

A History of the Rome Prize in Music Composition

** 1947 - 2006 **

Richard Trythall
Music Liaison
American Academy in Rome
January 1, 2007

Introduction

The following account details the creative work accomplished by the 99 Rome Prize winners in Music Composition and the 52 Composers-in-Residence who took part in the music program of the American Academy in Rome from the Fall of 1947 to the Summer of 2006. It also traces the Academy's development as an institution throughout the same period. The latter, in fact, is inextricably connected with the former and quite a remarkable success story in its own right. For purposes of this narrative, the two histories are braided together at intervals of approximately a decade - alternating discussions of general Academy issues with summaries of each year's music program. The general Academy history discusses the challenges and institutional responses of each period explaining the context within which the music program functioned. The summaries give each Fellow's biographical details and list their compositions, performances, commissions, awards and collaborations while under the Fellowship. The biographical material should help place each Fellow in perspective while the work list, in addition to documenting the intense musical activity carried out at the Academy, should explain a good deal about the Fellows' varied musical interests. Details are also given about the work of each Composer-in-Residence and the programs which they organized while at the Academy. Rounding out the summaries are listings of the Visiting Artists (composers and performers) who lived at the Academy for some part of the year - independently or as the "significant others" of Fellows or Residents. Their contributions to the year's musical offerings are also mentioned.

There is no attempt in these summaries to fully outline Fellows' careers following their fellowship period. Though a comprehensive account would demonstrate that Fellows and Residents had served and frequently led American cultural life on multiple levels throughout the United States (50 per cent of the Pulitzer Prizes in Music Composition, for example, have been awarded to Fellows and/or Residents of the American Academy in Rome), such documentation lies beyond the scope of a history which is as much a portrait of the institution as it is a portrait of the artists. Neither does this history attempt to analyze or characterize the personal creative styles of Fellows.

For those readers interested in forming their own opinion, the Academy's Recording Archives are available for consultation at the Library of the American Academy in Rome. This collection of 86 CD's contains the original Academy concert recordings of approximately 300 chamber music and orchestral compositions stretching from 1955 to 2002 and provides a wide view of contemporary American musical thought in the last half of the twentieth century. Performances of a large number of the compositions cited in the following account - often the first performance - will be found here. The catalogue of these archives can be accessed on the web site of the American Academy in Rome (www.aarome.org).

In closing, it is important to note that this report does not cover all of the music programs sponsored by the Academy. The Academy also awards Rome Prize Fellowships in the area of musicology and has offered considerable support to advanced musicological research in Italy through the years.

The American Academy in Rome reopened officially in the Fall of 1947 - 3 years and 3 months after the American army had triumphantly entered Rome. The Marshall plan for "restoring the confidence of the European people" had just been announced and the Fulbright-Hays program for educational exchange had been initiated the year before. It was a time for new beginnings, fresh approaches and a new look at the United States' vital relationship with Europe. The Academy, too, was making a fresh beginning under the leadership of its 40 year old Director, Laurence Page Roberts. Roberts, whose upbringing, education and temperament were tailor made for this demanding job, had a guiding vision for the new Academy: "to make of the Academy a forum of artists and scholars where the students could share their Academy experiences with men and women who had already made a mark in their profession". (1)

In the field of music this vision meant introducing a program of residencies by older composers - not as teachers, but as guiding spirits who lived at the Academy doing their own work yet associating on a daily basis with the younger Fellows - at meals, Academy functions and during informal occasions organized by the residents themselves. These senior composers also organized the musical events for each year - most particularly the concerts which featured the Fellows' music (the "Spring Concert" and later the RAI/AAR concerts) - and had the important function of maintaining contact with the surrounding Italian musical world. Their recognized professional standing underscored the quality of the Rome Prize program and was of particular service in securing Italian consent and cooperation in a number of vital Academy musical projects.

During Roberts' remarkable 14 year tenure (this figure includes the initial year he spent preparing for the reopening), his program of residencies was to bring many of America's leading composers to live and work at the Academy: Aaron Copland, Samuel Barber, Randall Thompson, Douglas Moore, Otto Luening as well as the Russian-American composers Nicolas Nabokov and Alexei Haieff, the Czech-American Bohuslav Martinu and the Italian composer Goffredo Petrassi. Some of these composers spent three months or so at the Academy, others remained for the entire year. Certainly all "had made a mark in their profession" and all brought companionship and counsel of a high level to the Fellows. Often they also brought additional financial and logistical support as well, thereby considerably expanding the offerings of the music program.

A good example of such a contribution is provided by Nicolas Nabokov (RAAR 1953-55). Nabokov, cousin to Vladimir and Secretary General of the "Congress for Cultural Freedom" headquartered in Paris, served as Composer-in-Residence for an exceptional two year period. In that time he organized two important events. First, thanks to his executive position with the financially well-heeled Congress, he was able to organize and finance a truly international festival of contemporary music, "Music in our Time" (April 4-14, 1954). This festival took place at the Academy's elegant Villa Aurelia and composers from throughout Europe, North and South America were brought to Rome to attend the event. American participants, housed at the Academy, included Virgil Thomson, Ben Weber, Lou Harrison and Elliott Carter. (Carter at that time was a Fellow at the Academy). The festival included concerts, roundtable discussions and an impressive buffet reception offered by the Academy on opening night. Roberts in his report as Director noted that this festival "brought together for the first time many of the world's greatest musical figures" and specified that Elliott Carter's String Quartet No. 1 was "one of the most acclaimed pieces to be played at the Festival". (2) In effect, such an international occasion was unique in the Roman contemporary musical life of that decade and would be remembered long after by the composers who had been present.

A second contribution that Nabokov made to the Academy's music program was of even more lasting importance. In the following year, he set up a collaboration between the Academy and the Rome Radio Orchestra - one of four orchestras sponsored by the Italian national broadcasting system *RAI* (Radio Italiana). This orchestra was acknowledged to be one of the best orchestras in Europe for the performance of contemporary music. (1st flutist Severino Gazzelloni was only the best known among many fine instrumentalists). By the mid-1950's, in fact, the Italian musical world had made a brilliant new beginning producing a set of avant-garde composers of international stature - Bruno Maderna, Luigi Nono and Luciano Berio - and establishing an infrastructure which included the *RAI's* four symphonic orchestras (located in Rome, Naples, Milan and Turin), its electronic music studio in Milan, the Venice Biennale's Contemporary Music Festival, and forward looking music publishers such as *Casa Ricordi* and *Edizioni Suvini Zerboni*. The commissions and subsidies offered by these institutions supported Italian contemporary musicians in a manner that often left American musicians breathless with both envy and respect. The collaboration set up by Nabokov consisted of an orchestral concert, performed by the Rome Radio Orchestra, recorded and broadcast by the *RAI*, devoted to music composed by the recipients of the Rome Prize in Music Composition. It was to become an annual event, lasting until 1984, which was of particular stimulus to

the Fellows who, in many cases, were to dedicate their entire Fellowship year to writing music for this summer orchestral concert.

Another Composer-in-Residence who contributed to the Academy's music program throughout this period was Alexei Haieff (FAAR 1947-49, RAAR 1952-53, 1958-59). Among other things, Haieff arranged for the jury of the prestigious International Society of Contemporary Music (ISCM) composition competition to meet at the American Academy in late January and early February of 1959 (Haieff was also part of the jury). The jury's deliberations assigned George Rochberg (FAAR '51) first prize for his Cheltenham Concerto for chamber orchestra (1958) and George Balch Wilson (a Fellow at the time) an honorable mention. Later that year, also thanks to Haieff's efforts, the Academy joined with the Italian branch of the ISCM, the Societa' Italiana per Musica Contemporanea (SIMC), to sponsor a joint concert of contemporary Italian and American music. These collaborative concerts were to continue intermittently for the next 8 years and were particularly successful in creating a sense of community between Academy Fellows and their Italian colleagues. Additionally, they provided Fellows with alternative performance opportunities and direct exposure within the Roman community.

Later, still another Composer-in-Residence, Otto Luening, was to bring "electronic music" to the Academy. As a pioneer in the "tape music" developments of the 1950's, co-founder of the Columbia-Princeton Electronic Music Studio in 1959, and a Trustee of the Academy from 1950 to 1964 (then Trustee Emeritus), Luening galvanized the interest of many of the Fellows with his knowledge, enthusiasm and encouragement - George Balch Wilson, William O. Smith, John Eaton, Richard Trythall to name only a few. During his first residency in the Spring and Summer of 1958, Luening tapped Columbia's Alice M. Ditson fund to purchase a library of contemporary music recordings for the composers' use. Then, when he returned for a 6 week summer visit in 1961, he converted the composers' "listening room" (located in the basement of the Academy) into a rudimentary "electronic music studio". This studio eventually contained three sine wave oscillators, a spring reverberation unit, a microphone, an Ampex stereo portable tape recorder and a mixing console. Added to the listening room's professional 350 Series Ampex mono tape recorder and a radio/record player, this equipment became a laboratory for sound research. In 1964-65 when Luening returned for a second, year long stay as Composer-in-Residence, the Ditson fund covered the purchase of one of the first portable electronic music synthesizers in existence, the Synket, invented and constructed by Paul Ketoff - a brilliant Roman audio engineer involved with Rome's Cinecittà. It was Ketoff, in fact, who had designed the original studio room and mixing

console and whose guidance and unflagging enthusiasm had been a key element in making the fledgling studio operable. With the Synket installed, the listening room became a fairly advanced electronic studio for the time and it served as such for many of the Fellows. The studio was also used by a number of visiting American (Larry Austin, Alvin Curran, etc.) and Italian (Aldo Clementi, Mauro Bortolotti) composers.

Throughout the next 50 years, the presence of the Composers-in-Residence, as originally envisioned by Roberts, would significantly enrich the experience of the Fellows. Their knowledge and counsel were invaluable and often led to practical professional benefit as well. They also contributed to the experience of the entire community by giving lectures on their music and - for those composers who were also performers - by performing concerts at the Academy. They frequently brought other musicians to visit and/or perform at the Academy and organized lecture series or developed other initiatives which brought more music to the community. As a group - particularly those who were in residence for a significant amount of time, the Composers-in-Residence were generous with their time and their efforts on behalf of the Fellows and the community-at-large.

The Composer-in-Residence position also enriched the Music Program in other ways. It offered the opportunity for senior composers who had not previously had the Rome Prize to come to the Academy - to enjoy the tranquillity which the Academy offers for serious creative work, the stimulation provided by the resident community and the inspiration afforded by Rome. For composers who were past Fellows, it offered an opportunity to renew their acquaintance with the ongoing mission of the Academy. The residency position, in fact, was only one of several ways which permitted composers to continue their relationship with the American Academy. They could also spend time at the Academy as a Visiting Artist, work on various Academy committees, take part in the Rome Prize jury, participate in panels, concerts and fund raising events designed to publicize the Rome Prize in Music Composition, enrol and participate in the Academy's Society of Fellows with its many regional branches, etc. All were means of reaffirming interest and concern for the "fellowship" (in every sense of the word) and of remaining in active contact with the institution. The fact that so many composers chose to be involved in these different ways is perhaps the surest sign of the lasting contribution which the experience in Rome - personally and professionally - made on their lives and of the lifelong allegiance which that experience had generated.

As Director, Roberts also recognized the social role which the Academy was called upon to play in the post-war Italian scene. During the fourteen years of his tenure, Italy would make a slow but steady

recovery from its devastated economic and cultural life arriving ultimately at the economic "boom" of the 60's. The Academy, as the chief representative of American culture and scholarship in Italy, had an important role to play in this transitional period. In addition to opening a window on the best in contemporary American culture, it could, and did, provide a common ground for reaffirming mutual respect. Both Italians and Americans recall Roberts' leadership in this period with genuine gratitude. He and his equally charming wife, Isabel, "entertained" in the old sense of the word and their warmth and hospitality became proverbial. This gracious social presence - the lunches, dinners, receptions, parties, etc. - was vital in stimulating interaction amongst the Fellows as well as between the Fellows and Italian artists and scholars. At the same time, it came to symbolize the genuine American interest in the rejuvenation of the Italian cultural scene and provided the Italian community a tangible point of contact with that interest.

Again Roberts' vision of this active social role translated into a number of advantages for the music program. The ample receptions following the annual RAI-Academy concerts (which were initially held outdoors in front of the Villa Aurelia), for example, served as token repayments for the RAI's immeasurable gift of professional support. The warm reception provided to Serge Koussevitzky when he was hosted at the Villa Aurelia in the Spring of 1950 served to generate financial support from the Koussevitzky Foundation for several years thereafter. The reception that Alexei Haieff arranged in honor of his friend, Igor Stravinsky, was attended not only by the Academy community but by the entire musical elite of Rome thereby underscoring the Academy's importance in the city. Likewise the sumptuous Villa Aurelia reception hosted in honor of Senator and Mrs Fulbright in December of 1956 - with its 350 guests in attendance - served as a further reminder of the Academy's importance as the United States' prime cultural representative in Italy. It also demonstrated appreciation for a cultural exchange program which had become tightly inter-connected with the Academy's own music fellowship program. Add these festive occasions to the list of concerts showcasing American talent in Rome which included, among others, John Cage performing a program of his music for prepared piano, Ralph Kirkpatrick performing Scarlatti's harpsichord sonatas (much of Kirkpatrick's book on Scarlatti's music was written at the Academy, in fact), Leo Smit performing Copland's piano work - and to the list of musicians who were privately entertained by the Roberts: Leonard Bernstein, Giancarlo Menotti, Yehudi Menuhin, Paul Hindemith, Lou Harrison, Quincy Porter, Virgil Thomson, Louise Talma, Irving Fine, Ben Weber, Robert Palmer, Noel Lee, Oliver Strunk, Paul Henry Lang - to name only a few - and one has a sense of the intensive efforts

Roberts made, both directly and indirectly, in support of the music program - a program which was one, but by no means the only, jewel in the Academy's brilliant crown of disciplines.

Quite naturally, Roberts also maintained close relations with the United States Information Service (abbreviated as U.S.I.S., the title of the cultural and educational division of the American Embassy until 1999) - an agency which was to contribute considerable support to the Academy's music program throughout the entire period under consideration - and with its dependent, the Italian Fulbright Commission. In these early years, as Roberts pointed out, Fulbright grantees in composition, in fact, were "admitted as Fellows if they have passed the Academy's juries as well as the Fulbright juries".(3) Such interlocking grants were particularly useful since they respected the Academy's jury system and permitted the Academy to maintain a normal quota of three overlapping composer fellowships a year. There were, in fact, three endowed Academy Music Fellowships available at the time: the Frederick A. Juilliard Fellowship, the Walter Damrosch Fellowship and the Horatio Parker Fellowship, but the funds that supported these fellowships did not necessarily generate sufficient revenue to cover the entire cost of each fellowship.

For that matter, the Composer-in-Residence position also depended upon outside support since no stipend was attached to this position. Composers-in-Residence arrived on Guggenheim Fellowships, Senior Fulbright grants or found other financial support for their stay at the Academy. A telling case in this regard occurred in the 1950-51 academic year. In that year the Academy hosted 5 composer Fellows simultaneously: Ulysses Kay, Harold Shapero, Lukas Foss, Gail Kubik and George Rochberg - three of whom were on Fulbright grants. In the same year, the Academy also hosted Leo Smit, Fulbright grantee in piano but also a composer, and Aaron Copland, Senior Fulbright grantee, as the Composer-in-Residence. Such a number of simultaneous residencies in the same discipline far exceeded the Academy's Fellowship possibilities and even violated something of a rule of thumb regarding the Academy community - when there is a large number of Fellows in one discipline, there is a concern that they may group together and effectively separate from the rest of the community. Since the community experience (literally the "fellowship") provides, in fact, one of the true benefits of the Fellowship years, this is indeed a matter of concern. Whether this applies to musicians (who always appreciate an audience) and whether this actually happened in this case is not known. If Leo Smit's amusing recollection of this period is to be believed, it was, on the contrary, a brilliant moment in the Academy's social life. (4) Whatever the case, this exceptional situation serves to illustrate the benefits of interlocking grants.

For the first fellowship year under Roberts' direction (1947-48), Samuel Barber (FAAR 1935-37) was appointed as the Composer-in-Residence. Barber, who had previously spent two years at the Academy as a Fellow, was closely involved with Italy, and would, in fact, return to the Academy as resident in the Fall of 1949 as well. (He was on a Guggenheim Fellowship in both years). The new Fellows were Alexei Haieff (Biagoveschensk, Siberia, 1914) and Andrew Imbrie (New York City, NY 1921). The jury's choice of these two composers is a sign of things to come. Haieff had studied at the Juilliard School of Music with Rubin Goldmark and Frederick Jacobi and with Nadia Boulanger in both Cambridge and Paris. Personally and aesthetically he was closely linked with Stravinsky and with Stravinsky's music. Imbrie, on the other hand, had been a student of Roger Sessions (FAAR '31) - first as an undergraduate at Princeton University, then as a graduate at the University of California, Berkeley. Haieff and Imbrie's musical styles were significantly different and the jury would seem to have struck a balance between two competing musical camps. This stylistic breadth was to be a constant throughout the following years - testimony to the width of vision represented on the constantly changing panel of composers and music professionals who took part in the annual Rome Prize juries. During his two Fellowship years (1947-49), Haieff would complete several orchestral works: Concerto in One Movement for violin and orchestra, Ballet in B Flat "Beauty and the Beast", and much of his Piano Concerto No. 1. Imbrie, who was an instructor at the University of California, Berkeley, when he received the Rome Prize, would also remain at the Academy for two years (1947-49). He composed his Piano Sonata, a Divertimento for flute, bassoon, trumpet, violin, 'cello and piano, Three Songs for soprano with piano or orchestral accompaniment (1949) and began On the Beach at Night for mixed chorus and string orchestra (premiered at UC Berkeley in 1950).

The first post-war fellowship year concluded with a chamber music concert devoted to music by Haieff and Imbrie. This concert was traditionally held during each fellowship year (usually in the late spring) and served (and continues to serve) both as a showcase for Fellows' earlier work and as a stimulus for writing new works to be premiered during this concert. In addition to paying all costs of the concert, the Academy provided a "copying fund" to help cover the expenses of preparing scores and parts. The first Spring Concert following the reopening contained Haieff's Ballet Suite "The Princess Zondilda and Her Entourage" (1946) for flute, bassoon, trumpet, violin, 'cello and piano, his Five Pieces for Piano (1947) as well as the premiers of Imbrie's Piano Sonata and Divertimento.

Both Haieff and Imbrie remained at the Academy through the next year (the Fellowship's term of residence was for two years with

the occasional possibility of a third year extension) and, with the arrival of the new Fellow, Jack Beeson (Muncie, IN, 1921), the 1948-1949 year completed the Academy's design to have three overlapping fellowships in music composition. Such overlapping Fellowships had numerous advantages not the least being that the second year Fellows could, in Roberts' words, pass on "their experience to the new comers" thereby promoting quicker adjustment. (5) Fellows Beeson, Imbrie and Haieff were joined in March by Douglas Moore, Composer-in-Residence, Academy Trustee (1945-1967), McDowell Professor at Columbia University and long time chair of Columbia University's music department. Beeson had already worked as Moore's assistant at the famed Columbia Opera Workshop. Pursuing his operatic interest, Beeson would take full advantage of his two year fellowship (1948-50) by composing a three act opera, Jonah. The Spring Concert contained performances of Beeson's Fifth Sonata for piano (1946), Haieff's Sonata for two pianos (1945) and Imbrie's Three Songs for soprano and piano (premiere) and String Quartet (1942, New York Music Critics' Award of 1944). The orchestral version of Imbrie's Three Songs was premiered in Lucca, Italy, in 1949 and his Ballad for orchestra (1947 - written for his Master's thesis at U.C. Berkeley) was premiered by the Rome Radio Orchestra in 1949. With the completion of their Fellowship years, Andrew Imbrie returned to the University of California, Berkeley, as an assistant professor. He would return to the Academy as a Visiting Artist (1953-54) and as Composer-in-Residence for the 1967-68 fellowship year. Alexei Haieff remained in Rome on a Guggenheim Fellowship completing his Piano Concerto (New York Music Critics Circle Award in 1952). Haieff, in fact, maintained his home in Rome until his death in 1994 punctuated by absences when he was filling lecture positions in the United States. He served as the Academy's Composer-in-Residence in 1952-53, in 1958-59, lived there as Visiting Artist in 1956-57, and appears to have given assistance on other occasions throughout the 1950's as well. Very likely his elegant manner, wry humor, and aristocratic charm would have endeared him to the Roberts. Certainly Haieff remembered them warmly and for him, the Academy was never quite the same once they had left.

The fellowship year 1949-1950 brought Ulysses Kay (Tucson, AZ, 1917) and Harold S. Shapero (Lynn, MA, 1920) as Fellows. Kay, who had studied at the University of Arizona and with Howard Hanson at the Eastman School as well as with Paul Hindemith at Yale and Otto Luening at Columbia University immediately prior to the fellowship, was to remain for three years (1949-52) completing four chamber works: String Quartet in F (premiered by the American University Quartet, National Gallery of Art, Washington, 1953), Brass Quartet (premiered by the Third Street Music School Quartet, Brooklyn Museum, 1952), Partita in A for violin and piano (premiered on the

Spring Concert, 1952), Fugitive Songs for mezzo-soprano and piano (premiered at Town Hall, NY, 1957) and several larger works: Pieta' for English horn and string orchestra (premiered by the Knickerbocker Chamber Orchestra, Town Hall, 1958), Sinfonia in E for orchestra (premiered by Eastman-Rochester Symphony Orchestra, 1951), a Short Suite for Concert Band (commissioned and premiered by Baylor University Golden Wave Band, 1951) and a good part of his Three Pieces after Blake for soprano and orchestra (premiered at Cooper Union, NY, 1955). His Suite for Orchestra (1945) was performed by the Turin Radio Orchestra in 1952. Ulysses Kay was the first African-American composer to receive the Rome Prize in Music Composition. Shapero, who had worked with Walter Piston and Paul Hindemith at Harvard and studied with Nadia Boulanger while she was living in the United States, had been awarded the "AAR World War II Prize" in 1941. He was a Fellow of the Academy from 1949-50 under a Fulbright Fellowship and was awarded the Academy's Walter Damrosch Fellowship as a second year Fellow (1950-51). During his time at the Academy, Shapero composed Credo for Orchestra and completed his Symphony for Classical Orchestra. Samuel Barber returned as Composer-in-Residence for three months in the Fall. This period, which included his two residencies at the American Academy, saw the completion of Knoxville Summer of 1915, the Medea: Ballet Suite (in 1947) and his Piano Sonata (in 1949). The Spring Concert, which was anticipated to November to coincide with Barber's residency, contained Beeson's Fourth Sonata for piano, Haieff's Three Pieces for violin and piano, Kay's Suite for oboe and piano (1943), the premiere of his Quintet for piano and strings and Shapero's Second and Third Sonatas for piano (performed by the composer). At the conclusion of this year, Jack Beeson returned to his position at Columbia University. He would take an active role in the Academy's Society of Fellows, return to Rome as Composer-in-Residence in 1965-1966 and become a Trustee from 1975-87 and subsequently a Trustee Emeritus.

The fellowship year 1950-1951 was, as described earlier, a particularly intense year for the music program. In addition to Kay and Shapero, new Fellows Lukas Foss (Berlin, Germany, 1922), Gail T. Kubik (South Coffeyville, OK, 1914) and George Rochberg (Patterson, NJ, 1918) arrived. Foss, who had studied in Berlin, in Paris, at the Curtis Institute and at Yale University with Paul Hindemith, had, among other things, been the pianist for the Boston Symphony Orchestra for several years preceding his Fellowship. He would remain at the Academy from 1950 through part of the 1952-53 year. During the course of that year, he resigned his third year fellowship in order to replace Arnold Schoenberg as Professor of Composition at the University of California, Los Angeles. Kubik, who had studied at the Eastman School of Music, the American Conservatory of Music and

with Walter Piston at Harvard and Nadia Boulanger in Paris, remained for 2 years (1950-52) while Rochberg, who had studied at the Mannes School and at the Curtis Institute where he was teaching when he received the Rome Prize, would remain for 1 year (1950-51). Here again we have a particularly telling example of the wide stylistic variety which was nurtured by the Academy. Foss worked on his Piano Concerto No. 2. Premiered in the Fall of 1951 at the Venice Biennale Festival and then in Boston (with Foss as pianist on both occasions), the concerto received the Boston Symphony's award for the best contemporary work of that year. In 1954 it received the New York Music Critics' Award as well. Foss also completed an oratorio on Rilke poetry, Parable of Death. Kubik completed both his score for the film, "Two Gals and a Guy" and his Symphony Concertante for trumpet, viola, piano and orchestra for the Little Orchestra Society of New York. This latter work would receive the 1952 Pulitzer Prize. Rochberg composed his Concert Piece for 2 Pianos and Orchestra and began his String Quartet No. 1 - a work which he completed in 1952 (premiere: Galimir String Quartet, NY, 1953). It was during this year that Rochberg developed his friendship with Luigi Dallapiccola - Italy's leading twelve tone composer of that period. Copland, who arrived on Jan. 1, 1951, as Composer-in-Residence, was busy not only with his own composing, but with conducting and lecturing engagements. He conducted the Rome Radio Orchestra in a concert of his own works, lectured in Florence, Naples and Rome and organized two concerts of American music at the Academy. These functioned as the Fellows' Spring Concert and were funded by a grant from the Koussevitzky Music Foundation. In addition to music by Piston, Diamond, Rorem, Thomson and Sessions, the programs presented music by Fellows Lukas Foss (Oboe Concerto), Gail Kubik (two movements from his Symphony in E flat), Composer-in-Residence Aaron Copland (Quartet for piano and strings) and Visiting Artist Leo Smit (Variations in G). Smit was at the Academy on a Fulbright grant in piano (1950-52). A composer as well as a pianist, he would remain at the Academy for two years contributing in both capacities. Harold Shapero returned to Boston midway through his second fellowship year due to a death in the family. Subsequently he became a founding member of Brandeis University's music department. At the end of his fellowship, George Rochberg returned to his position on the faculty of the Curtis Institute in Philadelphia.

In 1951-52 Kubik, Foss and Kay were joined by Frank Wigglesworth, Jr. (Boston, MA, 1918). Wigglesworth, educated at Bard College and Converse College, had studied composition with Otto Luening, Henry Cowell and Edgar Varese and, immediately previous to the Rome Prize, had been teaching at Columbia University. Like Kay, he was to hold the Fellowship for three years (1951-54). He completed

his First and Second Symphonies, two Masses, a String Trio, Sonata for Harp and, in an affectionate gesture to the Academy community, dedicated A Book of 9 Easy Pieces for violin, 'cello and piano to co-Fellows who were also amateur musicians. Randall Thompson (FAAR 1922-1925), on sabbatical from his teaching position at Harvard University, was Composer-in-Residence. From the days of his Fellowship, Thompson had an enduring love of the Italian people, their music and their language and, a few years after this residency, Italy would recognize Thompson as a "Cavaliere Ufficiale al Merito della Repubblica Italiana". He was an Academy Trustee from 1954 to 1969. The Spring Concert contained Kay's Partita for violin and piano (premiere performance), Wigglesworth's Serenade for flute, viola and guitar, Leo Smit's Fantasy in f minor for piano and Thompson's Trio for oboe, clarinet and viola. With the completion of their fellowships, Ulysses Kay took a job as editorial advisor for Broadcast Music Inc. (BMI) and Gail Kubik remained in Rome to compose, among other works, a concert version (with percussion soloist) of his 1950 score for the Academy Award winning Dr. Seuss cartoon Gerald McBoing Boing. He subsequently returned to America to write the film score for a Humphrey Bogart film, "The Desperate Hours" (1955).

New Fellow Robert Moevs (La Crosse, WI, 1920) joined Wigglesworth and Foss for the academic year 1952-53. Moevs had studied with Walter Piston at Harvard University, with Nadia Boulanger in Paris (Ecoles d'Art, Fontainebleau and Conservatoire National de Musique) and had just completed his Masters Degree at Harvard when he received the Rome Prize. He would remain at the Academy for three years (1952-55) in which time he completed his 14 Variations for Orchestra (commissioned by the Koussevitzky Foundation for the Boston Orchestra), Three Symphonic Pieces (written for the Cleveland Orchestra), Cantata Sacra for baritone, flute, chorus and instrumental ensemble (premiered on the first RAI/AAR concert, 1955), his Duo for Oboe and English Horn (premiered on the Spring Concert, 1953) and began his Sonata for solo violin. Alexei Haieff (FAAR '49) served as Composer-in-Residence. He worked on Theme and Variations, a recasting of material taken from his earlier Ballet in B Flat and arranged two concerts, again with the support of the Koussevitzky Music Foundation, which featured a work of each Fellow on both concerts: Moevs' Sonata for piano and Duo for Oboe and English Horn (the premiere performance), Wigglesworth's Four Summer Scenes for flute, oboe and string quartet and Lake Music for flute, as well as his own Three Bagatelles and String Quartet, Gail Kubik's Second Piano Sonata, and Irving Fine's Partita for Wind Quintet.

Continuing Fellows Moevs and Wigglesworth were joined in 1953-54 by two new Fellows: Yehudi Wyner (Calgary, Canada, 1929) and Elliott Carter (New York, NY, 1908). Wyner, fresh from his studies

at Harvard and then Yale University where he had worked with Paul Hindemith, remained for three years (1953-56) in which time he wrote his Sonata for Piano (premiered on the Spring Concert, 1955, by the composer), Concert Duo for Violin and Piano (commissioned by the sculptor Dimitri Hadzi and premiered on the Spring Concert, 1956 - also with Wyner at the piano) as well as Medieval Latin Lyrics for voice and piano (1955) and an incomplete String Quartet (1954-55). His Psalm 143 for chorus, written earlier, was performed on the RAI/AAR concert, 1955. Carter, educated at Harvard University and the École Normale de Musique, Paris, with private study with Nadia Boulanger, was by this time a well affirmed composer. His String Quartet No. 1 had been completed in 1951 and his Sonata for flute, oboe, 'cello and harpsichord had been completed in 1953. He would remain at the Academy for one year working on his Variations for Orchestra (commissioned by the Louisville Orchestra). Nicolas Nabokov was the Composer-in-Residence. Possibly he was working on his opera, Rasputin's End (which he completed in 1958) while preparing the international music festival "Music in our Time" which he, as Secretary General of the "Congress for Cultural Freedom", organized for April of this year (as described earlier). The Spring Concert included Wigglesworth's Concertino for piano and string orchestra, Carter's Woodwind Quintet, Robert Moevs' Fantasia sopra un motivo for piano (performed by the composer), Andrew Imbrie's Serenade for flute, viola and piano and Nicolas Nabokov's Concerto Chorale for flute, strings and piano. Andrew Imbrie, on a Guggenheim Fellowship, was a Visiting Artist for the year. With the conclusion of the fellowship year, Frank Wigglesworth returned to New York to teach at Queens College and the New School for Social Research. He would return as Composer-in-Residence in 1969-70. Carter returned to the United States where he completed his Variations in 1955 (premiered by the Louisville Orchestra in 1956). This, however, would be the first of numerous residencies which were to intertwine Carter's creative life with the American Academy in Rome. He would return as Composer-in-Residence in 1962-63, 1968-69, 1979-80 and frequently as a Visiting Artist. He was a Trustee of the Academy from 1968 to 1984 (when he was elected Trustee Emeritus) serving the music program in a number of vitally important capacities. As he commented later "The Academy has always been a good place for me to work, and over the years I have usually sought to go there when I had a very large piece to write...The prospect of being in Rome, living there, and carrying on my life in a way I love to do has been very valuable to me". (6)

In 1954-55 Wyner and Moevs were joined by new Fellow Billy Jim Layton (Corsicana, TX, 1924). Layton, educated at the New England Conservatory, Yale and Harvard Universities, would remain for three years (1954-57) during which time he wrote Twenty-Four Years

(premiered on the RAI/AAR concert, July 1955) and In My Craft or Sullen Art - both settings of texts by Dylan Thomas for mixed chorus and brass sextet, String Quartet in Two Movements (premiered on the Spring Concert, 1956) and Three Studies for piano. The RAI/AAR concert of 1955 also contained his O Make Me a Mask for chorus and brass sextet and his Overture "An American Portrait" was performed on the RAI/AAR concert, July 1957. Thanks to the earlier mentioned efforts of Nicolas Nabokov (now in his second year as Composer-in-Residence), this was the first year of the Academy's collaboration with the Rome Radio Orchestra. The first RAI/AAR concert included Layton's Twenty-Four Years (premiere) and O Make Me a Mask, Wyner's Psalm 143, Moevs' Cantata Sacra (premiere) as well as Goffredo Petrassi's Nonsense, "Five Limericks for four part chorus". It was performed at Villa Aurelia on July 4, 1955 and, symbolically, for the next 11 years the Academy's concert would be scheduled by the RAI to take place on the Saturday evening which fell within the week of July the 4th. Roberts immediately recognized the importance of this collaboration with the Rome Radio Orchestra and, in his Director's Report for that year, expressed his hope that the occasion "will set a pattern for similarly sponsored concerts in the future" (7). The Spring Concert featured Wyner's Sonata for piano (premiere), Moevs' Youthful Songs for soprano and piano and Pan for solo flute, Layton's Five Studies for Violin and Piano, Nabokov's Silent Songs and Vittorio Rieti's Old English Songs also for soprano and piano. Composer Louise Talma was at the Academy as a Visiting Artist. At the conclusion of this year, Robert Moevs returned to take a position on the faculty of Harvard University. He would return to the Academy as Composer-in-Residence in 1960-61.

In 1955-56 Stanley Walker Hollingsworth (Berkeley, CA, 1924) joined Layton and Wyner as the new composition Fellow. Hollingsworth had studied with Darius Milhaud at Mills College, with Giancarlo Menotti at the Curtis Institute and had taught at Curtis as Menotti's assistant prior to his Fellowship. He was to remain 3 years (1955-58) in which time he completed a television opera commissioned by N.B.C., La Grande Bretèche (performed in New York by N.B.C. in January of 1956), a Stabat Mater for mixed chorus and orchestra (premiered by the Turin Radio Orchestra in 1958), a ballet for the first year of Menotti's "Festival of Two Worlds", The Unquiet Graves, (premiered by the John Butler Dance Theatre, Spoleto, Summer 1958) and Dances for Summer for orchestra, (dedicated in part to the Roberts and premiered on the RAI/AAR concert, July 1958). He also, along with Lee Hoiby, helped orchestrate much of Giancarlo Menotti's opera Maria Golovin (completed in 1958). Goffredo Petrassi, who was teaching at Rome's St. Cecilia Conservatory and serving as President of the International Society of Contemporary Music (ISCM), served as

Composer-in-Residence for most of the year, but Nabokov returned to oversee the RAI/AAR summer concert when Petrassi left early in order to teach at the Tanglewood Music Center courses in Massachusetts. The Spring Concert featured Hollingsworth's Sonata for Oboe and Piano, Wyner's Four Songs for tenor and piano and the premiere of his Duo for Violin and Piano (both with Wyner as pianist) as well as Layton's String Quartet in Two Movements (premiere). The RAI/AAR orchestral concert, July 1956, featured Barber's Capricorn Concerto and, in the second half, a concert performance of Hollingsworth's earlier opera, The Mother, based on a tale by Hans Christian Andersen. Upon completing his fellowship, Wyner returned to New York as a free lance musician. He would return to the Academy as Composer-in-Residence in the Spring of 1991 and on several other occasions as a Visiting Artist.

In 1956-57 two new Fellows joined Layton and Hollingsworth: Richard M. Willis, Jr., (Mobile, AL, 1929) and Salvatore Martirano (Yonkers, NY, 1927). Willis, who had studied at the University of Alabama and the Eastman School and had been teaching at Georgia's Shorter College, would remain for one year. He completed The Playground (a suite for orchestra) and his Sonatina for violin and piano. His Symphony No. 1, written earlier, was performed on the RAI/AAR orchestral concert, July 1957. Martirano, who had studied at Oberlin College, the Eastman School and with Luigi Dallapiccola in Florence, would remain for three years (1956-59) during which time he composed Chansons Innocentes (three poems by e. e. cummings) and Ninna Nanna for soprano and piano (both premiered on the Spring Concert, 1957) and his O,O,O,O, That Shakespeherian Rag for chorus and instrumental ensemble (1958, commissioned by the League of Composers/International Society for Contemporary Music). His Contrasto for orchestra, completed prior to his fellowship, was performed on the RAI/AAR orchestral concert, July 1957 (conducted by Bruno Maderna). The Composer-in-Residence was Bohuslav Martinu who was working on his opera, Greek Passion (based on Nikos Kazantzakis's book *Christ Recrucified*). Completed in 1957, it's message of Christian faith would give the opera a special role in Czechoslovakia during the Russian occupation. Martinu was assisted in his duties by Alexei Haieff who was living at the Academy as a Visiting Artist. Haieff arranged the Spring Concert which contained Willis' Sonatina for Violin and Piano, Martirano's Chansons Innocentes and Ninna Nanna (premiers) and Martinu's Three Madrigals for violin and viola (1947). Upon conclusion of the year, Billy Jim Layton returned to study for his Ph.D. at Harvard University and Richard Willis returned to his teaching post at Shorter College, Rome, Georgia.

The 1957-58 fellowship year brought two new Fellows to join Martirano and Hollingsworth: Higo H. Harada (Hanford, CA, 1927) and William Overton Smith (Sacramento, CA, 1926). Harada had studied with Marcel Dick at the Cleveland Institute of Music. He remained at the Academy for three years (1957-60) completing, among others: Sinfonietta (premiered on the RAI/AAR concert, July 1958), Double Concerto for violin and piano (premiered on the RAI/AAR concert, July 1960), and his String Quartet (premiered on the Spring Concert, 1960). He was also quite active in conducting contemporary music concerts in Rome. Smith, who had studied at the Juilliard School of Music, Mills College and the University of California, Berkeley, had been teaching at the University of Southern California when he received the Rome Prize. He remained in Rome for one year, writing a commissioned work to celebrate the opening of the new Music Building at the University of California, Berkeley, A Song for Santa Cecilia's Day for symphonic band and chorus as well as Four Pieces for Clarinet, Violin and Piano and Quartet for Clarinet, Violin, 'cello and Piano. Otto Luening arrived for the spring and summer as Composer-in-Residence. The Spring Concert featured the premiers of Smith's Four Pieces for Clarinet, Violin and Piano, of Hollingsworth's Andante for String Quartet and Agnus Dei for String Quartet, Flute and Voices as well as a performance of Luening's Song, Poem and Dance for Flute and String Quartet (with Severino Gazzelloni as flutist). At the conclusion of the year, Stanley Hollingsworth, completing his 3 year fellowship, continued his compositional work in Vienna on a Guggenheim Grant, while William O. Smith returned to take up his teaching post at the University of Southern California. Smith would return to Rome 2 years later and remain until 1966.

Fellows Harada and Martirano were joined by George Balch Wilson (Grand Island, NE, 1927) in 1958-59. Wilson had studied with Ross Lee Finney at the University of Michigan, in Belgium on a Fulbright grant and with Nadia Boulanger at Fontainebleau. Prior to winning the Rome Prize, he had been working on his doctorate at the University of Michigan. He remained at the Academy for 3 years (1958-1961) in which time he composed his Six Pieces for Orchestra (premiered on the RAI/AAR concert, 1960) and his Six Pieces for piano (premiered at the Spring Concert , 1960). During this period he became well acquainted with the international contemporary music scene in Rome, Milan and Venice focusing, in particular, on the recent developments in electronic music. He wrote to Otto Luening, Trustee at the time, proposing the creation of an electronic music studio at the Academy and suggested Paul Ketoff as the engineer to oversee this project. Alexei Haieff, Composer-in-Residence once again, was working on his Symphony No. 3 in this period. He inaugurated a Tuesday evening series of recorded music for interested Fellows, brought the

ISCM jury to meet at the Villa Aurelia and set up a collaborative concert which included music by Fellow Higo Harada and the Italian composers of SIMC. The Spring Concert included Haieff's Five Piano Pieces, Wilson's Fantasy for Violin and Piano, Beeson's Six Lyrics for soprano and piano and Harada's Adagio and Allegro for String Trio. Haieff also arranged for a closing concert, held in the gardens of the Villa Aurelia in July, which featured Haydn, Tomasi, Varese, Mozart and Barber. Jack Beeson, on a Guggenheim Fellowship, was a Visiting Artist during the year. At the year's conclusion, Salvatore Martirano returned to New York to compose. He received a Guggenheim Fellowship in the following year and joined the faculty of the University of Illinois in 1963.

The next fellowship year (1959-1960) coincided with the arrival of the '60's and with a "change of the guard" for the American Academy. Richard Arthur Kimball, architect, arrived in December of 1959 to replace Laurence P. Roberts as Director. Kimball would remain in charge for six years. He was then succeeded by Professor Frank E. Brown who was Director until the Fall of 1969. Though not as socially spectacular as the preceding decade, the Academy under these Directors was just as comfortable and conducive to serious work. Continuity for the Fellows was assured by the interlocking Fellowships, by the length of the Fellowship itself, the Composer-in-Residence program and also by the Academy's Italian office staff, Bianca Passeri and Maria Verzotto, who proved to be a constant source of information regarding Rome. Of particular importance to the music program was Principessa Margherita Rospigliosi who was on the staff of the Academy for almost two decades - from 1951 through 1969. She was the daughter of Principe Don Giambattista Rospigliosi and Ethel Bronson from Boston and, consequently, understood both the Italian and the American mentality. She also knew Rome and Roman society extremely well and was particularly partial to music and musicians. She kept a piano in her home (the Villino Bellaci), put up visiting musicians who might need a room and facilitated connections with the Roman musical ambient - assisting Fellows and Residents alike in entering that world. Through the years her advice was of real assistance to the music program while her mix of aristocratic grace and down-to-earth humor made for many a lively evening and cheered many a Fellow in time of need.

Throughout this period, the music program continued much in the same way as it had been developed during the 50's. Three year fellowships would be discontinued after 1967, but the pattern of three, occasionally four overlapping two year fellowships was to continue until 1975. As had become the custom by the late 50's, the composers' fellowship year was defined by the annual chamber music concert (the

Spring Concert) and the summer RAI/AAR orchestral concert - these two occasions providing ample stimulus for compositional projects.

For much of this period and beyond (until 1975), most of the Composers-in-Residence lived at the Academy for the entire year. Many of them had previously been Fellows and, therefore, were familiar both with the Academy and with Rome. This continuity and experience contributed stability to the Fellows' year and also reinforced the idea of community - of the Academy as a family and of the music profession as truly a "fellowship". Practically, a year of residence also allowed the residents time to establish the contacts necessary to generate projects which might be useful to the Fellows.

Although the concert budget administered by the Composer-in-Residence was limited, it did permit some extra initiatives. Additional support could be obtained from U.S.I.S. if the project proved interesting to them and further performance opportunities were made available during this period through collaborations with various Italian institutions: SIMC (1958-66), with the Accademia Filarmonica (1964-66) and with the Amici della Musica, Perugia (1961-63). Both Jack Beeson and Otto Luening were also able to use funds from Columbia University's Alice M. Ditson Fund - to develop the electronic studio and to support concerts which mixed Italian and American composers. On occasions, Composers-in-Residence also contributed personally to cover extra expenses. These additional concerts were primarily arranged by the Composer-in-Residence, but concerts were also occasionally generated through the Fellows' contacts as well.

In and around Rome, the 60's were quite congenial for "stranieri". The exchange rate was favorable to the dollar and Americans could live nicely on relatively little. There was, in fact, a steady flow of American artists and musicians passing through Rome in the 60's (usually on study grants of some sort) and many decided to stay for a while, some for a good while. A large number of these were also past Fellows - particularly in the visual arts, but a few were musicians as well. On the musical scene this included (for varying lengths and at different periods) performers such as flutist Fritz Kraber, clarinettist Jerry Kirkbride, sopranos Joan Logue and Carol Plantamura, violist Joan Kalisch, pianists Joe Rollino and Paul Sheftel and composers such as William O. Smith, John Eaton, Richard Trythall, John Heineman, Alvin Curran, Frederick Rzewski, Richard Teitelbaum, Allen Bryant, Jeffrey Levine, Joel Chadabe, Jerome Rosen, Larry Moss, Larry Austin (whose experience with group improvisation at the University of California, Davis, would stimulate similar experiments in Rome) - to name just a few. Also occasionally present on the scene was Milton Cohen, painter, sculptor, film-maker, co-founding member of the "Once Festival". This group, particularly those who were living and working independently in Rome for a length of time, formed a

network of contacts and reference points which was extremely useful. Their knowledge of the Roman scene and their direct acquaintance with Italians was a further resource in facilitating the newly arrived Fellows' entrance into that ambient. And, of course, the Academy was useful in turn - first by its very presence in Rome, the role it played and the number of American musicians it attracted to Rome annually as Fellows, Residents, Visiting Artists, etc., second by the breadth and quality of the activities it supported - both scholarly and artistic, and thirdly by the direct support it gave to American performers and composers in Rome. The musicians mentioned above were regularly employed to perform on Academy programs and works by non-Fellow composers (many of whom had been students of the various Composers-in-Residence) were frequently included in concerts sponsored by the Academy. It was, in effect, a mutually beneficial situation and made the '60's in Rome a particularly stimulating period. (The significant influence which this American presence also exerted on the Roman musical scene was documented in a conference held in January of 2005 at the Villa Aurelia when a number of Italian composers and musicologists discussed this period and their personal relations with that scene).

The Italian musical scene of the 60's was also in ferment. In addition to the Rome Radio Orchestra's remarkable support for the performance of the contemporary orchestral repertoire, a new organization, "Nuova Consonanza", was founded in 1959. This association of Rome based composers and performers was to become the primary contemporary music organization in Rome. From 1963 onwards, it annually sponsored a Festival intended to present contemporary music - European, American and Roman - to Rome. For a while Nuova Consonanza had its own chamber orchestra and even a pioneering improvisation group organized by Franco Evangelisti. The American Academy's collaboration with Nuova Consonanza began immediately - both privately through composer-performer Fellows such as William O. Smith, clarinet, John Eaton, piano, Richard Trythall, piano, John Heineman, trombone who played in many of the earliest performances, as well as institutionally - by co-sponsoring and/or hosting concerts, hosting guests, facilitating contacts with American artists, providing space for rehearsals, etc. (The Academy, for example, hosted the rehearsals of the Nuova Consonanza Improvisation Ensemble in 1969-70.) There were many other Roman new music organizations with which the Academy collaborated, but Nuova Consonanza has remained the principal contact organization to the present day.

In 1959-60 new Fellow John C. Eaton (Bryn Mawr, PA, 1935) joined Wilson and Harada at the Academy. Eaton, a student of Roger Sessions, Milton Babbitt and Edward Cone at Princeton University,

would remain for three years (1959-62) working principally on an opera, Heracles, (parts of which were premiered on the RAI/AAR concerts of 1962 and 1965), but also composing a number of chamber music pieces including Concert Music for Solo Clarinet, Three Epigrams for Clarinet and Piano, Concert Piece for Clarinet and Piano, Adagio and Allegro for Flute, Oboe and Strings and Encore Piece for Flute and Piano. His Overture, written previously, was performed on the RAI/AAR orchestral concert, July 1960. Composer Robert Palmer, on sabbatical from Cornell University, was at the Academy through the year as a Visiting Artist. Alexei Haieff remained as acting Composer-in-Residence for a month in the Fall to assist the incoming Fellows while the Composer-in-Residence, Ross Lee Finney of the University of Michigan, arrived in March. Finney arranged the Spring Concert which contained his String Quartet No. 7, Harada's String Quartet (premiere performance), the Song Cycle on the Holy Sonnets of John Donne by Eaton and Wilson's Six Pieces for Piano (premiere performance). In addition to the premiers of Wilson's Six Pieces for Orchestra and Harada's Double Concerto for Violin and Piano, the RAI/AAR orchestral concert, July 1960, contained Finney's Variations for Orchestra. Later in the year, following a trip through Greece sponsored by the Department of State, Finney entertained the Academy community by performing a program of American folk songs, accompanying himself on the guitar. At the conclusion of the year, Higo Harada returned to the United States where he would eventually join the faculty of San Jose State College in California.

In 1960-61 new Fellow Paul E. Nelson (Phoenix, AZ, 1929) joined Fellows Eaton and Wilson. Nelson, educated at Columbia Teachers College and at Harvard University, had been at the University of Vienna prior to his Fellowship. He was to remain at the Academy for three years (1960-63). In that time he completed Sinfonietta for orchestra (premiered on the RAI/AAR concert, July 1962), composed Songs of Life for mixed chorus, strings and harp (premiered on the RAI/AAR concert, July 1963), Idyll for Horn and Strings and a number of chamber works including Psalm auf die Ehe mit ihm for mezzo-soprano and piano (premiered on the Spring Concert, 1962), How Happy the Lover, for mixed chorus, Two Madrigals on Old English Airs and Cantata da Camera for soprano, baritone and small ensemble (premiered on the Spring Concert, 1963). Robert Moevs (FAAR 1952-55) was the Composer-in-Residence for the entire year. He was writing his Concerto for Piano, Percussion and Orchestra for the Connecticut Symphony - a later version of which won the 1978 "Stockhausen International Prize in Composition". Moevs organized a particularly rich concert schedule with the financial assistance of U.S.I.S. which included collaborations with SIMC and with the German Academy. Also present at the Academy was William O. Smith (FAAR '58), who had

returned to Rome on a Guggenheim Fellowship. Although not a Visiting Artist, he had taken a studio at the Academy and would remain in that studio for the next 6 years composing and pursuing his pioneering work on multiphonics for the clarinet. The Spring Concert contained Nelson's String Trio, Eaton's String Quartet, and Smith's Five Pieces for Flute and Clarinet (premiere performance). There was no RAI/AAR concert in 1961. Otto Luening arrived in the summer, both to conduct diplomatic discussions to restore the RAI/AAR concerts which had momentarily been interrupted and to set up an electronic studio (see earlier description). At the conclusion of his third year, George Balch Wilson returned to the University of Michigan where he, along with Ross Lee Finney, created an electronic music studio patterned after the Columbia-Princeton studio. He directed that studio for the next thirty years.

Composer Leslie Bassett (Hanford, CA, 1923) joined Fellows Eaton and Nelson in 1961-62. Bassett, who had studied at the University of California, Fresno, at the University of Michigan with Ross Lee Finney and worked with Nadia Boulanger in Paris, had been teaching at the University of Michigan since 1952. He was to remain at the Academy for two years (1961-63) in which time he wrote his Variations for Orchestra (premiered on the RAI/AAR concert, July 1963, and awarded the Pulitzer Prize in 1966 following its American premiere by the Philadelphia Orchestra under Eugene Ormandy). He also composed his Quintet for piano and strings (premiered on the Spring Concert, 1962); To Music for soprano and piano (premiered at the Santa Cecilia Auditorium in 1962, U.S.I.S./Santa Cecilia collaboration); Third String Quartet (premiered on the Spring Concert, 1963) and his Eclogue, Encomium, and Evocation for women's chorus with instruments. He also had performances of his Mobile for piano, Sonata for 'cello and piano and Sonata for viola and piano while at the Academy. John LaMontaine, the Composer-in-Residence, arrived in mid-winter. Through this period LaMontaine was working on A Trilogy of Medieval Christmas Operas. There were a series of concerts organized in collaboration with the Academy of Santa Cecilia, with SIMC and with the Friends of Music of Perugia. (The latter series, championed for many years by Signora Alba Buitoni - a truly enlightened patron of the arts, was one of the most interesting contemporary music series in Italy.) The Spring Concert featured the premiers of Leslie Bassett's Quintet for piano and strings, Eaton's Concert Music for Solo Clarinet, the "Finale" from Nelson's String Trio along with his Psalm for mezzo soprano and piano as well as LaMontaine's String Quartet No. 1. The RAI/AAR orchestral concert featured Nelson's Sinfonietta (premiere), Bassett's Five Movements for Orchestra and Eaton's Three Arias from Heracles (premiere). The concert was permanently moved from the Villa Aurelia to the RAI

Orchestra's home auditorium at the Foro Italico to permit better recording conditions. At the conclusion of the year, John Eaton remained in Rome to tour in a duo and jazz ensemble with William O. Smith. Eaton remained in Rome, composing and pursuing his interest in microtonal music and live synthesizer performance on the Synket, until he left to join the faculty of Indiana University in 1970.

The 1962-63 fellowship year brought composer Marvin D. Levy (Passaic, NJ, 1932) to join Fellows Bassett and Nelson. Levy studied with Philip James at New York University and Otto Luening at Columbia University. Levy would dedicate his two years (1962-64) to working on his opera, Mourning Becomes Elektra (commissioned to celebrate the opening of the Metropolitan Opera at Lincoln Center). The Composer-in-Residence was Elliott Carter (FAAR '54) who began work on his Piano Concerto (commissioned by Jacob Lateiner through the Ford Foundation, dedicated to Igor Stravinsky). This work was premiered in 1967 by the Boston Symphony Orchestra with Lateiner as soloist. Carter's String Quartet No. 2 was performed at the Villa Farnese on a joint concert featuring music of the French, German and American Academies and his Double Concerto was performed at the Eliseo Theatre. In the latter concert, Daniele Paris conducted Carter's work while Aaron Copland conducted his own Music for the Theater and Nonet. The Spring Concert contained Bassett's Third String Quartet (premiere), Carter's Sonata for Violoncello and Piano, Nelson's Cantata da Camera and Levy's music for a film based on poems by Walt Whitman. (The concert was held at the American Embassy's Theatre to accommodate screening of the 35 mm film using Levy's music.) The RAI/AAR orchestral concert, July 1963, featured Bassett's Variations for Orchestra (premiere), Nelson's Songs of Life (premiere), Levy's Kyros Poem for Orchestra and Petrassi's Concerto No. 4 for strings. Concluding the year, Paul Nelson joined the faculty of Brown University while Leslie Bassett returned to his position on the faculty of the University of Michigan.

The 1963-64 fellowship year brought two new Fellows to join Levy: Ezra Laderman (New York City, NY, 1924) and Vincent Frohne (La Porte, IN, 1936). Laderman, who studied with Miriam Gideon at Brooklyn College and Otto Luening at Columbia University, spent one year at the Academy in which time he composed his Symphony No. 1 (premiered on the RAI/AAR concert, July 1964). An earlier work, String Quartet No. 2 was performed on the Spring Concert. Frohne, who had studied at DePauw University and the Eastman School, had been studying with Boris Blacher in Berlin prior to his Fellowship. He was to remain at the Academy for 3 years (1963-66) composing three orchestral works: Adam's Chains for soprano and orchestra (1964), Ordine II (1965) and Counterpoise (1966) (premiered on successive RAI/AAR concerts, 1964-66) as well as his Sonata for 'Cello Solo and

completing his Quartet for Horn and String Trio. He also wrote a flute work (commissioned by Severino Gazzelloni and premiered by James Galway, Berlin, 1967) and began work on his String Quartet (commissioned by the Koussevitsky Foundation, 1966). There was no Composer-in-Residence, but both Robert Moevs (Rutgers University) and Stefan Wolpe (Long Island University) were Visiting Artists living at the Academy under Guggenheim grants. The Spring Concert featured two movements of Frohne's as yet incomplete Quartet for Horn and String Trio, his Sonata for piano and Laderman's String Quartet No. 4. The RAI/AAR concert contained the premiers of Laderman's Symphony No. 1 and Frohne's Adam's Chains for soprano and orchestra. Visiting Artist Richard Wilson, pianist, performed a recital including Moevs' work. Concluding the year, Ezra Laderman returned to New York and, after completing the score for the film "The Eleanor Roosevelt Story" (1965) would become director of the Bennington Composers Conference. Marvin D. Levy remained in Rome working on his opera under a Guggenheim Fellowship. His Mourning Becomes Elektra was premiered by the Metropolitan Opera in 1967.

In the fellowship year 1964-65, Richard Trythall (Knoxville, TN, 1939) arrived as Fellow to join Frohne. Trythall had studied with David Van Vactor at the University of Tennessee and Roger Sessions at Princeton University and had spent the previous year studying on a Fulbright Grant in Berlin. He remained at the Academy for three years (1964-67). This would be the last three year fellowship awarded in Music Composition. During these years he composed three orchestral works: Composition for Piano and Orchestra (1965), Penelope's Monologue for soprano and orchestra (1966, text from Joyce's Ulysses) and Costruzione (1967) (premiered on successive RAI/AAR concerts, 1965-67) as well as working in the Academy's electronic studio (Study No. 1 for electronic sounds). The Composer-in-Residence was Otto Luening who organized a series of "Thursday Evenings" devoted to concerts and musical lectures. On one of these (March 11) Luening gave an "Electronic Evening". The program included Smith's work for clarinet and tape recorder (played by Smith), an excerpt from a work by Eaton and pieces composed by Luening and others in the Columbia-Princeton Electronic Music Studio. The Spring Concert featured Frohne's Quartet for Horn and String Trio, Trythall's Trio for violin, 'cello and piano, Gail Kubik's Sonatina for Clarinet and Piano and Alexei Haieff's Saint's Wheel for piano. At the end of this concert a surprise addition to the program honored Otto Luening on his 65th birthday. Composers Alexei Haieff, Gail Kubik, John Eaton, William O. Smith, Vincent Frohne, Richard Trythall and Everett Helm (all present at the concert) each had written a variation on Luening's "Song", a brief lyrical movement (35 measures in length) from his Second Suite for solo flute. Director Richard Kimball introduced the surprise

performance and flutist Severino Gazzelloni performed Luening's Suite and then the "birthday variations" as a conclusion to the concert. Later in June, Luening oversaw two concerts in collaboration with the Accademia Filarmonica that featured music by Italian and American composers. The American contingent included Lawrence Moss, Richard Teitelbaum, Joel Chadabe and Alvin Curran - all living in Rome at that time as well as John Eaton who presented his Songs for RPB for soprano, piano and Synket. It is very likely that this latter performance (Villa Aurelia, June 16, 1965) marked the very first use of live performance of an electronic sound synthesizer in concert (the Synket was played by Paul Ketoff and Otto Luening). The RAI/AAR concert, July 1965, concluded the year and featured Frohne's Ordine II (commissioned by DePauw University), Eaton's "Three Arias" from Heracles, William O. Smith's Tangents for Clarinet and Orchestra and Trythall's Composition for Piano and Orchestra (all premiere performances).

Stephen Albert (New York City, NY, 1941) and Charles Whittenberg (St Louis, MO, 1927) joined Frohne and Trythall as new Fellows in the 1965-66 fellowship year. Albert, educated at the Eastman School of Music, the Philadelphia Musical Academy, and at the University of Pennsylvania, remained for two years (1965-67). In this time he orchestrated his Winter Songs for tenor and orchestra (premiered on the RAI/AAR concert, July 1966), orchestrated his Supernatural Songs for soprano and chamber orchestra and composed Prologue to the Bacchae for orchestra (the latter two works were premiered on the RAI/AAR concert, July 1967, under the title of Departure) as well as composing his Imitations for string quartet (premiered on the Spring Concert, 1967). Whittenberg, educated at the Eastman School, had been composing under two Guggenheim fellowships (1963 and 1964) immediately prior to receiving the Rome Prize. He remained at the Academy for one year (1965-66) in which time he wrote his String Quartet in one movement (premiered on the Spring Concert, 1966) as well as a harpsichord work, Four Forms and an Epilogue, written for harpsichordist/musicologist, Frederick Hammond (FAAR '66). Hammond performed the piece at the Academy in April during an all-Baroque program as well as at Rome's Accademia Filarmonica later in the Spring. The Composer-in-Residence was Jack Beeson (FAAR '50) who, in addition to writing several small instrumental works, began work on the libretto and the music for My Heart's in the Highlands (after the play of William Saroyan, commissioned by National Educational Television Opera Theatre, premiered in 1970). Beeson, with the help of the Alice M. Ditson Fund, organized two additional concerts, again in collaboration with the Accademia Filarmonica, featuring music by Fellows, Italians and several Americans living in Rome: Edward T Cone, Jerome Rosen,

Alvin Curran and William O. Smith. The Spring Concert featured Albert's Five Songs, the first movement of Frohne's Sonata for 'Cello Solo, Trythall's Four Songs and Whittenberg's String Quartet in one movement (premiere performance). The RAI/AAR orchestral concert included Trythall's Penelope's Monologue for soprano and orchestra, Albert's Winter Songs for tenor and orchestra and Vincent Frohne's Counterpoise - all premiere performances. Rounding out the year were concerts by Steve Lacey's jazz combo, pianist Daniel Kunin and the piano duo of Rollino and Sheftel. Visiting Artists included Ross Lee Finney, Gail Kubik, John Eaton and Daniel Kunin. At the conclusion of the year, Vincent Frohne returned to Berlin to continue his work on a Guggenheim Fellowship and Charles Whittenberg would eventually return to the United States to join the faculty of the University of Connecticut.

In 1966-67, Morris Moshe Cotel (Baltimore, MD, 1943) and Philip G. Winsor (Morris, IL, 1938) joined Trythall and Albert as the new Fellows. Cotel, who had completed his studies with Vincent Persichetti and Roger Sessions at the Juilliard School, was teaching there when he received the Rome Prize. He remained in Rome for two years (1966-68) working on his Concerto for Piano and Orchestra (premiered on the RAI/AAR concert, September 1968). His Symphonic Pentad for mezzo-soprano and orchestra, written previously, was premiered during the RAI/AAR concert, July 1967. Winsor, who had studied at Illinois Wesleyan University, San Francisco State University and the University of Illinois where he was studying when he received the Rome Prize, remained for one year. During this time he wrote his Concerto for Chamber Orchestra (premiered on the RAI/AAR concert, July 1967) and Melted Ears for two pianos (written for Loren Rush and R. Moran). Hugo Weisgall, the Composer-in-Residence, worked on a new opera, Nine Rivers from Jordan (commissioned by the New York City Opera, premiered in 1968) and, in addition to his normal duties, organized a concert to raise funds for the city of Florence following the disastrous flood of that year. The Spring Concert featured the premiers of Albert's Imitations for String Quartet and Trythall's Study No. 1 for electronic sounds as well as performances of Cotel's A Study in Pitch for piano and string quartet, Winsor's Sound Study III, Weisgall's Four Songs, Op. 1 and songs by Barber and Ives. The RAI/AAR concert contained Cotel's Symphonic Pentad and the premiers of Albert's Departure, Winsor's Concerto for Chamber Orchestra and Trythall's Costruzione. Visiting Artists included Louise Talma and Ward Davenny who gave a piano recital at the Academy. At year's end, Richard Trythall remained in Rome composing Continuums, an orchestral work commissioned by the Fromm Foundation in cooperation with the Berkshire Music Center. Philip Winsor returned to

the United States and joined the faculty of Minnesota State University, Moorhead as Assistant Professor of Electronic Music.

In 1967-68, two new Fellows arrived to join Cotel, John Heineman (Queens, NY, 1939) and Jack Fortner (Grand Rapids, MI, 1935). Heineman, educated at the Mannes College of Music and Columbia University, had been living in Italy since 1963 studying privately with composer Boris Porena and subsequently with Goffredo Petrassi at Rome's Santa Cecilia Academy. During his two fellowship years (1967-69), Heineman brought a new thread to the already complex weave of musical styles nurtured by the Academy. He completed two music theatre pieces, You Are In Danger (premiere, Spring Concert, 1968) and The Melting Pot (premiere, Spring Concert 1969), a four channel tape composition, Air Piece (premiered on a mini-concert, February 1970, under the title "I've Flown Every Goddamn Thing in Christ's Cockeyed World") and worked on Carsonoma II for orchestra and tape. He was a founding member of the composers-only "Nuova Consonanza Improvisation Group" alongside, among others, Franco Evangelisti and Ennio Morricone. Jack Fortner was educated at Aquinas College, studied with Hall Overton in New York and did graduate work at the University of Michigan. He was teaching and conducting the "Contemporary Directions Ensemble" at the University of Michigan, when he received the Rome Prize. He remained at the Academy for one year in which time he wrote his Quartet (4 Pieces for String Quartet) and his S pr ING for voice and piano. The Composer-in-Residence was Andrew Imbrie (FAAR '49) who was working on his Chamber Symphony (commissioned by Dartmouth College) and Dandelion Wine for oboe, clarinet, piano and string quartet. The Spring Concert included Cotel's Suite Nonsense for narrator and nine instruments, Fortner's Quartet (premiere) and John Heineman's Sospesi for flute, clarinet, 'cello, piano and actors. The RAI/AAR's delayed concert, September 1968, included Fortner's Quadri, Cotel's Concerto for Piano and Orchestra (premiere), Heineman's Consequents (written previously but receiving its premiere) and Imbrie's Legend (originally commissioned by the Ford Foundation in 1959). With the conclusion of their Fellowship years, Jack Fortner returned to his position at the University of Michigan and two years later joined the faculty of California State University, Fresno. Morris Moshe Cotel went to Israel for 4 years where he pursued his career as composer and pianist while teaching at the Rubin Academy of Music. He then returned to the U.S. to join the faculty of the Peabody Conservatory of Music.

Two new Fellows joined Heineman for the 1968-69 year: Henry Weinberg (Philadelphia, PA, 1931) and Louis Weingarden (Detroit, MI, 1943). Weinberg, who had studied at the University of Pennsylvania, at Princeton University with Roger Sessions and Milton Babbitt and in

Florence with Luigi Dallapiccola on a Fulbright grant, had been on the faculty at Queens College, CUNY, when he received the Rome Prize. He would remain at the Academy for two years (1968-70) completing, among others, his Double Solo for violin and solo voice. His Cantus Commemorabilis 1 for chamber orchestra was performed on the RAI/AAR concert, October 1969, his Quartet No. 2 was performed on the Spring Concert of 1969 and his Song Cycle was performed on a mini-concert, January 1970. Weingarden, who had studied with Miriam Gideon in New York and then with Elliott Carter at the Juilliard School of Music also remained at the Academy for two years (1968-70) composing Ghirlande for soprano and chamber orchestra (text by Michelangelo, premiered on the RAI/AAR concert, October 1969), Triptych for piano (premiered on the Spring Concert, 1969) and The Orphic Hymns: To the Moon, Prologue for two sopranos, alto and two pianos (premiered on a mini-concert, March 1970). The Composer-in-Residence was Elliott Carter (FAAR '54) who was working on his Concerto for Orchestra (commissioned by the New York Philharmonic for its 125th anniversary in 1969, dedicated to Leonard Bernstein). This was also Carter's first year as a Trustee of the Academy. The Spring Concert was expanded to two concerts with the assistance of U.S.I.S. and of Carter himself. In addition to the premiers of Weingarden's Triptych for piano, Heineman's The Melting Pot for 4 amplified voices and tape and a performance of Weinberg's String Quartet No. 2, the programs included compositions by American composers living in Rome at the time: Alvin Curran, Richard Teitelbaum, Richard Trythall and Jeffrey Levine as well as music by Italian composers Mario Bertoncini and Giacinto Scelsi. The RAI/AAR concert, delayed to October of 1969, contained the premiere of Weingarden's Ghirlande and performances of Henry Weinberg's Cantus Commemorabilis I, Carter's The Minotaur Suite and Carl Ruggles' Men and Mountains. At the conclusion of his fellowship years, John Heineman remained in Rome composing and performing with the Nuova Consonanza Improvisation Group until 1970. After a number of years in Canada and New York, he would return to live in Rome and pursue his work as a film/video maker and conceptual artist.

The next Fellowship year, 1969-1970, once again ushered in the new decade with a significant "change of the guard". The trustees of the Academy, in an unusual move, created a paid position in the New York office: Executive Vice-President. Fund raising was to be a major part of this job. Reginald Allen, who had managed both the Metropolitan Opera and the Philadelphia Orchestra and had been Executive Director for operations at Lincoln Center, was employed in this capacity. He would also serve as Acting Director in Rome until the new Director, Bartlett Hayes, Director Emeritus of the Addison Gallery

in Andover, Massachusetts, would arrive in March 1970. Both men would be called on to deal with several challenges.

The first and greatest challenge was the economic situation - the Academy was, essentially, living "beyond its means". Although this problem had already been diagnosed in 1963, the significant inflation in Italy which had followed - at times more than 20% per year - and the consequently steep rise in the cost of the Italian staff's wages, of building maintenance and of the necessity of increasing Fellows' stipends commensurately had significantly aggravated the situation. At home little attention had been given to increasing the Academy's endowment and operating budgets were now cutting into the capital investment. Inevitably this situation, which could not be resolved in a short time, would face the succeeding Directors and Presidents and was to condition all programs through the '70's and on. In fact it would become even more severe in the mid-1970's due to the worldwide energy crisis. Not surprisingly, this steep rise in the cost of living, when coupled with the growth of political terrorism (the Red Brigade) and organized crime (the mafia) which characterized the '70's, was to take its toll on the number of Americans living independently in Rome. This group would dwindle considerably in the 70's effectively eliminating what had been "the '60's scene".

A second challenge for Allen and Hayes was presented by the Italian anti-American sentiment which would occasionally focus on the Academy as a convenient, though mistaken, symbol of the United States' involvement in the Vietnam War. The Academy was, in fact, firebombed on two occasions and the Fellows also protested the war by shrouding their works in black for the Spring exhibition of 1970. The music program also suffered when members of the Rome Radio Orchestra, incensed by the American bombings in Cambodia, voted to strike against the RAI/AAR orchestral concert scheduled for December 1972.

A third challenge of a more local nature was that the entire community of Fellows, as they said to Acting Director Allen in a meeting held in the Fall of 1969, felt that they were isolated from the Roman scene - not sufficiently in contact with people who might be of service to them. Fortunately their feelings dovetailed perfectly with the new Director's intention to "bring the Academy closer to the Roman community and the Italian environment".(8)

Of the many ideas that Allen and Hayes considered to address this latter issue one, suggested by Composer-in-Residence Frank Wigglesworth (FAAR '54) and Sculptor in Residence Sidney Simon, seemed both attractive and within the Academy's limited means. The idea was to develop a series of mini-concert/exhibitions to take place

on a regular basis throughout the year - often on Sunday afternoons. This series was intended to create multiple occasions - small, short, intimate - which would serve as "mixers" to bring Roman audiences to the Academy. The Fellows' final Art Exhibition and the Spring Concert, both of which usually occurred in late May or early June, were occasions which attracted large audiences, but they occurred at the conclusion of the year and, being such big events, they did not necessarily facilitate "mingling". The mini-concert/exhibition formula instead was intended to dilute this, mix the art and music audience, wed it to the Roman scene and spread the occasions for meeting throughout the entire year. The mini-concerts were to be of an half hour duration and contain a variety of contemporary works by Fellows, Italians and/or composers from other foreign academies. A similar idea was to be applied to the art exhibition which would follow each mini-concert - all with an eye to attracting a diversified audience and creating a pleasurable occasion for fraternization. This proposal was accepted and a series of these events took place throughout the 1969-70 year achieving, in fact, considerable public success.

The 1969-70 Fellowship year brought composers Barbara Kolb (Hartford, CT, 1939) and Loren Rush (Fullerton, CA, 1935) to join Weinberg and Weingarden at the Academy. Kolb, the first woman to receive the Rome Prize in Music Composition, had studied at the Hartt College of Music and, as a Fulbright grantee, at the Vienna Academy of Music. She was a free lance composer in New York when she received the Rome Prize. She remained at the Academy for two years (1969-71) where she composed Trobar Clus for chamber ensemble (commissioned by the Fromm Foundation in cooperation with the Berkshire Music Center) and Solitaire for piano and tape (1971, premiered at Carnegie Recital Hall, Fall 1972). The formal structure for Trobar Clus, the 12th century Rondeau form, was developed upon suggestions given by Fellow art historian Susan Saward (FAAR '71). Kolb's Crosswinds for 21 winds and percussion, composed previously, was premiered on the RAI/AAR concert, 1970. Loren Rush, educated at San Francisco State University, University of California at Berkeley and Stanford University, had been working at Stanford's Computer Music Center prior to receiving the Rome Prize. He also remained at the Academy for two years (1969-71) in which time he composed Oh, Susanna for piano, soft music, HARD MUSIC for three amplified pianos (both premiered at the Academy), completed two orchestral works Dans le Sable (orchestral version) and Cloud Messenger (premiered on successive RAI/AAR concerts, September 1970 and July 1971) and sketched A Little Traveling Music for enhanced piano with computer-generated four-channel audio playback. Subsequent works based on material created at the Academy include Dreaming Susanna for electronically enhanced orchestra and six-channel audio playback and

Song and Dance for amplified orchestra with computer-generated four-channel audio playback. The latter two works were commissioned by the San Francisco Symphony Orchestra. The Composer-in-Residence was Frank Wigglesworth (FAAR '54) who composed his Three Portraits for orchestra (premiered on the RAI/AAR concert, 1970). He also proposed and developed the idea of the mini-concerts as described earlier. The Spring Concert contained Kolb's earlier work, Chanson Bas for soprano, harp and percussion, Rush's soft music HARD MUSIC for 3 amplified pianos (premiere performance) and a performance of Wigglesworth's Duo. The four mini-concerts for this year included, among others, Rush's Hexahedron for piano (performed by the composer), Kolb's Figments for flute and piano, Heineman's "I've Flown Every Goddamn Thing in Christ's Cockeyed World" for tape (premiere), Weingarden's The Orphic Hymns: To the Moon, Prologue (premiere) and Henry Weinberg's Song Cycle (1960) for soprano and piano (texts by Hopkins, Valery and Stevens). The RAI/AAR orchestral concert, delayed to September of 1970, featured Rush's Dans la sable, Kolb's Crosswinds for winds and percussion and Wigglesworth Three Portraits - all premiere performances. Stefan Wolpe was a Visiting Artist during the year. At the conclusion of the year, Louis Weingarden returned to New York to complete his studies at the Juilliard School and Henry Weinberg returned to his position at Queens College.

Two new Fellows, Daniel Perlongo (Gaastra, MI, 1942) and James Heinke (Cedar Rapids, IA, 1945) arrived to join Rush and Kolb for the 1970-71 fellowship year. Perlongo had studied at the University of Michigan and completed his diploma at the Accademia di Santa Cecilia in Rome. Immediately preceding the Rome Prize, he was teaching at the Indiana University of Pennsylvania. He spent two years at the Academy (1970-72) in which time he composed Changes for wind ensemble (premiered at the Indiana University of Pennsylvania, Fall in 1972) and Ephemeron for orchestra (premiered at Interlochen, 1975) as well as Fragments for flute and 'cello (premiered on a joint concert with the French Academy, Spring of 1972), Solo for violin (premiered on a mini-concert, Spring 1971) and Tre Tempi for flute, oboe, horn, viola and violoncello (premiered on the second 1972 Spring Concert). His Myriad for orchestra, written previously, was performed on the RAI/AAR concert, July 1971, but unfortunately his Ephemeron only reached the dress rehearsal stage of the RAI/AAR concert, December 1972, due to the orchestra's cancellation of the concert. His Movement for Eight Players was performed at the Academy on a concert featuring musicians of the North Carolina School of the Arts summer program in Italy, 1971. James Heinke, educated at Oberlin College and Brandeis University, also remained for two years (1970-72). In that time he composed Quartet (for string quartet, premiered on the Spring Concert, 1971), Eden Road for flute, 'cello

and piano (premiered on a joint concert with the French Academy, Spring 1972) and Tigellinus Fragment as well as began an orchestral work, Canto. His Music for Orchestra was premiered on the RAI/AAR concert, July 1971. The Composer-in-Residence for the Fall was Richard Trythall (FAAR '67) who was also employed to oversee the concert program throughout the year. At this time, Trythall was working on a multi-media work in collaboration with visual artist Milton Cohen, Doors (later entitled Verse). Harold Shapero (FAAR '51), Composer-in-Residence for the Winter and Spring, worked on his America Variations for piano and his work-in-progress Concerto for Orchestra. The Spring Concert contained the premiers of Rush's Oh, Susanna for piano, Perlongo's Semblance for string quartet, Heinke's Quartet, and Trythall's Overplay for piano and tape as well as Shapero's Sonata for Piano Four Hands performed by Shapero and Leo Smit. Mini-concerts included, among others, performances of Kolb's Figments for flute and piano, Shapero's 3 Pieces in C# for piano and synthesizer and the premiere of Perlongo's Solo for solo violin. Another full concert, held in collaboration with the U.S.I.S. library, featured performances of Heinke's Second Skandha for 'cello and piano, Rush's soft music HARD MUSIC, and Shapero's Sonata for violin and piano. The RAI/AAR orchestral concert, July 1971, contained Perlongo's Myriad, Heinke's Music for Orchestra, Rush's The Cloud Messenger (premiere performance) and Trythall's Continuums for orchestra. Visiting Artists included pianist-composer Leo Smit, soprano Suzanne Thorin, violinists Roman Totenberg, Sydney Harth and composers Stefan Wolpe and George B. Wilson. Smit, Thorin and Harth performed on Academy concerts and a concert in honor of Stefan Wolpe was given in December. At the conclusion of the year Barbara Kolb returned to the United States on a Guggenheim Fellowship and subsequently took a position on the faculty of Brooklyn College. Loren Rush, also a recipient of a Guggenheim Fellowship, returned to co-found and co-direct the Stanford Center for Computer Research in Music and Acoustics (CCRMA) and to create the computer generated four-channel audio for Song and Dance.

Composer Eugene J. O'Brien (Paterson, NJ, 1945) joined Perlongo and Heinke as the new Fellow for the 1971-72 year. O'Brien had studied at the University of Nebraska, Case Western Reserve University, the Cleveland Institute of Music and in Cologne on a Fulbright Fellowship. Prior to receiving the Rome Prize, he was teaching at Indiana University. He remained at the Academy for two years (1971-73) in which time he completed his Concertino for violoncello and orchestra (scheduled for performance on the ill-fated RAI/AAR orchestral concert, December 1972) and most of Dédales for soprano and chamber orchestra (commissioned by the Koussevitzky Foundation and performed later on the RAI/AAR concert, December

1976) as well as Lingual for flute, violoncello and soprano (premiered at the French Academy on a mixed French-American concert in the Spring of 1972), Ambages for piano, four-hands and Intessitura for 'cello solo. David Diamond, who had received the Academy's "World War II Prize" in 1942, was Composer-in-Residence. He spent his residency working on The Noblest Game - a "political opera" with an original libretto by Katie Loucheim (a leader in the Democratic party and the first woman to be appointed Deputy Assistant Secretary of State). Commissioned by the National Opera Institute in 1971 for performance by the New York City Opera, the opera was completed in 1975 but remained inexplicably unperformed. Diamond also arranged a number of concerts at the Villa Aurelia including an ambitious three concert series held on Sunday afternoons in May. This series included the traditional Spring Concert within a larger context. The concerts contained music by Dallapiccola, Malipiero, Casella, Louvier, Murail, Copland, Rochberg, Sessions as well as O'Brien's Elegy per Bernd Alois Zimmermann, Diamond's String Quartet No. 9, Heinke's Eden Road and the premiere of Perlongo's Tre Tempi. Composer Luigi Dallapiccola was present at the first concert to conduct his Parole di San Paolo for mezzosoprano and eleven instruments. At the request of the Fellows, the mini-concert series which had begun two years earlier, though admittedly popular, was abandoned this year since it was felt that they "did not reflect the musical stature of the Academy in a dignified way". (9) Similarly the visual art Fellows also requested that their exhibition schedule concentrate exclusively on work produced by the Fellows and not by Italians. Visiting Artists at the Academy included Gail Kubik and Luigi Dallapiccola. At the conclusion of the year Daniel Perlongo returned to his teaching post at the Indiana University of Pennsylvania and James Heinke joined Stanford University's Computer Music Project on a research grant.

Composers Jeffrey Jones (Santa Ana, CA, 1944) and William Hellerman (Milwaukee, WI, 1939) arrived to join O'Brien for the 1972-73 fellowship year. Jones, educated at the Immaculate Heart College, Los Angeles, Rome's Santa Cecilia Conservatory (on a Fulbright Grant) and, immediately preceding the Rome Prize, at Brandeis University, remained at the Academy for two years (1972-74). He wrote Archaica for orchestra (premiered on the RAI/AAR concert, December 1974), Heterefonis and Pièce Mouvant for piano (both premiered on Spring Concerts). Hellerman was educated at the University of Wisconsin, Columbia University and studied privately with Stefan Wolpe. Prior to receiving the Rome Prize, he was on the faculty of Columbia University. He also remained at the Academy for two years (1972-74) in which time he composed Row Music (tip of the iceberg) for piano, Distances/Embraces for guitar and On the edge of a node for prepared guitar, violin and 'cello (all premiered at the Academy) as well as

"behind bars" for 7 performers and runner, "to the last drop" for 6 mallet instruments, "in the minds ear" for two instruments and tape delay, "for the third time" for three, "on another level" for 21 vibraphones, "on the vanishing point" for variable ensemble, Long Island Sound for any four instruments (SATB), For Otto: A line in return for solo piano and a chamber orchestra piece entitled Stop/Start. He also had performances of his music at the Istituto Italo-Latino Americano and Beat '72. The Composer-in-Residence was Leo Smit who worked on his Copernicus: Narrative and Credo for four-part chorus, narrator and instrumental ensemble, text by Sir Fred Hoyle. Written in commemoration of the 500th anniversary of the birth of Copernicus, the work was premiered with Hoyle as the narrator at the National Academy of Sciences, Washington, D.C., in 1973. The Spring Concert featured Hellerman's Distances/Embraces (premiere with the composer performing), Jones' Heterefonis (premiere), O'Brien's Lingual, Smit's Academic Graffiti (quatrains by W. H. Auden for histrionic voice and four instruments, 1962) and Nils Vigeland's All in Due Time for piano (the composer at the piano). No RAI/AAR orchestral concert was given this year. At the conclusion of the year, Eugene O'Brien joined the faculty of the Cleveland Institute of Music.

For the 1973-74 year, Hellerman and Jones were joined by two Massachusetts born Fellows: C. Tison Street (Cambridge, MA, 1943) and George Edwards (Boston, MA, 1943). Street, who studied at Harvard University, had been an instructor at Harvard prior to arriving at the Academy. He would remain at the Academy for one year in which time he completed a String Quintet (commissioned by the Fromm Foundation for the Tanglewood Music Festival) and Three Sacred Anthems for a *cappella* chorus. George Edwards, who had studied at Oberlin College and Princeton University, had been teaching at the New England Conservatory prior to receiving the Rome Prize. He stayed in Rome for two years (1973-75) in which time he composed Exchange-Misère for flute, clarinet, violin, 'cello and piano (premiered on the Spring Concert, 1975), Wild Air, Sonda and an orchestral piece, Giro. His Kreuz und Quer was performed on the Spring Concert, 1974, and his Three Hopkins Songs were performed on a joint Academy-U.S.I.S. concert in the Spring of 1975. The Composer-in-Residence was Leon Kirchner who was working on his forthcoming opera, Lily, based on Saul Bellow's novel, Henderson the Rain King (premiered by the New York City Opera, 1970). He shared his knowledge with the community both in lectures "The Irreducible, The Immeasurable: A shop talk with examples from the Viennese Classicists" and, on several occasions, as a pianist performing, among others, Mozart four-hand Sonatas with Lorin Hollander and Mozart Piano Quartets with Bruno Giurana and friends. The Spring Concert presented the premiers of Jones' Pièce Mouvant for piano and Hellerman's On the edge of a node

as well as performances of Street's String Quartet, Edward's Kreuz und Quer for flute, clarinet, violin, viola and 'cello and Kirchner's Piano Trio. The RAI/AAR orchestral concerts began again in late December of 1973. This concert featured Hellerman's Time and Again, Leo Smit's Four Kookaburra Marches and Kirchner's Music for Orchestra. Barbara Kolb, now also a trustee, was a Visiting Artist during the summer. At the conclusion of the year, C. Tison Street returned to Cambridge to continue his performing and composition. Jeffrey Jones elected to remain in Rome and William Hellerman returned to complete his doctoral studies at Columbia University.

In January of 1974, Henry Millon, RAAR '65 (Professor, on leave, History of Art, Massachusetts Institute of Technology) took up his duties as the new Director. Shortly thereafter Harold Martin (President, Union College, 1965-74) was to be installed as President of the Academy (now a full-time position). Both were faced with the Academy's ongoing economic problems. Martin, in his particularly well argued first report to the Board of Trustees, suggested "if instead we think of the continuing financial crisis not as a disaster but as an opportunity to examine purpose and program in the light of greatly changed circumstance, I believe we can make something useful of it." (10) This mix of bad news and hopeful intentions characterized the period. The bad news was that drastic changes were indeed necessary. In the Fall of 1976, the Villa Aurelia was rented to the Indian Ambassadors to Rome for five years (1976-1981) in order to generate revenue. Among other inconveniences, this deprived the music program of the use of the Villa's acoustically and visually satisfying *Sala Musica*. On the other hand, it was far better than the alternative solution which had been suggested - to sell the Villa Aurelia. At the same time (1975-76) the Board of Trustees, due to the continuing financial difficulties, voted to eliminate two year fellowships. From henceforth fellowships would last for one year only. This meant, consequently, there would no longer be "overlapping" fellows. Additionally, given the chronic inadequacy of the music fellowship endowment, only one fellowship in music composition could be guaranteed by the Academy. In the following year the Board also severely reduced the support given to the "Residency" program effectively curtailing year long residencies for Composers-in-Residence. The good news was that both Millon and Martin were determined to change this situation and, while making difficult decisions of retrenchment, were also making plans for growth. Much of this growth was predicated on making the Academy better known "in order to develop a base for giving". It was felt that the Academy, which had made such a unique contribution to American culture and scholarship throughout the century, was, in effect, little known in the

United States and even less well understood. This needed to be addressed if one wished to seriously solicit support.

For the music program the positive intentions and "fence building" measures resulted in several new initiatives within the next three and a half years of Millon's tenure. In March of 1974 Millon hired Richard Trythall (FAAR '67, RAAR '71), a long time Roman resident, as "Music Liaison" charging him with overseeing the music program - handling the RAI concerts (which were becoming increasingly erratic due to the RAI orchestra's scheduling and programming concerns), cooperating with the Composers-in-Residence (though, in fact, these residencies would become shorter and more fragmentary), facilitating the Fellows' contact with Roman musicians, and overseeing the musical properties of the Academy. In hindsight there was also another strong reason for the appointment - it provided continuity at a time when continuity was being systematically removed from the fellowship program.

In line with the intent to call attention to the Academy's music program (which has a particularly distinguished lineage), it was decided to produce a record of recent Fellows' work. One of Trythall's first duties was to oversee the production of this LP. Recorded in Rome over three successive summers, it was subsequently produced and distributed by CRI Records under grants from the Academy and the Alice M. Ditson Fund of Columbia University. The record, "Music from the American Academy in Rome", included the works of Fellows Hellerman, Jones, Edwards and Bresnick. Originally this recording project was to have become a biannual event but, in fact, it remained an isolated initiative.

Other activities taken to strengthen the music program included refurbishing the "electronic studio". In 1974 two new speakers and an amplifier were bought and the two portable Revox A 77 tape recorders (acquired previously) were serviced. Roman engineer Paul Ketoff re-structured the mixing board. The following year two quality AKG microphones were purchased in order to permit internal recording of the Academy's concerts - a necessity in order to assure some minimum of quality control. Systematic preservation of copies of all concert recordings was also begun. Trythall, who was an advocate of electronic music, submitted cost estimates for creating a more sophisticated studio, but under the financial circumstances this proved to be impossible. In the long run, a true "state of the art" electronic studio proved to be an impractical goal and, with the arrival of computer technology, ultimately unnecessary. Beginning with composer James Mobberley in 1989-90, the Fellows simply brought their personal studios with them - in their computers.

Improvements in the Academy's all important collection of pianos (there were seven grand pianos in use - as concert instruments or as studio pianos) were also made. In 1974, thanks to a grant from the Maya foundation, the Academy purchased a new Steinway C grand piano to serve as its principal concert instrument (replacing an aging Steinway B) and, in the same year, the Academy received a donation of a Steinway L piano from Ambassador and Mrs. James Dunn (December 1974). A further windfall, though of a completely different nature, was provided by musicologist Oliver Strunk's decision to donate his extensive archives to the American Academy's library.

In the Spring of 1976, continuing with the idea of publicizing the music program at the Academy, Trythall launched the idea of producing a brochure which would document both the compositional output of Fellows while at the Academy and the performance activity which occurred each year. This brochure "Music Composition and Performance Activity, 1948-1977" was published in 1977 and later updated for the Academy's Centennial Celebration in 1994. It served to make a permanent, visible record of the considerable musical activity which is carried out at the Academy annually.

Trythall was also asked to develop a more systematic concert season at the Academy - a series that would serve the purposes of the music program and the more general interests of the Academy. Such a series would also bring more attention to the Academy and aid in connecting the Academy with Roman audiences and institutions. Unfortunately there were no additional funds available to support this idea, but there were several factors that made such a concert season plausible: the Academy was a particularly prestigious venue, it offered an elegant performing space, a fine piano and an informed audience, it also offered flexible scheduling and it was interested principally (though not exclusively) in presenting contemporary American and Italian music. This made it appetizing for travelling American musicians who wished to play in Rome and for Italian contemporary music organizations in need of an attractive performance situation.

The concert series was subdivided into formal concerts (held in the Villa Aurelia) and informal concerts (held in the *Salone* of the main Academy building). In the course of the 6 remaining years of the '70's, concerts would be given by groups such as the SUNY Buffalo "Evenings for New Music" Ensemble, Dorian Quintet, Pentagon Brass Quintet, Five Centuries Ensemble, Ciompi String Quartet, American String Quartet, Composers String Quartet, Nuove Forme Sonore, Suonosfera, Musica d'Oggi, Percussione Ricerca di Venezia, Blackearth Percussion Group and by soloists such as pianists: Bella Davidovich, Lorin Hollander, James Avery, Yvar Mikhashoff, Frederick Rzewski, Barbara

Shearer, Ena Bronstein, Mona Golabek, Carla Hübner, Max Lifchitz, Matthias Kriesberg, Mark Seltzer, Virginia Eskin, harpsichordists: Ralph Kirkpatrick, Frederick Hammond, Thomas Culley, Victor Hill, sopranos: Joan Logue, Carol Plantamura, Nelda Nelson, Michiko Hirayama, Delia Serrat, Martha Herr, violinist: Anna Pelech, cellists: Frances-Marie Uitti, Richard Boch, double bassist Eugene Levinson, clarinetist F. Gerald Errante and guitarist David Starobin.

These concerts presented, above all, contemporary American music, but there were also performances devoted to Italian contemporary music. In this regard, the concert performed by "Nuove Forme Sonore" (Michiko Hirayama, voice, Frances-Marie Uitti, 'cello, Giancarlo Schiaffini, trombone) bears special mention. Held in Villa Aurelia's *Sala Musica*, December 1975, in honor of the seventieth birthday of the Italian composer Giacinto Scelsi, this all-Scelsi concert clearly symbolized the privileged relationship which bound the Academy's community of composers with Scelsi. Through the years, many of the Fellows had come to know Scelsi personally and to appreciate his extremely original work. In fact the Academy had been the scene of many performances of Scelsi's music during a time when his music was essentially ignored elsewhere in Rome. As Robert Mann, an American composer who had lived in Rome since 1948 (he was, for several years, the Secretary General of the ISCM under President Goffredo Petrassi), confirmed, "through the '60's and '70's, the American Academy was practically the only place in Rome where Scelsi's work was performed." (11) (This special relationship was recognized by the Scelsi Foundation when, upon Scelsi's death, they placed his family's Steinway piano at the Academy's disposition.) In his welcoming remarks on behalf of the Academy prior to the concert, Music Liaison Richard Trythall reminded the audience of Morton Feldman's characterization of Scelsi as "the Italian Ives", of the friendship which existed between Scelsi and many of the composer Fellows and concluded saying "I am pleased I can express my thanks to Maestro Scelsi in this moment, in this place and in the name of us all, for his friendship and, above all, for his music".(12)

The 1974-75 fellowship year brought new Fellows Gerald H. Plain (Sacramento, KY, 1940) and David S. Bates (Massillon, OH, 1936) to join Edwards. Plain, who had studied at Murray State University and Butler University as well as at the University of Michigan, was teaching at DePaul University when he received the Rome Prize. He was to remain at the Academy for two years (1974-76). (This was the last two year fellowship to be granted in Music Composition). While at the Academy, Plain revised his work for 'cello solo, Raccoon Song (premiered by Frances-Marie Uitti, Spring Concert, 1975) and completed his orchestral work and left ol' Joe a bone, AMAZING!

(premiered on the RAI/AAR concert, December 1975; U.S. premiere by the Brooklyn Philharmonic in 1984). He also wrote a large portion of a work for orchestra and tape, Geezer Song. His Arrows for orchestra, written previously, received its premiere on the RAI/AAR concert, December 1974. His Golden Wedding for stereo tape was performed at the Teatro Satiri in the Spring of 1975 and his Showers of Blessings for clarinet, ring modulator and tape was played on the Spring Concert, 1976. Plain, with his references to Appalachian folk music and culture, brought another unique color to the Academy's palette. David Bates received his BMus, MusM and MusD from the University of Michigan. Shortly after his arrival in Rome, David fell tragically ill and returned to California where he died in November of cancer. The Composer-in-Residence was John Eaton (FAAR '62) who was composing his opera, Danton and Robespierre, and developing the idea of another opera, "...inasmuch", with poet, exquisite host and long-time Roman resident, Eugene Walter. During his stay, Eaton's Guillen Songs, Blind Man's Cry and Land of Lampedusa for two sopranos and piano (text by Marilyn Perry) were performed. He also gave lectures on two of his operas, Myshkin and The Lion and Androcles. The Spring Concert contained Edwards' Exchange-Misère (premiere), Bates' Sueña for viola and piano (the viola part performed by his wife, Susan), Plain's Racoon Song and Eaton's Trio for violin, 'cello and piano. The RAI/AAR orchestral concert, December 1974, featured Plain's Arrows (premiere performance), Bates' Fantasy in Two Parts for piano and orchestra and Jones Archaica (premiere performance). Visiting Artists included Lukas Foss, Gail Kubik and mezzo-soprano Nelda Nelson who contributed her talents to several performances of both the contemporary and traditional repertoire. At the conclusion of the year, George Edwards returned to his teaching post at the New England Conservatory.

Composer Martin Ira Bresnick (New York City, NY, 1946) joined Gerald Plain as Fellow in the 1975-76 fellowship year. Bresnick, educated at the University of Hartford and Stanford University, had also studied in Vienna on a Fulbright grant. Previous to winning the Rome Prize, he had been a lecturer at Stanford University. He, like all the Fellows thereafter, would remain for only one year at the Academy. During that time he wrote The Ants and the Grasshopper, a music-theatre work for chamber ensemble, soprano, mezzo-soprano, tenor, bass, narrator and 4 actors. His Ocean of Storms, composed previously, was performed on the RAI/AAR orchestral concert, December 1975 and his Three Intermezzi for solo 'cello were performed in 1976. The Composer-in-Residence for the Fall was Barbara Kolb (FAAR '71, Trustee of the Academy, 1975-77 and Trustee Emeritus). Kolb was completing the orchestral version of her 1972 chamber orchestra work, Soundings (premiered by the New York

Philharmonic, December 1975) and working on Appello for piano (written for pianist Diane Walsh, premiered Kennedy Center, Fall 1976). Claus Adam was the Composer-in-Residence for the Spring. He was working on his Concerto Variations for orchestra (1976). The Spring Concert contained Adam's Sonata for Piano, Plain's Showers of Blessings for clarinet, ring modulator and tape as well as Bresnick's Garlands for eight 'cellos. The RAI/AAR orchestral concert, December 1975, featured Bresnick's Ocean of Storms, Kolb's Soundings and the premiere of Plain's And Left Ol' Joe A Bone, AMAZING. Upon completion of the year, Gerald Plain returned to his teaching position at De Paul University. Martin Bresnick assumed a position on the faculty of the Yale Department of Music and subsequently joined the faculty of the Yale School of Music in 1981.

Due to the circumstances discussed earlier, only one fellowship in Music Composition could be offered for the 1976-77 fellowship year. This was awarded to Chester Biscardi (Kenosha, WI, 1948). Biscardi had studied at the University of Wisconsin and the Yale School of Music where he was teaching when he received the Rome Prize. While at the Academy, he composed a Trio for violin, 'cello and piano (premiered on the Spring Concert) and At the Still Point (premiered on the RAI/AAR orchestral concert given a year later in December 1977). Since the RAI/AAR concerts were now frequently performed in December - too early for a one year Fellow who arrived in late September to prepare a new orchestral work, the Academy elected to pay the travel expenses (courtesy of the Society of Fellows) to enable the composer to return for the concert in the following year. The copying funds were also extended to works completed following the fellowship year yet included in this concert. In this way composers maintained the option to spend the fellowship year writing an orchestral piece if they wished. There was no Composer-in-Residence this year. The Academy's regular concert season continued, but with the concerts performed in the dining room of the Academy's main building rather than at the Villa Aurelia. In the fall Biscardi, gave a concert as pianist along with Clara Zahler, violin, performing works by Dallapiccola, Webern and his own Tartini (1972). The program, under the auspices of U.S.I.S., was also presented at the American Consulate in Florence. The Spring Concert contained Biscardi's Tenzone for 2 flutes and piano, They Had Ceased to Talk for violin, viola, French horn and piano and Trio for violin, 'cello and piano (premiere). The RAI/AAR orchestral concert, December 1976, featured the Italian premiere of Roger Sessions' Symphony No. 7, Eugene O'Brien's Dédales for soprano and chamber orchestra and Edward MacDowell's "Indian" Suite. At the completion of the year, Chester Biscardi joined the faculty of Sarah Lawrence College.

The 1977-78 Fellowship year opened with a new President, Bill Lacy, (Director of the Architecture and Environmental Arts Program of the National Endowment for the Arts, 1971-77) and a new Director, John D'Arms, RAAR '72 (Chair, on leave, Department of Classical Studies, University of Michigan). Like their predecessors, both were extremely supportive of the music program. John D'Arms, who had been the Academy's Resident in Classical Studies and Archaeology in 1972, was something of a ragtime musician himself - quite capable of strutting his stuff at the keyboard. Lacy, who was a strong advocate of the virtues of communication, created a new annual publication, "Amacadmy", the second issue of which was devoted to the Academy's music program and, with its interview of Elliott Carter and its overview of the music program by George Gelles, remains to this day a very effective testimony to the program. (13)

Thanks to a grant from the Music Program of the National Endowment for the Arts, the Academy was able to offer two one year fellowships for the next 1977-78 fellowship year. The two recipients were Robert H. Beaser (Boston, MA, 1954) and John Holland Thow (Los Angeles, CA, 1949). Beaser, who completed his studies at the Yale School of Music, was serving as the assistant conductor of the Norwalk Symphony Orchestra and as assistant conductor to Yale University's Contemporary Ensemble prior to his Fellowship. While at the Academy, he composed a woodwind quintet, Shadow and Light (premiered on the Spring concert) and completed his Symphony for soprano and orchestra (premiered on the RAI/AAR orchestral concert, December 1977). During the year he also collaborated with poet Fellow Daniel Mark Epstein (FAAR '78) on a group of songs which included "Quicksilver" - a work that became the final movement of his Mountain Songs some five years later. Thow, who had studied at the University of Southern California, in Italy on a Fulbright grant and, immediately prior to the fellowship, was completing his doctoral studies at Harvard University where he studied with Leon Kirchner and Earl Kim, composed a Wind Quintet (premiered on the Spring concert), A Noiseless Patient Spider for soprano and piano (text by Walt Whitman, premiered on a concert celebrating the Fulbright anniversary along with Thow's Two Songs to Poems by Robert Bly), and Siempre for soprano and orchestra (text by Pablo Neruda, premiered on the RAI/AAR orchestral concert, February 1979). Lukas Foss (FAAR '52) arrived in February as the Composer-in-Residence. He worked on his orchestral composition Quintets and in March, along with a select group of musicians, performed Bach's Concerto in f minor, Brandenburg Concerto No. 5 and Concerto in d minor as the piano soloist. President Bill Lacy aptly described how Foss transformed the Academy's dining room (now serving in place of Villa Aurelia's *Sala Musica*) "into a gilt candlelit baroque drawing room... Foss didn't play

and conduct music - he was music and the audience responded." Also living at the Academy as a Visiting Artist from January through the summer was composer Olly Wilson, on a sabbatical leave from the University of California, Berkeley. The Spring Concert contained Beaser's Shadow and Light, Thow's Wind Quintet, Foss's Ni Bruit Ni Vitesse for 2 pianos and percussion, Wilson's Echoes for clarinet and tape and Trythall's Variations On A Theme by Haydn for wind quintet and tape. The evening following the Spring Concert, Foss led a spirited panel discussion involving all the composers of the previous evening's concert. The RAI/AAR concert, held earlier in December of 1977, featured premiers of both Beaser's Symphony for soprano and orchestra and Chester Biscardi's At the Still Point as well as performances of Charles Ives' Decoration Day and Central Park in the Dark. At the conclusion of the year, Robert Beaser returned to New York as conductor and co-music director of "Musical Elements". He would become an Academy Trustee in 1993. John Thow returned to join the faculty of Boston University.

Composers Sheila Jane Silver (Seattle, WA, 1946) and Dennis James Eberhard (Cleveland, OH, 1943) were the Fellows for the 1978-79 year. Silver, educated at the University of California, Berkeley, at Brandeis University and at Stuttgart's Hochschule für Musik, was a Radcliffe Institute Fellow when she received the Rome Prize. She spent the year composing Dynamis for French horn (premiered on the Spring Concert) and Canto for baritone and chamber ensemble (commissioned and premiered by the Berkshire Music Center at Tanglewood). Her work Chariessa for soprano and orchestra (texts from fragments by Sappho, a transcription of the original version for soprano and piano written in 1978) was premiered on the RAI/AAR concert, June 1981. Eberhard, who had studied at Kent State University, with Salvatore Martirano at the University of Illinois and with Wlodzimierz Kotonski at the Warsaw Music Conservatory, Poland, on a Fulbright Grant, composed Visions of the Moon for soprano, percussion and instrumental quartet (text by e. e. cummings, commissioned by the National Endowment for the Arts, premiered on the Spring concert) and Janus Music (premiered on the RAI/AAR orchestral concert, June 1981). In the Spring, William Albright, on sabbatical from the University of Michigan, was Composer-in-Residence. He composed Four Fancies for harpsichord, The Birth of Jesus for choir and organ, A Full Moon in March (incidental music to W. B. Yeats' play) and completed his Organbook III for organ. He also gave a lecture-concert on Ragtime which, in addition to classic rags, featured his own original rags. The Spring Concert featured Silver's Dynamis and Eberhard's Visions of the Moon (both premiere performances) as well as Albright's Five Chromatic Dances for piano. The RAI/AAR delayed concert, February 1979, featured John Thow's

Siempre for soprano and orchestra (premiere performance), Lukas Foss' Orpheus for 'cello and orchestra, Charles Ives' From Steeples and the Mountains and Copland's Concerto for piano and orchestra. Lukas Foss conducted. James Avery, pianist, on leave from the faculty of the University of Iowa and a Visiting Artist during the Fall, shared his considerable talents on many occasions. At the end of the year, Sheila Silver joined the faculty of the State University of New York at Stony Brook while Dennis Eberhard, following a residence at the MacDowell colony, taught at the University of Nebraska and then joined the faculty of Cleveland State University. Severely handicapped by childhood polio, Eberhard's spirit and determination were an inspiration to the entire community.

The 1979-80 fellowship year brought Allen Raymond Shearer (Seattle, WA, 1943) and Arthur V. Kreiger (New Haven, CT, 1945) as the new Fellows. Shearer, educated at the University of California at Berkeley and at the Akademie Mozarteum, Salzburg, composed a madrigal setting of Nude Descending a Staircase (poem by X. J. Kennedy, premiered by "Chanticleer" in 1982), Four Poems of Wallace Stevens (premiered on the Spring Concert, later became Five Poems of Wallace Stevens) and Fantasy for piano and orchestra (premiered on the RAI/AAR orchestral concert, July 1982 and chosen for performance on the 1991 Cabrillo Composers Project). A trained singer (baritone) as well as a composer, he and his wife, the Visiting Artist Barbara Shearer, pianist, made many additional musical contributions during the year. Kreiger, a graduate of the University of Connecticut and of Columbia University, had been teaching at Rutgers University and working in the Columbia-Princeton Electronic Music Center prior to receiving the Rome Prize. While at the Academy, he composed Complaint for chorus and electronic tape (premiered by "The New Calliope Singers", Alice Tully Hall, 1980) and Remnants for orchestra (premiered on the RAI/AAR orchestral concert, October 1983). His work Four Settings of William Carlos Williams for mezzo soprano, viola and piano was performed on the Nuova Consonanza Festival. Also performed during his stay were Fantasy for piano and electronic tape and Short Piece in Memory of my Father for electronic tape. The Composer-in-Residence for the Fall was Elliott Carter (FAAR '54) who was completing his Night Fantasies for piano (dedicated to pianists: Ursula Oppens, Charles Rosen, Paul Jacobs and Gilbert Kalish). On December 11, 1979, Nuova Consonanza sponsored an evening at the Foro Italico Auditorium with Carter, Kreiger, Shearer and Trythall in which they discussed American music and celebrated Carter's 71st birthday with the audience. Later in February, the Composers String Quartet performed Carter's Second String Quartet at the Academy. The Composer-in-Residence during the Spring was William O. Smith (FAAR '58) who wrote a Suite for Jazz Orchestra (premiered by the

Milan Radio Jazz Orchestra), Ritual for soprano and a Clarinet Quartet. He, along with soprano Michiko Hirayama and pianist Enrico Pieranunzi, also performed an evening of his "Compositions and Improvisations" for the community. The Spring Concert included Kreiger's Tapestry for four percussion (premiere), Shearer's Four Poems of Wallace Stevens (premiere performance by Allen and Barbara Shearer), Trythall's Bolero for four percussion and Smith's Duo for clarinet and 'cello (premiere performance by Smith and Uitti). There was no RAI/AAR orchestral concert. At the conclusion of the year, Allen Shearer returned to his teaching at the University of California, Berkeley, and Arthur Kreiger returned to the United States to continue his composition on a Guggenheim Fellowship.

The 1980-81 fellowship year opened with a new administrative slate and a number of significant changes. Calvin Rand (formerly President of the Niagara Institute) was the Academy's new President and Sophie Consagra (Director of Visual Arts and Architecture, New York State Council on the Arts 1977-80) was Director - the first woman to serve in that function. Consagra would be Director through 1983-84 and President from December 1983 through 1988 while sculptor James Melchert (Chair, on leave, Art Department at University of California, Berkeley) would take over as Director from 1984 to 1988. Melchert would be the first - and only - practicing artist to occupy the post of Director during the 1947-2006 period. Sophie Consagra, though neither a scholar nor an artist - the traditional professions for Directors, was an administrator who was intimately acquainted with Italy's artistic and social scene. She had a similar acquaintance with the American artistic and social scene. These contacts and, of course, her ability to put them to the best of use, would prove to be decisive in helping to revitalize the visual arts program at the Academy. Additionally the respect that she was afforded by the Italian society would allow her to open many doors for the Academy community - doors which would, otherwise, have remained closed.

This period saw a number of fresh initiatives aimed at reorganizing the Academy, resolving the Academy's economic problems and gaining increased visibility. First, a fundamental change was made in the Academy's Board of Trustees. It was re-proportioned to include "a core of corporate leaders", according to Rand, who would "bring a new depth to the Academy's financial resources." (14) John W. Hyland, Jr., an investment banker, became Chairman of the Board of Trustees. Rand also proposed that one of the Trustee's meeting should be held in Rome rather than New York and, in June of 1982, the spring Trustee's meeting was indeed held in Rome at the Academy. This meeting was arranged to coincide with the Academy's closing activities (among others, the Art Show and the Spring Concert)

and proved to be of fundamental importance as an occasion where all the members of the rapidly expanding Academy community could become better acquainted. Later in February of 1983, the Academy's New York office held its first fund raiser since 1927. This successful event paved the way for subsequent events and in April 1987, "Notte Musicale", an evening honoring Aaron Copland, Elliott Carter and Lukas Foss (who conducted a concert of the Brooklyn Philharmonic Orchestra prior to the dinner), would raise a record \$175,000 towards the endowment of an additional fellowship in Music Composition. Things were finally beginning to turn around.

Positive signs were soon seen in Rome as well. The fellowship year 1981-82 began, in fact, with a collective sigh of relief as the Academy moved back into the Villa Aurelia after 5 years of exile. The Villa's *Sala Musica* was reopened the following spring with a gala concert in the presence of the American Ambassador to Italy Maxwell Rabb and his wife. This was to be the first in a series of Academy-Embassy concerts which took place alternately at Villa Aurelia and at Villa Taverna (the Ambassador's residence in Rome) and which were designed to bring attention to contemporary American music and to the Academy's role in Rome.

Another initiative intended to bring attention to the music program was begun in the same year. Director Consagra and Raymond Green, President of WFLN, Philadelphia, discussed the possibility of broadcasting recordings made in Rome of Fellows' music. Copies of the Spring Concerts (1974 - 1982) as well as of the RAI/AAR orchestral concerts (1973-82) were prepared by the Music Liaison and, following WFLN's review and selection of the material, two series of broadcasts moderated by George Diehl were aired in Philadelphia. The first series of 7 programs (1983) dealt with the RAI/AAR orchestral concerts and the second series of 9 programs (1984) dealt with Fellows' chamber music. Subsequently these 2 series, entitled "Music from the American Academy in Rome", were broadcast by WFLN's associated stations throughout the United States. This was the first time that the recording archives of the Academy had received such national attention. In addition, through his connection with Philadelphia's Musical Fund Society, Raymond Green was able to secure funding to cover the cost of a second Fellowship in Music Composition. This crucial support would remain intact for several years.

In the Spring of 1983, RAI's Third Program "Pomeriggio Musicale" also devoted a series of radio transmissions to the musical activity of the American Academy in Rome. In the course of 10 broadcasts, 8 composers associated with the Academy were profiled and their works subsequently broadcast. This series was researched,

prepared and delivered by American pianist and long time Rome resident, Joseph Rollino.

There were a number of further collaborations in Rome throughout the 80's which benefited the music program. Two of these were particularly useful in exposing the Fellows' music locally. In the summer of 1983, the composer Fellows had their work included on the "Pontino Contemporary Music Festival" (organized by the Campus Internazionale di Musica) which is held each summer near Rome in Latina. The theme of that year's festival was "Contemporary American and Italian Music" and, in addition to the Fellows, Elliott Carter (as guest of honor), Charles Wuorinen, Donald Martino and Christian Wolf were also present for performances of their work. In June of 1984 three concerts were held at Rome's "Centre d'Etudes Saint-Louis de France" featuring the work of composers from the French, German and American Academies and the Swiss Institute. This inter-academy series, "Festival International de Musique", offered performances of 2 to 3 works for each composer. It was organized by the Swiss composer, Serge Arnauld, and the American participation was supported by a generous contribution from U.S.I.S. The Festival provided Fellows exposure and a forum for meeting colleagues and sharing work. It was such a popular idea among the respective Academies that it continued through four successive editions.

The collaboration with U.S.I.S. during this period also included hosting many of the artists selected to participate in their "Artistic Ambassadors" program. These gifted American musicians performed the traditional concert repertoire along with American contemporary music and the concerts further enriched the Academy's musical offerings. The co-operation with U.S.I.S. which had begun with the reopening of the Academy was kept alive over this entire period by a series of interested cultural attachés including, among others, Richard Arndt, Alan Dodds, Gilbert Callaway, Warren Obluck, Carol Ludwig, Anne Callaghan and Mark Smith.

Throughout the 80's and early 90's the American Academy's concert series continued to present a panorama of American contemporary music. These concerts were performed by the following ensembles: Kronos Quartet, Audobon Quartet, Lydian Quartet, Composers String Quartet, David Short Brass Ensemble, American New Music Consortium, New York Contemporary Music Band, Five Centuries Ensemble, I Solisti di Roma, Musica d'Oggi, Musicisti Americani, the piano duos: Gold and Fizdale, Double Edge, the violin and piano duos: Ellen Zaehringer and Eric Moe, Violaine Melancon and Seth Knopp, the 'cello and piano duos: Leopold Teraspulsky and Estella Olevsky, Eric Bartlett and Larry Bell, Geoffrey Rutkowski and Wendell Nelson, Antonio Lysy and Andrew Tunis, the clarinet and piano duo:

Raffaello Orlando and Ghit Moy Lee, the tenor and guitar duo: Robert Harrison and Charles Wolzien, the pianists: Ursula Oppens, Kazimierz Morski, Yehudi Wyner, Judy Carmichael, Mary Humm, Bruce Brubaker, Eric Moe, John Kamitsuka, Richard Trythall, Richard Cass, Patricia Tao, Elizabeth DiFelice, Eugenio Russo, Alexis Smith, Philip Hosford, John Kamitsuka, Sally Pinkas, Barbara Shearer, Anthony de Mare, Werner Bärtschi, Cynthia Peterson, the sopranos: Neva Pilgrim, Joan Logue, Patricia Griffin, Lisa Stidham, the flutists: Megan Meisenbach and Carin Levine, the violinists: Gregory Fulkerson and Rose Mary Harbison, the guitarists: Lily Afshar, Michele Greci, William Mathews, saxophonist Tim Berne, contrabassist: Stefano Scodanibbio, harpist: Claudia Antonelli, the clarinetists Robert Spring, William O. Smith, David Keberle and harpsichordist: Sylvia Kind.

The 80's would, unfortunately, also bring sad news to the music program. The RAI/AAR collaboration which, from its inception in 1955 under Nicolas Nabokov, had played such an important role in the Fellows' life, would end with the December 1, 1984 concert. The demise of this series was essentially part of a larger change in the RAI's attitude, one with which the Academy had already been dealing for several years. There was increased interest in "the audience and market share" and less interest in pursuing purely cultural ends. On a larger institutional level, there was talk about the excessive cost of the four orchestras which the RAI maintained. The times were changing and the loss of the Academy's annual concert was an early sign of the course which, only a few years later, would lead to the total dismantling of three of the four RAI Symphonic Orchestras (Rome, Milan and Naples) - a substantial blow to the cultural life of Italy. Certainly the Academy's music program owes an enormous debt of gratitude to the RAI and to the Rome Radio Orchestra for this series of concerts, born as a symbol of gratitude, which spanned 29 years and served the composer Fellows so well. It offered, as it were, a prize within a prize, and a number of the works which were composed and premiered in Rome would serve as impressive "visiting cards" for many Rome Prize winners when they returned to participate in the musical life of the United States. As Jack Beeson observed in 1966, "the availability of the RAI orchestral performance is one of the strongest attractions of the Rome Prize, at a time when young composers find it almost impossible to obtain orchestral performances in the United States."

The 1980-81 Fellowship year brought Stephen Jaffe (Washington DC, 1954) and John Anthony Lennon (Greensboro, NC, 1950) to the Academy. Jaffe, educated at the University of Pennsylvania and in Switzerland at the Geneva Conservatory, had been an instructor at Swarthmore College and Director of the "Soloists and Composers" series, Painted Bride Art Center, Philadelphia, when he received the

Rome Prize. While on the Fellowship, he composed Partita for 'cello, piano and percussion (commissioned by the National Endowment of the Arts, premiered by the Da Capo Chamber Players, 1981), Arch for chamber ensemble (premiered on the Spring Concert) and Intrada for orchestra. Premiered on the RAI/AAR orchestral concert, July 1982, Intrada was to become the first movement of Jaffe's Four Images for Orchestra completed later. Lennon, educated at the University of San Francisco and the University of Michigan, was on the faculty of the University of Tennessee, Knoxville, prior to receiving the Rome Prize. At the Academy he composed Death Angel for piano (premiered on the Spring Concert), part of his string quartet, Voices, and Metapictures for small orchestra (premiered on the RAI/AAR orchestral concert, July 1982). Two earlier guitar pieces, Evening Color Wind and Morning Wings, were performed in February of 1981. The Composer-in-Residence during the Fall was Robert Hall Lewis (September - February) who composed his String Quartet No. 3 as well as his Atto for string orchestra and his Moto for orchestra. His Nuances for violin and piano was performed in February. John Harbison was the Composer-in-Residence in the Spring (January-May) in which time he composed his Piano Quintet (commissioned by the Santa Fe Festival, premiered in 1981) and his Symphony No. 1 (commissioned for the centennial of the Boston Symphony Orchestra, premiered in 1984). Harbison would become an Academy Trustee from 1990 to 1993 and participated in many events designed to publicize the Academy's mission. The Spring Concert contained the premiers of Jaffe's Arch (conducted by Harbison), Lennon's Death Angel and a performance of Lewis' Monophony I for flute. The RAI/AAR orchestral concert, which had been postponed for a year, took place in June of 1981 with performances of previous Fellows' music: Dennis Eberhard's Janus Music, Sheila Silver's Chariessa for soprano and orchestra (both premiers) and Samuel Barber's Medea ballet-suite. With the completion of the fellowship, Stephen Jaffe joined the faculty at Duke University and John Anthony Lennon continued his compositional work in Paris on a Guggenheim Fellowship before returning to his faculty position at the University of Tennessee, Knoxville. Later he would join the faculty of Emory University.

The new Fellows for the 1981-82 fellowship year were Todd Brief (New York, NY, 1953) and Nicholas C. K. Thorne (Copenhagen, DK, 1953). Brief was educated at the New England Conservatory of Music and Harvard University where he was a teaching Fellow pursuing his doctorate when he received the Rome Prize. While on the Fellowship, he composed Cantares for soprano and large orchestra (performed on the RAI/AAR orchestral concert, October 1983). Thorne studied at the Berklee College of Music and the New England Conservatory where his principle teachers were John Heiss and William Thomas McKinley. He

was an instructor at Vermont's Johnson State College when he received the Rome Prize. While in Rome, he wrote an orchestral work, Symphony from Silence, which was performed in 1983 by the New York Philharmonic conducted by Zubin Metah on the "Horizons '83" program. The Composer-in-Residence for the Spring was Jacob Druckman who was working on the early sketches of an opera, Medea. The Spring Concert contained Thorne's Piano Sonata, Brief's Fantasy for violin and piano, Druckman's Valentine for contrabass and Daniel Brewbaker's Piano Sonata No. 2. (Brewbaker, who was working with Hans Werner Henze, was a Visiting Artist at the Academy). The RAI/AAR orchestral concert in July featured Lennon's Metapictures, Shearer's Fantasy for piano and orchestra, Jaffe's Intrada (all premiere performances) and Druckman's Aureole (originally premiered by the New York Philharmonic, 1979). With the completion of the fellowship, Todd Brief returned to Harvard to complete his doctoral studies and Nicholas Thorne returned to Vermont to continue composing on a Guggenheim Fellowship.

The 1982-83 fellowship year brought Fellows Larry Bell (Wilson, NC, 1952) and William Neil (Pontiac, MI, 1954) to the Academy. Bell, educated at the Appalachian State University and The Juilliard School, was on the faculty of the Boston Conservatory and The Juilliard School when he received the Rome Prize. While at the Academy he completed his String Quartet No. 2, Miniature Diversions for piano (which he premiered at the Academy), Revivals for piano and Fantasia on an Imaginary Hymn for 'cello and viola (commissioned by Joel Krosnick). Along with Eric Bartlett, 'cellist, he gave a program as pianist which featured his Variations and Miniature Diversions for piano and Caprice for solo 'cello. His Continuum for orchestra was performed on the RAI/AAR orchestral concert, December 1984. Neil, educated at the Cleveland Institute of Music, the University of Michigan and in Cologne on a Fulbright grant, composed Harlem Dances for guitar, Deserted Places for soprano and string quartet (premiered on the Spring Concert) and A Play of Poems for soprano, baritone and orchestra (premiered by the Lyric Opera of Chicago Orchestra at the First Chicago Center, 1984). Ezra Laderman (FAAR '64) was Composer-in-Residence and worked on the completion of a choral work, A Man for Cain. The Spring Concert contained Bell's String Quartet No. 1, Neil's Deserted Places for soprano and string quartet, Fantasia for flute, guitar and 'cello and Laderman's String Quartet No. 6. Both Bell's String Quartet No. 1 and Neil's Deserted Places were also performed during the "Pontino Contemporary Music Festival" on the occasion of their festival dedicated to American contemporary music. There was no RAI/AAR orchestral concert. At the conclusion of the year, Larry Bell returned to the faculty of the Boston Conservatory and The Juilliard School. He would return to the Academy frequently as a Visiting Artist.

William Neil remained in Rome for a year before returning to be Composer-in-Residence at the Lyric Opera of Chicago.

Tamar Diesendruck (Tel Aviv, Israel, 1946) and Jay Anthony Gach (New York, NY, 1955) were the new Fellows for the 1983-84 year. Diesendruck had studied at Brandeis University and was completing her doctoral dissertation at the University of California, Berkeley, when she was awarded the Rome Prize. While at the Academy she wrote The Palm at the End of the Mind for contralto and eight instruments (premiered at the San Francisco Conservatory, 1985) and Quartet for violin, 'cello, clarinet and piano (premiered on the Spring Concert). Gach received his Ph.D. from the State University of New York at Stony Brook shortly before receiving the Rome Prize. At the Academy, he composed a Clarinet Quintet (premiered on the Spring Concert), Leib Variations for violin (premiered on the "Festival International de Musique" concert series), I Venti d'Estate for chamber orchestra (winner, 1985 St. Paul Chamber Orchestra American Composers Competition) and Anthem for Doomed Youth for large Orchestra (Whitaker Readings, American Composers Orchestra, 1988). The slow movement of his Clarinet Quintet was later re-scored and premiered by the London based "Haydn Chamber Orchestra" with support from the Fromm Music Foundation. The Composer-in-Residence for the Winter and Spring was Hugo Weisgall who was working on his large song cycle, Lyrical Interval for low voice and piano (poetry by John Hollander, premiere 1988). Weisgall also lectured on his work and conducted Gach's Clarinet Quintet on the Spring Concert. Also present for the entire year as Visiting Artists were Eric Moe, composer-pianist, and Ellen Zaehringer, violinist, both of whom contributed their talents graciously to several musical events. The Spring Concert contained Gach's Scenic Chamber Music Nos. 11-16: Clarinet Quintet (premiere), Diesendruck's Mana for clarinet and Quartet for violin, 'cello, clarinet, bass clarinet and piano (premiere), Eric Moe's Fantasy for piano (premiere performed by the composer) and Weisgall's Liebeslieder for soprano and piano. Three weeks later, Diesendruck's Mana and Quartet were also performed on the "Festival International de Musique" series along with her Tangents for piano while Gach was represented by his Clarinet Quintet, the premiere of his Leib Variations for violin and his Sonatina for piano. The delayed RAI/AAR concert which occurred earlier in October, featured Arthur Kreiger's Remnants (premiere performance), Todd Brief's Cantares for soprano and orchestra, Richard Trythall's Ballad for piano and orchestra (premiere of revised version with the composer as pianist) and Aaron Copland's Quiet City. At the end of the year, Tamar Diesendruck returned to teach and compose in San Francisco and Jay Anthony Gach remained in Europe eventually returning to New York in 2000.

The 1984-85 Fellows were Paul Moravec (Buffalo, NY, 1957) and Aaron Jay Kernis (Philadelphia, PA, 1960). Moravec, educated at Harvard University and Columbia University where he was pursuing his doctorate when he received the Rome Prize, wrote Music Remembers for piano, The Open Secret for violin, 'cello and piano and Innocent Dreamers for soprano and piano (premiered on the Spring Concert). Kernis, educated at the San Francisco Conservatory of Music, Manhattan School and Yale School of Music, was free-lancing in various music related jobs in New York City when he received the Rome Prize. He spent his year working on a large orchestral work, Mirror of Heat and Light (Cycle V - Part 2), commissioned and premiered by the Youth Symphony Orchestra of New York. David Del Tredici arrived in March as Composer-in-Residence. He was working on Haddock's Eyes for soprano and ten instruments (premiered by the Chamber Music Society of Lincoln Center, 1986). The Spring Concert contained Moravec's Innocent Dreamers (premiere) and Wings (for soprano, flute, clarinet, 'cello and piano), Kernis' Music for Trio (Cycle IV), and Del Tredici's Fantasy Pieces for piano (performed by the composer). The "Festival International de Musique" concert series featured Kernis' Music for Trio and Meditation and Moravec's Timepiece and Prayers, Paeans and Profanities. The final RAI/AAR orchestral concert was held in December of 1984 and featured Bell's Continuum, Roger Sessions' The Black Maskers Suite, Charles Ives' The Unanswered Question and George Gershwin's An American in Paris. A special concert in honor of Elliott Carter's 80th birthday was performed in February by Musica d'Oggi Ensemble, conducted by Richard Dufallo. This concert, given in collaboration with the Aspen Institute, contained Carter's A Mirror on Which to Dwell for soprano and chamber orchestra and Riconoscenza per Goffredo Petrassi for solo violin. This was preceded a few days earlier by a round table discussion with Roman Vlad, Goffredo Petrassi and Carter who discussed the American and Italian musical scene over the past 40 years. (These men had been good friends since their meeting at the "Music in our Time" Festival organized by Nicolas Nabokov at the Villa Aurelia in 1954. Petrassi and Carter had remained particularly close and Carter had dedicated his solo violin work, Riconoscenza, to Petrassi in 1984). In addition to Elliott Carter, Lukas Foss, Hugo Weisgall, Larry Bell, Ezra Laderman, Steven Jaffe and Jacob Druckman spent varying periods at the Academy as Visiting Artists. Upon completion of their fellowships, Aaron Jay Kernis returned to New York as a freelance composer and Paul Moravec returned to finish his doctorate at Columbia University.

Composers Scott A. Lindroth (Cincinnati, OH, 1958) and Rand Steiger (New York, NY, 1957) were the 1985-86 Fellows. Lindroth, educated at the Eastman School and Yale University, was freelancing in New York when he received the Rome Prize. While at the Academy,

he composed two orchestral pieces: Relations to Rigor (commissioned and performed by the New York Youth Symphony, later transcribed for chamber ensemble and subsequently for six instruments and tape) and Two-Part Invention. His Chasing the Trane Out of Darmstadt for tenor sax and piano and Pieces of Piano were performed at both the Spring Concert and the "Festival International de Musique" series. Steiger, educated at the Manhattan School of Music, the California Institute of the Arts and with studies in computer music at IRCAM in Paris, was on the composition faculty of the California Institute of the Arts when he received the Rome Prize. While at the Academy, he completed ReSonata for 'cello and piano (premiered on the Spring Concert), the third movement of Tributaries for orchestra (commissioned by the St. Paul Chamber Orchestra) and his Double Concerto for piano, percussion and double chamber orchestra (premiered by the Los Angeles Philharmonic, John Harbison conductor). There was no Composer-in-Residence. The Spring Concert included Steiger's ReSonata and Quintessence for clarinet, percussion, piano, electric piano, and 'cello, Lindroth's Pieces of Piano and Chasing the Trane Out of Darmstadt and Arabesque 2 for piano by Trythall (composer at the piano). Visiting Artists included Elliott Carter, Jerome Rosen, Susan Blaustein and Larry Bell. At the conclusion of the year, Rand Steiger returned to his position at the California Institute of the Arts and subsequently joined the faculty of the University of California, San Diego. Scott Lindroth returned to New York to resume freelance work and, after completing his doctorate at the Yale School of Music, joined the Faculty of Duke University in 1990.

The new Fellow for the 1986-87 fellowship year was Thomas Oboe Lee (Beijing, China, 1945). Lee, who had studied at the University of Pittsburgh, the New England Conservatory and Harvard University, was on the faculty of New England Conservatory when he was awarded the Rome Prize. While at the Academy, he wrote a number of chamber works: Harp Trio for flute, harp and 'cello (premiered at the Spring Concert), 29 Fireflies, Book II, v-xi for solo piano (premiered on the "Festival International de Musique" series and played at the Spring Concert), String Quartet No. 5, Chôrinhos for flute, clarinet, oboe, violin, 'cello, piano and percussion, Apples for mezzo soprano and piano (text by poet Richard Kenney FAAR '87) as well as a Concertino for trumpet, strings and timpani. His String Trio for violin, viola and 'cello was performed both on the "Festival International de Musique" series and the Spring Concert. The Composer-in-Residence from February through May was Earle Brown. While in residence, Brown composed Three Graphic Works for Orchestra and worked on his Double Quartet for saxophones and strings. The RAI, in collaboration with Nuova Consonanza, U.S.I.S. and the Academy, devoted a concert at their Foro Italico Auditorium to

Brown's chamber orchestra music. The program included Windsor Jambs, Corroboree, New Piece and Centering. The Spring Concert contained Lee's String Trio, 29 Fireflies for piano, Harp Trio (premiere performance) and Alexei Haieff's (FAAR '49) Three Pieces for Violin and Piano and Duo for Flutes (premiere performance). Also present at differing periods in the year as Visiting Artists were composers Robert Ashley, Matthias Kriesberg, Martin Mailman and Chester Biscardi. At the conclusion of his fellowship, Thomas Oboe Lee joined the faculty of the Massachusetts Institute of Technology.

The 1987-88 fellowship year brought Kamran Ince (Glendire, MO, 1960) and Steve Rouse (Moss Point, MS, 1953) to the Academy. Ince, educated at Oberlin College and the Eastman School of Music, was completing his doctorate at Eastman when he received the Rome Prize. He composed two piano works, An Unavoidable Obsession (commissioned by the Brooklyn Conservatory of Music) and My Friend Mozart as well as Deep Flight for chamber orchestra (commissioned by ASCAP and Meet the Composer, premiered by the Brooklyn Philharmonic, New York, 1988) and Waves of Talya for flute, clarinet, percussion, piano, violin and 'cello (commissioned by the Koussevitzky Foundation, premiered by Terra Australis, New York, 1989). Rouse, who had studied at the University of Southern Mississippi and the University of Michigan, wrote Ribbons for string orchestra (premiered by the Louisville Strings in June 1991). The Composer-in-Residence for the Fall, Fred Lerdahl, was composing Waves (commissioned and performed by the Orpheus, St. Paul and Los Angeles chamber orchestras) and John Adams, Composer-in-Residence for the Spring, was working on Fearful Symmetries (commissioned and premiered by the Orchestra of St. Luke's). Both composers gave lectures on their recent work with Adams going into detail about his recent opera, Nixon in China. The Spring Concert contained three works by Ince: Cross Scintillations for two pianos, Unavoidable Obsession for piano (premiere performance by the composer), Kac for sax, piano and percussion, Rouse's Piano Sonata and Alexei Haieff's Quintet for Winds (premiere performance). Also present at different times through the year as Visiting Artists were composers John Eaton, Ingram Marshall, Larry Bell, Lukas Foss, Hugo Weisgall, Louise Lerdahl (both Weisgall and Lerdahl also gave lectures) and conductor Harold Farberman. At the conclusion of the year, Kamran Ince moved to Ann Arbor to compose his Symphony No. 1 "Castles in the Air" under a Guggenheim Fellowship and Steve Rouse joined the faculty of the University of Louisville.

The 1988-89 fellowship year opened smoothly and continued much in the way as its predecessors yet, once more, there had been a "change of the guard". The new Director was Joseph Connors, RAAR '87 (Professor, on leave, History of Art, Columbia University) and the

new President was Adele Chatfield-Taylor, FAAR '84 (Director of the NEA Design Arts program, 1984-88). Former Director-then-President Sophie Consagra remained with the Academy as Vice Chair of Special Projects for the next two years overseeing several on-going development projects. Connors had been the Art Historian-in-Residence at the Academy during the previous year and moved seamlessly into the responsibilities of Director. He would remain Director for four years before returning to his post at Columbia University. Adele Chatfield-Taylor also knew the Academy well since, five years earlier, she had been a Fellow in Design Arts - the same year, in fact, that Sophie Consagra finished her term as Director and simultaneously signed on as President. During her remarkable tenure, Chatfield-Taylor was to preside over a number of extremely significant changes at all levels of Academy life. Together Connors and Chatfield-Taylor inherited an institution which, though still faced by financial problems (the stock market crash and fall of the dollar in 1987, for example), was nevertheless moving forward energetically thanks to the combined efforts of many and to the leadership which Sophie Consagra had provided over the past eight years. The substantial "remodelling" which had metaphorically gone on within the Academy community would now find its concrete equivalent in the renewal of the Academy properties. This same year (1988-89) the Villa Aurelia was remodelled, shortly afterwards a long term program for the restoration of the Academy's eleven acres of gardens was begun, a significant renovation and expansion of the library took place (1991), and shortly after that a total renovation of the rest of the Academy's main McKim, Mead & White building would be carried out (October 1992-April 1994). The completion of this latter renovation was timed to coincide with the Academy's Centennial in June of 1994 - a celebration of one hundred years of nurturing American scholarly and artistic development. The restoration of this monumental building was, indeed, a celebration of past accomplishments and an unmistakable sign that this mission would continue. As Joseph Connors wrote in the Fall of 1989, these were decisions "which will affect life at the Academy for several generations".(15)

The next years would also bring significant attention to the music program. The 1990-91 fellowship year, the 70th anniversary of the Rome Prize in Music Composition, was declared the Academy's "Year of Music". An imposing New York benefit in honor of Elliott Carter, Gian Carlo Menotti, William Schuman and George Weisman got things started (April 1991) and a fund raising campaign sparked by the forthcoming centennial celebration, the "NOTEworthyFUND", carried it on. That winter there was a series of three concerts featuring Fellows' music given at the Juilliard School as part of a plan to bring more attention to the Academy's music program. Over the next decade, the

fund raising activities set in motion at this time would lead to an endowment of the position of Composer-in-Residence (1992, the Fromm Foundation), the endowment of a new studio for use by composers, the Copland Studio, (1993, the Aaron Copland Foundation), the complete renovation of 5 of the Academy's grand pianos (1992-93, The Whitaker Fund), annual gifts in support of the Fellows' Spring Concerts (1995-present, the Aaron Copland Foundation) and the completion of the endowment for the second Fellowship in Music Composition, the "Samuel Barber Fellowship" (1997). Furthermore the Academy would complete the necessary endowment to reinstate the position of Artist-in-Charge of the School of Fine Arts which had been suspended sixty years earlier (Fall 1996). These achievements too were both a consolidation of past accomplishments and an auspicious beginning to the new century.

Composers Kathryn Alexander (Waco, TX, 1955) and Michelle Ekizian (Bronxville, NY, 1956) were the new Fellows for the 1988-89 fellowship year. Alexander, educated at Baylor University, Cleveland Institute of Music and the Eastman School, was teaching at the Oberlin Conservatory of Music when she received the Rome Prize. She completed three works during her stay: You Will Be We for chorus and organ, Song of Songs for soprano and chamber ensemble **and** ...APPEARS! for orchestra. In addition to the works performed on the Spring Concert, her work for flute and electronic tape, And the Whole Air is Tremulous, was performed in May. Ekizian, who had studied at the Manhattan School of Music and Columbia University, completed an orchestral work, Beyond the Reach of Wind and Fire (commissioned and later premiered by the American Composers Orchestra). There was no Composer-in-Residence this year. The Spring Concert featured Alexander's Rainbows Stretched Like Endless Reins for solo violin, One Haze, One Incandescence for electronic tape, Dance the Orange! for trombone and Ekizian's Swan Song for soprano and Octoéchos for double string quartet and soprano. Given the theatrical nature of part of their program, the composers used the Academy's Atrium as the location for their Spring Concert. A number of composers stayed at the Academy as Visiting Artists for various periods: Hugo Weisgall, Tamar Diesendruck, Eric Moe and John Harbison. Weisgall gave a lecture on "Opera's Latest Crises". At the conclusion of the year, Kathryn Alexander returned to her position in the United States and Michelle Ekizian continued her composing under, among others, a Jerome Foundation Grant.

In the 1989-90 fellowship year, Walter Winslow (Salem, OR, 1947) and James C. Mobberley (Des Moines, IA, 1954) were the new Fellows. Winslow, educated at Oberlin College, Oberlin Conservatory and the University of California, Berkeley, had been teaching at

Columbia University when he was awarded the Rome Prize. While at the Academy, he composed Sette Bagattelle di Primavera for flute (premiered on the Spring Concert), Trio Rustico for flute, clarinet and 'cello (commissioned by the Earplay ensemble) and an orchestral work, The Piper of the Sacred Grove. Mobberley had studied at the University of North Carolina (with Roger Hannay) and the Cleveland Institute of Music (with Donald Erb) and had been teaching at the University of Missouri, Kansas City, when he received the Rome Prize. He composed Soggiorno for violin and tape (premiered on the Spring Concert), On Thin Ice for tuba/euphonium ensemble (premiered at the 1990 Sapporo International Festival, Japan) and In Bocca del Lupo for violin and tape (winner, Kazimierz Serocki Competition, Polish Section, ISCM) while at the Academy. The Composer-in-Residence for the Fall, Harvey Sollberger, composed Aurelian Echoes for flute and alto flute (premiered at the Academy) and his Trio for violin, 'cello and piano. Also well known as a flutist, he gave a recital which included three of his works for flute as well as Mobberley's Going with the Fire (for flute and tape) and music by Roger Reynolds and Sandra Sprecher. Ellen Taaffe Zwilich, Composer-in-Residence during the Spring, worked on a Quintet for clarinet and string quartet. Zwilich gave an illustrated lecture during the Spring concentrating on her recently premiered Flute Concerto (commissioned by the Boston Symphony Orchestra). During the Spring the Italian translation of David Schiff's book, Elliott Carter, was presented at the Villa Aurelia. In addition to a roundtable discussion with Elliott Carter, Goffredo Petrassi and Italian musicologist Franco Carlo Ricci, there was a performance of Carter's Night Fantasies by the Italian pianist Giuseppe Scotese followed by a dinner in Carter's honor. The Fellows' Spring Concert contained Winslow's Four Kauai Studies for piano, A Modern Evangelist for trombone, Six Songs on Poems of William Stafford for soprano and piano and Mobberley's Soggiorno for violin and tape (premiere performance), A Plurality of One for clarinet and tape and Beams! for trombone and tape. He also had a performance of Caution to the Winds for piano and tape earlier in the year. Composers who spent time at the Academy as Visiting Artists included Wayne Peterson, Sandra Sprecher, Elliott Carter and Todd Brief. At the conclusion of the Fellowship year, Walter Winslow returned to teach at the Lawrenceville School while James Mobberley returned to his position on the faculty of the University of Missouri, Kansas City.

Lee Hyla (Niagara Falls, NY, 1952) and David Lang (Los Angeles, CA, 1957) were the new Fellows in 1990-91. Hyla, who studied with Malcolm Peyton at the New England Conservatory and David Lewin at SUNY, Stony Brook, was a free lance composer living in New York when he received the Rome Prize. While at the Academy he completed Ciao Manhattan for viola, alto flute, 'cello and piano (written for the

Dinosaur Annex Ensemble of Boston) and began his Concerto for Piano and Chamber Orchestra No. 2 (commissioned by the Shifting Foundation for Speculum Musicae and Aleck Karis, premiered at the Miller Theater, NY, 1991). David Lang, educated at Stanford University, the University of Iowa and Yale School of Music, was co-directing the "Bang on a Can" concert series in New York when he received the Rome Prize. While at the Academy, he wrote The Anvil Chorus for solo percussionist (commissioned by the Fromm Foundation, premiered on the "Bang on a Can" Festival, 1991), Incidental Music and Songs for "The Resistible Rise of Arturo Ui" by Berthold Brecht (CSC Repertory Theatre, NY, 1991), Hunk of Burnin' Love for 13 players (premiere, Munich New Music Ensemble, 1991) and Bonehead for orchestra (premiered by the American Composers Orchestra, NY, 1990). The Composer-in-Residence for the Fall was Charles Wuorinen and for the Spring, Yehudi Wyner. Wyner composed his New Fantasies for piano while in residence. Wuorinen gave a lecture on his music while Wyner performed a piano concert which covered his music from 1952 to the present including his Partita, Sonata for Piano, Three Short Fantasies and his most recent work, Toward the Center. The Spring Concert featured Hyla's Mythic Birds of Saugerties for bass clarinet, Pre-Amnesia for alto saxophone, The Dream of Innocent III for amplified 'cello, percussion and piano (with the composer at the piano) and Lang's Drop for bass clarinet, 'cello, percussion, piano and synthesizer and Orpheus Over and Under for two pianos. Visiting Artists included Elliott Carter, Paul Moravec, Larry Bell, Richard Danielpour, Harvey Sollberger and Richard Willis. Following the fellowship year, Lee Hyla returned to New York where he completed his Concerto for Piano and Chamber Orchestra No. 2 and wrote We Speak Etruscan for saxophone and bass clarinet. David Lang returned to New York to continue his direction of the "Bang on a Can" Festival.

The new Fellows for the 1991-92 fellowship year were Bun-Ching Lam (Macau, 1954) and Stephen Hartke (Orange, NJ, 1952). Bun-Ching Lam, who studied at Chung Chi College, Hong Kong, and the University of California, San Diego, was living in New York City when she received the Rome Prize. While at the Academy she composed Last Spring for piano and string quartet (premiered at Merkins Hall, New York, by Ursula Oppens and the Arditi Quartet and performed subsequently on the Spring Concert) and began Circle for orchestra. Hartke, educated at Yale University, the University of Pennsylvania and the University of California, Santa Barbara, was teaching at the University of Southern California when he received the Rome Prize. He wrote Un tout-petit trompe l'oreille for guitar and composed much of his Concerto for Violin and Orchestra (written for violinist Michelle Makarski) while at the Academy. The Composer-in-Residence during

the Fall was Donald Erb who was completing his Ritual Observances for orchestra (commissioned and premiered by the St. Louis Symphony Orchestra, Spring 1992). There were two monographic Spring Concerts. The first concert featured Lam's compositions: Bittersweet Music 1 for piccolo, After Spring for two pianos, L'Air Du Temps for string quartet, Another Spring for flute, 'cello and piano and Last Spring for string quartet and piano. The second concert featured Hartke's compositions: Oh Them Rats is Mean in my Kitchen for violin duo, Iglesia Abandonada for soprano and violin, Sonata-Variations for violin and piano, Night Rubrics for 'cello and The King of the Sun for violin, viola, 'cello and piano. Visiting Artist soprano Lisa Stidham performed a concert during the year. Upon completion of the year, Bun-Ching Lam returned to New York and Hartke returned to his position on the faculty of the University of Southern California.

There were no Fellows during the 1992-93 Fellowship year nor was there a Director. The Academy's main building, with the sole exception of the library, was closed for total renovation. The staff was relocated to Villino Bellaci, the small building next to the Academy which now hosts the Academy Director. The concert series at the Villa Aurelia continued regularly throughout the year with the intent of maintaining a tangible presence in the cultural life of Rome while the Academy was closed. There were nine events, five of which were in collaboration with Italian music associations.

The 1993-94 year began with a reduced contingent of 10 Fellows living and working in the Villa Aurelia and various subsidiary buildings of the Academy. In January the new Director, Caroline Bruzelius, RAAR '89 (Professor, on leave, History of Art, Duke University), arrived. She had been the Academy's Resident in the History of Art in 1989 and knew the Academy well. This preparation stood her in good stead in resolving the many problems involved with "getting the show back on the road". In April everyone, Director, staff and Fellows, returned to occupy the completely renovated McKim, Mead and White building. The Fellow in Music Composition for this year was Sebastian Currier (Huntington, PA, 1959). Currier, educated at the Manhattan School of Music and the Juilliard School of Music, was an adjunct professor at the Juilliard School when he received the Rome Prize. While at the Academy, he completed Brainstorm for piano (written for a concert in honor of the newly arrived American Ambassador) and Quartetset for string quartet (written for the Cassatt Quartet). Brainstorm, along with another work by Currier, Scarlatti Cadences, would later win the "American Composers Invitational Award" given by the Van Cliburn International Piano Competition, 2005. Currier also spent a good deal of time orchestrating a work, Symphony No. 2, composed by the late Stephen Albert (FAAR '67). His Theo's Sketchbook for piano was performed in May. Two fine pianists, Emma Tahmizian and John

Kamitsuka, were living at the Academy as Visiting Artists for most of this period and both shared their considerable talents with the small but sturdy community. There was no Composer-in-Residence. The year culminated in June with a week of festive centennial ceremonies which included the Spring Concert featuring Sebastian Currier's Clockwork and Entanglement (both for violin and piano) as well as music by Brahms and Mozart, a jazz concert by William O. Smith (FAAR '58), a retrospective concert by composer-pianist Yehudi Wyner (FAAR '56), a visit from both Hillary Rodham Clinton and U.S. Ambassador Reginald Bartholomew and a celebration at Rome's *Campidoglio* under the auspices of Mayor Francesco Rutelli. With the end of his fellowship, Sebastian Currier returned to his position at the Juilliard School and thereafter joined the faculty of Columbia University. As for the Academy, it was home once more.

That Fall, the beginning of the Academy's second century seemed truly auspicious. The sensation of re-discovered splendor which every detail of the McKim building transmitted was palpable. In addition to revealing its original beauty, there were numerous improvements which made life in the building easier and more comfortable. Of particular interest to the music program was the discovery that the newly renovated Cryptoporticus (the subterranean corridor which runs beneath the cortile) had become an acceptable performance space with good acoustics and a large seating capacity. While Villa Aurelia's *Sala Musica*, the traditional location for most of the Academy's concerts, offered the most elegant performance setting, it could not seat more than 100 people. Overflow audiences congregated in the side and back rooms - a solution which was neither ideal acoustically nor in accordance with recent Italian fire regulations. The white, brick lined Cryptoporticus, on the other hand, though underground and totally lacking in the festive Baroque ornamentation of the Villa, could seat 150 people easily - often more. It also had the advantage of being located in the main building so it was easily accessed by the Fellows. For certain events its "underground" character was even preferable to the Villa. The cryptoporticus as concert hall was inaugurated in November 1994 with an Academy "family" concert which united the combined talents of all who were associated with the Academy that year: pianists Francis Thorne, Edmund Campion, John Eaton, Richard Trythall, John Kamitsuka and soprano Tamsend Flanders. From that moment on, the cryptoporticus became a performing location of particular interest.

The Academy's pianos, too, were in top condition. The same craftsmanship that had made Angelo Fabbrini the piano technician of choice for Benedetto Michelangeli and Maurizio Pollini was employed to restore five of the Academy's grand pianos at the Ditta Fabbrini's

workshop in Pescara. A further piano was donated, thanks to the intervention of 'cellist Frances-Marie Uitti, by the Isabella Scelsi Foundation (1995) in recognition of the friendship that had bound Maestro Scelsi with the Academy. Similarly, as a gracious gesture of appreciation, Director Caroline Bruzelius arranged a dinner in honor of the Music Liaison which, in turn, served as an occasion to recognize and toast a number of Italian musicians and administrators with whom Trythall had worked over the past 25 years. Those attending the dinner included Maestro Massimo Pradella, who had conducted so many of the RAI/AAR orchestral concerts, Landa Ketoff, wife of the inventor Paul Ketoff and music critic for Rome's prestigious "La Repubblica", Franco Muzzi and Renata Bertelli, the RAI administrative personnel who had helped maintain the Academy's RAI concerts throughout the years and a number of Roman and American musicians. Also deserving of thanks were three members of the Academy staff who had been crucial through the years in supporting the music program: Patricia Weaver, Caroline Howard and Pina Pasquantonio.

The next decade of the Academy's music seasons continued with full concerts performed by the following ensembles and soloists: Everett Symphony Orchestra, Italian National Air Force Band, Italian National Carabinieri Concert Band, Wellesley College Choir, Ebenezer Baptist Church Choir, University of Michigan School of Music Singers, "La Frottola" madrigal ensemble, "Nuovarmonia" Wind Band, "Musica d'Oggi" Ensemble, Roma Brass Quintet, Musica Elettronica Viva, The Atlanta Chamber Players, Borodin Quartet, Borciani Quartet, Borromeo Quartet, Ciompi Quartet; the Violin and Piano duos: Gerard Rosa and Linda Laurent, Benjamin Kreith and Andrew Rindfleisch, Joseph Gold and Stefano Fiuzzi, Sunghae Anna Lim and Donald Berman, Silvia Mandolini and Maria Grazia Bellocchio, Cristina Buciu and Lisa Moore, Veronica Kadlubkiewicz and Gregorio Nardi, Robert McDuffie and Charles Abramovic; the voice and piano duos: Constance Beavon and Keith Griggs, Annette Meriweather and Richard Trythall, Joan Morris and William Bolcom, Susan Narucki and Donald Berman, Timothy Martin and Richard Trythall; the piano duo Morelli and Simonacci; the chitarrone and baroque violin duo: Richard Kolb and Rachel Evans; the Accordion duo: Acco-Land; the Percussion duo: Ars Ludi; the pianists: Francis Thorne, Joel Hoffman, Sally Pinkas, Donald Berman, Cristiano Grifone, Kenneth Frazelle. Patricia Goodson, Daniele Lombardi, John Davis, Richard Trythall, Lisa Moore, Kim Bum-suk, Andrea Padova, Guy Livingston, Eleanor Perrone, Michael Harrison, Roberto Arosio, Sara Cahill, Lara Downes, Peter Kairoff, Daria Monastyrski, Max Lifchitz, David Northington, Ashlee Mack; the percussionists: Amy Knoles, Christopher Froh; the flutists: Roberto Fabbriciani, Lauren Weiss, Jayn Rosenfeld, Patti Monson; the accordion players: Mikko Luoma, Mario

Pietrodarchi, Dario Flammini; the violinists: Robert McDuffie, Veronica Kadlubkiewicz, Mark Menzies, Gil Morgenstern; the cellists: Frances-Marie Uitti, Madeline Shapiro; the guitarists: Bryce Dessner, Paul Bowman; Tony Arnold, soprano; Paul Elwood, 5 string guitar; Corrado Canonici, contrabass; Velvet Brown, tuba; John Veloz, bassoon; Joyce Lindorff, harpsichord and Arthur Schoonderwoerd, fortepiano.

Included among these concerts, as befits the pivotal role of an institution such as the Academy, were also a number of events honoring careers in music: a retrospective concert commemorating the Italian-American composer Vittorio Rieti (1995), a concert of George Rochberg's piano music with Rochberg and his wife in attendance (1996), a concert celebrating the 30th anniversary of Musica Elettronica Viva (1996), a concert commemorating the American virtuoso violinist, Albert Spalding (1888-1953), and his life long connection to Italy (1998), a concert held in honor of the 90th birthday of Rodolfo Caporali, concert pianist and co-president of Rome's foremost musical institution, "L' Accademia di Santa Cecilia" (2000), a concert featuring the work of the late Walter Winslow, FAAR '90 (2000), a concert in commemoration of the late Francesco Pennisi, composer and special friend of the Academy (2001), a concert celebrating the centennial of Aaron Copland's birth (2001), a concert devoted to musicologist Oliver Strunk's voice and piano music (the manuscripts were found in the Strunk collection donated to the library, 2001), a concert presenting a panoramic survey of songs by past and recent Fellows during the conference on "Music at the American Academy in Rome, 1921 to the Present" (2004), a concert dedicated to the music of American composer and long time Roman resident Robert W. Mann on the occasion of his 80th birthday (2005) and a concert featuring the music of Giacinto Scelsi in collaboration with the Scelsi Foundation's celebration of the centennial of the composer's birth (2005).

Edmund Campion (Dallas, TX, 1957) was the 1994-95 Fellow in Music Composition. Campion, educated at the University of Texas, Columbia University and at the Paris Conservatory where he studied with Gerard Grisey, was working in Paris at IRCAM when he was awarded the Rome Prize. While at the Academy he composed his Quadrivium, completing the first 3 of 4 pieces for instruments and/or electronics: Mathematica for flutes with quadraphonic tape (developed with flutist Lauren Weiss); Geometria for solo clarinet (developed with clarinetist David Keberle); Astronomia, for marimba with quadraphonic tape (developed with Vincent Limouzin). Campion also collaborated, as composer, pianist and conductor, with Design Fellows Kristin Jones and Andrew Ginzel to create "Ellipsis" - an evocative three hour "music and art event" which took place before a large

audience in the center of Rome at the "Acquario Romano" on June 21, the night of the summer solstice. This event which involved covering the floor with piles of "lunar" sand, setting out 4000 wine glasses in random order, creating a shrub lined space for the 9 foot concert grand piano which would be played by Campion, mounting the amplification and the penumbra lighting effects, rehearsing a chamber chorus which was then scattered throughout the upper tiers of the former aquarium building, etc. was a particularly ambitious and successful example of what can be done when the Academy Fellows and Rome interact. It also was an example of the crucial financial assistance which U.S.I.S. has so frequently provided the Academy music program. Without their assistance this event, as so many other events, would not have been possible. As Director Caroline Bruzelius wrote in a letter to Cultural Attaché Carol Ludwig: "The Academy's continued success in proposing American music and musicians to the Roman community is, of course, U.S.I.S.'s success as well. U.S.I.S. - through its generous contributions - has made a dramatic difference in past years in terms of the scope and the variety of our music program." (16) The Spring Concert presented the premiere of the first three sections of Campion's Quadrivium as well as his Losing Touch, for vibraphone and quadraphonic tape. (This latter work won the "Grand Prix, Bourges" for that year). During the Fall, Francis Thorne was the Paul Fromm Resident in Music Composition. Thorne completed his Symphony No. 7 "Along the Hudson" for chorus and orchestra (premiered by the Albany Symphony Orchestra, 1996) while in residence and, in addition, shared his fine singing voice with a S.R.O. audience at the Villa Aurelia in renditions of classic songs by George Gershwin and Cole Porter. Also present during the Fall as Visiting Artists were John Eaton and Harvey Sollberger. At the end of the year, Edmund Campion returned to Paris for further work at the IRCAM center and subsequently joined the faculty of the University of California, Berkeley.

Thanks to the generosity of Lily Auchincloss, the 1995-96 fellowship year once more offered two fellowships in Music Composition. The new Fellows were David Rakowski (St. Albans, Vermont, 1958) and Nathan Currier (Huntington, PA, 1960). Rakowski, educated at the New England Conservatory and Princeton University, was teaching at Columbia University when he received the Rome Prize. While at the Academy, Rakowski wrote Piano Études #8-11 (#8 was premiered at the Spring Concert), The Burning Women Revisited for soprano and clarinet (premiered at the Spring Concert), Two Can Play That Game for bass clarinet and marimba, Weather Jazz for soprano and Pierrot ensemble, Tight Fit for 'cello and piano, Last Dance for soprano, clarinet and piano, Nothing But the Wind for soprano and orchestra and Sesso e Violenza for seven players. He also completed

the last half of his No Holds Barred for 'cello and 15 instruments, started a ballet with children's chorus commissioned by Boston based "Musica Viva" and completed the first movement of Persistent Memory commissioned by the Orpheus Chamber Orchestra. This latter work was a finalist for the Pulitzer Prize in 1999. Currier, educated at the Peabody Institute of Johns Hopkins University, the Belgian Royal Conservatory in Liège (under a Fulbright grant) and the Juilliard School of Music, was on the faculty of the Juilliard Evening Division when he received the Rome Prize. While at the Academy, he put the final touches on two works that were in progress: Hildegard's Symphony for large orchestra with harp solo and From the Grotto: A Sonata for Mozart's Secret Society for piano solo (premiered by the composer on the Spring Concert) and composed In a Burning Forest for violin, clarinet and piano (commissioned by the Verdehr Trio). There was no Composer-in-Residence. There were two Spring Concerts which presented a panorama of each Fellow's work: Rakowski was represented by Diverti and Mento (for clarinet and piano), Silently, A Wind Goes Over and Three Songs on Poems of Louise Bogan (for soprano and piano), Terra Firma for five instruments and premiers of Close Enough for Jazz and Mano à Mano (for piano) and The Burning Woman Revisited for soprano and clarinet. Currier was represented by his Kafka Cantata for tenor and seven instruments and premiers of his Hush Cries the Lamb for violin and piano, Sonata for Flute and Piano (written in the year preceding his Fellowship) as well as From the Grotto: A Sonata for Mozart's Secret Society. This would be the first Spring Concert funded by a grant from the Aaron Copland Foundation. Composer/performers Francis Thorne and Beth Wiemann were Visiting Artists and both shared their talents generously with the community. At the conclusion of the year, David Rakowski joined the faculty of Brandeis University while Nathan Currier returned to teach at the Juilliard School of Music.

Once again there was a lone Fellow in Music Composition for the 1996-97 fellowship year: Arthur Levering (Baltimore, MD, 1953). Levering, educated at Colby College, Yale University School of Music and the Boston University School for the Arts, was a freelance composer in Boston when he won the Rome Prize. While at the Academy, he composed Still Raining, Still Dreaming for six players (commissioned and premiered by Boston's "Musica Viva" ensemble and performed on the Spring Concert), Musica Ambiente, for computer-driven synthesizer (written as background music for the architecture show of Fellow Luigi Centola) and Cloches II for 8 players (commissioned and premiered the following year by Rome's Gruppo Strumentale Musica d'Oggi). The Spring Concert also featured his Clarion for clarinet, violin and piano, Uncle Inferno for piano, six hands, School of Velocity for piano and Twenty Ways Upon the Bells

for flute, clarinet, piano, percussion, violin, viola and 'cello. The Paul Fromm Resident in Music Composition during the Spring was Mario Davidovsky who was working on his Quartet for oboe and strings. Ellen Taaffe Zwilich was a Visiting Artist. At the conclusion of the year, Arthur Levering returned to Boston where he later received the 1997 Heckscher Foundation Composition Prize.

The 1996-97 year was to be the last year that only one Fellowship in Music Composition would be awarded. Since 1975 the second fellowship in music composition had been dependent upon outside funding sources which, though generous, were not automatically renewed from year to year. With the completion of the full endowment - thanks to the Academy's fund raising campaign, the Samuel Barber Fellowship in Music Composition would begin in the following year. 1996-97 was also the first year of several positive additions to the arts program in general and to the music program in particular. Above all, this was the year in which the Fine Arts Director position, vacant for 60 years, was re-activated. This fully endowed position, the Andrew Heiskell Arts Director, was the equivalent to the Andrew Mellon Professor-in-charge of the School of Humanities position which had traditionally overlooked the scholarly side of the Academy's activities. In his Report of ten years earlier, artist and Director Jim Melchert - a strong advocate for the arts at the Academy - had likened the Academy's Arts Program to "a car that is running on only half of its cylinders" pointing out that "a strong program in the arts has to restore the position of a person in charge of the School of Fine Arts". (17) Fortunately his advocacy, and that of many others as well, did not go unheeded. For the artist Fellows this new position meant that there was finally a full time person, living on the Academy grounds, who could attend to their varied professional needs in the fields of architecture, landscape architecture, design, historic preservation and conservation, creative writing, musical composition and the visual arts as well as give cohesion and resonance to the Academy's artistic presence in Rome. The first Heiskell Arts Director was arts curator Peter Boswell (1996-1999) followed by arts curator Linda Blumberg (1999-2002) and artist Dana Prescott (2002-2007). While their expertise was primarily in the visual arts, they were extremely sensitive to the needs of the individual composers and supportive of the music program (for which they were now administratively responsible) and of the Music Liaison's efforts in behalf of that program. Their experience, imagination and sympathetic administration provided a most welcome addition.

Another initiative which would relate to the music program was the Southern Regional Visiting Artists Program (directly administered by the Southern Arts Federation in Atlanta, Georgia) which began in the same year. Over a period of three years (1996-1999), this

program would bring eleven artists in a variety of fields to live and work at the Academy for three months each. Among these artists were two composers who, along with the other Southern Visiting Artists, certainly enriched the experience of all who were at the Academy in those years.

A third initiative of specific importance to the Academy's music program was the collaboration established between the Academy and Nuova Consonanza (Fall 1996) in the presentation of the six hour music marathon, "Festa d'Autunno". This Fall event organized by Nuova Consonanza and hosted by the Academy included multiple concerts of all sorts - from the Italian National Carabinieri Band to Italian folk music to the most erudite contemporary music ensemble - as well as, depending upon the year, dance productions, art exhibitions and installations, poetry readings, video projections, book displays, round-table discussions, etc. The McKim building's refurbished spaces offered six spacious locations to be utilized during such a happening - the cortile and the front triangle park for outside concerts, the dining room, the salone, the cryptoporticus and the atrium for inside activities. Events could, and did, take place simultaneously and the audience was provided with a map and time table to orient themselves. Suitably for a "festa", food and drink were also available. Such an occasion, of course, placed Rome's contemporary musical life right at the Academy's doorstep and the good will it generated certainly encouraged the ready acceptance of Academy Fellows and Academy initiatives within the Roman musical scene. In later seasons, Fellow's works were performed within this framework, serving as a way to "jump start" these recent arrivals and their work in the Roman musical world. In 2002, following the renovation of the Villa Aurelia and the realization of the new *Sala Aurelia* next to the Villa, the "Festa d'Autunno" was used to inaugurate the new facilities. The renovated Villa and its grounds offered even more locations suitable for concerts and/or events: the new *Sala Aurelia* (seating approximately 200 people) and, in the Villa itself, the *Atrium* and the *Salone* on the first floor, and the *Sala Musica* and the adjoining conference room on the second floor. Additionally, of course, there were a number of outside locations throughout the grounds. Such facilities were, in fact, tailor made for the multi-level happening which Nuova Consonanza had in mind. Attendance of this event would generally run anywhere from 400 to 500 spectators each year and, at this writing, the collaboration is in its eleventh edition.

Composers P.Q. Phan (Da-nang, Vietnam, 1962) and Andrew Rindfleisch (Walnut Grove, MN, 1963) were the new Fellows for 1997-98. Phan, who studied architecture in Vietnam and composition at the University of Southern California and the University of Michigan, was teaching at the University of Illinois, Urbana-Champaign, when he

received the Rome Prize. While at the Academy he completed a seventy-minute "instrumental opera" for string quartet, An Duong Vuong (Submersion in Trust and Betrayal). This work, which combined aspects of the Western operatic traditions with those of Vietnam, was commissioned by the Kronos Quartet and premiered in the following year. Rindfleisch, educated at the University of Wisconsin, Madison, the New England Conservatory and Harvard University, was a Teaching Fellow at Harvard University (where he had conducted the Harvard Group for New Music) and a recipient of the Guggenheim Fellowship in the year prior to receiving the Rome Prize. While in Rome he wrote Hallucinations for solo viola (premiered at the Spring Concert), Psalm for unaccompanied mixed chorus (commissioned by "Modus Novus", Cologne) and began composing What Vibes for six players. He also gave a concert as pianist along with violinist Benjamin Kreith performing works by Feldman, Gershwin, Webern as well as a free improvisation. The Paul Fromm Resident in Music Composition was Tania León who arrived in the Spring. She composed entre nos for clarinet, bassoon and piano as well as lectured on her music in general and her recent opera, Scourge of Hyacinths, in particular. During the Winter, Southern Regional Visiting Artist Kenneth Frazelle performed a concert of his piano music and worked on his large composition for chorus and chamber orchestra, The Motion of Stone. (As he so aptly phrased it, Rome was "the perfect city for observing stone"). The two Spring Concerts contained Phan's Rough Trax for oboe and saxophone, Unexpected Desire for violin, 'cello and piano, Beyond the Mountains for clarinet, violin, 'cello and piano, and My Language for piano and clarinet (all written previously) as well as Rindfleisch's Trio for violin, 'cello and piano, Birthday Music for piano and the premiere of his Hallucinations for viola solo. Visiting Artists included John Adams, Arthur Levering, and Yehudi Wyner. Upon completion of the year, P. Q. Phan returned to the faculty of the University of Illinois, Urbana-Champaign, and Andrew Rindfleisch joined the faculty of Cleveland State University.

The 1998-99 year opened with a new Director, Lester K. Little, RAAR '96 (Professor, on leave, History, Smith College). Little, who had been the Academy's Resident in Post-Classical Humanistic Studies in 1996, would remain Director for the next seven years. In his opening interview he commented "it's a source of tremendous pleasure to move into such a strong institution. A monumental effort has been made over the last several years to put the Academy on firm financial footing." Things were indeed finally settling onto an even keel, but the problems were not over yet. First, a massive historic preservation project was about to begin on the Academy's treasured Villa Aurelia. The total renovation, executed with great care and exquisite taste, took place between January 2000 and May 2002. Extensive restoration

work was also to be done on the large apartment building which stood next to the Academy. This building (5B) had recently been leased by the Academy with the intention of making apartments available to members of the community who were living in Rome with their families. Prior to this, these Fellows were living in apartments off the Academy grounds - an unhappy solution for them and the community as a whole. In addition to these local concerns, world events would once more create far greater problems. The terrorist attack of 9/11 was just three years away to be closely followed by the war in Afghanistan and Iraq and, subsequently, by all the economic consequences of these epoch shaping events. Of necessity, then, the new century would once more become a time of "belt tightening" and of increased concern about security issues. It is certainly to Lester and his wife Lella's credit, that, notwithstanding these extremely painful events, the Academy continued throughout these difficult times to be a tranquil and serene haven for scholarship and creativity.

The Academy's music program also developed actively on both sides of the Atlantic during this period. In the continuing effort to bring the program greater attention, a set of four chamber concerts featuring compositions by American Academy Fellows was performed in New York's Weill Recital Hall during the Fall of 2002 (artistic direction by pianist Donald Berman). This was to be further consolidated with a set of commercial CD's produced from this series. Back in Rome, another annual collaboration was begun with Nuovi Spazi Musicali, an Italian new music group interested in cultivating contacts with American composers and performers. As with Nuova Consonanza, the Academy agreed to host an annual concert while both organization and financing were carried out by the Italian group. This collaboration led to the appearance of several fine American performers at the Academy as well as further performance opportunities for the Fellows. Again U.S.I.S. played a significant role in supporting this initiative (begun in Fall 2002). Then, during the winter of 2003, the Academy's extensive Recording Archives, which included tape recordings of Fellows' works performed in Rome from 1955-2002, were transferred to digital format (The Gladys Krieble Foundation; Richard Trythall, music consultant) - both to preserve the original material from deterioration and to make the music more readily accessible in CD and/or DVD format. In the Fall of 2004, the American Academy had the unique opportunity to pay homage to Luciano Berio on his home ground - in Rome's new Auditorium complex, "Parco della Musica", which Berio had overseen in the last years of his life. Thanks to a generous Trustee donor, the Academy organized and financed a significant concert, "Born in the U.S.A." (artistic direction, Richard Trythall), dedicated to Luciano Berio's "American" compositions. The concert, given in collaboration with Nuova Consonanza, the Fondazione

Accademia Nazionale di Santa Cecilia and under the patronage of the American Embassy, highlighted a performance of Berio's "Circles" (originally commissioned by the Fromm Music Foundation in 1960) which had not been performed in Rome for at least 25 years. In the following January of 2005, a three day conference "To Meet this Urgent Need" took place in Rome. Conceived and organized by Martin Brody, this conference brought together well known American musicologists, composers and a number of important Italian musical figures (organized by Richard Trythall) to discuss the significance of the Rome Prize and the American Academy in both the American and the Italian musical life. At the conclusion of this conference, the Aaron Copland Composer's Studio located on the Villa grounds was dedicated along with a newly arrived Steinway A grand piano. In the same year another gift which will certainly bear remarkable fruit in the future was announced: the Lotti Foundation agreed to provide funding in support of occasional residencies at the Academy by promising young Italian composers (2005). This entire sequence of events helped to underscore once more the Academy's continuing role as a vital point of exchange between the American and the Italian musical world.

The new Fellows for the 1998/1999 year were Christopher Theofanidis (Dallas, TX, 1967) and Mark Wingate (Ithaca, NY, 1954). Theofanidis, educated at the University of Houston, the Eastman School, Yale University and in France on a Fulbright Fellowship, was a post doctoral fellow at the University of Houston when he received the Rome Prize. While at the Academy, he wrote Rainbow Body for orchestra (commissioned and premiered by the Houston Symphony Orchestra, winner of the International Masterprize Competition in 2003), O Vis Aeternitatis for piano quintet (commissioned by Speculum Musicae) and Song of Elos for soprano and piano quintet on a text by Visiting Artist Judith Freeman (performed on the Spring Concert). By 2006, Theofanidis' Rainbow Body had been performed 60 times qualifying it for some sort of record in the Guinness Book of Records as far as performances of contemporary orchestral works go. Wingate, educated at Berklee College of Music, the University of Tennessee, University of Texas and in Stockholm on a Fulbright Fellowship, was finishing his doctorate at the University of Texas when he received the Rome Prize. He wrote Ruckamuck, an acoustic/electronic studio work commissioned by Rome's Edison Studio and based on the poetry of Visiting Artist Danella Carter as delivered by the digitally processed voice of colleague Christopher Theofanidis. His tape works, Klang, Kar und Melodie and La Nuit Sauvage, were performed on the Nuova Consonanza "Festa d'Autunno" and Ruckamuck was premiered by Edison Studio at Rome's "Sala Uno". In January and March the Paul Fromm Resident in Music Composition was Betsy Jolas who discussed her work during a concert/lecture. While at the Academy, she was

completing her Motet III for five vocal soloists, choir and orchestra premiered later that year in Paris. During the Fall, Southern Regional Visiting Artist Paul Elwood composed a piano work Le Repos Eclairé (premiered at the Academy), Altars Altered for flute/alto-flute and piano and Two Extremities for soprano, piano, bowed five-string banjo, flute, violin and wine glasses. The latter two works were premiered on a program organized by Elwood, "Bringin' Music to the Masses", which mercilessly exploited the talents of all of the musicians gathered at the Academy (and then some) in an evening highlighted by Elwood's five string banjo pickin', his "buck and wing" tap dancing on velcro, and a performance by "The Rome on the Range Gospel Choir". The group chemistry was particularly surreal that Fall and it continued to a high point of community participation in the July 4th Grand Prix de Rome soapbox derby organized by performance artist Fellow Pat Oleszko. The Spring Concert featured Theofanidis' Flow, my tears for viola solo, the premiere of Song of Elos (performed in its original instrumentation for soprano, clarinet, viola and piano), Statues for piano (with the composer performing) and Ariel Ascending for string quartet as well as Wingate's Prophecy for flute and electronics, String Quartet #2 and Sombras for piano and digital delay. During the summer Theofanidis' Statues, Flow, my Tears and Wingate's String Quartet No. 2 and Sombras were also performed at the "Incontri in Terra di Siena" at "La Foce" in Tuscany - an annual summer music festival which takes place on the beautiful estate of its founder, Signora Benedetta Origo. Visiting Artists included Lukas Foss, Andrew Imbrie, Arthur Levering, Paul Moravec, Thomas Oboe Lee, David Rakowski and pianist Donald Berman. Berman, who was at the Academy through the Fall, shared his talents frequently with the community (also performing a concert of Ives' piano music) while doing research in the Academy's musical archives. His interest would lead to a series of concerts organized in New York in the Fall of 2002. With the conclusion of the year, Christopher Theofanidis returned to New York and joined the faculty of the Juilliard School while Mark Wingate joined the faculty of Istanbul Technical University where he designed and co-directed the Electronic Music Studio.

The 1999-2000 "jubilee" year Fellows were Carolyn Yarnell (Los Angeles, CA, 1961) and Shih-hui Chen (Taipei, Taiwan, 1962). Yarnell was educated at the San Francisco Conservatory of Music, in Iceland on a Fulbright Fellowship and at Yale University. She was free lancing in San Francisco when she was awarded the Rome Prize. While at the Academy she wrote Horizen for Mozart orchestra (premiered in December 1999 by the Albany Symphony Orchestra) and The Same Sky for piano, video and electronics (commissioned by Kathleen Supovè/Meet the Composer, premiered on the Spring Concert). Her piano works, Invention and Tenaya were performed during the Nuova

Consonanza "Festa d'Autunno" along with Martin Bresnick's The Dream of the Lost Traveler. Her electronic work, Love God, was performed on the "Festa Europea della Musica". Chen, who was educated at Boston University, was teaching at the Longy School of Music in Cambridge when she received the Rome Prize. While at the Academy she wrote Fu II for pipa and five western instruments (commissioned by the Paul Fromm Foundation) and Twice Removed for saxophone solo (commissioned by the Longy School of Music for Kenneth Radnofsky). Both works were premiered on the Spring Concert. During the Fall, the Paul Fromm Resident in Music Composition was Martin Bresnick (FAAR '76). He completed his Songs of the Mouse People for 'cello and vibraphone (commissioned by Maya Beiser and Steven Schick) and began work on Grace, a concerto for two marimbas and orchestra. The Spring Concert included Yarnell's EchoBox/Burning Man for processed baroque flute, the premiere of her William Tomorrow for 2 pianos, violin and 'cello and of The Same Sky as well as Chen's Fu I for pipa, the premiers of Fu II (Wu Man, pipa) and Twice Removed for saxophone. Visiting Artists during the year included composers Thomas Oboe Lee, Arthur Levering, Christopher Theofanidis, Robert Xavier Rodriguez and pianist Lisa Moore. Moore, pianist of the "Bang on a Can All-Stars", graciously shared her talents in several concerts for the community. At the conclusion of the year, Carolyn Yarnell returned to free lance work in California and Shih-hui Chen joined the faculty of Rice University. She would return to Rome briefly in 2002 at the invitation of the Roman new music group "Freon Ensemble" which would perform a concert of her music at Rome's Sala Casella.

The new Fellows for the 2000-2001 year were Pierre Jalbert (Manchester, NH, 1967) and Michael N. Hersch (Washington, DC, 1971). Jalbert, educated at Oberlin Conservatory and the University of Pennsylvania, was teaching at Rice University when he was awarded the Rome Prize. While at the Academy, he composed Symphonia Sacra for orchestra (commissioned and premiered by the California Symphony in May 2001), completed his Toccata for piano (premiered by Jalbert on the Spring Concert), a Sonata for Marimba (premiered in Japan, October 2001) and began composing Centerpiece (a commission from the Albany Symphony). While at the Academy he received word that his orchestral work, In Aeternam, was a finalist in the BBC Masterprize Competition. This work would win that competition in the Fall of 2001. Hersch was educated at the Peabody Conservatory of Music and the Moscow Conservatory. While on the Fellowship, he composed an Octet for strings, Tramontane for piano, Reflections on a Work of Henze for piano and Sonata No. 2 for Unaccompanied Violoncello. He performed a concert of his solo piano works at the Academy as well as for the Belgian Academy, the Austrian Institute and the Goethe Institute. There was no Composer-

in-Residence. The two Spring Concerts included Jalbert's String Quartet, Songs of Gibran for soprano and chamber ensemble, Relativity Variations and the premiere of Toccata (both for piano and performed by the composer) as well as Hersch's Two Pieces for 'cello and Piano, Sonata for Unaccompanied Violin, Sonata No. 1 for Unaccompanied 'cello and Tramontane for piano performed by the composer. Jalbert's Agnus Dei for piano trio and Hersch's Unending Night for piano were performed earlier at the Nuova Consonanza "Festa d'Autunno". Visiting Artists included Arthur Levering, Dinu Ghezzo and Marta Arkossy Ghezzo. At the completion of the year, Pierre Jalbert returned to his position at Rice University. Michael Hersch took up residence at the American Academy in Berlin as recipient of the 2001 Berlin Prize.

The new Fellows for the 2001-2002 year were Derek Bermel (New York, NY, 1967) and Kevin Puts (St. Louis, MO, 1972). Bermel, educated at Yale University, the University of Michigan and in Amsterdam, worked on a number of orchestral pieces: a narrated fable, The Sting, for the St. Louis Symphony Orchestra, Seven Hills for the Westchester Philharmonic Orchestra, The Ends for the National Symphony Orchestra and At the End of the World for the Dogs of Desire. He also collaborated with poet Mark Halliday (FAAR '02) who wrote the narration for Bermel's Animal Jam (composed for the Albany Symphony Orchestra). Bermel, also a clarinetist, composed and performed the soundtracks for a garden installation by landscape designer Andrew Thanh-Son Cao (FAAR '02) and for two films by film maker Kevin Everson (FAAR '02) "Fumble" and "Special Man". Puts, educated at Eastman School of Music and Yale University, was teaching at the University of Texas at Austin when he received the Rome Prize. While at the Academy, he completed three orchestral works which were premiered during the year: Inspiring Beethoven (commissioned and premiered by the Phoenix Symphony Orchestra), Falling Dream (commissioned and premiered by the American Composers Orchestra) and Symphony No. 2: Island of Innocence (commissioned and premiered by the Cincinnati Symphony Orchestra). He also composed Einstein on Mercer Street for baritone and chamber ensemble (commissioned by the Pittsburgh New Music Ensemble). Martin Brody was the Paul Fromm Resident in Music Composition for the Fall. He wrote Beasts for 10 instruments (texts by James Merrill, Richard Wilbur and Walt Whitman, commissioned by Collage New Music, premiered 2002) and organized a lecture/listening series by composers at the Academy, "How We Listen". In addition to lectures by Puts, Bermel and Brody, the series included Visiting Artists composer/pianist Michael Harrison (who lectured on his harmonically tuned piano), Aaron Jay Kernis (lecturing on his recent orchestral music) and Richard Trythall (performing and discussing his

transcriptions of Jelly Roll Morton's piano music). The two Spring Concerts included Bermel's Theme and Absurdities for clarinet and SchiZm for clarinet and piano (with the composer as clarinetist), Turning, Dodecaphunk, and Three Funk Studies for piano, Quartet No. 1 and Seven Songs for baritone and piano. Puts was represented by his Dark Vigil for string quartet, And Legions Will Rise Within for violin, clarinet and piano, Ritual Protocol for marimba and piano and Aria for violin and piano (premiere performance with the composer as pianist). Visiting Artists included James Lentini, Larry Bell and Robert Xavier Rodriguez. At the end of the year, Derek Bermel returned to New York to continue work as a freelance composer and performer. During that year he performed his Clarinet Concerto with the BBC Radio and Los Angeles Philharmonic orchestras. Kevin Puts returned to his teaching position at the University of Texas at Austin and to compose several orchestral works including his Symphony No. 3 and This Noble Company (commissioned by the Atlanta Symphony Orchestra).

The Fellowship year 2002-03 brought new Fellows David Sanford (Pittsburgh, PA, 1963) and Mark Kilstofte (Winona, MN, 1958) to the Academy. Sanford, educated at the University of Northern Colorado, New England Conservatory and Princeton University, was teaching at Mt. Holyoke College when he received the Rome Prize. While in Rome he wrote four works for jazz ensemble which, along with Bagatelle from 1999, formed a suite of works premiered on the Spring Concert: Fenwick, Link Chapel, Una Notte all'Opera, Bagatelle and V-Reel. He also completed Dogma74 for Pierrot ensemble (commissioned by the Empyrean Ensemble), composed Alchemy for big band and finished an article, "Miles Davis' Music, 1972-75", for a book edited by Michael Veal. Kilstofte, educated at St. Olaf College and the University of Michigan, was on the faculty at Furman University when he received the Rome Prize. While at the Academy, he completed Gazing Up At Stars for mixed chorus (commissioned by MTNA and SCMEA with Latin translation by Michele Mulchahey FAAR '03), Peace for mixed chorus (commissioned by June Adell and Norman Wetzel) and his Symphony No. 1 for large orchestra. He began work on Grandeur for a *cappella* chorus (commissioned by the Dale Warland Singers) and Of Rivers Within for soprano, chorus and orchestra (commissioned by the Greenville Chorale). For a month in the Spring, the Paul Fromm Resident in Music Composition was Ned Rorem who gave a lecture on his life and work. A small concert of songs performed in honor of Rorem and Resident Poet William Jay Smith was given in May with Kilstofte, a trained singer (baritone), performing along with soprano Amalia Dustin. The Spring Concert featured Sanford's suite of works (premiered by the Corvini/Iodice Roma Jazz Ensemble with the composer conducting) and Kilstofte's String Quartet No. 1, You [unfolding] for 'cello solo and Sonata for saxophone and piano.

Additional performances during the year included Sanford's Sanctus for viola and piano and Kilstofte's You [unfolding] as part of the Nuova Consonanza "Festa d'Autunno" which inaugurated the new Sala Aurelia as a concert hall and a performance of Kilstofte's brass quintet, A Past Persistence, in the FontanonEstate 2003 concert series. Long term Visiting Artists included violinist Robert McDuffie, 'cellist Leslie Nash and composer Anna Weesner. Each contributed to enriching the year's music program. Robert McDuffie, a spectacular performer, prepared a special evening featuring Robert Beaser's Violin Sonata and movements from David Sanford's Piano Trio and Mark Kilstofte's String Quartet performed by himself, Nash and members of the Santa Cecilia orchestra. (In the following year, McDuffie began a 2 week summer music festival, "The Rome Chamber Music Festival", which, for the first two years, took place in Villa Aurelia's *Sala Musica*). Leslie Nash also performed Mark Kilstofte's You [unfolding] on several occasions. Anna Weesner offered an evening of her music for violin, clarinet and piano including the premiere of her new Duo for violin and piano. Also present briefly as a Visiting Artist was D. J. Spooky. At the conclusion of the year, David Sanford returned to the faculty of Mt. Holyoke and Mark Kilstofte returned to his position at Furman University.

Mason Bates (Richmond, VA, 1977) and Jefferson Friedman (Swampscott, MA, 1974) were the new Fellows in Music Composition for 2003-2004. Bates, educated in the Columbia-Juilliard Program, received degrees in Music Composition and English Literature. He was studying at the University of California, Berkeley, and working as a DJ in various San Francisco clubs when he received the Rome Prize. While at the Academy, he composed From Amber Frozen for string quartet, Omnivorous Furniture for sinfonietta and electronica (written for the Los Angeles Philharmonic's "Green Umbrella Series") and Music for Underground Spaces for string bass, electronic drum pad, turntables and piano (premiered on the Spring Concert). He also began work on a chamber opera with electronics. Active as a DJ and live electronica artist, Bates established himself in Rome's club scene working regularly at both Testaccio's "Metaverso" and Trastevere's "Scarabocchio". He was also the house DJ for a number of the Academy's Art Exhibitions. Friedman, educated at Columbia University and the Juilliard School, was living as a free lance composer in New York when he received the Rome Prize. While at the Academy, he composed eight songs for amplified baritone sax, voice and drum set which referenced works by Crom-Tech (written for the Yesaroun' Duo and premiered by them on the Spring Concert), and The Throne of the Third Heaven of the Nations Millennium General Assembly for large orchestra (commissioned jointly by the National Symphony Orchestra and the ASCAP Foundation). During the Fall, the Paul Fromm Resident in Music Composition was William Bolcom. Bolcom completed work on

his opera, A Wedding (based on the Robert Altman movie of the same name, premiered by the Chicago Lyric Opera in the Fall of 2004), and accompanied his wife, Visiting Artist Joan Morris, soprano, in a concert entitled "The Cabaret Songs of William Bolcom and Arnold Weinstein". The Spring Concert was given in the Cryptoporticus which Friedman and Bates had darkened even further in order to accentuate its "underground" character. The concert contained Bates' earlier work String Band for piano trio, Music for Underground Spaces (premiere) as well as Friedman's eight songs (premiere) and String Quartet No. 2. The composers' individual works were integrated into a larger weave of sound supplied by Bates' Music for Underground Spaces which began approximately a half hour before the concert started with Bates manning the controls. Earlier in the year Bates' Rodeopteryx for tape was performed on the Nuova Consonanza "Festa d'Autunno". At the conclusion of the year, Mason Bates went to Berlin's American Academy as the recipient of the 2004 Berlin Prize while Jefferson Friedman returned to the United States to follow, among other things, the premiere in Washington DC of his The Throne of the Third Heaven of the Nations Millennium General Assembly in October.

Composers Harold Meltzer (Brooklyn, NY, 1966) and Steven Burke (Brooklyn, NY, 1967) were the new Fellows for 2004-2005. Meltzer, who had studied at Amherst College, King's College, Cambridge, Columbia University School of Law and Yale School of Music, had been living in New York on a Guggenheim Fellowship when he received the Rome Prize. While in Rome he composed Full Faith and Credit - a double concerto for two bassoons and string orchestra (written for Chamber Orchestra Kremlin, The San Francisco Chamber Orchestra and the Westchester Philharmonic); Sindbad for narrator, 'cello, violin and piano (for the Peabody Trio and the Yellow Barn Music Festival) and Toccatas for harpsichord (for Jory Vinikour). Burke, educated at Sarah Lawrence College, the University of Wisconsin, Madison, Yale University and Cornell University, was living in Manhattan, teaching as adjunct professor at Sarah Lawrence College, when he received the Rome Prize. While at the Academy, he collaborated with poet Lisa Williams (FAAR '05) and visual artist Franco Mondini-Ruiz (FAAR '05) to create Songs from the Bass Garden for soprano, violin, 'cello, piano and percussion (for Susan Narucki, soprano, and the Yale Summer School of Music), Untitled Universe for English horn, violin, viola and 'cello and began a work for bass clarinet and chamber ensemble, Over a moving landscape (commissioned by the Fromm Foundation and dedicated to Nancy Negley) as well as a work for orchestra which had been commissioned by Nancy Negley. In the Fall, the Paul Fromm Resident in Music Composition was Lee Hyla (FAAR '91) who wrote Amore Scaduto for violin, 'cello and two dancers (commissioned by the Philadelphia Music Project and the National

Endowment for the Arts) and began two works - a saxophone quartet, Paradigm Lost, and a piece based on Polish folk songs for clarinet, violin, viola, 'cello, piano and percussion. The Spring Concert featured Meltzer's Sindbad, Two Songs from Silas Marner for soprano and 'cello and Burke's In Time's Wake for 'cello and piano, Philter for clarinet, violin and piano, Night Fantasy for piano, and Spring Fever for clarinet, violin, 'cello. Earlier in the year, flutist Patti Monson had performed a program including Meltzer's Rumors for alto flute, flute, piccolo and bass flute and Burke's Nervosa for solo flute. Visiting Artists included Martin Brody, Paul Moravec and Larry Bell. At the conclusion of the year, Steven Burke spent time in France composing at the Dora Maar House. Subsequently he returned to the United States to join the faculty of Bronx Community College while Harold Meltzer joined the faculty of Vassar College.

The composers for the 2005-2006 Fellowship year were Susan Botti (Wichita Falls, TX, 1962) and Charles Norman Mason (Salt Lake City, UT, 1955). Botti, educated at the Berklee School of Music and the Manhattan School of Music, was teaching at the University of Michigan when she was awarded the Rome Prize. She composed Tagore Madrigals for six voices and Stelle for six voices, harp and piano (both of which use texts by Rabindranath Tagore) as well as 2 Gregerson Songs for soprano and piano and Make-Falcon for six voices, harp, piano and two percussion (a "work in progress"), both with texts by Linda Gregerson. All of these were premiered on the Spring Concert. Mason, who studied at the University of Miami and the University of Illinois, was teaching at Birmingham-Southern College when he received the Rome Prize. While at the Academy, he completed seven works: Entanglements for violin, 'cello and pre-recorded sound, Incantesimi: Omaggio a Scelsi e Berio for violin and piano (both of which were premiered on the Spring Concert), The Leaden Echo the Golden Echo for Choir and pre-recorded sound, Cor Cordium for guitar quartet and chamber orchestra, Ospedaletto for 'cello and pre-recorded sound (premiered by Madeleine Shapiro, Nuovi Spazi Musicali, Fall 2006), Oh What A Beautiful City for string quartet and, in collaboration with Fellows photographer Richard Barnes and architect Alex Schrader, Flow for electroacoustic sound (premiered during the Spring Art Exhibition). Laurie Anderson was briefly a Resident Artist during the Fall. The Paul Fromm Resident in Music Composition during the Spring was Steven Stucky who was sketching a new orchestral work for the Los Angeles Philharmonic - the orchestra for which he had written his Pulitzer Prize winning Second Concerto for Orchestra in 2005. The Spring Concert included the premiers of Botti's Tagore Madrigals, Stelle, Make-Falcon and 2 Gregerson Songs as well as performances of her Jabberwocky for voice and percussion and listen, it's snowing for voice and piano. Botti herself was the vocal soloist

while students from the University of Michigan Chamber Choir performed the vocal ensemble works. Mason was represented by the premiers of his Entanglements, Incantesimi: Omaggio a Scelsi e Berio and earlier works: Il Prigioniero for piano, Three-legged Race for piano trio, The Artist and his Model for 'cello and pre-recorded sound and Fast Break! for flute, clarinet, violin, 'cello, piano and pre-recorded sound. His Mirrors, Stones, and Cotton for guitar and tape was performed at the Academy earlier in the year and other works performed in Rome included his Senderos que se Bifurcan for clarinet and piano on the RAI-Quirinale concert/transmissions and Gems for electroacoustic playback on the ArteScienza Festival organized by Centro Ricerche Musicali. Visiting Artists included Martin Brody and Thomas Oboe Lee. Both long-term Visiting Artists Dorothy Hindman, composer, and Roland Vazquez, composer and percussionist, also made significant contributions to the musical life at the Academy throughout the year.

The 2005-2006 Fellowship year, the final year to be reviewed in this account, was also another year of change for the leadership of the Academy. Carmela Virchillo Franklin, FAAR '88 (Professor, on leave, Classics, Columbia University) became the first Italian-born Director of the American Academy. An Academy Fellow in Post-Classical Humanistic Studies in 1985, she moved easily into her new position joining a succession of scholar-administrators who had successfully directed the Academy for the great majority of the 60 years of activity under consideration. It was also a year of reflection and planning in the Academy's continuing evolution with regard to the arts. A three day "Performing Arts Retreat" was held at the Villa Aurelia to "discuss ways in which the performing arts are becoming part of what the Academy has traditionally defined as the fine arts". Attended by Trustees Mary Schmidt Campbell and Robert Beaser, recent Resident Laurie Anderson, Bill T. Jones (dancer and choreographer), Jim Houghton (Artistic Director, Signature Theatre) and Catherine Wichterman Maciariello (Mellon Foundation), Academy staff and Arts Fellows, the conference discussed ways in which the Academy might be supportive of this trend in the future. Such a forward-looking conference balanced perfectly with the Music Conference held the preceding year - the conference which supplied, in fact, the impetus for the publication in hand. While this earlier conference was convened to analyze and document the role which the American Academy had played in the musical life of the United States since the inception of the Rome Prize in Music Composition in 1921, the "Performing Arts Retreat" was organized to discuss what the Academy's expanding artistic concerns might and/or should be in the future. In short, both conferences were "business as usual", part of an ongoing process for an institution which, like the Janus head in its logo, has long since

learned it must look ahead and behind with the same intensity in order to stay in touch with the present.

2005-2006 was another year of action as well. A dinner and concert hosted by the United States Ambassador to Italy, Ronald P. Spogli, and his wife to acquaint the highest levels of the Italian business community with the Academy continued the process of acquiring new supporters and expanding contacts. It was the sort of event which would have pleased Director Laurence Roberts who, from the earliest days of the reopening of the Academy, had understood the social role the Academy was required to play in support of its primary mission to the needs and interests of its Fellows. Perhaps the documentation included herein would also find favor with Laurence Roberts. Certainly the amount of music composed, its quality and relevance to the American musical scene as well as the subsequent careers of the Fellows and Residents amply confirm the high hopes invested in this program by him and by countless others who have worked toward the same end for more than a century. The uninterrupted free time to concentrate, accompanied by the added stimulus of a like-minded community and the inspiration provided by Rome and, as Frank E. Brown so eloquently described Rome in his farewell address to the Academy community, "by the beauty of man's hand upon it" is an inimitable gift, an experience, often an epiphany which has influenced each and every one of these composers and, through them, considerably enriched America's cultural life. Edward MacDowell's joy and amazement about the American Academy in Rome still ring clear today, more than a century later: "For years it has been my dream that the Arts of Architecture, Painting, Sculpture and Music should come into such close contact that each and all should gain from this mutual companionship. That students in all these arts should come together under the same roof, and amid such marvelous surroundings, seems almost too good to be true."

Richard Trythall
Music Liaison
American Academy in Rome
January 1, 2007

Footnotes:

1. Valentine, Lucia and Alan. *The American Academy in Rome, 1894-1969*. Charlottesville: University of Virginia Press, 1973, page 110
2. American Academy in Rome. *Report*. 1943/51-1968/73; 1951-1955, p. 25
3. American Academy in Rome. *Report*. 1943/51-1968/73; 1943-1951, p. 39-40
4. *AMACADMY* : Irregular, v. 1, n. 1 (June 1978)-1994; Summer 1991, p. 8
5. American Academy in Rome. *Report*. 1943/51-1968/73; 1943-1951, p. 14
6. *AMACADMY* : Irregular, v. 1, n. 1 (June 1978)-1994; Summer 1991, p. 6
7. American Academy in Rome. *Report*. 1943/51-1968/73; 1951-1955, p. 54
8. American Academy in Rome. *Report*. 1943/51-1968/73; 1968-73, p. 25
9. American Academy in Rome. *Report*. 1943/51-1968/73; 1968-73, p. 81
10. American Academy in Rome. *Report to the Board of Trustees*, October 74, President Harold C. Martin, p. 1 of 3
11. Author's interview with Robert W. Mann (August 4, 2006)
12. Author's copy of introduction of Scelsi concert (December 8, 1975)
13. *AMACADMY* : Irregular, v. 1, n. 1 (June 1978)-1994; Volume 2, Number 1, July 1979
14. *AMACADMY* : Irregular, v. 1, n. 1 (June 1978)-1994; *Report from the President*, Calvin G. Rand, Volume 6, Number 1, Winter 83/84, p. 2
15. American Academy in Rome. *Annual Report of the Director, 1989-1990*, Joe Connors, p. 2

16. Letter Caroline Bruzelius, Director, to Carol Ludwig, Cultural Attaché, U.S.I.S., June 25, 1995

17. American Academy in Rome. *Annual Report of the Director, 1986-1987*, Jim Melchert, p. 19

Bibliography:

The material documented herein came from the following sources published by the American Academy in Rome:

Director's Reports from 1943 to 1973

Annual Reports from 1993 to 2005

Academy Newsletter from 1962 to 1976

Amacadmy publications from 1977 to 1994

Spring Art catalogues from 1969 to 2006

Assorted concert programs from 1952 to 2006

Music Liaison's reports from 1976 to 2006 (many of which are also printed in Amacadmy and in the Annual Reports)

Two brochures compiled by the Music Liaison:

"Music Composition and Performance Activity, 1948-1994"

"Academy Recording Archives" brochure (2003)

The material regarding the compositional production of the Fellows and Composers-in-Residence comes from their individual responses to the Questionnaires sent out in October 1976 and in June 1991, in preparation for the "Music Composition and Performance Activity" brochures issued in 1977 and in 1994 respectively. In the years following 1994, the Music Liaison collected the material individually from the Fellows before they left the Academy.

In the updating of this material for the present publication (August - October, 2006), 70 of the 88 presently living Fellows have been contacted personally - by Email, mail, fax and/or telephone. Almost all of these have responded and personally approved the entries regarding their work.

Additional reference has been made to correspondence connected with the Academy activities presently in the possession of the Music Liaison. Reference has also been made to information regarding the composers and their individual works which is available on internet sites (personal sites, performer's sites, publisher's sites, etc.).

This latter group of materials is presently in the possession of the Music Liaison.