

AMERICAN **COMPOSERS** FORUM, PHILADELPHIA CHAPTER

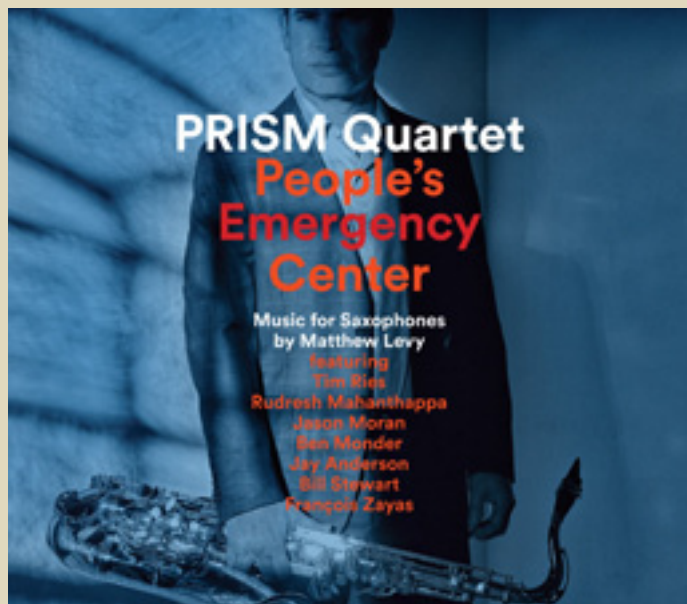
# PROGRAMS REPORT

APRIL - JUNE 2014



# Subito

Project Reports



## Matthew Levy: People's Emergency Center

Matthew Levy used Subito funding to complete a recording by the PRISM Quartet, titled "People's Emergency Center." This recording was released on the American Composers Forum record label "Innova." In his report to the Chapter, Matthew Levy stated the following:

*The recording, which features a variety of guest jazz artists, will help reach new audiences (i.e. fans of guest artists). This will help expand our outreach to individuals who may not have been aware of the PRISM Quartet, and may expand our donor base. The grant enabled me to more fully explore the depth of my compositional voice, particularly in integrating compositional processes and extended forms associated with modern classical music with stylistic*

*and improvisatory aspects of jazz. The recording promises to disseminate my work and raise my profile as a performing artist and composer nationally, and attract media attention from both print and broadcast outlets.*

*The recording will also act as a tool to garner the attention of other performing ensembles that I hope will take interest in inviting me to create work, hopefully for combinations of instruments that are new to me. The CD will also enhance my ability to garner support from other foundations, fellowship programs, and government agencies, providing resources for future compositional endeavors.*

*Thank you for ACF's invaluable support. "People's Emergency Center" is the first recording solely dedicated to my music. Working on this project with my own PRISM Quartet and some of the world's top jazz musicians has been a dream come true.*



## Charles Peck: “Prism”

With Subito funding, Charles Peck created a video recording of “Prism” a new work for percussion and electronics. He composed, rehearsed, and recorded the work in only one week - a process that he calls a “compressed project.”

*My initial impetus for the piece was inspired by the concept of a triangular prism refracting white light into a color spectrum. My imagining of this phenomenon focused on the contrast of the two sides of the experiment. The narrow, unified focus of the white*

*light and the wide colorful spread on the other end. As such, this piece alternates between two parts. A rhythmically clear, through-composed section and a floating, often-improvised section.*

After the project was completed, it was clear that Charles was able to advance his art and move his career further along:

*In reflecting back on this project, I have realized how much I enjoy the collaborative aspects of music-making. I intend to do more of that in the future. In fact, I am already working on a collaboration with another composer. I think I found some real value in delivering higher quality video content of my music. People have really seemed to be attracted to it. So hopefully, this will help me continue to broaden my audience.*

*I am extremely grateful to have been awarded a Subito grant from the Philadelphia Chapter of the American Composers Forum. The funds allowed me to pursue an ambitious project and collaborate with some amazing musicians and artists. And the results of the project have already begun to influence my future, both musically and professionally.*



## Bhub Rainey: Axon Ladder

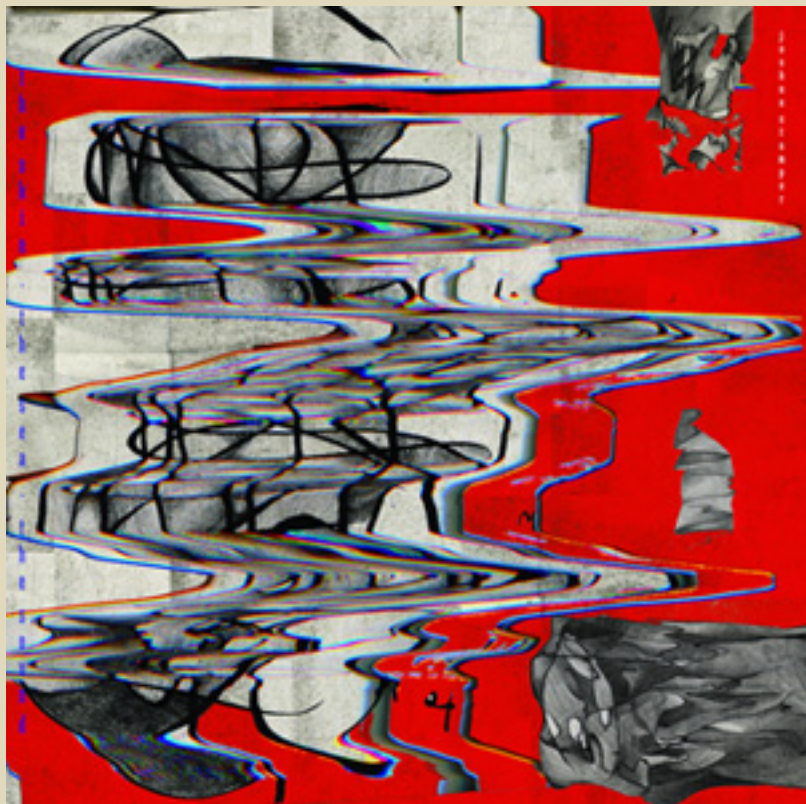
On April 18th, 2014 Bhub Rainey and Catherine Pancake presented their collaborative work “Axon Ladder” at the Rotunda in West Philadelphia. “Axon Ladder” involves music, film (slow-motion videography), and dance. The music, dance, and film communities were present at the performance and the audience consisted of about 100 people. According to Rainey “the music filled the room and the video was projected on a large central screen and a second, smaller screen that featured a live manipulation of that same footage, interspersed with abstract images and texts.”

After the concert, Catherine Pancake, Meg Foley, and Bhub Rainey were involved in discussions (one of their goals was to generate conversation) about “the nature of the work, the collaboration, and the technical aspects of the production.” Topics that were discussed included: “the role of bodily presence, the interleaving of technological ideas with more traditional artistic practice, and the modular, interdependent nature of [the] collaboration.”

Rainey had another goal in addition to generating conversation, and that was “to create a powerful, unique experience that highlighted an element of my practice that had previously been less known to audiences (my computer music, as well as my more dense, non-improvised work).”

Rainey was also able to present a shorter version of Axon Ladder at the Ende Tymes festival in New York City and the full version in San Francisco, Los Angeles, and San Diego. Reflecting on the impact of these activities, Bhub Rainey had the following to share:

*In the spring of 2014, I received an ACF Philadelphia Subito grant to aid in the completion and presentation of “Axon Ladder”, an evening-length electronic work with video accompaniment. This piece is my most ambitious work to date, and its completion would have been in jeopardy if I had not received the Subito grant. Additionally, the live premiere would not have had the technical professionalism and sensory power without funds for items like filming, editing, technical and artist fees.*



## Joshua Stamper: “the skin, the sea, the sound”

With support from Subito, Joshua Stamper was able to finish work on a vinyl album, that subsequently released on Good Behaviour records. He was also able to create two trailer videos in support of his album release. Because his music, and this collection of compositions in particular, bridges the gap between several genres, Joshua needed support to reach diverse audiences who are attracted to different genres.

Joshua Stamper had the following to say about his project:

*Both the album trailers and a righter rain will fall were possible through creative stewardship of funds supplied by the American Composers Forum. The project was completed without compromise. From mastering to artwork to the quality of the manufacturing, the finished*

*product met and exceeded my expectations. I am thrilled with the final product.*

Also, as an unintended outcome of this project, Joshua Stamper was connected with several composers, who ended up collaborating on a “remix” album where they brought their own compositional voices to bear upon Joshua Stamper’s latest creations. That album, “a righter rain will fall” had further impact on the composer’s career.

*The opportunity to press out this vision, not just in the music itself, but also in the production, the artwork, the choice of physical media (vinyl record), and various publicity efforts, was a substantial boon. I have come away inspired, encouraged, and with a host of new musical directions to explore.*

# Community Partners

Project Reports

## Peter Price: The Waldorff School

For his Community Partners funded project, composer, digital artist, and media theorist Peter conducted a residency with students in grades 4-8 during the 2013-2014 school year to create music for children's choir and electronics. His electronic score was made from recordings of the Waldorf School of Philadelphia choirs, string ensembles, and ambient sounds of the classrooms and playgrounds. Allison Budschalow from the Waldorff School of Philadelphia had this to say about Peter and the project he designed for their students:

*The impact that this project has had on our school is that it has deepened the firsthand experience and knowledge that our students have about music composition. This project was also extremely helpful in expanding the possibilities that our teaching faculty have in terms of partnering on innovative projects like this.*

Allison went further in her report to describe the meaning of the project and the impact it had on the students:

*The Waldorf School of Philadelphia is grateful for the opportunity to work with the ACF and Community Partners. Our students received an enriching opportunity that permeated throughout our school community and we would love to learn of chances to do this again in the future. We also hope that more schools, especially public schools who suffer from a lack of arts and music programs will also have the chance to partner and learn from programs like Community Partners in the future. We welcome the opportunity to cocreate and partner again the future.*

The project had a very positive impact on the composer who found himself having to account for the accessibility of his music (because he was working with such a young audience). He enjoyed expanding their concept of a composer beyond the typical cliches and genres and he was inspired by the process of composing the music with the choir.

*After the premiere I received many positive comments from parents and teachers, saying that the piece felt like a celebration of the school and its values. For me it was also rewarding to hear reports that children were singing my melodies all over school for some weeks leading up to and after the event.*





# Community Partners

New Project Grantees



## If You Could Hear These Walls: Project Grantees

We are excited to announce the composers involved in this year's special edition of Community Partners with Mural Arts: If You Could Hear These Walls. We look forward to seeing these exciting projects unfold in the fall of 2014 and will surely keep you up-to-date on the project activities.

Congratulations to all of the composers!



### Peace is a Haiku Song (1425 Christian Street)

Andrew Bleckner

Lucas Brown

Evan Solot

Ami Yares

Bobby Zankel

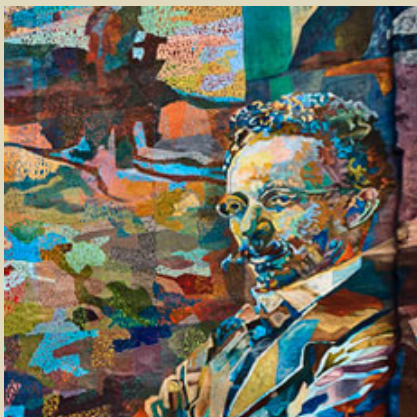
### Henry Ossawa Tanner (2019 College Avenue)

Charis Duke

RJ Johnson

Maximillian Maksutovic

Monnette Sudler



### Southeast by Southeast (1927 South 7th Street)

Kyle Bartlett

Chuck Holdeman

Michael Kiley

Anthony Marasko

Jonathan Pfeffer