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**Philadelphia Music Project Awards Grants to 20 Local Music Organizations**  
*\$960,395 to result in 167 music events, including 32 world premiere performances*

(Philadelphia, Pa.) Music lovers throughout the Philadelphia region will soon enjoy some of the area's most ambitious and artistically significant programming to date, as the Philadelphia Music Project announces its 2005 grant recipients. The awards to 20 local music organizations range from \$12,140 to the Doylestown School of Music and the Arts to \$160,000 to the Philadelphia Orchestra, for a total of \$960,395, the most ever awarded in a single year. They will result in 167 concerts and residency programs, encompassing traditional and contemporary forms of classical, jazz, and world/folk music. The Philadelphia Music Project, an artistic initiative funded by The Pew Charitable Trusts and administered by The University of the Arts, has underwritten 197 projects with support exceeding \$8.3 million since its inception in 1989.

"In the coming season, the Philadelphia Music Project will support award recipients in world premiere performances of 32 compositions, including new works by Pulitzer Prize winning composers William Bolcom, John Harbison, and George Crumb; jazz luminaries David Liebman and Stanley Cowell; and several of Philadelphia's most prominent composers, including Jennifer Higdon and Gerald Levinson," said Matthew Levy, director of the Philadelphia Music Project. "Funded projects also highlight Asian and Latin composition, offering works by Chen Yi and Bright Sheng, Oscar Hernandez and Carlos Franzetti. Performances of these works will enhance Philadelphia's already-rich heritage of supporting contemporary musical expression."

**The 2005 Philadelphia Music Project grant recipients are:**

Academy of Vocal Arts: \$60,000	Orchestra 2001: \$30,000
Annenberg Center for the Perf. Arts: \$160,000	Philadelphia Chamber Music Society: \$50,000
Choral Arts Society of Philadelphia: \$30,000	Philadelphia Classical Symphony: \$60,000
Doylestown School of Music & the Arts \$12,140	Philadelphia Museum of Art: \$25,000
International House: \$26,750	Philadelphia Orchestra: \$160,000
Kimmel Center for the Performing Arts: \$40,000	Philomel: \$30,000
Latin Fiesta: \$30,000	Piffaro, The Renaissance Band: \$30,000
Mendelssohn Club of Philadelphia: \$30,000	Sedgwick Cultural Center: \$16,505
Montgomery County Com. College: \$30,000	Sruti, The India Music & Dance Society: \$20,000
Opera Company of Philadelphia: \$80,000	Strings for Schools: \$40,000

Project summaries for each grant are attached and available at [www.pewtrusts.org](http://www.pewtrusts.org). The Doylestown School of Music and the Arts, the Kimmel Center for the Performing Arts, and Latin Fiesta are first-time recipients of Philadelphia Music Project grants.

"These awards challenge grantees to 'think big' and mount especially ambitious or innovative programs that will be of the highest caliber," said Marian Godfrey, director of Civic Life Initiatives at The Pew Charitable Trusts. (over)

## By the Numbers

This year's grants will result in:

- 167 events, including the world premiere performances of 32 new works, 16 of which will be commissioned with support from PMP, U. S. premieres of 4 works, and regional premieres of 39 works;
- 106 public concerts encompassing 26 chamber music, 40 orchestral music, 3 choral music, 63 new music, 13 world/folk music, 13 jazz, 17 early music, and 10 opera performances;
- 61 residency and educational activities;
- 605 local artists and 426 guest artists supported, including 42 guest ensembles;
- 104,000 live audience members in the five-county region;
- 402,000 regional radio audience members through broadcasts on Philadelphia's WRTI and WHY; and
- National exposure through broadcasts on National Public Radio.

## Panelists

Philadelphia Music Project grants are awarded on a competitive basis and are selected by a panel of internationally recognized artists, scholars, and administrators with a broad knowledge of the field. A distinguished eight-member panel reviewed this year's applications (additional biographical information is available at [www.pewtrusts.org](http://www.pewtrusts.org)):

- Evans Mirageas (panel chair), independent artistic advisor, Brooklyn Philharmonic, Milwaukee Symphony, former Senior Vice President of A & R for Decca Records;
- Jason Moran, pianist, composer and Blue Note recording artist;
- Elisabeth Wright, harpsichordist, Professor of Music, Indiana University;
- Robert Garfias, ethnomusicologist, Professor of Anthropology, University of California, Irvine;
- Martin Bresnick, Professor of Composition, Yale University;
- Philip Brunelle, Artistic Director and Founder, VocalEssence;
- Limor Tomer, Independent Curator, Symphony Space, BAM Café, Whitney Museum; and
- Carmen Balthrop, soprano, Metropolitan Opera, Associate Professor of Music, University of Maryland.

The Philadelphia Music Project is one of eight regional cultural initiatives at The Pew Charitable Trusts. Others include the Philadelphia Cultural Leadership Program and Philadelphia Cultural Management Initiative, the Pew Fellowships in the Arts, the Philadelphia Theatre Initiative, Dance Advance, the Heritage Philadelphia Program, and the Philadelphia Exhibitions 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.org](http://www.pewtrusts.org)) serves the public interest by providing information, policy solutions and support for civic life.

The University of the Arts is the nation's first and only university dedicated to the visual, performing, and communication arts. Its 2,000 students are enrolled in undergraduate and graduate programs on its campus in the heart of Philadelphia's Avenue of the Arts. Its history as a leader in educating creative individuals spans more than 125 years.

**Philadelphia Music Project  
2005 Grant Recipients**

**Academy of Vocal Arts**, \$60,000 to support concert versions of *Le Portrait de Manon* and *La Navarraise*, two important but rarely performed *verismo* operas by Jules Massenet. Vocalists will include James Valenti (tenor), Ailyn Perez (soprano), Jennifer G. Hsuing (mezzo-soprano), and Keith Miller (baritone). Performances will take place at the Kimmel Center for the Performing Arts in January 2006.

**Annenberg Center for the Performing Arts**, \$160,000 over two years to engage the American Composers Orchestra (ACO) in a residency that will bring ACO's acclaimed *Orchestra Underground* programs to the Annenberg Center for a series of six new music concerts. Guest artists and organizations participating in the project include Todd Reynolds (violin), Ryuichi Sakamoto (laptop), Bill T. Jones, So Percussion, Pilobolus, and the Ridge Theater. The residency will include educational and outreach activities, as well as a program of works by Philadelphia-area composers.

**Choral Arts Society of Philadelphia**, \$30,000 to host Maestro Dale Warland, the former music director and founder of the Dale Warland Singers, as guest conductor for a program of works by Howard Hanson, Rudi Tas, Arvo Pärt, Benjamin Britten, James MacMillan, Frank Ferko, Alexandre Gretchaninoff, Vytautas Miškinis, and Henryk Górecki. A regional choral conducting workshop is also planned with Mr. Warland and CASP's Artistic Director, Matthew Glandorf.

**Doylestown School of Music and the Arts**, \$12,140 in support of *Stretched Strings*, a series of four concerts exploring acoustic guitar practice within a variety of styles, including Travis Picking, Classical, Fingerstyle, and Blues. Each concert will feature resident artist Tim Farrell in duets with guest artists Thom Bresh, Mark Hanson, Robin Bullock, and Ernie Hawkins. An educational workshop will accompany each program.

**International House Philadelphia**, \$26,750 to present *Ancient to the Future*, five jazz concerts showcasing the Association for the Advancement of Creative Musicians, Inc. (AACM). The series will both acknowledge the accomplishments of the members of the AACM, highlighting the remarkable trajectory of its elder statesmen, and represent its current musical repertoire, featuring new material, concepts and collaborations. Performing artists will include Henry Threadgill's Zoid, The Revolutionary Ensemble (Leroy Jenkins, violin, Sirone, acoustic bass, and Jerome Cooper, multi-dimensional drums), Wadada Leo Smith's Golden Quartet, Roscoe Mitchell and The Note Factory, and the Anthony Braxton/Dave Burrell Duo.

**Kimmel Center for the Performing Arts**, \$40,000 to support the third season of *Fresh Ink*, a three-concert series devoted to new music, to be held in the Kimmel Center's Perelman Theater. The first concert presents pipa virtuoso Wu Man in a program of works by Chen Yi and Tan Dun. The second concert celebrates the 250<sup>th</sup> anniversary of Mozart's birth with a series of Mozart-influenced commissions and improvisations by Philadelphia artists, including jazz pianist Uri Caine, violinist Gloria Justen, and Group Motion Dance Company. The series concludes with a recital by violinist Midori and pianist Robert McDonald performing works by Judith Weir, Isang Yun, Alexander Goehr, György Kurtág, and Witold Lutoslawski.

**Latin Fiesta**, \$30,000 in support of *Hispanos...Many Roots...Many Faces*, a Hispanic music festival involving the Latin Fiesta ensemble with Dave Valentin, Grammy-winning flutist, Raul Jaurena, a master of the *bandoneon*, Christian Puig, flamenco guitarist and singer, and ALO Brasil, Philadelphia-based Brazilian ensemble. The festival will feature the premiere of a commissioned suite in six movements, *Alma Latina*, composed by Carlos Franzetti and Grammy Award-winner Oscar Hernandez. In addition, two concerts and workshops exploring Hispanic musical heritage will be presented at the Arts Bank. The event will inaugurate an annual "Hispanic Festival on the Avenue of the Arts."

**Mendelssohn Club of Philadelphia**, \$30,000 to commission Philadelphia composer Andrea Clearfield for a work for chorus, orchestra, and baritone. Clearfield will set new poetry by Ellen Frankel based on the Jewish legend of the Golem. In concert, the work will be paired with Ernest Bloch's rarely-presented masterpiece, *Sacred Service (Avodah Hakodesh)*. The program will feature baritone Sanford Sylvan and the Chamber Orchestra of Philadelphia and will be presented in April 2006 at the University of Pennsylvania's Irvine Auditorium.

**Montgomery County Community College**, \$30,000 to present *Voices from Another World*, two concerts by artists who bring extraordinary creative vision to vocal performance. Meredith Monk, a pioneer of extended vocal technique and interdisciplinary performance, will be presented with her Vocal Ensemble in a concert and residency program in collaboration with Bryn Mawr College on November 18 and 19, 2005. Azam Ali, born in Iran and raised in India, performs contemporary vocal interpretations that fuse medieval and Arab musical traditions. Her concert, on April 8, 2006, will be followed by a discussion.

**Opera Company of Philadelphia**, \$80,000 to support the world premiere production of Richard Danielpour's *Margaret Garner*, co-commissioned by OCP with the Michigan Opera Theatre and the Cincinnati Opera. With a libretto by Nobel-prize winner Toni Morrison, the opera is based on the tragic story of a Kentucky slave who chose to sacrifice her infant rather than allow her to grow up in slavery. *Margaret Garner's* cast will include mezzo-soprano Denyce Graves, soprano Angela Brown, baritone Gregg Baker, and bass-baritone Rodney Gilfry.

**Orchestra 2001**, \$30,000 for *First Hearings*, four programs highlighted by six world premieres and six area premieres. World premieres include works by Philadelphia-area composers George Crumb, Jennifer Higdon, Gerald Levinson, Larry Nelson and his son Jordan Nelson, as well as a new work by Liviu Marinesco. Area premiers include works by Oscar winner Tan Dun and Pulitzer Prize-winning composer Aaron Jay Kernis. Works by Kaija Saariaho and Jennifer Higdon will receive their second U.S. performances, and Georges Enescu's 1954 *Chamber Symphony* will receive its American premiere. The project's four featured soloists will be Barbara Ann Martin and Sharla Nafziger (sopranos), Margaret Leng Tan (piano), and YuMi Hwang-Williams (violin).

**Philadelphia Chamber Music Society**, \$50,000 in support of its *First Hearings*, a series of world premieres of new works by William Bolcom, Nicholas Maw, and Stephen Jaffe; the U.S. premiere of a new piano trio by composer György Kurtág; and Philadelphia premieres of works by Lewis Spratlan, Jennifer Higdon, Ezequiel Viñao, David Baker, and Jake Heggie. The project features the Juilliard, Tokyo, Emerson, Miami and Guarneri String Quartets, the Beaux Arts Trio, Richard Woodhams (oboe), Jonathan Biss (piano), Diane Monroe (violin) with Michael Schmidt (piano), and players of the Steans Institute. Performances will be held at the Kimmel Center and other Philadelphia venues.

**Philadelphia Classical Symphony**, \$60,000 over two years to present *Gateways to Global Music*, concerts designed to emphasize cross-cultural influences on musical traditions with commissions by Chen Yi and Evan Ziporyn. Each concert will bring a leading world music ensemble – Music From China in 2005-2006, and Gamelan Galak Tika in 2006-2007 – together with the PCS in an effort to identify both intersections and creative tensions in such cultural exchange. Activities will include symposia, multidisciplinary collaborations, and school residency programs.

**Philadelphia Museum of Art**, \$25,000 to commission acclaimed jazz musicians Stanley Cowell (piano) and David Liebman (saxophone) for works inspired by the Museum's permanent collections. These works will be presented as the first original compositions commissioned for the *Art After 5* program, expanding the Museum's role as a performing arts venue and multidisciplinary cultural resource serving the greater Philadelphia community and the nation.

**Philadelphia Orchestra**, \$160,000 over two years to support *First Performances*. Six new works will be commissioned by the Orchestra and presented in 22 concerts at the Kimmel Center for the Performing Arts. The 2005-2006 season will feature world premieres of Jennifer Higdon's *Percussion Concerto*, Gerald Levinson's *Fanfare for Organ and Orchestra*, for the dedication of Verizon Hall's new organ, and new works by Sofia Gubaidulina and Bright Sheng. In the 2006-2007 season, commissioned works will include John Harbison's *Concerto for*

*Double Bass and Orchestra*, featuring the Orchestra's Harold Robinson, and a new composition by Oliver Knussen. Guest soloists on the project will include Colin Currie (percussion), Oliver Latry (organ), and Simon Rattle (conductor).

**Philomel**, \$30,000 to present *Benjamin Franklin's Musical World*, a three-program festival celebrating Benjamin Franklin's Tercentenary and Philomel's 30<sup>th</sup> anniversary. Repertoire, commentary, and program notes will explore Franklin's tastes and interests, his role as a dedicated musical amateur, and aspects of his cultural environment. Guest artists will include Peter Sykes (organ), Laura Heimes (soprano), Chatham Baroque, and Julianne Baird (soprano), and WHY?, WRTI, and Philadelphia On Foot will collaborate.

**Piffaro, The Renaissance Band**, \$30,000 in support of *Church Feasts and Worldly Song: Two Programs from the Renaissance*. The two contrasting programs will feature, first, sacred works of early 17<sup>th</sup> century composers – Michael Praetorius, Heinrich Schütz, Samuel Scheidt and their contemporaries – in a recreation of a Lutheran feast day service, and second, secular works of Jacob Obrecht, a late 15<sup>th</sup> century Flemish composer, in conjunction with a visual presentation of the paintings of his contemporary, Hieronymous Bosch. Guest artists will include the Choir of St. Ignatius Loyola of New York, Capilla Flamenca, and Laura Heimes (soprano).

**Sedgwick Cultural Center**, \$16,505 to support *Up the Neck: New Practices in Guitar Discourse*, a series that will bring together three ensembles for concerts and workshops. The concerts will approach the guitar as a locus of innovation and cross-cultural influence, and specifically, African music's influence on recent jazz and blues. The workshops will offer guitarists and other musicians the opportunity to explore new practices in guitar technique and ensemble performance. Guest artists will include the Campbell Brothers, the Vinicus Cantuária and Bill Frisell Duo, and the Mamadou Diabate and Eric Bibb Duo.

**Sruti, The India Music and Dance Society**, \$20,000 to present *Masters in Carnatic Music*, a performance series involving three groups led by outstanding musicians of India. Two concerts – a vocal concert by K.J. Yesudas and a mandolin concert by U. Shrinivas and U. Rajesh – will present compositions by Purandaradasa, Annamacharya, Thyagaraja, Dikshitar and Syama Sastri, along with improvisations in the *raga* and *tala* aspects of Carnatic music. The mandolin concert by U. Shrinivas and U. Rajesh, which will be preceded by a lecture-demonstration, will also include *Konnakkol*, an ancient vocal percussion tradition of South India that recently has been revived for concert settings.

**Strings for Schools**, \$40,000 to present two concerts and a student workshop featuring the McCoy Tyner Trio with guest artist Gary Bartz (saxophone) and Strings for Schools roster artists John Blake (violin) and Marlon Simon (percussion). Involving both jazz and Latin traditions, the artists will perform new and recent

compositions by both Tyner and Blake. The public concerts will be held at Temple University and in a nearby North Philadelphia community venue in conjunction with numerous intensive in-school and community outreach endeavors.

## Philadelphia Music Project Panelist Biographies

Soprano **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. 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 serves as Associate Professor of Music at the University of Maryland.

The music of **Martin Bresnick** has been highlighted in festivals and concerts throughout the world. His orchestral works have been performed by the National Symphony, Chicago Symphony, American Composers Orchestra, San Francisco Symphony, Münster Philharmonic, Kiel Philharmonic, St. Paul Chamber Orchestra, Oregon Symphony Orchestra, Bilbao Orkestra Sinfonika, and Izumi Sinfonietta Osaka. His chamber music has been performed in concert by The Chamber Music Society of Lincoln Center; Sonor; Da Capo Chamber Players; Speculum Musicae; Bang on A Can All Stars; MusicWorks!; Zeitgeist. He has won numerous prizes including the Rome Prize, the Stoeger Prize for Chamber Music from the Chamber Music Society of Lincoln Center, the first Charles Ives Living Award from the American Academy of Arts and Letters, and a Guggenheim Fellowship. He has been commissioned by the Koussevitzky and Fromm foundations, Chamber Music America, Meet-the-Composer, and the NEA. His work is recorded by CRI, New World, Centaur, Artifact Music, and Albany Records. Mr. Bresnick serves as Professor of Composition at Yale University.

Conductor **Philip Brunelle** founded VocalEssence in 1969, leading the organization in its mission to explore the interaction of voices and instruments through innovative programming. His conducting engagements have taken him across the United States, South America and Europe. Recently he has conducted the BBC Singers, the Baltimore Symphony and the Cleveland Orchestra. He is the recipient of many international awards, including the Kodály Medal from the government of Hungary and the Royal Order of the Polar Star from the King of Sweden. In 2002, Chorus America and ASCAP presented Mr. Brunelle with a unique award celebrating his commitment to new choral music and its performance at the highest artistic level. In 2003, Chorus America again honored him, this time with its most prestigious award, the Michael Korn Founder's Award for Development of the Choral Art.

**Robert Garfias** 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 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. Dr. Garfias currently serves as Professor of Anthropology at the University of California, Irvine.

**Evans Mirageas** (panel chair) is an independent artistic advisor to conductors, instrumentalists, singers, symphony orchestras, opera companies, and other performing arts organizations throughout the United States and Europe. He currently works with conductors including Semyon Bychkov, Sir Roger Norrington, Dmitry Sitkovetsky, Robert Spano and Andreas Delfs. He also advises the Brooklyn Philharmonic, the Milwaukee Symphony Orchestra, the WDR Symphony Orchestra in Cologne, the Handel and Haydn Society of Boston, and the Cincinnati Opera. Prior to this, Mr. Mirageas was Senior Vice President of A & R for the Decca Record Company during which time he signed Renée Fleming, Angela Gheorghiu, Andreas Scholl, Matthias Goerne to exclusive contracts. While at Decca, he also worked with Luciano Pavarotti, Sir Georg Solti, Cecilia Bartoli, and Riccardo Chailly. Mr. Mirageas's varied career in classical music has included positions in radio production with WFMT in Chicago and as Artistic Administrator to Seiji Ozawa at the Boston Symphony.

**Jason Moran** made his professional recording debut on Greg Osby's 1997 Blue Note CD, *Further Ado*, which brought him to the attention of Blue Note executives who signed the pianist to his own record deal shortly thereafter. Moran's debut recording as a leader, *Soundtrack to Human Motion*, which found him in the company of Osby, Eric Harland, vibraphonist Stefon Harris and bassist Lonnie Plaxico, was released in 1999 to great critical praise (Ben Ratliff of *The New York Times* named it the best album of the year). Subsequent solo recordings: *Facing Left* with bassist Tarus Mateen and drummer Nasheet Waits; *Black Stars* with avant-garde woodwind icon Sam Rivers; the solo piano disc *Modernistic*, and most recently, *Same Mother*. Moran has performed as a sideman with Cassandra Wilson, Joe Lovano, Ravi Coltrane, and Stefon Harris. He was the youngest honoree of the San Francisco Jazz Festival Commission and he has recently been awarded a grant from Chamber Music America's "New Works: Creation and Presentation" program.

**Limor Tomer** was trained as a classical pianist, and holds undergraduate and graduate degrees in piano from The Juilliard School. For ten years she performed solo piano concerts and orchestral engagements in her native Israel, the U.S. and Europe. She then joined the staff of Brooklyn Academy of Music (BAM), where she worked closely with then-President Harvey Lichtenstein on a variety of projects including the creation of BAMcafé, an informal, intimate 250-seat performance space. In 1998, she launched BAMcafé Live, the music and spoken word series at BAMcafé. In 1999, Limor left the staff of BAM, and since then, has been a freelance music curator, creating eclectic programming for BAM, Symphony Space, Lincoln Center, The Whitney Museum, Neue Galerie, JVC Jazz Festival, Joe's Pub, Exit Art Gallery, among other venues and presenters in New York. As Curator of Music for Symphony Space, Limor is responsible for *Thalia Music*, a series of Friday nights in the Thalia music that feature eclectic programming designed specifically for the intimate Thalia Theater.

Harpsichordist **Elisabeth Wright** has performed as a soloist, chamber musician, and continuo improviser at numerous festivals and concert series around the world, including the Boston and Berkeley Early Music festivals, Tage alter Musik, Tanglewood, Mostly Mozart Festival, Aston Magna, Luffhansa of London, Santa Fe, Sydney, Early Music Vancouver, Festival de Musica Antigua de Bogotà, Bolzano, and Festival Cervantino in Mexico. Ms. Wright has been a member of Duo Geminiani with violinist Stanley Ritchie since 1974. She has performed solo recitals and made guest appearances with Tafelmusik, Seattle, Vancouver, Portland Baroque and has collaborated with Les Sonatistes, Ye Olde Friends, and Musica Ficta. Ms. Wright has recorded for Focus, Centaur, Musical Heritage, Milan-Jade, Classic Masters, and Pro Musica Antiqua labels. She has published reviews for *Early Keyboard Journal* and is a founding member of the Seattle Early Music Guild and Bloomington Early Music Associates. She serves as a board member of the Early Music America, as a panelist for the National Endowment for the Arts, and as Professor of Music at Indiana University.

## Quotes from 2005 Philadelphia Music Project Grantees

**Elissa Berardi, Co-Artistic Director of Philomel Baroque:** "We're delighted that the PMP award enables the Philomel Baroque Orchestra to celebrate two grand anniversaries in style—Ben Franklin's 300th and Philomel's 30th. For the past several seasons, Philomel has been researching and presenting programs exploring the Musical World of Benjamin Franklin. Our next season's project is a 9-concert Franklin Festival expanding on Philomel's successful lead programs. The Festival programs present seldom-heard masterpieces in a variety of genres, from pleasure garden tunes and organ concertos, to arias from the Parisian stage. They also weave in readings from letters, diaries, and period accounts, and even a workshop on dancing the minuet!"

**Robert B. Driver, Opera Company General and Artistic Director** [commenting on using the funds to support the newly-commissioned opera, *Margaret Garner*]: "The importance of producing works beyond the well-known classics cannot be underestimated. The Philadelphia Music Project understands this, and has previously demonstrated their enormous commitment by funding three very special productions, all of which have given Philadelphia audiences the opportunity to experience something new. With *Margaret Garner*, Philadelphia Music Project is not only helping to produce a new work here in our city, but supporting what will likely become one of the first important operas of the 21st Century."

**Lee Franklin Milhous, President, Doylestown School of Music and the Arts:** "Doylestown School of Music and the Arts is thrilled to be able to offer a series of four guitar seminars and recitals, entitled *Stretched Strings*, through a generous grant from the Philadelphia Music Project and The Pew Charitable Trusts. The series of events will feature leading artists in the fields of folk, bluegrass, Celtic and finger style guitar. Each artist will present a workshop for students of all ages and a concert of music of their specific genre. These events will expose some of the many varied styles of guitar-playing to the community of Central Bucks County, audiences that otherwise have to travel great distances to be exposed to such a variety of high-caliber artists."

**Kim Shiley, Executive Director, Choral Arts Society of Philadelphia:** "Receiving a grant award from the Philadelphia Music Project enables the Choral Arts Society of Philadelphia, under the artistic direction of Matthew Glandorf, to invite Maestro Dale Warland, the former music director and founder of the world famous Dale Warland Singers, to be the guest conductor for the third concert of our 2005-2006 season. In addition, funding will support a regional conducting workshop for exceptionally talented and aspiring young choral conductors. Bringing one of the leading figures of choral music to the Philadelphia region for such an exciting and enriching collaboration and educational endeavor would not have been possible without support from the Philadelphia Music Project."

**Sara Moyn, Coordinator of Evening Programs at the Philadelphia Museum of Art:** "We are thrilled to be working with Stanley Cowell and David Liebman as they explore the relationships between music and the visual arts. This project will be the first commission in the history of the Museum's evening program, and will be a significant step in the institution's evolving role as a performing arts venue. Mr. Cowell will create a musical

work reflecting his appreciation, impressions, and study of the Asian collections at the Museum, while Mr. Liebman will develop a composition focusing on Spanish surrealist Joan Miró and selected paintings from the Museum's Modern and Contemporary collections."

**Welthie Fitzgerald, Executive Director, Strings for Schools:** "The grant from The Pew Charitable Trusts' Philadelphia Music Project will allow Strings for Schools to bring together McCoy Tyner, John Blake, and Marlon Simon, three outstanding musicians, to mount one large concert, one community concert, and one high school workshop in the Temple University area. These will be the culminating events for two large Knight Foundation projects that Strings for Schools is doing in 14 schools in the Temple University area and the Latino neighborhood to the north of Temple. This grant will enable us to bridge these two cultural entities, as well as involving a lot of student participation."

**James Freeman, Orchestra 2001 Artistic Director:** "Thanks to the Philadelphia Music Project, Orchestra 2001's 2005-06 season will bring Philadelphia its First Hearings of some of the 20th and 21st century's most intriguing, powerful, and beautiful new music. Tan Dun, George Crumb, Jennifer Higdon, Kaija Saariaho, Aaron Jay Kernis, György Ligeti, Georges Enescu, Gerald Levinson, James Primosch, and others will all be part of it. We're very excited about the First Hearings series and hope our audiences will be, too."

**Mani Subramaniam, Vice President of Sruti, The India Music and Dance Society:** "The grant from The Pew Charitable Trusts' PMP project is very important for community-based organizations like SRUTI. It helps SRUTI present outstanding and popular artists from India in the Greater Philadelphia area whom we otherwise may not have been able to present. It thus enhances the multi-cultural environment of the area."

**Philip Maneval, Executive Director, Philadelphia Chamber Music Society:** "Through the help of the Philadelphia Music Project, audiences next season will experience and enjoy an extended series of nine world and local premieres celebrating the Philadelphia Chamber Music Society's 20th Anniversary Season. This includes PCMS-commissioned works by William Bolcom (for the Guarneri Quartet and oboist Richard Woodhams), Nicholas Maw (Emerson String Quartet), and Stephen Jaffe (Miami String Quartet). Our Philadelphia premieres-- performed by the Tokyo and Juilliard Quartets, Beaux Arts Trio and others--consist of works by György Kurtág, David Baker, Jennifer Higdon, Lewis Spratlan, Ezequiel Viñao, and Jake Heggie. The concerts will take place at the Kimmel Center, Convention Center, and in partnerships with the Philadelphia Art Museum and American Philosophical Society. This exciting project, which emanates from PCMS' long-standing commitment to expanding the chamber music repertoire, is a wonderful and very fitting way for us to celebrate our 20th Season. It re-emphasizes that classical music is a living, thriving and continually expanding art form. This project is possible only through the encouragement and support of the Philadelphia Music Project, and we are very grateful, indeed."

**K. James McDowell, Academy of Vocal Arts Executive Director:** "Many of our young artists at The Academy of Vocal Arts have impressive voices, and our PMP grant enables us to showcase these singers in an opera written in the French verismo style, La

Navarraise, by Massenet. La Navarraise is an important, but rarely-performed work – the last time Philadelphia audiences heard it was in 1926! We're grateful to PMP for supporting the production of a piece that will challenge our artists both musically and dramatically, as well as our audience, who will have the opportunity to hear this Massenet gem for perhaps the first time."

**Joan Kimball, Co-Director, Piffaro:** "Piffaro has been the recipient of a Philadelphia Music Project grant every year that it has been given out since the early 1990's. We have been extremely grateful to The Pew Charitable Trusts and to the various administrators of the project for this important support. It has allowed us to develop innovative programming over the years and to include a variety of guest artists and ensembles who are among the most highly regarded early music players in this country. The guests for this coming season, The Choir of St. Ignatius Loyola of New York, conducted by Kent Tritle, and Capilla Flamenca, a male vocal quartet from Belgium, will bring their unique sounds and talents to the mix of Piffaro's wind and stringed instruments."

**Joseph H. Kluger, President, Philadelphia Orchestra:** "We are very grateful to receive this grant from the Philadelphia Music Project, which will help us fund the commission of new works from six of the leading composers of our time. These commissions continue the Orchestra's legacy of seeking to expand the orchestral repertoire, as well as Music Director Christoph Eschenbach's commitment to bringing the broadest spectrum of new and familiar music to audiences in Philadelphia and beyond."

**Lynn Z. Faust, Executive Director, Mendelssohn Club of Philadelphia:** "Mendelssohn Club, under Music Director Alan Harler, is dedicated to performing new music together with revered masterpieces, so audiences discover the ways in which new and old music enhance each other when heard in juxtaposition. We are delighted to receive this Philadelphia Music Project grant that enables us to commission the creation of new music, setting newly written poetry, to be performed as a complement to an important established work that is rarely presented in the Philadelphia area."

**Maria del Pico Taylor, Executive Director, Latin Fiesta Inc.:** "Latin Fiesta wishes to express our deep gratitude to PMP and to The Pew Charitable Trusts for their generous grant which will allow some of our longstanding dreams to come true. The suite ALMA LATINA—which will be commissioned from two internationally prominent Latino composers, Oscar Hernandez and Carlos Franzetti—will represent a significant addition to our repertoire and to the Latin music repertoire at large. The concept of this suite is highly innovative and may become the cornerstone of our next CD. In addition, we will be able to present a one-day Latino Festival on the Avenue of the Arts called Hispanos...Many roots...Many faces, with Latin Fiesta and renowned guest artists. The Festival will showcase the richness of the Hispanic artistic heritage, which is an integral part of our mission."

**Mike Rose, Managing Director, Annenberg Center for the Performing Arts:** "We are extremely grateful to the Philadelphia Music Project for supporting the American Composers Orchestra's two-year residency and New Music Series at the Annenberg Center for the Performing Arts. With a series in jazz, Latin jazz, world, classical, gospel and blues, the Annenberg Center's music programs have something for everyone."

Partnering with the American Composers Orchestra and its Orchestra Underground, the Annenberg Center will bring yet another genre--experimental classical music--to Philadelphia audiences."

**Helen Haynes, Director of Cultural Affairs, Montgomery County Community College:**

"The support of the Philadelphia Music Project goes far beyond the dollars we receive through this grant. We have received mentoring and cultivation through professional development which has exposed us to new perspectives on music. We've heard from artists, critics, and presenters who have given us invaluable insight on this art-form and how to cultivate audiences for great artistic music."

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