



ComposerUSA

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Dinos Constantinides: The Most Beautiful Music

by Vicki James Yiannias

Beautiful lyric interludes, crisp, unexpected interjections of different moods, and an exquisite sense of humor took the audience of "The Music of Dinos Constantinides, A Musical Odyssey", at Carnegie Hall's Weill Recital Hall on November 30 to places they have never been before.

The Greek American composer wrote in the concert program that the performance was "dedicated to Elsa, Waher, and the Trio Verdehr, to be performed after imbibing several glasses of Greek wine," but just the lingering overtones of the beauty and intelligence of this performance were enough to mellow the everyday events of the following week.

The eleven selections--which included compositions for violin, soprano saxophone, piano and voice--were representative of his music, Professor Constantinides told the GN, and the musicians--Michael Gurt, piano; Renata Arado, violin; Espen Lilleslatten, viola, Griffin Campbell, saxophone; Ronaldo Cadeu, guitar; Lori Bade mezzo-soprano--who "all have a great career themselves, yet they took time to practice so much", deserved high praise for their superb performances.

All eleven selections traveled through many moods and emotional climes, such as the feeling of sharing and remembrance in *Fantasia for Stelios and Yiannis* (written for two classmates no longer alive) for violin and viola; the mysterious, virginal sound of the gorgeous *Delphic Hymn* for saxophone and guitar (a seemingly unusual combination with a plaintive saxophone); the amusing *Impressions II* for alto saxophone and piano; the insistent and also amusing *20th Century studies* for two violins; and the dreamlike *Hellenic Musings* for violin, soprano saxophone, and piano. These are scant descriptions of a few selections that come immediately to mind, but during the entire program this listener was carried from one piece to the next with the wish that this concert would not come to an end.

Professor Constantinides talked about his life and work with the GN by telephone during a busy workday at Louisiana State University.

GN: I'm not a music critic so can't describe your compositions in musical terms but I can say that I've never heard anything like your music.

DC: I believe that all of us have a unique personality. The basic idea for a composer is to find the voice of his personality. That depends on his life, experiences, background, and education. That explains the interjections of diverse moods that are unique with every person... if the composer sends a message of importance then his music has an appeal to the public.

GN: It also struck me as extremely modern.

DC: My music is modern in a sense that I am here now and not in the past, however, in regard to styles it depends on what you are comparing it to. My music is tonal in general. Therefore it is not 12-tone, atonal, or experimental, although I have written dissonant works in the past. I would call it neo-romantic. The basis of my music is that I'm really neo-romantic, in other words, I'm a violinist, and violin music is lyrical.

GN: Has your music possessed many of the same characteristics throughout the years? How has it developed?

DC: My music has developed over the years. In fact, it went from the modal, 12-tone, atonal to my present neo-romantic style.

GN: Do you describe it as Classical?

DC: The term Classical music has two meanings. One: Classical denotes music that is not pops--the music that most people enjoy as entertainment, and two: music written in the 18th century by composers such as Mozart, Haydn, early Beethoven etc. It includes beauty, economy of ideas well presented, and something eternal.

GN: Your use of the saxophone seems unusual.

DC: I use the Saxophone for many reasons: a) It is a beautiful instrument with a very lyrical sound. b) I happen to know a number of excellent saxophonists including my present colleague Griffin Campbell. c) My music is lyrical in general and my style works well with the saxophone.

GN: At times I thought it conveyed the mood of 1940's film noir.

DC: Yes, this instrument is used a lot in jazz as well, and in films. Some critics have found in my music elements

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President's Message

by Greg A. Steinke

We are now on our way toward a set of national concerts for the first time in several years with the score call (see elsewhere in this issue) out now from Joe Alexander with a deadline of July first. As mentioned before this gets us back on track with this event and a chance to get caught up on the promised performances of our NACUSA Composition Competition winners. I am hoping that as many members as possible will consider submitting for this performance opportunity at a national level and consider attending this special set of events. By next newsletter I hope to have more information about the national concert event that can be planned for 2014.

Elections have unfortunately gotten bogged down with some difficulties related to a personal situation involved, but I am working with Sylvia Constantinidis to get us back on track as soon as possible. My recent, extended trip overseas made it somewhat difficult to stay on top of this process to the extent that I might have wished. The officers and board will endeavor to keep you all informed about the elections as soon as we are able. If there are questions in regard to the elections, please contact me directly as President.

Again a gentle reminder that 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). You can sell at whatever price you wish to benefit your chapter's treasury.

I continue to 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. Please be in touch: gregsteinke@mail.music-usa.org *Let's make a difference for American music!*

I have just returned from an extensive world tour that was exciting, wonderful and revealing, yet at the same time rather sobering and yes, even a little depressing in terms of the vast numbers of people in our world who live in very less-than-ideal conditions to say the least. On balance though, many do cope with their varied situations through wonderful performance, celebration, dance, music and just socializing with one another. So, it gives hope that somehow all of us together may find better ways to cope and make the world a little better for us all. I am grateful for this opportunity to have been able to travel the world, and in closing, would like to leave everyone with some thoughts I wish to convey that are well-encapsulated by a letter from John Luther Adams to supporters and followers of New Music USA; so I leave you with the following:

Our society values material things. Things we can own. Things we can use. Things we can wear. Things we can hang on our walls.

Music is nonmaterial. It is composed of time and thin air.

It's not easy. It never has been. And it probably never will be.

More and more in our Internet economy we hear that "music wants to be free."

And beyond economics, what is the deeper value of music?

Music is the voice of creative thought. Creative thought is an essential quality of being human. It's also essential to solving the problems of our troubled world.

In a world threatened by war, terrorism and climate change, music matters more than ever.

We need new music that inspires us to become more fully alive, to imagine new ways of living in harmony with one another and with all life on this beautiful stone spinning in space.

New Music USA supports musical voices as broad and diverse as the landscapes of America. Your generosity helps these voices be heard.

Consider the value of music in your world and your life. [Link inserted in the letter (<https://www.newmusicusa.org>) to help New Music USA keep creative thought and creative music alive and thriving.]

Yours sincerely,

John Luther Adams

(A New Music USA letter reprint)

Please keep informed about copyright issues as the discussion continues to develop within the artistic community. We'll endeavor to circulate among the membership any articles or insights that seem pertinent to our composer members.

Best Wishes for a great summer of composing and wonderful performances!

FROM THE EDITOR AL BENNER

In the next column is the call for scores for our National Concert to take place in Ruston, Louisiana, later this year.

Hopefully you have already received this notice via email, but if you only receive a paper copy of *ComposerUSA*, get in touch with Joe L. Alexander about the possibility of submitting your score after the deadline. But quickly, the conference is little more than three months away.

I appreciate those of you who responded to my mass email for member information. However, I must once again remind some of you that when you return incomplete responses or just a general announcement or newsletter about yourself, it is difficult for me to understand what I am supposed to report. Also, if you send a review or article about yourself that has been previously published, either send me the author's permission to reproduce it, or a way I can track down such permission. I cannot reprint without getting their clearance first. It is a great help for those of you who return your information in the format I have been using for the past 18+ years, but if you just give me something similar, I can work with that.

As announced in my last "From the Editor," my time as editor is coming to an end. After this issue, I am now down to my last 5 issues. It is time for someone out there to start thinking about taking over these duties beginning in 2015.

I am planning to put out the next issue at the end of August, so now is the time to submit those articles and personal information.

I hope the economy, performances and composing is looking up for you. Have some fun this summer. ☺

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 - 2013 National Conference Meeting Call for Scores

Concert Dates: Thursday – Saturday, October 3-5, 2013

Louisiana Tech University, Ruston, Louisiana 71272

Deadline Date (received by): July 1, 2013

Louisiana Tech University is pleased to announce the call for scores for the 2013, National Conference Meeting. The concerts will basically be bring-your-own-performer(s) events. Composers may submit up to three (3) scores for consideration. There are several local music faculties from nearby universities willing to offer their services, but composers should contact the players directly to make financial arrangements. The instruments include: clarinet/sax (1 person), guitar, percussion, piano, trombone, trumpet and tuba. Please contact Joe L. Alexander for contact information for the performers. Digital, stereo playback of CD's will also be available. The president and other national officers will be in attendance at the conference and will be happy to meet and confer with any NACUSA members about any items of concern.

At the present time, the plans are for a Thursday night concert (7:30), two concerts on Friday (11:00 and 3:00), and one concert on Saturday (11:00). There is the possibility of adding two additional recitals if enough scores are submitted. At the present time, only one score per composer will be selected for inclusion at the conference.

All scores and recordings should be submitted in electronic format (PDF and mp3). Please include an information sheet for each work, containing the composer's name and contact information, title of work(s), instrumentation, accurate timing and technical needs. Please include your preference on which day/time of the conference you would want your performance.

There will also be the possibility of paper presentations, lecture-demonstrations or panel discussions during the course of the conference.

Program notes and biographies will be requested in electronic format at a later time.

Composers must be a member of NACUSA in good standing at the time of the meeting to be considered. Please visit the NACUSA website for dues information.

Please submit the scores and proposals electronically to Joe L. Alexander, alexanda@latech.edu

Please submit presentation proposals to Joe L. Alexander, alexanda@latech.edu and Greg A. Steinke, gregsteinke@mail.music-usa.org

All questions about the conference should be directed to Joe L. Alexander. Details about accommodations and transportation will be forthcoming within the next month through a web site that Dr. Alexander will be establishing. An announcement will be made when it is active.

IN MEMORIAM: ED BLAND

Long-time NACUSA member Ed Bland died at his home in Smithfield, Virginia on March 14 at age 86. Renowned as a jazz and an urban classical funk composer, he is also considered by some Hip-Hoppers to be the great grandfather of Hip-Hop. In addition, he was a pioneering African-American independent film maker, beginning with the 1959 release of the documentary *Cry of Jazz*.

PERFORMANCES

Daniel Adams: Mar. 15--*Two and One* by Franziska Nabb, flute, Noah Rogoff, cello, and James Margetts, piano, Great Plains Chapter College Music Society conference, Emporia, KS.

Feb. 15--*Protagonist* by the Ohio State University Percussion ensemble with tom-tom soloist, Society of Composers, Inc. National Conference, Columbus, OH.



The following reflects performances that took place through May 2013

Beth Anderson: May 21—Premiere of *February Swale* by Cante Libre (flute, harp, violin, viola, cello) on the Women's Work concert series, Players Theatre in NYC.

Apr. 9--*Cleveland Swale* by bassists Andrew Kohn and Sergio Acerb, pianist James Miltenberger, West Virginia University's Creative Arts Center, Morgantown, WV.

Apr. 2-- *Magnificat* and *Skate Suite's* (mvt. III) by Parthenia, a viol consort, on Women's Work 2013, NYC.

Al Benner: May 25—*G.F. Handel's Marche* (arr) by the NSU Brass Quintet, LSMSA Graduation Commencement Exercises, Prather Coliseum, Northwestern State University, Natchitoches, LA.

May 12—*St. Norbert College Alma Mater* by the SNC concert Choir and Band during SNC Commencement, Schuldes Sports Center, St. Norbert College, De Pere, WI.

May 8—*Swing Low, Sweet Chariot* (arr) by the LSMSA Chorale, Lisa Benner, director, LSMSA Spring Concert, Recital Hall, CPT Building, Louisiana School for Math, Science and the Arts, Natchitoches, LA; also by the same group for the second concert on May 6.

May 1—Premiere of *Chaos* by the NSU Saxophone Ensemble, Paul Forsyth, director, Magale Recital Hall, Northwestern State University, Natchitoches, LA.

Apr. 29—*For Honor* by Marika Buchholz, Samantha McWilliams, clarinets, Ethan To, alto sax, LSMSA Chamber Ensemble Concert, Recital Hall, CPT Building, Louisiana School for Math, Science and the Arts, Natchitoches, LA. Also on Apr. 22 by the same performers on the Louisiana Composers Consortium Concert #47, and Apr. 16 by the same performers on the 5th Annual LSMSA Arts Gala, Manship Theatre, Shaw Center for the Arts, Baton Rouge, LA.

Apr. 22—Premieres of *Chase* by pianist Charles Jones, *Parallels* also by Charles Jones, and *A Lazy Afternoon* by pianist Luke Herbert, Louisiana Composers Consortium Concert #47, Recital Hall, CPT Building, Louisiana School for Math, Science and the Arts, Natchitoches, LA.

Mar. 23—Premiere of *Mimicking* (from *Family Matters*) by pianist Natalie Spillman, Louisiana Federation of Music Clubs Junior Day Concert, 85th Annual Convention, Hurley Recital Hall, Centenary College, Shreveport, LA.

Oct. 6—*Psalms 100* and *A Psalm of Life* by Lisa Benner, soprano, Charles Jones, piano, LSMSA Arts Faculty Showcase, Recital Hall, CPT Building, Louisiana School for Math, Science and the Arts, Natchitoches, LA.

Kenneth R. Benoit: Mar. 1—*Mosaics* at the Southeastern Composers' League Forum, Morehead State University, Morehead, KY.

Dinos Constantinides: Apr. 21—*Silence and Thunder for Percussion and Strings*, Brett William Dietz, soloist, and the Louisiana Sinfonietta, the composer, director, Sinfonietta's 30th Anniversary Final Concert, LSU School of Music Recital Hall, Louisiana State University, Baton Rouge, LA.
Mar. 17—*Transformations for Clarinet and Chamber Orchestra* by Robert Dilutis and the Louisiana Sinfonietta, the composer, director, Sinfonietta's 30th Anniversary Fourth Concert, LSU School of Music Recital Hall, Louisiana State University, Baton Rouge, LA.

Jan. 27—*The Peddler's Dream* for reader and strings orchestra, Judy Constantinides, reader, and the Louisiana Sinfonietta, the composer, director, Sinfonietta's 30th Anniversary Third Concert, LSU School of Music Recital Hall, Louisiana State University, Baton Rouge, LA.

L. Peter Deutsch: Mar. 23—Premiere of *Where Everything is Music* for women's chorus, piano, and soprano sax, commission from Arizona Women in Tune, Phoenix AZ. Also performed on Mar. 24.

Jack Gabel: Feb. 7—Premiere of *Diameters* (set of 12 duets, each for a different orchestral instrument and set of percussion instruments), First Thursday, Arts Walk in the Pearl, Gerding Theater lobby, Portland, OR.

Herb Gellis: May 10—*Short Symphony on Eastern Modes* by the South Bay Philharmonic, George Yefchak conductor, at Foothill Presbyterian Church, San Jose, CA.

Juliana Hall: May 26—*Ding Dong Bell* by cellist David Sims as part of a concert of members of CT Composers Inc, the Hartt School of Music, CT.

May 12—Premiere of *Rilke Song* by English horn Janet Popesco Archibald and pianist Margaret Wong Fondbertasse at Armando's, Martinez, CA.

Apr. 16—Excerpts from song cycle *Night Dances* by soprano Dawn Upshaw, pianist Kayo Iwama, "First Songs: Dawn Upshaw and the Bard Graduate Vocal Arts Program," Longy School of Music, Boston, MA. Also on Feb. 21 by the same performers and part of the same program, The Morgan Library & Museum, NY; and again on Feb. 19 at Bard College, NY.

Feb. 1—*Orpheus Singing* by Carrie Koffman, sax, the composer, piano, University of Massachusetts, Amherst, MA.

Karel Husa: May 4—*Smetana Fanfare* by the Gustavus Wind Orchestra, Douglas Nimmo, conductor, Björling Recital Hall, Gustavus Adolphus College, Saint Peter, MN. Also on Apr. 17 by the Crane Concert Band, Helen M. Hosmer Concert Hall, SUNY Potsdam's Crane School of Music, Potsdam, NY.

Apr. 29—*Music for Prague 1968* by the SFA Wind Ensemble, Fred J. Allen, director, W.M. Turner Auditorium, Stephen F. Austin State University, Nacogdoches, TX. Also on Apr. 25 by the Butler University Wind Ensemble, Indianapolis, IN; on Apr. 19 by the Concert Band and Wind Ensemble, Gerald Morris, conductor, Schneebeck Concert Hall, University of Puget Sound, Tacoma, WA; and on Feb. 22 by the Boston Conservatory Wind Ensemble, Eric Hewitt, conductor, Old South Church, Boston, MA.

Mar. 17—*Les Couleurs Fauves* by the Carthage Wind Orchestra, James Ripley, conductor, A.F. Siebert Chapel, Carthage College, Kenosha, WI.

Mar. 17—*Three Studies for solo clarinet* by Justin Bulava live at the Olympia Capitol, Olympia, WA.

Daniel Kessner: Apr. 21—*Romp for Piano and Orchestra*, Dolly Eugenio Kessner, piano, the Holy Names University Symphony Orchestra, Steven Hofer, conductor, Oakland CA.

Apr. 20—Premiere of *Suite for Four Guitars* by the Quatuor de Guitares de Versailles: Michel Grizard, Nicolas Courtin, Jean-François Fourichon, and Philippe Rayer, at the Conservatory in Nantes, France.

Mar. 30—*Nuance* by David Shostac, bass flute, and Nancy Roth, viola, at the concert of TEMPO, Cal State Northridge.

Mar. 17—Premiere of *Two Reincarnations for Piano* by Dolly Eugenio Kessner at the Faculty Composers Recital, Cal State Northridge.

Dec. 18—*Reverberance*, for four guitars, performed by the Kharkov Quartet during "Days of New Music," Kharkov National University of Arts.

Nov. 30—*A Serene Music* by Carla Rees, alto flute, Rarescale Autumn Concerts, London.

Nov. 16—*Dances* by Carla Rees, flute/alto flute, and David Black, guitar, Rarescale Autumn Concerts, London.

Joseph Nocella: Mar. 2—*Pompeii*, a multi media Tone Poem for Symphonic Band performed by Tri-County Symphonic Band of New Jersey, conducted by Joseph Forziati, Dennis Flyer Theater, Camden County College, NJ.

Deon Nielsen Price: May 5—*Silver and Gold* by Phyllis Newman, flute, and the composer, piano, Mu Phi Epsilon Community Concert, Mt. Olive Lutheran Church, Santa Monica, CA.
Apr. 27—Premiere of *Violin Concerto for Oneness*, Amanda Lo, violin, Metro Chamber Orchestra, Phillip Nuzzo, director, St. Ann's and the Holy Trinity, Brooklyn, NYC.
Oct. 19—*Big Sur Triptych* and *Three Faces of Kim*, Berkeley Price, clarinets, the composer, piano, Hong Kong Wanchai Chapel of the Church of Jesus Christ LDS. Both pieces played again Oct. 18 by the same performers, Chinese University of Hong Kong; and Oct. 13 on a Mu Phi Epsilon Concert, Culver City, CA.
Oct. 18—*Interruptions*, Berkeley Price, clarinet, Wang Haibo (Beijing), and the composer (Los Angeles) duo-pianists, Hall Theater, Hong Kong City.

Clare Shore: Feb. 23—Premiere of *Game Piece No. 1* by Farrell Vernon, soprano sax, Ann Donner, flute, Lila Hammer, clarinet, Edward Renz, bassoon, and Katherine Loesch, horn, Manchester University's New Music Festival, North Manchester, IN.
Feb. 16—Premiere of *...your friends?* by the *Tower Duo*, Erin Torres, flute; Michael Torres, soprano sax, SCI National Conference, Ohio State University, Columbus, OH.

Dawn Sonntag: Apr. 28—*Theme and variations on a 13th Century Melody* (piano trio), the Almeda Trio, Cleveland Composers Guild concert, Cleveland, OH.
Apr. 20—Premiere of *Victimae Paschali Laudes* for chorus, tenor and soprano soloists, brass, string quartet, and organ by the choir of the Church of the Little Flower, Caleb Wenzel, conductor, Bethesda, MD.

AWARDS

Michael M. Lee received The Academy of Arts and Letters Charles Ives Scholarship this May. Also in May he was a finalist for the ASCAP Young Composer's Morton Gould Award.

Deon Nielsen Price was awarded the 2012 James and Lola Faust Chamber Music Grant for the Price Duo (with her son, Berkeley Price, clarinet) to perform her music and music by three Chinese composers. One work is with a pianist from Beijing.

COMMISSIONS

Beth Anderson was commissioned by the New Jersey Music Teachers Association to compose 4 pieces for their conference in Nov. 2013. The 3 piano pieces are *Lament*, *Dancelet*, and *Weirwood Chase*. The violin and piano piece is *Tale #4*.

Joseph Nocella: *Incidental Music to Shakespeare's "Love's Labour's Lost"*, by Delaware County Community College, directed by Stephen Smith; and *"Pompeii" Tone Poem for Symphonic Band* by the Tri-County Symphonic Band Of New Jersey, Joseph Forziati conducting.

Deon Nielsen Price by the Park City Ballet, Utah, for a 35-minute story ballet on the French fairy-tale, *Toads and Diamonds*, Juliana Vorkink, choreographer.

MEMBER NEWS

A revised score of **Greg Bartholomew's** *Summer Suite* for trumpet and chamber orchestra was premiered at the Tutti New Music Festival in February. In March, Navona Records released the CD "Moto Perpetuo," featuring a recording of Bartholomew's *Beneath the Apple Tree* by cellist Ovidiu Marinescu and flutist Kim Trolier, and the Third Millennium Ensemble performed his *First Suite from Razumov* for clarinet and string quartet, for which the ensemble awarded Bartholomew the Cheryl A. Spector Prize. In April, the Portland Vocal Consort's "Best of the Northwest" program included his *Song of the Mountains*, a choral setting of text by American naturalist John Muir. Two of his choral works opened and closed the Racine Choir Festival in May. The AppleChor choir of Red Apple Elementary School premiered *We Are the Dust of Stars*, written especially for them, and a festival choir of more than 250 children closed the concert with *The Promise of Liberty*, his setting of his own adaptation of "The New Colossus" by Emma Lazarus, the poem made famous from its use on the Statue of Liberty. Videos of both performances are available on Bartholomew's website: gregbartholomew.com.

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

Juliana Hall had two presentations of her music by Katherine Eberle from the University of Iowa. On March 1 was "Juliana Hall's Voice: Song Cycles of Broken Barriers at the 2013 Athena Festival, Murray State University, KY; and on March 9 was "Juliana Hall's Three Song Cycles for Mezzo" at the 2013 Women Composers Festival of Hartford, Hartt School of Music, CT.

Karel Husa: Russell Kniffin presented his senior exhibition, titled "The String Quartets of Karel Husa: An Exhibition of Documents," at the School of Music's Karel Husa Gallery at Ithaca College on May 6.

Max Lifchitz recently organized two concerts in New York City featuring music by nine NACUSA East Coast Chapter members. He also appeared as guest composer, lecturer and performer at various colleges throughout the East Coast including Union College, Keene State College and Kean University. Two new albums devoted to his works as performed by the University of South Florida's Ars Nostra Ensemble will be available in August.

Joseph Nocella wrote incidental music and songs for the production of *Shakespeare's "Love's Labour's Lost"* Jan. 29 thru Feb. 9th at Delaware County Community College.

Nailah Nombeko piece for piano/violin entitled *Obscurity* received a good review from David Gunn of "New Music for the 21st Century," performed January 27 at Jan Hus Presbyterian Church. On April 21 her music was performed by pianist Max Lifchitz as part of the New York Women Composers concert.

Dawn Sonntag: In March, Sonntag performed a concert of new vocal music together with composer/pianist Jonathan Kolm at Christopher Newport University, and in April, she performed her settings of poetry by Sarah Teasdale and Walt Whitman on a recital at Mississippi State University with pianist Karen Murphy. The Northern Florida Women's Chorus recently premiered Sonntag's *Listening* (text Amy Lowell) for SSA, piano, and flute.

PUBLICATIONS

Dinos Constantinides: *The Peddler's Dream* for reader and string orchestra, *Piano Concerto No. 2*, *Mandolinata Suite*, and *Perpetuo Mobile for Solo Marimba* by Magni Publications.

Juliana Hall: "Juliana Hall: A Remarkable Art Song Composer" by Katherine Eberle in the IAWM Journal Vol. 19, No. 1, 2013.

Saul Davis Zlatkovski had editorial input plus wrote the preface, appendices and other material for *Pentacle* by Marietta Bitter. It is a biography of the legendary harpist-composer Carlos Salzedo by one of his students. It covers his early life in particular, when he was part of musical high society. The book was recently published by the American Harp Society. It is only available from Amazon.com.

BROADCASTS

On May 24, **Juliana Hall** was the featured composer (for a day!) on Composers Circle, a newish website whose subtitle is "one day. one composer. one discovery." <http://composerscircle.com>. For that day her song cycle *Syllables of Velvet, Sentences of Plush* (7 songs on letters of Emily Dickinson), performed by soprano Jayne West and pianist Karen Sauer, was featured. If you missed it, all posts are archived.

Nailah Nombeko's set of William Blake songs performed by soprano Shannon Roberts and Ishmael Wallace were aired on "Hildegard to Hildegard" on May 16.

RECORDINGS

Greg Bartholomew: *Summer Suite* is included on a CD recently

Dinos Constantinides: Centaur Records (CRC 3190) has released *Dinos Constantinides: Music for Violin Alone* by the violinist Georgios Demertzis. On the CD is *Four Interludes, Celestial Musings, Sonata for Solo Violin No. 1, Sonata for Solo Violin No. 2, Sonata for Solo Violin No. 3, Family Triptych*, and *Lazy Jack and His Fiddle*.

David Ward-Steinman: Fleu de Son Classics has released a CD of his music entitled *Western Orpheus and Other Works*.

NACUSA CONCERTS

Southern Oregon Chapter

Hammers & Bows

featuring the SyZyGy Ensemble

Alexander Tutunov and Mikiko Petrucelli, pianists; Arlen Tayloe and Aaron Moffatt, violins; Pat Berlet, viola; Thomas Stauffer, cello

Saturday, March 9, 2013, 7:30 PM

United Congregational Church, Ashland, OR

All works are premieres

Two Movements for piano Quintet (2013) . R. BARRY ULRICH

I. Andante II. Moderato

Alexander Tutunov, piano with ensemble

String Quartet 7 (2007)KENNETH DEVENEY

I. Andante II. Slowly III. Andante, Moderato

Two Pieces for pianoTHEODORE J. DOLLARHIDE

I. *At Last Life* (2011) II. *Cloudy Skies Over Moonse Ponds* (2012-13)

Alexander Tutunov, piano

Movements I for piano quintet (1979) . . .WILLIAM ASHWOOD

Mikiko Petrucelli, piano with ensemble

Beyond This Gate for piano quintet (2013).!LANA S. COTTON

Mikiko Petrucelli, piano with ensemble

East Coast Chapter

Spring Counterpoint

Monday, April 22, 2013, 8:00 PM

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

Duo for Violin and Cello (2004)ALLEN BRINGS

Deborah Wong, violin; Adam Grabois, cello

Tesla's Pigeon (2010)MELISSA DUNPHY

Jessica Lennick, soprano; Tim Ribchester, piano

Piano Silhouettes (2012). MAX LIFCHITZ

Max Lifchitz, piano

And Waken Green (1983) DAVID WARD-STEINMAN

Joseph Mace, baritone; David Ward-Steinman, piano

Southern Oregon Chapter

NACUSA Concert

featuring the Syzygy Ensemble

Don Matthews, baritone; Lorin Groshong, oboe; Lori Calhoun, clarinet; Morgan O'shaughnessey, viola; Cynthia Stauffer, piano

Saturday, May 25, 2013, 7:30 PM

Congregational United Church of Christ, Ashland, OR

Fantasy Trio (2013) KENNETH DEVENEY

oboe, clarinet and viola

A Shropshire Lad WILLIAM ASHWORTH

words: A.E. Housman

baritone and piano

Distracted Prayer (2013) JULIA M. CURIEL

oboe, clarinet, viola and piano

Song About a Sweetheart (2013) THEO. J. DOLLARHIDE

words: Berthold Brecht

baritone and piano

New Hampshire Again (2013) R. BARRY ULRICH

words: Carl Sandburg

baritone, oboe, clarinet, viola and piano

Morning Rain (2013) KATHRYN BICEGO

viola and piano

The Call of Light (2011)!LANA S. COTTON

English horn/oboe and piano

Mockingbirds (2013) STEPHEN TRUELOVE

words by Stephen Truelove, Charles Atkinson, Carol Haralson, Ron Phelps

baritone, oboe, clarinet, viola and piano

Obstacles of Ganesha (2013) MARK ELIOT JACOBS

oboe, clarinet, viola and piano

Constantinides *Continued from page 1*

in the music of Ennio Morecone and other cinema composers. I think the reason for that is that my music is descriptive of colors and events.

GN: Can you name any composers or other artists who have influenced you?

DC: I give credit to all great composers of the past such as Vivaldi, Bach, Mozart. Beethoven, Brahms, Schumann, Wagner, Schoenberg, Richard Strauss, Stravinsky, Bela Bartok, Charles Ives, Copland, Britten, to name some. And I have been influenced greatly by being a violinist... the violin is a lyrical instrument... and my experience in performing the great composers. That made me know the colors of the instruments and voices. But above all my roots by being a Greek. If you study my music there is always something Hellenic in it. I also credit my education both in Greece and the USA—the Greek and Athens Conservatories, Juilliard and Indiana University—along with my 46 years of teaching at LSU. I learned a lot from my students. All the above helped me in the presentation of my ideas in a meaningful way.

GN: How does the Hellenic spirit manifest itself in your work?

DC: First of all, in the themes. Most of themes in the compositions performed were Greek. The material for the Delphic Hymn [the 3rd selection in the program] was taken from the Delphic Hymn to the god Apollo that was discovered two centuries before Christ in an offering of Athens to Delphi. The theme that begins the first piece played that evening, Theme and Variations for Piano on a Greek Tune, was a folk tune, I believe from the Pelopponesos. But, of course, it isn't that the music is the same—I may get some ideas in rhythm, in moods, and themes—but it is my music.

GN: When you write music do you conceive of the entire form of a composition or begin with an event, a theme, or...?

DC: Okay. Now I'm going to give you the first lesson in composition that I give my incoming students! The first thing that I tell my students—and I tell myself—is: "You have to have an idea on what it's going to be about. In other words, is it going to be a story? Is it going to be something happy, or something that you're concerned about?" The second thing you have to say is: What kind of ideas are you going to put, and approximately how long the work is going to be. These are things you have to decide in advance. Then how you are going to make that work. You are not really going to work it as a whole. You are going to start working somewhere, and then when you have something, you go on to figure it out in the overall composition. As a matter of fact, we may need to make a graph for the entire direction of the piece. We are actually working with designs much more than just the pitches. I want to see where the climax is going to be; what about the small ups and downs of the work, the various designs and directions. Let me give

you the differentiation: In a pops tune if you have a beautiful melody that is enough to make it a success. But in the music we do, like a beautiful word in writing, that isn't enough... you can make up a beautiful melody and go nowhere with it; it can be static; it can be boring...sometimes we fall asleep when we hear it! In other words, it has to have a design; it has to have a direction; it has to have climaxes, reposes, all these elements that are needed in classical music, and in addition, you have to be correct. There is no room for wrong uses of the instruments and voices and all the forces you are using.

GN: How old were you when you knew you wanted to be a musician...a violinist...a composer? Were you encouraged as a child to pursue music? Do you come from a musical family?

DC: My father, who was in the army, came from a village near Ioannina, in Epiros. He had a violin and played traditional tunes from his village. I was fascinated by that, although I say it now as a joke, at that time I made him feel inferior because I went to the Conservatory and my poor father didn't really feel he had a place there. He really shouldn't have felt this way, because he really was at the root of it and I said to my friends that I wished I could use the sounds he was making here in my composition now. Specifically the way I started: My father knew someone from Albania who had problems with immigration in Greece, and somehow my father brought him to our house kind of like a kind of babysitter for my three siblings and me. It's funny what I'm telling you, but it's true. This man was not really a musician, but he knew a little violin, a little voice, so the way my father brought him to teach us something... I know he was also thinking "this is a good babysitter so that I can go out with my wife a little." The man started actually with the guitar, but we never took him seriously. The first time that I thought that "there is no way out" for me," was when during World War II I heard on a radio--we didn't have a radio, of course, we were very poor there at that time--a sonata by the Baroque composer Arcangelo Corelli played by the great violinist Jacques Thibaud. He played that sonata and I thought I was at the top of the world. At that point I decided, "I've got to be a musician." When we returned to Athens after the Occupation I told my father, "I have to be a musician... a serious musician." He asked me where I wanted to go; I investigated, and he enrolled me at the Greek Conservatory in Athens, with a Dutch teacher, Tony Schultz.

GN: Your very first study of the violin, however, was in Ioannina?

DC: Yes. During the Occupation, I studied with Olga Mentzou at the Ioannina Conservatory. She was someone who didn't seek glory or anything... she loved music and she was teaching young people... she was one of them. Many of her students made a career. I started first with her; I consider that my first study. All this was

of value. Then I went to the Greek Conservatory, and like everybody, year after year after year.

GN: Had you started composing yet?

DC: I was composing a few things... not as a serious composer, but because I was interested in how Mozart, Beethoven did that. In fact a few days ago, I was putting something I composed when I was at the Conservatory into my computer. From there, like everybody else in my class, I took some exams and got a position in the violin section in the Athens State Symphony Orchestra, which I kept for over 10 years. After that I knew that I had to study abroad.

Professor Constantinides continued his education at the University of Indiana, Michigan State University and the Juilliard School in New York. Constantinides has written over 250 compositions (for all mediums), most of them published, including his opera *Intimations* winner of two Awards, his opera *Antigone* and six symphonies of which the *2nd Symphony* earned him Louisiana's "Artist of the Year Award." His music is performed frequently in American cities and all over the world, including Asia. This year his opera *Antigone* was performed in Rio de Janeiro, Brazil, and in Greece the on the same day.

Presently Boyd Professor (the highest academic rank at Louisiana State University), head of the Composition area, and Music Director of the Louisiana Sinfonietta, Constantinides has been Director of the prestigious Louisiana State University Festival of Contemporary Music for 22 years. Awards: First prizes in the Brooklyn College International Chamber Opera Competition (1981), the First Midwest Chamber Opera Conference (1985), and the Delius Composition Contest (1997). He was honored with the American New Music Consortium Distinguished Service Award (1985) and the Glen Award of Ensemble of New York (1989). He has received several Meet the Composer grants as well as yearly ASCAP Standard Awards. The White House Commission on Presidential Scholars honored him with a Distinguished Teacher Award (1994).

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NACUSA YOUNG COMPOSERS COMPETITION RESULTS FOR 2012 (34th ANNUAL) COMPETITION

The National Association of Composers, USA is pleased to announce the results of the 2012 Young Composers Competition.

First Prize: *Farewell...* (2012) for string quartet by Michael Myounghoon Lee from New York, NY. (\$400, and a performance on a NACUSA National Concert).

Second Prize: *Refractions* (2012) for string quartet by Bryce Cannell from Davis, CA. (\$100, and a performance on a NACUSA National Concert).

Third Prize: *D.C. Home* (2009) for percussion quartet by Lanier Sammons from Santa Cruz, CA. (A possible performance on a NACUSA National Concert).

Honorable Mentions: *Lever and Ride* (2012) for two pianos and percussion by Thomas Kotcheff from Beverly Hills, CA, AND *Covenant* for clarinet and piano by Kris Becker from Houston, TX. (A possible performance on a NACUSA National Concert).

The judges were Charles Ditto from Texas State University, John R. McGinn from Austin College and Wieslaw Rentowski, NACUSA Vice-President.

WIND ENSEMBLE/SYMPHONIC BAND SCORE CALL

The Los Angeles Chapter of NACUSA in conjunction with the Antelope Valley College Symphonic Band is pleased to invite NACUSA composers to submit scores for Band to be selected for a concert held in their new Performing Arts Theatre on March 22, 2014. The scores should be less than 7-8 minutes duration. The level of difficulty should range from medium to medium-difficult. Our personnel varies each semester, so cross cueing would be helpful, but there will be at least one player on a part for the following instrumentation: FL I/II; OB I; CL I,II,III; BSCL I; FG I; AS I; TS I; BS I; HN I,II,III; TPT I,II,III; TBN I,II,III; BAR I; TBA I; TIMP; XYLO; SN; BSDR; and AUX PERC. The deadline for submission is December 1, 2013. Scores should be submitted either electronically in PDF files or as hard copies. Recordings or mp3 files would also be very helpful. Contact Dr. Berkeley Price for hard copy submission address. Berkeley A. Price, D.M.A., Professor of Music, Antelope Valley College, 310-463-3363, bprice@avc.edu

GUITAR SCORE CALL

The Los Angeles Chapter of NACUSA is pleased to invite ASMAC and NACUSA composers to submit new scores for solo or duo guitars to be read in an informal workshop (and possibly in concert) in Spring of 2014. The scores should be less than 10 minutes duration and be composed after the ASMAC/NACUSA guitar composing seminar that was held on November 17, 2012. The deadline for submission is December 1, 2013. Scores should be submitted either electronically in PDF files or in non-returnable hard copies. Guitarists, who would like to read or perform some of the new works, please email your interest also. Contact Adrienne Albert if you wish to send a non-returnable hard copy. adrienne@adriennealbert.com

NACUSA's 35th Annual Young Composers' Competition Deadline: 10/31/13 <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 18th birthday but have not yet reached their 31st 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 can be paid online at the web address above.
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 (CDs or mp3 format) 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 you wish 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. First Prize is \$400; Second Prize is \$300; Third Prize is \$200. All prizes come with 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. If mailing, then with an envelope attached containing the name of the work and the composer's name, address, telephone number, and e-mail address. Submission through email with your score in PDF format is also acceptable.
11. Scores must be received no later than October 31, 2013.
12. Send scores to: Dr. Wieslaw Rentowski, NACUSA Young Composers' Competition, 10110 Morgan Meadow Lane, Dallas, TX 75243 OR rentows@aol.com
13. All CDs submitted must be clearly identified with the name of the composition. Submission by mp3 format is also acceptable.