

Kalvos and Damian's New Music Bazaar

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Kalvos & Damian's New Music Bazaar
is a project of the
Vermont Contemporary Music Ensemble
a 501(c)3 corporation

Report to Contributors 2001

Kalvos and Damian's New Music Bazaar will complete its 340th show on December 8, 2001. This is our fourth report to contributors.

A Brief History: 1995

Kalvos and Damian are Dennis Báthory-Kitsz and David Gunn, two composers who have for nearly 30 years presented concerts and other activities that highlight new music.

When the offer came in 1995 to co-host a new music radio show as a summer replacement on WGDR-FM in Plainfield, Vermont, we accepted. On May 27, *Kalvos & Damian's New Music Sesquihour*—then 90 minutes—was born.

The concept was to interview Vermont composers during that summer; 15 composers and their creations were heard. The show was a success, and it was renewed and expanded to two hours. Our first composers outside of Vermont were interviewed. We became *Kalvos & Damian's New Music Bazaar*, and were financially adopted by the Vermont Contemporary Music Ensemble.

On September 16, 1995, *Kalvos & Damian* put up its first website hosted on Goddard College's web server. It was a small site, but it also featured then-innovative Internet audio. Now a web standard, audio was new and tricky in 1995. We struggled to make

interview clips and musical samples available (and listenable!) to a still very small web, using the quirky first versions of RealAudio, TrueSpeech, and MPEG2.

Our home pages: <http://kalvos.org/> and <http://newmusicbazaar.com/>

At the same time, we gathered together as many links to new music resources and about composers as we could find on a then-sparse web, and built pages for each of our guests. Our resources expanded quickly as did the web, consisting of more than two thousand links by 1998—but they’re old links, and updating them has fallen behind.

New music resources: <http://kalvos.org/musres.html>

Composer resources: <http://kalvos.org/compres.html>

Record label index: <http://kalvos.org/reccmps.html>

Vermont composers dominated our schedule until early 1996, when we started working outside Vermont via our website. Some traveled to be on the program, including Pauline Oliveros, Fred Ho, and Matthew Fields. Two we interviewed by telephone, and some, like N.N. & Ähnliche Elemente, by tape delay. And *Kalvos & Damian* went on the road.

Our guest composers: <http://kalvos.org/cmpindx.html>

David and I pooled personal funds, and in the spring of 1996, we traveled to New York, Amsterdam, Cologne, Paris, and Brussels for twenty recorded interviews with some of the pioneers of new music, including Laurie Spiegel, Rhys Chatham, Eliane Radigue, Peter Beyls, Kaija Saariaho, and Clarence Barlow.

Later that year, *K&D* made a trip to New York City for another fifteen interviews (among them David Behrman, Eve Beglarian, Jeff Harrington, Nick Didkovsky, and the late Peter Van Riper), and then to Toronto in the winter of 1997 for twenty more (such as John Oswald, Sarah Peebles, Udo Kasemets, Linda Catlin Smith, and Ann Southam). The show was soon known in the new music community, especially as we began broadening our web reach with archives of two-hour programs on AudioNet (now Broadcast.com).

Growing Pains: 1996-1998

By late 1996 we had already realized that *K&D* was a major undertaking, and we began applying for funding. We hit walls. The Corporation for Public Broadcasting didn’t know what to make of us. Were we a music show? Talk show? Radio show? Website? Though today the web is a given, in 1996 it was too new. Applications were routinely denied.

But we kept working. Together with Vermont’s WebProject, we arranged live, on-line interviews with composers from distant cities—New York, Paris, Amsterdam, Cologne, Miami, San Francisco, Toronto—as well as finding and tailoring software to make the project work. Vermont students shared music with some of the world’s most interesting composers, from electroacoustics to opera, and we helped give birth to a network of mentoring programs now hosted by the Web Project and the Vermont Arts Council.

The WebProject collaboration: <http://maltedmedia.com/euromid/>

Our progress was balanced by setbacks. AudioNet started dropping niche shows in order to make room for profitable ones. *K&D* lost its slot, but Goddard College installed more Internet bandwidth and allocated server space. For three years, 600 hours of archived interviews and programs were available, and our program was streamed live.

K&D audio archives: <http://kalvos.org/shows.html>

More guests joined us from a distance, and we began presenting in-studio performances on the air. We also brainstormed an idea with David Dramm: a live concert cybercast from Amsterdam, with composer interviews conducted on both sides of the Atlantic. It would be broadcast during our show using an Internet connection—a web landmark.

For the first time—and because of the short, eight-week timeframe—we approached individual donors to help cover the costs. We came up short of the U.S. side of the goal by half, but the show went on, cybercast via Haarlem, Vermont, and San Francisco, and broadcast using an Internet feed to WGDR. David hosted from Vermont, Dennis from Amsterdam, and the concert took place at STEIM, Europe's leading new music studio.

The AmsterDramm Project: <http://kalvos.org/dramproj.html>

The AmsterDramm Project funding page: <http://kalvos.org/funding.html>

The AmsterDramm Project review: <http://kalvos.org/drampix.html>

Brief Stability: 1999-2000

1999 was a year of ‘thematic stability’ for *K&D*. More guests came to the show from a distance (such Phil Kline, Kyle Gann, David Cleary, Scott L. Miller, and Greg Hall), and we began a series of presentations of composers and performers who appeared at Dartmouth College (among them Peter Garland, Masahiro Miwa, Belinda Reynolds, Margaret Lancaster, and Charles Amirkhanian), together with their concerts. *K&D* also co-hosted programs with Vermont composer Peggy Madden, and broadcast the first popular four-part “composers’ wisdom” series of interview excerpts and music.

It was the year that the *Village Voice* called *K&D* “far and away the web’s best new music resource.”

In January 2000, *Kalvos and Damian’s New Music Bazaar* took another interview tour of New York, speaking with twenty guests and hosted by the American Music Center. Among the interviewees were Martha Mooke, Beth Anderson, Eric Salzman, John McGuire, David Del Tredici, Carson Kievman, Mary Jane Leach, Warren Burt, and Johnny Reinhard. As part of the tour, we recorded an interview with Elodie Lauten to celebrate her 50th birthday with a special two-part show.

K&D's cooperative venture with Dartmouth continued (the New Musics Festival, Barbara Benary, Mary Lee Roberts, Doug Repetto, and Brenda Hutchinson) and guests again wended their way from afar to Vermont, including Scott MX Turner, Greg Hall, and James Bohn—plus time delay interviews, such one with the U.K.'s David W. Solomons.

We broadcast another “composers’ wisdom” series, and the *K&D* website underwent numerous transformations, new graphics, and an expanded selection of interview clips, essays, and musical selections. We began brainstorming a new music festival.

In December, *K&D* were formally recognized with the receipt of the 2000 ASCAP-Deems Taylor Internet Award for excellence in music journalism, and also received an unanticipated, welcome, and generous gift from the Argosy Foundation. *K&D* traveled to New York's Lincoln Center to receive the Deems Taylor award and make a presentation.

New Challenges: 2001

In January 2001, *K&D* expanded its efforts by planning a two-day *Kalvos & Damian Ought-One Festival* for August, to bring together composers who have been show guests. With coordination assisted by composer Phil Kline, composers planned to arrive from around the world for this intensive event.

The Ought-One Festival of NonPop: <http://ought-one.com/>

Logistical problems were enormous, not least of which was Goddard College's decision to back out of the festival with seven weeks' notice. This was not only difficult and discouraging, but resulted in the loss of significant funding from sources who found the forced move a sign of unprofessional planning and weak local support.

Separate reports detailing the Ought-One Festival administrative (Dennis) and music (David) history are available online as Word documents at <http://ought-one.com/pdf/follow24.doc> and <http://ought-one.com/pdf/musfol02.doc>

Relocated in downtown Montpelier, Vermont, and with few cancellations (notably the live Internet streaming no longer available from Goddard), the Ought-One Festival was an incredible artistic and public success, reviewed favorably in the *Village Voice*, where Kyle Gann said, “The last couple of years I had come to conclude that new music was truly in a lull, and that nothing new was turning up. Funny that I had to leave New York for sleepy little Montpelier to learn how mistaken I was.”

After Ought-One, a new festival was planned for 2003, *ZipThree NonPop 2003*.

ZipThree NonPop 2003: <http://zirthree.com/>

In 2001, the “composers wisdom” series continued, as did the cooperation with Dartmouth College for interviews with Claudio Calmens and the New Musics Festival. *K&D* is also web host to “Composers 21,” the Living Composers Project.

The Living Composers Project: <http://composers21.com/>

Kalvos & Damian’s New Music Bazaar began its seventh year on the air in May, and its seventh on line in September. Mark Gibbons and David Heuser visited us live in studio, and we recorded interviews locally with Emily Doolittle and Bill Trimble. Dennis folded some interviews into a personal European trek, bringing back the comments of a dozen composers including Frederic Rzewski, Yannis Kyriakides, David Stevens, Boudewijn Buckinx, the Logos Duo, and André Posman.

In March, *K&D* presented a live on-line collaboration by Roddy Schrock and Tadashi Usami in Tokyo and Robert Duckworth in Athens, Georgia, with Dennis and David mixing the hour-long composition at WGDR.

This summer, we engaged Linda Wolf to do interview transcriptions, the first of which included the two-part show with Elodie Lauten. The number of on-site composer essays rose to 48 (in addition to the 335 written by David as introductions to each show).

Aside from Ought-One Festival glitches, 2001 was not smooth. Our site search provided by Goddard College was down for several months, and we replaced it with a commercial one. Network stress began limiting our live on-line listenership, and we suffered several complete server outages, and a widespread power failure canceled a show in March.

September 11

Naturally, the events of September 11 affected us all. *K&D* responded with the *September 11 Music Gallery*, collecting more than 40 works written after the attacks. The site was featured with a half page in the *New York Times*.

The September 11 Musical Gallery: <http://kalvos.org/tragedy.html>

The *Times* feature could have been a bad day for *K&D*, as the article was scheduled to appear on October 29. After a technical crash and serious security compromises, on October 23 (with five days’ notice), Goddard College dismantled its network, erasing our audio archives and leaving a hole in our Internet presence.

We worked with pair Networks, our kalvos.org service provider, who contributed a dedicated server to *K&D*. Although the cost had risen \$70 a month, it provided—at last—a stable audio presence for the show, its features, and its archives. The Princeton String Academy agreed to sponsor *K&D*’s streaming audio from pair Networks for 2002.

pair Networks: <http://www.pair.com/Jump/Banner.cgi?bathory>

The *September 11 Music Gallery* received 283,000 ‘hits’ on October 29, resulting in a staggering 11 gigabytes of downloads—a landmark day for new nonpop online, despite its terrible genesis. The Gallery contains music from around the world, from New York to Moscow, Connecticut to Buenos Aires, Vermont to California to Tokyo.

The move of audio to pair Networks and the support of the Princeton String Academy was a relief, because subsequent to September 11, *K&D* saw a nearly 90% drop in incoming funds (including sales of fundraising items such as the limited edition *NonPop:NoBounds* 3-CD set), as most givers shifted their focus to New York City. The situation turned alarming for local arts groups across Vermont, and *K&D* is cooperating with the Vermont Arts Council in making these circumstance public.

\$1,800 of our festival debt remains as a personal loan from Dennis along with over \$2,100 expected as a percentage to our fiscal agent. Ongoing projects are jeopardized. Interview tours have come to a halt (including tours of Montréal and San Francisco that were re-scheduled three times since December 1998), as have interview transcriptions, the revived mentoring project, and even substantive plans for *ZipThree NonPop 2003*.

Funding has always been the weak spot for *K&D*. Our fundraising time is limited because we are the two people who prepare, host, and engineer the show, develop the special projects, maintain and know the musical contents of our new music library, and manage the 5,000-document website.

Accomplishments: 1995-2001

During the course of six years, *K&D*’s accomplishments have included:

- **Broadcast/cybercast** of 340 shows: Over 280 interview programs with 160 composers in the Americas, Europe, and Asia—some heard on radio for the first time—presenting music, interviews, essays, special mixes, and collages.
- **Mentoring project** bringing 20 composers into live, on-line exchanges with Vermont schoolchildren to guide them in writing music, giving birth to an ongoing process in the state.
- **On-line archives** of historic interviews as part of extensive web pages—5,000 documents that have been used by more than 328,000 unique visitors (equal to nearly 30,000,000 ‘hits’), including lists of new music resources, on-site search, and extensive playlists.
- **The Ought-One Festival** that brought more than 100 composers together for the first broad-based world celebration of newly composed music.
- **Introduction of the term NonPop** to the world as an encompassing meta-genre replacement for ‘new music’, ‘new classical’, and other terms.
- **Making Internet history** with the first live broadcast/cybercast with an Internet stream as the main signal carrier, from STEIM in Amsterdam.

Continuing Internet history with a live, on-line collaboration from Japan, Georgia, and Vermont.

- **More than 30 composers presented in broadcast performances**, live from the studios, on the road, and on tape. In-studio, live concerts open to the public also bring one of the great traditions of broadcast radio to the Internet.
- **Two recorded compilations of live performances** on the show, *NonPop:NoBounds* (a 3-CD set) and *NonPop:NoBounds Lite* (a single CD).
- **Presentation of a three-hour, newly composed opera** performed live in the WGDR studios with forty musicians and singers.
- **Monitoring of listener response** and awards to composers, a “Top 100” list to encourage listening, and even entertaining on-line features such as the Graffiti Page and the Distort-a-Composer Page.
- **Broadcast/cybercast specials**, such as three 7-hour specials of new music, a yearly celebration of Electroacoustic Music Week, and broadcast programs from Dartmouth’s concert series and the Ought-One Festival.
- **Published interviews**, including one with Ann Southam in *Musicworks* magazine, with more interviews to appear there in the future.
- **Remaining at the forefront of web accessibility.**
- **Commended or recommended by many on-line and print sources**, including the *Village Voice*, the *New York Times*, MP3.com, the American Music Center’s *NewMusicBox.org*, the U.K.’s *Schoolzone*, and the 2000 ASCAP-Deems Taylor Award for Internet journalism.

The *K&D* website includes 170 composer pages, 48 composer essays, nearly 340 show intro essays by co-host David Gunn, 50 composer and new music resource pages with 2,000 links, an index of on-line record labels, seven years of show playlists (a valuable new music resource in itself), and more than 800 images, 800 music and interview clips, 320 shows, plus scores, computer programs, and even entertainment features. We have integrated a new search tool and navigation, and our accessibility goal is almost met.

Our site index: <http://kalvos.org/sitemap.html>

Our ‘frequently asked questions’ (FAQ): <http://kalvos.org/faq.html>

What we were unable to accomplish since our last report includes transcriptions of the remaining 150 interviews, two interview tours, and the previously delayed program of demo performances by the Vermont Contemporary Music Ensemble. We have continued to fall behind in updating and renovating composer pages and resource information. And finally, we have not been able to generate enthusiasm from the mainstream media, despite repeated calls, emails, postal mail, and news releases.

The original hopes of *Kalvos & Damian’s New Music Bazaar* continue to be met with attention to living composers and their music, but much more needs to be done.

Where We Are Going: 2002-2003

Kalvos & Damian is a serious effort to create a live and archived look at composers and music composition at the transition of the millennia. We measure our effectiveness by the volume and quality of email, honest site statistics, and acknowledgments of our work.

The *K&D* project reached critical size a year ago. The work required to listen to arriving CDs, update website resources, prepare the program through interviews and tours, and archive clips and shows has continued to rise to nearly a full-time job. Our support to website visitors has risen, as has the number of composers waiting in line for interviews and special projects, the amount of music we need to give attention to, and even the wonderful relationships that have grown among our guests, and between them and *K&D*.

Yet our lives as composers have been pressed by demands on cash and time.

For this latter, we have sought help from students and composers. Our student intern project has consistently failed, as students find the rigors of *K&D* too much in the face of other commitments. On the other hand, composers have provided good material for *K&D*.

Some continuing support has arrived, for which we're very grateful.

Our upcoming project proposals for the next twelve months include:

- **Beginning ZipThree NonPop 2003**, a second two-day event in August 2003, with performances, premieres, and composers interviewing composers. It will be broadcast/cybercast live, and recorded for later presentation. An extensive prospectus about *ZipThree NonPop* will be created, in hopes of at last enthusing mainstream media outlets about contemporary NonPop.
- **Composer interview tours** of Montréal and San Francisco. Next year we hope to have interviews with Elaine Thomazi Freitas, Robert Constable, Maggi Payne, Patrick Grant, Michael Manion, Louis Andriessen, Paul Steenhuisen, Jerry Gerber, Anna Rubin, James Drew, Margriet Hoenderdos, and Michael Lowenstern, and a return visit with Pauline Oliveros.
- **Regular live broadcast concerts** from the renovated WGDR performance studio, including concerts by Eric Ross, Cory Carlick, Jean Piché, and others.
- **Live demo-concert collaborations** with the Vermont Contemporary Music Ensemble.
- **Updating the website**, including all our music resource and composer resource links.
- **Transcription of all interviews** into text format for accessibility and archiving, and for scholarly research and reference.
- A *fin/commencement-de-siècle book of interviews* with composers worldwide, drawn from the *K&D* interview series over six years.
- **Initial planning for a 2002-03 interview series** with South American and Asian composers. Our North America / European focus is a consequence of our own geography and experience; we wish to extend that to the exciting

new composers of South America and Asia. For us, Africa and Australia remain even further into the future.

Ultimately, our goal is to raise awareness and enjoyment of new music on a larger scale, including linked cybercasts, recordings, and a dynamic web presence. Even from tiny Vermont, our show is working toward that awareness, but we realize that without substantial support, we have reached a certain limit of time and energy.

Our Time and Costs

At first, we considered *K&D* to be a personal mission. As we reach our 350th show, we find costs have become surprisingly high—including ‘stealth’ costs for supplies and gear, interview trips, and hosting guests.

On-air expenses are still part of WGDR’s normal broadcast schedule, but we have now shouldered the rest of the expenses ourselves and through fundraising. That’s nearly 90% of the remaining *K&D* costs, two-thirds of which are carried by the co-hosts.

The production of each regular show involves listening, preparation, transportation, broadcast, recording, follow-up, and website maintenance.

Listening involves many hours a week. Specific show preparation demands two to three hours from each of us. Weekly travel (50-mile round-trip) and studio time is four hours, and we archive each show on digital audio tape, CD, and on-line.

Website maintenance requires two hours updating playlists and a dozen other pages after each broadcast, and the conversion of the two-hour program into audio archive format. A show with an in-studio guest includes meals and lodging, and building a web page. A show with a recorded guest consumes additional tape, editing time, travel, and sometimes purchasing recordings. Scheduling guests also means telephone calls, emails, faxes, letters, and follow-up support.

We have never missed presenting a *K&D* show, either live or recorded.

Approximate costs for seven years of *K&D* include:

• Consumables (DAT/cassette/Zip/CDR/minidisc)	\$ 4,500
• Recording equipment	\$ 7,000
• Computer hardware/software/online	\$ 9,500
• Travel (air/train fare, car rental)	\$ 6,000
• Food/lodging	\$ 3,500
• Mileage	\$10,000
• Miscellaneous/office supplies	\$ 2,500
• Total for May 1995-December 2001	\$42,000

Person-hours over six years total roughly 19,000 (26 hours per week each).

The above amounts do not include the *Ought-One Festival*, which required full-time work from Dennis and David from June through August. Detailed financial information, including the Festival, January 1-December 1, 2001:

• Cash on hand December 31, 2000	\$ 4,319
• Cash contributions, ticket sales, grants	\$17,314
• Loan	\$ 2,000
• TOTAL	\$23,633
• Expenses	\$20,151
• Cash on hand December 1 , 2001	\$ 1,682
• Loan debt if paid	\$ 1,800
• 10% debt to fiscal agent if paid	\$ 2,163
• TOTAL	\$25,796

That puts us over \$2,000 in debt to begin the year 2002. And for our upcoming projects for the 2002-2003 season, we anticipate the following expenses:

• Consumables	\$ 1,500
• Tour: San Francisco	\$ 3,500
• Tour: Montréal	\$ 1,200
• Six live concerts in-studio	\$ 2,400
• Six VCME demo concerts in-studio	\$ 7,000
• Mileage	\$ 1,600
• Interview transcriptions (160)	\$ 11,200
• 2001 debt clearance	\$ 2,300
• Total 2002-2003 paid time/materials	\$ 30,700

With the upcoming ZipThree NonPop, which we estimate at \$75,000, that leaves us over \$100,000 to raise in relatively bad times.

We have worked hard to make *K&D* a worthwhile artistic effort. Your support is welcome at any level.

December 3, 2001

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