

# Composer USA

THE BULLETIN OF THE NATIONAL ASSOCIATION OF COMPOSERS, U.S.A.

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by Mickie Willis

## On Piano Playing



I've been thinking about piano playing a lot these days, because I've been playing a lot – practicing that is, learning pieces, sight reading, playing for my own pleasure – and practicing without giving some analytical thought to the process, of how to most effectively achieve the goal, is time not maximized if not wasted or actually counterproductive. And since I'm not getting any younger I have to make the most of every minute of playing I can manage to squeeze into each day. I bring this up because I imagine most composers play piano or keyboard of some kind and many, like me, would like to be much better at it. Since I'm no longer a student, at least not formally studying at any institution, the only teachers I have are the ones I remember from past years. And I was fortunate to have had some exceptional ones: Castro Carazo, Milton Hallman, and Madeline Tribble. They were and are exceptional musicians, pianists, and teachers, and they did their very best with me during the times I studied with them. But, regrettably, I was a poor piano student. And after completing the undergraduate degree, and piano was no longer a requirement of the curriculum, I first neglected, then finally abandoned playing the usual repertoire in favor of jazz improvisation. At least, I reasoned, I could make some money to help support myself and my family while financially struggling through graduate school, punctuated by many periods of various other kinds of employment, *which also disrupted systematic practice.*

*[For those readers who may be coming bored with this personal indulgence and are wondering what the point of this article is, feel comfortable skipping to the "list" at the end of this article;*

*consider this a preface that so often readers ignore, and proceed directly to the text. I've always felt that teaching that focuses on the professor is poor teaching; the focus should be on the subject matter. But to the extent that sharing personal experiences can illustrate - good and bad things – it can be useful. So bear with me a bit, maybe some of this will sound familiar and perhaps the things I've recently discovered and rediscovered can be, if not new, at least reaffirming.]*

In my own defense, I began playing piano just before starting college, and being a beginning piano student at the start of one's college career as a music student is a "hard row to hoe" and progress is typically slow. I'd been a trumpet player since the age of eleven and had played in high school band, rhythm & blues bands in nightclubs, but an injury at the age of eighteen made it impossible to continue to play any instrument with a mouthpiece. So piano it was. And since then it has been a struggle, a kind of love-hate relationship, a source of endless frustration. At first I hated the instrument and only wanted to gain some ability solely as a practical matter because it's so useful for a composer. I found the inability to smoothly blend notes, subtly bend pitches, crescendo on sustained tones . . . all the mellifluous features of a wind instrument, serious weaknesses of the clunky mechanical beast of a piano. You couldn't even HOLD the instrument but had to sit away from it and reach out to it! This awkwardness combined with the difficulty of reading so many notes and melodic lines at the same time, after having learned to read in an entirely linear way so much earlier in life, combined to make practice a dreaded thing. And the results showed it. I cringe to remember what my poor teachers must have thought. How difficult a way to earn a living it must have been for them to have to sit through my lessons. But not only did they sit through them, they worked and tried; encouraged and offered their best advice – and taught! This is what gifted, committed teachers do. But here's the interesting thing, the real point of this embarrassing little tale. They did help – not so much then – but now! Now that I've been playing a lot, I remember what seems like every single thing each of them told me those many years ago and now apply it. I find that rather miraculous. And equally strangely, I really ENJOY practicing and playing now, and have discovered a few tips, tricks, approaches – whatever you'd like to call them – on my own. Now, doubtless most experienced pianists and teachers already know these and surely many more, I don't profess to be any great piano pedagogue. But having been a beginning pianist as an adult may help one have somewhat greater understanding of certain difficulties and recognize what approaches are most effective in overcoming them. Most really accomplished pianists began their study as small

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**ComposerUSA**

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NACUSA is a 501(c)(3) non-profit organization. It was founded by Henry Hadley in 1933 as the National Association of Composers and Conductors. It is one of the oldest organizations devoted to the promotion and performance of American music. Many of America's most distinguished composers have been among its members. NACUSA presents several chamber concerts each year that feature music by its members.

All changes to membership status, address changes, or delivery of *Composer/USA* should be either mailed to the National Office in California or sent via the internet to the NACUSA website.

## President's Greeting

by Deon Nielsen Price

### Dear NACUSA Members!

During the year 2004, under the leadership of Chair Jeannie G. Pool, the Board of Directors has been conducting extended online meetings in which they, among other accomplishments, added amendments to the By-laws, appointed Michael G. Williams as NACUSA Treasurer to complete the term left by retiring Anthony Wardzinski, accepted the financial statement for 2003-2004, and made well-considered recommendations to the Officers' Council. The minutes of their meetings can be read on the web site: <http://www.music-usa.org/nacusa>.

Representing the officers, I want to thank Tony Wardzinski publicly for the many hours of service he has rendered to NACUSA as treasurer during the last two years. He has enthusiastically helped carry the organization through a transition time and we greatly appreciate his contribution and his cheery presence in Officers' Council meetings. We wish him well in his doctoral studies in composition at the University of California at Los Angeles. (Please see the 2003-2004 Financial Summary Report in this issue.)

We also extend a hearty welcome to Michael G. Williams who has accepted the appointment as NACUSA Treasurer. Already adjustments are being made in the bank accounts and financial records which will help bring more efficiency and transparency to the organization. (Please read about Michael elsewhere in this issue.)

New directions for NACUSA are being proposed in the stimulating online discussion which has been going on from August through October among the entire National Advisory Board. When you visit the web site home page, [[www.music-usa.org/nacusa](http://www.music-usa.org/nacusa)], you will see that the National Advisory Board consists of the Officers' Council, the Board of Directors, as well as the Editor, Membership Chair, Chapter Coordinator and Webmaster.

In the discussions, strong opinions have been expressed which run the entire spectrum from 1) maintaining a model of presenting selected works of fewer composers usually in academic or sophisticated community venues with the stated intent of maintaining a high artistic standard, to 2) desiring to be a more "grass roots" type of organization in which we present works of as many different composers as possible to diverse and increasing public audiences.

We are moving toward serving wider audiences, representing more composers with more diverse concert hall works, and increasing the number of performances. To do this, we urge NACUSA composers to be sure to submit their scores in response to score calls because

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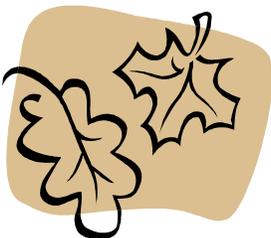
## FROM THE EDITOR AL BENNER

It's that time of the year again—time to vote for a new Board Member. Candidate statements are on page 6 and the ballot is on the back page. Take the time to read about the candidates and cast a ballot. As our organization continues to grow, let's do our part to help that growth in participating in our own democratic election.

Over the past few years, a little bit of time here, a little bit of time there, has resulted in me being almost a full issue behind in putting out this bulletin. In order to get caught back up to my scheduled commitment, I am requesting that you send me your Member News through the end of this year with a deadline of Jan. 1. I will then try to put out an issue in late January. The next deadline will be March 1. After that, we should be back according to the schedule on page 2. I appreciate your assistance in this matter.

The cupboard is almost bare regarding new articles for upcoming issues. So—if any of you have an interesting story or an opinion about music in the twentieth or twenty-first centuries, please send it to me. NACUSA Chapters—where is your chapter news? I hear occasionally from a few, but I know there is more Chapter activity out there than is being reported to me.

I apologize for those of you who have tried to e-mail me under my WorldNet account. I have closed that account and am now using AOL. That e-mail address is listed on page 2. If you do e-mail me material, please try to help me out by putting it in a format similar to the one that is displayed in the bulletin. The less I have to decipher and type over, the better I will be in producing your bulletin in a timely fashion. Thank you for your cooperation. V



# NACUSA Chapter Guidelines

## I. Benefits of NACUSA Membership for Chapters and Individual Members

### Those with National membership only may:

- Receive *Composer/USA*, NACUSA's official publication.
- Publish announcements and document their compositional activities such as performances, awards, recordings, publications, commissions, broadcasts, reviews, and other news in *Composer/USA*.
- Submit articles for publication in *Composer/USA* at the discretion of the editor.
- List on the NACUSA website their own contact information, catalog of scores, CDs and cassettes, and links to member home-pages and audio excerpts; make easy contact with other members listed. For more benefits, please see the "Join NACUSA" page on the website: [www.music-usa.org/nacusa](http://www.music-usa.org/nacusa).
- Enter NACUSA composition competitions for which they are eligible. See the "Composition Contest" page on the website for details.
- Volunteer to serve on a national committee or be a candidate for an at-large position on the Board of Directors. Please e-mail: [nacusa@music-usa.org](mailto:nacusa@music-usa.org).

### Those with both National and Chapter membership may do all of the above PLUS:

- Improve the new music concert scene in their own locales through volunteering for projects in their local chapter.
- Apply for and receive donations and grants for chapter projects under NACUSA's recent tax-exempt, non-profit status. (Please coordinate with the Officers Council to avoid competing with other chapters who may be applying for the same grant).
- Submit scores for performance consideration in response to chapter calls for scores.

## II. Suggestions for Forming a New Chapter

- Contact NACUSA's national membership chair for a mailing list of composers in the founder's region. (SCI has an online directory ([www.societyofcomposers.org](http://www.societyofcomposers.org).) and other possible contacts include CMS ([www.music.org](http://www.music.org)), IAWM ([www.IAWM.org](http://www.IAWM.org)), and ACF ([www.composersforum.org](http://www.composersforum.org)).
- Solicit members. Call a meeting. Find out what each member can bring to the chapter in terms of affiliation with colleges, universities, churches, community centers; and interest helping to organize and govern the chapter.
- Form a nucleus of five or more members to form the chapter governing body, develop a plan to attract more members, develop audiences and plan concerts. The chapter can be considered official when five or more founding members have submitted both national dues and dues in the name of the new chapter.
- Apply to the NACUSA Officers Council to obtain a Chapter Startup Kit. This may include a cash starter fund in the amount of \$200, to cover specific initial expenses; and a supply of membership application forms and envelopes. Note: The "Join NACUSA!" page, which contains a list of benefits and dues rates can be "cut and pasted" into a word processing document for a founder's letter of invitation to potential members.
- Publicize the new chapter, solicit members, ask for volunteers, on the NACUSA Website and in *Composer/USA*, and feature the leaders and chapter in articles. (If the new chapter has only a few members, they might advertise to the national membership for prospective members from other chapters who would be willing also to pay dues to the new chapter for a couple of seasons in exchange for opportunities to submit scores and provide performers).
- Establish a chapter website to display chapter-specific info and to use national website's resources. See NACUSA/VA and NACUSA/LA sites.
- Register names and email addresses of the chapter presidents and webmaster with the national webmaster so that they will be able to use the Administrative Utilities. This superb online site is a great benefit to the administrators because it offers quick communication with members for notices, e-mail broadcasting, form letters, mailing labels, ability to check paid/unpaid status of local chapter members, etc.
- Plan a budget and local chapter funding considering dues, fund-raising events and donations.
- Consult with the national treasurer concerning concert reporting and fiscal obligations. See below.

## III. Chapter Concert Reports (Due ASAP After Each Concert)

- Send to national treasurer three copies of each NACUSA Chapter Program. Be sure to include the venue of the concert. Concerts are reported by the national treasurer every quarter to BMI and ASCAP (ending 3/31, 6/30, 9/30 and 12/31).
- Specify for each concert whether it was free admission, donation, or paid admission. If paid, indicate ticket revenue.

Continued on page 11

## President's Greeting *Continued from page 2*

right now both chapter and national concerts could program works by a greater number of composers. (We have become aware of some composers who have been members for maybe twenty years who have never submitted a score -- and yet they have scores sitting on their shelves)

Even as we consider new directions, we need to stay true to our purpose of promoting American Concert Hall music as it is stated in the Bylaws. This is especially important at this time, because NACUSA will be reevaluated by the Internal Revenue Service in June, 2005. In order to retain our nonprofit, tax exempt 501(c) (3) status, which allows us to apply for funding from foundations, we need to be a public service, charitable organization with outreach into the communities we serve -- rather than a "club" for the benefit of members only. The exciting idea of developing a strategic plan for NACUSA has been discussed and perhaps the process will begin before the end of 2004.

I want to express gratitude for the many members across the United States who responded to my personal letter requesting volunteer service for NACUSA. Some expressed interest in running for the upcoming Board At-large position and asked for more information. Please read the candidates' statements in this issue and do VOTE NOW!

We also ask you to participate in the following survey about your activity in NACUSA. Please send me your answers to these questions:

- 1) How many years have you been a member of NACUSA?
- 2) Do you belong to a NACUSA Chapter, or to National NACUSA only?
- 3) During the period from 2000-present, about how many NACUSA concerts did you attend?
- 4) During the period from 2000-present, how many scores have you submitted for either national or chapter NACUSA score call?
- 5) During the period from 2000-present how many of your works have been programmed on NACUSA concerts?
- 6) Optional: What would you like NACUSA to do that it is not now doing?

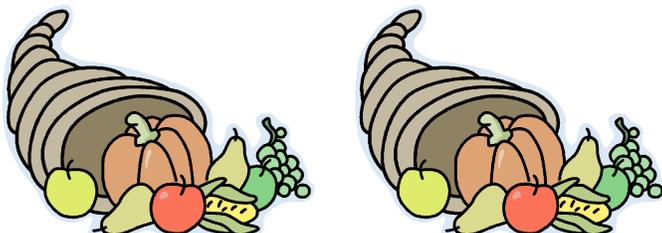
I hope to receive responses from hundreds of you and at your earliest convenience! Either send by e-mail to [Deonprice@music-usa.org/nacusa](mailto:Deonprice@music-usa.org/nacusa) or by regular mail to Deon Nielsen Price, President, NACUSA, PO Box 49256Barrington Station, Los Angeles, CA 90049. ♪

## NACUSA FINANCIAL SUMMARY\* REPORT 2003 -- 2004

Beginning Balance, 6/30/03	\$ 9,429.50
<u>INFLOW</u>	
Contributions	
(Government Grant, Donations)	\$ 3,350.00
Member Dues	
(National and Chapter)	\$12,346.29
Miscellaneous	\$ 3.12
<b>TOTAL INFLOW</b> .....	<b>\$15,699.41</b>
<u>OUTFLOW</u>	
Chapter Member Dues	
(Disbursed to 6 Chapters)	\$ 4,225.00
Grants & Competitions (2002 & 2003)	\$ 950.00
25th Anniversary YCC Concert	
Artist Fees, Facility, Insurance, Tuner,	
Printing, Recording, Composers	\$ 3,273.13
Operations	
Printing and Postage, <i>ComposerUSA</i>	\$ 2,035.06
Other Postage, Printing,	
Postal & Legal fees	\$ 600.72
Concert Licensing (BMI & ASCAP)	\$ 546.23
One-time Receivership Dispersal	\$ 1,728.00
<b>TOTAL OUTFLOW</b> .....	<b>\$13,369.14</b>
Ending Balance, 6/30/04-Cash in Bank	\$ 9,308.57
Deposit in Transit	
(on hand but not deposited by 6/30/04)	\$ 1,000.00
<b>Total on hand</b> .....	<b>\$10,308.57</b>
<b>Balance on hand 6/30/04</b>	<b>\$11,759.66</b>
<b>Outstanding checks</b>	<b>&lt;\$ 1,451.09&gt;</b>
	<b>\$10,308.57</b>

\*The Detailed Financial Report (corrected and audited 09/19/04) is available on the web site: [www.music-usa.org/nacusa](http://www.music-usa.org/nacusa)

American Composers Orchestra announces its 14th Annual Underwood New Music Reading Sessions and Commission. Up to eight composers in the early stages of their careers will be selected to participate. One will be awarded a \$15,000 commission to write a new work to be performed by ACO at Carnegie Hall. The Reading Sessions are led by Artistic Director Robert Beaser and Music Director Steven Sloane, and will be held May 5-6, 2005 at Columbia University. To apply, composers should submit works that are less than 15 minutes in duration (a portion or movement from a longer work may be considered) and completed after January 1, 2000. **Receipt Deadline: November 10, 2004.** Instrumentation should not exceed ACO's standard symphonic complement: 3333 4331 hrp, kbd, timp, perc (4), str (10-8-6-6-4). The submission form, complete guidelines, and additional information is available at [www.americancomposers.org/nmr](http://www.americancomposers.org/nmr) or by contacting ACO at (212) 977 8495 [x202/readings@americancomposers.org](mailto:x202/readings@americancomposers.org). Mailing address: 240 West 35th Street, Suite 405, New York, NY 10001-2506.



# NACUSA

East Cost \* Los Angeles \* San Francisco  
Tennessee \* Virginia \* Mid-South

## Piano *Continued from page 1*



children, and by the time they became self-aware and analytical enough to evaluate different approaches, so much of the heavy lifting of beginning study is behind them and beyond their recall. This is somewhat analogous to learning to speak a language – only much harder.

Children are not in any way aware of how they came to learn their native tongues. All they can remember is having the basic ability. I suspect the same is true of many very accomplished pianists. Although they may see now, as teachers, what works and what doesn't, some insights are best gained from the "inside-out," so to speak. For knowing something and accepting it are two different things. And it's getting the student to accept and apply the principle that may be the toughest part of teaching.

Since I'm fond of concise lists (it seems we live in an age of lists, "talking points," executive summaries, etc.), I thought I'd delineate these observations in that fashion. But despite the compactness and usefulness of lists, they can seem a little cold and impersonal, which is why I prefaced the following items with perspective commentary.

### Suggestions for Playing the Piano

(In no particular order of importance and with apologies to those for whom this is old news, but I expect even they will agree that many of these comments bear repeating, and may be especially meaningful coming from someone who had to learn and appreciate them the hard way.)

- When starting to play or practice, warm up. If warm-up is not possible, at least use the trick of soaking the hands and forearms in warm water for a while before playing. It's not as good as a playing warm-up, but better than nothing. And start with a comparatively easy piece, or one that is the most secure. Don't expect to be playing your best at first and be intimidated by a bad start. Just keep going. Stay calm and it will get better.
- If you get off to a bad start and it's a practice session not a performance, and after ten or fifteen minutes things have not improved, stop, do something else, try to discover what the mental distraction is and remedy or at least confront it, then go back. Of course in a performance you don't have this luxury, so discipline has to be developed to continue no matter what. But practice is precious and bad practice sessions are harmful.
- Don't be afraid of wrong notes. Certainly strive for perfection, but don't be thrown off and have the concentration and musical flow interrupted by them. And certainly don't be so tense and anxious about not playing perfectly that you can't relax.
- Expect that some practice sessions will be better than others, and, like wrong notes, don't let bad playing of a piece be discouraging and negatively affect the entire time at the piano or, even worse, discourage you from practicing altogether.
- Don't be discouraged if there is little or no evident improvement immediately after working through a difficult passage. This is somewhat like athletic activity or bodybuilding. Improvement often shows up the next time you work out. Although piano playing is as much (or more) mental as physical, a period of rest between hard work is still sometimes needed for the full benefit to show up.

- KNOW the music. Memorization is perhaps the best way, but even if not memorizing the piece, really know what every note, phrase, dynamic, tempo, articulation indication is. It's surprising (and revealing) to test yourself by trying to recall, if not the actual notes, other elements of the composition. It's amazing how often one can play through a piece many times, not having it really soak in what the actual notes – every one of them – are in a particular passage. And most mistakes are mistakes of the mind rather than of the hand: The finger didn't hit the right note because the mind didn't immediately KNOW the right note. In a paradoxical way, paying attention to all the other musical markings does not distract from recognizing the notes; it helps one to remember.
- Stay in contact with the instrument. This is hardest to do with the piano because it requires some lifting of the hands off the keys and because we're not connected to it in the way the player is with most instruments. So it requires more overt attention to feeling the keys. It's also indispensable since looking at the hands while reading can be deadly. Rely on the sense of touch. (In a personal aside, sometimes when I'm having problems concentrating and approaching the playing in a truly tactile way, if I rest the knee of my right leg firmly under the edge of the action base and feel the vibration of the strings, amazingly the playing improves. This is constricting to pedaling, so it's not a good general position, but momentarily is has the effect – for me, anyway – of helping refocus on the physical connection with the instrument.)
- The same is true of contact with the keys: Play to the bottom of the key. Don't hit the surface of the key hard from far above, relying on momentum to accelerate the key far enough to throw the hammer. Keep the fingers on or very close to the keys and press them all the way to the bottoms. There are obvious exceptions to this, some rapid staccato, for example. But to the extent that it can be done, the result will be improvement in tone, phrasing, and a greater feeling of connection with and control of the instrument.
- Listen, really listen, constantly – not just for right notes but to the kind of tone produced, the phrasing, balance between the hands, uniformity of volume between fingers, precision of attack on chords, and listen to the effect of the pedal (listening is the ONLY way to develop refined pedaling skill). Analyze the playing after finishing the piece to shape your work on it.
- If you have time to play but a piano isn't handy, study the music. It will help when you do get to play. It is particularly import when sight-reading to go over the music first, noting any particular aspects that might catch one unprepared: clef changes, ottava passages, key or meter changes, hand crossings, etc., and try to realize the piece mentally before touching the keys. Noting unique patterns and relationships, such as melodic imitation, sequence, repeated chords or notes, stretches where the hand doesn't have to shift position and so forth, will help guide one through the piece in a general way. Think of the process of sight reading as somewhat like driving: One doesn't take off across town without knowing where they're going, and not usually without a firm sense of the streets they'll take, turns, stops to make and so forth. Sight-reading by starting to play the piece without having looked carefully through it is sight-reading the hardest possible way.
- When playing pieces for the first time as sight-reading, play the notes with whatever fingers work – and don't stop. But if the piece is to be prepared for performance,

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**CANDIDATE STATEMENTS****Daniel Adams**

I have served on the faculty of Texas Southern University for 16 years and currently hold the rank of Professor of Music. I have served on the Houston Composers Alliance Board of Directors and currently serve as Vice President of the South Central Chapter of the College Music Society. I am the composer of numerous published musical compositions and the author of articles and reviews, and a book on various topics pertaining to twentieth century music. My music is recorded on Capstone Records and Summit Records.

As a member of the NACUSA Board of Director, my first priority will be to assist my fellow composers in strengthening their leverage with publishers, recording companies, and performing arts organizations. My combined experience a musical academician and as the Chairperson of my institution's Faculty Senate provide me with the requisite perspective to maintain vigilance with regard to the status of composers in academia, especially concerning issues of tenure, promotion, and evaluation.

I will also work to expand liaisons between NACUSA chapters and performers in their respective regions. Finally, I will do whatever is necessary to improve the organization's abilities to keep members informed about legislative developments affecting copyright and other intellectual property matters of concern to composers.

**Timothy J. Brown**

Timothy J. Brown received his undergraduate musical training at the State University of New York College at Fredonia. He holds the M.A. from Goddard College in Plainfield, Vermont, where he studied music education and vocal performance. In addition, he holds the doctoral degree in Music Theory and Composition from the University of Northern Colorado, located in Greeley, Colorado. Dr. Brown has studied privately with composer John Corigliano. His compositions span a variety of media and styles, ranging from full orchestral works to unaccompanied choral pieces and chamber works. He is an experienced choral conductor and editor. He would bring to the NACUSA Board the viewpoint of a composer not affiliated with a university.

**Moses Mark Howden**

I am currently a national member of NACUSA and wish to be considered for a seat on the board (At-large). I am also a member of ASCAP and a committee member on the Committee on Legislation and Committee on Music and Recording Industry of the New York State Bar Association Sports and Entertainment Law section. Some of my compositions are listed with Kendor Music Publications (see [www.kendormusic.com/composer/howden.htm](http://www.kendormusic.com/composer/howden.htm) for additional biographical information).

I am an Adjunct Professor of Music at St. Bonaventure University, composer, percussionist and an attorney. I studied composition privately with Karel Husa during the late 70's and have been significantly influenced by his talent and skill as a composer and teacher.

Fiscal concerns are at the heart of any organization. Grants and other financial resources are limited. The challenge to any organization is finding the means to promote it's objectives. The collective intelligence of all board members and participants in this process is imperative to the success of NACUSA. If selected as a board member, I can offer my experience as a composer and advocate for the rights of musicians, and my strong desire to promote new music and capture the creative spirit. I would like to participate and contribute to the continued success of NACUSA. Thank you for considering my application as a board member.

**Being a Board Member**

by Deon Nielsen Price

The Board is made up of a representative from each chapter, 3 officers (ex-officio), and 3 At-large who are elected in a general NACUSA election. This is a terrific group of composers and I promise you will have the opportunity to make good acquaintances and develop lasting friendships. Please read the NACUSA By-laws 2002 on the web site to familiarize yourself with the mission of NACUSA and the way we are organized ([www.music-usa.org/nacusa](http://www.music-usa.org/nacusa)), and look at the home page to see the current make-up of the Board of Directors. I'll describe as clearly as I can . . .

Your Responsibilities

1. If elected you will serve a 3-year term beginning January 1, and ending December 31. You will be expected to share your ideas, opinions, make motions, and vote in Board of Directors' meetings which take place by Email a few times each year. (In the Member Area of our web site: [www.music.org/nacusa](http://www.music.org/nacusa) you can read the minutes of the current meeting.)
2. The At-large Director serves as Chair of the Board during the 3rd year of service. The Chair calls and officiates during Board meetings and coordinates with the NACUSA President.

Responsibilities of the Board

1. The Board of Directors appoints NACUSA officers and makes recommendations to the Officers' Council. The Officers handle the day-to-day business of NACUSA and appoint various members of the Advisory Council as needed, such as the Editor, Membership Chair, Webmaster, and Chapter Coordinator.
2. Some points of discussion in the current Board meeting include: 1) the possibility of having a Board meeting at a physical location; 2) how we should use the monetary resources in the National Treasury; 3) development of a strategic plan; 4) possibility of acquiring a publicist, grant writer, or bookkeeper; 5) whether we could present a work by each composer member each year, etc.

Although just one person will be elected this fall, another will be elected next year and each year following--so keep your candidate statement handy for next year's nominations.

Meet NACUSA's Treasurer:

# MICHAEL G. WILLIAMS

**M**ichael Glenn Williams composes for a wide range of musical styles and purposes, from prize winning contemporary classical symphonic concert music, concert choir, chamber and solo piano works to avant-garde electronic music, tonal and free atonal, Christian, Hebrew and popular songwriting, jazz and free jazz, television and film. His jazz group "1 40 4 20" has released two albums: "Jazz Trespassers" and "Wet", to critical acclaim. Mr. Williams' music and piano performance is featured on the recent movies "Wicker Park", "Wonderland" and "The Limey" from Universal Pictures. An album of his classical solo piano music was recorded in 2003 by Roberto Prosseda for AIX Media Group.

**MEET THE COMPOSER**



He studied composition and piano performance at California State University Northridge and at the Eastman School of Music, where he won the Howard Hanson Prize for orchestral composition, and taught music composition at UCLA extension. Mr. Williams has served as director of contemporary music at Ascension Lutheran Church in Thousand Oaks, and for the Rothstein conservative temple in Woodland Hills, CA. He was a guest artist at the national conference of NACUSA in Kansas City, 2003, and performed the NACUSA national competition prize winning piece in 2003. His website is [[www.michaelglennwilliams.com](http://www.michaelglennwilliams.com)].

As a columnist, his articles have appeared in Electronic Music Educator, Klavier and Computer Music Journal. Mr. Williams is well known in the computer industry as an expert in system architecture and security, operating system design, system hardware design and computer chip functional design. He serves full time as Principal Technical Architect for Nokia's Enterprise Systems division. He was the author of the music, MIDI sequencing, typesetting and printing program SuperScore, and consulted on the design of the original music font for general use "Sonata" with Adobe Systems. His name appears in two IEEE international computer standards, and he serves as Vice Chairman in the current IEEE 802.21 standard. Mr. Williams is the President of the publishing company GWhiz Arts & Sciences, and the owner of the record label Pocket Jazz Records, where he is responsible for the financial and operational governance.

## The Hanging Gardens

*music by*  
 Marilyn Ziffrin, Harry Bulow, Helena Michelson,  
 Howard Quilling, Vivian Fung, Bruce Taub &  
 Arnold Schoenberg

**Gayla Bauer Blaisdell, soprano**  
**Lisa Hansen, flute**  
**Max Lifchitz, piano**  
**Josh Quillen, steel drums**

Monday, May 17, 2004 at 8 PM  
 Christ and St. Stephen's Church, NYC

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*three times a year!*



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# PERFORMANCES

**Adrienne Albert:** Aug. 13-14 – *Western Suite* by the Kenai Peninsula Orchestra in Homer and Kenai, AK.  
June 18 - *Boundaries* for string orchestra, Franklin and Marshall College. Also on June 14 at the Pennsylvania Academy of Music in Lancaster, PA.  
June 13 – *Fanfare for 13 Brass* by members of the Carson City Symphony under the direction of David Bugli, Carson City, NV.



The following reflects performances that took place through September 2004

**Karen Amrhein:** May 21 - *Autumn* from *Symphony of Seasons* by the Hewlett Packard Symphony Orchestra, Palo Alto, CA. Also on May 17, 14, and 10.

**Beth Anderson:** June 17 – *Three Swale* for string orchestra by the Chamber Orchestra Kremlin, led by Misha Rachlevsky, Moscow.  
June 12 – Premiere of *Swimmers on the Shore* (words by David Mason) by Randall Scarlata, West Chester Poetry Conference, West Chester, PA. Also sung on the same concert was *Cat Songs*.

June 6 – *We Thank Thee* (words by Emerson) was sung by the choir, Kathleen Martin, conductor/organist, at the noon service at St. John The Evangelist Church, New York, NY.  
May 19 - *Belgian Tango* was performed on the automats (pianola, organ and percussion), danced by two tango dancers at the concert produced by Logos Foundation, Tetrahedron Concert Hall, Ghent, Belgium.

**Paul Ayres:** July - *The Stolen Moon* (children's opera), Beckton School, London.  
June - *Touching all things with her alchemy* (soprano and piano), Figur'd Shade theatre group, Essex.  
May - *Daisies and Icicles* (SATB piano), Alexandria Choral Society, conducted by Keith Reas.

**Al Benner:** Aug. 1 – *Blessed Sacrament* by Carson Cooman (organ), Vesper Series, Rochester Christian Reformed Church, Rochester, NY. Premiered on May 2 by Brent Stamey on his Senior Recital, Magale Recital Hall, Northwestern State University, Natchitoches.  
July 4 – *Swing Low, Sweet Chariot (arr)* by Carson Cooman (organ), St. Thomas' Episcopal Church, Rochester, NY.  
June 17 – *Étude on 3-Tones* by Sarah Beth Hanson (flute) and the Louisiana Sinfonietta, Dinos Constantinides, conducting, Sinfonietta Series at Jones Creek Library, Baton Rouge, LA. Also on June 17 at Bluebonnet Library, Baton Rouge, LA; June 16 at Scotlandville Library, Scotlandville, LA; June 15 at Central Library, Baton Rouge, LA; June 14 at Greenwell Springs Library, Baton Rouge, LA; May 18 at the Terrebonne Association for Retarded Citizens, Houma, LA; and on May 16 at Livingston Parish Children's Choir Concert, First Baptist Church, Denham Springs.  
June 13 – *Through the Ages* by Zendra Meador (flute) and James Meador (bass trombone), James Meador Master Trombone Recital, Magale Recital Hall, Northwestern State University, Natchitoches, LA.  
May 16 – *St. Norbert College Alma Mater* by the SNC Concert Choir and Band; Kari Devine, conducting, Commencement Ceremonies, Schuldes Sports Center, St. Norbert College, De Pere, WI.  
May 14 – *A.G* by Adam Smith (saxophone), Alumni Weekend Honors Music Recital, Treen Auditorium, Louisiana School for Math, Science and the Arts, Natchitoches, LA. Premiered May 4 by Adam Smith on an Impromptu Concert, Treen Auditorium, Louisiana School for Math, Science and the Arts, Natchitoches.  
May 7 – Premiere of *A.G* by Rebecca Krimmel (flute), Louisiana Composers Consortium Concert #20, Recital Hall at the Howard Center for Performing Arts, Louisiana Tech University, Ruston, LA.  
May 7 – *From the Past* by Rebecca Krimmel (flute) and Walker Shurlds (euphonium), Louisiana Composers Consortium Concert

#20, Recital Hall at the Howard Center for Performing Arts, Louisiana Tech University, Ruston, LA. Also on May 4 by the same performers on an Impromptu Concert, Treen Auditorium, Louisiana School for Math, Science and the Arts, Natchitoches.

**Robert J. Bradshaw:** Sept. 19 - *A Sunday Excursion* by James Ackley, trumpet, Von der Mehden Recital Hall, University of Connecticut.  
June 17 – *Sonata* by James Ackley, trumpet; Rebecca Wilt, piano, International Trumpet Guild Conference, Denver, CO. Also two performances in May on James Ackley's tour of South America.  
May 26 - *Ipswich Op. 1* by the Ipswich Middle School Concert Band, Ipswich Performing Arts Center, MA.  
May 8 - *He Lived for Others* by the Etowah Youth Orchestra Honor Strings, AL. Also on May 5 by the University of Louisiana at Monroe Orchestra, Biedenharn Recital Hall, LA.  
May 7 - *Mackerel Sky & Intermezzo Op. 3* by Northshore Youth Symphony Orchestra, Roger's Center for the Arts, Merrimack College, MA.  
May 2 - *Mackerel Sky* by the Northshore Youth Symphony Orchestra, Masconomet High School, MA.

**Allen Brings:** June 12 - *Three Airs* for SA chorus and piano, Adesso Choral Society and pianist Dana La Porta, Le Donne del Adesso concert, Alumni Hall, WCSU, Danbury, CT.

**Robert Carl:** June 19 - *Excavating the Perfect Farewell* by Scott Woolweaver, viola, and John McDonald, piano, American Composers Alliance Festival of American Music, Flea Theater, New York City.

**Dinos Constantinides:** Sept. 12 – *Midnight Song* for soprano and orchestra by the Louisiana Sinfonietta, Baton Rouge, LA.  
Sept. 11 – *Trio No. 3* at the Festival "Estate Musicale Francana" in Lanciano (Italy).  
Sept. – *Preludes for String Orchestra* by Rodrigo Vitta and his ensemble in San Paulo (Brazil).

June 17 – *Family Triptych* by Sarah Beth Hanson (flute) and the Louisiana Sinfonietta, Dinos Constantinides, conducting, Sinfonietta Series at Jones Creek Library, Baton Rouge, LA. Also on June 17 at Bluebonnet Library, Baton Rouge, LA; June 16 at Scotlandville Library, Scotlandville, LA; June 15 at Central Library, Baton Rouge, LA; June 14 at Greenwell Springs Library, Baton Rouge, LA; May 18 at the Terrebonne Association for Retarded Citizens, Houma, LA; and on May 16 at Livingston Parish Children's Choir Concert, First Baptist Church, Denham Springs.

**Anne Delaney:** May 23 - *Wool on The Lamb* and *The Kingdom of God* by Ann Trammel (Wurlitzer harp), Doris Williams (lyric soprano), and Marge Cassingham (pianist) for Composers and Friends II, a concert of new chamber music by the San Francisco Bay Area Chapter of NACUSA, for the Foothill Presbyterian Church Music Series, San Jose, CA.

**Nancy Bloomer Deussen:** June 25 - *Ascent to Victory* for orchestra, Festival Orchestra conducted by Paul Perry, Music in the Mountains Music Festival, Grass Valley, CA.

June 13 - *Tribute to the Ancients* (brass quintet), Nevada County Composers Cooperative, Nevada County Fairgrounds, Grass Valley, CA.

June 12 - *Songs of Love and Sorrow* (soprano, violin, flute, cello and piano), NACUSA SF Concert, Palo Alto Arts Center, Palo Alto, CA.

May 14 - *The Encounter* (flute and guitar), Thomas Amoriello, guitar, Cumberland County College, Vineland, NJ.

**Herb Gellis:** May 23 - *Adagio* from *String Quartet No. 1* by the Mission Chamber Orchestra String Quartet, Foothill Presbyterian Church, San Jose, CA.

**Edward Green:** June – *Concerto for Saxophone and Strings* by the Kremlin Chamber Orchestra with Dale Underwood as soloist, Moscow.



**Walter S. Hartley:** May 23 - *Fantasy Pieces* by Victor Chiodo, saxophone, Eileen Sordyl, cello and Paul Hartley, piano, Montante Cultural Center of Canisius College, Buffalo, NY. Premiere on May 6 at Ohio Northern University, Ada, OH.

**David S. Lefkowitz:** May 26 – Premiere of *Of Love and Loss* (double concerto for oboe, clarinet, and wind ensemble), Marion Kuszyk, oboe, Gary Gray, clarinet, and Tom Lee conducting the UCLA Wind Ensemble, Schoenberg Hall, Los Angeles, CA.  
May 13 - *With/Without* for flute, 'cello, and harp on a UCLA Faculty Chamber Music concert, Schoenberg Hall, Los Angeles.

**Daniel Kessner:** May 8 - *Symphonic Mobile II* by the Moorpark College Wind Ensemble, Richard Kravchak, director, Moorpark College Performing Arts Center.

**Michael A. Kimbell:** May 23 - *Kritik des Herzens* (The Heart's Critique), song cycle, by the San Francisco Sinfonietta Orchestra, Alec Jeong, tenor, Brava Theater Center, San Francisco, CA.

**Jeannie Pool:** June 20 - *Anomaly Trio* by Patricia Cloud, flute, Jenice Rosen, bassoon, and Rebecca Rollins, piano, at In Praise of Music Concert Series, Church of the Lighted Window, La Canada, CA.  
June 5 - *Character Matters* with pianist Rebecca Rollins, Pasadena, California, event of the International Alliance for Women in Music.

**Wieslaw V. Rentowski:** May 23 – *Piffero* for organ by Marta Szoka, Organ Conference and Music Symposium, Halle, Germany.

**David Rubinstein:** June 5-6 – Premiere of *One-Note Concerto* by the Santa Fe New Music YouthFest performed in a version for piano duet, three hands and featured pianists James and Signe Onstad, Sante Fe, NM.

**Margaret Collins Stoop:** June 12 - *maggie and milly and molly and may* for SA, flute and piano and *Lonesome Flute* for solo flute performed by the composer, Le Donne del Adesso concert, Alumni Hall, WCSU, Danbury, CT.

**Michael G. Williams:** May 16 - *Tocatta 1* for piano 4 hands by Raya Sadigursky and Ornela Ervin, Thousand Oaks, CA.

**Yoko Hamabe Wylegala:** July 19 - *Polen* by Rainer Vogt, clarinet, Markus Krajewski, bassoon, Grosser Gemeindesaal der Paulus Gemeinde Lichterfelde, Berlin, Germany.

## COMMISSIONS

**Paul Ayres:** Commissions included a work for strings of 3 different ability levels ( teachers, pupils and beginners can all play together); music for touring theatre production of 'Sink or Swim' (Quicksilver Theatre Company); and for choir and vocal works currently under discussion.

**Walter S. Hartley** composed *Fantasy on Celtic Hymn Tunes* for band, commissioned by the John F. Kennedy Catholic High School Band, Somers, NY and its director, Charles Gray.

## RECORDINGS

**Richard Englefield** released two new CDs on the New Classics label. The London Symphony recorded three symphonic poems; *Feasance, A Sail at Sea* and *Vistas*. Included on the CD is the Martinu Philharmonic recording of Englefield's *Symphony No. 4* and two symphonic poems; *Motifs* and *Song of Farewell*. The second CD was recorded by the Slovak Radio Symphony Orchestra which includes Englefield's *Violin Concerto*, solo by Simon James and Englefield's *Symphony No. 3*. Additionally, Englefield's autobiography, published by New Classics Productions is now available. All three items are available at the composer's web site - [www.symphonybyenglefield.com](http://www.symphonybyenglefield.com).

**Edward Green:** *Concerto for Trumpet and Orchestra* was performed by Paul Neebe with the New River Symphony Orchestra (Blacksburg, Virginia) on May 1st, and will be part of a CD (Centaur Records) being created by Neebe of new American Trumpet Concerti.

**Jeannie Pool:** *Five Rants* for SATB choir and solo violin, lyrics by the composer, music by Herb Bielawa: "A Critical Success," "Face-to-Face," "Life in All," "You Can't Tell Me," and "You Drive Me Crazy." Performed by San Francisco Choral Artists, conducted by Magen Solomon, violinist Brooke Aird. On Albany Records Troy 653.

## MEMBER NEWS

**Daniel Adams** conducted the world premiere of his composition *Among Echoing Presences* on a concert presented by Continentes Percussion II on June 6 at the Teatro Nacional in San Jose, Costa Rica. Adams also conducted the world premiere of *Divertimento for Violin, Trumpet, and Percussion* by Costa Rican composer Francisco Castillo on the same concert. The performers were Jean-Christophe Dobrzelewski, trumpet, Jan Dobrzelewski, violin, and Stuart Marrs, percussion. *Among Echoing Presences* was also performed at the Centro Nacional de Politica Economica of the Universidad Nacional Costa Rica on June 10.

**Dinos Constantinides**, whose music frequently utilizes Greek folk themes, poetry and classical drama, and the Louisiana Sinfonietta were chosen as an activity of the Olympics spotlighting Greek music in America by a Greek composer. The Hellenic Society Prometheas sponsored this concert at the George Washington University Lisner Auditorium in Washington, DC on May 23. Mezzo soprano, Angelica Cathariou of Greece was the soloist for four works, including the new work *Athens 2004 Olympics*. A preview concert by the Louisiana Sinfonietta was presented on May 20 at the LSU School of Music Recital Hall. The city of Ioannina (Greece), where he was born, presented a concert of his music on May 9 to celebrate his 75<sup>th</sup> anniversary.

**David J Eccott** composition *Fantasia for Orchestra* had been awarded 3rd prize by the Fédération des Eurochestreries -- as part of its program in the 2004 Festival -- an International Composition Competition for symphonic orchestra. The work was performed during the 15th European Festival of Youth Orchestras between the 9th and 30th July 2004.

**Celeste Leitch Gates** was selected to perform (clarinet) with the Rome Festival Orchestra Ltd in Rome Italy, this summer--July 3 through the 25th. There were also performances of her *Sonata for Clarinet and Piano* as well as her woodwind quintet *Enchanted Moments* and *Ten* from the chamber musical *Four Weeks One Summer*. About 1/2 of her expenses was covered by a professional fellowship from the Rome Festival Orchestra. An American Charity associated with the Rome Festival Orchestra Ltd. Helped her raise the rest of the funds.

**Matthew Hetz** was elected President of the Board of Directors of the Westchester Symphony Society, parent corporation of the Culver City-Marina-Westchester Symphony and the Marina del Rey Summer Symphony.

**Lori Laitman's** opera, *Come To Me in Dreams*, was premiered June 9 - 13<sup>th</sup> by The Cleveland Opera. David Bamberger, former director of the Opera, created the scenario by tying together 15 of Lori's songs to tell the tale of a Holocaust survivor and how he comes to terms with the loss of his wife and a daughter. Bartione Sanford Sylvan created the role of "The Survivor." The Cleveland Plain Dealer writes "Laitman's settings are exuberant, poignant and harrowing realizations, written with a musical poet's ear for expressive warmth, nuance and color." An interview by Kathleen Watt with Ms. Laitman appeared on [www.usoperaweb.com](http://www.usoperaweb.com). On June 19, The Levine School of Music in Washington, DC presented a concert of Laitman's songs with soprano Lisa Shaw. The concert featured the world premiere of 3 new Dickinson settings, "One Bee and Revery," and the public premiere of Laitman's Dana Gioia cycle, *Becoming A Redwood*." Laitman's song "Men with Small Heads," from the cycle of the same name (settings of Thomas Lux) recently won "Best Song" in the 2004 American Art Song Competition.

On June 10<sup>th</sup>, **Mary Lou Newmark** premiered her multimedia work about the homeless, *Street Angels*, in Los Angeles. The music was a combination of live performance and recorded soundscapes with Mary Lou performing on electric violin, percussionist John T. Coker, four actor/speakers and image projection. The work was inspired by a series of paintings of homeless people by artist Robert Fisher of Vermont.

**Jeannie Pool** has been appointed adjunct faculty at Mount Saint Mary's College in Los Angeles where she teaches music history, theory and solfege. She studied Gregorian chant on a post-doctoral fellowship in the summer of 2004 with the Monks of

## ASCAP Adventurous Programming Awards Presented at Chorus America Conference in Pittsburgh

**T**he American Society of Composers, Authors and Publishers (ASCAP) honored four choral ensembles for adventurous programming during the 2003-04 concert season, at the Chorus America Annual Conference at the Omni Franklin Hotel in Pittsburgh on June 17. The Awards, offered annually to constituent members of Chorus America, are presented in appreciation for performances of music written within the past twenty-five years.

In presenting the Awards, ASCAP's Vice President of Concert Music, Frances Richard commented: "2004 marks the twelfth year ASCAP has presented these awards, and the 90th anniversary of the founding of ASCAP. In 1914, our courageous founders, with Victor Herbert in the forefront, fought to protect their rights as creators all the way to the Supreme Court of the United States, where Chief Justice Oliver Wendell Holmes wrote the historic decision affirming their rights. Today ASCAP has over 180,000 members and these awards are presented in their name, to those whose excellent performances of the music of our time enriches and replenishes the great choral repertory. On behalf of the composers whose music you presented this past season, we thank you."

For the second year, the ASCAP/Alice Parker Award was presented. The prize was established in 2003 to honor legendary ASCAP choral composer and conductor, Alice Parker, in celebration of her 75th year. The award is presented annually to the choral ensemble that expands the mission of the chorus by presenting challenging repertory to its audience in new ways. The ensembles honored with plaques and cash awards were:

### Youth/Children's Chorus Category:

San Francisco Girls Chorus

Susan McMane, Artistic Director

### Alice Parker Award:

Bella Voce (Chicago, IL)

Anne Heider, Artistic Director

### Adult Chorus Awards (two awards):

Opus 7 (Seattle, WA)

Loren Pontén, Artistic Director

South Bend Chamber Singers (Notre Dame, IN)

Nancy Menk, Conductor

Roberta Q. Jackson, Artistic Director

Established in 1914, ASCAP is the world's largest performing right organization with over 180,000 composer, lyricist and music publisher members. ASCAP is committed to protecting the rights of its members by licensing and collecting fees for the public performance of their copyrighted works, and distributing royalties to the

Society's members. ASCAP's repertory includes the entire spectrum of music - from pop to symphonic, rock to gospel, Latin to country to jazz, rhythm and blues, and music for theater, film and television. ASCAP's Board of Directors is made up solely of writers and publishers, elected by the membership.

## ASCAP Names Year 2004 Orchestra Awards for Adventurous Programming at ASOL Conference in Pittsburgh

**F**or the 47th consecutive year, orchestras demonstrating exceptional commitment to contemporary composers were honored at the American Symphony Orchestra League's National Conference, which was held on June 16 in Pittsburgh. The annual ASCAP (American Society of Composers, Authors and Publishers) Adventurous Programming Awards recognize American orchestras whose concert programs prominently feature music composed within the last twenty-five years.

The Awards were presented at the David L. Lawrence Center at the annual conference of the American Symphony Orchestra League. Introducing the Awards presentation, Frances Richard, ASCAP's Vice President of Concert Music, said, "These awards recognize the most vital advocates of the music of our time. Just as we rebuild our concert halls and replenish the ranks of our orchestras, ASCAP congratulates those orchestras and their music directors who enrich the repertory and keep our great concert music tradition vibrant and alive."

Richard introduced ASOL Board member Michael Morgan, an exciting, young American conductor and strong advocate of the composers and music of our time, who presented the 2004 ASCAP Awards. Morgan is currently the Music Director of the Oakland East Bay Symphony, the Sacramento Philharmonic, the Oakland Youth Orchestra, and Artistic Director of the Festival Opera of Walnut Creek (CA).

In her remarks, Richard announced that 2004 marked the 90th Anniversary of the founding of ASCAP. The Society was established in 1914 by founders including Irving Berlin, John Philip Sousa and Victor Herbert, who was at that time was the Music Director of the Pittsburgh Symphony. Today, ASCAP is the world's largest performing right organization with over 180,000 composer, lyricist and music publisher members. ASCAP is committed to protecting the rights of its members by licensing and collecting fees for the public performance of their copyrighted works and distributing royalties to the Society's members.

ASCAP's repertory includes the entire spectrum of music -- from pop to symphonic, rock to gospel, Latin to country, to jazz, rhythm and blues, and music for theater, film and television. ASCAP's Board of Directors is comprised solely of writers and publishers, elected by the membership.

The complete list of award winners are:

**John S. Edwards Award for Strongest Commitment to New American Music:**

American Composers Orchestra,  
Steven Sloane, Music Director & Conductor,  
Robert Beaser, Artistic Director

**Morton Gould Award for Innovative Programming:**

Los Angeles Philharmonic,  
Esa-Pekka Salonen, Music Director

**Leonard Bernstein Award for**

**Educational Programming:**  
San Francisco Symphony,  
Michael Tilson Thomas, Music Director

**Awards for Programming of Contemporary Music:  
Orchestras with Annual Operating Expenses  
more than \$13.6 Million:**

First Place -- Seattle Symphony,  
Gerard Schwarz, Music Director  
Second Place -- The Cleveland Orchestra,  
Franz Welser-Möst, Music Director  
Third Place -- Chicago Symphony Orchestra,  
Daniel Barenboim, Music Director

**Orchestras with Annual Operating Expenses  
\$5.2 - \$13.6 Million:**

First Place -- Colorado Symphony Orchestra,  
Marin Alsop, Music Director Laureate  
Second Place -- The Buffalo Philharmonic,  
JoAnn Falletta, Music Director  
Third Place -- The Nashville Symphony Orchestra,  
Kenneth Schermerhorn, Music Director & Conductor

**Orchestras with Annual Operating Expenses  
\$1.625 - \$5.2 Million:**

First Place -- Brooklyn Philharmonic,  
Robert Spano, Music Director  
Second Place -- Dayton Philharmonic Orchestra,  
Neal Gittleman, Music Director & Conductor  
Third Place -- Tucson Symphony Orchestra,  
George Hanson, Music Director & Conductor

**Orchestras with Annual Operating Expenses  
\$420,000 - \$1.625 Million:**

First Place -- Boston Modern Orchestra Project,  
Gil Rose, Artistic Director  
Second Place -- Berkeley Symphony Orchestra,  
Kent Nagano, Music Director & Conductor  
Third Place -- Albany Symphony Orchestra,  
David Alan Miller, Music Director & Conductor

**Orchestras with Annual Operating Expenses  
\$420,000 or less:**

First Place -- Camellia Symphony Orchestra,  
Eugene F. Castillo, Music Director & Conductor

Second Place -- Meridian Symphony Orchestra,  
Claire Fox Hillard, Music Director & Conductor  
Third Place -- Northwest Symphony Orchestra,  
Anthony Spain, Music Director

**Collegiate Orchestras:**

First Place -- Univ. of Michigan Symphony Orchestra,  
Kenneth Kiesler, Music Director  
Second Place -- Brown University Orchestra,  
Paul Schuyler Phillips, Music Director & Conductor  
Third Place -- Lamont Symphony Orchestra,  
Lawrence Golan, Music Director & Conductor

**Youth Orchestras:**

First Place -- Orange County High School  
of the Arts Chamber Orchestra,  
Christopher Russell, Music Director  
Second Place -- Etowah Youth Orchestras,  
Michael R. Gagliardo, Music Director & Conductor  
Third Place -- New Jersey Youth Symphony,  
Barbara H. Barstow, Artistic Director

**Festival Orchestras:**

First Place -- Cabrillo Music Festival,  
Marin Alsop, Music Director & Principal Conductor

**Award for American Programming on Foreign Tours:**

First Place -- Minnesota Symphony Orchestra,  
Osmo Vänskä, Music Director

**Guidelines** *Continued from page 3*

- Send copy of complete program with title, composers and performers to the editor of Composer/USA.

**IV. Chapter Annual Fiscal Report (Due September 1st)**

**Name of Chapter** \_\_\_\_\_

**Year: July, \_\_\_\_\_ to June, \_\_\_\_\_**

**INCOME:**

- Contributions
  - Gifts (itemize)
  - Grants (itemize)
  - Donations (itemize, including in-kind)
- Concert Income
  - Ticket Sales (itemize by event)
  - Publicity/Advertising
  - Refreshments/Concessions
- Member Dues
- Investment Income
  - Stocks/Bonds
  - Savings Account Interest
  - Checking Account Interest
- Recording Sales (CD's etc.)
- Miscellaneous Income
  - Yard Sales
  - Other Fundraisers

**TOTAL INCOME** \_\_\_\_\_

**EXPENSES:**

- Mailouts/Postage
- Concerts: performer fees, hall rental, publicity
- Fundraising expenses
- Chapter-sponsored scholarships and awards
- Other

**TOTAL EXPENSES** \_\_\_\_\_

## BOOK REVIEWS



### **Gustav Mahler: A Life in Crisis** by Stuart Feder

Yale University Press; \$39.95  
353 pages; ISBN: 0-300-10340-9

The brilliant composer and conductor Gustav Mahler had a remarkably troubled personal life. Both of his parents died in 1889, leaving him the reluctant head of a household of siblings. Later, he endured a nearly fatal medical ordeal in 1901. He was subject to anti-Semitism throughout his career in Vienna, and eventually converted to Catholicism as a result. His ten-year marriage to Alma Maria Schindler was perpetually strained due to their nineteen-year age difference, his identity problems, and the death of their daughter, Maria Anna, at the age of five.

Yale University Press has published the tragic and gripping story *Gustav Mahler: A Life in Crisis* by trained psychoanalyst and renowned music scholar Stuart Feder. At once a sophisticated consideration of Mahler's work and a psychologically acute portrait of the life events that shaped it, this book extends our thinking about one of the great masters of modern music.

In 1910, a year before his death, Mahler had a lengthy, though informal, consultation with Sigmund Freud in Leiden, Holland. Mahler had just discovered that his wife was having an affair with the architect Walter Gropius—a revelation that precipitated a major life-crisis. Although Mahler left no record of what transpired during their four-hour walk, Stuart Feder has substantially reconstructed what took place on the basis of Alma's diaries and letters, as well as Freud's reminiscences twenty-five years later. The encounter with Freud frames this rich psychological biography of Mahler, and also represents the culmination of a series of psychological traumas that defined Mahler's life. Feder shows that with each major crisis Mahler triumphed over his trauma and emerged to produce a new major musical work. But after the discovery of his wife's infidelity, Mahler broke down, and could not recover. Mahler never completed his *Tenth Symphony*—his anguished notes are scrawled across the manuscript revealing his troubled state. He became ill and died soon after in 1911.

-- Brian McKay

Yale University Press; P.O. Box 209040;  
New Haven, CT 06520-9040  
[brian.mckay@yale.edu](mailto:brian.mckay@yale.edu); 203-432-0971

### **First Nights at the Opera** by Thomas Forrest Kelly

Yale University Press; \$35.00  
441 pages; ISBN: 0-300-10044-2

Throughout the eighteenth and nineteenth centuries, opera was the grand entertainment in Western culture. In *First Nights at the Opera*, Thomas Forrest Kelly narrates the social history of European opera during its golden age by re-creating for us the premiere performances of five influential operas:

- Handel's *Giulio Cesare* (London, 1724)
- Mozart's *Don Giovanni* (Prague, 1787)
- Meyerbeer's *Les Huguenots* (Paris, 1836)
- Wagner's *Das Rheingold* (Bayreuth, 1876)
- Verdi's *Otello* (Milan, 1887)

What was it like to be there, to see and hear and perform these operas for the very first time? Kelly takes us behind the curtains to introduce us to the nervous composers, the anxious impresarios, and the performers who had never sung these words to an audience before. Members of the audience, eager with expectation, take to their seats and boxes: What will appear on stage? Will someone miss a line? Will it be a triumph or a humiliation for the composer?

We now know the judgments of history, of how these operas and others have been revered and repeatedly performed. But there was a time when each was a cutting-edge contemporary music-drama, and it is those moments that Kelly recaptures here.

Kelly sets the scene for each, describing the cities in which the premieres took place; the concert halls, audiences, conductors, and singers; the sound of the music when first played, the arias when first sung; and the popular and critical responses as found in reviews, letters, memoirs, and newspaper articles. The abundant illustrations situate the look of the times, the people, the place, and the performance. Kelly also shows us how performance styles and conditions have changed over time and what music reveals about the societies that produce it.

Richly illustrated and briskly narrated, *First Nights at the Opera* is a glittering introduction to the world of opera and will delight aficionados and neophytes alike. A discography, by Robert Dennis, guides readers to interesting recordings for each of the operas.

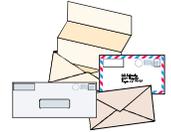
--Brenda King

Yale University Press; P.O. Box 209040;  
New Haven, CT 06520-9040  
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## LETTERS

Dear NACUSA:

As an aging decomposer, I am taking the easy way out in sending you a generic version of the recent car trip that Mary and I took to Baton Rouge, LA. So buckle your seat belts for a virtual trip so many of you asked for.



A letter from Dr. Ronald D. Ross, Dean of the Louisiana State University College of Music & Dramatic Arts, reads as follows: "We are so pleased you have agreed to allow us to honor you as the 2004 LSU School of Music Alumnus of the Year. The Alumnus of the Year presentation will be part of our Second Annual Music Alumni Weekend, which is scheduled for March 26-27, 2004. As I discussed with you, we would like you and wife, Mary, to stay over into the next week to attend a concert by the LSU Wind Ensemble scheduled for Tuesday, March 30, 2004. Part of that concert will be devoted to performances of your music."

Mary and I just returned Sunday from this very delightful visit to the university where I acquired three degrees in the 30s. It was great fun to visit with the few old timers left about the Huey Long days and enjoy the innovations that have come about over the many past years.

I visited with the new crop of young composers at the LSU Composers Forum which was established by my former student Dr. Dinos Constantinides, and heard a fine performance of my *Overture for Strings* by his Louisiana Sinfonietta. Other works of mine performed during the week's celebration were: *Nocturne* and *Three Nationalities* for piano played by Willis Delony, *Scherzo for Clarinet and Piano* by Sarah Todd, clarinet & Willis Delony piano, *Four Songs: Mountain Meditation, Dusk, The Passing of John Blackfeather, and Michigan Morn*, Steven Rushing, baritone & Willis Delony, piano. And finally, two terrific performances by the LSU Wind Ensemble of two of my early works, *Missouri Shindig*, with Judy Hung from Taiwan playing the old fiddle tune *Give the Fiddler a Dram* with the band, and *La Fiesta Mexicana* conducted by Frank Wickes.

Another highlight of the week was a special display set up in the music building by our MSU Library friend Mary Black Junntonen scores, books and early LSU photos & letters relating to my LSU days. What a pleasure to have her fly down for this occasion!

Mary and I were especially impressed with the accommodations, parties and general Southern Hospitality! And, as if we had not had enough love and



## Join NACUSA

hospitality, we came back to Green Valley by way of Mary's son and family in Aledo, TX and my grand daughter and family in Georgetown, TX.

And we have many to thank for making this a memorable occasion. The great conductors and performers, of course, and faculty members Ruth Alese (the Dean's secretary and our number one friend & tour guide), Willis Delony (Director of the Jazz Ensemble & a terrific musician), Cary Byrd, Director of Alumni Relations and the solver of everyone's problem!

And finally, the last but definitely not the least, a beautifully engraved plaque inscribed as follows:

THE ALUMNI AND FRIENDS OF THE  
LSU SCHOOL OF MUSIC PRESENT 2004  
ALUMNUS OF THE YEAR AWARD TO  
H. OWEN REED, PhD  
BM, 1934; MM, 1936  
For A Distinguished Career In  
Composition Spanning Seven Decades March  
27, 2004

--H. Owen Reed Ph.D.  
[homlreed@cox.net](mailto:homlreed@cox.net)  
<http://www.lilaclane.com/howenreed/>

Dear NACUSA:

I'm Anne Peterson from the Palo Alto, CA area chapter of NACUSA. Some of you might be interested in a short piece I just wrote, for soprano or high alto or tenor, for flute or violin, and for keyboard accompaniment. It's called *Cougar Love*, and it's a response to a recent incident, where a mountain lion wandered into Midtown, Palo Alto, took refuge (he thought) for a nap in someone's backyard tree, and, because there were 3 elementary schools nearby, about to get out, the police came and shot the big cat down. There was quite a public outcry, feeling sorry for the mountain lion, and its last photo (in the paper) is beautiful and sad. I do feel that the police acted rightly, but I feel love and compassion for that lovely, frightened creature. So, I came up with this little song. It's kind of a half-dissonant lullaby, ending uncertainly, as we aren't sure what to do, should this occur again! I will sell copies for \$7 (including postage). Interested folk may email me at [awpgmusic@yahoo.com](mailto:awpgmusic@yahoo.com). Thanks.

--Anne Peterson

Dear NACUSA:

It is a pleasure to get in touch of you. I like to know how everybody is doing right there right here terrible protected by bars in prison.

I am a composer of Spanish music songs I have become by purpose. I am 52 years old, and I became a composer a year ago by accident anyway is a long story to explain. First, I like to know, if this is the right place for my music songs to be registered. I have all kinds.

I am from Mexico. I came from Mexico to California in 1973 so I have been there for about thirty years. Can you write back, and explain me if I am right if you take my music song here if not, tell me where? Sorry about my bad writing. I will be waiting for you to tell me about please. (I will be happy to become a member.) Your friend,

--Silverio Guidino de Dios  
75049-B1; PO Box 1560  
Pecos, TX 79772

*Editor's note: If anyone can respond to Mr. Dios, I am sure he would be most appreciative.*

### Composers Opportunities

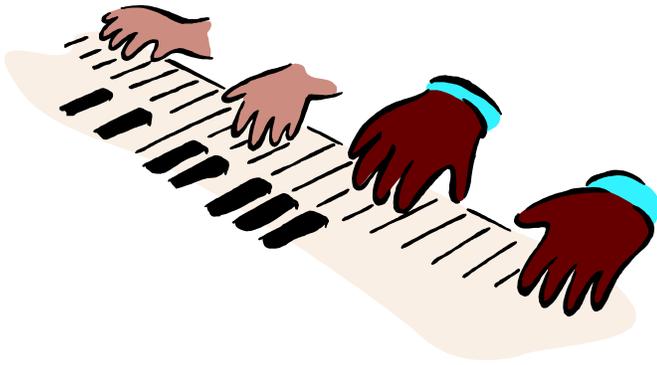
**LIAC** (Long Island Arts Council) at Freeport is now sponsoring its second International Musical Composition Contest, open to composers of all ages, around the world. The work should be for any solo instrument, demonstrating the special qualities and capabilities of that instrument, with, or without accompaniment (piano only), from 3 to 10 minutes in duration. The winning piece will be performed in the year 2005, and the composer will be awarded \$500. Deadline for submission is a postmark no later than Dec. 31, 2004. Judging will take place in January. Entrants should include a page containing their name, address, phone, e-mail, a brief bio, and a check made out to LIAC for \$15.00. A CD or audiotape of the work is required. If the material is to be returned, a self-addressed, stamped envelope should be included. LIAC cannot assume responsibility for loss or damage in transit. For return of foreign scores, please attach an international reply coupon to the enclosed return envelope. Send to: Composition Contest, LIAC at Freeport, 130 E. Merrick Rd., Freeport, NY 11520. For further information, write, phone (516) 223-2522, fax (516) 223-6991, or e-mail: [huray@optonline.net](mailto:huray@optonline.net).

The **San Francisco Song Festival** and the **Florestan Recital Project** (Boston) proudly announce the second annual **American Art Song Competition for Composers**. Postmark deadline 12/15/04. The competition encourages submissions from composers of art song who are current residents or citizens of the North American continent. Three cash awards are available. Winning compositions will receive a cash prize and have their winning works performed at a showcase recital on the 2005 concert series of the SFSF. In addition, one song cycle will be chosen to be published through Classical Vocal Reprints (New York), if not previously published. This sweepstakes winning work will also be performed in Boston on the 2005 concert season of the Florestan Recital Project. Submissions will be accepted from composers in three broad categories: Student Composers, Emerging Artists, and Established Professionals (see SFSF website for category

definitions). Composers in all categories may submit anonymous entries of song cycles/collections for solo voice and accompaniment, with one optional obbligato instrument. The prize amounts will be \$500 for each winning song cycle. There are no time limits or stylistic/language restrictions for any category. No electronic scores, MIDI or tape pieces will be considered. Piano reductions of orchestral works for solo voice will be accepted and judged on the merits of the piano reduction as accompaniment. The application fee is \$40 for each song cycle or collection. For more information please visit the San Francisco Song Festival website: <http://www.sfsongfestival.org>. Contact: Bruce Rockwell, SFSF Director; Phone: 415-664-0644.

NUVOVOXSM requests submissions of unpublished songs for the sixth **Diana Barnhart American Song Competition**. Entries shall be for soprano and piano, with English/American language text. **SUBMISSION PROCESS:** The composers name should not appear in the score. For each entry, please include with the score a separate sheet with the name, address and phone number of the composer, the name of the song and the author(s) of the text(s). (The rights to all texts must be secured; entries with texts that are not public domain must include documentation of rights.) An audio recording for each entry would be helpful, but is not required. To help cover administrative costs, please include \$7 for each entry. There is no limit to the number of entries per composer, and the entries may be sent together. Make checks payable to: Composer Services Inc. Previous entries will not be considered. Please submit legible entries to: The Diana Barnhart American Song Competition; 340 Rices Mill Road; Wyncote, PA 19095; Deadline for submission: December 15, 2004. **PROCEDURES:** Songs will be judged by NUVOVOX on their harmonic and textual interest, their melodic beauty and their overall artistry. First prize: \$500. Entries that achieve the final round will be performed in a Public Audition at the Diana Barnhart American Song Competitions & ConferenceSM featuring Jennifer Lane and Libby Larsen, on February 26, 2005 at Wayne Presbyterian Church in Wayne, PA (suburban Philadelphia) these participants will be notified in advance of the Conference.

*Continued on Page 14*



## Piano *Continued from page 6*

carefully determine fingerings and stick to them (unless it becomes necessary to change; some fingerings that work fine at slow tempos won't be best at the final tempo required, but try to pick ones that will serve at the ultimate tempo). In connection with fingerings, even if the first time through the intuitive fingerings work well and you decide to keep them, if they differ from the editorial suggestions – mark them in the score! You may play the piece many times with no trouble, then one day, perhaps after not having played it for a few days or more, suddenly notice the editorial fingerings and instantaneously forget which one you used, and wonder for a nanosecond (enough time to cause a mistake) whether that's the one you used or not. In other words, if you're going to use the printed music at all, be sure what's on the page is the same as you've been practicing. No sense making things harder than they are already.

- Confront problems head-on; they will not go away or get better by themselves, and only become worse and more difficult to correct later. This is inescapable. There is absolutely no point in practicing a piece from beginning to end only to stumble through a difficult spot, hoping that in time, somehow, magically it will get better. It's possible to do that forever and never have the problem corrected.
- Of course take difficult passages out, isolate them, and apply whatever degree of attention is required to get them on par with the rest of the piece, but get in and out of the passage at different points occasionally. If the same starting and stopping points are used each time, psychological boundaries may develop causing those "seams" to become unsure. Further, it's good music reading practice to start in mid-phrase, on weak beats, or other seemingly illogical places to begin.
- Slow, sure practice is essential. Without accuracy, the music is lost. At some point, however, pieces do have to get up to the desired tempos, so this will necessitate pushing the limit occasionally, even at the cost of sacrificing some small degree of precision. How much of this can be done without losing ground in accuracy varies with individuals; some people can make progress, it seems, with less slow deliberate practice than others. This has to be a judgment call based on personal experience and the wisdom of the teacher.
- Always stay connected to the MUSIC. Don't let the piece become just a matter of playing pitches. I find whenever I'm having trouble with the notes, it usually seems to be at times when I'm feeling the music the least. Even when practicing at a tempo very much slower than indicated, it is still possible – essential – to play musically. If you can't maintain the musicality, phrasing, dynamics, articulation, slowly, then you can't do it at the faster tempos either. If one really has control of a piece, it can be played musically at a variety of tempos (perhaps not as effectively, but in terms of control and maintaining of the musical fabric).

Of course many readers will know of items I've left out; good ideas on better playing and practice are far more numerous than these, and many may disagree with some of those I've listed. But they have helped me. At this point I'm no longer sure which of them I've discovered independently and which were taught, forgotten, then rediscovered, but I suppose it doesn't matter. The main thing is that one benefit from them. I wish it hadn't me taken so long to recognize their value and apply them.

*Dr. Mickie Willis is a frequent contributor to ComposerUSA. He is a composer and jazz pianist who has composed film and commercial music in addition to his concert works for live performance. He is the former Education Program Director for the Louisiana State Division of the Arts and a member of the Mid-South Chapter.*

**"One of the things that I like most about your book is its concise, clear and plain-English nature. . . . It is a very fine, written springboard for the necessary physical, kinesthetic learning process. I will certainly introduce it to my piano students of all levels and require my piano pedagogy students to read it. . . . You have done us all a great service."**

Barbara Lister-Sink, Piano Pedagogue and Clinician, Winston-Salem, NC

**"[Your book answers] what one needs to think about and actually do while playing. . . . [thank you] for such a concise, dynamically written handbook that everyone, not just aspiring adult students, should own."**

Nell Schaenen, Amateur Pianist, Sanibel Island, FL

**"I love it! Everything you say just makes so much sense. I wish I could have read it and had my first piano teacher read it 10 years ago."**

Andrea D. La Vigne, Piano Performance Major, University of Texas at Tyler

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***Music by from Mexico, Europe and Latin America***

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**Desirée Halac, mezzo**

**Max Lifchitz, piano**

**Wednesday, May 5, 2004 at 8 PM  
Christ and St. Stephen's Church, NYC**

## Member News *Continued from page 8*

Solesmes, in France. During the spring of 2004, she was doing film music preservation work at Paramount Studios in Hollywood, where she discovered more than 260 early sound film scores (composers' sketches) from the late 1920s and early 30s, thought to have been lost.

**David Rubinstein's *One-Note Concerto*** was premiered at the Santa Fe New Music YouthFest on June 5 and 6 in two concerts at Albuquerque and Santa Fe, New Mexico. In May, the NewMusicBox website featured a webcast performance of his ***Ping Pong Prelude*** at the Avian Orchestra's concert "Play Ball!" given at Arts at University Settlement, New York City.

**David P. Sartor** was guest composer and conductor at California State University Bakersfield from June 3-5, in a mini-residency co-sponsored by the University and Meet The Composer Inc. Over the three days Sartor was featured in a number of events, including master classes and discussions of his music with students, area musicians and the public. The residency concluded with a Saturday evening concert by the CSUB Concert Band in which Sartor conducted his ***Synergistic Parable***, winner of the American Bandmasters Association's Ostwald Award for Symphonic Band Music Composition.

## BROADCAST MEDIA

**Mike Barnett's** work ***Lunar Rhapsody*** for piano solo was broadcast on Colorado Public Radio on June 14. The piece was performed by David Korevaar on the show called Colorado Spotlight that features Colorado composers and performers.

## AWARDS

**Peter Blauvelt** received the 2003 grand prize (there are several categories) for the Composers Guild competition in Utah. The piece in question was his ***First Symphony***. His ***Second Symphony*** was a finalist in the Fresh Ink competition in Jacksonville, FL. It got two of its three movements premiered on May 14.

**Lisa Renee Ragsdale** of Minneapolis MN has received \$5,000.00 from the Jerome Foundation in CCP (composers commissioning program) funding to compose her 3rd Woodwind Quintet. Tentative date for performance of this new Quintet is late summer or early fall of 2005.

## PUBLICATIONS

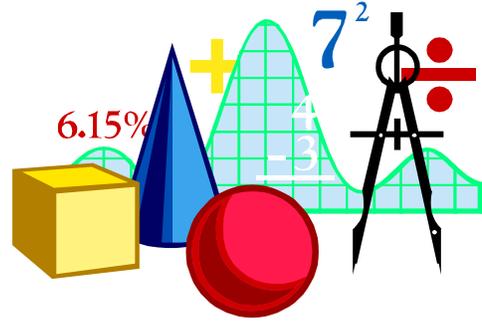
**Al Benner: *Illumination*** (string orchestra; CP#050) and ***Blessed Sacrament*** (organ; CP#322) by Conners Publications.

## NEW MEMBERS

**Nurit Barlev:** Palo Alto, CA  
**Jay Charles Batzner:** Mission KS  
**Glen Paul Crytzer:** Tallahassee, FL  
**Aaron Einbond:** Oakland, CA  
**Jason A. Freeman:** Miami, FL  
**Kenneth David Froelich:** Bloomington, IN  
**Jeffrey Hoover:** Washington, IL  
**Maria A. Niederberger:** Johnson City, TN  
**Alison Passell:** Salinas, CA  
**Christopher Prosses**  
**Brian Rice:** Charlottesville, VA  
**Norman D. Rodger**  
**Carol Worthey**

## Composers Opportunities *Continued from Page 13*

The winner will be performed as part of the gala performance concert later that evening. Other benefits include possible limited-edition publication. Scores cannot be returned, but composers will be notified of the results of the competition by mail. Questions about the competition, other competitions, or the conference may be directed to [diana.barnhart@verizon.net](mailto:diana.barnhart@verizon.net), go to [www.nuvovox.com](http://www.nuvovox.com), or call (215) 886-0606 and leave a fax number (when possible) and phone number. (The Diana Barnhart American Song Competition is one of four composition competitions associated with the Diana Barnhart American Song Competitions & Conference.)



## Hearing *Continued from page 16*

The special virtue about this concept is that it is a single, common pedagogical approach, useful to help audiences to understand most of the "difficult" music of the twentieth century. Even though the various composers had different techniques and thought they were doing very different things, each has his/her own "sound," and can be identified statistically by that sound even when no other features are discernable. Such compositional techniques as total serialization, indeterminacy, stochastic music, aleatory, chance composing, graph scores, quotation music, total theater music, electronic music, free atonality, sound mass, and many more techniques, produce sonic results which can be defined unequivocally only in statistical terms. That is to say, they have an "average" or "typical" sound by which they may be identified. Some of these composers, particularly John Cage and Iannis Xenakis, discuss statistical procedures in their writings. Others do not, but in all cases, statistics provides the common tool for understanding their work in sonic terms. To be more specific, even in scores which look and sound like "trackless wildernesses," or scores with materials so diverse as to seem to contain "a little of everything," there will be a characteristic sound of the whole, a kind of sonic gestalt, that can be identified by ear when the intelligent listener has learned to hear it. In many cases, this will be the only audibly distinguishing feature, even though the composers and performers write and talk about many other things. Each of these composer's techniques produces a specific, statistically distinguishable sound which listeners can learn to hear. One might even imagine statistical ear training as a music theory classroom technique of the future.

Understanding the avant-garde music of the second half of the twentieth century is the matter of learning to hear the laws of large numbers at work in the sound of musical compositions and the styles of composers.

*Dr. Robert Ehle is Professor of Music Theory and Composition at the University of Northern Colorado.*

# NACUSA

National Association of Composers/U.S.A.  
P.O. Box 49256, Barrington Station  
Los Angeles, California 90049

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## Election Notice

### Vote Now!

**Y**ou now have the opportunity to make your voice heard by voting in the 2nd annual NACUSA election for Board Member-at-large. Please exercise this very important privilege of NACUSA membership by examining the candidates' statements and then voting. Deadline for receipt of ballots is **December 10, 2004.**

CANDIDATES:  
(please vote for one)

\_\_\_\_\_ Daniel Adams

\_\_\_\_\_ Timothy J. Brown

\_\_\_\_\_ Moses Mark Howden

You may cut this article out and mail the ballot with your name to: Dr. Barbara Bennett, Department of Music, 900 University Avenue, 137 ARTS, University of California at Riverside, Riverside, CA, 92521 OR you may e-mail your votes (please include your name on the e-mail) to: [barbara.bennett@ucr.edu](mailto:barbara.bennett@ucr.edu).

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*Read each candidate's  
statement on page 6.*

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## Hearing Statistically

by Robert Ehle

**C**an you hear statistics? Incredible as it may seem, you clearly can. How many times have you heard a piece of music new to you and responded by saying that it had a "typical Berlioz sound" or "it sounds like Shostakovich to me." Or we might say that Brahms' *Lullaby* "sounds like all his other compositions, but in miniature." In each case, we are listening statistically and saying something about a single large composition or group of compositions that is about their average sound.

Composers of the second half of the twentieth century have made "Statistical hearing" the hallmark of their composing. Drawing on certain logical consequences of the twelve-tone technique, such as the idea that you can no longer hear the melody, or a chord progression, because there aren't any, these composers have composed for a "statistical" sound, rather than melodies or chords, the way composers of the past did. This is the common feature of compositions by composers as diverse as Pierre Boulez, Karlheinz Stockhausen, Luciano Berio, Iannis Xenakis, John Cage, Krzysztof Penderecki, Elliot Carter, George Crumb, and Witold Lutoslawsky, in fact, any composers who avoid melodies and chords and use systems in composing, will achieve a predominantly statistical sound. The statistical effect will be even more pronounced where no local contrapuntal rules apply. Xenakis tells about this in his book, *Musique formelle*. Composers of the first half of the twentieth century also worked to achieve statistically audible effect: the twelve-tone technique seeks to average out the occurrence of the pitch classes, pan-diatonicism seeks to randomize the occurrences of the diatonic pitch classes, pointillism seeks to randomize the distribution of octave klangfarbenmelodie seeks to randomize the use of tone color and indeterminacy seeks to randomize pitches.

*Continued on page 15*