NMC Lobbies Capitol Hill for Arts Advocacy Day 2013

The National Music Council once again co-sponsored Arts Advocacy Day, joining Americans for the Arts and a host of other national, state, and local arts agencies to lobby Congress on a broad range of issues that impact performers, educators, and local organizations that bring a robust arts presence to their communities.

NMC Director David Sanders led a delegation that included AFM Legislative Political Director Alfonso Pollard and several Montclair State University arts and education students. The schedule included visits to Senators Barbara Mikulski (D-MD), Lamar Alexander (R-TN), and Robert Menendez (D-NJ). On the House side, the team visited Representatives John Kline (R-MN), George Miller (D-CA), and Louise Slaughter (D-NY) who serves as chair of the Congressional Arts Caucus. In addition to the arts advocacy focus on music education, Sanders and Pollard also discussed the importance of the National Endowment for the Arts, underscoring its positive impact on American orchestras, jazz, and folk music. The critical issue of copyright protection and performance rights were also raised.

A highlight of the advocacy activities centered on the 26th Annual Nancy Hanks Lecture on Arts and Public Policy. Internationally renowned cellist and humanitarian Yo Yo Ma delivered this year’s lecture with remarkable intellect and outstanding talent. Ma’s riveting lecture, “Art for Life’s Sake: A Roadmap from One Citizen Musician,” centered on the “edge effect” and the important confluence of politics, economics, and culture.

During the lecture, Ma joined several artists in three remarkable artistic presentations. Featured on stage were Spanish bagpiper and pianist Cristina Pato; jooker Charles “Lil’ Buck” Riley; and MusiCorps wounded warriors Specialist Nathan Kalwicki, Lance Corporal Josh Cawthorn, Sergeant Rex Tharp, Corporal Marcus Dandrea, and...
Lance Corporal Tim Donley. They were accompanied by teaching artist Greg Loman and MusiCorps founder Arthur Bloom.

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5th IMC World Forum on Music to be Held in Brisbane

Co-organized by the International Music Council, the Music Council of Australia and Queensland Conservatorium Research Centre, the 5th World Forum on Music will take place November 21-24, 2013 in Brisbane, Australia. Over 1,000 music professionals and enthusiasts are expected upon South Bank. The program includes plenary sessions, breakouts, performances, video installations, workshops, master classes, project presentations and more. There will be live performances of African, Asian, European and American music at the World Music café. The Conservatorium building will be transformed into a giant musical instrument. [Find out more here.]

1001 Voices for Musical Futures

In the frame of the 5th IMC World Forum on Music, the 1001 Voices project provides an online platform for musicians and music specialists from around the globe to talk about their visions for the future of music. Growing over the twelve months leading up to the conference, it will populate a dedicated YouTube channel with perhaps the broadest overview of ideas on musical life. In these videos of no more than five minutes, interviewees are asked to summarize the key issues they identify as crucial to sustaining music and engaging communities as we approach 2020 and beyond. Everybody is invited to contribute to this project, which will culminate in a video installation at the forum.

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Fair Trade Music Project Launched

During the 2013 World Creators Summit, co-sponsored by the NMC in Washington, DC, CIAM (the International Council of Music Creators) and its associate partner alliances ALCAM (Latin America), ECSA (Europe), Music Creators NA (US and Canada) and PACSA (Africa) have launched the FAIR TRADE MUSIC project, proposed by Music Creators NA and approved by the CIAM Congress in Costa Rica last April.

Inspired in many ways by the well known “Fair Trade Coffee” movement, the project has the primary objective of certifying that all actors in the music business adhere to standards of transparency and fair compensation for music creators. These standards are to be developed and approved by music creators themselves. The details of the project will be developed in the months to come.

The project has been announced by CIAM’s chair Lorenzo Ferrero at the Summit opening cocktail and at the CISAC General Assembly. A press release has also been sent, and received immediate attention from publications such as the Wall Street Journal and Business Wire.

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NAMM Foundation and Northwestern University Partner on First-of-Kind Music Training Research Projects

Exploring the developmental and cognitive impact of music learning

Carlsbad, CA, May 28, 2013—Just how large a role musical training plays in developing children’s critical language and learning skills is what Northwestern University’s Dr. Nina Kraus seeks to answer in two pioneering brain studies. Over the next two years, funding from the NAMM Foundation empowers the research team led by Kraus to further examine the biological and behavioral effects of musical training in school-aged children, using the studies’ own subjects as controls.

Both studies forge new ground in that no other research to-date has assessed the effects of musical training using subjects as both subjects and controls. Previous research has compared the positive effects of musical training on both musicians and non-musicians. Additionally, past research has typically been conducted on people who had private music lessons, while Kraus’ work seeks to understand the impact of music education delivered in group, school-based settings.

While still experimental, preliminary findings hold powerful implications for how the nervous system responds to sound, even years after music education has ceased. These studies build on Kraus’ research that explores the musical wiring of the human brain and how these capacities support, guide and nurture language and literacy development. Findings to-date indicate that tapping into the brain’s potential for music learning supports overall learning, and is most critical for disadvantaged and under-served students.

“The NAMM Foundation is honored to support Dr. Kraus in these studies, which we believe will push the boundaries of knowledge about the effects and impact of music learning,” said Mary Luehrsen, executive director of the NAMM Foundation. “Over time, these and other studies will continue to substantiate that music education is essential to learning for every child.”

The first study, “The Harmony Project: Biological Benefits of Musical Training in At-Risk Children,” builds on initial research conducted in partnership with the Harmony Project, a non-profit organization providing free musical training to children in gang reduction zones in Los Angeles. Analyzing the results of 81 subjects between six and nine years of age, initial findings demonstrate that the ability of the nervous system to differentiate speech sounds based on subtle timing differences relates to language and literacy skills, such as reading fluency.

“So far we’ve seen that musical experience has a profound effect on how the nervous system encodes meaningful sound – speech as well as music,” said Kraus. “Musical experience also enhances the ability to hear speech in noisy listening environments and helps to remember what is being said. We expect to find that children with musical training have more precise neural encoding of speech sounds, which translates into enhanced auditory cognitive function, and ultimately, supports success in literacy, along with
the benefits of being engaged with music.

The second project, “Impact of In-School Music Classes: Rhythm, Language and the Brain,” is a collaboration with the Chicago Public Schools and seeks to understand how musical training impacts cognitive, linguistic and perceptual skills and associated brain development. The study is the first to explore the impact of music education delivered within public schools and investigates the relationships between biological and behavior metrics of rhythm and the neural encoding of sound, language and cognitive abilities. The study attempts to answer two key questions in music research: what are the effects of music training on the brain and how does it cause these changes?

Over the past decade, the NAMM Foundation has reinvested nearly $80 million in promoting the social, health and wellness benefits of recreational music making, including the groundbreaking “Mozart Effect” study.

About Nina Kraus, Ph.D
As head of the Auditory Neuroscience Laboratory at Northwestern University, Dr. Kraus brings over 25 years of experience to researching the biological foundations of auditory perception. Her lab, which investigates the neurobiology underlying speech and music perception and learning-associated brain plasticity, studies normal listeners throughout the lifespan, clinical populations (dyslexia; autism; hearing loss), auditory experts (musicians) and an animal model. Dr. Kraus’ work has been published in more than 200 journals and national media publications, including The New York Times and NPR.

About The NAMM Foundation
The NAMM Foundation, funded in large part by the National Association of Music Merchants and its 9000 members worldwide, is a nonprofit organization with the mission of advancing active participation in music making across the lifespan by supporting scientific research, philanthropic giving and public service programs. For more information about the NAMM Foundation, please visit www.nammfoundation.org.

Freemuse Speaks at Human Rights Council

Commenting on the newly launched UN report on artistic freedom and creativity, Freemuse Programme Manager Ole Reitov said:

“The problems faced by artists are well described. Your analysis of the negative effects on societies of censorship and persecution should be an eye opener to the international community. Freemuse welcome the recommendations in your report. They are clear and constructive.”

Freemuse further commented on some UN member countries questioning the size and nature of violations on artistic freedom:

“In their replies, some delegations indicate that artists are the cause of unrest and danger to national unity. These tactics of ‘killing the messenger’ are well known from history. Artistic works have frequently served as the
‘voice of the voiceless’ and thus been attacked by repressive regimes.”

In the oral statement Freemuse reminded the UN Assembly of the recent attacks by militant religious extremists on artistic expressions and artists in countries such as Mali and Pakistan, and appealed to Iran and Saudi Arabia to abolish institutionalised discrimination against women artists.

Freemuse also criticized China, Turkey, Belarus, Russia and Hungary for non-transparent mechanisms of artistic censorship and repression.

In order to improve reporting on violations of artistic freedom, Freemuse proposed that relevant UN bodies consider establishing a one-stop entry point for reporting of violations of artistic freedom, and that member states and human rights organizations incorporate chapters dealing with violations of artists’ rights to freedom of expression in future UPR submissions.

**Freemuse Award presented**

After the conclusion of the UN session on artistic freedom, artists who have experienced censorship and persecution had an opportunity to present their experiences at another session hosted by the UN Special Rapporteur in the field of cultural rights, Ms Farida Shaheed, and by the Permanent Mission of Norway.

A presentation of the work of Freemuse and the newly established Artsfex Network was followed by a ceremony where Freemuse Executive Director Marie Korpe presented the Freemuse Award to Manny Ansar, Director of Festival au Désert in Mali.

Manny Ansar spoke about the situation in Mali and was followed by statements from artists Deeyah, Didier Awadi, Nadia Plesner and Jonathan Stanczack.

For transcriptions and video clips, visit http://freemuse.org/archives/6116

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**European Music Council Calls on the Turkish Government to Respect the Right of Freedom of Expression and to Respect the Right to Peaceful Assembly**

The European Music Council (EMC) regional group of the International Music Council (IMC) is the umbrella organization for musical life in Europe. It is a platform for National Music Councils and organizations involved in various fields of music from many European countries; the 76 members have their seat in 29 European countries.

The initial protests for the protection of a public space in central Istanbul, Gezi Park, have spread throughout the country and are addressing a number of issues such as the need for more democracy and respect for the voice of civil society.

The EMC condemns the excessive force used by police in the past against protestors who have been demonstrating overwhelmingly peacefully, and calls for Article 19 and 20 (1) of the UN declaration on human rights to be adhered to.
• Everyone has the right to freedom of opinion and expression; this right includes freedom to hold opinions without interference and to seek, receive and impart information and ideas through any media and regardless of frontiers.

• Everyone has the right to freedom of peaceful assembly and association.

• Music is a powerful means of expression that can bring people together – this has also been clearly demonstrated by the peaceful concerts that are taking place in Gezi Park, and other parts of the country.

In line with the 5 musical rights of the International Music Council, the EMC would like to stress the importance of:

• The right for all children and adults to express themselves musically.

The EMC appeals to the Turkish government to stop the excessive use of force by police against the protestors. As in every democracy, the EMC asks Turkey to respect freedom of speech, media (including social media), religion, belief, thought and assembly. The EMC is convinced of Turkey’s place within Europe and the European Union. Therefore, the accession negotiations should continue and start focusing on chapters 23 and 24 of the negotiations as these chapters address "Judiciary and Fundamental rights" and "Justice, Freedom and Security". Such negotiations should ensure the adequate and effective protection of fundamental rights and freedoms, including the freedom of (artistic) expression.

The EMC highly values cultural and musical diversity in Turkey, this is why the EMC is expressing its solidarity with the peaceful musical protestors in Turkey and asks for the violence to stop.

The European Music Council contributes to a better mutual understanding among peoples and their different cultures and to the right for all musical cultures to coexist. It acknowledges the significant role that music and culture play for the political and societal development of a peaceful and integrative Europe. Therefore it advocates on local, national and European level for an appropriate framework for music, music professionals and access to music. The EMC provides exceptional value to its membership by building knowledge, creating networking opportunities, supporting and enhancing the visibility of initiatives that help sustain people’s participation in music and cultural life.

European Music Council Applauds Decision to Exclude Audio-Visual and Cultural Services from US/EU Free Trade Negotiations

The European Music Council (EMC), regional group of the International Music Council (IMC), is the umbrella organization for musical life in Europe. It is a platform for National Music Councils and organizations involved in various fields of music from many European countries; the 76 members have their seat in 29 European countries.

The EMC is a member of the platform on the potential of Cultural and Creative
Industries, which published a statement on the Transatlantic Trade and Investment Partnership (TTIP) sent to the European Commission and European Parliament ahead of the consultations on the negotiation mandate. This statement was signed and supported by the EMC.

Quotes from the statement:
“[the platform] feels strongly that cultural and audiovisual services should be explicitly excluded from the European Commission’s negotiating mandate, following the ‘negative list’ approach. Such exclusion would be in line with the Lisbon Treaty’s (Article 167, paragraph 4) requirement that the EU take culture into account in its action to foster intercultural respect and promote diversity. It would be in line with previous trade agreements the EU negotiated with third countries. The EU is also bound by the UNESCO Convention on the protection and promotion of the diversity of cultural expressions, which is now part of European Law. On the other hand, this Convention has not been ratified by the US. The Convention allows the EU and its member states to design cultural policies which contribute to the development of vibrant and diverse cultural and creative sectors in the EU.”

In May the European Parliament voted in favor of excluding audio-visual and cultural services from the trade negotiations and strongly supports the EMC’s decision to follow this approach. The EMC would like to stress the importance of continuing this commitment to the “cultural exception” in the next phase of the negotiations with the U.S. on Transatlantic Trade and Investment Partnership. EMC believes that Europe is a cultural project for which the protection and promotion of cultural diversity is essential.

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**NAMM Members Just Play to Celebrate Music Day on the Summer Solstice**

**Brands and retailers orchestrate creative events that led June 21 to a booming crescendo**

Carlsbad, CA, June 24, 2013—NAMM members and musicians of all abilities
tuned up their instruments to welcome the Summer Solstice in a daylong, musical free-for-all in observance of the first-ever National Music Day, June 21. The sounds of free, of-the-people music filled the air in more than 514 cities in 110 countries around the world.

NAMM members organized and participated in dozens of live music events, including uke circles, jam sessions, musical-instrument flash mobs, free music lessons, and record breaking performances, to create a musical feast for participants and spectators. Spearheaded by the National Music Day Foundation and Make Music cities, the mission is to encourage everyone to enjoy the unifying power and benefits of playing music.

“I knew that this was something that our city needed to be a part of,” said Nathan Honore of Milwaukee’s Melk Music. “Our neighbors in Madison and Chicago both had excellent celebrations planned, so I definitely was inspired to start our own. It is so important to be involved with National Music Day in order to publicly show support for music in the community.”

NAMM-member-related events from around the country included elaborate, well-attended celebrations on both coasts and in most states.

Hohner Harmonicas supported music for the masses by donating harmonicas to aspiring musicians at events in six major U.S. cities: New York, Chicago, Los Angeles, Denver, Madison and Portland, ME. In New York’s Central Park, harmonica virtuoso Jia-Yi He gave free harmonica lessons to the public with the instruments. In Los Angeles, Hohner teamed up with Alfred Music to feature the Tom Nolan Band leading a boisterous, 100-player harmonica band at Santa Monica Beach.

Make Music New York (MMNY) organized one of the largest musical celebrations in the country, playing host to a daylong succession of more than 1,000 musical events, including Mass Appeal, a series of open-invitation, single-instrument jam sessions. Guitar World Magazine, Guitar Center, Guitar Mash, D’Addario and NY Guitar School, gathered more than 400 guitarists for an afternoon of jamming and play-alongs. All ages and skill levels improvised and harmonized at the open-invitation event.

MMNY also presented Rhythm on Rikers, a drum-concert event featuring eight inmates who had been tutored by NYC-based professional percussionists in a ten-week program combining music theory and private drum lessons. The soul-stirring percussion concert was performed for an enthusiastic group of fellow inmates, who could also participate, with drums donated by Remo.

The streets of New York were vibrant with musical energy. Musicians broke a Guinness World Record for the largest keyboard ensemble ever assembled, while premiering pianist Jed Distler’s latest composition on 175 battery-powered Yamaha keyboards. Following the joyful performance, all of the keyboards were donated to the New York City Department of Education with support from Viacom. A portable karaoke bar featuring a traveling pianist playing music on a Casio-donated Privia PX-350 digital piano acted as a modern-day pied piper throughout the streets of Manhattan, collecting brave vocalists
along the way. Gibson Guitars kept the music playing by hosting MMNY after-dark celebrations in their showroom.

NAMM retailers in cities across the country were responsible for events that welcomed musicians of all levels and abilities. Milwaukee’s Melk Music encouraged seasoned musicians as well as those who hadn’t picked up an instrument in years to join a community-wide ‘music-affirmation jam session.’ Musical Innovations in Greenville, SC, involved community members in a ukulele circle that was filled to capacity with willing music makers, including a local 8th-grader’s entire slumber party.

“Being a part of a celebration happening on the same day in over 500 cities in over 100 countries was an excellent way to get our community interested in playing music,” said Tracy Leenman of Musical Innovations. “We chose a ukulele circle because we hoped to convey the idea that playing music as a family can be fun, affordable and very easy. Anyone can find a way to participate in music, regardless of age or ability level; and any time people play music, there are benefits - socially, psychosocially, physically, and more.”

In Chicago, hundreds of musicians of all ages filled the plaza of Chicago’s renowned Richard J. Daley Center for a stringed performance with the Rise & Shine Orchestra, a Broadway sing-along, and John Philip Sousa’s famous Sousapalooza march.

Denver music-makers took their act on the road as the city’s B-Cycle riders (B-Cycle is the city’s bike-sharing transit program) grabbed tambourines and formed a musical caravan through the streets, stopping to make music with instrumental groups performing along the bike routes. The caravan culminated in a musical jam session in Skyline Park.

Los Angeles kicked off the music celebration on June 20 with a free public concert on the South Lawn of the Los Angeles City Hall featuring celebrated composer Miguel Atwood-Ferguson’s latest work.

Make Music Riverside organized pop-up concerts, performances and all-hands-welcome instrument circles starting early in the morning and continuing well after sundown. Riverside’s aspiring musicians could choose among ukulele, drum, guitar, and keyboard circles. There was even a hands-on demonstration for would-be orchestra conductors.

National Music Day united efforts in major cities, small towns around the nation and the world. NAMM-member involvement proved instrumental in providing warm, welcoming opportunities for anyone to make music, illustrating that music and its many benefits are for everyone.

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**IMC Announces Results of the 2013 International Rostrum of Composers**

*Prague, May 31, 2013 – Not I (2010) for soprano (or mezzo-soprano), chamber ensemble and electronics by Polish composer Agata ZUBEL (born 1978) and So very strange (2013), by young Icelandic composer Úlfur HANSSON (born 1988) are the works selected by radio music producers participating in*
the 60th International Rostrum of Composers (IRC) held in Prague from May 28 to 31, 2013. A flagship program of the International Music Council, this year’s IRC edition was, for the first time in the history of the IRC, co-organized by Czech Radio.

Pursuing its mission to promote contemporary music creation through broadcasting for sixty years, the annual Rostrum has again strengthened its role as one of the most important “rendezvous” for professional exchange between radio producers. Its overall objective remains fostering the exchange of performances of contemporary music between broadcasting organizations. For example, works chosen at the preceding Rostrum (2012) were given some 500 broadcasts by participating networks as well as affiliates of the European Broadcasting Union (EBU).

The 2013 Rostrum gathered representatives from 30 national radio networks from four continents, which presented 51 works composed within the five years preceding the Rostrum. 12 of these works were by composers under the age of 30. YLE Executive Producer Heikki Valsta (Finland) chaired the sessions. After the listening sessions, the assembly of delegates selected and recommended the most distinctive works in two categories: general and “young composers under 30”. These and other works will be presented in concerts and broadcast after the Rostrum by participating radio stations.

In the general category, Not I (2010) for soprano (or mezzo-soprano), chamber ensemble and electronics by Polish composer Agata Zubel (born 1978) was selected by the delegates as the most outstanding. Polish Radio presented the work. Agata Zubel is a multi-prize-winning and prolific composer and vocalist, and is one of the most interesting figures on Poland’s contemporary music scene. The late music critic and broadcaster Andrzej Chlopecki wrote about Agata Zubel some years ago: ‘She’s got the charisma, she takes the audience by the throat and does not let it go until its last breath, and her own breath (notated in the score) as well.” The work is a setting of Samuel Beckett’s dramatic monologue Not I (1972), a logorrhea of fragmented sentences in which an elderly woman tells the story of her life.

In the “young composers” category, the work selected as most worthy for worldwide broadcasting was So Very Strange (2013), for electronics by young Icelandic composer Úlfur Hansson (born 1988). The work was presented by Icelandic National Broadcasting Service in a recording by the composer. Hansson commenced his studies in 2008 in composition for new media at the Icelandic Academy of the Arts and has since released two solo CDs. He has also created soundscapes for various installations and composed music for short films. Hansson obtained his BA in composition in the spring of 2012 and one of his projects was the creation of a new instrument that he called OHM, a 26-string electromagnetic harp, with a touch interface but which can also play automatically via computer. So Very Strange is based on field recordings which were made during a concert tour with Jónsi, an Icelandic pop singer. The foundations of the work were created in bus trips and back rooms of various concert venues across the USA. Upon his return to Iceland, the composer began experimenting on the prototype of the OHM.
The results of this year’s Rostrum were announced at a press conference held at the Czech Radio on May 31. The producers of the selected works were presented with a UNESCO medal; it will also be awarded to the composer of the general selected work. The young composer selected will be awarded the “Guy Huot Bursary for Young Composers” in the form of a joint commission with Radio France.

The International Music Council (IMC) is the world’s leading membership-based professional organization dedicated to the promotion of the value of music in the lives of all peoples. IMC’s mission is to be the voice of music, to develop sustainable music sectors worldwide, to create awareness about the value of music, to make music matter in all social fabric, and to uphold basic music rights in all countries.

IMC’s network is present in 150 countries on all continents, with national music councils and international, regional and national music organizations as well as specialized organizations in the field of arts and culture. IMC members of honour are chosen among the world’s outstanding professionals, educators, performers and composers. Through its members, IMC has direct access to over 1000 organizations and 200 million persons eager to develop and share knowledge and experience on diverse aspects of musical life.

MEMBER REPORTS

AOSA

The American Orff-Schulwerk Association is dedicated to the creative music and movement approach developed by Carl Orff and Gunild Keetman. Recently, the organization has designed a new website and revamped the format and content of its members’ publication The Orff Echo.

New Resources at www.AOSA.org

In addition to a redesigned look and feel of the organization’s website, AOSA has added a number of resources for teachers to help implement Orff teaching philosophies. Audio tracks, photos, videos, lesson plans, and other resources are available to members on the site, and non-members can enjoy easier navigation and a completely new look, as well as access to more information on Orff Schulwerk.

Upcoming Features in the Orff Echo

The Orff Echo is the members’ journal of AOSA. The Echo is always seeking authors to contribute their perceptions, philosophies, and experience with the Orff approach. As part of the journal’s recent redesign, the editorial board has decided to accept articles on any subject for every issue of the Echo. Each issue will contain these general articles as well as several around a feature topic, selected by the issue’s coordinators.

The first feature, “Arts and Academia: Partnering For Student Success,” appeared in the Summer 2013 issue. Upcoming topics include “Looking At Student Work” (Fall 2013), “Music and

Deadlines for these and other issues are available on the The Orff Echo pages at www.aosa.org. Those interested in contributing can contact the editor (echoeditor@aosa.org) or the coordinators for a specific issue, as listed on the AOSA website’s page for the Echo.

The Echo’s New Blind Peer Process

Part of The Orff Echo’s purpose is to demonstrate the value of Orff Schulwerk. To that end, the journal’s editorial board is promoting the journal as a resource that publishes scholarly research on topics relevant to the Schulwerk and children’s music education.

To encourage submissions of these papers, the Echo has instituted a blind peer-review process for research articles. This rigorous process subjects anonymous manuscripts to scholarly review by qualified reviewers. Once manuscripts have been reviewed, those accepted as valid and substantive are invited to publish in The Orff Echo. Readers and authors will be able to identify these articles easily in each issue.

For guidelines on formatting research papers, authors and candidates can read “Guidelines For Formatting Research Articles” on the Orff Echo page at www.aosa.org. Readers interested in submitting their research for review or learning more can contact the editor at echoeditor@aosa.org.

Editorial Deadlines for the Echo

As with many publications, The Orff Echo works months in advance of publication to develop well-rounded content. Those interested in contributing should contact an issue coordinator or the editor before submitting. Email contacts for the editor and coordinators are available at www.aosa.org’s Echo pages.

- Spring 2014: Critical Thinking and the Orff Approach (September 15, 2013)
- Summer 2014: Teacher Evaluation (December 15, 2013)
- Fall 2014: Orff Schulwerk and 21st Century Skills (March 15, 2014)
- Winter 2014: Open Issue-Tentative (June 15, 2014)
- Spring 2015: TBD (September 15, 2014)

ASCAP

Steven Tyler, Joe Perry, & Diplo Honored at 30th Annual ASCAP Pop Music Awards

ASCAP hosted its 30th annual Pop Music Awards at the Loews Hollywood Hotel in Los Angeles, CA on April 17th. The star-studded event, which was attended by hundreds of songwriters, recording artists and music industry leaders, paid special tribute to Steven Tyler & Joe Perry of Aerosmith and producer Diplo, and honored the songwriters and publishers of the most performed ASCAP songs on the 2012 pop charts.

Missed This Year’s Incredible EXPO? Watch it Online!
If you couldn’t be in LA with us, we are again offering you the ability to watch the EXPO! Over 40 panels, which are nearly 60 hours of content, are available to stream online. By purchasing EXPO Video Access, you will get to view the panels at your leisure. For more information, visit www.ascap.com/expo.

Four ASCAP Luminaries Join Rock and Roll Hall of Fame

Four ASCAP legends are among the 2013 inductees to the Rock and Roll Hall of Fame. At the star-studded April 18th ceremony held at the Nokia Theatre L.A. LIVE in Los Angeles, the following ASCAP luminaries were inducted into one of rock’s most prestigious fellowships: Heart, Randy Newman, Donna Summer and Quincy Jones.

ASCAP Applauds USTR Special 301 Report

ASCAP welcomes this past May’s report from the Office of the U.S. Trade Representative (USTR), in which USTR specifically calls on foreign governments to ensure that adequate copyright payments are made when U.S. musical compositions are performed in TV and radio broadcasts, over cable systems and in all other kinds of public performances.

Ben Glover Named Songwriter of the Year at 35th Anniversary ASCAP Christian Music Awards

ASCAP honored the songwriters and publishers of Christian music’s most performed songs of the past year at the 35th annual ASCAP Christian Music Awards, held Monday, May 6th at the historic Franklin Theatre in Franklin, Tennessee. ASCAP President and Chairman of the Board Paul Williams presented renowned songwriter and legendary guitarist Phil Keaggy with the prestigious ASCAP Golden Note Award, and the evening’s honorees were celebrated before an audience of distinguished songwriters, Christian music stars and music industry leaders.

14th Annual Concert Music Awards Honors Tania León, Jon Deak, Steve Smith and Morton Gould

ASCAP held its 14th annual Concert Music Awards on Friday, May 17th at Merkin Concert Hall at the Kaufman Center in New York City. ASCAP member, composer, musician and author Peter Schickele hosted the invitation-only event, which recognized the achievements of ASCAP’s 2013 Concert Music Honorees who represent the diverse aesthetic spectrum of the concert music world, including Tania León, Jon Deak, Steve Smith and Morton Gould.

Sue Drew Promoted to Senior Vice President, Creative Services

ASCAP CEO John LoFrumento announced the promotion of Sue Drew to Senior Vice President, Creative Services and Membership, reporting directly to him. Drew will be responsible for overseeing the Membership Creative Services staff in all musical genres and will also oversee the operations of the Los Angeles, New York and Nashville membership offices.

ASCAP Music Brings Message to Library of Congress

With a special concert in DC on May 14th, The ASCAP Foundation and the Library of Congress jointly celebrated the fourth anniversary of the ASCAP Collection at the Library of Congress -
the gift by The ASCAP Foundation of documents, photos, sheet music and other artifacts.

Paul Williams Among Speakers at CISAC World Creators Summit

On Wednesday, June 5th, ASCAP President and Chairman Paul Williams delivered a powerful keynote to attendees of the CISAC World Creators Summit in DC. He spoke passionately and pointedly about what it means to be a creator in today’s challenging digital environment. Read the full text at www.ascap.com.

ASCAP President Paul Williams Responds to Pandora Op-Ed Attacking ASCAP Advocacy

Pandora recently ran an op-ed in the daily congressional newspaper, The Hill, attacking ASCAP's efforts to protect fair compensation for its members from the online music streaming service. Read President and Chairman and songwriter Paul Williams's full response at www.ascap.com

Julian Lennon Interviewed in the "ASCAP Presents: The NightBird Studios Series"

As part of the newly created “ASCAP Presents: The NightBird Studios Series," acclaimed singer-songwriter Julian Lennon sat with fellow singer-songwriter Jed Leiber for a Google+ Hangout, broadcast live from Leiber's studios in West Hollywood, CA. The live video chat took place on Friday, June 14th, and Lennon answered select questions from fans who tweeted to @ASCAP using the hashtag #AskJulian.

ASCAP Honors Top Film and Television Music Composers at 28th Annual Awards Celebration

ASCAP hosted its 28th annual Film & Television Music Awards at the Beverly Hilton Hotel in Los Angeles, CA on Thursday, June 20th. The invitation-only dinner and awards ceremony paid special tribute to composer Patrick Doyle and composer-arranger Ray Charles, and honored composers of the top box office film music, the most performed television music and the top video game music of 2012.

Conductors Guild

The Conductors Guild held its 40th Annual Conference in St. Louis June 15-18 where Donald Hunsberger was presented with the 2013 Max Rudolf Award. The Max Rudolf Award is presented biennially in recognition of outstanding achievement as a conductor and pedagogue, and significant service to the profession in the realms of scholarship, advocacy and/or ensemble building.

The Conductors Guild established this award in 1997 in memory of Max Rudolf - a longtime supporter of the Guild, conducting pedagogue and scholar.

Past recipients include:

1997 – Gunther Schuller
1999 – Gustav Meier
2001 – Otto-Werner Mueller
2003 – David M. Epstein
2005 – Daniel Lewis
2007 – Herbert Blomstedt
2009 – Paul Vermel
2011 – Jonathan Sternberg
The Conductors Guild announces Jamie Reeves as the winner of the 2013 Thelma A. Robinson Scholarship Award. This distinguished award and $1,250 prize is given biennially to a U.S. citizen who has participated in at least one Conductors Guild Conductor Training Workshop. The award is sponsored by the National Federation of Music Clubs, endowed by the Ohio Federation of Music Clubs, and named to honor NFMC past president Thelma Robinson.

Following each Conductor Training Workshop, faculty members submit one nomination for the scholarship, making it an incredible accomplishment to be nominated out of the pool of over 100 participants in the 2010-2012 seasons.

This year’s nominees include Matthew Brown, Yu-Chi Chou, Raúl Gómez, Lauren Heller, Norman Huynh, David Jacobs, Christopher Lees, Vinay Parameswaren, William Reed, Jamie Reeves, Rebecca Smithorn and Douglas Stone. Finalists selected for the award were Norman Huynh, Vinay Parameswaren and the winner, Jamie Reeves. Reeves participated in the Conductors Guild Conductor Training Workshop at the Richmond Symphony with faculty JoAnn Falletta, Gustav Meier and Erin Freeman.

Past recipients include:
1990 – Miriam Burns
1992 – Steven Martyn Zike
1994 – Laura Rexroth
1996 – Beatrice Jona Affron
1998 – Annunziata Tomaro
2000 – Eric Bell
2002 – Kevin Geraldi
2004 – Carolyn Kuan
2006 – Octavio Mas-Arocas
2008 – Katherine Kilburn
2011 – Matilda Hofman
2013 – Jamie Reeves

Music Critics Association

The Music Critics Association of North America will launch a new initiative early this fall: Classical Voice North America, a web journal of music criticism and commentary written by members and occasional guest contributors. Our goal is to provide expert reviews, in-depth think pieces and reportage across the continent, particularly in areas where classical music coverage has been curtailed or eliminated by the traditional print media; to cover national trends from a regional perspective; and to offer our members a global digital showcase for their work.

Music Education Roundtable

July 19, 2013 - After two days of debate, the U.S. House of Representatives passed the new GOP ESEA bill, H.R. 5, the "Student Success Act," by a partisan vote of 221-207. The legislation seeks to drastically cut down on the "federal footprint" for education policy, striking down many key provisions of No Child Left Behind and also eliminating several signature education programs introduced by the Obama administration.

Under the new law, states and school districts would gain a tremendous amount of control as to how they hold schools accountable for the progress of students. Amendments adopted during debate on Thursday included one that eliminates the requirement that states evaluate teachers based on student outcomes; under the amendment these evaluations would now be optional. The
legislation also prevents the Department of Education from adopting the Common Core State Standards, and eliminates Maintenance of Effort (i.e. spending) requirements for states in order to receive federal funding. Finally, the legislation adjusts Title I funding allocation requirements, effectively allowing states and LEAs to allocate funding to any schools with students below the poverty level regardless of the number or concentration of children in poverty.

This is the first time since 2001 that an education bill has reached the floor of either house of Congress. However, passage in the House is almost certainly as far as the bill will go—the Senate HELP Committee has forwarded a diametrically opposed version of ESEA for consideration by the full body, and the White House has also publicly stated its opposition to the House bill.

Most importantly for music advocates, H.R.5 spells bad news for any federal support of music education. Ranking Member George Miller introduced a substitute bill that would have done more for arts education, but it never had any realistic chance of passing. In his remarks on the floor, Mr. Miller stated, “They fail to provide adequate funding and resources for students and schools. They fail to move beyond the narrow focus of reading and math to ensure students get a well-rounded education.” The amendment was soundly defeated by a partisan vote of 193-233.

What happens next is in the hands of the Senate. Chairman Harkin has stated that he hopes his bill will reach the Senate floor by early fall. We will be active with the Chairman’s office (a key supporter of music education) in the days and weeks to come. Stay tuned for more soon on the Harkin approach to protecting music and arts education, and the work that is currently taking place throughout the greater arts education community, in preparation for the next round of lobbying efforts.

Christopher Woodside
Assistant Executive Director,
Center for Advocacy and Public Affairs,
National Association for Music Education

MTNA

Music Teachers National Association continues to develop new programs and initiatives to meet the needs of its independent and collegiate teacher membership and further the value of music study nationwide. Activities and new initiatives include:

Athletes and the Arts
MTNA, the Performing Arts Medicine Association and the American College of Sports Medicine hosted a two-day launch of Athletes and the Arts, an initiative focused on linking the sport athlete and the musician/performing artist communities through collaborative exchange and application of wellness, training and performance research initiatives. The event took place May 29–30, at the American College of Sports Medicine Conference in Indianapolis, Indiana.

MTNA Piano Competition Winners Featured at National Conference on Keyboard Pedagogy

National winners of the MTNA piano competitions performed in a recital July 25, 2013, at the opening of the National Conference on Keyboard Pedagogy at the Westin Hotel in Lombard, Illinois.
The performers were Katrina Jia, winner of the 2012 MTNA Junior Piano Competition, sponsored by the Kawai America Corporation; Megan Lee, winner of the 2013 MTNA Senior Piano Competition, sponsored by Yamaha Corporation of America, Piano Division; and Conlan Miller, winner of the 2013 MTNA Young Artist Piano Competition, sponsored by Steinway & Sons. The performance marks the seventh time MTNA’s competitions winners have performed for this conference.

2014 MTNA National Conference

The 2014 MTNA National Conference will be held March 22–26, in Chicago, Illinois. Highlights of the conference include recitals by the clarinet and piano duo Jon Manasse and Jon Nakamatsu and pianist Spencer Myer. Nearly 2,000 teachers, exhibitors and student competitors are expected to attend this event.

NFMC

The 57th Biennial Convention of the National Federation of Music Clubs was held at the Hyatt Regency Hotel in Greenville, SC, June 25-29, 2013. Carolyn Nelson (ND) was re-elected national president. The highlights of the convention included the selection of the 2013-2015 NFMC Young Artists. They are: Courtney Miller, Mezzo Soprano, currently of Boston; Tavi Ungerleider, Cello, studying at Juilliard; Mark Gardner, Baritone, currently living in Ontario; and Olga Krateman, Piano, living of Rochester, NY. The attendees were also thrilled by the performance of the new Ellis Duo Piano winners, Hillary Mauler and Tiffany Delgado of Utah. Educational presentations included: The Importance of an Arts Council, The History of Greenville, The Arts and Autism, A Bird’s Eye View - The Depiction of the Bird in Keyboard Music, Parliamentary procedure, Life with Our Juniors, and Unforgettable Moments, On and Off stage. Musical presentations, all open to the public, were “An Evening with Loretta Holloway”; Dr. Bruce Schoonmaker, Baritone, Furman University; Jacob Wylie, Percussion, student at Furman University; Maria Parinni (SC), pianist, Brevard Concerto winner; Megan Mashburn (GA) 2013 Alpha Corinne Mayfield Opera Winner; and Scott O’Toole (AL), 2013 Student Audition winner in percussion.

The convention ended with a banquet with speaker Dr. Virginia Uldrick, founder of the South Carolina Governor’s School for the Arts and Humanities who spoke on “The Role of Quality Arts Education in Shaping a Nation”. At the conclusion of her speech, Dr. Uldrick was award the NFMC Presidential Citation honoring her life-long work in arts/music education. The 2014 NFMC Conference will be held at the Sheraton Airport Hotel in Portland, Oregon, June 24-28, 2014.

National Flute Association

41st Annual National Flute Association Convention
Confluence of Cultures and Perseverance of Spirit

August 8–11, 2013
New Orleans Marriott Hotel
New Orleans, Louisiana
Thursday begins with the official opening ceremonies led by our president, Beth Chandler. Embracing a confluence of cultures from the very start, the Jambalaya Flute Orchestra, conducted by Lifetime Service Award recipient Angeleita Floyd and consisting of flutists from all over the world, will hit off the convention with a program both varied and uplifting in spirit.

But, wait! The excitement will already have begun on Wednesday with the Young Artist Competition quarterfinals and other activities, spilling over into early Thursday with the High School Competition.

Thursday events include a Robert Dick masterclass on extended techniques, a special event honoring Floyd in collaboration with her students and friends, and presentations and performances of choro music! Plan to attend the Pre-Gala concert, at which Greg Pattillo and Robert Dick will improvise, to whet your appetite for the first Gala concert. The Opening Gala Jazz concert—slated to be the most exciting Jazz Gala concert ever—features an all-star lineup, with Orlando “Maraca” Valle, Hubert Laws, Nestor Torres, Ali Ryerson, the Jazz Flute Big Band, and others.

For convention early birds, on Friday we open with the Sunrise Concert featuring a multitude of solo and chamber works and, for those eager to launch their career, a Career Workshop at 7:30 a.m. Don’t miss Special Fingerings for the Piccolo, Flute, Alto, and Bass Flutes, moderated by Chris Potter with Robert Dick and Jan Gippo as collaborators. Friday also ushers in a series of world premiere concerts including new music by composer Eric Ewazen.

Later on Friday, our celebration of new music continues with Convention Performers Competition winners performing winning pieces from the Newly Published Music Competition coupled with performances by Leone Buyse and Gary Schocker. The Venezuelan National Flute Orchestra is featured in the Friday Pre-Gala concert. For the Friday night Gala, I am thrilled to report that Lifetime Achievement Award recipient Barthold Kuijken has agreed to treat us with his inspiring artistry in concert!

Jim Walker is sure to be an engaging guest speaker at Saturday morning’s Teacher’s Breakfast. The Orchestral Audition Competition and Masterclass takes place this day, and flute ensembles from the U.S. and abroad representing Mexico, Brazil, Argentina, China, Ireland, and more participate in this day’s events. Afternoon events include a panel on Jazz Flute Tone, a health session with doctors on site to help you diagnose and prevent ailments, solo and chamber music events, and the annual reception NFA Gala Awards Dinner honoring our 2013 Lifetime Achievement Award and Distinguished Service Award recipients. Kicking off the evening in the Pre-Gala concert will be the French Flute Orchestra under the direction of Pierre-Yves Artaud.

As for the Saturday Orchestral Gala—well, get ready for spectacular! Hear orchestral excerpts performed by flutists Karl-Heinz Schütz of the Wiener Philharmoniker and Sarah Jackson of the LA Philharmonic accompanied by full orchestra! Also on the program are solo works by Lawrence Dillon, André Jolivet, Felix Mendelssohn, Krzystof Penderecki, and Gary Schocker, conducted by Ransom Wilson.
The final day of the convention takes off with a low flute Lollapaluzza hosted by Chris Potter and other “lowees.” Make time to visit with the Myrna Brown Competition award recipient, stop in to listen to John Bailey lead us through the Widor Suite, or participate in the second of three Flute Masterclass Lagniappes (a Louisiana French word for “something extra”). Bring your flute to this extra-special event, where you will have the opportunity to play in any simultaneously occurring open masterclasses in the Grand Ballroom. Wander in and learn from such pedagogues as Patricia George, Nancy Stagnitta, and Carla Rees on alto and bass flute. Stop in at the “Mutant” flutes concert—where piccolos, alto, and bass flutes will abound!

A convention day is not complete without the late-night Cabaret. Featured Cabaret events include the Billy Kerr Quartet, Fernando Brandão, and Nestor Torres in concert and a Havana Summit with Maraca, Jane Bunnett, Nestor Torres, and other great jazz masters. The Saturday night Cabaret features the spectacular Ali Ryerson and the Jazz Flute Big Band along with Jim Walker, Nestor Torres, and other renowned jazz masters.

You might also choose to go to the movies. Yes! You will have a free ticket to experience the premiere of Peter Westbrook’s newly released film, The Flute in Jazz: Window on World Music.

This year we have created the “Maestro Series,” celebrating the pedagogical trends by our master teachers. On Thursday, Keith Underwood delights us with his incredible out-of-the-box approach to flute pedagogy. Later in the day, the Swedish/Argentinean pedagogical mastery of Lars Nilsson is presented by several of his students; Maestro Nilsson himself will be at hand to charm us with his charismatic approach to teaching the flute. Friday and Saturday bring presentations from the pedagogical practices of Brazilian master João Dias Carrasqueira, the legendary Julius Baker, and Lifetime Achievement Award recipient Aurèle Nicolet. Artists involved in the Maestro Series include Antonio Carlos Carrasqueira, Lars Nilson, Eva Amsler, Nobutaka Shimizu, Jasmine Choi, and Jeanne Baxtresser.

Solo and chamber concerts feature artists Marianne Gedigian, Raffaele Trevisani, Carol Wincenc, Marco Granados, Nicola Mazzanti, Ransom Wilson, Sophie Cherrie, Trudy Kane, Sibel Pensel, Cristina Ballatori, János Bálint, Nobutaka Shimizu, Michel Bellavance, Karl-Heinz Schultz, Eva Amsler, Lorna McGhee, Carol Wincenc and John Barcellona, Jan Gippo, Virginia Broffitt, Margaret Cornils, Claudio Barile, Szabolcs Szilágyi, and others.

Barthold Kuijken, this year’s Lifetime Achievement Award recipient, will present masterclasses for modern flute players wishing to be more “authentic” in their interpretation on the modern instrument and also for those who play the transverse flute. Sophie Cherrier, a teacher at the Paris Conservatoire and member of Boulez’s Ensemble Intercontemporain, shares pointers on how the French approach flute training. There are masterclasses for high school students taught by Marianne Gedigian, a jazz panel featuring Hubert Laws, and many other educational sessions taught by artists such as Trevisani, Wilson, and Bálint. All this, and I haven’t even mentioned the three additional Flute Lagniappes!
Wellness events include Helen Spielman’s presentation on Self Compassion, a plethora of health committee events, and a panel called Doctor’s Diagnostic Dialogues. Morning sessions will include a pranayama workshop to get your spirit going on Friday, a presentation on Body Mapping, another on the brain—and you certainly won’t want to miss the Throat Scope event, which gives an inside look into the physicality of playing the flute. But, wait—there’s more! Don’t forget the Recover Your Rhythm Room, where you can go for retreat, quiet, meditation, and—if you’re so inclined—a massage.

George Pope continues to serve us by offering yet another moving Remembrance and Healing concert. From the Technology and Music panel, to flute club panels, to a discussion on new music for flute ensemble led by Trudy Kane with guest composers, panels and workshops abound, on learning how to improve your improvisation skills, getting started on the baroque flute, improving your memorization skills, practicing know-how, and on and on! And we cannot forget our many flute choir reading sessions including the Jazz Flute Big Band reading session and the Low Flutes Reading Session.

Nearly 40 flute choirs will be featured in lunch-hour lobby concerts (in both the Galleria Lobby and the Hotel Lobby itself) and in our designated Flute Choir room.

We are excited to announce a convention first: any flutist interested in performing at the convention will be given the opportunity to do so by signing-up for the Swamp Jazz Flute Orchestra (directed by Ali Ryerson) or the Gumbo Flute Orchestra (directed by Aaron Goldman). These ensembles will rehearse once daily to prepare for two performances (each!) on Sunday—including playing on the Carnaval Final Closing Ceremonies!

During the closing ceremonies, we continue to celebrate the flute. But more importantly, we celebrate our community as flute choirs, reaffirming that playing music with each other is good, fun, and capable of building lasting friendships—making this world a better place.

Please visit www.nfaonline.org/Annual-Convention

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NOA

**Opera and Musical Theatre in the 21st Century: Tradition and Innovation Converge**

**The 59th Annual Convention of the National Opera Association with The National Association of Teachers of Singing and Opera America.**

January 9th through 12th, 2014
Roosevelt Hotel, New York City

Register early to take advantage of the early bird rates!
Gordon Ostrowski, New York NOA local chair David Ronis, and NATS Vice President Kathleen Arecchi have assembled an outstanding program. Remember, in our joint meetings, all sessions are open to all conferees. In addition to our standing sessions of the Collegiate Opera Scenes Competition, the annual Cabaret, the Vocal Competition at Opera America’s National Opera Center, and Awards Banquet, we will be presenting a full
production of the winner of the Chamber Opera Competition.

Call for Posters
Authors are invited to submit abstracts of original research for poster presentations on topics related to the performance, pedagogy, composition, and production of opera, particularly as it relates to the convention theme.

Deadline: September 1, 2013

Abstracts should be submitted electronically to Kay Payn, at cpayn@bucknell.edu.

SESAC

SESAC Hosts 17th Annual Pop Awards

SESAC hosted its 17th Annual Pop Awards last night at the prestigious New York Public Library. Rico Love captured top honors at the event taking home both Songwriter of the Year and Song of the Year awards for his hit, “Heart Attack” as recorded by Trey Songz.

SESAC Publisher of the Year honors went to Sony ATV Sounds. Love is responsible for penning an extraordinary six of the evening’s honored songs including Song of the Year “Heart Attack” by Trey Songz, “4 AM” by Melanie Fiona, “Mr. Wrong” by Mary J. Blige feat. Drake, “Touch’N You” by Rick Ross feat. Usher, ”Motivation” by Kelly Rowland feat. Lil Wayne and “Without You” by David Guetta featuring Usher. Pop songstress Michelle Williams made a special appearance to present Love with the night’s biggest honor of Songwriter of the Year, which he has captured for three consecutive years.

One of the evening’s many highlights was the “Visionary Award” presentation to Daniel Glass, renowned CEO and Founder of Glassnote Records. Ben Lovett of Mumford & Sons presented the award to Glass, delivering a humorous and heartfelt speech. Glass was recognized for his tireless dedication to songwriters and immeasurable contributions to the music industry and for greatly affecting the lives and careers of songwriters.

International music sensation Psy was also awarded with SESAC’s first ever “Video Performance Award” in recognition of his blockbuster “Gangnam Style” video, which saw over 1.5 billion YouTube views, an all-time high. Psy accepted his SESAC “Video Performance Award” via video thanking his fans for the video’s unprecedented success.

SESAC Celebrates at 2013 Film & Television Composers Awards

SESAC honored its stellar roster of top film and television composers with the annual SESAC Film & Television Composers Awards on June 6. The prestigious dinner was held at the chic Casa Del Mar Hotel in Santa Monica, CA, and celebrated the composers of music featured in 2012’s biggest films, primetime television shows and cable programs.

Many top composers were honored for their work at the event on a plethora of high profile movies and television projects including Christophe Beck for
his work on several movies including The Guilt Trip, Pitch Perfect and This Means War. SESAC also acknowledged the work of other composers including Danny Lux, Dennis C. Brown, John Swihart, Jeff Beal, Jason Derlatka, Jon Ehrlich, Matt Mariano, Michael Egizi, and many more for their outstanding achievements in television scoring. New composers including Christopher Tyng, Timothy Andrew Edwards, Evan Frankfort and others were welcomed to the SESAC family via a special video presentation.

SESAC at CISAC World Creators Summit

SESAC’s President/COO Pat Collins was on hand at the World Creators Summit to moderate a discussion panel entitled “Visions for the Future – Creators in the Digital Age”. The panel discussed today’s digital revolution and how modern day innovations have empowered creative artists to step outside traditional business structures.

On Tuesday night SESAC sponsored a reception and showcase for the World Creators Summit attendees that featured award-winning singer/songwriter Jim Lauderdale. The Americana great performed several of his hits including his tribute to the late, great George Jones, “The King Of Broken Hearts”. Lauderdale was joined on the show by Hall of Fame artist/songwriter Valerie Simpson ("Ain't No Mountain High Enough") and acclaimed Broadway composer Alan Menken ("Beauty and The Beast") with eclectic and powerful performances that brought the audience to their feet in several standing ovations.

SESAC Sponsors GRAMMYs On The Hill Awards

SESAC sponsored the 2013 GRAMMYs on the Hill Awards in Washington, D.C., on April 17 at The Hamilton. Referred to as Washington’s most interesting mix of music and politics, the event featured a riveting round of music from SESAC songwriters Victoria Shaw (“I Love The Way You Love Me”) and Angela Hunte (“Empire State Of Mind”) along with writer Kara Dioguardi (“Sober”). The evening also featured more than a dozen members of Congress joining the songwriters for a rousing rendition of The Ronettes’ "Be My Baby."

Songstress Jennifer Hudson was honored at the event with the Recording Artist Coalition Award for her philanthropic and artistic achievements. She ended the evening with rousing performances of “Hallelujah” and “One Night Only” from her Oscar-winning role in the movie, Dreamgirls.

The GRAMMYs on the Hill events include the music community's only annual advocacy day on Capitol Hill at which hundreds of music professionals from across the country to visit legislators to advance pro-music policies that improve the environment for music and its makers. GRAMMYs on the Hill Advocacy Day features a morning briefing with keynote speeches by leading legislators and lobbying members of Congress.
SESAC Latina Celebrates 2013 Music Awards in Beverly Hills

The SESAC Latina Music Awards were presented at the historic Beverly Hills Hotel and bestowed top honors on Ariel Barreras for Songwriter of the Year and for Song of the Year for his hit "Llamada De Mi Ex" as recorded by La Arrolladora Banda El Limon de Rene Camacho and published by FERCA Songs, Greatest Hits ARPA. Editora de Ideas was named Publisher of the Year. The star-studded awards ceremony included live performances by regional Mexican stars Voz de Mando, Spanish superstar Luz Casal and award winning producer/songwriter/performer Draco.

The SESAC Latina YouTube Music Performance Award was presented for the first time ever and the big winner of the night was Korean rapper PSY for his phenomenon hit single "Gangnam Style", which, after only a year, has reached more than 1.6 billion views. Also, included in this category were Samo Parra (Camila) for "De Que Me Sirve La Vida" and Bibi Marín (Reik) for "Creo En Ti."

SESAC also presented the Latina Icon Award to Luz Casal in recognition of a career that has achieved worldwide cultural impact. Casal, who also recently received the Latin Grammy's Lifetime Achievement Award, was presented the award by SESAC's J.J. Cheng and gave a gracious speech noting her gratitude at receiving such a prestigious award at this point in her career. Billboard's Executive Director, Latin Content & Programming, Leila Cobo, introduced Casal for her live performance.