

Composer USA

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

Series IV, Volume 13, Number 1

Spring 2007

\$3.95

What is the Value of Classical Music to Society?

by Alex Ross

Editor's note: On June 17, 2006, Alex Ross, music critic of the New Yorker, delivered the following address at the School of Music convocation ceremonies at Northwestern University. It was brought to my attention by Don Thompson, long-time past Treasurer of NACUSA. It is reprinted here by permission of Alex Ross as it appeared in Fanfare, the School of Music magazine of Northwestern University.

I want to talk about a rather vague and sprawling and important sounding topic, which may not be so important in the end but will hopefully give you a little food for thought as you head out into the musical world. Namely, what is the value of classical music to society? How should we talk about that value? How can we maintain it and celebrate it in a rapidly changing and diversifying and technologically evolving society? The odd thing is that all of us here already know inside ourselves what the value is.

When someone says, "Köchel 488," or "the Mahler Adagietto," or "Des Pas sur la neige," something stirs in us, something glows in us, the memory of a performance we may have heard or played in, the anticipation of the next performance. Nothing more needs to be said. When you are with someone who gets it, you simply nod and smile. The trick is in putting that glow into words, in communicating to other people why it is so extraordinary.

I think there are two basic positions on this issue, although most people would probably find themselves somewhere in between. One insists that the value of classical music is fundamentally at odds with our modern, sped-up, video-game-playing, iPod listening, hip-hop-dancing contemporary culture, and that if it takes any steps toward that world it will become infected with its ambient stupidity and vulgarity. The other position is that there is no essential contradiction between classical music and modern society, that classical music has too long been stuck in unchanging rituals that have nothing to do with the 21st century or even with most of the 20th, and that it needs to loosen up and get up to speed and relax and in a certain sense get over itself already.

Rhetoric around the question of classical music's core values easily becomes heated for the simple reason that people are afraid. They are afraid of the possibility that this tradition might be on the verge of terminal decline, and that something drastic needs to be done to save it. I happen to believe that both sides are quite wrong on this point. I am not one of the death-of-classical-music people. In fact, I happen to believe that the death of classical music is dying, if indeed it is not already dead. I am one of those peculiar few who think that we are actually living in a golden age for classical music, that more people, billions more, are listening now than at any time in previous centuries, and that people who talk about this tradition dying out are engaging in

self-indulgent melodrama. Debussy once said that Wagner was "a beautiful sunset mistaken for a dawn." Classical music right now is a dawn mistaken for a sunset.

I wouldn't deny that we're going through a time of dramatic evolution, which may bring about some fairly agonizing surface changes, including the marginalization or even the disappearance of some organizations that we hold dear. But change is necessary to evolution. Species and societies that do not adapt die out; this is a fact of biology and history. Looking around at classical music today, one sees an incredibly diverse world in which some institutions seem to be resisting adaptation and others seem to be embracing it. Some institutions seem very healthy, and others seem to be in trouble. You know the litany: graying audiences, dwindling audiences, stagnant subscriptions, and so on. It's easy to become distracted by the problem cases, by those institutions that are in various kinds of trouble. The symphony orchestra comes to mind. The composer-critic Daniel Felsenfeld recently made a funny comment about all these worried discussions over the fate of this or that symphony orchestra or opera house. He said it's as if you were to say that the movies are dying out because the Loews theater chain is in trouble. These organizations are conduits for music. They are not music. This may not sound like a very heartening message for those of you who are planning to make a career in the orchestral world, but, actually, I don't for a moment believe that orchestras are going anywhere. It is simply important to realize that we could function without them. They should not dominate our view of the musical world.

We should not let our sense of the value of classical music be determined by surface phenomena. Consider some of our sacrosanct rituals, such as the habit of keeping quiet between movements of a symphony or concerto. As most of you know, this is a recent development, one that cropped up in the early years of the 20th century. It was alien to Mozart, who not only expected to hear applause after movements of his works but even during the movements, and wrote effects in the "Paris" Symphony intended to draw applause. As he reported in a famous letter to his father, the tactic worked. Now we tend to consider applause after the first movement of a symphony the sign of an ignorant audience. God knows what we'd think if people started applauding while the music was playing. Do we know more about music than Mozart did? At the very least, we should be careful of taking a disapproving attitude toward concert-hall novices who do not display what we consider to be proper decorum. Why this instance on silence during the music? There are practical reasons for it. It allows us to hear the music better. But there are less practical reasons for it, too. It allows us to feel that we are present at a ritual that is something more than or other than entertainment, that approaches the sacred. There is no harm in this. There is

Continued on page 13

ComposerUSA

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

National Office:

P.O. Box 49256; Barrington Station; Los Angeles, CA 90049
(818) 274-6048 * nacusa@music-usa.org

Bulletin Office:

503 Tahoe Street; Natchitoches, LA 71457-5718
(318) 357-0924 * almei@cox-internet.com or ALMEI@AOL.com

Bulletin Editor: Al Benner

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

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.

© 2007 by the National Association of Composers, U.S.A.

All rights reserved

National Advisory Council**Board of Directors**

Daniel Adams (Chair), Moses Mark Howden (At-large), Dimitar Ninov (At large), Max Lifchitz (East Coast), Deon Nielsen Price (Los Angeles), Brian Eugene Willkie (Mid-South), Herb Gellis (San Francisco), Mark L. Synder (Tennessee), Wieslaw V. Rentowski (Texas), Harvey J. Stokes (Virginia), Paul Humphreys (Ex-officio), Daniel Kessner (Ex-officio), Dwight Charles Banks (Ex-officio)

Officers Council

President: Daniel Kessner

Vice President: David S. Lefkowitz

Secretary: Paul Humphreys

Treasurer: Dwight Charles Banks

President Emeritus: Marshall Bialosky

ComposerUSA Editor

Al Benner

Chapter Coordinator

Aaron Johnson

Correspondence Coordinator

Margaret Collins Stoop

Membership Coordinator

Michael Robert Conti

Chair of CD Projects

Karen Amanda Amrhein

Webmaster

John Winsor

Fundraising and Development Coordinators

Deon Nielsen Price

Michael Glenn Williams

Chapter Presidents

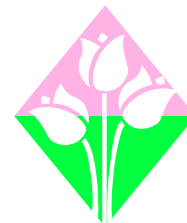
Max Lifchitz (East Coast), Deon Nielsen Price (Los Angeles), Herb Gellis (San Francisco), Brian Eugene Willkie (Mid-South), Mark L. Synder (Tennessee), Leigh Baxter (Virginia), Wieslaw V. Rentowski (Texas)

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

The New Year for NACUSA begins with several changes in our governing team. Besides the representatives from each of the seven chapters, the Board of Directors includes three elected at-large members with overlapping three-year terms. Let us welcome as our newly elected Board member this year Dimitar Ninov, based in Texas. Daniel Adams moves into the role of Chair of the Board, a position to which Moses Mark Howden will ascend next year.



Moving off of the Board after completing his term, though certainly not moving out of the group that keeps us functioning, is John Winsor. We thank him for his powerful service on the Board, and of course continue to appreciate his dedicated work as Webmaster.

Our sincere gratitude goes as well to Meg Collins Stoop, Correspondence Coordinator, who volunteered to handle the mechanics of the Board election.

Another very important position has been established in the past few months, that of Fundraising and Development Coordinator. This is being handled by a "team" consisting of Deon Nielsen Price and Michael Williams. They seem to be off to a great start, and we look forward to hearing more from them as they continue to find creative ways to endow our organization more substantially.

Finally, it gives me great pleasure to announce that this year's National Concert will take place on June 4, 2007, at Christ and St. Stephen's Church in New York, organized by East Coast Chapter President Max Lifchitz. Admission will be free. The program will include the two prize-winning works from the 27th Annual Young Composers Competition: *Found Objects*, for flute, clarinet, saxophone, and percussion, by James M. David; and *Imagery of Water*, for guitar, harp, vibraphone, crotales, and string bass, by Angel Lam. The remainder of the repertoire will be announced in the coming weeks.

It's an exciting time for NACUSA, and I look forward to building on our present momentum.

On a personal note, my two magnificent "post-retirement jobs" (I know, an oxymoron), University of Hawaii and USC, are now behind me, so I proclaim myself "threetired," and have thregained relatively complete control over my schedule. ♪

Music imitates (represents) the passions or states of the soul, such as gentleness, anger, courage, temperance, and their opposites.

--Aristotle

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:

To set the record straight (so to speak) about the Rutgers Wind Ensemble CD – under Recordings in *ComposerUSA* Vol. 12, No. 3 – on which H. Owen Reed's *Frolicking Winds* (adapted by Bill Berz) appears: the CD title is listed erroneously as "Rationality." The CD is actually called "Raritality," the name of the first piece on the album, which I was commissioned to write by the Rutgers Wind Ensemble. The title is a play on the name of the river running along the Rutgers campus (the Raritan), which inspired the Rutgers Alma Mater, *On the Banks of the Old Raritan*, quoted in my piece. Whether the music on the CD is "rational" is up to the listener.

--Mark Zuckerman, Ph. D.

Visiting Prof. of Music; Rutgers University
markz@mazicmusic.com
www.mazicmusic.com

Editor's note: The letter below was dated Dec. 10, 2006. Although the deadline has passed, one can still contribute and deduct it on your 2007 tax return!

Dear NACUSA:

Good News!

We have recently received two anonymous matching grants for the NACUSA Endowment fund totaling \$2,200. We ask all members to help us match the \$2,200 before January 31, 2007. NACUSA Officers and Members of the Board have already contributed to matching one of the grants. Reaching this goal will bring our fund for establishing an Endowment to nearly \$15,000!

Contributions are tax deductible because NACUSA is a non-profit 501(c)(3) organization. If you send your donation immediately you can deduct it on your 2006 tax return.

Be assured that every dollar in the Endowment fund will be used to support future performances of new American music, YOUR music! Please send whatever amount you can. Contributions of \$20 or more will receive a free thank you gift -- the wonderful CD, "Greetings from NACUSA."

1. Email your pledge amount to deonprice@aol.com; 2. Send your check marked Endowment to: NACUSA, P.O. Box 49256, Barrington Station, Los Angeles, CA 90049; OR 3. Contribute online at www.music-usa.org/nacusa; 4. Please also consider a bequest for the NACUSA Endowment in your will.

With much appreciation,

--Deon Nielsen Price, Co-coordinator
 NACUSA Development and Fundraising

--Daniel Kessner, NACUSA President

--John Winsor, Chair, Board of Directors

FROM THE EDITOR

AL BENNER

NACUSA continues to move forward. Thanks to our President and our Board, more opportunities are being offered our membership. There is another National Concert this summer—June 4—in New York City. Our thanks to Max Lifchitz and the East Coast Chapter for hosting this event. Also, we are aggressively looking into Fundraising and growing our Endowment Fund. Our thanks to Deon Nielsen Price and Michael Williams for heading this Committee. As our endowment grows, it can only mean good things for promoting NACUSA members and getting more of our music heard and played.

On the other hand, however, if correspondence to me and "news" on our website is any indication, something is slowing down our Regional Chapters. A few still seem to be active; but others that in the past were very active, now seem to be almost dormant. In some cases this has been caused by the loss of very eager and energetic members that have moved away and replacements have yet to be found. And in other cases, possibly busy lives and the lack of attracting newer members has lead to a diminishing concert season. Whatever the reasons, I ask the Chapter Presidents and their Boards to reevaluate their Chapters and renew their efforts to become more visible. Think big. Don't be afraid to ask the National Board for assistance. I know in the past we have worked almost as independent Chapters, however, the NACUSA Board has recently made a great effort to bring us closer together through National concerts, CD projects, and now fundraising activities.

Thanks to various members, I have received several articles over the past few months—some of which are in this issue and some that will appear in upcoming issues. Notice that for the first time in awhile, I received enough material to produce a 16-page newsletter instead of the 12-pages that carried us last year. This doesn't mean, however, that people should stop sending articles. Please continue to do so—it is a comforting feeling going into an issue knowing I have enough material to produce something interesting. I also appreciate those members who send their personal information to me in the format that I use for the newsletter. This saves me a great deal of time and also assures the member that their information gets reported correctly. The deadline for the next issue is May 1st. Please send information covering the first four months of 2007.

Spring is a time for new growth. Shake off those Winter blues and see what you can do to help NACUSA grow. As NACUSA grows, so will you. V

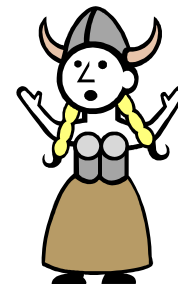
New Opera Works & VocalWorks.org present O I AM: Opera in a Month Challenge

Write a short one-act opera (10-30 minutes in length) within a 30-day period, beginning on April 1st 2007 and ending on April 30th 2007. The challenge is divided into two categories:

Open category: To participate in the open category, subscribe to the O I AM open newsletter by sending an email to OIAMopen-subscribe@googlegroups.com before April 1st, 2007. There is no entry fee and are no guidelines or restrictions other than those which have been stated above. Participants will be encouraged to give a summary of the work they have accomplished on their opera at least once a week.

Competition category: To participate in the competition category, subscribe to the O I AM competition newsletter by sending an email to OIAMcompetition-subscribe@googlegroups.com before 12 noon on March 31st 2007 (MST). Three (3) or four (4) of the competition entries will be chosen and produced at a free public performance at the American Fork Amphitheatre in June 2007. Operas will be chosen based on creative merit and performability (the decisions of New Opera Works are final). The event will be taped and broadcast on YouTube.com and VocalWorks.org. Composers will receive a DVD of the performance which they will be free to make copies of for promotional reasons. Download additional guidelines for the competition category at VocalWorks.org (submission guidelines, administrative fee, etc.).

The "O I AM: Opera in a Month Challenge" is sponsored by New Opera Works, VocalWorks.org, and the American Fork Arts Council. This event was inspired by "National Novel Writing Month" (NaNoWriMo) and "Book in a Month" (BIAM) events.



International Mini-Festival of Art and Music

by Dinos Constantinides

The Louisiana Sinfonietta and the Baton Rouge Gallery presented an International Mini Festival of Art and Music October 4-24, 2006. The program was made possible in part by a Project Assistance Grant from the Arts Council of Greater Baton Rouge, funded by the city of Baton Rouge and the Parish of East Baton Rouge, the Louisiana State Arts Council through the Division of the Arts, Office of Cultural Development, Department of Culture, Recreation and Tourism, and the National Endowment for the Arts. The Festival was directed by Dr. Dinos Constantinides, Music Director of the Louisiana Sinfonietta and Boyd Professor of Composition at Louisiana State University.

The project was a combination of art, featuring the work of distinguished artist from the Czech Republic Vaclav Vaculovic, director of the famed Forfest Festival of his country, and music presented by two guest performers: violinist Zdenka Vaculovicova, Artistic Director of the Forfest Festival and saxophonist Theofilos Sotiriades, from Greece, Professor of Saxophone at the State Conservatory of Thessaloniki, Greece.

The Louisiana Sinfonietta presented numerous concerts, under the direction of Constantinides. This festival followed a concert on April 22, 2006, by the Sinfonietta, which also was inspired by the excellent and internationally known *Forfest Festival* of Czech Republic which the Director Constantinides visited in 2005. In this October series, the art work of Vaclav Vaculovic was on display in the Gallery for the month of October 2006 and music was presented in six related concerts.

The exciting art work of Vaclav Vaculovic was one of the main factors in the outstanding success of the Festival, creating the mood for the music performed on the various programs. The two excellent soloists; violinist Vaculovicova and saxophonist Sotiriades, along with the two Sinfonietta flutists, Hristina Blagoeva and Whitney York, and the Louisiana Sinfonietta, presented performances of the highest level of beauty, including fascinating works by LSU faculty and students, and Czech composers Bohuslav Martinu, Anton Dvorak, Peter Graham, Karel Husa and Leos Janacek. Also performed were American works by Theodore Wiprud (inspired by the paintings of Vaclav Vaculovic), Dinos Constantinides, Alejandro Argüello, Dominic Bazile, Aaron Johnson, Marilyn Shrude, and Nick Hwang which rounded out the programs.

Virtuoso violinist Vaculovicova presented three concerts of first class contemporary Czech composers: Karel Simandl, Petr Pokorny, Ilsa Zeljenka, Zdenka Vaculovicova, Frantisek Emmert, Rudolf Ruzika, Jan Vrke, Petr Samlik, Dalibor Spilka and Jan Hanus. She attracted a great deal of applause and very complimentary comments.

Both Vaclav and Zdenka were excellent cultural ambassadors for their country. I would like to quote a few comments from the reviews of the university's composition students such as:

"The Louisiana Sinfonietta presented six beautiful and intriguing pieces composed by artists from the Czech Republic and the United States. The events also featured the intense and moving artwork of guest artist Vaclav Vaculovic.

Peter Graham's *Brittle Relations* was performed featuring solo violinist Zdenka Vaculovicova. The juxtaposition of the solo violin against the string orchestra was beautifully performed and Graham's skill in building and relieving tension between the two was exhibited in this piece. The solo violin added exquisite harmony and dissonance to the underlying movement of the string orchestra.

Continuing the concert was Theodore Wiprud's *Grail*: after the painting of Vaclav Vaculovic. A piece of depth and pulse, Wiprud's *Grail* is powerful and moody. Wiprud's brooding melody is exquisitely echoed throughout the voices of the string orchestra giving his audience a sense of intensity and movement. This piece effectively embodied the depth and energy of the art created by Vaclav Vaculovic displayed in the Baton Rouge Gallery during the concert.

Karel Husa's *Four Little Pieces for String Orchestra* is a varied collection of lively, gentle, soothing, and powerful pieces. Unifying the four pieces are imitation, repetition, and a common melodic theme. Husa's simple, yet rich, energetic, and entertaining pieces were performed beautifully by the Louisiana Sinfonietta. In summary, the Louisiana Sinfonietta's performance on October 12, 2006, was a beautiful and unique blend of modern and traditional pieces of music for string orchestra." – *Mary Loftus*

"In comparison to the bright white space of the Baton Rouge Gallery, Vaculovic's paintings were dark and fascinating, evoking images of mankind's journey through life and into the afterlife. Each one depicted curiosity, struggle or fascination with the unknown, some moods accented with bright reds and greens and others expressed with muted browns, yellows. Members of the Louisiana Sinfonietta under Dr. Dinos Constantinides performed Thursday evening with equal conviction. *Brittle Relations* of Peter Graham contains beautiful colors and sonorities that create a solid foundation to highlight the soloist's talents. The acoustics in the gallery created a very exposed sound that was actually quite appropriate for this piece, and Vaculovicova took that opportunity to seize the audience's attention with her performance.

Third on the program came *Grail: After the painting of Vaclav Vaculovic for String Orchestra* from American composer Theodore Wiprud. Wiprud's piece was stunning as played by the Sinfonietta musicians, sometimes filled with complex textures and tortured undercurrents, other times pensive and lyrical. The piece was a perfect complement to Vaculovic's paintings, which expressed the same undulations and fascination with the unknown. Overall, the concert was very well-balanced and filled with variety. The soloists were standouts and were highlights of the evening. The program was complimentary to the artwork, even, as it explored many facets of music from the melancholy (like the approach to death) to the flowing (search for the afterlife) and onward to a reflection and then joy (much like the final two pieces), which rose above and uplifted the spirits of those listening. The Baton Rouge gallery was the perfect setting for such an intimate

and memorable performance, as it allowed the audience to experience both the visual and aural aspects simultaneously. Bravo!" – *Gisselle Eastman*

"Theodore Wiprud's *Grail: after the painting by Vaclav Vaculovic for String Orchestra*, very cleverly conjures up images of a search for the Cup of Christ. His use of different modal sonorities, polyphonic texture, and a very effective rhythmic ostinato beginning in the violin and violas, call to mind the quest of the Knights Templar. The last piece performed before intermission was Karel Husa's *Four Little Pieces for String Orchestra* (1995). "Variazioni," the title of the first little piece, began with a beautiful melody in the first violin. The second violins, violas, cellos and basses enter in a fugue like fashion developing the beautiful subject. During intermission, the members of the audience were encouraged to walk around the performing space and observe the many paintings by guest artist Vaclav Vaculovic that were on display. The final piece of the evening was *Idyll*, by the great Czech composer Leos Janacek. This four movement work is very typical of early Janacek and employed several folk melodies in a modal style. It was a perfect ending to wonderful night of music and art with the Louisiana Sinfonietta and the Baton Rouge Gallery." – *Christopher Prosser*

A letter from the composer Theodore Wiprud expressed his ideas from his point of view:

"Dinos, Just received and immediately listened to the recording of *Grail*. It's wonderful! You really got it, and the players did marvelously. I'm grateful to you for inspiring the piece to begin with, and to all of you for bringing it to life – twice, even. Then getting me the recording so quickly. You're truly a friend to composers. And no wonder, being a fine one yourself. Just a lovely sax and strings piece; bucolic, as its title suggests. Congratulations on that too. Warm regards," – *Theodore Wiprud*

A letter from the Baton Rouge Gallery Director is as follows:

"Baton Rouge Gallery was very pleased to collaborate in the International Mini Festival of Art in Music held in collaboration with the Louisiana Sinfonietta. We are especially pleased to be able to have hosted the exhibit of art work by the Czech artist Vaclav Vaculovic. His work brought a perspective of universal themes of spirituality and what it means to be human to our walls. The music and renowned talent of the Louisiana Sinfonietta, led by Dinos Constantinides, always transforms our gallery space into a not just a visual space, but that of live and beautiful chamber sound. The added additions of guest solo violinist Zdenka Vaculovicova from the Czech Republic and Theofilos Sotiriades, guest saxophonist, from Greece, brought the added international elements to make the festival complete. Our viewers and patrons were extremely enthusiastic about viewing the work, listening to the performances, and learning about the artists themselves. The festival brought to Baton Rouge a connection with another part of the world and for that, we are grateful. We would be honored to participate in future collaborations with this group of artists." – *Amelia Cox*

The audiences have had the opportunity through this festival to hear first class music from the Czech Republic, and our two Czechian guests artist Vaclav Vaculovic and musician Zdenka

Vaculovic, were the inspiring focus of these wonderful cultural events. We wish and hope that this is not going to be our only collaboration.

Several reports of university's students follow:

Theofilos Sotiriades – Saxophone

by Reid Willis

The concert I attended on Friday, October 13, was a solo saxophone performance by Theofilos Sotiriades. Although some people might think it is boring to listen to one solitary instrument perform for over an hour, the talents of Sotiriades and the great compositions thoroughly grasped the audience's attention during its span.

The first piece performed was composed by Dinos Constantinides and was titled *Recollections for Theofilos*. The composition consists of three smaller movements in an ABA form, with each movement contrasting the other in style and pace. The first movement begins with a slow, lilting melody that gradually faded in. The melody is sharp and clear, while retaining a soft texture. The movement has a beautifully sad aura throughout. It ends with a few lingering notes that cut through the air like a sharp knife. The second movement, or B section, totally contrasts the first section, with its fast arpeggios and cheerful quality. The beginning is light, bouncy and fluttery. As the piece progresses, it becomes more tense and chaotic with fast trills, rapid repeated notes, and strange techniques, which even include stomping the ground. The third movement brings back the melancholic melody of the first section, giving the entire piece a circular effect. Then suddenly, the piece picks up pace and brings back the fluttery, bouncy characteristics of the second movement. The entire piece ends with the same stomping and blowing techniques of the second movement.

The second piece was titled *Vivace* and was composed by Dominic D. Bazile. This piece begins with a segmented melody, with a start/stop sound. The piece develops into small chromatic runs and trills, which made me picture a bee in flight. The piece progresses into a less sprightly and more rhythmic section. Towards the end of the piece the melody actually starts to sound like laughter. I feel that this piece is very narrative and tells story, even though I have no idea what that story is.

The next piece was composed by Aaron Johnson called *Between the Arborescent Claw and a Blue Place*. This was the first piece in the program to have borrowed a little jazz influence. Like Bazile's piece, the main theme is very scattered, as if it was cut up into pieces then tossed back out one by one. The piece then contrasts itself by throwing in smooth, melodic segments. I enjoyed this piece, because I am fond of jazz, but I found it altogether a little unfocused.

The fourth piece, *Visions in Metaphor*, was composed by Marilyn Shrude. It began by laying out a dense, uneasy atmosphere. The mischievous melody cuts its way through the fog, without being rhythmic or melodic. The piece seems based more on mood than melodies or motives, which makes sense from the title of the piece. The piece then reveals a

Continued on page 6

Saxophone *Continued from page 5*

different personality, chaotic and alarming, and somehow sounding like a sinister jester.

Landscape No. 2, by Alejandro Arguello, consists of two movements. The first is a lonely and melancholic piece. It consists of a liquid-smooth melody full of yearning that morphs itself into different personalities. It begins slow and sad, but develops into a bouncy and somewhat sporadic tune. There is a section that is more rhythm based, consisting mainly of rapid staccato notes. I really enjoyed the complexities of the rhythm and melody. This section, rich with movement, eventually dies away to reveal the returns of the sad and lyrical section. The second movement returns to a quicker tempo, while the saxophone explores the range of the instrument. This movement is based more on harmony, which I believe has some minimalist influence. The piece becomes very rhythmic for a small while before falling back into the initial slow, desolate section. This piece was one of the most complete compositions in the program, with a wide range of sound and style.

The second to last piece was by Nick Hwang, called *Freer*. The entire piece has a wispy, airy quality. The melody flows freely with little direction, like it is being blown about by the wind. Although the melody is light, it still maintains a sinister quality. The dynamics gradually increase throughout the piece, although the music itself remains basically the same. I think that although the airy, somewhat directionless quality was probably the basis of the piece, it also kept the piece from really blossoming.

The final piece was another piece by Dinos Constantinides, called *Fantasia*. The entire piece was a fast paced, swirling mass of melody with a dizzying effect. The melody was somewhat chaotic, made more exciting by abrupt dynamic changes. Other nice techniques were rapid arpeggios and the bouncing ball effect. The rhythm becomes more prominent and the melody even more playful. The whirlwind of sound dances its way to the end of the piece and closes the concert on a high note.

Music from Czech Republic and America

by Alejandro Argüello

The Concert on October 12 at the Baton Rouge Gallery featuring the Louisiana Sinfonietta was full of variety. Composers from Czech Republic and America were put together in a very especial program, as part of the first Mini Festival of Art and Music done here in Baton Rouge, created by the Louisiana Sinfonietta. Three guests artists were invited: Vaclav Vaculovic, famous Czech artist; his wife Zdenka Vaculovicova, great violinist and teacher; and Theofilos Sotiriades, international Greek saxophone soloist.

The concert started with *Notturmo for String Orchestra, Op. 40* by the Czech composer Anton Dvorak. This was my first occasion listening to this piece and I think it is a masterpiece. Dvorak showed me once more why he is the greatest and most famous Czech composer in the world. The attention to the detail is amazing, the conducting of the musical phrases is done with extreme care, and the texture throughout the composition is very rich in color, even though the orchestra is only strings. One thing is wonderful about Dvorak, it is his talent to create his own

orchestration style in a totally tonal language. I could recognize the same atmosphere of the second movement of the *New World Symphony* in this piece, even though the two of them have no relationship whatsoever.

Brittle Relations, next in the program, evoked a very spiritual and mystic ambiance in the concert. In a very slow tempo, the music unfolded slowly in order to create a very unified whole throughout. The soloist of this piece, Zdenka Vaculovicova, showed us a very professional performance, full of expression, feelings and colors. Being this my second time of listening to this piece I valued a lot more its musical content. Profound music takes time to develop in our mind because of its deep content. All I have to say I enjoyed a lot more the piece this time, and I could understand a lot better its unity and its colorful palette of sounds.

Grail: after the painting of Vaclav Vaculovic by the American composer Theodore Wiprud evoked also a very spiritual meaning to me. It is also my second time as listener of this wonderful work, and also during the first time I had a difficult time grasping the general content of the piece. Now my understanding of the piece is better also because I had direct contact with the art of Mr. Vaculovic at the Baton Rouge Gallery, understanding both art and music in a better way.

Vaclav Vaculovic is a very powerful contemporary artist. His language is full of an abstractionism produced by the combination of the mystical and the earthly. One can see in his paintings the combination of the early tradition of ancient generations and the great technique of a modern master. Theodore Wiprud captured the essence of Vaculovic's art in a very eloquent way. The piece alternated the influences of Vaculovic's art during the whole composition, creating a very fluent and solid piece of music.

The first part of the concert closed with *Four Little Pieces for String Orchestra* by the Pulitzer Award winner Karel Husa. The piece was originally conceived as a tool for youth orchestras to get in touch with different techniques from the twentieth-century such as bitonality and twelve-tone.

The first movement is a set of variations. The movement's lay out is done in a pretty standard way of the presentation of the theme and the subsequent variations of it done in different techniques such as ornamentation, thematic transformation. The second movement, *Notturmo*, reminds me of the calm environment of Chopin's *Nocturnes for piano*. Throughout this movement the composers works with thin and clear sonorities bringing a peaceful atmosphere full of crystal colors. *Furiant* follows the *Notturmo*, creating an immediate contrast between the peaceful slow part and the scherzo-like character of this movement. Lots of strength and character are showed in this third part, which finishes in very powerful way. Finally, the *Coda* serves more the purpose of closing the suite rather than standing by itself. The mainly purpose of this fourth movement is only conclusive in order to finish the piece.

After the intermission the concert continued with *Landscape III for soprano saxophone and string orchestra* by Dinos Constantinides with Theofilos Sotiriades as the soloist. The Sinfonietta gave a really good performance of the work, and Sotiriades captured the essence of the music. It was a

Continued on page 12

Joe L. Alexander

Joe L. Alexander (b.1958, New Bern, North Carolina) is an Assistant Professor of Music in Theory, Composition, and Low Brass at Louisiana Tech University in Ruston, LA. In addition, he is the head of Theory/Composition, Director of the Music Skills and Development Lab (IBM computer lab) and member of the Board of Directors of the Ruston Civic Symphony. Dr. Alexander is a member of NACUSA, the Secretary-Treasurer for the Southern Chapter of the College Music Society and Secretary for the Southeastern Composers League. In March of 2005, he hosted the Southeastern Composers League's Annual Forum at Louisiana Tech University.

MEET THE COMPOSER



Previous teaching positions include: Birmingham-Southern College, Samford University; the University of Alabama at Birmingham, the University of Alabama, the University of Montevallo, Judson College, Lamar University, East Central University, the University of North Texas, and at James Madison University. While in Oklahoma he created the Nanola Performing Arts Series, a joint project between the Ada Public Library and East Central University's music department. He also founded the Nanola Performing Arts Ensemble, a professional touring group which focused on contemporary music.

His *Two Bryant Songs* (mezzo-soprano, B-flat clarinet and piano) are recorded on *Living Artist Recordings* on the CD titled *Winds and Voices*. The *Two Bryant Songs* were also performed at Bowling Green State University's 21st annual *New Music & Art Festival*. In April of 2003, he was commissioned by the Monroe Symphony Orchestra (Louisiana) to compose *Louisiana Blue* (baritone, flute, piano and Chamber Orchestra -- Text by L. B. Morgan) for their annual Lagniappe Concert. In 1994, he was winner of the Annual Composers' Competition sponsored by *New Music for Young Ensemble, Inc.* As part of the award, *Sonarequasta* (flute, B-flat clarinet, viola and piano) was performed by the Bronx Arts Ensemble in Carnegie Hall's Weill Recital Hall. His compositions are regularly performed at conferences and concerts held by the Society of Composers, Inc., the Birmingham Art Music Alliance, the Louisiana Composers Consortium, the College Music Society, and the Southeastern Composers League.

Alexander grew up in Woodbridge, Virginia. He holds a B.M. degree in Music Education from East Carolina University, a M.M. degree in Theory/Composition from James Madison University and a D.M.A. degree in Composition from the University of North Texas. Additional studies in electroacoustic music and tuba were completed at the University of Alabama. He studied composition with Newel Kay Brown, Douglas Knehans, Martin Mailman, Cindy McTee and James Riley; and tuba with James Michael Dunn.

He alternates living in Ruston, Louisiana and with his wife, Mary, in Tuscaloosa, Alabama.

Join NACUSA

Bliss' Blissful
Bestiary Fables



by Deon Nielsen Price

Pekinese yelped with joy listening to Huang's *Dog Tales*. Pekinese yelped for more but had no more money for more. Pekinese sported her new empress diamond encrusted collar.

Pug drooled over D. Price's *Oyster Sauce Beef Soup and Slippery Shrimp*. Pug hurried to his piggy bank to fund more such delicious music. His appetite raging, Pug stopped to slurp bowls of steaming rice, so much that he expired.

Amrhein's *Little Nemo* swam in rapture listening to Anderson's *Mermaid* croon her *Lullaby* accompanied by Winsor's *Serenading Strings*. *Little Nemo* swam harder and faster to find/fund the talented composer. But *Little Nemo* was too tired before he found the treasure and joined Pug in Slumberland.

Sherk's (and Hatley's) *Cuckoos* and Benner's *Cuckoo In the Spring* cuckooed their 2007 Lexus to Las Vegas hoping to triple their contribution to the NACUSA Endowment. Guess what happened.

Turtle danced gleefully to Constantinides' rhythms, danced in Hoover's *Park Just Before Dawn* and directly to Adam's waiting *Demons*. But Sadoh's *Wise Tortoise* left Rudow's *Smooth Stone* purposefully and regularly made her way step by step to the NACUSA treasurer.

Butterfly flitted from Lifchitz' keys to Kavasch' *Aviary*. *Butterfly, Eagle and Ostrich Winged* across Deussen's *World* during Pool's *Verano*, singing Anderson's *Cat Songs* along with more new American songs.

W. Price's *Cat* met Simpson's *Toad* on Kessner's *Paths*. Suddenly there was a cacophony when Alburger's *Cats, Dogs and Divas* (Divas??) showed up at the *Stream* and they all performed raucous new American music funded by NACUSA.

Followed by Delaney's holy *Lamb* and Hawley's *Sheep*, Williams' *Cock and Swan* triumphantly led Zea's *Little March* of contributors to the NACUSA treasury.

Those Who Wait may be Too Late!

Got Web?

You need more than a simple online calling card to promote your music. The specific features of your web site should reflect your unique situation. The cost of hiring a large firm to design your site can be prohibitive. BENCHMARK can produce an inexpensive but effective custom web site with all the features you need.

We're offering a 10% discount to NACUSA members.

We prepare free estimates for labor at \$15.00 per half hour (minus the 10% NACUSA discount). We deliver the finished product for approval before billing - which is always at or below the estimate. Your satisfaction is 100% guaranteed. If, for any reason, you don't like the design, you pay nothing. Please test drive our sample composer web sites. You'll find links to them at the bottom of our Samples page. Each has eight pages of information, including various features of special interest to composers.

BENCHMARK WEB SITES

PayPal

John Winsor, Sole Proprietor
6317 Brynmore Lane
Virginia Beach, Virginia 23464
www.BenchmarkWebSites.com



PERFORMANCES

Daniel Adams: Nov. 19—

Alchemy for solo viola by Abhijit Sengupta, Houston Originals, Foundation for Modern Music, First Cumberland Presbyterian Church, Houston, TX.
Nov. 13—*Talea* for six percussionists, directed by Tracey Wiggins (UNC-Pembroke), The Percussion Ensemble in the Middle School/High School Music Program, Annual In-Service Conference of the North Carolina Music Educators Association, Winston-Salem.



The following reflects performances that took place through December 2006

William Alexander: Nov. 15—*Todesblumen* by the Erie Philharmonic, Peter Wilson, conductor.

Oct. 20—*Clarinet Quintet* by David Sublette, clarinet and the Philharmonic Quartet.

July 8—*Sonata for Alto Saxophone and Piano* by Patrick Jones, sax, at the World Saxophone Congress.

Al Benner: Dec. 3—Premieres of string versions of *Go, Tell It on the Mountains* and arrangement of *G. F. Handel's Marche* by Austin Kim and Steven Niette, violins, and Samuel Feske and Daniel Jang, cellos, on the LSMSA Chorale/String Ensemble/Wind Ensemble concert, Magale Recital Hall, Northwestern State University, Natchitoches, LA.

Oct. 29—Arrangement of *G. F. Handel's Marche* by the Hudson Valley Brass Quintet on the Inaugural Ceremonies for the New President, Vassar College Amphitheatre, Vassar College, Poughkeepsie, NY.

Dinos Constantinides: Dec. 17—Premiere of *Trenos of Creon* for English horn and strings by James Ryon and the Louisiana Sinfonietta, Baton Rouge, LA.

Dec. 8—*Four Interludes for Solo Guitar* by Ronaldo Cadeu at St. James Place, Baton Rouge, LA. Also on Dec. 7 at Whealdon States, Baton Rouge, and on Nov. 27 on a LSU Composers' Forum.

Dec. 1—*Conversations for Five* at Lakehead University, Canada.

Nov. 23—*Celestial Musings for Flute Alone* by Iwona Glinka, Athens, Greece. Also on Oct. 17 by Sarah Beth Hanson, Lakehead University, Canada; and by Hristina Blagoeva on Nov. 11 at St. James Place, Baton Rouge, LA, Oct. 30 on a LSU Composers' Forum, and on Oct. 4 at the Baton Rouge Gallery.

Oct. 30—*Rhapsody for Flute and Piano* by Whitney York on a LSU Composers' Forum, Baton Rouge, LA.

Oct. 29—*Landscape III* and *Recollections for Theofilos* at Bowling Green State University, Theofilos Sotiriades, sax.

Oct. 16—*Impressions II* on the SCI National Conference in San Antonio, TX.

Oct. 16—*Rhapsody II* for flute and harp on the CMS National Conference in San Antonio, TX.

Oct. 13—*Recollections for Theofilos* and *Fantasia for Solo Saxophone* by Theofilos Sotiriades St. James Place and later that day at LSU, Baton Rouge, LA.

Oct. 10—Premiere of *Landscape III* on the Louisiana Sinfonietta-Mini Festival of Czech and American Music, Baton Rouge, LA.

Sept. 11—*Dialogue* for oboe and Double bass by the Vecchione-Erdhal Duo, Baton Rouge, LA.

Sept. 10—Premiere of *Celestial Symphony No. 6* by the Louisiana Sinfonietta, Baton Rouge, LA.

Daniel Kessner: Dec. 7—Premiere of *Reverberance* for guitar quartet at California State University, Northridge; The CSUN Guitar Quartet: Cameron O'Connor, George England, Matt Peters, and Ikou Inoue.

Nov. 24—*Micro-Images* performed during HubShorts at Huddersfield Contemporary Music Festival, Huddersfield (England) by flutist Carla Rees. Also on August 19 at the British Flute Society 5th International Convention, Royal Northern College

of Music, Manchester (England) by flutist Carla Rees.

Nov. 15—*Dances for Clarinet and Guitar* performed at California State University, Northridge; Thomas Wolfe, clarinet, and Ikou Inoue, guitar.

Oct. 16—*Paths* for flute, violin, horn and piano at California State University, Northridge; the composer, flute, Zdenka Vaculovicova, violin, Vaclav Vaculovic, horn, and Dolly Eugenio Kessner, piano.

Deon Nielsen Price: Dec. 3—*Yellow Jade Banquet* by the Price Duo (clarinets and piano); and *Love Theme* composed for the film, "The Light" by the Price Duo and Tamara Maddaford, flute, NACUSA Holiday Concert, Los Angeles, CA.

Nov. 20—*Gateways* by the Antelope Valley College Concert Band, Performing Arts Center, Lancaster, CA.

Oct. 14—Arrangement of J.S. Bach's *Two German Chorales: "Nun Danket Alles Gott"* (J. Crueger) and "*O Haupt voll Blut und Wunden*" (H.L. Hassler) for clarinet and piano by the Price Duo; also *Clariphonia, Ein Haus des Betens, Three Faces of Kim the Napalm Girl, and America Themes* by the Price Duo, and *Epitaphs for Fallen Heroes* by the composer on piano, Church of Jesus Christ of L.D.S. Heidelberg, Germany. Same program on Sept. 23 at Antelope Valley College, Lancaster, CA.
Oct. 8—*Bass-ics!* by Tom Peters, double bass, NACUSA, Martin Luther King Auditorium, Santa Monica Library, CA.

Sept. 24—Arrangement of J.S. Bach's *Two German Chorales: "Nun Danket Alles Gott"* (J. Crueger) and "*O Haupt voll Blut und Wunden*" (H.L. Hassler) for clarinet and piano by the Price Duo, Church of Jesus Christ of L.D.S. Lancaster, CA.

Mar. 9—*To All Women Everywhere*, song cycle for soprano, clarinet or soprano saxophone and piano: *The Days We Shared, The Enlightened, One Skin, To My Teenager, Alone, and To All Women Everywhere*, Lynda Sue Marks-Guarnieri, soprano, Berkeley Price, clarinet, the composer, piano, Mu Phi Epsilon Concert, Los Angeles, CA.

William Price: Nov. 13—Premiere of *Sans Titre V* for amplified cello by Craig Hultgren at the Birmingham Art Music Alliance Concert, University of Montevallo, Montevallo, AL.

Oct. 27—*Boogaloo: Rough and Tumble* by the MTSU Percussion Ensemble on the Society of Composers Region IV Conference, Middle Tennessee State University, Murfreesboro, TN.

Oct. 19—*Hook, Line and Sinker* by the Thelema Trio, Bowling Green State University New Music and Art Festival, Bowling Green, OH.

Sept. 20—*Let Freedom Ring* for digital soundfile, University of Alabama at Birmingham Faculty Recital, Hulsey Recital Hall, Birmingham, AL. Also on Sept. 19, Birmingham Art Music Alliance Players Outreach Concert, Shelton State, Tuscaloosa, AL; and Sept. 7 on a Birmingham Art Music Alliance Players Outreach Concert, University of Montevallo, Montevallo, AL.

Aug. 29—Premiere of "Twist" from *Woodwind Quintet No. 1* on a Birmingham Art Music Alliance Concert, University of Montevallo, Montevallo, AL.

Aug. 10—*Hook, Line and Sinker* by Brian Utley, saxophone, Christopher Ayer, clarinet; and Kae Hosoda-Ayer, piano, International Clarinet Association, ClarinetFest 2006, Atlanta, GA. Also on Aug. 8 at the University of Montevallo, Montevallo, AL, by the same performers.

Lisa Renee Ragsdale: Dec. 3—Premieres of *Trio for Flute, Clarinet and Piano* and *Prairie Scenes* for flute and alto flute, plus *Sonata for Clarinet and Piano* by University of Minnesota School of Music graduate students Miranda Wardell, flute, Melinda Russial, clarinet, and John Jensen, piano, First Universalist Church, Minneapolis, MN.

Godwin Sadoh: Nov. 29—Premiere of *Keresimesi Odun De* for SATB and piano by the LeMoynne-Owen College Concert Choir, conducted by the composer, at a Christmas Festival of Lessons and Carols, Second Congregational Church, Memphis, TN.

Oct. 22—*K'a Juba* [from *Nigerin Suite #2*] by organist James Bain, First Baptist Church of Detroit, MI.

Sept. 25—*Twenty-five Preludes on Yoruba Church Hymns for Organ Solo* by organist Mark Taylor, Dale Church, Norway.

Sept. 11—*Ijo Oba* [from *Nigerian Suite #2*] by organist Mark

Taylor, Dale Church, Norway.

Sept. and Aug.—**Nigerian Suite # 1 and 2** by organist Mark Taylor, Dale Church, Guddal Church, Hellevik Chapel, and Folkestad Chapel, Norway.

Aug. 10—**Nigerian Suite # 1** by organist Luca Massaglia, San Filippo Neri Church, Torino, Italy.

MEMBER NEWS

Joe L. Alexander has had four performances during the Fall of 2006.

Lisa Maxedon, soprano, and Daniel Immel, piano performed **Drowned** (text by Alan May) and the composer performed **Five Movements for Tuba (Or Something Like That)** on the Louisiana Tech University's Faculty Concert Series on Oct. 13.

Two weeks later, The Louisiana Tech **Low Brass Ensemble** performed **Summer Sounds** on it's **Octubafest** concert on Oct. 29 in Ruston. Tracy Bedgood also played **It's About Damn Time** (for tuba & soundfile) on the concert.

BROADCAST NEWS

William Price: Sans Titre II for solo saxophone on The Latest Score, Canary Burton, host, Sept. 5, WMOR 92.1FM, Provincetown/Cape Cod, MA. **End of Day** for saxophone trio and **Suite for Saxophone Quartet**, on the same program June 27.

PUBLICATIONS

Godwin Sadoh: "Nigerian Art Music Composers" and "Joy Nwosu Lo-Bamijoko: A Nigerian Music Icon and Trailblazer," NTAMA, Journal of African Music and Popular Culture [Jan. 10, 2007]; "Hybrid Composition: An Introduction to the Age of Atonality in Nigeria," The Diapason 97, No. 11 [Nov. 2006], 22-25. Also **Five African Marches for Solo Organ**. N.C. Wayne Leupold Editions, 2007.

RECORDINGS

Daniel Adams: Concerto for Marimba and Percussion Ensemble has been released on a CD entitled "Marimba Concerti," recorded by the McCormick Percussion Ensemble and released by Capstone Records in the Fall of 2006.

Godwin Sadoh: Jeffrey Grossman recorded **Nigerian Wedding Dance for Piano** on CD, at Cambridge, MA, in Sept.

Virginia Beach composer **John Winsor's** orchestral work, **Three Essays**, is featured on Volume Two of ERMMedia's **Masterworks of the New Era** CD series. On Nov. 4, the CD received the 2006 JPF Best Classical Orchestral Album award. The CD, which contains only works by living composers, competed against standard classical CDs. It features Robert Ian Winstin conducting the Philharmonia Bulgarica. Just Plain Folks, which presented the award, is an organization of over 40,000 music publishers, record labels, recording studios, producers, and other music professionals and organizations. Other composers represented on the CD are **Thomas Read, Nancy Bloomer Deussen, Gustav Hoyer, Frederic Glessner, and John Ernst**. Available through fine retailers and at almost all on-line retailers (Amazon and CD Baby).

AWARDS

Al Benner received his thirteenth consecutive ASCAPPlus Award.

William Alexander received his twenty-seventh consecutive ASCAPPlus Award.

Dinos Constantinides received an ASCAPPlus Award.

Kevin Mullany won an Honorable Mention award for solo piano for his work **Prelude in D Major** in the 2006 Composers Guild's composition contest.

*A song has a few rights the same as ordinary citizens
... if it happens to feel like flying where humans
cannot fly ... to scale mountains that are not there,
who shall stop it?
-- Charles Ives*

Support New American Music Join NACUSA

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



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

\$25 --- National Membership dues

\$25 --- Chapter Membership dues

(must also pay National dues)

\$15 --- Student/Senior Membership National

\$15 --- Student/Senior Membership Chapters

(must also pay Student/Senior National dues)

\$150 --- Lifetime Membership National

\$150 --- Lifetime Membership Chapter

(must also pay Lifetime National dues)

\$50-74 --- NACUSA Friend

\$75-99 --- NACUSA Patron

\$100+ --- NACUSA Benefactor

Senior members (65 and over)

Name

Address

City

State

Zip

Phone

E-Mail

New Member

Renewal

Change of Address

Please make check or money order payable to the

National Association of Composers/USA

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

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

NACUSA CONCERTS

Los Angeles Chapter

New Songs from Los Angeles

Sunday, June 25, 2006, 2:30 PM

Culver City Presbyterian Church, Culver City, CA

The Earth Remembers HOWARD QUILLING

The Earth Remembers

Prayer for the

[Words by Nancy Edwards]

So Let Me Seem from Mignon MATTHEW HETZ

Words by Goethe

a wind has blown the rain away and blown from the petal of s

. CAROL WORTHEY

[Words by e. e. cummings]

Melancholy Moon from Mercy Parish (2006)

. BONNIE RUTH JANOFSKY

[Words by Mitchell Glaser]

Malesha Jessie, mezzo-soprano; David Clemenson, piano

listen, beloved DAVID S. LEFKOWITZ

[Words by e. e. cummings]

Ursula Maria Leinecke, soprano; Chun Kelly Duan, piano

Echoes DAVID ZEA

Valse petite

Little March

Delicate Song

David Zea, piano

"Tis Time, I think, by Wenlock town" DAVID ZEA

[Words by A. E. Housman]

Jenni Brandon, mezzo-soprano; David Zea, piano

Credit Cards, Gas Lines, The Menu from Cartoonland (1985)

. DEON NIELSEN PRICE

[Words by Deon Nielsen Price]

Jenni Brandon, mezzo-soprano; Deon Price, piano

Songs for Unity DWIGHT CHARLES BANKS

Strengthen All Mankind

Roots of Enmity

[Words by Abdu'l Baha']

Jenni Brandon, mezzo-soprano; David Clemenson, piano

A Reflection DAVID MACMURRAY

[Words by Robert Nathan]

Stopping by the Woods on a Snowy Evening

. DAVID MACMURRAY

[Words by Robert Frost]

Two Songs JAMES CHARLES WOODWARD

Alone

Evening Star

[Words by Edgar Allen Poe']

2 Love Songs from Eight by Emily

. MARGARET SHELTON MEIER

[Words by Emily Dickinson']

Imperceptible JENNIFER SHAFFER BRANDON

[Trans. by Kenneth Rexroth]

Two Songs ADRIENNE ALBERT

One That Got Away

The Sun Has Burst the Sky

[Words by Jenny Joseph']

Keiko Clark, soprano; James Woodward, piano

Los Angeles Chapter

Music for Double Bass and Electric Violin

Sunday, October 8, 2006, 3:00 PM

Martin Luther King Auditorium, Santa Monica Public Library
Santa Monica, CA

Identity Matrix for Double Bass and Digital Soundscape MARY LOU NEWMARK

Bass-ics! for Solo Double Bass (2006) DEON NIELSEN PRICE

Love Song for a Daughter from With Gratitude for Solo Bass . . . JEANNIE GAYLE POOL

Tom Peters, Double bass

Full Moon from Street Angel Diaries . MARY LOU NEWMARK

Soundscape

Long After Midnight ROBERT BOWEN

Bourrees 1 & 2

Tom Peters, Double bass

Wetara Anyi Udo for Electric Violin and Soundscape

. MARY LOU NEWMARK

[Words by Traditional Nigerian Morning Prayer

Mary Lou Newmark, electric violin

Fr. Aloysiou Ezeonyeka (recorded), narrator

Encounters: Grandpa Reminisces for Solo Double Bass

. CAROL WORTHEY

Sauntering This Way MARSHALL BIALOSKY

Tom Peters, Double bass

The Forgotten and the Free for Double Bass, Electric Violin

. MARY LOU NEWMARK

Mary Lou Newmark, electric violin; Tom Peters, Double bass

Electronics

Los Angeles Chapter

Annual Holiday House Concert

Sunday, December 3, 2006, 3:30 PM

House Concert, Home of Carol Worthey, Los Angeles, CA

An Iridescent Splash in Liquid Time (2006)

. CAROL WORTHEY

Arrangement of work originally for flute, viola and harp

Tamara Maddaford, flute; Deborah Aitken, piano

Life's Best Gifts (2004) MARGARET SHELTON MEIER

Commitment

The Poet and the Bab

[Words by Paul Laurence Dunbar']

Jenni Brandon, mezzo-soprano; Margaret Meier, piano

Dark Night (2005) DAVID ZEA

Evan Acevedo, piano

Six Lyrics of Dorothy Parker MARSHALL BIALOSKY

[Words by Dorothy Parker']

Linda Alexander, soprano

Dog Tales from the Orient (2006) JOAN HUANG

Pekingese Dog Lion

Wedding Son

Berkeley Price, clarinets; Deon Price, piano

Four Japanese Songs (2005)

. JENNIFER SHAFFER BRANDON

When I went out in the spring fields

[Trans. by Kenneth Rexroth and Harold Stewart']

Jenni Brandon, voice; Deon Price, piano

Yellow Jade Banquet (2006) DEON NIELSEN PRICE

Berkeley Price, clarinets; Deon Price, piano

Love Theme composed for the film, The Light (2004)

. DEON NIELSEN PRICE

Tamara Maddaford, flute

Berkeley Price, clarinet; Deon Price, piano



The new NACUSA Board Member is Dimitar Ninov. Please join me in congratulating him and welcoming him to this new position.

-- Daniel Kessner,
NACUSA President

Join NACUSA

by Jeannie Pool

The Los Angeles Chapter of NACUSA held its annual holiday concert December 3, 2006, at the home of Carol Worthey and Ray Korns in Hollywood, California.

The program opened with David Zea's solo piano work, *Dark Night* (2003) sensitively played by the young pianist Evan Acevedo. The quiet, atonal short work was succinct and poignant, serving as a fitting remembrance to Zea who died in September. Next, composer Margaret Meier accompanied mezzo-soprano Jennie Brandon in a performance of Meier's *Life's Best Gifts* (2004), settings of poems by Paul Laurence Dunbar. Brandon has a light and lovely voice and offered a splendid interpretation of these delightful songs, revealing a clear grasp of Dunbar's intentions. Carol Worthey's *An Iridescent Splash in Liquid Time* (2006), performed by flutist Tamara Maddaford and pianist Deborah Aitken, was fresh and bright, full of lovely melodic writing, in the spirit of Worthey's painting of the same name.

Soprano Linda Alexander sang impeccably Marshall Bialosky's sardonic unaccompanied songs, *Six Lyrics of Dorothy Parker*. Each one drew a chuckle of recognition from the audience and these songs ("Indian Summer," "Unfortunate Coincidence," "Comment," "Resumé," "General Review of the Sex Situation," and "Fighting Words") should be mandatory for every Valentine's Day contemporary music concert. Next the audience was treated to a premiere of Joan Huang's *Dog Tales from the Orient* (2006) performed by the Price Duo, including *Pekinese Dog Lion*, *Wedding Song*, *Faithful Pooch*, *Heavenly Dog Star* and *Tibetan Pug*. This bold, colorful dramatic suite was inspired by Joan's newly adopted golden retriever and coincides with this year's Chinese zodiac sign: the Year of the Dog. Each movement is based on a Chinese dog legend. The performers played ancient Tibetan cymbals, wind chimes, chanted in English and Chinese, and the pianist barked insistently. Huang fully utilizes the range of the clarinet and provides striking images from these Chinese dog tales, ranging from the loud and boisterous to the charming and downright fun.

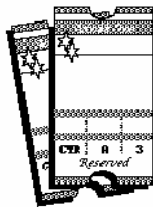
Jenni Brandon sang her *Four Japanese Songs* (2005) with Deon Price at the piano. Brandon's songs are beautiful little gems that match the intensity of the brief poems and haiku that inspired them. Next we were treated to Deon Price's scrumptious piece, *Yellow Jade Banquet* (2006) for clarinet and piano, each section of the piece named after a dish found on a Chinese menu. The concert concluded with Price's beautiful love theme composed for the film *The Light* (2004) for flute, clarinet and piano.

The pot luck that followed was just as delicious as the concert with some composers revealing themselves to be good cooks (or at least good shoppers).

by Wayne Behlendorf

On November 19, 2006, the Resonance Flute Consort presented a Christmas concert of a potpourri of works by contemporary composers, a little Bach and Tchaikovsky and a cheerful medley of seasonal carols skillfully arranged for flutes. The concert was presented at the Emerson

Concert Reviews



Unitarian Universalist Church in Canoga Park, CA and the performers were comprised of a group of seven outstanding flutists from the Los Angeles area including Michelle Matsumune, Norda Mullen, Rik Noyce, Valarie King, Karen Smith, Shannon Christenson, and Frank Macchia. Works performed included Anne McGinty's *Masques*, *Tico Tico* by Irving Drake, *Mirror Images* by Adrienne Albert, *Silver Celebration* by Catherine McMichael, and a handful of Christmas arrangements from the Resonance Flute Consort's Christmas CD released last year.

Silver Celebration (2000) by McMichael was a cheerful tradeoff of melodies between soloists and shifting keys reminiscent of 20th century English composers in their folk-song moods. *Masques* (1989) by McGinty presented a 16th century style with a bow to slight dissonance.

Most interesting was *Mirror Images* (2002) by Albert, a work originally composed for saxophone quartet. The shifting keys and lyrical moods, evocative of later Debussy, showed that the transition from saxophone to flutes had probably added to the already wistful aspects of this dreamlike piece. One wished for more. The composer personally introduced the work and thanked the audience for its support of contemporary chamber music.

The second half of the concert was devoted to pieces chosen from the Resonance Flute Consorts holiday CD released last year. The additional appeal of these well-known pieces was influenced by the sonorous combinations of an array of flutes ranging from pan-pies, piccolos, C Flutes, Alto Flutes, Bass Flutes, to Contrabass Flute (a fascinating instrument deftly played by Frank Macchia). The Consort provided immaculate phrasing and subtle dynamic shifts and showed both sound-wise and visually the pleasure they put into this wide range of works. It was altogether a welcome respite from the hectic clatter of the holiday season about to descend.

Virginia Beach composer **John Winsor's** orchestral work, *Three Essays*, is featured on Volume Two of ERMMedia's *Masterworks of the New Era* CD series. On November 4th, the CD received the 2006 JPF Best Classical Orchestral Album award.

The CD, which contains only works by living composers, competed against standard classical CDs. It features Robert Ian Winstin conducting the Philharmonia Bulgarica. Just Plain Folks, which presented the award, is an organization of over 40,000 music publishers, record labels, recording studios, producers, and other music professionals and organizations. Other composers represented on the CD are Thomas Read, **Nancy Bloomer Deussen**, Gustav Hoyer, Frederic Glessner, and John Ernst.

O

COMMISSIONS

William Alexander received commissions from Patrick Jones for *Sonata for Alto Saxophone and Piano* which was performed in Slovenia; by the York Symphony for *Symphony No. 2*; by John Fleming and the CBNWP band for *From the Sacred Harp for Concert Band*; and by Thomas Vicary and the Erie Philharmonic for *Whippoorwill Road*.

Dinos Constantinides received commissions from A. Zervas for a work entitled *For A. Z. for Alto Saxophone and Organ*; from the Vecchione-Erdhal Duo for *Dialogue for Oboe and Double Bass*; from David Wright for *Legend II for Alto Saxophone and Piano*; and from Theofilos Sottiriades for *Landscape III for Soprano Sax and String Orchestra*.

Joseph Nocella was commissioned by Suburban Music School, PA, to compose a work to commemorate their 25th Anniversary to be premiered in 2007; also commissioned by the School District of Garnet Valley, PA, to compose works based upon the students' poems and to be their Composer in Residence in 2007.

William Price: Sans Titre V for amplified cello by Craig Hultgren.

Music *Continued from page 6*

great feeling to see and listen the musical result of the whole, and it was also really enjoyable because of the warm environment of the Gallery. The Baton Rouge Gallery was involved very closely in this piece, since the colorful harmonies of the music made a unique whole with the art.

Last but not least, the Czech composer Leos Janáček closed the program with his work *Idyll for String Orchestra*. The piece, full of Romantic and Czech-folk influences was the right end for a wonderful night of the music and art. The work proved to be very sober in its balance and form, and it showed Janáček's supreme composer qualities.

Bertali *Continued from page 16*

vibrancy that permeates his music in general, even the darker, minor-mode works, that, well, just puts a smile on my face.

So why might this anecdote about a four-hundred-and-two year old Italian expatriate and a four-year-old German-American preschooler be of interest to those of us writing music in the 21st century? For me, it illustrates some philosophies of composition that I

follow and try to instill in my students. One is the joy of exploration and discovery beyond our temporal borders. Other than a handful of warhorses, contemporary composers tend to focus their listening efforts on contemporary music. I'm sure this was as true in Bertali's time as it is in ours; but we 21st-century composers have an enormous advantage over our 17th-century counterparts, namely that, through modern scholarship and technology, we have access to an unprecedented variety of styles and ideas. While there is certainly much to be learned from each other, we tend to be easily overtaken by a chronocentric myopia that precludes spending too much time in decades (not to mention centuries) other than our own. I've tried to avoid that tendency and, as a result, have spent many wonderful hours with the music of composers ranging from Ventadorn to Staelzel to Bridge. Not to mention the fact that I often learn something about the art and craft of composing from them as well, since every now and then one of the little-knowns will take an approach to music that the big names missed.

Another point the story illustrates is one of which I have to constantly remind myself: Children and the musically untrained are not always as clueless as they might seem to those of us who live in our world of *Fach*-specific lingo and in-depth experience; so it might make sense to sometimes pay attention to how they react to music. This does not have to result in a selling out of compositional integrity or in subservience to the lowest common denominator. It does, however, allow for recognizing that if a four year old—a human being with few, if any, preconceptions about music—responds positively to some kind of sound-event, regardless of where or when it is from, maybe that event contains some sort of basic construct that is worth investigating and learning from. After all, dancing, smiling, and wanting more is a response on the most visceral and, in many ways, the most human level, a level that many of us might want to touch with our own work.

Beyond this philosophizing, though, the experience with Johannes and Bertali is appealing to me because it can offer hope. In my darker moments of doubt, I often feel that writing music is a purely self-indulgent act occurring in a vast,

black void of obscurity; that my many years of creative effort will result in nothing more than stacks of yellowing paper with meaningless notes and lines that will be of no interest to anyone after I've hung up my mortal harp. As I get older, the fear of being lost in the ocean of time becomes more and more palpable, and I begin to wonder whether the satisfaction I get from creating is worth the neglect to which the resulting objects will most likely be doomed.

But then I think of Bertali. Although he was, by all accounts, more successful while alive than I have been in terms of performances and recognition, it seems that, once he died, his name and accomplishments more or less died with him—until four hundred years later, when the marketing trends of an entirely new world prompted ensembles looking to find an unfilled niche to unearth the buried treasure that is his music, allowing an entirely new audience to find pleasure in his work. And I think of Johannes, a member of that new audience (along with his father), and how thoroughly he enjoyed that treasure once it was heard in the light of day. The idea that a person can make something that can bring joy to another person over the continents and across the centuries, especially after a period of being effectively lost to the changing world, is thrilling! I also find it inspiring. As I watch my boy jumping up and down to that old *ciaccona* by that long-dead musician, I think maybe, just maybe, countless years from now, in a world that I can barely imagine, another little boy will somehow, through some inconceivable medium, hear music that I wrote, smile, and dance around a table to it.

And then I sit down again to write more music . . .

Tom Schnauber is an Ass't Professor of Music and Co-Chair of the Performance Arts Department at Emmanuel College, Boston. He holds a Ph.D. in Composition and Theory from the Univ. of Michigan.

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

Classical Music *Continued from page 1*

something wonderful about creating a new sacred space in a secular world. But we have to be careful not to let that attitude shade over into a feeling of superiority. It can lead to a perception of classical music as something defined against society, apart from society. And that perception becomes a major obstacle in the way of wider appreciation of the music.

For more than a hundred years we've been in the habit of defining classical music as "great" music, "good" music, "serious" music, "art" music. I don't doubt any of these terms. It's great, it's good, it's serious, it's arty. Let's go all out and call it Awesome Music. But whenever you stick a label on something, you limit it. And I would not want to limit this music to being merely serious, merely artistic. It is too important to be called serious, if you know what I mean. I want it to have the freedom to be silly, or absurd, or vulgar, or violent. Consider the case of the great Hungarian composer György Ligeti, who died on Monday [June 12, 2006] at the age of 83. Ligeti was a very serious man, but some of his music is anything but serious in appearance. In the 1960s he wrote *Poème Symphonique* for 100 metronomes, which he conceived as a Dadaistic sort of joke on classical tradition. A hundred metronomes are put on the stage and let loose, and they tick away in a mad frenzy. Then, the ones that are moving faster begin to wind down and stop. So after a while



there are only 50 left, and then only 25. And gradually you start to hear overlapping patterns, polyrhythms, emerging from the cloud of ticks. And by the end there are only a few left, forlornly ticking away, their little arms tiring and stopping. It turns out to be an unexpectedly sophisticated and even moving piece. But it doesn't fit anyone's

dictionary definition of "serious." Ligeti wanted the freedom to write this kind of wild work. He did not want to spend his life delivering solemn utterances in traditional forms. And people were captivated by his music; millions were mesmerized by *Atmosphères* and *Lux aeterna* and the Requiem on the soundtrack of *2001: A Space Odyssey*. Ligeti penetrated to a huge audience because he did not work in a narrow gamut. He wanted music to embrace everything, as Mahler once said.

As you go out into the world, you will find that people will do a double take when you say you are involved with classical music. Oh! They will say. And then they will often add, "Well, I don't know anything about classical music." It's a subject that brings out defensiveness in people. They expect to be reprimanded for not knowing enough about it. They expect its practitioners to be very serious and great and arty people who will look down on those who lack sufficient knowledge. So I think an important job of being a musician these days is to know how to conduct this conversation. It is to present a face for this music that is more human, more contemporary, more worldly, more emotionally intelligent, as opposed to intellectual. It is to break down people's discomfort about classical music and to encourage them to look past the stereotypes that are so prevalent in the media and in the movies – you know, the nasty billionaire who listens to opera before launching some horrible deadly scheme that the rock-'n'-roll-loving hero has to stop. That's who we are in the public mind. It's profoundly annoying, but we cannot get around the fact that we, over the past century, with the values and rituals that we have attached to classical music, have helped produce it.

When you strike up that conversation, one thing you can say is that there really is no such thing as classical music. Classical music is about composition, and composition is a way of working with and playing with and twisting around and transcending and rendering sublime music that is already out there. It has been going on for a thousand years, and it embraces an indescribably huge gamut of sounds. It goes from the austere masses of the Renaissance to the volcanic virtuoso display of Liszt, from the

Queen of the Night hitting her surreal high F to Mahler's trombones blaring low like the crack of doom – from noise to silence and, somewhere in between, John Cage slapping a piano with a dead fish. It has incorporated every kind of popular music, folk music, dance, vocal style, and instrument that has ever existed. It is the music that transforms all other music. It deserves the deepest respect not because it is necessarily higher or deeper or greater than any other music – listen to Mahalia Jackson singing "Come Sunday" on Duke Ellington's *Black Brown and Beige* and try to tell me that woman isn't serious – but because it has been around for a very long time and is still as young as the eager composers coming out of conservatories now, listening to Bun B and the Animal Collective and looking for the next thing to devour.



And composers – who are, I believe, our core value; they are what sets us apart from other kinds of music out there – have always been very wise on this subject. Mozart, for example, once wrote a letter to his father in which he seemed to be describing a divided music culture very much like the one we have now. He wrote, "The golden mean of truth in all things is no longer either known or appreciated. In order to win applause one must either write stuff which is so inane that a coachman could sing it, or so unintelligible that it pleases precisely because no sensible man can understand it." Doesn't this sound familiar? Although Mozart might be blown away to discover how huge the division has become – between an *American Idol* contestant singing Queen covers on the one hand and a student of Milton Babbitt writing ultracomplex 12-tone music on the other, and everyone secure in the sense that his or her music is the only true music, and this great expanse of possibilities in the middle being overlooked, that happy medium of unexpected combinations where Mozart lived his entire life, never accepting one dogma or another, always moving between extremes, always seeking the ultimate fusion of everything he had ever felt and seen and heard – "the truth in all things."

The same theme was taken up in a letter that Debussy wrote to Paul Dukas in 1901: "To you, possessed of a brain of steel and a cold, blue, unbending will (guarantees of your influence on the 20th century, both now and later), to you I confess that I am no longer thinking in musical terms, or at least not much, even though I believe with all my heart that Music remains for all time the finest means of expression we have. It's just that I find the actual pieces – whether they're old or modern, which is in any case merely a matter of dates – so totally poverty-stricken, manifesting an inability to see beyond the work-table. They smell of the lamp, not of the sun. And then, overshadowing everything, there's the desire to amaze one's colleagues with arresting harmonies, quite unnecessary for the most part. In short, these days especially, music is devoid of emotional impact. I feel that, without descending to the level of the gossip column or the novel, it should be possible to solve the problem somehow. There's no need either for music to make people *think!* . . . It would be enough if music could make people *listen*, despite themselves and despite their petty mundane troubles, and never mind if they're incapable of expressing anything resembling an opinion. It would be enough if they could no longer recognize their own grey, dull faces, if they felt that for a moment they had been dreaming of an imaginary country, that's to say, one that can't be found on the map."

Peter Tiboris Presents Verdi's *Requiem* at Carnegie Hall

by Dinos Constantinides

Following the Louisiana Sinfonietta concert of January 14 2007, Dinos Constantinides traveled to New York to attend and review a special Carnegie Hall concert commemorating the 50th anniversary of the death of one of the 20th century's most towering musical figures, Arturo Toscanini. A number of distinguished artists performed under the baton of maestro Peter Tiboris with the Manhattan Philharmonic in Giuseppe Verdi's *Requiem*.

Giuseppe Verdi's *Requiem* is recognized as one of the supreme choral works of Western music. As John Barker pointed out in the program notes for the concert, the *Requiem*'s musical grandeur and power are given even more effect when one considers the figures of Italian culture connected with it in some way. It is a creation of one of the greatest of all Italian composers, written in honor of one of Italy's greatest writers, Alessandro Manzoni, and brought to life by one of Italy's greatest conductors, Arturo Toscanini, who loved the piece and performed it frequently.

The commemorative performance took place at Carnegie Hall on January 16, 2007, directed by Peter Tiboris, accompanied by the Manhattan Philharmonic, with soloists Eilana Lappalainen, soprano, Wendy White, mezzo-soprano, Manrico Tedeschi, tenor, and Peter Wolpe, bass, and participating choruses Le Choeur de l'Universite du Quebec a Montreal, the Connecticut Choral Society and the New Jersey Choral Society.

Mr. Tiboris, general director and artistic director of MidAmerica Productions, has pursued a career of remarkable diversity, both as an orchestra conductor and as the creator of an innovative musical organization. He made his New York conducting debut in January 1984 with the American Symphony Orchestra at Lincoln Center and his European debut in June 1985 in Dubrovnik. Since 1972 he has conducted some 250 concert performances worldwide, in New York (at Carnegie Hall, with the American Symphony Orchestra and with his own Manhattan Philharmonic), and in such cities as Washington, Montréal (Société Philharmonique), Mexico City (Sinfónica del Estado de México), London (Royal Philharmonic, Philharmonia), Rome (Rome Philharmonic), Palermo (Orchestra Sinfonica Siciliana di Palermo), Hannover (Niedersächsische Staatsorchester), Prague (Virtuosi di Praga), Warsaw (Warsaw Philharmonic), Sofia (Sofia Opera Orchestra), Istanbul (Milli Reasürans Chamber Orchestra), St. Petersburg (Glinka Capelle Philharmonic), and Moscow (Radio and Television Orchestra of Moscow), as well as throughout the Czech Republic, Poland (Silesian Philharmonic in Katowice, Poznan Philharmonic), Portugal (Orchestra Classica da Madeira, Orquesta Camara de Cascais e Oeiras), Italy (Vincezo Bellini Symphony Orchestra of Catania, Orchestra Sinfonica della Magna Grecia in Taranto, Orchestra Sinfonica Citta di Grosseto, Firenze Opera Orchestra), and in Vienna. Critics all along the way have hailed his performances. Mr. Tiboris' repertoire consists to date of more than 150 orchestral, choral, and operatic works. Among these are ones for which he gave their world premieres (by Constantinides and

Magarshak), and U. S. premieres (by Mozart, Taneyev, Tchaikovsky, and Theodorakis).

Celebrated Finnish-Canadian soprano Eilana Lappalainen has sung at La Scala, San Francisco Opera, Deutsche Oper Berlin, Hamburgische Staatsoper, Finnish National Opera, Bellas Artes Mexico City, New Israeli Opera, Aalto Theater Essen, as well as in Cincinnati, Minnesota, Virginia, Arizona, Warsaw, Bremen, Wiesbaden, Halle, Würzburg, Bielefeld, and Linz. On the concert stage, Ms. Lappalainen has sung *Salome*, the Verdi *Requiem*, Strauss' *Four Last Songs*, and Wagner's *Wesendonck Lieder*, as well as works by Mahler and Berg. She has sung recitals and Verdi galas in New York City, Alabama, California, Japan, Finland, Greece, and throughout Germany.

Mezzo-soprano Wendy White made her debut at the Met during the 1989-90 season in the Zeffirelli production of *La Traviata*, conducted by Carlos Kleiber, and the revival of Berg's *Wozzeck*. Since then she has appeared in 40 productions with the company.

Mr. Tedeschi's debut as a tenor came in 1993 at La Scala with Ricardo Muti, as Canio in *Pagliacci*. Additional tenor roles were Poliuto at the Donizetti Festival in Bergamo under Gavazzeni and then as Radames in *Aida* in Padua. He toured Germany with the Arena di Verona in *Otello* and *Il Trovatore*.

Bass Peter Wolpe made his notable Metropolitan Opera debut in its new production of Prokofiev's *War and Peace* and subsequently returned for new productions of Berlioz' *Les Troyens*, Strauss' *Salome*, and Mussorgsky's *Boris Godunov*, as well as roles in *Falstaff*, *Carmen*, *Aida*, *Sicilian Vespers*, and *Cyrano de Bergerac*.

Maestro Tiboris with these impressive forces at his disposal, presented a powerful rendition of Verdi's masterpiece, one of the best this author has encountered in his career both as performer and audience. Tiboris' dynamic range was immense, and conveyed the multiple emotions of the composer from tenderness to anger. The maestro had a complete control of the score, and the phrases were clear and well presented throughout the music. There were so many beautiful moments in this work that it is difficult to mention all. The tremendous chorus, placed both on the stage and in the first balcony on either side, was stunning and provided many moments of exaltation.

One can only be grateful to the great composer and such dedicated musicians who gave the sold out house a memorable evening to enjoy the magnificent sounds of Verdi's *Requiem*.

Dr. Dinos Constantinides holds the titles of LSU Boyd Professor of Music and Music Director of the Louisiana Sinfonietta.

NORTH/SOUTH CONSONANCE, INC. is currently conducting an open search for compositions to be featured during the 2007-08 season. All composers are invited to submit works for consideration. Compositions scored for solo instruments or chamber ensembles up to fifteen performers, including voice and/or electronics, are eligible. Out of the works selected for performance, one will be recommended for recording in an upcoming CD featuring the NORTH/SOUTH CONSONANCE ENSEMBLE. For a complete copy of the submission guidelines please log on to <http://www.northsouthmusic.org/call.asp>. Scores, and if available, a recording of the work should be submitted by **June 1, 2007**. A non-refundable registration/processing fee of **\$25** per composition payable in US funds should accompany all submissions. All submissions and/or communications should be directed to: NORTH/SOUTH CONSONANCE, INC.; P.O. Box 698 - Cathedral Station; New York, NY 10025-0698. For further information about the concert and recording activities sponsored by North/South Consonance, please visit <http://www.northsouthmusic.org>.

8000 Miles from My Piano

... Literally

by Erin Kourelis

I am from Western New York State, and my Alma Mater where I studied composition is only one village away from my hometown. I've uprooted and become a resident of Japan more than five years ago.

I started with a year teaching English in Tokyo, not knowing what musical options there were. I looked into buying a used piano, but then discovered that pianos were not allowed in my apartment complex, for fear of marking the floor. Also, the walls were practically paper-thin, so 'noise' was also an issue. I finally invested in a keyboard, which of course is a different instrument, but is lightweight and silent to those not wearing headphones. Whenever I wanted to use an acoustic piano, I would pay approximately \$20.00 per hour to rent a small room with an upright!

As time went on, I moved around the country and learned some tricks. Community centers would let me use their pianos, but only on the rare occasion that there wasn't some event already scheduled in that room. Most public schools have at least one baby grand, and I found many principals to be sympathetic in letting me use them after hours, at no charge.

This summer I fell into luck as a closing preschool donated their "piano" to me. It is electronic, but sounds (and looks) more like an upright, with weighted keys and working pedals.

Advice for moving overseas?

1. Absorb the music of the country and find ways to take part in the community music scene. My involvement with Taiko drumming has enhanced my relationship with rhythm. Going to Funa Uta (boat song) concerts helped me understand the power of simplicity. The musical lessons I've learned in Japan are endless.

2. Look for venues to perform your music. Whether it be to play something for weddings, art gallery openings, or school events, play at least some of your own music, and ask for the rights to perform music of other living American composers.

3. A shortwave radio may help you keep up with world news, but it's nearly impossible to find programs of New Music. Listen to music broadcasts on the internet, if possible. Also, be sure to keep music journal subscriptions up to date. After all, it's important to stay current with New Music in the Homeland!

Mr. Erin Kourelis has a B.M. in Music Composition from the State University of New York at Fredonia. He has been a member of NACUSA for many years.

If you develop an ear for sounds that are musical it is like developing an ego. You begin to refuse sounds that are not musical and that way cut yourself off from a good deal of experience.

--John Cage



International Mini Festival of Art and Music

October 4-24, 2006, Baton Rouge, LA

Guest Artists

Vaclav Vaculovic, art
Zdenka Vaculovicova, violin; Theofilos Sotiriades, saxophone

October 4-24, 2006 – Baton Rouge Gallery

Vaclav Vaculovic, guest artist

October 4, 2006, 7:00 pm – Baton Rouge Gallery Opening Event
Whitney York and Hristina Blagoeva, duo flutists

Duet for two flutes Friedrich Kuhlau
Landscape No. 3 Alejandro Argüello

Whitney York, flute

First Duo Concertante Joseph Haydn

Celestial Musings for Flute Alone Dinos Constantinides

Hristina Blagoeva, flute

Divertimento Bohuslav Martinu

October 8, 2006, 4:00 pm – Baton Rouge Gallery

Zdenka Vaculovicova, guest violinist

Fantasia for Solo Violin Karel Simandl

Kromeriz Nocturne Petr Pokorny

Symmetry -- 1, 4, 5th movements Ilija Zeljenka

Veá Victis – II Largamente Zdenka Voculovicova

Sonata for Solo Violin Frantisek Emmert

October 9, 2006, 4:30 pm – LSU School of Music

Zdenka Vaculovicova, guest violinist

Suite No. 9 for Violin and Tape Rudolf Ruzicka

Verticals – 1, 2 movements Jan Vrkc

Largo and Moderato Petr Samlik

Three Monologues Daliboir Spilka

Sonata for Solo Violin Ilija Zeljenka

October 12, 2006, 7:30 pm – Baton Rouge Gallery Opening Event

Louisiana Sinfonietta, Dinos Constantinides, conductor

Notturmo for String Orchestra, Op. 40 Anton Dvorak

Brittle Relations Peter Graham

for solo instruments and string orchestra (1999)

Zdenka Vaculovicova, violin

Grail: after the painting of Vaclav Vaculovic Theodore Wiprud

for string orchestra (2006)

Four Little Pieces for String Orchestra Karel Husa

Landscape III Dinos Constantinides

for soprano sax and string orchestra (2006—World Premiere)

Theofilos Sotiriades, saxophone

Idyll for String Orchestra (1878) Leos Janáček

October 13, 2006, 4:00 pm – Saint James Place

Zdenka Vaculovicova, guest violinist

Theofilos Sotiriades, guest saxophonist

Variation Fantasy for solo violin, Op. 127 – Taste of Life Jan Hanus

Inspired by ideas of the French theologian

Pierre Teilhard de Chardin

Zdenka Vaculovicova, violin

Recollections for Theofilos Dinos Constantinides

Vivace Dominic D. Bazile

Freer Nick Hwang

Between the Arborescent Claw and a Blue Place Aaron Johnson

Landscape No. 1 Alejandro Argüello

October 13, 2006, 8:00 pm – LSU School of Music

Theofilos Sotiriades, guest saxophonist

Recollections for Theofilos Dinos Constantinides

Vivace Dominic D. Bazile

Between the Arborescent Claw and a Blue Place Aaron Johnson

Visions in Metaphor Marilyn Shrude

Proimion Vassilis Kitsos

Landscape No. 2 "a la Espanola" Alejandro Argüello

Freer Nick Hwang

"Silent TransVoices" Leontios Hadjileontiades

Fantasia Dinos Constantinides



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

ADDRESS SERVICE REQUESTED

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

Who was Antonio Bertali? And Why Might a Modern Composer Care?

by Tom Schnauber

A while ago, I bought, on a whim, a CD entitled *Das Partiturbuch*. It features instrumental music by seven composers who served at various courts in the German-speaking realms during the 17th century. Six out of the seven were composers I had never heard of before; but I generally like music from that period, and the CD was cheap, so I decided to take a chance.

When it arrived in the mail—what with all the CD stores going out of business these days, I end up ordering all my music online—my four-year old son, Johannes, was curious. Johannes has developed an appreciation for recorded music, often more for the act of unwrapping the discs than actually listening to them. But he does go through phases of having favorite recordings that he listens to over and over (and over and over and over) again. When he was three, he couldn't get enough of Isaac's *Innsbruck, ich muss dich lassen*; a few months later, he was obsessed with Mozart's piano variations on *Ah vous dirai-je maman*; recently, as he's begun to understand the turning of the seasons, he's taken to the famous Vivaldi concerti that paint them musically, insisting on only listening to *L'autunno* in Fall, *L'inverno* in Winter, and so on. While we sometimes fear for the middle-school repercussions of this budding nerdhood, we his parents generally encourage his interest, mostly because he really seems to enjoy the music.

And so it was with the *Partiturbuch*. While Johannes hovered excitedly, I unwrapped the CD, popped it in the player, and we began to listen. It took us a few days to get through the whole thing; it seems that the average four-year old's attention span can only accommodate one Baroque-sonata-length work at a time. But after we had heard everything on the recording, Johannes, for the next few weeks, continued to request the CD to exclusion of all others. Specifically, there were three tracks he wanted to hear again and again; he even applied one of these tracks to a sort of "Simon Says"-type game which had him (and

me) crawling, hopping, and galloping around the living room table to a clever *ciacconna* played on violins, theorbo, and dulcian. Interestingly (and luckily), the tracks he favored contained works that were also, to my ear, far more engaging and enjoyable than the other pieces on the disc. As it turned out, they were also all by the same composer: Antonio Bertali.

Bertali was born in Verona in 1605, died in Vienna in 1669, and probably never came close to imagining that, nearly four centuries later, people on the other side of the planet would be hearing his music from a bebuttoned black box. It seems, however, that his music was heard rather frequently on his own continent in his own time (live, of course). Bertali was a product of the tendency that various royal courts in what are now Germany, Austria, and Poland had at the time of staffing their top musical positions with Italian imports. He was a teacher, a virtuoso violinist, and a respected composer, not only of music for his own instrument, but also of oratorios, cantatas, and operas. In fact, while *Kapellmeister* at the imperial court in Vienna, he was one of the primary forces behind the establishment of Italian Baroque opera in that part of Europe. In other words, not only was he a good musician, but a somewhat important one, too.

Yet, as far as I can recall, Bertali was never mentioned in any of my music history courses, and, these days, his works are rarely, if ever, featured in concerts or on recordings. He was, in fact, one of the six composers on the *Partiturbuch* CD I had not ever heard of before; but what I heard on that disc made me want to explore more of both the music and the man. Although I have not yet been able to locate scores or recordings of his vocal music, I have been able to track down a couple CDs featuring more Bertalian instrumental works and have enjoyed them just as much. What I find engaging in these pieces is the composer's frequent use of motive-driven chromatic passing tones (e.g., *Sonata X à 3*, *Ciacconna*), his lively and somewhat quirky approach to antiphonal textures (e.g., *Sonata à 5*, *Sonata à 8 due cori*), and his general tendency toward stringing together short, almost fragmentary bursts of melody to create larger forms. There is also—at least to my ear—a contagious

Continued on page 12