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soundingboard
APRIL / MAY / JUNE 2011

AMERICAN COMPOSERS FORUM

Editor's Intro: *Late in 2009, composer* **Andrea Clearfield** *was awarded a six-week fellowship to the American Academy in Rome (AAR), through a special program administered by the American Composers Forum, Philadelphia Chapter and funded by the William Penn Foundation. She attended AAR from September 27, 2010 to November 8, 2010. In January of this year, ACF Philadelphia announced that* **Gene Coleman** *had been selected as the next recipient of the American Academy in Rome Fellowship for a residency in 2011.*

An American Composer in Rome: My Six-week Fellowship at the American Academy

By Andrea Clearfield

In October 2009 I visited a friend in Rome and was immediately seduced by this great city. Shortly thereafter I wrote a proposal to the American Composers Forum competition for a **William Penn Affiliated Fellowship** at the American Academy in Rome and was overjoyed when I learned that I had been chosen for a six-week residency at the Academy in the Fall of 2010.

Steps leading into the AAR courtyard

I went to Rome with some commissions to work on and a list of things to see and do in the city, but was completely unprepared for the sheer grandeur of the American Academy campus itself. With its majestic steps leading into the central courtyard, I was awestruck and honored to enter into this dynamic community of brilliant artists, composers, writers, classicists, historians, anthropologists and archeologists.

Founded in 1894, the mission of this prestigious institution is to nurture the pursuit of advanced research and creative work. Sitting on the highest hill in Rome, the Janiculum, the Academy has a glorious view of the city, and is home to a long line of important historical events including Galileo's perfection of the telescope 400 years ago.

The accommodations could not have been better – private room and bath overlooking the courtyard, decorated with millennia-old relics and fragments of artwork found on the premises. The library, with its rare book collection, fascinating documentation of AAR history, and wide scope was open to all Fellows. In addition, we were treated to five-star multi-course meals made from seasonal, organic local produce and prepared by the Rome Sustainable Food Project headed by chef extraordinaire Mona Talbott (founded by Alice Waters), lecture-demonstrations by the Fellows about their projects, and walking tours of Rome (above and below ground) offered by some of the most knowledgeable scientists in the world.

Those individuals who have had the great fortune to win the Academy's Rome Prize must be smiling as they read this: my six weeks were "fantastico," but for year-long Rome Prize winners, it must be "stupendo!"

continued on page 8

60x60: netsuke for the musical mind

By Richard Arnest

We live in a compressed world. Executive summaries, plot synopses, speed dating, pecha kucha, sound bites, Wikipedia, and *Sesame Street* tell us all we need to know, and in very little time. Since 2003, New York composer **Rob Voisey** has given us a musical version with his ***60x60 Project***.

60x60 is a growing series of hour-long mixes, each consisting of 60 recorded pieces lasting precisely 60 seconds by 60 different composers. By the end of 2010, Voisey and his collective, **Vox Novus**, had created 35 signature mixes from a total of some 2100 individual one-minute compositions. The mixes have been broadcast on radio shows as well as used in multimedia and multidisciplinary events. Last year the International Computer Music Conference RED Edition featured a major *60x60* installation at ICMC 2010. Presented at Stony Brook University and the Electronic Music Foundation of New York City, ***360 degrees of 60x60*** assembled the music of 360 composers from many countries, with six new mixes presented back to back, each named for a different shade of red. Vox Novus has also released several *60x60* CD compilations.

What's a 60x60 piece?

60x60 is not about scores, but about recordings. The submissions are the music; definitive, in final form – trapped, as it were, in amber. The question "is it a good performance?" never arises, because what you hear is always the 'record work,' a term Voisey defines this way: *"…any work created as a musical composition which is captured on recorded media, which does not require live performers for its production in broadcast at concert halls, radio, multi-media, etc. Its creation can include but not limited to acoustic instruments, voice, environmental sources, and computer (Sampling, MAX MSP, MIDI, C Sound, ProTools, etc.). All works submitted should be with the understanding that it is their recording that is of prime importance."* *60x60* also looks for 'signature works' which summarize a composer's personal aesthetic in sixty seconds.

continued on page 6

McKnight Fellowship Updates

Part two:
"Minnesota Woman" Project

David James Nielsen received a 2010 ***McKnight Visiting Composer Fellowship*** in association with the American Composers Forum for his project entitled "The Minnesota Woman." Coming from Los Angeles, Calif., David spent the months of September and October 2010, in Pelican Rapids and Fergus Falls, Minn. "The Minnesota Woman" project is a multi collabortive effort involving four project partners: the **Fargo-Moorhead Area Youth Symphony**, **Pelican Rapids High School**, **The White Earth Reservation**, and the **Otter Tail County Historical Society.**

The project consisted of students at Pelican Rapids High School participating in a workshop conducted by Nielsen about the historical "Minnesota Woman", as well as learning about Native American hand drums/percussion and Native American music with help from special guest speaker **Tom Mason** who is an Ojibwe drummer and teacher at the Circle of Life School at the White Earth Reservation.

"The Minnesota Woman" was an American Indian ancestor of approximately 15 years of age, whose skeletal remains were found in 1931 by a highway department crew on Highway 59 about 3 miles north of Pelican Rapids, in Otter Tail County, Minn. "The Minnesota Woman" is considered to be one of the oldest known skeletons found in North American dating back to the Archaic period. A conch shell pendant and a dagger made of elks' horn were also found with the remains of the skeleton. (Part of the research about "The Minnesota Woman" was carried out by Nielsen at the Otter Tail County Historical Society with the support from executive director Chris Schuelke.)

With the background knowledge on "The Minnesota Woman," the students at Pelican Rapids High School created a fictional story about how she came to acquire both the conch shell pendand and the antler dagger. Mr. Nielsen then took this story and translated it into a three movement orchestral piece he composed, which tells the story musically in a sonic tapestry of sound.

Under the direction of conductor **Jane Linde Capistran**, the "The Minnesota Woman" symphonic work was performed on April 3, 2011, by the Fargo-Moorhead Area Youth Symphony, along with the students from Pelican Rapids High School performing Native hand drums and other percussion, and Ojibwe drummers from the White Earth Reservation, including Tom Mason. The Pelican Rapids students' story was printed in the concert program ◆

Composer David James Nielsen at the "Minnesota Woman" monument in Otter Tail County, Minn.

60x60: netsuke for the musical mind *continued from cover*

When listening to any mix you realize that no one medium or genre is preferred. Mathematically generated music, remixed works using themes and motives recomposed from the composer's own work, and acousmatic or electroacoustic experiments are all acceptable. The project prefers short works created specifically for *60x60*. Excerpts from larger works are strongly discouraged.

What's in the mix?

The mixes are created from pieces submitted by composers and sound artists from around the world, selected by a jury for the project. There is no entry fee, and there is no prize or other financial compensation. Entries are submitted electronically by a given date for the following year. Each year the project produces the signature *International Mix*. Depending on the entries, other mixes may feature composers from Canada, or the Midwest, the Pacific Rim or the UK. Special mixes have been created with names such as *UnTwelve, Order of Magnitude, Evolution, New York Minutes*, and the *Munich Mix on Oppression and Totalitarianism*.

What makes it tick?

The constant is the clock. A *60x60* performance minimally requires a CD player, a sound system, and an analog clock. A concert starts with the clock at the top of the hour and continues without pause for the next 60 minutes. While the music stands on its own, performances often involve additional artists. For example, a full cast of dancers may seamlessly perform 60 dance pieces by 60 choreographers. *60x60* mixes have appeared in various incarnations in more than twenty countries, a vibrant testament to contemporary composition.

60x60 actively promotes acousmatic music to audiences, venues and other artists worldwide. The project design permits a large number of composers to put representative samples of their music in front of audiences. I trace project success to the composers who form its collaborators, hosts, and director. The grass-roots, all-volunteer philosophy translates into an eclectic blend of styles, genres and aesthetics. The result: a representative survey of today's music on the cutting edge.

If you can fill the unforgiving minute…

As a composer, I find writing for *60x60* challenging and fun. Nothing else matches the tight requirement for concision. Sixty seconds is a very useful limit, since it can seem like forever or like no time at all. The format makes a wonderful sketchpad for working out ideas. I never get over the temptation to tell a story in the compressed time. For example, I conceived one of my submissions ("My Radiance Indwelling", on the 2008 *Midwest Mix)* in a somewhat unusual circumstance: in the belly of an MRI machine. To maintain calm in the face of incipient claustrophobia I took a mental inventory of the loud, abrupt sounds around me.

continued on next page

Essentially Choral readings

From left: Adolphus Hailstork. Linda Kachelmeier, Marie Incontrera, Norman Mathews, Paul Rudoi, and Philip Brunelle on stage at Sundin Music Hall following the public reading session for this year's Essentially Choral.

Essentially Choral provides an opportunity for emerging composers to develop their skills in writing for choral ensemble, either a cappella or accompanied. Four emerging composers from New York and Minnesota were chosen to participate in this year's *Essentially Choral* Reading Session, an annual reading program co-sponsored by VocalEssence and ACF. The composers and their pieces were: **Marie Incontrera** (Brooklyn, N.Y.): "Little Orphant Annie" (string quartet); **Linda Kachelmeier** (St. Paul, Minn.): "O Vos Omnes" (a cappella); **Norman Mathews** (New York, N.Y.): "Sonnet No. 61" (oboe and piano); and **Paul Rudoi** (Richfield, Minn.): "i carry your heart with me" (a cappella). From February 17-19, the composers heard their works rehearsed by the 32-voice VocalEssence Ensemble Singers, a professional mixed chorus. The four composers also attended mentoring sessions with VocalEssence Artistic Director **Philip Brunelle** and internationally recognized composer **Adolphus Hailstork**. *Essentially Choral* culminated in a public reading session of the four works at Sundin Music Hall on the campus of Hamline University in St. Paul, Minn. *Essentially Choral* is supported by a generous grant from the Jerome Foundation ◆

60x60: netsuke for the musical mind *ontinued from page 6*

Later I recreated and sequenced them, compressing an hour and a half of clock time into the sixty second frame. Close your eyes and you're there…

How does the project grow?

The word 'viral,' comes to mind as a trendy but disquietingly accurate image for Robert Voisey's infectious enthusiasm. He is always ready to mutate and reinfect the process as indicated to maintain the highest degree of project fever – and yes, it is spreading. Let me tell it firsthand, describing my own experience creating an event in the life of the project.

The path I chose for participation in the ICMC *360 degrees of 60x60* involved a commitment to sponsor a *60x60* event. When I said "yes" in March of 2010 I had no clue what to do. A few months later I met with **Rich Bitting** (the other *60x60* composer in town) for coffee. We discussed the possibility of staging a live performance with 60-second visual segments to be created by dancers, artists, actors, and so on, using an existing mix. We connected with the **Art Academy of Cincinnati** then applied for and received a small grant from a Cincinnati arts incubator, **ArtsWave**.

Ultimately we did not attract enough performance artists to achieve critical mass. At Rob's suggestion, we retargeted, and produced an encore video presentation of *60x60 Images*, with the consent of the venue and the funding source.

60x60 Images was a project by Vittorio Vella of Taukay Edizioni Musicali in Udine, Italy, which paired the ICMC *Crimson Mix* (which happens to include my piece "Things Are Looking Up") with an exhibit of 60 artworks 60x60 centimeters square. In October, 2010 this juried show was presented as part of the TEM *Contemporanea* festival.

The Art Academy of Cincinnati was enthusiastic about this idea as a complement to its annual *Minumental Exhibition*, a show which features very small paintings and sculptures. A *60x60* composition is, after all, the auditory equivalent of a small piece of visual art, and the images included in the TEM project were small visual representations in various media.

Vittorio (I contacted him on Facebook) connected me with the images and the artists. They all gave permission for this reuse of their images. The Art Academy presentation morphed the original TEM gallery exhibit into a four screen, overlapping video presentation permeating the *Minumental* opening. We also provided a concert performance in an acoustically isolated environment. Our event was successful. It provided a soundtrack for the exhibition as a whole and added a new dimension to its original concept. The resulting videos are now available for further use by the project.

What's next?

60x60 has drawn a tremendous response for the 2011 project: 800 submissions from composers in 40 countries. This forced the deadline back a month. The 2012 project deadline is December 31, 2011. Check the Vox Novus website for details, or to get on the mailing list *(www.voxnovus.com/60x60/Front.htm)*. Two *60x60 Dance* performances will be in New York: *Dance Parade* (at Tompkins Square in New York City) and *Galapagos Art Space* (at D.U.M.B.O. – that's "Down Under the Manhattan Bridge Overpass" for non-New Yorkers – in Brooklyn). Other performances include *60x60 Dance with the Hearding Cats Collective* in Saint Louis, and a new performance to debut in Berlin.

The large number of entries this year means the project will feature a number of mixes. A new *Athena* mix with the work of women composers and sound artists, joins this year's *International, UK,* and *Evolution* mixes. Other compilations are under consideration as well. An entire new spinoff project is in the works: *60x60 Orchestra*, which will feature 60" segments performed by instruments in a seamless, hour-long piece. Then there is the new Vox Novus project based on 60" sound blocks written for specific artists … interesting … provocative … but details on *Fifteen Minutes of Fame* will have to wait for another time.

Richard Arnest *lives and writes music in Cincinnati, Ohio. He has contributed three (3) short (60") works to 60x60* ◆

General Opportunities

Here are the listings in the on-line Opportunities section of the Forum's web site at press time. The symbol $$$ indicates a competition or program that requires a fee for application or participation. The Forum endorses neither these programs nor others that limit participation on the basis of age, sex, or other criteria. More detailed information on these and newly posted Opportunity listings at: www.composersforum.org/opportunities.cfm.

April 22, 2011
The Opera Company of Philadelphia
Seeks Philadelphia-resident U.S. composer applicants for their operatic Composer In Residence program, to "provide a highly individualized professional development path for two of today's most promising opera composers, selected on a competitive basis during 2011 and 2012." Salary, benefits, and "personalized creative development and intensive, hands-on composition opportunities." The first composer's term will begin in September 2011. In 2012, an additional composer will be chosen to begin a three year track.

April 25, 2011

Fresno New Music Festival
Seeks short PDF chamber scores for two specific instrumental ensembles for possible performance during their Nov. 4-6, 2011 concerts. Works in which the composer provides his or her own performers may also be submitted, but no travel accommodations for additional performers available.

Kansas City Electronic Music and Arts Alliance
Seeks chamber scores for 1-4 players and/or live/fixed electronics, laptops, etc. for possible performance during 2011-12 concert season. "KcEMA has a preference for works with a visual element or live instrument. However, we typically program at least one fixed media-audio work per concert."

April 29, 2011
U.S. Bureau of Educational and Cultural Affairs
Seeks proposals from qualified U.S. public and non-profit 501(c)(3) groups for projects that support the goals of the American Music Abroad program: to promote mutual understanding between the people of the U.S.s and other countries. Particularly interested in proposals for the administration of tours by American musicians representing diverse American music genres to countries with significant underserved populations that may not otherwise have access to American art forms, and countries with significant youth populations.

April 30, 2011
Freudig Singers of Western New York $$$
Seek unpublished works for for mixed chorus (mostly SATB) with piano or organ accompaniment, or a cappella.. Cash prize, performances, and possible professional recording.

May 1, 2011

American Guild of Organists and Hinshaw Music Inc.
Seeks scores for original works for organ, 4-6 minutes in duration. "The work can be in any single-movement form but should be suitable as a festive postlude for either a church/synagogue service. Musical themes must be original and must not be based on any pre-existing material (such as a pre-existing hymn or a chorale). and show the composer's ability to write idiomatically. Performance, recording, and publication.

Society for New Music & New York Federation of Music Clubs
Seeks scores from young, emerging N.Y. State composers for chamber works for 1-7 performers, in any combination of instruments, tape, and/or solo voices (choral music will not be considered), for their 2011 Brian M. Israel Prize. The competition is open to any composer currently living in New York state (students currently studying in N.Y. are eligible), born on or after May 1, 1981, whose music has not previously been performed by the Society. Cash awards, performances.

May 6, 2011
The Boston Conservatory $$$
Seeks applications from composition students ages 15 -18 for their two-week High School Composition Intensive, July 17 - 30, 2011. Students work with private composition teachers towards having a short performable piece for string quartet. Each student will have their piece rehearsed and publicly performed.

May 13, 2011
WomenSing and River of Words
Seeks sample scores of short, recently-composed, original works for accompanied or unaccompanied chorus (not necessarily treble), from young composers, ages 18 to 25, who are residents of California or Australia, for their 3rd Choral Youth Composition Competition. Two winners will be commissioned to write treble choral works based on the poem, "Reflections."

May 15, 2011

IronWorks Percussion Duo $$$
Seeks unpublished original works for standard drums/orchestral percussion, mallet percussion, world percussion (Afro-Cuban, Brazilian, African, Middle Eastern, etc.) for their 4th Annual IronWorks Percussion Duo Composition Competition. Cash awards, performances, publication, and CD recording.

Minneapolis Pops Orchestra $$$
Seeks short orchestral scores (specified instrumentation, no harp or piano) and CD recordings from composers at least 21 years old for their 2011 New Orchestral Repertoire Project. Compositions must have been performed by at least one orchestra on a concert, not only on a reading session. The competition is intended to identify worthy new works which are as yet relatively unknown. Performances, marketing, demo recording, and cash award for selected composer.

The Esoterics $$$
Seeks submissions of three contrasting a cappella choral scores for their annual POLYPHONOS competition for choral composition. 3 commission awards (U.S., international, and young composer's award), performances in Seattle, and travel stipend.

U. of Massachusetts Music and Dance Department
Seeks recent chamber scores from composers under age 35 for any combination of flute (alto and piccolo), clarinet (bass clarinet), alto saxophone, horn, violin, cello, and percussion for their second biannual Five College Composition Competition. Works that employ live performance with electronics are encouraged. Cash award and premiere performance in Amherst, Mass., on September 11, 2011.

Virginia Center for the Creative Arts
Seeks applicants for their residential fellowships (2 weeks to 2 months) for writers, visual artists, and composers, Oct., 2011 to Jan. 2012, at Mt. San Angelo, a 450-acre estate approx. 160 miles SW of Wash., D.C.

May 17, 2011
University of Texas at Austin $$$
Seeks entries for their Design and Composition Competition "by composers and architects, working in collaboration, to explore the deeper relationships between space and music. Entrants are invited, alternatively, to compose music and propose design interventions for particular sites (from a given list), or to write music based on architectural/spatial logic(s)." Students as well as professionals can enter. Teams will ntroduce and perform their pieces on campus October 19 & 20, 2011, as part of the University's "Music in Architecture - Architecture in Music Symposium."

May 20, 2011
Atlantic Center for the Arts $$$
Seeks applicants for associate artist residencies in Florida during October 10-30, 2011, with Roscoe Mitchell, composer/multi-instrumentalist, as resident master artist.

June 1, 2011

American Choral Directors Association of Minn. & Minn. Music Educators Association
Seeks representative SATB choral scores and sample recordings from Minnesota composers for their 2013-14 All-State Mixed Choir co-commissioning project. Commission for an original choral composition (in a difficulty range of Class I/II from the Minnesota State High School League Music Handbook) to be premiered by an MMEA All-State Choir.

Assoc. Settimane Musicali di Stresa $$$
Seeks unpublished, unperformed orchestral scores (no voice, electronics), circa 8 - 12 minutes, for their International Composition Competition. Cash award and performance in Stresa, Italy.

Grand Valley State University
Seeks recent, unpublished, unperformed (publicly) short scores & recordings (MIDI OK) for trumpet ensemble (4-6 players, B-flat tpt) for their GVSU International Trumpet Seminar Composition Competition. Cash award, performance,s.

Ithaca College School of Music
Seeks scores for solo voice and chamber ensemble of 6-9 performers (including the singer; conventional orchestra and band instrumentation) c. 10 -20 for their 2011 Heckscher International Composition Prize. Electronic component is permitted , but must be performable in CD or laptop format. Cash award and travel stipend for selected composer to attend performance at Ithaca College in the spring of 2012.

League of Composers/ISCM $$$
Seeks electronic submissions of short scores from US composers for their annual Composition Competition: new works for solo instrument, small ensemble, or any combination up to a chamber orchestra; also works for multiple vocalists and/or chorus, including opera; works with additional media, and/or electronic components. Cash awards and possible performance in NYC. Up to six works will also be selected as National Section submissions to the ISCM 2012 World Music Days, to be held November 2012 in Belgium.

New England String Quartet
Seeks original, unperformed, unpublished, unrecorded scores for string quartet (10-15 minutes in duration; no electronics or additional instruments) for their International Composition Competition. Performance, CD recording for release, promotion.

North Dakota State University $$$
Seeks short, original, professionally unperformed, and unpublished mixed choir (SATB) choral scores, suitable for an accomplished high school or university choir, for their Edwin Fissinger Choral Composition Prizes. Cash awards, performances, and for frist prize publication and travel stipend to attend premiere.

Twin Cities Women's Choir $$$
Seeks seeks original, unperformed compositions from emerging female composers for SSAA choir (either a cappella or with piano accompaniment) that "speak to the theme of Illuminations: The Return of Light to our Lives." Cash prize, an archival recording of the premiere performance on December 4, 2011, in Minneapolis, plus possible commercial CD recording.

June 10, 2011
University of Missouri, Kansas City $$$
Seeks composer registrants ages 14 and above for their Summer Composition Workshop, June 17 - 24, 2011, group sessions and private lessons with professional composers from UMKC Conservatory.

June 15, 2011
Recital Music Choir $$$
Seeks short, new choral settings (SATB choir and organ or piano, with optional narrator, soprano soloist and trumpet) of three given texts (Rupert Brooke: "The Soldier" and "The Dead [Blow out, you bugles...]" and/or John McCrae: "In Flanders Fields") for their 2011 Choral Competition. Cash awards and performances at U.K. at Remembrance Services, publication.

June 24, 2011
Hillcrest Wind Ensemble $$$
Seeks scores & recordings (MIDI OK) of short works wind ensemble (no electronics; specified instruments) from U.S. composer for their 3rd annual call for scores. Difficulty level should be suitable for medium to advanced players. Cash awards and performances.

June 30, 2011

Aspen Composers' Conference
Seeks papers on any topic related to the art of music composition for presentation at their 13th Annual Conference, August , 1, 2011, in Aspen, Colorado.

Eric Stokes Fund
Seeks project proposals for 1) new music about nature and the environment; 2) performances of Eric Stokes's compositions. Cash awards for selected projects that will occur 12 months after September 1, 2011. Eligibility are individuals, non-profits, based anywhere.

Central Conservatory of Music (Beijing) $$$
Seeks auditor applicants for their 2011 Beijing International Composition Workshop to be held in Beijing, July 18-30, 2011, "intensive two-week programs, including individual lessons, composition seminars, faculty lectures, conducting class and rehearsals, two culminating concerts, to present works, exchange ideas, and explore creative notions and means."

July 1, 2011
Cantate Chamber Singers
Seeks unpublished, unperformed choral settings (reading or workshop OK) for mixed choir, a cappella or with keyboard accompaniment of 2 specific poems by Kandinsky from U.S. and Canadian composers under age 35 for their 8th Young Composers Contest. Cash award, performance.

July 15, 2011
Abbey Road Studios
Seeks "original, unsigned and undiscovered anthems" (sacred or secular) for their 80th Anniversary Anthem Competition. The anthems should be written for a mixed choir of adults, children or a blend of both (with soloists if required). The composition may be for a cappella choir; for choir accompanied by a specific group of musicians or for choir with a keyboard accompaniment, which would form the basis of an arrangement or orchestration appropriate for the composition; possibly solo harp through to a full symphony orchestra. Prize is recording at the famous Abbey Road studios with some of the UK's finest singers and the London Symphony Orchestra.

July 22, 2011
Trio Anima Mundi $$$
Seeks unpublished, unperformed, unawarded scores for piano trio (piano, violin, cello) c. 6-10 minutes in duration (no electronics) for their second annual Composition Prize. Cash award and premiere in Melbourne, Australia, possible recording and CD release

July 25, 2011
OddMusic Urbana-Champaign $$$
Seeks applicants to their first annual Xenharmonic Praxis Summer Camp, July 25-Aug. 5, 2011, at the Gesundheit! Institute, Hillsboro, W. Virginia. The camp is billed as "a time and place for musicians to compose, practice, and perform new and oddly-tuned musics togethe. All self-described musicians with an interest in alternative tuning systems are encouraged to attend, from curious beginners to seasoned veterans." 35 spots are available; registration will remain open until all spots are filled.

July 29, 2011
Guild of Temple Musicians
Seeks unperformed, unpublished, recent Hebrew settings for SATB choir with optional cantor solo of Mishkan T'filah from the Reform Movement's prayer book for the Shabbat Evening Service, from young Jewish composers aged 18-25. Cash award, performance in Portland, Oregon,. and N. American travel stipend, possible publication.

August 31, 2011
temp'óra
Seek grant proposals for new commission projects that are aimed at composers as well as soloists and duos (instrumental and/or vocal) involved mainly in contemporary music and consist of an exchange between at least three different countries ◆