

American Composers Forum

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The Forum welcomes
these four new directors

Annual Report 2006

July 2005 - June 2006

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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 his words influenced Meredith's interest in new music ever since. She served on the Minnesota Orchestra Board from 1979-1984 and the Minnesota Landmarks Board from 1978-1985. In 1986, she became a Trustee for Northland College in Ashland, Wisconsin where she served until 1995, and is currently a Trustee with Emeritus.

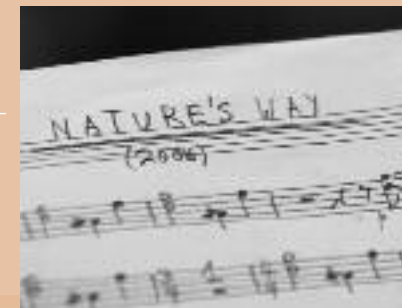
Ken Freed is a violinist and assistant conductor with The Minnesota Orchestra. He joined the Orchestra in 1998 after nearly five years as a member of the Manhattan String Quartet. His interest in children's music education has led him to found a non-profit company, Learning Through Music Consulting Group,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



Nancy Huart is the Logistics Director for the 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 Companies Women's Network, GLBTF 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 recently in their list of The 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 Artistic Administrator of The Boston Symphony. In 1982 was hired by WFMT in Chicago, where he produced the national broadcasts of The Lyric Opera of Chicago, The Philadelphia Orchestra and The Van Cliburn International Piano Competition.



WWW.COMPOSERSFORUM.ORG



AMERICAN COMPOSERS FORUM

332 Minnesota Street, Suite E-145
Saint Paul, MN 55101-1300 USA
Tel.: (651) 228-1407 • Fax: (651) 291-7978
mail@composersforum.org
www.ComposersForum.org



AMERICAN COMPOSERS FORUM

A Letter from John Nuechterlein

President and CEO

Making Music ... Making News

Earlier this year Allan 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 Allan'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:

Woody Allen's Annie Hall observation about relationships and sharks "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 presenting their music wherever people make connections — indoors or out, in person or via someone's iPod.

Why does this not surprise us?

This past year, we've discovered that while a new *BandQuest* score by Gunther Schuller may seem daunting at first glance, talented teenage performers in Lexington, Massachusetts rose to the challenge (see the *Boston Globe* feature reprinted on the facing page).

We found that teenagers living on American Indian reservations are curious about creating *all* kinds of music, ranging from rap to string quartets. Our *First Nations Composer Initiative (FNCI)* is connecting American Indian composers across the country and piloting commissioning and education programs to bring new music to audiences not on the traditional "classical" music radar screen. (Give us a year or two, and I'm willing to bet FNCI artists and programs will start making headlines, too).

Front cover photos (clockwise from upper left): Lyz Jaakola (FNCI Advisory member and Fond du Lac Tribal & Community College music faculty) with composition student, Deborah Cavitt-Bebeau; one of the instrumental parts for Gunther Schuller's new *BandQuest* piece, *Nature's Way*; Gunther Schuller directing the Lexington High School Wind Ensemble; a member of the James Sewell Ballet during the *Music in Motion* performances at the SPCO Center in St. Paul

One of our recent *Continental Harmony* projects in Geneseo, New York, resulted in the international premiere of a new oratorio by Glenn McClure — as well as an audio report on NPR's *All Things Considered*, more commissions for its composer, and creative interdisciplinary study plans intriguing teachers across the country. According to the mayor of Geneseo, the project even helped convince 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 idea!

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

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

John Nuechterlein

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Photo: Steve Schneider

The Boston Globe

A Premiere Ensemble

Debut of Gunther Schuller work
highlights Lexington High's Skill

By Dean Inouye,
Globe Staff

The white-haired conductor peers over his glasses as he addresses a horn player in the back row of the band.

Are you playing a B-flat horn or an F horn?

Annie Johnston hesitates. Umm, F.

Can you play a B-flat horn?

The answer, sounding more like a question, is a "Yeah" of two syllables, the second about an octave higher than the first.



Members of the Lexington High School Wind Ensemble

I know some people will tell you forever, "Don't play the B-flat horn in low registers," the conductor says. That's cockamamie.

The horn section repeats the passage, and this time the conductor reassures Johnston: It's more solid. Trust me. I used to play the horn.

To say that Gunther Schuller used to play the horn is like saying Arnold Schwarzenegger used to work out.

Schuller did indeed play the horn, in everything from the first US performance of Shostakovich's 7th Symphony, under Arturo Toscanini's direction, to the "Birth of the Cool" album with Miles Davis. He also has composed more than 160 works for ensembles of all sizes, launched a ragtime revival, written two seminal books on jazz history, and in general compiled the kind of resume that explains why tiny Agate type had to be invented.

His personas of composer and conductor brought the 80-year-old Schuller to Lexington last week from his home in Newton. The task was preparing the Lexington High School Wind Ensemble for tomorrow's world premiere of his composition *Nature's Way* at a conference in Boston for music educators.

It's not every day that a high school band introduces the work of a musician of Schuller's stature. But buoyed by a strong public school music program, an affluent, education-obsessed community, and a region rich in musical resources, skilled music-making at Lexington High is an everyday occurrence, a feature as ingrained in the town's character as Revolutionary War reenactments and overpriced real estate.

This story on the Lexington High School Wind Ensemble's rehearsals for the premiere of Gunther Schuller's new *BandQuest* composition, "Nature's Way," originally appeared in *The Boston Globe* on March 16, 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," said 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 orchestras, 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 have 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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Jeffrey Leonard and Gunther Schuller.

National Programs



The **First Nations Composer Initiative** is funded by The Ford Foundation.



Continental Harmony and Continental Harmony Encore are leadership initiatives of the American Composers Forum and the National Endowment for the Arts, with additional funding provided by the Irvine Foundation, the Kellogg Foundation, the Rockefeller Foundation, and Target.



BandQuest is made possible by the National Endowment for the Arts, the Pew Charitable Trusts, the John S. and James L. Knight Foundation, AT&T Foundation, the George Frederick Jewett Foundation, the Manitou Foundation, the McNeely Foundation, and the Richard T. and Martha B. Baker Foundation.

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 Impichchaachaaha Tate**. The commission



Jerod Impichchaachaaha Tate

is part of the Forum's **First Nations Composer Initiative** (FNCI), 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, FNCI program director **Georgia Wettlin-Larsen** arranged short-term residencies 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 Croall** (Canadian Odawah), and **Raven Chacon** (Din) — taught students of the Fond du Lac band of Ojibwa 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** premiere was broadcast nationwide on National Public Radio (NPR)'s 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 Daughter*, 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, Geneseo, New York, used the work to celebrate their sister-city relationship with Siena, Italy. McClure's new work was performed in both Geneseo and Siena. McClure worked with Geneseo school children 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.

FNCI Program Director Georgia Wettlin-Larsen and the Lakota musician, activist and actor Floyd Red Crow Westerman were both guest performers at a 2006 conference in Minnesota.

Visit www.continentalharmony.org for more information on other composers' projects across the country

Making music . . . In schools and places of worship

The Forum's innovative **BandQuest** series of new music for middle-level bands was inaugurated in the Spring of 2002 with the release of **Thomas Duffy**'s *A+:A Precise Prelude* and an *Excellent March*. With the premiere of **Gunther Schuller**'s *Nature's Way* in the Spring of 2006 (see the *Boston Globe* feature reprinted on pages 3 and 19), the *BandQuest* series now comprises 14 commissioned scores that have been greeted with rave reviews from music educators and journals around the country. The compositions are racking up an impressive number of performances both here and abroad. Over 4,000 *BandQuest* scores have been sold worldwide, reaching an estimated 270,000 young musicians.

Beyond the appeal of the pieces themselves, five of the *BandQuest* scores include a CD-ROM containing related interdisciplinary curricular materials and lesson plans. These additional resources enable teachers to link the music to the world outside the practice room. The most recent *BandQuest* CD-ROM is paired with the best-selling *Old Churches* by **Michael Colgrass**; it includes an in-depth history of Western notation with audio and video clips of classical and contemporary scores ranging from traditional Gregorian chant to the iconoclastic works of the American maverick Harry Partch.

Five years ago, the Forum began developing **Composers Suitcase** to help elementary school teachers foster musical creativity and address required national music-education standards. Educational materials are packed inside a colorful suitcase, accompanied by a teacher's manual with lesson plans and supplementary activities.

Grants from the California Arts Council funded the development and testing of music-education curricula and materials for the 2nd- through 3rd- graders in Whittier, California. A grant from the National Endowment for the Arts allowed the Forum to complete the curricula with units for 4th-grade students. The new 4th-grade materials have been tested along with 2nd- and 3rd-grade curricula in Minnesota schools, using the California results as a baseline.

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"The Starry Messenger"

Beyond the premiere

By Glenn McClure



Galileo

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 Geneseo, New York, and Siena, Italy, to all 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 Italy to meet their Italian email pen pals. An inner city school in Buffalo, New York, is creating a new opera with me: *Galileino*, 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 would just 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 social studies curricula. 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 are starting to investigate 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 few months ago. I can only dream where these ripples will take us next!



Glenn McClure is a composer and arts 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: <http://www.npr.org/templates/story/story.php?storyId=5420134>



Composers Suitcase is funded by the National Endowment for the Arts, the Seaver Institute, and the Katherine B. Anderson Fund of the Saint Paul Foundation.

Faith Partners

The New England Chapter's **Faith Partners** residency was supported by the A.C. Ratskesky Foundation and the Boston Globe Foundation. The Forum's **Faith Partners** residencies in the Upper Midwest are supported by the Otto Bremer Foundation and the Athwin Foundation.



The **Composer Institute** is presented by the Minnesota Orchestra and American Composers Forum in cooperation with the American Music Center, and the University of Minnesota School of Music.

National Programs *continued*



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, J. Anthony Allen, and Ed Martin.

Schools included were the ethnically diverse Minneapolis Public Whittier Community School for the Arts, Aquila Elementary School in St. Louis Park, and the rural Yellow Medicine East Public Schools in western Minnesota. The curriculum will be revised based on continuing assessment results from all school sites in 2006-07.

The Forum's **Faith Partners** program, now in its 14th year, nurtures the relationship between composers and religious institutions. Through this program, inter-faith consortia of churches and synagogues select a composer from a pool of applicants for residencies and commissions. Equally effective in both urban and rural communities, **Faith Partners** composers have created more than 200 new sacred works for participating congregations and forged new inter-faith bonds.

On June 13, 2006, in preparation for the launch of the 15th year of this nationally recognized program, the Forum brought together over two dozen **Faith Partners** church musicians, pastors, composers, and congregants to discuss their experiences and help determine the program's future. Under the theme Music as Catalyst for Spiritual Growth, sociologist Dr. Patricia Shifferd, the Forum's former Vice President for Community and Educational Programs, and Krystal Banfield, a former director of the **Faith Partners** program, led a stimulating discussion designed to identify the major challenges faced by the participants and determine what issues ACF should consider as the program continues its role in strengthening the worship experience.

Advancing individual artists' careers ...

Through readings, residencies, competitions, and commissions

Over the past year, the Forum worked in partnership with several national arts presenters to offer a variety of high-profile reading sessions and competitions for composers.

Eight composers participated in the 5th annual **Minnesota Orchestra Composer Institute**, which ran from May 6-11, 2006, at Orchestra Hall in Minneapolis. The Composer 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 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>

Visit www.composersforum.org for current member profiles and program information

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**.

Philip Brunelle and composer Yoomi Paick during an **Essentially Choral** reading.

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 component: 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 7th 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 \$25,000 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 new 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. Performers and composers 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 performers or composers 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.



Essentially Choral and the **Welcome Christmas! Carol Contest** are co-sponsored by the Forum and the Minneapolis-based VocalEssence ensemble, with funding for **Essentially Choral** from The Jerome Foundation.



The **ArtSong Competition** is co-sponsored by the ACF and The Schubert Club of St. Paul.



Funding for the **Jerome Composers Commissioning Program**, and **subito in Minnesota**, is provided by The Jerome Foundation



Funding for **McKnight Composer Fellowships**, **McKnight Visiting Composer Residencies**, and **innova Recordings** is provided by The McKnight Foundation

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



The Minnesota-based McKnight Foundation has supported *innova* from its vinyl beginnings in 1983 through the advent of CDs, DVDs and on-line MP3 downloads. The complete catalog, online purchasing, five sampler web radio streams and interactive areas can be found on www.innova.mu.

Here's some of the critical reaction to recent *innova* titles:

Jeremy Beck:
Wave
innova 612
Exhibit A in classical music's defense against being out of touch... music that is dulcet but intelligent; easy-going but not anodyne.

Andrew Druckenbrod, *Gramophone*

Electropolis:
Electropolis
innova 642
A restlessly inventive, Minnesota-based post-rock jazz quartet in the spirit of Lounge Lizards and Medeski, Martin & Wood, *Electropolis* lives up to its name by powering up the effects pedals on pretty much everything but drums, including the usually unamplified saxophone and trumpet, and filtering its music through fields of eerie distortion. There's a noirishly cinematic quality to the effect, with a buzzingly propulsive rhythm that's full of constant surprises. It seems perfectly appropriate that *Electropolis* has found great success in concert as a live soundtrack to the classic modernist sci-fi film *Metropolis*. Perhaps most impressively, more than half of the songs on *Electropolis* were spontaneously improvised, and the rest were done in a single take.

Christopher Bahn, *The Onion*

Judy Dunaway:
Mother of Balloon Music
innova 648
In a scene where success often hinges on finding your niche, she's discovered one out a long drive from the main highway.
Kyle Gann, *The Village Voice*

National Programs *continued*

Advancing individual artists' careers
Through a variety of media

Over the past year, the Forum's own *innova* π *Recordings* label has released CDs by 25 artists and ensembles, all available both as traditional CDs and as MP3 downloads direct from the internet. The variety of music released this year ranged from big symphonic scores by Jeremy Beck to the experimental balloon music by Judy Dunaway, with room for *Electropolis*, a Minneapolis-based amplified ensemble whose hard-to-define music has become one of *innova*'s best-selling new titles. Stuart Hyatt's *innova* CD, *The Clouds*, was nominated for Best Packaging Design at the 2005 Grammy π Awards.

The Forum spreads the word about new music and its creators in a number of ways. And rather than just preach to the converted, two of our media initiatives are aimed at the broad and inquisitive demographic of public radio listeners.

Composers Datebook is a daily, two-minute radio spot launched by the Forum in 2000. These radio spots integrate contemporary composers into the continuum of music history. The show's tagline — All music was once new — reminds listeners to keep an open mind about challenging new works. *Composers Datebook* is heard daily by hundreds of thousands of public radio listeners on more than 300 stations and translators coast to coast, and has been broadcast on both the Sirius and XM satellite radio services. Current and past programs can be heard online at: www.composersdatebook.org. A free e-mail newsletter version of *Composers Datebook* is received daily by close to 7,000 subscribers. The program is a co-production with Minnesota Public Radio (MPR) and is distributed by American Public Media.

Funding for Composers Datebook was provided by the James Irvine Foundation and the William and Flora Hewlett Foundation.



The Forum offers broad and focused internet discussion groups on new music topics in partnership with *Gather.com* and the publisher of *Finale* notation software



Electropolis accompanying a showing of the classic Fritz Lang silent film Metropolis

In 2006, the Forum has also launched a new online discussion group at *Gather.com* (www.composersforum.gather.com), a place where public radio listeners can exchange ideas with today's composers and performers of new music. These composers and performers are invited to post stories about their work and respond to comments and questions from radio listeners. This site provides an opportunity for those who make the music to contribute their perspective to the on-going discussion of the world of new classical, jazz, and experimental music.

In addition to the *Gather.com* discussion board intended for the general public, the Forum also maintains *Composer to Composer*. This bulletin and discussion board at <http://acf.finalemusic.com>, celebrating its first full year of operation in May of 2006, was the brainchild of MakeMusic, Inc. President John Paulson. MakeMusic publishes *Finale* π , the leading music notation software, and hosts a number of related discussion boards, but Paulson felt there should also be a venue for composers to discuss the craft of music itself and discuss related topics with other composers. In addition to this discussion forum, this site offers a calendar on which the Forum announces Salons, program deadlines, concerts featuring Forum-funded works, and workshops. *Composer to Composer* offers members another online venue where they may also publicize own premieres and performances of their works.

Since the launch of its website in 2001, the Forum has offered its composer and performer members free **web profile pages**, where they can post their photos, bios and lists of their recent works. Not every composer or performer has the time or resources to create and maintain an individual website to publicize their work but Forum members are offered just this service as a benefit of their membership ♦



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

ArtSong

Karim Al-Zand (Tex.)
Randall Eng (N.Y.)
Frank Warren (Mass.)

BandQuest

Michael Daugherty (Mich.)
Adolphous Hailstork (Va.)
Tania L. on (N.Y.)
Stephen Paulus (Minn.)
Gunther Schuller (Mass.)

Composers Datebook

Mark Adamo (N.Y.)
Athena Adamopoulos (N.Y.)
John Adams (Calif.)
Bruce Adolphe (N.Y.)
Dominick Argento (Minn.)
David Amram (N.Y.)
Daniel Asia (Ariz.)
Jack Beeson (N.Y.)
Pierre Boulez (France)
Henry Brant (Calif.)
Wendy Carlos (N.Y.)
John Corigliano (N.Y.)
George Crumb (Pa.)
Richard Danielpour (N.Y.)
Michael Daugherty (Mich.)
Anthony Davis (Calif.)
David Diamond (N.Y.)
John Duffy (Maine)
Carlisle Floyd (Texas)
Cary John Franklin (Minn.)
Philip Glass (N.Y.)
Osvaldo Golijov (Mass.)
HK Gruber (Austria)
John Harbison (Mass.)
Jake Heggie (Calif.)
Steven Heitzeg (Minn.)
Lee Hoiby (N.Y.)
William Kraft (Calif.)
Gyrgy Kurtg (Hungary)
Libby Larsen (Minn.)
Lowell Liebermann (N.Y.)
Gyrgy Ligeti (Germany)
Andrew Lloyd Webber (U.K.)
Steven Mackey (N.J.)
David Maslanka (Mont.)
Ingram Marshall (Conn.)
Sir Peter Maxwell Davies (U.K.)

Gian Carlo Menotti (U.K.)
John Morton (N.Y.)
Stephen Paulus (Minn.)
Krzysztof Penderecki (Poland)
Daniel Pinkham (Mass.)
Sir Andr. Previn (Germany)
Einojuhani Rautavaara (Finland)
Steve Reich (N.Y.)
Robert Xavier Rodriguez (Texas)
Ned Rorem (N.Y.)
Christopher Rouse (N.Y.)
Frederic Rzewski (Belgium)
Kaija Saariaho (France)
Esa-Pekka Salonen (Calif.)
Peter Schickele (N.Y.)
Lalo Schifrin (Calif.)
Bright Sheng (Mich.)
Alvin Singleton (Ga.)
Stephen Sondheim (N.Y.)
Tan Dun (N.Y.)
Karen Tanaka (France)
Sir John Tavener (U.K.)
Augusta Read Thomas (Mass./Ill.)
Michael Torke (N.Y.)
Joan Tower (N.Y.)
Don Voegeli (Wisc.)
Robert Ward (N.C.)
David Ward-Steinman (Calif.)
John Williams (Calif.)
Judith Lang Zaimont (Ariz.)
Ellen Taaffe Zwilich (N.Y.)

Composers Suitcase

Michael Croswell (Minn.)
Douglas Little (Minn.)
Patricia Rice (Minn.)
David Wolff (Minn.)

Continental Harmony

Philip Aaberg (Mont.)
Adrienne Albert (Calif.)
Janet Albright (Va.)
Phillip Bimstein (Utah)
Peter Boyer (Calif.)
Lisa DeSpain (N.Y.)
Gabriela Lena Frank (Calif.)
Glenn McClure (N.Y.)
Hector Martinez Morales (Mass.)

Stephen Newby (Wash.)
Larry Siegel (N.H.)
Evan Solot (Pa.)
Ken Steen (Conn.)
Jerod Impichchachaaha Tate (Colo.)
Ishmael Wallace (N.Y.)

Encore

Atzinger Duo (Minn.)
with Kevin McCarter (N.J.)
Byna Ensemble (N.C.)
with Rudy Davenport (Tex.)
Cayenne Flute Quartet (La.)
with Polly Moller (Calif.)
Chamber Orchestra of Boston (Mass.) with Katrina Wreede (Calif.)
Cygnus (N.Y.)
with Richard Festinger (Calif.)
Encore Wind Ensemble (Minn.)
with Kathryn Salfelder (N.J.)
Ensemble, Inc. (N.Y.) with Volay Krishnakumar (Calif.)
Fifth House Ensemble (Ill.)
with Elyzabeth Meade (N.Y.)
Gramercy Trio (Mass.)
with Nicholas Underhill (Ohio)
Halcyon Trio (N.J.)
with Edie Hill (Minn.)
Amy and Sara Hamann
Piano Duo (Minn.)
with David Claman (N.Y.)
Eric Himy (Va.)
with Elisenda F. bregas (Tex.)
Rene Izquierdo (Wisc.)
with Julia Crowe (N.Y.)
Petar Jankovic (Ind.)
with John Rommerein (Iowa)
JAZZAX Saxophone Quartet (Minn.) with David Bixler (N.Y.)
Matthew Jenkins (Minn.)
with Alexander Sigman (Calif.)
Nickolai Kolarov & Roderick Kettlewell (Minn.) with Velislav Zaimov (Bulgaria)
Aaron Larget-Caplan (Mass.)
with Kurt Erickson (Calif.)

Malachi Thompson Freebop Band (Ill.) with Paul Steinbeck (N.Y.)
Nietzsche Ensemble (N.J.)
with Ying-Chen Kao (Md.)
The Nonsense Company (Wisc.)
with Steven Kazuo Takasugi (Calif.)
NOW Ensemble (N.Y.)
with Matthew McBane (Calif.)
Presidio Saxophone Quartet (Ariz.) with Judith Lang Zaimont (Minn.)
Raleigh Symphony Orchestra Chamber Ensemble (N.C.)
with Hilary Tann (N.Y.)
Walden Chamber Players (Mass.) with Alex Shapiro (Calif.)
West End String Quartet (Conn.) with Ruby Fulton (Md.)

Essentially Choral

Eric Barnum (Minn.)
Andrew Bleckner (Pa.)
Justin Merritt (Minn.)
Yoomi Paick (Ind.)
Philip Wharton (N.Y.)

Faith Partners

Thomas Hale (Minn.)
Linda Tutas Haugen (Minn.)
Tim James (Minn.)
Sergey Khvoshchinsky (Minn.)
Robert Morris (Minn.)
Janika Vandervelde (Minn.)

Class of 2006 continued on next page...

American Composers Forum

linking composers and performers with communities

Class of 2006

Continued from previous page

First Nations Composer Initiative

Dr. Louis Ballard,
Cherokee/Quapaw (N.M.)
Howard Bass (D.C.)
Alan Bise (Ohio)
Raven Chacon, Din (Calif.)
Jos Roberto Cordero,
Mescal ro Apache/M xica
(Conn.)
Barbara Croall, Giniw Dodem,
Manitoulin Island (Canada)
Brent Michael Davids, Mohican
(Minn.)
Joy Harjo, Muscogee (Hawaii)
Lyz Jaakola, Anishinaabe (Minn.)
Jennifer Elizabeth Kreisberg,
Tuscarora (Conn.)
Barbara McAlister, Cherokee
(N.Y.)
R. Carlos Nakai, Navajo/Ute
(Ariz.)
Dr. James Nason, Comanche
(Wash.)
George Quincy, Choctaw (N.Y.)
Jerod Impichaachaaha Tate,
Chickasaw (Colo.)

innova Recordings

Mark Applebaum (Calif.)
Carol Barnett (Minn.)
Jeremy Beck (Ky.)
John Belcher (Mass.)
Henry Brant (Calif.)
Judy Dunaway (Mass.)
Electropolis (Minn.)
Yoav Gal & Yael Kanerek (N.Y.)
Alexandra Gardner (D.C.)
Henry Gwiazda (N. D.)
Randall Hall (Ill.)
Teresa LeVelle (Calif.)
Timothy McAllister (N.Y.)
Harry Partch (Calif.)
Belinda Reynolds (Calif.)
Neil Rolnick (N.Y.)
Savage Aural Hotbed (Minn.)
Barry Schrader (Calif.)
Philip Schroeder (Ark.)
Stanford University Ensembles
(Calif.)
Matt Steckler (N.Y.)
University of St. Thomas Wind
Ensemble (Minn.)

Jerome Composers Commissioning Program

Kati Agocs (N.Y.)
Marita Bolles (Ill.)
Michael Croswell (Minn.)
Annie Gosfield (N.Y.)
Vijay Iyer (N.Y.)
Michelle Kinney (Minn.)
Rudresh Mahantthappa (N.Y.)
Ann Millikan (Minn.)
Hiroya Miura (N.Y.)
Sam Newsome (N.Y.)
Sean Noonan (N.Y.)
Yotam Rosenbaum (Mass.)

McKnight Composer Fellowships

Mary Ellen Childs (Minn.)
Viv Corringham (Minn.)
Edie Hill (Minn.)
Aaron Kerr (Minn.)

McKnight Visiting Composers

Sidiki Conde (N.Y.)
Stuart Hyatt (Ind.)

Minnesota Orchestra Reading Sessions and Composer Institute

J. Anthony Allen (Minn.)
Mark Dancigers (Conn.)
Matthew Fields (Mich.)
Ed Martin (Ill.)
Norbert Palej (N.Y.)
Sean Shepherd (N.Y.)
Reynold Tharp (Calif.)
Zhou Tian (Pa.)

Welcome Christmas! Carol Contest

Paul Gibson (Calif.)
Jocelyn Hagen (Minn.)

Regional Chapters

Los Angeles Chapter

**ASCAP I Create Music
Expo in Los Angeles**
Philip Blackburn (Minn.)
Alex Shapiro (Calif.)

Composers Salons

Philip Blackburn (Minn.)
Julian Brody (Mexico)
Paul Cohen (Calif.)
Peter Golub (Calif.)
Peter Grenader (Calif.)
Sean Griffin (Calif.)
Ann Marie Kurrasch (Calif.)
Susan Rawcliffe (Calif.)
Carlos Rafael Rivera (Calif.)
Jesse Rogg (Calif.)
Adam Rudolph (Calif.)
Steve Schalchlin (Calif.)
Alex Shapiro (Calif.)
Kubilay Uner (Calif.)
Nedra Wheeler (Calif.)

Dress Rehearsal of Rio de Sangre at Disney Hall

Don Davis (Calif.)
Kate Gale (Calif.)
Alex Shapiro (Calif.)
Kerry Walsh (Calif.)

Jazz Composers Series

Babaghanoush (Calif.)
Giovanna Imbesi Trio (Calif.)
Stephen Lockwood Ensemble
(Calif.)

Richard Zvonar Tribute Salon

Pamela Goldsmith (Calif.)
Alex Shapiro (Calif.)
Mark Wheaton (Calif.)

subito in Los Angeles

Christopher Anderson-Bazzoli
(Calif.)
Philip Curtis (Calif.)
Paul Livingstone (Calif.)
Karl Montevirgen (Calif.)
Dan Ostermann (Calif.)

Minnesota Chapter

**Community Partners
(Lullaby Program)**
Maura Bosch (Minn.)
Cantus (Minn.)

Composer to Composer

Laurent Petitgirard (France)
Kevin Puts (N.Y.)

Performances, Tuesday Salons and Readings

Amanda Albrecht (Minn.)
Elizabeth Alexander (Minn.)
Drake Andersen (Minn.)
Yawo Attivor (Minn.)
Carol Barnett (Minn.)
Eric William Barnum (Minn.)
Al Biales (Minn.)
Arthur Campbell (Minn.)
Paul Cantrell (Minn.)
Viv Corringham (Minn.)
Michael Coyle (Minn.)
Michael Croswell (Minn.)
Catherine Dalton (Minn.)
Bobb Fantauzzo (Minn.)
Philip Fried (Minn.)
Christopher Gable (Minn.)
Timothy Goplerud (N.J.)
Chris Granias (Minn.)
Todd Harper (Minn.)
James Holdman (Minn.)
Marc Jensen (Minn.)
Juli Johnson (Minn.)
Bill Kempe (Minn.)
Mark Luger (Minn.)
Midge McCloy (Minn.)
Elliott Miles McKinley (Minn.)
Shirley Mier (Minn.)
Wade Oden (Minn.)
Mike Olson (Minn.)
Julieanne Rabens (Minn.)
Paul Reiners (Minn.)
Stephen Rettner (Minn.)
Matthew Smith (Minn.)
David Evan Thomas (Minn.)
Sandra Waterman (Minn.)

Music in Motion

Marc Jensen (Minn.)
Anne Kilstofte (Minn.)
Ann Millikan (Minn.)
Tom Scott (Minn.)
Matthew Smith (Minn.)

Class of 2006

Regional Chapters *continued*

Minnesota Chapter (*cont.*)

Sound Check

Elizabeth Alexander (Minn.)
Carol Barnett (Minn.)
Philip Blackburn (Minn.)
Mary Ellen Childs (Minn.)
Joshua Clausen (Minn.)
Christopher Gable (Minn.)
Ellen Lease (Minn.)
Midge McCloy (Minn.)
Elliott Miles McKinley (Minn.)
David Means (Minn.)
Scott Miller (Minn.)
Kelly Rossum (Minn.)
Carl Schroeder (Minn.)
Bennett Siems (Minn.)
Adam Wernick (Minn.)

subito in Minnesota

Elizabeth Alexander (Minn.)
Erik Barsness (Minn.)
Abbie Betinis (Minn.)
Philip Blackburn (Minn.)
Laura Caviani (Minn.)
Mary Ellen Childs (Minn.)
Holly Hee Won Coughlin (Minn.)
Michael Croswell (Minn.)
Christopher Gable (Minn.)
Chris Granias (Minn.)
Edie Hill (Minn.)
Gao Hong (Minn.)
Nickolai Kolarov (Minn.)
Scott Miller (Minn.)
Ann Millikan (Minn.)
Nirmala Rajasekar (Minn.)
Matthew Smith (Minn.)
J.D. Steele (Minn.)
David Evan Thomas (Minn.)
Jay Walters (Minn.)
Jennifer Weir (Minn.)

New England Chapter

Faith Partners

Louise Mundinger (Mass.)

New England Conservatory Wind Ensemble Reading

Karl Henning (Mass.)
David Patterson (Mass.)

New England Orchestral Consortium Commissions

David Kechley (Mass.)
Michael Weinstein (Mass.)

Philadelphia Chapter

Commissions

Ranaan Meyer (Pa.)

Community Partners

Andrew Bleckner (Pa.)
Robert Capanna (Pa.)
Andrea Clearfield (Pa.)
Matt Davis (Pa.)
Jay Fluellen (Pa.)
Orlando & Patricia Haddad (Pa.)
Susan Watts (Pa.)

subito in Philadelphia

Dave Burrell (Pa.)
Frank D Amico (Pa.)
Paul Epstein (Pa.)
Ellen Fishman-Johnson (Pa.)
Andrew Hanna (Pa.)
Jennifer Higdon (Pa.)
Chuck Holdeman (Del.)
David Laganella (Pa.)
Gerald Levinson (Pa.)
Robert Moran (Pa.)
Geoffrey Peterson (Pa.)
Daniel Peterson (Pa.)
Scott Robinson (Pa.)
Evan Solot (Pa.)
Monette Sudler (Pa.)
David Thomas (Pa.)

SoundExchange

Ben Camp (Pa.)
Charles Cohen (Pa.)
Stuart Dempster (Wash.)
Helena Espvall-Santoleri (Pa.)
David Gamper (N.Y.)
Gerone Dale Jimenez (Pa.)
Jesse Kudler (Pa.)
Byard Lancaster (Pa.)
Evan Lipson (Pa.)
Jonathan Matis (aka Morris)
(D.C.)
Monica McIntyre (Pa.)
Bart Miltenberger (Pa.)
Pauline Oliveros (N.Y.)
Valerie Opielski (N.Y.)
John Phillips (Pa.)
Dave Smolen (Pa.)
Joe Whitt (Pa.)

San Francisco Bay Area Chapter

Community Partners

Ellen Bepp (Calif.)
Kurt Erickson (Calif.)
John Ingle (Calif.)
Marisol Jimenez (Calif.)
Helen Michelson (Calif.)
Polly Moller (Calif.)
New Music Bay Area (Calif.)
Belinda Reynolds (Calif.)
Jake Rodriguez (Calif.)
Jess Rowland (Calif.)
Erik Ulman (Calif.)

Composer in the Schools

Matthew Goodheart (Calif.)

Composers Workshops

Daniel Kennedy (Calif.)
James Winn (Nev.)

Northern California Composers Commissioning Program

Linda Bouchard (Calif.)
Matt Small (Calif.)
Kurt Rohde (Calif.)
Ellen Ruth Rose (Calif.)
San Francisco Chamber
Orchestra (Calif.)
San Francisco Community Music
Center (Calif.)

New Music For People to Play

Loretta Notareschi (Calif.)
Katrina Wreede (Calif.)

Reading Sessions

John G. Bilotta (Calif.)
Earplay (Calif.)
Philip Freihofner (Calif.)
Lisa Scola Prosek (Calif.)
Martha Stoddard (Calif.)

subito in the Bay Area

Stephen Blumberg (Calif.)
Yu-Hui Chang (Calif.)
Allan Crossman (Calif.)
Harvest of Song (Calif.)
Alden Jenks (Calif.)
Sam Nichols (Calif.)
Pamela Layman Quist (Calif.)
Kurt Rohde (Calif.)
Laurie San Martin (Calif.)
Matt Small (Calif.)

Washington, DC Chapter

New Music Salons

Jan Bach (Ill.)
Douglas Boyce (Va.)
Robert Carl (Conn.)
Evan Chambers (Mich.)
Brian Coughlin (N.Y.)
Nick Didkovsy (N.Y.)
James Dorsey (Md.)
Jennifer Fitzgerald (N.C.)
David Freund (Md.)
Blair Goins (Md.)
Todd Hershberger (N.C.)
Caroline Mallon e (N.C.)
John Mayrose (N.C.)
Joel Puckett (Md.)
Diedre Robinson (D.C.)
Mark Sylvester (Md.)
Lois V.Vierk (N.Y.)

Community Partners

Aaron Leitko (D.C.) ♦



The American Composers Forum A national and regional overview

The Forum began in 1973 as an informal group of University of Minnesota graduate students including Libby Larsen and Stephen Paulus with funding from a \$400 grant from the University's Student Club Activities Fund. On February 25, 1975, Articles of Incorporation were filed for the official launch of The Minnesota Composers Forum. At first, the Forum served only members and communities in Minnesota and its surrounding areas. By 1995, however, more than 50 percent of the Forum's members resided outside Minnesota. Volunteer chapters were emerging in other cities, so a formal chapter network was created with national- and community-based funding.

In 1996, the Minnesota Composers Forum renamed itself the American Composers Forum, and now acts as the umbrella national organization for five locally funded chapters in Minnesota (based in Saint Paul), New England (based in Boston), Washington DC, Philadelphia, and San Francisco, in addition to volunteer-led chapters in New York City and Los Angeles.

Forum members pay annual dues that are used to fund networking and informational services, such as the Forum's website www.composersforum.org and bimonthly newsletter, *Sounding Board*. The Forum also funds national and local commissioning projects, as well as performance and career-advancement programs for individual composers and performers. These projects and programs are funded by grants from government agencies, corporate and private foundations, and individual contributions.

The Forum's regional chapters are able to provide programs and services, tailored for their local communities, with financial support from local donors. And, by virtue of being members of the national American Composers Forum, composers, performers and presenters residing in the Chapter regions are able to participate in the national organization's programs and services as well.

Entrepreneurial artists like Polly Moller have found ways to use both the Forum's regional and national programs to help advance their careers (see her report on *Remove Before Flight* on the facing page).

During its 33-year history, the Forum has grown into an organization with a multi-million dollar budget and a national sphere of influence.

Regional Chapters Coast-to-Coast

In Northern California

The San Francisco Bay Area Chapter

¥ Launched its *New Music for People to Play* collaboration with the San Francisco Community Music Center, allowing resident composers to compose for and work with both young and adult amateur performers;

¥ Celebrated its ninth season of *Composers in the Schools* residencies with a concert at Trinity Chapel in Berkeley featuring Bay Area professional musicians performing new works written by participating students;

¥ Selected composer/presenter/performer partnerships for its first annual *Northern California Composers Commissioning Program*, creating new works and relationships in the region;

¥ Continued its popular *Reading Sessions* series with San Francisco new music ensemble *Earplay*;

¥ Awarded *Community Partners* grants for composers' projects at Bay Area venues;

¥ Advanced the careers of regional composers and performers through its *subito grants* for a variety of projects.

Funding for the San Francisco - Bay Area Chapter is provided by the William and Flora Hewlett Foundation, the James Irvine Foundation and the San Francisco Foundation ♦

In Southern California

The Los Angeles Chapter (acf/LA)

¥ Organized a regular series of *Composer Salons* at the TuttoMedia studios in Venice. These gatherings offered Southern California composers, performers, and new music enthusiasts a chance to gather for informal presentations, discussions and networking;

¥ Held a special **memorial Salon** honoring Richard Zvonar, a key figure in the Los Angeles new music scene and dedicated supporter of acf/LA;

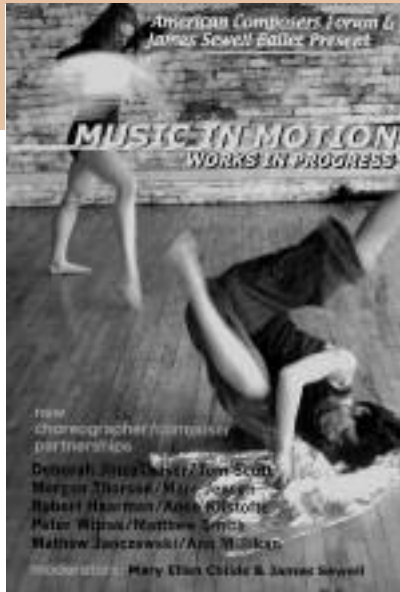
¥ Arranged for members to attend the final dress rehearsal of *Rio De Sangre*, an opera by Don Davis, at the new Walt Disney Concert Hall downtown;

¥ Took part in the **national ASCAP I Create Music Expo** held in Los Angeles through a panel presentation by acfLA Board President Alex Shapiro;

¥ Presented two concerts of improvised jazz by the **Stephen Lockwood Ensemble**, **Babaghanoush**, and the **Giovanna Imbesi Trio**;

¥ Helped advance the careers of individual Southern Californian artists with *subito grants* for a wide variety of projects initiated by regional composers and performers.

Funding for the Los Angeles Chapter is provided by the James Irvine Foundation, the Ann and Gordon Getty Foundation, and the City of Los Angeles Cultural Affairs Department ♦



Postcard announcing the Minnesota Chapter's Music in Motion performances with the James Sewell Ballet

In Minneapolis-St. Paul The Minnesota Chapter

¥ Offered *Composer to Composer* sessions with American composer Kevin Puts, whose *Sinfonia Concertante* was performed by the Minnesota Orchestra, and with French composer Laurent Petitgirard, whose opera *The Elephant Man* was performed by The Minnesota Opera;

¥ Held *Composer Workshops* including Publishing Models for Composers, exploring the essentials of starting and maintaining a successful self-publishing business, and Music in Motion, exploring the ways composers and choreographers interact;

¥ Through its new *Music in Motion* program, commissioned two composer-choreographer teams to create new dance works for performance by **James Sewell Ballet**;

¥ Organized *The Lullaby Project*, in which Minnesota composer **Maura Bosch** will conduct a six-month residency at The Tubman Family Alliance. Commissioned new works for mothers and children will be performed by Cantus, a Twin Cities-based professional men's cappella ensemble;

¥ Arranged a monthly *Tuesday Salon* series at the St. Paul studio of the new music ensemble Zeitgiest, offering informal presentations of new works by local composers and new music performers, open discussions, and career networking;

¥ Presented three *Sound Check* concerts at The Southern Theater in Minneapolis, showcasing new music by Forum composers, with audience discussions moderated by composer Randall Davidson;

¥ Launched *subito in Minnesota*, a quick-turnaround grant program to assist regional composers and new music performers.

Funding for the Minnesota Chapter is provided by the Carolyn Foundation, COMPAS Medtronic Arts Access Program, Jerome Foundation, Land O Lakes Foundation, Saint Croix Foundation, Saint Paul Cultural STAR Program, and The Star Tribune Foundation, with additional support from James Sewell Ballet ♦



"Remove Before Flight" Takes Off

By Polly Moller

The Hiller Aviation Museum is a familiar landmark on the Peninsula in the San Francisco Bay Area. After driving past it on Highway 101 for many years, it finally occurred to me that, given my long artistic love affair with aviation, I would be a natural match with the museum as a Composer-in-Residence.

In early 2005, I paid the museum a visit to test my intuition. After spending just a few minutes with the early aircraft exhibit, I was convinced. The painstakingly handcrafted parts of the early flying machines captivated me. These wooden structures had been hollowed out to approximate the air chambers in the bones of birds. I imagined an early aviator doing everything he could to reduce the weight of his machine, and enduring trial after frustrating trial in which the craft just wouldn't fly.

Inspired by this visit, I decided to approach the museum and convince the staff that they needed to have a piece written for them. In February 2005, I called up Tish Bayer, the museum's Director of Development, and announced, I'm Polly Moller, and I'm a composer. You need a composer-in-residence. Bayer was perplexed at first, but I convinced her that a commission of a new work might be a good idea especially since the Hiller Aviation Museum was searching for a way to reach out to new constituencies and become a community-oriented organization. Together we came up with the idea of a flute quartet to be premiered at the museum's annual fundraising gala.

I wrote a proposal to the San Francisco Bay Area chapter's *Community Partners* program, hoping to get its support so my piece could be written for the museum's underserved audience of aviation buffs, pilots, and corporate employees. The *Community Partners* grant was awarded in March of 2005. I wrote the piece for two C flutes, alto flute, and bass flute. I called it *Remove Before Flight*, a lighthearted play on words referring both to the early aviator's need to remove weight from his machine, and to the red tags traditionally applied to air cargo. The piece's two movements, *The Breeze* and *Takeoff*, were meant as two separate daydreams in the mind of that early aviator.

After its premiere on October 8, 2005, *Remove Before Flight* had three more performances in April and May 2006. The Cayenne Flute Quartet in residence at Louisiana State University won an *Encore* grant to support these. On August 26, 2006, the piece was featured in the West Marin Festival Composers' Concert, in scenic Point Reyes Station, California. In 2007, *Remove Before Flight* will be published by ALRY Publications, a 26-year-old company specializing in woodwind and chamber music. All this has come about thanks to that initial *Community Partners* grant from the American Composers Forum's San Francisco Bay Area chapter.



Polly Moller is a performance artist, composer, improviser, chamber musician, and avant-garde flute player. She's recorded three solo albums and performed in diverse venues all over the San Francisco Bay Area and beyond. She is currently recording her fourth album of original work, entitled *Not Made of Stone*.

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.

Funding for the Philadelphia Chapter is provided by The William Penn Foundation, The Philadelphia Cultural Fund, The Pennsylvania Council on the Arts Program Stream, and The Argosy Foundation for Contemporary Music ♦



*Composer Daniel Kellogg (left) and Philadelphia Orchestra percussionist/glass harmonica player Chris Devinney (right) at Verizon Hall during a rehearsal of Kellogg's new work *Ben*.*



*The D.C. Chapter acted as fiscal agent for performances of choreographer Jane Jeradi's *Efficiency* staged during the Washington Performing Arts Society's 40th Anniversary Season.*

In Washington, D.C.

The Washington D.C. Chapter

- ¥ Hosted its fifth **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. Sitar 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 **discounted ticket offers** for members from several major music presenters, including the National Symphony and the Washington Performing Arts Society.

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

In Boston

The New England Chapter

- ¥ Announced the appointment of **David McMullin** 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**.

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Top: Players from the Boston Landmarks Orchestra; Bottom: New England composer Louise Mundinger (at the keyboard) rehearses one of her anthems at Jubilee Christian Church.



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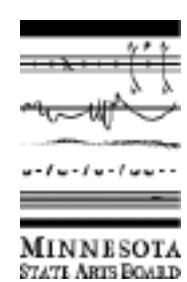
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A Premiere Ensemble *continued from page A3*

The chairs 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 money. 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, says Houry Marie Schmeizl, 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 Schmeizl, who also is director of the Piano Academy at Hart Pond in Chelmsford. That, in turn, draws teachers who look for places that truly respect music and its place in education and the 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 All-Town Concerts for public school students from grades 5 through 12. Over an hour and half, the audience can see a descending number of participants as the students get older, and hear an ascending level of musicianship.

At the top of the pyramid are high schoolers like the 65 students who streamed into Room 131 for last week s rehearsal, ready to give Schuller the chance to hear his composition for the first time.

Nature s Way was commissioned by the American Composers Forum s **BandQuest** program, whose stated goal is to create works for middle schoolers. However, high school bands often perform the premieres, says Leonard, and **BandQuest** s artistic adviser, Frank Battisti, a former conductor of the New England Conservatory Wind Ensemble, recommended Lexington s band for this honor.

The five-minute composition, like all of Schuller s works, uses the atonal method that is a pillar of 20th-century music but still hasn t gained much of a following among lay audiences. It scraps the traditional scales of western music and establishes a repeating pattern for the 12 tones of the chromatic scale. In Nature s Way, dynamics change suddenly, and dense textures with the full ensemble give way to complex snippets of melody by soloists or

small groups. Leonard and Schuller agree that the piece is challenging, but well within the reach of any good high school band.

In this situation, I m a composer who is a teacher, said Schuller. Teaching is making young people, whatever people, believe in the fact that they can do something that at the moment they think they can t do.

They can play all of this, Schuller says of the Lexington students. And if somebody on a high note misses a note, I mean, so what? Come on, it s not the end of the world.

During the rehearsal, however, Schuller manages to hide this laissez-faire sentiment. He speaks to the students calmly, usually with a smile, but he is nevertheless an exacting technician. Notes should last just so long; a solo should be just so loud; C-sharp means C-sharp.

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 hasn t (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 Reibstein snatches his black ski cap and drops it on his lap before blowing again into his mouthpiece.

Schuller s ministrations are purely musical when he calls on piccolo player Hannah MacKenzie-Margulies 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 through with air. You do it. You do it. You do it, he says, pointing around the room.

One of the targets is trombonist Josh Evans, whose uneven breath control is creating an unwanted surge of sound when he shifts his slide. After three semisuccessful replays, Schuller leaves Evans with some advice.

If you practice that for 4 1/2 minutes, you ll get it, Schuller says. Then for the rest of your life, you ll remember me.

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