

October 23, 2006

Ms. Shirley Lockwood
The Gladys Krieble Delmas Foundation
521 Fifth Avenue, Suite 1612
New York, NY 10175-1699

Dear Shirley,

It is with great pleasure that I submit the enclosed proposal requesting a renewed and increased grant of \$20,000 in support of the St. Luke's Chamber Ensemble's *Notable Women* festival that is being presented under the auspices of our series *Second Helpings* in June 2007. The increase in funding would help defray the extra costs of the ambitious artistic scope of this year's project, including the involvement of more composers, and new marketing initiatives such as online streaming of the concerts.

St. Luke's and its Composer-in-Residence, Joan Tower, will present a special six-concert festival celebrating the lives and work of a number of notable American women composers of the 20th and 21st centuries. The festival will be hosted at the Chelsea Museum of Art and at the galleries of DIA:Beacon in Beacon, NY. This year's project will include a greater array of events surrounding the performances including symposiums, panel discussions and educational events including integration with our Young Composers Development Program. The festival also boasts three St. Luke's commissions, one selected and funded by a composition contest hosted by the BMI Foundation.

This new music series has offered countless American composers the rare opportunity to hear their new or recently composed works played by world-class musicians, and we are very grateful for the Gladys Krieble Delmas Foundation's continued support.

The accompanying proposal describes in greater detail the nature and scope of this exciting venture. Please do not hesitate to contact me should you need additional information.

Thank you for your consideration.

Warm regards,

Marianne C. Lockwood
President and Executive Director

St. Luke's Chamber Ensemble

A Request to The Gladys Krieble Delmas Foundation

October 20, 2006

- I. Summary
- II. Our Cultural Mission
- III. *Second Helpings* and the *Notable Women Festival*
- IV. Community Outreach and Developing Audiences
- V. Commissioning New Works
- VI. Joan Tower and Festival Personnel
- VII. Conclusion

I. Summary

St. Luke's Chamber Ensemble requests a renewed and increased grant of \$20,000 from the Gladys Krieble Delmas Foundation to support a six-concert festival called *Notable Women* that will celebrate the life and work of American women composers of the 20th and 21st centuries. Additional funding would support an increase in artist fees, composer participation fees, and special audience development and education initiatives. The festival will be presented under the auspices of St. Luke's *Second Helpings* series in June 2007 at the Chelsea Art Museum in Manhattan and the galleries at Dia:Beacon in Beacon, NY and will be curated and hosted by Joan Tower, St. Luke's Composer-in-Residence.

Second Helpings is a showcase for contemporary music with a special emphasis on repeat performances of recently written works, as well as premiere performances of newly commissioned works by young American composers. Previous support from the Delmas Foundation has also supported this series.

II. Our Cultural Mission

Since its inception, St. Luke's has challenged the accepted definition of a traditional symphonic orchestra, preferring instead to be a chamber orchestra that explores a wide range of repertoire. Through an innovative strategy involving artistic collaborations, alternative forms of presentation and educational outreach within New York City, St. Luke's maximizes its artistic and financial resources in the service of its audience.

St. Luke's is a gathering of artists dedicated to bringing the beauty of music and the enlightened communication unique to music to as broad an audience as possible.

Our artists are committed to making classical music vital and relevant for 21st century audiences. The music we present and the various soloists and conductors with whom we collaborate are specifically chosen to illustrate

the unique strengths of our musicians who are virtuosi and among the most versatile performing artists in New York City.

In its design and implementation the *Notable Women* festival embodies many of St. Luke's overarching artistic goals including: 1) to perform, at the highest standard, a wide variety of classical music to as broad an audience as possible, 2) to have at the heart of its programming a commitment to presenting and championing excellent new works as well as nurturing the talent of new and established compositional voices, 3) to involve musicians as fully as possible in the artistic decision making process, and 4) to provide excellent and aesthetically-rich experiences in the performing arts to children in New York City's public schools and particularly to those who are underserved in the arts.

III. *Second Helpings and the Notable Women Festival*

Second Helpings: Although St. Luke's is perhaps best known for its Carnegie Hall subscription series that showcases masterpieces of the classical repertoire, it is also one of New York's most highly respected new music advocates. Throughout its history, it has maintained a very active commissioning program and has premiered and recorded more than 100 new works by leading contemporary composers. Moreover, as an ensemble celebrated equally for its performances of standard repertoire, St. Luke's successfully bridges the gap between new music enthusiasts and the wider classical audience.

In 1993, St. Luke's established its annual *Second Helpings* series. As its name implies, the series presents repeat performances of recently written works and premiere performances of new works, many commissioned by St. Luke's. *Second Helpings* showcases the virtuosity of the St. Luke's Chamber Ensemble and champions composers and their work. The series also addresses the difficulties surrounding the presentation and acceptance of new work through experimentation with concert setting and format. The series attempts to enlarge and diversify the audience for new works, as well as extending the reach of St. Luke's artistic reputation. And, as a final and perhaps more ambitious goal, *Second Helpings* explores the gap between the audiences for contemporary music and contemporary art, and stimulates thinking about audience development.

The series has had a number of homes, all in contemporary art galleries. Currently, the series consists of three Saturday afternoon concerts, held at the Chelsea Museum of Art, and three repeat performances in the galleries of DIA:Beacon in Beacon, NY. 2005 was the first year that the series was performed outside of New York City, and the galleries of DIA:Beacon proved a most hospitable venue. The performances drew new audiences and explored new synergies between the music and surrounding art.

A key element in the series is the involvement of world-renowned composers. Over the past few years, the series has featured Peter Schickele, Michael Torke, Bright Sheng, Ingram Marshall, George Tsontakis, Ellen Taaffe Zwilich, and, of course, Joan Tower in the performances and discussions. The series also serves the needs of younger, emerging composers by offering an extended opportunity to work with a highly professional group of musicians, and also by providing an archival tape for each and every composer – an essential tool for their professional

development. For anyone interested in becoming immersed in contemporary art and new music, *Second Helpings* offers a welcome opportunity to participate in discussions between the performers and composers. Few new music series in New York City offer such diverse experiences and encourage this amount of participation from their audiences.

Notable Women is a direct outgrowth of *Second Helpings*. The festival will build on the artistic strengths of *Second Helpings*, but will also provide greater opportunities for audience development and community engagement through a more concentrated marketing and media campaign and the integration of St. Luke's education activities.

Notable Women is a 6-concert festival of music by American women composers of the 20th and 21st centuries. The festival will consist of 6 performances; 2 commissions (including one resulting from a composition competition in collaboration with the BMI Foundation); pre- and post-concert events, lectures, and symposiums; educational and community engagement programs including St. Luke's residency at middle school M.S. 131 in Chinatown, its Young Composers Development Program, and its Chamber Music in the Schools Program; the creation of a media campaign to engage new audiences; and the production and dissemination of high quality program materials that will celebrate and document the work of these artists. Concerts will take place at the Chelsea Museum of Art in Manhattan and at Dia:Beacon in the Hudson Valley in June 2007. WQXR is St. Luke's media partner for 2006-07. The station will assist with marketing and is considering broadcast possibilities.

Exact program details are still being finalized but all listed composers are committed to participating in the festival. Preliminary programs are as follows:

- 1) A "Pioneers" program of music by early 20th century female composers including Amy Beach, Ruth Crawford Seeger, Rebecca Clarke, and Miriam Gideon and complimented by a St. Luke's commission (composer to be announced).
- 2) A "Groundbreakers" program of music from the second half of the 20th century including works by Joan Tower, Tania Leon, Libby Larsen, and Jennifer Higdon.
- 3) A "Cutting-Edge" concert of more recent avant-garde compositions including works by Julia Wolfe, Pamela Z, Eve Beglarian, Erin Watson, and Joan La Barbara and the winner of the St. Luke's/BMI women's composer competition.

These core activities will be augmented by a symposium on women's music and post-concert receptions attended by the composers. A pre-festival symposium will feature panelists including Adrienne Fried Block, co-director of the Project for the Study of Women in Music at the City University of New York; Judith Tick, a music historian specializing in women's history and American music at Northeastern University; Stephanie Jensen-Moulton, a Ph.D. Candidate in Musicology at the City University of New York's Graduate Center; and Ellie Hisama, director of the Institute for Studies in American Music at Brooklyn College.

A longtime feature of St. Luke's presentation of new music has been the enthusiastic participation of composers who will all introduce their work and attend the lively gatherings that

follow each performance. St. Luke's will also experiment with the format of these post-concert events to include greater participation by the musicians.

IV. Community Outreach and Developing Audiences

We estimate the audience for the *Notable Women* festival to be approximately 1,500 people (excluding possible broadcast audiences). The impact of the project will be felt in different ways by the various audience groups that we have identified. These are: traditional classical and new music fans, art-loving urbanites, a more rural group at Dia, the Asian community that surrounds M.S. 131, and children that participate in St. Luke's Arts Education Program. These groups will be served by a number of tailored project activities including performances, lectures, pre- and post-concert events and receptions, in-school performances, and a public presentation at M.S. 131.

Our presenting partners, Chelsea Art Museum and Dia:Beacon provide considerable in-kind support for St. Luke's concerts. Both galleries donate performance space and market the performances to their members through mailings, e-blasts and special promotions. Next year, Dia:Beacon is considering expanding these efforts to include free tours for concert-goers as well as having Dia artists speak at performances.

St. Luke's current strategic priorities in marketing are to widen its audience base to include populations outside of New York City, younger audiences, and those for whom affordability of attendance is an issue. The project speaks to these challenges in the following ways: 1) St. Luke's is in its second season at Dia:Beacon in Beacon, NY, giving St. Luke's the opportunity to introduce a new audience to its performances and, most particularly, to new work. 2) The distinctive setting of the Chelsea Art Museum and Dia:Beacon have already introduced a younger audience to St. Luke's, many of whom have become e-patrons. 3) The modest ticket price includes admission to the galleries and has attracted a wider variety of audience members. The informal setting and concert presentation also creates a welcoming and unconventional environment for people who are often put off by the formality of classical concerts. 4) The involvement of M.S. 131 in Chinatown provides St. Luke's with new ways to market the project to the predominantly Asian school community.

St. Luke's is also exploring ways to promote the music from the Festival on the web. Plans include streaming all of the concerts for the duration of the Festival, and offering selected pieces for download. In addition to the marketing strategies described above, St. Luke's will also integrate the festival with three key components of its Arts Education Program: 1) St. Luke's residency at M.S. 131, 2) St. Luke's Chamber Music in the Schools program, and 3) St. Luke's Young Composers Development Program.

Preparation for the festival at M.S. 131 will begin at the start of the 2007 spring semester. St. Luke's currently works in three classes at M.S. 131 in the 6th, 7th and 8th grade including special needs classes. Teaching artist Colin McGrath will visit the school weekly in the spring of 2007 and will help the children to create their own compositions. Students will attend the concerts at the Chelsea Art Museum and will present their own work in a public concert at the school. M.S. 131 is also a host school for St. Luke's Chamber Music in the Schools program. In 2007 this

program (performed in several schools all over the city in May) will include one of the commissions from the *Notable Women* festival.

St. Luke's Young Composers Development Program is a highly successful after-school program for young composers designed and operated by Dr. Daniel Bernard Roumain, St. Luke's Assistant Composer in Residence. Each year the young composers attend concerts, meet with Dr. Roumain and other noted composers after school, and prepare compositions for a culminating summer performance by members of the St. Luke's Chamber Ensemble. In previous years, the Program has served a modest number of students selected by Dr. Roumain in consultation with St. Luke's Director of Artistic Planning. This year, the program will expand to include students from St. Luke's partner schools, M.S.131, P.S.153 and I.S. 218 and several of St. Luke's Teaching Artists will join the faculty for the Program. The year culminates with a public concert of the young composers' work performed by St. Luke's musicians. Last year's performance took place at the newly-renovated Gatehouse in Upper Manhattan, and featured work by students aged 11-13 from I.S. 218. This year, the concluding performance will be hosted by M.S. 131 in Chinatown during their Arts Week celebrations in May.

V. Commissioning New Works

A strong secondary mission of *Second Helpings* and the *Notable Women* festival is to provide a performance venue for St. Luke's commissioning program. As part of the festival, St. Luke's will commission three new works. One of these commissions will be selected and funded in collaboration with the BMI Foundation which will host a national competition for women composers. BMI's marketing of the competition will add greatly to the reach and visibility of the festival. Erin Watson is also being commissioned for the festival and the final commission will be announced later this fall. In return for their participation, composers commissioned by St. Luke's receive the following:

- A commissioning fee;
- A public performance by the members of the St. Luke's Chamber Ensemble;
- A long and thorough rehearsal period providing numerous opportunities for the composer and performers to collaborate and refine the new work(s);
- Face-to-face contact with audience members in a supportive and congenial performance environment;
- Professionally produced archival tape recordings; and
- The full weight of St. Luke's annual marketing and promotion activities.

VI. Joan Tower and Festival Personnel

Joan Tower, St. Luke's Composer-in-Residence. St. Luke's *Second Helpings* series is organized and curated by the Ensemble's Composer-in-Residence, Joan Tower and in 2007 Joan will curate the *Notable Women* festival. St. Luke's musicians and artistic staff nominated Ms. Tower to this position in 1999 and her term, which was scheduled to end after the 2003-2004 season was immediately renewed—a testament to Tower's success at capturing the essence of new music in this dynamic setting. Ms. Tower's relationship with St. Luke's ensures that her unique artistic vision will be realized by an exemplary musical ensemble. In return, St. Luke's benefits from Ms.

Tower's international reputation. Her vision for the series is based in her belief that we live in a time when "classical music" represents a vast range of styles—tonal, serial, neo-romantic, post-modern, etc. *Second Helpings* is an ideal showcase for this *artistic pluralism* and Tower is a master at comparing and contrasting these works.

Daniel Bernard Roumain, St. Luke's Assistant Composer-in-Residence. Dr. Roumain will design and implement St. Luke's Young Composers Development Program in 2007, provide curatorial assistance to Ms. Tower, and will also be involved as a teaching artist at M.S. 131. Dr. Roumain (aka DBR) is one of the few composers to have danced alongside Bill T. Jones, played with Philip Glass, and jammed with Cassandra Wilson. DBR's hip-hop/classical style of music has been embraced by orchestras, chamber ensembles, and mainstream pop, rock, and jazz musicians worldwide.

Elizabeth Ostrow, St. Luke's Director of Artistic Planning. Ms. Ostrow will produce the festival. Prior to coming to St. Luke's in 1996, she served as artistic administrator for the New York Philharmonic and vice president of artists and repertoire with both the Angel/EMI label and New World Records. She has made over 100 recordings, including four Grammy award-winning discs, and over 40 world premiere recordings of American repertoire.

Liz Norman, St. Luke's Director of Education. Ms. Norman will coordinate the educational component of the project including activities at M.S. 131, and the Young Composers Development Program. Ms. Norman began her work in arts education in 1994, becoming a teaching artist for the New York City Opera High School Partnership Program. In collaboration with teachers at Martin Luther King, Jr. High School, Ms. Norman helped to build an arts-integration workshop model that has won financial support and industry recognition from major institutions including the Annenberg Foundation/Center for Arts Education, and NYSCA Empire State Partnerships. In 2002-2003, she was Project Arts Staff Developer and Instructional Specialist with the NYC Department of Education, Manhattan High School Superintendent's Office.

VII. Conclusion

With the generous support of the Gladys Krieble Delmas Foundation, St. Luke's *Notable Women* will provide a superb showcase for music by 20th and 21st century American women composers. In 2007, two commissions and at least seven recently created works will be presented in high-quality performances. The proposed festival is important because it will effectively represent and celebrate America's women composers, provide access to high-quality performing arts for underserved communities and will illuminate the process of musical creation for people of all walks of life.

**Orchestra of St. Luke's
Proposal to the Gladys Kriebel Delmas Foundation**

**Notable Women 2007
Project Budget**

EXPENSE

Salaries, Wages and Benefits inc:	\$ 40,590
Composer in Residence @ 100%	
Asst. Composer in Residence @ 100%	
Director of Artistic Planning @ 5%	
Production Personnel @ 5%	
Artist/Other Fees	
Musician Fees (inc. cartage, pension, FICA)	96,243
Commissioning Fees	7,000
Composers Travel	5,200
Symposium Honoraria	2,000
Symposium Travel	2,400
Rehearsal Hall Rental	3,000
Performance Hall Rental	750
Instrument Rental	6,600
Music	2,500
Direct Marketing Costs	12,650
Transportation	6,124
Archival Recordings	6,500
Administrative Costs and Overhead	34,835

TOTAL EXPENSE	226,392
---------------	---------

INCOME

<i>Earned Revenue</i>	
Ticket Income	7,500
<i>Contributed Revenue</i>	
Ann and Gordon Getty Foundation	6,000
Argosy Fund for Contemporary Music	25,000
BMI Foundation#	7,500
Mary Flagler Cary Charitable Trust#	10,000
The Copland Fund for Contemporary Music*	7,500
Jerome Foundation	6,000
Meet the Composer	2,500
National Endowment for the Arts*	15,000
New York State Music Fund#	85,000
WT Grant Foundation	5,000
Individual Contributions	29,392
Request from the Delmas Foundation	20,000
TOTAL INCOME	\$ 226,392

* = pending, # = received

4/16/2008