



The AMC Opportunity Update is a monthly comprehensive list of competitions, calls for scores, grants, summer programs, residencies, and study opportunities to help you advance your career.

### **The American Music Center Welcomes New Members**

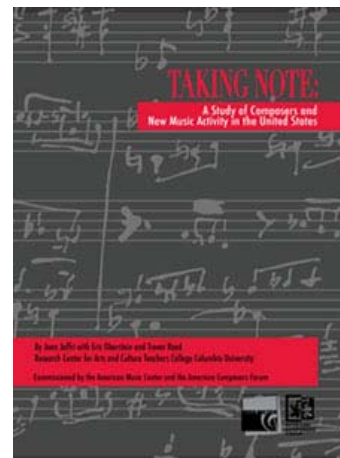
<i>Ramin Arjomand</i>	<i>Marie Christine Lopez</i>
<i>Bel Canto</i>	<i>Paula Matthusen</i>
<i>Nathan Davis</i>	<i>Eric McEwen</i>
<i>Joshua Hummel</i>	<i>Dohi Moon</i>
<i>Peter Lieberson</i>	<i>Multicultural Music Group</i>
<i>Nathan Lincoln-DeCusatis</i>	<i>Krista Penney</i>
<i>Joshua Lindsay</i>	<i>Brian Rosen</i>
<i>Allison Loggins-Hull</i>	<i>Masami Tomihisa</i>

AMC members are urged to confirm all guidelines, requirements, and other such details directly with the sponsoring individual or organization. AMC reserves the right, in its sole discretion, to accept or decline any opportunity submitted for publication. Inclusion in the Update does not imply a recommendation by the AMC.

Please note: All announcements submitted for inclusion in the Opportunity Update must be emailed to the American Music Center by the 15th of each month to be eligible for inclusion in the following month's issue (i.e., for a June Update, the submission deadline would be May 10). If the 15th falls on a weekend, submissions will be due the following Monday, or Tuesday if that Monday is a U.S. federal holiday. Each issue includes listings with deadlines beginning the 1st of that month. Opportunities are listed in the Opportunity Update until the deadline date expires; therefore, there may be recycled opportunity postings that carry over from month to month. We will make every effort to list late submissions on [www.amc.net](http://www.amc.net). See the [Opportunity Update Submission Guidelines](#) for more information on submitting a listing.

### **Announcements from the Center**

#### **Presenting Taking Note: A Study of Composers and New Music Activity in the United States**



AMC is pleased to bring you **Taking Note: A Study of Composers and New Music in the United States**. Jointly commissioned with the American Composers Forum (St. Paul, MN), *Taking Note* is an in-depth study of the

lives of contemporary American composers. It's the first study of its kind in more than 40 years, and presents information culled from respondents of nearly 100 interviews (in 8 US cities) and an online national survey. *Taking Note* examines the continuing changes in the new music ecology and draws attention to thought-provoking insights into composing, performing, crafting careers and using technology to create music as well as connect directly with audiences. And...since some of you may have participated in the online survey, here's the chance to satisfy your curiosity.

We invite to go to [www.amc.net/takingnote](http://www.amc.net/takingnote) to learn more about how *Taking Note* serves you and the new music field in America.

## AMC.NET and Members Only Site

Stay tuned! We're almost there. Another enhancement to the site: members will now have individualized homepage addresses (i.e. [www.amc.net/johnadams](http://www.amc.net/johnadams)). Here's a sneak peak:



## AMC Annual Meeting and Awards Ceremony

Save the Date! May 4, 2009 AMC Annual Meeting and Awards Ceremony

### Quick Links

*The Composer's 411:*

[www.amc.net/resources/memberresources.asp](http://www.amc.net/resources/memberresources.asp)

The Composer's 411 is a useful online member resource area. This resource area covers the basics that every composer should know which includes: information on score production, obtaining performances, compensation, copyright, promotion, opportunities, and selected articles from NewMusicBox. The Composer's 411 was written by AMC staff, experts in the field, and NewMusicBox journalists.

Become a fan of AMC on Facebook:

[www.facebook.com/pages/American-Music-Center/10365259930](http://www.facebook.com/pages/American-Music-Center/10365259930)

Visit us on MySpace:

[www.myspace.com/theamericanmusiccenter](http://www.myspace.com/theamericanmusiccenter)

## AMC Media



### On Air: Coming Up on Counterstream Radio

February's lineup of [special programs](#):

February 3 (@ 3 p.m. ET):  
CoverShot: Martin Bresnick and Lisa Moore

February 3 (@ 9 p.m.) & February 5 (@ 3 p.m.):  
CS DJ: Tania León

February 10 (@ 3 p.m.):  
CoverShot: Martin Bresnick and Lisa Moore

February 12 (@ 9 p.m.) & February 15 (@ 3 p.m.):  
CS Concert Broadcast: American Composers Orchestra

February 17 (@ 3 p.m.):  
CoverShot: Martin Bresnick and Lisa Moore

February 19 (@ 9 p.m.) & February 22 (3 p.m.):  
Spotlight Session: Grouper

February 24 (@ 3 p.m.):  
CoverShot: Martin Bresnick and Lisa Moore

February 26 (@ 9 p.m.):  
CoverShot: Martin Bresnick and Lisa Moore  
CS Concert Broadcast: American Modern Ensemble, Women Who Rock

### [Crash Courses in New Music: Spread the Word](#)

Ready to dig deeper? For listeners looking to learn more about the music presented on Counterstream Radio, we present a series of Crash Courses. The programs present a mix of talk and music designed to give the interested person an understanding of the key people and developments that have shaped the various streams of music played on the station. These entertaining and informative programs are available for your on-demand streaming pleasure. Spread the word!

#### [American Serialism](#)

Hosted by Matthew Guerrieri

#### [The Building Blocks of Acousmatic Music](#)

Hosted by Tom Lopez

[Minimal Music, Maximal Impact](#)

Hosted by Kyle Gann

[Post-Jazz Jazz](#)

Hosted by Lara Pellegrinelli

## **In the Box: Featured Content in NewMusicBox**

VIEWPOINT: [Invisible Performer](#)

In printed programs, I am usually credited for "sound mixing and voice processing," and that covers a lot of my role in a given performance, but I don't have an easy "elevator description" of what it is that I do in the company.

By *Tom Hamilton*

ANALYSIS: [Downsizing Opera?](#)

The times have never been as dark and uncertain for composers of new operatic works, but every crisis presents its opportunities; the times suggest that the less costly but not often performed smaller-forces opera, also known as chamber opera, may be entering its heyday.

By *Edward Ortiz*

SPOTLIGHT: [Zeroing In on Composer and Percussionist Lukas Ligeti](#)

There's a steady stream of sound running through Lukas Ligeti's head, and this constant state of mental invention keeps him on his creative toes.

By *Molly Sheridan*

## **Opportunities Without Entry Fees**

**Receipt Deadline: February 11, 2009 (New Listing)**

*Rockefeller Foundation—Bellagio Center Creative Arts Residencies*

One month of room and board in the Italian villa will be provided to composers, novelists, playwrights, poets, filmmakers, and visual artists from any country in the world to engage in disciplined work, individual reflection, and collegial engagement.

For complete information, visit:

The Rockefeller Foundation  
Bellagio Center Creative Arts Residencies  
(No Address Provided)

Phone: (Not Provided)

Email: (Not Provided)

Web:

[www.rockfound.org/bellagio/bel\\_arts.shtml](http://www.rockfound.org/bellagio/bel_arts.shtml)

**Postmark Deadline: February 20, 2009 (New Listing)**

*Jerome Foundation—Travel & Study Grant Program*

The Jerome Foundation Travel & Study Grant Program offers support to music, theater, and visual artists from New York City and Minnesota. The program supports such activities as research leading to the creation of new work, the development of collaborations, participation in specific training programs, time for reflection and individualized study, investigating artistic work outside of Minnesota or New York City, and dialogue on aesthetic issues. Grants of up to \$1500 will be awarded for short-term travel of three to six days. Grants of up to \$5000 will be awarded for trips of one week or longer. Travel may be national or international, and must occur between June 1, 2009, and December 31, 2012.

*Eligibility/Guidelines:* The 2009 program will support artists working in the fields of music, theater, and the visual arts. (In 2010, artists working in literature, film/video, and dance will be eligible to apply, if the program is offered.) Minnesota nonprofit arts administrators are also eligible for this program. This program supports individuals, not organizations. Multiple-person partnerships may apply on one application form if the support requested does not exceed \$5000. Applicants must live in Minnesota or the five boroughs of New York City at the time of application and have lived in that location at least one year prior to the application deadline. Applicants must be emerging creative artists, defined as individuals who show significant potential yet are not recognized as established artists by fellow artists and other arts professionals.

*Submission Materials:* Visit the Jerome Foundation Web site for complete program information.

Jerome Foundation  
(No Mailing Address Provided)

Phone: (Not Provided)

Email: (Not Provided)

Web:

[www.jeromefdn.org/IV~Grant\\_Programs/C~Travel and Study](http://www.jeromefdn.org/IV~Grant_Programs/C~Travel_and_Study)

**Postmark Deadline: February 27, 2009  
(New Listing)**

*The Vancouver Chamber Choir—9th Biennial  
Young Composers' Competition*

The Vancouver Chamber Choir is pleased to encourage young composers (ages 8-22) with an opportunity to compose for Canada's premiere choir, have their composition performed in the choir concert series, and receive a cash award. Conductor Jon Washburn created the Young Composers' Competition in 1992 to support the development of young choral composers and to stimulate the interest of young people in singing choral music and attending choral concerts. The competition is held every two years. Entries are judged in three age categories: Elementary (8-12), Secondary (13-17) and college/University (18-22), with several special awards for the best submissions by residents of British Columbia. A panel of musicians selected by the Vancouver Chamber Choir adjudicates the competition by assessing the originality and craftsmanship of the music and, where appropriate, the words. Finalist compositions will be performed and winners announced at the concert Youth & Music 2009 on Friday, May 1, 2009 at 8pm (Ryerson United Church, Vancouver). Cash awards will be presented to two winners in each age group and also in the special BC categories. Young composers are encouraged to seek the support of their own choir or school, which may also be eligible for an award. In addition, all entrants will receive four tickets to a Vancouver Chamber Choir subscription series concert of their choice in the 2009-2010 season. Finalist compositions will be performed at the Youth & Music concert.

*Eligibility/Guidelines:* Compositions may be submitted in any of the following voicings: Harmony (e.g. SATB, SAB, SSA or other combinations) unaccompanied Harmony (e.g. SATB, SAB, SSA or other combinations) with piano accompaniment. Elementary composers may also choose to write for unison voices, either with or without piano accompaniment. The age categories are: Elementary, 8 - 12 years old; Secondary, 13 - 17 years old; College/University, 18 - 22 years old. The Vancouver Chamber Choir encourages schools, choirs or music classes to support their young composers by attending the Competition concert. All entries must be postmarked no later than February 27, 2009. All entries must be in hand-written manuscript or computer typescript. Recorded-only entries will not be accepted. Entries must be original music. Text must be one of the following: (a) original i.e. written by the composer (b) public domain i.e. not currently under copyright (c) under copyright but with written permission from the copyright

holder. (In this case, a copy of the written permission must be submitted with the entry.)

*Submission Materials:* Please send one clear copy of the original manuscript (not the original itself). All submitted copies remain with the Vancouver Chamber Choir and will not be returned. Both the composer's name and the text source should appear on the manuscript, as well as on the entry form. If an entry is chosen for the performance, the Vancouver Chamber Choir reserves the right to make changes or additions for performance purposes only. For complete information and an entry form, visit the website listed below. Please send a separate entry form and manuscript copy for each entry to:

Vancouver Chamber Choir (YCC)  
1254 West 7th Avenue  
Vancouver, BC V6H 1B6  
CANADA

Phone: 604.738.6822  
Email: [info@vancouverchamberchoir.com](mailto:info@vancouverchamberchoir.com)  
Web:  
[www.vancouverchamberchoir.com/young\\_composers\\_competition.htm](http://www.vancouverchamberchoir.com/young_composers_competition.htm)

**Postmark Deadline: February 27, 2009  
(New Listing)**

*Guild of Temple Musicians—Young Composer's  
Award 2009*

The Intention of the GTM Young Composer's Award is: to encourage gifted young Jewish composers to create worthwhile music for Jewish worship and Jewish concert programming; to encourage the composition of musically literate, Jewish appropriate musical settings which will be of lasting, practical use for religious services or concert performances, following the compositional form and design to be announced each year; to encourage Jewish communities throughout North America and beyond, to listen to, perhaps participate in, and above all to value Jewish musical expressions of quality which are reflective of our own century. The jury reserves the right not to award a prize in any given year, or to declare co-winners. The Award: \$2500 cash prize; premiere performance of the winning piece(s), either by a selected Temple in the spring, or at the annual American Conference of Cantors/Guild of Temple Musicians Convention in June; transportation and accommodation costs within North America for the winning composer to attend the premiere, at which he/she agrees to be present; automatic submission of the winning piece to Transcontinental Music, for publication consideration; one year's free membership in the Guild of Temple Musicians.

*Eligibility/Guidelines:* A candidate must be a Jewish musician, born after January 1st 1974, who is at least 18 years of age by February 27, 2009 (the deadline for submission of entries). The work's criteria will be judged on musical worth (the value of the piece's potential contribution to the field of Jewish Music), Judaic appropriateness (Hebraic accuracy, stylistic understanding, etc.), and practical usability (the possibility of further performances). The 2009 requested work will be a set of three pieces which may be performed as separate pieces or as a unit, with or without narrator. The work should be of 12 minutes total duration for SAB volunteer choir and piano. An optional, single-instrument obbligato may be added at the discretion of the applicant. The work should be entirely in Hebrew, using texts from Jewish liturgy, Bible, Jewish poetry or prose, or a combination of the foregoing. Scores must be legibly copied or printed in full by the composer and contain all necessary dynamics, tempi, etc. (chorded "charts" or tapes are unacceptable). The composer's name should appear only on the first page of the score. Candidates may submit more than one entry in any given year. New submissions may be sent during succeeding years, but no candidate may win the award more than twice. Submitted pieces must have been written no earlier than one year before the submission date, and be unperformed as well as unpublished.

*Submission Materials:* Applicants intending to submit a work should notify the Chairman when this decision is made. Pieces should be sent to:

Ben Steinberg, Chairman  
GTM Young Composer's Award  
c/o Temple Sinai  
210 Wilson Avenue  
Toronto, Ontario M5M 3B1  
CANADA

Phone: (Not Provided)  
Email: [cir@templesinai.net](mailto:cir@templesinai.net)  
Web:  
[www.quildoftemplemusicians.org/GTM/yca.html](http://www.quildoftemplemusicians.org/GTM/yca.html)

**Receipt Deadline: March 1, 2009 (New Listing)**

#### *Fulbright-mtvU awards*

The U.S. Department of State's Bureau of Educational and Cultural Affairs and mtvU have announced the Fulbright-mtvU Fellowships, awarded to promote "the power of music" as a global force for mutual understanding. Fellows will conduct research abroad for one academic year on projects of their own design, around an aspect of international musical culture. They will share their experiences during their Fulbright year via video reports, blogs, and podcasts.

Up to four awards will be available to pursue projects around an aspect of international contemporary or popular music as a cultural force for expression. Preference will be given to creative projects that are conveyed in a dynamic fashion and are accompanied by a feasible plan. Applicants are encouraged to consider all aspects of the power of music in developing their proposals. Along with the study of music in a specific cultural context, proposals will be considered in other music-related fields including music and social activism; music in learning; music and the community, and musical performance.

For more information, visit the website listed below.

Fulbright-mtvU awards  
(No Mailing Address Provided)

Phone: (Not Provided)  
Email: (Not Provided)  
Web: [us.fulbrightonline.org/thinking\\_mtv.html](http://us.fulbrightonline.org/thinking_mtv.html)

**Postmark Deadline: March 1, 2009 (New Listing)**

#### *ASCAP Foundation—Morton Gould Young Composer Awards*

Open to composers in all musical genres, The ASCAP Foundation Morton Gould Young Composer Awards encourage developing music creators during the earliest stages of their careers. This program selects several young composer recipients each year to receive the cash awards. Awards for the youngest recipients from K-12th grade are funded through a bequest from John DeVries, writer of "Oh Look at Me Now" and The ASCAP Foundation Charlotte V. Bergen Scholarship made possible by The Frank & Lydia Bergen Foundation for a composer 18 years of age or younger. Each year the top award winner receives an additional cash prize, The ASCAP Foundation Leo Kaplan Award, named in memory of the distinguished jurist and music lover who served from 1967-1995 as ASCAP's Special Distribution Advisor.

*Eligibility/Guidelines:* Those wishing to apply must be composers who are citizens or permanent residents of the United States or enrolled students with student visas, who have not reached their 30th birthday by January 1, 2009. A panel of ASCAP composers selects the winners.

*Submission Materials:* Each applicant must submit a completed application form—due by March 1st 2009, one reproduction of an original score, biographical and educational information, and a list of compositions to date. All materials

must be postmarked no later than March 1st each year. Application materials are in Adobe Acrobat (PDF) format. If you do not have Adobe Acrobat reader installed on your computer, you may download Adobe Acrobat Reader for free. For information or an application write to:

Frances Richard, c/o ASCAP  
One Lincoln Plaza  
New York, NY 10023

Phone: (Not Provided)  
Email: [concertmusic@ascap.com](mailto:concertmusic@ascap.com)  
Web:  
[www.ascap.com/about/support.html#qould](http://www.ascap.com/about/support.html#qould)

**Receipt Deadline: March 2, 2009 (New Listing)**

*EarShot & Memphis Symphony Orchestra—New Music Readings*

Memphis Symphony Orchestra and EarShot, the newly formed National Orchestral Composition Discovery Network, announce the Memphis Symphony Orchestra New Music Readings, to be held May 20 and 21, 2009, in Memphis, Tennessee. The Readings are designed to be an outstanding artistic and professional-development opportunity for emerging composers and are also an excellent way for emerging composers to gain visibility in the field of orchestral music. These Readings will provide up to four emerging composers the opportunity to work closely with the nationally acclaimed Memphis Symphony Orchestra and its music director David Loebel. Composers will be selected for the readings on a competitive basis, and the experience will include feedback from selected musicians, the Memphis Symphony's Music Director David Loebel, and an esteemed panel of mentor composers. The Memphis Symphony New Music Readings are a part of EarShot: the nationwide network of new music readings and related composer-development programs. The goals of the program are to create the nation's first ongoing systematic program for identifying emerging orchestral composers; to provide professional-level working experience with orchestras from every region of the country; and to increase awareness of these composers and access to their music throughout the industry. EarShot is a partnership between American Composers Orchestra, American Composers Forum, American Music Center, the League of American Orchestras, and Meet The Composer.

*Eligibility/Guidelines:* Applicant must be either a U.S. citizen or a non-citizen lawfully and permanently residing or studying full-time in the United States. Emerging composers from the Southeast are strongly encouraged to apply. There are no age restrictions; however,

applicants should be composers at the early stages of their professional careers. Only works that will not have been performed or read by a professional orchestra or received a public performance in Tennessee prior to the reading date, are eligible. Only works completed after December 31, 2002, will be considered. Compositions should be up to 15 minutes in length. Shorter works, or a portion or movement from longer works, will also be considered. Instrumentation should not exceed the following complement: winds at 2.2.2.2; brass at 4.2.2.1; timpani, 2 percussion, harp, keyboard, and strings (7.5.4.3.2). Standard orchestral doublings are permitted. Works with instrumentations that exceed the above limitation will be considered only with advance approval. The quality of the score submitted is the primary evaluation criteria. It is therefore in the applicant's best interest that the score be clear, accurate, and the best representation of the composer's work. The additional background and educational information is for eligibility and documentation purposes. Works requiring soloists will not be considered.

*Submission Materials:* Each composer may submit only one composition for consideration. Do not submit recordings. Incomplete, illegible, or late applications will not be considered. Submission form may be downloaded as an Adobe Acrobat PDF from the website listed below. To apply please submit the following materials by March 2, 2009: One bound copy of the score, clearly labeled with the composer's name and title of the work on the cover page; Completed submission form; A current résumé for the composer including educational background, major teachers, awards, professional affiliations; A list of works, including title, year composed, instrumentation, duration, and performance history; One letter of recommendation from an established composer or other music professional, attesting to the applicant's accomplishments and potential as an orchestral composer. The recommendation may be sent under separate cover. A self-addressed, stamped envelope suitable for the return of materials may also be included. All supporting materials remain the property of EarShot. EarShot is not responsible for lost scores. If selected, composers must provide professional, legible orchestral parts and scores prepared according to guidelines established by the Major Orchestral Librarians Association (MOLA). Performance materials must be delivered to ACO offices no later than 5 PM, April 15, 2009. MOLA guidelines can be found at the website listed below. Applications and submitted works for the Memphis Symphony New Music Readings are due by March 2, 2009. Please send all materials to:

Memphis Symphony Orchestra New Music Readings

EarShot c/o: American Composers Orchestra  
240 West 35th Street, Suite 405  
New York, NY 10001-2506

Phone: 212.977.8495, x202  
Email: [readings@americancomposers.org](mailto:readings@americancomposers.org)  
Web: [www.earshotnetwork.org/memphis.html](http://www.earshotnetwork.org/memphis.html)  
Web (MOLA): [www.mola-inc.org/MOLA%20Guidelines%20Text.htm](http://www.mola-inc.org/MOLA%20Guidelines%20Text.htm)

**Receipt Deadline: March 13, 2009 (New Listing)**

*Meet The Composer—Commissioning Music/USA*

Countless new and important works have come into being through commissions. Commissions also provide a vital source of income and artistic development for composers. To ensure that composers and their commissioners have the knowledge and resources to successfully complete their goals, Meet The Composer offers support through its Commissioning Music/USA program. This support takes the form of subsidized commissioning fees as well as technical assistance in managing the entire life-cycle of a commissioning project. Once a project is completed, Meet The Composer will make information on the commissioned work and the composer available to presenters and performers looking for new repertoire or new composers to commission. Applications are submitted by a single commissioner or consortium of commissioning organizations and are evaluated by an outside panel of artists and presenters. If selected to participate in the program, Commissioning Music/USA offers between \$10,000 and \$20,000 in support of the composer's commissioning fee and copying expenses.

*Eligibility/Guidelines:* The 2009 round of Commissioning Music/USA will consider applications for concert works, i.e. stand-alone musical works created by a single, or collaborating composers, and performable in a "concert" setting, in the following genres: chamber, jazz, orchestral, chorus, and solo works. Proposed works can be in any style and may be notated, improvised, electronic or any combination.

*Submission Materials:* For complete information, please visit the website listed below.

Meet The Composer  
Commissioning Music/USA  
(No Mailing Address Provided)

Phone: (Not Provided)  
Email: (Not Provided)  
Web: [www.meetthecomposer.org/node/46](http://www.meetthecomposer.org/node/46)

**Postmark Deadline: March 13, 2009 (New Listing)**

*International Alba Music Festival—Third Annual Music Composition Master Class*

The Third Annual Music Composition Master Class, to occur from May 18 - June 1, 2009, will take place at the International Alba Music Festival in north Italy. Now in its fourth year, the Master Class will invite six composers to participate. Students with solo/duo/small group chamber works may have these programmed during the festival. Students who aren't programmed will be considered for a commission for future performance. All accepted students will be told upon acceptance about performance or commission prospects. Private meetings, class meetings with guest composers, full participation in festival. Resident/visiting composers for 2009 are David Froom, Robert Gibson, and Mikako Mizuno. The \$2595 course fee includes a roundtrip flight to Italy (from Washington DC – travel from other locations can be arranged), room, board, tuition, access to Wi-Fi and composition space.

*Eligibility/Guidelines:* Composers of any nationality between the ages of 19 and 25 may apply (exceptions granted on case-by-case basis). At the time of application, composers should be matriculated students in a college or university program leading to a music degree.

*Submission Materials:* To apply, send letter outlining eligibility or requesting an exception; one or two compositions, with recordings, if possible; SASE for return of materials if desired; reference letter with author's signature across seal. Admission to the class will be announced on April 3. Please address materials to:

David Froom  
Music Composition in Alba  
Music Department  
St. Mary's College of Maryland  
18952 E. Fisher Road, St.  
Mary's City, MD 20619

Phone: 240.895.4228  
Email: [dfroom@smcm.edu](mailto:dfroom@smcm.edu)  
Website:  
[www.smcm.edu/music/pdfs/brochure.pdf](http://www.smcm.edu/music/pdfs/brochure.pdf)

**Receipt Deadline: March 15, 2009 (New Listing)**

*The Metaphysics of Notation—Call for Performance Proposals*

The Cantor Arts Center at Stanford University announces the exhibition of composer Mark

Applebaum's graphic score, *The Metaphysics of Notation*, which will be installed from April, 2009 through February, 2010. The score is a 72-foot work of visual art and two hanging mobiles teeming with evocative glyphs and densely arranged pictographs. The meaning of these visual figures is deliberately left undefined by the composer; each performer(s) is invited to make a sonic realization of the score by articulating its signs according to a personal interpretation, whether spontaneous or prepared in advance. Performances may be by soloists or multiple players, they will occur in the museum each Friday between noon and 1:00, they will be compensated by a modest honorarium of \$100, and excerpts of performances will appear on a subsequent compilation CD.

*Eligibility/Guidelines:* Any player dedicated to contemporary music, improviser, or composer-performer may apply. Players with physical mobility (the ability to relocate during the performance) will have expanded interpretative range. Applicants are urged to download and read the full set of guidelines at the Cantor Art Center website (below) which provides detailed information about the score, the physical space, and technical limitations.

*Submission Materials:* (a) a single page with the following information: applicant name, mailing address, telephone, email, complete list of performer names and instrumentation, a list of preferred Friday dates between June 5, 2009 and February 19, 2010, and other possible Friday dates (optional) in order of preference; (b) performer bio(s); and (c) an audio CD representative of the performer(s) playing. The composer thanks you for downloading and reading the guidelines first. Submissions and inquiries should be addressed to:

The Metaphysics of Notation  
Cantor Arts Center  
328 Lomita Drive  
Stanford, CA 94305-5060

Contact: Mark Applebaum  
Phone: (Not Provided)  
Email: [applemk@stanford.edu](mailto:applemk@stanford.edu)  
Web:  
[museum.stanford.edu/participate/programs\\_events\\_faculty\\_choice.html](http://museum.stanford.edu/participate/programs_events_faculty_choice.html)

**Receipt Deadline: April 1, 2009 (New Listing)**

*First Nations Composer Initiative—Common Ground Grant Program*

The First Nations Composer Initiative, a program of American Composers Forum, is dedicated to serving the needs of American Indian, Alaska

Native, First Nations, and Indigenous makers of new music throughout Indian Country. The goals of Common Ground are to support activities that boost traditional and contemporary indigenous creative musicians through commissions, residencies, performance and production, travel/study, and outreach. Individual awards will range from \$500 to \$7,500. Grants are designed to give an immediate financial boost to makers of new music at a time when this help would have a significant career-enhancing effect.

*Eligibility:* The Common Ground initiative seeks applications from indigenous makers of new music (composers, performers, groups, sound artists, songwriters, etc.) from the United States and Canada to support creation, performance, and audience/community building activities involving native musical artists.

*Submission Materials:* Visit the FNCCI website for complete program guidelines and examples of funded activities.

First Nations Composer Initiative  
(No Mailing Address Provided)

Phone: (Not Provided)  
Email: (Not Provided)  
Web:  
[fncci.org/Opportunities/tabid/56/Default.aspx](http://fncci.org/Opportunities/tabid/56/Default.aspx)

**Receipt Deadline: April 1, 2009 (New Listing)**

*Meet The Composer—MetLife Creative Connections*

MetLife Creative Connections provides support for American composers to participate in public activities related to specific performances of their original music. By supporting the composer's interaction with audiences, performers, arts organizations, and local communities, MetLife Creative Connections aims to increase public awareness and enhance the creative artist's role in society. MetLife Creative Connections applications are submitted by a Sponsoring Organization requesting support for one or more composers participating in public activities organized, sponsored, and/or presented by the organization. Applications are submitted online by authorized representatives of the sponsoring organization. For more information, complete guidelines, and to apply, visit the website listed below.

Meet The Composer  
MetLife Creative Connections  
(No Mailing Address Provided)

Phone: (Not Provided)  
Email: (Not Provided)  
Web: [www.meetthecomposer.org/node/10](http://www.meetthecomposer.org/node/10)

**Receipt Deadline: April 1, 2009 (New Listing)**

*DuoSolo—Call for Scores*

DuoSolo is accepting scores until April 1, 2009. Finalists will be notified no later than April 21, 2009. The winner will be announced no later than June 1, 2009. The goal of the DuoSolo Emerging Composer Competition is to promote the development of young composer's around the world and expand the repertoire for contemporary flute/piano duo. Works submitted to the competition will be eligible for performance and recording by the members of DuoSolo, Mary and Michael Kirkendoll. Prizes include: \$500, premiere performance by DuoSolo during the 2009-2010 season, a professional quality CD recording inclusion on DuoSolo's first commercial recording (date TBD).

*Eligibility/Guidelines:* Composers age 35 and under as of September 1, 2008 may apply. All works should be a minimum of 8 minutes in length, and there is no maximum time limit. Composers may specify whether multiple movement pieces must be performed in their entirety or if movements may be performed separately. Individual composers may submit up to three (3) different scores. Finalists will be asked to submit three (3) hard copies of their piece for final adjudication. The 2009 DuoSolo Emerging Composer Competition requests works dealing with or reflecting on one of the following themes: the natural world, peace, elements of spirituality, popular culture, dedication. On either a title page or on the first page of the score, composers must include the phrase, "written for DuoSolo."

*Submission Materials:* Interested composers should submit the full score for a new work for flute/piano duo in full score with parts. Scores may be submitted via email as a PDF file or sent through standard mail directly to DuoSolo. Please include your name and current contact information with your submitted score. For complete information, please visit DuoSolo's website. Submissions should be emailed to the email address below with the subject "Emerging Composer Submission." If you wish to submit scores through the mail, please send them to:

DuoSolo  
Emerging Composer Competition  
1029 Stonecreek Drive  
Lawrence, KS 66049

Phone: (Not Provided)  
Email: [duosolo@duosolo.com](mailto:duosolo@duosolo.com)  
Web: [www.duosolo.com](http://www.duosolo.com)

**Postmark Deadline: April 1, 2009 (New Listing)**

*American Composers Forum—Encore Grant Program*

The April 2009 round of the ACF Encore grant program funds projects to occur from July to December 2009. Grants from \$500 to \$2000 are made to performers to play a work at least three times during an 18-month period. Awards support rehearsal and performance costs, so that performers may connect with a composer whose work they have not previously performed. Grant amounts vary according to the duration, difficulty of the work, and the number of performances proposed. As a rough guide, a soloist may receive \$500-\$1000, a chamber group (3-8 performers) \$1000-\$1500, and a larger ensemble \$1500-\$2000.

*Eligibility/Guidelines:* Performers and composers apply jointly. Please use the application form on the ACF website. Selection criteria include the quality of both the performer's and of the composer's submitted work. In addition, it is essential that the performers be dedicated to promoting the work, as shown by the total number of proposed performances, diversity of venues, broadcast and recording opportunities, and potential for reaching new audiences. Performers are encouraged to explore ways of integrating the work into settings where new music is seldom heard and to utilize creative or innovative programming should the work be presented in a more traditional concert setting.

*Submission Materials:* For complete information, please visit the webpage below.

American Composers Forum  
332 Minnesota Street, Suite E145  
St. Paul, MN 55101

Phone: (Not Provided)  
Email: (Not Provided)  
Web:  
[www.composersforum.org/programs\\_detail.cfm?oid=10956&section](http://www.composersforum.org/programs_detail.cfm?oid=10956&section)

**Receipt Deadline: April 10, 2009 (New Listing)**

*The Walden School—Young Musicians Program (June 27 - August 2, 2009)*

Walden's renowned Young Musicians Program provides thorough and creative theoretical

training for young musicians ages 9 to 18. The school is deliberately small, and a student to faculty ratio of 4 to 1 ensures that coursework is geared to the individual student, beginner through advanced, and that a creative and supportive musical community is formed and nurtured. During the five-week program, students attend classes in music theory, composition, music history, analysis, computer musicianship, jazz and other topics to complement their thorough training in Walden's core curriculum of musicianship and composition. During weekly composers forums, student improvisations and compositions are performed by faculty, students, and visiting artists and a guest moderator leads discussion about the pieces. The Walden School Concert Series features performances by world-class artists and ensembles that interact closely with students. All students and faculty participate in The Walden School Chorus which meets daily and performs a concert at the end of the session. Dances, swim trips, weekly mountain hikes, and 'open mic' nights balance this rigorous musical training and are integral to the Walden experience. Tuition is \$6100 and financial aid is available.

To apply please visit The Walden School website listed below.

The Walden School  
31 A 29th Street  
San Francisco, CA 94110

Phone: 415.648.4710  
Email: [students@waldenschool.org](mailto:students@waldenschool.org)  
Web: [www.waldenschool.org](http://www.waldenschool.org)

**Postmark Deadline: May 1, 2009 (New Listing)**

*Brian M. Israel Prize 2009 Competition*

The Brian M. Israel Prize has been awarded annually since 1985 to an emerging New York State composer. The Society for New Music and the NY Federation of Music Clubs seek to encourage promising New York State composers of student age or those just beginning their professional careers. Two awards will be made: one for \$500 and another for \$250. Also, each of the two prize-winning composers will be performed by the Society for New Music during the 2009-2010 season. A panel of composers, conductors, and performers will judge compositions on originality, artistic promise, technical skill, and effectiveness in performance. The judges reserve the right to recommend that no award be given. Their decision will be announced in June 2009.

*Eligibility/Guidelines:* The competition is open to any composer currently living in New York State (students currently studying in New York State are eligible), born on or after May 1, 1979, whose music has not previously been performed by the Society for New Music.

*Submission Materials:* Send score and CD or cassette recording (strongly recommended, if available) to the address listed below. Applicants are to submit scores and recordings anonymously. Manuscripts are to be submitted with a cover sheet listing the title, duration, instrumentation, and date of composition, and the name, address, telephone number, email address, and date of birth of the composer. The composer's name is not to appear anywhere on the manuscript itself, or on any accompanying recording. A composer may submit only one work. Works should be for one to seven performers, in any combination of instruments, tape, and/or solo voices. Choral music will not be considered. The Society for New Music assumes no responsibility for the safety of the materials submitted. Materials will be returned only if accompanied by self-addressed mailer and sufficient postage (SASE). Submissions not complying with the rules of the competition will be disqualified, as will scores not meeting minimum professional standards of notation. Parts are the responsibility of the winning composers, and must be available by September 1, 2009. The winning composers will each be expected to attend one rehearsal and the performance. Address inquiries and submissions to:

Brian M. Israel Prize  
c/o Samuel Pellman  
Hamilton College Department of Music  
198 College Hill Road  
Clinton, NY 13323

Phone: (Not Provided)  
Email: [spellman@hamilton.edu](mailto:spellman@hamilton.edu)  
Web: [academics.hamilton.edu/music/spellman/Israel\\_Prize.pdf](http://academics.hamilton.edu/music/spellman/Israel_Prize.pdf)

**Receipt Deadline: June 30, 2009 (New Listing)**

*Luxembourg Society for Contemporary Music—  
International Composition Prize*

The Luxembourg Society for Contemporary Music announces its 8th International Composition Prize for the year 2009. The compositions will be judged by an international Jury consisting of the following members: André Laporte (Belgium); Gerhard Müller-Hornbach (Germany); Roger Tessier (France); Richard Tsang (Hong Kong); Marcel Wengler (Luxembourg). The judges will select four works

in a preliminary round; these works will be performed at the Final Concert to be given by the Luxembourg Sinfonietta on October 18, 2009. The finalists must be present at this concert. The judges will announce the prizewinners following the performance. The material for the performance of the selected compositions must be sent to Luxembourg Sinfonietta by September 1, 2009 and must be available for the ensemble free of charge. Prizes will be awarded as follows: €3000, 1st prize; €2000, 2nd prize; €1000, 3rd prize; €500, 4th prize. The prize-winning works will be issued on CD by Luxembourg Sinfonietta. The judges reserve the right not to award a prize. The jury's decision is final and cannot be legally challenged. The scores remain the property of the Luxembourg Music Information Centre.

*Eligibility/Guidelines:* Composers from all over the world – without age limitation – are invited to present new works for the ensemble Luxembourg Sinfonietta. Composers may submit a piece for the whole ensemble: 1 flute; 1 clarinet in Bb; 1 bass clarinet in Bb; 1 alto saxophone; 1 horn; 1 tuba; 1 piano; 1 accordion; 1 percussion player (vibraphone, glockenspiel, 3 tom-toms, 2 suspended cymbals, bass drum). Only one entry per person will be accepted. Compositions must have been written especially for this competition; they must not have been performed previously nor awarded a prize. The duration of the work must be stated on the score and be from 8 to 10 minutes.

*Submission Materials:* There is no entry fee. Three copies of the score must be sent by registered mail. They will only be considered if they are anonymous and identified by a code word. A sealed envelope, also marked with the code word only, must accompany the score and contain the composer's name, address, photo, curriculum vitae and a copy of the passport. Deadline for entries: before 1 July 2009. All documents should be sent to:

Luxembourg Sinfonietta  
3, route d'Arlon  
L-8009 Strassen  
LUXEMBOURG

Phone: (+ 352) 22 58 21  
Email: [info@luxembourg-sinfonietta.lu](mailto:info@luxembourg-sinfonietta.lu)  
Web: [www.luxembourg-sinfonietta.lu](http://www.luxembourg-sinfonietta.lu)

**No Deadline: Open Until Filled (New Listing)**

*The Walden School—Teacher Training Institute (August 5 – 12, 2009)*

The Walden School's unique Teacher Training Institute offers professional development opportunities to help music educators sharpen

their musicianship skills, enrich their teaching with imaginative activities, and more effectively guide the creative voices of their students. Weekend workshops and weeklong intensives are designed for composers, college professors, public and private school music teachers, and private instructors interested in learning proven methods for introducing or further developing composition and improvisation activities in the classroom or studio. Interactive sessions with master teachers include daily classes in musicianship, computer music, solfège, rhythms, and improvisation and provide participants with innovative ideas and specific teaching tools based upon an original music pedagogy, initially developed by Grace Newsom Cushman, that has had proven success for more than 50 years.

To apply please visit The Walden School website listed below. Financial aid is available.

The Walden School  
31 A 29th Street  
San Francisco, CA 94110

Phone: 415.648.4710  
Email: [teachers@waldenschool.org](mailto:teachers@waldenschool.org)  
Web: [www.waldenschool.org](http://www.waldenschool.org)

## **Opportunities With Entry Fees\***

**\*PLEASE NOTE:** The American Music Center does not encourage the charging of entry fees to composers or performers participating in competitions, calls for scores, festivals, or other opportunities. While we understand that organizations may feel compelled to charge a *nominal* fee to help pay for *reasonable administrative costs* not covered by funding, the American Music Center strongly objects to organizations that charge fees in a manner that is misleading or inappropriate, such as charging relatively high entry fees in order to fund the cost of the actual award or performance or, worse, charging entry fees while reserving the right not to award any prize at all (e.g., hundreds or thousands made by charging fees, but no commission, performance, award, etc.). **It is for these reasons that we urge all composers and performers to consider carefully all opportunities with entry fees and to contact AMC directly if you have questions or concerns about a particular opportunity.**

**Event Date: February 11, 2009 (New Listing)**  
Fee: \$50

*Future of Music Coalition—DC Policy Day 2009*

New technologies continue to redefine how music is created, presented, distributed and accessed. How will changes in the policymaking landscape affect performers, recording artists and listeners? On Wednesday, February 11, 2009, (9:00 AM – 6:00 PM, cocktail party to follow), Future of Music Coalition's DC Policy Day will bring a laser-beam focus to core issues emerging in the courts, in Congress, at the FCC and the Copyright Office. With its impressive array of thought-leaders and experts, Policy Day '09 will examine how media and broadband policy affect music discovery and acquisition, and how changes in copyright law could impact the music community — from creators and entrepreneurs to advocates and fans. Representatives from FMC, the Copyright Office, the FCC, Pandora, the RIAA, SoundExchange, the Songwriters Guild of America and more will be on hand to discuss the issues. Artist scholarships are available. Topics of conversation include broadband and internet policy, copyright and compensation, radio issues and new business models. These discussions will help establish an agenda for music, technology and law at the start of a new federal administration. The Coalition asks that you join them.

AMC members receive special consideration for artist scholarships. To apply for a scholarship, visit the webpage listed below and click on "apply for scholarship." AMC members should input "I am an AMC Member" in Section C to receive special consideration. This scholarship waives registration fees but does not cover travel costs. For more details on the events, contact the Events Organizer Chhava Kapadia via email.

Future of Music Coalition  
(No Mailing Address Provided)

Contact: Chhava Kapadia, Events Organizer  
Phone: (Not Provided)  
Email: [chhaya@futureofmusic.org](mailto:chhaya@futureofmusic.org).  
Web:  
[www.futureofmusic.org/events/dcpolicyday09](http://www.futureofmusic.org/events/dcpolicyday09)  
Web (scholarship application):  
[www.futureofmusic.org/events/dcpolicyday09/scholarshipinfo.cfm](http://www.futureofmusic.org/events/dcpolicyday09/scholarshipinfo.cfm)

**Receipt Deadline: February 16, 2009 (New Listing)**  
Fee: \$50

#### *Music 09 Festival*

Music09 is a unique and intensive new music festival which will take place at the prestigious Hindemith Foundation Music Center in Blonay, Switzerland from June 22 through July 3, 2009. The premiere American ensemble eighth blackbird will be joined by principal composers

Chen Yi, Frederic Rzewski, and Joel Hoffman, all of whom will be working with an invited group of young composers and instrumentalists, both advanced students and young professionals. Upon acceptance, composers will be assigned specific ensembles and will write pieces for the festival which will be rehearsed, performed, and recorded in Blonay by a variety of ensembles. Each ensemble will consist of a member of eighth blackbird along with a carefully selected group of young instrumentalists. Concurrently, the instrumentalists will prepare and perform works by the three principal composers. This repertoire will be performed in a series of concerts throughout the festival in Blonay and surrounding locations.

*Eligibility/Guidelines/Submission Materials:* For more information and all application materials, please go to the Music09 website:

Music09 Festival  
(No Mailing Address Provided)

Phone: (Not Provided)  
Email: (Not Provided)  
Web: [www.ccm.uc.edu/musicx/index.html](http://www.ccm.uc.edu/musicx/index.html)

**Receipt Deadline: February 16, 2009 (New Listing)**  
Fee: \$25

#### *University at Buffalo—June in Buffalo*

Presented by the Department of Music and The Robert and Carol Morris Center for 21st Century Music, June in Buffalo, a festival and conference dedicated to composers, will take place from June 1-7, 2009 at the University at Buffalo. June in Buffalo offers an intensive schedule of seminars, lectures, master classes with selected faculty composers, workshops, professional presentations, participant forums and open rehearsals as well as afternoon and evening concerts open to the general public and critics. Each of the invited composers will have one of his/her pieces performed during the festival (please see application procedures below). Evening performances feature faculty composers, resident ensembles and soloists renowned internationally as interpreters of contemporary music.

*Submission Materials:* To Apply to June in Buffalo, please send all materials by mail. Applications must include the following materials: (1) A résumé or curriculum vitae detailing your education, experience, and creative activity. (2) A letter of reference from someone acquainted with your current compositional activity. (3) A proposal requesting the performance of a recent work for: a. Brass Quintet and Percussion (or subset); b. Flute,

Clarinet, Piano, Percussion, Violin, Cello (or subset); c. Any solo orchestral instrument (including piano, harp, percussion); Works involving electronics will be considered. (4) One or two scores that demonstrate your recent work and accompanying recordings, if available (cassettes, DATs, or CDs). At least one of these works should be a solo. (5) A \$25 non-refundable processing fee. Checks or money orders should be made payable to June in Buffalo. Foreign applicants must pay by international money order in US currency. Do not send cash. (6) A SASE for the return of materials and an email address at which you can be easily contacted. If the performance of a selected work by a participating composer becomes impossible due to circumstances beyond the control of the June in Buffalo festival, every attempt will be made to arrange a substitution where possible. To apply as an auditor, please send a resume and the processing fee. Auditors attend all June in Buffalo events, but will not have a piece performed. All application materials must be received by February 16, 2009. Mail to:

June in Buffalo  
222 Baird Hall  
Music Department  
University at Buffalo  
Buffalo, NY 14260-4700

Contact: J.T. Rinker  
Phone: 716.645.0624  
Email: [jtrinker@buffalo.edu](mailto:jtrinker@buffalo.edu)  
Web: [www.music.buffalo.edu/juneinbuffalo](http://www.music.buffalo.edu/juneinbuffalo)

**Postmark Deadline: February 16, 2009  
(Updated Deadline)**  
Fee: \$25

#### *I-Park—The Artists' Enclave*

I-Park announces its ninth season hosting The Artists' Enclave. Artists' residencies, self-directed/project oriented, will be offered from May through November 2009, with possible off-season sessions in April and December. Most sessions are four weeks in duration. Residencies will be offered to visual (including digital) artists, music composers, environmental artists, landscape and garden designers, creative writers and architects. Work samples will be evaluated through a competitive, juried process. I-Park is a 450-acre natural woodland retreat in rural East Haddam, Connecticut. Accommodations include comfortable private living quarters in an 1850's era farmhouse, shared bathroom facilities and a private studio on the grounds. An electric kiln, wireless internet and library facilities are provided. The music studio, in addition to an acoustic piano, has a selection of digital keyboards as well as a growing collection of peripheral devices and software for recording,

sequencing and sound manipulation. Unusual percussion and other instruments for use by composers are also available.

*Submission Materials:* There is a \$25 application processing fee required and artists are responsible for their own transportation to and from the area. They also provide for their own food and work materials. The facility is otherwise offered at no cost to accepted artists. For additional project information and to download 2009 application materials, including an in depth FAQ, visit to the website below.

I-Park  
(No Mailing Address Provided)

Phone: 860.873.2468  
Email: [ipark@ureach.com](mailto:ipark@ureach.com)  
Web: [www.i-park.org](http://www.i-park.org)

**Postmark Deadline: March 1, 2009 (New Listing)**  
Fee: \$40

#### *Ucross Foundation—Residency Program*

There are two residency sessions annually. Applications must be postmarked by the corresponding deadline in order to be considered by the panel of jurors. Application deadlines are March 1 for Fall Session, which runs from August through early December, and October 1 for Spring Session, which runs from February through mid-June. Residencies vary in length from two to eight weeks.

*Eligibility/Guidelines:* Artists, writers and composers from around the United States and the world, in all stages of their professional careers, are invited to apply to work on individual or collaborative projects. Applications are also welcome from those writing about the arts, and from individuals working in the natural sciences. Fellows are chosen by a panel of professionals in the arts and humanities in a highly competitive application process. The quality of an applicant's work is given primary consideration. Final invitations for residencies are extended at the discretion of the Ucross Foundation.

*Submission Materials:* To apply, each applicant must submit a completed Ucross Foundation Residency Program Application Form accompanied by the required materials, including three letters of recommendation, a project description and a work sample as described in the Application Guidelines. Please email, write or call the Ucross Foundation for application materials, complete information, or download the application from the website listed below. Completed applications and all references

must be mailed to the Foundation and may not be electronically transmitted. There is a \$40 nonrefundable application fee. There is no fee for a residency.

Ucross Foundation Residency Program  
30 Big Red Lane  
Clearmont, WY 82835

Phone: 307.737.2291  
Email: (Not Provided)  
Web:  
[www.ucrossfoundation.org/residency\\_program](http://www.ucrossfoundation.org/residency_program)

**Receipt Deadline: March 2, 2009 (New Listing)**  
Fee: \$35

*Areon Flutes—4th Annual International Chamber Music Competition, Composition Division*

Areon Flutes announces their 4th Annual International Composition Competition. Prizes of \$400 (Collegiate Division, undergraduates) and \$750 (Open Division, any age) will be awarded to the composers of the winning works, which will be performed on May 3, 2009 in California and distributed by Carolyn Nussbaum Music Company. The winner will be announced on March 30, 2009. David Ludwig and Mike Mower are the 2009 judges.

*Eligibility/Guidelines:* The Composition Competition is an integral part of Areon Flutes' mission to expand the repertoire for flute chamber music. Composers of any nationality, excited to add to the repertoire, are invited to submit works for flute trio. Any combination of the flute family is allowed. This includes the maximum use of two Piccolos, Alto Flutes and Bass Flutes or 3 C flutes. Collegiate Division (undergraduates) entrants should prepare a composition no longer than 10 minutes. Open Division (any age) entrants should submit a composition no longer than 15 minutes. Compositions submitted must not be published or have received a major premiere.

*Submission Materials:* 3 copies of the score with parts; a recorded reading session if available (MIDI realizations are acceptable); a completed application form with your pseudonym listed available at the website listed below; \$35 entry fee, and a SASE if you would like a return of materials. To submit or for more information, please contact:

Tamara Maddaford  
Areon Flutes  
557 Leland Ave.  
San Jose, CA 95128

Phone: 310.351.3788  
Email: [tamara@areonflutes.com](mailto:tamara@areonflutes.com)  
Web: [www.areonflutes.com/html/compdiv.html](http://www.areonflutes.com/html/compdiv.html)  
Web (Application):  
[www.areonflutes.com/html/pdf/2009\\_International\\_Composition\\_Competition.pdf](http://www.areonflutes.com/html/pdf/2009_International_Composition_Competition.pdf)

**Postmark Deadline: March 2, 2009 (New Listing)**  
Fee: \$15

*FUBiS Term II—Music Composition Course*

The Freie Universität Berlin will offer a summer composition course taught by Samuel Adler of the Juilliard School lasting six weeks between June 6, 2009 and July 18, 2009. Up to 15 students will be accepted to the program. The course will consist of weekly private composition lessons and master classes presented by German and/or international composers. Each student will be matched with one or more performers and write a work for that performer during the program. The compositions will be performed at a final concert during the last week of classes in Berlin. The course will consist of at least one private composition lesson taught weekly by Professor Samuel Adler plus a three hour master class given by other professional composers. Each student will be matched with one or more performer(s), and write a work for them. The composition will be performed at a final concert during the last week of classes in Berlin. In addition, students have the opportunity to take a class in conducting. Dr. Emily Freeman Brown will teach this class. She is the Music Director and Conductor of the Bowling Green Philharmonia and Opera Theater at Bowling Green State University in Ohio (optional at extra cost). Students also have the opportunity to enroll in a semi-intensive German language class according to their proficiency level their composition course schedule allowing. FUBiS offers German language classes on five proficiency levels, from beginner to advanced. FUBiS is a fully accredited institution, permitting transfer of credits to participants' home institutions. The course may be taken for credit only by 15 students matriculating at a recognized academic institution.

*Submission Materials:* Students applying for the music composition course are required to submit: Two (2) representative scores, preferably accompanied by a recording; copy of academic transcript(s); letter of interest (one page); CV; \$15 application fee (check made out to the "German University Alliance"). The total costs for this special class with Samuel Adler are €1800 plus accommodation and excursions. These costs consist of tuition (€1200) and a special program fee of €600. The application package should be sent no later than March 2,

2009 to the following address (Applicants will be notified via email by April 16, 2009):

German University Alliance  
Attn: Music Composition in Berlin  
871 United Nations Plaza  
New York, NY 10017

Phone: (Not Provided)

Email: (Not Provided)

Web:

[www.fubis.org/en/prog/term\\_2/2009/music\\_composition.html](http://www.fubis.org/en/prog/term_2/2009/music_composition.html)

**Postmark Deadline: April 16, 2009 (New Listing)**

Fee: \$15

*The Left Coast Chamber Ensemble—Composition Contest*

The winner of the 2009 contest will receive a \$750 cash award, a performance by the Left Coast Chamber Ensemble on their 2009-2010 concert season, and a compact disc recording of the performance.

*Eligibility/Guidelines:* The works must be for 1-7 players. Works for more than 7 players will not be eligible. There is no time limit for works. However, works 10-20 minutes in length, or shorter, are preferred. Works submitted must be from the following instrumentation in any combination. Works using other instruments will not be considered. Works with tape or electronics are eligible: 1 Male Voice (Tenor); 1 Flute (doubling Alto Flute and/or Piccolo); 1 Oboe (doubling English Horn); 1 Clarinet (doubling B flat, A, E flat, and/or Bass Cl.); 1 Piano (or Fortepiano or Harpsichord); 2 Violins; 2 Violas; 2 Cellos; 1 Double Bass; 1 Guitar. The submitted work must not have been professionally recorded for commercial CD release. Players, board members, and composers already affiliated with the Chamber Music Partnership may not enter the competition; likewise, their spouses, domestic partners and relatives may not enter the competition.

*Submission Materials:* Each composer must submit a legible score of professional quality; illegible scores will not be eligible. Each score

must be labeled with a pseudonym. No marks identifying the composer may appear anywhere on the score. Each score must be accompanied by an envelope labeled with the composer's pseudonym. Inside the envelope provide the following: composer's name, address, telephone number, and/or email address and the title of the work. Composers are encouraged to submit tapes or CDs of their works; however, works without tapes are eligible. MIDI realizations are acceptable. The entry fee must be in a separate envelope labeled with the composer's pseudonym, the entry fee is \$15 per entry. All checks must be made out to "The Left Coast Chamber Ensemble," and must be in US dollars. Entry fees not made out to "The Left Coast Chamber Ensemble" or in US dollars will be returned. Composers may submit as many works as wish, each one accompanied by an entry fee. Composers wishing to have their scores and tapes returned must enclose a self-addressed envelope with the correct US postage. Composers wishing to be notified of the jury's decision will be able to check our web site, or will have a letter mailed to them with the return of their materials only if a SASE is included. Decisions will be announced by June 30, 2009. All U.S. and international applications: do not send materials by registered or certified mail, or any mail service that requires a signature. Applicants from outside the U.S. must be postmarked by Thursday, April 16, 2009. Applicants outside the US are encouraged to send

materials as soon as possible. Please mail your entries to:

The Left Coast Chamber Ensemble  
Composition Contest  
196 Ripley Street  
San Francisco, CA 94110  
Re: 2009 Contest

Phone: (Not Provided)

Email: [LeftCoast@DSLExtreme.com](mailto:LeftCoast@DSLExtreme.com)

Web: [www.LeftCoastEnsemble.org](http://www.LeftCoastEnsemble.org)