

PRESS RELEASE
For Immediate Release

Contact: Matthew Levy
Telephone: (215) 893-0140
E-mail: philmusicproject@aol.com

Philadelphia Music Project Announces 2003 Grant 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 2003 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 2003 grants, PMP will have underwritten 162 projects with support totaling \$6,819,650 since the inception of the program in 1989, demonstrating a substantive and continuing commitment to Greater Philadelphia's music community.

The 2003 PMP awards range from \$2,000 to \$160,000 and total \$780,000. Sixteen grant recipients were selected from 32 applicants. Funding requests totaled nearly \$1.3 million in project support.

The recipients and their grants are: **Academy of Vocal Arts** (\$51,345); **American Harp Society, Philadelphia Chapter** (\$2,000); **Annenberg Center for the Performing Arts** (\$80,000); **Curtis Institute of Music** (\$80,000); **Mann Center for the Performing Arts** (\$50,000); **Montgomery County Community College** (\$23,500); **Philadelphia Classical Symphony** (\$60,000); **Philadelphia Folklore Project** (\$30,000); **Philadelphia Museum of Art** (\$30,000); **Philadelphia Orchestra** (\$160,000); **Piffaro, the Renaissance Band** (\$30,000); **Prince Music Theater** (\$80,000); **Relâche** (\$30,000); **Sedgwick Cultural Center** (\$20,655); **SRUTI, the India Music and Dance Society** (\$22,500); and **Strings for Schools** (\$30,000). 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 Philadelphia Chapter of the American Harp Society, Montgomery County Community College, the Philadelphia Museum of Art, and the Sedgwick Cultural Center are all first-time recipients of a PMP grant.

Funded proposals will yield a total of 125 events, included the commission and performance of 15 new works, the world premiere of one new work, the US premieres of three new works,

and the regional premiere of one additional work; 15 radio broadcasts; 27 residency and educational activities; and over 100 public performances encompassing 78 new music, 13 chamber music, 40 orchestral music, three choral music, eight world/folk music, 10 jazz, three early music, and 23 musical theatre, as well as five opera performances. Funded activities are expected to benefit 240 local artists and 350 guest artists and reach over 108,000 audience members in the five-county region.

“PMP’s 2003 awards reflect the remarkable breadth of music programming taking place in Greater Philadelphia,” notes PMP director Matthew Levy. “These awards demonstrate PMP’s commitment to a broad vision of artistic innovation, not only supporting the creation and presentation of new work, but also helping to sustain important historical traditions, encouraging interdisciplinary collaborations, and celebrating the contributions of a number of America’s most important living composers. By supporting local music organizations in the pursuit of new ideas, PMP hopes to continue to foster an artistically dynamic environment for music in the Philadelphia area.”

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 Emil Kang, Executive Director of the Detroit Symphony Orchestra (panel chair); Carmen Balthrop, soprano, Associate Professor of Voice and Opera at the University of Maryland; Michael Cain, jazz pianist and Professor of Piano and Improvisation at New England Conservatory; Karen Chester, Director of Merkin Concert Hall; Robert Garfias, ethnomusicologist and Professor of Anthropology at the University of California at Irvine; Mark Kausch, Manager of Classical and Cultural Programming for Public Radio International; Robert Porco, Director of Choruses for the Cleveland Orchestra; and Joan Tower, composer and Professor of Music at Bard College.

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.

#

Philadelphia Music Project 2003 Grant Recipients

Academy of Vocal Arts, \$51,345 to support a concert presentation of Puccini's rarely performed opera *Edgar*. With this performance—a regional premiere for Philadelphia audiences—AVA, joined by the Chamber Orchestra of Philadelphia, will make its debut in the Perelman Theatre at the Kimmel Center for the Performing Arts, with an additional performance in Centennial Hall at the Haverford School. The project also includes a radio broadcast over WRTI-FM and outreach performances for local middle and high school students.

Philadelphia Chapter of the American Harp Society, \$2,000 to commission a new work by Philadelphia composer James Primosch for the Jubal Trio (harp, flute, and voice). The commissioned work will be a set of arrangements of sacred tunes: "How Can I Keep from Singing," "Be Thou My Vision," and "What Wondrous Love is This?" The world premiere will be presented at the national conference of the American Harp Society held in Philadelphia in June 2004.

Annenberg Center for the Performing Arts, \$80,000 for *Beyond Belief: A Celebration of Gospel Music*, featuring a three-concert series that will pair nationally renowned gospel soloists and choirs (Pastor Hezekiah Walker and the Love Fellowship Choir, Dottie Peoples, and Wilmington Chester Mass Choir) with local artists (the Brockington Ensemble, Freedom Choir of Philadelphia, Tamika Patton, and the David Winslow Singers). The ensembles will perform in residencies and outreach services at West Philadelphia's Drew Elementary School and University City High School and offer workshops with local church gospel choirs. Dr. Carol Muller, ethnomusicologist and Program Director for Penn's 2003-04 Humanities Forum "Belief," will develop public academic programs to coincide with the gospel music series, and her students will solicit oral histories from participating artists and choirs as part of their coursework.

Curtis Institute of Music, \$80,000 to present "Roremania," a festival celebrating the 80th birthday of renowned composer and Curtis alumnus Ned Rorem. A two-week series of events will begin on Mr. Rorem's birthday (October 23, 2003) and conclude on November 7th. The festival includes a performance of his song cycle *Evidence of Things Not Seen*; a retrospective of his songs by students in the Curtis Vocal Studies Department; an all-Rorem chamber music recital featuring performances by Curtis faculty members, including Jeffrey Khaner (flute), Richard Woodhams (oboe), Elizabeth Hainen (harp), and Hugh Sung (piano); and a panel discussion with Mr. Rorem and his former composition students. The festival will culminate in two performances of Mr. Rorem's opera *Miss Julie* in the Perelman Theatre.

Mann Center for the Performing Arts, \$50,000 to present a multi-media production of music by Terence Blanchard featured in the films of Spike Lee. Performers will include Angelique Kidjo, Floetry, Musiq Sole Child, and Angie Stone with a jazz ensemble and chamber orchestra. The event, which will be hosted by Mr. Lee, will also feature a specially designed projection of images from Lee's films.

Montgomery County Community College, \$23,500 to support performances by the Ron Carter Ensemble and the String Trio of New York that will explore the commonalities between jazz and classical music and bring together these musical idioms and their historically divergent audiences. The String Trio of New York will present a program of both contemporary and classic jazz compositions. The Ron Carter Ensemble's program will focus on repertoire by Bach. The project also includes lecture/demonstrations on improvisation and the history of jazz, and a panel discussion with the hosts of WRTI's "Crossover," Jill Pasternak and Jack Buerkle, with a subsequent broadcast.

Philadelphia Classical Symphony, \$60,000 over two years in support of *Composer Connections*, a program that brings together Philadelphia-based composers and performers as partners in the creation and performance of new concerti specifically written for underused solo instruments. Maurice Wright and Andrea Clearfield will compose works for Nitzan Haroz (trombone) and Angela Zator Nelson (percussion), respectively. These works will be integrated into thematically unified programs designed to educate listeners about the solo instrument and the ways composers have historically addressed their idiomatic qualities. The project will include two residency programs at the Shawmont School (a magnet school for music) and the High School for the Creative and Performing Arts in downtown Philadelphia.

Philadelphia Folklore Project, \$30,000 to support residencies and performances by local traditional artists Mogauwane Mahloele (South African BaPedi songwriter and performer), Tito Rubio (flamenco guitarist), and John Wilkie (West African and Afro-Cuban drummer). Artists will conduct 18-week residencies at PFP's new venue, develop new repertoire in their respective traditions, and offer public performances.

Philadelphia Museum of Art, \$30,000 to expand the Friday Jazz Series to feature four performances by jazz artists whose work integrates various musical and cultural influences: Omar Sosa (Cuba), Richard Bona (Cameroon), Brave Old World (Eastern European klezmer), and Luciana Souza (Brazil).

Philadelphia Orchestra, \$160,000 over two years to support performances of 11 works by living composers, including four world premiere commissions by Gerald Levinson, Ned Rorem, Richard Danielpour, and Nicolas Maw; the U.S. premieres of works by Oliver Knussen, Hans Werner Henze, and James MacMillan; and Philadelphia Orchestra first performances of works by John Corigliano, Jennifer Higdon, Roberto Sierra, and John Adams. Performances will feature renowned guest artists Thomas Hampson, baritone; Joshua Bell, violin; Andrés Cárdenes, violin; and Vadim Repin, violin; and guest conductors Roberto Abbado, David Robertson, Oliver Knussen, Marin Alsop, Simon Rattle, and Charles Dutoit.

Piffaro, \$30,000 in support of *The Holly and the Ivy*, a fully staged and costumed production based on texts and music of 15th and early 16th century English carols modeled after early Tudor "entertainments" of the 16th century. Guest artists include Laura Heimes (soprano), Paul Shipper (voice, lute), Christa Patton (harp, winds), and Mark Jaster (actor).

Prince Music Theater (American Music Theater Festival), \$80,000 to mount a retrospective of the opera and theater work of William Bolcom and Arnold Weinstein as part of the American Music Theater Festival's 20th anniversary celebration in Spring 2004. The Bolcom/Weinstein celebration will feature a theatrical revival of *Casino Paradise* (American Music Theater Festival world premiere, 1990), starring Joan Morris; a concert of their operatic work (*McTeague* and *A View from the Bridge*), which will include a sneak preview of Bolcom's newest work, *Idiot's Delight* (world premiere scheduled for 2005), featuring Joan Morris and Timothy Nolen with William Bolcom at the piano; and a cabaret of Bolcom and Weinstein songs, including *The Last Lousy Moments of Love*. The retrospective will also include master classes on composition by Bolcom and Weinstein, and on cabaret and opera performance by Morris and Nolen.

Relâche, \$30,000 to commission new works by composers Tiyé Giraud, Ikue Mori, Kamran Ince, and Uri Caine to be performed on the ensemble's 2003-04 concert series, Future Sounds. The series follows an inter-cultural exchange thematic framework, with elements of inter-disciplinary collaboration that include improvisatory dance by Phrenic New Ballet in Uri Caine's work. Each program will be co-curated by the commissioned composer and performed twice in Philadelphia. Tiyé Giraud, Ikue Mori, and Uri Caine will appear as guest artists with the ensemble.

Sedgwick Cultural Center, \$20,655 to support *Unexpected Light*, which brings together the jazz quartet of Jane Ira Bloom and lighting designer James F. Ingalls for two concert performances in which the interactions of music and light create a new improvised work. Bloom will conduct a residency session on improvisation with the Sedgwick Cultural Center's Teen Jazz Workshop, and Bloom and Ingalls will hold a panel discussion on interdisciplinary art practice with members of the community and theatre and music professionals.

SRUTI, the India Music and Dance Society, \$22,500 to present performances by Kadri Gopalnath, the only saxophone player in Indian classical music, accompanied by Kanyakumari (violin) and Thenkanikottai Mani (thavil); and Ali Akbar Khan, one of the pioneering figures in introducing Indian music to the West, on the sarode, accompanied by Swapan Chaudhuri (tabla), Alam Khan (sarode), and Manik Khan (tanpura). SRUTI will also present lecture/demonstrations by Geetha Ramanathan Bennet (vina) and Trichy Sankaran (mridangam) on melody and rhythm, respectively, in Indian classical music.

Strings for Schools, \$30,000 for a performance featuring highly regarded Latin jazz artists Paquito D'Rivera and Giovanni Hidalgo alongside Strings for Schools roster artists John Blake, Jr. and Marlon Simon, with Simon's band, the Nagual Spirits. The main concert will be presented at a downtown venue, with an additional performance held at a high school located in the Hispanic community and a student workshop at the Asociación de Músicos Latino Americanos.

Panelist Biographies

Emil Kang (panel chair), President and Executive Director, Detroit Symphony Orchestra

Emil J. Kang was named President and Executive Director of the Detroit Symphony Orchestra in June 2000. He joined the staff of the DSO in April 1999 as Vice President of Operations. Previously, Kang served as Orchestra Manager for the Seattle Symphony (1996 to 1999) and was an Orchestra Management Fellow through the American Symphony Orchestra League with the San Francisco, Houston and Grand Rapids (Michigan) symphony orchestras. Mr. Kang has served on panels for the National Endowment for the Arts and the Michigan Council for Arts and Cultural Affairs. Active in the metropolitan Detroit community, Mr. Kang is a graduate of Leadership Detroit and has served on the boards of the University Cultural Center Association, the United Neighborhood Centers Association, and as a member of metropolitan Detroit's Cultural Coalition. He holds a Bachelor of Arts degree in Economics from the University of Rochester in New York, and a Certificate of Management Studies in Accounting/Finance from the university's William E. Simon Graduate School of Business Administration. He is also a graduate of the Harvard Business School's Strategic Perspectives for Non-Profit Management Programs.

Carmen Balthrop, soprano, Associate Professor of Music, University of Maryland

Carmen Balthrop made her Metropolitan Opera debut as Pamina in Mozart's *Die Zauberflöte*. With a repertoire ranging from Baroque opera and song to contemporary literature, she has performed leading roles with some of the world's major opera companies and symphony orchestras, including the Metropolitan Opera, San Francisco Opera, Houston Grand Opera, Washington Opera, Canadian Opera, Deutsche Oper (Berlin), Teatro La Fenice (Venice), the New York Philharmonic, the Boston Symphony, Pittsburgh Symphony, San Francisco Symphony, Los Angeles Philharmonic, and the National Symphony. While her international appearances have taken her to concert halls in Austria, Amsterdam, the Bahamas, China, Mexico, and Russia, in the United States, Ms. Balthrop has performed recitals in the White House, Carnegie Hall, and the Kennedy Center. On Christmas Day 2000, NPR chose to air the live performance of her Christmas art song recital, which was performed at the National Gallery of Art in Washington, D.C. Ms. Balthrop's discography, found on the Deutsche Grammophon, Elan, New World, and Fonit Cetra labels, includes the title roles of Scott Joplin's *Treemonisha*, Claudio Monteverdi's *L'Incoronazione di Poppea*, John Knowles Paine's *Mass* and Leslie Burrs *Vanqui*. Ms. Balthrop is scheduled to release her CD entitled *Art and Tradition of Christmas* in the fall of 2003.

Michael Cain, pianist, Professor of Piano and Improvisation, New England Conservatory

After growing up on soul and R&B, then studying jazz, classical, African and Indonesian music, pianist/composer Michael Cain began a performing career working with flutist James Newton, Marlana Shaw, Gerald Wilson, Billy Higgins, and the New American Orchestra. After moving to New York, Mr. Cain began working with members of the M-Base collective such as Greg Osby and Robin Eubanks, joined Jack DeJohnette's Special Edition, and worked with artists such as Dave Holland, Steps Ahead, Dewey Redman, Marty Ehrlich, Bobby McFerrin, Stanley Turrentine, and Meshell N'degeocello. From 1995 to 1997, Mr. Cain was an assistant professor in the Jazz and Contemporary Media department at the Eastman School of Music. He directed small ensembles and taught a variety of subjects including improvisation, contemporary techniques in composition, pedagogy, history and analysis, and piano. In 1997, Mr. Cain joined the faculty at the New England Conservatory of Music where he currently directs an ensemble, teaches classes on rhythm analysis, and teaches private piano. Mr. Cain's most recent recording as a leader is called *Brooklyn Waters*, a duo project with drummer and composer Pheeroan akLaff for Telepathy Records. He has recorded several records as a leader, including *Circa*, a 1996 ECM release.

Karen Chester, Director, Merkin Concert Hall

Karen Chester, Director of Merkin Concert Hall at the Elaine Kaufman Cultural Center, leads both the artistic and administrative aspects of Merkin Hall, developing its concert presentations, programs, and partnerships within the performing arts community. Ms. Chester is an award-winning recording and film producer, as well as an executive arts consultant. As founder and President of Sound Vision Inc., she has supported and promoted organizations as diverse as the Colorado Symphony; the International Association of Jazz Educators; Classical Action: Performing Arts Against AIDS; and Global Music Network, Inc. (GMN.com) in fulfilling their artistic visions and corporate needs. Ms. Chester was involved in the creation and launch of Koch International Classics, where she was involved with one of Koch's first releases—the Grammy award winning world premiere recording of Leonard Bernstein's *Arias and Barcarolles*. From there she moved to Angel/EMI Classics where she served as consulting producer from 1992 through 1994, and in 1995 she was chosen to head BMG Classics' Catalyst label, where she became the Artists & Repertoire and Label Manager. As an independent recording producer, Ms. Chester produced, edited, and mixed recordings for RCA Victor/Red Seal, Angel/EMI, Sony Classical, Virgin Classics, Nonesuch, Teldec, New Albion, Harmonia Mundi, Point, and MusicMasters. She has recorded and worked with such artists and arts organizations as Nadja Salerno-Sonnenberg, Plácido Domingo, Lynn Harrell, the Brentano String Quartet, Michael Tilson Thomas, Hugh Wolff, and the Saint Paul Orchestra.

Robert Garfias, Professor of Anthropology, University of California, Irvine.

Robert Garfias received a B.A. in music and anthropology from SFSU and an M.A. and Ph.D. in ethnomusicology from UCLA. He is a member of the National Academy of Recording Arts and Sciences, the organization that awards the Grammy, and past 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.

Mark Kausch, Manager, Classical & Cultural Programming, Public Radio International

Mark Kausch, a graduate of the Peabody Institute of The Johns Hopkins University and St. Olaf College, manages classical music and cultural program marketing for Public Radio International. In recent years, he has successfully launched *From the Top*, a program heard by over 500,000 weekly listeners on 240 public radio stations nationwide, and *Studio 360*, also heard by over 500,000 listeners on 150 stations. During his 12-year tenure at PRI, he has orchestrated the launch of programs including *Schickele Mix*, *American Routes*, *Sound & Spirit*, and the 24-hour live classical music service Classical 24. Collectively, these programs are heard on over 300 stations by nearly 3 million listeners each week. As a member of the Early Music America Board of Directors from 1992 until 1998, Mr. Kausch served as board secretary and nominating committee chair. He served as board president for the Twin Cities-based Lyra Baroque Orchestra from 1999 until 2001. In his current role as Acting Executive Director for Lyra, Mr. Kausch is presently in charge of a strategic planning process for the organization, focused primarily on expanding Lyra's audience. Mr. Kausch maintains an active presence within the Twin Cities early music community as a viola da gamba, double bass, and violone performer and teacher.

Robert Porco, Director of Choruses, Cleveland Orchestra

Robert Porco became director of choruses for The Cleveland Orchestra in 1998. In addition to preparing the Cleveland Orchestra Chorus and Blossom Festival Chorus for performances, Mr. Porco conducts the Cleveland Orchestra, Chorus and Children's Chorus for the annual Christmas concerts each December, and for the last two summers he has led the Orchestra in concerts at Blossom Festival. A regular guest

conductor and director of choruses for the Cincinnati May Festival, he has guest-conducted the Cincinnati Symphony Orchestra, Indianapolis Chamber Orchestra and other orchestras in the United States and Europe. From 1989 to 1998, he served as artistic director and conductor of the Indianapolis Symphonic Choir (which performs regularly with the Indianapolis Symphony Orchestra). Mr. Porco has prepared choruses for such prominent conductors as Pierre Boulez, James Conlon, Sir Andrew Davis, Christoph von Dohnányi, Raymond Leppard, James Levine, Jesús López-Cobos, Zubin Mehta, John Nelson, André Previn, Kurt Sanderling, Leonard Slatkin and Robert Shaw and Franz Welser-Möst, among others. Robert Porco served as chairman of the choral department at the Indiana University School of Music from 1980-98.

Joan Tower, composer, Professor of Music, Bard College

Joan Tower is the Asher Edelman Professor of Music at Bard College, where she has taught since 1972. She is composer-in-residence at the Orchestra of St. Luke's in New York and at the Yale/Norfolk Chamber Music Festival. Inducted into the prestigious American Academy of Arts and Letters in 1998, Ms. Tower also was the recipient of the 1990 Grawemeyer Award in Composition and the 1998 Delaware Symphony's Alfred I. DuPont Award for Distinguished American Composers. From 1969 to 1984, Ms. Tower was pianist and founding member of the Naumburg Award-winning Da Capo Chamber Players, which commissioned and premiered many of her most popular works. Her orchestral compositions have been featured in performances by orchestras including St. Louis, New York, San Francisco, Minnesota, Tokyo NHK, Toronto, the National Symphony and London Philharmonia. She has also received chamber music commissions from the Tokyo String Quartet and the Chamber Music Society of Lincoln Center. Ms. Tower has been the subject of television documentaries on WGBH (Boston), CBS Sunday Morning, and MJW Productions (England). Tower's music can be heard on the Koch, Nonesuch, RCA, and d'Note labels.