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Contact: Carlos Camposeco
212-366-5260 x23
carlos@amc.net

AMACHER, DUNN, AND LOCKWOOD RECEIVE SECOND HENRY COWELL AWARD

New York, NY —Maryanne Amacher, David Dunn, and Annea Lockwood are the recipients of the second **Henry Cowell Award**, presented by the Henry Cowell Estate and the American Music Center (AMC). The Cowell Award supports, encourages, and recognizes composers whose work exemplifies the great American composer Henry Cowell's spirit of innovation and experimentalism. Each composer receives a grant of \$5,000 to help provide freedom to pursue his or her work without restriction. Recipients are asked to designate a work created during the award period as being supported in part by the Henry Cowell Estate, administered by the American Music Center.

The Henry Cowell Award was created in response to the last will and testament of Sidney Cowell, the composer's widow, who requested that the funds from the Cowell estate "be used to encourage the performance and appreciation of the music of Henry Cowell or other experimental composers whose music would have interested him."

"One notable aspect of this year's awards is how different each recipient's music is from that of the other two," said Richard Teitelbaum, noted American composer and one of the executors of the Cowell Estate. "This diversity is a direct reflection of Cowell's own broad musical interests. A publisher as well as a composer, Cowell was never bound by stylistic constraints in choosing the music he published. Similarly, in making the awards, we looked for a spirit of experimentalism rather than imposing any artificial definitions or limitations."

“It is an honor and a joy to receive an award given in memory of Henry Cowell,” said award recipient Annea Lockwood. “His was such a liberating contribution to American music and I have long felt his influence, personally, as that of a major ancestor whose life and work validate my own joy in experimentation. Now his legacy is also supporting our work as composers in this most practical, direct way, continuing his lifelong generosity towards younger composers. I am deeply grateful.”

Awardee David Dunn remarked, “The legacy of Henry Cowell is a powerful example of how extraordinary intelligence, experimental curiosity, and a passion for the diversity of human expression can be forged into a creative vision of the inseparability of music from what it means to be human. It is deeply gratifying to be considered in the light of the experimental tradition that Cowell exemplified with such tenacity, independence and joy.”

“Henry Cowell’s spirit of innovation and experimentalism has provided inspiration to legions of composers,” said Joanne Hubbard Cossa, Chief Executive Officer of the American Music Center. “Because of his largely maverick status outside the mainstream of American classical music, many of his achievements did not garner appropriate recognition during his lifetime. This award appropriately reflects Cowell’s legacy by encouraging its recipients to compose without external pressures.”

Henry Cowell (March 11, 1897 – December 10, 1965) was one of the most important American composers and musical theorists of the 20th century. His musical compositions, which number more than a thousand, include 21 symphonies, choral and chamber works, works for non-western instruments, and hundreds of songs and solo piano pieces, many including techniques pioneered by Cowell such as tone-clusters and playing inside the piano. While he is mostly remembered today for his revolutionary experimental compositional procedures (anticipating the works of his student John Cage and the New York School) and his advocacy of non-European and folk influences (anticipating the works of his student Lou Harrison and establishing the California school), Cowell also created a large body of work that carries on earlier Western classical music traditions, including his remarkably beautiful series of Hymns and Fuguing Tunes. In addition to composing, Cowell was an extremely influential advocate for contemporary music, running the Pan American Association of Composers and the *New Music Quarterly* and teaching for many years at the New

School for Social Research where his composition students, in addition to Cage and Harrison, included George Gershwin, Dick Higgins, Philip Corner and Burt Bacharach. Today, his books *New Musical Resources* and *American Composers on American Music* continue to influence another generation of composers.

The Henry Cowell Award is administered by the American Music Center (AMC), a national service and information center for new American music. Since its founding in 1939 by six composers including Aaron Copland, the **American Music Center** has been *building a national community for new American music*. AMC advocates for the community through NewMusicBox, its award-winning web magazine, and Counterstream Radio, a 24-hour online station broadcasting music by a broad range of United States composers. AMC supports the community by administering \$1.5 million in grants to individuals and organizations each year, and by offering professional development programs for artists. AMC connects the community with an array of information services designed to facilitate performances, including a vast, searchable online database of more than 40,000 works by American composers, publications and directories compiling opportunities in new music and other information useful to industry professionals, and benefits and services for nearly 2,500 members in all fifty states and around the world.

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MARYANNE AMACHER (born 1943) is a composer and sound installation artist. She received a B.F.A. from the University of Pennsylvania and did graduate work in acoustics and computer science at the University of Illinois at Urbana-Champaign. Her pieces are almost exclusively site specific, generally performed in large architectural spaces, and create psychoacoustic illusions determined by the acoustics of the spaces. In 1967, she created *City Links: Buffalo*, a 28-hour piece using five microphones in different parts of the city, broadcast live on radio. She collaborated with John Cage and Merce Cunningham in the 1970s. Commissions in the 80's and 90's included the Ars Electronica Festival; Kronos Quartet; Capp Street Project; INKA digital Arts, Amsterdam; the Austrian Federal Ministry of Culture; and the Japanese government. She has collaborated with David Behrman, Scott Fisher, Mark Trayle, and Alvin Curran. In 2005, she was awarded the Prix Ars Electronica in the Digital Music category for her project *Teo!, A sonic sculpture*. Her CD's include *Sound Characters (Making the Third Ear)*.

Composer **DAVID DUNN** was born in 1953 in San Diego, California. He was an assistant to the American composer Harry Partch and remained active as a performer in the Harry Partch Ensemble for over a decade. He has worked in a wide variety of audio media inclusive of traditional and experimental music, installations for public exhibitions, video and film soundtracks,

radio broadcasts, and bioacoustic research. His compositions and soundscape recordings have appeared in many international forums, concerts, broadcasts, and exhibitions. In addition to his multiple books, recordings and soundtracks, he has been anthologized in over 50 books and journals. Much of his current work is focused upon the development of listening strategies and technologies for environmental sound monitoring in both aesthetic and scientific contexts. He lives in Santa Fe, New Mexico.

Born in New Zealand (1939) and living in the US since 1973, **ANNEA LOCKWOOD** is known for her explorations of natural acoustic sounds and environments, in works ranging from sound installations and performance art to concert music. Her music has been presented in many venues and festivals including the Whitney Museum; De Ijsbreker, Amsterdam; the Walker Art Center; Los Angeles County Museum; three New Music America festivals; the Asia-Pacific Festival, Wellington; Queen Elizabeth Hall, London; West German Radio; the 7th Totally Huge New Music Festival, Perth, Australia; and the Ear to the Earth Festival, New York. Recent works include *Jitterbug*, commissioned by the Merce Cunningham Dance Company for the dance *eyeSpace*, incorporating recordings of aquatic insects, and rock surfaces read as graphic scores by two improvising musicians; a surround-sound installation, *A Sound Map of the Danube*, which traces the river from source to delta; *Ceci n'est pas un piano* (piano, electronics and video, commissioned by pianist Jennifer Hymer), and *Luminescence*, commissioned for baritone Thomas Buckner and the SEM Ensemble, with texts by Etel Adnan.