American Composers Forum annual membership rates:

Regular Rates
- Membership (U.S. via bulk mail) $60
- Membership (U.S. via first class mail) $70
- All Non-U.S. Memberships $70

Discounted Rates (available via bulk mail only)
- Student Membership (U.S. only) $45
- Senior Membership (U.S. only) $45

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

Call 651.228.1407 extension 2810 (Jay Walters)
Fax a copy of this form to 651.291.7978
Telephone 651.228.1407 extension 2810 (Jay Walters)
Fax a copy of this form to 651.291.7978
Online www.ComposersForum.org

An additional contribution will help support Forum programs and activities.

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

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.

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, classicalists, historians, anthropologists and archivists.

Founded in 1894, the mission of this prestigious institution is to nurture the pursuit of advanced research and creative work. Siting 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 renaissance-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!’

By Andrea Clearfield

60x60: netsuke for the musical mind

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 on concert halls, radio, multimedia, etc. Its creation can include but not limited to acoustic instruments, voice, environmental sources, and computer ( Sampling, MAX, MSP, MDL, 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 8

continued on page 6
American Composers Forum
Sounding Board
60 x 60: netsuke for the musical mind

When listening to any mix you realize that no one medium or genre for working out ideas. I never get over the temptation to tell a story about how she came to acquire both the conch shell pendant 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.

Later I recreated and sequenced them, composing 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’s successful, infectious enthusiasm. He is always ready to mutate and reinvent the process as indicated to maintain the highest degree of project fever – and yes, it is spreading. Let me tell 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 60 x 60 involved a commitment to sponsor a 60 x 60 event. When I said “yes” in March of 2010 I had no clue what to do. A few months later I met with Rich Biting (the other 60 x 60 composer in town) for coffee. We discussed the possibility of staging a live performance with 60-second visual segments to be created by donating artists from around the world. We connected with the Art Academy of Cincinnati, and they agreed to receive a small grant from a Cincinnati arts incubator, ArtsWave. Ultimately we did not attract enough performance artists to achieve critical mass. As Rubin’s suggestion, we reorganized, and produced an encore video presentation of 60 x 60, with the consent of the venue and the funding source.

60 x 60: netsuke for the musical mind continued from page 6

60 x 60 actively promotes acoustic 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 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.vxnx.com/60x60/). Two 60 x 60 Dance performances will be in New York: Dance Parade at Tompkins Square Park (at D.U.M.B.O. — that’s “Down Under the Manhattan Bridge Overpass” for non-New Yorkers — in Brooklyn). Other performances include 60 x 60 Dance with the Northeast Commute Cott 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 Atlanta mix with the work of women composers and Native Artists, joins this year’s International, UK, and Evolution mixes. Other compilations are under consideration as well. An entire new spinoff project is under consideration as well. An entire new spinoff project is under consideration as well. An entire new spinoff project is under consideration as well. An entire new spinoff project is under consideration as well. An entire new spinoff project is under consideration as well. An entire new spinoff project is under consideration as well. An entire new spinoff project is under consideration as well. An entire new spinoff project is under consideration as well. An entire new spinoff project is under consideration as well. An entire new spinoff project is under consideration as well. An entire new spinoff project is under consideration as well. An entire new spinoff project is under consideration as well. An entire new spinoff project is under consideration as well. An entire new spinoff project is under consideration as well. An entire new spinoff project is under consideration as well. An entire new spinoff project is under consideration as well.
General Opportunities

Here are the latest in Opportunities sessions of the American Composers Forum. The symbol ‘$$’ indicates a competition or program that requires a fee for application or participation. The fee indicates whether the program is focused on professional musicians or composers, and may vary by location and organization.

American Composers Forum
“Idiomatic.” Performance, recording, and publication. Seeks scores for original works for organ, 4-6 minutes and Hinshaw Music Inc. Cash prize, performances, and possible professional careers for organ composers.

April 22, 2011
The University of Missouri, Kansas City $$$
Seeks short, new choral settings (SATB choir and organ, with optional narrator, soprano soloist) and three groups of texts (Pope Brookes: “The Soldier” and “The Dead,” Ivanhoe, ed. Hildebrandt, and John/Philip McGinn: “In Fenland Falls”) for their 2011 Choral Composition Competition. Cash awards and performances at U.K. at Rehersals Services, publication.

May 20, 2011
American Choral Directors Association $$$
Seeks short, new choral works (SSA choir and keyboard, or a capella..) with piano or organ accompaniment, or a cappella. Cash prize, performances, and possible professional careers for organ composers from UMPCF Conservatory.

June 15, 2011
Social Music $$$
Seeks scores for solo voice and chamber ensemble of 2-7 players, circa 8 - 12 minutes, for their International Composition Competition. Cash award and performances in Stresa, Italy.

July 1, 2011
International Competition for a Cappella Choir $$$
Seeks unpublished, unperformed orchestral scores (no chorus, vocalises, or other criteria). More detailed information on application process is available at the League’s website. More detailed information on application process is available at the League’s website.

July 13, 2011
American Federation of State, County, and Municipal Employees $$$
Seeks papers on any topic related to the art of music education. Cash award, performances, and possible publication.

July 20, 2011
Army’s World Class of Performing Arts $$$
Seeks scores for chamber works for 1-7 performers, in any media-audio work per concert.”

July 21, 2011
The American Choral Directors Association of Minnesota and the Minnesota Music Educators Association $$$
Seeks unpublished, unperformed, unawarded scores for “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, a children’s or a boy’s (with solos if required). The competition is open to composers of all ages and abilities, and is billed as “a time and a place for musicians to come together. All self-described musicians with an interest in exploring creative notions and means.” 35 spots are available; registration will remain open until spots are filled.

August 31, 2011
The American Choral Directors Association of Minnesota and the Minnesota Music Educators Association $$$
Seeks unpublished, unperformed, unawarded scores for “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, a children’s or a boy’s (with solos if required). The competition is open to composers of all ages and abilities, and is billed as “a time and a place for musicians to come together. All self-described musicians with an interest in exploring creative notions and means.” 35 spots are available; registration will remain open until spots are filled.

Up dated Opportunities listed at www.composersforum.org/opportunities.cfm