

**Chamber Music America Conference  
January, 2004**

**NOTES**

**CHAMBER MUSIC AMERICA GRANT PROGRAMS:** *See CMA Website for details.*

**Commissioning Program:** Award Range: 10k-15k, to support creation of new chamber compositions by composers of ensemble's or presenter's choosing. *This includes NEA funds donated by an Ohio source to support a yearly commission and performance, with the proviso that the piece be played at least once in Ohio. This is possibly a way for one presenter to have artists' fees covered for one concert per year, as we did last September with the Q of A.*

**Residency Partnership Programs:** Award range, \$1500- 12k. Funds programs to support residency programs for ensembles presenting underserved populations and/or in innovative settings. (Had I only known about this when we brought the Amelias to the Hospital...)

**New Works: Creation and Presentation Program,** Award Range, 10k-12k, supports creation of new jazz compositions.

**Consulting Awards:** Up to \$2000, (requires 1:1 match). Helps organizations and ensembles address specific issues via CMA consultants.

**Opportunity Awards:** Up to \$1000, for defraying costs associated with attendance of conferences, seminars, etc.

**NATIONAL ENDOWMENT FOR THE ARTS** also has a number of granting programs for which a Tri-State Alliance project could be eligible. I have basic information.

**PENPAT:** Grant program to support presentation of selected artists. February application deadline. Jane West is the director. They used to give up to 50% of artists fees. Recommendation from a PenPat presenter—cultivate a relationship with Jane West, but the calendar is not helpful.

**RESIDENCIES:**

I gathered material on how to plan successful residencies; NEC has excellent resources. Joanne Rile has materials on different kinds of residencies, as does Mel Kaplan (Ying Qt. has done medical residencies). Cynthia Sieboldt envisions mentoring/apprentice relationships with young ensembles who could shadow experienced groups to learn how to plan effective residencies and develop interpersonal skills.

**OTHER BENEFITS:**

If Tri-State Alliance members do not already receive the CMA Magazine, please let me know and our membership will permit free copies for 10-12 people.

If you are a musician and not already a member of CMA, membership will get you access to extremely reasonable instrument insurance rates. You can also get great rates for disability, variable permanent life, health, and long-term care insurance. More info on the website: [www.mblfg.metlife.com](http://www.mblfg.metlife.com).

CMA membership also allows (male?) members a 10% discount at "Mens Wearhouse" stores and \$25 off the price of Finale, a notational software program.

CMA offers an Arts Mediation Service, I presume for squabbles.

### **GROUPS TO WATCH/CONSIDER BOOKING:**

**The Vega Quartet** (played in the concert at CMA—brilliant young group, get them while they are cheap!)

**Triple Helix** (piano trio in residence at Wellesely, does fabulous outreach on top of extremely intelligent interpretive playing)

**Tapestry** (vocal quartet—just premiered a stunning new piece by Patricia Van Ness that was so beautiful I didn't want to stop listening)

**Musica Intima** (outstanding Canadian 12 person vocal ensemble—no conductor, amazing ensemble and interesting repertoire)

**Ensemble Rebel** (baroque ensemble, also played at CMA, perhaps the leading US baroque ensemble, amazing technoque)

**Corky Siegal's Chamber Blues** This came to me by a fluke. Chicago based group with string quartet, harmonica, and wild percussion. If you want to broaden your audience and have a blast, this group is for you. (I am thinking of them for a residency program.)

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Given the generous grant opportunities through CMA, I am musing on the possibility of the Tri-State Alliance sponsoring a residency program with an experienced group in some unorthodox setting (a prison?, a juvenile detention center?) while mentoring a local ensemble from CCM or another regional conservatory, (or a competition winner?) that could then follow-up for a period of months in the same setting.

And I am musing on the feasibility of getting a grant for a piece that a competition winner or some other ensemble could then premier in settings arranged by the Alliance....(though not necessarily on our series).

There MUST be ways we can work together to get funding for creative collaborations, and further our mutual goals. As Dana Gioia, the new Chairman of the National Endowment of the Arts said at this meeting, what we are doing is essentially *sustaining civilization*. This is quite a job. It will take some effort, but one can hope we could all benefit by making the attempt, together.