

Composer USA

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

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by Daniel Kessner

Some Thoughts on National Concerts: an Invitation

In recent discussions by both the NACUSA Board and Officers

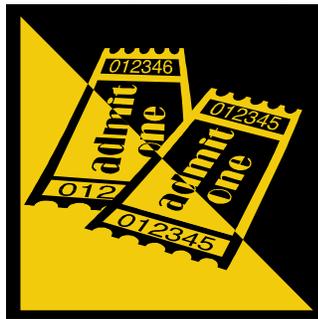
Council, it has generally been agreed that we should have more "national" events, giving NACUSA greater exposure across the country to help further our mission. The question is always how to realize this goal, given our budget. Sure, it would be great to hire orchestras across the country several times a year to present our works, or have a nationally syndicated show on network television, but these are clearly beyond our economic reach. National conferences, such as those given by SCI and CMS, have also been discussed, but again there has never been a serious effort to make it happen, I think partly for economic reasons, and partly because the two aforementioned organizations already provide these worthwhile activities very effectively.

So what can NACUSA do on a national level that really furthers our goals? Certainly our newsletter contributes a lot in this direction, as does the website. They present the larger picture, showing off our many chapter concerts, and the achievements of member composers. The Young Composers Competition also brings us some attention, some new members, and clearly contributes to realizing our goals.

Concerts, however, have generally been exclusively local activities, presenting works by members of the sponsoring chapter. This makes perfect sense, as our primary common goal is undoubtedly getting our own works performed, first and foremost in our own communities. At the same time, though, we would like our works performed in other places.

With just a little bit of effort and cooperation, however, we could easily expand our performance possibilities without straining our budget. Two or more chapters, for example, could enter into reciprocal agreements: we will do a piece or two by members of your chapter if you will include our works. Perhaps an organized plan could be developed, but perhaps it isn't even necessary. It could be left to the initiative of the chapters and still contribute effectively to our concert offerings.

Moving further in this direction, what about truly "national" concerts? What is a "national" concert? Ideally, I suppose (and this has been suggested), we form an ensemble of players from across the country, who come together to rehearse a program of composers from across the country, and then take it on a national tour. But it doesn't take an accountant to realize that this is obviously way too expensive. Here in the Los Angeles area we have been presenting what we have been calling "national" concerts. I think they qualify, though it is certainly open for discussion. At the very least, I think it is a good starting point--one which could easily act as a springboard for similar events in other places.



For the past two years, we have built programs around the Young Composers Competition. After choosing the prize winners and deciding which ones to perform, we have then issued a national call for scores for works within the same instrumentation. The logic is simple: we are already hiring those musicians, and with national funds, so why not fill out the program with works submitted by the membership at large, thus serving more of our constituency? I think it has worked out very well so far, and hope it will continue (you are encouraged to read the excellent review in this issue by Dr. Keith Paulson-Thorp). In each case we presented two competition winners and several works from the call for scores. Okay, the selection process

has been local rather than national, and of course the performers have been completely local, but I think the geographical spread of the composers has made it a national event.

There was one other concert last year which we called "national," but which became so only through a curious turn of events. At that time, I was playing in a trio (flute, bassoon, piano), and we wanted to do a chapter concert, so we put out a call for scores within the chapter. It was only a mild surprise when only four pieces appeared--not quite enough for an entire concert. Fortunately there was still time left to make a second call, this time national. We received, among many others, two fine pieces by composers from New York and Texas, and we had our program. Since we had already budgeted this one out of chapter funds, it didn't cost the national organization anything, but was still mildly "national," so we billed it as such.

What I would like to see now is that these programs continue, but move to a different city each year. Having hosted both SCI and CMS conferences in the past, I know why most of us shy away from such an undertaking. However, producing a single concert, one in which one or two of the pieces are pre-selected, is really not such a daunting task. I could easily write up a set of guidelines, detailing exactly how these recent concerts have been produced, but I think it would be healthier to allow future producers to go their own ways. The only real requirements are that we perform the winner(s) of the competition and represent as broad a spectrum as possible of our membership. An advantage of coming forth to present such a concert is that it does not deplete your chapter or personal funds; it is paid out of the national treasury (largely generated by membership dues from competition entrants). A potential disadvantage is that, for all of your efforts, you

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ComposerUSA is published three times a year. The deadline for submitted material for each issue is the 1st of February, May, and August. Material received after the deadline will be included only as time and space allow. All information to be included in the bulletin should be sent to the bulletin office address either by regular postage or e-mail. When submitting member information, please try to follow the format presented in the bulletin. First priority will be given to articles, reviews, etcetera, submitted on a PC compatible floppy disk along with a printed copy or by e-mail. For change of address or membership information, please contact the main office in California. **ComposerUSA** gladly accepts advertisements. Ads that are received on floppy disk or can be prepared by the editor are accepted at the rate of twenty-five dollars per one-third column (three and a quarter inch deep by three and a half inch wide or equivalent); or three consecutive issues for sixty dollars. Ads that are received in hard copy that cannot be duplicated on the computer by the editor are accepted at the rate of thirty-five dollars per one-third column inch; or three consecutive issues for ninety dollars. Other size ads are priced proportionally. Please contact the editor for questions concerning ads.

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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.

President's Greeting

by Deon Nielsen Price

Over the Top!!

Congratulations to us all! We have exceeded our 2005 goal of raising \$2500 for the two-for-one matching fund offered by Nevins "Chip" Young! Together with contributions received during 2004, we have now accumulated a total of \$8,875.00 toward establishing an endowment. More details are included in the annual NACUSA financial statement of June 30, 2004 to July 1, 2005, which will be published in the next issue of **ComposerUSA**.

Now who among you would like to offer matching grants to build the Endowment during next year?! Please contact me. Who among you would like to shepherd the effort of establishing and maintaining the Endowment?! Please contact me.

NACUSA Annual Calendar

This Calendar of Annual NACUSA activity includes the regular schedules for membership renewals, **ComposerUSA** issues, nominations and elections, the Young Composer Competition, meetings of the Officers' Council and of the Board of Directors, National Treasurer's financial and budget reports, Chapter reports, Advisory Council member reports. Note that it does not include schedules for ad hoc projects such as the current CD recording project. This Calendar is in response to requests from several members of the National Advisory Council. Inputs have come from the Officers Council, the Board of Directors, and several Chapter presidents and treasurers. It is based also on three years' experience finding out what works best in NACUSA scheduling. The Calendar is posted online at www.music-usa.org/nacusa, where changes and additions may be made by the webmaster as needed.

January 1

- Membership year begins.
- New officers and at-large board member take office.
- Advisory Council members submit brief annual report statement to the Board of Directors.

Mid-January

- Board of Directors Meets Online to review NACUSA annual financial report for the previous year and budget for current year as prepared by the Officers Council; to review short report statements from National Advisory Board members; and to propose, discuss and vote on resolutions.
- National Treasurer distributes to the chapter treasurers the membership dues he has collected for them.

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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.

CD REVIEW

Lauded by the Los Angeles Times; called "elegantly musical" and "fully virtuosic" by San Francisco Classical Voice, San Francisco pianist Teresa McCollough presents **HAMMERS AND STICKS** her new CD now available on the Innova label (innova 630).

HAMMERS AND STICKS features works by composers Alex Sharp, Alvin Singleton, Steven Mackey, Belinda Reynolds, Joseph Harchanko and Zhou Long. It is a forceful evocation of the percussive nature of the piano in combination with both traditional and non-traditional percussion instruments including: vibraphone, marimba, Chinese opera gongs, temple blocks, tams, and crotales played by renowned percussionist Tom Burritt (University of Texas) and Peggy Benkeser (Thamyris).

"There are many pieces for two pianos and percussion, but there are not as many for one piano and percussion, which led me to commission these new works," McCollough says. "The sound palette of percussion is so vast that the possibilities were endless."

McCollough is internationally recognized for her dynamic and expressive playing. She is a leading interpreter and advocate for contemporary music and has commissioned, premiered, and performed many new compositions by today's emerging and established composers. McCollough lives in the San Francisco Bay area where she is also Associate Professor of Music at Santa Clara University.

-- Heidi Campbell; 651 312-1267
Innova Recordings
332 Minnesota St. E-145
St. Paul, MN 55101
<http://innova.mu/artist1.asp?skulD=221>

CALL FOR SCORES

Imagine Music, a music publishing company, is seeking scores for consideration to be placed in their catalogs. Imagine Music publishes a wide variety of music, from all types of instrumental music to, more recently, choral music. All accepted materials will be marketed to schools and universities; through catalog mailings, internet, web-site sales, conferences, and dealers. All accepted composers will also be placed on our commission service list, a service we provide to school and community organizations who want to commission a new work. Submit: cover letters, scores, recordings. Contact: Imagine Music, P.O. Box 15, Medina, New York 14103, web <http://www.imagemusicpublishing.com>.

The **New York Miniaturist Ensemble** is dedicated to the performance of music composed of 100 notes or fewer, and we are continually seeking new scores to perform. Please visit our website for more information: <http://nyme.org>.



FROM THE EDITOR

AL BENNER

Changes are coming. In the middle of putting this issue together, hurricanes Katrina and Rita hit various part of Louisiana. I appreciate the concern I got from various members after Katrina. Fortunately, Natchitoches is in the northwest part of the state, so Katrina didn't even cause any rain here. Rita, however, did pass by, but right before it got to Natchitoches, it veered around us and hit the two larger cities that serve as shopping places for the people of Natchitoches—Alexandria and Shreveport. While Rita was going by, I was sitting in my home office watching the pine trees on the back corner of our lot swaying toward my house. Fortunately, they held. There was a few broken limbs and a lot of pine needles, but other than losing our half gallons of Blue Bell ice cream during the 14 hours the electricity was off—and if you knew Lisa and me you would know to us that is a tragedy—we escaped with no real damage. Although these hurricanes didn't directly affect my family and me, they have had a profound indirect affect. I lived in New Orleans for 17 years from 1972-1989. Recently it has become a Christmas vacation spot for us—sort of a growing family tradition. I still have friends both in the city and in Slidell who have had their lives severely uprooted. I believe the city will come back, but I pray that those involved will not try to do a "quick fix" and instead take their time and plan it right. Rita had less of an immediate affect until I got word from some friends who live in the little community of Ester (about 55 miles from Lafayette) who pretty much lost everything including their parents and grandparents houses and most of their possessions. There is a life lesson here. I hope people outside of the affected areas have learned something from this. I know everybody within the area has.

The other change involves *ComposerUSA*. This is the last issue where we are cataloguing by the seasons. Starting in January there will be 3 issues a year numbered 1, 2, 3. Also, we are no longer trying to space the issues every 4 months. Instead, we will put out the issues every 3 months and then have a 6 month wait for the beginning of the next year's issue. The Board and I agreed that by doing this, we will put out the issues in a way that more corresponds to our lives. Trying to put an issue out during the Thanksgiving/Christmas holidays became increasingly difficult. Thus the new deadlines for submitting material will be February 1, May 1 and August 1. The issues—if all goes according to plan—will then come out the following months. Other changes regarding the deadlines for various NACUSA activities may be found by reading the President's Greeting.

As an aside, since John Winsor does such a great job for us as our membership coordinator and webmaster, I must put a plug in for his new business, Benchmark Web Sites (www.BenchmarkWebSites.com; see his ad on page 13). As someone who is not very web savvy, John makes it very easy to maintain a professional looking site while still giving me control to make changes as I see fit. I couldn't be more pleased with the service he is providing me. If any of you are looking for a website—or want to change your current site—you would do yourself a favor by getting in touch with John.

Judging by the very little amount of member activity information I received for this issue, I can only conclude that either nothing is going on, or, like me, time just slips away and you forgot. I know all our lives get busy and reporting member activities take time, but that is part of being a community of composers. You never know what information from you might either inspire or remind others about their own activities. And since this newsletter goes out to various institutions, wouldn't it be nice if you could show that NACUSA members are active in their field? For the next issue, submit any information on activities from September through the end of the year.

Have a good Holiday Season. I'll "talk" to you again next year. V



President's Greeting *Continued from page 2*

February 1

- Deadline for submission of materials to Editor for *ComposerUSA*, No. 1: this issue includes annual financial report; announcements of new officers, new Board members and Young Composer Competition Winners; in addition to member news items, letters to the editor, chapter news, reviews of concerts, president's greeting, annual report from Chairperson of the Board, Meet the Composer biographies, articles, announcements, and NACUSA concert programs.
- Membership Coordinator mails second membership renewal reminders on postcards.
- Young Composers' Competition (YCC) Chair notifies YCC contestants of results.

Mid-February

- Officers Council meets; reviews mid-year Treasurer's report; reviews resolutions and recommendations from the Board of Directors; reviews upcoming organizational, governmental, and performing rights deadlines.

March 1

- Editor sends *ComposerUSA*, No. 1 to printer.
- Webmaster sends address file to printer.

March 15

- Membership Coordinator sends final membership renewal notices by e-mail.

May 1

- Officers personally contact those who have not renewed membership.
- Submission deadline for materials to Editor for *ComposerUSA*, No. 2: this issue includes call for nominations for At-large Board member candidates; in addition to member news items, letters to the editor, chapter news, reviews of concerts, president's greeting, annual report from Chairperson of the Board, Meet the Composer biographies, articles, announcements, and NACUSA concert programs.

June 1

- Membership Chair removes names of those who have not renewed membership from roster.
- Editor sends *ComposerUSA*, No. 2 to printer.
- Webmaster sends address file to printer.
- Treasurer prepares annual bank account report for audit.

July 1

- Chapters send 3 copies of previous Spring NACUSA concert programs to National Treasurer.
- Treasurer submits report for audit.

August 1

- Submission deadline for materials to Editor for *ComposerUSA*, No. 3. This issue includes candidate statements and Election Ballots and Young Composer Competition announcement flier, in

addition to letters to the editor, chapter news, reviews of concerts, president's greeting, annual report from Chairperson of the Board, Meet the Composer biographies, articles, announcements, and NACUSA concert programs.

- National Treasurer distributes to the chapter treasurers the membership dues he has collected for them.

September 1

- Deadline for Chapters to submit annual financial report to National Treasurer.
- Editor sends *ComposerUSA*, No. 3 to printer.
- Webmaster sends address file to printer.
- Treasurer prepares NACUSA Annual Financial Report.
- Deadline for various Grant applications

Early September

- Officers Council meets; reviews annual financial report, prepares annual budget; reviews status of Endowment.

September 15

- Membership Coordinator sends early renewal notice by e-mail.
- Membership Chair applies new member dues received from Sept 15 to next calendar year.

November 1

- Membership Coordinator mails annual renewal notices by USPS.
- Treasurer mails contribution acknowledgments.

November 30

- Young Composers Competition submission deadline.

November 15 - December 15

- Board of Directors online meeting; appoints officers in odd years. Example: (Vice President(s) and Treasurer in 2005 for 2006; President and Secretary in 2007 for 2008.)

Mid-December

- Young Composer Competition adjudicators meet to evaluate submissions.

December 31

- Membership year ends.

“Don't let the urgent take the place of the important in your life. Oh, the urgent will really fight, claw, and scream for attention. It will plead for our time and even make us think we've done the right thing by calming our nerves. But the tragedy of it all is this: While you and I were putting out the fires of the urgent (an everyday affair), the important was again left in a holding pattern. And interestingly, the important is neither noisy or demanding. Unlike the urgent, it patiently and quietly waits for us to realize its significance.”

--Charles E. Hummel, *The Tyranny of the Urgent*, 1967



Price Duo in Panama

Journal *Continued from page 16*

Soon the room was filled with about fifty young men, two women students and one woman faculty member, our three sponsors; and Professor Troetsch. They were all very attentive and particularly interested in the contemporary music we played, the extended instrumental techniques and the variety of clarinets. One requested and made a copy of the Panamanian dance by Alejandro Garcia de Caturla, a composer he said that they did not know.

Following the hour and a half concert, Dr. Berkeley worked with six students: clarinetists, a saxophonist and a percussionist. Partly in Spanish and partly in English and with bilingual helpers, he gave his lecture and discussion on how to practice effectively. After distributing mouth pieces and reeds he had brought, and giving away one of his own clarinet straps, he was just beginning to listen to the playing by the students when the master classes were cut short because the building was being evacuated and the university closed down again due to continuing demonstrations. (At the time of this writing, over a week later, the Los Angeles Times says that the University is still closed in Panama. So, it seems they opened only long enough for our residency!)

In her class, Dr. Deon worked with four students and consulted with Professor Troetsch. After accompanying and coaching a singer, she listened to one young composer's new composition. Then she played her own set of studies for piano, *Angelic Piano Pieces* and demonstrated the keyboard patterns on which they were based. With Professor Troetsch, teacher of the piano majors, seated at the piano and the others looking on, she guided him through the techniques in her sightreading manual, "SightPlay with Skillful Eyes" and then made a gift to the piano department of the materials she had used. While leaving the building, Deon met the cello teacher, who said she lived on her boat that she had sailed from California and that she had been

"snagged" to teach at the University of Panama for one year before sailing elsewhere!

The Panama National Theater. Early on Thursday afternoon we wound our way through the narrow, crowded one-way streets of impoverished, run-down Old Panama City, and suddenly arrived at the beautiful shore of the Panama Bay and the elegant National Theater which faced it. This Rococo opera house has been restored to all its gilded glory. Inside, we found a professional staff and facility with modern technical equipment, including superb lighting. First we adjusted to the upstage and downstage slant and observed the leveling block under the right wheel of the new concert grand piano. Looking into the hall we noticed that each level of boxes has its own elaborate insignia - cherub, lyre, etc. This idyllic scene from a past era was marred only by the electronic controls and mixing board which completely filled the Royal Box in the center, evidently installed there for the just-completed run of the musical, *Jesus Christ Superstar*.

The speakers and other sound equipment seemed particularly out of place because the hall boasts an excellent natural acoustic. It graciously accommodated the 18-voice choral group, "Musica Viva," who began the concert with a 12-minute program of early music, and for whom this Price Duo concert was a fund-raiser. Later, when the audience chuckled at our humorous remarks, it became apparent that they were easily able to understand our brief program notes spoken en español without amplification. Prior to performing the piano piece by the Panamanian composer, Garcia de Caturla, Deon related the following story tambien en español:

"I lived in the Panama Canal Zone when I was 12 to 14 years old. My family and I attended concerts here, at the National Theater of Panama where we heard great pianists including Arthur Rubinstein, Jose Iturbi, and Gyorgy Sandor. Their marvelous music inspired my ambition to pursue studying music and to become a concert pianist. However, already I was boy-crazy. I worriedly asked my mother, "What if I want to get married?!"

Well, now I can tell you that I have been married fifty-two years and have five children and sixteen grandchildren. I have also been seriously studying, performing and teaching music all my life and have composed more than one hundred musical works. Today, I am returning to the same National Theater again with some of my family. My father is here. He is ninety-seven years old. The theater is beautifully renovated. He and I think we could use a beauty renovation, as well!

I am thrilled to be performing here with my son, Dr. Berkeley Price. It has been fifty-eight years since I have been in Panama. Returning to the site of my early ambition now completes a circle."

At the end of the concert we were rewarded with a standing ovation from people in every box as well as on the main floor and with bouquets of flowers which featured the largest red roses we had ever seen. The concert was very well attended, probably due to a paid ad that had been prominently displayed in several papers over several days. Two professional clarinetists in attendance told us that, although clarinet in other ensembles had been heard in the National Theater, this was the first performance by a clarinet/piano duo.

Deon was not concerned during the concert when her hands trembled a bit during her solos because she was remembering that Arthur Rubinstein's hands had been shaking so much that he could not write his name, when, a half century earlier, she had asked for his autograph in the same hall during the intermission. He asked her to leave her program with him and pick it up at his hotel a couple of days later!

On days with no concerts we enjoyed adventures unique to Panama: watching ships of all sizes and shapes go through

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CANDIDATE STATEMENT**Moses Mark Howden**

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

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

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

Election Notice**Vote Now in the 3rd Annual
NACUSA Election!**

It is now time for you to exercise your voting privilege in the 3rd annual NACUSA election for Board Member-at-large. The reorganization of NACUSA that took place several years ago has given the membership the opportunity to participate in the election of Board Members-at-large. Prior to the election, a call for nominations takes place. This year we have a very loyal, enthusiastic member, Moses Mark Howden, as the candidate. Please examine his statement and endorse his running by voting for him. You may

email your vote (please include your name on the email) to: barbara.bennett@ucr.edu, OR you may mail the ballot to Dr. Barbara Bennett, University of California, Department of Music, 900 University Avenue, ARTS 156A, Riverside. CA 92521. Deadline for receipt of ballots is December 1, 2005.

CANDIDATE:

_____ Moses Mark Howden

Invitation *Continued from page 1*

probably should not present your own work (debatable), or load the program up with pieces by your local chapter members (not debatable, I think)--that is not the point of the concert.

The "invitation" I mentioned in the title of this article, then, is twofold: all members are invited (1) to discuss this topic further via the newsletter; and (2) to volunteer to produce a similar concert in your area in some future year. Now would be the perfect time to begin plans for the next one, as competition results typically arrive in mid-December. If no one steps up in time for next year's concert, I am perfectly willing to mount a similar venture. However, it will obviously be more "national" if it does not become simply an annual event in Los Angeles.

So let us hear from you! Your ideas are more than welcome. There are undoubtedly promising directions we have not thought of moving in. Your willingness to produce a future national concert would be even more welcome. Incidentally, this doesn't have to come only from a chapter; an individual with some initiative could do the job perfectly well too.

Dr. Daniel Kessner is Vice-President of NACUSA and a member of the Los Angeles Chapter.

Question *Continued from page 10*

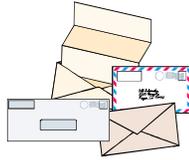
influenced me as a composer?" Actually, there are so many questions that could be asked. "How did you approach writing the piece we heard in tonight's concert? Is it part of your usual creative process or something different?" In the 21st century, we live in an exhilarating and easily accessible world of remarkable musical plurality. For many composers, even hearing one of their works will but yield a fragmentary answer, as many composers today shift freely between "styles" and "aesthetics." It is impossible to fully define ourselves and our art, yet alone in a few mere sentences. In the end, I am more interested in learning more about how other composers approach and live with this personal, intense, and nebulous process of creating with sound rather than trying to place my colleagues into a particular stylistic box.

The second reason for this article is to say "thank you." I have been fortunate to have studied with other teachers, equally as significant in my life, who have been able to build on the foundation that Delores began. Today, however, I wanted to take the time to acknowledge Delores. With the many students she has had over the years and due to the fact that I have not been in contact with her for at least ten years, I doubt Delores remembers me, being at best a mediocre piano student. She understandably does not realize the tremendous influence she has had on my musical development that has enabled me to fulfill my goal of earning a master's degree at the University of Southern California (USC) and, recently, a Ph.D. in composition at the University of Chicago. I am now working to fulfill more of my dreams by balancing a life of composing and teaching. And so, if this short tribute finds its way to you, Dee, happy belated birthday. I hope to make it to your 100th birthday concert. I have no doubt you will still be going strong!

Dr. Jean Milew is a composer and an adjunct faculty member at Concordia University, River Forest, IL.

KATRINA LETTERS

The following is a letter that NACUSA President, Deon Nielsen Price sent out to the membership in the affected areas.



Dear NACUSA:

I am sending this message of concern to all NACUSA members in the Mid-South Region.

The Officers of NACUSA extend to all of you our wishes for your safety and welfare during this time of severe storms. I was relieved to see that none of our members live right in New Orleans. But we know that many of you are on the edge of the hurricane in Baton Rouge to the Northwest of New Orleans, and in Tallahassee to the East.

Apparently, Elizabeth Joan Kelly, 1113 Dale Street, Slidell, LA 70461, is our only member in the completely flooded area. Elizabeth, our thoughts are with you. Please let us know if you are okay.

Deon Nielsen Price

Dear NACUSA:

Things are well for us here. We're putting up a few friends but it's a minor inconvenience for our family. I've been volunteering at the makeshift basketball court turned hospital. It's been a strange mix of sadness and joy. Thanks again for writing.

Bill Kelley

Dear NACUSA:

I'm actually not in the mid-south any longer, I'm now living in Cleveland. Thanks for the concern though. I don't know if you heard from Elizabeth, I understand that her email is down, something to do with the hurricane, but she is in Cleveland now for her masters, so I guess she moved at a good time.

Glenn Crytzer

Dear NACUSA:

All of us in the Mid-South chapter want to thank you for your concern. Yes, Baton Rouge was lucky concerning Katrina, but being so close to New Orleans, we are all in shock and deeply troubled regarding the situation in our neighbor to the south. Being so close to New Orleans, most members of the chapter are very familiar with the city and its culture.

Charles Haarhues

Dear NACUSA:

Sorry for not having written sooner. We have just now had our power restored. Aside from the 5-and-a-half days without power, and a few downed tree limbs, we are just fine. Thanks so much for your concern. It means a lot to us.

Bob and Dawn

Dear NACUSA:

Thanks, Deon. We are all safe and sound.

Chihchun & Michael Lee

Journal *Continued from page 5*

the Miraflores locks into the Panama Canal; motorboating through the Canal alongside islands where we watched turtles, iquanas, a baby cayman (crocodile), and where white-faced monkeys swung onto the boat and reached for the bananas and grapes we held in our hands, then peeled and ate them; canoeing up the Chagres River and wading through streams and up muddy trails in the rainforest to an Embera Indian village where we purchased folk art and were entertained with indigenous music and dancing by partially-clothed natives; and enjoying an evening festival of colorful folk loricó dance in Panama City.

Price Duo

Dr. Berkeley Price, clarinetist, performs and records internationally. With degrees from the University of Rochester Eastman School of Music and Brigham Young University, he is Professor of Music at

Antelope Valley College, California, and Director of the Palos Verdes Regional Orchestra in Los Angeles. Formerly he was Director of

Instrumental Music at the Winward School in Los Angeles and Professor of Music at West Virginia Wesleyan College.

Dr. Deon Nielsen Price, composer, pianist and author, is President of the National Association of Composers, U.S.A. and former President of the International Alliance for Women in Music. Her degrees are from the University of Southern California, University of Michigan and Brigham Young University. She has recently retired after serving on the faculties of The University of California at Santa Barbara, California State University at Northridge, and El Camino College (CA).

The PRICE DUO has received critical acclaim for their recordings and performances throughout the United State, Europe, and China, including at the Beijing Concert Hall, and now Panama. The University of Panama responded that the presentations were "extraordinary" and the Price Duo are "great" artists. For more information about their books, music and recordings, please visit the web site: <http://www.Culvercrest.com>.

NACUSA's 27th Annual Young Composers' Competition Deadline: 11/30/05

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

1. The competition is open to all 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 \$400.00 and a possible performance on a NACUSA concert. The Second Prize will be \$100.00 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, telephone number, and e-mail address.
12. Scores must be received no later than November 30, 2005.
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.

**East Coast * Mid-South * Texas
Virginia * Los Angeles
San Francisco * Tennessee**

PERFORMANCES

Al Benner: July 24—*Fugue in C*

minor by Carson Cooman (organ), St. Thomas Episcopal Church, Rochester, NY.

July 10—*Swing Low, Sweet Chariot (arr)* and *Fugue in C minor* by Carson Cooman (organ), Trinity Artist Recital Series, Trinity Evangelical Lutheran Church, Freeport, PA. Both works repeated on June 19 at the Trinity Episcopal Cathedral, Pittsburgh, PA.

May 15—*St. Norbert*

College Alma Mater by the SNC Concert Choir and Band; Kari Devine, conducting, 2005 SNC Commencement, Schuldes Sports Center, St. Norbert College, De Pere, WI.

May 11—*Louisiana Sunshine* (Theme and Variations on "You Are My Sunshine") on "Sound Safari," Young People's Discovery Concert Series (10:00 am and 1:00 pm), by the Monroe Symphony Orchestra, Myron Turner, conducting, Neville High School, Monroe, LA. Also on May 5 by the Louisiana Philharmonic Orchestra, Stu Chafetz, conducting, "Theme and Variations," Young People's Discovery Concert Series, St. Bernard Civic Center, St. Bernard, LA. And on May 4 by the Louisiana Philharmonic, Pontchartrain Center, Kenner, LA.

Dinos Constantinides: July 8--*Dedications* for quartet of saxophones with the Macedonian Quartet in Cyprus, Nicosia. June 30--*Family Triptych* with the Youth Orchestra of Greece and saxophonist Theofilos Stiriades, Kalamaria Festival in Thessaloniki, Greece. Also in Salzburg-Mozarteum International Festival on July 15 & 16.

June 2--*Patterns* for violin and strings at LSU.

June 2—Premiere of *Homage to Cyprus* by the Louisiana Sinfonietta, Baton Rouge LA.

May 14--*Concerto for Bassoon and Piano* at "New Music North," Lakehead University, Thunder Bay, Canada.

Apr. 30--*The Dancing Turtle* with the Louisiana Sinfonietta at FestForAll in Baton Rouge. Also at Whealdon Estates on May 6; and in ten concerts along with *Homage to Cyprus* from May 24 to June 1 at the following East Baton Rouge Parish Libraries: River Center, Bluebonnet, Central, Jones Creek, Delmont Gardens, Main, Baker, Zachary, Scottdenville, and Greenwell Springs.

Apr. 25--*String Quartet no. 3* at LSU. Also on May 2.

Apr. 17—Premiere of *Concerto no 2 for soprano saxophone* by Stathis Mavrommatis and the Louisiana Sinfonietta, Baton Rouge.

Apr. 15--*Family Triptych, Music for Bill, and Quartet no. 3 (Evangeline)* in St. James Place, Baton Rouge, LA. Also on Apr. 16 at the Baton Rouge Gallery.

Apr.--*20th cent. studies for two violins* with the Duo Farrell in St. Louis. Also at LSU on May 2 and May 21; in Athens, Greece on June 1-3; and in Thessaloniki, Greece on June 4.

Apr. 5--*Concerto for Alto Saxophone and Orchestra* by the State Symphony Orchestra of Cyprus in Nicosia. Also in Pafos on Apr. 8.

Apr. 4--*Patterns* for violin, *Olgas's Songs*, and *Four Interludes* for guitar in Nicosia, Cyprus.

Apr. 4—Premiere of *Music for Cyprus* by the Miralis Trio at the Cyprus University in Nicosia.

Nancy Bloomer Deussen: July 1-3—Premiere of *American Hymn* (orchestra), Diablo Symphony, Joyce Johnson-Hamilton, cond, John Muir Amphitheatre, Waterfront Park, Martinez, CA.

June 4--*Trio for Violin, Cello and Piano*, NACUSA Concert at Palo Alto Art Center, Embarcadero at Newell, Palo Alto, CA.

May 20—*TICO* (orchestra), Santa Clara University Orchestra, Emily Ray, conductor, Santa Clara Mission, Santa Clara, CA.

Joel Feigin: Feb. 19 & 20—*Festive Overture*, Santa Barbara (CA) Symphony, Edwin Outwater, conducting.



The following reflects performances that took place through August 2005

David Philip Hefti: Aug. 23--*Melencolia I* for flute, percussion and piano, by members of the Tokyo Sinfonietta Suntory Hall, Tokyo (Japan).

Jeffrey Hoover: Mar. 18--*Latin Steps* by Kenneth Martinson, viola and Christopher Taylor, piano, at Illinois Central College, East Peoria, for the ICC Subscription Series, and also at Western Illinois University on March 25.

Feb. 25--*American Tango* for mandolin and guitar by Duo Ahlert & Schwab (Daniel Ahlert and Brigit Schwab) in Meingetten, Germany on February 25. Also at Illinois Central College, East Peoria on April 29.

Feb. 20--*Sacred Stones* was performed by Ronald L. Caravan, alto saxophone and Sar Shalom Strong, piano at Syracuse University.

Feb. 17--*Five Mysteries* for clarinet and by Michael Dean at Southeastern Missouri State University.

Feb. 13--*Spirit of Light* for solo clarinet by Christie Vohs on a CUBE concert at the Lutheran Theological Seminary in Chicago.

Deon Nielsen Price: July 24--*America Themes for Orchestra*,

Tifereth Israel Community Orchestra, Allied Gardens Park, San Diego, CA. Repeated July 31, Tifereth Synagogue, San Diego.

July 2--*America Themes for Clarinets and Piano*, Price Duo, Palos Verdes Regional Orchestra Concert, Palos Verdes, CA.

June 24--*States of Mind for String Orchestra*, CLW Chamber Orchestra, Church of the Lighted Window In Praise of Music Series, La Canada, CA.

June 9--*Clariphonia: Three Faces of Kim, the Napalm Girl*, Price Duo, Panama National Theater, Panama City.

June 7--*Clariphonia: Three Faces of Kim, the Napalm Girl; Angelic Piano Pieces*; Price Duo, University of Panama.

June 5--*Rise Up!* and *Love Theme*, both composed for *The Light* and *Clariphonia*, Price Duo, Capilla Cardenas, Panama.

Apr. 24--*Angelic Piano Pieces*, composer performing, Church of the Lighted Window In Praise of Music Series, La Canada, CA.

William Price: June 13--*Romanza de Dulcinea* for euphonium and piano, Martin Cochran, euph, International Euphonium Institute Concert, Emory University, Atlanta, GA.

Apr. 22--*Hook, Line, and Sinker* by Brian Utley, saxophone; Christopher Ayer, clarinet; and Kae Hosoda-Ayer, piano, North American Saxophone Alliance Region 4 Concert, Arkansas State University, Jonesboro, AR.

Apr. 15--*Pushover* by Joshua Thomas, alto saxophone; Chris Smith and Steve Petersen percussion, and Laura Hibbard, piano, North American Saxophone Alliance Region 8 Concert, U.S. Coast Guard Academy, New London, CT.

Apr. 3--*Boogaloo: Rough and Tumble* by the University of Kentucky Percussion Ensemble Concert, James Campbell, director, University of Kentucky, Lexington, KY. Also on Mar. 20

on Wesley Parker's Masters Recital by the same performers. Mar. 3--*Three Short Pieces* for digital media, Mid-South NACUSA Concert, Louisiana State University, Baton Rouge, LA.

Norman D. Rodgers: Feb. 18—Premiere of *Five Consort Songs* for high voice, recorder and two string instruments, set on texts by Shakespeare, Erza Ound and Vachel Lindsey, by tenor Willard Thomen and an instrumental ensemble consisting of Mary Anne Wolff Gardner, recorders, Laura Zimmer, violin, and Diane Curry, cello, Chapel of Our Lord, Concordia University, River Forest, IL.

Godwin Sadoh: July 24--Premiere of *Jesu Oba* by Colby Cooman, trumpet, and Carson Cooman, organ, St. Thomas Episcopal Church, New York City. Also on July 31 at Reformed Christian Church, Rochester, NY.

May 4--Premiere of *Impressions from an African Moonlight* by Andrea Springer, violin, and Carson Cooman, organ, Trinity Episcopal Cathedral, Pittsburgh, PA.

AWARDS

Al Benner is a recipient of a 2005 ASCAP PLUS Award.

Dinos Constantinides is a recipient of a 2005 ASCAP PLUS Award.

Godwin Sadoh is a recipient of a 2005 ASCAP PLUS Award.

COMMISSIONS

Nancy Bloomer Deussen: A work for concert band for The United States Continental Army Band stationed at Ft Monroe, VA, premiere in January, 2006.

Godwin Sadoh was commissioned by Carson Cooman to compose a *Nigerian Concerto* for Trumpet and Orchestra.

RECORDINGS

Dinos Constantinides has a contract with the Nurnberger Symphony of Germany for a CD of his symphonic works.

William Price: *Remembrance* for trumpet and piano on *Masks: New Virtuoso Trumpet Music by American Composers*, recorded by Rex Richardson, Summit Records.

PUBLICATIONS

Godwin Sadoh's *Jesu Oba* for trumpet and organ by Wehr's Music House, FL; *The Misfortune of a Wise Tortoise* for narrator and organ by Wayne Leupold Editions, NC; and his D.M.A. dissertation *The Organ Works of Fela Sowande: Cultural Perspectives* by Zimbel Press.

BROADCAST NEWS

Nancy Bloomer Deussen: *Peninsula Suite* on WDAV (NPR), Davidson, NC, on July 22. Also on May 28 on KDFC San Francisco; and Mar. 17 on WBST Indiana Public Radio.

Reflections on the Hudson on WUSR Scranton, PA, on Feb. 27.

William Price: Apr. 24-- *Three Short Pieces* for digital media, Martian Gardens Radio Broadcast, WMUA 91.1 FM, University of Massachusetts, Amherst, MA. On Jan. 23, *Tantric Dreams of a Lotus Blossom* for digital media, on the same place and station.

The LOUISIANA SINFONIETTA under the direction of Dinos Constantinides will present three concerts of New Music during the season of 2005-06.

On November 13, 2005 the group will premiere five works of LSU students.

On February 5, 2006 it will present the music of six distinguished LSU Alumni composers: Dr. Richard Adams, composition professor at Western Michigan University; Dr. Al Benner, music and philosophy instructor at the Louisiana School for Math, Science and the Arts and the editor of *ComposerUSA*; Dr. Aris Carastathis, composition professor at Lakehead University of Thunder Bay, Canada; Dr. David Penri-Evans, head of music at Brooklands College, England; Dr. Stephen Lias, coordinator of composition at Stephen F. Austin State University; and Dr. Vernon Taranto, founder of the Tampa Bay Composers Forum and on the faculty of Saint Petersburg Junior College.

On May 11, 2006 the Sinfonietta will perform works from the "2005 Forfest Festival at the Czech Republic" including the European and American composers Peter Graham, Jan Grossmann, Fredrik Hagstedt, Theodore Wiprud and Karel Husa.

All the concerts will take place at the LSU Music Recital Hall in Baton Rouge, LA. All NACUSA composers are invited to attend free.

Join NACUSA

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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\$15 --- Student/Senior Membership Chapters (must also pay Student/Senior National dues)

\$150 --- Lifetime Membership National

\$150 --- Lifetime Membership Chapter (must also pay Lifetime National dues)

\$50-74 --- NACUSA Friend

\$75-99 --- NACUSA Patron

\$100+ --- NACUSA Benefactor Senior members (65 and over)

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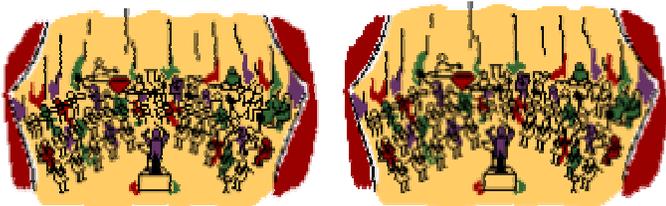
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P.O. Box 49256, Barrington Station, Los Angeles, CA 90049

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.



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The Question Never Asked and a Few Words Too Often Spoken: Influences on Composers

by Jean Milew

Put a few composers together, whether at conferences, festivals, or in job interviews, and the same questions will emerge: "Who are your favorite contemporary composers? Who are you currently listening to?" I know I am far from the only one who dreads these questions. Although valid inquiries, I believe most of us put too much weight on this alone. We also dutifully list our primary composition teachers on our C.V., and this is another question often asked, albeit much easier to answer than the other. In all of this, we are trying to gain insight into another's creative world and somehow quickly categorize them into a certain style of composition. What about other, equally and potentially even more important influences? For instance, which performer or instrumental teacher has had a profound impact on your development as a composer? It is a question that is never asked of composers.

This particular question came to mind as I was reading the article in NACUSA's Winter 2004-05 bulletin of *ComposerUSA* about the concert given in honor of Delores Steven's 75th birthday, a true champion of new music.

I studied piano with Delores from 1989-1993 at Mount St. Mary's College in Los Angeles, while working on my undergraduate degree. As a young college student, she was always a bit of an enigma to fellow students and myself: an older woman who had more energy, spirit, and gust for life than we did. I knew at the time that I was learning a great deal from her. As I matured as a composer, I came to realize the tremendous influence she had on my musical development.

It goes without saying that Delores was an invaluable resource in learning about new music for the piano in my lessons. Regardless of the time period of the piece, however, what most influenced my work as a composer was the importance Delores placed on analyzing a piece with what I call "telescoping vision." This involves understanding how a piece works from the most minute detail to the overall form and every stage in-between, constantly shifting back and forth to grasp the entire scope of the piece. In this regard, Delores was different from many other piano teachers whose students were technically adept, but limited in the extent of their musicality. Learning the notes and conquering technical difficulties was merely the first step. At times, this was an incredibly frustrating process. I remember hearing the phrase, "it's coming," which I interpreted as "No, you don't have it, but keep trying." In some ways, I believe it took years after studying with Delores to fully comprehend some of what she was trying to get across.

Without realizing it at first, I began to use the same type of telescoping vision in my compositional work. It has

developed and become the basic principle of my creative process. I usually begin with an abstract concept and overall form, and subsequently proceed to "fill in the notes." As I am in the midst of the nitty-gritty note writing, I find myself constantly shifting back and forth with the type of telescopic vision previously described. I do not intend to disregard the important role of intuition. Within this, however, every note must be logical and make sense against the larger form of the piece in order to create a coherent whole. I believe too many composers simply write from the beginning to the end, never questioning what comes to them, or at least, not nearly enough. Creative work does involve inspiration, but that is only the beginning. The hard work of the mind that follows is crucial, involving a committed self-critical approach. It can be an exasperating process at times, which involves questioning on every level. Being self-critical, or perhaps self-correcting, is a tremendously valuable skill I learned from Delores. Perhaps I write more slowly. I would rather, however, have fewer works that I feel strongly about.

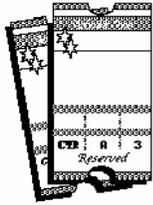
Hearing Delores perform taught me the other essential component of my art. With the exception of completely computer-generated pieces, as composers, we are silent without performers. For me, this is one of the most frightening aspects of our art. It is the composer's duty to provide the clearest possible directions of one's intentions in the score, a painstaking process. The performer takes the final step in the creative process, transforming the sound image from our minds into the outside world. Delores is one of those special performers who not only understands the music she was playing, she infuses it with incredible vitality and life, to give even a mediocre piece a convincing rendition.

In sum, I believe I learned the most fundamental composition lesson from a piano teacher, rather than an early composition teacher. Delores taught me that music requires an equal commitment to both the mind and the heart, and each must be vigorously attended to. As a performer painstakingly learns a new piece, the composer who places the symbols must be as meticulous and conscientious about each one committed to paper. The work must be technically and formally sound, ingenuitive and always challenging the mind. Within this solid framework, there must also be a sense that the soul is speaking. We have all heard performances where not a note is missed, yet we leave feeling empty, regardless of the skill and energy of the performer. This constant challenging of the mind and heart has not only profoundly influenced my compositional work, but also how I listen to music and teach.

I had two purposes in writing this article. The first is to propose a more open-ended approach that we could use during the brief times we have together as colleagues. I know I will still be bombarded with the inevitable: "Who is your favorite composer?" I hope I can encourage you, however, to perhaps answer with another question: "Would you rather hear about a teacher/performer who profoundly

Continued on page 6

Concert Review



by Keith Paulson-Thorp

NACUSA National Concert

Featuring winners of the 2004 Young
Composers Competition

There is little that is more frustrating to a composer than a performance that falls short of transmitting one's artistic vision in a convincing manner. Our work is often judged as

much by the quality of the performance as by the ingenuity or integrity of the composition. It is both rare and exhilarating, then, to attend a new music concert that is as superbly delivered as was the NACUSA national concert given in the Music Recital Hall at the Northridge campus of the California State University on April 22. The Hall itself, imaginatively renovated following the 1994 earthquake, was a fitting venue, allowing the music to shine in a clean and sympathetic acoustic.

As a national concert, the programming included works from around the United States. The five string players were well known throughout Southern California, where they perform with various orchestras and chamber ensembles from Santa Barbara to Orange County. As a string player myself, I was greatly impressed by the exceptional performance standards. Each performer played with virtuosic accuracy and control, and it is difficult to imagine a more compelling and professional presentation of these pieces. The players clearly saw the beauty in each and communicated that image to the audience. With a minimum of obvious visual cuing, the players managed to maintain an impressive confidence of ensemble, and Dan Kessner's careful and unobtrusive conducting guaranteed the same in the more complex works. There is nothing that better champions new music more brilliantly than a performance by musicians who are so clearly committed to what they are doing. These superb players took obvious delight in performing this difficult repertoire, and it would have been difficult not to respond in kind to their enthusiasm.

Compositionally, the variety of stylistic and formal approaches kept one alert throughout the evening.

Better still, there was not a single piece that seemed unworthy of being on the program, and in general all of the pieces are works I would be interested in hearing again, or even performing. The program left little doubt of the stylistic retrenchment of post-modern music; this was music that was overtly geared as much to the average audience as to the scrutiny of fellow composers. There was a noteworthy preponderance of lyrical writing, and also a penchant for special effects, an element that seemed particularly appropriate in Stefan Weissman's *Crash*, a tribute to George Crumb (who was born the day of the great stock market crash of 1929). Weissman, who made the trek to California for this performance, is a PhD candidate at Princeton with an impressive collection of performances already under his belt.

The use of snap pizzicato, sul ponticello bowing, and harmonics was fairly ubiquitous -- so much so that the austere expressionism and restrictive timbral palette of the concluding quintet by Allen Brings came as a refreshing contrast. This single movement work in a fairly conventional form had an unambiguous trajectory, clarity of voicing, and careful exposition of harmonic timbres -- pure composition at its finest. I was ready to listen to it again as soon as it was finished.

The program opened with the disarming elegance of Alex Shapiro's *Introspect*. The composer evoked a luminous, impressionistic sound world that belied the sparse medium of three string instruments. The two winners of the Young Composers Competition, Aron Alon (*Spell* for violin and two cellos) and Dan Visconti, (*Black Bend* for string quartet) demonstrated the artistic viability of the profession among the next generation. Each work had quasi-programmatic pretext that were appropriately interpreted by the composer. Visconti's work was economical and very idiomatic, infused with the raw energy of popular music interpreted through an unexpected medium. It could readily be incorporated into the repertoire of any competent quartet. Margaret Collins Stoop's quintet *Before and After the End*, a reference to moods surrounding a cataclysm, the chaos of which is heard prominently at the clamorous opening of the piece. The ensuing catharsis and gentle resolution was stunningly worked out and quite engaging, the use of the second cello insured an enveloping warmth of sound



Preceding the concert a small, but convivial, group of NACUSA members gathered at a nearby restaurant for a light dinner. This was a welcome opportunity to meet and chat with fellow composers, and added to the festive and collegial atmosphere of the evening. Following the concert intermission a special presentation was made to Chip Young in recognition of his generosity in adding to the NACUSA Endowment Fund. We can hope that with concerts of this caliber there will be a sustained increase in interest in NACUSA events and in contributing to the Endowment Fund. Do your part.

Dr. Keith Paulson-Thorp is Director of Music, Old Mission Santa Barbara, CA. A copy of the program can be found in the Spring 2005 issue of *ComposerUSA*.

Join NACUSA

XIIth FORFEST KROMERIZ: first time in the 21st century

by Jan Grossman

Forfest, an international modern arts festival with a spiritual emphasis, took place for the sixteenth time in the historical city Kromeriz, situated in the region of Moravia, Middle Eastern Czech Republic. This fertile region with the city Olomouc on one side and Kromeriz on the other is called "Haná". The people have a specific dialect and distinctive character. The area is full of panoramic views, beautiful countryside, hospitable people and various historical sites, many of which are protected and preserved under UNESCO. It is not by chance that the city Kromeriz calls itself 'Athens of Haná'. Between the 18th and 19th century an unknown geographer drew Kromeriz into his map and underneath he wrote "Terra promissa vulgo sacra Haná".

Forfest is not unknown to the reader of *ComposerUSA* – we have already written pre-existent about this festival. The festival is also not unknown to a number of American composers, musicologists, soloists, music groups, performers and visualists which have visited the festival from its first year in 1990 to its sixteenth year in 2005.

Forfest 2005 commenced on the 19th of June and concluded on the 26th of June. Most of the festival took place in the Baroque Assembly Hall, the Gallery and the Salla Terrena in the majestic Archiepiscopal Chateau – originally a gothic castle, later reconstructed into a renaissance castle and then at the end of the 17th century it was reconstructed into the Early Baroque palace, it is today with characteristic towers, a unique collection of paintings, libraries with rare volumes, spacious historical gardens and many other historical sites (more at www.azz.cz). Some of the shows were also held at the Kromeriz Museum, in St. Morice, a pseudo gothic cathedral from the 13th century and in the Artus' Gallery.

Although the festival was mostly made up of twelve music productions, a four day's international Colloquium Spiritual Streams in Contemporary Arts and four remarkable art shows by Vaclav Vaculovic, Jan Simek, Marek Mucha and Jan Tichy, also took place. In all, there were twelve music productions – solo recitals, chamber groups, and orchestras -centered on spiritual oriented compositions with a number of extraordinary international performers and composers from abroad.

When I speak of orchestras, I mean chamber orchestras. Regrettably there are not enough funds to cover large scale music productions, even though such performances would certainly add a great deal of appeal to the festival. It is unfortunate because full size orchestras with choirs and soloists are a favorite among modern music listeners and organizers have more than enough such large scale music projects prepared.

It is remarkable how Zdenka and Vaclav Vaculovic, the couple that single-handedly organize the festival for the whole sixteen years, including all the accompanying shows, manage to raise such funds. Even sixteen years after the Velvet revolution, Czech legislature and tax system does very little to support culture, in fact it does just the opposite. Thankfully, musicians, both foreign and native, know of the modest funds of the festival and support the festival by requesting minimum payment for their performances. It is therefore necessary to give a big thanks to both organizers and all guest artists.

On the other hand it should be noted that the helpfulness musicians displayed, the professionalism with which they played and the interest and enthusiasm of the listeners combined into genuine friendships, something that is not common in our commercial world.

One of the trends in modern music concerts is to focus on a certain area, country, style or school. Throughout this years festival there were seven such national concerts planned: two centered on the Romanian region, one on Sweden, one on Slovakia, one on Poland and two concerts focused on composers from the USA. Disappointingly, the Sweden concert had to be cancelled due to sudden illness in the music group. Some of the national concerts was as author's concerts at any

one time. The two Romanian concerts were presented as part of Romanian Culture Days in Kromeriz with the cooperation of Czech-Romanian organization and created the opening night of the festival.

I missed the first concert due to transportation problems – a traffic jam. However I heard that the concert had notable quality (violinist Ion Marius Lacrary, composers Anatol Vieru, Octavian Nemescu, Liviu Danceanu, Stefan Niculescu).

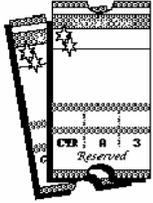
The second concert was presented by the musicologist and professor of composition at the University of Bucharest, *Liviu Danceanu* and his music ensemble *Archeaus*. They performed selected works from a lot of Romanian composers: Dometian Vlahul, Stefan Niculescu, Dimitrie Cantemir, Calm Ioachimescu, Macarie Ieromonahul, Liviu Danceanu, Dimitrie Suceveanu, Livie Marinescu and Horia Burianu. Even though the composers come from one of the poorest nations of post communist Europe, they are receiving noteworthy standing in composition and spiritual areas. It could be said that the concert was edifying in that it demonstrated contemporary trends in Romanian music which are truly diverse. There were compositions from so called modern (in terms of the Darmstadt school), timbre and polystyled to postmodern and neofolklore and all the way to simplifying compositional method for tone, timbre and even kinetic components, but not so much in the direction of minimalism but in the premeditated archaism. The soloists and ensemble group received a standing ovation for their outstanding performance.

The compositional work of *Roman Berger* was represented by the composition *De Profundis* for baritone (vocal and recitation), cello and piano to the verses of Tadeusz Rozewicz. For an hour digital music recordings mingled with the concrete sounds of live instruments and voice into the atmospheric archway of the cathedral of St. Morice. Uniquely altered sounds, mixed, layered and echoed are weaved into tectonic expansive shapes and collages. Moments of soft gentleness are replaced by strong gradual pulls to pinnacles and punch lines. According to the composer, the composition is giving witness to the totalistic regime, a time when "souls rusted". Many of us that have lived in that time rarely want to remember, and thus this music emotionally affected us all the more. The composer also said: "After some years I realized, that this is an archetype of Cain and Able from the Biblical myth. However there is a difference: Rozewicz saves Abel ..." P. S.: The work was composed during 1975-80, therefore a time when the communistic regime seemed truly never-ending.

Anna Zielinska's performance was truly an amazing experience. This young polish violinist prepared an a cappella program which was composed by musicians in her age group and even family and in tune to her compositional technique. Anna disclosed that she relates to modern music Polish composers in the 20 to 30 age bracket and cooperates closely with them. Some young Polish composers wrote their music especially for her and some even in collaboration with her. In all the works she was accompanied by digital sounds of altered traditional instruments and voices and also electro acoustic sounds and methods. It was astonishing how synchronized the individual performances sounded. The performance of the violinist and the recordings were well worked out and enthralling. Most interesting was *DG00-BIC3* of Jaroslaw Kordaczuk in cooperation with A. Zielinska (a combination of concrete and EA music; composed in layers; using ostinate on tape), *Mentiras of Monica O'Reilla Viamontes* (also a combination of concrete a EA music; non sensate verbal rhetoric, motor like obstinate; the finale being solo violin strings in a enlightened cantabile moving between tonality and atonality), *Incarnations of Dream II* of Daria Jablonska also in cooperation with A. Zielinska (clean EA sounds; more spaced out, but interestingly worked out material; varied contrast and flawlessly synchronized; tape and violin playing side by side in interaction; the

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Concert Review



by *Stephen M. Fry*

A Concert by
The Price Duo Plus One
*New American Music is Alive and Well in
Culver City, CA*

The "Price Duo," featuring clarinetist Berkeley Price and pianist, composer Deon Nielsen Price, plus flutist Tamara Chadima, presented a concert of contemporary music

Tuesday afternoon, April 26, 2005 at the Culver City Senior Center. It was reassuring to realize that the concert, in the middle of the day on a Tuesday, attracted some 200 people! The chamber group performed works by Deon Price, Adrienne Albert, George Gershwin, and Jeannie Pool. Deon Price's 97-year old father, Dr. LaGrand Nielsen, a retired U.S. Army dentist from Hemet, California, who is a world-class runner, gave a brief inspirational talk. The Los Angeles Chapter of the National Association of Composers, U.S.A., the Recording Industries Music Performance Fund and several Culver City businesses co-sponsored the concert.

The concert opened with Adrienne Albert's popular *Windswept* (2002), an exuberant and lyrical piece for clarinet and piano. Next the audience heard three pieces from Deon Price's film score for *The Light*: "Rise Up!," "Light!," and "Love Theme." The film takes place around the time of Christ, and Prices' music was inspired by ancient Jewish melodies. The film's director, Glenn Palmer, was introduced to the audience.

The Price Duo delighted the audience with their own arrangement for clarinet and piano of George Gershwin's *Three Preludes* (1919). The work offered Berkeley an opportunity to perform an assortment of *glissandi* and bent pitches on his clarinet, and some old fashioned jazz licks. After Dr. Nielsen's stories about his running career after retirement (commencing at the age of 77) and his international travels and his advice for a healthy and long life, The Price Duo performed Deon Price's dramatic *Clariphonia* which calls for clarinet in A, basset Horn, E-flat soprano clarinet, and E-flat contrabass clarinet. The audience was intrigued with the variety of clarinets and the feast of timbres heard in the large and small instruments.

The "Price Duo Plus One" played two movements of Jeannie Pool's lighthearted and humorous *Anomaly Trio* (2003). The composer had arranged the sparkling work for flute, basset horn, and piano for this performance. The concert concluded with Deon Price's *America Themes* for clarinet and piano. The moving medley, featuring patriotic songs, from "Yankee Doodle" and "America the Beautiful" to "Amazing Grace" and "God Bless America," had been composed immediately following the 9/11/01 attack. Deon Price preceded each composition with oral program notes, and introduced composers Albert and Pool to the audience. The audiences response to the concert was warm and enthusiastic.

Deon Nielsen Price, a celebrated pianist, composer, author, and veteran educator, has lived in Culver City since 1973, and was featured as resident composer in the city's 75th Anniversary celebration. She holds a DMA from the University of Southern California and has been on the teaching faculties of several universities and community colleges in the Los Angeles area. She serves on the Board of the International Alliance for Women in Music and is the current president of The National Association of Composers, U.S.A. A catalog of her published books, music and recordings is listed on her website: www.culvercrest.com.

Her son, Berkeley Price, a virtuoso on the entire family of clarinets, is director of the Palos Verdes Regional Orchestra, as well as director of instrumental music at the Windward School in Mar Vista. He earned his DMA from Eastman School of Music. Berkeley and Deon Price perform and record as the Price Duo, a clarinet/piano ensemble, whose programs feature music by living composers including Deon's original compositions, as well as favorite classics. Flutist Tamara Chadima maintains a demanding concert and teaching schedule in the South Bay area of Los Angeles. She is principle flutist with the Golden State Pops Orchestra and has performed with the Carson-Dominguez Hills Symphony, Peninsula Symphony, and the American Wind Symphony.

Dr. Stephen M. Fry retired from UCLA three years ago, and now performs as a classical and jazz musician and writes a weekly column on music for the Culver City News and Blue Pacific Newspapers.

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synchronized; tape and violin playing side by side in interaction; the violin with nearly Paganini like passages and virtuosity), *Rhapsody* of interpretation's Mother Lidia Zielinska (sudden, sharp entrance of the recording; the violin part more meditative, but gradually gaining in drama and virtuosity; the recording is based more on sharp cuts which overlap; there is an association with organ, bells and drums; the rhapsodic element is found more in the violin part which gradually softens). The final work, full of interesting sound effects *Elektroberek* of Katarzyna Taborowska (music full of wittiness; piquant musical twists and recoding stereotypes on and in violin resulting in laughter; excellent synchronization; the recording played humorous sounds of traditional instruments; the violin was more virtuosic) received a long loud applause and consequently gave an encore.

Theodor Wiprud, the artistic advisor of the Brooklyn Philharmonic, director of the educational department of the New York Philharmonic and innovator of contemporary spiritual oriented concert productions was represented by a quartet made up of musicians from the B. Martinu Philharmonic of Zlin (a city about 30 km from Kromeriz). Their performance (String Quartet n.1 and 2, Refining Fire and Intimations Incarnations) was not too long, yet very clean, using simple means, and yet expressive and innovatively written.

The American composer with Greek roots, Dinos Constantinides, professor of composition at the School of Music of Louisiana State University, conductor of LSU New Music Ensemble, music director of Louisiana Sinfonietta Orchestra and a holder of numerous awards for composition, was represented on two concerts. In the Czech premier, *China II – Beiing, Sapho Songs, Homage to Kromeriz* and three selections from *Antigone* were performed. When writing about this author, very kind and sympathetic man, I will allow myself to be subjective. His music was near and dear to my heart. It was composed with invention, passion and intimacy, with a balanced sense for large tectonic range as well as for detail and thumb sketch. In *China II*, I was amazed by the palette of colors, the philosophical and emotional depth and spirituality. *Homage to Kromeriz* was full of emotion, quiet depth and passionate tension too. There were quiet areas with virtually no vibrato, and then came sudden outpouring of emotion, passion and color. In the *Sapho Songs* based on Greek texts, one could feel deep currents, love for one's homeland, its culture and its ancient roots. The music subtly radiated a strange melancholy. And the finale – it was a beautifully diminutive, soft and gentle into nothing. In conclusion I will illustrate the three scenes from the composers opera, *Antigone*. The opera, an Ancient Greek myth about a victim of pure, courageous, yet unhappy love, was expressed in music with strong persuasive melodic lines, neo-romantic expressionist opera phrases culminating into passionate pinnacles full of the impressive human fervency and humility silent. I felt a yearning to hear the whole opera. To observe the scenes and the stage scenery. To take in pleasure in a mysteriously fine-drawn preexposure. To get lost in the atmosphere of an ancient virtual reality. After having been so affected by the arias, I conclude, and I hope that I am not mistaken, that Constantinides is a born opera composer.

The second artistic aspect of the Forfest music part were individual author's concerts. There were five: of Roman Berger, Theodor Wiprud and Dinos Constantinides, of which we have already discussed, and Dan Dlouhy and Arne Linka from the Czech Republic.

Unfortunately the one-man-show concert of Dan Dlouhy, composer and percussionist, head of the legendary Brno's percussion group DAMA DAMA and percussion duo, Konvergence, left me with mixed feelings. At the concert also was represented the composition *Nomen Omen or 13 Snake Portraits* for a modified recording male voice (tape) and percussion with fantastic sonorous, magical and effective yet witty composed by Alois S. Pinos, professor of JAMU (Janacek Academy of Arts), Brno. However the rest of the program was solely made up of compositions by Dan Dlouhy, who as composer and performer played with great sound effects and virtuosity and attempt at variety, was not

able to avoid a monotonous performance especially in terms of color. From Dlouhy's compositions, I wish call attention at least to *Sounding Object I and II* and marimba *Micropandemonium*. On the whole I left disappointed by dramaturgical and sound ecological sakes.

The fifth author's concert was dedicated in memorial to a fabulous piano improviser, beautiful person, active music therapist but a less original composer, Arne Linka. Well interpreted arrangement of Haná folk songs, *Two pieces for violin and piano* and other compositions were heard. Probably the best sounding piece was the neo-Prokofiev *Sonatina for piano* under the interpretation of the excellent Kromeriz pianist Karel Kosarek. Those who had the privilege to know A. Linka as a pedagogue at JAMU in Brno, will probably ask with me: Was it Linka's fortune or misfortune, that as a piano improviser he was able to capture compositional finesse of various styles and composers, but in his own compositions was not capable of obtaining the same creative heights? The fortune was really for us, his students, that we were shown different styles and techniques in a way that was both creative and compelling.

The third part of the festival was made up of six solo recitals and one flute trio recital. Solists that performed were: violinist Ion Marius Lacraru (Romania), who I was not able to hear because of previously mentioned reasons, trio (flute, cello, piano) Karin Hoffmann and husbands Matthias and Sabine Bräutigam (Germany), violinist Anna Zielinska (Poland), who has already been discussed, and pianist Jarmila Ceskova, organist Hana Rysava, cellist Jan Skrdlik and percussionist Dan Dlouhy (all from the Czech Republic). The last recital having already been covered.

Practically all the recitals was at the high-level performer grade. The German flute trio, Karin Hoffmann and Matthias and Sabine Bräutigam intrigued me with their interesting program choice and compelling and flawless playing. The short *Sonata* (for cello and piano) of *Matthias Drude* was superbly structured. They captured the audience with their inventiveness and drama. The three movement *Sonata quasi una serenada* (for flute and piano), Czech composer *Jan Hanus*, was almost impressionistic in coloring, full of passion and longing, however the gradations were almost masculine in their drive. The performance was a beautiful remembrance of the not long ago deceased artist who was modest, God-fearing and diligent composer. *The La Fenetre Ouverte* (trio) of Jacqueline Fontyn and *Four Preludes* (solo cello) of *Sofia Gubajdulina* sounded marvelous. The composition of J. Fontyn went from pleasantly sounding and sonorous cultivated structures over dramatic escalations, flaming excesses, montages and colorful effects to thematic recapitulations and multilayered formations. *Four preludes* of S. Gubajdulina were of gentle intimacy, colorful illumination, sorrowful, with fitful ornamentations and glissandi. Not until the fourth movement did the music explode into exciting activity with turbulent and effective pizzicato passages in the finale. *Flötenmusic II*, by Friedhelm Rentsche (for solo flute), was full of flaming contrasts, subito dynamics and wheel melodies. The flutist excellently worked with long, broken, layered sound resonance which was made possible by the /no/grateful acoustics of the Assembly Hall in the Archbishopal Chateau. The short *Lo-Shu* by Hans Zender (for flute and cello) was a typical 'timbre' composition. The work was very well played using resonance effects and little used methods of tone creation. It was played excellently. The multi movement *Trio* by Jean Francaix was created on established and conventional neoclassic foundations.

An extraordinary musical experience was the performance by the Czech young attractive pianist, Jarmila Ceskova. She prepared a representative Czech-English program with works by Howard

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Skempton, Petr Pokorny, Pavel Zemek, Petr Graham and David Matthews. It is truly an art to be able to interpret a recital program with 14 short and even miniature pieces in such a way that the performance does not appear segmented and tiring. Ceskova accomplished this feat with bravura. With the same quality she achieved excellent technique and difficult musical phrasing in individual pieces with far-away composition poetics. I was especially moved by *Tristia* by P. Pokorny which was dedicated to the victims and to those that died in Osvetim – among them the composers grandmother. It was a sad, heavy piece with thick dark accompanying chords. The first movement was mournful and had interesting melodies with lightly ornamented lines. The second movement was soulful and gentle. The third began with energy and then returned to gentleness, with sorrowful tender chords and polyphony. Some of the voices seemed to come out of an impressionistic mist. It was as a subtly inwrought picture, a tree leaf interwoven with soft veinlike or as a Master pen-and-ink drawing. With immensely cultivated tone and inventive richness, Ceskova performed *Etude n. 1* and *Mazurka n. 1* by Petr Graham, *Marianske Flowers 1-5* and *Preludium and Fugue n. 13* by Zemek. In Graham's *Golden Sun*, I was impressed by the artfully prepared gradations in individual parts, innovative coloring, its conception and stratified growing of voices. However I did not like the over descriptiveness of the work. In comparison to the rest of the compositions, Skempton's instructive miniatures for piano or accordion, of which are more than 300 (the composer compares it to the "central nervous system"), seemed more likely randomly thrown together, deserted, inventively deficient gags and left me musically impassive and unsatisfied.

I am not sure why, but H. Rysava organ performance left me disappointed. Maybe it was because I was not capable of deciphering and thus understand the strange grey sound coloring which seemed similarly in the same positions as in compositions from György Ligeti, Henry M. Gorecki, Jean Langlais and Arvo Pärt? Or is it because I am not familiar enough with organ literature and technique? Or was it because H. Rysava was unsuccessful in choosing pieces that that were contrasting in technique and style?

Surprisingly, a truly solo festival recital took place, performed by the Brno cellist Jan Skrdlik, originally from city Ostrava. He performed on the last minute in place of the Sweden concert (cancelled due to sudden illness in the group). He performed the *Suite n. 3* for solo cello by Bach in a truly unique and original interpretation. In Matthias Drude's *Allegro*, he impressed the audience with small motives chaining into phrases with interesting arches, gentle colors, attitudes of meditation and dramatic and passionate gradations. *Music for cello II* by Jiri Matys had interesting motivic work, tectonic structures and well presented phrases. I especially liked the elaborate plans contrast between the sonorous curves and areas with reduced melodiousness which were replaced by rich rhythms, timbre finesse, gradations and dynamical "bulges". The highlight of the solo concert was the unique interpretation of the *Sonata* by Kodaly.

The fourth and final part of the festival – the two orchestra concerts. The first, a racy quasi orchestra, Kojetin Industrial Philharmonic, made up of children and young amateur musicians, and the Bohuslav Martinu Chamber Orchestra of Brno. Kojetin Industrial Philharmonic with its founder, conductor and composer, Petr Samlik (who is a teacher at the Primary Arts School in Kojetin, a city only a few kilometers from Kromeriz) who year after year surprises with his always more innovative, interesting, aleatoric and timbre compositions. Children and young amateurs use various non conventional homemade, modified, found or borrowed instruments such as rattles, knockers, bangs, crepitates, rustles, lispes, rubbings; basically anything that makes an interesting sound. The number of instruments of KIF is always increasing and will probably reach the legendary collection size of the composer and performer D. Dlouhy, however the KIF musicians have a long way to go compared to D. Dlouhy virtuosity. Light hearted humor which delightfully added to the whole affect of the concert was

moderated by Samlik himself. Although self taught in moderating, composition and conducting, Samlik continues to create colorful and creatively innovative compositions full of imagery and humorous twists. To note, the KIF orchestra changes subtotal far-you-well fluctuation over every year. This year the orchestra was made up of Samlika's youngest students, schoolchildren that are now discovering music. Excitement about the festival performance and a love for their 'gura' was evident on their little faces. The rest of the orchestra was made up of young people, non older than thirty, who are personal friends of Samlik with a similar sense of humor. Was it really only practical jokes in their performances?

Bohuslav Martinu Chamber Orchestra performed the finale concert with compositions by D. Constantinides, J. Adamik, R. Hejnar and H. Gorecki. Kristyna Valouskova of Prague literally illuminated in the compositions under Constantinides's inspirational direction. The composition *Heavenly Pastures* of Josef Adamik, a Moravian composer, compelled with their colors and polystyle collages and montages. In *Hommage* a concerto grosso by the other Czech composer Robert Hejnar for cello (the convincing Jan Skrdlik) and strings were something between timbres, minimalism and neo-styles. On one hand, the style was that of purposeful neo-vivaldi, on the other, he intended give voice to a pleasant concertante chamber and by contrast always recurring melancholy meditation. Then for the finale, there represented the almost ritual orgiastic *Concerto for piano and strings* by Henryk M. Gorecki. In this work, he used impressively repetitive minimalistic methods with constant structural gradations. Elena Letnanova, excellent Slovakian pianist, captured the audience with her precise and impressive performance at her solo piano part. At the compositions of Adamik, Hejnar and Gorecki were conducted under the sensitive and experienced hand composer, violinist and conductor, Evzen Zamecnik of Brno. A more imposing finale was not even possible.

Jan Grossmann is a composer and associate professor at the Department of Music at the University of Zilina, at Slovak Republic, and at the Institute of Arts Studies at the University of Ostrava, at Czech Republic. This article was translated by Michelle Hurnik

BOOK REVIEW



**Calling on the Composer:
A Guide to European Composer
Houses and Museums**
by Julie Anne Sadie and Stanley Sadie

Yale University Press; \$45.00
416 pages with 200 b/w illus.
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Across Europe, more than three hundred houses and museums commemorate the composers who lived and worked in them. In *Calling on the Composer*, two distinguished musicologists guide the musically curious traveler or reader to these sites and provide essential information on their content and significance.

Whether lakeside hut or moated castle, clock tower or cave, village school or fine town house, the physical context for musical genius and the artifacts of day-to-day existence have a powerful impact on how we perceive the figure behind the music we know and love. Julie and Stanley Sadie journeyed to thirty-one countries to compile this unique travel companion and reference source. They offer practical information for the visitor, seasoned insights, and lively commentary. Richly illustrated and supported by thorough maps, the entries on individual composers trace their steps through the practicalities of life and reveal to us the context of creativity.

-- Robert Pranzatelli

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Journal: Price Duo in Panama

by Deon Nielsen Price

Thunder and a tropical downpour greeted us at the Panama City Tocumen International Airport on June 4, 2005. Our party included Berkeley Price, clarinetist, and his wife, Erica; Deon Nielsen Price, composer/pianist, and her husband, Kendall; and Deon's 98-year-old father, W. LaGrand Nielsen. Our hosts, Deon's sister, Gaye Duffin and her husband, Pres. Michael Duffin of the Panama Mission of the Church of Jesus Christ of Latter-day Saints, transported us in two vans with our luggage and Berkeley's five instruments to their spacious condominium in Paitilla, a modern section of Panama City overlooking the Pacific Ocean.

We learned that Panama is a melting pot of European, African, and South American cultures and races, all of whom were represented at our concerts. Telling us that they seldom have an opportunity to hear classical and contemporary art music, the audiences seemed enthusiastic about everything we played. One particular piece elicited intensely quiet attention in each concert. It was "Palomita Blanca" by the early 20th Century Panamanian composer Alejandro Garcia de Caturla, a charming, salon-type dance for piano which combined Latin rhythms and ragtime. This old sheet music, now yellowed and brittle, with notes for the right hand and those for the left hand seldom in alignment, had been printed in Havana and given to Deon as a gift when she lived in the Panama Canal Zone in 1947.

Capilla Cárdenas. On Sunday morning we attended church services in Capilla Cárdenas where the evening concert was to be held. Deon played the organ for the service and was told that it had not even been turned on since the Americans left the Canal Zone five years earlier. In brief remarks from the pulpit she challenged the congregation, especially the young people to learn to play the piano and the organ so they could enjoy these wonderful instruments in their worship services. In the evening the Price Duo returned to Capilla Cárdenas expecting to warm up for the concert set to begin an hour later. The organizers had chosen this church building because it has an adequate grand piano but had been worried about attendance because most Panamanians do not own automobiles and there is no public transportation to this suburb of Panama City in the former U. S. Canal Zone. We were therefore rather startled to walk in to find every seat in the sanctuary already filled with entire families who had arrived early to get good seats. While we waited (without really an opportunity to warm up), we heard bus after chartered bus

arrive to unload passengers. They had come from all parts of Panama City and the environs and the people filled the sanctuary, social hall and stage with standing room along the walls and in the corridors.

In addition to the music, this program also included a short interview with Deon's father, who, at almost 98 years, continues to be an active world class runner and inspirational speaker. Following the program we shook hands and had photos with at least a hundred people. They told us how much they loved "classical" music and thanked us for giving their children an opportunity to hear "great" music for the first time. One gentleman offered that he had learned to play the recorder (flauto dolce); another that he had played the piano in years past. A dozen or so teenagers, mostly girls, were anxious to tell us that they were learning piano or wanting to learn, although they did not have a teacher. One girl had taken piano lessons in the United States for three months and she was teaching some of the other girls. When we encouraged her to practice daily and continue taking lessons for at least three or four years so she would be able to play the organ, her countenance fell. She had apparently been thinking in terms of a much shorter time frame!

The Fine Arts Campus of the University of Panama. The University re-opened on Monday and, late in the day, Profesor Luis Troetsch, Director of Instrumental Music and on the Committee of Special Events on the University of Panama Fine Arts Campus, telephoned to say that the residency set for Tuesday morning would take place as planned; programs were printed and music teachers and students invited at the last minute by telephone. We arrived on campus in the excessive heat and humidity dressed in our coolest clothes in anticipation of a broken or non-existent air-conditioning system. Indeed, there was air-conditioning but the controls did not work which made the building like a refrigerator which continually became colder. The students entered dressed in winter jackets, woolen gloves and knit caps. We managed somehow, although the cold created havoc with fingers and the tuning of the clarinets and we had to cover the instruments when they were not being played. The walls of the large classroom were decorated with photos of male jazz giants and a 7-foot Yamaha grand piano in good condition dominated the front area.

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