

Composer USA

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

Series IV, Volume 11, Number 2

Spring 2005

\$3.95

Composition Pedagogy Issues I Struggle With

by Stephen Lias

Why is it that there is so little published material addressing teaching techniques in composition? I can think of a number of explanations. It may be partially due to the fact that we find it so hard to come to consensus about what constitutes “good” contemporary music. Clearly if we cannot agree on *what* we are teaching, then coming to agreement on *how* to teach is bound to be problematic. Another possibility is insecurity. As reluctant as I am to admit it, I know that at times, I secretly fear that others might feel that my teaching techniques are haphazard or unbalanced. I can easily imagine this leading to a tendency to avoid open discussion because of the risk of criticism. A third plausible explanation is that discussion about composition pedagogy is happening all the time and I’m simply not traveling in the right circles to encounter it. My position in East Texas tends to be somewhat insulated and I don’t get to engage in scholarly debate with my colleagues nearly as often as I’d like. Still, I read newsletters and journals, attend conferences, and regularly search for any published material to help broaden my understanding of this difficult subject – all to little avail.

This article, then, rather than supplying answers, is intended instead to pose some of the most pressing questions that I face each day as I teach. My hope is that, by illuminating some of the things that most puzzle me, admitting some of my shortcomings, and (perhaps) sharing some approaches that have proven helpful, I can generate more discussion amongst those of us that teach composition, and that we can all benefit from the exchange of ideas and points of view.

The study of composition has so many angles to it that it would be impractical to try and discuss them all in one short article. I’ll start out, consequently, with just the four questions listed here, with the possibility of future installments for other issues.

- What am I preparing my students to do?
- How can I best make assignments that broaden a student’s musical vocabulary?
- Should I be helping my students find their own personal compositional voice?
- How much output is appropriate?

A good first topic to address is how we each “frame” the idea of teaching composition within our own minds. What is it we think we are actually trying to do? Our answer to this question will inevitably have profound ramifications on our approach to teaching. For example, I struggle with the issue of a student’s future employability. Should I be preparing the student for a job or not? There are a growing number of job

opportunities for composers in fields such as video-game scoring, theater scores, and film. A teacher who is convinced that he should be training composers to be employable in these fields will almost certainly concentrate more attention on the relationship between drama and music, and ways of evoking specific audience responses. On the other hand, a teacher who does not adopt this vocational approach will likely never have much reason to teach the type of non-linear formal structures that video-game scoring would require.

I struggle with my position on this. On the one hand, I feel the pressure (perhaps imagined) to teach in a way that emphasizes only “pure” art – the pursuit of balance, boldness of gesture, and clarity of artistic vision – all unaffected by the more mundane matters of money and employment. On the other hand, we all know of promising composers who work in jobs unrelated to their training because, although their skills might allow them to make great art, their education was weak in the practical skills required to pursue a career in the more commercial forms of composition.

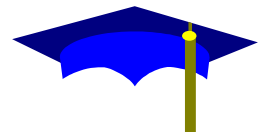
Those who persevere and get advanced degrees can apply for faculty positions as composers, but competition for these openings is becoming fierce. Free-lance publishing and commission work is not a viable route to financial stability either. Would it not be better to prepare young composers for jobs where they would actually be composing? Is this point of view a sort of artistic sell-out? Is it possible to do both? I don’t know.

These two approaches pull at me in opposite directions as I strive to find equilibrium. Perhaps, in time, my position will stabilize, but right now, for better or worse, I allow my approach to be guided to a certain extent by the career goals of the student.

Another issue that I deal with regularly is how to frame assignments for the students. While I naturally allow students to freely pursue projects that interest them, I try to couple this with assignments designed to help encourage them to break new ground and explore alternate modes of expression. This type of project usually involves either working with an unfamiliar style (polytonality, minimalism, etc.) or an unexplored instrumentation (sax quartet, percussion ensemble, choir, etc.).

As I try to find a more cohesive plan as to how to organize the learning journey for the student, I often wonder what organizational structure other teachers use to ensure that the student composer is progressing towards known goals. How do assignments at lower levels differ from those at upper levels? Is it simply a size gradation moving from solos and duos at the early levels and progressing to large ensembles and longer works at the upper levels?

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The Bulletin of the National Association of Composers, U.S.A.
(ISSN 1086-1998)

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ComposerUSA is published three times a year--Spring, Summer, and Fall. A Winter issue will substitute occasionally for one of the above. The general deadline for submitted material for each issue is the 1st of February, June, and October. 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 editorial office address. 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

Dear NACUSA Members!**ENDOWMENT-**

NACUSA enthusiasts have already contributed considerably more than half of the \$2,500 needed for a 2005 Two-for-One Matching Grant opportunity toward establishing an endowment! This is wonderful news from Michael Williams, NACUSA Treasurer. I expect to be able to announce the successful completion of this project in the next issue of **ComposerUSA**. Please make your donation, clearly marked FOR ENDOWMENT, either:

1. online at <http://www.music-usa.org/nacusa>
2. with a check mailed to National Association of Composers/USA; P.O. Box 49256 Barrington Station; Los Angeles, CA 90049 U.S.A.

CONCERTS -

In reading over the current concert programs, you will notice that NACUSA has been presenting American music to the public in a variety of venues including college and university recital halls, church concert series, house concerts, community performing arts centers, and community senior centers. We are developing audiences both by inviting people to attend concerts in lovely recital halls and also by presenting the music where they are already gathered.

My observation at the several NACUSA concerts I have attended during 2004 and 2005, is that, predictably, the academic venues have been attended by a sophisticated and appreciative, but small audience consisting mostly of peers and serious music students. House concerts have had a similar audience who also enjoyed the sociability and camaraderie of fellow composers.

The most remarkable audience development I am seeing is the enthusiasm for new American music among groups comprised mostly of general college students or of senior citizens, many of whom have seldom heard contemporary concert hall music. I believe these larger audiences are enjoying well-performed, eclectic programs of new music because they consider them to be high-level live musical entertainment.

Also, in regard to concerts, it seems to be more and more necessary to supplement NACUSA funding with solicited donations and grants. Concert production costs are increasing and new costs are being added such as event insurance and facility fees, even at institutions where the producer is a NACUSA member who is on the faculty. I encourage Chapters to share their ideas and experiences of how they are coping with this situation.

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



FROM THE EDITOR AL BENNER

I am slowly getting back to a reasonable schedule for your *ComposerUSA* but I still need your help. To get back where we need to be, the **deadline for the next issue** (#3 of volume 11) **will be JULY 31st**. This will then get us back on schedule to the deadlines listed on page 2.

The upcoming issue has several exciting reports which I did not have room to include here. As NACUSA continues to grow, our National Concerts give us a good opportunity to get the NACUSA name out—however, what are the goals and guidelines of such concerts? Daniel Kessner's article "Some Thoughts on National Concerts: an Invitation," will address those concerns. Along those lines is a review by Keith Paulson-Thorp on our last National Concert on April 22. And a new writer has emerged, Jean Milew, in response to our last newsletter article on Delores Stevens.

Thank you to Stephen Lias, who is a new writer for this issue, for our lead article about teaching composition. Although I have come to depend upon past writers like Mickie Willis and Robert Ehle—and I hope they continue to submit—it is encouraging to have new people involved. Also in this issue is an excellent article (written as a letter—thus in with the letters) from Allen Brings about why he composes. It is a must read.

Many exciting new things are happening in NACUSA. Our chapters are growing and new chapters are emerging like the Texas Chapter with my good friend Wieslaw Rentowski. I welcome them to NACUSA and wish them the best of luck. Thank you to Karen Amrhein for spearheading the NACUSA CD Project. John Winsor continues to provide new and innovative ideas for our membership through the NACUSA website. And thank you Deon Nielsen Price and the other members of the Administration Board for moving NACUSA forward. NACUSA is truly becoming the best and fairest provider of opportunities for composers of all the composers' organizations in the market. This is an accomplishment not only of the Administration, but also you, the members who provide most of these opportunities at the local level.

Hope your Spring was a good one and you will have lots of fun this Summer. In between trips to the beach, the golf course, or visiting a relative, take a moment to jot down your musical activities through July and e-mail them to me. **V**

A Report from the Chairman of the Board

by Nancy Bloomer Deussen

It was exciting for me to assume the responsibilities of Chairman of the Board on January 1, of this year (2005) following the excellent work of Jeannie Pool who was chairman last year. The first order of business this year was an on-line meeting of all the Board members and Officers Council which began on Jan 15. A number of excellent proposals were submitted by various members of the Board followed by a vote of all voting members which took place from Feb. 16-March 1, 2005. The proposals which were submitted, seconded and voted upon on were as follows:

PROPOSALS

1. proposal that we put the web site's "e-brochure" system (now two years old) to use--that we promote our CDs among radio stations, our scores among performers, our activities among news media, and so forth. Using e-brochures is free, but we need a Publicity Coordinator to prepare them--somebody with marketing "savvy" who can assess our needs and resources, determine an appropriate course of action, and implement it--relying on additional volunteers as needed.
2. proposal that we undertake an aggressive, systematic chapter startup campaign --that our Chapter Coordinator cultivate contacts in urban areas of all 50 states and encourage potential chapter founders to step forward.
3. proposal that we gather a collection of CDs for free distribution to radio stations. To that end, we need a committee to evaluate materials and decide which are suitable for distribution.
4. proposal that we prepare a pilot program for a radio series and distribute it to radio stations, radio networks, and webcasters for free.
5. proposal that we compile a showcase of exemplary reviews, member awards, etc., to promote the name NACUSA among the media.
6. proposal that we reinstate the NACUSA Awards ceremonies, publicize them among the national media, and give awards to high-profile arts organizations and individuals--and that we "plug" our own organization and members in the process.
7. proposal that we set up a project list on the web site--via which progress can be updated and monitored and volunteers can be recruited. I wrote a program for this over a year ago, but my original proposal was ignored, so I disabled it on the site.
8. proposal that we start an official NACUSA CD series, which would require an annual call for CD-ready recordings, a panel of judges, and funds from our national treasury for CD production and distribution.
9. proposal that we establish the position of Grants Coordinator. It should be someone with experience writing grant proposals--someone who can identify potential sources of funding, determine how best to approach them, and with some volunteer assistance, prepare proposals that support NACUSA projects. The Grants Coordinator could also disseminate information to chapter treasurers about likely sources of funding.
10. proposal that we insert fliers in our newsletters to save postage and increase visibility. Fliers could be used to promote the Young Composers Competition, provide information on how to start a chapter, introduce performers to the NACUSA Member Catalog, tell composers about the benefits of NACUSA membership.
11. proposal that during the year 2005 we have a meeting of the National Board of directors at some location agreed upon by all of us. We could meet at an individual board member's home, if agreeable, to defray expenses of a hotel or church. The location could be mutually agreed upon by a vote. I envision this meeting for late Summer or early Fall and a minimum all day meeting with take in lunch and drinks.
12. proposal that in an effort to develop long-term financial security for NACUSA, a percentage of the National dues be deposited annually into the fund for establishing a NACUSA Endowment.
13. proposal that a minimum of 10% of the National dues collected each year be deposited into the fund for establishing a NACUSA Endowment.
- 14.

The proposals were overwhelming passed and the Board and Officers Council are now proceeding to try and implement the first proposal in order of priority. The project to produce a CD of NACUSA composer's works was tops on everyone's list, followed by distributing this CD to radio stations. John Winsor offered to send out a "begging letter" asking for volunteers from the membership who might be willing to work on the different projects. The Officers Council and Board all agreed that this was an excellent strategy and John did, in fact, send out such a letter. Happily, we have received a

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President's Greeting *Continued from page 2*

VOLUNTEER LEADERS

I am pleased to announce that KAREN AMRHEIN has accepted a position on the National Advisory Board as Publicity Coordinator and Chair of CD Projects. She has already started a project, which is among several new ones recommended by the Board of Directors in 2005. You can view the proposed projects as they are listed in the member area on the web site. Also, I invite you to consider being a candidate for the Fall election of a new At-Large Director of the Board. Another urgent need is for a Grants and Development Committee and Coordinator. If you would like to serve in some way, please contact Nancy Bloomer Deussen, Board Chair, or me through the NACUSA web site.

COMMUNITY OF COMPOSERS

NACUSA's expanding band of volunteers is developing a community of American composers and music lovers who are contributing many hours and many dollars toward accomplishing our mission. During the past three plus years, NACUSA has been evolving into a more democratic organization. The Board of Directors, the Officers' Council, the Editor, the Webmaster, and several Coordinators make up our National Advisory Council which altogether represents diverse influences from across the country. Although scattered geographically, we are able to communicate through *ComposerUSA* and on the internet through electronic mail and the NACUSA web site. Such long distance communication is most productive when we respectfully discuss differing viewpoints, modify them as needed, and mold them into policies and procedures which reflect a broad-based wisdom. It is my wish that we may be successful in working together to promote contemporary American concert hall music! 🎵

Pedagogy *Continued from page 1*

I believe there is a balance that I must maintain between allowing my students to explore their natural voices and stretching their expressive vocabulary. It seems to me that when I allow myself to lean too far in either direction, the student's education suffers in some respect. In the first case, the danger is that one could produce a composer with very narrow and limited resources. They might be able to produce works of great strength and nuance, but would ultimately end up repeating themselves through a lack of versatility. On the other extreme, if a student is constantly forced from one stretching exercise to the next, always trying to speak in a new and unfamiliar musical dialect, they may develop a false impression that their own natural musical dialect is of little value or (worse), become discouraged with how unnatural the composition process feels and decide to quit altogether.

This leads to the inevitable question of personal "voice" as a composer. My position on this topic is easier to express. I am not aware of having developed any coherent personal voice of my own. Whether that implies a weakness in my technique or not remains to be seen, but it *clearly* indicates (at least to me) that I should not be trying to bring this about in my students. How can I be expected to guide them toward a goal that I have never reached myself? Further, if I assume for the moment that this is *not* a flaw in my own skills, then the implication is that the

development of "personal voice" happens (if it happens at all) far later in the maturing process. Hence it would be premature to place this burden on someone who is only beginning their journey.

In the end, my natural tendency is to steer away from discussing it in those terms with the student at all. Instead, I frequently point out and validate those techniques and devices a young composer naturally uses in their works, but I also warn them against the intellectual laziness of always falling back on the solution that seems the easiest. I try to balance this by sometimes discussing with my students what it means to be compositionally "honest" – by which I mean speaking out of one's own musical heritage.

One final issue I face on a day-to-day basis is how to gauge what amount of output is appropriate for a composition student. I recognize that the balance between quantity and quality is delicate and that by pressing my students to compose faster, I run the risk of teaching them to value speed over compositional integrity. On the other hand, I combat student laziness far more often than I face the sort of reckless energy that results in too much work of poor quality.

I know of schools where there is a semester minimum for composers (number of measures, minutes, completed pieces, or some other formula). I see the value of this approach, and I've tried it in the past, but I've been unhappy with the inflexibility of a system that does not allow for different working styles. My current, albeit flawed, approach is to regularly discuss with each composer what I expect from them (based on my familiarity with their work) and then grade them based on how well they meet those expectations. I balance this grade with another grade that is based solely on the quality of the work they have produced (within the context of their work so far).

This obviously brings me to the issue of assessing quality. Here we enter dangerous ground, because it is very subjective. I assess quality based on a number of things, not the least of which is the intended goals of the project. Other things I look for include boldness of statement, idiomatic writing, formal cohesiveness, use of language, etc. I try to always ask the student to explain their goals to me before I form a strong opinion about the work. I find that my feelings about a piece often change once I fully understand what the composer was shooting for. Sometimes, I can also suggest strategies or show them other works that help them achieve their goals more effectively.

All of this discussion is based on the unspoken assumption that the composition study is taking place in an academic environment where progress is divided up into semesters and grades are assigned. I don't know if this is the best type of environment to teach composition, and I know that the answers to the questions at hand would differ significantly in alternative learning paradigms (mentoring, apprenticeships, etc.). I suspect, though, that that is the topic of another discussion.

In the meantime, I am eager to enter into a discussion on these, and many other issues, with others who teach composition. I would welcome your input as well as suggestions about other pressing questions to be considered.

Dr. Stephen Lias currently resides in Nacogdoches, TX where he is Area Coordinator for Music Theory and Composition at Stephen F. Austin State University. He is the Founder and Director of The Center for the Promotion of Contemporary Composers (CPCC), and has just completed his ninth year as Composer in Residence and Music Director at the Texas Shakespeare Festival. .

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

Meet NACUSA's Texas President:

WIESLAW V. RENTOWSKI

The music of **Wieslaw V. Rentowski** has been performed at many International Festivals and Conferences in Europe, the United States, and Canada. In 1988, Rentowski was awarded the



first prize in the National Competition for Young Composers in Warsaw, Poland. Numerous commissions, grants and awards followed in Poland, Germany, Canada, and the United States. Rentowski's music has been published, recorded and discussed in many articles and books, in Poland,

Germany, and North America. He holds advanced degrees from Louisiana State University (DMA in Composition, 1996), Fr. Chopin Academy of Music in Warsaw, Academy of Music in Lodz and University of Lodz.

Most recently, his *Postlude* for string orchestra and *In Nomine* for organ and orchestra have been recorded by the Slovak Radio Symphony Orchestra. Last year (February 2004), Rentowski was a guest composer with the Seattle International Festival and the Conference of Contemporary Music, "Icebreaker II: Baltic Voices."

Rentowski (also a virtuoso organist) taught at the Academy of Music in Lodz, at LSU School of Music in Baton Rouge, and at Tulane University. He currently resides in Dallas, Texas, where he is active as a composer, performer, conductor and an educator. Together with Dr. Nico Schuler, Rentowski was instrumental in creating the NACUSA Texas Chapter (Dallas, December 2004).

Rentowski would like to promote the idea of creating a NACUSA National & International Festival of Contemporary Music--with the hope to establish the Festival in Dallas, Texas.

Meet NACUSA's Texas Vice-President:

NICO SCHÜLER

Nico Schüler is Assistant Professor and Coordinator of Music Theory at Texas State University and Co-Director of the International Center for New Music (ICNM). He holds degrees from E. M. Arndt University in Greifswald, Germany (M.A., Musicology) and Michigan State University (Ph.D., Music Theory). While his compositional output is still relatively small, he has extensively published research on modern music.

Schüler was the recipient of the 2003 Presidential Award for Excellence in Scholarly & Creative Activities at Texas State University. He was an invited speaker at national and international conferences and workshops in Germany, Czech Republic, Sweden, England, The Netherlands, Lithuania, Switzerland, Slovenia, South Korea, Japan, Peru, and throughout the United States and Canada. His main research interests are interdisciplinary aspects of modern music, music theory pedagogy, methods and methodology of music research, and computer applications in music.

Schüler is the editor of the research book series *Methodology of Music Research* (New York: Peter Lang), the

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

PERFORMANCES

Daniel Adams: Apr. 26—

Premier of *Equilateral* for triangle trio by the California State University at Long Beach Percussion Ensemble, David Gerhart, director.

Apr. 24—Premier of *Resonant Canvass* for multiple percussion solo by Brian Vogel, Rice University, Houston, TX.

Apr. 22—Premiere of *Between Stillness and Motion* by pianist Jeri-Mae Astolfi, Russell Fine Arts Center, Henderson State University, Arkadelphia, AK.

Repeated on Apr. 29 at the University of Central Arkansas at Conway.

Mar. 12--*Between* by Valerie Watts, flute and Lance Drege, marimba, College Music Society South Central Regional Chapter Meeting, University of Oklahoma, Norman.

Mar. 4--*Times Two* for percussion duo (first movement) by the Pacific Sticks Ensemble at their monthly noontime Percussion Luncheon at the Clarion Music Center in San Francisco, CA. The fourth movement was performed on Feb. 4 at the same venue.

Feb. 26--*Reverberations* for timpani solo by Eric Miculka, Society of Composers Region VI Conference, University of Texas at San Antonio. Repeat performance Mar. 5 by Matt Dickson on his graduate recital, University of South Florida.

Feb. 5—Premier of *Road Traversed and Reversed* for marimba duo by Janis Potter and Robert McCormick, Magic Marimba Festival, University of South Florida, Tampa, FL.

Aaron Alon: Apr. 10--*Spell* by Nell Stanton, violin, Alyson Berger and Robin Hassenflug, cellos, Accessible Contemporary Music, The Green Mill, Chicago.

Feb. 25--*Spring and Fall* by Melody Rich, soprano, Ken Freudigman, cello, and Geoffrey Waite, piano, Society of Composers Region VI Conference, University of Texas at San Antonio.

Robert J. Bradshaw: **Robert J. Bradshaw:** Jan. 29 & 30--*Articles, Nor'east* by the New England String Ensemble, New England Musical Heritage Initiative, Stoneham Theater & Jordon Hall, Boston, MA.

Al Benner: Apr. 28--*Louisiana Sunshine* (Theme and Variations on "You Are My Sunshine") by the Louisiana Philharmonic Orchestra, Stu Chafetz, conducting, "Theme and Variations," Young People's Discovery Concert Series, Slidell Municipal Auditorium, Slidell, LA. Also on Apr. 26 at the Mahalia Jackson Theatre, New Orleans, LA; and Apr. 6 at the 9:30 am and 11:00 am concerts at the Greater Covington Center, Covington, LA. Performances by the Baton Rouge Symphony Orchestra under the same conductor as guest on their "Storytelling through Music" Young People's Discovery Concert Series, at 9:30 am and 11:00 am each day Apr. 11-13 at the Baton Rouge River Civic Theatre, Baton Rouge, LA. Apr. 10 by the Lake Charles Symphony Orchestra, William Kushner, conducting, on their "One Louisiana—One Song," Young People's Discovery Concert Series at the Rosa Hart Theatre, Lake Charles, LA. By the Shreveport Symphony Orchestra, Kermit Poling, conducting, on their "One Louisiana—One Song," Young People's Discovery Concert Series, at 9:30 am on Jan. 26 and at 9:30 am and 11:00 am each day on Jan. 27-28, Shreveport Civic Theatre, Shreveport, LA. Apr. 3--*Blessed Sacrament, Swing Low, Sweet Chariot* (arr), and *Fugue in C minor* by Carson Cooman (organ), Vesper Service, Rochester Christian Reformed Church, Penfield, NY.

Apr. 1--*Somewhere Alone* Nadine Sorokopud (voice) and Anthony Trinidad (piano), LU University New Music Ensemble concert, Jean McNulty Recital Hall, William H. Buset Centre for Music and Visual Arts, Lakehead University, Thunder Bay, Ontario, Canada.

Mar. 11--*Paeon* by Randall Sorensen (trumpet) and McCoy Ransom (piano), Southeastern Composers League Conference,



The following reflects performances that took place through April 2005

Concert IV, Recital Hall at the Howard Center for Performing Arts, Louisiana Tech University, Ruston, LA.

Mar. 10--*Psalms 100, The Request, Through a Baby's Eyes, and In My Father's Arms* by Lisa Benner (soprano) and Charles Jones (piano), Colloquia Series, Lisa M. Benner Faculty Recital. Treen Auditorium, Louisiana School for Math, Science and the Arts, Natchitoches, LA.

Dinos Constantinides: Apr. 25--*String Quartet No. 3* by the Sinfonietta Quartet, LSU Recital Hall, Louisiana State University, Baton Rouge, LA.

Apr. 15--*Family Triptych* (saxophone and strings) by Theofilos Sotiriades (sax) and the Municipal Conservatory Orchestra, Apr. 15—Concert of his music with saxophonist S. Mavrommatis, St. James Place, Baton Rouge, LA.

Apr. 11--*Music for Flute and Clarinet* at the University of North Carolina-Charlotte.

Apr. 9--*Dedications for Saxophone Quartet* by the Macedonian Sax Quartet, Naousa, Greece.

Apr. 6--Premiere of *Concerto for Alto Saxophone and Chamber Orchestra* by the Cyprus Symphony Orchestra. Repeat performance on April 8.

Apr. 5--*Recollections for Theofilos* by the saxophonist Theofilos Sotiriades, Thessaloniki, Greece.

Apr. 4--*Trio, Patterns* (violin and piano), *Two Works for Solo Guitar, Music for Cyprus* (trio), and *Sappho Songs* at Nicosia, Cyprus.

Mar. 21--*Landscape III—Saxophone and Piano* at the Greek American Union, Athens, Greece.

Mar. 21--*Sappho Songs (Kelados)* at Athens, Greece.

Mar. 18--*20th-Century Violin Studies* by the Duo Farrell at St. James Place, Baton Rouge, LA.

Feb. 24--*Trio No. 3* for sax, violin and piano, Cyprus.

Feb. 2--*Violin Duos* by the Duo Farrell, St. Louis, MO.

Jan. 28--*Threnos of Creon* (oboe and strings) in Corfu, Greece.

Jan. 4-6--*The Dancing Turtle* by the Louisiana Sinfonietta at various schools in Baton Rouge, LA.

Charles Haarhues: Jan. 11--*Petals in the Wind for Flute and String Orchestra*, Louisiana Sinfonietta, Dinos Constantinides conducting, LSU School of Music Recital Hall, Baton Rouge, LA.

Daniel Kessner: Mar. 22--*Six Aphorisms* by Mike Waddell, clarinet, and Robert Nathanson, guitar, Faculty Artist Recital, University of North Carolina Wilmington.

Mar. 4--Premiere of *String Quartet No. 2* at the annual Faculty Composers Recital, Music Recital Hall, California State University, Northridge. Also performed on Mar. 13 on "In Praise of Music" concert series, NACUSA Los Angeles Chapter concert, Church of the Lighted Window, La Canada.

Jeannie Pool: Apr. 29--*Anomaly Trio* arranged for flute, basset horn and piano, The Price Duo Plus One, Culver City Senior Center, Culver City, CA.

Mar. 13--*Character Matters String Quartet*, Los Angeles Chapter of NACUSA, Church of the Lighted Window In Praise of Music Concert Series, La Canada, CA.

Feb. 16--*Fantasia for Anne Boleyn* by pianist Virginia Eskin, Keene State College, sponsored by the KSC Music Department, the Arts & Humanities Division, the Women's Studios Council, the President's Status on the Commission of Women, the Status of Diversity and Multiculturalism, and the MENC (Music Educator's Conference) Collegiate Chapter, Keene, NH.

Jan. 23--Premier of *Cinematic Suite I* for string orchestra by the Toronto Sinfonietta, conducted by Ronald Royer, Royal Ontario Museum, Toronto, Canada.

Dec. 5--*Otoño* from *Four Seasons* for clarinet and piano by the Price Duo, NACUSA House Concert, Culver City, CA.

Deon Nielsen Price: Feb. 20--*Miriam & Elisheva Duet* (2 sop/pno), *Rise Up!* (cl/pno), *Love Theme and Light* (fl/cl/pno), all composed for the film "The Light" and *Mesuree Mexicana* (cl/pno) and *Healing* (cls/pno) by the Price Duo, Tamara Chadima, flute, Laurel Dimmick and Sheryl Carlin, sopranos, Mu Phi Epsilon, Los Angeles, CA.

Feb. 4-- **Playful** from "Three Faces of Kim" by Linnea Eades, violin, and Eunee Yee, piano, Palos Verdes Mu Phi Epsilon Mosaic Concert, Rolling Hills United Methodist Church.

Jan. 31--**Rise Up!** (cl/pno), and **Mesuree Mexicana** (cl/pno) by the Price Duo, Santa Monica Stake CA Concert.

Jan. 9--**Miriam & Elisheva Duet** (2 sop/pno) and **Love Theme** (pno) by Sheryl Carlin & Laurel Dimmick, sopranos, D.N. Price, piano; and **Rise Up!** (cl/pno), **Angelic Piano Pieces** (pno), **Mesuree Mexicana** (cl/pno), and **Healing** (cls/pno) by the Price Duo, Sempre Musica, Burbank, CA.

Marilyn J. Ziffrin: Apr. 10--Premiere of **Trio for Flute, Clarinet and Piano** by Carol Neuleib, flute, Theresa Hupp, clarinet, and Gail Baldwin, piano, in Davenport, IA.

COMMISSIONS

Robert J. Bradshaw was commissioned by the 26th Annual Pappoutsakis Flute Competition to write for some of the best flutists in Boston.

Dinos Constantinides: **Music for Cyprus** (trio for violin, saxophone and piano), **Concerto No. 3 for Saxophone and Orchestra, New Orleans Divertimento for Saxophone and Orchestr, Homage to Cyprus** (string orchestra) and **Concerto No. 2 for Saxophone and Strings**.

Godwin Sadoh was commissioned to compose **Nigerian Suite No. 2 for Organ Solo** by Carson Cooman.

RECORDINGS

Dinos Constantinides: **Music for Clarinet and Viola and Recollections—Music for Saxophone** (Th. Sotiriades) in Greece.

Godwin Sadoh: Paul Fejko recorded **Nigerian Suite No. 1 for Organ Solo** on CD in Moutfort, Luxembourg (Europe). It may be obtained at www.fejko.com.

Marilyn J. Ziffrin's Concertino for Piano and Strings with Helen Lin, piano, and the North/South Consonance Ensemble, Max Lifchitz, conductor, on N/S R1038 CD.

MEMBER NEWS

Robert J. Bradshaw will participate on Eric Ewazen's composition panel discussion at the International Trumpet Guild Conference in Thailand. Last October, Trumpeter Robert Chambers performed **Sonata** on tour with the State Filharmonica of Oradea, Romania.

Dinos Constantinides was invited to be a guest conductor-composer at the XVI Festival Forfest in the Czech Republic this June. He has also been invited to be a guest composer for the Department of Greek Studies at Georgia State University.

Robert Arnold Hall's opera **Mrs. Carroll's Alice** premiered at the Randall Museum Theater in San Francisco on April 8 with repeat performances on April 10, 16, & 17. Based on Lewis Carroll's immortal books, it is appropriate for both children and adults. Libretto and score are by Hall, staging by Donald Cate, and musical direction by Barbara Day Turner. In this multimedia production performers interact with animated virtual scenery by Christine Desrosiers and George Mauro, staging Alice's wild dream world. She was played by nationally known and recorded L.A. artist Suzan Hanson. Mrs. Carroll was played by Sally Mouzon, Marie Bafus as the zany White Queen and March Hare, and Elaine Romanelli as White Rabbit.

Daniel Kessner served as guest conductor of the Moorpark Symphony Orchestra for the Spring Semester 2005, conducting concerts March 5 and May 6, 2005. He also gave three lectures on the Los Angeles Philharmonic's "Upbeat Live" series at Walt Disney Hall, March 31, April 1 and April 3.

Jeannie Pool gave a presentation to the Southern California Chapter of the American Musicological Association on the music of Zenobia Powell Perry Feb. 26, at Azusa Pacific University. She spoke on Ms. Perry on March 7, at the University of Dayton, Ohio Symposium on Black American Women in Music. She gave a presentation on Jan. 17, at Local 47 of Musicians Union, Los Angeles, CA on saxophone player and band leader Peggy Gilbert at her 100th birthday party.

The world premiere performance of **Five Consort Songs** by **Norman D. Rodger** was presented Friday, Feb. 18, 2005 at Concordia

University, River Forest, IL in the Chapel of Our Lord. The songs are written for high voice, recorder and two string instruments and set texts by Shakespeare, Ezra Pound and Vachel Lindsey. They were performed by tenor Willard Thomen and an instrumental ensemble consisting of Mary Anne Wolff Gardner, recorders; Laura Zimmer, violin; and Diane Curry, 'cello. Rodger conceived the songs as an *homage* to the Elizabethan and Jacobean tradition of contrapuntal settings of serious texts for solo voice and a small group of instruments.

PUBLICATIONS

Dinos Constantinides: **Music for Cyprus** (trio for violin, saxophone and piano), **Concerto No. 3 for Saxophone and Orchestra, New Orleans Divertimento for Saxophone and Orchestr, Homage to Cyprus** (string orchestra), **Concerto No. 2 for Saxophone and Strings**, and **Concerto for Alto Saxophone and Chamber Orchestra** by Magni Publications.

NEW MEMBERS

These are our new NACUSA members within the past year.

Denes Agay [San Francisco]
 Aaron Samuel Alon
 Alejandro Jose Arguello [Mid-South]
 Jacob D. Bancks
 John H. L. Bernhart [Virginia]
 Semyon Bokman [San Francisco]
 Antonio Brage
 Robert Thomas Caponi
 Raymond Frederic Chase
 Ke-Chia Chen
 Cleveland Institute of Music Library
 Kenneth Michael Coleman
 Christine Denton
 L. Peter Deutsch [San Francisco]
 Amaro Borges Moreira Filho [Mid-South]
 Douglas Paul Fisk [East Coast]
 W. Jordan Fitzhugh [Virginia]
 Sarah Elizabeth Gibson
 Nicholas Gish [Mid-South]
 Rachel Lee Guthrie
 Keumok Heo
 Tsai-Yun Huang
 Ryan Jespersion
 Angel Lam
 Craig Robert Levesque [East Coast]
 Theresa E. Martin
 Melissa Jill Mazzoli [East Coast]
 Kevin Fergus Mullany [East Coast]
 Eric T. Nathan
 Yu-Hsuan Liao Maria A Niederberger [Tennessee]
 Karola Obermueller
 Thomas Osborne
 Joseph Patrick [Mid-South]
 Daniel Perttu
 Steven Christopher Rice
 Norman D. Rodger
 Jeremy Sagala [East Coast]
 Karla Sagramoso
 Carl Schimmel
 Nico S Schuler [Texas]
 Suzanne Sorkin
 Keith Andrew Paulson-Thorp
 Bradford Weymouth Tilden [San Francisco]
 Melody Christina West [East Coast]
 Brian Eugene Willkie [Mid-South]
 David Zea [Los Angeles]

WELCOME!

Announcing the NACUSA CD Project!

The NACUSA CD Project has been created to:

- Promote NACUSA, its members, and American concert hall music
- Generate revenue for NACUSA through CD sales online and at concerts
- Provide NACUSA members with a prestige CD recording that can be used for composition contests, score calls, grant proposals, etc.

CDs will include:

- Full-color booklets
- Three-color disc printing
- Full-color, UPC bar-coded tray cards
- Poly-wrapped jewel cases



Now accepting submissions

From now until August 15th, recordings may be submitted for consideration in volume one of what we hope will be an ongoing series.

NACUSA members with professional quality recordings of concert hall works for any size ensemble, from solo instrument to full orchestra, are invited to participate.

The design, production, and marketing of the NACUSA CD Project are being provided free of charge. However, members submitting recordings must be willing and able to pay a fee of approximately \$25 per minute of recorded music submitted. Payments will be used to help cover the manufacturing cost of the initial run of 1000 CDs, presupposing a total album length of approximately 70 minutes. Any subsequent runs will be financed through the sales of the prior run. Members whose recordings are selected for inclusion on volume one will be provided with five copies of the CD. Additional copies may be purchased by these members at \$4 each.

Depending on the number of submissions, an independent panel of judges may be used to select which recordings will be included in this volume.

What to send

NACUSA members in good standing are invited to submit:

- Professional quality, fully edited recordings – live recordings are acceptable if background noise is minimal and all applause has been removed
- CD or CD-R formats only – submissions will not be returned (and may be considered for inclusion in future volumes of the NACUSA CD Series) so please do not send your master recording
- Program notes

Please note: Submissions will only be considered from the copyright owners of the recordings – please do not submit recordings for which you do not own the rights. NACUSA will require members whose recordings have been selected to provide proof of copyright – including permission from performers, as applicable, and permission for the use of text not authored by the composer – and to sign a form granting NACUSA non-exclusive permission to release, promote, and sell their recordings. All proceeds from the sale of NACUSA CD Project albums will benefit NACUSA.

Please address all submissions to:

Karen Amrhein
NACUSA CD Project
6808 Old Harford Road
Baltimore, Maryland 21234-7643

Deadline for receipt of materials is August 15th, 2005

Please include your name, address, telephone number, and e-mail address (if available) with your submission. *Please do not send payments at this time!*

Address all questions and comments to Karen at the address above, or via e-mail at: karenamrhein@yahoo.com



NACUSA CONCERTS

Los Angeles Chapter
NACUSA Concert

Tuesday, April 26, 2005, 1:00 PM
Culver City Senior Center Auditorium, Culver City, CA

Performers
Tamara Chadima, flute; Berkeley Price, clarinet
Deon Nielsen Price, piano

- Windswept* (2002) ADRIENNE ALBERT
clarinet and piano
- Music Composed for the Film Trilogy "The Light"* (2004)
. DEON NIELSEN PRICE
flute; clarinet and piano
- Three Preludes* (1927) GEORGE GERSHWIN
(arr. Deon Nielsen Price)
clarinet and piano
- Silver and Gold* (1991) DEON NIELSEN PRICE
arr. flute and piano
- Clariphonia* (2000) DEON NIELSEN PRICE
arr. clarinets and piano
- Anomaly Trio* (2003) JEANNIE POOL
arr. flute; basset horn and piano
- America Themes* (2001) DEON NIELSEN PRICE
clarinets and piano

NACUSA NATIONAL CONCERT

featuring winners of the 2004 Young Composers Competition

Friday, April 22, 2005, 8:00 PM

Music Recital Hall, California State University, Northridge

Performers
Alwyn Wright and Gerardo Hilera, violins; Alma Fernandez, viola
Tomithy Loo and Paula Fehrenbach, cellos; Daniel Kessner, conductor

- Introspect* (2002) ALEX SHAPIRO
string quartet
- Spell* (2004) AARON ALON
(Co-Winner, NACUSA Young Composers Competition 2004)
violin and 2 cellos
- Before and After the End* (1927) MARGARET COLLINS STOOP
. MARGARET COLLINS STOOP
2 violins, viola, 2 cellos, conductor
- Black Bend* (1991) DAN VISCONTI
(Co-Winner, NACUSA Young Composers Competition 2004)
string quartet
- Crash* (2000) STEFAN WEISMAN
string trio
- Quintet* (2003) ALLEN BRINGS
2 violins, viola, 2 cellos, conductor

East Coast Chapter
Spring Counterpoint

Vocal and Instrumental Music by American Composers
Monday, March 14, 2005, 8:00 PM
Christ and St. Stephen's Church, New York City

- Improvisation No. 8 (Three Worlds)* (2005) DOUGLAS OVENS
Douglas Owens, malletkat
- Yellow Ribbons No. 39* (2005) MAX LIFCHITZ
Lauren Weiss, flute
- Transformations No. 2* (1982) MAX LIFCHITZ
Mioi Takeda, violin
- Yellow Ribbon No. 1* (1981) MAX LIFCHITZ
Lauren Weiss, flute; Max Lifchitz, piano
- Dyptich* (2005) BRUCE SAYLOR
Words by Erza Pound
Constance Beavon, mezzo; Lauren Weiss, flute; Lucia Bova, harp
- Prisms and Reflections* (1995) DAVID WARD-STEINMAN

David Ward-Steinman, piano

Los Angeles Chapter
In Praise of Music
String Quartets

Sunday, March 13, 2005, 4:00 PM
Church of the Lighted Window, La Canada

Performers
Darius Campo and Mark Robertson, violins; Andrew Duckles, viola
Larry Corbett, cello; Jeannie Pool, director

- Character Matters* (2004) JEANNIE POOL
- String Quartet* (2005) FRANK CAMPO
- Prologue from Munchmusée* (2002) DAVID ZEA
- String Quartet No. 2* (2004) DANIEL KESSNER

Mid-South Chapter
NACUSA Concert

Thursday, March 3, 2005, 4:00 PM
LSU Music Recital Hall, Baton Rouge, LA

- Dreams...Day or Night* (2005) JOSEPH PATRICK
for digital media
- Improvisation on William Topaz McGonagall's*
"The Famous Taw Whale" (2005) . . . arr. NICHOLAS GISH
Nicholas Gish, piano
- Nunya* (2004) DAWN K. WILLIAMS
Dawn Williams and Robert Peck, African drums
- "Three Small Pieces"* (2004) WILLIAM PRICE
I. A Crime of Passion II. Ignorant Bliss #3 III. Spline
for digital media
- Fantasy and Scherzo* (2005) CHRIS STEVENS
Chris Stevens, piano
- Mosaico* (2005) AMARO BORGES MOREIRA FILHO
for digital media
- Suite Brasileira, Op.92* (2005) LIDUINO PITOMBEIRA
I. Ponteio II. Modinha III. Forrobodó
Varta Tchakarian, piano

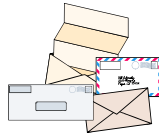
Mid-South Chapter
NACUSA Concert

Thursday, November 11, 2004, 6:00 PM
LSU Music Recital Hall, Baton Rouge, LA

- Brazilian Landscapes No. 5* (2004) . . . LIDUINO PITOMBEIRA
I. Canto de Romeiro II. Paulistana III. Forrobodó
James Ryon, oboe; James Alexander, violin; Dennis Parker, cello
- Fantasy for Piano* (2004) CHRIS STEVENS
Chris Stevens, piano
- Interstice: Grist for the Mill* (2004) WILLIAM PRICE
for digital media
- Tocatta for Prepared Piano* (2004) . . . MARIA DI CAVALCANTI
Maria Di Cavalcanti-piano
- Intermission
- Surf Bites* (2001) CHARLES HAARHUES
for digital media
- Thursday's Patterns* (2004) NICHOLAS GISH
Kristin Salgo and Nicholas Gish, pianos
- Tragic Songs* (2004) ALEJANDRO ARGUELLO
Lyrics by Wayne Vidos
I. Under the Rainbow II. Crystal III. Eight Millimeters
Mayumi Yotsumoto, voice; Angela Draghicescu, piano



LETTERS



Dear NACUSA:

Some announcements:

1) Stefanie will have the lead role in "The Rite of Spring" in Paris, beginning March 9. We understand that this is an Africanized version. Her parents will be there.

2) In April ca the 12th or 15th, my piece *The Four Corners*, a duet for clarinet and piano, will be broadcast nationally on the Canadian Broadcasting Corporation. This will be its world premiere. Thomas Piercy is the clarinetist and Judith Olson pianist.

3) On May 13th I'll be in Chicago, to be honored for my semi-documentary film "The Cry Of Jazz" (1959), by the Chicago Film Archives in a ceremony celebrating significant Chicago film makers. Also being honored on the same program will be Haskell Wexler cinematographer of "Medium Cool" and Mike Gray co-maker of "The Murder of Fred Hampton."

4) Stefanie has been invited to mount her choreographic work (A-part, two words or one) at the Joyce/Soho theatre in NYC sometime in May. Her parents will be there.

5) Guillaume Le Grontec and Stefanie Batten Bland will be wed in Paris in late July. Part of the ceremony will take place on a boat on the Seine. Her parents will be there.

6) In late summer in NYC, I will be producing Volume One of "Urban Counterpoint" for solo piano, to be released on Cambria Records. Judith Olson will be the pianist.

--Ed Bland

Dear NACUSA:

In the last issue of *ComposerUSA* you rued the fact that NACUSA members had been submitting little material for publication lately. As I was going through old letters recently, I came across one that I had written to Tom McFaul, a composer-member of Connecticut Composers, Inc. whom I have learned to respect both for his intelligence and for the quality of his music. Tom had just read a brief article by Michael Colgrass that had appeared in the American Music Center's web magazine *NewMusicBox* and urged me to read it too. I took both Tom's suggestion and his own response to the article seriously and wrote the following reply, which, even if none of your readers have read Colgrass's original article, they may find pertinent to their own lives as composers. If you still find too little to publish in the next issue of *ComposerUSA*, you might want to share these thoughts with them.

This has taken awhile to get to only because there have been so many things

requiring more immediate attention. Still, the subject, though important, can't have much importance except to the individual composer. I think listeners are curious about how one composes but not about why. Colgrass and I were at Tanglewood at the same time, and, although I never spoke to him, I too found much in his music to admire. His reasons for composing and probably to a great extent your and your friend's are apparently very different from mine, although your mass may have been written for a reason similar to mine for writing a set of variations on *Vom Himmel Hoch*, which I wrote, atypically, without expecting or much caring about whether they would be performed. Contrary to your belief, however, the music does exist because I know what it sounds like. There is a great deal that is real without ever being tangible. I compose otherwise with both performers and listeners in mind, but I compose basically because I'm a composer.

Composing and performing are as vital to me as eating and sleeping, and I don't need invitations or commissions to do it. I've long had a sense of its also being a vocation if only because I understand that I have a gift, however limited, for doing it. I also realize that I lack the kind of facility that other composers seem to have for it. Yet I've never regretted this lack because I recognize the presence of qualities in my music that I value more highly, qualities that I recognize in the music of composers greater than I. Composing therefore has always been hard work, I mean physically. When I get tired I have to stop, even if briefly. For me it is also emotionally draining because I react in that way to what I am writing and seek to find ways that will likely engage listeners in all three of the ways that I believe great music always affects listeners, namely, emotionally, intellectually and physically.

Maintaining a balance among all of life's activities is difficult. If I have an upcoming performance to prepare for, that must take priority though not necessarily exclusively. I remember when I enjoyed sabbatical leaves from teaching at Queens College often composing feverishly so as not to lose the time. But there was scarcely a time even while I carried a full load of teaching and administering when I wasn't composing. Even now between pieces I can't help but think of what I might write next. Much of this, I suspect, is subconscious. What I try to avoid whenever possible is being away from an unfinished piece so long that it becomes a most uncomfortable effort to remember where I was in the piece when I return to it. Once I sit down to begin actually writing the music I've already decided the

kind of piece it will be and need only to add one note to another based in large part on what the previous notes have suggested, a practice that, it seems to me, eliminates any chance of "writer's block." In the process I invariably discover that the range of possibilities becomes narrower and narrower as the piece progresses so that I must simply obey what seems almost to have been determined by what has already been composed. I therefore never drop a piece to see what I've done or revise what I've already written. The acceptance or rejection of tones takes place in the course of writing them. There was a time years ago when I spent a great deal of time examining earlier pieces that I felt had merit in order to improve them. This often meant wholesale rewriting on the basis of what I had learned in the meantime about the craft of composing. I probably learned more about how to compose by doing this rather than by using the time to write new pieces.

I've, incidentally, rarely accepted commissions simply because I've hardly ever been offered any. I don't mind this at all because I therefore avoid wondering about the kind of piece I would be expected to write. If I receive a commission, is it because someone liked the piece he had heard and wanted another just like it? On a few occasions I've written a piece at someone's suggestion but then never heard it played by the performer who made the suggestion so that I've found that route leading only to a deadend and no better than writing whatever "strikes my fancy."

Sincerely,

--Allen Brings

Dear NACUSA:

I found your email address on the NACUSA website. I am looking for biographical information about the composer William E. Haesche. I found NACUSA associated with his name in an internet search.

If the NACUSA has any information about him in their archives, I would most appreciate it if you could email or fax it to me. If not, do you have any suggestions for me in my search for more information?

Thank you very much.

--DS

Dear NACUSA:

In this mail, I would like to introduce myself and may offer my services to you. My name is Aristakes Martirosyan and I am first trombone in the Armenian Philharmonic Orchestra, Armenia.

To diversify my musical activity, I have begun for few months to spend a part

of my time on copying; for instance, I am retranscribing Armen Tigranyan's opera "Anouch" score for the Yerevan Academic Theatre Opera and Ballet. It's the first Armenia national opera and it was the first copygraph score for it -- before we have handwrite example. I would be very interested in working for you and could guarantee a high quality of work; I am sure, very competitive prices. If you will be interested, I'll send you some pages from my works.

Expecting news from you,

--Aristakes Martirosyan
martaris@yahoo.com

Schüler *Continued from page 1*

editor of the peer-reviewed journal *South Central Music Bulletin*, the author and/or editor of 17 books, and the author of more than 60 articles. He is also a contributor to the new editions of the *New Grove Dictionary of Music and Musicians* as well as of *Musik in Geschichte und Gegenwart* (MGG).

His vision for NACUSA includes chapter concerts, a broader NACUSA representation at local, regional, and national music scenes, as well as composition competitions and international exchanges. Furthermore, he is planning research projects that involve NACUSA composers and their music.

Report *Continued from page 3*

volunteer who is willing to chair the CD project. It is Karen Amrhein, one of our composers who, in fact, has produced several CDs of her own and has had experience with the production aspects from mastering, and cover art work to shrink wrapping. She has also had experience working with Eastern European orchestras. We are very grateful for Karen's willingness to share her expertise with us and look forward to assisting her in any way we can to bring about a successful NACUSA CD. This first CD, hopefully, will eventually expand into a NACUSA CD series. We will all be hearing from Karen soon as she issues a Call for Recordings and keeps us apprised on the progress of the CD.

This is an exciting time to be a member of NACUSA as we are expanding in our scope and mission to bring new music to the forefront. Ours is an extremely important mission as it is through the creative process of creating music that we bring understanding, beauty and new dimensions known as "art" to enhance the lives of those around us. In this critical time of our history our "art" is more important than ever.

Greetings *Continued from back page*

contacting you. The NACUSA officers, board members, newsletter editor, chapter coordinator, and webmaster are all volunteers. We've done some groundwork, but the next step requires more grassroots participation. Collectively, we can accomplish things that none of us can do alone.

I've set up a new option in the web site's Member Area called "Project List" for monitoring progress and recruiting volunteers. If you believe -- as I do -- that the *status quo* is unacceptable and that we composers are the most likely people to set things straight, then please consider looking for your *niche* on the project list. If you find something of interest, let me know. If there's some other service that you can provide for NACUSA, tell me about that, too.

I've decided to take on the task of assembling the showcase of reviews and awards listed above. I'm looking for NUMBERS that we can report in e-brochures to performers and broadcasters. If you've received any awards or you have any good review excerpts, please visit the web site's Member Area and add them to our new Awards & Reviews page.

I'd also like to encourage everybody to add works to our online Member Catalog, add CDs to our Member CDs page, and send me audio links for our Audio Samples page. And if you have a web site, please consider linking to our new Web Ring. We need to make NACUSA so damned impressive that the media can't ignore it.

It's time. Let's just do it.

AWARDS

Aaron Alon: *Fantasia for Piano* was one of the winners of the 2006-2007 Renée B. Fisher Composer Awards. *Peter Pan* Suite, a ballet for chamber orchestra, was the regional winner of the 2005 SCI/ASCAP Student Composition Commission contest (Region V East).

Dinos Constantinides was honored by the University of Cyprus in Nicosia on April 4 as a Homage to his music. He received the same honors as Homage to his music by the State Conservatory of Thessaloniki, Greece, on May 1 and also by his birth place Ioannina, Greece, on May 9.



Certificate of Honor and Recognition
presented to

NEVINS "CHIP" YOUNG

The Officers' Council of the National Association of Composers, U.S.A. salutes and commends you for your long-time service to the organization, especially for your visionary act of creating a fund for an endowment to insure

the future of the organization.

April 22, 2005; Northridge, California

Signed:

Deon Nielsen Price, President; Daniel Kessner, Vice President

Barbara Bennett, Vice President; David Lefkowitz, Vice President;

Jeannie Pool, Secretary; Michael Williams, Treasurer

Chip Young, who lives in Huntington Beach, California, was honored at the 2005 National Concert held at California State University, Northridge. He served NACUSA as Treasurer in the late 1960's and early 1970's, just prior to Donald Thompson. Chip has provided the Two-for-One Endowment Grant for funds to be raised during this calendar year. What a strong show of support for our mission to promote American Concert Hall Music!

THANK YOU! THANK YOU! THANK YOU! THANK YOU! THANK YOU!

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

ADDRESS SERVICE REQUESTED

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

NOMINATIONS NOW BEING ACCEPTED!

NACUSA invites you to make nominations for the next Board Member At-Large position, which begins in 2006. Please exercise your NACUSA privilege by nominating yourself or a person of your own choosing. The NACUSA Board of Directors consists of a representative from each chapter, 3 officers (ex-officio), and 3 At-Large who are elected in a general NACUSA election.

The responsibilities of an At-large Board member include: serving a 3-year term beginning January 1, and ending December 31, participating in meetings via email several times a year, sharing your ideas and opinions and making motions.

The Board of Directors appoints NACUSA officers and makes recommendations to the Officers' Council.

In order to run for the Board Member At-large position, please indicate your interest by contacting VP in charge of elections Barbara Bennett at: barbara.bennett@ucr.edu, or phone 951-827-3771.

Deadline for nominations is **July 15, 2005**.



Happy 4th of July!

NACUSA Composers!

by John Winsor
Membership Coordinator and Webmaster

In the past few years, we've restructured the national organization and are putting it on sound financial footing. Now is the time to become more effective in accomplishing our mission. The Board of Directors is recommending a proactive agenda to promote American concert hall music. Here are some of the highlights:

- Establish a position of Publicity Coordinator to raise our organization's public profile.
- Distribute "e-brochures" to promote our CDs among radio stations and scores among performers.
- Undertake a systematic chapter startup campaign.
- Gather a collection of member recordings for free distribution to participating radio stations.
- Prepare a pilot radio program and distribute it to radio stations, radio networks, and webcasters.
- Compile a showcase of exemplary member reviews and awards to promote the name NACUSA in the media.
- Reinstate the NACUSA Awards ceremonies, publicize them in the national media, and give awards to high-profile arts organizations and individuals, thereby "plugging" NACUSA and its members.
- Start an official NACUSA CD series.
- Establish the position of Grants Coordinator to prepare grants for the national organization and to provide guidance for chapter grantsmanship.

We can accomplish everything listed above – and more, but it'll take some "elbow grease." That's why I'm

Continued on page 11

Greetings,