



ComposerUSA

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

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Fall 2012

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Robert Ian Winstin

Mid-Atlantic Chapter of NACUSA

Members of the Mid-Atlantic Chapter of the National Association of Composers USA (NACUSA) presented a concert in memory of the late Robert Ian Winstin on Sunday, October 7 at 3:30 pm. The well-attended concert occurred in Daniel Recital Hall at Chowan University in Murfreesboro, North Carolina.

Robert Ian Winstin (1959-2010) was the Vice-President of the NACUSA Mid-Atlantic Chapter as well as an at-large member of the National Council of the National Association of Composers USA. He was born in Chicago and began his musical studies at the piano at the age of five. By the age of six he was improvising his way through the pieces in his piano lessons instead of playing them 'straight' from the score. He completed his first compositions by the age of eight.

Winstin was awarded numerous prizes and honors for his works, including Best Classical Recording of the Year, a Joseph Jefferson Citations Wing Recommendation, five International Videographer Awards, and several ASCAP Awards. Winstin's most recent recordings include his moving *September 11, 2001 - 9:05am*, the *Taliban Dances*, his award-winning *Oedipus Requiem* and his score to the recently re-released 1904 classic film, *Le Voyage Dans La Lune*. Recent reviews on Amazon.com dubbed the *Taliban Dances* as "nothing short of brilliant!" His music has been performed throughout the world by such ensembles as the Rochester Philharmonic, the Toronto Philharmonia, the American Symphonietta, the National Symphony Orchestra of Ukraine, the Galesburg Symphony, the Czech Philharmonic, the Prague Radio Orchestra, and the Kiev Philharmonic.

In addition to the music of Robert Ian Winston, the concert included compositions by James M. Guthrie, Harvey Stokes, and John Winsor. Performers included soprano Lorraine Bell, oboist Harvey Stokes, pianist Jeanette Winsor, clarinetist Eddie Knakal, and the Hardwick Chamber Ensemble.

Also, visual as well as verbal reflections on the life and work of Robert Ian Winston was provided gracefully by Robert's widow, Susan Winstin.

The Composer's Mind

by Edward Brown

I have always been curious about the inner workings of the human mind. For me, music has been a source for both questions and answers. Many wonderful books have mixed the topics of music and the mind. Oliver Sacks and Daniel Levitin come to mind in this field. Imagine my surprise when I found the best insight into the inner nature of the human mind in *Lego Land*. It was Christmas break and I decided to take Isaac to one of his favorite places. The first time we went was chaotic and crowded. This time, we came early and were among the first people inside the theme park. I knew where Isaac wanted to go. There was a central room with hundreds of extra large rubber legos where kids could build various walls and structures. Today, I was surprised to see only a large floor with individual blocks lying unconnected.

And then the kids rushed in.

Methodically and meticulously, these little kids began an almost concerted effort to bring order where chaos was. In only a few minutes, there were mountains of legos and small buildings were beginning to rise. Soon I saw corridors, rooms, hallways and pyramids form. These were 3, 4 and 5 year olds. Many could not read or write and yet they knew how to envision an environment that did not yet exist and implement their vision fastidiously. What also struck me was the apparent lack of any rewards we usually expects kids to need in order to work. The very act of creation was all the reward these children needed. Here was an example of a very unique human attribute-the ability to see the world as a set of possibilities. These little kids did not see a chaotic room with building blocks on the floor, but rather as a room of large edifices yet to be created.

This is the same drive that moves us to pick up a pen and compose a piece. The very act of creation is reward enough for our artistic soul. In our compositions, we see ourselves. We also see an underlying structure of beauty because composing reflects the most sublime and unique aspects of being human. We know a secret that no other creature on this earth knows-that our thoughts alter reality just as assuredly as a breeze blows a leaf.

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President's Message

by Greg A. Steinke

Happily, I have been able to secure commitments from Joe Alexander and Nick Demos to host NACUSA national concerts for 2013 and 2014 at Louisiana Tech University in Ruston, LA for the last weekend in September or first weekend in October, 2013 and Georgia State University in Atlanta for March-April of 2014. This will help get us back on track since our last concert was in March of 2011 and also to get the performances accomplished of our NACUSA Composition Competition winners. I'll be working with both Joe and Nick to get out a score call as well as to keep you all informed of which competition winners we can do when. The September or October '12 concert(s) will be primarily a BYOP event with the possibility of some selected scores being done by local performers along with performances of competition winners. The March or April concert(s) will have the possibility of more local performers being available, possibility of BYOP and again some competition winners to get us all caught up. Score calls will be made in late spring and early fall of 2013 for each of these concerts.



Elections time for the board at large positions is due. Sylvia Constantinidis has graciously agreed to take on this task as part of her NACUSA secretarial duties and is currently soliciting nominees and checking with prior nominees as to availability. Hopefully all can be kept on track to have the election in December. One full term (3 year) and one partial term position (2 year) will need to be filled. If you have a nomination or wish to nominate yourself, please be in touch with Sylvia (sylviaconstantinidis@21centurycomposer.com) as soon as possible.

Reminders from my last column: if any chapters would like the NACUSA CD to sell at concerts, hopefully in batches of at least 5-10 or more, please be in touch with Dan Kessner immediately (danielkessner@gmail.com). This we can do; we'll just ship them to you and you can sell at whatever price you wish to benefit your chapter's treasury. Again, if you have other ideas, please be in touch with both myself and Dan immediately, and we'll do our best to act on it.

I would like to suggest that everyone keep themselves informed about copyright issues. Many ideas and opinions are currently being bandied about that may affect the whole future of copyrights and their term limits. The digital age has brought forth a whole range of issues about the treatment of copyright and its term limits. If you see articles or comments please get them to me to relay on to the membership via email or to Al for publication in the newsletter. This is an important issue that can potentially affect performance and publication royalties as well as mechanical licenses for recordings. As an organization we need to be engaged with this and to be as helpful as we can to you as composers and performers.

Many of our chapters have planned a busy concert season and are already well under way in this regard – please do let Al know what you are doing with some chapter reports! – and we all send our best wishes that each event is successful and fruitful for all concerned. Hopefully each chapter will have at least one or two events for the year to help raise our NACUSA visibility across the country.

In closing, I again challenge everyone to recruit at least one new member for NACUSA in the coming year as your personal and special goal for the organization. It can be any kind of membership -- try to do what you can to help. Please also stress the benefits of a chapter membership as well to become truly involved in NACUSA. We *must* seek new members but also *retain* them. If you help recruit them, I will continue to work diligently with the Officers Council and Board to provide effective and cogent benefits for every member. If there is anything I'm overlooking or if you have ideas you have ideas of how we may improve the presentation or operation of NACUSA, please be in touch: gregsteinke@mail.music-usa.org. *Let's make a difference for American music!*

Best Wishes for the holiday season Good Composing for 2012 and beyond!

All changes to membership status, address changes, or delivery of *ComposerUSA* should be sent via the internet to the NACUSA website or mailed to the National Office in California, P.O. Box 49256, Barrington Station, Los Angeles, CA 90049.

NACUSA CONCERTS

Cascadia Chapter

Contagious Inflections II

Sunday, March 4, 2012, 12:00 PM

Colonial Heights Presbyterian Church, Portland, OR

selections from tiny Cheesehead Music . . . DAVID E. DREXLER
words by Kevin Ducey

Theresa Koon, soprano; Sydney Carlson, flute
Casey Bozell, violin; Diane Chaplin, cello

Toccanata (2011) ART I. RESNICK
Maria Choban, piano

Two-thirds of the World OWEN JAMES
Anna Schaum, viola; Diane Chaplin, cello; Owen James, guitar

Three Imagist Songs (2009) PAUL LOMBARDI
words by *Extra Pound, Richard Adington, Adelaide Crapsey*
Katherine Price, soprano; Geneviève Mason, piano

Street Sounds NICHOLAS ALAN YANDELL
Barbara Heilmair, clarinet; Cary Lewis, piano

Trio DENIS R. FLOYD
Barbara Heilmair, clarinet; Cary Lewis, piano; Casey Bozell, violin

Micro Dramatic Songs from PRAGUE II (2010) arr. DAN SENN
words by *Dan Senn*
Nancy Wood, soprano; Paul Safar, piano

RETICULUM DANIEL ALONZA BRUGH
Kenneth Beare, tenor; Tylor Neist, Casey Bozell, violins
Anna Schaum, viola; Diane Chaplin, cello

Southern Oregon Chapter

SOU Percussion Ensembles

Tuesday, March 13, 2012, 7:30 PM

Recital Hall, Southern Oregon University, Ashland, OR

nobody, not even the rain (2011) WILLIAM ASHWOOD
Jordan Levell, Sean Siders

Meditation (2012) KENNETH DEVENEY
Daniel Freiberg, Sean Muir

Women's Voices, Women's Words (2000) . . LANA S. COTTON
words by *l'ana Sandra Cotton*
Beatriz Abella, John Johns, Dan Machen, Kayla McDonald
Nick Temple; Terry Longshore, cond.

Diversions and Interactions (1976) GREG A. STEINKE
Daniel Freiberg, Jordon Levell, Sean Siders; Bryan Jeffs, cond.

Los Ampres de Maria Bonita (2012) . . THEO. J. DOLLARHIDE
Daniel Freiberg, John Johns, Jordon Levell, Dan Machen
Kayla McDonald, Sean Muir, Nick Temple; Terry Longshore, cond.

Continued on page 6

FROM THE EDITOR

AL BENNER



Over the past several months my main home computer contracted a virus that required I take it off-line. Consequently I am using a borrowed laptop to collect members' information as they e-mail it to me. Then, the local Suddenlink server here in Natchitoches crashed. I had previously saved some of this information and some was on my old computer's e-mail, but unfortunately, some was still unsaved when the server crashed. If information you sent me is either incomplete or missing, I apologize, and ask you to please send it to me again and I will make sure it gets in the following issue.

You will notice this issue is continuing to publish past NACUSA concerts. With the next issue I should be caught up with all previous concerts.

I have limited space now that we are down to an eight-page issue, so I will conclude by saying if you have an article to submit, please do so. †

Theodore Kerkezos *Continued from page 8*

Prelude by George Gershwin was really amazing and of course, suited the instrument to perfection! The saxophone started very soft and after exposing the theme, goes to the high octave with its full sound, impressing everyone one in the audience, with such an amazing color. The melody then goes to the piano, a moment in which with the utmost delicacy, the saxophone plays in a secondary position, accompanying the pianist. I really enjoyed it when the main theme was played again, when the piano echoes, for a couple of measures, what the soloist was playing.

Quite delightful was the interpretation of this *Tango Suite* by the great Argentinian composer Astor Piazzolla. This arrangement was made as a through-compose suite, non-stop between the pieces.

The "Prelude" was a beautiful way to set the mood for "Oblivion." Oh Oblivion! It has so much sadness and longing in it. It felt as if Kerkezos was telling a story with his instrument. I really appreciated his earthy sound, which conveyed even more melancholy; even though he is a great saxophone player, he focused here more on lyrical expression.

"Adios Nonino" is a tango Piazzolla wrote after finding out his father had died. It starts very violent (maybe because his father died after having a motorcycle accident). But after the initial "prelude", with passages that seemed improvisatory, the piano gave us this elegant and sad melody, which is continued by the soloist. This melody is later exposed completely by Kerkezos and the pianist, exchanging the principal role.

"Libertango" sounds different from everything else in the suite. It is a faster style of tango, with different harmony and rhythms. A short "prelude", with an ostinato rhythm, which repeated for long time, interceded the melody exposed by the soloist (the pianist played the melody, keeping the rhythm as well). The melody is quite simple, but captivating at the same time, which could be due to underlying rhythm. After this, a short improvisatory-style passage was played by the soloist, leading to the end of the piece.

With this interpretation, the night was concluded, and for the few of us present, was a magical night, filled with beautiful melodies and colors, that one cannot forget.

PERFORMANCES

Daniel Adams: Oct. 26—

Premiere of *Two and One* by Lisa Cella, flute, Gita Ladd, cello, and Andy Andrist, piano as part of the LIVEWIRE THREE Festival, Fine Arts Recital Hall, University of Maryland, Baltimore.

Oct. 6--*Centrifugal Fanfare* by the WTSU Saxophone Quartet, Society of Composers, Inc. Region VI Conference, West Texas State University, Canyon, TX.

Oct. 5--*Protagonist for Percussion Ensemble* by the WTSU Percussion

Ensemble, conducted by Susan Tariq, Society of Composers, Inc. Region VI Conference, West Texas State University, Canyon, TX.

Sept. 30--*Ambience*, a wind chime and conch shell piece for seven players under the direction of Anthony Di Sanza, the University of Wisconsin-Madison Western Percussion Ensemble, Wisconsin Institute for Discovery, Madison, WI. Also on Oct. 26 by the same group in Mills Hall on the University of Wisconsin-Madison Collage Concert.

Sept. 29--*Rosewood Aphorism* for marimba solo (from *Five Marimba Miniatures*) by Cheryl Grosso as part of the Miniatures Recital presented by A Very Small Consortium at the Weidner Center of the University of Wisconsin, Green Bay.

Sept. 9--*Five Marimba Miniatures* by Robert McCormick on a University of South Florida School of Music Faculty Recital.

Joe L. Alexander: May 6--*Blue Jay Sing a Tune, Krausen, Primary Conditioning*, and *Pop Music* on a NACUSA Mid-South concert by the Louisiana Tech Chamber Choir, Louisiana Tech, Guitar Ensemble, and the Louisiana Tech Low Brass Ensemble, Louisiana Tech University, Ruston, LA.

Tommy Joe Anderson: July 11--Premiere of *Quartet for Saxophones, OP. 37* by the Globe Saxophone Quartet, World Saxophone Congress, St. Andrews, Scotland.

Al Benner: Aug. 25--*Prelude in C minor* by pianist Patrick Widhalm, First Baptist Church service (Postlude), Natchitoches, LA.

Kenneth Benoit: Oct. 28--Premiere of *Meditation for Handbell Choir* at First Presbyterian Church of Hollywood, FL.

John G. Bilotta: Oct. 27--*Brain Freeze* by The Avenue Winds, and *Renaissance Songs* by Justin Marsh, tenor, Libby Kardontchik, piano, Irregular Resolutions Fall Concert, San Francisco Community Music Center.

Oct. 20--*Thurber Country*, Martha Stoddard, conductor, San Francisco Composers Chamber Orchestra Concert, Old First Church, San Francisco, CA.

Oct. 12 & 14--Selections from *Trifles*, Weekend-One-Acts, Darien Library, CT.

Sept. 5--*Five Variations on Satie's "Vexations"* by The Generous Ensemble, The John Cage Centennial - Vexations Project 2012, Central Connecticut State Univ, New Britain, CT.

Aug. 24--*Caprice* by Amelia Archer, flute, Hubert Ho, piano, Contemporary "Pop" Songs and Long Songs for Flute & Piano, West Valley College, Saratoga, CA. Same performers on Aug. 25 at Trinity Chapel, Berkeley, CA.

Aug. 18--*Renaissance Songs* by Justin Marsh, tenor, Libby Kardontchik, piano, 10th Annual Festival of Contemporary Music, San Francisco Community Music Center.

Dinos Constantinides: Oct. 21--*Music for Bill* (with Theodore Kerkezos, saxophone, and the Louisiana Sinfonietta, the composer conducting, on "Musical Moments," LSU School of Music Recital Hall, Baton Rouge, LA.

Sept. 23--Premiere of *Piano Concerto No. 2* by pianist Maria Asteriadou and the Louisiana Sinfonietta, the composer conducting, on "Grand Opening," LSU School of Music Recital Hall, Baton Rouge, LA.



The following reflects performances that took place through October 2012

Ken Davies: July 1--*Let All Moral Flesh Keep Silence* for SATB with organ and brass, First Presbyterian Church, Ocean Springs, MS. May 6 & 9--*Antiphonal Music* for two trumpets (Tiffany Woda and Tom Pardue) in two concerts at Louisiana Tech University, Rustin, LA.

Apr. 2--Premiere of *Who Shall Separate Us from the Love of Christ* (a capella) by the Harvard Choral Fellows, Memorial Church, Harvard University, Carson Cooman director, Boston, MA.

Feb. 9--Premiere of *Brain Fantasies* for horn and two-channel audio at the combined University of Alabama Huntsville New Music Festival with the Southeastern Composers League Forum by hornist Virginia Thompson.

Herb Gellis: Oct. 28--*Short Symphony on Eastern Modes* by the St. Edwards University Orchestra, Robert Radmer, conductor, St. Edwards University, Austin, TX.

Matthew Hetz: Oct. 28--A movement from *String Quartet, No. 3*, on a NACUSA concert, at Cal State Northridge.

Aug 25--The 2nd movement from *Sonata for Piano, No. 5*, by Senaz Rezai, NACUSA concert, Culver City, CA.

Karel Husa: June 21--*Sonata for Piano No. 1* (Op.11) by Justin Krawitz at the Music Festival in Kromeriz, Czech Republic. Also played on June 9 at the Czech Center in Paris, France.

Daniel Kessner: Oct. 21--*A Serene Music*, for solo alto flute, *Sonatina Bassa*, for bass flute and piano, *Toccata for Piano*, and *Prière et scherzo*, for bass flute and piano performed by the Duo Kessner at The American Church in Paris.

Oct. 10 & 21--*Dances*, version for flute/alto flute & guitar, performed by *rarescale*, Carla Rees (flutes), David Black (guitar), at Windsor Parish Church and Hertford Music Club, London, England.

Sept. 22-23--*Dances for Clarinet and Guitar* performed by the Vermont Contemporary Music Ensemble, Steven Klimowski, clarinet, Peter Matthews, guitar, at the Unitarian Church in Montpelier and at Flynn Space, Burlington, VT.

Sept. 16--*Reverberance*, for four guitars, and *Dances for Clarinet and Guitar* performed by Manon Letort, clarinet, and Alice Letort, Elias Champin, Pierre David and Raphaël Feuillatre, guitars, during Les Journées du Patrimoine, Nantes, France.

Aug. 31--*A Serene Music*, for solo alto flute, *Sonatina Bassa*, for bass flute and piano, *Toccata for Piano*, and *Prière et scherzo*, for bass flute and piano performed by the Duo Kessner during the Festival Internationale de Musique en Catalogne at l'Eglise Saint-Pierre in Céret, France.

Aug. 25--*A Serene Music*, for solo alto flute, *Sonatina Bassa*, for bass flute and piano, performed by the Duo Kessner at Steinway Concerts at the Ranch, a concert of the L.A. Chapter of NACUSA, Culver City, CA. The premiere was Aug. 12 by Carla Rees, alto flute, at the National Flute Association Convention, Caesar's Palace, Las Vegas, NV.

Lisa Renee Ragsdale: Oct. 19--*Three Songs* (on poems by Linda Back McKay), by mezzo-soprano Alyssa Anderson, with pianist Solange Guillaume re, Studio Z in Saint Paul, MN.

Stephen L. Syverud: Oct. 4--*Bevelled Forged Steel* for acoustic guitar and 2 channels of electronics by Federico Bonacossa, Miami Dade College, Miami, FL.

Piotr Szewczyk: Feb. 10--Friday Musicale Concert Series in Jacksonville, FL, presented a recital of the composer's music for chamber ensembles featuring 11 musicians from Jacksonville Symphony Orchestra.

Jan. 5--*Jay Jay Bee* for solo clarinet piece was performed by Jan Jakub Bokun at the XII Festival Franco-Polonais in France.

Rodney Waschka: Sept. 28 & 29--*Aubade* (tape piece) at the Studio 300 Digital Art and Music Festival, Lexington, KY.

Sept. 18--Premiere of *Wall Street 2008* (tape piece), Raleigh, NC. Sept. 5--Premiere of *Variatione Turistiche* for solo clarinet by Arianna Tieghi, Riola Terme, Italy.

June 16--*Piano Concerto* by Olga Kleiankina, piano soloist, with the Moldovan National Radio-Television Orchestra, Oleg Palymyski, conductor, "New Music Days" Festival, National Philharmonic Hall.

Kerwin Young: Spet. 30—Premiere of *House of Price* (drama for string orchestra), by The Midwest Chamber Ensemble, Kansas City, MO.

AWARDS

Al Benner received his 19th consecutive ASCAPPlus Award.

Ken Davies was awarded the 2012-13 Performing Arts Fellowship grant from the Mississippi Arts Commission on July 5.

Sharon Farber has been selected to receive The Visionary Award by the Women's International Film & TV Showcase.

RECORDINGS

Greg Bartholomew: *Summer Suite* is included on a CD recently released by internationally acclaimed trumpeter James Ackley entitled "New American Works for Trumpet." It also features *The Girl in White* by Robert J. Bradshaw and *Sonata for Trumpet and Piano* by Gordon (Dick) Goodwin. Bartholomew composes in Seattle and first connected with Ackley on Facebook. His *Summer Suite* for trumpet has alternate accompaniments for piano, string quartet, string orchestra, chamber orchestra, sax quartet and concert band. At Ackley's request he specially prepared a combination of the piano and string quartet accompaniments for this CD recording. The "New American Works for Trumpet" CD is available from Amazon, iTunes, CDBaby and many other online dealers, as well as directly from the label, Beauport Classical (beauportclassical.com).

Sharon Farber song cycle *Bridges of Love* is included on Grammy Award winner soprano Hila Plitmann new CD entitled "The Ancient Question." The CD is available on iTunes and Amazon.

Daniel Kessner: *Undercurrent/Current* has been released on the CD "New York Moments," Navona Records, performed by The Tapestry Ensemble: Richard Kravchak, oboe, Julia Heinen, clarinet, Ovidiu Marinescu, violoncello, and Dmitry Rachmanov, piano. The CD also includes works by William Toutant, Frank Campo, Liviu Marinescu, Dan Hosken, and Gernot Wolfgang.

As the leading authority on the music of Miklos Rozsa, **Daniel**

Robbins was engaged to write program notes for the premiere recording of Rozsa's score to *The Red House*. The CD is on the Intrada label and represents the first complete recording of the 1947 classic motion picture score.

COMMISSIONS

Sharon Farber: *Only a Book* for string orchestra, flute and percussion, commissioned by the iPalpiti Artists International orchestra, was premiered at the SABAN Theatre in Beverly Hills on July 20th. The twenty-five minutes piece, which is in the form of theme and (six) variations, portrays the journey and history of the Jewish people.

MEMBER NEWS

Kris Becker has won the 2012 National Federation of Music Clubs Beyer Composition Award for his *Piano Sonata No. 1*, and was a finalist in this year's ASCAP Morton Gould Young Composer Awards. Becker has also been chosen as the Texas Music Teachers Association Commissioned Composer for 2013. This year has seen the premieres of Kris' new piece for alto saxophone & piano, *Contention* (commissioned by Scott Sandberg), at the World Saxophone Congress in Scotland as well his 8-hand piano works commissioned by and premiered at Michigan's Stella Royce Piano Camp. Becker's new album as composer/pianist *Expansions* is scheduled for release in December.

Ken Davies: *Christian Filmworks Magazine* feature article on May 5.

The Ars Nova Ensemble in residence at the University of South Florida presented an all **Max Lifchitz** concert at the Merking Concert Hall in New York City on May 15, 2012. A commercial recording of all the works featured as part of that event will be issued in the coming spring. The more than fifty albums released under the North/South Recordings label featuring Lifchitz as composer, conductor, collaborative artist and/or pianist are distributed worldwide by the Naxos label and are available for download and streaming [www.classiconline.com/North_South_Recordings/].

Lisa Renee Ragsdale: On Aug. 12, Studio Z in Saint Paul, MN presented "Music of Lisa Renee Ragsdale." This extended program included *Sonata for clarinet and piano* (2002), *Sonata for flute and piano* (2009), the premiere of *Three Songs* for soprano and piano (2008) on poems by Linda Back McKay [*Part-time work*, *Telephone*, and *Fast Forward*], and the premiere of *Two Songs* for solo oboe (2011) [*Wistful* and *Skydiving*]. Performers included Paul Schulz, clarinet, James DeVoll, flute, Alyssa Anderson, mezzo-soprano, John Jensen, piano, and Justin Schwartz, oboe.

In September, **Daniel Robbins** appeared with the Rapides Symphony Orchestra of Louisiana as guest lecturer. His presentation "The Art of Film Music" illustrated how scoring influences films and included sample scenes from *Spartacus*, *To Kill a Mockingbird*, *Ben-Hur*, *Touch of Evil*, *Breakfast at Tiffany's*, *El Cid*, and *Julius Caesar*. It included recorded interviews with legendary film composer Miklos Rozsa discussing "The Rowing of the Galley Slaves" scene from *Ben-Hur* and the use of his music from *The Killers*, which later became known to television audiences as the "Dragnet theme." The lecture was followed by the Rapides Symphony Orchestra concert "A Night at the Movies" and featured Robbins' suite from the Rozsa score to *Ben-Hur*.

Kerwin Young was named the first composer in residence of Kansas City's newly formed Midwest Chamber Ensemble for the 2012-2013 & 2013-2014 seasons.

PUBLICATIONS

Daniel Adams: *Road Traversed* and *Reversed* for marimba duo has been released by Keyboard Percussion Publications.

Al Benner: *A Lazy Afternoon* for piano (CP#380), *Chase* for piano (CP#381), *Parallels* for piano (CP#382), and *Family Matters* for piano (CP#383) were published by Connors Publications.

Ken Davies has released two new etude books for upper high school to early college level: *Read Tenor Clef Now*--15 etudes for trombone, euphonium, bassoon, cello or double bass, which focuses on reading notes without complex rhythms or techniques and is well paced to cover all key signatures and several meter/time signatures along with some double sharps and double flats. His *Read Alto Clef Now* is a similar 14 etude book especially for players switching from violin to viola.

Karel Husa: *Elegie* for vibraphone and marimba by Theodore Presser Company; *Suite* for viola and piano and *Tubafest* (celebration fanfare for 4 tubas) by AMP/GS Hal Leonard; *Overture "Studentska,"* Op. 3 for orchestra by Prague Radio Publications, Czech Republic; and *Little Scherzo* for piano by Schott International.

Donald Thompson: *Little Suite for Small Adults* for piano (CP#377) was published by Connors Publications.

John Winsor: *A Musical Calendar* for piano (CP#378), and *Lizzy's Ghost* for piano (CP#379) were published by Connors Publications.

Keith J. Robinson NACUSA TX Composition Winner

Keith J. Robinson, tubist, educator, and composer, recently won the 2012 NACUSA Texas Composition Competition, awarded at the NACUSA TX annual conference at Texas State University in San Marcos, TX on October 6. The winning composition, entitled *The Cat, The Rat, and The Crooked Tail Dog*, is a brass trio for trumpet, horn, and tuba. The piece can be heard on YouTube, and is available from the composer at www.tuba4u.com as a free downloadable pdf.

The Cat, The Rat, and The Crooked Tail Dog begins with a brief, slow and painful introduction, followed by the first of three chasing, racing solos. The trumpet begins the solo section, followed by the horn and the tuba. Next comes a slow interlude which leads back into the chasing solos, this time presented in reverse order with each overlapping the previous solo, until all three are playing together or, perhaps, *against* one another. The piece finishes with an unfortunate, not-so-pleasant ending.

Robinson teaches elementary music, directs the First United Methodist Choir, and teaches at Texas Lutheran University in Seguin, Texas. Additionally, he performs with Hill Country Brass and Oma and the Oompahs. His website, www.tuba4u.com, has provided creative, challenging, fun, free music for tubists around the planet since 2008.

NACUSA Concerts *Continued from page 3*

Los Angeles Chapter

GITARATHON

in collaboration with Jonathan Marcus

Saturday, March 24, 2012, 4:00 PM

Culver City Presbyterian Church, Culver City, CA

Suite for Violin, Clarinet and Guitar (2010) .DANIEL KESSNER
Nancy Roth, violin; Mike Vaccaro, clarinet
Jordan Charnofsky, guitar

Prelude

Suite No. 1 for Fretless Guitar (2006) BUZZ GRAVELLE
Buzz Gravelle, guitar and fretless guitar

Five Hobo Dreams (2011) ERIC PHAM
Eric Pham, guitar; Peter Yates, arpeggione

Sofia YALIL GUERRA
Yalil Guerra, guitar

L'Alma Jubilo (1984) DEON NIELSEN PRICE
Gregory Newton, guitar

PopArt: Others, Be Kind, How Pleasant (2011) PETER YATES
words by William James
Alexandra Grabarchuk, mezz-soprano and toy piano
Peter Yates, guitar

Preludio DAVID CANTRELL GRIMES
David Grimes, guitar

Minha Jangada from *O Mar* DORIVAL CAYMMI
arr. by David Cantrell Grimes
David Grimes, guitar

Mesuree Mexicana (1982) DEON NIELSEN PRICE
Douglas Masek, saxophone; Jon Ortiz, guitar

L. A. Tango Nuevo ADRIENNE ALBERT
Douglas Masek, saxophone; Jon Ortiz, guitar

Los Angeles Chapter

GITARATHON

in collaboration with Jonathan Marcus

Sunday, March 25, 2012; 4:00 PM

Pasadena Neighborhood Church, Pasadena, CA

Suite for Violin, Clarinet and Guitar (2010) .DANIEL KESSNER
Nancy Roth, violin; Mike Vaccaro, clarinet
Jordan Charnofsky, guitar

Prelude BUZZ GRAVELLE
Buzz Gravelle, guitar

Suite No. 1 for Fretless Guitar (2006) BUZZ GRAVELLE
Buzz Gravelle, fretless guitar

Five Hobo Dreams (2011) ERIC PHAM
Eric Pham, guitar; Peter Yates, arpeggione

Preludio DAVID CANTRELL GRIMES
David Grimes, guitar

Minha Jangada from *O Mar* DORIVAL CAYMMI
arr. by David Cantrell Grimes
David Grimes, guitar

Tombeau for Lou Harrison (2006) JOHN SCHNEIDER
John Schneider, national steel guitar

L'Alma Jubilo (1984) DEON NIELSEN PRICE
Gregory Newton, guitar

Grazyna (1985) GREGORY NEWTON
Gregory Newton, guitar

Nocturno JON ORTIZ
Jon Ortiz, guitar

Sara JON ORTIZ
Jon Ortiz, guitar

Mesuree Mexicana (1982) DEON NIELSEN PRICE
Douglas Masek, saxophone; Jon Ortiz, guitar

L. A. Tango Nuevo ADRIENNE ALBERT
Douglas Masek, saxophone; Jon Ortiz, guitar

Southern Oregon Chapter

Music Springs Forth

featuring the SyZyGy Ensemble

Bruce Dresser, trumpet; Jenifer Knippel, tenor sax
Paul Shubat, cello; Bryan Jeffs, percussion, Mikiko Petrucelli, piano

Saturday, May 26, 2012, 7:30 PM

Congregational United Church of Christ, Ashland, OR

Spirals I'LANA SANDRA COTTON
trumpet, tenor sax, piano, percussion

Sweetly She Rolls TED DOLLARHIDE
trumpet, piano, cello

Lament of Innocence JON HEYNEN
Winner of the 2012 NACUSA Student Composition Competition
trumpet, piano, cello

Rudimentalasis for solo percussion GREG A. STEINKE
solo percussion

Contrasts (2012) R. BARRY ULRICH
1. Journey 2. Interlude 3. "Wrap it up"
trumpet, piano, cello, xylophone

Lullaby Waltzes (2012) KENNETH DEVENEY
trumpet, piano, cello

Chôro: Sol do Brasil WILLIAM ASHWOOD
trumpet, piano, cello, percussion

East Coast Chapter

Annual Spring Concert

Monday, June 11, 2012, 12:00 PM

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

Duette ALLEN BRINGS
Lisa Hansen, flute; Allen Brings, piano

Pas de Deux CHARLES DITTO
Ian Davidson, oboe; Vanguel Tangarov, clarinet

Cantos Itinerantes LUIS JORGE GONZALEZ
Todd McCrory, cello; Alejandro Cremaschi, piano

Entoangoed KEN LAUDER
Jeni Slotchiver, piano

The Well Tempered Woman STEFANIA De KENESSEY
Rosemarie Sullivan, mezzo-soprano
Stefania De Kenessey, piano

Vignettes MAX LIFCHITZ
The Fluxx Wind Quintet

Mid-Atlantic Chapter

A Robert Ian Winstin Tribute Concert

Sunday, October 7, 2012, 3:30 PM

Daniel Recital Hall, Chowan University, Murfreesboro, TN

Four Simple Songs ROBERT IAN WINSTIN
Jeanette Winsor, piano

Impromptu for oboe and piano ROBERT IAN WINSTIN
Harvey Stokes, oboe; Jeanette Winsor, piano

Songs of Schizophrenia ROBERT IAN WINSTIN
"Saturday Night" (words by Robby Wilde)
Lorraine Bell, soprano; Edward Knakal, clarinet
Jeanette Winsor, piano

Quartet for clarinet, violin, cello and piano JOHN WINSOR
The Hardwick Chamber Ensemble
John Winsor, clarinet; Natalia Kuznetsova, violin
Dionne Wright, cello; Jeanette Winsor, piano

Piano Sonata No. 3 HARVEY J. STOKES
Eun Kyong Jarrell, piano

Electrosonata No. 3 JAMES M. GUTHRIE
James Guthrie, electronic music

Scherzo Brisque for violin and piano ROBERT IAN WINSTIN
Natalia Kuznetsova, violin; Jeanette Winsor, piano

Sonata for Clarinet and Piano ROBERT IAN WINSTIN
Andante affectuoso
John Winsor, clarinet; Jeanette Winsor, piano

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Musical Moments *Continued from page 8*

grounding and foundation. It was treated almost as though it were a string quintet with instruments participating in the conversation, sometimes all at once like a big party, and at other times just a couple groups or soloists making it more intimate drawing the listener in to the what was occurring on stage. The use and balance of dissonance and consonance was marvelous. I never felt as though the dissonances were grating on me and the resolutions were always a satisfying release from the tension. If there was once concern I had with the piece it was that some of the sections had too long of a break between them and seemed as though there should be some sort of connection or bridge to link them together.

Nocturne by Nick Hwang was also high on my list of pieces of the evening. I liked how the orchestration builds from near nothingness to full orchestra but it is far from overbearing or cliché. I felt there could have been more usage of the quiet aspect of the group to draw the listener in more intently as I felt the piece was a very intimate personal setting.

The Vivaldi like piece by Fritz Kreisler, *Concerto in C Major in the Style of Vivaldi*, was quite intriguing. I heard what seemed like a *fortspinnung* like first movement unfold. It appeared to just spin out of the solo violin and keep going and building. It was quite well executed in orchestration and performance. The contrast between portamento and staccato in the solo part was very nice creating a dramatic difference in sounds from the violin. The second movement reminded me of moving dirt or as I wrote moving earth, and not with a machine but by hand. Slow and laborious, and very heavy, yet it moved, very methodically very intently toward the end. This had more instances of dissonance that I picture when I think of Vivaldi but they were skillfully hidden in the accompaniment and just added to the propulsion forward. The third movement was quite contrasting to the previous one as it was more playful and used some call and response with the soloist and orchestra. I did feel it was a little too repetitious. I did not feel the theme was as developed as it could have been. The chord just prior to the final resolution was a nice touch to the end leaving me feeling very complete.

The last three pieces *Fantasia on an Original Theme*, by Jules Demersseman, *Swimming in the Thames*, by Yuri Sherling, and *Czardas for Saxophone and Strings*, by Pedro Iturralde ended the concert with a bang. The virtuosity in the writing was fantastic and was played very well. There were also some more interesting parts in these pieces with some sustained passages and some exploration of large leaps done very fast. These pieces tended towards higher, faster, and louder, they are great showpieces, testing the skills of the performer and creating an inviting atmosphere for the listener. The performance was good, the orchestra and soloist both played very well, I just wish the composers had explored and expanded upon some of the more lyrical abilities of the instrument.

Great concert overall. Wonderfully heard, programmed, and performed.

NACUSA Web Radio

NACUSA Audio on Demand

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





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Musical Moments

by Michael Paul Mitchell

The Louisiana Sinfonietta presented its concert "Musical Moments" on October 21, featuring Gabriel Beavers, Kelly Smith Toney, and Theodore Kerkezos. They opened and ended the first half with a piece by Vivaldi and a piece written in the style of Vivaldi. These encapsulated two pieces for string chamber orchestra by living composers Peter Dickinson, and Nick Hwang. Mr. Hwang was in attendance at this concert. The concert then ended with four pieces for solo saxophone and chamber orchestra. The music was well picked and was very well performed; it made for a wonderful afternoon of music.

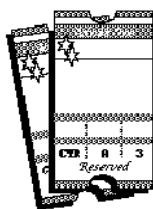
The *Concerto for Bassoon in C Major*, by Antonio Vivaldi, was a beautifully played piece of music and was a wonderful opening to the concert. It began with a slow introduction to the first movement and then proceeded into the main theme which picks up quite suddenly. The orchestra used the Baroque tradition of terraced dynamics to great effect. The overall piece utilized a similar leap in the solo instrument throughout all three movements that unified the work which I liked.

There were some moments in the first movement where the bassoon part seemed to be written entirely separate from anything involved with the rest of the piece. I had a hard time identifying if it was intentionally written to be displaced and somewhat interjectory or if there was some sort of performance issue. The third movement had some similar spots where the part seemed somewhat of an interjection in relation to the orchestra but it was hard to determine if that was the case. The piece played well on the bassoon but seemed to have some interesting orchestration and themes I couldn't quite wrap my ears around.

Peter Dickinson's piece *Monologue for Strings* was by far my favorite piece of the evening. It had so many interesting textures and ideas for utilizing what seemed a limited pitch class. The opening of alternating minor seconds with a sustained cello underneath provided this sense of motion even though the lines were in essence very static. The use of arco to pizzicato and back again was very skilled and though used sparingly was recalled in the piece and gave it some

--Continued on page 7

Concert Reviews



Theodore Kerkezos

by Laura Pimentel

The Louisiana State University Composers Forum presented the internationally acclaimed saxophone player Theodore Kerkezos, October 22, at the LSU's School of Music Recital Hall. Louis Wendt, who is the keyboardist for the Louisiana Sinfonietta, accompanied Mr. Kerkezos.

Sequenza IXb by Luciano Berio was the first piece played. Throughout this piece, Berio explores all the technical aspects of the saxophone. Some notes are repeated throughout the entire piece, which serve to coherence and unity, working as a sort of ritornello idea. Everything was taken to the extreme, including dynamics and register. Not only in the technical aspect, this piece required maturity from the performer as well, which Kerkezos accomplished almost to perfection. What kept me wondering, however, was how the composer notated the work to convey all these motivic ideas.

After the Berio piece, the soloist interpreted *Lamento et Rondo* written by Pierre Sancan. The work began with captivating dissonant-soft slow chord in the piano, which contrasted with the melody presented in the saxophone which was faster and very masculine. After this, the piano finally presents its own melodic moment in which the soloist passes to a secondary role, accompanying Wendt with a long note, held in a pianissimo. Then a dialogue between the two instruments occurred. This dialogue worked towards a climax, marked by a forte in both instruments, a high note in the saxophone, supported by the bass note in the piano. The "Rondo" is very distinctive, introduced by the piano and followed by the saxophone in a fast tempo, which requires great playing from both instrumentalists. It was very well executed!

The third piece in the program was *Tableaux de Provence*, a programmatic suite written by Paule Maurice. These pieces clearly have the sound of impressionism, and one cannot help think of Debussy when listening to the suite. A constant dialogue is happening between the two instruments, with a contrast in tempi throughout the entire suite. Kerkezos masterly executed it, giving to the audience beautiful colors, enjoyable melodies and a great expressive style.

--Continued on page 3