American Composers Forum

July 2005 - June 2006

New Board Members for FY 2006

The Forum welcomes these four new directors

Meredith B. Alden attended Aaron Copland’s lecture, On Listening to 20th Century Music, in what would be the last summer before World War II, and the words influenced Meredith through new music ever since. She served on the Minneapolis Symphony Board from 1979-1984 and the Minnesota Landmarks’ Board from 1978-1983. In 1986, she became a Trustee for Northfield College in Ashland, Wisconsin where she served until 1995, and is currently a Trustee with Emeritus.

Ken Freed is a concert and studio conductor with The Minnesota Orchestra. He joined the Orchestra in 1998 after nearly five years as a member of the Manhattan String Quartet. His interest in children’s music education has led him to found a non-profit company, Learning Through Music Consulting Group, which seeks to put music at the center of all children’s education.

Nancy Huart is the Logistics Director for St. Paul Travelers Companies, responsible for business continuity planning and implementation, mail and express shipping services, records management, audio-visual/meeting support including real-time video streaming, and the corporate art collection. She has worked in many different areas of the company, including the Multicultural Business Group, Medical Services, Human Resources, and both personal and commercial underwriting. She is active in St. Paul Composers Women’s Network, GLBT network, and Corporate Diversity Committee, Hamline University Council, and Ann Bancroft Awards.

Evans Mirageas is the Artistic Director of Cincinnati Opera and an independent artistic advisor to symphony orchestras, opera companies, festivals and individual classical music artists. Opera News included him among the 10 Most Powerful 25 People in Opera. From 1994 to 2000 Mirageas was Senior Vice President of Artists and Repertoire for the Decca Record Company Ltd. From 1989 to 1994 he was at the 70th Anniversary of the Boston Symphony. In 1982 he hired and fired P.M. in Chicago, where he produced the national broadcast of The Lyric Opera of Chicago, The Philadelphia Orchestra and The Ice Capades International Piano Competition.
One of our recent Continental Harmony premieres in Genesee, N.Y., resulted in the international premiere of a new ovation by Glenn McClure—a new work by an up-and-coming composer and critic. An interdisciplinary study plan intrigues teachers across the country. According to the mayor of Genesee, the project is helping connect the Barilla pasta company (based in Parma, Italy and Ames, Iowa) that locating a new production plant in his arts-friendly community would be a good deal.

You'll find more on these projects and programs in this overview of the Forum's work over the past twelve months. We're pleased to be associated with incredibly creative and inventive composers, performers, and presenters of new music in big cities and tiny towns.

Strategically and regionally, our mission is to help these people keep moving forward. We're confident that they will keep making music AND news.

Making Music...Making News
Earlier this year Alan Kozinn of The New York Times created a bit of a splash with an Op-Ed feature entitled Check the Numbers: Rumors of Classical Music’s Demise Are Dead Wrong (March 28, 2006).

The gist of Alan's argument was that while the numbers may indeed be going down for more tradition-bound purveyors of what we call classical music, the audiences are growing for an ever-widening variety of classical music past and present—and increasingly diverse audiences are accessing this music in more ways than ever before.

Kozinn summarized his conclusions in this way:

“Wooden-Aliens Ann Nor Hall observation about relationships and shadows that both must either move forward or die □ also works for culture ... lots of people really just want the dead shark ... Most of all they want their repertory dials set between 1785 and 1920 ... You can send those people your condolences. For the rest of us, the shark is still moving ... constantly renewing itself. You just have to grab onto the dorsal fin.”

Here at the American Composers Forum we couldn’t agree more. While many of our composers are perfectly comfortable working with a major symphony orchestra in a traditional concert venue, others are equally at home pre-

numbers are growing for an ever-widening variety of □classical□ music and education programs to bring new music to audiences. Numbers: Rumors of Classical Music’s Demise Are Dead Wrong (March 28, 2006). It is reprinted here with their permission.

I think one of the strengths of our program, that I don’t see in a lot of other towns, is the balance of strengths between all of the major ensembles, says Jeffrey Leonard, the high school’s band director. By his count, there are more than 40 student- or teacher-led music groups at the 2,000-student school.

The high school’s bands, the choruses, the orchestra, the jazz program ... all of them (are) respected and well thought of around the region, says Leonard, who adds that success should be measured not by awards or the number of students who become music majors or professional musicians, but by how many people actually hear music as part of their lives once they’ve left high school.

Top-notch high school bands exist in all types of communities, Leonard says, but the opportunities to hear live music and be around live music in Greater Boston provide a much more fertile atmosphere.

Sam Mehr, a saxophone player in the Lexington band, says: “I end up seeing [musicians from other schools] in the area wherever I go. You go to the Berklee festival, and you see everyone is there. . . . You go to the all-district and all-state festivals, and everyone is there. It’s like one big Massachusetts music students thing.”

The culture contributes to the quality of outstanding bands at such high schools as Foxborough, King Philip Regional (in Wrentham), Medfield, and Belmont, says Leonard, who also is chairman for the Northeastern district of the Massachusetts Music Educators Association.

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continued on page 19

Jeffrey Leonard and Gunther Schuller.
Making news... In diverse communities across the country.

On January 23, 2006, the Joyce Foundation of Chicago announced that the American Composers Forum was selected for the 2006 Joyce Award for Music and awarded funds to support the commission of a new concerto for guitar by Chickasaw composer Jerod Impichchagaahena Tate. The commission is part of the Forum’s First Nations Composer Initiative (FN CI), a program to first establish an infrastructure in support of traditional and contemporary music by American Indian composers and performers, and second facilitate the integration of their work into the wider cultural and artistic framework.

This year, FNCI launched its national website, www.fnci.org, linking American Indian composers and performers across the country and serving as a virtual gathering place for those interested in their music.

The program’s initial community outreach activities will center on reservations and urban Indian communities in Minnesota. This past year, FN CI director Georgia Wettlin-Larsen arranged short-residency programs by regional and national American Indian composers and performers. In the first of these, three nationally acclaimed American Indian composers—Brent Michael Davids (Mohican), Barbara Croati (Cayuga Ojibwe), and Raven Chacon (Diné)—taught students of the Fond du Lac tribe of Ojibwe in partnership with Cloquet High School and Fond du Lac Tribal and Community College.

Discussions are underway with members of the Red Lake Band of Chippewa to create a second Minnesota residency, specially tailored to that community’s tribal culture and mindful of the tragic shootings at Red Lake High School in 2005.

On May 20, 2006, a story on a Continental Harmony Encore project was broadcast nationwide on National Public Radio’s (NPR) award-winning daily news program All Things Considered. The NPR Feature, Galileo’s Letters Inspire a Musical Tribute, focused on composer Glenn McClure’s chance discovery of Galileo’s Daughters, a book by science writer Dava Sobel that drew upon Galileo’s correspondence with one of his two daughters. It also examined McClure’s use of a madrigal ensemble and Renaissance instruments to create The Starry Messenger, an hour-long oratorio.

The host community for McClure’s commission, Genesee, New York, used the work to celebrate their sister-city relationship with Siena, Italy. McClure’s new work was performed in both Genesee and Siena. McClure worked with Genesee schoolchildren to develop Galileo’s Universe, a multi-discipline study plan involving lessons in math, science, history, and language arts as well as music.

McClure’s Continental Harmony Encore project has sparked interest in his study plans and additional commissions for the composer. It also prompted him to ponder the wider implications of art education today—read more about them in his report to the right of this page.

The Forum’s Continental Harmony program was conceived in 1999 as a musical celebration of the new millennium. It was designed as a collaborative residency and commissioning program that would include composers representing a wide variety of styles and backgrounds. This landmark program continues its work under a new name Continental Harmony Encore—creating new collaborations for 9 composers and communities in 8 states, with projects scheduled through 2008.

“The Starry Messenger” Beyond the premiere

Since the premiere of my Galileo oratorio, I’ve been getting emails from all over the world. Scriptwriters in Australia, choir directors in Germany, teachers in Italy, and foundation representatives from around the United States have all voiced interest in this project and the teaching curricula related to it.

The Continental Harmony Encore program provided the infrastructure and support to bring together a composer, a best-selling author, some fine musicians, some great students and teachers, the sister cities of Genesee, New York, and Siena, Italy, all to rethink Galileo’s Renaissance concept that the arts and sciences are both of vital interest and importance. The project garnered press coverage both here and in Europe, and it prompted students from a rural Adirondack high school to visit to Italy to meet their Italian email pen pals. An inner-city school in Buffalo, New York, is creating a new opera with me. Galileo, or little Galileo, based on the story of Galileo’s grandson.

My Continental Harmony Encore project proved a springboard for my career as a composer, but I feel something even more important is happening. It’s one thing to support the creation of good music that attracts audiences for a handful of performances—it’s another to support work that profoundly engages young people, that lays the groundwork for future audiences and drives arts-based educational reform. Did you know that Galileo—along with every member of his family—was a musician? Galileo’s father was responsible for ideas about composition and music theory that were as controversial as his son’s scientific ideas. Some historians suggest Galileo’s scientific experiments were influenced by his early musical training. The arts have been relegated to a marginal position in American education, and it’s an uphill battle to return them to a central role in our schools. What would have happened if the young Galileo’s teachers had told him that there wasn’t a budget for music, so he just would have to go without?

The Forum’s Continental Harmony Encore program helped use the powerful story of Galileo’s integration of art and science to help us place musical composition in the middle of 21st century American science, math and decision making. Teachers in schools around the country have sought more information on this project for their students: some have used our model and study plans to attract additional administrative and funding support for their efforts to bring the arts to their students. Here in upstate New York, the project has had international ramifications: local high school students continue to build friendships with the Italian kids they worked with through this project, and we’re starting to invite colleges with study-abroad programs in Italy. The teachers I met in Siena are eager for more American students to study in Italy and they’re doing what they can to help their students experience exchange programs in America.

We are only starting to see the effects ripple of the Continental Harmony Encore premiere that occurred just a few months ago. I can only dream where these ripples will take us next!

Glenn McClure is a composer and music integration consultant, who presents dozens of concerts and workshops each year intended to animate learning through hands on musical activities. For more information, visit his website: www.artforbrains.com

Listen to the “All Things Considered” radio feature on The Starry Messenger and sample excerpts of Glenn McClure’s music at:

The program created by Georgia Wettlin-Larsen and the Lakelee museum, violinist and actor Yopi Red-Crow-Wilkinson with folk guitarist performs at a 2006 conference in Minneapolis.
The Forum’s Essentially Choral reading program provides an opportunity for emerging composers from across the country to develop their skills in writing for choral ensemble with instrumental accompaniment or a cappella. This program is co-sponsored by the Forum and the Minneapolis-based ensemble VocalEssence. For the 2006 sessions, five composers were selected from a total of 59 entries from 24 states. In conjunction with the reading session, the five composers attended a mentoring session with VocalEssence Artistic Director Philip Brunelle and Swedish composer Sven-David Sandström. This year, the program offered a new commission, one of this year’s participants, composer Eric Barnum, was commissioned to write a new work to be premiered by VocalEssence during their 2006-2007 concert season.

Two composers were selected as the winners of the 31st annual Welcome Christmas Carol Contest; also co-sponsored by the Forum and VocalEssence. This year, the contest sought new carols for chorus with cello accompaniment; there were a total of 92 entries from 30 states. The new carols were premiered at the VocalEssence Welcome Christmas concerts in December 2005. The carols were recorded for regional broadcast on the network stations of Minnesota Public Radio (MPR), and distributed nationally by American Public Media.

The response to the 2006 ArtSong Competition co-sponsored by the Forum and The Schubert Club of St. Paul, remained impressively strong even as the guidelines narrowed. This year, the forum sought only works for mezzo-soprano and piano, with the option of one additional instrument. The Forum received 290 submissions from American composers living in 33 states, Canada, and Europe. Three composers were selected as finalists, and in addition to the cash awards for all three ArtSong Competition finalists, the First Prize winner will have his song performed at a future Schubert Club recital.

The Forum’s Jerome Composers Commissioning Program, now in its 27th year, offers emerging composers an early commission and more experienced composers a chance to stretch their current boundaries. Applications are considered under two separate pools: those with a connection to Minnesota, and those where the composer is based in New York City. 12 projects submitted by Forum composers were selected in FY 2006 for JCCP grants. This year, 5 Minnesota projects were selected from a total of 37 submitted, and another 7 chosen from 31 New York centered projects. Awards ranged from $4,000 to $8,000 for these 12 commissioning projects.

Another of the Forum’s longest-running programs selected four Minnesota composers for McKnight Composer Fellowships in 2006. The fellowships are awards for excellence and come with $23,000 in unrestricted funds. In addition, two non-Minnesotan composers have been selected for this year’s McKnight Visiting Composer Residencies. Each composer will receive $14,000 for their self-designed, two-month community residency projects in Minnesota.

Through direct assistance and fiscal agencies, The Forum offers direct financial assistance to composers and performers of music through a variety of national and regional programs offering direct grants, commissioning, and residency opportunities to individual artists.

Encore provides rehearsal and performance funds for repeat performances of recent works by composers and performers who have not worked together before apply jointly for Encore support; applicants must reside in different geographic regions of the country. The subito program offers quick turnaround, professional development grants for composers and performers. Initially launched by the Forum’s Los Angeles and San Francisco chapters with funding from the James Irvine Foundation, subito came next to Philadelphia with help from the William Penn Foundation, and in 2006 was launched in Minnesota with funds from the Jerome Foundation. The Forum also helps individuals and commissioning clubs sponsor new music ventures. This enables performing artists to solicit charitable donations, and individual donors to receive a tax-deduction for their donations to individual artists or presenters. The Forum acts as the fiscal agent for these entrepreneurs.

In 2006, the ArtsOnTour program was launched to take a select group of new music’s most distinguished composers to new audiences across the country. The program is co-sponsored by the Jerome Foundation, The McKnight Foundation, and the Minnesota Orchestra. The new carols were premiered at the Minnesota Orchestra Composer Institute on stage at Orchestra Hall in Minneapolis (standing, left to right): mentor Aaron Jay Kernis, and participants Sean Shepherd, Matthew Fields, Mark Dancigers, Reynold Tharp, Norbert Palej, Zhou Tian, Anthony Allen, and Ed Martin.

The Minnesota Orchestra Composer Institute is on stage at Orchestra Hall in Minneapolis. The new carols were premiered at the Minnesota Orchestra Composer Institute, which ran from May 6-12, 2006, at Orchestra Hall in Minneapolis. The Institute included orchestral readings of new works and a wide array of instrumental and career seminars. Under the guidance of composer Aaron Jay Kernis the selected composers had their works read by the Minnesota Orchestra and participated in a series of professional workshops on music, career, and audience/community outreach issues. Composers met with the orchestra members and attended small-group sessions with musicians and other music industry professionals.

Composer/participant Sean Shepherd chronicled the experience in a blog for New Music Box, the online magazine of the American Music Center. To read Sean’s musings, visit http://newmusicbox.org/chatter.
ArtSong
Karim Al-Azzed (Tnx)
Randall Eng (N.Y.)
Frank Warren (Mass.)

BandQuest
Michael Daugherty (Mich)
Adolphus Hailstork (Va)
Tania L. on (N.)
Stephen Paulus (Minn)
Gunter Schuller (Bass)

Composers Datebook
Mark Adamo (N.)
Athena Andopoulou (N.)
John Adams ( Calif.)
Bruce Adolphe (N.)
Dominic Argento (Minn.)
David Amram (N.)
Daniel Asia (Ariz)
Jack Basson (N.)
Pierre Boucle (France)
Henry Brant (Calif)
Wendy Carlos (N.)
John Corigliano (N.)
George Crumb (Pa)
Richard Danielpour (N.)
Michael Daugherty (Mich)
Anthony Davis (Calif.)
David Diamond (N.)
John Duffy (Minn)
Carolyn Floyd (Texas)
Cary John Franklin (Minn.)
Philip Glass (Minn.)
Osvaldo Golijov (Minn.)
HR. Gruber (Australia)
John Harrod (N.)
Jake Heggie (Calif)
Steven Halpern (Mich)
Lee Hobley (N.)
W. Iman Khat (N.)
Gy o Kursz Knig (Hungary)
Libbey Larsen (Minn.)
Lowell Liebmann (Minn.)
Gy o Ligeti (Germany)
Andrew Lloyd Webber (U.K.)
Steven Mackey (N.)
David Malanka (Mont)
Ingram Marshall (Conn)
Sir Peter Maxwell Davies (U.K.)
Gian Carlo Menotti (U.K.)
John Morton (N.Y.)
Stephen Paulus (Minn)
Krzeszot Penderedcki (Poland)
Daniel Pinkham (Mass.)
Sir Andr Previn (Germany)
Einojuhani Rautavaara (Finland)
Steve Reich (N.)
Robert Xavier Rodriguez (Texas)
Ned Rorem (N.Y.)
Christopher Rouse (N.Y.)
Frederic Rzewski (France)
Kaja Saaristo (Finland)
Esa-Pekka Salonen (Calif)
Peter Schickele (N.Y.)
S. Ladin Schift (France)
Bright Sheng (Mich)
Alen Singleton (Ga)
Stephen Sonheim (N.Y.)
Tan Dun (N.)
Karen Tanace (France)
Sir John Taverner (N.Y)
Augusta Read Thrall (Mass., Calif)
Michael Torke (N.)
John Tower (N.)
Dorothy Wescott (N.)
Robert Ward (N.)
David W. Stotman (Calif)
John Dell (Calif)
Judith Lang Zaimont (Ariz)
Eilen Taibbi Zwillig (N.)

Composers Suitcase
Michael Crossen (Mich)
Moungs Little (N.)
Patricia Rice (Minn)
David Wolff (N.)

Continental Harmony
Philip Albert (N.Y.)
Adrienne Albert (Calif.)
Janet Algerit (Mich)
Philip Bemben (Utah)
Peter Boyer (Calif)
Lisa Del Debbio (N.)
Gabriel Lena Frank (N.Y.)
Glenn McClure (N.Y)
Glenn Matthews (Mass.)

Encore
Anthony Duo (Minn.)
Kevin McGregor (Mich)
Byrna Ensemble (N.)
with Rudy Davenport (Conn)
Cayenne Flute Quartet (La)
with Polly Maller (Calif)
Chamber Orchestra of Boston (Mass.)
with Katrina Warne (reeds)
Cygnaus (N.Y.)
with Richard Feester (Calif)
Encore W Ind Ensemble (Minn)
with Kathryn Sallander (N.)
with Volga Khristinauk (Minn)
with Elyzabeth Mende (Minn)
Gramercy Trio (Mass.)
with Nicholas Underhill (O.
Hagen Trio (N.)
with Edie Hill (Minn)
Amy and Sara Hansan
Piano Duo (N.)
with David Claman (N.)
Eric Himar (Va)
with Elsinda Frego (Texas)
Ren Izquierdo (N.)
with Julia Crowe (N.)
Peter Jarkovich (N.)
with John Rommereim (Iowa)
NOW Ensemble (N.Y)
The Nonsense Company (Wisc)
with Matthew Crampton (Mich)
with John Rommereim (Iowa)
with Matthew Crampton (Mich)
with Michael Torke (Mich)
with Niko Goidani (Colo)
with David Claman (N.)
with Eric Himar (Va)
with Ren Izquierdo (N.)
with Julia Crowe (N.)
with John Rommereim (Iowa)
with Matthew Crampton (Mich)
with Michael Torke (Mich)
with Niko Goidani (Colo)
with David Claman (N.)
with Eric Himar (Va)
with Ren Izquierdo (N.)
with Julia Crowe (N.)

Essentially Choral
Erik Barnum (Mich)
Andrew Beckner (Pa)
Judd Merritt (Mich)
Yosim Pack (Ind)
Philip W Horton (N.)

Faith Partners
Thomas Hale (N.)
Linda Tutu Haugen (Mich)
Jim Janes (Mich)
Serge Krehbiel (Minn)
Robert Morris (Minn)
Janka Vonderembel (N.)

Class of 2006
Malachi Thompson Freeport
Band (III) with Paul Steinbeck (N.)
Kielzec Ensemble (N.)
with Ying-Chen Kao (Mich)
The Nonscenter Company (Mich.)
with Susan Kazan Takasugi (Calif)
NOW Ensemble (N.)
with Matthew McBarron (Mich)
Presidio Saxophone Quartet (Ariz)
with Justin Lang Zaimont (Minn)
Rajh Symphony Orchestra
Chamber Ensemble (N.)
with Inarry Tan (N.Y)
Walden Chamber Players
(Mass.) with Alex Shapiro (Mich)
West End String Quartet (Conn)
with Ruby Mose (Mich)

Over the past year, the Forum served more than 400 talented artists and ensembles through its programs, grants, fellowships and other opportunities. Congratulations to all.

Class of 2006 continued on next page.
Class of 2006

First Nations
Composer Initiative
O. Louis Ballard, Cherokee (N.C.)
Robert C. Bisher (Conn.)
Barbara Crouch, Miccosukee (Fla.)
Alan C. Deal (Okl.)
R. Carlos Nakai, Navajo/Ute (N.M.)
Jennifer Elizabeth Kreisberg, Mohican (Mass.)
Dr. Louis Ballard, First Nations (S.D.)
Dr. James Nason, Comanche (Minn.)

Class of 2006

Composers Commissioning Program
Kati Agassiz (N.Y.)
Marita Bolles (Ill.)
Michael Cresswell (Mass.)
Annie Godtel (Mass.)
Vijay Iyer (N.Y.)
Michelle Kinney (Minn.)
Rudresh Mahanthappa (N.Y.)
Paul Milinski (Mass.)
Hiroya Miura (N.Y.)
Sam Nwosu (N.Y.)
Sean Nwan (Minn.)
Yo-Yon Rosenbaum (Mass.)

McKnight Fellowships
Jennifer Ellen Childs (Minn.)
Mark Dancigers (Conn.)
J. Anthony Allen (Minn.)
Viv Corringham (Minn.)
Mary Ellen Childs (Minn.)
McKnight Composer
Michelle Kinney (Minn.)
Marita Bolles (Ill.)
Kati Agocs (N.Y.)

Commissions
J. Aaron Dollar (Minn.)
Khai Chao (Calif.)
Cynthia Connolly (Minn.)

Recordings
Sandra Waterman (Minn.)
David Evan Thomas (Minn.)
Matthew Smith (Minn.)
Mike Olson (Minn.)
Shirley Mier (Minn.)
Elliott Miles McKinney (Minn.)
James Holdman (Minn.)

Readings
Innovative Recordings
Mark Applebaum (Calif.)
Carolyn Atwell (Calif.)
Jeremy Beck (Ky.)
John Belcher (Mass.)
Henry Brant (Calif.)
Judy Darnay (Mass.)

to previous page
program, hoping to get its support so my piece could be
and
subito
at the TuttoMedia studios
residencies
and the
m,
July 2005 - June 2006
will conduct a six-month residency at The Tubman
is a performance artist,
In Philadelphia

The Philadelphia Chapter

- Witnessed The Philadelphia Orchestra's premiere performance of Daniel Kellogg's Ben, a commission resulting from a nationwide Benjamin Franklin Commissioning Competition organized by the Orchestra and the Philadelphia Chapter;
- Facilitated a commission for the Great Philadelphia Tourism Marketing Corporation;
- Presented the premiere performance of four collaborative compositions created through its SoundExchange residency with Pauline Oliveros and her Deep Listening Band;
- Arranged commissions, workshops, and summer residencies for a variety of local composers and performers through its Community Partners program;
- Helped advance the careers of individual artists with subito grants for a variety of projects initiated by regional composers and performers.


In Washington, D.C.

The Washington D.C. Chapter

- Hosted its 8th Sonic Circuits Festival of Electronic Music, with a variety of events and performers staged at multiple venues around town;
- Found a new home for its continuing series of New Music Salons and special concerts at the Patricia M. Stair Center for the Arts; its theater seats 80, includes a Steinway grand piano and is equipped with state-of-the-art recording gear;
- Awarded Community Partnership grants to several regional composers and performers, and acted as the fiscal agency for other kindred regional artists;
- Organized an open rehearsal and Composer to Composer session for members with composer Adolphus Hailstork prior to a performance by the Master Chorale of Washington;
- Arranged for reading sessions of members' works by the New England Conservatory Wind Ensemble.

Funding for the New England Chapter is provided by the Cherbec Advancement Foundation, Boston Globe Foundation, Hunt Alternatives Fund, LEF Foundation, Massachusetts Cultural Council, L.C. Katchenky Foundation, Sunfield Foundation, John H. and M. Naomi Tumlinson Foundation, with additional support from an anonymous foundation and from individual donors.

In Boston

The New England Chapter

- Announced the appointment of David McMillin as its new director, succeeding Beth Denisch, the founding director of the American Composers Forum New England (ACFNE);
- Saw the culmination of a Faith Partners residency at Jubilee Christian Church and Temple Ohabei Shalom, in Brookline, Mass., by composer Louise Mundinger; the worship-service performances of new choral works she wrote for choir, youth choir, and soloists reached over 1,000 congregants;
- Through its Composer Residency Program, commissioned Michael Weinstein and David Kechley to write new orchestral works for multiple performances by the New England Orchestra Consortium;
- Witnessed the premiere performances of Weinstein's Chamber Symphony, by Consortium members, including the Boston Landmarks Orchestra, Boston Classical Orchestra, and Symphony by the Sea. This new work was heard by 1,788 listeners in four communities;
- Arranged for reading sessions of members' works by the New England Conservatory Wind Ensemble.

Funding for the New England Chapter is provided by the Morris and Gwendolyn Cafritz Foundation, Harman Family Foundation, and the DC Commission on the Arts and Humanities.

Visit www.composersforum.org for more information on the Forum’s regional Chapters.
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- Mike and Kay McCarthy
- Walt McCarthy and Clara Ueland
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- by Greg McRae
- Moore Family Fund of the Minneapolis Foundation
- R. Carlos Kake
- John L. Neukomm
- Lawrence M. and Elizabeth Ann O'Naught
- O'Shaughnessy Charitable Income Trust in honor of Lawrence M. O'Naught
- John Paulson
- David and Judy Ranheim
- Wilm and Susan Sands

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- Amon Woltman
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- Rosemary Speilman
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- Todd Spring
- Udo Torka
- Sharon Weckman
- Garnet Wolfe
- Chen Yi and Zhou Long
- Victoria Zunic

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- Danielle Baker
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- and David Cummings
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- Matthew Tojanowski
- Robert Ward
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- Robert and Catherine Goodale
- Minnesota Commissioning Club
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- Bill and Hella Mears-Hoag
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Endowment Campaign
- Dale Warland Singers Fund for New Choral Music
- Michael Austin
- Carol Barnett
- Don Davies and Catherine Rose
- Wendy Evans
- Dick Greyer and Mary Lindberg
- Thelma and Sam Hunter
- Paul Jede
- Don and Joan Leavenworth
- Gayle and Timothy O.
- Nancy and Everett Rotterdam
- in memory of Arden O.
- Anderson
- Jacqueline J. Steile
- Charles Upsacht
- Dale and Ruth Warland

The list on page 14B - 14C reflects gifts given between July 1, 2005, and June 30, 2006. If your name has been omitted, misspelled or misplaced, please accept our apologies and contact us at 651.251.2822.

Regional Donor listings continued on next page...
The charts of the central and western districts will tell you exactly the same thing. "Well, we don't have the private teachers that you have in Boston. We don't have access to the conservatories," Leonard says.

Another advantage in towns like Lexington, where the median household income is creeping above $100,000, is private lessons are standard practice for students in the wind ensemble, and although good teachers can be found in any town and for a wide range of incomes, they are easier to find in higher-income places like Carlisle, Concord, Acton, Lexington, and Chelmsford, has Hoyt Marie Schmeid, president of the Greater Lowell Music Teachers Association.

Communities with a higher tax base attract families who are looking for schools that have better arts programs and more community activities, says Schmeid, who also is director of the Piano Academy at Hart Pond in Chelmsford. "In turn, draws teachers who look for places that truly respect music and its place in the education and world at large.

These towns attract teachers who can more easily make their living because they can charge more, she says.

Put everything together, and Lexington satisfies the key factors cited by Cecil Adderley chairman of the Music Education Department at the Berklee College of Music.

A strong school music program starts with dedicated, certified teachers who know how to teach and continues with setting clear goals for the community, says Adderley. "You need to have a plan in the middle and elementary grades to identify the population that will be later tapped to fill the ranks of the high school ensembles, whether it be the jazz band, orchestra, choir, or what have you.

Lexington's version of the musical farm system goes on display four times a year at the A-Town Concerts for public school students from grades 5 through 12. "The idea of 123 people coming through with air. You do it. You do it. You do it, he says, pointing around the room.

At other times, he's a music historian, pausing to offer observations on musicians he has worked with ("Vibrato is a big rarity nowadays, also in jazz...Stan Kenton killed it off") and those he has helped." (Beethoven didn't put grace notes before the first bar, so I thought I shouldn't do it, either.).

And in a couple of instances, he's the substitute teacher keeping order, asking a couple of slouching saxophonists to sit up.

You in the hat, he says to a tuba player. We usually play without a hat.

Josiah Reuben snatches his black ski cap and drops it on his lap before blowing again into his mouthpiece.

Schuller's minions are purely musical when he calls on piccolo player Hannah Mackenzie-Murphy at several points. Each time she responds with a quick nod and another try at the troublesome phrase.

She later describes the experience as intimidating, but adds, "It was interesting to be asked to do something then not necessarily have the pressure to do it right, but to try something new.

Time and again during the 100-minute rehearsal, Schuller returns to the subject of breathing. "You attack the note and you don't follow on musicians he has worked with ("Vibrato is a big rarity nowadays, also in jazz...Stan Kenton killed it off") and those he has helped." (Beethoven didn't put grace notes before the first bar, so I thought I shouldn't do it, either.).

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