

Composer USA

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

Series IV, Volume 13, Number 2

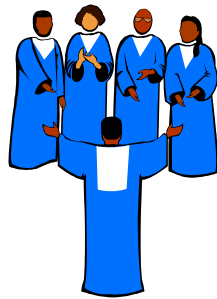
Summer 2007

\$3.95

Composition Pedagogy: Writing Vocal Music

by Jeffrey Hoover

Composing for the voice presents many benefits and opportunities for growth for the student composer. As part of the comprehensive training of the composer, it can be done early in the curriculum, helping lay a foundation for future compositional success through this dynamic and expressive medium. The structure and inspiration that setting texts can provide can be of special assistance to the student composer, providing both a starting point and an opportunity for continued original work.



Selecting Text

In teaching, it is valuable to consider the strengths of the student when giving direction in selecting an appropriate text – whether it is a poem, a dramatic monologue, an excerpt from literature, or a non-literary source. *What has been the personal performance experience of the student? What attracts or motivates the student?* The combination of a student's experience and interests can help to identify a text the student is enthusiastic to engage and will strive to communicate to others. *What is the "sound" of the text? Can the student describe that quality?* Helping the student to select such a text by entering into a meaningful dialogue about these concepts can do much to prevent later doldrums as the student moves into the composition process. An initial engaging and personal reading of the text by the student can help sustain and encourage the student even during dry or uninspired moments while setting the text.

Securing Rights to Set the Text

As a young artist, the student composer will grow from being taught to respect the rights of other artists. This respect includes seeking and securing clear rights to set a text. All work is worthy work, and if the student's composition is to have a musical life, it needs to demonstrate this respect – for both artistic and legal reasons. While this does not need to be labored, addressing this with students is part of student's composition training. Many times, students set texts without securing rights. As part of their professional training, students should be exposed to and receive guidance in the process of securing rights.

To simplify matters, some composers and their students seek to use texts that are in the clearly in the public domain. While this may be expedient, the text may or may not speak to matters in a language that is currently understood. Also, while the

text itself may be in public domain, the translation or paraphrase itself may be under copyright.

Several publishers offer an internet-based application process for securing use rights to texts they publish. These are easy to investigate after the text is selected. Typically, the contact information, procedure, and an application form are offered through the website.

A contract or letter of agreement will typically include a precise identification of the text, the limits on using the text, the fee (if one is required), and conditions under which the work may be published or recorded. While publication or commercial recording of the work may not be a consideration for the student, it is important to understand what is being agreed to.

Setting the Text

In one of his diaries, Ned Rorem offers specific practical advice on setting text. His idea is that the text is already a complete artwork, possessing form and meaning. The text should be set as it was originally penned and not altered by adding repetitions that are not in the original text. In Rorem's thinking, it is important to be faithful to the original text, not altering the mood or meaning. It can be tempting for a composer to reshape the text by adding repetitions or refrains. As an approach, this idea does offer a formal way to consider the original text and the musical implications. From a formal aesthetic view, a more defensible position in writing vocal music is maintained through fidelity to the text.

Thoughtfully considering the text – *essentially living with it* – can give the student composer both an emotional and intellectual sense of the world the writer tried to create or communicate. Regardless how simple or straightforward a text may seem to be, instilling a sense of *due diligence* in the student composer for this stage of creative work will pay marvelous dividends when the student is setting the text. In the matter of rhythmic and vocal inflection (for interpretation and performance purposes), the choral composer and conductor Alice Parker advocates the following: recite, chant, speak, and even sing the text until it becomes part of you. Applying this rehearsal technique, the student composer can discern the natural rhythms of the words, and this can become the rhythms of the music. Rigid and sterile settings of the text can be avoided, giving way to a natural, organic flow to the music, lending coherence and bringing out the potential meaning of the text.

By now, the student is hopefully engaged with the text, and is sketching music. It is useful for the student to have a global view on how the music could be shaped for the composition. Creating gesture sketches (literally sketching lines of gesture on the page, to gain a visual sense of possibility for the text) is helpful for some students. Such work can help the student to organize the musical materials on a

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

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

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NACUSA is a 501(c)(3) non-profit organization. It was founded by Henry Hadley in 1933 as the National Association of Composers and Conductors. It is one of the oldest organizations devoted to the promotion and performance of American music. Many of America's most distinguished composers have been among its members. NACUSA presents several chamber concerts each year that feature music by its members.

President's Message

by Daniel Kessner

I would like to begin with an apology to all members who were inconvenienced by a recent communications breakdown, this one completely beyond our control. The culprit was (again) the postal service, which somehow managed to ignore our recent forwarding order, allowing much mail to accumulate, unbeknownst to us, and causing other correspondence to be returned to its various senders. If your renewal or other communication to NACUSA was returned to you, please send it again, and hopefully it will reach us smoothly this time. In principle, there is nothing wrong with our old Barrington Station address -- at least nothing a little extra watchfulness over the postal service won't fix. If your renewal was delayed, and your check went uncashed for longer than you would have liked, we thank you for your patience, and foresee better service in the future. If you feel your communication still hasn't arrived or your check hasn't been cashed, please contact us immediately.



I suppose I shouldn't be that surprised. I've described the situation to various NACUSA colleagues, and all have recounted similar experiences with their own personal mail, or that of other organizations. I've had some serious problems with my personal mail delivery over the years too. The lesson I've learned is that we must check frequently to make sure that our mail distribution plan is actually functioning, rather than assume that it must be if we have filed the appropriate paperwork. You can all help check on the system by reporting any problems directly to me by e-mail (dkessner@csun.edu).

On a more positive note, the Board has recently approved a NACUSA History Project, which will result in a group of publications about NACUSA, to be compiled and written by historian Jeannie Pool, former Secretary of NACUSA. You may expect to hear progress reports along the way, along with an invitation to share any materials you may have, which might be of historical interest. This is being coordinated with NACUSA's 75-year anniversary celebration, which will take place in early 2008.

It also gives me great pleasure to announce that the next NACUSA National Concert (after the one this June in New York) will take place in Dallas in the Spring of 2008, organized by Wieslaw Rentowski. More on that elsewhere in this issue.

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

FROM THE EDITOR

AL BENNER



Summertime is here—well at least it will be here by the time you read this. Consequently, our first National Concert has taken place—well it will have taken place by the time you read this. There is an article on it (given from information gathered before the concert by Max Lifchitz) on page 8. Hopefully, one of you who attended the concert will write for us a “follow-up” article about what actually took place and what the experience was like. Also on page 8 is the information for submission to the second National Concert next year in Texas. Submission deadline is September 1, so don’t procrastinate!

On page 4 of this issue are two letters from Daniel Adams and Deon Nielsen Price full of good information for our membership. Most significantly is the announcement of the NACUSA History Project in celebration of NACUSA’s 75th anniversary next year. Anybody that can help with this project is welcome—from donations, to historical information, to planned Chapter events. If you want more detailed information than is given here, please contact Daniel or Deon or Jeannie Pool who is chairing the project. I, for one, will be interested in reading the final project when it appears next year. For those of you who do not know the history of NACUSA, following this column is a short article about the founding of NACUSA by Henry Hadley and his wife Inez Barbour. I apologize to the contributor of this article for not mentioning his or her name, but somehow in the process of putting this issue together, I either misplaced or deleted your name. So, if you were the contributor of this article, please notify me and I will make sure you get credit in the next issue.

I have a few articles for the next issue, but past then, there is nothing. One lazy summer day if you are looking for something to do, why not write an interesting article and send it to me. Until next time, have a good summer. V

NACUSA

The National Association of Composers, USA (NACUSA) was founded by Henry Hadley and his wife Inez Barbour in 1933. It is the oldest US organization devoted exclusively to the promotion of music by American composers. Originally known as the National Association of Composers and Conductors, Hadley’s organization counted as its members some of the most famous artists of the time including Serge Koussevitzky, Otto Luening, Leopold Stokowski, Igor Stravinsky, Virgil Thomson and Arturo Toscanini.

Henry Hadley (b.1871 in Somerville, MA; d. 1937 in New York City) studied violin with Henry Heindl and composition with George W. Chadwick. He made his conducting debut in 1900 at New York City’s Waldorf-Astoria. From 1904 until 1909 Hadley toured Europe and appeared at the helm of several European orchestras, being the first American to conduct orchestras in Berlin, Mainz and Warsaw. In 1909 he accepted the position of Music Director with the Seattle Symphony and in 1911 he became

the founding conductor of the newly formed San Francisco Symphony. From 1920 until 1927 he served as Associate Conductor of the New York Philharmonic, the first American to ever hold that post. In 1929 he formed the Manhattan Symphony Orchestra with the plan of including works of American composers on every program. The following year he traveled to Japan at the invitation of the New Symphony Orchestra of Tokyo. During 1925-26 Hadley supervised an extensive series of recordings sponsored by the Columbia Phonograph Company and intended to serve as illustrations of a complete course in music appreciation for the elementary schools in America. In the summers of 1934 and 1935, Hadley led members of the New York Philharmonic in what was the original Berkshire Symphonic Festival – known today as Tanglewood.

Inez Barbour assumed the leadership of the National Association of Composers and Conductors in 1937 serving in this capacity until her death in 1957. Barbour was a much-admired American born soprano. She appeared regularly with the best-known opera companies and orchestras of her time. In 1916, Leopold Stokowski invited her to be the soprano soloist for the American premiere of Mahler’s *Symphony No. 8*.

During the 1960’s, following Ms. Barbour’s passing, the organization transformed itself into the National Association of Composers, USA while moving its national headquarters to Los Angeles. To learn more about NACUSA, please visit <http://www.music-usa.org/nacusa>.

“Too many pieces of music finish too long after the end.”

--Igor Stravinsky

“The idea of marketing a musical composition like a tub of lard or a barrel of beer is to me as sad as it is ridiculous.”

--Claude-Achille Debussy

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

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Letters to NACUSA Members

Message from the
Board Chair
Daniel Adams

Dear Members,

I am honored to serve as
Chair of the NACUSA
Board of Directors for 2007

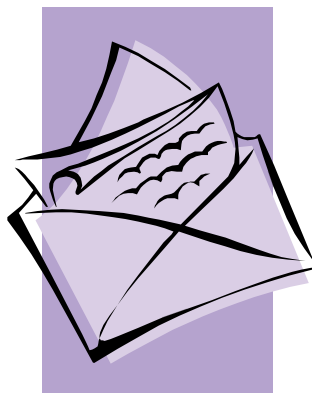
and I look forward to serving the organization to the best of my ability. On February 5 I had the pleasure of convening the first meeting of the calendar year. My first order of business was to welcome our newest board member, Dimitar Ninov. Dimitar has made valuable contributions to our Texas Chapter, especially in organizing our exchange program with the Union of Bulgarian Composers. I am certain that he will serve our national board well. I would also like to express my appreciation to all of the board members and officers whose input made for a very pleasant and successful meeting.

During the course of our meeting, the board discussed, debated, and ultimately passed several proposals that will improve our organizational operations and provide opportunities to highlight the accomplishments of our members. Effective immediately, all national-level NACUSA coordinators and officers be included on the NACUSA Board List and will be invited to participate in online Board meeting discussions, even though they are non-voting. The coordinators and officers are very close to the successes and problems in the organization because they do much of the work. These positions include the National Vice-presidents, Editor, Chapter Coordinator, Webmaster, and others responsible for overseeing membership, fundraising, development, correspondence, and CD Projects.

The board unanimously agrees that their recommendations for policy making and proposals are essential to the continued success of NACUSA. The Board also passed a proposal directing the Treasurer to place the contributions for the NACUSA Endowment in an interest-bearing CD with Wells Fargo Bank, the same financial institution that handles our checking account.

In honor of NACUSA's 75th Birthday, the board resolved to pursue a NACUSA history project to be published in 2008. We also encourage Chapters to begin planning 2008 anniversary concerts soon. The 2008 National Concert will have a 75th Birthday as well. We also passed a proposal to allocate funding for collecting and writing the history now, in time for it to be ready for the anniversary year. We understand that having such a publication will establish and document the place of NACUSA in the history and development of new American concert music. Furthermore, it will be a valuable tool in obtaining funding for years of future concerts across the country. The NACUSA History Project, with a commission in the amount of \$5000, will be funded from the following sources: \$250 already in the account earmarked for history, a recent \$750 anonymous donation, and \$4000 from the NACUSA treasury to be repaid in full or in part by additional member donations and /or grants received. We encourage all NACUSA members to consider donating to this worthy cause, and to share your fundraising ideas with us.

The board voted to add the NACUSA -- *NACUSA Great Music: Made in America* -- to our logo. It will appear on the web site home page, national and chapter programs, letterhead, *ComposerUSA* and all materials. Finally, we approved a proposal to expand the international collaboration between the Union of Bulgarian Composers and NACUSA Texas to include national NACUSA participation and enlarge its scope to include



collaboration between NACUSA and other European nations. On behalf of the Board, I welcome suggestions and comments from the membership as I prepare to convene our next board meeting this summer.

I may be reached at dcadams@airmail.net.

Message from the Fundraising and Development Co-Coordinator Deon Nielsen Price

Dear NACUSA Colleagues,

Please join us in preparing for NACUSA's 75th Anniversary in 2008! The NACUSA Board recently approved allocating funds for a NACUSA History Project to be completed in time for NACUSA's 75th Anniversary in 2008. This written history will pinpoint NACUSA's position in the development of music in the United States over the last 75 years. In addition to placing it on the web site we will have a tangible document that we will be proud to show and that promises to draw new members. We also fully expect that it will help us obtain substantial grants.

Musicologist/composer Dr. Jeannie Pool is chairing the project and has already interviewed several long-time and former members including Marshall Bialosky, Daniel Kessner and Lance Bowling. We have been impressed with the fascinating information and stories she has been gathering and the fact that so many well-known film composers were members of NACUSA, such as David Raksin and Bernard Herman.

Since turning over the NACUSA National President to Daniel Kessner, I am Co-coordinator of Development and Fundraising and the President of the Los Angeles Chapter. The stipulation by the Board on approving the History Project is that the \$5000 allocated be mostly replenished with contributions.

A year ago, one of the earliest officers, Nevins "Chip" Young, initiated the idea of a history project with his contribution of \$250. Recently we received an anonymous donation of \$750 for the project. That makes \$1000 received and a balance of \$4000. In my role as fundraiser, I would like to invite every NACUSA member to be a sponsor the NACUSA History Project at whatever level you can afford -- \$10, \$50, \$200 or more. I hope, in the next issue of *ComposerUSA* to be able to report that the goal has been reached.

Please mark your contribution HISTORY PROJECT. You can make the contribution online at the NACUSA web site <http://www.music-usa.org/nacusa> or mail your check to NACUSA History Project, PO Box 49256, Barrington Station, Los Angeles, CA 90049.

The Town of Harelbeke (Belgium)'s aim, in holding for the third time a biennial International Composition Contest, is to consolidate its position as a "Town of Music" on the world map. Contemporary music, more specifically in the sector of music for wind and percussion instruments, deserves permanent backing. In our role as a Town Council, our aim is to motivate composers and performers and to provide a window onto the world. The importance of this contest shouldn't be underrated. Building a musical bridge between international communities is, after all, essential to the future of mankind. The contest makes a contribution towards that. You will find all the regulations of our International Competition for band music on the website: <http://www.ccharelbeke.com>. We look forward for your candidacy, and may the music win!

Join NACUSA

Godwin Sadoh

Godwin Sadoh is a Nigerian ethnomusicologist, composer, church musician, organist, pianist, choral conductor, and publishing scholar. He has a B.A. degree in piano performance and composition from the Obafemi Awolowo University, Nigeria;

MEET THE COMPOSER



M.A. in ethnomusicology from the University of Pittsburgh; M.M. in organ performance and church music from the University of Nebraska-Lincoln; and the Doctor of Musical Arts degree in organ performance and composition from Louisiana State University, Baton Rouge. He is the first African to earn a doctoral degree in organ performance from any institution in the world. Sadoh's extensive research on Nigerian church music, organ building, composers, modern African art music, African musicology and intercultural musicology is published in notable journals in America, Canada and Europe, including *The Hymn*, *The Diapason*, *The Organ*, *Choral journal*, *ComposerUSA*, *Africa*, *Living Music*, *NTAMA*, *Percussive Notes*, *Organ Encyclopedia*, and the *Contemporary African Database*. He is the author of four books, E Korin S'Oluwa: Fifty Indigenous Christian Hymns from Nigeria (2005); Twenty-five Preludes on Yoruba Church Hymns (2006); The Organ Works of Fela Sowande: Cultural Perspectives (2007); and Intercultural Perspectives in Ayo Bankole's Music (estimated date of publication is 2008).

Sadoh has taught at several institutions of higher learning such as the Obafemi Awolowo University, University of Pittsburgh, University of Nebraska-Lincoln, Thiel College in Pennsylvania State, Golden West College, California, Baton Rouge College, and LeMoyne-Owen College, Memphis, Tennessee. Courses taught include Music of Africa, History of American Jazz, World Music, Music Appreciation, Sacred Music Courses, Theory of Music, Choral Conducting, Composition, Class Voice, Class Piano, Piano, and Organ.

He has concertized as a recitalist, accompanist, and choral conductor all over Nigeria and the United States. And he also served as Organist and Choir Director at numerous churches in Nigeria as well as the United States. Sadoh's music has been performed and recorded at various colleges, universities, churches, radio and television stations in Nigeria, Luxembourg, Italy, Germany, Norway, United States, and the United Kingdom.

Sadoh is a recipient of the prestigious ASCAP Plus Award for three years in a row for the publications and performances of his compositions world wide. His biography is listed in *Marquis Who's Who in America*, *Who's Who in American Education*, *Who's Who in the World* and the *Contemporary African Database*, London. Wayne Leupold Editions is the principal publisher of Sadoh's organ pieces, choral works and hymn book; while his chamber and orchestra works are published by Wehr's Music House.

He is currently an Assistant Professor of Music, and the Director of the Sacred Music Program and the Concert Choir at LeMoyne-Owen College, Memphis, Tennessee.

NATIONAL ASSOCIATION OF COMPOSERS, USA

Support New American Music

Join NACUSA

A non-profit organization -- successor to the National Association of American Composers and Conductors
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Chapter members must also belong to the national organization. Please send one check covering the total dues from the national and chapter membership plus any additional contribution you may wish to make.

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PERFORMANCES

Daniel Adams: Mar. 13—

Embracing Personal

History for violin solo by Simeon Tzanev at Philip Koutev Concert Hall, Sofia, Bulgaria.

Mar. 3--**Andalusian Haiku** for castanet duo by percussionists Bobby Lopez and Chris Crummel, Texas State University, San Marcos.

Mar. 3--**Between Stillness and Motion** for piano solo on a recital presented by Jane Anosike at The University of Toledo (Ohio) Center for the Performing Arts.

Feb. 14--**As a Fever, Longing Still** by Mary Hines, soprano and Richard Nunemaker, clarinet on a program sponsored by the Houston Symphony League, Bay Area at the Lakewood Yacht Club in Clear Lake, TX.

Jan. 20--**Among Echoing Presences** by Jack Burt, trumpet, Anatole Wieck, violin, and Stuart Marrs, percussion on "Cadenzato," a faculty recital presented at the University of Maine (Orono). Repeated on Feb. 11 as part of Anatole Wieck's Faculty Violin Recital.

Joe L. Alexander: Apr. 25--**Partita #1** for clarinet by Richard Thomson and **Partita #2** for bass trombone by Nicholas Wood at the National Association of Composers, U.S.A., Mid-South Chapter, Baton Rouge Gallery, Baton Rouge, LA. The premieres of these pieces took place on April 19 by the same performers, Phi Mu Alpha Musicale, Louisiana Tech University, Ruston, LA.

Mar. 16--**Sonare Praeludium** for tuba/euphonium quartet by the Excelsior Quartet at the 2007 ITEA South East Regional Conference, Western Carolina University, Cullowhee, NC. Also on March 15 by the same group at the Southeastern Composers' League Forum, University of North Carolina at Greensboro, Greensboro, NC.

Mar. 15--**Five Movements for Tuba (Or Something Like That)** by Kenyon Wilson, University of Northern Colorado, Greeley, CO. Another performance by the same performer on March 14 at Rocky Mountain College, Billings, MT; March 13 at Northwest College, Powell, WY; March 12 at the University of Utah, Salt Lake City, UT; March 10 at Boise State University, Boise, ID; March 9 at New Mexico State University, Las Cruces, NM; and March 8 at the University of New Mexico, Albuquerque, NM.

Mar. 12--**Sonarequasta** for flute, clarinet, viola and piano, Brittany Foster, flute, Renee Breaux, clarinet, Morgan Bartholick, viola, Jose Mauricio V. Brandao and Joseph Patrick, conductor at National Association of Composers, U.S.A., Mid-South Chapter, Louisiana State University, Baton Rouge, LA.

Al Benner: Mar. 9--**Backwoods Hoe-down** by Austin Kim, violin, and Samuel Feske and Daniel Jang, cellos, and an arrangement of **J.S. Bach's Two-Part Invention #4 in D minor** by Kim and Jang on the LSMSA Arts Gala, Manship Theatre, Shaw Center for the Arts, Baton Rouge, LA. Also on Mar. 8 by the same performers on the LSMSA Arts Gala, Magale Recital Hall, Northwestern State University, Natchitoches, LA. The Bach was a premiere.

Dinos Constantinides: Apr. 25—Premiere of **Eros Anicate Mahon** for SATB, Filodos Group, Athens, Greece.

Mar. 31—Premiere of **Four Interludes for Solo Violin** by Christos Kolovos, Groningen, Netherlands.

Mar. 30—Premiere of **Legends II** by David Wright, sax, and Lyn Cartwright, piano. Two performances in Baton Rouge, LA.

Mar. 30--**New Orleans Divertimento** for brass quintet and orchestra, State Orchestra of Athens, Greece.

Mar. 17—Premiere of **Homage-A Folk Concerto for Saxophone**



The following reflects performances that took place through April 2007.

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

and Orchestra by Julien Bidar, sax, and the Louisiana Sinfonietta, Baton Rouge, LA.

Mar. 17--**I Never Saw a Moor, Rights of Freedom** and **Marcha de Galvez** by the Louisiana Sinfonietta and the LSU Schola Cantorum, Sara Lynn Baird, cond., Baton Rouge, LA.

Mar. 16—Premiere of **For A.Z.** by Thanassis Zervas, sax, and Mark Sudeith, piano, Thessaloniki, Greece.

Mar. 1—**Sonata No. 1 for Solo Violin** by Borislava Ilcheva, LSU Festival of Contemporary Music, Baton Rouge, LA.

Feb. 26—**Threnos of Creon** for English horn and string orchestra, Spyros Kontos, E. horn, and the Parnassos String Orchestra, Athens, Greece.

Jan. 14—**Aransi and the Hat Shaking Dance** by the Louisiana Sinfonietta, LSU School of Music, Baton Rouge, LA.

Jan. 10—**Greek Dances** for flute, viola and guitar, The Greek Trio, Athens, Greece.

Joel Feigin: Apr. 19--**First Tragedy** for soprano, clarinet and piano, Primavera Festival at Lotte Lehmann Concert Hall, University of California, Santa Barbara.

Mar. 27—Premiere of **Janfare** for chamber orchestra by the Santa Barbara Youth Symphony, First Presbyterian Church, Santa Barbara, CA.

Mar. 23--**Elegy, in Memoriam Otto Luening** by Beach Cities Symphony Orchestra, Barry Brisk, cond., Marsee Auditorium, El Camino Center for the Arts, Torrance, CA.

Walter Hartley: Feb. 4--**Chamber Suite for Eleven Players**, The North/South Chamber Orchestra; Max Lifchitz, cond.

Daniel Kessner: Apr. 17--Premiere of **Celebrations**, version for flute and wind ensemble; commissioned and performed by the Cerritos College Wind Ensemble, David Shostac, flute soloist, David Betancourt, director.

Mar. 18--**Reverberance** for four guitars; Cal State Northridge Faculty Composers Recital.

Jan. 26--**Micro-Images**, for solo flute by Carla Rees, Barber Hall, University of Birmingham, England.

William Price: Apr. 19--**Strata I** for solo flute, Birmingham Art Music Alliance Outreach Concert, United Cerebral Palsy of Greater Birmingham.

Apr. 10--**Boogaloo: Rough and Tumble**, UAB Percussion Ensemble Concert University of Alabama at Birmingham, Birmingham, AL.

Apr. 5--**Tantric Dreams of a Lotus Blossom** for digital soundfile, "The Dispossessed: An Evening of Butoh," Alys Robinson Stephens Center, Odess Theatre, Birmingham, AL.

Mar. 25--**Sans Titre V** for amplified cello, New Music Circle Concert, The Focal Point, St. Louis, MO.

Mar. 5--**Three Short Pieces** for digital soundfile, Birmingham Art Music Alliance Concert, University of Alabama at Birmingham, Birmingham, AL. Also on Jan. 24 on an University of Alabama at Birmingham Faculty Concert, Birmingham, AL.

Feb. 8--**Variations** for solo percussion, Society of Composers Region VI Conference, Central Missouri State University, Warrensburg, MO.

H. Owen Reed: Mar. 27--**La Fiesta Mexicana** by the Tifereth Orchestra, David Amos, cond., San Diego, CA. Also by the same group on Mar. 25. In Feb. additional performances by the West Virginia Band, William Berz, cond., and the 2nd & 3rd movements with High School Band in PA, William Berz, cond.

Mar. 4--**Carnival** from **La Fiesta Mexicana**, Arizona Symphonic Winds, Laszlo Veres, cond., Tucson, AZ.

Vivian Adelberg Rudow: Mar. 29-- **Clouds** from **The Sky Speaks**, by the Peabody Singers Chorus, Edward Polochick, conductor, with soloists Lindsay Thompson, soprano, Lauren Latessa, cello, Candy Chiu & Adam Rosenblatt, percussion and Stefan Petrov, piano, in honor of Peabody Conservatory's 150th anniversary, Griswold Hall, Peabody Conservatory, Baltimore, MD.

Dec. 1--**Call for Peace**, flute and tape, by Sara Nichols, flautist, An die Musik, Baltimore Composers Forum concert, MD.

Godwin Sadoh: Apr. 15--Premiere of **African Nostalgia for Marimba**, by percussionist John Allen, at 2nd Congregational Church, Memphis, TN.

Apr. 15--**Highlife Jump** for piano solo, by Cishley Harper, and **Ose Baba [Thank You Father]** for SATB and piano, **Mimo, Mimo, l'Oluwa [Holy, Holy, Is the Lord]** for SATB [canon], and **Kabiyesi Hosana [Mighty Jesus, Hosana]** for SATB and organ, by LeMoyne-Owen College Concert Choir, at 2nd Congregational Church, Memphis, TN.

Apr. 5--**Oluwa Gbo Adura Mi [Lord, Hear My Prayer]** for soprano and piano by Brooks Greene and Faith Harris and **Highlife Jump** for piano solo by Cishley Harper, LeMoyne-Owen College, Memphis, TN.

Apr. 1--**Ose Baba [Thank You Father]** for SATB and piano, performed by LeMoyne-Owen Concert Choir, conducted by the composer, Orpheum Theater, Memphis, TN.

Mar. 25--**Ore Ofe Jesu** [from *Nigerian Suite No. 1*], **Tun Mi Gbe** [from *Five African Marches*], **Song of Wisdom** [from *Impressions from an African Moonlight*], **Ogo Ni Fun Oluwa** [from *25 Preludes on Yoruba Church Hymns*], and **Ijo Oba** [from *Nigerian Suite No. 2*] performed by the composer on organ, at a World Music Concert, Mullins United Methodist Church, Memphis, TN.

Mar. 25--**Kabiyesi Hosana [O Mighty Jesus]** for SATB and organ and, **Ose Baba [Thank You Father]** for SATB and piano, performed by LeMoyne-Owen College Concert Choir, conducted by the composer, Mullins United Methodist Church, Memphis, TN.

Feb. 25--**Ose Baba [Thank You Father]** for SATB and piano, performed by LeMoyne-Owen College Concert Choir, Beulah Baptist Church, Memphis, TN.

Feb. 4--**Ore Ofe Jesu** [from *Nigerian Suite No. 1*], by organist Rudolf Zuiderveld, First Presbyterian Church, Springfield, IL.

Jan. 21--**Gbo Ohun Awon Angeli** for SATB and piano by the Cathedral Choir, Episcopal Cathedral of St. Phillip.

Harvey J. Stokes: Feb. 11--**Sonata for Viola and Piano** with Amadi Hummings, viola and Lori Piitz, piano, Wilson Hall, James Madison University, Harrisonburg, VA (as a part of James Madison University's 27th annual Contemporary Music Festival). Also on Jan. 21 with the same performers at Anthony Seeger Hall, James Madison University, Harrisonburg, VA.

David Ward-Steinman: Nov. 13—Premiere of **Elegy for Astronauts** for chamber orchestra, Indiana University New Music Ensemble, David Dzubay, cond., Jacobs School of Music, Indiana University.

MEMBER NEWS

Daniel Adams was an invited guest composer at Louisiana State University in Baton Rouge where three of his compositions were performed on a concert presented by Hamiruge, the LSU Percussion Group, on April 22. The concert featured the premiere of **Camaraderie** for timpani solo and percussion ensemble. **Camaraderie**, composed in memory of former LSU professor and percussionist Dr. John Raush, was conducted by Dr. Brett Dietz, Director of the LSU Percussion Program. The solo timpanist was Shawn Galvin, Percussionist and Associate Principal Timpanist of the US Navy Band (Washington DC). Also performed on the concert were **Stratum** for marimba quartet and **Alloy** for percussion trio. Adams is an alumnus of LSU (Bachelor of Music, 1978) and a former student of Raush.

The University at Albany Department of Music presented a concert entitled **Midwinter Winds** featuring music by **Max Lifchitz** for winds and piano on Feb. 11 in the Recital Hall of the Performing Arts Center on the uptown campus. Performers included the composer (piano), Yvonne Chavez Hansbrough (flute), Karen Hosmer (oboe), Susan Martula (clarinet), Michael Cirigliano (clarinet), Krassimir Ivanov (bassoon) and Victor Sungarian (horn). Performed were recent and older works by Lifchitz including his earliest keyboard composition, a set of **Five Preludes** written in 1964 while the composer was still living in his native Mexico City. Also played were **Vignettes** for wind quintet, **Latin American Mosaic** for flute and piano, as well as several of his **Yellow Ribbons**, a series of compositions written as homage to the former American hostages in Iran. The concert marked Lifchitz's 20th year of teaching at the University of Albany. He spent this past fall semester as the Elena Diaz-Verson Eminent Scholar in Latin American Studies at Columbus State University in Georgia.

Daniel Kessner presented four pre-concert lectures at Walt Disney Concert Hall (Los Angeles) in January and February for the Los Angeles Philharmonic and Israel Philharmonic Orchestras.

Dimitar Ninov presented his research paper "A New Theory of Meter: Towards Removing of Discrepancies" at the CMS South Central Chapter Conference in Jonesboro, Arkansas, March 17. Also, Ninov conducted a mixed choir and orchestra at the dedication of Saint William's Catholic Church, Round Rock, Texas (the largest catholic church in Central Texas), Nov. 18, 2006. One of the premiered pieces was Ninov's **Gloria**, especially commissioned for the dedication

William Price was appointed Assistant Professor of Music Theory, University of Alabama at Birmingham, Birmingham, AL.

Godwin Sadoh presented a paper entitled *An Expose on Nigerian Choral Composers* at the National Association for the Study and Performance of African-American Music [NASPAAM], on March 1, Jackson State University, Jackson, Mississippi.

BROADCAST NEWS

William Price: **Suite for Saxophone Quartet**, Jan. 23 on WMOR 92.1FM, Provincetown/Cape Cod, MA, The Latest Score, Canary Burton, host. Also **A Prayer for the Forgotten** for saxophone quartet on the same program, Jan. 16.

Vivian Adelberg Rudow: **Emergency Room/Legal Aid, Lose Child, Native American Lawyer, and Lawyer Out West** from **Portraits of Lawyers**, on Martian Gardens, host, Max Shea. Mar. 5, WMUA FM 91.1 Amherst, MA. And on Dec. 17 on the same program, **Young Lawyer, Drone, Artist, Litigator, and Stress I, II** from **Portraits of Lawyers**.

PUBLICATIONS

Al Benner: **Backwoods Hoe-down** for string trio [CP#343], **Blessed Sacrament** for string trio [CP#342], **A.G.** for oboe solo [CP#341], **A.G.** for bassoon solo [CP#340], an arrangement of **Marche** (from the *Occasional Oratorio* of G.F. Handel) for string orchestra [CP#338], **A.G.** for clarinet solo [CP#325], **A.G.** for flute solo [CP#324], and **A.G.** for saxophone solo [CP#324] by Conners Publications.,

Dinos Constantinides: **For A.Z.** for alto sax and organ, **Legends II** for alto sax and piano, **Eros Anicate Mahan** and **The Cat That Walked by Himself** for reader and chamber ensemble by Magni Publications.

Dimitar Ninov's piano piece **Golden Leaves** was published and recorded on a CD in volume six of the Festival Collection - a most representative piano series published by the FJH Music Company. The series is entitled "Succeeding with the Masters," and it comprises music from the Baroque era to the Twenty-First Century.

H. Owen Reed: **Frollicking Winds**, arranged and conducted by The Rutgers Wind Ensemble by William Berz, Alfred Publishing Co.

Godwin Sadoh: **Nigerian Concerto for Trumpet and Orchestra** and also the piano reduction [FL: Wehr's Music House, 2007]; "Twentieth-Century Nigerian Composers" in *Choral Journal* 47, No. 10 [April 2007], 33-39.

John Winsor: **A Valentine** for clarinet and piano [CP#344] by Conners Publications.

RECORDINGS

Dinos Constantinides: **Celestial Symphony No. 6** and three saxophone works by the Nuernberger Symphoniker, Stefanos Tsalis, cond., and Theodore Kerkezos, sax, on Centaur Records. Also **Music for Saxophone by Dinos Constantinides** by Theofilos Sotiriades, sax, and friends on Magni Publications.

Daniel Kessner: **Circling**, for clarinet and piano on a new Centaur CD featuring Julia Heinen, clarinet, and Shari Raynor, piano. Also includes includes works by Frank Campo, Daniel Hosken, Liviu Marinescu, Gary Schocker, and William Toutant. Kessner wrote the liner notes.

H. Owen Reed: **Frollicking Winds**, adapted, arranged and conducted by William Berz, The Rutgers Wind Ensemble, "Rationalities," Mark Masters 6199-MCD.

NACUSA's National Concert

by Max Lifchitz



The National Association of Composers, USA presented its Annual National Concert the evening of Monday, June 4, 2007. The free admission event started at 8 pm and was held at Christ & St Stephen's Church (120 West 69th St) in New York City.

The program featured New York premiere performances of the two compositions that won the 2005 NACUSA Young Composers Competition. It also included music by other members of the organization hailing from throughout the country and representing three generations of composers.

Performers included Los Angeles based flutist Daniel Kessner and members of the acclaimed North/South Consonance Ensemble under the direction of its founder Max Lifchitz. Many of the composers were in attendance to introduce their works and meet with the audience.

The program featured the following works:

- Comment* (2004) BETH ANDERSON
Daniel Kessner, flute
- Rhapsody* (1958) MARILYN J. ZIFFRIN
William Anderson, guitar
- Ambivalence Recalled* (2003) DANIEL ADAMS
Daniel Kessner, flute
- Genera* (2002) DANIEL KESSNER
Daniel Kessner, bass flute
Richard Goldsmith, bass clarinet
- Étude* (2001) DAVID S. LEFKOWITZ
Susan Jolles, harp
- Imagery of Water* (2004) ANGEL LAM
The North-South Consonance Ensemble
Max Lifchitz, conductor
- Found Objects* (2004) JAMES M. DAVID
The North-South Consonance Ensemble
Max Lifchitz, conductor

Beth Anderson is a composer of neo-romantic avant-garde music, text compositions and musical theater. A native of Kentucky, she has resided in New York City since 1984. Her mentors included John Cage, Terry Riley and Robert Ashley. *Comment* for solo flute is a set of variations on a theme inspired by a Dorothy Parker poem of the same name.

Marilyn Ziffrin celebrated her 80th birthday last year. She studied with Otto Luening and Alexander Tcherepnin and published a celebrated biographical study on Carl Ruggles. *Rhapsody* for guitar is a lyrical and concise composition exploring many of the timbric and technical possibilities inherent in the instrument.

A native of Miami, Daniel Adams is active as percussionist and composer. Currently a Professor of Music at Texas Southern University in Houston, Adams earned a doctorate at the University of Illinois after studying at the University of Miami. *Ambivalence Recalled* for solo

flute is built around two contrasting rhythmic and melodic motives.

Los Angeles based Daniel Kessner is active as flutist, conductor and composer. A graduate of UCLA, he joined the faculty of the Music Department at the Northridge campus of California State University in 1971. He has also taught at the University of Hawaii and the University of Southern California. His works have been performed throughout Europe and the US. *Genera* for bass flute and bass clarinet was inspired by musical ideas derived from ancient Greek music.

David Lefkowitz is a graduate of Cornell and the Eastman School of Music. He has taught at the University of California Los Angeles since 1995. *Étude* for harp is a virtuosic composition involving harmonic changes obtained by pedaling changes in the instrument.

Angel Lam grew up in Hong Kong and Los Angeles and now reside in Baltimore, Maryland, where she is pursuing a doctorate at Peabody Conservatory. Yo-Yo Ma and the Silken Road Ensemble will be touring the US, China and Europe with her *Empty Mountain, Spirit Rain*. *Imagery of Water* for guitar, harp, double bass and percussion won one of the two 2005 NACUSA Young Composers Awards.

James David recently joined the composition faculty of the Schwob School of Music at Columbus State University in Georgia. A graduate of the University of South Florida, David is also active as a trombonist. *Found Objects* for flute, clarinet, saxophone and percussion was selected as one of the winners of the 2005 NACUSA Young Composers Competition.

Conductor Max Lifchitz is the current president of NACUSA's East Coast Chapter. He has produced over fifty concerts featuring music by NACUSA composers. Active as a pianist and composer, Lifchitz has recorded over fifty albums featuring music by composers from the Americas.

The acclaimed North/South Consonance Ensemble is a professional organization based in New York City devoted to the performance and recording of music by living composers from the Americas.

NACUSA NATIONAL CONCERT DALLAS, TEXAS 2008 CALL FOR SCORES

All current NACUSA members are encouraged to submit works drawn from the following instrumentation (two compositions per composer):

1. Piano duo
 2. Trumpet, trombone, percussion, piano
- Duration: 8 – 12 minutes/each category
Deadline: September 1, 2007

Please mail two copies of each composition you submit (and a recording, if available) to:

NACUSA TX Chapter
c/o Wieslaw Rentowski
10110 Morgan Meadow Lane
Dallas, TX 75243

Vocal Music *Continued from page 1*

global scale, thus shaping the music in an effective way. As well as investigating the rhythmic possibilities of the text by improvisation and personal performance, writing a rhythmic sketch of the entire text can also be useful. As with any sketch, as composition progresses, students need to be willing to deviate from their initial plans in favor of stronger ideas that occur to them later.

The method of preparing vocal entrances, and judicious use of melodic or other doublings with the voice are compositional choices that can effect the success of the composition in performance. The use or avoidance of word-painting can also effect how the music is perceived by the audience. To test the music, the student can mentally walk through a performance of the music several times, assuming a different role each time, while considering what edits will improve the composition for both the musicians and the audience.

Successful writing of vocal music demands that the composer gain understanding of the meaning and language of the text. Let's consider briefly the musical consequences when two composers did not understand the language. A contemporary composer selected and set a Latin text. In writing the music, the composer fragmented words and repeated "orphaned" syllables, unwittingly creating a nonsense reading of a straightforward Latin text. When questioned by people who knew the language, the composer admitted to not understanding the words of the text, writing merely what sounded good, without regard to the meaning of the text. Another composer entered a composition contest with a setting of a Hebrew acrostic text. The composer found the text in a critical study publication. At the start of each line, there was the spelled-out name of the Hebrew letter associated with that line: *Alef, Bet, Gimel*, etc. The letters were serving to make explicit the alphabetical/acrostic nature of the text, and were not part of the text itself. The composer had the choir singing the spoken names of the letters of the alphabet before the start of each sentence. Had the composer consulted another source, the names of the letters would not have been printed, and would not have become part of the choral composition.

While these two examples may be viewed as either comical or painfully embarrassing, less obvious problems can occur. One challenge in setting texts is dividing words into syllables by standard conventions of the language. Sometimes composers ignore standard divisions, thinking the way they are personally speaking the text reflects the correct division, when it may not be the case at all. By extension, consider how this problem can be magnified when a composer sets a text in a language the composer does not speak. Composition teachers can be advocates for the text (and in turn their students) by insisting that their students, as a discipline, check the syllabic divisions of words using dictionaries – either English or foreign language dictionaries as applicable. In preparation to set a text, students can rewrite the entire text, dividing all words according to standard divisions of the syllables, as a way of becoming familiar with the intricacies of the text.

One final thought concerning setting texts: good research can pay great dividends. If the text has a specific poetic form, learning basic things about it can inform the student of the typical context of such as text, and can give clues as to potential readings and meanings of it.

Collaboration

Students gain much from collaboration. Working with vocalists or instrumentalists, students who collaborate have the full benefit of the lessons learned with the teacher while receiving immediate musical feedback. Working towards a specific performance, such as a composition on a recital or a contemporary music concert, teaches students much in terms of successful working habits. Important questions such as the following are answered through the experience of collaboration:

Does this notation communicate clearly without elaborate verbal or written explanations? Where does the quality of the voice shift? What is the sound and clarity of the voice in certain ranges? How clear is the diction of the text at a specific tempo and dynamic level? How easy or difficult is the execution of certain passages? How physically challenging is it to sing this music – is it reasonable or does it strain the voice? Collaboration also provides an additional benefit to the student composer – the experience of working in community with others as a member of a team towards the common goal of creating music that communicates effectively.

Instructional Resources

Some published resources can assist student composers – as models, or inspiring potential in the composer. The following are three publications are examples of materials that might assist student composers. No matter what material is recommended, the best results may come about when the teacher sits with the student and reviews the important concepts in found in the materials for later study by the student, rather than merely saying "go to the library and find these to read."



Choral Arranging by Hawley Ades. Shawnee Press, 1966. 304 pages. Second edition/expanded edition.

This compendium includes a broad presentation of techniques. Numerous vocal combinations and special techniques are given. Unaccompanied vocal settings and settings that include orchestra, band, and other instrumental accompaniments are included. Extensive bibliography and trends in accompaniment styles are also included.

The 21st-century Voice by Michael Edward Edgerton. Scarecrow Press, 2004. 197 pages. This book and CD focuses on contemporary extended vocal techniques. Extensive discussion of the vocal production methods. Includes demonstration CD. Part of the well-known **New Instrumentation Series**, edited by Bertram Turetzky.

Voices by Anita Kerr. MCA Music, 1972. 127 pages. Out-of-print, but may be available through libraries for study. Extensive vocal techniques especially suited to traditional, older popular and commercial music styles.

Other types of printed resources should be considered and sought out: *Books or articles on vocal jazz composition* can provide fresh sounds or perspectives for the student composer. *World music resources*, such as books (and recordings) on ethnomusicology that describe the vocal music and performance practices of indigenous peoples can bring new perspective to the writing. Another informative resource is *instructional method or performance technique books*, describing the pedagogy and chronology of development of skills in that performance vehicle.

Even with all this being said, by far the most valuable resource is direct experience with vocal music: live performances and recordings. Hearing contemporary vocal recordings by artists such as Susan Narucki can suggest possibilities to the student composer. Likewise, listening to strong traditional art song settings of quality in English by composers such as Ned Rorem or the choral music of Michael Tippett can be a source of inspiration and a standard of quality to aspire to.

Continued on page 11



AWARDS

Richard Nanes was given one of the highest honors in

telecommunications by the International Angel Awards sponsored by Excellence in Media. He received the silver medal for his **Symphony No. 4, *The Eternal Conflict***, as performed by Moscow Philharmonic at Tchaikovsky Hall in Moscow. This award was the eighth consecutive Angel award presented to Nanes for Excellent Spiritual Programming for National Television.

Dimitar Ninov received his third consecutive ASCAPPlus Award.

H. Owen Reed: Blue Lakes Fine Arts Camp is dedicating the 2007 season to Reed with two all-Reed programs, Aug. 18 & 19. Also included in *International Who's Who in Music*, 18th Edition.

Vivian Adelberg Rudow received her 20th ASCAPPlus award.

COMMISSIONS

Dinos Constantinides received commissions for ***Eros Anicate Mahan, For A.Z.*** for alto sax and organ, and ***Legends II*** for alto sax and piano.

Joel Feigin was commissioned by the Santa Barbara Youth Symphony and Edwin Outwater for ***Janfare*** for chamber orchestra.

Daniel Kessner was commissioned by the Cerritos College Wind Ensemble, David Betancourt, director, for a version of ***Celebrations*** for flute and wind ensemble.

Dimitar Ninov received commissions from concert clarinetist Rossen Idealov for ***Music for Clarinet, Violoncello and Piano***, which was performed in Bulgaria; from St. William's Catholic Church in Round Rock, TX, which was performed in Round Rock.

William Price received a 2008 Alabama Music Teachers Association Commission.

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

David Ward-Steinman was commissioned by the Indiana University New Music Ensemble, David Dzubay, cond., for a new version of ***Elegy for Astronauts*** for chamber orchestra.

Message *Continued from page 2*

This is especially gratifying news following the decision of the Officers Council a couple of years ago encouraging National Concerts to be presented in other locations than the Los Angeles area. While we are on the subject, I would like to renew the invitation to members all over the country to contact me

(at the above e-ddress) if you would like to discuss producing a similar concert either in late 2008 or early 2009. For the concerts produced so far, proposals have come from various chapters, but individuals not affiliated with a chapter may submit proposals as well.

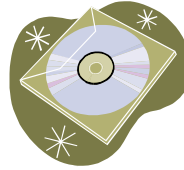
Please let me hear from you. 🎵

CD Review

by Vernon Taranto Jr.

Celestial Symphony No. 6

by Dinos Constantinides.
Performance by Nürnberger Symphoniker, Stefanos Tsialis, conductor. Centaur Records (CRC 2871)



In the notes for his *Celestial Symphony No. 6*, Dinos Constantinides describes his new work as symphonic music based on the circular motions of the Zodiac, and the imagery of its influences on our planet. It is, in fact, a magnificent sonic journey touching the four elements: Air, Earth, Water, and Fire; and also, so much more than that. The "bigness" of its shape and scope, manifested in the big, full sonorities, and the big, sweeping arcs of thematic inspiration seem to reach out beyond our local universe to distant galaxies with which we are all somehow connected.

The first movement, *Journey in the Stars -- Air*, begins as if already in motion, firmly rooted in the universality of harmonic tonality. The upper strings undulate gently, gradually expanding downward into the violas and celli, creating a web of underlying consistency and energy upon which the dramatic urging of the wind's forward-thrusting themes will be heard. All of this brilliant sound, in circular movements, may strike the listener as the inevitable machinery of time-keeping of the universe; a perpetual clockwork of the heavens.

Thematic gestures, appropriately triadic in nature, are tossed about between woodwind and brass like shooting stars streaking darkened skies. These "pieces" of motivic matter begin to collect and broaden into more expansive sweeps of sound, responding to an increased motion and energy; now becoming huge monolithic sonorities, so befitting a depiction of the vastness of space -- the boundless universe.

Constantinides has so masterfully handled the forces of orchestration in his new symphony, that the illusion of sound and image are completely interlocked! Never are the important individual elements of the structure obscured by miscalculation. The wedding of counterpoint and texture are so "right" that the listener believes that these combinations and interactions have always been so: the sure and only sense due an unquestionably masterful stroke.

The movement seems to dissolve, as it approaches its end, like waning light in the far reaches, or a breeze slowly losing life; a

final play of subtle cross-currents in the cosmic winds.

Part two, *Star Song -- Earth*, starts quietly, but with a sense that a cosmic pulse continues, from the first movement, to course through the planet's veins. The double reeds -- first the English horn, then the oboe -- sing a moving, plaintive melody; a distant wailing of extreme loneliness set against a backdrop of sustained harmonies which are at the same time reflective yet empty and sometimes troubling. Beneath these two threads lies a persistent pedal point conjuring an impression of changeless duration. Periodic tensions, soft brass sonorities of unrelated tonality, are superimposed upon this veil of a space twinkling with light, but somehow eternally dark. The exquisite use of this effect, again a result of perfect orchestration, instills a feeling of awesome weight and time; an evolving movement of eons -- a masterpiece of tone-painting.

An occasional welling-up of emotional gusts in the strings reminds the listener of the pulling of forces uncontrollable by us; the splashing of waves upon a galactic beach, the inexorable movement of the tides.

The second movement reluctantly dies with the song of solitude: a meandering English horn cadenza, a disoriented voice seeking, in vain, its companion.

Again, beautiful writing by an obviously mature composer. Such masterful brushstrokes are seldom found upon the palettes of younger composers. Constantinides has, through years of developing his craft, earned the apparent ease with which his ideas seem to flow onto the canvas. The images fill our consciousness with unfiltered clarity. He knows how to say what he wants us to hear.

Universal Kingdom -- a) Water b) Fire is the final movement of the symphony. Though it starts like a tiny rivulet, murmuring gently with hushed excitement, it isn't long before one realizes that the gathering momentum, the expectant and frenetic accumulation of energy, will soon become a roiling river of great power. In no rush to arrive too soon, Constantinides allows the form to develop as a natural force, almost menacing, straining to flood its banks. One might hear, as in nature, the unalterable progression, the becoming, of time and space. An awareness that we, too, are entwined in this driving force speeding through the millennia, is part of the wonder that Constantinides has created here: the *Celestial Symphony No. 6*, a masterpiece for all seasons.

Vernon Taranto Jr. is Professor of Music Theory and Composition at St. Petersburg College in St. Petersburg, Florida where he has been on the faculty since 1994.

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

TEXAS CHAPTER NEWS

1. On Saturday, March 3rd, the 2007 NACUSA Texas Conference was held on the campus of Texas State University in San Marcos, TX. In addition to the keynote lecture by composer Mark Sullivan, there were two excellent concerts of new music. In all, seventeen pieces were performed, eight of which were world premieres. The concerts covered an admirable variety of genres, styles, and approaches, and showed works of composers who were just beginning their careers, as well as those of seasoned experts. The diversity of the concert was further enhanced by the inclusion of a number of works by Bulgarian composers Dimitar Ninov, Krassimir Taskov, Velislav Zaimov, and Dimitar Tapkoff. Saxophonist Todd Oxford did an impressive job with Taskov's demanding piece, *Three Contrasts*. The two sonatas by Zaimov and Tapkoff provided interesting contrasts. The first created an intimate dialogue between the violin and viola, while the second challenged the player with more technically difficult material.

While the compositions and performances were all quite good, there are a few that were particularly memorable. Richard D. Hall's *Duet* for Alto Saxophone and Laptop Computer (2006) created a fascinating electro-acoustic landscape using sounds sampled live from the solo saxophone. Do Hee Kim did an amazing job with Dimitar Ninov's attractive piece *Rondo* for piano (1993/2003). Jiena Gu's *The Imagination of Suo Na* for oboe and piano (2006) was chosen as the award-winning piece of the event and was premiered with Diana Owens on oboe and the composer at the piano.

The Texas chapter is a relatively new in NACUSA, having only been formed a few years ago. In that short amount of time, they have grown very quickly and mounted a number of very exciting concerts. They are also in the process of partnering with other international composer groups to form exchanges of works as evidenced by the Bulgarian pieces on these concerts. Overall, the entire event was well-organized and provided an excellent opportunity to hear some engaging new music, as well as to meet other composers.

2. NACUSA Texas composers were presented in Sofia, Bulgaria within the annual festival "New Bulgarian Music," March 13, 2007. **Daniel Adams: *Embracing Personal History*** for solo violin, by Simeon Tzanev; **Dimitar Ninov: *Rondo for Piano***, by Elena Ivanova; **Michael Remson: *Variations for Flute and Piano***, by Mila Pavlova (flute) and Galina Apostolova (piano); and **Wieslaw Rentowski: *Fiesta for Violoncello and Piano***, by Ani Atanasova (cello) and Krassimir Taskov (piano). [As reported by Dimitar Ninov.]

MID-SOUTH CHAPTER NEWS

Here's the new slate of Mid-South officers: Nick Hwang, President; Shane Monds, Vice-President; Zach Pfeifer, Treasurer; and Kenji Kuriyama, Secretary.

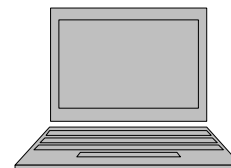
Kimmel Harding Nelson Center for the Arts offers 2- to 8-week residencies year-round for writers, visual artists, and music composers. Housing, studio space, \$100/week stipend provided. Approximately 38 awarded per year. Note two deadlines: postmarked March 1 for the following July through December 15; postmarked September 1 for the following January through June 15. \$25 application fee. See website for complete information, guidelines and application: <http://www.KHNCenterfortheArts.org>.

Vocal Music *Continued from page 9*

Electronic Settings

With the accessibility and availability of software that brings professional electronic resources to the student's personal laptop computer, there is no reason this medium should not be explored when writing for the voice.

Two artistic principles that can be readily employed are the principles of Unity and Harmony. These lend strength to a composition, and give the student specific aspects to focus upon. A direct way to achieve these in writing for the voice with electronic resources is to use the sound of the voice in the electronic materials. Recording, sampling and manipulating the voice brings the sound into the electronic component, strengthening the connection between the live vocal soloist and the prerecorded electronic components.



For the performance, giving the vocalist a microphone to sing into – not for the purpose of amplification, but to get some of the live sound into the total mix – can strengthen the experience for the audience. Vocalization rather than singing *per se*, using sounds and syllables, and processing the voice live in performance is another immediate technique that can give the student options for creating unified compositions. In setting the text, with the opportunity to pre-record and process sounds, important words or syllables can be used more-or-less in an instrumental fashion.

Conclusion

Writing vocal music can be undertaken at any point in a composer's training, and approached with an appropriate level of sophistication and expertise on the part of the student. Through writing and research, it can be an opportunity for the student to learn about compositional techniques, specific poets, artistic movements, social situations, or historic periods. The benefits can be rich, depending on the effort put forth by the student.

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VocalEssence and the American Composers Forum announce a call for scores for the annual **Welcome Christmas! Carol Contest**, open to composers of all ages whose permanent residence is North America. Works must be scored for SATB choir and celesta (a five-octave model). Texts may be sacred or secular, medieval to present, appropriate for concert setting; Christmas or seasonal winter themes accepted. The custom of singing Christmas carols brings joy to the holiday season and every December, VocalEssence celebrates this tradition in its own unique way, championing today's composers, exploring new works, and rediscovering lesser-known works of the past. Up to two winners are awarded \$1000 each and are invited to attend the rehearsals and performance, December 1, 2, 8, & 9, 2007, in Minnesota at their own expense. In addition, the performances will be recorded by Minnesota Public Radio for possible national and regional broadcast, and the composers will have the opportunity for radio interviews as well as other media coverage and promotion. Deadline for submission is a (postmark/receipt) no later than August 31, 2007. Composers will be notified by Sept. 28, 2007. For complete guidelines and an application, please visit www.composersforum.org/carol or contact Craig Carnahan, Vice President of Programs, at ccarnahan@composersforum.org or by phone at 651.251.2833.

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Spellbound in Slovakia

by Daniel Robbins

As the sole prodigy of the late Hungarian/American composer Miklos Rozsa, I was approached by Intrada CDs to restore and reconstruct his score to Alfred Hitchcock's classic motion picture *Spellbound*. This new rendition is a definitive representation of the entire seventy minutes of music, including portions deleted from the film and heard now for the first time.

The first order of business in the restorative process was to fly to Intrada's office in Oakland, California, where a roomful of *Spellbound* music had been sent from the David O. Selznick Archive at the University of Texas, Austin. My initial task was to sort through boxes of loose pages, separating previous record album and concerto versions of the music from the specific soundtrack material to be recorded. Then with the aid of only a short piano/conductor score, thorough familiarity with Rozsa's *Spellbound* music, and a keen musical ear, I was to determine which instrumental parts were missing. It was also necessary to decide *where* the missing instruments played and what their exact notes were before new orchestra parts could be made for the Intrada recording. For example, if listening to the actual movie soundtrack revealed the sound of a xylophone and no music survived, I referred to the piano/conductor score to decipher what the original xylophonist played. However, the music tracks of the film were recorded in 1940s monophonic low fidelity obscured by sound effects and dialogue. Also, although the piano/conductor score represented complete orchestrations, it did not consistently *indicate* which notes were allotted to specific instruments.

One scene entitled "The Picnic" had no surviving orchestral parts whatsoever. Arduously cross-referencing the movie audio tracks with instrumental indications in the piano/conductor score enabled me to authentically rebuild the original orchestration in



its entirety. At this point, invaluable assistance came from esteemed conductor William Stromberg, valiantly stepping forward to generate a full conductor's score and complete set of parts for the entire piece within 2 days.

Most of the reconstruction had to be finished in two weeks to meet the recording deadline in mid-November. The sessions were at the Slovak Radio Concert Hall in Bratislava, Slovakia and featured the Slovak Radio Symphony Orchestra conducted by the excellent British film and television conductor Allan Wilson. The theremin, an electronic instrument first used cinematically in *Spellbound*, was recorded separately in England to be dubbed at a later date. Intrada considered my presence at the Bratislava recording sessions essential for overseeing interpretive aspects of the music and for providing any remaining reconstructive orchestration. The entire week's venture was the essence of creative exhilaration for everyone involved. Mr. Wilson, Intrada's executive producer Douglass Fake, and I worked with the orchestra on expressive details of the music; my restoring additional orchestration often meant ambitiously copying out parts both at the sessions and in my hotel room into early morning hours; most importantly, the Slovak Radio Symphony Orchestra performed in a style marvelously reminiscent of the studio orchestras of Hollywood's Golden Era, while *maestro* Wilson elicited from the players the dramatic verve and emotional fervor of Rozsa's original soundtrack recording of *Spellbound*.

My other collaborations with Intrada focusing on the music of Miklos Rozsa include: orchestral reconstructions of the complete scores to MGM's *Ivanhoe* and *Julius Caesar*, both recorded by the London Symphony Orchestra conducted by Bruce Broughton; and *Film Music for Piano*, a multi-disc compendium of my performances of original piano transcriptions of select Rozsa film scores. In 2005 Telarc issued my symphonic suites from Miklos Rozsa's *Ben-Hur* and *King of Kings* performed by the Cincinnati Pops Orchestra conducted by Erich Kunzel with the Mormon Tabernacle Choir. The current *Spellbound* recording was released by Intrada in late April.

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