

Composer USA

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

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Surviving the Tempest *Composing Incidental Music for*



by Stephen Lias

As I type these words, I am sitting in the back of a dark theatre watching a technical rehearsal of a production of Shakespeare's *The Tempest* for which I have composed incidental music. It is a familiar setting for me and, as always, I have mixed emotions about what I hear and see. Like any creative endeavor, it is fraught with unexpected frustrations and creative challenges but also unforeseeable rewards. It seemed to me that writing this article now, a week before opening, while the pain of "crunch week" is still fresh upon me, would provide a unique vantage point from which to view the process.

From the perspective of the composer, every production promises a predictable emotional ride.

- **The commission comes** – I am delighted. I envision a rewarding collaboration with brilliant music and a warm reception.
- **Rehearsals begin** – I despair. I don't have any good ideas. There is too much to compose in too little time. The director and I have "artistic differences." Why did I ever agree to this?
- **Three weeks from opening** – I've hit my stride. The ideas are flowing. The choreographer listens to some of the music and likes it. I hear an actor down the hall rehearsing something I wrote. This is what being a composer is all about.
- **Ten days from opening** – I have the look of a deer in headlights. The director is making me rewrite all my best cues. I'm sleep deprived and grumpy. The music seems trite and formulaic. My lawn hasn't been mown in three weeks. I will never do a show again.
- **Four days from opening** – I am cautiously optimistic. The lights and costumes make a big difference. Seen in context, the music isn't so bad.
- **Opening night** – I am relieved. We pulled it off. Many parts

worked very well, and a few didn't. All I want to do now is sleep for a week and then do some laundry.

- **Two weeks after opening** – I am rediscovering what I used to do with my time. I can't remember most of what happened during the production. I think back on it with fondness as an exciting and creative experience.

Thus far, *The Tempest* has followed this plot pretty consistently. The only major snag was the late discovery that the director wanted all the music done a week before I expected. My already optimistic schedule had to be thrown out along with all hopes of sleep. Careful attention to detail was abandoned in favor of a more "churn it out" approach.

This brings up the other constant in theatrical work -- the unexpected snag. There is always something that comes up unexpectedly and presents a challenge that is seemingly insurmountable. The director has decided he doesn't want any melodies in the score – the actor who sings all the songs in the play has been arrested – the sound booth computer hard-drive fails – something. It is always catastrophic, and yet a solution is always found. I think this paradox is part of what draws us all back to theatre again and again. Once a production closes, we all get a sort of selective amnesia that prevents us from remembering the agony we went through. We come away with a feeling that, like Scottie on the *Enterprise*, we have looked a crisis in the face, declared it unsolvable, and then miraculously produced a nick-of-time solution and saved the day.

But I should address more concrete issues here. What does the theatre have to offer a composer? Can it really be creatively rewarding? How does one get involved in this? There are lots of important questions to be considered. I'll start by addressing the biggest and most far-reaching issue: collaboration. This is the great blessing and curse of theatre. The composer must understand from the outset that the music is not the art. The *production* is the work of art, in which the music plays only a supporting part. This is a difficult adjustment for many composers to make. To write a brilliant melodic gesture only to have it cut because it draws attention away from the dialogue; to have a great bit of counterpoint buried under the hiss of a fog machine; to have to compose little fragments to cover scene changes; these are all reminders that the audience came to see a *play*, not hear your music. No matter how clever your music is, if it doesn't support and clarify the story you are trying to tell, it isn't doing its job. This is not to say that there are not moments where the music comes to the fore -- I remember a moment in a production of *Richard II* when a particularly difficult costume change led to a wonderful musical catharsis that turned out to be one of the highlights of the show. The point is that music takes its place along with lighting, costume, and scenery as an equal participant in a larger, more synergistic endeavor.

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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 Dan Kessner

As the new president of NACUSA, I would first like to express my gratitude for all the fine work accomplished by outgoing president Deon Price, and by a number of other members who have done much to make us a more active and efficiently run organization.

When I first began to consider taking on this challenge and responsibility, it was my intent to be completely retired from my position at California State University Northridge, after nearly 36 years on their faculty. I saw myself as finally having the time, not only to give more energy to my own work, but also to give more to NACUSA operations.

While this is still my intention, I have to mention an unexpected (but wonderful) detour my life has taken. During literally my last days at CSUN in December, a position opened up for which I simply could not resist applying: a one-semester "replacement" in composition at The University of Hawaii. I sent in my materials, interviewed by telephone during the last week of classes, and now I find myself in the middle of a very exciting semester in Honolulu!

I know, this is obviously not the best thing for my NACUSA work, as it is dominating my life pretty much as my old job did. However, it is only for four months, and then I promise to give NACUSA all the energy and attention I had originally planned.

In the meanwhile, however, I do have one agenda item I would like to bring to all NACUSA members, whether or not you are affiliated with a chapter. It is a follow-up on the front-page article from the last issue of **ComposerUSA**. I am looking for someone to take on the task of producing a national concert in the coming months. I would suggest the format used the last couple of years, but other ideas are welcome.

The featured works would be the winners of last year's Young Composers' Competition, which are listed below. We normally try to perform the first and second prize winners, with honorable mentions included whenever practical. Using the total instrumentation of the winning works as a guideline, there is then a national call for scores to fill out the program. In this case, the instrumentation would be: flute, clarinet, saxophone, guitar, harp, percussion, and string bass.

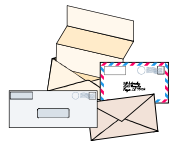
Concert expenses would be paid from the national treasury, so it would not cut into chapter or personal funds. It would obviously make us more "national," as it would be held somewhere other than the Los Angeles area.

Do we have any takers? Please let me hear from you, even if you are just considering, and would like to

Continued on page 4

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.

LETTERS



Dear NACUSA:

Attention long-time members! We are compiling a history of NACUSA. Do you have first-hand experiences and stories to share? When did you join? In what ways have you been active? Has your music been performed on NACUSA concerts? Has being a member of NACUSA impacted your career? How? Please write it up and send to NACUSA -- and very soon!

Each Chapter president could also approach their particular long-time members. I will contact Diana Steiner, who many years ago was on the executive council of NACUSA for years. I will suggest to Al Benner that he run a "From the Past" column in *ComposerUSA*. We could feature one member's involvement in each issue. After many issues, we could collect the histories into one volume and make them available. I would get this project started, but someone else will need to follow it through after the first of the year. Best wishes,

--Deon Nielsen Price
Past President, NACUSA

Dear NACUSA:

Alejandro García Caturla was Cuban not Panamanian – born in Remedios (1906) and died there (1940, shot by a criminal he had sentenced as a judge). He was noted for the use of Afro-Cuabn elements in his music.

--Walter Hartley
www.walterhartley.com

Gellis *Continued from page 5*

music, including his own ASCAP compositions. One of his latest publications is the *Piano Concerto No. 7* of Joseph Wölfl, a contemporary of Beethoven; the parts for this music were re-discovered by pianist Jon Nakamatsu, and Herb produced a new performing edition with score for Jon's re-introduction of this piece in May 2005, with the San Jose Chamber Orchestra.

BROADCAST NEWS

Dinos Constantinides: *Delphic Hymn, Tale, Sappho Songs, Study I for Diverse Instruments, and Impressions II* on the neoPhonia concert, NPR affiliate WABE FM 90.1; also numerous radio performances in Greece, Czech Republic and the U.S.A.

Alex Shapiro: *Re:pair* was broadcast live on the "Sundays Live!" chamber music series at the Los Angeles County Museum of Art, Bing Theater, performed by flutist Pamela Vliek and oboist Rong-Huey Liu with the Mladi Chamber Ensemble on K-Mozart, 105.1FM in Los Angeles; and *Bioplasm* was featured on WNYC-FM November 29th in New York City, on John Schaefer's show, "New Sounds."

MEMBER NEWS

On Oct. 28, **Beth Anderson** performed a 30-minute set of text-sound at the Roaratorio festival in Geneva, Switzerland. She created a new piece for the occasion, *Kildeer and Chicory*, and performed *Torero Piece* with Vincent Barras. A percussionist was added for many of the pieces-- *Country Time, Yes Sir Ree, Ocean Motion, I Can't Stand It* and *Riot Rot*.

Mark Moses Howden as a guest artist, met with music faculty and conducted a timpani master class for the University of Central Oklahoma Percussion Students.

Daniel Kessner: Professor of Composition, University of Hawaii (one semester appointment, Spring 2006).

Beginning Spring 2006, **Godwin Sadoh** has been appointed to the position of Assistant Professor of Music, Department of Music, Lemoyne-Owen College, Memphis, TN.

FROM THE EDITOR

AL BENNER

Congratulations to our new President Daniel Kessner. I look forward to working with him. I am also a little bit jealous since as the moment he is in Hawaii for the semester (see Member News). I appreciate too, the time I got to spend working with our outgoing President Deon Nielsen Price. She did an excellent job during her term helping to guide NACUSA through many changes and instituting new policies. NACUSA is certainly in better shape because of her efforts.

As stated in the last issue, we are no longer cataloguing by the seasons; instead there are now three issues a year numbered 1, 2, 3. This is reflected by a small change in the header on each page. 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 following year's issue. Thus the next deadline for submitting material will be May 1.

I thank those members who took the time to send me information about their activities for this issue. I know it takes a little bit of effort to send it to me, but I think it is the member's information that makes *ComposerUSA* the type of bulletin that it is. I also realize that I might be a bit biased here, but based upon parallel composer organizations out there, I think we have the best newsletter. It could not be so without you. For the next issue, please submit any information on activities from January through April of this year.

Again, the cupboard is bare regarding articles for the next issue. One reason I think *ComposerUSA* outshines the other newsletters is the numerous quality articles in our bulletin. But that can only continue if I get articles from you. Part of the reason that this issue is only 12 pages instead of the usual 16, is because I only had enough information for 13 pages and had no way of stretching it to 16 unless I just put in meaningless filler. I capped it at 12 for this issue; however, the goal every issue is for a 16 page bulletin. So please, if you have something, or know of an article that might be a good one for our readers, then please let me know.

Have a good SpringV

NACUSA's Texas Chapter hosted its first Conference at Texas State University from March 9 through March 11, 2006. It was a joint conference with the CMS South Central Chapter. Several NACUSA members had a piece of music on one of the concerts: Daniel Adams, Aaron Alon, Aaron Clift, Ricky Hall, Dimitar Ninov, Deon Nielsen Price, Michael Remson, Wieslaw Rentowski, Greg A. Steinke, and Stephen Yip. The conference hosts were Sunnie Oh and Nico Schuler. For more information, visit the NACUSA Texas website: <http://www.icnm.org/NACUSATX/>.



President's Greeting *Continued from page 2*

discuss it. Please contact me at dkessner@csun.edu (still my old CSUN account). If nobody steps up, I will produce the concert in the Fall, as I have in the past, but I'm hoping someone will help us to break out of our habitual mold.

by Deon Nielsen Price

Greetings from the Outgoing President!

What a special and rewarding time it has been for me to work closely the last three years with the Officers' Council: Vice-presidents Dan Kessner, David Lefkowitz, and Barbara Bennett; Treasurers, first Tony Wardzinski and then Michael Williams; Secretaries, first Paul Humphreys and then Jeannie Pool. They are all persons of the finest caliber. I offer thanks to Nancy Bloomer Deussen, Outgoing Board Chair and welcome John Winsor to that position along with the new and continuing Board of Directors. I also want to extend my appreciation to Al Benner, who does a great job as editor of *ComposerUSA*; to our willing Coordinators Margaret Collins Stoop, Aaron Johnson, Karen Amanda Amrhein, John Winsor and Michael Robert Condi; and to all the Chapter Officers. It is the sum total of all our efforts which make NACUSA a strong entity.

Now Barbara, Jeannie, Michael, and I have resigned as officers. (Finally, I have already had time to respond to a few score calls!) We will not be disappearing from NACUSA, however. I, myself, expect to be called upon occasionally as Past-president; I will be Acting President of the Los Angeles Chapter; and I intend to encourage fundraising for a NACUSA Endowment.

Here are some of our NACUSA accomplishments of the last three years:

- Permanent status as a non-profit 501(c)(3) organization.
- A working Board of Directors from across the country.
- National elections for At-Large Board members.
- Revisions to the By-laws giving Board voting privileges to President and Secretary, the two officers who hold legal responsibility for the organization.
- Resolutions by the Board, including production of a CD.
- Progress toward establishing long-term goals.
- Progress toward streamlining financial transactions and records.
- Official NACUSA Proclamations of appreciation to Marshall Bialosky, Donald Thompson, Deon Nielsen Price, Delores Stevens, and Nevins "Chip" Young.
- Fundraising toward an Endowment.
- Two additional Chapters.
- Additional Coordinator Appointments to the National Advisory Council.

- Expanded Web Site with Calendar and online dues paying options.
- Annual National Concert in addition to Chapter concerts.
- New publication schedule and reduced publication costs for *ComposerUSA*.

My heartiest welcome to President Dan Kessner and the new slate of officers!

YCC Winners

NACUSA is pleased to announce the results of the 27th Annual Young Composers Competition.

FIRST PRIZE

(\$400 prize, with a probable performance on an upcoming NACUSA concert)

Found Objects for flute, clarinet, saxophone, and percussion, by JAMES M. DAVID (a doctoral candidate at Florida State University College of Music)

SECOND PRIZE

(\$100 prize, with a possible performance on an upcoming NACUSA concert)

Imagery of Water for guitar, harp, vibraphone, crotales, and string bass, by ANGEL LAM (a doctoral candidate at Peabody Conservatory)

HONORABLE MENTION

(listed alphabetically by last name)

The Wildflower Trio for oboe, bassoon, and piano, by JENNI BRANDON (a recent MM graduate of University of Texas-- Austin)

Orbits for Saxophone Quartet by MARY KING (a doctoral candidate at Northwestern University, and an Assistant Prof. at California Baptist University)

Song, Dance, and Meditation for flute and piano, by TIMOTHY STULMAN (an MM student at Bowling Green University)

Cynicism for flute, violin, cello, piano, and percussion, by MICHAEL WEST (a recent graduate of California State University--Northridge)

For further information, contact David S. Lefkowitz at lefko@ucla.edu.



"Music is given to us with the sole purpose of establishing an order in things, including, and particularly, the coordination between man and time."

--Igor Stravinsky



Meet NACUSA's San Francisco President:
HERB GELLIS

Herb Gellis has been a member of NACUSA since 2000 and is currently President and Webmaster of the San Francisco Chapter. Although he took the ubiquitous piano lessons as a child, his route to that of composer is not through academia but instead as a passionate "dilettante" in the same sense Rimsky-Korsakoff had described himself. He holds bachelors and masters degrees in Computer Science from, respectively, S.U.N.Y. Potsdam and Penn State University. S.U.N.Y. Potsdam is the home of the Crane School of Music, though this only provided him with a place to

**MEET THE
COMPOSER**



"borrow a piano" for improvisation, and also a short stint running the campus radio station's classical music show.

In 1992, at the late starting age of 44, he decided to take steps to compose "seriously" and began his own study program. Thus, e.g., he took violin and later oboe lessons from members of the San Jose Symphony so as to learn from the performer's viewpoint. In Spring 1993, Herb formed the Hewlett-Packard Symphony Orchestra as part of an arts faire he decided to mount at the HP campus in Cupertino, California. He has been managing the HPSO since then, acting as music director (but not conductor) and plays violin or more recently percussion in the orchestra. For the fifth anniversary of the HPSO in 1998, Herb wrote his first original orchestral piece, *Allegro Sauvage*, for timpani and orchestra. His most recent work is a Short Symphony, on "Eastern" modes, just premiered by the HP Symphony. His last orchestra work *Corduroy*, a concertino for bari-sax and orchestra, was written for a member of the HPSO and performed with them in 2003.

Herb's computer training has also had direct impact into his musical endeavors. He wrote his orchestral piece *Duplex* based on the melody that was produced by his particular HP printer when it was printing two-sided copy via its internal duplexer! He is also webmaster of the OrchestraList, whose companion email list-serve is currently host to more than 1200 music professionals world-wide. He is a past-President of the Silicon Valley Arts Coalition, a hands-on consortium of low-budget arts groups, and has served on several city-sponsored panels regarding arts support in San Jose, California.

In 2003 Herb created the music publishing firm Harmonic Services Group, which focuses on publishing lesser known

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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!



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Support New American Music

PERFORMANCES

Daniel Adams: Oct. 14--

Dissolve by the UNCG Percussion Ensemble conducted by Nathan Daughtrey at the National Conference of Society of Composers, Inc. held at the University of North Carolina, Greensboro.

Sept. 29--***Between Stillness and Motion*** by pianist Jane Perkyns at Texas Southern University. Also by pianist Jeri-Mae G. Astolfi at Kansas State University on Sept. 28, at Pittsburg (Kansas) State University on Sept. 26, and at Henderson State University, Arkadelphia, AK on Sept. 20.

June 14--Premiere of ***Embracing Personal History*** by violinist Manuel Guillen of the Amani Conservatory of Madrid at the Universidad de Alcalá in Alcalá de Henares, Spain.

Adrienne Albert: July 10—***Sam's Dance*** for woodwind quintet, London Chamber Group, The George Inn, London, England. June 26—***Courage*** for orchestra, The Los Angeles Doctors Symphony Orchestra, Ivan Shulman, Music Director, WVCC, Thousand Oaks, CA. Repeat performances on July 1 at Scripps House in Pomona, CA and July 4 in Roxbury Park, Beverly Hills. June 26—***Boundaries*** for string orchestra, CLW Chamber Orchestra, Joel Lish conducting at The Church of the Lighted Window, La Crescenta, CA.

May 15—***Reflections*** for violin and piano, Linnea Eades, violin, Hollywood Unitarian Church, Los Angeles, CA.

May 6—***Winter Solace*** for alto saxophone and piano, Keith Bohm, saxophone, ***Boundaries*** for string quintet, ***Mirror Image*** for clarinet quartet with the CSUS Clarinet Ensemble, Patty Wassum, clarinet, ***Sam's Dance*** for woodwind quintet, and ***Bassoonet Boogie***, Patty Wassum, clarinet, bassoon at the Lifting the Veil IV, Cal State Sacramento, CA.

May 5—***Mazel Tov*** for women's chorus, clarinet and piano, Judy Cronoff, Director, University of Judaism, Los Angeles, CA.

April 26—***Windswept*** for clarinet and piano, The Price Duo, Deon Nielsen Price, piano, Berkeley Price, clarinet at the Senior Center in Culver City, CA.

April 24—Chamber Works of Adrienne Albert, ***Boundaries*** for string quintet, ***Reverie*** for piano trio, ***Reunion*** for flute and bassoon, ***Reflections*** for violin and piano, ***Doppler Effect*** for flute, bassoon and piano, ***Sam's Dance*** for flute and piano, ***Japanese Gardens*** for violin, cello and piano, ***Spring Ahead*** for bassoon and piano, ***One That Got Away*** for soprano and piano, and ***Let Love Not Fail*** for soprano, violin, flute and piano, sponsored by Mu Phi Epsilon, Palos Verdes Alumni chapter, Palos Verdes, CA Performers included Tamara Chadima, flute, Trevor Berens, piano, Eunee Yee, piano, Gail Mellert, violin, and Jessica Tunick, soprano.

April 3— ***Let Love Not Fail***, Elissa Johnston, soprano; Susan Greenberg, flute, Delores Stevens, piano, and Michael Grego, clarinet, Dabney Lounge, CalTech, Los Angeles, CA.

Beth Anderson: Dec. 3—***Swimmers on the Shore*** for baritone and piano as part of a concert by the Opera Company of Astoria at Flushing Library in Queens, NY.

Nov. 20—Premiere of ***Nightsong*** (words by David Mason) for soprano, viola and piano, by Francoise Vanhecke (sop), Chapelle de Boendael, Public Garden of the Old Lime, Brussels, Belgium.

Nov. 18—***Jasmine Swale*** by the Jade String Trio at St. Joseph's College Council for the Arts concert, D'Ecclesie Auditorium, Patchogue, NY. Premiered on Nov. 16 at the Underground Lounge in Manhattan.

Al Benner: Nov. 13—Premieres of ***Backwoods Hoe-down*** and ***Fugue in A minor*** by Austin Kim, violin, and Samuel Feske and Katelyn Woodard, cellos, the LSMSA Chorale/String



The following reflects performances that took place through December 2005

Ensemble/Wind Ensemble/Encore! concert, Magale Recital Hall, Northwestern State University, Natchitoches, LA.

Nov. 6--***The Request*** and ***Through a Baby's Eyes*** by Lisa Benner (soprano) and the composer (piano), Louisiana Composers Consortium Concert #22, Recital Hall, Howard Center for Performing Arts, Louisiana Tech University, Ruston, LA.

Oct. 12--***From the Past*** by Philip Greenwood (flute) and Katelyn Woodard (cello), LSMSA College Fair, Treen Auditorium, Louisiana School for Math, Science and the Arts, Natchitoches, LA. Also on Oct. 7 on the LSMSA Faculty Showcase, Magale Recital Hall, Northwestern State University, Natchitoches, LA. Premiered on Sept. 20 on the Louisiana Composers Consortium Concert #21, Treen Auditorium, Louisiana School for Math, Science and the Arts, Natchitoches, LA.

Sept. 20--***The Request*** by Lisa Benner (soprano) and the composer (piano), Louisiana Composers Consortium Concert #21, Treen Auditorium, Louisiana School for Math, Science and the Arts, Natchitoches, LA.

Fall--***Reflections upon a Windowsill*** by Iwona Glinka (flute) and pianist, Concert of Flute Music, Athens University, Greece.

Dinos Constantinides: Dec. 4--***Family Triptych*** (sax & strings) by the Youth Orchestra of Thessaloniki, Greece.

Nov. 22—***Symphony No. 5*** by the LSU Symphony, Baton Rouge.

Nov. 13--Premiere of ***Violin Concerto No. 2*** by Borislava Ilcheva and the Louisiana Sinfonietta, Baton Rouge LA.

Oct. 23—***Antigone Fantasy*** by the Black Sea Symphony Orchestra, Constanta, Romania.

Sept. 11—***Hellenikon Idyllion*** and ***Journey in the Stars*** by the Louisiana Sinfonietta, Baton Rouge, LA.

Nancy Bloomer Deussen: Oct. 29--***The Encounter*** for flute and guitar, NACUSA Guitar, Flute and Voice concert, Palo Alto Art Center, Palo Alto, CA.

Sept. 25--***Trio for Violin, Cello and Piano***, Palo Alto Alumnae Chapter Mu Phi Epsilon 50th Anniversary Concert, Ladera Community Church, Portola Valley, CA.

Herb Gellis: Oct. 31, Nov. 4, 7 & 11, Dec. 6--***Short Symphony on Eastern Modes***, Hewlett-Packard Symphony Orchestra, George Yefchak cond., Cupertino CA and nearby locations.

Mark Moses Howden: Dec. 4—Premiere of ***Spirits Rising –Elegy for Rwanda*** for Chorus and African Percussion Ensemble by the St. Bonaventure University Choir and Percussion Ensemble.

Nov. 23—Premiere of ***Trek to Gongga Shan*** for solo timpani and orchestra, David Hardman, timpani, the Univ. of Central OK.

Daniel Kessner: Dec. 9--***Priere et scherzo*** by Forecast Music, Christine Perea, bass flute, and Laura Barger, piano, at Brooklyn Conservatory of Music. Also on Dec. 2 at Christ & St. Stephen's Church, New York

Dec. 2--Premiere of ***Interconcerto***, for oboe, clarinet, and orchestra, by Richard Kravchak, Julia Heinen, and the Moorpark Symphony Orchestra, conducted by the composer.

Nov. 20--Premiere of ***Free Counterpoint***, for four pianos, and ***Dances for Clarinet and Guitar*** by The Discovery Players, Dan Hosken director, Cal State Northridge.

May 13--***Simple Motion*** by alto flutist Carla Rees and pianist Kerry Yong, Rarescale Premiere Series, London.

Deon Nielsen Price: Dec. 18--***Far, Far Away on Judea's Plains*** (arr) by the Westdale I Choir, Santa Monica, CA. Also on Dec. 11.

Dec. 10--***Epitaphs*** (piano solo version), by the composer and

Yellow Jade Chinese Banquet, Berkeley Price, clarinet; the composer, piano, NACUSA House Concert, Culver City, CA.

Oct. 23--***To All Women Everywhere***, Linda Sue Marks-Guarnieri, soprano; Frank Basile, piano; St. Bede's Episcopal Church, Los Angeles CA.

Wieslaw Rentowski: Dec. 10--***Ab Ovo*** by Jacek Delong (sax), the composer and Marta Szoka (organ), Lodz Academy of Music, Lodz, Poland.

Dec. 7--***The Music of Wieslaw Rentowski*** lecture/demonstration by the composer at Musica Moderna, Lodz Academy of Music.

Dec. 4--Premiere of ***Tu Es Petra*** by Carson Cooman (organ), Trinity Episcopal Cathedral, Pittsburgh, PA.

Vivian Adelberg Rudow: Dec. 18—*Dark Waters of Elba* by the Orchestra Sinfonica Compagnia D'Opera Italiana, conducted by Jeffrey Silberschlag in Alba Italy.

Godwin Sadoh: Dec. 4--*Folk Dance* [from *Nigerian Suite No. 1*] by organist Lee Ridgway, First Church Boston, MA.
Oct. 9--*Omo I'a o fi Gbe* by organist Rodger Vine, Arlington Street Church, Boston, MA.
Aug. 14--*Song of Wisdom* and *Orin Osupa* [from *Impressions from an African Moonlight*] and *Nigerian Toccata* [from *Nigerian Suite No. 1*] by organist Jessica Freeman, Evangelical Lutheran Church of the Good Shepherd, Fayetteville, NY. Also on Apr. 24.
June 19--*Didactic Song* [from *Impressions from an African Moonlight*] by organist Jessica Freeman, Evangelical Lutheran Church of the Good Shepherd, Fayetteville, NY.

Alex Shapiro: Dec 14, 17—*Unhinged* (electronics) on the 60x60 2005 series in Klosterneuburg, Austria and St. Louis, MO. Also on Nov 5, 6, 12, 16, 19 in New York, NY; Lille, France, Chicago, IL, London, England and Wilmington, CA.
Nov 16—*Trio for Clarinet, Violin and Piano* by clarinetist Roberto Petrocchi, violinist Antonio D'Andrea and pianist Roberto Murra in Frosinone, Italy.
Nov 6—*Bioplasm* by the Los Angeles Flute Quartet in Los Angeles, CA.
Oct 15—Premiere of *Desert Notes* by oboist Paul Sherman, bassoonist Sara Schoenbeck and pianist Andrew Norman of Ensemble Green in Eagle Rock, CA.
Sept 26—*Piano Suite No. 1: The Resonance of Childhood* by Susanne Kessel in Bonn, Germany. Also on July 23 in Bad Neuenahr, Germany; and on May 15 by Gordon Rumson in Calgary, Alberta, Canada.
Sept 26—Premiere of *Desert Tide* (soprano saxophone and electronics) by Douglas Masek at the Stellenbosch New Music and Art Festival in Cape Town, South Africa.
Aug 21—*Re:pair* by flutist Pamela Vliek and oboist Rong-Huey Liu with the Mladi Chamber Ensemble in Los Angeles, CA. Also on July 21 in Los Angeles.
June 17—*Elegy* (trumpet, cello and piano) by the Orenunn Trio in Bucheon, South Korea.
June 6—*Of Breath and Touch* by bassoonist Carolyn Beck and pianist Delores Stevens at the International Double Reed Society Conference in Austin, TX.
May 29—*Sonata for Piano* by Teresa McCollough at the Beijing Modern Music Festival in Beijing, China.
May 24, 26th—*Slip* by violinist Robin Lorentz and and harpsichordist Kathleen McIntosh in Havana, Cuba.
May 15—Piano Suite No. 1: The Resonance of Childhood" by Gordon Rumson in Calgary, Alberta, Canada.
May 11—*Music for Two Big instruments* by tubist Alan Baer and pianist Brad Haag in North Hollywood, CA.
May 9—*Plasma* on the 60x60 2004 series in New York, NY.
May 1—*Transplant* by organist Frances Nobert in Minneapolis.

COMMISSIONS

Adrienne Albert has been commissioned by the American Composers Forum and the National Endowment for the Arts to compose a three movement work for a 2006-2007 Continental Harmony Project in Homer, Alaska. Under the working title of *Facing The Elements*, Adrienne will compose one orchestral movement, one movement for chamber ensemble and a movement for choir and orchestra. The first two movements will be performed in June and August of 2006 in the Kenai Peninsula, AK and the final movement, along with the first two, will be premiered in the spring of 2007.

Dinos Constantinides has received the following commissions:
Celestial Musings for flute alone by Iwona Glinka; *Hellenic Musings* for violin, clarinet and piano by The Trio Verdehr;
Concerto for Alto Sax No. 3 and *A Folk Concerto for Sax and Orchestra* by Theodore Kerkezos; and *Concerto for Baritone Sax No. 4* by Yiannis Miralis.

Alex Shapiro has been commissioned by Chamber Music Palisades to compose a quartet for flute, violin, cello and piano that will be premiered on the Los Angeles series on May 9th 2006, performed by flutist Susan Greenberg, violinist Roger Wilkie, cellist Peter Stumpf and pianist Delores Stevens.

RECORDINGS

Daniel Adams: *Between Stillness and Motion* for piano solo was released on a compact disk entitled "Melange," performed by Jeri-Mae G. Astolfi and distributed by Capstone Records.

Beth Anderson: "Quilt Music" on Albany Records (TROY709). This is an all-Anderson CD including the large piano piece, *Quilt Music*, performed by Joseph Kubera along with three song cycles (*Cat Songs*, *Dreaming Fields*, and *Harlem Songs*) performed by baritone Keith Borden with pianist Johannes Wallmann, and four violin and piano pieces (*Belgian Tango*, *Dr. Blood's Mermaid* and *Tales #1-2*) performed by violinist Ana Milosavljevic, with pianist Terezija Cukrov. There is also a new swale—*Cleveland Swale*—performed by Darren Campbell & Kirsty Matheson, string bass, and Wallmann, piano. Also, New World Records has issued "Swales & Angels," another all-Anderson CD of her chamber music, released with the support of The Aaron Copland Fund for Music, Thomas Buckner and others.

Timothy Brown's CD "Infinity," has recently been released on Capstone Records [www.capstonerecords.org]. The work contains three orchestral pieces, and one for string orchestra, recorded by the Moravian Philharmonic Orchestra, a *Suite for Brass Quintet* recorded by the Denver Brass, and two string quartets recorded by musicians in Boulder, CO.

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

Vivian Adelberg Rudow: The London Philharmonic Orchestra conducted by Jeffrey Silberschlag recorded *Var's Urbo Turbo* (Urban Turbulence) on November 8, 2005 in London, UK.

Alex Shapiro: *At the Abyss* on "Music for Hammers and Sticks," recorded by pianist Teresa McCollough and percussionists Thomas Burritt and Peggy Benkeser, on Innova Recordings; *Music for Two Big Instruments* on "Coast to Coast," recorded by New York Philharmonic Principal tubist Alan Baer and pianist Brad Haag, on Baer Tracks Music; *Bioplasm* on "Above and Beyond," recorded by the Los Angeles Flute Quartet on LAFQ Records; *Of Breath and Touch* and *Deep*, on "Beck and Call," recorded by bassoonist Carolyn Beck and pianist Delores Stevens, on Crystal Records; and *Slip* on "La Discordantia," recorded by violinist Antonio D'Andrea and harpsichordist Maria Clotilde Siene on DC Records.

PUBLICATIONS

Daniel Adams is the author of "Rhythm and Timbre as Interdependent Structural Elements in Askell Masson's Compositions for Solo Snare Drum," an article published in the Summer 2005 (Vol.LIII, No. 4) issue of the Journal of the National Association of College Wind and Percussion Instructors.

Al Benner: *Fanfare* for organ and brass and/or string quartet [CP#301] and *"Easter" Quintet for Brass* [CP200] by Connors Publications.

The second edition of **Deon Nielsen Price's** book, *Accompanying Skills for Pianists*, was released in December by Culver Crest Publications.

Wieslaw Rentowski: "From Continuity of Style to Universal Tonality: A Portrait of, and Interview with, Composer Wieslaw V. Rentowski" by Nico Schuler in South Central Music Bulletin, Volume IV, Number 1. The Journal can be downloaded from <http://www.music.org/southcentral.html> or from <http://www.txstate.edu/scmb/>

Alex Shapiro's autobiographical article, "Compose, Communicate and Connect" was published in the Spring 2005 issue of the Journal for the International Alliance for Women in Music, and reprinted in its entirety in the Fall 2005 and Winter 2006 issues of Sounding Board, the magazine of the American Composers Forum.

John Winsor: *Three Preludes* for piano solo [CP328] and *Serenade for Strings* [CP330] by Connors Publications.

AWARDS

Daniel Adams received an ASCAPLUS Award from the American Society of Composers, Authors, and Publishers.

NACUSA CONCERTS

Virginia Chapter NACUSA Concert

Saturday, September 17, 2005, 3:00 PM

Dept. of Music, Virginia Commonwealth University, Richmond, VA

Performers

Jena Chenkin, viola; Marlene Ford, horn; Robert Ford, trombone; James Guthrie, cello; Arkady Heifets, violin; James Herbison, cello; Lori Shipley, flute; Elaine Swinney, violin; Beth Tomassetti, piano; Jeanette Winsor, piano; John Winsor, clarinet

5 Vignettes JERALDINE SAUNDERS HERBISON
string quartet

Sonata for Flute and Piano HARVEY J. STOKES

Lewis and Clark Sketches LEIGH BAXTER

Chaconne JAMES M. GUTHRIE
cello and piano

String Quartet No. 1 FLOYD CARLETIN BARNES

Sonata for Clarinet and Piano JOHN WINSOR
clarinet and piano

Los Angeles Chapter NACUSA Concert

Friday, October 28, 2005, 8:00 PM

Murphy Recital Hall, Loyola Marymount University, Los Angeles, CA

Debussy Trio

Marcia Dickstein, harp; Angela Wiegand, flute; David Walther, viola
Spirals on Light (2001) REENA ESMAIL
Capriccio (2001) DUANE L. TATRO
Rage, Denial, Hope (1995) DAVID S. LEFKOWITZ
Revertigo (2000) CRAIG ROBERT LEVESQUE
Doppler Effect (1998) ADRIEENE ALBERT
An Iridescent Splash in Liquid Time (2004)
CAROL WORTHEY

San Francisco Chapter NACUSA Concert

Saturday, October 29, 2005, 8:00 PM

Palo Alto Art Center, Palo Alto, CA

Performers

Michael Bautista, guitar; Diana Tucker, flute;
Kathleen Niz Kasdorf, soprano

Homage a 'Villa-Lobos ROLAND DYENS
guitar

Hannah's Song STEVE ETTINGER
flute and guitar

Songs of Desolation LORIE GRISWOLD
Words by e.e. cummings
soprano, flute and harp

Adagio and Dance JOHN BEEMAN
flute and guitar

Dreamscape KEN TAKARA
flute and guitar

Sunburst ANDREW YORK
guitar

The Encounter NANCY BLOOMER DEUSSEN
flute and guitar

Sonata for Flute and Guitar DALE E. VICTORINE

Sonata EDISON DENISOV
guitar

Quartet #2 (mvmt. 3) CAROLYN HAWLEY
soprano, flute, guitar and piano (Carolyn Hawley)

Los Angeles Chapter NACUSA Concert

Sunday, October 30, 2005, 8:00 PM

Daniel Recital Hall, California State University, Long Beach

Debussy Trio

Marcia Dickstein, harp; Angela Wiegand, flute; David Walther, viola
Spirals on Light (2001) REENA ESMAIL
Capriccio (2001) DUANE L. TATRO
Rage, Denial, Hope (1995) DAVID S. LEFKOWITZ
Revertigo (2000) CRAIG ROBERT LEVESQUE
Doppler Effect (1998) ADRIEENE ALBERT
An Iridescent Splash in Liquid Time (2004)
CAROL WORTHEY
A Two for One Trio (2004) DAVID WALTHER

East Coast Chapter NACUSA Concert

Max Lifchitz, piano

Monday, December 5, 2005, 8:00 PM

Christ and St. Stephen's Church, New York, NY

Fantasia (2004) MARY JEANNE VAN APPLIEDORN
Lights from the Cliffs (2005) HILARY TANN
For One (1990) FRED GLESSER
Music for Mid Winter (2004) L'LANA SANDRA COTTON
Sonata No. 3 (2005) HAYG BOYADJIAN
Affinities (1979) MAX LIFCHITZ

Los Angeles Chapter NACUSA Concert

House Concert

Saturday, December 10, 2005, 2:00 PM

Home of Deon Nielsen Price, Culver City, CA

Performers

Peter Yates, guitar; Daniel Kessner, flutes; Berkeley Price, clarinet; Carol
Worthey, David Zea, Michael Williams,
Deon Nielsen Price, piano

Snow Flurries CAROL WORTHEY
Carol Worthey, piano

Guitarando MARSHALL BIALOSKY
Peter Yates, guitar

Epitaphs (2005) arr. DEON NIELSEN PRICE
Deon Nielsen Price, piano

Sequestration Miniature II DAVID S. LEFKOWITZ
Daniel Kessner, flute

Collage Suite MICHAEL GLENN WILLIAMS
#5 Romance #8 Nocturne
Michael Glenn Williams, piano

Four Seasons: Invierno JEANNIE GAYLE POOL
Price Duo: Deon Nielsen Price, piano; Berkeley Price, clarinet

Morning at Bird Rock and Legend CHARLES SHATTO
David Zea, piano

Seven Studies in Melodic Expression DANIEL KESSNER
Cantilena Outward Spire

Daniel Kessner, bass and alto flutes
Yellow Jade Chinese Banquet (3 Courses)
DEON NIELSEN PRICE

Price Duo: Deon Nielsen Price, piano; Berkeley Price, clarinet



East Coast Chapter
Piano Fest '05 Program II

Max Lifchitz, piano

Monday, December 12, 2005, 12:00 PM

Christ and St. Stephen's Church, New York, NY

Sonata No. 3 (1994)

Bagatelles (1998) BINNETTE LIPPER

Six Miniatures (1942). ALEXANDER SEMMLER

Variations (1998). DOUGLAS OVENS

Clones (1999) STEVEN STRUNK

Elegia (1971) MAX LIFCHITZ

Final Bell (2001)

Innocence (2002)

Butterfly Dream (2003)

Three Preludes (1992) RON MAZUREK



The Aspen Composers' Conference

by Mickie Willis

For the past seven years the Given Institute of the University of Colorado has been the site of a composers' conference in Aspen, Colorado. I hadn't known about this event until this past summer when I noticed a call for papers for the 2005 Conference while routinely scanning through the NACUSA announcements from John Winsor. I submitted several paper proposals, one was accepted, and on August 8 I attended and presented it. I thoroughly enjoyed myself, heard excellent presentations, met new colleagues, and also had a chance to talk meet up and with John White, whom I hadn't seen in quite a few years. I'll give the names of all the presenters and the topics of their presentations later. But my main reason for writing this is not to critique the meeting or summarize any of the papers, but to bring the event to the attention any other NACUSA members who, perhaps, haven't paid particular attention to this announcement since it doesn't involve a call for scores. This is a terrific opportunity to attend a very fine meeting in a beautiful part of the country, meet with other composers, hear their thoughts and music, and be welcomed with grace and appreciation by the event organizers and hosts, Natalie Synhaivsky and Robert Walker, themselves both fine musicians and scholars. Aspen is practically in the geographical center of the country so it's an easy one-day drive for many of us, and for those too far away to drive, it should be a relatively inexpensive, one-leg flight. The event organizers don't pay presenters, but what conference does? In fact, these days, not only don't presenters get any gratuity, generally attendees, including presenters, have to pay a conference fee! The fact that the hosts of this one do treat you to a fine meal

and gracious hospitality, and are ready with assistance and plenty of information about accommodations in the area is makes this one worth attending, even if you don't submit any paper proposals. It's not a concert occasion; there are no facilities for presenting live performances, but they do welcome commentaries and analysis of musical works, your own or anyone else's, and have media equipment at the Institute for DVD, PowerPoint, CD, audiotape, videotape and most other media format presentations. So electroacoustic works and /or works that are in recorded formats are welcomed as adjuncts to the presentations.

This year's conference featured a lecture, accompanied by many rare recordings, of *Jazz in China* from the 1920s through the present, presented by Eugene Marlow of Baruch College, City University of New York; John White's commentary on his latest choral composition, *The Canonical Hours*, along with a fine recording of the work; Natalie Synhaivsky's very knowledgeable discussion about "Time and Meter Latin Elegiac Poetry"; and an analysis by Trent Hanna, Sam Houston State University, of his Piano Concerto, again, along with a recording of the work with the composer at the piano. It was a full day of interesting topics, well presented, and a great opportunity between presentations and at lunch to talk with other composers, something many of us don't get to do often enough. Unlike physicians, attorneys and most other professionals, we're a pretty scarce bunch, most of us operating independently, able to talk with other musicians, perhaps, but less often, with other composers.

Another of the nice things, also, about this event is that there are no prescribed requirements or restrictions. Composers are free to submit on most any subject so long as it relates to music. They require only that the presentations be approximately one hour long and that they be available after the lecture in written form for publication in the Proceedings, which are produced after every conference. The call for paper proposals this year came out in early June. I'd imagine it should be out approximately the same time next year.

For more details contact: Natalie Synhaivsky or Robert Walker; Aspen Composers' Conference; P.O. Box 1672; Aspen, CO 81612; aspcomp@aol.com. Conference web site: <http://members.aol.com/aspcomp/>

North/South Consonance Call for Scores

All composers are eligible for consideration. Solo and chamber works up to 15 performers will be considered. Vocalists, percussion and/or electronics are acceptable. One work will be selected for recording on the North/South label. \$25 non-refundable fee per composition submitted required (Checks must be negotiable through a US bank).

Deadline: June 1, 2006

Mail submissions to:

NORTH/SOUTH CONSONANCE, INC.

P.O. Box 698 - Cathedral Station

New York, NY 10025 - 0698

USA

Complete submission guidelines at <http://www.northsouthmusic.org>

NOTE: Submissions via fax or e-mail cannot be accepted. Only scores accompanied by a self-addressed stamped envelope will be returned. Submissions not conforming to the guidelines outlined above will not be considered. North/South Consonance cannot accept responsibility for scores or any other materials lost, misdirected or damaged while in transit.

NACUSA BOARD MEMBER-AT-LARGE ELECTION RESULTS

by Barbara Bennett

I am pleased to announce that Moses Mark Howden has been elected to represent NACUSA as Board Member-At-Large.

We welcome Moses to the Board and look forward to his input.

As always, it is very important for members of NACUSA to exercise their membership rights and that includes voting. Thanks go to all of you who did vote in this last election. Your vote helps our organizational process run smoothly.

Another election will take place at the end of this year. Please consider running and be on the lookout for the call for nominations.

Shakespeare *Continued from page 1*

Working with a creative team can be very exciting. You see costume sketches, fabric swatches, set models, and then get to figure out how the sound of the play will fit into these design concepts. You get ideas you wouldn't have had by yourself. You build relationships with creative artists of all types who (hopefully) develop a respect for your work. It can also be frustrating. Not having the final word on your own creative output can be a hard pill to swallow. When the director says it isn't right, you rewrite it – even if you know you are making it worse. If all the designers except you are in agreement, then you have to know when to fall into step and be a team player for the good of the show. The bottom line when deciding whether to get into this field or not is to know your own personality and your willingness to relinquish some of your control over things. For composers who enjoy collaboration, there can be no more rewarding activity than a good theatrical production.

Creatively speaking, theatre presents a constantly changing array of challenges. Every production must be approached on its own terms and new solutions must be invented at every turn. I have written music for live musicians, done recording sessions for productions, used sequencers and samplers when budget or design concept made it advisable, and even sat onstage and played the piano. There is no right way to score a show, and good solutions can only be seen in context. As a case in point, I received an email from a director before doing *Anthony and Cleopatra* saying, "I'm seeing oil drums onstage." to which I replied, "Can the actors play them?" This simple exchange shaped the sound concept for the entire production and even influenced the costumes (which had to have timpani mallets built into them).

Likewise, Shakespeare's language can be a pleasure to set (I had fun doing a 1940's version of *Who is Sylvia?* once), but it can also be a nightmare. At the end of *Love's Labours Lost* there is a song that I can only assume was meant to be melancholy, but includes the lyrics "while greasy Joan doth keel the pot." My current production of *The Tempest* has presented some similar difficulties as evidenced by this excerpt from one of Ariel's songs.

*Foot it featly here and there
and the sweet sprites bear
the burden. Hark, hark. [bow wow]
the watchdogs bark [bow wow]
Hark, hark! I hear
the strain of strutting chanticleer
cry cock-a-diddle-dow.*

I found this passage particularly troublesome. I tell myself that having to figure out a way to make this sort of thing sing well will only make me a better composer. Hopefully then, when I do

get the opportunity to set a jewel like "Come Away Death" from *Twelfth Night*, I'll have developed enough facility with the language to do it justice in my setting.

For those brave enough to venture into this field, the opportunities are surprisingly numerous. Theatres at all levels welcome the opportunity to work with composers. If you want the experience, introducing yourself to the director at the local community theatre or community college will likely generate immediate interest. Most directors are simply unaware of the possibility of original music and are delighted at the prospect. Bring a CD of your work along and you may get offered work on the spot. In settings like this, you will often have to work for free, or for a few hundred dollars. Once you have a few successful productions under your belt, you may be able to move up to larger university productions and regional professional theatres. These pay better, and (more importantly) usually have higher production values so you'll end up being happier with the final product. Since many of you reading this are already based at a university, another angle to explore is to use university productions as a composing laboratory for student composers. It is usually easy to set up credit for this sort of thing, and it is great training for students who want to eventually go into film.

Perhaps the best training that theatre supplies, is an in-depth study into the mystifying relationship between music and drama. What notes do I have to change to take something sad and make it wistful? How do you end a scene-change cue in a way that propels the actors into the action that follows? When is silence better? How can I show the subtext with harmony? The answers to these questions occupy me in much of my work both in the theatre and elsewhere. What little I know, I have learned here "in the trenches" – experimenting with instrumentation, rhythm, dynamics - reaching towards an ephemeral goal of perfectly matching music to drama. It still mostly eludes me, but the pursuit is rewarding.

And so I turn back to *The Tempest*. It is late in the evening now but we will likely be here for many hours yet. Am I proud of all the music I hear? No. Am I proud of the fact that I was single-handedly able to create over 90 minutes of music in 66 cues and 5 live songs that match the dramatic needs of a play, and do it in just under three weeks? Yes. Will the music I wrote for this play live on after the production closes? Probably not. Will the people I worked with call me for their next project? Probably. I find it humorous that only now, between the agony and the reward, do I really have a balanced view of things. A week ago I was swearing I'd never do another show. Now I'm not so sure. In another two weeks the selective amnesia will begin to set in again and I'll only remember Prospero's words:

*... when I have required some heavenly music,
which even now I do,
to work mine end upon their senses.*

Dr. Stephen Lias is active in the area of theatrical incidental music. He has composed original music for over thirty professional theatrical productions since 1989. He served for nine years as Composer in Residence and Music Director at the Texas Shakespeare Festival. Currently he is Area Coordinator for Music Theory and Composition at Stephen F. Austin State University.

*"When griping grief the heart doth wound,
and doleful dumps the mind oppresses,
then music, with her silver sound,
with speedy help doth lend redress."*

--William Shakespeare

Karel Husa at 85

During the 2005-06 and 2006-07 seasons, orchestras, conductors, chamber ensembles and soloists worldwide will celebrate the 85th Birthday of Czech-American composer Karel Husa. The Award-winning composer/conductor enters his 85th years with “too many commissions to complete” and a true joy-of-life spirit as he continues to travel the world.

Born in Prague on August 7, 1921, Karel Husa’s life has geographically followed a course dictated by others. Narrowly escaping forced labor in a German factory in 1941, he continued studies at the Prague Conservatory until the final year of the war when all classes were suspended until the Allied liberation in 1945. In 1946 he traveled to Paris, honing his composition and conducting skills with the French masters of the day and earning accolades (both as composer and conductor) from the international press. In 1949, the communist government of Czechoslovakia rescinded his passport, making him a man without a country. In 1953 he conducted the first European recoding of Bartok’s *The Miraculous Mandarin*. In 1954, famed American musicologist Donald Grout invited Husa to America. Cornell University granted him tenure and he remained there nearly 40 years. In the ensuing years, Husa was awarded the Pulitzer Prize in Music (*Third String Quartet*), the Grawemeyer Award (*Cello Concerto*), the Friedheim Award (*Recollections*), and the Sudler Award (*Concerto for Wind Ensemble*), among numerous other awards and honors. Like many of his generation, Husa views America and its open arms as his home.

The output of Husa remains forever exciting, changing, and challenging. Of the 1987 premiere of his *Concerto for Orchestra* (a work the composer believes to be one of his most important) by the New York Philharmonic, Musical America wrote, “This is a work fervent and luminous...there is much in this concerto which recalls the intensity of Bartok and the mystical eloquence of Mahler...but there is no sense of the derivative in Husa’s rhetoric; his language is personal and deeply felt.”

With over 50 recordings of his music to date, the works of Husa are certainly part of the musical fabric of our time.

“Karel Husa has long been an important figure on the musical landscape. His Music for Prague 1968 has notched up an astonishing 8,000 performances—that could well make it the most successful orchestral work of its time.” Fanfare

BOOK REVIEW

The Virtuoso Conductors:

The Central European Tradition from Wagner to Karajan
by Raymond Holden

Yale University Press; \$35.00
352 pages; ISBN: 0-300-09326-8

While Weber, Spohr, Mendelssohn, and Berlioz were all conductors of repute, it was the thoughts and practices of Richard Wagner that laid the foundation for the modern virtuoso conductor. Though he was more celebrated for his dramatic operas, Wagner’s experience as a conductor brought a set of practices and principles that affected the interpretations of future generations, and conductors continue to pursue his example today.

This book examines Wagner’s conducting career and the principles of his musical performance. It then tracks the central European style through some of the greatest figures of modern music—Hans von Bülow, Arthur Nikisch, Gustav Mahler, Felix Weingartner, Richard Strauss, Bruno Walter, Otto Klemperer, Wilhelm Furtwängler, and others—through to Herbert von Karajan. In each case Holden, himself a professional classical conductor, traces the rise from apprenticeship to international acclaim, comparing rehearsal technique, the baton, eye contact, repertoire, tempo, recordings, vision, style, and performance practice. The result is a deeply informative, intriguing, and highly readable portrait of the finest exponents of the conducting tradition.

-- Jessica Holahan

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

Jessica.holahan@yale.edu; 203-432-0971

NACUSA CD *Continued from page 12*

Jeremy Beck – *HoUsE miX* for orchestra (1995)

The Slovak Radio Symphony Orchestra

– Kirk Trevor, *conductor*

Composed in St. Petersburg, Russia, *HoUsE miX* utilizes the language and gestures of techno dance music, and its sharp juxtaposition of diverse materials (as reflected in the presentation of the title).

Nurit Barlev – *Eastern Fantasy* for flute and piano (2004)

Leslie Zieren, *cello* – Nurit Barlev, *piano*

Eastern Fantasy is a free form attempt to mirror a cycle of life through the fusion of Middle Eastern and Western melodic, harmonic and rhythmic elements. Development comes through the associative evolution of motifs.

Aaron Alon – *Spring and Fall*

for mezzo-soprano, cello and piano (2003)

Kimberly Lauritsen, *mezzo-soprano* – Peter Myers, *cello*

– Jacob Adams, *piano*

Hopkins’ poem addresses Margaret, a young child grieving her first loss. In this setting the cello line mirrors the speaker’s emotional struggle as she tries to comfort Margaret, and ultimately herself.

Daniel Adams – *Khromas Diabolus*

for trombone and percussion

Tom Brantley, *trombone* – McCormick Percussion Ensemble

– Robert McCormick, *conductor*

Composed for the performers, *Khromas Diabolus* (from the Greek term for color and the Latin term for devil) uses the colors of a five-person percussion battery and the *diabolus in musica*, the tritone (aug. 4th/dim. 5th).

Join NACUSA

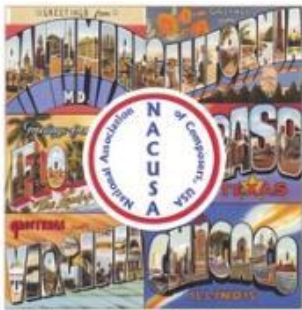
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NACUSA CD #1 Greetings from NACUSA

John Winsor – *Caprice* for solo clarinet (2003)

John Winsor, *clarinet*

This short, light encore in waltz meter employs stark, clear contrasts – especially between long, slow *glissandi* and quick *tremolandi*. Rhythmic energy comes from abrupt dynamic changes and frequent literal repetition.

Michael Sidney Timpson

– *CRUSH* for saxophone saxophone and zheng (2003)

Richard Scruggs, *soprano sax* – Haiqiong Deng, *zheng*

The title for this piece comes from the characteristic gesture of the zheng player, “crushing” the string to bend a pitch; from the rigorous sounds of the soprano saxophone; from the eclectic combination of musical styles (Asian, American, European); from Asian heterophony (two versions of a melody heard simultaneously); from syncopated rhythms; and from the passion and energy which inspired the work.

Paul Stouffer – *Two Mobiles* for clarinet and piano (2000)

John Winsor, *clarinet* – Jeanette Winsor, *piano*

Mobile 1 represents the movement of a Calder mobile in a slow breeze; Mobile 2 depicts its movement in a brisk wind.

James Paul Sain – *Declamation!* for solo piano

Richard Bosworth, *piano*

A tour-de-force for the piano virtuoso, this work features intervallic and rhythmic development through continuous recontextualization of fragments of the opening declaration.

Vivian Adelberg Rudow

– *The Bare Smooth Stone of Your Love* for cello and piano

Stephen Kates, *cello* – Eun-Jung Shon, *piano*

A setting (narrator optional) of the poem *Cello Recital* by Carole Malkin, mother of cellist Daniel Malkin in whose memory this music was written, this piece weaves themes by the composer, music in the style of J.S. Bach, and sounds depicting cello pits in the floor into a representation of the loving life of Mr. Malkin.

Dimitar Ninov – *“Revelation” Trio*

for violin, cello and piano, Op. 15 (2004)

Evgeni Nikolov, *violin* – Amy Atanassova, *cello*

– Liliana Getova, *piano*

Recorded live on April 26, 2005 in the *Philip Kutev Hall* at the 2005 *New Bulgarian Music Festival*.

Chihchun Chi-sun Lee – *Concepts* for solo clarinet (1994)

Wei-Der Sung, *clarinet*

Concepts illustrates the naturalistic elements of East Asian music through extended techniques and ancient philosophies, including uses of space, breath, microtonality, *glissandi*, timbral shaping, multiphonics, indeterminacy, and *tessitura* outside the range of the instrument.

Nancy Bloomer Deussen – *Trio* for violin, cello and piano:

3 – *In Movimento* (1993)

Mary Kathleen Ernst, *violin* – Teri Lazar, *cello*

– Marcio Botelho, *piano*

Brian Conn – *Requiem* for chorus and orchestra: *Hostias*

The Brian Conn New Music Ensemble – William Chin, *conductor*

“The reason I wrote a *Requiem* was that all great composers had written such a mass and my music tends to be dark, heavy, and intense. What could be more dark and intense than a mass for the dead?”

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