

# Composer USA

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

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## NACUSA Adds New Texas Chapter

**O**n December 10, 2004, composers in and around the Dallas area met for the first official meeting of the new NACUSA Texas Chapter. The following NACUSA members agreed to volunteer as the new chapter officers.

1. Wieslaw V. Rentowski (Dallas), President
2. Nico Schuler (San Marcos), Vice-President
3. Daniel Adams (Houston), Treasurer
4. Sunnie Schuler (San Marcos), Secretary
5. Jay Crutcher (San Marcos), Contest Coordinator
6. Dimitar Ninov (Austin), Concert Coordinator
7. Michael Remson (Houston), Publicity Coordinator

Congratulations to the new officers and to the new Texas Chapter membership! You can visit their website at [www.icnm.org/nacusatx/](http://www.icnm.org/nacusatx/).

## A Message from the NACUSA Chapter Coordinator

by Aaron Johnson

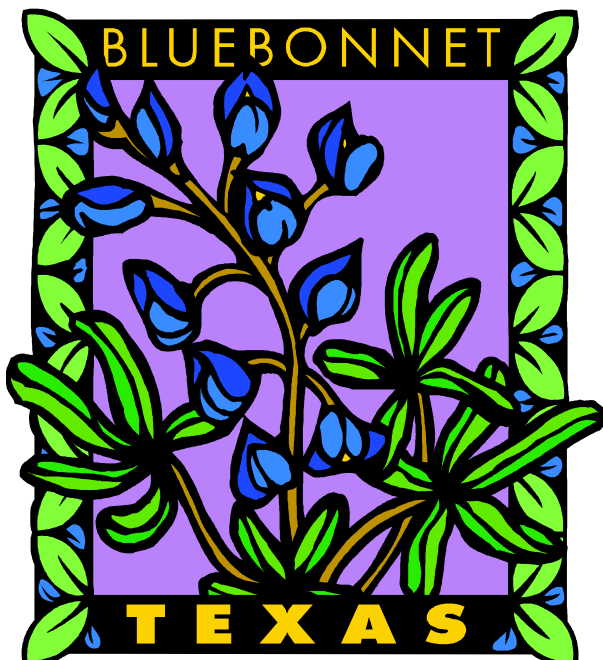
**A**s chapter coordinator I would like to welcome the Texas Chapter into the NACUSA family. A lot of hard work, organization, and dedication goes into creating a chapter, and Wieslaw Rentowski and the other founding members deserve to be commended. They will soon reap the benefits of chapter membership. With their success, hopefully the membership will grow to include composers from El Paso to Paris.

With that said, I would like to highlight the benefits of chapter membership and encourage many of you out there who live, work, and compose in areas not represented by a chapter to consider forming a chapter of your own.

As members of the national organization, we all receive the benefits of this newsletter, as well as the annual composition competition (for those of us age 18-30), the opportunity for professional presentations of our music on concerts designated for all NACUSA members, the various on-line services, and the E-Bulletins regarding calls for scores, competitions, grants, and concerts. These are all important benefits, but they do not distinguish us from other composer organizations. Perhaps more importantly, and uniquely, we have a network of chapters that operate on a local level, a level that is most beneficial for the membership because that is where the music happens. With only a few exceptions, all of NACUSA sponsored performances occur at the chapter level. This is also where we as composers are able to be the most proactive and involved with the presentation of our music by creating our own opportunities rather than waiting for them to happen.

Although most of our chapters are administered by professional composers and educators, this is no reason to think that students are excluded from the process. We do not have designated Student Chapters, which means any activity in any chapter is considered professional. I would highly encourage students at any university to consider chapter formation based on my own experiences during my seven year tenure with the Mid-South Chapter in Baton Rouge. It is a shining example of what can be achieved on a professional level by a group of talented and eager students. The Mid-South is a chapter that has been and continues to be administered solely by students from Louisiana State University. Most of the membership of the chapter is made up of composition students at LSU. There are usually about 20 to 25 composition students from undergraduate through the doctoral level, so there are more than enough interested composers to keep the chapter alive and vibrant even as they

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**ComposerUSA**

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

All changes to membership status, address changes, or delivery of *ComposerUSA* 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!

GREAT NEWS AND OPPORTUNITY FOR NACUSA!

**I**n mid-December I received this surprising and exciting email:

"Dear Deon, I enjoyed talking with you tonight so that I could express my absolute delight at seeing how the leadership of NACUSA has rejuvenated the organization! The vibrant participation of the members and the overall vitality evident at the delightful afternoon at your home seemed to equal or exceed the enthusiasm I recall 40 years ago when I first joined the group . . . The idea of establishing a NACUSA Endowment . . . to bring long-term financial stability . . . seemed to be well-received, and I have an idea that might jump-start the funding until it gains a momentum of its own in a few years. . ."

NEVINS (CHIP) YOUNG, NACUSA treasurer during the 1960's(!), wrote that in order to begin building an Endowment fund, he will match two dollars for every dollar contributed up to \$2,500 before the end of 2005. This means that every dollar contributed would do the work of three dollars. If you members--current, former, and potential--would all contribute \$15, \$25, \$50, \$100 or more, I am certain we could raise \$2,500 this year. When matched by \$5,000 and an initial gift from Chip, this would result in \$8,500, already one-third of the Interim Goal, which is \$25,000.

This is great news and a real show of confidence in NACUSA! During this year 2005, let us consider and dream of the potential impact this organization could have on long-term promotion of contemporary American music. NACUSA has already received several donations for the Endowment. I invite and encourage you all to join us in building an Endowment fund. Further, if someone would like to volunteer to chair the Endowment Committee, please contact me as soon as possible.

Many thanks to JOHN WINSOR for setting up a special online page for Endowment contributions. Please see the accompanying article: "Ways to Contribute to the NACUSA Endowment Fund."

My enthusiastic congratulations go to the winners of the NACUSA 26th Young Composers Competition: ARON ALON, DAN VISCONTI, DANTE DE SILVA and ANGEL LAM, to the newly elected At-large Board member, DANIEL ADAMS; and to newly appointed Chair of Long-Range Planning Committee of the Board of Directors, JOHN WINSOR.

My sincere thanks go to JEANNIE POOL, who rotated off the Board of Directors the first of January, for leading that body during a most productive year, 2004.

*Continued on page 4*

**The New England Conservatory Job Bulletin** lists music performance, teaching, and arts administration opportunities worldwide. One of the most comprehensive job listings sources available anywhere, the Job Bulletin is produced by the Career Services Center at NEC and is available by subscription to all. Each edition includes hundreds of listings: opportunities with orchestras, opera companies, chamber ensembles, colleges and universities, public and private schools, churches and synagogues, and other arts organizations. In addition, the Job Bulletin includes information on competitions, festivals, grants, conferences, and workshops.

Subscriptions are available to all individuals and organizations. Cost is just \$45/yr. and the bulletin is sent every two weeks via e-mail. To view screen shot samples of the Job Bulletin and top print out our downloadable order form, go to the Career Services pages on the site: [www.newenglandconservatory.edu/career](http://www.newenglandconservatory.edu/career) and click on Job Bulletin.

New England Conservatory's Career Services Center also produces music career information handouts on over 100 specific topics such as resumes, cover letters, bios, press kits, CDs, grant writing tips, grants and competitions listings, etc. These are available for \$2-3 each by mail. For order information, call (617) 585-1118. Visit the Conservatory's website at [www.newenglandconservatory.edu](http://www.newenglandconservatory.edu).

Since 1980, **NORTH/SOUTH CONSONANCE** has garnered widespread praise for its eloquent performances of music by composers of our time. This adventurous ensemble has brought to the attention of the New York public over 750 different works by composers from every corner of the world.

The press has favorably acknowledged the many attractive CD albums issued by **NORTH/SOUTH RECORDINGS**. "Enthusiastic performances...enough to express the boiling power of the music" is how *The Philadelphia Inquirer* greeted North/South Recordings No. 1003. *The Washington Post* declared that N/S R No. 1004 contains "intriguing instrumental works, works that span the emotions from pain to ecstasy." *Fanfare Magazine* remarked as follows on the recently released Carnival/Carnival (N/S R 1028): "Recorded within days of the September 11 attack, the performances all glow."

The **NORTH/SOUTH ENSEMBLE** is available for recording sessions, college residencies and other touring related activities. For repertory options and availability please e-mail our office at [info@northsouthmusic.org](mailto:info@northsouthmusic.org) or call (212) 663-7566.



## FROM THE EDITOR

AL BENNER

All right, I am asking for your help again. As you can see from this issue, there wasn't much information regarding NACUSA, outside articles or even interesting opportunities. As editor, I view my "job" more of a compiler of information rather than someone who has to actively create news. I know our lives are busy, but if you don't promote yourself, who will? If you are on a faculty or trying to get on a faculty, getting an article published in *Composer/USA* might not get you that tenure track position, higher professorship, or job, but it certainly is a step in the right direction.

NACUSA Chapters—no concerts, no activities, nothing to share with the other NACUSA members around the country? Nobody wants to talk about themselves or an interesting musical experience? Any CD or concert reviews out there? The cupboard is bare regarding new articles for upcoming issues. You must have some opinions about music in the twenty-first century.

I am also asking for your assistance when you do get around to sending me your personal information. Please—please—look at the format that I have been using for the past 10 years in reporting this information in the bulletin and submit it to me in a very similar fashion. I know it is easy for you to send out a general announcement to everybody, me included, but my time is limited and it sure would help me if I didn't have to decipher one or two pages to get basic information. Please, no all capital letters for titles and/or names. I have to rewrite them in normal type. Please also write abbreviations for months—not numbers. Just provide me the basic facts as to performance, not your entire history of how the piece was conceived, received, performers history, and the historical background on the venue. I only need date, title, instrumentation, performers, event, and place. From the excess information I get, half the time I'm not sure if I am printing it correctly. Now for member news, there is a little leeway. There I don't mind if you go into a bit more detail. But on the whole, please try to break your information down into subject areas—performances, commissions, awards, recordings, publications—not all lumped into one big paragraph. Thank you for your cooperation. V

## A Message *Continued from page 1*

cycle in and out through matriculation and graduation. At one time we considered forming a student chapter of another composition organization. The only benefit to being a formal student organization would have been potential funding from the university, but it would also limit our membership. Because the Mid-South Chapter is not a student organization its membership is open to other composers such as faculty members, composers in the community who have no association with the university, and even composers in neighboring states. The Mid-South has had members in Texas, Arkansas, Florida, and Missouri. Membership dues have always covered all of the chapter's expenses. Even with producing 5 or 6 concerts a year, we never had problems with money, so we had no need to petition the university as a student organization for funds. Because the chapter's core constituency is rooted at LSU, and a majority of the membership (and all of the officers) are LSU students, it has numerous resources at its disposal, particularly performance space, access to performers, and a built-in audience, three assets that are difficult to obtain outside of an academic environment.

I would like to think that as the Mid-South Chapter nears its 10 year anniversary, its consistent success may serve as a model for motivated composition students at other universities around the country who are eager to involve themselves in professional activities, thus enhancing their resumes and building professional relationships that will last long after their years of schooling are over.

And let us not forget that being a student member of a chapter also brings with it a reduced membership fee, both on the national and chapter levels. This also applies to seniors.

I encourage everyone interested in initiating a chapter to visit the NACUSA website and look over the Chapter guidelines. If you have any questions you can always contact me [[aaronj1@gbronline.com](mailto:aaronj1@gbronline.com)].

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

We are grateful that Jeannie remains on the Officers' Council as Secretary.

I am pleased to welcome Nancy Bloomer Deussen as the Board Chair for the year 2005. As the founder and a former president of the San Francisco Chapter of NACUSA, she brings a wealth of valuable experience to help us in our mission to promote new concert music by American composers.

To review the actions of the Board during the year 2004, please read the minutes in the member area on the web site: <http://www.music-usa.org/nacusa>. One of the recommendations the Board made to the Officers' Council was to boost chapter concerts by sending a one-time disbursement to each chapter from funds which had been gradually accumulating in the national treasury. I am pleased to report that, after agreeing to the following conditions, each chapter's president and/or treasurer has now received a check from the Officers' Council in the amount of \$600.

Agreement: By Dec. 30, 2005, the President and/or Treasurer of the Chapter will submit a financial report to the National Treasurer. The report will include the breakdown of how the \$600.00 was used in the following categories, and the receipts will be enclosed: Publicity (flyers, postage, tickets, newspaper ads, telephone), Artist fees, Programs, Event insurance, Hall rental and facility fees. Please also answer this question in your report: How has your Chapter added value to the seed money received? (increased outreach, better venue, additional concert, etc.)

I wish us all the best of success in 2005! 🎵

A NACUSA National Concert has been scheduled for Friday evening, April 22, 2005, at California State University, Northridge. The Co-First Prize winners of the last Young Composers Competition will be the featured works:

Dan Visconti - *Black Bend* for string quartet

Aaron Alon - *Spell* for violin and two cellos

For the remainder of the concert, we hereby invite all NACUSA members, whether or not you are affiliated with a chapter, to submit e-proposals for works which fall within this instrumentation (2 violins, viola, 2 cellos), or possibly with one additional instrument. Please do not send scores and/or parts at this time, just e-mail complete information about your proposed piece(s), including title, instrumentation, duration, and approximate difficulty. Preference will be given to those not recently performed on NACUSA concerts, so please include recent NACUSA performance history.

Deadline: Friday, **March 11, 2005**

Submit to: Daniel Kessner: [dkessner@csun.edu](mailto:dkessner@csun.edu)

# NACUSA

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## Ways to Contribute to the NACUSA Endowment Fund

### 1. Online

Go to <http://www.music-usa.org/nacusa>.

You may donate online by using the one of three options which best fits your situation:

Option 1. Current member desiring both to renew and to donate via PayPal at the same time--click on Member Area, then on "Pay Dues."

Option 2. Former member, whose dues have lapsed, desiring both to rejoin and donate via PayPal at the same time--click on "Join NACUSA!"

Option 3. If you are not renewing or joining, but just donating via PayPal, click on "Donate!"

(Option 3, for example, should be used by current members who've already paid for 2005 and therefore, should not use "Pay Dues" again.)

OR

### 2. By Mail

If you would like to donate but prefer not to use PayPal, please send a check made payable to:

National Association of Composers/USA

P.O. Box 49256 Barrington Station

Los Angeles, CA 90049

U.S.A.



Regardless of which method you choose, please indicate that the donation is for the ENDOWMENT. You will receive an official contribution letter for tax purposes.

## Results of the 26th Anniversary Young Composers Competition

NACUSA President Deon Nielsen Price, Vice President David S. Lefkowitz, L.A. Chapter President Daniel Kessner, and composer Gernot Wolfgang met to judge the entrants to the 26th Anniversary Young Composers Competition. All told, 61 scores by 39 composers were submitted. NACUSA is pleased to announce the following winners:

**FIRST PRIZE** (sharing \$400 prize -- \$200 each -- with the likelihood of a performance on an upcoming NACUSA concert):

*Spell* for Violin & 2 'Cellos, by Aaron Alon (a masters student at Cleveland Institute of Music)

*Black Bend* for String Quartet, by Dan Visconti (a masters student at Cleveland Institute of Music)

**SECOND PRIZE** (sharing \$100 prize -- \$50 each -- with the possibility of a performance on an upcoming NACUSA concert):

*Burlesca* for Violin, Clarinet, & Piano, by Dante De Silva (a doctoral student at UCLA)

*Through the Interwoven Growth* for Woodwind Quintet, by Angel Lam (a doctoral student at Peabody Conservatory)

Meet NACUSA's Mid-South President:  
**CHARLES HAARHUES**

**C**harles Haarhues is currently an Instructor of music theory at Louisiana State University. Prior to this, he was an adjunct instructor in music theory at the University of New Orleans (Spring 2004), and taught applied composition lessons as a graduate assistant at Louisiana State University (Fall 2002-Spring 2004). Haarhues is in the process of completing his doctoral dissertation in music composition at LSU and expects to graduate in Spring 2005. He received the Bachelor of Music

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and Master of Music degrees from Eastern Illinois University, where he studied composition and jazz improvisation.

He has also performed traditional African drumming with Abubakari Lunna, Gideon Alorwoyie, and Oscar Sulley Braimah. Haarhues has had his works performed at conferences and festivals throughout the United States, Greece, Costa Rica, and Japan. He has received commissions from John Perrine, Of Moving Colors Productions, the Louisiana Sinfonietta, and the LSU Union Art Gallery for artist Doug Taylor's holography exhibit.

In the Spring of 2003 he was commissioned to write arrangements for a joint performance of the Acadiana Symphony and the Cajun band Steve Reily and the Mamou Playboys. Recently he has turned his attention to the study of Japanese music, and has written songs based on the Japanese poetic forms Haiku and Tanka for his wife, soprano Mayumi Yotsumoto. In November 2003 his orchestral piece *Sakurajima* was premiered by the Louisiana Sinfonietta under the direction of Dinos Constantinides, and in February 2004 his piece for flute and string orchestra, *Petals in the Wind*, was premiered in Athens, Greece.

Haarhues is the president of the Mid-South chapter of NACUSA and is a member of it's national board of directors. In addition, he is a member of ASCAP, the Society of Composers Inc., The College Music Society, The Society of Electro-Acoustic Music U.S., and The Southeastern Composer's Consortium.

The **Society for New Music** and the **NY Federation of Music Clubs** seek to encourage promising New York State composers of student age or those just beginning their professional careers. The competition is open to any composer currently living in New York State (students currently studying in New York State ARE eligible), born on or after May 1, 1975, whose music has not previously been performed by the Society for New Music. Two awards will be made: one for \$500 and another for \$250. Also, each of the two prize-winning composers will be performed by the Society for New Music during the 2005-2006 season. Works should be for 1 to 7 performers, in any combination of instruments, tape, and/or solo voices. Choral music will not be considered. A composer may submit only one work. Works must be submitted anonymously, accompanied by a cover sheet listing the title, duration, instrumentation, and date of composition of the work, and the name, address, telephone number, email address, and date of birth of the composer. Submitted works must be postmarked no later than **May 1, 2005**. There is no application fee. For complete submission requirements and other details of the competition, visit the SNM web site at <http://www.societyfornewmusic.org/snm/israel.cfm> or contact Samuel Pellman at [spellman@hamilton.edu](mailto:spellman@hamilton.edu).

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A non-profit organization -- successor to the National Association of American Composers and Conductors **and receive ComposerUSA three times a year!**



Chapter members must also belong to the national organization. Please send one check covering the total dues from the national and chapter membership plus any additional contribution you may wish to make.

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Chapter members must belong to the national organization. National and chapter lifetime memberships are available to individuals (national = \$150.00; chapter = \$150.00). Joint membership is available to additional persons within a regular member's household (national = \$15.00; chapter = \$15.00). San Francisco chapter members pay an additional \$5.00 activity fee. This fee applies to all categories of membership (regular, student, senior, and joint). NACUSA is a 501(c)(3) non-profit corporation. Donations in the friend/patron/ benefactor categories are tax deductible as charitable contributions. Dues aren't; however, they are generally deductible as professional expenses.

# PERFORMANCES

**Daniel Adams:** Nov. 19 -- *Two Antiphonal Portraits* for twelve percussionists by the Shepherd School of Music, Percussion Ensemble, conducted by Richard Brown, Rice University, Houston, TX.  
Nov. 4--*Khromas Diabolus* for trombone solo and five percussionists by the Winthrop University Percussion Ensemble under the direction of Ron Parks, Rock Hill, SC.



The following reflects performances that took place through December 2004

**Karen Amrhein:** Dec. 9--Premiere of *Little Nemo in Slumberland* (ballet for concert band) by The Peabody Wind Ensemble, Baltimore, MD.  
Dec. 4--Premiere of "Winter" from *Symphony of Seasons* by the Susquehanna Symphony Orchestra, MD.  
Nov. 21--Premiere of *Finegold Variants* (quartet version: flute, guitar, cello, piano) by the Essex Chamber Music Players, Andover, MA.  
Oct. 3--Premiere of *Serenade*, Holyoke Symphony Orchestra, MA.

**Robert J. Bradshaw:** Dec. 2--*He Lived for Others*, Etowah Youth Orchestra Honor Strings, AL.  
Oct. 30--*Fox and the Countryman*, Melrose Symphony Orchestra, Memorial Building, MA.  
Oct. 16--*Hope is the Future*, Salem State College Wind Ensemble, Salem State College, MA.  
Oct. 9&10--*Sonata* by Keith Thompson, trumpet, Eau Claire, WI, and Woodbury, MN.

**Dinos Constantinides:** Nov. 26--*Concerto for Alto Saxophone and Orchestra*, Argentina.  
Nov. 6--*Sappho Songs* at the College Music Society National Conference, San Francisco, CA.  
Nov. 12--*Music for Oedipus* by Rene Singleton (soprano) and the Louisiana Sinfonietta String Quartet, at St. James Place, Baton Rouge, LA. Also on Nov. 6 at the Baton Rouge Art Gallery and Oct. 16 at the Baton Rouge Main Library.  
Sept. 12--*Midnight Song* for soprano (Lori Bate) and orchestra by the Louisiana Sinfonietta, Baton Rouge.  
June 17--*Lemon Tree* by Rene Singleton (soprano) and the Louisiana Sinfonietta, Dinos Constantinides, conducting, Sinfonietta Series at Jones Creek Library, Baton Rouge, LA. Also on June 17 at Bluebonnet Library, Baton Rouge, LA; June 16 at Scotlandville Library, Scotlandville, LA; June 15 at Central Library, Baton Rouge, LA; June 14 at Greenwell Springs Library, Baton Rouge, LA; May 18 at the Terrebonne Association for Retarded Citizens, Houma, LA; and on May 16 at Livingston Parish Children's Choir Concert, First Baptist Church, Denham Springs.

**Tina Davidson:** Nov. 20--Premiere of *River* (orchestra), Reading Symphony Orchestra, Performing Arts Center, Reading, PA.

**Charles Haarhues:** Nov. 12--*Rock, Paper, Scissors* (tape alone), Electric Latex Conference. Hirsch Orchestral Rehearsal Hall, Rice University, Houston, TX.  
Nov. 11--*Surf Bites* (tape alone), Mid-South NACUSA Concert, LSU School of Music Recital Hall, Baton Rouge, LA.  
Oct. 12--*Three Tanka* by Mayumi Yotsumoto, soprano, and Maria DiCavalcanti, piano, LSU School of Music Recital Hall, Baton Rouge, LA.

**Walter S. Hartley:** Nov. 18--*Concerto No. 1* for alto sax and band, Fredonia Wind Ensemble, Paula Holcomb, cond., Fredonia, NY.  
Nov. 17--*Aubade and Sinfonia No. 6* by the Fredonia University Saxophone Ensemble, Wildy Zumwalt, cond., Fredonia, NY.

**Karel Husa:** Aug. 15--*Deux Preludes* by R. Becerra, flute, Luis Slaby, clarinet, and D. Piazza, bassoon, La Scala de San Telmo, Buenos Aires, Argentina.  
July 4--*Sonatina for Flute and Piano* by Leone Buyse, flute and Diane Birr, piano, "Flute Symposium," Ithaca College, Ithaca, NY.

May 27--*Al Fresco* by the Sandefjord Wind Ensemble, Odd Terje Lysebo, conductor, Trondheim, Norway.

May 20--*Music fo Prague 1968* by Sapporo Symphony Orchestra, Tatsuyda Shomono, conductor, Sapporo, Japan.

**Daniel Kessner:** Oct. 29--Premiere of *Micro-Images* by alto flutist Carla Rees on the Rarescale Premiere Series, London.  
Oct. 23--*Dances for Clarinet and Guitar* by Juan F. Lara and Miguel Angel Jiménez at the XXX Ciclo de Conciertos de LIM in Madrid, Spain.  
Aug. 13--*String Quartet No. 2* by the Amar Corde Quartet at the IV Festival International de Musique en Catalogne, Céret, France. Also on Aug. 12 at the XXXIII Festival de Música de Cadaqués, Spain.  
Aug. 12 & 13--*Five Preludes for Piano* by Max Lifchitz in Santos and Sao Paulo, Brazil, at the 39th Festival Música Nova.

**Michael A. Kimbell:** Nov. 6 - *Taklamakán*, tone poem for large orchestra, by the San Francisco Community Music Center Orchestra, Urs Leonhardt Steiner, cond., Jewish Community Center of San Francisco, CA.

**Gary Knudson:** Nov. 11-13--*Contemplative Refrain*, computer music, Imagine II Electro-Acoustic Music Festival, Memphis TN.

**Joseph Nocella:** Nov. 21- *Love Songs* by Dolores Cascarino, soprano, and Tom Lawton, piano, Lutheran Church Of The Trinity, Norristown, PA.

Oct. 17--*Songs for a Season Slowly Dying* (song trilogy set to the words of St. Edna Vincent Millay), the composer, piano, and Paula Rivera, mezzo-soprano, Lansdowne Presbyterian Church, Lansdowne, PA.

**Jeanie Pool:** Oct. 17--Premiere of), Les Amis Concert Series, Heliconian Hall, Toronto, Canada.

**Deon Nielsen Price:** Dec. 5-- *Rise Up!* from the film *The Light*, by the Price Duo (cl/pno), NACUSA House Concert, Culver City, CA.  
Dec. 4-- *Love Theme* from the film *The Light*, by the Price Duo (cl/pno), and Tamara Chadima, Regional Orchestra Concert, Palos Verdes CA.

Oct. 24--*Miriam & Elisheva Duet* (2 sop/pno) and *Love Theme* from the film *The Light*, by Sheryl Carlin and Laurel Dimmick, sopranos, and the composer, piano, In Praise of Music Series, Church of the Lighted Window, La Canada, CA.

Aug. 19-- *Light* from the film *The Light*, (musical saw.oboe/pno), Summer Sunset Series, Culver City, CA.

Aug. 1-- *Mesuree Mexicana, Three Faces of Kim*, and *Healing* by the Price Duo (cl/pno), Revival of Ancient Nemean Games Cultural Festival, Greece.

June 20-- *Women in Christ's Line* (pno); *A Dad's Prayer* (baritone/pno) by Vincent Robles, baritone, and the composer, piano, In Praise of Music Series, Church of the Lighted Window, La Canada, CA.

June 6--*Healing* by the Price Duo (cl/pno), International Alliance for Women in Music (IAWM) Annual Concert, Pasadena Presbyterian Church Series, CA.

Apr. 7--*Silver and Gold* (fl/pno), *Love Theme* from the film *The Light*, (fl/cl/pno), *Healing* (cls/pno), *Three Faces of Kim* (cls/pno), and *America Themes* (cls/pno) by the Price Duo, Chaffey College.

**William Price:** Nov. 11--*Interstice: Grist for the Mill* for digital media, Imagine Festival Concert, Jay Etkin Art Gallery, Memphis, TN. Also on Nov. 11 on a Mid-South NACUSA Concert, Louisiana State University, Baton Rouge, LA.

Oct. 12--*Postcard No. 1: Return to Sender* by Maria Di Cavalcanti, piano, Mid-South NACUSA Concert, Louisiana State University, Baton Rouge, LA.

June 6--*A Crime of Passion* for digital media, 3rd Rencontres Musiques Nouvelles, Electrolune Concert Lunel, France.

May 19--*Suite for Saxophone Quartet*, Macedonian Saxophone Quartet Concert, Municipal Theater of Neapolis, Neapolis, Greece.

May 7--*Strata I* for solo flute, *Tantric Dreams of a Lotus Blossom* for digital media, and *Interstice: Grist for the Mill* for digital media, Louisiana Composers Consortium Concert, Louisiana Tech University, Ruston, LA.

May 2--**2 Days in the Tank** for digital media, Lingua ex Machina, Baton Rouge Gallery, Baton Rouge, LA.

May 1--**Sans Titre II** by Djamel Mami, soprano saxophone, North American Saxophone Alliance Biennial Concert, University of North Carolina at Greensboro, Greensboro, NC.

**Lisa Ragsdale:** Oct. 31--Premiere of **Quintet for Double Reeds** by the Double Reed Ensemble of Iowa, University of Iowa, Iowa City. Oct. 9--**Woodwind Quintet #1** by the University of Minnesota Graduate Music School Woodwind Quintet, First Universalist Church, Minneapolis MN.

**Alex Sharpiro:** Nov. 20--**Plasma**, one minute contribution from the work **Bioplasm** (flute quartet), 60x60 Project, Los Angeles Harbor College, Wilmington, CA.

Oct. 31--**Bioplasm** by the Los Angeles Flute Quartet (Lisa-Maree Amos, Colleen Carroll, Eileen Holt Helwig, and Peter Sheridan), Calvary Presbyterian Church, South Pasadena, CA.

Oct. 24--**Evensong Suite** (flute, clarinet, bassoon and piano), and **Re:pair** (duet for flute and bassoon) by Kathy Marsh, flute; Nancy Carr, clarinet; Carolyn Beck, bassoon and Frank Basile, piano, St. Bede's Episcopal Church, Los Angeles CA.

## COMMISSIONS

**Al Benner:** **Louisiana Sunshine** for orchestra (Theme and Variations based upon *You Are My Sunshine* by Jimmie Davis and Charles Mitchell), commissioned collaboratively by Louisiana's seven professional orchestras through the Louisiana Association of Symphony Orchestras (LASO) to be performed on the Young People's Discovery Concert Series: "One Louisiana—One Song." From January through May 2005 will be approximately 25 performances by the Shreveport Symphony Orchestra, Acadiana Symphony Orchestra, Baton Rouge Symphony, Louisiana Philharmonic Orchestra, Monroe Symphony Orchestra, Lake Charles Symphony Orchestra, and the Rapides Symphony Orchestra.

**Tina Davidson:** **River** (orchestra) by the Reading Public Museum in honor of its 100th Anniversary, Reading, PA.

**Jeanne Pool:** **Character Matters** (string quartet) by the Kirby Quartet and **Cinematic Suite I** for string orchestra by the Toronto Sinfonietta.

**Deon Nielsen Price:** **Patria** (SATB/cello/percussion) by the Musica Viva choral ensemble, Panama.

**Alex Sharpiro:** **Bioplasm** was commissioned by the California Association of Professional Music Teachers and written especially for the Los Angeles Flute Quartet. The piece will also be featured on their upcoming CD. Much of this music was written while in residence last fall at the MacDowell Colony, and the crickets, cicadas and other mysteries of the New Hampshire woods all went into creating a piece that has the Quartet oozing across the sonic floor as one amoeba-like organism. **Evensong Suite** (six movement work for flute, clarinet, bassoon and piano) was commissioned by St. Bede's Episcopal Church.

## RECORDINGS

**Beth Anderson:** **Swales & Angels** on New World Records CD80610-2.

**Dinos Constantinides:** **LSU Composers Forum** with the Louisiana Sinfonietta and Soloists on Magni Publications CD MP-0003; **Music for Soloists and Orchestra II** on Magni Publications CD MP-0004; and **Tribute to Greece and to Athens 2004** on Magni Publications CD MP-0005.

**John M. Crabtree, Carlo Vincetti Frizzo, Aaron Johnson, and William Price** are featured on New Tertian Recordings (NTR) debut CD **Resonance: Chamber Works Volume I**. Featuring studio recordings and live performances by world-class musicians such as tubist Joseph Skillen, pianist Jennifer Hayghe, guitarist Mathew Daniels, saxophonist Theofilos Sotiriades, clarinetist Kristina Belisle, and members of the Red Stick Saxophone Quartet, the music on this CD celebrates contemporary classical art music and its overwhelming diversity of styles and ideas. **Resonance: Chamber Works Volume I** is available directly from the New Tertian Recordings <http://www.newtertiarecordings.com> or from other trusted online music retailers such as CDBaby.com,

Amazon.com, and towerrecords.com. Please visit the NTR web site for more details and to hear samples of every track.

**Charles Haarhues:** **Impressions of Japan** and **Nu Bleu I** on the LSU Composers Forum with the Louisiana Sinfonietta and Soloists CD, Magni Publications (MP-0003).

**Karel Husa:** **Eight Czech Duets for Piano** for 4-hands by the Duo Bialas, Stylton RS 5128 2 04/CD; and **Evocations de Slovaquie** by L.C. Levine, clarinet, R. Christensen, viola, and V. Christensen, cello, Gasparo/Albany GSCD330.

**Deon Nielsen Price:** **Women in Christ's Line** on Mormoniana CD, Tantara Records.

**William Price:** **A Prayer for the Forgotten** for saxophone quartet and **Sans Titre II** for solo saxophone has been included on **Resonance: Chamber Works Volume I**, a newly released CD by New Tertian Recordings, NTR CD-101. Also **Suite for Saxophone Quartet** and **Sleep Cycle, I. End of Day** for saxophone trio has been included on the CD **LSU Composers Forum Series** by Magni Publications, CD-0003.

## MEMBER NEWS

Four compositions by **Timothy J. Brown** were premiered in New York City on Nov. 14. The pieces were from his larger set of chamber pieces, **In Flanders Fields**, in which are used anti-war texts by World War I soldiers. The pieces were **Dulce et Decorum Est**, **Les Gaz**, **In Flanders Fields**, and **Peace**. The performance was given by the Downtown Music Productions, with Gayla Morgan, soprano; James Wilson, oboe; Rachel Golub, violin; Whitfield LaGrange, viola; Daniel Barrett, cello; and Mimi Stern-Wolfe, piano.

The city of Ioannina (Greece), where **Dinos Constantinides** was born, presented a concert of his music on May 9, 2004 to celebrate his 75<sup>th</sup> anniversary. The Hellenic Society Prometheus sponsored a concert of his Music for the Athens 2004 Olympics in Lisner Auditorium—Washington, DC on May 23. The Greek Composers Union presented a concert of his music in Athens, Greece, on November 29. His **Trio No. 3** was performed at the Festival "Estate Musicale Frentana" in Lanciano (Italy) on September 11. His work **Preludes for String Orchestra** was presented in Sao Paulo (Brazil) by Rodrigo Vitta and his ensemble in September. His **Sappho Songs** was presented at the College Music Society National Conference in San Francisco, CA on November 6. His **Concerto for Alto Saxophone and Orchestra** was performed in Argentina on November 26. The same work with different soloist has been scheduled to be performed in three major cities of Cyprus on April 6, 7, and 8, 2005 with the Cyprus State Symphony. His music was presented in Taichung (Taiwan) at the Contemporary Art and Music Conference on December 20. His music was presented at the XVI Festival ForFest Czech Republic 2004 in June. He has also been invited as a composer for the same 2005 Festival. There he will conduct the Bohuslav Martinu Chamber Orchestra of Czech Republic in a concert which will include his music.

**Nancy Bloomer Deussen:** Premieres of **Rhapsody for Two Pianos** at a NACUSA concert in Palo Alto, CA (composer performed on one piano and Nurit Barlev on the other); **The Message** for SATB and Instrumental Ensemble-for The Foundation for Universal Sacred Music In New York City, NY; **Tico** for orchestra-premiered by The Mission Chamber Orchestra conducted by Emily Ray in San Jose, CA; **Two Songs of Love and Sorrow**--soprano and instrumental quartet--at a NACUSA concert in Palo Alto, CA; **Ascent to Victory**(orchestra) and **Tribute to the Ancients**(brass quintet) in The Music in the Mountains Summer Festival-Grass Valley, CA; **Celebration Octet** by The San Francisco Composer's Chamber Orchestra-Palo Alto, CA; and **Peninsula Suite** (string orchestra and solo string quartet) by The Nicolette Chamber Orchestra-Glendale, WI.

**Walter S. Hartley:** Friends of Vienna Society presented a program honoring the music of Hartley at Unity Church in Buffalo, NY on November 21. Performers included Victor Chiodo, woodwinds, Patricia Chiodo, trumpet, Eileen Sordyl, cello, and Paul Hartley, piano and organ. The following works were performed: **Suite for Flutes and Piano**, **Sonatina for Trumpet & Piano**, **Sonatina Romantica for Clarinet & Piano**, **Fantasia on Vermont Tunes**

# NACUSA HOUSE CONCERT

December 5, 2004; Culver City, CA

## Mary Lou Newmark

from *Street Angel Diaries* for violin, percussion and boombox

Performed by the composer

Mary Lou Newmark, violinist, composer, poet holds Masters Degrees in Violin Performance and Composition. Currently, she is on the performing arts faculty at the Windward School and will be performing her latest multimedia work about the homeless, *Street Angel Diaries* on February 27, 2005 on the Leo Baeck Temple Concert Series.

## Margaret S. Meier

*Morning in the Garden* for piano solo

Performed by the composer

This piece was commissioned for Estelle Broussard Schlueter, and the themes are based on the letters of her name.

A 15-year ASCAP award winner, Meier teaches at Mt. San Antonio Community College and maintains a private studio. Two of her orchestral works and her *a cappella Mass for the Third Millennium* are recorded on the Vienna Modern Masters label. Her piano concerto, *For Joy that a Woman Child is Born*, will be premiered by the Claremont Symphony Orchestra with pianist Barbara Rogers on March 13, 2005.

## Carol Worthey

*Cadence for Olivia* for flute and piano -- premiere

Daniel Kessner, flute; Michael Williams, piano

Carol Worthey has had works at Carnegie Hall, Dorothy Chandler Pavilion, St. Martin-in-The-Fields and Aspen Music Festival. A student of Darius Milhaud, Vincent Persichetti and Walter Piston, her works have been performed in nine countries to date. She is proud to be a member of Mu Phi Epsilon LA Chapter, NACUSA and IAWM. *Cadence for Olivia* is a joyous work written for the birth of a baby, Olivia Cade, hence is in the spirit of Christmas. Carol uses the baby's name for inspiration, C-A-D-E, circular melodies to reflect the "O" in "Olivia" and falling motifs, after one of the meanings of "cadence" from the Latin "cadere", to fall.

## David Rubenstein

from *Curious Assortment*

*The Ping Pong Prelude*

*Short Piece with Tango Inside*

"The pieces in this collection are . . . meant to represent the peculiarity of the subconscious world rather than reality. What does a volley of ping pong sound like on the piano... the results of my research are heard in *The Ping Pong Prelude*. . . *Short Piece with Tango Inside* begins with short, conversational motifs against an ostinato accompaniment. A tango inexplicably appears on the scene and promptly departs as the opening ostinato reappears. It is up to the listener to decide the *raison d'être* of this tango."

## Daniel Kessner

*Tous les matins ...* (1997) for solo bass flute

I - Tous les matins ...

II - Dance

Performed by the composer

Daniel Kessner is Professor Emeritus at California State University, Northridge, where he has taught composition and theory for the past 34 years. He has been a member of NACUSA since the late sixties, currently serving as National Vice President and Los Angeles Chapter President.



## Marshall Bialosky

*Four Sketches on Jewish Folksongs* for piano

Delores Stevens, piano

Marshall Bialosky is President Emeritus of NACUSA and Professor Emeritus of California State University, Dominguez Hills. Delores Stevens is one of NACUSA's outstanding honorees, awarded for her many performances of new music.

## Deon Nielsen Price

*Rise Up!* from the film, *The Light* -- premiere

PRICE DUO

Berkeley Price, clarinet; Deon Nielsen Price, piano

*Rise Up* is comprised of two cues from the film trilogy, *The Light*, which have been freely adapted for clarinet and piano.

Deon Nielsen Price, D.M.A., is President of NACUSA and on the Board and former president of the International Alliance for Women in Music (IAWM). Her degrees in piano and composition are from Brigham Young University, University of Michigan and University of Southern California. She performs widely in the PRICE DUO with her son Berkeley Price (D.M.A. Eastman School of Music).

## Jeannie G. Pool

*Otoño* from *The Four Seasons* for clarinet and

piano

PRICE DUO

## Michael Williams

"Two Airs" from *Sad, Lovely and Melancholy Airs* for

flute and piano

Daniel Kessner, flute; Michael Williams, piano

*Sprite* for solo piano -- premiere

Performed by the composer

The airs were written for the Danish flutist Janne Thomsen and the Italian pianist Roberto Prosseda. I was hoping to give them some inspiration to grow their relationship around. Since I sent the piece they haven't seen each other due to schedules! *Sprite* was composed for this occasion. The title refers to something small and magical, not the computer kind. Michael Williams is Treasurer of NACUSA.

## Adrienne Albert

*Windswept* for clarinet and piano

PRICE DUO

Besides keeping up with her many composition commissions and activities, Adrienne Albert is currently serving as President of Mu Phi Epsilon, Los Angeles Alumni Chapter.

## L.A. CHAPTER NEWS

Coming concerts include a string quartet program on March 13 at the Church of the Lighted Window in La Cañada, co-directed by Daniel Kessner and Jeannie Pool, and a concert by the Debussy Trio, probably in May, directed by David Lefkowitz. These will both feature works by L.A. Chapter member composers, based on submissions from an earlier call for scores.

## California Symphony

Now accepting applications for its Young American Composer-in-Residence Program. The California Symphony's YACR Program has garnered national attention for its one-of-a-kind "orchestra-as-laboratory" residency approach, and catapulted all previous participants to international success. Launched in 1991, the program offers emerging composers the coveted opportunity to develop, refine and premiere a new work during each year of an in-depth three-year residency. In addition, the YACR has the opportunity to work with the internationally renowned Maestro Barry Jekowsky and the most talented professional musicians on the West Coast. The YACR will: Compose three original pieces for release to the public as world premieres; Develop relationships with the conductor and musicians to refine your composition; Receive several taped rehearsals of the commissioned work; Receive an honorarium/commission fees; and Paid airfare and accommodations. Entry deadline: **May 15, 2005**. For an application packet, contact: California Symphony, 877 Ygnacio Valley Road, Suite 200 \* Walnut Creek, CA 94596, (925) 280-2490, [etancredy@californiasymphony.org](mailto:etancredy@californiasymphony.org)



## BOOK REVIEW



**Richard Wagner:  
The Last of the Titans**

by Joachim Kohler

trans. by Stewart Spencer

Yale University Press; \$40.00  
688 pages; ISBN: 0-300-10422-7

Richard Wagner (1813-1883) who regarded himself as "the most German of men," is not only known because of his thirteen operas and numerous other compositions but also because of his inevitable influence on our understanding of German culture and history. In *Richard Wagner: The Last of the Titans*, author Joachim Kohler draws on social and political analysis, documentary interpretation, and psychological insights to paint a rounded picture of Wagner as both a controversial historical phenomenon and a complex human being.

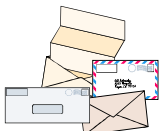
Kohler's reading of the letters, diaries, and other documents of the main protagonists, some of them unfamiliar even to seasoned Wagnerians, results in some breathtaking but convincing reappraisals. He examines Wagner's love affairs with Jessie Laussot, Mathilde Wesendonck, and Judith Gautier and assesses their lasting emotional effect. He re-evaluates Wagner's relationships with his mother, step-father, sister, and—most revealing—his wife, Cosima, a relationship seen as based on fear rather than love. Kohler explores the philosophical roots of Wagner's work, which the composer himself deliberately obfuscated. And he analyzes Wagner's relationship with King Ludwig, whom Wagner is revealed to have blackmailed, and with Nietzsche, whom he tried to destroy.

The traumas of his youth haunted Wagner throughout his life, as his emotional development underlay his notorious anti-semitism. Kohler's interpretation of Wagner's dreams, as recorded in Cosima's diaries, offers astonishing insights into the paranoia and insecurity of a man who was one of the leading composers of his age. This definitive study will enthrall the seasoned Wagner aficionado as well as the new enthusiast.

-- Brian McKay

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

## LETTERS



Dear NACUSA:

I apologize for not being able to respond earlier to the announcement of administration changes in the San Francisco Chapter. First I would like to offer my

personal sincere appreciation to both Owen and I'ana for their leadership over the past several years. In addition to their many contributions to the work of the San Francisco Chapter, they were able to obtain 501(c)(3) status for NACUSA, a benefit for all of the chapters and members. Owen's office as President and I'ana's as Treasurer have added much to the stability of and opportunities for composers and NACUSA members in the Bay Area. I am about to peruse the SF Chapter web site to read, hopefully, a summary of the accomplishments of the chapter over the last few years. Especially at this time of leadership change, we should have such a summary both posted there and also submitted to AI for *Composer/USA*. Your experiences will likely enlighten chapters in other parts of the country.

Second, I want to thank you, I'ana, for your active and effective service on the Board of Directors! I wish you success in building your musical activity in Oregon and heartily encourage your beginning a new NACUSA chapter in Rogue Valley! (John Winsor can help you find a list of all the Oregon composers.)

And third, I wish much success to Herb Gellis in his new responsibilities as President. I know somewhat of his abilities and innovative ideas for expanding and upgrading the NACUSA activity in the area. I am very pleased that he is willing to represent SF Chapter on the Board of Directors. And I wish the best to Nancy Bloomer Deussen as Vice-president -- I know the Chapter will benefit from her high level of energy, as will the Board of Directors in her continuing role as an At-large Director. I hope that all of you new team of officers will find enjoyment, stimulation and comraderie as you work together. We will all look forward to news of your endeavors.

--Deon Nielsen Price  
President, NACUSA

### Meistersingers presents its 1st Annual Choral Composition Competition

Postmark Deadline: **April 1, 2005**

Prize: \$1,000.00 and at least two performances by Meistersingers; Archival recording for winner's use toward publishing; Possible commercial recording by Meistersingers. There is no entry fee.

Submission Guidelines: Original Composition for 4-8 part a cappella choir (further division possible/range is not an issue); Sacred Text (include translation if not in English); 4-8 minutes long; Preferential consideration for new works as outlined below: World Premiere; followed by United States Premiere; Western United States Premiere; then California Premiere (minimum requirement).

Anonymous Submission: Remove all names (except poet, if necessary) and identifying marks; Provide a sealed envelope containing your name, address, email, title of piece, and phone number. Submit a legible, photo-copy ready, score with piano reduction for rehearsal purposes. Recording of any kind (MIDI, piano, etc.) is desired but not required. If text is not in public domain, composer is responsible for including written permission to use it.

Selection Process: The Music Director/Conductor shall review all scores received. A Selection Committee, consisting of members chosen by the Music Director/Conductor and Board, shall also review all scores received. The decision of the Music Director/Conductor and Selection Committee will be final.

Addendum to 2005 Competition: In a desire to fit within the concert concept of summer 2005 concert, A New Renaissance, compositions that use Sacred Latin or English texts (i.e. Ave Verum Corpus, Sicut Cervus, O Nata Lux, etc.) will receive preferential consideration.

Winning Composer will be notified by June 6th, 2005.

Other Items of Interest: The winning composition is scheduled to be performed in August of 2005 in the Southern California area. Meistersingers encourages the composer's attendance and cooperation in media publicity and press coverage. The winning composer must provide a final performance score by July 1st, 2005. Meistersingers shall make 42 copies for the chorus, director, and rehearsal accompanist. There are no restrictions according to race, sex, age, or residency. Text may be in any language, however, see "Selection" Addendum above. If materials are desired to be returned, please enclose a Self Addressed Stamped Envelope. A composer may submit more than one piece. Meistersingers reserves the right not to select a winning composition and/or award a prize. Meistersingers retains discretion and the sole performance and recording rights for the winning piece for the 2005 calendar year. A brief description of Meistersingers, including Mission Statement and type of literature performed, can be found on their website: [www.meistersingers.org](http://www.meistersingers.org).

Send all Submissions to:

Meistersingers, Inc.  
2005 Choral Composition Competition  
326 N. Harwood St.  
Orange, CA 92866.

For further information, email:  
[bdehn@meistersingers.org](mailto:bdehn@meistersingers.org).

## Pianist Delores Stevens Celebrates 75<sup>th</sup> Birthday with Concert and Reception

by Jeannie Pool

**M**ore than 100 friends and colleagues helped pianist Delores Stevens celebrate her 75<sup>th</sup> birthday at a concert and reception held January 29, 2005 at the Little Theater, Mount Saint Mary's College, Chalon Campus in Los Angeles. Her piano students Philip Golub, Peter Golub, Kathleen Summerland, Kathy Sawada, Louis Durra, Kristine Ganibe, Jon Miller and Douglas Amster performed works by Bach, Debussy, Khachaturian, Tobias Picker, Shostakovich, Chopin, Prokofiev and Saint-Saens. The Miller-Amster two-piano team regaled her with a birthday Beethoven medley.

NACUSA presented Delores Stevens with a proclamation, declaring:

"Whereas DELORES STEVENS has been intimately connected with the National Association of Composers, USA for more than twenty-five years, and; Whereas DELORES STEVENS was one of the earliest recipients of the coveted NACUSA Performer's Award given to those who performed new music over a long and sustained period of time, and; Whereas DELORES STEVENS has premiered countless new music compositions by local and international composers whose works receive from her not just a performance, but a unique interpretation as well, and; Whereas DELORES STEVENS' being an outstanding performer on the piano is but one of her many roles in the world of music, others including teacher, organizer of competitions for The Young Musicians Foundation and of music festivals in Martha's Vineyard, Board member of NARAS, and; Whereas DELORES STEVENS has, in spite of this all-consuming work, found the time and energy to be a supporting force for her husband, Jim Stevens and her two children Vicki and Paul, and; Whereas DELORES STEVENS has always performed all these tasks with a positive, cheerful, and forward-looking manner, that makes it a delight to work with her; Now, THEREFORE, be it resolved that the National Association of Composers/USA does honor and commend her in this her 75th year as one of the most important artists helping NACUSA achieve its aims of furthering the cause and influence of contemporary composers. As approved by the Officers' Council and presented January 29, 2005 in Los Angeles, California."

The proclamation was signed by Deon Nielsen Price, President; Marshall Bialosky, President Emeritus; and Jeannie Pool, Secretary. Mu Phi Epsilon, represented by David Champion of California State University,

Dominguez Hills, also presented Delores Stevens with a certificate of honor for her service to Mu Phi Epsilon and for advancing the cause of contemporary music.

A pianist whose professional career has shined with many facets, Delores Stevens achieved early success by winning the coveted Coleman Chamber Music Competition in Pasadena California. Later, as a member of the Montagnana Trio, she was to give over 500 concerts throughout Europe and North America. She has received many accolades for her inspired performances of contemporary music. For example, *Los Angeles Times* music critic Daniel Cariaga described her collaboration with violinist Paul Zukovsky as ". . . the definitive performance." And Newsweek's Alan Rich wrote, "She tamed (this) energetic, unruly, immensely challenging music with splendid technique. . . All of her program demonstrated her special mastery."

At home on the international concert stage, Delores Stevens toured Japan twice in the 1990s; most recently under the auspices of the US State Department. She has recorded for 16 different record labels in all genres of music from Hindemith to Mozart, and her solo piano CD recording *Pilgrimage* is available on the Dominguez Digital label. Always a tireless champion of new music, she has commissioned and premiered works by more than three dozen composers. In addition, in 1988 she was awarded a 6-year Touring Solo Artist Grant from the California Arts Council.

Co-founder and co-artistic director of the Martha's Vineyard Chamber Music Society, she has also served three terms as governor of the National Association of Recording Arts and Sciences (NARAS) in Los Angeles. Delores Stevens served as director of piano studies at California State University Dominguez Hills and of chamber music at Mount Saint Mary's College. She is Director of the Young Musicians' Foundation Chamber Music program and co-Director of Chamber Music Palisades.

The concert was introduced by Sister Teresita Espinosa, Chair of the Mount Saint Mary's College Music Department, where Delores Stevens has taught since 1960. ♪♪



## Member News *Continued from page 7*

for *Cello & Piano, Prelude, Cadenza & Rondo for Cello & Piano, My Shepherd's Sacred Throne for Alto Saxophone & Organ, Fantasy Pieces for Alto Saxophone, Cello & Piano*, and *Two Dances for Clarinet, Trumpet & Piano*.

**Daniel Kessner:** On Aug. 14 Daniel and Dolly Kessner gave a flute and piano recital at the IV Festival International de Musique en Catalogne. Included on the recital were works by Debussy, Copland, Poulenc, and the composer's *Prière et scherzo* and *Simple Motion*. IN October, 2004, there were four performances of *Two Visions* (flute, clarinet, violin, cello, piano) by Interensemble (Italy) at Cal State Long Beach, Cal State Northridge, Sarah Lawrence College, and Smith College.

**Jeanne Pool** gave a presentation for the Southern California Chapter of the Music Library Association at their fall conference at the San Diego Public Library, Oct. 31, entitled, "The Creative Process and Collaboration in a Hollywood Studio Music Department: Analysis of the Early Sound Film Score for Paramount Pictures' *This is the Night* (1932)."

Excerpts from *Curious Assortment* by David Rubinstein were performed by German pianist Thorsten Kuhn at the Alte Schmiede Cultural Center in Vienna, Austria on Sept. 17, 2004, in a program entitled "The Other America." The pieces performed were *The Ping Pong Prelude, Short Piece with Tango Inside* and *February 29th Birthday Waltz*.

## BROADCAST MEDIA

**Nancy Bloomer Deussen's** music was aired on Radio Stations WNYC--New York, NY, WCYN--Syracuse, NY, WOMR--Provincetown, MA, WPRB--Princeton, NJ, KDFC--San Francisco, CA, and others in this country and also in Europe.

**Gary Knudson:** *Contemplative Refrain*, computer music, on the WMBC broadcast Mar. 16 from the campus of the University of Maryland, Baltimore.

**William Price:** *Interstice: Grist for the Mill* for digital media on Dec. 26; *2 Days in the Tank* for digital media on, Dec. 5; *Three Short Pieces for Tape* for digital media on Nov. 28; *Let Freedom Ring* for digital media on Nov. 21; and *Spline* for digital media on Aug. 29 all on Martian Gardens Radio Broadcast, WMUA 91.1FM, UMass, Amherst, MA.

## AWARDS

**Dinos Constantinides** received an ASCAP Standard Award.

## PUBLICATIONS

**Deon Nielsen Price:** *Mormoniana* (paperback: scores, CD, paintings, essay) Mormon Artists Group, NY.

**Karel Husa:** *Concerto for Violin and Orchestra*, violin-piano version, AMP/Schirmer.

**Copland House** announces its 2005 Aaron Copland Awards composers' residencies. Typically, six to eight emerging or mid-career composers (American citizens or permanent residents) are invited, one at a time, to live and work for approximately three weeks to two months at Aaron Copland's restored, longtime home in New York's lower Hudson River Valley, one hour north of New York City. Accommodations, meals, housekeeping, and local transportation are provided by Copland House. Composers writing in any genre and small collaborative teams are welcome to apply. Residencies will be scheduled between November 1, 2005 and October 31, 2006. Copland Awards residents will also be eligible for the Sylvia Goldstein Award, Borromeo String Quartet Award, Hoff-Barthelson School/Copland House commission, and other prospective opportunities. Composers must submit a Copland Awards residency application form, three representative works and recordings, resume, and brief description of the project(s) planned. Receipt deadline: **June 1, 2005**. For a guidelines brochure, application form, and further information, please contact: Copland House, P.O. Box 2177, Cortlandt Manor, NY 10567, tel: (914) 788-4659; fax: (914) 788-8686, email: [office@coplandhouse.org](mailto:office@coplandhouse.org), website: <http://www.coplandhouse.org>

**The composition course in Hvar** consists of a combination of group and private meetings with Professor Joel Hoffman. The course this year will focus on writing for cello ensemble. Following is a description of the course:

**Composition Practicum: Writing for Cello Ensemble.** This is the main part of the course, in which students will bring complete pieces or works-in-progress, in addition to another complete work for cello ensemble, which will already have been chosen for performance in advance of the course. The completed pieces as well as works-in-progress will be evaluated in a group setting by Professor Hoffman as well as by Cello Professors in residence in terms of compositional craft and idiomatic writing for the ensemble.

**Special Lectures.** A few lectures will be offered by guest composers and other prominent musicians from Croatia and elsewhere in Europe who will be in residence in Hvar during the same period. The lectures will be on various topics beyond composition for the cello ensemble, including notation, performance problems, writing for the orchestra, writing for the opera, etc.

**Improvisation Workshop.** Three sessions will be devoted to principles of improvisation, which will be demonstrated and discussed by Prof. Hoffman. There will be a number of group exercises and activities. Composition students are encouraged to bring their instruments to Hvar. This part of the composition course is also open to other music students taking part in the Hvar summer program.

**What to submit?** Interested composers must send to Professor Hoffman by **15 March, 2005:** A resume and completed application form for the Hvar International Music Summer School Composition Course. No application fee is due at this time. A score of a work for cello ensemble scored for 3, 4, 5 or 6 separate parts. There is the possibility of doubling the parts—please specify if the piece is intended to be performed by one or two cellists per part. A live or MIDI recording of the cello ensemble piece (on CD) is encouraged but not required. If a composer's work is chosen for performance, than that composer will be admitted into the course. Composers will be notified of acceptance into the course by email by 31 March. At that point, a second copy of the score, as well as two complete, professional-quality sets of parts will need to be sent to Professor Dobrila Berkovic, Director of the Hvar International Music Summer School, to arrive no later than 15 April, 2005. The application fee of 50 euros, in the form of an international money order, must also be included in this mailing.

Available languages for the composition course are English, Italian and French.

Toscana American Music Workshops presents the **Cortona Contemporary Music Festival** of 2005 (June 18-25, Cortona, Italy), featuring new chamber music for violin, guitar and piano. This festival will bring composers and performers together in the creation of a new body of work for this exciting and unique combination of instruments. Participants will engage in lessons, collaborative coaching sessions, master classes, and workshops by festival faculty, in addition to solo and chamber performances of new works.

The guitar, violin, and piano are three instruments whose individual heritage and development have undeniably influenced the formation of Italian musical culture over the past five hundred years. Repertoire abounds for duo combinations of violin/piano and violin/guitar; but for a handful of composers, virtually no one has harnessed the resources of all three instruments in a trio setting. Faculty members Matt Gould and Beth Schneider (constituting the guitar and violin ensemble Duo46—[www.duo46.com](http://www.duo46.com)—and pianist Nathanael May have established a new body of repertoire for this trio through performances and commissions of many emerging and established composers.

Interested composers and performers are encouraged to check out the festival website online at <http://hometown.aol.com/infocortona/cortonacontempmusfestival.html>. Additional program information may be requested by email from [nathanael.may@emu.edu.tr](mailto:nathanael.may@emu.edu.tr).

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## Composers Opportunities

# Join NACUSA

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## “And you chose the drums?”

by Dan Pinkston

**M**y colleagues on the music faculty couldn't really understand. Why would an award-winning, published composer with a doctorate in music and a job teaching music theory be taking up the drums? Even though they understood my desire to improve my performance skills, the choice of the drum set seemed odd. A classical composer might benefit from more piano study, but the drums just seemed loud and simplistic.

So why did I choose the drums? Was it echoes of African polyrhythms I experienced as a child? Was it the primal draw of banging on something that has a psychological effect on all humans? Was it the fact that the drum set is one of the few instruments that has recently seen unprecedented development in playing techniques, and expressive potential? Or was it just that drumming is a great deal of fun and has helped me to renew my love for all kinds of music?

Whatever the reason, drumming has made me a better all-around musician and has given me even more to offer my musical community. When I conduct or lead a group of musicians, my tempos are more solid and my patterns are clearer and easier to follow. My composing for drum set and classical percussion has become easier and more idiomatic. I have a weekly drumming gig for a local church that allows me to serve and support its music ministry. And although my technical skills are not as good as some of the trained percussionists in my community, guess who the other professors on the music faculty call on when they have a drum set part that needs playing? Even though my drumming skills are basic, I have been asked to accompany

the college choir and local church choirs because they can count on me to read parts accurately, play with feeling and understanding regardless of the style, and have a good attitude while I do it.

I tell my music theory students that percussion is the one common denominator of all modern music, from classical masterpieces by Bartok and Stravinsky to Latin pop, country, and heavy metal. Drumming is ubiquitous. Maybe my interest in the drums is the only way I can connect all the styles of music I love.

*Dr. Dan Pinkston is Assistant Professor of Music Theory and Percussion at Simpson College, Redding, CA.*



***Daniel Adams has been elected to represent NACUSA as the new Board Member-at-Large. Thanks go to Timothy J. Brown and Moses Mark Howden.***