

# Composer USA

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

Series IV, Volume 13, Number 3

Fall 2007

\$3.95

## Advice for Composers on Music Preservation: Documenting and Enhancing the Legacy

by Jeannie Pool

**A** musicologist and composer, I have organized, boxed, and cataloged all of the feature film scores at Paramount Pictures, beginning with the earliest sound film scores from 1929 to the present. I have several observations to make regarding scores and parts that may be useful to all composers, arrangers, orchestrators, and copyists working today.



First of all, you should know that laser-printed scores and parts, created since the 1980s, have limited longevity; in other words, the paper and ink are generally of such poor quality that the images from the mid-1980s are showing considerable deterioration, even though they have been stored in acid-free boxes. The scores and parts from the 1930s printed on high-quality velum papers with superior inks, will survive hundreds of years into the future. However, drying laser printer ink means that when I hold up a full orchestra piece from 20 years ago, the notes literally fall off the page. I am suggesting that you investigate several ways to preserve at the very least, your most important scores for the future: digitally scan them; use the highest quality paper you can afford for your final print out; send copies to friends and family members or libraries in places that do not have devastating fires, earthquakes or floods.

I laugh out loud when I open up a box of score and parts from the 1980s or 90s and find that a composer, orchestrator or copyist had carefully labeled and wrapped in plastic a floppy disc of the computerized notated score and parts. Who among you kept a computer that will read an early "Finale" or "Score" disc? The formats have changed so fast and so furiously over the last two decades. Do not assume that saving a computer files means that you have saved your score. So, what about archiving computers? Let's hope someone is doing just that—and not just the computers but the old notational software programs needed to read those old discs.....that is if you did take careful precaution to save your score in multiple formats.

I often get hired by families of composers to make inventories of their music collections in preparation of an appraisal and the donation of that collection to a university library (in exchange for a tax deduction). Did you know that your pencil sketch in your own hand is even worth more if you have signed and dated it? Well, yes,

that is the story....and composers who do not sign and date their pencil sketches deprive their families of the additional tax deduction....So, I recommend that you sit down and autograph (and date), all of your pencil sketches, while you are still able to do so...

So, this brings up the issue of pencil sketches and writing music at a computer using "Finale" or "Sibelius" or whatever notational program you prefer. If you write at a computer, you probably are not sketching in pencil by hand. At the very least you need to clearly label, autograph, and date your computerized print-outs. Better yet, consider writing out some of your score by pencil and signing and dating it; of maybe even just the themes. Am I making any sense here? The more complete picture of your composing process you can leave for future study (autographed and dated), the more your estate will be worth and the more likely that musicologists will study your work and write about it in the future.

I have looked at some collections that are such a mess (taken out of a composer's studio) after their sudden death that the family's investment in organizing it and inventorying it may not be recoverable later because the documentation is so lacking. Why not presume that people now and in the future care about you and your music and do the basic things needed to preserve the legacy? At least put everything related to one title together in a folder or box, clearly labeled, autographed, and dated. I'm a composer, too, and know exactly how it is when you finally have met the deadline and your studio is bedlam; but it is important that you do this "housekeeping," that is if you love your family and want to leave them the largest possible legacy a composer can leave. If you hate doing such tasks, then get an assistant or a family member to do it for you.

Are you still listening? Let's talk about tapes. Recently I witnessed someone's recorded music collection being tossed by the family into dumpsters because Daddy left hundreds of unlabeled cassette and reel-to-reel tapes in his studio. No one had the desire, time or money to sit down, play them and try to identify them. Even if they had listened to them, they may not have been able to identify the contents. Please, if you have tapes [that you care about], please label them; even just put a label or strip of tape on the outside of the box and identify the tape. The more detail, the better. You would be surprised at the good quality transfers that audio engineers can get from some of those old cassettes; good-quality reel-to-reel recordings are often better and more reliable than digital formats. But if you do not label the tape, who exactly will sit down and do that for you and your legacy once you are gone.

Recently, I did some work on the archive of an elderly composer who is terribly ill. His family is trying to organize and identify his music collection so that it can be donated to a university. Hundreds of pages are not titled, dated or signed, and although he is still with us, he cannot help with the

*Continued on page 8*

**ComposerUSA**

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. The deadline for submitted material for each issue is the 1st of February, May, and August. Material received after the deadline will be included only as time and space allow. All information to be included in the bulletin should be sent to the bulletin office address either by regular postage or e-mail. When submitting member information, please try to follow the format presented in the bulletin. First priority will be given to articles, reviews, etcetera, submitted by e-mail, then on a PC compatible floppy disk along with a printed copy. For change of address or membership information, please contact the main office in California. **ComposerUSA** gladly accepts advertisements. Ads that are received via email or on floppy disk that are ready to go 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 Message**

by Daniel Kessner

**A**lthough there is always much more that needs to be done in the daily operations of NACUSA, I am finally beginning to feel as if things are working more smoothly, and that we can again focus more on music-making.

While I may not have been sitting in the most objective place on June 4th, I still thought the recent National Concert in New York was a great success. Of course the most enjoyable part was hearing the pieces I wasn't involved with, particularly the two prize winning works. David Lefkowitz and I were judges for the competition, and we both had to agree that the prizes went to strong, imaginative new works. Of course it helped that Max Lifchitz and his ensemble did a great job bringing them to life -- always a plus. Please don't miss Allen Brings' insightful review of the concert elsewhere in this issue.

The Call for Scores for the 2008 National Concert appeared last issue, and will probably be over with around the time you read this, but I look forward to another powerful event in Texas under the direction of Wieslaw Rentowski. Please take advantage of the various calls for scores as they come along. We are always strengthened by presenting works by more composers, especially those who have been under-performed.

I would also like to encourage more members to become involved with the Newsletter, as it is our principal means of communication, both for transmitting news and for sharing ideas. I am particularly surprised, even after so many years, at how few members across the country take the required few minutes three times a year to submit personal news of performances, commissions, recordings, etc. With e-mail it is such a simple process (e-address and deadlines given on page 2 of each issue). I always enjoy reading of the successes of others, especially those unfamiliar to me.

Better yet, pull together some of those thoughts you've refined over the years into an article. The range of topics over the years has been tremendous. We have the means in place, so please use them to the fullest extent possible.

**INFORMATION REQUESTED**

A few weeks ago I received a telephone call from someone interested in finding out about Robert Evett, a former member of NAACC (predecessor of NACUSA), who passed away around 30 years ago. They were interested in republishing a review of a concert he wrote back in 1970, and are trying to track down whom they might go to for permission.

Any help on this would be appreciated. Please e-mail me any information you have. Thanks.  
[dkessner@csun.edu](mailto:dkessner@csun.edu)

## FROM THE EDITOR

AL BENNER



Welcome to our new Southern Oregon Chapter. Aaron Johnson, our Chapter Coordinator, will have some info about them in our next issue. In the meanwhile, for those who want to see our newest chapter, you can take a look at <http://nacusasor.org/>.

Speaking about our Chapters, I rarely get any information from them for this newsletter. Like many others now, if I want to find something about them to print, I look at their websites. However, for this issue to see if anyone out there is giving concerts, I found some concert information about the SF Chapter (included in this issue), but that was it, although the East Coast Chapter does appear to be current. The last concert on the website for the Los Angeles Chapter is December 3, 2006; the Mid-South Chapter has no concerts listed past the 2003 season; the Texas Chapter I think is current if their last concert was March 3, 2007; and the Virginia Chapter shows February 25, 2006 as the last time. I find no links to the Tennessee or the Philadelphia Chapters, so I don't know what is going on there. I know we as a society and as individual NACUSA members are gradually weaning ourselves from reading paper copy, and in its' place, we are going to the electronic medium. However, if I can't find anything current on your websites, how can potential new members possibly find any relevant information? It is not that important that I find something about you to print—but is it important that your prospective members do find current information on your websites. I know it takes some effort by someone to keep these sites current—but it is critical if you want your membership to grow.

I suppose the above also explains the diminishing member information that I get. Is it because our members aren't getting any performances or doing anything musical? I remember when I began as editor, I used to fill up 4-5 pages of a newsletter with member news. Now, as you can see in this issue, I only have 2 pages. The decrease in member news is also a reason for the decrease in a newsletter that in the past was always 16 pages—I remember a 20 page one once—to the present 12 pages. I appreciate the few recurring member news items that I do get. However, if you write, please try to put your information in the format that I have presented here in this newsletter. It is very difficult to decipher some of your e-mails as to what was played, who played it, and where was it played. The clearer you are with me, the clearer I can be in presenting correct information.

I won't be communicating again until next year—so Happy Holidays! V

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.

## Peggy Gilbert

January 17, 1905—February 12, 2007

by Jeannie Pool



Performing on saxophones, clarinet, violin, vibes, plus singing, arranging, and contracting for women musicians, Peggy Gilbert has been a one-woman support network and staunch advocate for women instrumentalists, particularly in jazz, since the 1920s.

Born in Sioux City, Iowa, Margaret Fern Knechtges moved to Hollywood in 1928, and immediately began touring coast-to-coast and Canada in a sextet of women saxophone players backing up C-melody American saxophonist Rudolph "Rudy" Cornelius Wiedoeft in a show called *Saxophobia Idea*. In 1934, she founded her own band that played Honolulu and all the other Hawaiian islands, including Molakai.

In the 1930s her band appeared under a variety of names, including *Peggy Gilbert and Her Metro Goldwyn Orchestra*, *Peggy Gilbert and her Symphonics*, *Peggy Gilbert and Her Coeds*. She organized bands and larger ensembles for motion pictures where the women musicians were expected to sing, dance in chorus lines, and act on screen. She was the playing-contractor of women musicians for many motion pictures, including *The Great Waltz* (MGM, 1938) for which she contracted 100 women musicians in the famous beer garden scene. Her all-girl band, at the forefront of the "swing movement" played in famous landmark ballrooms.

In April 1938 Peggy responded to an article entitled, "Why Women Musicians are Inferior" in *Downbeat* with her own article, an articulate reaction to that era's notorious discrimination against women musicians. Much to her chagrin, however, the magazine published her article under the headline, "How Can You Play a Horn with A Brassiere?" Women musicians throughout the country wrote her with encouraging words and she took on a new role as an advocate for women instrumentalists.

In the early 1940s, she worked for a year on CBS's *Victory Belles* radio show. In 1944 she went on tour in Alaska for six months with an all-female USO show which included comedienne Thelma White. Following World War II, Peggy went to work full time at Local 47 of the Musicians Union.

In the early 1950s she played with Ada Leonard's all-girl band on KTTV television for one year. From 1979 until 1984, Peggy wrote a column, "Tuning In On Femme Musicians" for the union's newspaper *The Overture*, providing important documentation of the careers of these women.

In 1974, at the age of 69, she started a new all-girl band, *The Dixie Belles*, to play a benefit concert for a well-known Dixieland player who was ill. The band clicked at the first rehearsal and they continued to play until the mid 1990s. The Dixie Belles performed on *The Tonight Show Starring Johnny Carson* September 19, 1981, and were also featured in episodes of a number of sit-coms. *The Dixie Belles* can be heard on a Cambria Master Recordings compact disc.

*Continued on page 11*

# What I don't think about!

by Lisa Renee Ragsdale

There are many things that I do my best to NOT think about as a composer and musician.

I do not think about the possibility that one of my works will sound exactly like---(list the composer of choice here)---

I do not think about the large number of composers in the United States. The American Composers Forum has informed me that over 700 people in the state of Minnesota alone list themselves as composers, but this does include jazz, rock, folk and many other popular music idioms. If this is just in the state of Minnesota, I don't think about CA, NY, IL, and TX just to name a few.

I do not think about all the choral groups, individual artists, orchestras, chamber music ensembles and concert bands that are besieged each year by so many submissions of new works that many go in the, um, circular folder.

I do not think about the numerous colleges and universities enrolling numerous students majoring in music composition. One individual at a specific university, which will remain nameless, spoke of having between 50 to 70 composition majors. Yearly.

I do not think about being a part of an ensemble that encourages new music and then finds out the repercussions of this posture.

I do not think about what it must be like to be a homeless composer. I also do not think about the possibility that I would be one of them.

I do not think about being an employer who receives a resume from a college graduate only to find that that student majored in music composition.

I do not think about being a customer service/tech support person for Finale or Sibelius software receiving emails and calls from frustrated and confused composers as well as those in one hell of a hurry to get their manuscripts completed.

I do not think about how in the world did all those composers before computers accomplish what they did? And to have composed anywhere from fifty to several hundred compositions in their few years on earth? And who was responsible for getting the parts to the ensembles and orchestras for the performances? Did these composers have time to sleep or eat?

No, I do not think about any of these things, because if I did, I would never get any sleep or have the time to eat.

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# Lisa Renee Ragsdale

**Lisa Renee Ragsdale** (b. 1950, St Louis, MO) has composed works for mixed chorus, woodwind quintet, winds and brass, double reed ensembles and a solo sonata for clarinet and piano.

Lisa attended Illinois Wesleyan University where she received a Bachelor in Music Education in 1972. While at Wesleyan, Lisa met Greg Hamblin, organist and

composer and proponent of the music of J.S. Bach. As a result of this association, much of Lisa's music is very linear and contrapuntal with an occasional double fugue. In the mid 1970s

Lisa met Roland Jordan, composer and Theory instructor at Washington University in St Louis Missouri and began taking composition lessons with Roland through night school. Jordan commented on a two-page sketch for Brass Quintet that she should be developing her themes and her music and gave some advice on

how to do this. During the period of working on a Masters in Composition at Washington University with John M. Perkins and Jordan, Lisa had a set of "Three Songs on Emily Dickinson poems" performed as well as a solo organ work.

In 1989, Lisa revised her compositional style. The first new works were settings of *Psalms 137 & 120* for mixed chorus. The *Sonata #1 for 2 Flutes* in 1992 and the *Woodwind Quintet #1* quickly followed these in 1994. After a move to Minneapolis, Minnesota in 1999, an even more prolific period began with a *2nd Woodwind Quintet*, a *Double Reed Quintet*, and a *Sonata for Clarinet and Piano*, as well as more works for mixed chorus.

In September 2004, Lisa received a Jerome Foundation Composers Commissioning Program grant to compose her *Third Woodwind Quintet*.



## MEET THE COMPOSERS



# Dimitar Ninov



**Dr. Dimitar Ninov** is a composer and music theorist who lives in Austin, Texas. He is concert coordinator of the Texas Chapter of NACUSA, Theory Instructor at Texas State University, San Marcos, and music director at St. William's Catholic Church, Round Rock.

Ninov was born in Varna, Bulgaria, on May 27, 1963. He graduated from the French Language High School in his native town. In 1987 he entered the State Academy of Music "Pancho Vladigerov" in Sofia, where he earned master's degrees in two majors: Theory of Music (1992) and Composition (1996). Ninov studied composition with one of the most prominent Bulgarian composers, Prof. Alexander Raitchev. His graduation thesis was a *Concerto for Clarinet and Orchestra*, premiered by the Academic Orchestra in May, 1996.

In the period 1992-1997, Ninov was employed as a choral conductor in Botevgrad. Between 1994 and 1999 he taught

privately harmony, solfege and other disciplines in Sofia, and he worked as a composer and arranger in the field of classical and popular music.

In 1999, Ninov went to the United States to pursue his doctoral studies in composition. He was employed as a teaching assistant in theory of music at the University of South Carolina, and later at the University of Texas at Austin. In May 2003, Ninov earned his doctorate in composition at the University of Texas with *Spring Symphony*, a three-movement symphony for orchestra. The composer has produced a body of works for orchestra, chamber ensembles, choir, voice, and piano. His *Piano Album. Thirteen Light and Descriptive Piano Pieces* was published by the FJH Music Company in April 2005. In the field of music theory, his research interests include tonal harmony, musical form, and ear training. His articles have been published in the peer-reviewed journal *South Central Music Bulletin* and in the book *On Methods of Music Theory and (Ethno-) Musicology* (Frankfurt, New York: Peter Lang, 2005). Ninov is also a recipient of some national and international awards in composition.

Ninov says "I believe that a decent piece of music always carries a message within itself. This message unfolds in a space that is inaccessible to verbal speculations and rational conclusions. It is only discernible through one's emotional reaction to the music."

## LETTERS

Dear NACUSA:

As you may know, I am working on a history of NACUSA for the 75th anniversary. If you have documents or memories to share, please get in touch with me as soon as possible. I am particularly looking for early documents from the 30s, 40s and 50s. Thanks.

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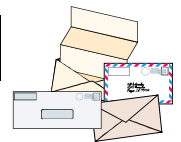


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# PERFORMANCES

## Daniel Adams: Apr. 13--*Focus*

by percussionist Mélanie Crépeau and bassoonist Yana Ouellet on a concert presented by the *Erreur de type 27 ensemble de musique nouvelle*; Galerie Rouje as part of the "Festival de la bande dessinée francophone de Québec"; Quebec City, Quebec, Canada.

Apr. 11--*Between Stillness and Motion* for piano solo by Jane Anosike as part of the 30<sup>th</sup> Annual Spring Festival of new Music at The University of Toledo (OH).

## Joe L. Alexander: Aug. 1--*Sammy's Suite* for 2 flutes by Mary Alexander and Karen Chapman and *Five Movements for Tuba (Or Something Like That)* by the composer, tuba at the Heritage Hills Retirement Home, Tuscaloosa, AL. Also on July 25 by the same performers at the Park Manor Retirement Home, Tuscaloosa, AL; and on July 21 at the Forest Manor Retirement Home, Tuscaloosa, AL; on July 18 at the Glen Haven Retirement Home, Tuscaloosa, AL.

July 11---*Sammy's Suite* for 2 flutes by Mary Alexander and Karen Chapman at the LaRocca Retirement Home, Tuscaloosa, AL. Also on May 30 by the same performers at the Heritage Hills Retirement Home, Tuscaloosa, AL.

May 8--*Summer Sounds Beckon Me* by the Louisiana Tech Chamber Singers on their Spring concert, Louisiana Tech University, Ruston, LA

May 8--*Partita #1* for clarinet by Richard Thomson; *Partita #2* for bass trombone by Nicholas Wood; *When a Man Hath no Freedom* for mezzo-soprano, 2 flutes, and bass clarinet by Laura Ulrich, Doug Donley, Rachel Drella, and Richard Thomson; *Sammy's Suite* for 2 flutes by Doug Donley, Rachel Drella; and *Summer Sounds Beckon Me* by the Louisiana Tech Chamber Singers at the Louisiana Composers' Consortium, Louisiana Tech University, Ruston, LA.

May 4--*Five Movements for Tuba (Or Something Like That)* by Carl Michel on his senior recital, Louisiana Tech University, Ruston, LA.

## Al Benner: June 8--*Backwoods Hoe-down* by Kelly Smith Toney, violin, Maria Alexander, viola, and Dorela Hyka, cello, and an arrangement of **G. F. Handel's *Marche*** by Kelly Smith Toney and Joanna Steinhauser, violins, Maria Alexander, viola, and Dorela Hyka, cello, on the Louisiana Sinfonietta's community concert, St. James Place, Baton Rouge, LA. Also both works by the same performers on June 7 on the Take the Music Express, Louisiana Sinfonietta Series at the Libraries, Bluebonnet Regional Library, Baton Rouge, LA. The same works on the same concert series also on June 7 at the EBR Main Library, Baton Rouge, LA; on June 6 at the Greenwell Springs Road Regional Library, Baton Rouge, LA; on June 5 at Scotlandville Library, Scotlandville, LA; on June 4 at Eden Park Library, Baton Rouge, LA; on May 31 at the Zachary Library, Zachary, LA; also on May 31 at the Baker Library, Baker, LA; May 30 at Delmont Gardens Library, Baton Rouge, LA, and at the Carver Library, Baton Rouge, LA; and on May 29 at the Central Library, Baton Rouge, LA.

May 13--*St. Norbert College Alma Mater* by the SNC Concert Choir and Band, SNC Commencement, Schuldes Sports Center, St. Norbert College, De Pere, WI.

May 6—Premiere of *Psalm 117* for strings by Austin Kim and Steven Niette, violin, and Samuel Feske and Daniel Jang, cellos, LSMSA Chorale/Wind Ensemble/String Ensemble/Encore! concert, Magale Recital Hall, Northwestern State University, Natchitoches, LA.



The following reflects performances that took place through September 2007.

Also, to avoid mistakes by the editor in processing performance information, please try to submit in the format presented here.

May 6—Premiere of an arrangement of *America* for three trumpets by Josie Rodriguez, Sanjay Saraf and Justin Southworth, LSMSA Chorale/Wind Ensemble/String Ensemble/Encore! concert, Magale Recital Hall, Northwestern State University, Natchitoches, LA.

May 5—*Backwoods Hoe-down* by Kelly Smith Toney, violin, Maria Alexander, viola, and Dorela Hyka, cello, and an arrangement of **G. F. Handel's *Marche*** by Kelly Smith Toney and Joanna Steinhauser, violins, Maria Alexander, viola, and Dorela Hyka, cello, Fest for All, Louisiana Sinfonietta Chamber Music Series, Old State Capital, Baton Rouge, LA.

**Dinos Constantinides:** June 8—*The Cat that Walked by Himself* by the Louisiana Sinfonietta Chamber Players, Judy Constantinides, reader, on the Louisiana Sinfonietta's community concert, St. James Place, Baton Rouge, LA. Also by the same performers on June 7 on the Take the Music Express, Louisiana Sinfonietta Series at the Libraries, Bluebonnet Regional Library, Baton Rouge, LA; on June 7 at the EBR Main Library, Baton Rouge, LA; on June 6 at the Greenwell Springs Road Regional Library, Baton Rouge, LA; on June 5 at Scotlandville Library, Scotlandville, LA; on June 4 at Eden Park Library, Baton Rouge, LA; on May 31 at the Zachary Library, Zachary, LA; also on May 31 at the Baker Library, Baker, LA; May 30 at Delmont Gardens Library, Baton Rouge, LA, and at the Carver Library, Baton Rouge, LA; and on May 29 at the Central Library, Baton Rouge, LA.

**Karel Husa:** Feb. 11—*Concertino for Piano and Orchestra* and *Fantasies for Orchestra* by the UCF Sym[phony] Orchestra, Laszlo Marosi conductor, Laurent Boukobza, pianist, on the St. Luke concert series, University of Central Florida, Orlando, FL. Also played on Feb. 10.

Feb. 9—*Smetana Fanfare* for band, *Al Fresco* for band, *Saxophone Concerto* for band, George Weremchuk, sax, *Music for Prague 1968* for band, *Good Night* for chorus, and *Festive Ode for an Academic Occasion* for chorus and band, David Brunner and Michael J. Garasi, conductors, Music for Chorus & Band, VAB Auditorium, University of Central Florida, Orlando, FL.

Feb. 8—*Drum Ceremony* from *An American Te Deum* for percussion ensemble, Jeff Moore, Kirk Gay and students from the UCF percussion studio, *Postcard from Home* by George Weremchuk, sax, and Yung-Ling Hsu, piano; *Sonatina for Violin with Piano* by Ayako Yonetani, violin, and Yung-Ling Hsu, piano; *Twelve Moravian Songs* for voice and piano by Thomas Potter, Kimberly Randall, and Jeremy Hunt, voices, and Yung-Ling Hsu, piano; *Elegie et Rondeau* for saxophone and piano, George Weremchuk and Yung-Ling Hsu, and *Divertimento for Brass Quintet* by John Almeida, Lyman Brodie, Johnny Pherigo, Roy Pickering and Gail Robertson, Chamber Music concert, UCF Rehearsal Hall, University of Central Florida, Orlando, FL.

**Daniel Kessner:** Aug. 3 & 4 - *Shades of Pastel*, for alto flute and prepared guitar, performed on the Old First Concert Series, Old First Church, San Francisco, and at the San Francisco Conservatory by flutist Carla Rees and guitarist David Black.

Jul. 14 - UK Premiere of *Genera*, for flute and clarinet, and World Premiere of the microtonal version of *Tous les matins ...*, for solo bass flute, at St. Nics Church, London, by flutist Carla Rees and clarinetist Sarah Watts.

Jun. 30 - UK Premiere of *Prière et scherzo*, for bass flute and piano, at St. Cyprian's Church, London, by Carla Rees and Kerry Yong.

Jun. 27 & 28 - World Premiere performances of *Tornando al Mare* (Returning to the Sea), for soprano voice and piano, at the Università degli Studi di Udine, Italy, and the Istituto Romeno di Cultura e Ricerca in Venice, Italy, by soprano Bianca Manoleanu and pianist Remus Manoleanu.

Jun. 14 - UK Premiere of *Nuance*, version for alto flute and violin, and *Shades of Pastel* performed at St. Giles in the Fields, London, by Carla Rees, Gemma McCrisken, and David Black.

Jun. 8 - World Premiere of *Natural Cycles*, for bass flute and piano, during the concert series "Musica Totale" at the Teatro Garibaldi di Modica, Sicily, Italy, performed by Daniel and Dolly Kessner.

Jun. 4 - *Genera* performed at the NACUSA National Concert at Christ and St. Stephen's Church in New York by flutist Daniel

Kessner and clarinetist Richard Goldsmith.

May 2 - **Interconcerto** performed in the Irvine Barclay Theater by oboist Richard Kravchak, clarinetist Julia Heinen, and the Irvine Valley College Wind Symphony conducted by Stephen Rochford.

**Jeannie Pool:** Jan. 27--**San Diego Spring**, overture for orchestra, by the Tifereth Israel Community Orchestra, conducted by David Amos, College Avenue Baptist Church, San Diego, CA. Also on Jan. 23 at the Tifereth Israel Synagogue, and on Jan. 21 at the Chula Vista First United Methodist Church, both in San Diego.

**William Price:** June 3-- **Sans Titre II** for solo saxophone, Birmingham Art Music Alliance/Arburst Concert Series, Unitarian Church of Birmingham, Birmingham, AL. Also on June 2 on the Chicago Composers Forum, Zhou B. Art Center, Chicago, IL.  
May 2--**Rush Hour** for tenor saxophone and soundfile, Cole Recital Hall, Stephen F. Austin State University, Nacogdoches, TX.

May 1--**Boogaloo: Rough and Tumble**, UAA Percussion Ensemble Concert, University of Alaska Anchorage.

**H. Owen Reed:** Aug. 18--All-Reed program, BLFAC, **Michigan Morn Missouri Shindig, For the Unfortunate**, and **Spiritual Overture**, Festival Band (Carl Bjerregaard, cond.), **La Fiesta Mexicana**, Festival Orchestra (Bjerregaard, cond.) and **Michigan Morn**, Staff Choir (Mark Webb, cond.).

Aug. 17--**Awakening of the Ents**, Blue Lake Staff Band, Carl Bjerregaard, cond., Michigan's Blue Lake Fine Arts Camp 2007 Season dedicated to the composer.

May 18--**Cello Concerto**, Amy Gillingham, College Conservatory of Music, Cincinnati, OH.

Mar. 27--**La Fiesta Mexicana**, Tifereth Orch., David Amos cond., San Diego, CA; and on Mar. 25 in Coronado, CA.

**Godwin Sadoh:** Sept. 23--**Gbo Ohun Awon Angeli** [from 25 *Preludes on Yoruba Church Hymns* for solo organ], by organist Ronda Hilton, Catholic Church of Saint Mary the Virgin, Arlington, TX.  
Sept. 13--**Ogo Ni fun Oluwa** [from 25 *Preludes on Yoruba Church Hymns* for solo organ], played by the composer, DeForest Chapel, Talladega College, AL.  
July 1--**K'a Juba** [from *Nigerian Suite No. 2* for solo organ], performed by the composer, Christ Presbyterian Church, Olive Branch, MS.  
Jun. 24--**Orin Osupa** [from *Impressions from an African Moonlight* for solo organ], by organist Mark Taylor, Guddal Church, Norway.  
June 3--**Ogo Ni fun Oluwa** and **Oluwa Gbo Adura Wa** [from 25 *Preludes on Yoruba Church Hymns* for Solo Organ], performed by the composer at Christ Presbyterian Church, Olive Branch, MS.  
Jun. 3--**Yin Oluwa** [from 25 *Preludes on Yoruba Church Hymns* for solo organ], by organist Mark Taylor, Guddal Church, Norway.  
May 27--**Gbo Ohun Awon Angeli** [from 25 *Preludes on Yoruba Church Hymns* for solo organ], Dale Church, Norway.  
May 13--**Tun Mi Gbe** [from *Five African Marches* for solo organ], by organist Mark Taylor, Guddal Church, Norway.  
Apr. 22--**Tun Mi Gbe** [from *Five African Marches* for solo organ], by organist Mark Taylor, Dale Church, Norway.  
Apr. 8--**Jesu Olugbala Wa** [from 25 *Preludes on Yoruba Church Hymns* for solo organ], by organist Mark Taylor, Guddal Church, Norway.  
Mar. 30--**The Misfortune of a Wise Tortoise for Narrator and Organ**, by organist Mark Taylor, Dale Church, Norway.  
Mar. 18--**Oluwa Gbo Adura Wa** [from 25 *Preludes on Yoruba Church Hymns* for solo organ], by organist Mark Taylor, Guddal Church, Norway.  
Mar. 11--**Oluwa Gbo Adura Wa** [from 25 *Preludes on Yoruba Church Hymns* for solo organ], by organist Mark Taylor, Dale Church, Norway.  
Feb. 18--**Iya Ni Wura Iyebiye** [from 25 *Preludes on Yoruba Church Hymns* for solo organ], by organist Mark Taylor, Guddal Church, Norway.  
Jan. 28--**Olorun Ayo and Olorun Agbaye** [from 25 *Preludes on Yoruba Church Hymns* for solo organ], by organist Mark Taylor, Hellevih Beddmuskapell, Norway.  
Jan. 28--**Yungbayungba** for solo piano and **Yin Oluwa** [from 25 *Preludes on Yoruba Church Hymns* for solo organ], by organist Mark Taylor, Dale Church, Norway.  
Jan. 21--**Jesu Oba for Trumpet and Organ**, by organist Mark Taylor, Folkestad Kapell, Norway.

## MEMBER NEWS

**Godwin Sadoh** has been appointed as a Full Professor of Music at the historic Talladega College, Alabama State, starting this fall 2007. Prior to this appointment, he was an Assistant Professor of Music and Director of the Sacred Music Program and Concert Choir at LeMoyne-Owen College, Memphis, Tennessee.

## PUBLICATIONS

**Al Benner:** **Psalm 117** for SATB choir and piano [CP#348], and **Awakenings** for violin and piano [CP#346] by Conners Publications.

**Andrea Mitternacht:** **Soaring Unbound** for saxophone solo [CP#240] by Conners Publications.

**Godwin Sadoh** had the following books published: Intercultural Dimensions in Ayo Bankole's Music [N.E.: iuniverse Publishing, 2007] and Joshua Uzoigwe: Memoirs of a Nigerian Composer-Ethnomusicologist [S.C.: Booksurge Publishing, 2007].

## RECORDINGS

**Deon Nielsen Price:** The Kiev Philharmonic Orchestra under the direction of American conductor and 2007 grammy award winner, John McLaughlin Williams, will record four works: **Dancing on the Brink of the World**, a tone poem on the dramatic saga of Crissy Field in the Presidio of San Francisco from ancient Native American habitat to modern industrialization and re-transition back to marshland; **States of Mind** for string orchestra in 4 movements—*Meditation, Troubled Thoughts, Mysterious Dream, and Transformation*; **Epitaphs for Fallen Heroes**, a concertpiece for piano and orchestra with the composer at the piano; and **Yellow Jade Banquet**, variations on a Chinese folk melody for solo clarinets and orchestra, Berkeley Price, clarinetist. There will also be an additional two short works, **America Themes** for orchestra and **Gateways** for winds and percussion directed by guest conductor Dr. Berkeley Price, Director of the Antelope Valley College (CA) Concert Band and the Palos Verdes (CA) Regional Orchestra. Culver Crest Publications, publisher of her college text, *Accompanying Skills for Pianists*, now in its 2<sup>nd</sup> Edition, is co-producer along with Cambria Master Recordings and the Kiev Philharmonic Orchestra. Please watch for the release of the CD on the Cambria label early in 2008.

**H. Owen Reed:** **Frolicking Winds**, (adapted for wind ensemble by William Berz), and **Rationality**, by the Rutgers Wind Ensemble, William Berz, cond., Mark Records 6199-MCD Gage, conductor, Concert Masters; also by the American Symphonic Winds, Robert W. Smith, cond., Donald Hunsberger Wind Library, Alfred Publishing. **La Fiesta Mexicana**, University of California San Diego Wind Ensemble, Robert Zeleckman, dir., South of the Border, Univ. of CA; also by The Washington Winds, Edward Petersen, Donald Hunsberger Wind Library, Alfred Publishing.

## AWARDS

**Al Benner** received his 14<sup>th</sup> straight ASCAP Plus Award.

**Timothy Brown** received an ASCAP Plus Award.

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

**Jeannie Pool's** documentary film, **Peggy Gilbert and Her All-Girl Band**, continues to be screened and Pool's biography of Peggy Gilbert has been accepted for publication in 2008 by Scarecrow Press. Pool composed the score for the documentary as well as wrote and directed it. Jeannie Pool writes a monthly column on issues related to composition, arranging and orchestration for *The Overture*, the newspaper of Local 47 of the Professional Musicians Union (AFM). These columns are available on line at <http://www.promusic47.org/overturearchives.htm>. The July 2007 issue carries a feature she wrote on composer-arranger Paul Riser and the Motown Sound. He wrote the string parts performed by members of the Detroit Symphony Orchestra on the great Motown recordings from the 1960s.

**H. Owen Reed:** Who's Who in the World, 25th Edition 2008.

**Godwin Sadoh** received an ASCAP Plus Award 4 years in a row.

# NACUSA CONCERTS

## San Francisco Chapter San Jose Symphonic Choir

Saturday, June 16, 2007, 8:00 PM  
Palo Alto Art Center, Palo Alto, CA

*Benediction* ..... SONDRA CLARK  
*Ave, Maris Stella* ..... ROBERT CONRAD  
*Alleluia* ..... I'LANA COTTON  
*The Message* ..... NANCY BLOOMER DEUSSEN  
*Sabbath Song* ..... ILYA DIMOV  
*Behold the Time of Jesus' Birth* ..... LORIE GRISWOLD  
*Minstrel Boy and Rabbit Skunk* ..... BRIAN HOLMES  
*Two Choruses on American Poets* ..... DALE VICTORINE  
1. *Anyone Lived in a Pretty How Town* 2. *The Road Not Taken*

## San Francisco Chapter Composers and Friends II

featuring S.F. Bay NACUSA composers and friends

Sunday, April 22, 2007, 3:00 PM  
Foothill Presbyterian Church, San Jose, CA

*Humoresques* ..... SIMON BOKMAN  
solo piano  
*Island Delights* ..... SONDRA CLARK  
solo piano  
*A Recollection* ..... NANCY BLOOMER DEUSSEN  
solo piano  
*Emily's Day* ..... BRIAN HOLMES  
women's voices and piano  
*Homenaje* ..... DARREN JONES  
marimba  
*Children's Suite* ..... KARL SCHMIDT  
clarinet quartet

## San Francisco Chapter Composers and Friends

featuring S.F. Bay NACUSA composers and friends

Saturday, March 3, 2007, 8:00 PM  
Palo Alto Art Center, Palo Alto, CA

*Sonatina in the Memory of Igor Stravinsky* .. SIMON BOKMAN  
piano solo  
*Parisian Caper* ..... NANCY BLOOMER DEUSSEN  
alto sax, clarinet and piano  
*Theme and Variations* ..... CAROLYN HAWLEY  
piano solo  
*Three Fishy Tales* ..... BRIAN HOLMES  
soprano and piano  
*Children's Suite* ..... KARL SCHMIDT  
clarinet quartet  
*Kyrie Eleison* ..... DALE VICTORINE  
high voice and piano

## NACUSA's 28th Annual Young Composers' Competition

Receipt Deadline: October 31, 2007

NACUSA is sponsoring its Twenty-Eighth Annual Composer's Competition. All entrants must be NACUSA members. Music by non-members will not be considered. Previous First Prize winners are not eligible.

1. The competition is open to NACUSA members who are American citizens or residents who have reached their 18th birthday but have not yet reached their 31st birthday by the submission deadline. For new composers seeking to join NACUSA, National dues are \$25.00 (\$15.00 per year for students and seniors). Dues should be sent to the Los Angeles address listed below.
2. Compositions submitted should not exceed 15 minutes in length.
3. Compositions should not require more than five players. An additional person for electronic playback will not be counted as a performer.
4. Compositions submitted must not be published and must not have won any other competitions.
5. Recordings of the entire composition are *highly desirable*, but not mandatory.
6. A mailing envelope with correct postage should be enclosed with each submission if the composer wishes to have the score(s) returned.
7. Scores will be judged, in part, on clear and legible music copying; suitability for performance on a NACUSA concert will also be considered.
8. The First Prize will be **\$400.00** and a possible performance on a NACUSA concert. The Second Prize will be **\$100.00** and a possible performance on a NACUSA concert. The judges reserve the right to reallocate the prize moneys in the event of a tie.
9. Judges for the competition will be members of the Los Angeles chapter of NACUSA.
10. Each composer may submit up to two works.
11. Score(s) should be submitted anonymously with an envelope attached containing the name of the work and the composer's name, address, telephone number, and e-mail address.
12. Scores must be *received* no later than October 31, 2007.
13. Send scores to: The National Association of Composers; P.O. Box 49256; Barrington Station; Los Angeles, CA 90049
14. Please note that some express companies cannot deliver to a post office box.
15. All tapes or CDs submitted must be clearly identified.



THE CAMARGO FOUNDATION  
CASSIS, FRANCE

### Call for Applications: The Camargo Foundation Artistic and Academic Fellowships

The Camargo Foundation welcomes applications from composers, writers, and visual artists pursuing specific projects and from scholars pursuing studies in the humanities and social sciences relating to French and francophone cultures. The interdisciplinary residency program is intended to give fellows the time and space they need to realise their projects. The Foundation's hillside campus overlooks the Mediterranean Sea in Cassis, France; it includes thirteen furnished apartments, a reference library, and three art/music studios. Fellows are provided with accommodation on campus and a stipend of \$2,500. Residencies are one semester (either early-September to mid-December or mid-January to the end of May).

Qualified candidates from all countries and nationalities are encouraged to apply. **The application deadline is January 12** for either semester of the following academic year.

For more information and to apply, please consult our web site at [www.camargofoundation.org](http://www.camargofoundation.org) or write to [apply@camargofoundation.org](mailto:apply@camargofoundation.org).

## Advice *Continued from page 1*

identification. Same thing with family photographs: he appears with many famous musicians and composers, but the younger ones in the family do not recognize any of the people from the 1950s and 60s. Does that sound familiar?

There are still some of us who truly care about the art form and the blood, sweat and tears of creative musicians, and want to see the legacy passed on for future generations. But if you don't care enough to provide some basic information on your scores and recording, why should someone else care enough to do it for you, after you are gone? If you want to discuss any of this with me, feel free to email me at [jaygaylemusic@yahoo.com](mailto:jaygaylemusic@yahoo.com). &



# North/South Consonance Spring 2007 Performance Schedule

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

## Midwinter Sounds

Sunday, February 3, 2007, 3:00 PM

Lynn Owens, soprano; Helen Lin, piano

The North/South Chamber Orchestra; Max Lifchitz, conductor

*Patterns* . . . . . RICHARD OWENS  
*Piano Concertino* . . . . . EDWARD GREEN  
*Chamber Suite for Eleven Players* . . . . . WALTER HARTLEY  
 Performed in honor of the composer's 80<sup>th</sup> birthday  
*Yellow Ribbons No. 42* . . . . . MAX LIFCHITZ

## Winds of Spring

Monday, March 5, 2007, 8:00 PM

The Sylvan Winds

*Yankee Doodle Fanfare* . . . . . WILLIAM MAYER  
*Danças Brasileiras* . . . . . RAMI LEVIN  
*Vignettes* . . . . . MAX LIFCHITZ  
*Aphorisms* . . . . . CYNTHIA FOLIO  
*Quintet* . . . . . DAVID DIAMOND

## Spring Counterpoint

Monday, April 23, 2007, 8:00 PM

Elizabeth Farnum, soprano

The North/South Chamber Orchestra; Max Lifchitz, conductor

*Bashrav* . . . . . BETTY OLIVERO  
*Mosaic* . . . . . ASHER BEN-YOHANAN  
 Performed in honor of the composer's 75<sup>th</sup> birthday  
*Canopy Dances* . . . . . MICHAEL DJUPSTROM  
*A Quiet Way* . . . . . EUN YOUNG LEE

## Cinco de Mayo Celebration

Friday, May 4, 2007, 8:00 PM

Schola Cantorum on Hudson; Deborah Simpkin King, conductor;

Choral music by colonial

and contemporary composers from Mexico

**Carlos Chávez, Jorge Córdoba, Hernando Franco,**

**Blas Galindo, Juan Gutierrez de Padilla,**

**Max Lifchitz, Manuel M. Ponce & Manuel de Sumaya**

## Solos and Ensembles

Monday, May 21, 2007, 8:00 PM

Lisa Hansen, flute; Sarah Davol, oboe

Susan Jolles, harp; Max Lifchitz, piano

*3 X 13* . . . . . ROQUE CORDERO  
 Performed in honor of the composer's 90<sup>th</sup> birthday  
*Floris* . . . . . MANUEL SOSA  
*Oscurecimiento gradual* . . . . . ORLANDO GARCIA  
*Redundantiae* . . . . . JORGE ANTUNES  
*Thrushes in Forest* . . . . . DAVID PATTERSON  
*Park* . . . . . SARAH QUARTEL  
*Spirits* . . . . . MAX LIFCHITZ

## Helical Designs

Tuesday, June 5, 2007, 8:00 PM

Douglas Owens, mallekat

The North/South Chamber Orchestra; Max Lifchitz, conductor

*Helical* . . . . . KAROLA OBERMULLER  
*Idola* . . . . . CHRISTOS PITTAS  
*O Dance! O Light! Onami!* . . . . . JEREMY PODGURSKY  
*Mallekat Concerto* . . . . . DOUGLAS OWENS

## Season Finale: Musical Narratives

Sunday, June 17, 2007, 3:00 PM

Norma Fine, narrator; Michael Philip Davis, narrator

The North/South Chamber Orchestra; Max Lifchitz, conductor

*The Blood Orange* . . . . . MAX LIFCHITZ

*The Soldier's Tale* . . . . . IGOR STRAVINSKY

Performed in honor of the composer's 125<sup>th</sup> birthday

## New to New York!

### Music by composers from the Americas and the World

North/South Consonance Inc. is pleased to announce plans for its 2007-08 concert series featuring music by composers from Asia, Europe and the Americas.

The upcoming season will mark the 28<sup>th</sup> consecutive year of activities by this non-profit organization devoted to the promotion, performance and recording of music by living composers.



Eight free-admission events will be presented at the auditorium of Christ and St. Stephen's Church (120 West 69th St) in New York City. And a special event will take place at the Morgan Library Auditorium (225 Madison Ave). The concerts will feature the acclaimed North/South Chamber Orchestra and distinguished soloists including Melissa Fogarty and Lynn Owen, sopranos; Renee Jolles and Claudia Schaer, violin; Rita Porfiris, viola; James Pellerite, native American flute; Susan Jolles, harp; Claudia Knafo, piano; and pianist/conductor Max Lifchitz.

Recent works by composers representing diverse aesthetic orientations and hailing from throughout the Americas, Switzerland and China and will be performed. They include: Rafael Aponte-Ledée, Elizabeth Bell, Victoria Bond, Eleanor Cory, Christopher Dietz, Kenneth D. Froelich, Christopher James, Lei Liang, Rami Levin, José Lezcano, Max Lifchitz, Binnette Lipper, Tudor Dominik Maican, Richard Owen, Howard Quilling, Dominique Schafer, Harold Schiffman, Hilary Tann, Mary Jeanne van Appledorn, Jorge Vidales, Awilda Villarini, Rain Worthington, Gregg Wramage and Marilyn J. Ziffrin.

Many of the featured composers will be present at the concerts to introduce their music and meet with the public. They will work closely with the musician members of the North/South Consonance Ensemble to insure befitting performance of their works.

North/South Consonance's 2007-08 season is made possible in part with public funds from the New York State Council on the Arts and the New York City Department of Cultural Affairs. Additional support for these free admission events is being provided the American Federation of Musicians (Local 802); New York Women Composers, Inc and many generous individual donors.

For more information about this exciting concert series please visit <http://www.northsouthmusic.org>.

The Society of New Music produced hour of new music programming can be heard every Sunday afternoon beginning at 2:00 PM following the Syracuse Symphony broadcasts on Classic FM, WCNY-FM 91.3 Syracuse, WUNY-FM 89.5 Utica and WJNY 90.9 Watertown, or on the web. Since 1996, this weekly program has combined varied musical styles into programs of interest to the listener. Programs are drawn from CDs and tapes sent to the Society and WCNY from composers, performers and recording companies around the world. Submissions are welcome. <http://www.wcny.org/classicfm/>

Worldwide Music Connection is an online subscription database produced by New England Conservatory that offers more than 2300 opportunities for musicians: auditions, grants, competitions, festivals, plus teaching and arts administration jobs. For more information: <http://www.newenglandconservatory.edu/career>.



## CD Review

### Rant: A Record Review and a Rake by Marshall Bialosky



Every once in a while someone, usually a composer, sends me a packet of CDs which features his own work, and which he hopes will result in a review for *ComposerUSA*, and thus get his work before a wider audience. This time the sender was David Ward-Steinman, for several decades a bulwark of the San Diego State Music Department and where he often provided the music for department programs. Now, having moved on to the University of Indiana, where his wife is very active in the Music Education Department, he is the provider of the latest CDs. I hope he will not be too disappointed that I have chosen not to review them all for various reasons.

First, there is one called *Holidays of the New Era* featuring the Kiev Philharmonic Chamber Choir led by Robert Ian Winsten. In view of the fact eighteen composers are represented on the two-disc set, it seems a little unfair to single out a few for comment. This recording also highlights a reoccurring problem: English texts sung by Eastern European singers who have learned English phonetically, but not actually, so that it is difficult to discern any single line, let alone the full text. Of course, American conductors cannot keep up with the flood of new music coming to them, and the cost of recording in Eastern Europe is far lower than here, but the results are often disconcerting and one wonders if it is worth it in the end. In view of the widespread conservatism of most American choral conductors, what's a composer to do?

Another CD I am going to pass on is three versions of Ward-Steinman's *Season's Greetings*. One would love to hear it in its original place, as part of his Christmas cantata *And in These Times*, but alas, that is not available in this collection. It is only slightly less than three minutes (it also appears in the Winsten recording) but by itself it remains but a fragment of a much larger work.

Another CD I have chosen to ignore is called *In Memoriam*, a kind of tribute to the late John Lewis of the Modern Jazz Quartet. It is played by pianists Ward-Steinman and Tony Gould, an Australian musician and longtime friend of Ward-Steinman. They play wonderfully together and are a delight to hear. The repertoire of the CD is something of a mess with several pieces of Lewis, some by Ward-Steinman, and as a kind of "throwaway," a suite for two pianos by Martial Solal, unknown to me, but evidently well-known in French jazz circles.

Now comes a CD with an earlier piece, *Suite for Cello and Piano* by Ward-Steinman, first premiered in Tokyo in 1967 by Edgar Lustgarten as a cello concerto with an orchestral accompaniment. Later, it was made into the above suite for cello and piano with a vastly different accompaniment, not a reduction of the orchestral part. This is a very virtuosic piece in three very tightly controlled movements, with no less than John Williams at the piano. He and Lustgarten give a dynamic bravura performance leaving one wondering why this piece is not played more often. It makes both performers look very good and should evoke much pleasure from the audience.

The final disc in this collection is devoted entirely to the work of Brent Heisinger, an Emeritus Professor from San Jose State University. Heisinger's work is well-known in the San Francisco Bay Area, but is rarely if ever, performed in Southern California. It unintentionally illustrates one of the greatest problems of the California State University. While constantly fighting the faculty about salaries and terms and conditions of employment, the university has totally failed to appreciate and promote interest in faculty creative work. It's probably safe to say the central administration of the more-than-twenty campuses throughout the state has no or little idea of who and what the arts faculty is. Instead of developing some scheme to share the immense fruits of the music and art programs between the various campuses, the administrative energy is put into petty fights and dictatorial pronouncements that only aggravate the faculty and does nothing to share its incredible talent.

Ward-Steinman's connection to all of this is that he is the featured pianist in the disc's largest work, something called *Ekta* (*Oneness*) for solo piano, solo percussion, and string orchestra. In more than thirty-five years on the Cal State faculty, this is the strongest inter-collegial cooperation I have ever seen. The record also features, in addition to *Ekta*, three episodes for bassoon quartet, and *Nubes Azteca*, a large-scale work for soprano and bass soloists and the Choral Project, all directed by David Hughes. In addition, there are two excellent piano pieces, *Minim*, played by the composer, and *Walk Within Winter*, played by Donna Stoering who has performed it all over the world.

I regret having lost momentarily the focus on David Ward-Steinman who has in the past been named an outstanding professor in the Cal State system. After all has been said and done, he is the original source of the CDs and I thank him for it.

**Join NACUSA**

## Book Review

### Robert Schumann: Life and Death of a Musician by John Worthen

Yale University Press; \$40.00  
384 pages, w/ 30 black & white illustrations  
ISBN: 978-0-300-11160-6

This candid, intimate, and compellingly written new biography offers a fresh account of Robert Schumann's life. Shattering longstanding myths, this new biography reveals the robust and positive life of one of the nineteenth century's greatest composers. It confronts the traditional perception of the doom-laden Romantic, forced by depression into a life of helpless, poignant sadness. John Worthen's scrupulous attention to the original sources (the book is based on the widest range of archival material even studied) reveals Schumann to have been an astute, witty, articulate, and immensely determined individual, who— with little support from his family and friends in provincial Saxony— painstakingly taught himself his craft as a musician, overcame problem after problem in his professional life, and married the woman he loved after a tremendous battle with her father. Schumann was neither manic depressive nor schizophrenic, although he struggled with mental illness—Worthen considers this illness seriously. Robert Schumann worked prodigiously hard to develop his range of musical styles and to earn his living, only to be struck down, at the age of forty-four, by a vile and incurable disease.

Worthen's biography effectively demystifies a figure frequently regarded as a Romantic enigma. It frees Schumann from 150 years of mythmaking and unjustified psychological speculation. It reveals him, for the first time, as a brilliant, passionate, resolute musician and a thoroughly creative human being, the composer of arguably the best music of his generation.

John Worthen taught at universities in Charlottesville and Swansea before becoming Professor of D. H. Lawrence Studies at the University of Nottingham. Among his books are *The Gang: Coleridge, the Hutchinsons & the Wordsworths in 1802*, published by Yale University Press, and *D. H. Lawrence: The Life of an Outsider*.

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## TEXAS CHAPTER NEWS

### Third Annual NACUSA Texas Composition Competition Call for Compositions

- (1) Membership in the NACUSA Texas chapter is not required (<http://www.icnm.org/nacusatx/>), but strongly encouraged.
- (2) NACUSA Texas Chapter Officers are not eligible to participate.
- (3) Only NEW compositions will be considered, i.e. compositions that have never been performed and that are not going to be performed before February 24, 2008 (other than at the 2008 Annual NACUSA Texas Conference).
- (4) Any submitted composition may be selected for its world premiere performance at "NACUSA Texas Conference Concerts" in San Marcos on February 22 and 23, 2008 (details to be announced).
- (5) All Competition participants will be expected to attend the NACUSA Texas Annual Conference on February 22 and 23, 2008, in San Marcos, Texas.
- (6) Any submitted composition may be electronic music (on CD) or acoustic music for a solo instrument or two instruments. Composers who would be able to provide their own performers (for a concert on February 22 or 23, 2008, in San Marcos, TX) may compose pieces with any instrumentation (including voice). Any style and any compositional technique are acceptable. Compositions may be between 4 and 10 minutes in length. Each composer may submit only one composition.
- (7) Composers should submit: four (4) copies of the score (except electronic music); all copies of the score should contain the title of the composition, but should NOT contain the name of the composer; one (1) copy of a CD with an audio file of the composition (created, for instance, via notation software); this CD should contain the title of the composition, but should NOT contain the name of the composer; a check with the competition fee of \$15 (for NACUSA Texas Chapter members) or \$30 (for those who are not NACUSA Texas Chapter members), payable to "NACUSA Texas Chapter"; the competition fee is non-refundable; a signed composition competition Submission Cover Sheet.

## Steve Barker

1950-2007

Los Angeles audio engineer Steven Barker died on Monday, July 23, 2007 at Long Beach Memorial Hospital of complications related to diabetes. He was the recording engineer for more than 200 compact discs on a variety of labels, including Cambria Master Recordings, TNC Records. Owner of his own company, BBAT Productions, Steve Barker specialized in live radio remote broadcasts of music programs and since 1970 has worked for KUSC, KPFK, KCRW, KLON, among other radio stations. During conductor Joann Faletta's tenure at the Long Beach Symphony, Barker recorded the orchestra's concerts for broadcast on K-Mozart and KKGO. In recent years Steve Barker provided sound re-enforcement for outdoor concerts including the California Philharmonic in the Los Angeles Arboretum.

Barker has served for seven years as the Technical Director of the Marina del Rey Summer Concerts in Burton Chace Park. He did the sound and audio recording for the Ojai Festival, the

Pasadena Pops Concerts and provided the sound for the Long Beach Blues Festival, the Long Beach Pops Festival, and various productions at the John Anson Ford Theater. He developed techniques for digital transfer of reel-to-reel tapes used by the major audio preservation specialists working today.

He recorded many live concerts including those of the National Association of Composers, U.S.A. and was supportive of contemporary composers, live music performance, and big bands. He was a great friend to Southern California composers and will be missed.

—Jeannie Pool

## Review *Continued from page 12*

the good will of the listener only if it also makes musical sense, which, fortunately for all of us, it did. Somewhat similarly Mr. Adams' *Ambivalence Recalled* took advantage of the interaction and transformation of contrasting musical motives whether or not they could be described as being "ambivalent." Mr. Kessner's own work was scored for "normal" flute and clarinet but then gradually descended into the world of both the bass flute and the bass clarinet, ending with striking sonorities which few of us are ever likely to hear again. As compelling as this descent was, following its progress was what enabled the audience to remain with the two performers to discover at last what the final destination was. *Genera* might almost be described as a transcribed improvisation in which each player reacts imaginatively to what the other has already done or is then doing by exploiting the pitch possibilities of the three types of tetrachords described by the ancient Greeks in their attempts to articulate a theory of their own music and by gradually increasing the sizes of the melodic intervals employed.

Besides the intrinsic interest which such a program possesses, it is also a demonstration of how the musical community of composer and performer continues to function in effective ways to advance the cause of—in this instance—American serious music in the absence of any assistance from the entertainment industry. The example of Mr. and Mrs. Hadley, Herman Neuman and so many others who worked with the National Association for American Composers and Conductors during the mid 20<sup>th</sup> century has not been lost on those in NAC/USA who continue to make things happen now in the early 21<sup>st</sup> century.

## Gilbert *Continued from page 3*

In her eighties and nineties, Peggy appeared in many television commercials. Often she would show up for a casting call to be told they wanted an old woman and she appeared to be too young. For her 100<sup>th</sup> birthday, celebrated at Local 47, the Board gave her a Local 47 jacket that proudly boasted, "Member Since 1929." She sang "It Had To Be You," accompanied by Jack Hyatt on piano. A documentary film, narrated by Lily Tomlin, *Peggy Gilbert and Her All-Girl Band* (Jaygayle Music Productions, 2006; [peggygilbert.org](http://peggygilbert.org)) was directed, written and produced by Jeannie Pool. Veteran film critic Leonard Maltin described the film as "A joyful celebration of one woman's extraordinary life."

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## Review—National 2007

by Allen Brings

There is at least one composer who “emerged” during the 1950s who can recall when NAC/USA’s predecessor, the National Association for American Composers and Conductors, under the guidance of the selfless, indefatigable Herman Neuman, was one of the few organizations of that time to promote American serious music in New York City. That composer may also be one of the last to remember the opulent east-side-of-Manhattan apartment of Henry Hadley’s widow, without whose financial support most of the events presented by the NAACC could never have taken place. I am happy to report that NAC/USA still maintains a presence on the New York scene, now through the efforts of the equally indefatigable Max Lifchitz, who organizes two programs each season of music by members of the East Coast Chapter at Christ and St. Stephen’s Church around the corner from Lincoln Center and who for the first time on June 4, 2007, presented a program of works by members from throughout the US.

Of the several works included on this program were the *Rhapsody for Guitar* composed in 1958 by Marilyn Ziffrin and in honor of whose 80<sup>th</sup> birthday it was performed by guitarist William Anderson. The youngest generation of NAC/USA composers was represented by the two most recent winners of its annual young composers competition, Angel Lam, whose *Imagery of Water*, composed in 2004 for guitar, harp, double bass and percussion, and James M. David, whose *Found Objects*, composed in 2005 for flute and piccolo, alto saxophone, clarinet and bass clarinet, and percussion, were performed by the outstanding members of the North/South Consonance Ensemble under the direction of Max Lifchitz, who in addition to his prowess as composer and pianist ought to be acknowledged as one of the best conductors now active in New York, better in my view than some of the celebrities who fly in and out of the city principally on the wings of their celebratedness. Having grown up in both Hong Kong and Los Angeles, Ms. Lam is equally at home in both East and West. In *Imagery of Water*, however, one did not detect any of the contradictions or exoticisms that afflict the music of some of the composers of Asian origins who have preceded her. Although there were moments when the listener’s patience was a little

stretched, Ms. Lam’s music is anything but minimalistic; on the contrary it is music of considerable imagination and inventiveness displaying care and a sense for timbre that she did not allow to substitute for the essential elements of music. As much as I admired and enjoyed the energy and even naivete of Mr. David’s *Found Objects*, I wished he hadn’t chosen to include so many objects in one piece and had taken a tip from the Baroque dance suite that he said he had in mind by better organizing fewer of them; as I’m sure he knows, dances like the *allemande* and *gigue* were essentially monothematic, and Bach and Handel miraculously got a lot of mileage out of each theme.

Except for David Lefkowitz, few contemporary composers have risen to the challenge of writing for the harp because of its inherent limitation in pitch resources. In his *Étude* Mr. Lefkowitz made this limitation an asset. Seemingly an example of relentless minimalism, *Étude* compels the kind of attentive listening that would not wish to overlook the myriad minute changes that the music has been subjected to (although there were occasions when I did wish he had “gotten on with it”).

If one contributor to the evening’s program were to be singled out for special mention, it would have to be Daniel Kessner—but not in his capacity as president of NAC/USA, a fact that he was too modest to mention in the program notes. It was rather as composer and performer, especially the latter because it was as an accomplished flautist that he performed solo pieces by Beth Anderson and Daniel Adams as well as his own *Genera* with clarinetist Richard Goldsmith. It explains very little about her music to refer to it as being post-Cagian because to her own credit Ms. Anderson chooses not to stay in one category long enough to be typed. Her *Comment*, a set of variations each of which was suggested by lines in a short poem by Dorothy Parker, was like much of the new music one is likely to hear these days, a musical manifestation of, in this case, a poetic conceit (or in the case of Ms. Lam’s work, for instance, physical phenomena). Ms. Anderson, however, is too experienced a composer not to realize that her work will gain

*Continued on page 11*