



# ComposerUSA

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## Henry Hadley and the Films

by Mrs. Henry Hadley

When I landed from Europe in late August, 1926, my husband, Dr. Henry Hadley, met me with the greeting that we must go at once up Broadway. He had a surprise for me!

I was travel weary and anxious for home but as there was an undercurrent of excitement in his greeting, I at once put aside thoughts of bathing and unpacking.

When we reached the Forties, he took my arm and pointed. There in blazing lights in front of the Rivoli Theatre were the words "Henry Hadley." For the first time in the wild and picturesque history of the Movies, a musician's name was featured and an American musician at that!

Our pride was deep and I think at that moment my husband realized the ever-increasingly important part that serious music was destined to play in film development.

We went into the theatre immediately and I saw Henry Hadley conducting the New York Philharmonic Orchestra in the Overture to "Tannhauser" - an overwhelming experience, as up to that time we were accustomed the hearing only pitifully small groups of offering nothing more than a soporific background.

At one leap serious music had become an integral part of the films.

This "short" went all over the world. In fact, some time after its American showing I received a letter from the Princess Calitzin in Paris saying: "I became acquainted with your husband and the New York Philharmonic this afternoon. I dropped in at a cinema near the Madeline and to my surprise and delight, saw, by the caption that 'M. Henri Hadley' would conduct the overture to 'Tannhauser.'

In the meantime, Hermann Heller, of San Francisco, asked Dr. Hadley if he would be interested in writing a score for the screen version of "Manon Lescaut," to be produced by Warner Bros.

My husband saw at once what a great field this would offer composers and accepted with enthusiasm. Naturally the field was unexplored and Dr. Hadley felt keenly the responsibility that rested upon him as the first composer to write music to synchronize with the unfolding of the scenes and to make music an integral part of the finished picture.

It meant visit after visit to the Manhattan Theatre, to see whether this musical phrase must be enlarged or that cut down to fit with exactness and precision. It was an arduous task but he and Warner Bros. Studio were making technical history.

When finished, the score was as full as that of "Meistersinger," and my husband always considered that some of the most beautiful music he ever wrote was in it. What a pity that it should be buried in the archives of the Studio and can no longer be heard!

It was always a source of joy to us that this beautiful music was associated with the great performance of John Barrymore in "When a Man Loves," as this history-making film was called.

The public is always grateful for the gift of beautiful music, and Henry Hadley has received his meed of such gratitude. But perhaps as time goes on, we, as Americans, will learn that we owe him an even greater debt. He vigorously championed American music as guest conductor of the great orchestras of Europe, South America and the Orient, offered it on his own programs with pride and confidence. It was because of this that he was called "America's Musical Ambassador."

When America gave the screen voice, it was particularly fitting that Henry Hadley should be the first musician to utilize the new medium. Great music on the screen is no novelty today. Henry Hadley helped, by his vision and his understanding, to add the magic of melody to the magic of sound.

In the Music Division of the New York Public Library is a section dedicated for all time to the memory of Henry Hadley. This physical monument, visible and tangible. That other monument - a high patriotism which never excluded love of greatness in other peoples' achievements - is invisible. It is a strong tree rooted in the heart and spirit of a generous man.

It will grow and strew its sweet beneficence over ever-widening circles.



**ComposerUSA**

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# President's Message

by Greg A. Steinke

I am pleased and excited to be your new President and am hoping to be able to build on the great efforts and enthusiasms of our past presidents. I also wish to welcome aboard our new officers Wieslaw V Rentowski as Vice President, Sylvia Constantinidis as Secretary and Joe L. Alexander as Treasurer and offer them greetings on behalf of the NACUSA membership and a big thank you for taking on their new tasks. At the same time I also wish to thank Dan Kessner, our out-going President and other members of the Officers Council, David Lefkowitz, Paul Humphreys, Dwight Banks for their dedicated service as well as helpful advice and counsel to us newcomers. Their vigilant work over the years has helped immensely for the new council to take up the "reins" of NACUSA. Our best wishes to all of them as they get back to more composing, other duties they have taken on, or just having some "down time." It is most impressive what we accomplish with what we have, and we are in the debt of not only these past officers but others in our membership who have made or continue to make untiring efforts and many extra hours to keep us a successful composer's organization. It is especially important to recognize and thank all the many efforts and concert activities that occur at the chapter level. For all of this we are all most grateful. It is my hope for us as incoming officers to support these past and future efforts and to also look at some new options and directions for NACUSA.

While we have had some glitches in making the transition to a new treasurer, I am pleased to report that we are now back on track in trying to get dues out to chapters in a timely way as well as to cope with the ins and outs of online banking, the IRS codes for non-profits, and licenses/reports to the performing rights organizations. (More on the latter in a moment.) To help in this process, I would ask that chapter officers to please stay in close communication myself, the treasurer especially, and our webmaster and/or web site with any changes/problems in your respective chapters regarding dues, officer changes, program reporting, financial reports, etc. We as officers and coordinators of NACUSA activities must rely on the membership to keep us informed, so we in turn can carry out the duties and activities that support your important activities at the chapter level. We want you all to be as successful as possible.

As regards performing rights crediting, it is most important for all chapters to keep their concert activities updated on the national web site so we in turn can accurately report to ASCAP and BMI, which we do on a quarterly basis. Be sure to upload a PDF of the actual concert program and report any monies taken in, even if only donations and not from tickets sales as an income-producing concert is actually cheaper to license than saying a concert is "free." A free concert is automatically \$10. A license begins to cost more only when income rises over a \$ 1,000. E.g. a \$500 income concert is only \$5. I would also add that it probably doesn't hurt if individual composers also send this material in as well as a double check for the ASCAP & BMI program crediting systems. At least this has been indicated to me to do by Andy Shreeves at ASCAP; I'm not sure about BMI. Financial reports to the treasurer are important each year as are periodic chapter activity reports to our newsletter editor.

As a result of one of our members having to move to a new location, the national office ended up acquiring about 700

copies of our NACUSA CD "Greetings From." Dan Kessner graciously agreed to take on the storage of the CDs pending a distribution of them wherever we could. To that end all of the composers on the CD have been contacted, and most have agreed to take varying numbers of them for a \$1 a piece plus shipping. (shipping can be done via flat-rate box so medium box with up to 32 CDs c. \$11.35, larger up to 50 CDs c. \$15.45, etc.) But we still have a number left – several hundred – and they must be disposed of with recycling being a last resort. So, if any of you can take any, hopefully in batches of at least 5-10 or more, please be in touch with Dan immediately (danielkessner@gmail.com.)



A suggestion has already been made to send some of them to individual chapters to sell at concerts. 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. What isn't practical for us to do is individual mailings of only 1 each to a person, libraries or radio stations.

That should have been done some time ago when the CD was first released and is past history. 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.

Over past several months I have had discussions with several chapters about hosting a national concert. As of this writing there are possibilities for a fall 2013 concert to celebrate our 80<sup>th</sup> anniversary and another concert for March or April of 2014. I'll keep you informed as things may develop. If anyone has comments or suggestions about the national concert, please be in touch at your earliest convenience.

And one penultimate "note" – we need to appoint a new Elections Coordinator. Barbara Bennett, who has loyally functioned in this capacity for some time, must now leave the position for personal and family reasons, and she has asked me to seek a replacement immediately. On behalf of NACUSA I want to express our deep gratitude, thanks, and appreciation to Barbara for all her dedicated service while acting in this capacity for our organization. If anyone from the membership can take on this duty or can recommend someone I might contact, please be in touch with me as soon as possible. Please note that our elections are handled entirely online so there is no physical mailing to do. Everything from nominations through voting and announcing of results is done through the website, so it's relatively easy. Barbara, along with myself and John Winsor, our webmaster, will be available to help whomever would be willing to take on this duty for us.

And finally, I 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. *Let's make a difference!*

Best Wishes and 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.

## FROM THE EDITOR

AL BENNER

You will notice there are a number of older NACUSA concerts in this issue. That is because over the past several months many of you have submitted your concerts for publication on the website. I think it is important to print our Chapter concerts – so even though they are going back a year, I will over the next couple of issues, print these Chapter concerts until I am caught up as long as space allows. Of course you can send those concerts to me directly, but as long as it is on the website, I will find it.

I have received links to either personal concert or CD reviews that could be reprinted in *ComposerUSA* from several of you. However, I cannot use reviews that have appeared in other venues without getting permission from either the author and/or the publication to allow a reprint (for no cost). If you want me to use these articles, you must also provide the appropriate permission to me.

Some of you have personal promotional agents that send me your activities. Although I know this is quite convenient for you, it is very time consuming for me to decipher and then try to rewrite in a workable format for this bulletin. Please request that your agent (or yourself) send it to me not in a newsletter, but in a written email. For those of you who send your information under the format I have been using for the past 18 years, I thank you. ☩

## NACUSA CONCERTS

### San Francisco Chapter

#### Dances and Other Memories

Saturday, February 11, 2012, 8:00 PM

Convenanat Presbyterian Church, Palo Alto, CA

*When You are Old and Gray* . . . . . PETER DEUTSCH  
L Peter Deutsch, bass-voice; Libby Kardontchik, piano

*Unrestful Sleep* . . . . . ALDEN F. JENKS  
Mikado Endo, piano

*Aria* . . . . . SEMYON Y. BOKMAN  
Debora Rosengaus, mezzo-soprano

*Bear-Foot Waltz* . . . . . JEFF DUNN  
Jeff Dunn, piano

*The Midway for 4-hand piano* . . . . . KEN F. MALUCELLI  
Libby Kardontchik and Jen Chang, piano

*Recovery* . . . . . ANNE N. BALDWIN  
Libby Kardontchik, piano

*The Organ-grinder* . . . . . SEMYON Y. BOKMAN  
Debora Rosengaus, mezzo-soprano; Olga Mandrigina, viola  
Irina Behrendt and Tatiana Loskutova, piano 4-hands;

*On a Thursday Night* . . . . . KARL J. SCHMIDT  
Priscilla Broberg, flute; David Allen, oboe; Karl Schmidt, clarinet  
Juliet Hamark, bassoon; Mark McMahon, horn

*Caribbean Dances* . . . . . SONDRA CLARK  
Sondra Clark and Libby Kardontchik, piano 4-hands

### Los Angeles Chapter

#### The Debussy Trio

Sunday, January 22, 2012, 4:00 PM

Fanciful Gift Shop, Hollywood, CA

*Homage a Claude Debussy* . . . NICHOLAS SCOTT OMICCIOLI  
Marcia Dickstein, harp; Angela Wiegand, flute; David Walther, viola

*Continued on page 5*

# PERFORMANCES

## Daniel Adams: Mar. 30--

Premiere of **Tambo**  
**Bambo** by Paul Ross  
conducting the William  
Rainey Harper Steel Band for  
Steel Drum Ensemble and  
found objects at the  
Performing Arts Center of  
Harper College, Palatine, IL.

Mar. 2-- **The Mangroves**  
**Dance** by the East Central  
University Concert Choir, J.  
Steven Walker conducting.

Mar. 1-- Premiere of **The**  
**Sleep of Reason** by  
Shannon Small, solo flute  
with electronic

accompaniment, College Music Society South Central Chapter  
Conference, East Central University, Ada, OK.

Feb. 29--**Diffusion Two** for snare drum quartet by the University  
of Texas at Arlington Percussion Ensemble, director Michael  
Varner.

Feb. 23--**Protagonist** for percussion quartet featuring tom-tom  
soloist (six drums), Robert McCormick conducting, University of  
South Florida Percussion Ensemble, College Music Society  
Southern Chapter Conference, University of South Florida,  
Tampa, FL.

**Joe L. Alexander:** Nov. 6, '11--**March Through Time** by the  
Louisiana Tech Low Brass Ensemble; **Drowned** by Lisa Maxedon,  
soprano, and Laura Thompson, piano; and **Five Movements for**  
**Tuba (Or something like that)** by the composer on the Louisiana  
Composers' Consortium Concert #43, Ruston, LA.

Oct. 30, '11--Premiere of **March Through Time** by the Louisiana  
Tech Low Brass Ensemble on the Octubafest concert, Ruston, LA.

**Al Benner:** June 14--**Go, Tell It on the Mountains** by the Louisiana  
Sinfonietta (Kelly Smith Toney and Stefka Madere, violins, Maria  
Alexander, viola, and Susannah Montandon, cello) on the Summer  
Dreams Library Concerts. EBR Main Library, Baton Rouge, LA.  
Also on June 13 at the Bluebonnet Branch Library, Baton Rouge,  
LA; June 12 at the Greenwell Springs Road Regional Branch  
Library, Baton Rouge, LA; June 11 at the Scotlandville Branch  
Library, Scotlandville, LA; and June 5 at the Jones Creek Regional  
Branch Library, Baton Rouge, LA.

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

May 8--Premiere of **Prelude and Fugue** by Pat Widhalm, piano,  
Louisiana Composers Consortium Concert #45, Recital Hall, CPT  
Building, Louisiana School for Math, Science and the Arts,  
Natchitoches, LA. Also on the same concert **A.G.** by Wesley  
Ducote, alto sax; and **Through a Baby's Eyes** and **In My Father's**  
**Arms** by Lisa Benner, soprano, and Pat Widhalm, piano.

Apr. 19--**A.G.** by Wesley Ducote, alto sax on the 4<sup>th</sup> Annual  
LSMSA Arts Gala. Baton Rouge Little Theatre, Baton Rouge, LA.

Mar. 31--**Fugue in C minor** by Carson Cooman, organ, Morning  
Prayers (Voluntary), Appleton Chapel at The Memorial Church,  
Harvard University, Boston, MA.

Mar. 31--Premiere of **Prelude in C minor** by Carson Cooman,  
organ, Morning Prayers (Voluntary), Appleton Chapel at The  
Memorial Church, Harvard University, Boston, MA.

Feb. 15--**Psalms 117** by the LSMSA Mixed Ensemble on An  
Evening with J.S. Bach, Recital Hall, CPT Building, Louisiana  
School for Math, Science and the Arts, Natchitoches, LA.

**Dinos Constantinides:** June 14--**Hellenic Dream** (trio for violin, viola  
and cello), **Interlude for Solo Violin**, and **The Peddler's Dream**  
(musical story) by the Louisiana Sinfonietta (Kelly Smith Toney and  
Stefka Madere [solo *Interlude*], violins, Maria Alexander, viola,  
Susannah Montandon, cello, and Judy Constantinides, reader) on  
the Summer Dreams Library Concerts. EBR Main Library, Baton  
Rouge, LA. Also on June 13 at the Bluebonnet Branch Library,  
Baton Rouge, LA; June 12 at the Greenwell Springs Road  
Regional Branch Library, Baton Rouge, LA; June 11 at the



The following reflects  
performances that took place  
through June 2012

Scotlandville Branch Library, Scotlandville, LA; and June 5 at the  
Jones Creek Regional Branch Library, Baton Rouge, LA.

Apr. 25--**Soundwaves for Chamber Orchestra** by the Louisiana  
Sinfonietta, 20<sup>th</sup> Century Classics and Music From LSU, the  
composer conducting, LSU Recital Hall, Louisiana State  
University, Baton Rouge, LA.

Mar. 19--Premiere of **Concertino for Trombone and Orchestra**  
by Achilles Liarmakopoulos, trombonist and member of the  
Canadian Brass, with the Louisiana Sinfonietta, the composer  
conducting, Baton Rouge, LA.

Mar. 18--**Antigone - Prologue** by the Louisiana Sinfonietta,  
with vocal soloists Tiffany Bostic-Brown and Amy Porter, the  
composer conducting, LSU Recital Hall, Baton Rouge, LA.

Feb. 12--**Patterns** for violin and piano, **Celestial Musings** for alto  
saxophone alone, **Sonata for Solo Violin No 1**, **Suite for a**  
**Young Man** for solo piano, **Percussion Quartet**,

**Transformations** for saxophone alone, and **Trio No 3** for violin,  
alto saxophone and piano on the Distinguished Artist Series,  
Michael Gurt, piano; Yova Milanova, violin; Griffin Campbell,  
saxophone; and Hamiruge Group; Brett William Dietz, Chris  
Hoefler, Daniel Heagney, and Samuel Trevathan, Weill Recital Hall  
at Carnegie Hall, New York, NY.

Jan. 26--**Baroque Concerto for Guitar and Orchestra** by  
Ronaldo Cadeu, guitar, and the Louisiana Sinfonietta, the  
composer conducting, Episcopal High School, Baton Rouge, LA.

Jan. 22--**Homage to Macedonia** by the Louisiana Sinfonietta, the  
composer conducting, LSU Recital Hall, Baton Rouge, LA.

**Charles Halka:** Apr. 27--Premiere of **Scherzo** (orchestra) by the  
California State University Northridge Symphony as a result of the  
work having won CSUN's *Northridge Composition Prize*.

**Karel Husa:** Mar. 18--**Sonatina for Violin and Piano, Op. 6; Elegie**  
**et Rondeau for Alto Saxophone and Piano, Three Studies for**  
**Solo Clarinet**, and **String Quartet No. 3** by Maria Evola and  
David Friedlander, violins, Olga Kleiankina, piano, Gregg Gelb,  
saxophone, Andrew Lowy, clarinet, David Marschall, viola, and  
Bonnie Thron, cello, a 90<sup>th</sup> Birthday Celebration Concert, Kenan  
Recital Hall, William Peace University, Raleigh, NC.

Feb. 22--**Divertimento, Al Fresco, Festive Ode**, and  
**Apotheosis of this Earth** by the Eastman Wind Ensemble, Mark  
Davis Scatterday, conductor, and the Cornell University Glee Club  
and Chorus, Scott Tucker, conductor, Kodak Hall at Eastman  
Theatre, Eastman School of Music, University of Rochester, NY.

**Daniel Kessner:** Mar. 27--**Natural Cycles**, for bass flute & piano,  
**Toccata for Piano**, and **Prière et scherzo**, for bass flute & piano  
in a recital by the Duo Kessner [Dolly Eugenio Kessner and the  
composer] in Raitt Recital Hall, Pepperdine University, Malibu, CA.  
Mar. 24 & 25--**Suite for Violin, Clarinet & Guitar** at Guitarathon,  
NACUSA-Los Angeles, by Nancy Roth, violin, Mike Vaccaro,  
clarinet, and Jordan Charnofsky, guitar, Culver City Presbyterian  
Church and The Neighborhood Church of Pasadena, CA.  
Mar. 18--Premiere of **A Tempo**, for six instruments by the  
ensemble TEMPO [The Epicenter Music Performance  
Organization], conducted by the composer, in Cypress Recital  
Hall, CSU Northridge, CA.

Mar. 11--Premiere of **A Serene Music**, for solo clarinet, by  
clarinetist Julia Heinen, and premiere of **Paris Quartet** by the  
composer, flute, Richard Kravchak, oboe, Julia Heinen, clarinet,  
and Dolly Eugenio Kessner, piano, on the annual Faculty  
Composers Recital, Cypress Recital Hall, CSU Northridge, CA.  
Feb. 10 & 12--**Dances for Clarinet and Guitar** by the Vermont  
Contemporary Music Ensemble at the Unitarian Church in  
Montpelier and at the Black Box Theater, Main Street Landing,  
Burlington, VT.

Feb. 10 - **Idyll for Solo Oboe** performed by Richard Kravchak in  
the Organ Hall at CSU Northridge.

Feb. 9--Premiere of **Idyll for Solo Oboe** by Richard Kravchak,  
oboe, Marvin Laser Recital Hall, CSU Dominguez Hills, CA.

Feb. 8--**Symphony for Percussion**, Canadian Premiere, by the  
Percussion Ensemble of McGill University, Fabrice Marandola,  
conductor, Pollack Hall, Montreal.

**Michael A. Kimbell:** July 2--*Poème for Violin and Harp*, by Nandor and Katrina Szederkenyi, Peterskirche, Vienna, Austria.  
June 9--*Concertino for C Clarinet and Chamber Orchestra*, by the San Francisco Composers Chamber Orchestra with the composer as soloist, Mark Alburger conducting, Old First Concerts, San Francisco, CA.

**Max Lifchitz:** May 15—*Canto de Paz (Song of Peace)* for voice, flute and strum piano; *Mosaico Latinoamericano* for flute and piano; *Yellow Ribbons No. 44* for flute and piano; *Yellow Ribbons No. 43* for solo clarinet; *Piano Silhouettes*; *Rhythmic Soundscape No. 6* for bass clarinet and percussion; and three *Concerted Madrigals* for unaccompanied voices, as part of an all Lifchitz concert by members of Ars Nostra, the new music ensemble in residence at the University of South Florida's College of The Arts (Kyoung Cho, soprano, Jay Coble, trumpet, Calvin T. Falwell, clarinet, Sang-Hie Lee, piano, Kim S. McCormick, flute, and Robert M. McCormick, percussion) at the Merkin Concert Hall, New York City, NY.

**Deon Nielsen Price:** May 12--*Fanfare for a New Day; America Themes; Gateways; Meditation; Clariphonia* by Antelope Valley College concert bands, Berkeley Price, conductor and clarinet soloist; Deon Price, guest conductor, Performing Arts Theatre, Lancaster, CA.

Apr. 5--*A New Star* and *Great And Marvelous Are Thy Works* by Mason Neipp, tenor; Mayu Greenhalgh, violin; LeeAnn Morgan, viola; Joel Castleton, piano, Group for New Music, Brigham Young University (Utah). Also *Yellow Jade Banquet* by Brian Walsh, clarinet; Mary Au, piano, Emeritus College, Santa Monica, CA.  
Mar.24--*L'Alma Jubilo* by Gregory Newton, guitar and *Mésurée Mexicana* by Douglas Masek, soprano saxophone; Jon Ortiz, guitar, GUITARATHON, Culver City Presbyterian Church, CA; and Mar. 25, GUITARATHON, Pasadena Neighborhood Church, CA.  
Jan. 23--*Stile Antico for Solo Viola* by David Walther, Fanciful Gifts Hall, Hollywood, CA.

Oct. 21, '11--*Three Faces of Kim, the Napalm Girl* and *Healing* for clarinet and piano by Berkeley Price, clarinet; Deon Price, piano, Performing Arts Theatre, Antelope Valley College, CA; and Nov. 10, Mu Phi Epsilon Concert, Los Angeles, CA.

**Stephen L. Syverud:** June 30--*Fields of Ambrosia* for alto saxophone and electronics, performed by Athanasios Zervas, Chicago, IL.

June 2--Premiere of *Fred Til Alle Mennesker (Peace to all People)* for eleven saxophones, by the Northwestern Saxophone Ensemble, conducted by Frederick L. Hemke, Pick-Staiger Concert Hall, Northwestern University, Evanston, IL. The composition was written for and dedicated to Frederick L. Hemke on the occasion of his retirement from Northwestern University School of Music.

Apr. 4--*Vietnam I (Reactions)*, clarinet and electronic modifications, Pamela Bustos, clarinet, *Psalm 142*, Vicki Fingalson, soprano, Lois Guderian, alto, David Greenberg, tenor, Amy Eichers and Sarah Glitsos, violins, Erin Aldridge, viola, and Aleks Tengesdal, cello, *Contrasts*, Alexander Sandor, piano, *Moive*, stereo electronics and video, and *Compilations*, stereo electronics and video, on a concert at Thorpe Langley Auditorium, University of Wisconsin, Superior.

**John Winsor:** Mar. 18--*Four for Three, The Norwegian Lady, Final Portraits*, and the *Trio for Clarinet, Cello, and Piano* by the Hardwick Chamber Ensemble on an all-Winsor concert celebrating his 60th birthday, performers included Rita Cohen; soprano, Natalia Kuznetsova, violin; Dionne Wright, cello; John Winsor, clarinet; Marlene Morvaji Ford, horn; and Jeanette Winsor, piano, Virginia Beach, VA.

John's new work will be performed by members of the Hardwick Chamber Ensemble at the 2012 VMTA conference at the Shenandoah Conservatory in November.

## BROADCASTS

**Deon Nielsen Price:** Mar. 13--*Angelic Piano Pieces* and *Passacaglia Professor* by Deon Price, piano, on *SunRays II* (Cambria/NAXOS CD), *The Latest Score*, WOMR in Provincetown, MA.

Feb. 8--*Mésurée Mexicana*, by Douglas Masek, saxophone; James Smith, guitar, on *SunRays II* (Cambria/NAXOS CD), *Classical Discoveries*, WPRB in Princeton, NJ.

## RECORDINGS

**Daniel Adams:** *Camouflage* for contrabass and percussion trio has been released on a CD entitled *Concerti for Strings With Percussion Orchestra* performed by the McCormick Percussion Group under the direction of Robert McCormick, featuring Dee Moses on contrabass. The recording is available on Ravello Records, a division of Parma Records.

**Al Benner:** *Prelude and Fugue* for organ on *A Marvelous Love: New Music for Organ* (CD recording) by the organist Carson Cooman on Albany Records (#TROY1357).

**Karel Husa** music is presented in a new CD under GIA (CD-879). GIA's Composer's Collection presents the 90<sup>th</sup> Anniversary Edition of Karel Husa performed by the North Texas Wind Symphony, Eugene Migliaro Corporon, conducting. Works on the 2 CDs collection are *Divertimento for Brass and Percussion*, *Les Couleurs Fauves, Chettah, Al Fresco, and Music for Prague 1968*. The other CD has *Smetana Fanfare, Apotheosis of This Earth, Concertino for Piano*, and *Concerto for Wind Ensemble*.

## MEMBER NEWS

**Daniel Kessner** was the featured composer at "Week-end de la Guitare" in Nantes, France June 22 & 23. Events included two performances of *Reverberance*, for four guitars, by the Quatuor de Guitares de Versailles and the Quatuor de Guitares du Conservatoire de Nantes, the premiere of *Du temps jadis* (of a bygone time) for flute, viola, guitar, and violoncello by Musiques à 4, and a Master Class with the composer.

**Stephen L. Syverud** conducted a composition master class at the University of Wisconsin, Superior (April 5). Students represented were from UWS and University of Minnesota, Duluth.

## NACUSA CONCERTS *Continued from page 3*

*Stile Antico for Solo Viola* (2012) . . . . DEON NIELSEN PRICE  
David Walther, viola

*Soliloquy for Solo Flute* . . . . .ANGELA WIEGAND  
Angela Wiegand, flute

*Capriccio* . . . . .DUANE L. TATRO  
Marcia Dickstein, harp; Angela Wiegand, flute; David Walther, viola

*Revertigo* . . . . .DAVID S. LEFKOWITZ  
Marcia Dickstein, harp; Angela Wiegand, flute; David Walther, viola

*Van Gogh Vignettes* . . . . .GREG A. STEINKE  
Marcia Dickstein, harp; David Walther, viola

*Lullaby for Three* . . . . .ADRIENNE ALBERT  
Marcia Dickstein, harp; Angela Wiegand, flute; David Walther, viola

### Cascadia Chapter Bang-on-Canon

Saturday, January 21, 2012, 3:00 PM  
Sherman Clay Pianos, Portland, OR

*Four Heine Lieder, Op. 19* (1990) . . . . . GARY L. NOLAND  
words by Heinrich Heine  
Erin Mikelle Walker, soprano; Kaori Katayama Noland, piano

*Links Ancient Stories of Timeless Challenges  
for Flute and Piano* . . . . . JAN RUGEN MITTELSTAEDT  
Celine Thackston, flute; Ronda Ringering, piano

## AWARDS

**Karel Husa** was awarded an honorary degree from the University of Louisville. He received a Doctor of Fine Arts honoris causa at a special ceremony January 16 in Raleigh, NC.

**John Winsor** has been awarded the 2012 Virginia Music Teachers Association (VMTA) Commissioned Composer prize. This is his fourth VMTA commission. His previous VMTA awards were in 1992 for *Hardwick Quartet*, in 1994 for *Midas Retold*, and in 2005 for *Chamber Symphony*. This work will be entered in the Music Teachers National Association (MTNA) national competition.

- Mask* . . . . . JAN RUGEN MITTELSTAEDT  
Ronda Ringering, piano
- Discernment of Time* (1975) . . . . . TOMAS SVOBODA  
Tomas Svoboda, tam-tam
- Inquietude for Flute Solo* (1995) . . . . . GREG A. STEINKE  
Celine Thackston, flute
- Abscheid, Op. 86* (2006) . . . . . GARY L. NOLAND  
Evan Kuhlmann, bassoon; Diane Chaplin, cello;  
Kaori Katayama Noland, piano
- Two Canons* . . . . . TOMAS SVOBODA  
David Bernstein, Dan Brugh, Harold Gray, Dana Green,  
Matt Grossman, Mary Cogan, Lisa Marsh, Becca Schultz,  
Cynthia Stillman-Gerdes, Mary Sutton, Gaye Thomas,  
Grace Waites, Jeff Winslow, Jennifer Wright, pianos

Southern Oregon Chapter  
"Three Sopranos"

Saturday, November 12, 2011, 7:30 PM  
Congregational Church of Christ, Ashland, OR

- Autumn Moon* . . . . . WILLIAM ASHWOOD  
words by Ezra Pound  
Marily Reppert, soprano; Maria Kasdorf, clarinet  
Mark Reppert, piano; Bryan Jeffs, percussion
- Zuweshekar* . . . . . STEPHEN TRUELOVE  
Maria Kasdorf, clarinet; Kathy Staller, bassoon; Bryan Jeffs, perc.
- Vorsteller* . . . . . KENNETH DEVENEY  
Kathy Staller, bassoon; Mark Reppert, piano
- 3 Songs on Poems by Jeanne Watson* . . . . .  
L'LANA SANDRA COTTON  
Pauline Sullivan and Dana Workman, sopranos  
Mark Reppert, piano; Bryan Jeffs, percussion
- Five Haiku Songs* . . . . . KENNETH DEVENEY  
words by Basho Ranetsu Shiki  
Marily Reppert, soprano; Maria Kasdorf, clarinet; Mark Reppert, piano
- The Daydreamer* . . . . . R. BARRY ULRICH  
Maria Kasdorf, clarinet; Mark Reppert, piano
- A Love Letter* . . . . . THEODORE JOHN DOLLARHIDE  
Christine Williams and Marily Reppert, sopranos  
Maria Kasdorf, clarinet; Kathy Staller, bassoon; Mark Reppert, piano  
Bryan Jeffs, percussion; Martin Majkut, conductor

San Francisco Chapter  
NACUSA Concert

Saturday, November 5, 2011, 8:00 PM  
Community Music Center, San Francisco, CA

Composers Performance Ensemble

- Katheleen Kasdorf, soprano; Brian Rosen, baritone  
Libby Kardontchik, piano; Davide Verotta, piano; Sondra Clark, piano  
Monika Gruber, violin; Vicky Erlich, cello; Diana Tucker, flute  
Karl Schmidt, clarinet; Damien Masterson, saxophone
- Luminosity* . . . . . JOHN BEEMAN  
III. Day's End IV. Phosphorescence  
violin, cello and piano
- Latin American Dances* . . . . . SONDRA CLARK  
I. Angel Falls II. Choro do Basil III. Havana Beguine  
piano four-hands
- Over the Hills* . . . . . DAVID VEROTTA  
violin and piano
- Two Fantastical Songs* . . . . . JOANNE CAREY  
I. "I Am the Magical Mouse" II. I Always Return to This Place  
soprano and piano
- Rondo for Ron* . . . . . NANCY BLOOMER DEUSSEN  
flute, violin and piano
- Musical Renditions of Insomnia* . . . . . JUSTINO PÉREZ  
violin and piano
- Sonata* . . . . . DALE VICTORINE  
I. Mvt. 1 III. Mvt. 3  
clarinet and piano

- Trio* . . . . . LAWRENCE LUO  
I. Allegro II. Andante III Agitato  
flute, violin and cello
- The Yarn of the Nancy Bell* . . . . . KEN MALUCELLI  
baritone, flute, alto sax, violin and piano

Cascadia Chapter  
NACUSA Concert

Saturday, October 29, 2011, 8:00 PM  
Colonial Heights Presbyterian Church, Portland, OR

- Like Water, Like Sound, Like Breath* (2010) . . . . .  
BONNIE T. MIKSCH  
words by Bonnie Miksch  
Renée Favand-See, mezzo-soprano  
Amelia Bierly, cello; Lisa Marsh, piano
- Comet Crash 9 for Fixed Media* . . . . . JACKIE THOMAS GABEL  
fixed media
- Trio (after Darconville)* (2001) . . . . . GARY L. NOLAND  
Elise Blatchford, flute; Danny Seidenberg, viola; Diane Chaplin, cello
- Lamentations for String Quartet* . . . . . THOMAS SVOBODA  
Casey Bozell and Lucia Conrad, violins  
Danny Seidenberg, viola; Diane Chaplin, cello
- Five on Winds* . . . . . LIZ M. NEDELA  
*Wind Quintet* . . . . . TED CLIFFORD  
Janet Bebb, flute; Ann Van Bever, oboe; Igo Shakhman, clarinet  
Margaret Mcshea, bassoon; Amy Vaillancourt-Sals, horn
- When You Are Old* . . . . . JEFF WINSLOW  
words by William Butler Yeats  
Nancy Wood, soprano; Cary Lewis, piano
- Expressions III on the Paintings of Gustav Klimt* (2006) . . . . .  
GREG A. STEINKE  
Alexis Howard, clarinet; Casey Bozell, violin; Diane Chaplin, cello  
Florian Conzetti, percussion; Cary Lewis, piano
- Quadraloques II* . . . . . DAVID STEPHEN BERNSTEIN  
Alicia Didonato Paulsen, flute; Karen Wagner, oboe  
Florian Conzetti, percussion; Susan Dewitt Smith, piano

Cascadia Chapter  
NACUSA concert

Friday, September 23, 2011, 7:30 PM  
Lincoln Hall 75, Portland, OR

- Crosscurrents for String Quartet* . . . . .  
JAN RUGEN MITTELSTAEDT  
Erin Furbee and Emily Cole, violins  
Marissa Winship, viola; Diane Chaplin, cello
- Unconfined for Voice and Piano* . . . . .  
CAROL CROWDER PHILLIPS  
Carol Phillips, voice; Lisa Marsh, piano
- In the Shadow of the Elm* . . . . . AMELIA BIERLY  
Marya Kazmierski, violin; Catherine Lee, English horn  
Amelia Bierly, cello
- Glimpses* . . . . . ELIZABETH GAIL BLACHLY-DYSON  
Emily Cole, violin; Marissa Winship, viola; Diane Chaplin, cello
- Pour le Trio* (2011) . . . . . LISA ANN MARSCH  
Jayde Weide, flute/piccolo; Lisa Marsh, piano  
Will Gibbs, double bass/electric bass
- Zero Waiting* (2005) . . . . . SUSAN ALEXJANDER  
video installation
- Mother's Day 2009: A Lament* (2009) . . . . .  
ELIZABETH GAIL BLACHLY-DYSON  
Carol Phillips, voice; Lisa Marsh, piano
- Crazy Jane* . . . . . CYNTHIA STILLMAN GERDES  
Erin Furbee, violin; Harold Gray, piano
- Divinity roused* . . . . . BONNIE T. MIKSCH  
Jade Weide, flute; Barbara Heilmair, clarinet  
Ian Kerr, percussion; Marya Kazmierski, violin  
Amelia Byierly, cello; Lisa Marsh, piano  
Patrik Csak, conductor

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## NACUSA's

### 34<sup>th</sup> Annual Young Composers' Competition

**Deadline: 10/31/12**

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

*All entrants must be NACUSA members. Music by non-members will not be considered. Previous First Prize winners will not be eligible.*

1. The competition is open to all NACUSA members who are American citizens or residents, who have reached their 18<sup>th</sup> birthday but have not yet reached their 31<sup>st</sup> birthday by the submission deadline. For new composers seeking to join NACUSA National dues are \$30 per year (\$15 per year for students and seniors). Dues should be sent to the Los Angeles address listed below.
2. Compositions submitted should not exceed 15 minutes in length.
3. Compositions should not require more than five players. An additional person for tape playback will not be counted as a performer.
4. Compositions submitted must not be published and must not have won any other competitions.
5. Recordings of the entire composition are *highly desirable*, but not mandatory.
6. A mailing envelope with correct postage (using stamps, not meter tape or postal labels) should be enclosed with each submission if the composer wishes to have the score(s) returned.
7. Scores will be judged, in part, on clear and legible music copying; suitability for performance on a NACUSA concert will also be considered.
8. The First Prize will be \$400.00 and a possible performance on a NACUSA concert. The Second Prize will be \$100.00 and a possible performance on a NACUSA concert. The judges reserve the right to reallocate the prize moneys in the event of a tie.
9. Each composer may submit up to two works.
10. Score(s) should be submitted anonymously with an envelope attached containing the name of the work and the composer's name, address, telephone number, and e-mail address.
11. Scores must be received no later than October 31, 2010.
12. Send scores to: The National Association of Composers/USA, PO Box 49256, Barrington Station, Los Angeles, CA 90049
13. Please note that some express companies cannot deliver to a post office box.
14. All tapes or CDs submitted must be clearly identified with the name of the composition.

### Illinois State University announces the RED NOTE New Music Composition Competition

**Mixed Instruments; Deadline Oct. 15**

<http://finearts.illinoisstate.edu/rednote/competition>

**Wind Ensemble; Deadline Oct. 31**

[http://finearts.illinoisstate.edu/rednote/wind\\_ensemble](http://finearts.illinoisstate.edu/rednote/wind_ensemble)

## NACUSA Web Radio

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## In Appreciation of the Modern Compositions -- from a Listener's Perspective)

by Renie McClellan, J.D.

Music is my favorite mode of transportation. Good music can take me places that are inaccessible by any other means; on journeys that explore the depths of my memory, imagination and thought. The classical contemporary music to which I have most recently been listening has taken me far into my thoughts - a journey both scary and exhilarating. This music creates an ambience that allows for the consideration and contemplation of the infinite and beyond, where the future is already the past. It is engrossing and touches me in such a way that it is impossible to avoid contemplating this life and its irresolvable mysteries.

My current vehicle of choice has been the music of Wieslaw V. Rentowski and John Hedges. Rentowski's *Por Dia de Anos* (1987), for organ and two accordions (an inspired pairing), is spellbinding. My synapses were sparking and it was impossible to stop listening; my mind was racing from one thought to another and all because of this music. There is undoubtedly an explanation for the mental gyrations created by *Por Dia de Anos*; I can only be thankful that the piece itself was created. *Postlude for Strings* (1995) is a musical presentation and interpretation of the mysteries in this world, but not of this world, mysteries that humanity has not yet evolved sufficiently to even recognize, much less understand. It is all-encompassing. *A la Mode* (1998) for piano is music of the ether, parts of it, and other parts plumb the very depth of our existence. And, at least for me, the direction of the music was unpredictable and that unpredictably, in and of itself, was stimulating and very enjoyable.

While listening to another composition by Rentowski, *Iris* (1994) for flute and piano, I enjoyed the extraordinary experience of being 23 again; not just remembering it, but being it. One part, in which only the piano is heard, represents (to me) the musical manifestation of strength, pure and unsullied, and for ever so brief a time I was 23 again and running fast and strong. I was not remembering it - I was experiencing it. Even

more magical, the strength of the music made me believe I could be fast and strong again. That relatively short passage was a catapult into the past and then a springboard into fantasy.

In a recent performance at Bass Hall, the Fort Worth Symphony Orchestra performed *Fastball* (the 2012 world premiere), by John Hedges. Truly, the composition was the embodiment of the classic battle between the pitcher and the hitter, but more than that, I was able to hear in the music - and consequently see in my mind - everything happening on the field behind the mound. All of you that are baseball fans know exactly what I mean and unfortunately, within the context of this piece, it is too much to describe the action to those who are not such dedicated baseball fans. Mr. Hedges took me to a baseball game while I was sitting in my seat at Bass Hall. That is the power of music; that is the power of a composer who creates the music.

I am a fan of many different genres of music, but the contemporary classical music resonates with me profoundly by creating an atmosphere that activates thought and imagination. At the conclusion of a piece, I truly feel like I am returning from a journey. The next time I hear the same piece, I am off on another, often-times different, journey. There are subtleties and nuances within a substantive piece of music that touch the ear of listener with more or less emphasis depending on mood variations, or physical surroundings, or just the ebb and flow of the day. Listening to music is a mind-expanding experience. Music may be a catalyst to the evolution of the mind.

As composers, you must surely realize the power of your compositions, but let me confirm to you that the music you produce truly touches the essence of the discerning listener and provokes the contemplation of thought and imagination unlike any other art form. The compositions I have mentioned here are those I have most recently experienced; I look forward to listening to many more. Thanks to you all for that pleasant anticipation; thanks to you all for harnessing your creative genius and letting the world share in it.

Perhaps all composers should also tout themselves as travel agents...

*Renie McClellan is a Dallas lawyer who likes and listens to contemporary classical music. She is an Assistant Attorney-General and Director for the National Institute for Trial Advocacy - Southern Region.*