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Philadelphia Music Project Announces 2001 Awards

The **Philadelphia Music Project** (PMP), a grant-making and professional development program funded by The Pew Charitable Trusts and administered by Settlement Music School, announced the recipients of its 2001 awards. PMP supports nonprofit organizations in the five-county region for music projects that engender excellence in performance, creativity in programming, and provide recipients with the means to elevate their artistic level. With the awarding of its 2001 grants, PMP will have underwritten 130 projects with support totaling \$5,259,650 since the inception of the program in 1989, demonstrating a substantive and continuing commitment to Greater Philadelphia's music community.

The 2001 PMP awards range from \$5,000 to \$80,000 and total \$794,000. Eighteen grant recipients were selected from 28 applicants. Funding requests totaled nearly \$1.2 million for project support. The recipients and their grants are: **The American Music Theater Festival/Prince Music Theater** (\$80,000); **Annenberg Center for the Performing Arts** (\$80,000); **Astral Artistic Services** (\$27,000); **Choral Arts Society** (\$25,000); **Concerto Soloists Chamber Orchestra of Philadelphia** (\$60,000); **International House of Philadelphia** (\$15,000); **Mann Center for the Performing Arts** (\$80,000); **Opera Company of Philadelphia** (\$64,000); **Philadelphia Chamber Music Society** (\$40,000); **Philadelphia Folklore Project** (\$60,000); **Philadelphia Fringe Festival** (\$30,000); **Philadelphia Singers** (\$30,000); **Pottstown Symphony** (\$30,000); **Relache** (\$30,000); **SRUTI, The India Music and Dance Society** (\$5,000); **Strings for Schools** (\$30,000); **University of the Arts** (\$28,000); and **WHYY** (\$80,000). Nearly all of these awards reflect the full funding amount requested by each organization to ensure that projects are realized at the scale and level of quality envisioned by the grantee. Astral Artistic Services, the Philadelphia Fringe Festival, Strings for Schools, the University of the Arts, and WHYY are first-time recipients of PMP grants.

Funded proposals will yield 224 events including the commissioning and performances of seven new works; world premieres of an additional four works; forty radio broadcasts; sixty-five residency/educational activities; one recording; and over one hundred presentations encompassing ten chamber music, forty orchestra, six choral, ten world music, fifteen jazz, one early music, and fourteen new music programs, as well two operas and three musical theater productions.

"PMP's 2001 awards reflect the breadth, innovation, and artistic excellence of the region's music community," noted PMP Director Matthew Levy. "We are pleased to contribute to the

vitality of Greater Philadelphia’s cultural landscape, making available to area residents a remarkably diverse range of programs and strengthening the creative capacity of local music institutions.”

PMP grants are awarded on a competitive basis and are selected by a panel of artists, scholars, and administrators from around the country with expertise in various aspects of music as well as a broad knowledge of the field. A distinguished 8-member panel reviewed this year’s applications and was comprised of Anthony Fogg, Artistic Administrator of the Boston Symphony Orchestra (panel chair); William Bolcom, Pulitzer Prize-winning composer and pianist; Greg Osby, saxophonist, Blue Note recording artist and composer; Beverly Simmons, Director of Early Music America; Daniel Washington, baritone and Assistant Dean at the University of Michigan School of Music; Robert Garfias, Ethnomusicologist and Professor of Anthropology at the University of California, Irvine; Pebbles Wadsworth, Director, University of Texas at Austin Performing Arts Center and former Director, UCLA Performing Arts Center; and Mark Shapiro, Artistic Director of Cantori New York.

The **Philadelphia Music Project** is one of several regional initiatives of The Pew Charitable Trusts’ Culture Program. Others include the Philadelphia Cultural Leadership Program, the Pew Fellowships in the Arts, the Philadelphia Theatre Initiative, Dance Advance, the Heritage Investment Program, the Philadelphia Exhibitions Initiative, and the Philadelphia History Exhibitions Initiative. Known collectively as The Philadelphia Program, each is discipline-specific and encourages continued creative growth and artistic excellence within the local arts community.

The Pew Charitable Trusts (www.pewtrusts.com) support nonprofit activities in the areas of culture, education, the environment, health and human services, public policy and religion. Based in Philadelphia, the Trusts make strategic investments to help organizations and citizens develop practical solutions to difficult problems.

Founded in 1908, **Settlement Music School** (www.smsmusic.org) is the largest community arts school in the country. With locations in Germantown, Jenkintown, Northeast, South, Southwest, and West Philadelphia, the school provides more than 9,000 students with quality music, voice, and dance instruction regardless of their age, background, or ability to pay.

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PHILADELPHIA MUSIC PROJECT

2001 Grant Recipients

American Music Theater Festival, \$80,000 for the first major stage revival of the Kurt Weill/Ira Gershwin/Moss Hart musical *Lady in the Dark*. The production, developed in collaboration with the Kurt Weill Foundation, will use original orchestrations and feature Andrea Marcovicci.

Annenberg Center for the Performing Arts, \$80,000 to support the identity of the Center's music program as West Philadelphia's primary resource for cutting-edge presentations of many musics. Guest artists will include the Wynton Marsalis Septet, the Marcus Roberts Trio, the Poncho Sanchez Jazz Band, Kenny Garrett, Tania Maria, Cesaria Evora, Burhan Öçal and Istanbul Oriental Ensemble, Altan, Anoushka Shankar, *eighth blackbird*, and the Curtis Institute Chamber Ensembles.

Astral Artistic Services, \$27,000 to support two collaborative programs and two chamber music programs. The collaborations will showcase several Philadelphia-area ensembles and seldom heard repertoire on the same program with Astral artists, bringing together diverse organizations and their audiences. The chamber music programs will present prize-winning contemporary Philadelphia composers, Astral musicians, and celebrated works of composers from Europe.

Choral Arts Society, \$25,000 to produce a program of symphonic choral music at the Kimmel Center to mark their 20th anniversary. The concert will feature Mozart's *Requiem* and Mendelssohn's *Psalm 42*, as well as a commissioned work for chorus and boys' choir by acclaimed composer Howard Yermish.

Concerto Soloists Chamber Orchestra of Philadelphia, \$60,000 to fund an artistic enhancement project during their transition to the Kimmel Center for the Performing Arts. Guest artists will include Mark O'Connor, Sylvia McNair, Jon Humphrey, David Wilson-Johnson, Steven Isserlis, Mstislav Rostropovich, Romeros Guitar Ensemble, Cho-Liang Lin, Metamorphosen Chamber Orchestra, I Musici, Scott Yoo, Maximiano Valdés, and the Philadelphia Singers. They will also present the world premiere of Luis Prado's *Piano Concerto for Left Hand*, featuring pianist Gary Graffman.

International House of Philadelphia, \$15,000 for support of two concerts by two internationally acclaimed female artists, Portuguese *fado* singer Dulce Pontes and West African *griot* Kandia Kouyate.

Mann Center for the Performing Arts, \$80,000 for the Center's 25th anniversary season, featuring world-class performances from multiple musical genres. Presentations will include a Houston Grand Opera production of Bizet's *Carmen*; Wynton Marsalis and the Lincoln Center Jazz Orchestra; the Three Irish Tenors; the Israel Philharmonic Orchestra with Zubin Mehta; and a Gilbert and Sullivan production with the D'Oyly Carte Players.

Opera Company of Philadelphia, \$64,000 for the production of Jacques Offenbach's *La Perichole*. Guest artists will include Denyse Graves, Richard Troxell, Robert Orth, Douglas Perry, and Stephen Lord.

Philadelphia Chamber Music Society, \$40,000 to strengthen and expand the Society's Special Events Series including world premieres of works by Philadelphia composers Richard Wernick and James Primosch and Australian composer Mary Finsterer. Guest artists will include Midori, Pamela Frank, the Arditti Quartet, Anonymous 4, Bolcom and Morris, the Regina Carter Quintet, the Marian McPartland Trio, the Philadelphia Singers, Marietta Simpson, and Lambert Orkis.

Philadelphia Folklore Project, \$60,000 over two years to fund the Women's Traditional Music Project. Nana Korantemaa Ayebofo, Leendavy Koung, and Susan Sandler, three significant Philadelphia masters of (respectively) Akan percussion, Khmer mohori, and Yiddish klezmer music, will collaborate, perform, record, and teach.

Philadelphia Fringe Festival, \$30,000 for seven musical presentations at the 2001 Fringe Festival including the Fresh Ears Series and performances by Counter)Induction, Emma, IMPROV2, Busy McCarroll, Scrap Arts Music, and John Ferguson.

Philadelphia Singers, \$30,000 to fund a concert of *a capella* choral works including Sergei Rachmaninoff's *Vespers*, John Tavener's *Svyati*, and Thomas Tallis' *Spem in Alium*.

Pottstown Symphony, \$30,000 to present "Music, Magic and Mischief" in collaboration with Landis & Company Theatre of Magic. The magician "Alexi" will introduce the audience to concepts in the world of music, explaining how music tells a story and plays upon the imagination.

Relache, \$30,000 to commission and present five new works from composers Kitty Brazelton, Shafer Mahoney, Christian Marclay, Matthew Shipp, and Menachem Wiesenberg.

SRUTI, The India Music and Dance Society, \$5,000 to support concerts by South Indian clarinetist A.K.C. Natarajan.

Strings for Schools, \$30,000 to present the Billy Taylor Trio with jazz violinist John Blake, Jr. in concerts and workshops.

University of the Arts, \$28,000 to fund guest residencies with the University Big Band. Artists Christian McBride, Slide Hampton, Dave Garibaldi, Robin Eubanks, Carl Allen, Kenny Barron, and Pat Martino will conduct master classes, clinics, workshops, and lessons and will also perform in concert with the Big Band at several venues throughout the Philadelphia region.

WHYY, \$80,000 to fund Sunday Showcase, broadcasting the Philadelphia Orchestra concerts of the 2001-2002 season on WHYY 91FM.

PHILADELPHIA MUSIC PROJECT

Panelist Biographies 2001

A student of Darius Milhaud and Oliver Messiaen, **William Bolcom** was the recipient of the 1988 Pulitzer Prize for music as well as of two Koussevitzky Foundation Awards, two Guggenheim Fellowships, several Rockefeller Foundation Awards, the Marc Blitzstein Award from the Academy of Arts and Letters, and the Governor's Arts Award from the State of Michigan. He has received commissions from the Vienna Philharmonic, Philadelphia Orchestra, New York Philharmonic, Berlin Domäne Musical, Saarländischer Rundfunk, American Composers Orchestra, Saint Louis, National and Pacific Symphonies, Lyric Opera of Chicago, and many others. As pianist and composer, Mr. Bolcom is represented on recordings for Nonesuch, Deutsche Grammophon, RCA, CBS, MHS, Arabesque, Cala, Jazzology, Vox, Advance, CRI, Phillips, Laurel, First Edition, Newport Classics, Omega Vanguard, Argo, Koch Classics, Crystal, New World, Centaur, Folkways, 1ml, and others. As a writer about musical subjects, he is published by Viking, The New Grove Dictionary, and the University of Michigan Press. Mr. Bolcom is Chair of the Composition Department at the University of Michigan School of Music.

Anthony Fogg (chair) was appointed Artistic Administrator of the Boston Symphony Orchestra in 1994. As Artistic Administrator, he assists Music Director Seiji Ozawa in the planning of repertory and selection of guest conductors and soloists for the Boston Symphony Orchestra's subscription series at Symphony Hall, Tanglewood, and for all tours. He is also responsible for casting of the BSO's regular concert performances of operas. Prior to coming to Boston, Mr. Fogg occupied a similar position in his native Australia, planning and programming all concerts presented by the Sydney, Melbourne, Queensland, Adelaide, West Australian, and Tasmanian Symphony Orchestras. Mr. Fogg has also served as music advisor for the Adelaide Festival of the Arts, Co-Artistic Director of Musica Nova Festival in Brisbane, and is an Artistic Associate of the Australian Opera. Until 1994 Mr. Fogg was ensemble pianist and Artistic Director of the Seymour Group, Australia's most established contemporary music ensemble, premiering more than 200 Australian works in addition to commissioning and producing several new music-theater works.

Robert Garfias is a professor of anthropology at the University of California, Irvine. He received a B.A. in music and anthropology from SFSU and an M.A. and Ph.D. in ethnomusicology from UCLA. He has served as the national president of the Society for Ethnomusicology. In 1987 he was a White House appointee to the National Council on the Arts where he served for ten years. He is a former member of the Council of the Smithsonian Institution, former dean of the School of the Arts at UCI, and former Director of the University of California Education Abroad Program in Costa Rica. Dr. Garfias has conducted research in Japan; Korea; the Philippines; Mexico and Central America; Burma (Myanmar); Romania; Zimbabwe and Mozambique; Okinawa; and, most recently, Turkey. He speaks eight languages and has written on the music of many cultures as well as on policy concerning the status of the folk and traditional arts in the United States.

New York-based saxophonist **Greg Osby** was born in St. Louis and attended Howard University and the Berklee College Of Music. He has performed with Woody Shaw, Jon Faddis, Ron Carter, Dizzy Gillespie, McCoy Tyner, Lester Bowie, The World Saxophone Quartet, Muhal Richard Abramson, and Jack DeJohnette's Special Edition. In 1984, Mr. Osby worked with the M-Base project, an organization that he assembled with saxophonist Steve Coleman, integrating all forms of African-American music into a new ecumenical style. Other musicians performing with M-base were Geri Allen, Cassandra Wilson, Graham Haynes, Robin Eubanks, Vernon Reid, Kevin Bruce Harris, Terri Lyne Carrington, Marvin "Smitty" Smith, Gary Thomas, Dave Holland, Lonnie Plaxico, and Robert Hurst. Following four solo releases for JMT, Mr. Osby recorded the free-ranging hip-hop album, *3-D Lifestyles*, his first of 11 CDs for Blue Note Records as a leader. His subsequent albums have concentrated on acoustic jazz, further establishing him as one of the most imaginative, versatile and adventurous saxophonists of his generation.

Mark Shapiro has served as Artistic Director of Cantori New York for 10 years. He also directs the Monmouth Civic Chorus and is the Music Director of the Chorus at the Mannes College of Music where he teaches in the Opera and Conducting departments. In addition Mr. Shapiro is on the faculty of the Schola Cantorum in Paris and also directs the Paris Choral Adventure. A summa cum laude graduate of Yale College, he has received honors from the Ecole Normale de Musique de Paris and fellowships from the Albert Roussel and Yehudi Menuhin Foundations and has served as an Assistant to the Director at the American Conservatory in Fontainebleau. Mr. Shapiro has conducted the Cygnus Ensemble at Merkin Hall and the Metro Lyric Opera in New Jersey and was Assistant Conductor for WOZZECK at the Banff Centre in Canada. He can be heard conducting the orchestra in the 1999 Ric Burns documentary for PBS about New York City.

Beverly Simmons earned the B.A., M.A., and Doctor of Musical Arts degrees from Stanford University, specializing in performance practices of early music. Her career has included university teaching, performance, broadcasting, management, administration, and concert presenting, all with a specialty in early music. As Executive Director of Early Music America since 1993, she has overseen that organization's growth in staff and budget and launch of a new quarterly magazine. Dr. Simmons serves as panelist and guest speaker at the Cleveland Museum of Art and Cleveland Chamber Music Society as well as at national and regional conferences such as Chamber Music America, the American Choral Directors Association, and the biannual early music festivals in Berkeley and Boston. In addition, she continues to perform as both singer and choral director. As founder of the Case Western Reserve University Early Music Singers in 1978, she directed the group for 21 years. She has sung with the Cleveland Opera Chorus and is currently alto soloist at St. Paul's Episcopal Church and a member of Apollo's Singers of Apollo's Fire: The Cleveland Baroque Orchestra.

Roxalene "Pebbles" Wadsworth assumed the role of Director of the Performing Arts Center at the University of Texas at Austin in 1992. She previously served as Executive Director of the UCLA Center for the Performing Arts, the nation's largest university-based performing arts program. Her presence at UCLA was marked by a flair for innovative programming with a focus on multi-cultural events and collaborative efforts between the university and community arts groups. In Austin Ms. Wadsworth oversees a program with a \$7.5 budget and 6 performance spaces on the UT campus ranging from a 3,000-seat concert hall to an intimate 200-seat theatre space. Ms. Wadsworth's artistic vision for the Performing Arts Center integrates academic and public programming and is designed to benefit students, professional artist, and the community at large, shaping Austin into a world-renowned cultural center. Under her leadership the Performing Arts Center is developing into a breeding ground for the commissioning and realization of groundbreaking new performance works by artists from around the globe working hand in hand with students, faculty, and Austin arts organizations. Ms. Wadsworth also served a term as president of the International Society of Performing Arts from 1989-90.

Baritone **Daniel Washington** has appeared with much acclaim in opera, recitals, and oratorio, mainly in Europe but also in the United States. He has sung leading roles in such prestigious venues as the Royal Opera House Covent Garden (London), Opernhaus (Zurich), Staatsoper (Hamburg), Alte Oper (Frankfurt), Theater des Westens (Berlin), Teatro la Fenice (Venice), and most frequently at the Stadttheater in Luzern. He has also been engaged as soloist with orchestras such as the Royal Scottish National Orchestra, Bournemouth Symphony, Bavarian Radio Orchestra, London Symphony Orchestra, Berlin Philharmonic, Nord Deutsche Sinfonie, Musikverein Wien, and the Czech Philharmonic under such distinguished conductors as Bernard Haitink, Simon Rattle, Charles Mackerras, and John Nelson. Mr. Washington maintained a private voice-teaching studio in Luzern from 1995 to 1998. He currently serves as Assistant Dean (for Minority Services) at the University of Michigan School of Music.