INTRODUCING VANESSA REED, OUR NEW PRESIDENT AND CEO

I’m happy to introduce you to our brilliant new President and CEO, Vanessa Reed. During FY19, it was my honor to serve as Interim CEO, while also continuing as Director of Development. The projects, journalism, and programs you will read about are the result of the work my colleagues and I did during the past year, but most of all, they provide a window into the important work done by new music creators and collaborators across the United States. So I want to extend my thanks to all of our community, both for the beautiful work you do, and for the opportunity to serve our field.

— Deborah Steinglass

Vanessa Reed joined New Music USA on August 15th, 2019 as President and CEO following just over a decade with PRS Foundation, the UK’s leading funder of music and talent development. During her time at this specialist agency, Vanessa significantly increased support available to diverse music creators at critical stages in their careers and repositioned the Foundation as an international advocate and go-to partner for major new music collaborations. Her leadership of strategy and outreach resulted in the launch of an array of transformational funding programs including the Momentum Music Fund, Women Make Music, Musicians in Residence China, and the New Music Biennial which help music creators of all backgrounds to realize their potential. More recently, she also founded, with European and Canadian partners, the award-winning international Keychange initiative which invests in female talent and raises awareness of the gender gap in music.

Vanessa has supported the music sector in a range of voluntary roles including as board member of the Royal Liverpool Philharmonic where she chaired the organization’s diversity group, as Chair of Sound UK Arts, and as a board member of Protein Dance. Before joining PRS Foundation, Vanessa worked in various arts and policy development roles in Amsterdam, Brussels, and London. She began her career in the late 90s at the British Music Information Centre which, like the American Music Center and Meet The Composer, merged with other UK organisations to form a joint service organisation for new music.

Vanessa believes passionately in New Music USA’s national and international role as supporter, connector, and advocate for the whole new music community in the United States. She will be introducing new programs and ideas to further our national impact and to create more opportunities for composers, musicians and audiences of all backgrounds. Keep in touch with Vanessa here: @iamvanessareed
OFFICERS
Frederick Peters, Chair
Amy Iwano, Vice Chair
Matías Tarnopolsky, Secretary
Joseph Walker, Treasurer

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Dorothea Endicott
Reena Esmail
Daniel S. Godfrey
James Kendrick
Alan Kornberg
Chere Lott (term starting 7/1/2019)
Marya Martin
Phyllis Mills
Gayle Morgan
Barbara A. Petersen
Frances Richard
Esa-Pekka Salonen
Steven Tresnan (term starting 7/1/2019)
Steve Stucky, Founding Member In Memoriam
Steve Reich, Trustee Emeritus

PROGRAM COUNCIL
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Nathalie Joachim, Co-chair

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Grantmaking Manager
Amber Evans (starting 9/5/2018)
Grantmaking Associate
Eddy Ficklin
Director of Platform
Miles Freeman (starting 9/4/2018)
Development Manager
Ed Harsh (through 9/28/2018)
President and CEO
Megan Ihnen (starting 8/6/2018)
Content Associate
Shayna Jeffers (through 12/5/2018)
Finance Manager
Brad Lenz (through 8/3/2018)
Development Manager
Eileen Mack
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Frank J. Oteri
Composer Advocate & Co-Editor, NewMusicBox
Vanessa Reed (starting 8/15/2019)
President and CEO
Sam Reising (through 7/13/2018)
Community Platform Strategist & Grantmaking Manager
Molly Sheridan
Director of Content, & Co-Editor, NewMusicBox
Deborah Steinglass
Interim CEO (10/1/2018 – 8/14/2019)
Director of Development
Mallory Tyler (starting 11/1/2018)
Administrative Associate
Scott Winship
Director of Grantmaking Programs
PROJECTS & ARTICLES

2018-2019
2018–2019 NEW MUSIC USA PROJECTS

PG.5
ÁRABE

PG.6
GRACE AND MERCY

PG.7
IDENTITY FREEDOM DAVE BURRELL ANDREW CYRILLE WILLIAM PARKER AND OTHERS

PG.8
ICE HOURS

PG.9
CITY OF WOMEN AT THE ISABELLA STEWART GARDNER MUSEUM
Fleeing the Ottoman Empire, Middle Eastern immigrants to Mexico in the early 20th century contributed significantly to the culture of their new home—including cuisine, language, architecture, and even music. Inspired by her family history and her experiences growing up in El Paso, Texas, vocalist and composer Amanda Ekery delves into the musical influences that those immigrants had on Northern Mexico, and composes a new piece based on her research to be performed and recorded by her 11-piece ensemble. Árabe will be performed and dedicated to the El Paso community over Thanksgiving weekend 2019.

Árabe would not be possible without the support of New Music USA! I have been able to expand my artistry, seek out new collaborators in different disciplines than my own, and create a project that is truly representative of my musical and personal identity.

-- Amanda Ekery
Grace and Mercy—a two-part production by choreographer Ronald K. Brown and his Evidence dance company performed at the 2019 SummerScape Festival at the Richard B. Fisher Center for the Performing Arts at Bard College—pairs Mercy, a new work featuring music composed and performed by singer-songwriter/bassist Meshell Ndegeocello, and a new staging of Grace, a work choreographed by Brown in 1999 for the Alvin Ailey American Dance Theatre featuring music by Duke Ellington, Roy Davis Jr., and Fela Anikulapo Kuti. The performances were the first time that the music for Grace was performed by a live musical group.

“Support from New Music USA allowed for the Fisher Center to present two beautiful and ambitious collaborations - Grace and Mercy - and bring the work of these incredible artists further into the community through free classes taught by Brown at the Fisher Center and other local venues.

-- Gideon Lester, Artistic Director
CITY OF WOMEN  
BOSTON, MA – FEBRUARY 2019

A multidisciplinary performance conceived and curated by Helga Davis, City of Women explored the stories of women, from Lucretia to Sandra Bland, whose lives and deaths inspired others to take action against tyranny. The production featured the world premiere of the new commission On Lucretia by poet and rapper Oompa, as well as the performances by singer/songwriter Be Steadwell, dancer Shellz, pianist/composer Courtney Bryan accompanying a chorus performing her work Yet Unheard (in memory of Sandra Bland), and Boston’s Handel & Haydn Young Women’s Chamber Choir. Each performance was interspersed with reading by Davis of works by various writers including Christine de Pizan, Sor Juana Ines de la Cruz, and others.

“Funding from New Music USA enables historic institutions like the Gardner to collaborate with inspiring and bold new voices, helping bring historic art to life for contemporary audiences.

-- Isabella Stewart Gardner Museum
ICE HOURS
SAN FRANCISCO, CA – MARCH AND APRIL 2019

Inspired in part by the works of artists such as Ansel Adams and Thomas Moran that catalyzed the conservation movement, Ice Hours endeavors to explore humanity’s relationship to nature through six film vignettes edited together by film artist Kim Miskowicz featuring raw footage captured over ten year by National Geographic photographer Camille Seaman. Each vignette focuses on a particular aspect of Antarctica’s geography and is accompanied by a score by composer/performers Kristina Dutton and Nathan Clevenger. Ice Hours premiered at San Francisco’s Exploratorium in March 2019 featuring performance of the score by live chamber ensemble, and was created in partnership with San Francisco’s Cinematheque.

“...The final round of support we received from NMUSA allowed us to work in an incredible studio without feeling terribly rushed, resulting in high quality recordings which will allow the project to live on as an installation.

-- Kristina Dutton..
New York-based Arts for Art collaborated with presenting space The Kitchen to curate three evenings filled with multidisciplinary improvisation, each led by legendary free jazz artists Dave Burrell, Andrew Cyrille, and William Parker—Burrell with the latest incarnation of his continuing exploration of the Harlem Renaissance, featuring rhythm section, brass line, and two dancers; Cyrille with a new work in tribute to his Haitian ancestry for a quartet joined by additional musicians and poets; and a new multimedia work “tracing the de-evolution of humanity in America” by Parker featuring a film by the composer and cinematographer Michael Lucio-Sternbach.

The New Music USA grant not only directly supported the project’s lead artists, who are all well-established players in the vanguard of free jazz music, but also enabled two legendary downtown New York arts organizations to team together for the first time and present these multidisciplinary programs that celebrated improvisation and further enlightened our conceptions of social justice.

-- The Kitchen
2018–2019 NEWMUSICBOX ARTICLES

PG.11
RANDY WESTON: MUSIC IS LIFE ITSELF

PG.12
ELLEN REID: MORE THAN SOUND

PG.13
WHAT THE OPTICS OF NEW MUSIC SAY TO BLACK COMPOSERS

PG.14
CHARLOTTESVILLE & CITIZEN ARTISTRY

PG.15
AN OPEN LETTER FROM YOUR AUTISTIC COLLEAGUE
Frank J. Oteri interviewed Randy Weston in his Brooklyn home a short time before his death. They talked about a range of topics within the framework of his life, career, and artistic influences including jazz as African American classical music, his landmark 1960 suite *Uhuru Africa*, his extensive travel throughout the African continent, his 2012 magnum opus, *African Nubian Suite*, his musical philosophy, and the swing of Mother Nature.

"We become one people when the music is right."

-- Randy Weston

Entire interview by Frank J. Oteri available on NewMusicbox at: newmusicusa.org/randy-weston-music-is-life-itself
We interviewed composer Ellen Reid before she won the 2019 Pulitzer Prize for her opera *prism*. In this interview, she discusses with Frank J. Oteri the collaborative artistic process, and her career as a composer and sound artist for opera, theater, and film. The conversation takes a non-linear dive into her artistic path, from her first composition as an undergrad at Colombia, to the two and a half years she spent in Thailand studying Thai classical music, to her work for film and theater, to her thoughts on some of her upcoming projects.

Entire interview by Frank J. Oteri available on NewMusicbox at: newmusicusa.org/ellen-reid-more-than-sound
Anthony R. Green writes for change and action in the new music community when he brings forward a statement in the keynote speech at the 2018 New Music Gathering. The audience was asked to look around and see what the optics of the room said about what they wanted—based on the groups of people that were represented among the attendees, did it look like they wanted Black and brown artists to be in that space? In this article, Green presents the new music community with actionable steps: program music by Black composers, listen to music by Black composers, share your knowledge of Black composers, demand more of your musical sources, support (financially, professionally, emotionally) Black composers and those that program their music, and listen to Black composers when they express grievances.

Entire article available on NewMusicbox at: newmusicusa.org/what-the-optics-of-new-music-say-to-black-composers
In this NewMusicBox article, Cynthia Johnston Turner chronicles the collaborative experience of making art about injustice. In the wake of the events in Charlottesville, VA in August of 2017, and after many conversations between colleagues about race and injustice, Turner became involved with an in-progress project by composer Timothy Adams, a fellow professor at Hugh Hodgson School of Music. Turner writes about the powerful workshop performance of the piece, the experience of participating in and curating a night of “citizen-artistry,” and the future of the project.

Entire article available on NewMusicbox at: newmusicusa.org/ charlottesville-and-citizen-artistry
We believe in bringing forward issues that are on the minds of artists, in artists’ voices. Often these are also part of the wider public conversation. Chrysanthe Tan’s guide to increasing autistic accessibility for musicians and arts presenters breaks down the ways in which allistic (as in, not autistic) folks can make their events and spaces accessible to the autistic people in the new music community (and beyond!). In part one of this series, Tan provides readers with a basic primer on autism and how to treat autistic people. They cover the definitions of autistic and allistic, explain why people often prefer identity-first language over person-first language, and advise readers to acknowledge the differences between autistic and allistic people’s realities, rather than brushing those differences under the rug.

Entire article available on NewMusicbox at: newmusicusa.org/an-open-letter-from-your-autistic-colleague
MUSIC ALIVE

NEWMUSIC USA
MUSIC ALIVE
MUSIC ALIVE

The 2018–2019 season marked the 20th anniversary of Music Alive, New Music USA’s composer-orchestra residency program that was administered in partnership with the League of American Orchestras. It was also the culminating year of a three-year cycle of the program that prioritized placing the composers at the center of the orchestra through collaborative work and immersive experiences for composers, orchestra musicians and artistic leadership, and community members.

Enabled by the generous lead support of the Andrew W. Mellon Foundation, the program embedded composers-in-residence in the culture and operations of orchestral life as a vital organizational member, with residency activities focused around three themes—workshopping, mentoring, and public access to the creative process.

The 2017–2019 Music Alive residency pairings were Lembit Beecher and the Saint Paul Chamber Orchestra; Anna Clyne and the Berkeley Symphony; Stacy Garrop and the Champaign-Urbana Symphony Orchestra; Hannibal Lokumbe and the Philadelphia Orchestra; and Theodore Wiprud and the South Dakota Symphony Orchestra

The resident composer designed their work to impact on communities in transformative ways.

Highlights from the 2018-2019 season include:

- The workshopping and premieres of new works by Lembit Beecher, Hannibal Lokumbe, and Ted Wiprud, as well as the performances of a wide range of existing works by Stacy Garrop and Anna Clyne;
- Resident composer mentorship of other composers occurred through a variety of models including a composers institute, composer fellowships, student composer academies, composer workshops, and one-on-one sessions;
- Expanding public access to the creative process as a tool for engagement: Stacy Garrop worked with incarcerated populations; Lembit Beecher created a new major work about the meaning of home through interviews with diverse community members that were then incorporated into the new work; multiple composers offered open workshops for the public to experience the development of work by resident and mentee composers; and Hannibal Lokumbe visited churches, schools, and maternity wards to interact with community members about the creative process and the development of a major new piece of music.
Advocating for new music and the community of performers, composers, and appreciators who make up the field is at the heart of everything New Music USA does. In addition to our programs that advance the field, we participate in more traditional forms of advocacy in order to promote American new music both nationally and internationally. We represent the United States as members of the International Society for Contemporary Music (ISCM) and the International Association of Music Information Centres (IAMIC). Composer Advocate Frank J. Oteri has served on the ISCM Executive Committee since 2016, and was elected vice president in April 2019; he also serves on the IAMIC Board of Directors and is the chair of the Communications Committee.

New Music USA is a member of the Performing Arts Alliance, the national policy advocate, leadership forum, and learning network for America’s nonprofit performing arts organizations, artists, and allies. In this capacity, staff participated in the National Arts Action Summit and Arts Advocacy Day in Washington, D.C. in March 2019.

Over the past year, staff traveled all over the world to attend conferences, music festivals, new music reading sessions and advocate for new American music. The events include: the New Jersey Symphony Orchestra’s Edward T. Cone Composition Institute at Princeton University; the 2018 Cyprus New Music Festival; The Midwest Clinic; the Minnesota Orchestra Composer Institute; Chamber Music America’s National Conference; the American Choral Directors Association National Conference; the EarShot readings hosted by the Detroit Symphony Orchestra; the 2019 ISCM World Music Days in Tallinn, Estonia; and Classical:Next in Rotterdam, Netherlands.
GRANTS AWARDED, ARTICLES & SUPPORTERS
GRANTS AWARDED & AWARDEES

PROJECT GRANTS

(Re)move, Austin, TX
2020 Women Composers Festival - Kate Soper; Gabriela Ortiz; Jessica Krash, Washington, DC
20x2020, Los Angeles, CA
A Few Kites: Music for Trumpet and Electronics Performed by Andy Kozar, New York, NY
Allentown Symphony Commission by Chris Theofanidis, Allentown, PA
American Music Festival 2019: Sing Out, New York!, Troy, NY
An Exploration of Age: Cheat Day’s Interdisciplinary Process and Performance, New York, NY
Árabe, El Paso, TX
Arboreous Incantations: a recording project for three piccolos, San Francisco, CA
Bora Yoon + Karmina Silec :: CHOREGIE Project, New York, NY
Boston New Music Festival 2020, Boston, MA
Breaking and Entering, New York, NY
Cantigas, New York, NY
Caramoor presents John Luther Adams’ songbirdsong, Katonah, NY
Chasing Memories in ‘Choreograph’: new music inspired by the photographs of James Welling, Rochester, NY
Chris Dingman Trio: Embrace, New York, NY
Chunky in Heat, New York, NY
City of Women at the Isabella Stewart Gardner Museum, Boston, MA
Composer Portrait: Oscar Bettison, New York, NY
Connecticut Summerfest 2019, West Hartford, CT
Cosmic Language, Jamaica, Queens
CULTIVATE 2018 Emerging Composers’ Institute, Mount Kisco and Cortlandt Manor, NY
DanceVisions Residency, Philadelphia, PA
Dark Exhalation, Providence, RI
Darling / Helen Simoneau & Mary Kouyoumdjian, Winston-Salem, NC
Ear Taxi Festival 2020, Chicago, IL
Echo Chamber: Interactive Sound Sculpture for Installation and Performance, Washington, DC
Edgefest 2019: OUT, West Ann Arbor, MI
El País Invisible (The Invisible Nation): Inspired by Political Invisibility, Sovereignty, and the Desire for Belonging, Iowa City, IA
Ellen West - World Premiere, Saratoga Springs, NY
Emergence, Detroit, MI
Emerging Artist Residencies, New York, NY
EMEWS to the East, Detroit, MI
Emma O’Halloran New Marimba Work Recording, Philadelphia, PA
Endless Shapes, New York, NY
EPOCH, San Francisco, CA
Everything Changes, Nothing Changes, New York, NY
Expanding Conventions: Quartet for 6, Fayetteville, AR
Fires of Varanasi, Minneapolis, MN
FIVE, New York, NY
GOAT Commissioning Project, Claremont, CA
Grace and Mercy, Annandale-on-Hudson, NY
Gullah Roots, New York, NY
Hollow Square, Brooklyn, NY
Ice Hours, San Francisco, CA
Identity: Freedom — Dave Burrell, Andrew Cyrille, William Parker, and others, New York, NY
IFRQIYA, New York, NY
Ikaros, San Diego, CA
Imagine - Peace at Play, Tacoma/Puyallup, WA
In search of lost sounds, New York, NY
In the Brink - New Work for Bergamot Quartet + Percussion, Baltimore, MD
in the shelter of the fold / epilogue, Brooklyn, NY
Invisible Anatomy – Illumination, New York, NY
Last Audience, New York, NY
Leyla McCalla | Breaking the Thermometer to Hide the Fever, Durham, NC
Life in The Lower East Side, 1937-1950: A Live Soundtrack, Jamaica, VT
Listen to the Future: Inclusive and Equitable Orchestras, Chicago, IL
Margaret Bonds: The Ballad of the Brown King & Selected Songs, New York, NY
Meet Us Quickly With Your Mercy: Part 2 of the Decarceration Trilogy, San Francisco, CA
Mending Wall, Philadelphia, PA, Brooklyn, NY
Mind the Gap: Reflections on Beauty, New York, NY
Musical Fund Society Bicentennial: New Commissions from Tania León, Stephen Jaffe, Roberto Sierra, Augusta Read Thomas, Philadelphia, PA
Narrow Sea, Hudson, NY
Nashville Symphony Premiere at the League of American Orchestras Conference, Nashville, TN
National Park Centennial Commissions Commercial CD Recording, Allendale, MI
National String Project Consortium 20th Anniversary Virtual Concert, Multiple Locations
Native American Composer Apprentice Project (NACAP), Navajo Nation

New Commission by Allison Loggins-Hull to be performed by Raleigh Civic Chamber Orchestra, Raleigh, NC

New Work for Wave Field Synthesis by Nina C. Young, Performed by the American Brass Quintet, Troy, NY

No Seasons: A Post-Climate Change Take on Vivaldi, New York, NY

Not-So-Heavy Metals, Cambridge, MA

Oratorio for the Earth-Kama: River of Stars, Laguna Beach, CA

Organism, Narrowsburg, NY

Ornithologies: Fuego Quartet and Visual Artist Juan Fontanive, Chicago, IL

Pandora’s Box - commission a film score to this classic silent film, premiere & repeat performances, Syracuse, NY

Presence: Stenberg|Cahill Duo & Pamela Z, San Francisco, CA

Pronoun Emergencies, Teaneck, NJ

Rambler, Worlds Worlds A Part, New York, NY

Re:Sound New Music Festival 2019, Cleveland, OH

Recognition, New York, NY

Recording of Commissions by Alvin Lucier & Jordan Dykstra, Middletown, CT

Red Prada, Greenville, SC

Scott Joplin’s Treemonisha, Stanford & San Francisco, CA

Shaamya - Of Equality, Minneapolis, MN

Shake the World, New York, NY

Song Sessions, Ithaca, NY

Sounds from the Tank and New Music on the Plains: New Music for Flute and Percussion from Katherine Bergman, Joshua Clausen, and Everette Minchew with a recording at The Tank, Rangely, C

spaceinitiative, New York, NY

Sprocket: A scrap metal sextet composed by Steve Snowden for reed quintet & rideable percussion bicycle, Detroit, MI

String Theory: Works for string orchestra/KINETIC + Pierre Jalbert, Houston, TX

The Buffalo Chamber Players record Caroline Mallonee’s String Tunes, Buffalo, NY

The Clarice presents Brooklyn Riders, College Park, MD

The Cutouts (Matisse), New York, NY

The Dances Are For Us, New York, NY

The Female Gaze: New Works from George, Herbst, and Peacocke, New York, NY

The Francesca Harper Project collaborates with The D.O.M.E Experience, New York, NY

The Furies: An Opera for Laptop Orchestra (premiere of Act III), Palo Alto, CA

The Lark Quartet: 30th Anniversary Album, New Rochelle, NY

The Solo Piano Works of Adrian Stout, New York, NY

The Sun Still Burns Here, Seattle, WA

Third Coast Percussion Residency, Harrisburg, PA

Three Rites: Happiness, Brooklyn, NY

TILT, New York, NY

Time forever dividing itself toward innumerable futures, New York, NY

Traced Upon Cinders, New York, NY

Transience: [Switch~] commissions Anna-Louise Walton, New York, NY

Treehouse Shakers’ The Boy Who Grew Flowers, New York, NY

Underway, Los Angeles, CA

Urdimbre y Trama/Warp and Weft, Miami, FL

Val Jeanty and Risha Rox: Ritual Merging, Brooklyn, NY

Vivian Fung World Premiere, Erie, PA

Woodstock historic site artists in residence: Soul Inscribed, Bethel, NY

World Premiere of Joel Thompson Work by Project Inclusion String Quartet at Grant Park Music Festival, Chicago, IL

YinMn Project, Atlanta, GA

ORGANIZERS

(Trés), Minneapolis, MN

a canary torsi | Yanira Castro, Brooklyn, NY

Aaron Ragzdale, Rangely, CO

Adam Groh, Sylva, NC

Ade Gee, Greenville, SC

Akropolis Reed Quintet, Detroit, MI

Alarm Will Sound, New York, NY

Albany Symphony, Albany, NY

Alexander Hyman, Seattle, WA

Allentown Symphony Association, Inc., Allentown, PA

Amanda Ekery, El Paso, TX

Amber Vistein, Cambridge, MA

Andrew Kozar, Los Angeles, CA

Anne Hege, Kensington, CA

arx duo, New Haven, CT

Barry Sharp, Ithaca, NY

Bethel Woods Center for the Arts, Bethel, NY

Bora Yoon, New York, NY

Bridge Records, New Rochelle, NY

Caramoor Center for Music and the Arts, Inc., Katonah, NY

Caroline Mallonee, Buffalo, NY

Cassidy Chey, Boston, MA

Chicago Youth Symphony Orchestras, Chicago, IL

Chris Dingman, Brooklyn, NY

Christy Funsch, San Francisco, CA

Claire Porter, Teaneck, NJ

Cleveland Uncommon Sound Project, Cleveland, OH

Connecticut Summerfest, Inc., West Hartford, CT

Creative Music Studio, Woodstock, NY

David Clay Mettens, Chicago, IL
Deviant Septet, New York, NY
Dinosaur Annex Music Ensemble, Cambridge, MA
Doug Varone and Dancers (DOVA, Inc.), New York, NY
Duke Performances, Durham, SC
Edisa Weeks, Brooklyn, NY
Editions Verde, Val Verde, CA
Elizabeth A. Baker, St. Peters, FL
EMPAC - The Curtis R. Priem Experimental Media and Performing Arts Center at Rensselaer, Troy, NY
Ensemble Échappé, New York, NY
Etienne Charles, East Lansing, MI
Experiments in Opera, Brooklyn, NY
fivebyfive, Rochester, NY
Flyaway Productions, San Francisco, CA
Grand Canyon Music Festival, Grand Canyon, AZ
Grand Valley State University New Music Ensemble, Allendale, MI
Grant Park Music Festival, Chicago, IL
Hadar Ahuvia, Brooklyn, NY
Heidi Duckler Dance, Los Angeles, CA
Helen Simoneau, Winston-Salem, NC
Invisible Anatomy, New York, NY
Isabella Stewart Gardner Museum, Boston, MA
J.D. Steele, Minneapolis, MN
JACK Quartet, New York, NY
Jane Rigler, Colorado Springs, CO
Jillian Flexner, New York, NY
Joo Won Park, Detroit, MI
Juventas New Music Ensemble, Boston, MA
Kaleidoscope Chamber Orchestra, Los Angeles, CA
Kate Stenberg, San Francisco, CA
Kathy Westwater, New York, NY
Katie Jacobson, New York, NY
Kerrytown Concert House, Ann Arbor, MI
Kristina Dutton, Berkeley, CA
Ledah Finck, Baltimore, MD
line upon line percussion, Austin, TX
LONGLEASH, New York, NY
Lower Manhattan Cultural Council, New York, NY
Market Square Concerts, Harrisburg, PA
Molly Joyce, Pittsburgh, PA
Momenta Foundation, Inc., New York, NY
Music from Copland House, Cortlandt Manor, NY
Musical Fund Society of Philadelphia, Philadelphia, PA
Nadia Shpachenko, Claremont, CA
Nashville Symphony, Nashville, TN
Nathan Lincoln-DeCusatis, New York, NY
National String Project Consortium, Watkins Glen, NY
New Music Chicago, Chicago, IL
New York Live Arts, New York, NY
Nimbus Dance Works, Jersey City, NJ
Ning Yu, New York, NY
Nuurca Marquez, Miami, FL
Northwest Sinfonietta, Tacoma, WA
Opera Saratoga, Saratoga Springs, NY
Pamela Madsen, Laguna Beach, CA
Performance Garage, Philadelphia, PA
Periapsis Music and Dance, Brooklyn, NY
Pheroon akLaff, Montclair, NJ
Pierre Jaibert, Houston, TX
PRISM Quartet, Inc., Philadelphia, PA and New York, NY
PUBLIQuartet, New York, NY
Qubit, New York, NY
Racoco, Brooklyn, NY
Ragamaia Dance Company, Minneapolis, MN
Raleigh Civic Symphony and Chamber Orchestra, Raleigh, NC
Richard B. Fisher Center for the Performing Arts at Bard College, Annandale-on-Hudson, NY
Roulette Intermedium, Brooklyn, NY
Rudresh Mahanthappa, Montclair, NJ
Sara Serpa, New York, NY
Silkroad, Boston, MA
Sō Percussion, Brooklyn, NY
Society for New Music, Syracuse, NY
Stanford Live, Stanford, CA
Steve Weiser, Erie, PA
the [Switch~ Ensemble], Brooklyn, NY
The Clarice Smith Performing Arts Center, College Park, MD
The Dessoff Choirs, Inc., New York, NY
The Francesca Harper Project, New York, NY
The Kitchen, New York, NY
Third Rail Projects, New York, NY
Tiffany Mills, Brooklyn, NY
Timothy Nelson, Washington, DC
Treehouse Shakers, New York, NY
Yacine Bouloures, Brooklyn, NY

COLLABORATORS
[Trés], Minneapolis, MN
~Nois, Chicago, IL
a canary torsi | Yanira Castro, Brooklyn, NY
A’Leila Bundles
Aaron Einbond, New York, NY
Aaron Jay Kernis
Aaron Johnson, Albany, CA
Aaron Ragsdale, Brookings, SD
Adam Groh, Sylva, NC
Adam Vidiksis, Philadelphia, PA
Ade Gee, Greenville, SC
Aeolus Quartet, New York, NY
Akropolis Reed Quintet, Detroit, MI
Alarm Will Sound, New York, NY
Albany Symphony, Albany, NY
Augusta Read Thomas, Chicago, IL
Aurie Hsu
Austin New Music Co-op, Austin, TX
Avi Amon, Brooklyn, NY
Ayanna Woods
Baba Israel
Bang on a Can, Brooklyn, NY
Barry Sharp
Benjamin Aron, Cambridge, MA
Benjamin Broening, Richmond, VA
Beth Morrison Projects, Brooklyn, NY
Bethel Woods Center for the Arts, Bethel, NY
Billy Martin, New York, NY
Blam Meadoworks
Bob Holman
Bobby Bradford, Los Angeles, CA
Bora Yoon, New York, NY
Boston Modern Orchestra Project, Malden, MA
Boston Musica Viva, Boston, MA
Boston Opera Collaborative, Boston, MA
Brent Fariss, Austin, TX
Brian Balmages
Bridge Records, New Rochelle, NY
Brightwork New Music, Los Angeles, CA
Brooklyn Rider
Buffalo Chamber Players, Buffalo, NY
Camille Seaman
Caramoor Center for Music and the Arts, Inc., Katonah, NY
Carlos Bandera
Caroline Malonee, Buffalo, NY
Cassidy Chey, Boston, MA
Catalyst Quartet, New York, NY
Cedille Chicago, NFP, Chicago, IL
Cheryl Leonard, San Francisco, CA
Chicago Youth Symphony Orchestras, Chicago, IL
Chloe Perkes, Philadelphia, PA
Chris Dingman, Brooklyn, NY
Christopher Cerrone, Brooklyn, NY
Christopher Chandler, Richmond, VA
Christopher Farrell, Nashville, TN
Christopher Theofanidis, New Haven, CT
Christy Funsch, San Francisco, CA
Claire Porter, Teaneck, NJ
Clarice Assad, Chicago, IL
Cleveland Uncommon Sound Project, Cleveland, OH
Colton Dixon, Seattle, WA
Connecticut Summerfest, Inc., West Hartford, CT
Contemporary, New York, NY
Contemporary Arts Center New Orleans, New Orleans, LA
Creative Music Studio, Woodstock, NY
Curtis Stewart, New York, NY
Daiiti Warshaw, Forest Hills, NY
Danny Mekonnen, Boston, MA
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Derek Bermel
Detroit Greenways Coalition, Detroit, MI
Detroit Riverfront Conservancy, Detroit, MI
Deviant Septet, New York, NY
Dinosaur Annex Music Ensemble, Cambridge, MA
Doug Varone and Dancers (DOVA, Inc.), New York, NY
Duo Eunde, Philadelphia, PA
Duke Performances, Durham, NC
Duo Altery, CT
Edisa Weeks, Brooklyn, NY
Editions Verde, Val Verde, CA
Elizabeth A. Baker, Saint Petersburg, FL
Emi Ferguson, New York, NY
Emily Bunning, Brooklyn, NY
Emma Griffin, New York, NY
Emma O’Halloran, Princeton, NJ
EMPAC - The Curtis R. Priem Experimental Media and Performing Arts Center at Rensselaer, Troy, NY
Ensemble Dal Niente, Chicago, IL
Ensemble Echappé, New York, NY
ensemble soundinitiative, Paris, FR
Eric Dyer
Eric Umble, Brooklyn, NY
Erin Bednarz
Erin O’Hara
Erin Rogers, New York, NY
Etienne Charles, East Lansing, MI
Everette Minchew
Experiments in Opera, Brooklyn, NY
Fivewayfive, Rochester, NY
Flyaway Productions, San Francisco, CA
Four/Ten Media
Fuego Quartet
Gabriel Cabezás, New York, NY
Gabriel Crouch
Gabriela Ortiz
Gabrielle Herbst, Brooklyn, NY
Gavin Reub
Ge Wang, Stanford, CA
Gemma Peacocke, Princeton, NJ
George Lewis, New York, NY
Grand Canyon Music Festival, Grand Canyon, AZ
Grand Valley State University New Music Ensemble, Allendale, MI
Grant Park Music Festival, Chicago, IL
Hadar Ahuvia, Brooklyn, NY
Hannah Lash, New Haven, CT
Harold Meltzer, New York, NY
Heather Cornell, Valley Cottage, NY
Heidi Duckler Dance, Los Angeles, CA
Peter Shin, Los Angeles, CA
Pheeroan akLaff, Montclair, NJ
Phil Taylor, Boulder, CO
Philadelphia Chamber Music Society, Philadelphia, PA
Pierre Jalbert, Houston, TX
Preeti Vasudevan, New York, NY
PRISM Quartet, Inc., New York, NY & Philadelphia, PA
PUBLIQuartet, New York, NY
Qubit, New York, NY
Quince Ensemble, Chicago, IL
Quinn Collins, Philadelphia, PA
Quintan Ana Wikswo Racoco, Brooklyn, NY
Ragamala Dance Company, Minneapolis, MN
Raleigh Civic Symphony and Chamber Orchestra, Raleigh, NC
Ranee Ramaswamy, Minneapolis, MN
Raven Chacon
Richard B. Fisher Center for the Performing Arts at Bard College, Annandale-on-Hudson, NY
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Sandeep Das, Boston, MA
Sara Serpa, New York, NY
Sarah Cahill, Berkeley, CA
Sarah Thomas
Scott Worthington, Los Angeles, CA
Sean Hagerty, New York, NY
Shattered Glass Ensemble, New York, NY
Shauna Fallah
Shelley Washington, Princeton, NJ
Sidney Chen, San Francisco, CA
Silkroad, Boston, MA
Sō Percussion, Brooklyn, NY
Society for New Music, Syracuse, NY
Sophie Benn, Cleveland, OH
Sophie Till
Stanford Live, Stanford, CA
Stephan Moore, Chicago, IL
Stephanie Griffin, New York, NY
Stephen Jaffe
Steve Weiser
Steven Kemper, New Brunswick, NJ
Steven Snowden, Boston, MA
Susan Thomasson
Susanna Loewy, Philadelphia, PA
Tammy Yonce, Brookings, SD
Tania Leon
Ted Hearne, Los Angeles, CA
Terry Sweeney, New York, NY
the [Switch~ Ensemble], Brooklyn, NY
The Boston New Music Initiative, Inc., Boston, MA
The Canales Project
The Clarice Smith Performing Arts Center, College Park, MD
The Dessoff Choirs, Inc., New York, NY
The Flea, New York, NY
The Francesca Harper Project, New York, NY
The Kitchen, New York, NY
The Lark Quartet, New York, NY
Theo Chandler
Third Coast Percussion, Chicago, IL
Third Rail Projects, New York, NY
Tiffany Mills, Brooklyn, NY
Tim Eriksen
Tim Keiper
Timothy Nelson
Toby Twining
Tom Flaherty, Claremont, CA
Tomeka Reid, Chicago, IL
Tony Arnold
Travis Weller, Austin, TX
Treehouse Shakers, New York, NY
Trevor Bumgarner, Los Angeles, CA
Tribeca New Music, Inc., New York, NY
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Val Jeanty
Viet Cuong, Philadelphia, PA
Vinny Golia, Los Angeles, CA
Vivian Fung, San Jose, CA
Whitespace Gallery
Whitney George, Brooklyn, NY
William Hooker, New York, NY
William Parker, New York, NY
Yacine Boulouares, Brooklyn, NY
Yoshiko Chuma, New York, NY
Yousif Sheronick, Tuckahoe, NY
Yuanyuan (Kay) He, Tucson, AZ
Zac Bru, Detroit, MI
Zach Sheets, New York, NY
Opinions from the Dux
Femina Facti: Women Leaders at the Grassroots of New Music
Passepartout Duo: Music on the Move
Playing Like a Girl: The Problems with Reception of Women in Music
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Pro-Tips and Scripts: Autistic Accessibility in Music
Programming for Justice
Q&A: Autistic Accessibility in Music
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Six Great Film Composers Tell Their Own Stories In Music for Solo Piano
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Sonic Cartography II: Questions of Scale
Sound, Architecture, and Necromancy
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Surfing on a Constantly Shifting Bed of Earthquaking Sand Dunes
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Teamwork in the Conservatory: In the Game of Music, We Can All Win
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The Collaborative Studio: A Look into the Process of Producing Non-Classical Music
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The Importance of Exchange
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The Magic That Happens in a Week
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What Kind of Music Do You Write?
What the Optics of New Music Say to Black Composers
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Writing for “The Chorus”: Text, Dynamics, and Other Occupational Hazards

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Total Revenue:
$2,377,697

Total Expenses:
$2,365,697
(including $1,030,781 in grants to the field)

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as of 6/30/19:
$16,194,111