



AMERICAN COMPOSERS FORUM

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

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

membership

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

telephone

Call 651.228.1407
extension 2830

mail

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

fax

Fax a copy of this form to
651.291.7978

online

Go to
www.composersforum.org/join.cfm

Become an American Composers Forum Member!

All memberships
include a subscription
to Sounding Board

(check all that apply)

- Membership (U.S.) \$50
- Student Membership (U.S.) \$35
- Senior Membership (U.S.) \$35
- Membership (Outside U.S.) \$60
- Student Membership (Outside U.S.) \$45
- Senior Membership (Outside U.S.) \$45
- Two-year Membership (U.S.) \$100
- Two-year Membership (Outside U.S.) \$120

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

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

Please send **Sounding Board** via first-class mail. I've enclosed an additional \$10. (U.S. Only)

Contribute:

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

Name _____

Ensemble/Organization _____
(if applicable)

Address _____

City _____ State _____ Zip _____ Country _____

Day Telephone _____ Evening Telephone _____

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

VISA

MasterCard Card number _____ Exp. date _____

Signature _____



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. We found it to be thought-provoking reading, and hope you agree. Its concluding portion, discussing Alex's views of a composer's connection to audience and society will be included in the January-February 2006 edition of Sounding Board.*

Compose, Communicate and Connect Part One

By Alex Shapiro

Composing is a lot like making love. We're trying to please ourselves. We're hoping to please at least one other person. And we are communicating. Passionately.

I compose to communicate.

I'm fascinated by the process: the arc from the first notes on the score pad, to the performers' energy in sharing those gestures, to the audience's experience of the new music. I call this the magic triangle: the unspoken relationship between author, interpreter and listener. When it's right, the music is transcended, time is no longer ordinary, and we're taken to surreal and sometimes ecstatic places. What a joyous life this is.

It is impossible to write about music, just as it is impossible to describe how something tastes. Like lovemaking, these are sensual experiences that must be experienced firsthand.

But I can write about the concepts that influence me as I compose, sharing what has been meaningful and hoping that at least a few of these ideas might resonate with you as well.

Background

I was born in 1962 and raised in Manhattan, the quintessential New York City kid of two New York City intellectuals who surrounded me with their love for art, music and Zabar's pickled herring. My youth was spent in every museum, ballet theater and concert hall, often alone, since I knew few other adolescents with similar interests. With money I made from baby-sitting, I became adept at buying standing room tickets to the Metropolitan Opera for three dollars and then snagging an abandoned orchestra seat at the first intermission. Thanks to appearing older than my years, I spent a lot of time at jazz clubs such as the Village Vanguard and the Blue Note, and, being the 1970s, I could also be found at Studio 54 and CBGB's. The New York scene was unique, and the diversity of music I experienced as a teenager led to the diversity of how I compose as an adult.

My parents adored classical music and our apartment walls rang with recordings of Brahms, Beethoven, Mahler and the like. Music seemed as natural a language to me as English, and I began composing when I was nine. Growing up in New York gave me access to an excellent education: I attended both the Ethical Culture Fieldston School and Juilliard Pre-College, as a composition student of Craig Shuler and Bruce Adolphe. Immediately after graduation, I enrolled in the Manhattan School of Music, where I was a student of Ursula Mamlok and John Corigliano. The months between each school year were also focused: I spent my 15th summer studying composition at Mannes College of Music with Leo Edwards, and my 16th and 17th summers drenched in the wonders of Colorado and the Aspen Music School and



Alex Shapiro

Forum Notes

Minnesota Orchestra Composer Institute Finalists

Eight finalists for this year's *Minnesota Orchestra Reading Sessions and Composer Institute* have been selected from a total of 174 entries from 39 states. The eight selected composer are:

J. Anthony Allen
(Minneapolis, Minn.)

Mark Dancigers
(New Haven, Conn.)

Matthew Fields
(Ann Arbor, Mich.)

Ed Martin
(Urbana, Ill.)

Norbert Palej
(Ithaca, N.Y.)

Sean Shepherd
(Ithaca, N.Y.)

Reynold Tharp
(Claremont, Calif.)

Zhou Tian
(Philadelphia, Pa.)

Under the guidance of composer **Aaron Jay Kernis**, these eight will have their works read by the Minnesota Orchestra. The orchestra's Music Director **Osmo Vänskä** will conduct the sessions along with conductor **David Alan Miller**.

The reading sessions, free and open to the public, will be held on stage at Orchestra Hall in Minneapolis on Tuesday, May 9, 2006 (10 a.m. and 1:35 p.m.), and on Thursday, May 11, 2006 (2 p.m.). For more information, visit the Orchestra's calendar at: www.mnorch.org.

soundingboard

The newsletter of the
American Composers Forum

John Michel, Editor
Lori Gutzmann, Graphic Designer

Circulation: 2,500
Annual Subscription Rate: \$50
Frequency of Publication: Six issues per annum
ISSN: 1090-1868

American Composers Forum
332 Minnesota Street, Suite E-145
Saint Paul, MN 55101-1300 • USA
Tel.: 651. 228. 1407 • Fax: 651. 291. 7978
Email: soundingboard@composersforum.org
Web: www.composersforum.org

national office

John Nuechterlein, President and CEO, ext. 2811
Glenna Dibrell, Vice President and Managing Director, ext. 2826
Patricia Shifferd, Vice President
Community and Educational Programs, ext. 2818

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

regional chapters

Los Angeles: Halie Rosenberg, 562. 464. 6644
Minnesota: David Wolff, 651. 251. 2833
New England: Catherine Hedberg, 617. 338. 4392
Philadelphia: Jim Jordan, 610. 896. 1571
San Francisco Bay Area: Tod Brody, 415. 864. 0400
Washington, D.C.: Jonathan Morris 202. 315. 1315

board of directors

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

national advisers

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

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

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

Copyright © 2005 American Composers Forum • All rights reserved.

Staff Departure and Arrivals

After 10 years as the Chapter Director of ACF New England, composer **Beth Denisch** is leaving that post due to the increased responsibilities of her new position as Associate Professor at the Berklee School of Music in Boston. For more on Beth's decade of accomplishment for the Forum, see New England section of "Chapter News" on page 8. See "Forum Opportunities" on page 12 for the posting of the ACF New England Chapter Director position.



Daniel Black

After five years at the Forum, Development Associate **Laura Nichols-Endres** has accepted a new position with The Minnesota Orchestra. Laura has done stellar work in securing funding for many of the Forum's programs. We will miss her, and offer both our heartfelt thanks and best wishes. We are pleased to announce that **Daniel Black** will be the Forum's new Development Associate. Daniel comes to us from the Lyric Opera of Chicago, where he was a development assistant in the corporate and foundation area. He has a degree from Northwestern in choral conducting, and came back to Minnesota to be nearer to his family



Carrie Shaw

Carrie Shaw has been hired by the Forum's National Office in St. Paul as a new part-time Program Assistant. Carrie will be responsible for providing support for portions of the Forum's programming in Minnesota and the Upper Midwest and a range of *Community Partners* projects. Carrie's background is as a vocalist (her DMA is currently in progress at the University of Minnesota), and she brings to the Forum a wealth of administrative, organizational and technical skills.

Renew This Year - Save \$5

For the first time since 2000, ACF's annual membership dues will be increasing as of January 1, 2006. Student and Senior membership rates of \$35 will be unchanged, but regular U.S. memberships will be raised from \$50 to \$55 and memberships outside the U.S. will be raised from \$60 to \$65. Membership dues support the creation and distribution of the *Sounding Board* newsletter, the maintenance and upgrading of the ACF web site, and the development of new national and regional programs.

If your membership is expiring soon, you can still renew before December 31, 2005 at the old \$50 or \$60 rate. If you wish to renew for two years at once and save \$10, the same offer applies: the two-year rate would be \$100 (\$120 for international members).

The various renewal options are outlined on the back page of this newsletter. Renewals by mail postmarked 2005 will be accepted at the old rate. Please note: if you wish to renew online via the ACF website, simply "join" again and add "2005 renewal" after your last name in the same fill-in slot ("Joining" again on-line will not affect your current ACF profile page or any information you may have already posted on it).

Composer Institute Finalists *continued from cover*

The Institute will run from Sat., May 6, through Thurs., May 11, 2006, and is presented by the Forum in cooperation with the Minnesota Orchestra and the American Music Center. The eight finalists will participate in a series of professional workshops dealing with career and audience/community outreach issues. Participants in these workshops will include orchestral players and music industry professionals.

Six composers were selected as alternates in case any of the eight finalists are unable to participate as planned: **Minsoo Cho** (Champaign, Ill.); **Elizabeth Hoffman** (New York, N.Y.); **Kohei Mukai** (Kansas City, Mo.); **Doug Opel** (Fort Wayne, Ind.); **Philip Rothman** (New York, N.Y.); and **Gregory Spears** (New York, N.Y.).

Eleven additional *Composer Institute* applicants were singled out for Honorable Mention: **Peter Askim** (Cumberland, Maine); **Christopher Biggs** (Tucson, Ariz.); **Suzanne Farrin** (New York, N.Y.); **Aaron Holloway-Nahum** (Evanston, Ill.); **Darren Jones** (San Francisco, Calif.); **Andrew McKenna Lee** (Princeton, N.J.); **Jeff Myers** (Ann Arbor, Mich.); **Erika Nelson** (Ann Arbor, Mich.); **Joshua Penman** (Ann Arbor, Mich.); **Richard Presley** (Minneapolis, Minn.); and **Natasha Sinha** (Milton, Mass.).

For more information on the *Composer Institute* program, contact Regional Program Director David Wolff at 651-251-2833 or email dwolff@composersforum.org.

Welcome Christmas! Carol Contest Winners

Two composers have been selected as the winners of the Eighth Annual *Welcome Christmas!* Carol Contest, co-sponsored by the Forum and Philip Brunelle's Minneapolis-based VocalEssence ensemble. This year, the contest sought new carols for SATB chorus with solo cello accompaniment, and **Paul Gibson** (Downey, Calif.) and **Jocelyn Hagen** (Minneapolis, Minn.) were selected from a total of 92 entries from 30 states. Gibson's carol is entitled "It Fell Upon the High Midnight" (traditional text) and Hagen's "See Amid the Winter Snow" (text by Edward Caswell).

"This is a contest that is open to anyone and has been a long, wonderful relationship between two organizations who highly value newly commissioned works," says VocalEssence Director of Education and Community Partnerships Krystal Banfield. "Not only is it an opportunity for composers and performers, but is an important contribution to the choral repertoire, breathing continued life into the traditional holiday carol."

The new carols for 2005 will be premiered at the VocalEssence *Welcome Christmas!* concerts on December 4 and 11, at Plymouth Congregational Church (Minneapolis, Minn.), December 8, at St. Andrew's Lutheran (Mahtomedi, Minn.), and December 11 at Normandale Lutheran Church (Edina, Minn.). For ticket information, call 612.624.2345 or visit the VocalEssence website at www.vocalescence.org.



Plymouth Congregational Church in Minneapolis



The selection panel for the Minnesota Orchestra Reading Sessions and Composer Institute met in the Forum's St. Paul office on June 3-4, 2005: (left to right) composer Derek Bermel, composer Paul Moravec, Minnesota Orchestra Associate Conductor Mischa Santora, and Composer Institute Chairman Aaron Jay Kernis.

These concerts will be recorded for regional broadcast on the network stations of Minnesota Public Radio (MPR), and distributed nationally by Public Radio International. For information on regional and national radio broadcasts, visit the MPR website: www.mpr.org

Encore Awards

Encore is a national program that provides rehearsal and performances 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:

- 5th House Ensemble** (Chicago, Ill.) will perform "Jaxask" by **Elyzabeth Meade** (Bell Port, N.Y.);
- BYNA Ensemble** (Wilmington, N.C.) will perform "Life Songs of a Southern Appalachian Woman of Cherokee Indian Descent" by **Rudy Davenport** (Austin, Tex.);
- Cygnus** (Mt. Vernon, N.Y.) will perform "Hidden Spring" by **Richard Festinger** (Richmond, Calif.);
- Gramercy Trio** (Sharon, Mass.) will perform "Piano Trio" by **Nicholas Underhill** (Cleveland, Ohio);
- Amy and Sara Hamann Piano Duo** (Minneapolis, Minn.) will perform "UnPact" by **David Claman** (New York, N.Y.);
- Presidio Saxophone Quartet** (Tucson, Ariz.) will perform "Parallel Play" by **Judith Lang Zaimont** (Edina, Minn.);
- Raleigh Symphony Orchestra Chamber Ensemble** (Raleigh, N.C.) will perform "Nothing Forgotten" by **Hilary Tann** (Schuylerville, N.Y.);
- and **Walden Chamber Players** (Arlington, Mass.) will perform "Current Events" by **Alex Shapiro** (Malibu, Calif.).

Encore is made possible by the Argosy Foundation and an anonymous gift.

For more information about ACF's *Encore* program, or to download complete guidelines and application forms, visit: www.composersforum.org/encore.

“Compose, Communicate and Connect” continued from front cover

Festival. I was a composition student of Michael Czajkowski, attending master classes with everyone from Elliott Carter to Erich Leinsdorf to Freddie Hubbard. My first paid commission came that summer at age 16, from a generous and far too trusting brass quartet, as did several performances and local radio broadcasts of other new pieces. My passion and I had found each other.

In addition to discovering a life in music, I realized that the summers in Aspen exposed me to what a life in nature could be like. Between composing, practicing, rehearsing and attending classes, I took every opportunity to explore the shimmering environment. I had never seen so much sky at one time. Whitewater rafting and backpacking thrilled me, and experiencing the wilderness around Aspen was life-changing, both musically and spiritually. I moved to Los Angeles in 1983, have lived at the beach in Malibu since the early 90s. When I am not composing I might be ocean kayaking, sailing, rollerblading or downhill skiing. Having grown up as a completely non-athletic city kid, those months in Colorado unlocked a door to the joys of the physical world and to observations that deeply influence my music.

Connecting the Dots

Aside from a couple of private students and a few guest lectures each year, I do not teach. But the longer I compose, the more I appreciate my own mentors. My primary composition teacher at Manhattan School of Music (MSM) was Ursula Mamlok. Ursula is a gifted composer with an enormous heart, and lessons at her home were insightful journeys of understanding form and development. Ursula taught me the intricacies of the arc of a piece and how to express myself consistently, and I absorbed her quiet tenacity.

I also had classes and private lessons with John Corigliano, who was on faculty at MSM at the time. From him, I gained some extremely valuable tools that are worth detailing here.

John taught me how to hear and compose from the deepest part of my instinct by avoiding the use of staff paper and piano until much later in the writing process. He suggested that long before touching a page of manuscript paper, I lie down, relax and simply hear – in detail or not – the piece I intended to put together. Once I had a sense of the energy and movement of the music, the next step was to pick up a blank pad and some colored pencils and create a visual representation of the music as it came to life in my head. John suggested following this free, abstract drawing by writing a narrative of what transpires during the piece, and using a list of adjectives and adverbs to guide what I am searching to reveal emotionally. Only after all of these

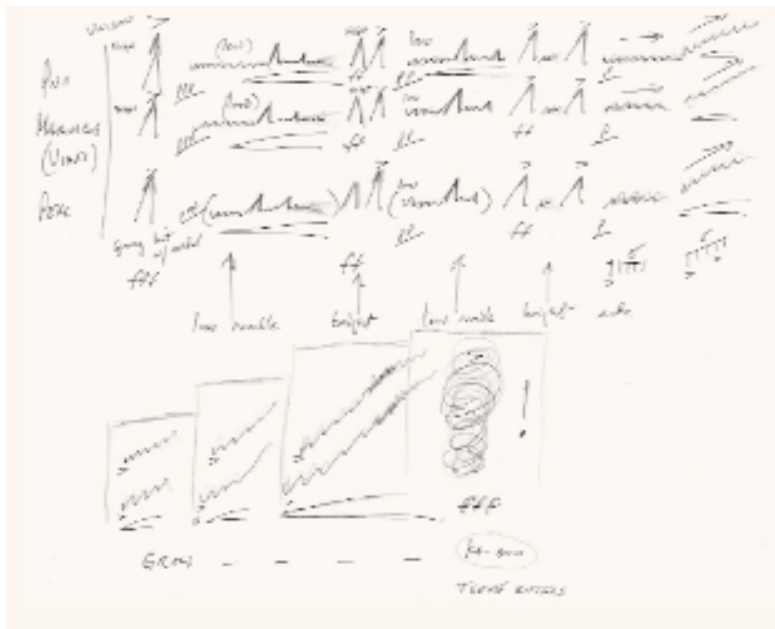
steps should I approach the keyboard or score pad and commit to musical notation. This was priceless advice, and has freed me at times when I feel daunted by the prospect of putting lots of little black dots on endless reams of paper. I have always been especially verbal and visual. I see intricate, colored patterns of music in my head as I listen, and this synesthesia may explain why these concepts so easily became part of my writing process.

There is a constant struggle between the right and left hemispheres of the brain, each working at cross purposes to the other. Traditionally, the moment one side has a Great Idea, the other side needs to notate it, thus removing the Great Idea and catapulting us into the world of the Great Math Problem. The brilliance of Corigliano’s method lies in detaching the composer from this difficult sleight of hand, allowing the right brain to take over and flow in whatever abstract way it wishes, focusing on the raw truth of the music and leaving the translation process for a later time.

These techniques proved to be essential a couple of years ago, when, in a moment of supreme klutziness, I managed to break not one, but both of my feet simultaneously, in three places. I am nothing, if not thorough. I looked like “Nancy Sinatra: The Dark Side,” wrapped in two black boot-like casts and barely able to sit up, much less walk. The timing of this misadventure paralleled a looming deadline that could not wait the several weeks it would take until I could return to my original upright and locked position. In my reclining state, I was already at step one of John’s method. I proceeded to allow my mind to compose the opening theme of a piece for piano, marimba, vibraphone and metal percussion titled *At the Abyss*, which I now view as one of the strongest works in my catalog. By the time I could sit up at my computer many days later, the drawings and meter indications I had created in bed served as a paint-by-numbers map. Knowing the details of my musical intent, I found it easy to put the notes in place.

Connecting with Myself

By my second year at MSM, I had begun scoring documentaries for local cable TV shows after taking the only class offered at that time for commercial music; it was taught by Roy Eaton, music director of the Benton & Bowles ad agency. I learned about click tracks and the basics of scoring to picture, and began assisting Roy in some of his commercial jingle recording sessions. I really enjoyed the chameleon-like aspects of writing commercial music. Inspired by Corigliano’s success with his striking film score to *Altered States*, I decided that given the kind of music I write: not academic “uptown,” not minimal “downtown,” but just



Alex Shapiro's composition "At the Abyss" as it appears in her original rough drawing.

"mid-town," I would have a better chance of having a career in film and TV scoring than I would in concert music. I also believed that my music might reach more people through the media than on the concert stage.

In 1983 I happened to meet a producer on a trip to Los Angeles, and three months later I moved there and scored my first commercial video documentary. It was an eye-opening experience: in the conservatory, I could get away with writing a mere ten minutes of music in an entire year; we were coddled as artists. Here, in the working world, I was expected to have more than 30 minutes of music written and recorded in ten days. I was terrified of missing the deadline, wondering just how all those new notes planned to appear. But amazingly, they did, and I delivered the tracks on time. Not that the cues in question were anything close to brilliant, but they were all used and the check cleared. It was a breakthrough in my self-perception that has served me well over time as I have faced one deadline after another.

Fast-forward 15 years. I had been working steadily, scoring average, nondescript documentaries, corporate videos, TV pilots and feature films. All were low budget, most were low profile, but it was a modest living. One year in the mid-90s was particularly hard: I had been hired to score three independent films, and one by one, each lost its financing and shut down production. I went without working for nine months.

On a rainy afternoon with nothing better to do, I pulled out some old scores from my conservatory days that I had not looked at in years. A light went on in my spirit: I remembered why I became a composer in the first place. I realized that I was tired of having my creative life tethered to other people's business goals; I just wanted to compose. I began reworking an old piece from the stack, and it was performed not long afterward. Encouraged, I abruptly decided to shift my career to what I truly love, and against the warnings of some who felt I should have my head examined, I began to reinvent myself as a composer of concert music. Unfortunately, none of the music I had written since coming to Los Angeles was relevant to the world I was choosing to enter. I set out to build a catalog of chamber works composed from the heart. I was 37 years old and beginning from scratch.

The combination of California's lack of tradition, with its numerous cultural influences, makes it a wonderful place to compose. Especially in Los Angeles, there is a sense that anything can be presented and judged on its own merit rather than held to the Eurocentric standards I grew up with on the East Coast. I see evidence of this freedom in the wildly diverse styles of many colleagues, and it inspires greater creativity within my own work. I had the perfect environment in which to find my voice.

Connecting with Musicians

Since the late 1990s, my happiest focus has been composing music for small ensembles and soloists. Blame it on my

for Teresa McCollough
At the Abyss
 1. Observe

Alex Shapiro

$\text{♩} = 112+$ (*very fast*)

Tam Tam hit with butt end of stick, on the lip (side), parallel
mf (note)

Marimba, Vibes
mf *an intense and ominous rumble*

Piano
 $\text{♩} = 112+$ (*very fast*)
mf *an intense and ominous rumble*

The image shows the opening measures of the musical score for 'At the Abyss' by Alex Shapiro. It consists of three staves: Percussion, Marimba/Vibes, and Piano. The Percussion staff has a 2/4 time signature and a tempo marking of quarter note = 112+ (very fast). It features a Tam Tam hit with the butt end of a stick on the lip (side), parallel, marked *mf* (note). The Marimba/Vibes staff has a 2/4 time signature and a tempo marking of quarter note = 112+ (very fast). It features an intense and ominous rumble, marked *mf*. The Piano staff has a 4/4 time signature and a tempo marking of quarter note = 112+ (very fast). It features an intense and ominous rumble, marked *mf*. The score includes various musical notations such as notes, rests, and dynamic markings.

The opening measures of the finished "At the Abyss" score. An audio excerpt of this piece can be heard at via Alex Shapiro's website: www.alexshapiro.org.

having been an only child, but the intimacy of the relationships between small groupings of instruments and people is very compelling to me. I also work extensively with electronics, having transitioned from the primitive gear of the 1970s to the soon-to-be primitive wonders of today's world. Yet even in my electronic pieces, I often feature a live soloist playing against the prerecorded track to breathe humanness into an otherwise digital output.

Perhaps unlike the stereotypical only child, one of the things I enjoy the most about com-posing chamber music is the joy of collaborating with musicians and sharing ideas. Although my pieces are through-composed and my commissions are delivered in their initially conceived, completed state, for me, this is where the fun part of the process really begins.

When a composer has the great luck to work with exceptional musicians who are usually very friendly as well, an astonishing amount of discovery comes from experiencing a new piece together. I'm fairly meticulous in my phrasings, dynamics and tempo markings, yet I view them similarly to the suggested serving photo on a cereal box. Sure, you can put the flakes in a bowl with milk, but there are lots of other things you can do with them, too. So I listen carefully to the comments and interpretations

of the players, and often incorporate changes which, while usually subtle, are things I would never have considered myself because I had been limited by hearing the passages the same way repeatedly in my head as I composed. In the midst of our writing process, we risk losing a perch perspective as we become entwined with our initial ideas. That comfortable familiarity doesn't always equate with our best work. We need to find fresh ears with which to listen to our own instincts and to judge them honestly.

Ironically, it's that necessary act of judging that can get us into trouble early on in the composition of a piece. Creative paralysis – writer's block on one level or another – usually stems not from a lack of good ideas but from the fear that the idea we commit to the score pad won't be the right one, or the one that's perfect. But if we judge our output at the very moment we are trying to create the gestures, we're sabotaging ourselves. We can never compose with the conscious intent of writing something wonderful; that result is just an unexpected by-product. Likewise, it is paralyzing to expect every passage we scribble down to be a good one. I find freedom in the unlimited supply of blank manuscript pages or new computer sequences, allowing me to keep trying out ideas until the one that really holds my attention appears. Remove the internal pressure to be

perfect, and the notes suddenly flow. Write first, ask questions later!

One of the differences between authors and composers is that the latter usually have no editor. Writer friends complain bitterly to me about their work being ripped apart by those who might have been better suited for a career in a meat department. Meanwhile, a composer's offering placed on the music stand is often viewed as an inviolate, nearly sacred artifact. I'm always amazed at the humble reluctance of the very musicians learning a behemoth of a piece to make suggestions to the composer that would make the music more playable.

And conversely, I am appalled by the arrogance of some composers who immediately blame the musician, not their own ill-conceived concept, if something in their piece isn't working. I encourage feedback from players who will be premiering a new work of mine. It's my most naked and vulnerable time, but the music is still malleable and can be gently shaped a little more if needed. The rewards are enormous.

I've enjoyed an especially fruitful collaboration with pianist Teresa McCollough, who has an innately great sense of how a piece of music should flow. At her suggestion, I made significant improvements to the first movement of my *Sonata for Piano*, which she then recorded in 2000 for her "New American Piano Music" CD on the Forum's *innova* label. Teresa offered no particular thematic or rhythmic advice; it wasn't that she didn't care for the material, but that she knew it had to be organized differently. I knew it, too, but needed someone to give me a push. Talking openly with me about the possibility of refocusing energy in a score that seemed too diffuse, her frankness was a gift, and the revised movement subsequently became her favorite of the entire piece.

Three years later on a new commission for Teresa titled *At the Abyss*, which opens her 2004 "Music for Hammers and Sticks" CD for *innova*, no rewriting was necessary. But Teresa's guidance helped me cut two excess pages from the first movement. Again, the adjustments made an enormous difference in the success of the music, and I would not have thought to make them without someone else's input.

Another rewarding collaboration has been with the Los Angeles Flute Quartet, for whom I wrote a 2003 piece courtesy of a commission award from the California Association of Professional Music Teachers. There are challenges to expanding the sounds of homogeneous ensembles, and knowing how adventurous the quartet members are, I decided to treat the foursome as a unified,

primordial creature oozing across the sonic floor in a piece titled *Bioplasm*. It is a one-movement work in which I use many extended techniques in my quest for a wall of undulating textures. After devising a few ideas with special demands to create these unusual sounds, I asked the quartet if I might run some passages by them to check that everything would be playable before I committed to finishing each section. The resulting afternoon was as filled with laughter as it was with notes, and everything I heard in my head worked with the flutes. We conferred on some tricky notation, and I went home to safely complete the piece. But I would never have wanted to spring these sounds – some unique – on the flutists without their input. I received the most wonderful compliment a composer could hope for when the quartet told me that there was nothing in the repertoire like this, and that I had expanded their sense of what they were capable of playing. For me, that's the pinnacle of a great collaboration: I could not have composed the music without feedback from those bringing it to life. The 2004 recording appears on their CD, "Above and Beyond," and will also be featured on my own upcoming disc.

Pieces for acoustic instruments are not fully realized without the players to launch the sounds into the air, and I feel a commitment to be responsive to the realities musicians face as they take on a new work. In my sonata for bassoonist Carolyn Beck, *Of Breath and Touch*, I discovered that blue is not the natural coloring of a wind player's face. And thanks to pianist Deon Nielsen Price, I became far more adept at planning page turns for those musicians unfortunate enough not to have been born with three hands. And always, there is a constant challenge in translating the amorphous gestures I hear in my head into notation that will allow other humans to convey them to listeners. The smallest details can have the greatest effect on how our music sounds to the public. Honoring and respecting the musicians who give our written notes their ultimate meaning is a large part of this delightful process . . .

To be continued in the January/February 2006 issue of Sounding Board

-- 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. Alex welcomes readers' emails at: alex@alexshapiro.org

Chapter Updates



After 10 years as the Chapter Director of the American Composers Forum New England (ACFNE), composer **Beth Denisch** is leaving that post due to the increased responsibilities of her new position as Associate Professor at the Berklee College of Music in Boston. In a letter to the ACFNE board of directors, Beth writes:



Beth Denisch

“It has been my pleasure and privilege to direct the Chapter for these ten years and to be part of the Forum’s exciting growth and success... It has been inspiring and fulfilling to develop professional and educational services for member composers and to promote awareness and advocacy for the field of all living composers in the musically rich areas of Boston and New England. I have organized and carried

out hundreds of activities including composer residences and concerts, electro-acoustic festivals, reading sessions, workshops, salons, newsletters, and new music calendars.”

Some of the accomplishments of ACFNE during Beth’s tenure include:

- Developing and securing funding and maintaining relationships with current and formfunders including the Boston, Cherbec, Blank, Globe, Gunst, LEF, Massachusetts Cultural Council, Open Meadows, Phillips, and Ratshesky foundations;

- Working with ACF to develop the identity of local chapters at annual ACF Director conferences and through creating the Chapter Handbook;

- Designing and implementing career development series including “How To (Get Your Music Out)” and “Finding and Securing Grants for the Individual Composer”;

- Identifying, contacting, and creating program partnerships for over 80 diverse community-based composer projects and 70 residencies;

- Creating and launching the ACFNE website (www.acfnewengland.org) offering information on the chapter and access to additional resources;

- Creating and publishing the definitive bi-annual new music calendar for the greater Boston area (also on-line at the website) listing regional performances of music by living composers;

- Securing complimentary office space for the past three years at the Boston Foundation and currently at Northeastern University under the auspices of their Music Department.

“ACFNE will always have a special place in my heart,” writes Denisch. “I have deeply enjoyed working with the many diverse and highly accomplished musicians, performers, producers, educators and community activists with whom I have partnered. In so doing, this organization have grown into a recognizable and highly respected name within and without the greater Boston new music community. I developed the Chapter from an idea into an exciting platform from which composers launch, grow, and accomplish their goals and I am confident that the organization will continue to make meaningful contributions to living composers and their music.”

Fritz Bergmann, who served the Forum’s Director of Chapters back in 1995 when Denisch began her 10-year term in Boston, offered his own historical perspective on Beth’s accomplishments:

“It takes a very diligent, committed, creative, and, above all patient person to start a small non-profit arts organization, even with (and sometimes despite) the support of a parent organization like the Forum. I am very grateful for Beth’s willingness to be a pioneer. Hundred of composers have benefited from the New England Chapter – and thousands more, from the very young to the very old, experienced musical creativity by participating in ACFNE events and activities. That’s a lot of imaginations stimulated, lives changed, and souls touched as a direct result of Beth’s work in Boston.”

Thank you, Beth!

[Editor’s note: See “Forum Opportunities” on page 12 for the posting of the ACF New England Chapter Director position.]



Naxos CD
8559279

New York City

A New Naxos Release

On November 15th the Naxos label will release a compact disc of chamber works by New York City Chapter member **Sean Hickey** as part of their “American Classics” series. The disc is entitled “Left at the Fork in the Road,” and includes four of Hickey’s works performed by the New Prospect Chamber Players (Naxos 8.559279). The Naxos “American Classics” series of compact discs includes works by contemporaries ranging from John Adams to Ellen Taaffe Zwilich, as well as works by famous and forgotten 19th and 20th century American composers. There are currently over 150 titles in the Naxos “American Classics” series (Details available at www.naxos.com).

“I’m honored to have been asked by Naxos president Klaus Heymann for a compact disc’s worth of my chamber music for this series,” says Hickey. “Furthermore, their championing of American composers should be commended, especially in a time where much great music is heard only once, after an initial premiere. These pieces of mine have been performed in the U.S., U.K., Spain, Turkey and as far afield as Indonesia in the past two years, but this Naxos release represents a great step in my career.” For more information on works by Sean Hickey, visit www.seanhickey.com

Philadelphia

subito in Philadelphia

ACF Philadelphia member **Allen Krantz** has returned from his recent premiere at the Darwin International Guitar Festival in Darwin, Australia. His concerto for guitar and orchestra received much acclaim as did soloist Jason Vieaux. Krantz was this year’s composer-in-residence at the international festival. **Byard Lancaster** is an active composer, performer, teacher, and lobbyist and will present two new recordings this fall. Lancaster is currently touring the U.S. and Europe promoting his latest effort, “God Be In Us.” These two projects are made possible through the *subito* quick advancement grants program supported in Philadelphia by the William Penn Foundation.

In Deep with Oliveros

This fall, ACF Philadelphia will initiate **Soundexchange**, a new three-day symposia featuring composer and performer **Pauline Oliveros**. The symposia will explore experimental methods of improvisation and performance practice in the context of Oliveros’ music. Philadelphia composers and performers will rehearse with Oliveros and members of her Deep Listening ensemble and present existing repertoire and new works by Philadelphia composers. Practice in the context of Oliveros’ music. This will be a unique opportunity for local composers to interact with performers and also with a seminal figure in American music. It is also meant to engage composers who work in non-traditional mediums.

Minnesota

subito in Minnesota

On July 1, as part of our continuing efforts to better serve the needs of composers and performers of new music in Minnesota, the Forum launched **subito**, a quick-turnaround grant program to aid with career advancement that has proven so successful in ACF’s California and Philadelphia Chapters.

The following artists have been selected for the most recent round of *subito* awards: **Elizabeth Alexander** (St. Paul, Minn.); **Laura Caviani** (Minneapolis, Minn.); **Christopher Gable** (Minneapolis, Minn.); **Chris Granias** (Golden Valley, Minn.); **Jay Walters** (St. Paul, Minn.); and **Jennifer Weir** (Minneapolis, Minn.). Grants supported projects ranging from the creation of a new multi-disciplinary taiko drumming project to covering studio rental and CD production costs of an independent pop-rock album to the creation and notation of a piano-vocal score for a one-act chamber opera.

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

Tuesday Salons

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

The June 21 session presented a jazz improv for alto sax and piano, by **Ellen Lease** and **Pat Moriarty**, a song for mezzo and electronics by **Kerry Cobuccio**, and two rousing improvisations for double bass and piano by **Chris Granias** and **Phil Fried**.

The July 19 gathering heard a movement from **Shirley Mier**’s song cycle for soprano and piano, **Elizabeth Alexander**’s artsong sung by baritone Bradley Greenwald, a vocalise for guitar and soprano by **Wade Oden**, a piece for mezzo and piano by **Midge McCloy**, and two children’s theater songs by **Sandra Waterman**.

The August 16 Salon featured **Viv Corringham**’s vocal improv with recording, a solo piano work by **Christopher Gable**, and a chamber work for electric piano, piano, mandolin, and viola by **Elliott McKinley**.

On September 13, the series saw an electro-acoustic work utilizing acoustic recordings by **Matthew Smith**, an electro-acoustic piece by **Michael Coyle**, a West African song for guitar, voice and gourd by **Yawo Attivor**, and a computer-based musical construction using preexisting musical fragments by **Mike Olson**.

Future *Tuesday Salon* series gatherings are scheduled for November 22 and December 13, 2005, and January 17, February 21 (Featuring Zeitgeist – see “Forum Opportunities” on p. 12), March 21 (’05-’06 McKnight Composer Showcase), April 18, and May 16, 2006. For information about *Tuesday Salon* venues and performers, see “Programs” at www.composersforum.org/minnesota

Los Angeles

subito in L.A.

From an exceptionally large field of applicants, five *subito* grants have been awarded for the period ending August 31, 2005. The grant recipients and projects are: **Christopher Anderson-Bazzoli** (for a recording session of his piece "Music for Amplified Strings"); **Karl Montevirgen** (a solo CD project); **Dan Ostermann** (Jazz and Hammond organ project "Mr. Riddims Neighborhood"); **Paul Livingstone** (artist fees, documentation and no cost tickets for at risk youth and families at the "Wehda World Music Celebration"); **Philip Curtis** (SoNu website and promotional materials development). *subito* in LA is supported by the James Irvine Foundation.

Richard Zvonar Tribute Salon

On October 2, 2005, a group of 30 composers, musicians, technologists, friends and family gathered at the home of Alan Goldman in Mount Washington to honor composer and recording engineer **Richard Zvonar** who died of cancer on August 3, 2005. Zvonar was a dedicated member of the New Music Community, instigating the creation of the ACF Technology Salons and Workshops that are an essential part of the Los Angeles Chapter's program offerings. Attendees at the Salon included ACF members, alumni from the University of California at San Diego, and Zvonar's colleagues from Level Control Systems.

The afternoon event was presented in the form of an ACF Salon with ACF board chair Alex Shapiro serving as moderator. Zvonar's friends and colleagues introduced representative recordings from throughout his career compiled by engineer Mark Wheaton. The recordings included Zvonar's psychedelic guitar playing with rock band Ill Wind; signal voice processing for avant garde diva

Dimanada Galas (who sent a moving tribute via fax from Portugal) and sampling and acoustic treatments for bass player Robert Black.

Many in the audience contributed anecdotes and supplemental information about the recordings, helping to complete the picture of Zvonar's rich and varied musical career. The tribute concluded with a moving performance by Richard's life partner and noted violist Pamela Goldsmith. More on Zvonar's life and work can be found on his website: www.zvonar.com

Dorrance Stalvey (1930-2005)

The passing of composer **Dorrance Stalvey**, Director of Music Programs at the Los Angeles County Museum of Art (LACMA) meant the loss of another major figure in the new music community of Southern California and a good friend of the Forum. A memorial service was held on October 5 at the Museum.



Dorrance Stalvey

Heidi Lesemann, the first director of the Los Angeles Chapter, recalls: "I worked with Dorrance and Monday Evening Concerts for a year. He was my friend, my advisor, and gave me a lot of encouragement as I established the Los Angeles Chapter of the American Composers Forum. He was always there to help, give us a room when we needed it, and often attended our events accompanied by his wife, Valerie Bernstein. There have been a handful of people here in Los Angeles whose knowledge, artistry, intellect and commitment to new music provided the highest level of musical thought. They were like a 'conscience' for many of us. I think Dorrance was one of the best, and we are bereft."



Richard Zvonar

Now available from *innova* Recordings



Special Offer for ACF members only:
Any 5 *innova* CDs postpaid
for just \$50 !

Choose your selections at
www.innova.mu
Then contact Chris Campbell at:
651.251.2820 or email
ccampbell@composersforum.org
to place your order by phone,
fax or mail



**Henry Brant
Collection
Volume 3**
(*innova* 410)

Includes Brant's
recent "Wind,
Water, Clouds &
Fire" (performed

by Present Music), plus his "Litany of Tides" (Daniel Kobialka, San Jose Symphony) and "Trinity of Spheres" (Denver Symphony).



Electropolis
(*innova* 622)

Funky, experimental
rock with a quirky
edge. Features
Michael Ferrier on
electrosax, Michael
O'Brien on bass,

Steve Roehm on percussives, and Kelly
Rossum on electrumptet.

San Francisco Bay Area

Amateurs Welcome

The San Francisco Bay Area Chapter's new collaboration with the San Francisco Community Music Center (CMC) has begun. A very competitive and varied roster of applicants led to the following choices of resident composers: **Loretta Notareschi** will be working with a group of adult amateur performers, and **Katrina Wreede** will be working with a group of young performers.

This program, called **New Music for People to Play**, has the following goals: to introduce amateur performers to contemporary musical languages; to give amateur performers insight into the process by which new musical works are created; to help amateur performers develop technique for the performance of new music; to contribute to the development of a body of 21st-century music accessible to instrumentalists of various skill levels; to foster the re-connection of composers with amateur performers by creating music for people to play; and to develop this project with a view toward finding new ways for composers to market their music.

Notareschi and Wreede will work in residence with amateur performers in the CMC's existing chamber music program and in collaboration with CMC staff. They will meet regularly with the amateur performers and create a new work for them to premiere in the spring of 2006. This new program is funded by the San Francisco Foundation and the William and Flora Hewlett Foundation.

New in the Bay Area

Chapter Executive Director Tod Brody and his wife Susan Walker are pleased to announce the August 3 birth of their son **Gabriel Paul Brody**. Gabriel is doing his job to perfection, simultaneously delighting and exhausting his parents.



Gabriel and Tod Brody



New American Piano Music
(innova 522)



Music for Hammers & Sticks
(innova 630)

These two innova releases featuring pianist Teresa McCollough are referenced in Alex Shapiro's "Compose, Communicate and Connect" feature.

*The Greatbatch
School of Music*
HOUGHTON COLLEGE



**Musically Excellent
Academically Engaging
Profoundly Christian**

A center for serious music students in the Christian world, the Greatbatch School of Music at Houghton College offers graduate programs in music. Degrees offered include the master of arts in music and the master of music in performance, conducting, composition and collaborative performance.

Full tuition assistantships, including stipend, provide opportunities for professional and artistic development under an outstanding faculty.

The new graduate degrees grow out of the college's distinguished and comprehensive undergraduate music program, which is embedded in Houghton's strong liberal arts tradition and clear Christian mission.

Houghton, New York 14744-0128
800.777.2556 or 585.567.9400
Fax: 585.567.9517
music@houghton.edu

Mark Hipleh
DMA, Peabody Conservatory
Professor of Composition & Conducting

www.houghton.edu

Forum Opportunities

November 21, 2005 (postmark) Tuesday Salon with Zeitgeist

The Twin Cities-based new music ensemble Zeitgeist has again partnered with the American Composers Forum to be the featured ensemble on the Forum's *Tuesday Salon* series. Composers will have the opportunity to work closely with the performers to rehearse the piece 2-3 times, followed by a presentation of the work on February 21, 2006. Additionally, the Salon will provide a run-through DAT recording of the composition for unlimited non-commercial use. Please note: Salons are intended as a service to Upper Midwestern composers and not as a competition. **Eligibility:** Upper Midwest composers are invited to submit new works to be presented by Zeitgeist on February 21, 2006. Works drawn from any combination of Bb clarinet/bass clarinet/Bb soprano or Eb alto sax, piano, flute, and one percussionist are eligible. For a complete list of available percussion, visit www.composersforum.org/minnesota. If you have specific questions about percussion scoring, please contact Zeitgeist's Artistic Co-Director Heather Barringer at 651-755-1600 or email hbarringer@presenter.com. **Requirements:** Works may be up to 10 min. duration (sections of longer works will be considered). Selected applicants must be available to attend the 7:30 p.m. session on February 21 at Zeitgeist's studio in St. Paul, Minn. Only one work per composer will be considered. If selected, composers will be required to contribute \$20 towards recording costs. Applicants are not required to be ACF members, but are encouraged to join since membership fees support these programs. Membership status will not be considered in the selection process. **Application Requirements:** Contact details including name, address, telephone, fax and email where appropriate; One legible copy of score and parts, and, if available, a recording of the work (CD or cassette tape, MIDI realizations are acceptable); One-page Artistic Bio; Program note and information detailing the performance history (if any) of the submitted work; SASE for return of materials (optional). **Mail all the above to:** Tuesday Salon – Zeitgeist, American Composers Forum, 332 Minnesota Street, Suite E145, Saint Paul, MN 55101.

November 30, 2005 (postmark) ACF New England Director Position

American Composers Forum of New England, Inc. (ACFNE) seeks qualified applicants for the position of Director, ACFNE. 25-30 hours per week including occasional evenings and weekends. Reports to ACFNE Board of Directors. **Summary:** The Director is responsible for all aspects of the operations of the ACFNE, an arts service organization that supports composers and develops new outlets for their music. ACFNE is affiliated as a chapter with the national office of the American Composers Forum (ACF). **Significant Relationships/Internal:** ACFNE Board President; ACFNE Board Treasurer; ACFNE Board of Directors; Vice

President, Managing Director, ACF national office; President and CEO, ACF national office; Other ACF Chapter Directors. **Significant Relationships/External:** ACF members in ACFNE region; Local funders; Local accountant; Local auditor; Vendors and suppliers. **Responsibilities:** Identifying and researching new funding prospects; Grant writing and donor stewardship, including an emphasis on building relationships with existing and prospective funders; Administering all ACFNE programs including program promotion, selection processes, contracting, program management, documentation, and evaluation; Developing new projects and programs consistent with ACFNE's mission and the interests of its members and the wider community; Developing and maintaining relations with local arts and non-arts community organizations and leaders; Supervision of and responsibility for bookkeeping, accounting, and financial reporting to the ACFNE Board of Directors and ACF national office; Developing publicity materials on ACFNE programs, including print, audio, visual, and web materials; Developing and maintaining mailing list for ACFNE communications. **Skills:** Enthusiastic, articulate, self-motivated worker. Capable of working on many projects simultaneously, and are attentive to detail. Excellent written and oral communication skills. Can work remotely with computer and internet access. **Requirements:** College degree; Two years work experience in an arts or cultural organization; Proven fundraising skills; Ability to read music is desired; Interest in and experience working with new music community also desired. **Salary** is negotiable, hours are flexible. **The position is available December 2005.** Please send your résumé and a letter of interest no later than November 30, 2005, to: Glenna Dibrell, Vice President/Managing Director, ACF, 332 Minnesota Street E-145, St. Paul, MN 55101. Or e-mail to: gdibrell@composersforum.org

January 13, 2006 (receipt deadline) Music In Motion

Music In Motion brings choreographers, composers, dancers and musicians together to create new musical works for dance. Beginning November 2005, ACF is launching this pilot program with two talented and award-winning artists: choreographer/dancer James Sewell and composer Mary Ellen Childs. The program will first present a series of three workshops (November 13, December 11, and January 8, 2006) open to Minnesota choreographers and composers. These free workshops will foster deeper artistic collaboration by examining commonalities and disconnects between the language of dance and music. Immediately following these workshops, choreographer and composer pairs may jointly apply for a commission (\$3,000 for each artist) to create and rehearse new works for a premiere featuring live musicians and local dancers, including members of James Sewell Ballet, at the SPCO Performance Center on May 13, 2006.

Two commissions will be awarded to especially high potential collaborations. To register for the free workshops, RSVP (required) at least one week prior to the event date to David Wolff at dwolff@composersforum.org or call 651-251-2833. For complete program guidelines and application information, visit the 'Programs' section at www.composersforum.org.

January 15, 2006 (postmark) Encore

Encore (formerly the Performance Incentive Fund) expands contemporary repertoire by subsidizing multiple performances of new works. By encouraging performers and ensembles to add new works to their repertoires, it assists composers in securing the consistent performances that build and sustain their careers, and helps nurture relationships between composers and performers of new music. Composers and performers apply jointly, and performers are required to work with composers whose music they have not previously performed. (Performers need not be specialists in playing new music). Though *Encore* is not a commissioning program and will rarely provide full financing for projects, it directly supports performances and helps composers and performers leverage additional funding. Grants from \$500 to \$2,500 will fund at least three performances of a work over an 18-month period. (Grant amounts vary according to the duration, scope, and difficulty of the work.) The awards are made to the performers and may be used for rehearsal and performance costs. **Eligibility:** Composers and performers must be based in different geographic areas of the U.S. (e.g., an ensemble in Arizona could apply with a Oregon composer or a Florida soloist might work with a composer from Texas). Selected works may be premiered or unperformed, but must not have an extensive performance history. Performers are encouraged to explore ways of integrating the work into settings where new music is seldom heard and to use creative or innovative programming should the work be presented in a more traditional concert setting. **Application Procedure:** Performers and composers apply jointly. A PDF of the application form and guidelines can be downloaded at www.composersforum.org/encore. **Deadline:** January 15, 2006 (postmark) for performances beginning April - June 2006. For more information, contact ACF's Regional Program Director David Wolff at (651) 251-2833 or email: dwolff@composersforum.org.

**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). 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. Visit the "Programs" section of the ACF website (www.composersforum.org) and click on "subito" for more information or to download full program guidelines and application details. For additional information, contact ACF's Regional Program Director David Wolff at dwolff@composersforum.org or (651) 251-2833.

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

VocalEssence and the American Composers Forum (ACF) announce a call for scores for *Essentially Choral*, the fifth annual reading session for works for voices. **New 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. *Essentially Choral* seeks creative and innovative works in a wide range of styles and provides an opportunity for talented, emerging composers from across the United States. Up to five composers will be selected to have their work read by the VocalEssence Ensemble Singers, with professional instrumentalists when necessary. 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 reading program takes place May 12-13, 2006, in Minneapolis, Minnesota. Selected composers will attend a three-hour rehearsal with the Ensemble Singers, a three-hour reading session, and individual mentoring sessions with internationally recognized composer Sven-David Sandström (Indiana University) 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 or 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 related 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

accompaniment of up to 5 instruments are eligible. Applicants do not need to be members of ACF; however, selected composers must become members in order to receive awards. For guidelines and application forms, select the *Essentially Choral* at: www.composersforum.org/programs.cfm. For more information, contact: David Wolff, Regional Program Director, ACF at: dwolff@composersforum.org or call 651.251.2833.

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**. Don't have a computer? Is your dial-up connection 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

**November 30, 2005
Cuban Institute of Music, et. al.**

Seeks proposals, music and videos for their 11th International Festival of Electroacoustic Music "Spring in Havana 2006"

Ensemble counter)induction \$\$\$

Seeks chamber works 3 or more performers (clarinet, violin, viola, cello, and piano; percussion possible, but no electronics) from American composers under 35 for their Composition Competition. Cash award and performance in New York.

Long Island Arts Council \$\$\$

Seeks short solo piano pieces for students with three to four years of experience for their Third Annual International Musical Composition Contest. Cash award and performance.

Metropolitan Wind Symphony \$\$\$

Seeks recordings of short works by student composers for any combination of instruments and/or voices for their first North American Student Composer Competition. Winner will be commissioned to write short work for symphonic band.



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.

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

November 30, 2005 (continued)
National Association of Composers USA \$\$\$

Seeks short, unperformed, unawarded chamber works from new or joining NACUSA members aged 18-30 for their 27th Annual Composer's Competition. Cash prizes and possible performance in Los Angeles.

Nuvovox \$\$\$

Seeks new, short, unpublished original choral works for SATB chorus for their Choral Award. Cash award and performance.

Nuvovox \$\$\$

Seeks new, unpublished songs based on one of four selected texts for their Ned Rorem Award for Song Composition. Cash award and performance.

Nuvovox \$\$\$

Seeks new, short, unpublished works for voice and harp for their Virginia Harp Center Challenge competition. Cash award and performance.

Wayne Presbyterian Church and Nuvovox \$\$\$

Seeks new, unpublished original sacred songs in the Judeo-Christian tradition for their Susan Galloway Sacred Song Award. Cash prize and performance.

December 1, 2005
ASCAP Foundation

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

Bakersfield Symphony \$\$\$

Seeks scores for chamber ensembles of up to 7 instruments for their annual New Directions Concerts in California.

Chinese Fine Arts Society \$\$\$

Seeks original scores circa 12-15 minutes for solo or small chamber ensemble in any style inspired by the Great Wall of China. Cash prizes and performances.

East Carolina University School of Music \$\$\$

Seeks short orchestral scores for their 2006 NewMusic@ECU Festival Composition Competition. Performance in March, 2006.

Penfield Music Commission Project

Seeks unpublished wind ensemble scores suitable for a very good high school concert band for their 2006 Commission Project Composition Contest. Cash awards and performance.

December 5, 2005
Singing City Prize \$\$\$

Invites high school and college composers aged 16-25 to submit short original choral works for its National Prize for Young Composers. Cash award and performance in Philadelphia.

December 12, 2005
Haddonfield Symphony

Seeks short orchestral scores from U.S. composers under 30 for their Annual Young Composers' Competition. Prize includes performance, airfare to attend performance in New Jersey in April of 2006, archival recording, and possible publication by Presser.

December 15, 2005
Society of Composers, Inc. (SCI) and ASCAP \$\$\$

Seeks applicants from SCI members for their Student Composition Commission Awards. Cash prizes, performance and recording.

Springfield Community Music School

Seeks new bassoon trio or quartet by female composer for their annual Women in Music Concert.

December 23, 2005

Nuvovox \$\$\$

Seeks unpublished songs for soprano and piano (American/English texts) for their Diana Barnhart American Song Competition. Cash award and performance.

December 31, 2005
Dresden Chamber Choir

Seeks short a *capella* mixed choral works from composers under age 40 for their International Composition Contest. Cash prizes and possible performances in Germany and publication.

Earplay \$\$\$

Seeks chamber works for 1-4 players with or without electronics for their 2006 Donald Aird International Composers Competition. Cash award and performance in San Francisco.

Ensemble Aleph

Seeks up to 10 short chamber works from composers under 40 scored for soprano, clarinet, trumpet, keyboard, cello and percussion (works with electronics also possible) for their Fourth International Forum for Young Composers. Residency in Dresden July 2006, European performances in 2006-07.

Teatro Lirico Sperimentale A. Belli \$\$\$

Seeks applicants under age 40 for their 7th Orpheus Competition for new chamber operas. Submit synopsis, libretto and extract of original, unpublished, unperformed, unawarded chamber opera scores lasting at least 10 minutes. Cash awards and performances in Italy.

January 1, 2006
USA International Harp Competition \$\$\$

Seeks a short, unpublished, unawarded, and unrecorded works for solo harp inspired by the work of Indiana author and naturalist, Gene Stratton-Porter. Cash prize and performances.

January 1, 2006 (continued)
Volti

Seeks recent sample scores from U.S. composers under 35 years of age for their Fourth Annual Choral Arts Laboratory. Selected composer will write a cappella score for workshopping, premiere performance and recording in San Francisco. Travel costs and stipend.

January 2, 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 February-May 2007.

January 6, 2006

Neoteric

Seeks short, original compositions for bassoon, horn, and cello. Cash prizes and performances at Southern Illinois University.

January 10, 2006
National Association of Teachers of Singing, Inc. \$\$\$

Seeks recently composed song cycles in English for their 2006 Art Song Composition Awards. Cash awards and premiere performance in Minneapolis in July of 2006.

January 13, 2006
Jerome Foundation

Seeks applications from emerging artists in Minnesota and the five boroughs of New York City for their 2006 Travel and Study Grant Program in literature, film/video, and dance. Composers please note: Music, Theater, and Visual Arts applications will be accepted next year.

January 15, 2006
Bogliasco Foundation

Seeks applicants for one-month residency fellowships in Italy during the 2006 fall-winter academic semester for advanced creative work or scholarly research. Composers selected are also eligible for annual Roger Sessions Memorial Fellowships.

Camargo Foundation

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

Guild of Carillonneurs in North America

Seeks recently composed, short, unpublished and unperformed works for four-octave carillon for their 2006 Biennial Carillon Composition Competition. Cash prizes, performance and publication.

Women in New Music Festival

Seeks electroacoustic/electronic works by women composers for their International Women's Electro-Acoustic Listening Room Project at the Fifth Annual Women in New Music Festival 2006 at California State University, Fullerton.

January 16, 2006

I-Park \$\$\$

Seeks applicants in the fields of visual (including digital) art, music composition, environmental art, landscape and garden design and architecture for their 2006 Residencies at the Artists' Enclave in rural East Haddam, Conn.

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 in the European Union.

January 27, 2006

Meet The Composer

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

January 30, 2006

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.

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.

February 1, 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.

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.

March 1, 2006

ASCAP

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

March 1, 2006 (continued)

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.

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.

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 2005

March 31, 2006

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 composer members of IAJE for their 2006 Commissions In Honor of Billy Strayhorn.

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

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

June 30, 2006

Orchestre symphonique de Montreal \$\$\$

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

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).

No stated deadlines

Columbia College Chicago

Seeks qualified applicants for a full-time, tenure-track faculty position of Director, Music Composition for the Screen, to begin in January of 2006

CSU Bakersfield Concert Band

Seeks composers of new works for concert band who can attend performance 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 2005-06 and future seasons.

Kansas State University School of Music

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

Knox-Galesburg Symphony

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

Soprano and Harp Duo

Seek pieces for or composers interested in writing for soprano and harp. Possible performance in the U.K.