

# Composer USA

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*This article is really two articles in one, but since the first topic deals with something nearly every one of us is interested in and the second, I suspect, many are also interested in, AND since there are some related issues between the two, we may as well talk about them together. --MW*

by Mickie Willis

## Listening to Music Live vs. Recorded and . . .

It is more or less the conventional wisdom among musicians that the experience of listening to music in live performance is better than listening to recordings. I have no argument to make against this, only some observations about the relative merits and disadvantages (yes, there are some disadvantages to attending live performances) of live music and a few sometimes under appreciated advantages of recorded music.

First and most obviously there's the matter of convenience. This sounds like laziness but it's a reality. Most of us have full-time jobs, professional responsibilities of one sort or another, not to mention our families and personal lives. True, most concerts are at night or on weekends. But we're TIRED! Many, many times there are notices of a concert that I really want to hear, but by the time 7:00 or 8:00 pm rolls around, the enthusiasm has dwindled. Weekends are better, but again, various obligations often interfere. So chalk up one distinct advantage of recorded music: We can have it at our convenience -- not an inconsequential consideration since it means we're able to listen to more of it, and perhaps even better. Some may say that the environment of a concert space allows for more attention, whereas listening in other places such as a car or at home allows for more distraction. But listening to recorded music can be a quality experience, and with more ease than attending concerts, if we plan for it and make good decisions about our tools for realizing recordings.

And it's not as though live performances are free of distractions. Certainly most concertgoers are well behaved -- I don't mean that kind of distraction -- but the distraction of the players themselves. It's usually considered that one of the advantages of seeing the performance as well as hearing it is that one gets to see the interaction of the player with their instrument, to understand the body language that is part of musical performance. And to be

sure, this is an essential part of playing an instrument well. To audience members who do not play, the body movements of performers may seem like a bit of theatrics. But the physicality of performance is part and parcel of playing music well and expressively. And observing this is indispensable for those listeners who are performers. So for them, particularly, there is much to learn by seeing the music performed; the insights observation gives into the art of playing are inestimable. But I question whether it is that essential for the enjoyment of the music itself. In a way, a case might be made that if the gesture and nuance of music cannot be fully communicated to the listener through the medium of sound alone, the compositions and/or performances must be lacking.

Humans, like most higher animals, are stimulated by the presence of others in social environments. This mild excitement is part of the pleasure of being at social functions. And that stimulation, some could argue, makes one more attentive, more receptive to the music. But speaking only for myself,

I'm usually a little distracted by people around or by some visual features in the environment, and many times even by the actions of the performers, the



non-musically expressive kinds, I mean, such as wiping hands or instruments, shaking spit from horns, rosinning bows, tuning, throat clearing, seat adjusting, hand wiping, even facial expressions. With recordings there are none of the visual distractions and generally fewer of the audible ones too. But doubtless other listeners may concentrate as well in a crowd as alone. It's probably more a matter of differences in personalities. For many concertgoers, it's probably less about the music alone than about the full experience. And for some it may even be just a social event, a place to bring guests or an excuse for an evening on the town. And that's fine, even very beneficial. For just as almost surely well-publicized and popular Broadway plays would not run nearly as long as many do, without the influx of audiences made up of out-of-town visitors who, when in New York, feel it expected of them to see a play and report the experience to friends and acquaintances upon their return, I doubt that without revenues from those who attend symphony concerts more as a social outing than to hear music, the orchestras could continue to exist without complete subsidization -- which is nearly the case now. This no doubt partially accounts for why so many orchestras have become essentially sonic museums.

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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!

Aaron Johnson has accepted the appointment of Chapter Coordinator, a new position on the National Advisory Council authorized by the Board of Directors. Aaron's extensive leadership experience in the Mid-South Chapter will be valuable as he and the chapter leaders find a way to accomplish their objectives given the limited time and resources they have available. Some of the challenges that have been raised by the various chapters this year include how to reach a wider audience, increase membership, obtain concert funding, present more composers, gather local event insurance information, and report concert programs and reviews.

In accepting this appointment, Aaron wrote, "This sounds like a great position that I would love to fill. I will start familiarizing myself with the chapter guidelines this weekend. Thanks for thinking of me for this position! Things are going well for me in St. Louis."

Have you all visited the NACUSA web site recently and seen the many NACUSA concerts announced on the Events Calendar that John Winsor has recently added? It also lists numerous concerts produced by other organizations which include works by NACUSA composers. Members and chapter representatives can easily post the announcements themselves!

NACUSA national and chapter leaders in the Los Angeles area have had a learning experience in presenting four concerts in a Spring 2004 Series of *Music by Living Composers*. Here are seven "lessons" we learned:

- 1) Local Arts Councils are a source of funding for non-profit arts organizations such as NACUSA, especially for chapters who have an officer, concert producer and/or composer as residents.
- 2) Funders are likely to allocate a much lower amount than requested.
- 3) Facility fees can change during the interval between the initial estimate and issuance of a written contract.
- 4) It is necessary to purchase event insurance for venues where a NACUSA national or chapter officer or concert producer is not already on the venue staff to be a sponsor.
- 5) Keeping in contact with key civic and community personnel is key to success.
- 6) Much publicity, patience and time are required to establish venue awareness where none has previously existed.
- 7) The challenge is to find a venue with a built-in audience.

Here is the brief narrative:

In the Fall of 2003, I learned that there would be money available for Culver City arts grants. As President of NACUSA and also a resident, I made presentations to the City Council and the Arts Commission to encourage them to increase Culver City's reputation as a chamber music

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## FROM THE EDITOR

AL BENNER

I need your help. Thanks to e-mail and the notice put out by our President, I have gotten a lot of member news. I am glad to get this information for I feel an important part of this newsletter is sharing your activities with others. However, as most of you who have gotten e-mail from word files that were pasted into a message know, you get all sorts of "strange markings" which I have to decipher and clean up. Also, information has been sent in any manner of ways, from in-depth publicity flyers to the bare minimum. Now I really don't mind trying to take information that is sent to me and put it in some type of format that fits the newsletter, however, for many of your contributions this is quite time consuming—especially changing titles or names from all capital letters to normal print. Over the past 10 years as editor, I have remained pretty much the same in my formatting and order in presenting your member news. A few of you have picked up on this and submit your information in that format. This has been a tremendous help. Plus, it also assures you that I will present the information exactly as you want it presented. This is not always the case when I get a mishmash of extraneous words or connecting sentences that to me are not clear. Then I am at a loss and you are at the mercy of me trying to translate and put what I think you mean in the proper format. All I am asking is that you look at the information that is presented in this issue and the order that it is presented (for example performances are date, title, performers and instrumentation, event, location) and help me by sending your information in a manner that is similar. Also, if you are on a concert with others, please keep the information you send me only about yourself unless you are sending me specific information about other members.

Since there is so much member news in this issue, there was no room for a second article or some of the usual items. Providing I do not get a similar deluge of member news, these things will once again appear in the next issue. Please continue to send me your information. I hope you have a wonderful summer! ...

### TENNESSEE CHAPTER NEWS

The e-mail for those folks interested in finding out more about the new TN chapter in the last issue was incorrect. The correct e-mail address is: [GaryKnudson@music-usa.org](mailto:GaryKnudson@music-usa.org).

### LOS ANGELES CHAPTER NEWS

We are planning two or three concerts for next season. One will again be at the Church of the Lighted Window, on March 13, 2005, on the "In Praise of Music" series directed by Jeannie Pool. She proposes a string quartet concert, with the possibility of repeating it at another location, as we did this past season. The dates and locations of the remaining programs have not been determined as yet.

David Lefkowitz is working on producing a program featuring the Debussy Trio (flute, viola, harp). A possible third program has no particular set ensemble. We would like to invite all Los Angeles Chapter members to make contact by e-mail with proposals for works to be performed. In addition to string quartets and pieces for flute-violin-harp, or smaller groups within these ensembles, other solo pieces, duos, and trios will naturally have a better chance of being selected, but feel free to propose anything up to five players. Preference will be given to those not recently performed on chapter concerts. In the interest of keeping costs under control, we will try to choose pieces of similar instrumentation for the remaining concert.

E-proposals should include exact instrumentation, duration, and approximate level of difficulty, as well as complete contact information. Scores will be requested following a preliminary selection by instrumentation. Please direct inquiries and proposals to Daniel Kessner: [dkessner@csun.edu](mailto:dkessner@csun.edu). Deadline: August 15.

### SAN FRANCISCO CHAPTER NEWS

Herb Gellis will be replacing Ilana Cotton as San Francisco representative on the NACUSA Board. He has recently been elected President of the SF Chapter.

## RECORDINGS

A brand new all **Beth Anderson** CD includes *Country Time, Torero Piece* (the 7:49 version), *Tower of Power, Peachy Keen-O, Ocean Motion Mildew Mind, Yes Sir Ree, I Can't Stand It, Joan*, and *Ode* performed by Wharton Tiers, Michael Blair, Kitty Mraw, Ana Perez, Linda Collins, Beth and Marjorie Anderson including text-sound, graphic scores, electro-acoustic, and electronic music on *Peachy Keen-O*, on Pogus 21030-2 CD, 2003. Order from [amazon.com](http://amazon.com) or write Pogus, 50 Ayr Rd., Chester, NY 10918-2409 or go to [pogus.com](http://pogus.com) for more info. Also there is another all Anderson CD called *Swales & Angels* from New World (80610-2) that includes *March Swale, Pennyroyal Swale, January Swale, Rosemary Swale, Piano Concerto, New Mexico Swale*, and *The Angel*. It can be ordered from [amazon.com](http://amazon.com) or <http://www.newworldrecords.org/>. The performers include the Rubio String Quartet, Jessica Marsten, Joseph Kubera, Gary Schneider, Andrew Bolotowsky, David Rozenblatt, Darren Campbell, and Andre Tarantilles.

**Paul Ayres:** The CD *High* containing music for high voices by Ayres is a live concert recording from St George's Hanover Square, London. The artists are Mark Wilde, tenor, Paul Plummer, piano, sopranos and altos of the Queldryk Chamber Choir, composer conducting.

**Agnes Bashir-Dzotsoeva** has a new CD called *Impressions of the Orient: Memories of Baghdad*.

**Benjamin Boone:** *The Wood Nymph of Nonacris* appears on Nina Assimakopolous' new Eutrepie CD; and *Psychotherapy*, a sax sonata, will be on Clifford Leaman's upcoming CD.

**Sondra Clark:** *Three Odd Meters*, published by Hal Leonard, is included on *Dances with Harpsichords*, Elaine Funaro's new CD available from Centaur Records (CRC2651).

**Daniel Kessner:** *Piano Sonata I-B* was recently released on the CD "Contemporary Eclectic Music for the Piano, Volume 7" with pianist Jeffrey Jacob on the New Ariel label.

**Douglas Ovens** has released a new CD of his music called *Seven Improvisations - music for solo percussion*. The CD features works for solo marimba, MalletKat and various combinations of acoustical instruments. It is available from North/South Recordings ([www.northsouthmusic.org](http://www.northsouthmusic.org)).

**Deon Nielsen Price:** *Women in Christ's Line* on Mormoniana, by Grant Johannesen, piano, Tantara Records.

**William Price:** *Suite for Saxophone Quartet* on *Theme and Variation: Anthologies Vol 1*, Treehouse Productions, CD 21681-03612; and *Three Short Pieces for Tape: Spline, Sonic Circuits X*, Innova Records, CD-119.

**Wieslaw V. Rentowski**'s two orchestral compositions, *Postlude* for string orchestra and *In Nomine* for organ and orchestra, by the Slovak Radio Symphony Orchestra, Kirk Trevor, conductor, B. Sunavska, organ.

**B. J. Rosco** has two new CDs of *Piano music* performed by Merilyn Jacobson of music published by *Connors Publications* and *Willis Music Co.* that are available for purchase through the composer.

**Harold Schiffman:** North/South Recordings (N/S R1035) has just released a CD containing three of his works: *Alma, Prelude and Variations*, and *Chamber Concerto No. 2*: The cantata, *Alma* is performed by mezzo soprano Mária Horváth, The Budafok Chamber Choir, and the Győr Philharmonic Orchestra. The Hungarian Philharmonic performs *Prelude and Variations* and Jane Perry-Camp is the piano soloist with the Accord Wind Quintet and the Akadémia String Quartet in the *Chamber Concerto No. 2: In Memoriam Edward Kilenyi*. The conductor for all three works is Mátyás Antal. Further details can be found on the North/South web site: [www.northsouthmusic.org](http://www.northsouthmusic.org).

**Robert Stern:** *Adon Olam*, Milken Archive of American Jewish Music, Naxos; *Recitative (Yom Teruah)* and *Hazkarah*, Matt Haimovitz, cello and Itamar Golan, piano, Oxingale Records; *Hazkarah*,

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

center by adding music of living composers including those who are residents. The national and chapter officers prepared an application and were successful in receiving two grants from the Culver City Arts Commission *Art in Public Places Fund*. Although the amount we received was much less than we had requested, it helped fund three of the four planned NACUSA concerts.

Unknown to us, the cost of the concert facility doubled between the time we started negotiating in the Fall of 2003, and the time we were finally presented with a written contract just a week prior to the first concert in March of 2004. We suddenly were also obligated to pay for the piano tunings and purchase event insurance, both of which had earlier been included in the lower estimate. Altogether these additional costs amounted to three times the amount budgeted by NACUSA. I quickly wrote letters protesting the situation both to the president of the venue and to a very supportive city councilman. This communication by letters, followed by a chance meeting of the three of us in a grocery store, resulted happily in two private donors offering to contribute the difference!

The *Young Composers Competition 25th Anniversary Concert* attracted several winners from various parts of the United States, as well as NACUSA composers, students and others from the community but the audience was still smaller than we had anticipated. The Fine Arts Theatre at West Los Angeles College, which was the only appropriate venue we could find within the city limits, had not been previously known in the community as a concert venue. The WLAC music students had never before been asked to return to the campus for a concert; indeed, they did not show up.

For the other concert at WLAC, which featured both Los Angeles area and national composers, our extra efforts to reach continuing education music appreciation classes and to get the announcement published in the Los Angeles Times brought a somewhat larger, mostly young and racially diverse audience who had no preconceived ideas about contemporary art music vs. that of the Great Masters. For them to respond so enthusiastically to the new art music was most encouraging.

The third concert, an L.A. Chapter concert, *Made in Culver City*, featuring four Culver City composers and artists, was well-attended, mostly because it was part of the annual series, Chamber Music in the City Council Chambers.

The fourth NACUSA concert, also an L. A. Chapter concert, *Choral Music for Worship by Deon Nielsen Price*, was held in a historical church in Los Angeles with nearly 400 attending including the two choirs. It was in celebration of yours truly's 70th Birthday. Many thanks to Marshall Bialosky for penning another inimitable proclamation, to the NACUSA national and chapter officers, and especially to Jeannie Pool who produced the concert and the recording. It was a joyous occasion! ♪

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

## BROADCAST MEDIA

**Karen Amrhein:** *Little Nemo in Slumberland* (ballet for orchestra) recorded by Kirk Trevor and the Slovak Radio Symphony in May, 2003, broadcast on WBJC FM 91.5 (Baltimore / Washington, D.C.) on April 23rd.

**Peter Blauvelt:** *Variations* (8th Piano Sonata), came out on the Tampa Bay Composers' Forum's first dual commercial CD, which features 18 of the most frequently performed composers of the 14 years the organization has existed.

**Dinos Constantinides:** *4 Greek Songs* by Evelyn Petros, soprano, and Stephen Brown, piano, on Feb. 18 on Classical Discoveries, WPRB, 103.3FM, Princeton, NJ

**Carlo V. Frizzo:** *String Quartet No. 1* was broadcast April 18, 2004 by High on the G String on radio station KLSU, Baton Rouge, LA.

**William Price:** *A Prayer for the Forgotten* and *Sleep Cycle* on Mar. 16, "The Latest Score," WOWR 92.1 FM, Cape Cod, MA; *Suite for Saxophone Quartet* on Mar. 14, "High on the G String," KLSU 91.1 FM, Baton Rouge, LA, and Mar. 7 on "Theme and Variations" Radio Show (Syndicated NPR Program), South Padre Island, TX.

So far in 2004, **Vivian Adelberg Rudow's** music *Cuban Lawyer, Juan Blanco* (on CD *Electroacoustic Music Vol. IX/Electroshock*), has been performed on radio 28 times among the countries Australia, Austria, Canada, Chile, Great Britain, Macedonia, Russia, Spain, The Netherlands, and the USA. Other performances include *Lament, USA* and *With Love* in Russia.

## AWARDS

**Aaron Alon:** First place in the 2004 Ohio Federation of Music Clubs Student Composers Contest; Second prize in the national 2004 Tampa Bay Composers' Forum Prize for Excellence in Chamber Music Composition.

**Al Benner** received his eleventh consecutive ASCAP Plus Award.

**Robert Carl:** Honorable Mention, 2004 Alienor Harpsichord Composition Competition, Chamber Music category.

**Sondra Clark** won first prize in the 2003 California Composers Today State Contest for *Bodega Bay* for two pianos; the work was commissioned by Charles and Edie Marshall of Los Gatos, CA.

**David J. Eccott's** composition *Fantasia* has been awarded 3rd prize by the Fédération des Eurochestries.

**Carlo V. Frizzo** received an Ascap Plus Award. He was also a Regional Winner in the SCI/ASCAP Student Commission Competition, the winner of the Music Teachers National Association National Student Composition Competition, the Outstanding Student Composition in the College Music Society Southern Chapter, and was awarded first place in the South Central Division of MTNA Young Artist Composition Competition.

**Aaron Johnson** received his sixth consecutive ASCAP Plus Award.

**Godwin S Sadoh** received an ASCAP Plus Award.

## PUBLICATIONS

**Sondra Clark:** *Dakota Days* by Hal Leonard Corp; and *Benediction* for SATB choir, winner of the SAI International Centennial Composition Competition, has been published in the Centennial Supplement to the *Songs of Sigma Alpha Iota*.

**Deon Nielsen Price:** *Women in Christ's Line* (piano) in Mormoniana, Mormon Artists Group Press, New York; *Silver and Gold* (duo for flute and piano), *Healing* (duo for E-flat and B-flat soprano clarinets and piano), and *Love Theme*, composed for film, *The Light* (trio for flute, clarinet and piano), Culver Crest Publications; Culver Crest Publications.

**Wieslaw V. Rentowski's** organ compositions, including *Por Dia de Anos* for organ and two accordions, are discussed by musicologist Dr. M. Szoka in a book devoted to contemporary organ music, recently published in Germany (2004 edition).

**B. J. Rosco:** *Images for Piano* (volumes 1-3) and *Miniature Concerto for Piano in F Major* by Warner Brothers Publications.

**Robert Stern:** *Quivi Sospiri, The Silver Swan, Three Lullabies, and My Daughter the Cypress*, Ballerbach Music, San Antonio, TX.

**Live** *Continued from page 1*

But composers have a deeper, more professional interest in the music. So I suspect there are many who, like myself, listen far more to recorded music than live (the music of others, that is; probably most of the live music many of us hear is the sound of our own playing). We are interested not only in the overall impact of the music, but in details as well: harmonies, voicings, orchestrations, instrumental effects, rhythmic juxtapositions, pitch and thematic relationships, and of course, organization. These things require repeated listening to fully appreciate, something not practical or even possible with live performances. And for really illuminating these features, nothing compares with listening to a work with the score, again, something not as easily done in a concert environment. So for us composers, there are several significant advantages to recorded music. And from an aesthetic standpoint, for the sheer unmitigated experience of the music and only the music, there is nothing like being able to concentrate solely on sound. One may close one's eyes at a concert, of course, but the sense of isolation and intimacy is not the same.

And finally there's the oft-stated superior aural experience of the live, original performance over any recording, no matter how good. And that is undeniable. Or is it? Certainly the quality of recording and playback systems have been improving steadily over the past few decades, and now the experience of listening to recorded music, though not the same as hearing it live, can be very good. And in many cases, better, for recording allows evening the balance between soloists with orchestras, and overcoming weaknesses of concert hall acoustics, and for better balancing the sound from different sections of a large ensemble since mikes can often be placed where a listener cannot possibly sit. So, although not the same as the sound heard when attending a concert, and certainly not the social experience, nor as instructive for performers, listening to music through recordings, I don't think, is in any way an inferior means of appreciating and understanding music. Which brings up the second topic:

## Changing Trends in Audio Technology and Recording Practices

A little while ago, contemplating the purchase of a new speaker, I read reviews of some of the models I was considering, posted on various web sites by consumers. And the disagreement (and lack of technical understanding about speakers specifically and audio reproduction and acoustics in general) were striking. Some of the differences of opinion over the pros and cons of various speaker designs reminded me that the way recordings are made and the design philosophies of building speakers have changed a lot over the past few decades. But despite the proliferation of products and all kinds of claims about them, there still seems to be little understanding by most consumers about the nature of sound, the ways it's recorded, and how to get the best possible listening experience in a home environment. And the audio industry doesn't help much to advance understanding. Among all the industries producing consumer products, the audio and cosmetics industries are perhaps the more flagrantly rife with hyperbole, myth, misinformation, falsehoods, and outright Voodoo nonsense than any others. So for those of you who value highly, good recorded music, this second part of the article may be entertaining and mildly informative.

My interest in audio reproduction dates from the years when it was called "hi-fi," and when the proud owner of a state-of-the-art

sound system might have a single speaker the size of a fireplace at one end of a room, driven by a huge, heat-radiating tube amplifier pumping out a mammoth 30 watts of monaural power. Then came stereo, and with it the need for two speakers, and speaker size began to shrink. The development of the acoustic suspension speaker cabinet design in the early seventies, typified by Advent, was one of the innovations that allowed good bass response from smaller cabinets, albeit at some loss of efficiency. This didn't matter, though, since by then amplifiers had become transistor devices with somewhat more power. And since then, the sizes of speakers have steadily shrunk to the point where one now often finds satellite/subwoofer arrangements in which very small units carry only midrange and high frequencies, typically elevated on tall slender stands, while the lowest octaves are handled by a monolithic looking box containing a single larger driver producing the bass, and which often has its own amplifier since the lowest pitches require the most energy input. This setup keeps the midrange frequencies, to which the human ear is most sensitive, away from walls and interfering enclosure surfaces that can set up interference patterns in the first arrival sound. And even without subwoofers, relatively small speakers alone can produce quite fine sound, since most music, especially acoustical classical music, contains relatively little content below 60Hz. or so.

There have been other innovations along the way from those behemoth speakers to the current state of affairs. In the sixties, Dr. Amar Bose produced the "Direct/Reflecting" model 901, in which the most of the radiation bounced off the wall behind the speakers with only about 1/9 (hence the name) broadcast directly at the listener. These speakers are still around -- along with giant corporation he founded -- and despite that the audiophile community generally dismisses them as an archaic design, they still can sound quite good with certain recordings in certain environments. Specifically, the kind of recordings that were common in the late fifties when the design was developed. And that brings up the connection between the design of speakers the changing practices in the way recordings are made, and how those two things are related . . .

In the late fifties, and well into the early seventies, the practices of recording engineers centered around balancing the various instruments and sections in large ensembles and minimizing the levels of ambience in the recordings. In other words, rather dry recordings. To achieve this they typically placed lots of microphones very close to the instruments in an environment with controlled reverberation, and balanced things in the mix. The resulting recordings were very lifelike and accurate representations of the instruments -- but from a very close perspective, with little broad spatial quality. So when played back, such recordings didn't present an integrated, coherent soundstage with a single, unified ambience. This was the kind of sound the "direct/reflecting" principle was intended to improve by radiating all frequencies of the sound against room surfaces to establish some reverberation and ambience in the listening room and simulate the way sound reaches listeners' ears in a concert hall. But over the decades since then the practices of engineers have slowly changed (with regard to classical recordings more than pop and rock -- those are still often done in studios under very controlled conditions, which is why for those genres, listening to recordings over a good system is frequently better much than hearing the group in live concert). In recent years,

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## Audio *Continued from page 5*

engineers typically record orchestras simply with a pair of good microphones in a coincident or Blumlein configuration, carefully placed at a central point out in front of the orchestra, and so also capturing a considerable amount of ambience since these are more often made in a concert hall than in a studio. And as you might expect, this type of recording, when played back over speakers that then add listening room reverberation sounds terrible. This is what's called the "two-room effect" and it's simply too much ambience, and conflicting ambience at that, so that the signal is seriously degraded. These kinds of recordings sound best when played back over speakers that minimize, rather than maximize echo on the listening end. So increasingly the trend in speaker design has been to contain midrange and high frequency drivers in enclosures that interfere with the radiated sound as little as possible, have the flattest and most accurate response curves, and allow the listener to hear first arrival sound least affected by room or other surfaces. This means placing them well away from walls and floors, and even advising listeners to sit closer to the speakers to increase the delay between first arrival sound which the brain uses for perception and localization and reflected sound (the Haas Effect). Incidentally, interference from room surfaces is unavoidable at lower midrange and bass frequencies, which is why subwoofer modules are effective while offering some placement flexibility. The wave periods are simple too long and contain too much energy to be unaffected by room boundaries.

The point of this all is that there is no such thing as a "best" speaker. High-end audiophiles and cognoscenti with a socially competitive mindset often behave as though there is some perfect speaker, some audio holy grail that can be achieved, and search, audition, and compete to have identified the "best" speaker. There is no such thing.

Note: To say there is no one best speaker isn't to say some aren't better than others in measurable ways. Distortion, for example, is a serious problem in speakers. While most decent amplifiers these days can truthfully advertise infinitesimal amount of THD (total harmonic distortion - the least offensive kind of distortion, by the way, compared to intermodulation distortion and Doppler distortion) speakers have tremendous amounts of it B 10%, 20%, even 30 % or more. This is usually harmonic distortion, which means that the distortion products of fundamental tones are constituents of the overtone series, and most often the distortion will simply be a reinforcement of frequencies occurring in the signal an octave or two higher than the fundamental. In fact, in some cases, what's perceived by many listeners as good bass, is actually partly distortion.

The reason there is no one ideal speaker is because the process of recording and recreating sound has three basic components to it: the recording, the storage, and the playback. The middle part, the archival storing of the converted signals, is now quite excellent and mostly a uniform computer protocol.



Through the digitization of analog signals and conversion to a huge string of binary digits, the signal is degraded very little. But the other two parts -- the conversion of analog acoustic impulses to an analog electrical current, and then the conversion back from an electrical impulse to acoustic waves in the air of listening room environments -- are still seriously lacking. Microphone response curves differ slightly, and, more significantly, when recordings are made their number and placement may vary quite considerably, and even input gain varies, which affects the spatial sense. In other words, there is no uniform standard to the "encoding" part of the process. And similar vagaries exist on the playback end. Room sizes, proportions, surface materials, decay time, seating position relative to sound source, and speakers also vary widely. The full process of recording and reconstituting an acoustical event is an encode-decode process with no standard on either end. So there cannot possibly be an ideal speaker, or even best general speaker design. Different listening rooms require different

speakers. And further, every single recording one has in their collection will have been recorded in at least a slightly different way (and often very significantly different) and would be most realistically presented by a speaker with a certain kind of radiation pattern, response curve, volume level (let's don't even get into the issue of human hearing and the Fletcher-Munson Curve and the variation found in loudness compensation circuits of amplifiers intended to minimize the effect of hearing the recording at a lower volume level than the original sound), seating position, speaker placement, and playback equalization! The best one can do is select speakers that have low distortion, good damping (another issue entirely too lengthy to go into here) and transient response, reasonably smooth response curves (both anechoic or FFT computer simulations of anechoic environments and typical room response curves), experiment with speaker placement and listening position, AND recognize that equalization is not some kind of audiophile sin. Most of the time we listen at volume levels somewhat lower than the decibel level of the sound at the microphones so some equalization is needed to at least compensate for our hearing sensitivity loss at the treble and bass ends when listening at anything less than earsplitting sound pressure levels (again, the Fletcher-Munson Curve).

So the trend in the last forty or so years has shifted from dry recordings made in rigidly controlled environments, sounding best played back in a rather more reverberant way, to recordings with more ambience, best listened to in more controlled environments. One could assume that this current practice of recording orchestras in their natural environment of a concert hall rather than in a recording studio is better in every way, the result of progressive thinking, driven entirely by the quest of record companies to produce the best possible sound. And to some extent it is. But it has also been driven by economics. With the equipment required to record and store audio signals having become increasingly small, portability has allowed recordings to be made on location more easily than in the studio. This combined with the fact that fewer recording companies actually have large studios means it is more convenient and economical to bring recorder to the orchestra than transport and squeeze the orchestra into the studio. Some record companies now consist solely of an office, an engineer, a digital or DAT recorder, a couple of good microphones with stands, and a computer. Since they have no studio, location recordings are all they can make. The question of whether is has been the change in the way recordings are made that drove the change in speaker design, or vice versa is rather like the "chicken or the egg" folk conundrum. These have been reciprocal pressures within the industry as a whole, largely driven by technological change and economic considerations, for it also easier and cheaper to build, store, and ship small speakers than giants the size of an EV Patricia or Klipsorn folded corner horn.

The whole idea of stereo, that a three-dimensional representation of music that has been recorded elsewhere can be accurately recreated by two speakers, has always been problematic. Our ears are not exactly like our eyes. We don't perceive direction and distance aurally the same way we do visually, although there are some similarities. But the adoption of stereo did improve things a lot. And now with the possibilities for computer processing of multi-channel surround sound and as research into the psychological complexities, not just the physiological mechanics, of hearing and perception advances, I've no doubt that recorded music in the decades to come will be even more realistic and satisfying. So for those

*Continued on page 14*

Meet NACUSA's Mid-South Chapter President:

**WILLIAM PRICE**

**WILLIAM PRICE** has been a member of NACUSA since 1996 and is currently President of the Mid-South Chapter. He received his Bachelor of Music Education from the University of North Alabama in 1995 and his Master of Music degree in composition from Louisiana State University in 1998. In May 2004, LSU awarded him his DMA in composition for his dissertation *Symphony No. 1, Pollock* and "An Analysis of the Evolution of Frank Zappa's *Be-Bop Tango*."

**MEET THE COMPOSER**



While studying composition at LSU, Price has had his works performed throughout the United States, Canada, South America, and Europe. His works have been featured at many international events, including the 2004 North American Saxophone Alliance Biennial, the 2003 Sonic Circuits Festival, the 2002 SEAMUS Conference, the 11th Annual Florida Electro-acoustic Music Festival, the 2000 World Saxophone Congress, the LSU Festival of Contemporary Music, and the North American Saxophone Alliance New Millennium Conference. Price has received several awards including a LSU Board of Regents Fellowship, five consecutive ASCAP standard awards, the 2001 Louisiana Music Teachers Association Commission, and first prize in the 1998 Philips Slates Composition Contest sponsored by the Southeastern Composers League.

His music has been performed and premiered by the Louisiana Sinfonietta, Ensemble Rosario in Argentina, the US Coast Guard Saxophone Quartet, the Red Stick Saxophone Quartet, Iwona Glinka, Athanasios Zervas, Gail Levinsky, John Perrine and has been broadcast on public radio stations throughout the country. In addition, Price's works appear on several recordings including NPR's *Theme and Variations*, *Anthologos Series* (THP Recordings), *Sonic Circuits X* (Innova Recordings), and *The LSU Composers Forum: Music for Solo Flute*, featuring flutist Iwona Glinka. Price's music is published by Conners Publications, Dorn Publications, and IROM Music.

His most recent compositions includes *Interstice* for digital media, several works for voice and piano, and *Carry Me Home* for string orchestra, which was premiered in February by the Contemporary Conservatory of Athens Ensemble in Greece. It received its American premiere in March by the Louisiana Sinfonietta.

In addition to serving as President of the Mid-South Chapter of NACUSA for the past several years, Price has served as the director for the 2002 Southeastern Student Composers Symposium, co-founded the Louisiana Composers Consortium, and maintained an active performance career as a percussionist and sponsor of new music. He currently teaches music composition and electro-acoustic music at Louisiana State University and serves on the national board of directors for NACUSA.

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The following reflects performances that took place through April 2004

# PERFORMANCES

**Daniel Adams:** Mar. 29 – *Fanfare for Tomorrow* (brass quintet) and the 1st mvmt of *As a Fever, Longing Still* (soprano/clarinet), New Music Festival, University of Nebraska, Kearney. Jan. 29 – *Octiphonal* (8 trombones) by the ASU Trombone Ensemble, SCI Region VI, Arkansas State Univ, Jonesboro, AR.

**Karen Amrhein:** Apr. 22 - *String Quartet No. 2* by The Mariner String Quartet, Towson, MD.

**Beth Anderson:** Apr. 4 - *Kentucky Swale* by the Montpelier Chamber Orchestra in Vermont conducted by Catherine Orr, Chandler Music Hall, Randolph, VT. Also on Apr. 3 in the Unitarian Church, Montpelier, VT; and on Mar. 31 at a free concert entitled "Farmer's Night" in the state capitol. Also on Mar. 25 by the Owensboro Symphony Orchestra, Nick Palmer, conductor, "Made in America" concert. Mar. 29 – *Quilt Music* (piano) by Joe Kubera on the "Conspiracy to Commit Beauty: Flanders/New York" concert, Flea Theater, New York, NY. Feb. 25 - A group of songs (from the cycle *Cat Songs* including *Kilkenny Cats*, *The Tyger*, and *She sights a Bird*) by Françoise Vanhecke, Women's Work series presented by Greenwich House Arts and NY Women Composers Inc., New York City. Also on Jan. 31 in the Arena/Stadsschouwburg, Kortrijk, Belgium; and Jan. 29 in Cultureel Centrum Elzenhof, Brussels, Belgium. Feb. 12 – Premiere of *Comment* by flutist Nina Assimakopoulos, "Music Inspired by Words and Literature," Greenwich House Arts and New York Women Composers Inc, New York City.

**Paul Ayres:** Mar. - *The Art of Music* (SATB/marimba), Texas Lutheran University Choir, conducted by Doug Boyer. Feb. - *Cantate Domino* (SSA/piano), Michigan State University children's choir, conducted by Mary Alice Stollak. Jan. – Premiere of the arrangement *The old year now has passed away* (SATB), Petrus Singers, London.

**Agnes Bashir-Dzotdsoeva:** Feb. 29 – *Miracles of Life* (poetry by Jabra Ibrahim Jabra) by Tania Nasir (soprano) and the composer (piano) at the American University in Cairo.

**Al Benner:** Apr. 27 - *Psalm 117* (SATB) by the LSMSA Chorale, Lisa Benner, directing, LMEA State Large Ensemble Festival, Lake Charles Auditorium, Lake Charles, LA. Also on Apr. 25 on the LSMSA Chorale Concert, Magale Recital Hall, Northwestern State University, Natchitoches, LA; and on Mar. 25 at the LMEA District II Large Ensemble Festival, Peabody Magnet High School, Alexandria, LA.

Apr. 25 – *Go Tell it on the Mountain* (arr) by Amanda Cassidy, Janice Hartner (clarinets), Adam Smith (alto sax), Chase Ziemann (trumpet) and Walker Shurlds (euphonium), LSMSA Chamber Ensemble Concert, Magale Recital Hall, Northwestern State University, Natchitoches, LA.

Apr. 24 - *From the Past* by Rebecca Krimmel (flute) and Walker Shurlds (euphonium) and *The Request* by Ebony Reston (soprano) and Carlo Vincetti Frizzo (piano), Louisiana Composers Consortium Concert #19, LSU Recital Hall, Louisiana State University, Baton Rouge, LA.

Apr. 18 - *Reflections upon a Windowsill* by Iwona Glinka (flute) and Vicky Stylianou (piano), Louisiana Sinfonietta Mini Festival, LSU Recital Hall, Louisiana State University, Baton Rouge, LA.

Apr. 14 - *Étude on 3-Tones* (flute/strings) by Rachel Cohen and the Louisiana Sinfonietta, Dinos Constantinides, conducting, Louisiana Sinfonietta Top Student Concert, Lod Cook Center, Louisiana State University, Baton Rouge, LA. Also on Mar. 25 at the Southeastern Composers League Conference, Millsaps College, Jackson, MS; and Feb. 27 by Sarah Beth Hanson and the Contemporary Conservatory of Athens Ensemble, Dinos

Contemporary Conservatory of Athens Ensemble, Dinos Constantinides, conducting, Parnassos Concert Hall, Athens, Greece.

Apr. 4 - *Serenade for Two* by Haim Avitsur (trombone) and Kyle Adams (piano), St. Paul & St. Andrew's Church, New York, NY. Also on Apr. 2 by Bobbi-Lee Naderson (euphonium) and Barb Philp/Amy Kukkee (piano), Lakehead New Music Ensemble Concert, Jean McNulty Recital Hall, William H, Buset Centre for Music and Visual Arts, Lakehead University, Thunder Bay, Ontario, Canada.

Mar. 6 - *Swing Low, Sweet Chariot* (arr) by Lisa Benner (soprano) and the composer (piano), Natchitoches Gideons Annual Pastors' Appreciation Banquet, Natchitoches, LA.

Mar. 6 - *Étude on 3-Tones* by Theofilos Sotiriades (alto sax), Concert of Saxophone Music, Thessaloniki, Greece.

Feb. 27 – Premiere of *From the Past* by Rebecca Krimmel (flute) and Walker Shurlds (euphonium), and *Into the Jungle: An Interval Exploration* (mixed ensemble) by the LSMSA Chamber Ensemble, the composer conducting, Louisiana Composers Consortium Concert #18, Treen Auditorium, Louisiana School for Math, Science and the Arts, Natchitoches, LA.

Feb. 26 - *Étude on 3-Tones* by Sarah Beth Hanson (flute), Parnassos Concert Hall, Athens, Greece.

Feb. 19 - *Into the Jungle: An Interval Exploration* (string quartet) by Stephen Redfield and Rosaro Torez (violins), Michael Kimber (viola), and Alexander Roussakovsky (cello), 2004 College Music Society Southern Chapter Conference, University of Southern Mississippi, Hattiesburg, MS.

Jan. 19 - *We Shall Overcome* (arr) by LSMSA Chamber Ensemble, the composer, conducting, LSMSA Martin Luther King Assembly, Treen Auditorium, Louisiana School for Math, Science and the Arts, Natchitoches, LA.

**Benjamin Boone:** Apr. 30 - *Squeeze*, (concerto for alto sax and wind Ensemble), with Robert Faub as the featured soloist at the North American Saxophone Alliance's conference, Greensboro, NC.

Apr. 16 - *Rafflesia* (solo flute) by Teresa Beaman at the SCI Region VII conference, Northridge, CA. Also Mar. 5, Fresno, CA.

Feb. 17, *Vicissitudes*, a concerto for saxophone quartet and wind ensemble, at the University of South Carolina. Also on Feb. 7, by the Palmetto Saxophone Quartet and the University of South Carolina Symphonic Winds at the South Carolina Music Educator's Association Conference, Charleston, SC.

Jan. 16-17 - Unstaged readings of *Con Man*, a musical based on Herman Melville's novel, *The Confidence Man*, by the Riverside Opera Ensemble, at New York University.

**Robert J. Bradshaw:** Apr. 29 - *He Lived for Others: A Story in Music and Movement of a Pioneer and the Building of Our Nation, John 'Johnny Appleseed' Chapman* by the Duxbury High School String Orchestra, Duxbury Performing Arts Center, MA. Also on Apr. 22 with *Afternoon Fables* by Alan Hawryluk, Melissa Bull (violins), Joseph Simcox (viola), Justin Pittsley (narrator) with illustrations by Linda Stockman, Whitinsville Christian School Honors String Ensemble, Gordon College, MA; Mar. 11 – Premiere of *He Lived for Others*, Massachusetts All State Conference, Whitinsville Christian School Honors String Ensemble, Danvers, MA. Apr. 25 – *Sonata* by Adam Metzler, trumpet, Ginger Hwalek, piano, Minsky Recital Hall, University of Maine in Orono. Also on Apr. 3 by the Orenunn Trio, University of Kansas; Mar. 29, University of Oklahoma; Mar. 25, Denver University, Colorado; Mar. 16, Pittsburg State University, Kansas; Mar. 8, University of Missouri at Kansas City; Mar. 1, Central Missouri State University; Feb. 25 by Joseph Foley, trumpet, Philip Martorella, piano, Sapinsley Hall, Rhode Island College; Feb. 18 by the Orenunn Trio, Kansas State University; and Feb. 7 by Lauren Ceddia, trumpet, Barbara Flocco, piano, Gordon College, MA.

Apr. 5 - *Statements, Commanding (I) & Sonata* by the Orenunn Trio, Wichita State University, KS.

Apr. 4 - *He Lived for Others (IV)* by the Rivers Youth Sinfonia, Berwind Building, Rivers Music School, MA.

Mar. 26 - *Out of the Quiet* by Lauren Ceddia, trumpet, Joshua Neumann, percussion, Gordon College, MA.



**Timothy Brown:** Apr. 1 – *Leichen im Priesterwald (Corpses in the Priests' Wood)* by Lesley Manning, soprano, Jenny Byrd, oboe, Claire Barta, violin, Amy Michaud, viola, Pablo Franck, cello, and Sandra Varley, piano, Academic Honors Convocation, University of Northern Colorado, Greeley, CO. Premiere on Mar. 19, Rocky Mountain College Music Society Conference, University of Denver.

**Robert Carl:** Apr. 6 - Premiere of *Piano Trio No.2, "The Blossom"*, Lion's Gate Piano Trio, Berkman Auditorium, Hartt School of Music, Hartford, CT.

**Dinos Constantinides:** Apr. 18 – *Suite for a Young Man* by Vicky Stylianos (piano), Louisiana Sinfonietta Mini Festival, LSU Recital Hall, Louisiana State University, Baton Rouge, LA.

Apr. 17 – *Concerto for Piccolo—Assemblages* and *Concerto for Clarinet and Viola* by Iwona Glinka (piccolo), Yiannis Sabrovalakis (clarinet), Andreas Georgotas (viola) and the Louisiana Sinfonietta, the composer, conducting, LSU Recital Hall, Louisiana State University, Baton Rouge, LA.

Apr. 14 – *Lenna in Minneapolis* (flute/strings) by Rachel Cohen and the Louisiana Sinfonietta, the composer, conducting, Louisiana Sinfonietta Top Student Concert, Lod Cook Center, Louisiana State University, Baton Rouge, LA.

Mar. 25 – *Millennium Festival II for Trumpet and Chamber Ensemble* by Rex Richardson and the Louisiana Sinfonietta, the composer, conducting, Southeastern Composers League Conference, Millsaps College, Jackson, MS;

Mar. 24 – *Sappho Songs, Millennium Festival II for Trumpet and Chamber Ensemble* and *Three Selections from Antigone* by Angelica Catheriou (mezzo-soprano), Rex Richardson (trumpet) and the Louisiana Sinfonietta, the composer, conducting, LSU Recital Hall, Louisiana State University, Baton Rouge, LA.

Mar. 23 – *Mutability Quintet for Voice and String Quartet* by Angelica Catheriou, mezzo-soprano, and the Kandinsky String Quartet (Borislava Ilcheva, Aaron Farrel, violins, Mugurel Radu, viola, David LeDoux, cello), Louisiana Sinfonietta Mini Festival, LSU Recital Hall, Louisiana State University, Baton Rouge, LA.

Mar. 6 – *Fantasia for Solo Saxophone* by Theofilos Sotiriades, Concert of Saxophone Music, Thessaloniki, Greece.

Mar. 2 – Premiere of *Concerto for Piccolo—Assemblages* by Iwona Glinka (piccolo) and the Contemporary Conservatory of Athens Ensemble, the composer conducting, and *Three Selections from Antigone* by Medea Iasonidou (soprano) and the Athens Opera, Parnassos Concert Hall, Athens, Greece.

Feb. 27 – *Judy Mostly at Home* by Chase Ziemann (trumpet soloist) and the LSMSA Chamber Ensemble, Al Benner, conducting, Louisiana Composers Consortium Concert #18. Treen Auditorium, Louisiana School for Math, Science and the Arts, Natchitoches.

Feb. 19 – *The Dancing Turtle* by Judy Constantinides (narrator), Rachel Cohen (flute) and the Louisiana Sinfonietta, the composer, conducting, 2004 College Music Society Southern Chapter Conference, University of Southern Mississippi, Hattiesburg, MS.

Jan. 26 – *Homage – A Folk Concerto* by William Bennett (flute) and the English Chamber Orchestra, the composer, conducting, Louisiana Sinfonietta Concert, LSU Union Theatre, Louisiana State University, Baton Rouge, LA. Also on Jan. 25 at the Florida International Festival, Daytona Beach, FL.

Jan. 11 – *Landscape VI* by North/South Chamber Orchestra, Max Lifchitz, conducting, Christ and St. Stephen's Church, NY City.

**Anne Delaney:** Mar. 27 - *Deus Meus et Omnia* (Psalm 84:1-12) duet by the composer (soprano) and Charlotte Pace (soprano), *King of Endless Glory!* and *Libera Nos, Domine* (Free us, Lord) by the Poor Clare Nuns, for the Rite of Profession in the Secular Franciscan Order at the Immaculate Heart Monastery of Poor Clare Nuns, Los Altos Hills, CA.

Feb. 22 - *The Kingdom of God* (based on Luke 13:18-21) by Doris Williams (lyric soprano), Ann Trammel (Wurlitzer harpist), and James Welch (pianist) at Saint Mark's Episcopal Church, Palo Alto, CA.

**Nancy Bloomer Deussen:** Apr. 24 - *Parisian Capers* by Lori Baruth, clarinet, Mark Baruth, sax, Christina Carhartt, piano, Ohio State University Music Dept, Columbus, OH.

Mar. 23 – Premiere of *Rhapsody for Two Pianos* by Nurit Barlev and the composer, NACUSA SF concert, Palo Alto Art Center, Palo Alto, CA.

Feb. 28 - *Two Pieces for Violin and Piano* by the composer, piano and Steve Ettinger, violin, Monterey county Composers Concert, Salinas, CA.

Feb. 14 – Premiere of *Tico* by the Mission Chamber Orchestra, conducted by Emily Ray, Le Petit Trianon, San Jose, CA.

Jan. 18 - *San Andreas Suite* (fl, violin, viola and cello) by the Salmon Brook Trio Plus, New Britain Museum of Art, New Britain, CT; and *American Images* for piano, performed by the composer, Silicon Valley Arts Coalition Showcase, Triton Museum, Santa Clara, CA.

**Carlo V. Frizzo:** Apr. 18 - *An American Impression No. 2* by Iwona Glinka (flute), Louisiana Sinfonietta and LSU Composers Forum, Louisiana State University, Baton Rouge, LA. Also on Feb. 26 by Sarah Beth Hanson, Parnassos Concert Hall, Athens, Greece.

Apr. 4 - *His Valentine Carnation* for digital media, Mid-South NACUSA Concert, Baton Rouge Gallery, Baton Rouge, LA. Also on Feb. 26 at the Mid-South NACUSA Concert, Louisiana State University, Baton Rouge, LA.

Mar. 30 - *String Quartet No. 1* by Aaron Farrell, Borislava Ilcheva (violins), Mugurel Radu (viola), David LeDoux (cello), MTNA National Convention, Kansas City, MO. Also on Mar. 23 at the Louisiana Sinfonietta and LSU Composers Forum, Louisiana State University, Baton Rouge, LA; Feb. 19 at the CMS Southern Chapter Conference, Hattiesburg, MS; Feb. 17 at the Baton Rouge Gallery, Baton Rouge, LA; and on Feb. 15 at the 59th Festival of Contemporary Music, Louisiana State University, Baton Rouge.

Mar. 25 - *An American Impression* (string orch) by the Louisiana Sinfonietta, Dinos Constantinides, conducting, Southeastern Composers League Conference, Millsaps College, Jackson, MS. Also on Mar. 24 on the Louisiana Sinfonietta and LSU Composers Forum, Louisiana State University, Baton Rouge, LA; and Feb. 27 by the Contemporary Conservatory Ensemble, Contemporary Conservatory in Athens, Athens Greece.

Mar. 6 - *An American Impression No. 2* by Theofilos Sotiriades (alto sax), Thessaloniki, Greece.

**Jeffrey Hoover:** Apr. 24 - *Into the Night* by Neal Berntsen (trumpet/flugelhorn) and marimba, Trumpet Day in Pittsburgh, Duquesne University.

Apr. 1 - *Soul and Fire* (a setting of four poems by 12<sup>th</sup>-century Persian poet and mystic Jalaluddin Rumi) by Julia Lansford, soprano, Ken Hatch, clarinet, and J.D. Kelly, piano, Fowler Center, Arkansas State University, Jonesboro:

**Karel Husa:** Mar. 26 – *Concerto for Percussion* by the State Philharmonic Brno, Milos Machek, conducting, Brno, Czech Republic. Also on Mar. 25.

Mar. 14 – *Four Little Pieces* by the Great Neck High School Orchestra, J. Rutkowski, conducting, Long Island, NY.

Mar. 13 – *Concertino for Piano* by Charles Dimaras, piano, and the Cornell Wind Ensemble, D. Conn, conducting, Ford Hall, Ithaca, NY.

Feb. 26 – *Music for Prague 1968, Concerto for Saxophone, 4<sup>th</sup> String Quartet*, and *Fantasies* by the Blair String Quartet, Vanderbilt Univ. Orchestra and Wind Ensemble, Nashville, TN.

Feb. 23 – *Les Couleurs Fauves, Concerto for Saxophone, Smetana Fanfare, Festive Ode*, and *Three Moravian Songs* by Univ. of Missouri – Columbia Ensembles, Columbia, MO.

Feb. 21 - *Les Couleurs Fauves* by the Yale Wind Ensemble, T. Duffy, conducting, Yale University, New Haven, CT. Also on Feb. 21 by the Cincinnati Wind Ensemble, Rod Winther, conducting, CBDNA Conference, Cincinnati, OH.

Jan. 27 - *Music for Prague 1968* by the Eastman Wind Ensemble, M. Scaterday, conducting, CBDNA Conference, Carnegie Hall, New York City. Also on Jan. 9 & 10 by the Dayton Philharmonic, N. Gittleman, conducting, Dayton, OH.

Jan. 25 – *Sonata for Violin and Piano* by Ani Kavafian and Anne McDermott, Chamber Music Society, Lincoln Center, NY City.

**Aaron Johnson:** Apr. 24 - *Drei antike Stücke für Klavier* by Maria Di Cavalcanti, piano, NACUSA Mid-South Concert, Baton Rouge, LA.

Mar. 25 - *Nocturne for String Orchestra* by the Louisiana Sinfonietta at the 2004 Southeastern Composers League Conference at Millsaps College, Jackson, MS.

Jan. 25 - *Prelude and Dance* by Mathew Daniels (guitar) at Grand View College, Des Moines, IA.

Jan. 12 - *Spins and Turns for Flute, Between the Arborescent Claw and a Blue Place* (flute), *Prelude and Dance* (guitar), *Silver and Bronze* (flute and guitar), and the following three works for string orchestra: *Song of Experience, Millennium*, and *Nocturne* by the Louisiana Sinfonietta, Baton Rouge, LA.

# NACUSA CONCERTS

## East Coast Chapter Midwinter Sounds

Sunday, February 22, 2004, 7:00 PM  
Christ and St. Stephen's Church, New York, NY

- Five Preludes for Piano* (1987) . . . . . DANIEL KESSNER  
Max Lifchitz, piano
- Sonata for Clarinet and Piano* (2002) . . . . . MEI-MI LAN  
Yumiko Moriyasu, clarinet; Hsin-I Huang, piano
- Yellow Ribbons No. 1* (1981)
- Mosaico Latinoamericano* (1991) . . . . . MAX LIFCHITZ  
Lisa Hansen, flute; Max Lifchitz, piano
- Sudden Light* (2003) . . . . . STEFANIA M. DE KENESSEY  
Desirée Halac, mezzo-soprano; Daniel Mobbs, baritone  
Stefania De Kenessey, piano
- Heterophonic Circle* (2002) . . . . . SABANG CHO  
Keita Fukushima, violin; Renate Falkner, viola; Kenneth Kuo, cello

## East Coast Chapter Spring Counterpoint

Monday, March 8, 2004, 8:00 PM  
Christ and St. Stephen's Church, New York, NY

- Bestiary* (1989) . . . . . MARILYN BLISS  
Ana Milosavljevic, violin
- Second Sonata for Piano* (1972) . . . . . ELIZABETH BELL  
Max Lifchitz, piano
- Of Bondage and Freedom* (1992) . . . . . MAX LIFCHITZ  
Lynne Vardaman, soprano  
Theresa Maria Salomon, violin; Max Lifchitz, piano
- String Quartet No. 3* (1998) . . . . . JON JEFFREY GRIER  
The Ceruti Quartet  
Soh-Hyun Park Altino, Timothy Shiu, violins  
Lenny Schranze, viola; Leonardo Altino, cello

## National Chapter

### Celebrating the 25th Anniversary of the NACUSA Young Composers' Competition Music by Elliott Schwartz and Competition winners

Friday, March 19, 2004, 7:00 PM  
West Los Angeles College Fine Arts Theatre, Culver City, CA

#### Performers

Daniel Kessner, conductor and flute; David Lefkowitz, conductor; Berkeley Price, clarinet; Rachel Goodwin, horn; Joe Lawrence, piano; Elizabeth Hedman, violin; Michael Nicholson, violin; Kate Reddish, viola; Matt Cooker, violoncello; Simon Carroll, percussion

- Elan, Variations for Five Players* (1993) . . ELLIOTT SCHWARTZ
- String Quartet No. 2* (1997) . . . . . HUBERT HO  
(1st Prize, 1998 competition)
- Blue Fire for Clarinet Quintet* (2003) . KENNETH DAVID FROELICH  
(1st Prize, 2003 competition)
- String Quartet No. 1* (1998) . . . . . JASON HANEY  
(1st Level Winner, 1997 competition)
- Paroxysm for horn, percussion, piano, violin, and cello* (2003) .  
RAMON P. CASTILLO  
(2nd Prize, 2003 competition)



Los Angeles Chapter  
Made in Culver City

## Music Composed and Performed by Resident Artists

Thursday, April 1, 2004, 7:00 PM  
Culver City Council Chambers, City Hall, Culver City, CA

- Dance Variations* . . . . . WARREN M. SHERK  
Price Duo: Berkeley Price, clarinet; Deon Nielsen Price, piano
- Mesuree Mexicana* (1983) . . . . . DEON NIELSEN PRICE  
Peter Yates, guitar; Berkeley Price, clarinet
- L'Alma Jubilo* (1980) . . . . . DEON NIELSEN PRICE  
Peter Yates, guitar
- Healing*  
[premiere]
- Three Faces of Kim* . . . . . DEON NIELSEN PRICE  
I. Soulful II. Playful III. Fearful  
Price Duo
- The Egg and The Seed* (1983) . . . . . PETER YATES  
multi-media
- Suite from Laurel and Hardy* (2004) . arr. WARREN M. SHERK  
[premiere]  
1. *Dance of the Cuckoos* [music by T. Marvin Hatley]  
2. *Beautiful Lady* [all other music by Leroy Shield] 3. *Good Old Days*  
(fast waltz) 4. *Flivver Flops* 5. *Rocking Chair* 6. *Little Dancing Girl* 7.  
*In My Canoe* 8. *We're Just a Happy Family*  
9. *Bells* 10. *Good Old Days (slow waltz)* 11. *On to the Show*  
Berkeley Price, clarinet; Peter Yates, guitar; Deon Nielsen Price, piano

## Mid-South Chapter NACUSA Concert

Sunday, April 4, 2004, 4:00 PM  
Baton Rouge Gallery, Baton Rouge, LA

- His Valentine Carnation* . . . . . CARLO VINCENT FRIZZO  
digital media
- Winter Nocturne* . . . . . MARK CHAMBERS  
digital media
- Suite for Clarinet, Op. 65* . . . . . LUDUINO J.P. DE OLIVEIRA  
Roland Karnatz, clarinet
- Interstice: Grist for the Mill* . . . . . WILLIAM PRICE  
digital media
- Big Chief W.T.* . . . . . CHARLES HAARHUES  
digital media
- Oswaldo Aranha Avenue, 1:23 in the morning*
- Sonatina* . . . . . AMARO BORGES MOREIRA FILHO  
digital media
- Sikyá* . . . . . DAWN K. WILLIAMS  
Dawn K. Williams, mezzo-contralto
- Variations on a Theme of A.J. Croce* . . . . . BRIAN WILLKE  
digital media
- Five Movements for Tuba* . . . . . JOE L. ALEXANDER  
Joe L. Alexander, tuba

## Los Angeles Chapter Trio Recital

Friday, April 23, 2004, 7:00 PM  
West Los Angeles College Fine Arts Theatre, Culver City, CA

#### Performers

Daniel Kessner, flute; Tony Wardzinski, bassoon  
Joe Lawrence, piano;

- Ghost Orchid* . . . . . STEPHEN SHUKIN YIP  
[premiere]
- Ethnic Mosaic* . . . . . MAX LIFCHITZ
- Four Characteristic Pieces* . . . . . WILLIAM TOUTANT
- Re:pair* . . . . . ALEX SHAPIRO
- Two Absinthian Dances* . . . . . ANTHONY J. WARDZINSKI  
[premiere]
- Repercussions and Reflections* . . . . . DANIEL KESSNER

Virginia Chapter  
**Works by NACUSA/Virginia members  
 and William and Mary Faculty**

- Saturday, April 24, 2004, 3:00 PM  
 Ewell Recital Hall, College of William and Mary, Williamsburg, VA
- String Quartet No. 2, op. 41* . . . . . JERALDINE HERBISON  
 Elaine Swinney and Arkady Heifets, violins;  
 Jena Chenkin, viola; James Herbison, cello
- Caprice* (2003) . . . . . JOHN WINSOR  
 John Winsor, clarinet
- Piano Sonata #2* . . . . . HARVEY J. STOKES  
 Wendy Young, piano
- Lewis and Clark Sketches* . . . . . LEIGH BAXTER  
 John Winsor, clarinet; Robert Ford, trombone;  
 Marlene Ford, horn; Jeanette Winsor, piano
- Concerto for Piano and Live Electronics* . . . . .  
 . . . . . MARCUS BITTENCOURT
- Family Life* . . . . . FLOYD CARLETON BARNES  
 Arnetta Sherrod, mezzo-soprano; Carol Craig, piano

Mid-South Chapter  
**NACUSA and LCC Concert**

- Saturday, April 24, 2004, 7:00 PM  
 LSU Recital Hall, Baton Rouge, LA
- Sonare Praeludium* . . . . . JOE L. ALEXANDER  
 The LSU Tuba Ensemble
- Six Bagatelles for Piano* . . . . . STEPHEN KEMP  
 I. Quartal Harmony II. Mirror Harmony III. Polymodality  
 IV. Secundal Harmony V. Major Locrian Scale VI. Polychords  
 Maria Di Cavalcanti, piano
- Affinities Remembered* . . . . . JOE L. ALEXANDER  
 Amy Grifka, flute; Amanda Love, oboe; Amanda Hooter, clarinet
- Solitary No. 4* . . . . . ALEJANDRO ARGUELLO  
 Sean Fredenburg, alto saxophone
- Drei antike Stucke fur Klavier* . . . . . AARON JOHNSON  
 I. Caddywampus II. Mucho Largo III. Well, Well, Well  
 Maria Di Cavalcanti, piano
- The Request* . . . . . AL BENNER  
 Ebony Preston Oya, soprano; Carlo Vincetti Frizzo, piano
- Equilibrium* . . . . . REID WILLIS  
 Ebony Preston Oya, soprano; Carlo Vincetti Frizzo, piano

INTERMISSION

- Mr. Bird and the Intruder* . . . . . BEN HERRINGTON  
 Ben Herrington, trombone
- Stained Glass Window* . . . . . GREG HENNIGAN  
 Amber Herrington, soprano; Greg Hennigan, guitar
- From the Past* . . . . . AL BENNER  
 Amber Herrington, soprano; Greg Hennigan, guitar
- Stained Glass Window* . . . . . GREG HENNIGAN  
 I. Moderato II. Adagio-Piu mosso III. Allegro  
 Rebecca Krimmel, flute; Walker Shurlds, euphonium
- Pensiveness* . . . . . PETER BLAUVELT  
 Maria Di Cavalcanti, piano
- Nunya* . . . . . DAWN K. WILLIAMS  
 Dawn Williams and Robert Peck, African drums
- As Aventuras do Visconde de Sabugosa* . . . . .  
 . . . . . LUDUINO J.P. DE OLIVEIRA  
 I. Era uma vez. . . II. Uma noite na matta III. Epilogo  
 Maria Di Cavalcanti and Chin-Ming Lin, piano

**In Praise of Music**

Sunday, April 25, 2004, 4:00 PM  
 Church of the Lighted Window, La Canada, CA

- Clarinet Sonata* . . . . . CAMILLE SAINT-SAENS  
*Re:pair* . . . . . ALEX SHARPIRO  
*Four Characteristic Pieces* . . . . . WILLIAM TOUTANT  
*Metamorphose I* . . . . . MICHAEL PEPA  
*Two Absinthian Dances* . . . . . ANTHONY J. WARDZINSKI  
*Repercussions and Reflections* . . . . . DANIEL KESSNER

For CD recordings of this program (\$10), write Culver Crest Publications, PO Box 4484, Culver City, CA 90231-4484; OR telephone 310/838/4465; OR visit [www.culvercrest.com](http://www.culvercrest.com)

Los Angeles Chapter

**Choral Music for Worship by Deon Nielsen Price**

Saturday, May 22, 2004, 7:00 PM  
 Los Angeles Stake Center, Los Angeles, CA

Welcome and Invocation

Michael J. Fairclough, President, Los Angeles Stake

- O Son of Man* . . . . . DEON NIELSEN PRICE  
 (Mabel Jones Gabbott)
- Mothering Sunday* . . . . . arr. PRICE  
 (George Hare Leonard) 14<sup>th</sup> cent. German carol
- Mary's Lullaby* . . . . . DEON NIELSEN PRICE  
 (Mabel Jones Gabbott)
- Up, My Neighbor, Come Away* . . . . . arr. PRICE  
 (Steuart Wilson) French carol

Voce Angelicus

Joanna Medawar Nacheff, director; Kenner Bailey, pianist

- As the Dew from Heav'n Distilling* . . . . . JOSEPH DAYNES/PRICE  
 (Thomas Kelly)
- Lord, I Would Follow Thee* . . . . . K. NEWELL DAYLEY/PRICE  
 (Susan McCloud)
- Far, Far Away On Judea's Plains* . . . . . arr. PRICE  
 (text & music by John M. Macfarlane)
- How Long, O Lord, Most Holy and True?* . . . . . B.C. GATES/PRICE  
 (John A. Widstoe)
- Villanelle for Our Elder Brother* . . . . . DEON NIELSEN PRICE  
 (Sylvia Ruth)
- To Live by Truth* . . . . . DEON NIELSEN PRICE  
 (Rosemary Petty)
- Redeemer! Lord!* . . . . . DEON NIELSEN PRICE  
 (Samuel C. Monson)

Southern California Mormon Choir

Frank Turner, director; Jan Bills, assoc. director  
 Carol Cole, accompanist; Stephen Bills, narrator

- Healing* . . . . . DEON NIELSEN PRICE  
 (rage, resolve, forgiveness, service)
- Price Duo  
 Berkeley Price, clarinets; Deon Nielsen Price, piano
- Oh God, Where Art Thou?* . . . . . DEON NIELSEN PRICE  
 (Doctrine & Covenants 121)
- Know this, That Every Soul is Free* . . . . . ROGER MILLER/PRICE  
 (Anonymous)
- Whoso Repenteth* . . . . . DEON NIELSEN PRICE  
 (3 Nephi 9:22)
- America Themes* . . . . . DEON NIELSEN PRICE  
 (9/11/01)

Southern California Mormon Choir



**NACUSA**

## MEMBER NEWS

**Daniel Adams** is the author of "The Drum Set as a Solo Multiple Percussion Performance Medium", an article published in Volume LII, Number 4 (Spring 2004) of the Journal of the National Association of College Wind and Percussion Instructors. Dr. His composition *Guadalquivir* for flute, harp, and viola was recently accepted by Dorn Publications, Inc. He also presented a paper entitled "Rhythm and Timbre as Interdependent Structural Elements in Askeff Masson's Compositions for Snare Drum" at the South Central Chapter Meeting of the College Music Society (CMS), held on March 11-13 at Henderson State University in Arkadelphia, AR. Adams also served on a panel entitled *Give Three Wishes, What Would You Change About Your Role as a Musician/Teacher in Academe, in Your Community, and in American Society?* at the CMS meeting. On March 30, Adams, along with several other featured guest composers, held a master class for University of Nebraska, Kearney, student composers and participated in a panel discussion entitled *How and Why Does a Composer Write Music?*"

**Robert J. Bradshaw:** *Sonata* for trumpet and strings (or piano) was premiered by a consortium of soloists from around the nation, South America, Scotland and Ireland in November 2003-June 2004. The project culminated with a performance at the 2004 "International Trumpet Guild Conference" in Denver, Colorado by Prof. James Ackley from the University of Connecticut and collaborative pianist Rebecca Wilt. University of Massachusetts Professors Eric Berlin and Nadine Shank made the first commercial recording of *Sonata* which is available at [www.beauportpress.com](http://www.beauportpress.com).

**Timothy Brown** spent several weeks in New York City (January – March) studying with composer John Corigliano.

**Robert Carl:** Featured Artist profile by Kyle Gann in Chamber Music, April 2004, Vol. 21, No.2 (magazine of Chamber Music America).

**Dinos Constantinides** discussed the "LSU Composers Forum: Its Purpose and Importance," on Feb. 2, LSU Recital Hall, Baton Rouge, LA.

**Anne Delaney** made a permanent commitment to the Holy Gospel Way of Life as a Third Order Franciscan. She is a lay Sister of Penance now Anne Claire Delaney, S.F.O. She has received an Individual Artists Grant for the World Premiere of both *Srdci Král* (Czech) and *King of Hearts* (English) for soprano, organ, and violin, performed during the opening and closing ceremonies of the International High Feast of the Infant Jesus of Prague at Kostel Panny Marie Vitezne, Prague, Czech Republic, May 18 & 25, '03.

**Edward Green** was also a participant this April in the First International Conference on Interdisciplinary Musicology held in Graz, Austria. Sponsored by ESCOM, his presentation (co-authored with Anthropologist Arnold Perey) was titled "Aesthetic Realism: a New Foundation for Interdisciplinary Musicology."

**Lars Hidde** completed the film score for *Remembrance Of Time Passing*. This short film was shown at the De Anza College film festival in Cupertino, CA. For further information please go to [LarsHidde.com](http://LarsHidde.com).

**Jeffrey Hoover** was a guest composer at the Contemporary Music Festival at Wichita State University, April 5 - April 9. His string trio *Nightlife* was performed by WSU faculty members Nancy Luttrell, violin, Catherine Consiglio, viola, and Andrew Kolb, cello. *Spectrum*, for solo trumpet, was performed by WSU faculty Judith Saxton, and students Nate Boone, Russ Callahan, and James Henry. Each movement of *Spectrum* is inspired by a visual color. For this performance, the trumpeters alternated movements, wearing clothing that matched the title of the movement. Hoover also gave a lecture--*Eliminating Barriers to Composition*--about ways of working, planning, and personal habits that can help to move composers forward in their creative work.

**Daniel Kessner** gave four pre-concert lectures for the Los Angeles Philharmonic at the new Walt Disney Concert Hall Feb. 5-8. On Feb. 27 there was a flute and piano recital by the composer and Dolly Kessner at the Festival Internacional de Musica Contemporanea, El Salvador, including Kessner's *Priere et scherzo* for bass flute and piano, and *Stream* for bass flute/alto flute/flute and harpsichord.

**Wieslaw V. Rentowski** was a guest composer Feb. 13 – 15 during the *Icebreaker II: Baltic Voices*, Seattle International Festival and Conference of Contemporary Music From The Countries of the Baltic Sea, Seattle, WA. All Symposium events and concerts occurred at the Soundbridge Seattle Symphony Music Discovery Center and Benaroya Concert Hall. On Feb. 14, Rentowski conducted a seminar on his compositions, and on the same day his work for prepared piano *Lake Charles Variations* was performed by Russian/German pianist Ivan Sokolov.

**B. J. Rosco** has been chosen as Composer of the Year 2004 for Washington State by the Washington State Music Teachers' Association, MTNA. The new work for duo-pianos will be premiered June 24, 2004 during the WSMTA Convention in Bellingham, WA.

**Godwin Sadoh** graduated from Louisiana State University with his Doctor of Musical Arts degree on May 21. Sadoh is the first African to earn the DMA degree in organ performance. He has published 25 scholarly articles in various journals, newsletters, encyclopedia, and online in America and Europe between Jan. 2001 and May 2004. His article "A Cultural Analysis of Fela Sowande's Organ Works" is set for publication in the journal of Research in African Literatures. He is in the process of writing an essay titled "The Present State of Church Music in Nigeria" for The Hymn journal. Sadoh first organ composition "Nigerian Suite No. 1" was published last year and the second one "Impressions from an African Moonlight" is in the process of being published. His first book, *E Korin S'Oluwa: Book One* will be published towards the end of this year by Wayne Leupold Editions.

**Elliott Schwartz** has received performances during the past year in New York, Los Angeles (NACUSA concert), and a number of locations in the Boston area (Tufts, Longy School, and Berklee College of Music). He also appeared as visiting composer at Rutgers University and the University of Maryland/Baltimore County. Schwartz spent January in the UK, appearing at the Royal Academy of Music, the University of London, and a 5-day residency at Oxford. A CD recording of his orchestral music has just appeared on the Albany label.

**Alex Shapiro's** work for pianist and two percussionists, *At the Abyss*, was given the 2003 Award for Best Original Composition from the international music fraternity Mu Phi Epsilon. It had its New York premiere at Carnegie Hall this past April 7th, performed by pianist Teresa McCollough and percussionists Tom Burritt and Peggy Benkerser, and was recorded in June for McCollough's upcoming album, *Music for Hammers and Sticks*. Alex was also named the 2004 California MTNA Commissioned Composer by the California Association of Professional Music Teachers, and the commissioned work, *Bioplasm*, which Alex began in residence as the 2003-2004 Alpha Chi Omega Foundation Fellow at The MacDowell Colony, was premiered by the Los Angeles Flute Quartet at CAPMT's state convention in Long Beach, CA. on February 14th. The work was recorded in April for Alex's upcoming CD of several recent chamber works, due out this fall. Alex's *Piano Suite No. 1: The Resonance of Childhood* is being performed several times in 2004 by pianist Susanne Kessel in association with the *MoMA of New York: The American Season 2004* exhibit in Berlin, Germany. The program, titled "The California Concert," presents a musical portrait of the cultural metropolis of Los Angeles from 1927 until today. Other performances include *Slip* for violin and harpsichord, which has been heard in venues around Italy and Switzerland, performed by Maria Clotilde Sieni and Antonio D'Andrea. Alex will be the 2004 Composer in Residence and Festival Moderator at The Walden School for Festival Week in late July. In May, she served as a Panelist for the 2004 McKnight Foundation Artist Fellowship Award in St. Paul, MN. A very active public speaker and event moderator, Alex is President of the American Composers Forum of Los Angeles.

**Erich Stem** recently had his music performed by the Richmond Symphony as part of their 2004 Masterworks series season finale. The performance of his work, *Escape*, was broadcast live on WCVE 88.9FM, which featured a radio interview with Stem and host, Bobbie Barajas, during the intermission. His piece, *Windows*, for saxophone quartet, was also given its world premiere at the 2004 Biennial North American Saxophone Alliance

*Continued on page 15*

## Performances *Continued from page 9*

**Stefania Kenessey:** Apr. 11 - *High Summer* (song cycle based on poems by Tom Disch) by Adina Aaron, soprano, and Keiko Halop, piano, Carnegie's Weill Recital Hall, New York City.  
Feb. 12 - *September Requiem* (final mvmt), by soprano Jennifer Bates, mezzo-soprano Mary Ann Stewart, baritone Samuel Hepler, and pianist Adrienne Kim, Merkin Concert Hall, New York City.

**Daniel Kessner:** Apr. 23 & 25 - *Repercussions and Reflections* (flute, bassoon, piano), NACUSA concerts at West Los Angeles College and The Church of the Lighted Window, La Canada.  
Apr. 18 - *Genera* (flute/alto flute/bass flute, clarinet/bass clarinet), SCI Region VII Conference, CSU-Northridge.  
Mar. 6 - *Stream* (bass flute/alto flute/flute, harpsichord) and *Genera* (flute/alto flute/bass flute, clarinet/bass clarinet), Faculty Composers Recital, California State Northridge.  
Feb. 24 - *Divertimento* (flute, alto flute, vibraphone, piano), Festival Internacional de Musica Contemporanea, El Salvador.  
Feb. 23-27 - *Divertimento* (flute, alto flute, vibraphone, piano), *Stream* (bass flute/alto flute/flute, harpsichord), and *Prière et scherzo* (bass flute, piano), VII Festival Internacional de Música Contemporánea de El Salvador, San Salvador.  
Feb. 22 - *Five Preludes for Piano* by Max Lifchitz, Christ and St. Stephen's Church, New York, NY.  
Jan. 11 - *Divertimento* (flute, alto flute, vibraphone, and piano) by California Concert Artists, Stephen Rochford, director; Tustin Presbyterian Church.

**Michael A. Kimbell:** Jan. 1 - Premiere of *Kritik des Herzens* (song cycle) by Alec Jeong (tenor) and San Francisco Community Music Center Orchestra conducted by Urs Leonhardt Steiner, Mission Dolores Basilica, San Francisco, CA.

**Mary Lou Newmark:** Apr. 23 - *Identity Matrix* by Tom Peters, double bass, and Soundscape, Music for Bass and Electronics, MAK Center for Art and Architecture, Schindler House, West Hollywood.  
Apr. 22 - Premieres of *White Paper*, *Black Ink - Five Haiku for Brass Quintet* by CurvdAire, and *Red Daffodils* (sax quartet), Lifting the Veil III, Cal State University, Sacramento.

**Jeannie Pool:** Mar. 21 - *Invierno and Primavera* (from *Four Seasons*) with Kaye Royer, clarinet, and Janis Lin, piano, Toronto.  
Mar. 14 - Premiere of *Character Matters* by pianist Fan Dan at the Jiang Jie Culture and Arts Center in Beijing, China  
Feb. 28 - *Sheer Delight* by tenor Marc Lowenstein, flute, bassoon, harp and percussion, California Institute of the Arts faculty recital of bassoonist Julie Feves.

**Deon Nielsen Price:** Apr. 8 - *Women in Christ's Line* by the composer (piano), *Silver and Gold* by Tamara Chadima (flute) and the composer (piano), *Love Theme* (composed for the film, *The Light*) by Chadima (flute), Berkeley Price (clarinet) and the composer (piano), *Healing, Three Faces of Kim* and *America Themes* all by the Price Duo (clarinet/piano) at Mu Phi Epsilon, Palos Verdes Peninsula, CA.  
Apr. 1 - *Mesuree Mexicana* by Berkeley Price (clarinet) and Peter Yates (guitar), *L'Alma Jubilo* by Peter Yates, *Healing* and *Three Faces of Kim* by the Price Duo (Berkeley Price, clarinet, the composer, piano), Culver City Arts Commission Series: Music in the Council Chambers.

**William Price:** Apr. 18 - *Strata I* by Iwona Glinka, flute, Louisiana State University Recital Hall, Baton Rouge, LA.  
Mar. 25 - *Carry Me Home* (string orchestra) by the Louisiana Sinfonietta, Dinos Constantinides, conducting, Southeastern Composers League Concert, Millsaps College, Jackson, MS. Also on Mar. 24 on a Louisiana Sinfonietta Concert, Louisiana State University Recital Hall, Baton Rouge, LA; the premiere on Feb. 27 by the Orchestra of the Conservatory Synchron of Athens, Synchron Conservatory of Athens, Greece.  
Mar. 17 - *2 Days in the Tank* (digital media), Sonic Electronic Concert, Louisiana Tech University Recital Hall, Ruston, LA.  
Mar. 13 - *Interstice* (digital media), Southeastern Student Composers Symposium, University of Alabama, Tuscaloosa, AL.  
Mar. 6 - *Sans Titre II* by Theofilos Sotiriades, alto sax, Thessaloniki, Greece  
Feb. 27 - *Tantric Dreams of a Lotus Blossom* (tape alone), Louisiana Composers Consortium Concert #18, Treen Auditorium, LSMSA, Natchitoches, LA.

Feb. 26 - *The Cat* by Mayumi Yotsumoto, soprano and Chin-ming Lin, piano, Mid-South NACUSA Concert, Louisiana State University Recital Hall, Baton Rouge, LA.

Feb. 20 - *Boogaloo: Rough and Tumble* by the USM Percussion Ensemble, Southern Chapter, College Music Society Conference, University of Southern Mississippi, Hattiesburg, MS.

**Lisa Ragsdale:** Jan. 25 - Premiere of *Sonata #2 for Two Flutes* by Laurel Ann Maurer and Nancy Toone, and *Sonata for Clarinet & Piano* by Russell Harlow, clarinet and Jed Moss, piano, Contemporary Music Consortium, Salt Lake City, UT.

**Alex Sharpiro:** Apr. 23 - *Re:pair* by flutist Daniel Kessner and bassoonist Tony Wardzinski, NACUSA Concert, Los Angeles, CA.  
Mar. 4 - *Sonata for Piano* by Teresa McCollough, 2004 Musica delle Donne festival, California State University at Hayward.

**Margaret Collins Stoop:** Apr. 4 - Premiere of *maggie and milly and molly and may* (settings of ee cummings poem), Adesso Choral Society, Alumni Hall, WCSU, Danbury, CT.

**Vernon Taranto:** Apr. 27 - Premiere of *Second Trio* for violin, cello, and piano by the Moretti Trio, "Encore Series," St. Petersburg, FL.

**David Ward-Steinman:** Mar. 6 - *Prisms and Reflections (Third Piano Sonata)* by the composer at the SCI National Conference, University of Oklahoma.

Mar. 3 - *Sonata for Piano Fortified, Elegy for Martin Luther King* (piano), *Prisms and Reflections, Flight! For Two Pianos*, and *Improvisation of Five Notes from the Audience* (piano) by the composer and Patrice Madura Ward-Steinman, Faculty Guest Recital, Auer Concert Hall, Indiana University.

**Michael Glenn Williams:** Apr. 20 - *Lullaby, Military Fanfare*, and *Nocture* (from *Collage Suite*) by pianist Jeanette Winsor, Virginia Beach, VA.

Apr. 2 - *Berceuse* by pianist Roberto Prosseda, McNeir Hall, Georgetown University, Washington DC.

Feb. 2 - *Romance* (from *Collage Suite*) by pianist Roberto Prosseda, Valencia, Spain; and *Berceuse* by pianist Llorenç Barber, Circulo des Bellas Artes, Festival Paralelo Madrid, Spain.  
Jan. 25 - *Nocturne* by pianist Roberto Prosseda, Araba Fenice Concert Series.

## COMMISSIONS

**Adrienne Albert** is completing a commission for piano trio and also completing a song cycle for Richard Bernstein, bass-baritone of the Metropolitan Opera.

**Robert J. Bradshaw:** *He Lived for Others: A Story in Music and Movement of a Pioneer and the Building of Our Nation, John 'Johnny Appleseed' Chapman* for string orchestra by the American String Teachers Association with NSOA; *Articles, Nor'east* by the New England String Ensemble for the New England Musical Heritage Initiative; *Fox and Countryman*, a symphonic overture, by the Melrose Symphony Orchestra to launch the orchestra's 87th concert season; a piece for wind ensemble by the Salem Winds for the Salem State College Sesquicentennial (150th) Celebration and to be presented at the final Gala event of the year's festivities; *Statements, Commanding* (trumpet, cello, piano) by the Orenunn Trio; *Out of the Quiet* for trumpet and percussion by Ivano Ascarì, Professor of Trumpet at Riva del Garda State Conservatory of Music in Italy for his fifth CD of modern compositions; and *Ozymandias* for trumpet and organ by Jean-Christophe Dobrzelewski for a tour of Europe and recording during the 2004-2005 concert season.

**Sondra Clark** has been commissioned to write a string quartet celebrating the 2004 opening of the Tateuchi Recital Hall at the newly completed Finn Center for Music and Arts Education in Mountain View, CA.

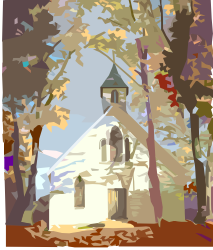
**Dinos Constantinides** was commissioned by Linda Strommen for the work *Threnos of Creon for Oboe and Strings*; and by Iwona Glinka for *Piccolo Concerto*.

**Carol Worthey's Elegy** (cello/piano) was commissioned by cellist Joyce Geeting. The work is a musical enactment of Sept. 11th, written both as a tribute to those lost and a healing work for those left behind. It was played by Geeting and Norman Shelter in Birkenau, Germany this May. Worthey is transforming the piece into a one-movement cello concerto.

## Audio *Continued from page 6*

of us who take fullest advantage of the benefits of recorded music and make no apologies for it, there's a lot to look forward to.

But all this having been said -- and it must be obvious that I enjoy listening to recorded music -- there is one aspect of this, one kind of circumstance in which recorded music falls miserably short . . . when there is no recording. Unfortunately, so much of the really good music and the many fine performances that take place around the country -- on university campuses, art museums, churches, and various other usually slightly attended community venues -- aren't commercially released and are unavailable to those who don't happen to live near enough to attend



or know about them. Yes, these days most such performances are recorded privately, and usually quite well, or at least about as well as possible in whatever the environment and with the unavoidable audience noises, but if one doesn't know about them getting a copy isn't going to happen unless some thoughtful friend sends it to you! One of my great and wonderful professors (of which I've been so fortunate to have had many) used to say, "the tragedy is that we're all going to die before we've had a chance to hear all the great music there is." And sadly, that is true, and sadly, he is gone now. So although I listen as much as I can -- mostly to recorded music -- I regret those live performances I missed.

A few postscripts . . .

In addition to the Bose 901, other notable speakers that also attempted to simulate the radiation patterns of concert halls were the Ohm F speaker, a unique design featuring a single, deeply inverted conical driver which radiated sound in a 360-degree horizontal pattern, and from Britain, the Quad speaker, a large, flat-panel, dipolar electrostatic speaker notable for its delicate transient response but somewhat limited bass reproduction.

Since the fifties American and British designers, arguably the leaders in speaker research and production, have pursued slightly different design paradigms, each focusing on an important aspect of speaker performance (although in recent years these have been converging). Traditionally, American firms, typified by pioneering companies like Altec (formerly Altec-Lansing), JBL (James B. Lansing), Klipsch, and Electro-Voice emphasized the efficiency of speakers, realizing, rightly, that authentic reproduction depends very much on the ability of the transducer to cleanly produce sound pressure levels that approach those of the original sounds. This meant big speakers and big enclosures, sometimes sacrificing accuracy with regard to frequency response. British designers working for companies like KEF, B&W, and Tannoy, emphasized on-axis accuracy of frequency response, using what I call the "subtractive" approach. That is, damping the drivers, adding shunt circuitry, and manipulating crossovers to reduce offending peaks in the output. This usually resulted in speakers that are less efficient, but are extremely precise. And now that amplifier power is less a factor, the British approach has become a more important consideration than efficiency.

Another bit of arcane but essentially trivial to all but designers bit of information is that there is no real important advantage of either sealed or vented cabinets. There are differences in the way these two kinds of cabinets damp resonant peaks in woofers, to be sure, but it's more a matter of certain kinds of drivers performing better in one or the other kind of enclosure. There is some slight difference in efficiency but it's not significant, especially these days (in the days of LP phonograph records, these was one disadvantage to vented cabinets, in that record warp produced infrasonic impulses not damped by vented enclosures, allowing the woofer to make large excursions, producing frequencies below hearing and contributing distortion and robbing amplifier power, but nowadays with CDs, is much less a problem). And in connection with vented enclosures, it should be noted that a "passive radiator," a non-functioning speaker that responds only to pressure changes from within the enclosure, is

(or rather, was, since you don't see them much any more) functionally the same as a vent in the enclosure. Installing a passive radiator was a somewhat easier way to tune the enclosure empirically -- by changing the mass of the radiator by adding weights to the cone -- but its greatest advantage was probably in its marketing appeal: consumers are more likely to be favorably impressed by a speaker cabinet with an "extra speaker" than one with a hole in it.

One can still buy very large speakers, of course, and, all other things being equal, they are better in some respects than smaller . . . in some respects . . . chiefly, efficiency of low frequency production. But that's much less a matter of concern these days than in 1957. Smaller cabinets can produce good bass, just not as loudly for the same power input. So the idea of a separately powered sub-woofer simply trades smaller size for greater power demands. It is, to some extent, a space/decorating consideration. But an additional advantage to the subwoofer is that it allows the cabinet housing the midrange transducer to be as small as possible, thereby, contributing the least to any degradation of the radiation from the speaker, and allowing that driver to be freed from the distortion creating effects of having to reproduce bass frequencies. Tower speakers accomplish some of this as well, while retaining larger cabinet volume.

And finally, in the early eighties, the years shortly after the introduction to the consumer market of CDs, many listeners complained that digital sound was harsh, gritty, grainy, screechy, and not smooth, warm or "musical." There was some truth to this, but it wasn't the fault of the digital medium, rather the way many analog master tapes had been made. Knowing that there were unavoidable losses of high frequency response when master tapes were transferred to microgroove LP phonograph records it was common for recordists to fudge a bit, to boost the highs somewhat in the original recordings to compensate for those losses (bass wasn't likewise boosted because the compression required to keep a reasonable playing time per record side prohibited it; in fact, bass was compressed, which is why an RIAA standard playback equalization was incorporated in the "phono input" of amplifiers. Try plugging some other device not playing a microgroove record into this input and hear how excessive the bass will be!). When CDs became such a quick success recording companies early-on relied heavily on producing CDs from recordings that had been originally made on analog tape (and incidentally, most listeners who've never been in a recording studio have no idea just how good old analog master tapes running at 30ips listened to over good near field monitors can be!). When these recordings were transferred to digital format with virtually no loss of high frequency response, many CDs in the early years did sound rather brittle.

One more thing, speaking of high frequency response, acoustics texts typically state the range of human hearing as 20-20,000 Hz (remember when it was called cps?). And that's been somewhat the benchmark for audio performance, at least for advertising audio performance. One wonders how many people are swayed to buy a product that cites its frequency response as high as 25K or 30K Hz. The fact is that most men over age thirty-five or forty can't hear above 15K, often less. My own upper limit is about 5-7K Hz, an unfortunate reminder, along with tinnitus, of youthful days playing in bar bands before stage monitors, when musicians would stand only a few feet in front of sound reinforcement speaker cabinets for hours each night.

And now lastly. In the early days of stereo there were experiments with a recording/playback process that did attempt to standardize the encode/decode process: binaural sound. And it did a pretty good job of it. For readers who may not know, this was the practice of making a recording with two microphones imbedded in the ears of a life-sized dummy of a human head which had been placed in front of the performing musicians. The resulting recording was to be listened to through headphones only. And it gave startlingly realism. It was never commercially viable, presumably because people don't want to be confined to listening with headphones, especially the heavy uncomfortable ones used in the late fifties. But essentially it was the nearest thing to placing the listener in front of the music, as freed from any subsequent room interference as possible. And come to think of it, that approach is not too different from the way virtual reality experiments with other senses are being approached now.

*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.*

**“For distinguished musical composition in the larger forms of chamber, orchestral, or choral work, or for an operatic work (including ballet), first performed or published by a composer of established residence in the United States.”**  
(original requirements)

## Pulitzer *Continued from page 16*

other factors played a role in the change—the fact that Wynton Marsalis won in 1997 for his jazz oratorio *Blood on the Fields*, and Virgil Thomson in 1949 for the documentary film score, *Louisiana Story*. I also suspect that some form of political correctness was also an influencing factor. However, if you are going to change the definition of the prize to encompass the “Generally Important Person in Music” (Ross), then you are changing what I think it was what made the Pulitzer Prize unique—a prize that held onto the notion that writing “classical” music using “classical” forms is still important to the American culture.

Like many of you whose comments I have read, I originally was not happy with the Pulitzer Board’s decision, seeing this as another erosion in the ongoing battle of “pop” culture influencing traditional “classical” music. It is as if the purpose is now to recognize someone whom the general public knows and whose music is heard by the masses—as is the case with jazz, theater, and film scoring—as opposed to the relative few that follow classical music. If this change is necessary, then I would rather see the award split into two different categories thus preserving the original intent of the award and support for new classical music. However, I am sure the Board thinks it has good intentions, and until there is a history of non-traditional award winners to judge their new definition, I must trust the Board to use their common sense.

Upon investigating who has actually won the Pulitzer Prize—especially within the last 20 years—I was struck by how much this award appears to be out of the reach of the vast majority of us. The winners seem to have something in common, namely a strong tie to mainly the East Coast and occasionally the West Coast—either through their academic positions, terminal degrees, or connection to prominent ensembles who play their works. There are some exceptions, but they are rare. In the last twenty years the premiere performances of the winning compositions were played in Washington, D.C. (The National Symphony Orchestra), Boston (Boston Symphony Orchestra, New England Conservatory Cantata Singers and Ensemble), New Haven, CT (Yale

University), New York City (Merkin Concert Hall—the Lark Quartet, the New York Philharmonic; Avery Fischer Hall—the New York Philharmonic; Morgan Library—Trio Solisti and David Krakauer), Purchase, NY (Westchester Philharmonic), Amherst, MA (Dinosaur Annex, Buckley Recital Hall), San Francisco (San Francisco Symphony), Los Angeles (Los Angeles Philharmonic), Philadelphia (Temple University—Marc-Andre Hamelin; Philadelphia Orchestra), and Louisville, KY (Louisville Orchestra). If you look at the resumes of the majority of winners, you will find the Juilliard School, Princeton University, Yale University, Harvard University, Columbia University, New England Conservatory, Massachusetts Institute of Technology, Cornell University, Peabody Conservatory, Mills College, San Francisco State University, Eastman School of Music, among many other connections to New York, Massachusetts and California. Now these aren’t exclusive, but if you visit [www.pulitzer.org](http://www.pulitzer.org) you will see the general concept I am trying to present here—that unless you are connected in some way to the academic field of these institutions either through graduation, teaching position, or an ensemble, it is highly unlikely that you will be winning a Pulitzer anytime soon.

So after initially being a bit disturbed by the changes in the Pulitzer Prize for Music, I came to the realization that those changes don’t really dilute my chances of receiving a Pulitzer Prize because I don’t have much of a chance to win the Pulitzer for I lack any of the “proper” connections. Consequently, like many organizations that give the appearance of an open and equal opportunity for all, in reality if it is not a closed society, it comes pretty close. So be it. Ultimately it is their prize; they can give it to whomever they wish. But hey Pulitzer Board, if you want to consider someone with Louisiana connections, look at a composer in Natchitoches! V

## Member News *Continued from page 12*

at UNC-Greensboro. This performance featured the Excalibur Saxophone Quartet from the University of South Carolina.

David Ward-Steinman was an Adjunct Professor at Indiana University this past spring semester.

John Winsor’s book, *Breaking the Sound Barrier*, has won 3rd Place (Bronze) for the music book category in ForeWord Magazine’s Book of the Year Awards. The awards were established to bring increased attention from librarians and booksellers to the literary achievements of independent publishers and their authors. A jury of librarians, booksellers, and reviewers selects winners based on editorial excellence, professional production, originality of narrative, and value.



## Recordings *Continued from page 3*

Steven Honigberg, cello and Carol Honigberg, piano, and *Terezin*, Paulina Stark, soprano, Steven Honigberg, cello and Robert Stern, piano, Albany Records; and *Three Songs*, Paulina Stark, soprano and Robert Stern, piano, Transcontinental Music Publications.

Vernon Taranto: *Trois petites bagatelles* has been included on a CD, *The Best of The 2002 Encore Series*; and *Head Games* is the lead-off track on the new 2-CD set produced by the Tampa Bay Composers' Forum.

National Association of Composers/U.S.A.  
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Los Angeles, California 90049

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Visit NACUSA's website at  
<http://www.music-usa.org/nacusa/>

**NACUSA's 26th Annual Young Composers' Competition**  
**Deadline: 10/30/04**

Entrants must be members of NACUSA. Music by non-members will not be considered. Previous First Prize winners will not be eligible.

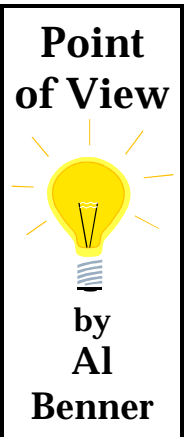
1. The competition is open to NACUSA members between the ages of 18 and 30. For new composers seeking to join NACUSA National dues are \$25 per year (\$15 per year for students and seniors). Dues should be sent to the Los Angeles address listed below.
2. Compositions submitted should not exceed 15 minutes in length.
3. Compositions should not require more than five players. An additional person for tape playback will not be counted as a performer.
4. Compositions submitted must not be published and must not have won any other competitions.
5. Recordings of the entire composition are highly desirable, but not mandatory.
6. A mailing envelope with correct postage should be enclosed with each submission if the composer wishes to have the score(s) returned.
7. Scores will be judged, in part, on clear and legible music copying; suitability for performance on a NACUSA concert will also be considered.
8. The First Prize will be \$400 and a possible performance on a NACUSA concert. The Second Prize will be \$100 and a possible performance on a NACUSA concert. The judges reserve the right to reallocate the prize moneys in the event of a tie.
9. Judges for the competition will be members of the Los Angeles chapter of NACUSA.
10. Each composer may submit up to two works.
11. Score(s) should be submitted anonymously with an envelope attached containing the name of the work and the composer's name, address, and telephone number, and e-mail address.
12. Scores must be received no later than October 30, 2004.
13. Send scores to: **The National Association of Composers/USA · PO Box 49256, Barrington Station · Los Angeles, CA 90049**
14. Please note that some express companies cannot deliver to a post office box.
15. All tapes or CDs submitted must be clearly identified.

The **Loudoun Symphony Orchestra** announces an American Composers Competition with a \$1,000 Cash Prize. Compositions should be no longer than 10 min. in length and must not have had a public perf. as of March 2005. Composer must be a U.S. Citizen. Orchestration is limited to Picc, 2 Fls, 2 Obs, EH, 2 Cls, 2 Bsns, 4 FHs, 3 Tpts, 3 Trbs, Tuba, Harp, Timp, Perc (3 Players) and Strings. There is no minimum orchestration requirement. There should be no choral or vocal parts and no piano, celeste or any other keyboard in the scoring. Entries due by **September 15, 2004** and the winner will be notified by Nov. 15, 2004. The winner must provide parts by Jan. 1, 2005. The winning work will be performed by the LSO in March of 2005. To enter, send score, tape/CD (optional), resume and non-refundable **\$20 entrance fee** to: The Loudoun Symphony Orchestra, Attn: Mark Allen McCoy, Music Director, P.O. Box 4478, Leesburg, VA 20177-8552. A SASE or mailer with adequate postage must be included if materials are to be returned. For more info call 703-771-8287 or visit [www.loudounsymphony.org](http://www.loudounsymphony.org).

## Pulitzer Changes

**I**t began with Joseph Pulitzer (1847-1911) leaving in his will \$2 million to establish a graduate School of Journalism at Columbia University. The various Pulitzer Prizes came from a portion of this generous donation and were first awarded in 1917. However, music was not originally one of them. Instead, his will called for a scholarship for a music student which came from \$500,000 to the New York Philharmonic Society. In 1943, the Pulitzer Board changed this scholarship to a prize. The requirements were: "For distinguished musical composition in the larger forms of chamber, orchestral, or choral work, or for an operatic work (including ballet), first performed or published by a composer of established residence in the United States." William Schuman was the very first recipient for *Secular Cantata No. 2: A Free Song* for full chorus of mixed voices, with orchestra. The most recent winner in 2004 was Paul Moravec for *Tempest Fantasy* for clarinet, violin, cello and piano.

Now I suspect I am like most of you—I know about the prize but don't really follow it unless something brings it to my attention. That was the case here, first reading through the internet about the recent changes to the above requirements. I was a bit mystified learning that the Pulitzer Board has broadened the definition to include such categories as jazz, film scores and music theater, and no longer require a written score performed for the first time in the United States during the year. A recording will do, thus opening the entrants to those who do improvisation. Alex Ross in his excellent article "*And the Pulitzer goes to...*" ([www.therestisnosie.com](http://www.therestisnosie.com)) states that "This is apparently a response to John Adams' fierce critique of the prize last year, in which he complained that maverick composers like Harry Partch, John Cage, Morton Feldman, and Steve Reich, not to mention all the royals of jazz, had never won." I am sure



*Continued on page 15*