stuck on particular a passage. I try to distance myself from my own writing, and ask: “If I were sitting in the audience hearing this, what would I want to happen next?” This question helps get me out of myself and thinking like a listener rather than a creator. After all, once the piece is finished, listening is what will occur. The theory of composition is almost entirely meaningless to the hearts of those hearing the music.

### Shop Talk

There has never been a better time to be a composer than right now. Desktop publishing and the internet have given us access to innumerable potential audiences and musicians, as well as considerable control of our art and of the opportunities we can create. In my experience as a self-published composer, taking advantage of this has required a willingness to sleep a little less and devote some brain space to staying very organized, but because I am happy and motivated, it has been a pleasure. The reality of this life is that I spend about 40 percent of my time actually writing music and the other 60 percent on administration and publishing.

If we as composers are game for doing the additional work, publishers and record companies are no longer necessary conduits for our music to reach the public. It is up to each of us to find the market for our expression, and in exchange for our efforts we retain much more of the income from sales, performances, broadcasts and the like. If we can gather the required startup funds for a computer, printer and supplies, we can print and bind our scores, parts and promotional materials, produce our recording sessions, master, burn and package our CDs, set up distribution deals, and program websites viewed each month by thousands of potential buyers from around the world. We have the tools to disseminate our work and build international client and fan bases without gatekeepers filtering our personal vision. We need no one’s approval; all styles of music are welcome. All that is required is the belief that what we create has worth, coupled with the skills to build a resulting income stream. What a positive economic model this can be.

The downside to having so much control over our careers is that we now wear countless professional hats, and the extra work cuts into precious composing time. It’s a good thing that I have a tendency toward organization and time triage methods, because they have turned out to be crucial for this particular

career. It is not uncommon for me to be doing an adaptation of one piece, editing the score and parts of another, recording or mixing a third, and composing a fourth all at the same time, and often each piece has completely different instrumentation and mood. Add to this sending out score and CD orders, following up on emails, updating the website, and other administrative tasks, and suddenly the day is 19 hours long. No one hands us our composing time on a platter. I have learned to guard it and draw boundaries so that I can get my writing done; no amount of business will ever be more important.

In addition to all the enpixelated contact I have with the world, the importance of personal relationships in my professional life cannot be stressed enough. It seems as though with everyone I meet, no matter how significant or not, the connection has mysteriously led me toward something positive. This interconnectedness occurs in ways that are wonderfully unpredictable. I often joke that composing is a faith-based activity, because with experience, we learn to trust in our abilities to deliver intricate pieces on time. That faith also extends to the serendipity of life, and the unexpected paths presented just by being prepared and receptive. In addition to friendships with other composers and musicians, introducing myself to producers, distributors and radio music directors has been invaluable, as have been my relationships with the people at ASCAP, who always make me feel much more important to them than I think I am. They make themselves available to me and to their other composers, assisting in our careers with advice and networking. Additionally, relationships with the staff members of composer’s organizations like American Composers Forum, American Music Center and Chamber Music America have also done a tremendous amount to orient me in this otherwise solitary pursuit.

### Community Talk

Just as my daily interaction with nature broadens my output as an artist, so does my participation in causes I celebrate. This involvement with my community balances my life. When I started out, one of the best things I did was to get involved with music organizations where I quickly met colleagues and learned a great deal about the subtleties of the music world. I always feel a responsibility to share whatever knowledge I have picked up along the way, because in addition to helping peers, the more of us who succeed, the better for the state of our art in general. Currently, I am President of the Board of Directors of The American Composers Forum of Los Angeles, and in recent years I have served as an officer of NACUSA, The College Music Society’s Pacific Southern Chapter and The Society of Composers & Lyricists, among others. I also do a great deal of public speaking and event moderating within Los Angeles’ broad new-music community.

Another passionate interest has been civil liberties. During the time I was composing for film and TV in the 1990s, I served three terms on the Board of Directors of the American Civil Liberties Union of Southern California, including two years as the 30,000-member affiliate’s vice president. As one might guess, I was the sole composer in the organization, but a reminder to others that an American doesn’t need to be a constitutional lawyer to care about the Bill of Rights.



The opening measures of "Desert Passage" by Alex Shapiro.

My involvement had begun on the smallest scale, attending ACLU house meetings and doing a little lobbying. Alarmed by the growing attacks on women's rights to reproductive health, I soon found myself working closely with The Feminist Majority, Planned Parenthood and the National Organization for Women. I became the ACLU's local spokesperson for pro-choice issues, and I was often pitted against the President of Right to Life and various politicians in formal public debates and in the media. It was exciting and rewarding, but after several years of balancing my music career with intense volunteerism, I realized that as much as I cared about social issues, I could no longer afford to participate quite as actively if I wanted my music career to flourish.

Art is both a reflection of society and a reaction to it. To have dual means by which to express myself has been a blessing. I believe it is important for artists to be involved with their communities, in whatever sort of activism interests them. Since what we do as composers is meant to reach others, making a connection that could have an effect on the community outside of music can be powerful, integrating us in our neighborhoods and making our work even more relevant to the public. Not surprisingly, the name of my publishing company is Activist Music.

### Girl Talk

I have never thought of myself in terms of being a female composer, only a composer. Music is about soul and passion and communication, and none of that is gender-specific.

Mine is the very first generation of women composers to benefit from an unlimited potential, thanks to the enormous efforts of women who preceded me and fought so hard against discrimination. By the time I entered conservatory in 1980, half of the composers in my small class were female, and the composition faculty included Ursula Mamlok and Ludmilla Ulehla. I came of age without any idea that it might be odd to have chosen this profession, due as well to progressive parents who raised me to believe that I could do anything I wanted, as long as I was good enough. That sense of personal responsibility for my success or failure has been significant.

From time to time I'm contacted by undergraduate students taking "gender in music" classes, and I'm perplexed by the nearly combative phrasing of the questions I'm asked in these interviews, as though the student believes that the world automatically shuts women out. I wonder from where in society they acquire all this animosity, since not only have I never been discriminated against, but have found that being female has occasionally been helpful.

I'm well aware that because I am neither in academia nor performance, I am sheltered from the ongoing battles some women continue to face; my perspective comes solely from being an independent working composer. But since being able to make a living as a composer is one of the goals we strive for, my limited perspective is worth sharing.

In our professional world, opportunity exists for anyone who visualizes it. What matters is what we have to say with our music, and how we interact with people. A career in music is made up of talent and also of social skills. If someone expects to be discriminated against, he or she may possess a subtle anger that can be off-putting to others, and thus turn their negative beliefs into a self-fulfilling prophesy. But when we walk through the world viewing ourselves as equal to others, we're more likely to be treated as such.

I have enormous respect and appreciation for women's advocacy groups like the International Alliance for Women in Music (IAWM), on whose concerts I have frequently and gratefully been included. But I'm not convinced that all-women concerts do anyone – composers or audiences – a favor. When presenters limit the selections to a particular, smaller pool of entries, there is a greater chance that the quality of the concert suffers, ironically at the risk of doing a disservice to the very female composers they're trying to help. If men who program concerts don't limit their programming choices, why should women? My own modest experience in the chamber music world has been that the playing field is far more level than some may believe.

I have found that an attitude of abundance brings abundance to my life. I take every opportunity to share information with my colleagues and assist composers who contact me from around the world, by answering their questions and pointing them to excellent resources. It thrills me to see more composers working than ever before, and I firmly believe that there is room for us all to thrive as we find peers and listeners who resonate with our unique offerings. Like fingerprints, no two composers are alike, and the only person I am in competition with is myself.

I feel very privileged to have work that I love, and I try to share my enthusiasm for this life hoping it will inspire other composers to take risks and follow their instincts to creative happiness. There is power in numbers, and the more living composers whose music is heard by the public, the greater our influence, as we communicate passionately and build a strong connection between ourselves and our society.

--- Composer **Alex Shapiro** lives and works in Malibu,

California, and serves as the President of the Board of Directors of ACF Los Angeles. Audio excerpts of each of the pieces discussed, as well as a complete list of her works, can be found on her website: [www.alexshapiro.org](http://www.alexshapiro.org), and she welcomes readers' emails at: [alex@alexshapiro.org](mailto:alex@alexshapiro.org)



## Kellogg and “Ben” in Philadelphia

*continued from cover*



Photo: Paul Mänge-Johansen

*Daniel Kellogg (top) at the Philadelphia “Composer-to-Composer” session; (to the right) A familiar portrait of founding father Benjamin Franklin.*



delicate and haunting crystalline tones to project audibly even to the last rows of Verizon Hall, the Orchestra’s new performing venue. According to Kellogg, the title of this movement is meant to evoke the long sea voyages Franklin made throughout his life. The fourth movement, scored for men’s chorus, contains a celebratory toast to Franklin. The text is comprised of verses from Franklin’s day, including lines from a French drinking song from 1770. The men of the **Philadelphia Singers Chorale** sang these verses during the premiere run of four performances.

Kellogg discussed the challenge of creating his new work during a **Composer to Composer** meeting with members of the Forum’s Philadelphia Chapter on November 16, two days before the premiere and immediately following one of the Orchestra’s rehearsals of “Ben” attended by Chapter members. The discussion with Kellogg and Chapter members was recorded and broadcast on WRTI-FM’s “Creatively Speaking” program, hosted by Jim Cotter. A recording can be heard online via the “Creatively Speaking” archives at [www.wrti.org](http://www.wrti.org).

Those present at the discussion agreed that securing sufficient rehearsal time is the number one challenge facing any composer fortunate enough to have a work selected for performance by a symphony orchestra. Fortunately for Kellogg, Maestro Eschenbach and the members of the Philadelphia Orchestra mastered the challenging new score during its premiere run in November of 2005, and will offer encore performances of “Ben” in February of 2006. Details on these performances are available at the Philadelphia Orchestra’s website: [www.philorch.org](http://www.philorch.org)

*The Benjamin Franklin Commissioning Competition was made possible by the generous support of The Neubauer Family and the Pew Charitable Trusts.*

*Composer Daniel Kellogg and everyone at the Philadelphia Chapter of the American Composer Forum extends thanks to Jeanette and Joseph Neubauer, Maestro Eschenbach, the musicians of The Philadelphia Orchestra, Katy Clark, Marian Godfrey, and to all who contributed to the creation and performance of “Ben”*

## Los Angeles

### Salon at TuttoMedia

The chapter’s 18th Composers Salon was held October 30th, 2005 at TuttoMedia studios in Venice, Calif. Musical theater composer **Steve Schalchlin** performed songs from his recent productions, including “The Big Voice: God or Merman?” which won the 2005 Ovation award for Best Musical. Composer **Kubilay Uner**, volunteer coordinator of all 18 Salons over the past five years, finally shared a wonderful sample of his own music from his upcoming electro-acoustic CD. Composer **Carlos Rafael Rivera** offered a master class in Latin music and rhythms, followed by musical samples from his guitar quartet and his latest composition, “Popol-Vuh: Four Mayan Dance Scenes for Orchestra.”

### Dress Rehearsal at Disney

The following week, chapter members attended the final dress rehearsal of “Rio De Sangre,” an opera by **Don Davis**, at Walt Disney Concert Hall. The new opera was being premiered in concert form by the Los Angeles Master Chorale conducted by Grant Gershon. After the dress rehearsal, composer and



*Los Angeles composer Kubilay Uner*

Chapter Board President **Alex Shapiro** led a **Composer to Composer** conversation backstage with Davis. He was joined by his librettist **Kate Gale** and one of the work’s soloists, soprano **Kerry Walsh**, for a discussion of the intricacies of bringing this large-scale piece from conception to premiere

## Minnesota

### Music in Motion Workshop

The Minnesota chapter's pilot *Music in Motion* program got underway on Sunday, November 13 with the first of three workshops at the Hennepin Center for the Arts in Minneapolis. This workshop, "Exploring an Uncommon Language," was led by choreographer/dancer James Sewell and composer Mary Ellen Childs, and examined commonalities and differences between the language of dance and music. Sixty-eight composers and choreographers attended the workshop. The second workshop, on December 11, focused on experimentation and style, and paired composers and dancers for short collaborations.

The next step in the *Music in Motion* program will be for interested Minnesota-based composers and choreographers to jointly apply for two \$6,000 commissions (\$3,000 to each of the four artists selected). These commissions will fund the creation and rehearsal of new dance works to be premiered by members of James Sewell Ballet and live musicians at the Saint Paul Chamber Orchestra Performance Center on May 18, 2006. Two additional commissions will be awarded to high-potential collaborations.

*Music in Motion* is funded through the generosity of the St. Paul Cultural STAR Program and The Jerome Foundation, with additional support from James Sewell Ballet.

### Publishing Workshop

On November 19, the Forum hosted "Publishing Models for Composers," a free workshop exploring topics essential to getting your music published, including starting and maintaining a successful self-publishing business. Held at Macalester College in Saint Paul, more than 45 composers heard presentations and panel discussions with composers **Stephen Paulus** (Paulus Publications), **Edie Hill** (Hummingbird Press), and **Elizabeth Alexander** (Seafarer Press), as well as Paulus Publications General Manager **Danielle Ringuette-Vinup**, and legal specialist **Daniel Satorius** (Abdo, Abdo, Broady & Satorius, P.A.).

Photo: David Cummings



Dancers at the first "Music in Motion" workshop.

### Tuesday Salons

The monthly *Tuesday Salon* series offers regional composers and performers a venue for informal presentations of new works, open discussions, and career networking opportunities.

The October 18 session was hosted by Zeitgeist and presented a nocturne for solo pedal harp by **Julianne Rabens**, a solo piano work by **David Evan Thomas**, the first two movements of **Elliott McKinley's** chamber symphony for clarinet, piano, violin, and cello, and an improvisation for Ojibway-, Bolivian-, crystal- and C-flutes, and piano by **Chris Granias** and **Juli Johnson**, who also presented a separate work for C flute by Granias.

The November 22 gathering heard a solo piano work by **Paul Cantrell**, a piece for drums, piano, and violin by **Stephen Rettner**, the final three movements of **Elliott McKinley's** chamber symphony for clarinet, piano, violin, and cello, and **Amanda Albrecht's** work, in which the performer sings and plays piano, horn, mouthpiece, and percussion along with an electroacoustic component.

Future *Tuesday Salon* series gatherings are scheduled for January 17, February 21 (featuring Zeitgeist), March 21 ('05-'06 McKnight Composer Showcase), April 18, and May 16. For information about *Tuesday Salon* venues and performers, or to sign up to present work, click on "Programs" at [www.composersforum.org/minnesota](http://www.composersforum.org/minnesota)

### subito in Minnesota

The following Minnesota artists have been selected for the most recent round of *subito* awards: **Erik Barsness** (South St. Paul); **Abbie Betinis** (Minneapolis); **Philip Blackburn** (St. Paul); **Mary Ellen Childs** (Minneapolis); **Edie Hill** (Minneapolis); **Gao Hong** (Burnsville); and **David Evan Thomas** (Minneapolis). These *Subito* grants supported projects ranging from a CD-recording-and-production project for a spring 2006 release, to construction of bells for a new work, to attending a masterclass on lightweight concrete for a sonic architecture installation, to a performance at the upcoming Chamber Music America conference in New York City.

Minnesota *subito* grants were initiated on July 1, 2005, and are made possible by support from The Jerome Foundation. The next application deadline is February 1, 2006 (see "Forum Opportunities" on page 11).

For more information, visit the "Programs" section at [www.composersforum.org/minnesota](http://www.composersforum.org/minnesota)

Photo: David Wolff



Composers, choreographers, and dancers at the first "Music in Motion" workshop in Minneapolis.

## Chapter Updates continued from page 7

### New England

#### Faith Partners Finale

On December 4, 2005, composer **Louise Munding**'s 2004-2005 *Faith Partners* residency culminated in worship service performances of her three new choral works scored for choir, youth choir, and soloists.

More than 1,000 congregants at Jubilee Christian Church in Mattapan, Mass., applauded the church's premiere of Munding's anthems "Make Me to Know Your Ways, O Lord," "Shalom (the sound of prayer)," and "The Year of Jubilee." The adult and youth choirs from Temple Isaiah in Lexington, Mass., led by Robbie Solomon, cantor, joined the performances, which included solos by cantor Solomon of Temple Isaiah and Lesley Guidy of Jubilee Church.

Munding spent 15 months as composer-in-residence at Jubilee Christian Church and Temple Ohabei Shalom in Brookline, Mass. She met with musical groups at the two congregations to discuss music, composition, and aspects of worship and prayer. These interactions inspired the new choral works, which received their premiere performances by the combined choirs of both congregations at Temple Ohabei Shalom on March 11, 2005.

*Funding for Faith Partners in New England was provided by the A.C. Ratschesky Foundation and Boston Globe Foundation.*



Photo: Catherine Hedberg

*New England composer Louise Munding (at the keyboard) rehearsing one of her anthems at Jubilee Christian Church in Mattapan, Mass.*

### Washington DC

According to Chapter Director Jonathan Morris, "2005 went out with a bang!" Here are just a few of the highlights from an explosion of events occurring in the final months of the year.

#### Sonic Circuits No. 5

Throughout the month of October, the chapter presented its fifth annual *Sonic Circuits* festival of electronic music. This year, events took place in venues all over town. For the complete lineup and links to featured artists, see the festival's website at: [www.scdc.alkem.org](http://www.scdc.alkem.org).

The chapter also served as a fiscal agent for two projects included in the festival, allowing the artists to leverage additional funds:

In collaboration with leading area art galleries, **Found Sound**, a public art project, presented works of prominent artists in sound booths placed in public locations throughout Washington, D.C., from October 14 through November 5. The project also presented sound works at on-site locations. The sound booths — each a reconfigured "Port-a-Potty" — was outfitted with high-tech sound equipment and featured sound art and other work from internationally known and local artists. The sound booths were placed on sidewalks outside art galleries and arts institutions and were open to the public during gallery hours. Participating galleries and institutions included Fusebox Gallery, Numark Gallery, Conner Contemporary Art, Curator's Office, Adamson Gallery, Hemphill Fine Art, G Fine Art, the Goethe Institute, and DCAC. Participating artists included **Richard Chartier**, **Joseph Grigely**, **Alberto Gaitán**, **Jennie C. Jones**, **Helmut Kopetzky**, **Brandon Morse**, **Robin Rose**, and **Alex Van Oss**. Actor/satirist **Harry Shearer** (famous for his work on "The Simpsons," "Spinal Tap," and "A Mighty Wind") contributed a piece on Hurricane Katrina.

For more information about *Found Sound*, including audio samples, visit the project's website: [www.foundsounddc.com](http://www.foundsounddc.com).

Also, as part of Washington Performing Arts Society's 40th Anniversary Season, choreographer, performer, and artist **Jane Jerardi** presented the world premiere of her latest experimental work, "Efficiency," on Saturday, October 22 at the GALA-Tivoli Theatre. Jerardi's choreography used video of fast-paced D.C. life as a backdrop for her exploration of the tension associated with society's ongoing quest for "free time." "Efficiency" was one of four dance projects commissioned by Washington Performing Arts Society during the 2005/2006 season. Jerardi's project was inspired by a *Washington Post* article that discussed the concept of efficiency from its roots in the Industrial Revolution to its larger impact on modernism. In contrast to the hyper-efficiency that has permeated today's society, Jerardi taps into our occasional need for inefficiency.



Photo: Michael Wichita

*DC choreographer and performance artist Jane Jerardi.*

Washington DC (continued)

“Efficiency” featured an original music score by multi-media composer **Scanner** (aka **Robin Rimbaud**) and video visuals created by D.C.-based videographer **Michael Wichita**. Dancers **Brian Buck** and **Nicholette Routhier** joined Jerardi onstage. The evening also included a performance of “Heaven and Hell” by Scanner and **Stephen Vitiello**, performed live by Vitiello with live video accompaniment by **Patrick Power**. For more information about “Efficiency” and works by Jane Jerardi, visit her website at: [www.janejerardi.com](http://www.janejerardi.com)

### New venue for DC Salons

The chapter's current season of *New Music Salon* events is underway at our new home at the **Patricia M. Sitar Center for the Arts**. The theater seats 80, includes a Steinway grand piano and is equipped with state-of-the-art recording gear. So far, two concerts have been held: First, in September, “pulsoptional,” an ensemble from North Carolina performed an evening of pieces composed by members of the group; The second concert, held in November, featured works by local composers **Diedre Robinson**, **James Dorsey**, and **David Freund**. Additionally, local pianist **Mary Helen Young** performed excerpts from George Crumb's “Makrokosmos.”

Guest composer and pianist **Robert Carl** will be featured at our next *New Music Salon*, scheduled on Friday, January 27 at 8:00 p.m. at the Sitar Center, 1700 Kalorama Road, NW.

### Community Partnerships

The Chapter has awarded a grant of \$1,500 to composer **Aaron Leitko**, who is working with Dana Tai Soon Burgess Dance Company on a new work, to be premiered at the Kennedy Center in March. The Chapter is currently without funding for additional *Community Partners* residency projects. However, if you have projects that would fit the program, please contact the Chapter office so we can work together to raise money for your project – and for more community-based residency activities.

### DC Discounts

Subscribers to our chapter's email list recently enjoyed free or discount ticket offers from the Master Chorale of Washington, Washington Performing Arts Society, the French Embassy, and others. This email list is the best way to keep in touch with chapter activities as well as with new-music events throughout the region. To subscribe, please visit [www.composersforum.org/dc](http://www.composersforum.org/dc) and follow links to the email list.

### Fiscal Agencies

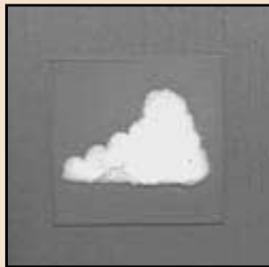
The success of the chapter's pilot program of fiscal agency sponsorship during the *Sonic Circuits* festival demonstrated the value of allowing individual artists to use our nonprofit status for leveraging funds from grantmakers and individual donors. Check the DC email list for information about an upcoming Fiscal Agency workshop, or email Chapter Director Jonathan Morris at [dc@composersforum.org](mailto:dc@composersforum.org), or call 202. 315. 1315



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**Stuart Hyatt: The Clouds**  
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Nominated for a 2006 GRAMMY® Award for "Best Recording Package," this is a good-lookin' gospel disc from Sumter County, Alabama, with heart-felt performances by over 100 members of the community -- the embodiment of outsider music!



**Henry Brant Collection: Vol. 3**  
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Includes Brant's recent “Wind, Water, Clouds & Fire” performed by Present Music of Milwaukee, his “Litany of Tides” featuring violinist Daniel Kobialka with the San Jose Symphony, plus the Denver Symphony's recording of Brant's “Trinity of Spheres.”

*“Unique in the United States ...”*

- Minneapolis Star Tribune

**NOV. 26 - DEC. 2, 2006**

ORCHESTRA HALL,  
MINNEAPOLIS

The Minnesota Orchestra Composer Institute offers a week-long intensive immersion into the world of a major American symphony orchestra.

Under the guidance of composer Aaron Jay Kernis, up to eight composers will have orchestral works read by the Minnesota Orchestra and participate in a series of professional workshops on musical, career, audience, and community outreach issues.

Composers will receive pre-reading consultations and post-reading composition mentoring with Mr. Kernis. They will also meet with Orchestra members and Music Director Osmo Vänskä and attend small-group sessions with musicians and other leading music industry professionals.

The Institute nurtures the participants' musical acumen and broadens their career management skills, assisting in their growth as artists and community leaders.

Beginning this year, all works selected for the reading sessions will also be performed in a public concert, with the involvement of conductor and Music Director Osmo Vänskä.



AMERICAN COMPOSERS FORUM



**The Minnesota Orchestra and the American Composers Forum,**  
in cooperation with the **American Music Center** and the  
**University of Minnesota School of Music**, present ...

## Minnesota Orchestra Composer Institute



Composer Aaron Jay Kernis,  
Institute Chairman and Minnesota  
Orchestra New Music Advisor

### Submit

- One bound and legible score of one orchestral work written within the last five years. Label the cover with your name, mailing address, e-mail, and telephone.
- Recording, if available (CD or cassette).
- Bio/résumé, including current address, telephone, fax, and e-mail.
- One letter of recommendation from a composition teacher or other music professional who is familiar with your work.
- A program note and information detailing the performance history (if any) of the submitted work, including all dates and names of ensembles.
- SASE or check for return postage (made out to ACF) if you want your materials returned.

### Selection

- A national panel of prominent composers will review submitted scores and select a group of composer participants and alternates.
- Composers' travel, hotel, and meal allowance will be provided.
- As part of the University of Minnesota's new involvement with the Institute, one composer participant will be chosen from students at their School of Music.

### Eligibility

- The Institute is open to U.S. resident composers at early stages of their professional careers. Works submitted for previous Minnesota Orchestra Composer Institutes may be resubmitted only if awarded alternate or honorable mention status. Composers who have participated in previous sessions may reapply with a new work.
- Only one work per composer will be considered.
- Submitted works may not have received a performance or a reading by a major orchestra (over \$3 million annual budget). Preference will be given to unperformed works.
- Works may be up to 15 minutes in length (sections of longer works will be considered).
- Concertos, choral works, and works for strings, winds, or brass only are not eligible.
- Instrumentation must not exceed:  
4 fl (1 doubling pic), 4 ob (1 doubling eh), 4 cl (1 doubling bass cl), 4 bsn (1 doubling contra bsn), 4 hn, 4 tpt, 3 tbn, 1 tuba, 1 timp, 3 perc (no more than 2 mallet parts at one time), harp, pn/cel (no organ), strings 8.7.6.5.4 (stands).

### Send

Mail scores and materials  
postmarked by March 15, 2006, to:

**Composer Institute  
American Composers Forum  
332 Minnesota Street, Suite E-145  
St. Paul, MN 55101-1300**

For further information, contact David Wolff at  
651. 251. 2833 or [dwolff@composersforum.org](mailto:dwolff@composersforum.org)  
or visit [www.ComposersForum.org](http://www.ComposersForum.org)



The Minnesota Orchestra on stage at Orchestra Hall, Minneapolis.

## Forum Opportunities

### February 1, 2006 (postmark) ArtSong Competition

ACF and **The Schubert Club** are pleased to announce a Call for Scores for its Second Annual **ArtSong Competition**. Composers are invited to submit works for mezzo-soprano and piano, with the option of an additional instrument. The first prize winner is guaranteed a performance at the June 2006 Saint Paul Summer Song Festival. This year's participating *ArtSong* performers include mezzo-sopranos Jennifer Larmore and Joan Morris, along with pianist William Bolcom.

**Eligibility:** Scores are invited from composers who are U.S. citizens or legal permanent residents. There is no age limit, and students are welcome. Applicants need not be members of ACF, but are encouraged to join. Winning composers must be current members in order to receive the award. Membership status will not be considered in the selection process. **Work:** Composers may submit works for mezzo-soprano and piano. Optional accompaniment of one additional instrument may be drawn from the following: fl, ob, eh, cl, bs cl, bn, hn, tpt, tbn, perc, gt, vn, va, vc, cb. Additional instruments may be eligible - please inquire. Works containing electronic components/content are eligible, but composers must provide all hardware and software necessary for performance. There is a limit of one entry per composer. **Duration:** Works may be a single song or a song cycle not to exceed 15 minutes duration. **Text:** The work may be a setting of any sacred or secular text in any of the following languages: English, French, German, Italian, Latin, or Spanish. The rights to all texts must be secured; entries with texts that are not public domain must include documentation of permission/rights.

**Performance History:** As the program's intent is to showcase new works, preference will be given to unperformed works. However, works with a limited performance history will also be considered. Submitted works must have been composed within the past five years and may not be available through a major publisher. Self-published works are eligible.

**Awards:** First Prize: \$1000, Performance by one of the above vocalists at 2006 Saint Paul Summer Song Festival; Second Prize: \$750 and Third Prize: \$500. While Second and Third place works may be presented, these works cannot be guaranteed a performance. **Submission Requirements:** Applications must include a) One bound and legible score including duration; b) Program notes with date of composition, including the work's performance history, if any; c) One copy of the song text as it appears in its literary form, and translation if necessary; d) Proof of public domain or author's written

permission for use of text; e) Biography for publicity purposes, not to exceed two pages. Please include complete contact information; f) If available, recording of the submitted work. MIDI is acceptable; g) A self-addressed, stamped envelope for return of materials (optional).

**Selection Process:** Entries will be screened for completeness by ACF staff. Final selection and programming decisions will be based on a high level of artistic quality and made by an independent panel of experts. Composers who submitted last year are encouraged to do so again, as different judges comprise the selection panel. The names of the 2006 panelists will be announced after the selections are complete. Note: American Composers Forum and The Schubert Club reserve the right not to make an award. **Deadline:** Postmarked on or before February 1, 2006. **Notification:** Composers will be notified by May, 2006.

For questions or additional information: contact David Wolff at 651-251-2833, or email: [dwolff@composersforum.org](mailto:dwolff@composersforum.org)

**Send submissions to:** ArtSong Competition, American Composers Forum, 332 Minnesota Street, Suite E145, Saint Paul, MN 55101.

### February 1, 2006 (postmark) 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).

**Please note:** There will be four rounds of *subito* grants in 2005-2006, with application deadlines of **February 1, 2006, May 1, 2006, 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 questions or additional information: contact David Wolff at 651-251-2833, or email: [dwolff@composersforum.org](mailto:dwolff@composersforum.org)

### February 11, 2006 (postmark) Essentially Choral Call for Scores

ACF and **VocalEssence** announce a call for scores for **Essentially Choral**, the fifth annual reading session for works for voices. *Essentially Choral* seeks creative and innovative works in a wide range of styles and provides a unique opportunity for talented, emerging composers from across the United States. Up to five composers will be selected to have their work read

by **VocalEssence**. One of those five will receive a \$3,500 commission to write a new work. Preference may be given to new and experimental works, those using world or gospel influences, and works by women composers. The program takes place May 12-13, 2006, in Minneapolis, Minnesota. Selected composers will attend a rehearsal with the Ensemble Singers, a three-hour reading session, and a mentoring session with internationally recognized composer Sven-David Sandström and **VocalEssence** Artistic Director Philip Brunelle.

**Eligibility:** Selected composers must be U.S. citizens or legal permanent residents. Composers who are currently enrolled as students must be thesis status/ABD. Travel and lodging assistance is provided for all selected composers. Composers selected will receive a \$500 honorarium to defray expenses, and will be required to attend the reading and surrounding activities. **Work Requirements:** Works should be for SATB, SSAATTBB, or variations thereof. Other voicings are accepted but please note that there are 32 singers in total. Both *a cappella* works as well as those with instrumental/orchestral accompaniment of up to 12 instruments are eligible. Applicants do not need to be members of the American Composers Forum; however, selected composers must become members in order to receive awards. **New features this year:** \$3,500 commission and performance during 2006-2007 season awarded to one of the selected composers; *a cappella* works as well as those with instrumental accompaniment are now eligible; travel and lodging provided for all selected composers, regardless of location.

For complete guidelines and application forms, please select the Essentially Choral section at: [www.composersforum.org/programs.cfm](http://www.composersforum.org/programs.cfm)

For questions or additional information: contact David Wolff at 651-251-2833, or email: [dwolff@composersforum.org](mailto:dwolff@composersforum.org)

### March 15, 2006 (postmark) Minnesota Orchestra Composer Institute

See display ad on facing page 10

before applying

*This section lists opportunities as far in advance as possible, so that members may have maximum time to respond. Once listed, most items will not reappear in Sounding Board but will be available on our website. Deadlines shown in boldface type are for receipt of materials unless "postmark" is specified. "SASE" indicates that a self-addressed, stamped envelope should be included for return of application materials. 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 [soundingboard@composersforum.org](mailto:soundingboard@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*

## 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](http://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.

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

### January 20, 2006 BMI and National Association for Music Education (MENC)

Seek recordings of an original song (music and lyrics) from student applicants aged 15-25 enrolled at selected schools or MENC affiliates for their annual John Lennon Scholarship Awards.

### Mid Atlantic Arts Foundation

Seeks applicants from 501(c)3 organizations for grants to support to professional dance and music ensembles invited to perform at international festivals throughout the European Union.

### January 23, 2006 Santa Clara University (Calif.)

Seeks qualified applicants for a position as Director of their Center of Performing Arts. Director will be tenured faculty member in either the Department of Theatre and Dance or the Department of Music.

### January 27, 2006 BMI Foundation

Seeks applicants under 35 for the Pete Carpenter TV/Film Composer Fellowship. Stipend and 4-5 week study with Mike Post.

### Meet The Composer

Seeks applicants for the Commissioning Music/USA program. Projects can include collaborative works in dance, installation, opera, performance art, and theater.

### Yale Summer School of Music and Norfolk Chamber Music Festival \$\$\$

Seek composer and instrumentalist applicants for their New Music Workshop June 18-July 1, 2006, focusing on music composed for percussion and other instruments. Scholarships available.

### January 30, 2006 President's Committee on the Arts and the Humanities

Invites nominations for the 2006 Coming Up Taller Awards recognizing accomplishments of exceptional arts and humanities after-school and out-of-school programs. Cash awards, national conference.

### Town of Harelbeke

Seeks unperformed original wind ensemble/concert band works of 15-25 minutes duration for their International Composition Contest. Cash prizes and performance in Belgium.

### January 31, 2006 Chanticleer

Seeks unperformed, unrecorded a cappella SATB works for High School level choir, three to five minutes in duration, from currently enrolled student composers of any age for their Third Biennial Student Composers Competition.

**January 31, 2006 (cont.)**

**International Alliance for Women in Music \$\$\$**

Seeks scores in eight different categories from composers in its membership for their 25th Annual Composition Competition. Cash awards.

**Jeunesses Musicales \$\$\$**

Seeks short unperformed, unpublished solo and duo chamber works for specific instruments and/or works for string orchestra from composers under 35 for their 13th International Music Competition. Cash prizes and performance in May of 2006 in Bucharest, Romania.

**Los Angeles Sonic Odyssey \$\$\$**

Seeks solo tape electronic and computer music for possible performance on their dodecaphonic speaker configuration during three Los Angeles concerts in 2006. Potential on-line distribution and sale of selected works.

**Tonoi Ensemble**

Seeks chamber scores for possible performance in Culver City, Calif., in April of 2006. Flute, oboe, horn, violin, and cello (or possibly clarinet, bassoon, or viola) in any combination, but with *no* piano please. Multi-media and/or works with electronics will be also be considered.

**February 1, 2006**

**Composers Guild of New Jersey and Greater Princeton Youth Orchestra \$\$\$**

Seek short, original symphonic scores suitable for a youth orchestra for their 1st Annual Composer Competition. Cash award and performance at Princeton in May of 2006.

**Humboldt Brass \$\$\$**

Seeks short, original, previously unpublished, works for brass octet playable by an average college ensemble for their July 2006 Chamber Music Workshop. Cash awards and performance in Arcata, California.

**February 1, 2006 (cont.)**

**Music Omi International**

Seek applicants from performing composers, improvising musicians, and sound artists from all musical disciplines and backgrounds for Summer 2006 Musicians Residency summer in upstate New York, July 27 through August 13, with a NYC concert on August 14. Full room and board provided, but no travel funds.

**Palo Alto Chamber Orchestra**

Seeks representative scores and recordings by composers under 21 for their Youth for Youth commissioning program. Commissioning grant for string orchestra work and multiple performances in California and on tour.

**Yale Glee Club**

Seeks a cappella or accompanied SATB choir works from composers in the early stages of their professional careers for its 2nd Annual Emerging Composers Competition. Cash prize, performance, possible publication.

**Young Eight \$\$\$**

Application Deadline: 2/1/2006  
Seek unpublished, unperformed works from composers aged 16 to 34 for string octet with African, Caribbean, African-American, or Latin rhythmic or tonal influences for their Emerging Composers Competition.

**February 3, 2006**

**BMI Foundation**

Seeks applicants under 26 for their 54th Annual Student Composer Awards.

**February 24, 2006**

**University of Illinois School of Music \$\$\$**

Application Deadline: 2/24/2006  
Seeks short chamber scores for 1-10 players for their 2006 Salvatore Martirano Memorial Composition Award. Performance in Urbana in the fall of 2006 and possible cash awards

**February 28, 2006**

**Friday Morning Music Club Foundation \$\$\$**

Seeks original, unperformed chamber works for 3-5 specified instruments from composers aged 20-35 for their 2006 Washington International Composers Competition. Cash prizes and premiere at Kennedy Center in Washington, DC, on May 21, 2006.

**March 1, 2006**

**ASCAP**

Seeks applicants under 30 for their annual Morton Gould Young Composer Awards.

**Fauxharmonic Orchestra (of Hamden, Conn.) \$\$\$**

Seeks short orchestral works for their 1st Annual Orchestral Composition Contest. Cash award and recording.

**Florida International University and ISCM Miami \$\$\$**

Seek short chamber scores for solo/any combination of clarinet, trumpet, piano, percussion, violin, viola, cello, and contra-bass (electronics, video also permitted) for possible performance at the New Music Miami ISCM Festival in April of 2007. Lodging provided for selected composers.

**Interlochen Composers Institute \$\$\$**

Seeks registrants for their five-day institutes in Interlochen, Michigan, for emerging composer aged 18-30, including professional development issues and composing and conducting one of their own pieces. Two sessions: June 13-17 and August 8-13, 2006.

**Koussevitzky Music Foundation**

Seeks applications from performing organizations for joint commissioning of composers.

**Luxembourg Society for Contemporary Music**

Seeks short, unperformed, unawarded works for solo piano and chamber ensemble for their 5th International Composition Prize. Performances in Luxembourg in October of 2006, cash prizes, and CD release recording for grand prize winner.

**March 1, 2006 (cont.)**

**Ucross Foundation**

Seeks composer applicants for artist residencies of two - six weeks on 22,000-acre working cattle ranch on the High Plains in northern Wyoming during August through mid-December 2006

**March 6, 2006**

**Yellow Barn Music School and Festival \$\$\$**

Seeks applications from gifted young composers, ages 13 - 18 for their Young Artists Program at Amherst College, June 14 - July 1, 2006. Performances, coachings and recordings. Resident composer is Stephen Coxe, with visiting composers Osvaldo Golijov, Eric Sawyer and Howard Frazin.

**March 10, 2006**

**Portland Chamber Music Festival \$\$\$**

Seeks short, unawarded chamber scores for 3-8 players for their Composers Competition. Cash award and performance in Maine during August, 2006.

**March 15, 2006**

**ALEA III Ensemble**

Seeks unperformed, unpublished, unawarded works from composers under 40 for solo voice or instrument or for an ensemble up to fifteen selected instruments. Cash award and performance in Boston.

**March 17, 2006**

**Iowa State University Department of Music**

Seeks original four-octave carillon pieces by composer under 35 for their 2006 Carillon Composition Competition. Cash award and performance on April 8, 2006.

**March 31, 2006**

**Fondazione Accademia Nazionale di Santa Cecilia \$\$\$**

Seeks original unpublished, unperformed compositions for chamber orchestra for their 2006 International Composition Competition on the occasion of the Mozart celebrations Cash prize and performance in Italy.

**March 31, 2006 (cont.)**

**Michele Pittaluga Composition Competition \$\$\$**

Seeks short, unpublished, unperformed works for solo 6-string guitar with flute, violin or harp. Cash awards, possible publication and performance in Italy.

**Moravian Philharmonic and Chorus \$\$\$**

Seeks composers interested in hiring them to record new works for orchestra and chorus in the Czech Republic during their 11th Eleventh International Festival of New Music, June 12-17, 2006. \$450 per minute. Other dates for orchestral, choral, chamber sessions negotiable.

**April 1, 2006**

**ASCAP and International Association for Jazz Education (IAJE) \$\$\$**

Seeks scores and CDs from emerging and established jazz composer members of IAJE for their 2006 Commissions In Honor Of Billy Strayhorn.

**Ernest Bloch Music Festival \$\$\$**

Seeks applicants for their Composers' Symposium in Newport, Oregon, June 30 - July 9, 2006. Seminars with composer in residence. George Tsontakis and reading sessions of participants' chamber works with director Henry Mollicone.

**Molinari Quartet and ATMA**

**Classique \$\$\$**

Seek original, unperformed, unpublished string quartet scores from composers under 40 for their 3rd International Competition. Cash awards, performances in Montreal in the spring of 2007, and CD recordings for the ATMA label.

**April 3, 2006**

**Domaine Musiques**

Seeks original, unpublished works for symphonic band for their 2nd Biennial Coups de Vent Composition Competition. Cash prizes and performance in Franc, Belgium and possibly the U.K. in November-December 2006.

**April 15, 2006**

**Bogliasco Foundation**

Seeks applicants for one-month residency fellowships in Italy during the 2007 winter-spring academic semester for advanced creative work or scholarly research. Composers selected are also eligible for annual Roger Sessions Memorial Fellowships.

**May 1, 2006**

**Encore Wind Ensemble**

Seeks short wind band pieces from composers aged 15-18 for their 4th Annual Charles B. Olson Young Composer Competition. Cash prize, performance and recording.

**EPICMUSIC \$\$\$**

Seeks unpublished, unperformed symphonic and chamber works in four specific categories able to be performed on programs with Mozart's works for solo Violin & Viola and Flute & Harp for their Second International Composition Prize. Performance in Italy and CD release recording.

**Meet the Composer (MTC)**

Seeks composer applicants for their Global Connections travel grants to attend international performance of their works or for research and development projects taking place January through July 2007

**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.

**June 30, 2006**

**Montreal Symphony \$\$\$**

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 31, 2006**

**Aspen Composers' Conference**

Seeks composers, scholars, and performing artists for presentations at the Eighth Aspen Composers' Conference on August 7, 2006, at the Aspen Institute in Colorado.

**August 1, 2006**

**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 to mid-December 2007.

**September 11, 2006**

**Alexander Tansman Association for the Promotion of Culture \$\$\$**

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).

**June 15, 2007**

**George Enescu International Festival**

Will seek applications from composers under 33 years of age for their 2007 Composition Competition. Unperformed symphonic and chamber music categories. Cash prizes.

## Opportunities with No Stated Deadline

**Arizona University Recordings**

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

**CSU Bakersfield Concert Band**

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

**Diapason Gallery for Sound and Intermedia**

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

**Duo 46**

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

**Earplay New Music Ensemble**

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

**From the Top**

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

**Kansas State School of Music**

Seeks unusual scores for possible programming on its new music concert series. Electro-acoustic music welcome.

**Knox-Galesburg Symphony**

Seeks short orchestral scores of moderate technical difficulty for possible performance in Illinois.

**New York Miniaturist Ensemble**

Seeks works composed of 100 notes or less for possible performance.

**Opus 21**

Seeks pieces for solo and chamber ensembles with or without electronics in all genres, preferably shorter works, for possible performance in New York City and Michigan.

**Theme and Variations**

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

**WGBH's Art of the States**

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



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