



A dark, moody photograph of a person playing a table drum in a room with a large pillar. The person is in the background, slightly out of focus, wearing a dark shirt and playing a drum on a stand. A large, light-colored pillar is in the foreground on the left. The overall atmosphere is dim and artistic.

WM

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

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2018-2019

PROJECTS & ARTICLES



2018—2019 NEW MUSIC USA PROJECTS

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ÁRABE

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GRACE AND MERCY

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IDENTITY FREEDOM DAVE BURRELL ANDREW CYRILLE
WILLIAM PARKER AND OTHERS

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ICE HOURS

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CITY OF WOMEN AT THE ISABELLA STEWART GARDNER
MUSEUM



ÁRABE

EL PASO, TX – DECEMBER 2019

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

ANNANDALE-ON-HUDSON, NY – JULY 2019

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





IDENTITY: FREEDOM

NEW YORK, NY – MARCH 2019

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

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RANDY WESTON: MUSIC IS LIFE ITSELF

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ELLEN REID: MORE THAN SOUND

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WHAT THE OPTICS OF NEW MUSIC SAY TO BLACK
COMPOSERS

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CHARLOTTESVILLE & CITIZEN ARTISTRY

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AN OPEN LETTER FROM YOUR AUTISTIC COLLEAGUE



RANDY WESTON: MUSIC IS LIFE ITSELF

INTERVIEW WITH RANDY WESTON – AUGUST 1, 2018

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



ELLEN REID: MORE THAN SOUND

INTERVIEW WITH ELLEN REID – FEBRUARY 1, 2019

We interviewed composer Ellen Reid before she won the 2019 Pulitzer Prize for her opera *p r i s m*. 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.

“The amount of people that it takes to make a work of art is enormous, but it’s usually credited to one person.”

– Ellen Reid

Entire interview by Frank J. Oteri available on NewMusicbox at:
newmusicusa.org/ellen-reid-more-than-sound

WHAT THE OPTICS OF NEW MUSIC SAY TO BLACK COMPOSERS

ARTICLE BY ANTHONY R. GREEN – NOVEMBER 14, 2018

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.

As a frequent attendee of new music events around the world, I often feel as though the presence of people who look like me is not wanted or is merely tolerated.

— Anthony R. Green

Entire article available on NewMusicbox at:
newmusicusa.org/what-the-optics-of-new-music-say-to-black-composers



CHARLOTTESVILLE & CITIZEN ARTISTRY

ARTICLE BY CYNTHIA JOHNSTON TURNER, PUBLISHED JANUARY 3, 2019

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.

“Trite as it may sound, I believe
music can make a difference.

— Cynthia Johnston Turner”

Entire article available on NewMusicbox at:
newmusicusa.org/charlottesville-and-citizen-artistry





AN OPEN LETTER FROM YOUR AUTISTIC COLLEAGUE

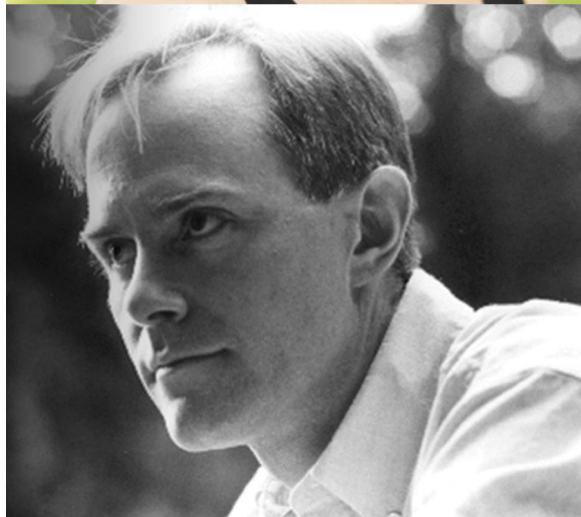
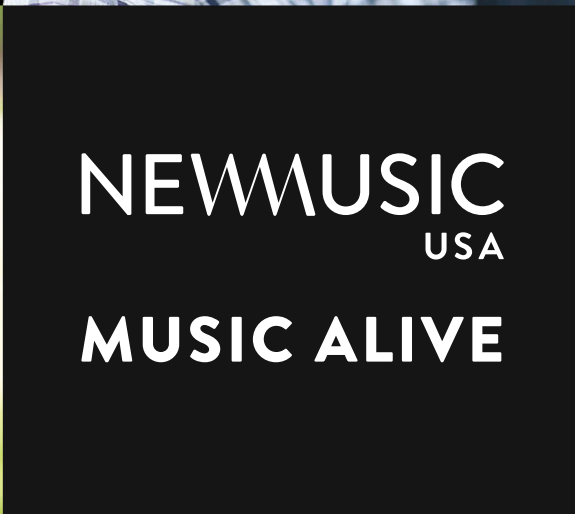
ARTICLE BY CHRYSANTHE TAN – MARCH 4, 2019

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. Chrysanthé 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.

Forget what you learned in elementary school; we are not all the same...[a]cknowledging our different realities isn't a bad thing.

—Chrysanthé Tan

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



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.

ADVOCACY

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.



2018-2019

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' songbirdsongs, 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 Pais 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

IFRIQIYA, 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, Joshual Clausen,
and Everette Minchew
with a recording at The
Tank. Rangely, C

spaceinitiative, New York,
NY

Sprocket: A scrap metal
s 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
Nathan Corder, Oakland,
CA

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
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CO

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Akropolis Reed Quintet,
Detroit, MI

Alarm Will Sound, New
York, NY

Albany Symphony, Albany,
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Alexander Hyman, Seattle,
WA

Allentown Symphony
Association, Inc.,
Allentown, PA

Amanda Ekery, El Paso, TX

Amber Vistein, Cambridge,
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Andrew Kozar, Los
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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

Niurca 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

Pheeroan akLaff, Montclair, NJ

Pierre Jalbert, Houston, TX

PRISM Quartet, Inc., Philadelphia, PA and New York, NY

PUBLIQuartet, New York, NY

Qubit, New York, NY

Racoco, Brooklyn, NY

Ragamala 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

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Jennifer Wada
Wes York & Robert Scrofani
Anonymous (3)

\$60–\$119

Bill Alves
Ms. Eve Beglarian
Dr. Nancy R. Bogen

Ms. Joanne Hubbard Cossa
Dr. Michael G. Cunningham
Graeme Francis
Mr. Ralph Grierson
John Harris
Tania Leon
Clara Longstreth
Vivian Perlis
Amy and Robert Poster
Glenn Reed
Sarah Schaffer
Louise K. Smith
Rand Steiger
Dawn Upshaw
Libby Van Cleve & Jack Vees
Gail Wein Classical Music Communications, Inc.
Carina Wohl
Anonymous (3)

\$1–\$59

Daniel Asia
Robert & Linda Attiyeh
Carol Barnett
Thomas D. Brosh
Ms. Nancy S. Clarke
In honor of Debbie Steinglass
Mr. Conrad Cummings
Paul Elwood
Marti Epstein
In memory of Oliver Knussen
John Graves
Patrick Hargon
Deirdre Harrison
Ethan Joseph
Debra Kaye
Sharan Leventhal
Matthew Levy
Harold Lichtin
Ronald Perera
Luke Rackers
Harry Teague
Steven Tintweiss
David Vayo
P. Kellach Waddle
Jae Woo
Anonymous

FY19 FINANCIALS

(unaudited)

Total Revenue:
\$2,377,697

Total Expenses:
\$2,365,697

(including \$1,030,781 in grants to the field)

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

PHOTO CREDITS

Front inside cover:

Photo from *Grace and Mercy* performance by Julieta Cervantes

Pg. 1: Photo of Vanessa Reed by Ruth Kilpatrick

Pg. 3: Photo from *Grace and Mercy* performance by Julieta Cervantes, photo from *Identity: Freedom* performance by Ian Douglas

Pg. 5: Syrian-Lebanese musicians performing at an event put on by the Syrian Ladies Club of El Paso, photo courtesy of Amanda Ekery

Pg. 6: Photo from *Grace and Mercy* performance by Julieta Cervantes

Pg. 7: From *City of Women*, photo of Oompa performing by Sarah Whitling

Pg. 8: Artwork for *Ice Hours* by Camille Seaman, Photo of Nathan Clevinger at the piano by Kristina Dutton

Pg. 9: Photo from *Identity: Freedom* by Ian Douglas

Pg. 11: Photo of Randy Weston by Molly Sheridan

Pg. 12: Photo of Ellen Reid by Molly Sheridan

Pg. 13: Photo of Anthony R. Green by Ben Semisch

Pg. 14: Connie Frigo (saxophone), Tim Adams (percussion) and Cynthia Johnston Turner performing the first movement of Timothy K. Adams's *Charlottesville*

Pg. 15: Photo of Chrysanthé Tan courtesy of the artist

Pg. 16: Counterclockwise from top right: photo of Lembit Beecher by Jamie Jung, photo of Hannibal Lokumbe by Mark Winslett, photo of Stacy Garrop by SnoStudios Photography, photo of Theodore Wiprud by Rich Press, & photo of Anna Clyne by Javier Oddo

Pg. 19: Photo from *Identity: Freedom* performance by Ian Douglas, photo from *City of Women* by Sarah Whitling



2018-2019

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