

PRESS RELEASE
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Philadelphia Music Project Announces 2002 Awards
\$780,000 Awarded to 16 Music Organizations

The **Philadelphia Music Project** (PMP), a grant-making and professional development program funded by The Pew Charitable Trusts and administered by Settlement Music School, has announced the recipients of its 2002 awards. PMP provides support to nonprofit organizations in the five-county region for music projects that engender excellence in performance and creativity in programming and provide recipients with the means to elevate their artistic level. With the awarding of its 2002 grants, PMP will have underwritten 146 projects with support totaling \$6,039,650 since the inception of the program in 1989, demonstrating a substantive and continuing commitment to Greater Philadelphia's music community. The Pew Charitable Trusts have also renewed the Philadelphia Music Project for three years with a grant of \$3,379,000 to Settlement Music School.

The 2002 PMP awards range from \$12,500 to \$80,000 and total \$780,000. Sixteen grant recipients were selected from 31 applicants. Funding requests totaled nearly \$1.6 million in project support.

The recipients and their grants are: **Asociación de Músicos Latino Americanos** (\$80,000); **Astral Artistic Services** (\$30,000); **Bucks County Choral Society** (\$30,000); **Chamber Orchestra of Philadelphia** (\$60,000); **Mendelssohn Club** (\$60,000); **Network for New Music** (\$60,000); **Opera Company of Philadelphia** (\$67,500); **Orchestra 2001** (\$60,000); **Painted Bride Art Center** (\$80,000); **Philadelphia Chamber Music Society** (\$40,000); **Philadelphia Singers** (\$30,000); **Philomel Baroque** (\$30,000); **Piffaro, The Renaissance Band** (\$30,000); **SRUTI, The India Music and Dance Society** (\$12,500); **Strings for Schools** (\$30,000); and **WHYY** (\$80,000). Nearly all of these awards reflect the full funding amount requested by each organization to ensure that projects of the highest caliber realized at the scale envisioned by the grantee. The Bucks County Choral Society is a first-time recipient of a PMP grant.

Funded proposals will yield 182 events including the commissioning and performances of 19 new works; world premieres of an additional 2 works; 101 radio broadcasts; 28 residency/educational activities; and over 50 public performances encompassing 17 chamber

music, 12 orchestra, 5 choral, 12 world/folk music, 3 jazz, 9 early music, and 25 new music programs, as well as one opera.

“PMP’s 2002 awards support Greater Philadelphia’s music community in undertaking programming and performances that are increasingly compelling and adventurous, enriching the cultural landscape for area residents,” noted PMP Director Matthew Levy. “The review process was particularly competitive this year. The field of applicants demonstrated a remarkable array of musical interests. I am hopeful that the superb quality of the funded projects will contribute to Greater Philadelphia’s continued development as one of the nation’s most vibrant music centers.”

A calendar of events funded by PMP grants will be available in June on PMP’s Web site, www.philadelphiamusicproject.org.

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 eight-member panel reviewed this year’s applications and was comprised of Paul Meecham, General Manager of the New York Philharmonic (panel chair); Don Byron, jazz clarinetist and composer; Patrick Gardner, director of New York City’s Riverside Choral Society and Director of Choral Activities at Rutgers University’s Mason Gross School of the Arts; Steven Mackey, guitarist and professor of composition at Princeton University; Angela Mariani, host of the nationally broadcast early music program “Harmonia”; Dan Sheehy, Director and Curator of Smithsonian Folkways Recordings; George Shirley, tenor and director of the Vocal Arts Division at the University of Michigan School of Music; and Erica Zielinski, General Manager of Lincoln Center Festival.

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, the Philadelphia History Exhibitions Initiative, and the Philadelphia Cultural Management Initiative. Known collectively as The Philadelphia Program, each encourages continued creative growth and 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 2002 Grant Recipients

Asociación de Músicos Latino Americanos (AMLA), \$80,000 over two years to present two concerts featuring 22 classic pan-Latin works newly arranged by Ruben Gonzalez of the Buena Vista Social Club, Bombay Jazz proponent Papo Vasquez, Frank Emilio, Jorge Abad, Andres Alen, Guillermo Rubalcava, Orlando Adad, Mari Baracardo, and Elio Villafranca. Johnny Pacheco will offer workshops and rehearse and conduct the orchestra, which will feature Villafranca, Pablo Batista, and Marlon Simon, in two ten-day residency sessions culminating in public performances.

Astral Artistic Services, \$30,000 to support “Philadelphia Premieres,” a series of three concerts featuring world premieres of works by Philadelphia composers Jennifer Higdon, Luis Prado, and David Ludwig, written for Astral artists and featuring Igor Begelman, clarinet, and Katherine Needleman, oboe. Astral will also present the Philadelphia debut of the chamber ensemble Kremerata Musica with renowned violinist Gidon Kremer, joined by pianist Andrius Zlabys in the Enescu *Piano Quintet*.

Bucks County Choral Society, \$30,000 for the commissioning of a major new work by Philadelphia composer Robert Maggio to mark the 30th anniversary season of the Choral Society in March 2003. Using texts from the Bible and the poetry of Edna St. Vincent Millay, this 30-minute work, entitled “Rachel and Her Children, Small Hands Relinquish All,” will be composed for chorus, wind orchestra, the Pennsylvania Youth Chorale, and mezzo-soprano soloist Suzanne DuPlantis.

Chamber Orchestra of Philadelphia, \$60,000 to subsidize programmatic expansion by engaging guest artists Shai Wosner, piano; Nadja Salerno-Sonnenberg, violin; Emmanuel Pahud, flute; and the Moscow Soloists; to support the commission of a new work by Mark Orton for the Chamber Orchestra and guest artists Tin Hat Trio; and to fund production expenses of a 52-week concert broadcast series over WRTI-FM, Temple University Public Radio.

Mendelssohn Club, \$60,000 over two years to perform two works by composer Charles Fussell during the next two seasons: “Specimen Days,” commissioned and premiered by Mendelssohn Club in 1992, presented on a program with “Choral Elegy” by Philadelphia composer Harold Boatrite; and a newly commissioned work by Fussell based on Hart Crane’s poem, “The Bridge.” Baritone Sanford Sylvan will be featured in both performances.

Network for New Music, \$60,000 over two years to support commissions of new chamber works by Gerald Levinson, Melinda Wagner, George Walker, and Thomas Whitman, and to support the Poetry Project, which includes the commission of two sets of songs each by composers David Finko, Cynthia Folio, Jennifer Barker, and Jeremy Gill, all set to new poetry by Pulitzer Prize winner Steven Dunn.

Opera Company of Philadelphia, \$67,500 for seven performances of Richard Strauss’s *Ariadne Auf Naxos*, starring mezzo-soprano Ruxandra Donose, soprano Jayne Casselman, soprano Jennifer Welch-Babidge, and baritone Jochen Schmeckenbecher.

Orchestra 2001, \$60,000 over two years to commission and present the world premieres of five works by Philadelphia area composers George Crumb, David Crumb, James Matheson, Melinda Wagner, and Jay Riese; present the world premiere of a work by Philadelphia composer Tina Davidson; and engage renowned Asian artists Wu Man, pipa soloist; The Silk Road Ensemble, conducted by Bright Sheng; and the Oriental Music Ensemble.

Painted Bride Art Center, \$80,000 over two years to support the series “Beat This! Drumming at the Core,” featuring four traditional drumming ensembles (Grupo Afro Boricua, Masters of Percussion, Soh

Daiko, and La Troupe Makandal) and four contemporary/experimental percussion groups (Scrap Arts Music, Flammable Contents, Nexus, and Beat the Donkey).

Philadelphia Chamber Music Society, \$40,000 to present two new collaborative special repertoire series: a five-concert “Festival of Philadelphia Composers” featuring new music by George Crumb, Jacob Druckman, Ralph Shapey, Richard Wernick, Stefan Wolpe and others; and four all-Bach concerts featuring solo cello and violin repertoire. Guest artists include Network for New Music; Orchestra 2001; Juilliard String Quartet; Chicago String Quartet; Miami String Quartet; Colorado String Quartet; Brentano String Quartet; Peter Serkin, piano; Ignat Solzhenitsyn, piano; Marc-Andre Hamelin, piano; Edward Aldwell, piano; Anner Bylsma, cello; and Soovin Kim, violin.

Philadelphia Singers, \$30,000 to support the Singers’ 30th anniversary gala performance and Philadelphia premiere of Handel’s *Solomon* with guest soloist John Maldonado, countertenor.

Philomel Baroque, \$30,000 to enlarge the ensemble to a baroque chamber orchestra with expanded strings, and to fund three concerts focusing on the music of Handel, featuring guest artists Elizabeth Blumenstock, violin; Lisa Weiss, violin; Julianne Baird, soprano; Gonzalo Ruiz, oboe; and Jesse Read, bassoon.

Piffaro, The Renaissance Band, \$30,000 to support two programs that illustrate two contrasting ways of combining instruments and voices in 16th and 17th century performance practices: a reconstruction of a mass by Spanish composer Francisco Guerrero; and a program featuring the works of 17th century German master Heinrich Schütz, Matthias Weckmann and their contemporaries. Guest artists include In Clara Voce; Kiri Tollackson, cornetto; Mack Ramsey, sackbut and recorder; Christa Patton, harp; Laura Heimes, Philip Anderson, and John Alston, vocalists; and Barbara Weiss, keyboards.

SRUTI, The India Music and Dance Society, \$12,500 to present two programs featuring a confluence of the Northern (Hindusthani) and Southern (Carnatic) streams of music from India: a duet by two slide instrument maestros Pandit Vishwa Mohan Bhatt and Chitravina Ravikiran playing two super vinas designed by them, accompanied by percussionists Subrata Bhattacharya on the tabla and T. H. Subhashchandran on the ghatam (clay pot) and konnakkol (vocal percussion); and a vocal concert in Carnatic style by T. M. Krishna.

Strings for Schools, \$30,000 to support a violin summit featuring three of America’s most talented jazz violinists, Regina Carter, John Blake, Jr., and Diane Monroe, accompanied by Kenny Barron, piano; Avery Sharp, bass; and Winard Harper, drums. Activities planned include an in-school workshop for jazz instrumentalists at the High School for the Creative and Performing Arts and a master class and joint concert with the Main Line Chamber Orchestra, a youth orchestra, and culminate in a public performance.

WHYY, \$80,000 to fund Sunday Showcase, broadcasting the Philadelphia Orchestra’s 2002-03 season, four productions by the Opera Company of Philadelphia, and selected programs from the Curtis Institute of Music’s 2001-02 season on WHYY 91FM.

Philadelphia Music Project Panelist Biographies 2002

Don Byron has been consistently voted best clarinetist by critics and readers alike in leading international music publications since being named “Jazz Artist of the Year” by *Down Beat* in 1992. He is currently an Artist-in-Residence at Symphony Space in New York City, where he created *Contrasting Brilliance: The Music of Henry Mancini and Sly Stone* during a creative residency in 2000. His current ensembles include Music for Six Musicians, a new quintet with drummer Ralph Peterson, a sextet dedicated to early Ellington that he calls “Jungle Music for Post-Moderns,” and Bug Music/Bug Music for Juniors. He is working on soundtracks for two documentary films for PBS and producing an album of his Six Musicians pianist Edsel Gomez. Byron’s recordings include *Tuskegee Experiments* (Nonesuch, 1992), *Don Byron plays the Music of Mickey Katz* (Nonesuch, 1993), *Music for six musicians* (Nonesuch, 1995), *No-Vibe Zone* (Knitting Factory Works, 1996), *Bug Music* (Nonesuch, 1996), *Nu Blaxploitation* (Blue Note, 1998), *Romance with the Unseen, A Fine Line: Arias & Lieder* (Blue Note, 2000), and *You are #6: More Music for Six Musicians*.

Patrick Gardner, Director of New York City’s Riverside Choral Society, is also Director of Choral Activities at Rutgers University’s Mason Gross School of the Arts. Riverside Choral Society serves regularly as the chorus for the Mostly Mozart Festival and will perform this summer with the Orchestra of the Age of Enlightenment. Active in premiering new music, he has won the praise of such notable composers as William Bolcom, John Harbison, Lou Harrison, and Lukas Foss. Gardner has conducted more than 70 major works with orchestra in the past ten years. He has prepared choruses for the Philadelphia Orchestra, the Mostly Mozart Festival, the Brooklyn Philharmonic, the Detroit Symphony, and the Austin Symphony, and for a presentation of the Berlioz *Requiem* conducted by Robert Shaw. Gardner acted as the chorus master for the internationally acclaimed Robert Altman production of Stravinsky’s *The Rake’s Progress* at the Opera de Lille in France. He has recorded for Albany, Folkways and Ethereal records and recently recorded Miriam Gideon’s *Sacred Service*. His recording of William Bolcom’s *The Miracle* is to be released in early May of 2002.

Steven Mackey is a Professor of Music at Princeton University, where he has been a member of the faculty since 1985. As a composer, Mackey has been honored with numerous awards, including a Guggenheim Fellowship, a Charles Ives Scholarship from the American Academy and Institute of Arts and Letters, two awards from the Kennedy Center for the performing arts, and, in 1995, the Stoeger Proze for Chamber Music from the Chamber Music Society of Lincoln Center. Mackey will be the featured composer at the 2003 Holland festival in Amsterdam. Among his commissions are works for the Chicago and San Francisco Symphonies, the Los Angeles Philharmonic, the Kronos Quartet, the Koussevitzky Music Foundation in the Library of Congress, the Fromm Foundation, the Borromeo String Quartet, Bill Frisell and Joey Baron, and cellist Fred Sherry. His recent works include *Tuck and Roll* (concerto for orchestra and electric guitar), *Eating Greens, Lost and Found*, and *String Theory* (for string quartet). His monodrama, *Ravenshead*, has been performed nearly one hundred times and was named “Best New Opera of 1998” by *USA Today*.

Angela Mariani, a native of western Massachusetts, is a performer and scholar in the field of early music. After leaving the University of Massachusetts with a degree in music theory, she taught and performed freelance in the Boston area before striking out for the Midwest, where she earned a graduate degree at Indiana University’s Early Music Institute. Mariani is a founding member of the medieval ensemble Altramar, whose CD, “Crossroads of the Celts,” was described in a five-star review by *Classical Pulse* magazine as “a fine demonstration of how medieval music can speak directly to us.” Angela has written, hosted, and produced “Harmonia” for Indiana University Public Radio on a weekly basis since 1991 locally and 1995 nationally, drawing on commercial, private, and rare archival

recordings as well as interviews with performers and scholars. She is a member of the music faculty at Texas Tech University.

Paul Meecham was appointed General Manager of the New York Philharmonic in March 1999. As General Manager, his areas of responsibility cover the management of all the orchestra's activities: the concert schedule and all operational activities involved in its implementation; the planning and execution of touring; all radio, recording, television, and other media projects; the supervision of educational activities; the marketing and orchestral personnel departments; the New York Philharmonic archive; and the purchase of rare string instruments. British born, Meecham was musically trained in piano and violin and graduated with a Bachelor of Music degree from the University of Birmingham, England. After a career in music publishing, mostly at the London firm of Boosey & Hawkes, he moved into orchestra management, first as Head of Marketing and Sales at the Royal Liverpool Philharmonic Orchestra from 1988 to 1991, and from 1991 to 1997 as General Manager of Britain's premier 20th century music orchestra, the London Sinfonietta. Meecham also served as General Manager of the San Francisco Symphony before joining the New York Philharmonic.

Daniel Sheehy is the Director and Curator of Smithsonian Folkways Recordings. Previous to joining the Smithsonian in 2000, Sheehy was staff ethnomusicologist and Director of Folk & Traditional Arts at the National Endowment for the Arts. A native of California, he received his B.A. in music education and his M.A. and doctoral degrees in ethnomusicology from UCLA. In recent years, he has published chapters on regional music of Mexico in the books *Musics of Multicultural America*, *Music in Latin American Culture*, and *The Garland Handbook of Latin American Music*, and he co-edited the 1100-page South America, Central America, Mexico, and the Caribbean volume 2 of *The Garland Encyclopedia of World Music*. In addition, he has been an active professional musician for over 30 years, specializing in Mexican mariachi music.

George Shirley, tenor, is in demand nationally and internationally as a performer, teacher and lecturer. He has won international acclaim for his performances in the world's great opera houses, including the Metropolitan Opera (New York), Royal Opera (Covent Garden, London), Deutsche Oper (Berlin), New York City Opera, Scottish Opera (Glasgow), Chicago Lyric Opera, San Francisco Opera, Washington Opera (Kennedy Center), Michigan Opera Theater, Glyndebourne Festival, and Santa Fe Opera. He has recorded for RCA, Columbia, Decca, Angel, Vanguard, CRI, and Philips and received a Grammy Award in 1968 for his role in the RCA recording of Mozart's *Così fan tutte*. In addition to oratorio and concert literature, Mr. Shirley has, in a career that spans 41 years, performed more than 80 operatic roles with many of the world's most renowned conductors (Solti, Klemperer, Stravinsky, Ormandy, von Karajan, Colin Davis, Böhm, Ozawa, Haitink, Boult, Leinsdorf, Boulez, DePriest, Krips, Cleva, Dorati, Pritchard, Bernstein, Maazel, and others). Mr. Shirley was the first African American tenor to sing leading roles with the Metropolitan Opera, where he remained for eleven years as leading artist. He joined the University of Michigan faculty in 1987.

Erica Zielinski began her arts management career in Boston, where her earliest assignments included positions at the Huntington Theater Company and the Wang Center for the Performing Arts. She attended business school at Boston University and studied harp at the Cleveland Institute and Baldwin Wallace College. In 1984, Zielinski relocated to New York and began her career at the New York Philharmonic. In 1988, she co-founded a company that provides artistic and strategic management consulting to orchestras, with a special emphasis on creating professional-quality international concert tours and cultural exchanges for pre-professional orchestras and choirs. In January 1996, Zielinski was named General Manager of the Lincoln Center Festival, an annual 3-week summer festival that presents opera, dance, music, theater and performance art.