



ComposerUSA

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

Series V, Volume 1, Number 1

Summer 2015

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Going Global: How ISCM Can Help

by Stephen Lias

The world is a big place for a composer.



We spend years of our education trying to develop a basic working knowledge of the canon of western art music, but even the most comprehensive curriculum often peters out somewhere after the second world war and leaves cultures outside of the European tradition largely unaddressed. Staying abreast of emerging composers, groundbreaking works, and important stylistic developments can be a daunting task even within one's own country or region. To do so on a global scale can feel virtually insurmountable.

Happily, there are quite a number of important festivals that are globally-minded in their programming. Resourceful and curious composers can still find ways of "taking the pulse" of contemporary music activities around the world by attending such events as the Gaudeamus Muziekweek, the Beijing Modern Music Festival, and the Venice Biennale's International Festival of Contemporary Music. One of the oldest and most prestigious of these festivals, however, is the annual World Music Days presented by the International Society for Contemporary Music (ISCM).

In face, as I write these words, I'm on the long flight home from this year's festival in Ljubljana, Slovenia, so the value of this experience is quite fresh in my mind. Indeed, the ISCM is such a remarkable and useful organization to know about, that I'd like to provide a general overview for U.S. composers who may not be familiar with its activities or how the ISCM World Music Days festival works.

First, a little bit of history. ISCM was formed in the aftermath of the first world war at a time when composers were eager to use music as a means of bringing nations together. Alex Ross provided a great summary of the inception of the organization in his book "The Rest Is Noise: Listening to the Twentieth Century." He recounts that in 1920,

... an international group of composers issued a manifesto welcoming the opportunity "to shake the hands of our brethren in art, irrespective of nationality and race," and "to rebuild the broken spiritual bridges between the peoples." To this end, they hoped for "a great international festival or congress of music ... at which every musical nation of the world may present its last and best contributions to the art, and at which the workers in musical aesthetics and criticism may exchange their thoughts and the results of their studies." The idea of a musical League came to life two years later, with the formation of the International Society for Contemporary Music, or ISCM. The ISCM's festivals— in Salzburg in 1923, Salzburg and Prague in 1924, Prague and Venice in 1925, Zurich in 1926, and Frankfurt in 1927— were integral to music in the twenties, and the organization still exists today.

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ComposerUSA**The Bulletin of the National Association of Composers, U.S.A.**

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ComposersUSA@musician.org SylviaConstantinidis@21centurycomposer.com**Newsletter Senior Editor:** Sylvia Constantinidis**Editor Emeritus:** Al Benner**Website:** <http://www.music-usa.org/nacusa/>

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

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President's Message

by Greg A. Steinke

Hi Everyone,



I hope everyone has had a great and productive summer—isn't that the time to compose?! :) In any event, I hope that is the case and that you are all looking forward to a great concert season.

By the time you receive this, you may already know that it has been possible to arrange our next national concerts and conference in Knoxville, Tennessee on the University of Tennessee campus there as per our newly-established every other year cycle. Andy Sigler, on our National NACUSA Board, stepped forward with a great proposal that ultimately got finalized. I hope everyone will consider submitting scores and/or paper/panel presentations. (See elsewhere in this issue and on the web site for the score call.) I believe going to the every other year cycle will enable us to continue to sustain a national event for the foreseeable future and will work comfortably with our budget.

We have had another very successful Young Composer Competition—thank you Wieslaw!—and the winners, Tyler Capp of Mechanicsburg, PA, (1st place, will definitely be performed) and Dr. Benjamin Williams of Clinton, MS (2nd place, possibly be performed) at the upcoming national concerts. I am pleased to report that we are all caught up on performances of YCC winners of the past and these performance(s) at the 2016 national will keep us caught up. I thank Wieslaw here for working diligently to get us caught up on past performances through his NACUSA Texas connections to help get us back on track for this part of the competition. I think we can all look forward to another very successful competition round coming up.

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President's Message

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I am aware through informal correspondence and conversation that each of our chapters are remaining active and successful in presenting concerts and other composition activities as per individual chapter priorities and staffing abilities. Each is to be commended for bringing forward the promotion of American music in their respective communities. I believe we can all share congratulations in these ongoing efforts. As you undertake various concert or other musical activities be sure to always get this information to Sylvia for inclusion in the Newsletter; and do not forget to remind chapter officers to fill out concert reports on the national web site to support timely reports to ASCAP and BMI to facilitate your performance royalties.

I would also add that we have in the works the expansion of an existing chapter in the midwest and a possible new chapter further east so that if all can worked out we'll have a much better representation across the whole US than we currently have. When all can be finalized it will be announced here in the Newsletter or as a "broadcast" email to the membership. In moving toward an all digital presence with both the Newsletter and dues payment I am hopeful, in the long run, that NACUSA will be better able to provide both timely service and support for your compositional and performance efforts.

As always, I send my best wishes for lots of composing and wonderful performances! Please do not hesitate to be in touch if I or any of the board and coordinators can help you with chapter or personal projects from our NACUSA resources.

Greg A Steinke, President



NACUSA ANNUAL FINANCIAL REPORT 1-1-15 to 8-31-15

Joe L. Alexander, treasurer
Submitted 8-29-15

| | | |
|---|------------------|------------------|
| Beginning Balance as of January 1, 2015 | | |
| Checking | 3,289.74 | |
| Savings Account (Endowment Fund) | 14,294.23 | |
| Paypal | <u>6,485.73</u> | |
| Total | 24,069.70 | 24,069.70 |
| Inflow 1-1-15 to 8-31-15: | | |
| Member Dues (National and Chapter) | | |
| Check Deposits | 1755.00 | |
| Paypal Deposits | <u>4605.00</u> | |
| Total Deposits: | 6,360.00 | 30,429.70 |
| Endowment Fund Deposits: | | |
| Savings Account Interest | 2.54 | |
| Total | 552.54 | 30,982.24 |
| Outflow 1-1-15 to 8-31-15: | | |
| Chapter Dues: | | |
| Cascadia | 720 | |
| East Coast | 950 | |
| Los Angeles | 525 | |
| Mid Atlantic | 45 | |
| Mid-South | 195 | |
| Missouri/Kansas | 120 | |
| San Francisco | 450 | |
| Southeast | 135 | |
| Southern Oregon | 120 | |
| Texas | <u>105</u> | |
| Total | 3365.00 | 27,617.24 |
| Operations: | | |
| Printing and Postage, Composer USA | 400.61 | 27,216.63 |
| Concert Licensing: | | |
| ASCAP through Aug | 219.57 | |
| BMI | <u>242.98</u> | |
| Total | 462.55 | 26,754.08 |
| Miscellaneous Outflow 1-1-15 to 8-31-15: | | |
| Refund for P. O. Box (LA) | 266.00 | |
| Stamps & postage (Adrienne Albert) | 15.00 | |
| Student Comp Contest (Capp) | 400.00 | |
| Student Comp Contest (Williams) | 300.00 | |
| Student Comp Contest (Brookshire) | 200.00 | |
| Dennis Floyd-Double payment of dues - refund | 40.00 | |
| Return Check fees (see note below) | 62.00 | |
| Paypal fees | <u>128.01</u> | |
| Total | 1411.01 | 25,343.07 |
| Ending Balance as of August 31, 2015 | | |
| Checking | 4,343.78 | |
| Savings Account (Endowment Fund) | 14,846.77 | |
| Paypal | <u>5,962.72</u> | |
| Grand Total | 25,153.27 | |

Observations:

- 1) All of the figures in this report are accurate. This report does not contain the complete break down for all bank charges. The bank charges may be up to \$200.00 or more. (Several folks stopped payment on their checks and this caused fees.)
- 2) A couple of our checks have not cleared the bank.

CASCADIA — EAST COAST
GREAT PLAINS — LOS ANGELES
MID-ATLANTIC — MID-SOUTH
SAN FRANCISCO — SOUTHEAST
SOUTHERN OREGON — TEXAS

From The Editor

Sylvia Constantinidis

Dear Colleagues, with this issue, we are starting the series V of *ComposerUSA*. The change is due to the retirement of our former editor Al Benner. Al has served NACUSA as its newsletter's editor for over twenty years.



His work as an editor has produced premium coverage of NACUSA events, articles (both his and others), calendars, and many other pieces of important information for composers and performers. His dedicated work created an invaluable archive for the organization. It also provides a piece of the history of Contemporary Music in America as it is produced. Our NACUSA President Greg Steinke has given Al Benner the title of *Editor Emeritus of the ComposerUSA Newsletter*.

As the new Editor of the Newsletter, I hope to be able to continue providing a contribution to the organization and to the fulfillment of its mission. Please be aware, that we have prepared a schedule for the submissions and publication of the forthcoming issues of the magazine. One more issue is planned to be released by December 2015. After that, the newsletter will continue to be published three times a year. Here is the projected schedule for a few forthcoming issues:

Please be aware that as the new Editor for the magazine, I am now the person to be contacted for all content and editorial matters related to the Newsletter. The new email for the magazine, as indicated on page 2 is ComposersUSA@musician.org. If you wish to contact me expeditiously, you can always reach me at SylviaConstantinidis@21centurycomposer.com, in this case, please, subtitle your email as *NACUSA NEWSLETTER*.

With the starting of Series V the NACUSA Newsletter will become completely digitalize. All issues from now on will be sent online to all NACUSA subscribers. With the digitalization, the newsletter is in the process of acquiring new features and a digital platform that will allow for a more open access. The idea behind these changes is to create extended coverage. This will increase the visibility of the organization and its members. You will see and read more in the following months.

In 1994, in a visit to Epcot Disney Park in Orlando Florida, I saw a presentation about the future of computer developments and the way it will impact all communications and fields. I am amazed every day more at how all these developments, that sounded so far away, are now here, and more is to come. Furthermore, I seriously believe in the impact of communications and computers in the lives and careers of composers. On this line of thought, I will urge all our Nacusa fellow composers to become more diligent in the promotion of their work. The life and survival of the precious work of each composer is

valued in these efforts. In the Newsletter we will continue to feature our members' professional activities. Please email expeditiously to the newsletter 'press-release-ready notes' of your concerts, publications, awards, commissions, recordings, and broadcasts. This information, as well as all NACUSA concerts will continue to be included in the newsletter.

--[Continued on page 5](#)

| ISSUE: | Release date: | Submission Deadline: |
|--|-----------------------------------|---------------------------------|
| Series V, Volume 1, Number 1 Summer 2015 | (October 19 th 2015) | ----- |
| Series V, Volume 1, Number 2 Fall 2015 | (December 7 th 2015) | November 15 th 2015 |
| Series V, Volume 1, Number 3 Winter 2016 | (February 7 th 2016) | January 15 th 2016 |
| Series V, Volume 2, Number 1 Spring 2016 | (Early June 7 th 2016) | May 15 th 2016 |
| Series V, Volume 2, Number 2 Fall 2016 | (October 7 th 2016) | September 15 th 2016 |
| Series V, Volume 2, Number 3 Winter 2017 | (February 7 th 2017) | January 15 th 2017 |

From The Editor

Sylvia Constantinidis

Continued from page 4

I would like to invite all former writers of the newsletter, as well as new potential writers to contact me for ideas, and/ or to submit material they consider of interest for our newsletter. Since its creation, Musical Journalism has always been an important tool in the life of new music. By submitting an article to our newsletter, you are not only passing out interesting information for others to know, but you are also promoting yourself and your expertise. Please take advantage of this tool and don't be afraid to come to the front-line.



One of the new projects of volume V is to create a CD-review series. So in this issue, I am calling, not only for submissions of new-released CDs to be review, but also for composers and music writers interested in writing in this field. Please contact me with a short resume of your experience on music critiquing or your interest in the field at SylviaConstantinidis@21centurycomposer.com. Please title this email *NACUSA CD-REVIEW*.

Finally, with best regards to all I will say farewell until our next issue. But not without reminding you before that my editorial cupboard is empty of new articles at this moment. And it is up to all of you how the future of the newsletter and the future of American Music will read.

Optimus votis omnibus prospere !!!

Musically,

Sylvia Constantinidis,

(NACUSA, Secretary / President, NACUSA SouthEast Chapter / NACUSA Newsletter Editor in Chief)

Reflection on NACUSA Young Composers' Competition

After thirty six years, NACUSA will sponsor another National Composition Contest for young American Composers this year (with the deadline on December 15, 2015). In 1979, for the very first time, two young composers were awarded the prize during NACUSA's national contest: Jeffrey Cotton, First Prize, and Edgardo Simone, Second Prize.

Until 2012, NACUSA YCC office was operating in Los Angeles, CA. Before moving to Dallas, Texas the same year, YCC was run and coordinated by David S. Lefkowitz (NACUSA's National Vice-President). David himself won two NACUSA Contests: he was awarded 1st Prize in 1992 (with Michael Twomey winning Second Prize) and in 1994 (at the same contest Adam Greene was also awarded 1st Prize; Evan Chambers and Christopher Brady were awarded 2nd Prize).



After YCC's office was transferred to Dallas, TX (Wieslaw Rentowski –Coordinator), some changes to the contest rules were implemented.

The number of awards and corresponding dollar amounts have been adjusted as follows:

- First Prize \$400
- Second Prize \$300
- Third Prize \$200
- Two honorable mentions (no monetary award)

Also, the submission process has been modified. All scores must now be submitted in PDF format, using NACUSA's website (YCC website has been created and maintained by John Winsor – YCC Online Entries Coordinator).

This year, our 2014 YCC Winners included Tyler Capp, 1st Prize, Benjamin Williams, 2nd Prize, Cody D. Brookshire, 3rd Prize, Joshua Fishbein and Liliya Ugay, Honorable Mentions.

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Reflection on NACUSA Young Composers' Competition

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Since creating NACUSA Texas Chapter in 2005 – 2006, many YCC awarded compositions and other works by NACUSA composers were performed in the Dallas / Fort Worth area (Eisemann Center for Performing Arts, University of Texas at Dallas, Richardson Public Library, Arlington Community College, Fort Worth Art Museum, Steinway Halls in Dallas, Fort Worth and Plano, City of DeSoto Corner Theater and St. Anne Episcopal Church in DeSoto). Several NACUSA concerts that included YCC compositions were co-sponsored by the City of Richardson Arts Commission (grants were awarded to NACUSA Texas Chapter in Dallas). In the last three years, NACUSA Texas also received grants from the City of DeSoto.



It is our hope that all NACUSA chapters will continue supporting outstanding young American composers and their works by creating more performance opportunities and building stronger monetary foundations to support new generations of composers.

On behalf of NACUSA YCC staff, I would like to thank Greg Steinke, NACUSA President, Joe L. Alexander, NACUSA Treasurer and John Winsor, NACUSA Webmaster for their continued support and help with the YCC process.

Wieslaw Rentowski / DMA.

(NACUSA Vice President / President, NACUSA Texas Chapter / NACUSA YCC Coordinator)

NACUSA Welcomes our newest chapter

Great Plains

And their president Brad H. Cutcliffe

PERFORMANCES

Max Lifchitz

Organized the 2015 New Music & Culture Symposium that took place the last week-end of January 2015 at Albany University Performing Arts Center. The Symposium consisted of 9 public concerts, 4 lecture/recitals, 2 panel discussions and a master class. It celebrated the artistic accomplishments of composers and performers affiliated with the SUNY system.



February 15, the North/South Chamber Orchestra under the direction of Max Lifchitz introduced New York audiences to five recent works by composers from Ireland and the US at the Auditorium of Christ & St Stephen's Church, Manhattan, New York.

Have a work premiered by the MIOLINO Violin Duo last March 8th at a Concert "Celebrating International Women's Day" at Spectrum in New York City.

Have a performance of his works Yellow Ribbons Nos. 47 & 49 at a concert "Rumbles of Spring Nature-Inspired Music" on March 16th at the Auditorium of Christ & St Stephen's Church, Manhattan, New York.

On May 3rd, the North/South Chamber Orchestra under the direction of Max Lifchitz performed a work by the composer at the "Cinco de Mayo Celebration" Concert, featuring music by Mexican composers ; at the Auditorium of Christ & St Stephen's Church, Manhattan, New York.

On June 2nd, the North/South Chamber Orchestra under the direction of Max Lifchitz performed a work by the composer at the "Dance of Life" Concert, featuring music by composers from Canada, Italy and the US; at the Auditorium of Christ & St Stephen's Church, Manhattan, New York.

On June 16th, the North/South Chamber Orchestra under the direction of Max Lifchitz performed a work *Forget Me Not* by the composer at the "Season Finale" Concert, featuring music by composers from Puerto Rico and the US; at the Christ & St Stephen's Church, New York.

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Music and Our Responses to Film

By
Dr. Daniel Robbins

The following article is adapted from a lecture presented as part of the National Association of Composers, USA 2014 National Festival held at Georgia State University in Atlanta. All movie scenes discussed in this paper were originally shown as film clip illustrations liberally drawn from, and duly highlighting, Hollywood's Golden Era of motion picture scoring.



Two types of music play an essential role in a viewer's movie-going experience. The first is known as source music and consists of on-screen performances (usually pre-recorded performances intended to *appear* spontaneous and live): piano lounge and restaurant music, songs, dances, marches, pieces emanating from CD players, radios, phonographs, and TVs. The second type is known as the dramatic scoring, sometimes condescendingly referred to by the uninitiated as "background music." This music will be our central focus because it is that which most meaningfully influences the emotions of the audience. Working primarily through the viewer's subconscious awareness and perception, the film composer has three dramatic scoring devices at his disposal: 1) literal underscoring, 2) defining emotion, and 3) subconscious reminding.

Literal underscoring: This technique strictly reinforces what is inherently contained within the scene whereby all cinematic and musical elements are at one. Sometimes this cinemusical marriage is so complete that the scene is actually shot with its music in mind (a notable departure from the usual Hollywood precedent). An effective example is to be found in the "Rowing of the Galley Slaves" sequence from MGM's *Ben-Hur* (1959). At this point in the film galley slaves are put through a grueling endurance test, rowing faster and faster to the point of complete physical exhaustion. Music was needed to mark the accelerating tempo of the rowing while highlighting a growing emotional intensity throughout

the scene. For shooting purposes composer Miklos Rozsa recorded a single timpani track that gave the basic beat (ultimately replaced in the final soundtrack by the relentless pounding of a hortator's wooden mallet). He then superimposed his orchestral music, making dramatic use of a powerful ostinato in the low brass with clashing harmonies amidst a steady buildup of rich instrumental textures. Commented Rozsa when interviewed by KIOS Radio as to the end result: "*The scene was most remarkable as it was. . . . [and] the reason it was so good is that it was musically planned - from the beginning!*"

Defining emotion: In some motion picture scenes neither the dialogue or action is specific enough to convey a crucially important emotion. As a result the subjective properties of music may be implemented to clarify and intensify the intended dramatic feeling. *Breakfast at Tiffany's* (1961) features a climactic moment when the main character Paul Varjak (George Peppard) is trailed and stalked by a mysterious stranger (Buddy Ebsen). Up to now, virtually nothing is known about the man, either from Paul's or the audience's point of view. Furthermore, his observable behavior and physical demeanor do not impart signs of danger or threat. Nevertheless, Varjak has reason to be *secretly* afraid of who the stranger might be or what may be his intentions. In the obvious absence of any visual or spoken clues defining Paul's frame of mind, it is only through Henry Mancini's music, with its brooding dissonant chords sinusously cascading above a menacingly reiterated pedal in the bottom of the orchestra, that Paul Varjak's fear and trepidation are clearly revealed.

Subconscious reminding: Music in film can remind us of a past person, place, or thing no longer visually represented on-screen. To this end the musical material is often concise and very distinctive, if not overtly unusual, rendering an immediate recognition by the audience. An example of this subtle device is tellingly used in the

--Continued on page 17

ISCM-Young Composers Award: A Commission Opportunity for Young Composers. by Sylvia Constantinidis

One of the great things of the ISCM is the International Youth Composer Award. With this project, the ISCM supports the future of Contemporary Music. The ISCM-IYCA is an annual competition. Participants must first apply to the World Music Days as composers, either through the different countries' organizations associated to ISCM, or as individual composers. From the works selected for the World Music Days, all composers under 35 become candidates to the IYCA. This competition gives the opportunity to young composers to be heard in the international arena. All the entries of the young composers are heard during the World Music Days Festival and then a winner is selected.



This year the winner of the ISCM-YCA was **Nuno Costa** from Portugal with a choral work titled "**Pater Noster.**" This work is an exciting and very provocative piece of music that combines with great artistry the elements of traditional polyphony with thrilling new vocal extended experimental techniques. The result is a very provoking master piece that captivated all the audiences during the concert.

Nuno is a composition student at the *Accademia Nazionale di Santa Cecilia*, in Rome, studying with Ivan Fedele. He graduated with high distinction, from the *Royal Conservatory of Antwerp*. Previously he was a member of *343ensemble*, ESMAE's electronic and improvisation group and participated in the Erasmus project *Sound Art in City Spaces*; and the *ChampdAction – Labo 4*. The *Istituto Italiano di Cultura* granted him a scholarship and he was chosen to attend the *Late Fall Banff Musicians in Residence* in The Banff Centre (Canada) during November 2015. He is also commissioned to write a work for the *Secco Sinfonietta*; for the *Flamingo International Festival of Contemporary Music* in Miami, organized by *NewArt Music* with the collaboration of the NACUSA SouthEast Chapter.

About "Pater Noster" by Nuno Costa, the Jury commented:

'Pater Noster' balances effective contrasts with a strong directional line, maintaining intensity from beginning to end. The clarity of the composer's ideas, along with the internal logic and individual musical language, shows clear potential to produce a very strong new work for ISCM.

Every year, the winner of the ISCM-YCA competition is commissioned to write another work for a future World Music Days Festival. This commission gives the winner composer the opportunity to present his/her music in another part of the world, and, to be heard by new audiences.

Nuno Costa's new work for ISCM will be premiered in the 2017 World Music Days in Canada.

After knowing of the decision of the jury, I interviewed shortly this young composer. Hopefully his wonderful experience in Slovenia will be an inspiration for more American composers to take advantage of this great opportunity. Here are his comments:

SC: What the ISCM experience and the competition mean to you?

NC: To be involved with the ISCMs projects it is always an honour. This is a very prestigious Society with a great tradition in contemporary music. It promotes every year the well-known World Music Days Festival. For this reason, to be part of an ISCM project means to be part of a forum that promotes above all the advanced of the new music of our days.

Before the competition (ISCM-YCA) itself I already had a succession of very happy moments. My application for the WORLD MUSIC DAYS 2015, as individual submission, was selected. And I won immediately the possibility to listen my piece for the first time. Another unforgettable moment was when I listen for the very first time my piece been rehearsed by the Slovenian Philharmonic Choir under Martina Batič's direction. This is a fantastic group of musicians. And, they display a great sensibility for my music. After these two moments of happiness, I had seen the competition as an important possibility. However, I was aware that I was part of an excellent group of YCA candidates.

In fact, I won the ISCM YCA 2015 and now I have a great opportunity to expose my work to everyone. Now, I can also start new projects and continue exploring and developing my musical ideas with a new breath of good perspectives to the future.

SC: And how do you think this prize helps your career and vision as a young composer?

NC: Right now I can imagine that, as a young composer, this international prize will be a great help because it exposes my music all over the world. Furthermore, now I have the opportunity to compose a new piece for the ISCM. And, I know that my music will be listened with a different curiosity from now on. So, I'm completely conscious about my duties and responsibilities as a composer. So, I will continue my work as far. In brief, I see the prize as a good leverage to put me in the next stage of challenges in my musical career.



RECORDINGS

Max Lifchitz:

Congratulations to composer Max Lifchitz on the release of his new CD: *Ars Nostra Plays Max Lifchitz*. Including the following works:

Mosaico Latinoamericano (1991)

Yellow Ribbons No.44 (2007)

Yellow Ribbons No.43 (2007)

Three Songs for Soprano and Trumpet (1988)

Canto de Paz (1983)

Three Concerted Madrigals (2012)

Rhythmic Soundscape No.6 (2012)

Piano Silhouettes (2012)]

Performed by the Ars Nostra Ensemble

Available at http://www.musicweb-international.com/classrev/2015/May/Lifchitz_Nostra_NSR1058.htm

Deon Nielsen Price:

“*Oness*” by Deon Nielsen Price was released by Cambria, CD1223. It will be distributed by NAXOS)

“*New Friends/Old Friends*” by Deon Nielsen Price was released by Cambria, CD-1222. It will be distributed by NAXOS)

“*Now Sweet the Sound*” by Deon Nielsen Price was released by Albany Troy, CD-1244.

Sylvia Constantinidis:

“*Visions*” By Sylvia Constantinidis is track No. 12 in the New CD SYNTHESIS vol. 2 released on July 5th 2015 in Berlin, Germany. This CD is an international compilation of works selected by competition. SYNTHESIS Vol. 2 is a production of URBAN ARTS BERLIN, a Non-profit arts organization & music label that supports non-commercial projects from all over the world.

“Visions” is an aleatory electro-acoustic work for chamber orchestra and pre-recorded sounds. The piece was originally premiered in 2010 in Miami at the FLAMINGO INTERNATIONAL FESTIVAL OF CONTEMPORARY MUSIC with the SECCO SINFONIETTA and Sylvia Constantinidis as conductor.

Available at: <http://urbanartsberlin.bandcamp.com/track/visions>

In order to conserve resources for other purposes, NACUSA is no longer sending *ComposerUSA* by US Postal Service. PDF files of all issues from 2004 to the present are always available on our website. To view them at any time, go to <http://www.music-usa.org/nacusa/>

From there, select Newsletter from the Resources drop-down menu. Whenever a new issue is added to the website, an email announcement will be sent.

PUBLICATIONS

Deon Nielsen Price:

We are happy to announce a new publication: *CHRISTUS*, an oratorio for mixed choir, soloists, and orchestra by Deon Nielsen Price. Congratulations to D.N. Price for this new accomplishment and her continuous effort promoting and advocating new music.!!!

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 Oregon, 445 SW Spindrift-E5, Depoe Bay, OR 97541.

Tooting Your Own Horn:

Do you have any important news about your music?

As a member of the NACUSA Community, we want to make sure you get the voice out about your work.

Send us a note regarding your concerts, commissions, awards and other activities.

Contact NACUSA EDITORIAL OFFICE at composersusa@musician.org



Requirements:

- To be an up-to-date dues member
- To send all to be published information as pre-ready text for the event/s you would like to be featured
- All events reported must be from the previous six months.
- All materials must be sent according to the

newsletter submission deadlines.

We love to hear from you !!!!

COMMISSIONS

The Following works by Deon Nielsen Price were composed by commissions:

-*The Triple Flute Concerto*, was commissioned by the Metro Chamber Orchestra (Brooklyn, NY).

-*The Clarinet Chamber Concerto*, was commissioned by Dr. Berkeley Price.

-*Oness, Movement for Clarinet and Chamber Orchestra*, was commissioned by Dr. Berkeley Price.

-*Watts 1965: A Remembrance*, was commissioned by Mary Au.

Dues are now entirely online.

If that's an insurmountable problem for anyone, then contact Joe Alexander directly (via email) to work out arrangements with him.

PERFORMANCES

Dinos Constantinides:

Continued from page 6

Last April 20th and 26th 2015, The LSU Composer's Forum presented two concerts at the Recital Hall of the LSU school of Music presenting works by the LSU student composers, and works by Dinos Constantinides and Johannes Brahms. The performers were the Baton Rouge Symphony Orchestra's Concertmaster Borislava Iltcheva and her group Magnolia Strings. Also, on the program were the Johannes Brahms' Clarinet Quintet and the Clarinet Quintet *Mutability* by Dinos Constantinides.



On Sunday, March 22nd at the LSU Recital Hall: **The Louisiana Sinfonietta** in its 4th concert of the year presented works by Purcell, Berlioz, Mozart, and LSU composers. On this concert, the distinguished soprano Sandra Moon performed the *Romance* from *The Damnation of Faust* by Hector Berlioz and the *Midnight Song* by Dinos Constantinides.

On March 7, 2015, Borislava Iltcheva presented in her native country, Bulgaria, a concert of music by Dinos Constantinides at the Sofia Academy of Music. In addition, Borislava was also a soloist with the Constanta Symphony Orchestra in Romania on October 2, 2015 performing two violin concertos by Dinos Constantinides.

Dinos Constantinides was Composer in Residence at the IX International Festival Alfredo de Saint Malo, in Panama, South America. Performances of his music at this festival were given by the local Philharmonic under the direction of Isaac Casal (May 27th to June 8th 2015).

Rain Worthington:

Have a work premiered last March 8th at a Concert "Celebrating International Women's Day" at Spectrum in New York City.

Patricia Morehead:

On June 2nd, the North/South Chamber Orchestra performed a work by the composer at the "Dance of Life" Concert, at the Auditorium of Christ & St Stephen's Church, Manhattan, New York.

Deon Nielsen Price:

On July 10th 2014, *Meditation* was performed by the Beam String Quartet at the Concert at the Ranch in Culver City, CA. This work was performed again on November 16th 2014 at the Mt Olive Lutheran Church in Santa Monica CA.

On September 14th 2014, The *Allegro Barbaro for String Quartet* was performed by the Serenata Strings Quartet at a NACUSA Texas Chapter at the Richardson Public Library, Richardson, TX.

On November 15th 2014, *States of Mind for String Quartet* was performed by a NACUSA Quartet at Georgia State University School of Music, Atlanta, GA.

On January 10th 2015, The *Three Poems by Carol Lynn Pearson (The Enlightened, To All Women Everywhere, Your Voice)*, were performed at the Concert at the Ranch, Culver City, CA. On March 28th 2015, these pieces were also performed at the Hildegard Festival, California State University Stanislaus, Turlock, CA.

Last February 7th 2015, *Spiritual Songs, Song Cycle Love Songs, and Interruptions for Three Players*, were performed at a Crest Publications Concert in Santa Monica, CA

On May 17th 2015, The *Triple Concerto for Three Flutes and String Orchestra* was premiered by Metro Chamber Orchestra, conducted by Phil Nuzzo, at the St. Ann's and the Holy Trinity Church in Brooklyn, NY

On July 11th 2015, *Four Medieval Songs* with harpsichord accompaniment was performed by Darryl Taylor, and D.N. Price. On the same concert, the *Two Songs for Voice and Viola on Poems by Walt Whitman* was performed by Darryl Taylor, Roland Kato. The *Ancient Carols*, arranged for Two Guitars. *Villa di Fontani for Two Guitars*, were performed by the Grimes/Newton Guitar Duo. These works were performed at a NACUSA Concerts at the Ranch in Culver City, CA.

Debra Kaye:

Have a work premiered last March 8th at a Concert "Celebrating International Women's Day" at Spectrum in New York City.

--Continued on page 11

PERFORMANCES

Deon Nielsen Price:

Continued from page 10

On August

22nd 2015, the *Angel Quintet* was performed by the ASMAC Woodwind Quintet at Los Angeles Valley College. This work was later performed on October 18th 2015, at the Firehouse in Pasadena, CA.

On September 19th 2015, *Crossroads Alley Trio*

was performed by Berkeley and Deon Price Duo, Nancy Roth at the California State University Northridge.

On October 8th 2015, the *Watts 1965: A Remem-*

brance, was performed by Mary Au, Chika Inoue. California State University Dominguez Hills.

Between November 3rd and May 2015, *Stile Antico*

for solo violoncello, will have 6 performances in Rome, Italy.

Sylvia Constantinidis:

This year, Sylvia Constantinidis participated as a guest pianist at the AKUT 2015 series of New Music in Basel, Switzerland. On this occasion, she premiered new works by Swiss and German composers.

Last Summer, Sylvia Constantinidis premiered some of the areas and interludes of her Opera Afrodita in England, in two concerts of New Music; with the Sherborne New Music Ensemble conducted by Malcolm Singer, and Sylvia Constantinidis at the piano.

Last September, at the Steinway Recital Hall, Coral Gables, FL, Sylvia Constantinidis has a concert featuring her music. At this event, Constantinidis premiered her Spanish Fantasy for piano and String Orchestra with the AMADEUS SINFONIETTA, Sylvia Constantinidis as conductor and guest solo artist Venezuelan pianist MariaNela Arocha. At this concert some of the instrumental and solo areas of Constantinidis opera AFRODITA were also featured with a wonderful reception from the public. The concert was a prelude for the forthcoming premiere of the complete opera AFRODITA, scheduled to be premiered in 2016 in the USA, Europe and Venezuela.

Max Lifchitz

Have a work premiered by the MIOLINO Violin Duo last October 11th at a Concert "Away/Home. The Immigrant Stories Behind the Music" at City Lore in New York City.



National Association of Composers / USA
(NACUSA)

37th Annual Young Composers' Competition

Deadline: December 15, 2015

<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.*
- *All previous winners are listed on the NACUSA website address above.*

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 32nd birthday by the submission deadline.

2. Compositions submitted should not exceed 12 – 13 minutes in length.

3. Compositions should not require more than four players (including playback and electronics). If percussion is used, it should involve only one performer. No harp or celesta is permitted.

4. Compositions submitted must not be published and must not have won any other competitions. Each composer may submit up to two works.

5. Recordings (mp3 format) of the entire composition are highly recommended, but not mandatory.

6. Compositions will be judged, in part, on legibility and clarity of music score.

7. All scores should be submitted anonymously in PDF format, using the NACUSA website (see the guideline under Composition Contest).

8. The winners will be announced by May 1, 2016.

9. All prizes come with a possible performance on a NACUSA National concert.

First Prize is \$400;
Second Prize is \$300;
Third Prize is \$200.

10. Questions regarding the Contest can be sent to Dr. Wieslaw Rentowski, NACUSA 2015 Young Composers' Competition Coordinator (NACUSA Vice-President) at rentows@aol.com



NACUSA CONCERTS

Cascadia Chapter Concerts

Thursday, 07-16-2015, 4:00 PM
The Old Church, Portland

Performers:

Francis Anderson-Blankenship, David Chen, Maximo Gause-Kohler, Theo Guois, Arvin Halim, Aidan Harrison, Khoi Hoang, Maya Hosaka, Jonathan C. Huang, Mihir Keskar, Mrinalini Keskar, Andrew Kim, Erin Kirkman, Elaine Lee, Yunah Lee, Reece Morgan, Ilianna Musho, Amelia Myers, Ethan Nguyen, Tristan Peng, Zoe Pringle, Torin Repasky, Shadi Talae, Selina Teng, Kyle Wern, Purva Vyas

PROGRAM

- *INTO THE MIST* (Andrew Kim) Matthew A. Kaminski
- *WILDFLOWERS* (Elaine Lee) Jan Rugen Mittelstaedt
- *MARTIAN CAMPERS* (Aidan Harrison) Daniel Alonza Brugh
- *IONIAN JIG* (Theo Guois, Yunah Lee) Liz M Nedela, MM
- *PRELUDE #8* (Purva Vyas) Mark Vigil
- *ELLE A PARLE LANGUISSET* (Shadi Talae) Timothy Arliss O'Brien
- *RETRO I* (Jonathan C. Huang) Jan Rugen Mittelstaedt
- *LE GÉNIE* (Ilianna Musho) Timothy Arliss O'Brien
- *DORIAN MELODY* (Mihir Keskar, Mrinalini Keskar) Liz M Nedela, MM
- *LYDIAN DANCE* (Amelia Myers, Selina Teng) Liz M Nedela, MM
- *YT (LOST CHAMPIONS)* (Kyle Wern) Daniel Alonza Brugh
- *MONTAGE* (Maximo Gause-Kohler) Mr. Paul Vincent Safar
- *CONVERSATION WITH LITERATURE* (Selina Teng) Tristan Virgil Tobia Bliss
- *Fire Island Sunset from AMERICAN IMAGES* (Khoi Hoang) Jan Rugen Mittelstaedt
- *FANTASEA* (Khoi Hoang) Lisa Ann Marsh
- *BIRDS* (Tristan Peng) Cynthia Stillman Gerdes
- *BROOM BRIGADE* (Mihir Keskar) Dr. Gary L. Noland, Ph.D.
- *CLOCKWORKS* (Torin Repasky) Jan Rugen Mittelstaedt
- *BLUE FLASH* (Ethan Nguyen) Dr. Gary L. Noland, Ph.D.
- *CONVERSATION IN THE GARDEN* (David Chen, Khoi Hoang) John G. Bilotta
- *WALK IN THE PARK* (Maya Hosaka) David Stephen Bernstein
- *OFFERTORIES for Organ, #5* (Arvin Halim) Tomas Svoboda
- *OFFERTORIES for Organ, #17* (Arvin Halim) Tomas Svoboda
- *X CHROMOSOME* (Erin Kirkman, Maximo Gause-Kohler, Zoe Pringle, Reece Morgan, Francis Anderson-Blankenship) Jennifer Wright

Mid-Atlantic Chapter Concert

Sunday, 09-13-2015, 3:30 PM
Ogden Hall, Hampton University, Hampton

Performers:

William Grunow, Flute; James Guthrie, Violoncello; Jeraldine S. Herbison, Violoncello; Eun Kyong Jarrell, Piano; Douglas Owens, Vibraphone & Marimba; Natalia Kunetsova, Violin; Jeanette Winsor, Piano; John Winsor, Clarinet.

A CONCERT OF NEW MUSIC PREMIERES PROGRAM

- *Music Box, Improvisation #4B for solo percussion* (2002) Douglas Owens
(Douglas Owens, Vibraphone & Marimba)
- *Concert Piece No. 2 "Air and Chromatic Scherzo"* (2015) Jeraldine Saunders H
(Eun Kyong Jarrell, Piano)
- *Sonata for Solo Violoncello No. 1* (2014) James M. Guthrie
(James M. Guthrie, Violoncello)
- *Three Impressions for Flute and Cello* (2015) Jeraldine Saunders H
(William A. Grunow, Flute; Jeraldine S. Herbison, Violoncello)
- *Piano Sonata No. 4* (2011) Harvey J. Stokes
(Eun Kyong Jarrell, Piano)
- *Trio for Clarinet, Violin, and Piano* (2015) John Winsor
(John Winsor, Clarinet; Natalia Kuznetsova, Violin; Jeanette Winsor, Piano)

East Coast Chapter

Monday, 05-18-2015, 8:00 PM
Christ and St. Stephen's Church, New York

Performers:

Sopranos Judith Bruno, Lisa Daelhin, Siri Rico & Carla Wesby; The Miolina Duo; Pianists Allen Brings, Max Lifchitz & Stefania De Kenessey.

SPRING SERENADE PROGRAM

- *Three Youthful Etudes* (1993) Barbara K Wesby
(Carla Wesby, Soprano & Barbara Wesby, Piano)
- *Sonatine* (1972) Allen Brings
(Allen Brings, Piano)
- *Old Fashioned* (2011) Stefania De Kenessey
(Lisa Daelhin, Soprano & Stefania De Kenessey, Piano)
- *The Quiet One* (1999) Stefania De Kenessey
(Lisa Daelhin, Soprano & Stefania De Kenessey, Piano)
- *In Bed With Fred* (1999) Stefania De Kenessey
(Lisa Daelhin, Soprano & Stefania De Kenessey, Piano)
- *Eve's Design* (2009) (Arr. Stefania De Kenessey)
(Lisa Daelhin, Soprano & Stefania De Kenessey, Piano)
- *Three Concerted Madrigals* (2012) Max Lifchitz
(Siri Rico, Soprano & Max Lifchitz, Piano)
- *Five Impromptus* (2015) Max Lifchitz
(The Miolina Duo)
- *Requiem for a Dream* (2014) BETTY R WISHART
(Judith Bruno, Soprano & Max Lifchitz, Piano)

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NACUSA CONCERTS

**Southern Oregon Chapter
Concerts**
Saturday, 05-09-2015, 7:30 PM
Congregational United Church of Christ, Ashland
-Garret Bond winner of Nacusa student competition-

PROGRAM

- *On The Downs* William Ashworth
(Linda Harris, Horn; Mark Jacobs, Trombone; Cynthia Stauffer, Piano)
- *Amor-Schall* Mark Eliot Jacobs, DMus
(Linda Harris, Horn; Cynthia Stauffer, Piano)
- *A Short Piece* R. Barry Ulrich
(Linda Harris, Horn; Mark Jacobs, Trombone; Cynthia Stauffer, Piano)
- *Dances for Trombone* Kenneth Deveney
(Mark Jacobs, Trombone; Cynthia Stauffer, Piano)
- *Ossicles* Mark Eliot Jacobs, DMus
(Linda Harris, Horn; Cynthia Stauffer, Piano)
- *Family Portrait* Greg A Steinke, Ph.D
(Cynthia Stauffer, Piano)
- *Free Fall* Ilana Sandra Cotton
(Linda Harris, Horn; Mark Jacobs, Trombone; Cynthia Stauffer, Piano)
- *Good Night, Dear Heart* Garret Bond
(Linda Harris, Horn; Mark Jacobs, Trombone; Cynthia Stauffer, Piano)

**Cascadia Chapter
Concert**
Friday, 04-10-2015, 7:30 PM
Temple Baptist Church, Portland

PROGRAM

- *Knall-Spielzeug mit Stöcken* Timothy Arliss O'Brien
(Florian Conzetti, Ian Kerr)
- *Whispers of the Lakota* David Stephen Bernstein
(Words by Students At Red Cloud Indian School, Sd) (Asya Gulua, Sophia Tegart, Nancy Wood, Ian Kerr)
- *Wide-eyed in the Neon Light* Nicholas Alan Yandell
(Ben Milstein, Parkpoom Aempoo, Lars Campbell, Florian Conzetti)
- *I Have Cut Bamboo* Mark Vigil (Words by Paul Celan)
(Asya Gulua, Sophia Tegart, Catherine Olson, Michelle Mathewson, Florian Conzetti)
- *4 Phases* Art I Resnick
(Dianne Davies)
- *RagaPlay* Ilana Sandra Cotton
(Dianne Davies, Hannah Hillebrand, Patrick Mcculley, Ian Kerr)
- *In Next Spring* Lisa Ann Marsh
(Hannah Hillebrand, Ben Leinfelder, Florian Conzetti)
- *This is the Night & All its Falling Stars* Tristan Virgil Tobia Bliss
(Deborah Cleaver, Adrienne Welsh, Florian Conzetti, Ian Kerr)
- *Within Earshot* Mr. Paul Vincent Safar (Words by Paul Safar)
(Cindy Bartel, Laurie Brandt, Theresa Schumacher, Ben Farrell, Paul Safar, Nancy Wood, Kim Still, Ian Kerr)
- *Piano Quartal* Liz M Nedela, MM
(Ben Milstein, Adrienne Welsh, Florian Conzetti, Ian Kerr)



**Cascadia Chapter
Concert**

Sunday, 03-15-2015, 7:00 PM

Lake Oswego United Methodist Church, Lake Oswego

Performers:

Marylhurst University Chorale, Pollyanna Hancock-Moody, Soprano; Signe Lusk, Piano; Frank Gray, Narrator; Dr. Tamara Still, Organ; Leeann Mckenna, Flute; Michelle Matthewson, Viola; Kate Petak, Harp; Arnica Quartet (shin-Young Kwon And Fumino Ando, Violins; Charles Noble, Viola; Heather Blackburn, Cello)

Going Boldly in Lake Oswego - 70 Years: Remembering WWII PROGRAM

- *Jubilate Deo* Benjamin Britten (Words by The Bible)
(Marylhurst University Chorale)
- *Milord* Marguerite Monnot (Words by Georges Moustaki)
(Pollyanna Hancock-Moody, Soprano; Signe Lusk, Piano)
- *Elegy for a Dead Soldier* Linda Woody (Words by Karl Shapiro)
(Marylhurst University Chorale, Frank Gray, Narrator)
- *Dieu Parmi Nous, from La Nativit du Seigneur* Olivier Messiaen
(Dr. Tamara Still, Organ)
- *Homesick* Linda Woody
(Leeann Mckenna, Flute; Michelle Matthewson, Viola; Kate Petak, Harp)
- *And Then I Knew 'Twas Wind* Toru Takemitsu
(Leeann Mckenna, Flute; Michelle Matthewson, Viola; Kate Petak, Harp)
- *Grosse Fuge, Op. 133* Ludwig Van Beethoven
(Arnica Quartet (shin-Young Kwon And Fumino Ando, Violins; Charles Noble, Viola; Heather Blackburn, Cello))

**Southern Oregon Chapter
Thursday, 02-12-2015, 7:30 PM
Congregational United Church of Christ, Ashland**

Performers:

Ashworth, Cotton, Deveney, Granger, Miller, Snyder

PROGRAM

- *String Quartet No. 3 (2014)* William Ashworth
(Cole, Tayloe, Fitch, Palzewicz)
- *String Quartet No. 9 (2014)* Kenneth Deveney
(Cole, Tayloe, Fitch, Palzewicz)
- *For String Quartet (1958)* Russell L Snyder
(Cole, Tayloe, Fitch, Palzewicz)
- *Legend for String quartet (2014)* Ilana Sandra Cotton
(Cole, Tayloe, Fitch, Palzewicz)
- *Suite for String Quartet (1966)* WALTER S GRANGER
(Cole, Tayloe, Fitch, Palzewicz)
- *Three Vignettes (2014)* Scott Aaron Miller
(Cole, Tayloe, Fitch, Palzewicz)

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NACUSA CONCERTS

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Cascadia Chapter
 Saturday, 01-24-2015, 7:30 PM
 Colonial Heights Pres. Church, Portland

Performers:
 Tatiana Kolchanova, Michelle Matthewson, Katherine Schultz, Jason Lazur, Colleen M. Adent, Lisa Ann Marsh, Lucia Conrad, Harry Gilbert, Christopher Cox, Maria Choban, Momoko Muramatsu, Marcia Garcia, Betsy Goy, Peter Zisa, Wade Baker, Catie Pennie, Jennifer Creek Hughes, Alan Juza, Barbara Heilmair, Ann Kosanovic Brown, Paul Safar, Mike Hsu, Chris Fotinakis, Margaret Wang

JANUARY JUBILATION PROGRAM

- *RONDO for a BLACK DOG* (2014) Linda Woody
 (Tatiana Kolchanova, Michelle Matthewson, Katherine Schultz)
- *SONATA* Denis R Floyd
 (Jason Lazur, Colleen M. Adent)
- *DESERT ETUDES* Lisa Ann Marsh
 (Lisa Ann Marsh)
- *PRAYER of FAITH* David C Leetch
 (Colleen M. Adent, Lucia Conrad, Harry Gilbert)
- *PENTAGONAL SUITE: Divergence* Aron Randall Bernstein
 (Christopher Cox, Maria Choban)
- *MAXIXE, a Brazilian Tango* Charles Ryan Copeland
 (Momoko Muramatsu, Marcia Garcia)
- *APPLE FAMILY* Jan Rugen Mittelstaedt
 (Christopher Cox, Maria Choban, Betsy Goy)
- *EAST OF . . . WEST OF (Image Music XXV)* Greg A Steinke, Ph.D
 (Peter Zisa)
- *A SOLDIER'S PASSAGE* David De Lyser
 (Words by Emily Dickinson) (Wade Baker, Catie Pennie, Jennifer Creek Hughes)
- *A LITTLE THREEENESS* David Stephen Bernstein
 (Alan Juza, Barbara Heilmair, Ann Kosanovic Brown)
- *INTERMEZZO # 2 "Dawn, Singular Heron"* Mr. Paul Vincent Safar
 (Paul Safar)
- *QUARTET No. 1: IV. Resistance* Michael Hsu
 (Mike Hsu, Chris Fotinakis, Margaret Wang, Harry Gilbert)

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| Chapter (regular) | = \$30.00 |
| Chapter (life) | = \$250.00 |
| Chapter (students and seniors age 65-79) | = \$15.00 |
| Chapter (seniors age 80+) | = FREE |

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Going Global by Stephen Lias

Continued from page 1

Consider the boldness (both politically and stylistically) of the 1931 World Music Days Festival (held in London) which included pieces by Roger Sessions, Vaughan Williams, Paul Hindemith, Anton Webern, and George Gershwin! When we study these composers today, we tend to think of them in various opposing camps, but I find it wonderfully invigorating to be reminded that, differences aside, they created a forum in which all their different voices could be heard and valued. In the ninety years of ISCM's existence, there has been a World Music Days festival *almost* every single year (only missing 1934, and the war years of 1940-45). For roughly the first fifty years, the locations were limited to Europe. Starting in the 1970s, however, they began moving further afield and have subsequently occurred in such far-flung places as Israel, Canada, Hong Kong, Mexico, Korea, Japan, Australia, and the United States (Boston in 1976). The location of the festival is handled roughly like the Olympics, in that cities present proposals to the General Assembly of the ISCM in the hopes that they will be chosen to host the festival. They often organize it concurrently with existing festivals and have significant world-class composers as guests (recent years included Jonathan Harvey, Péter Eötvös, and Kaija Saariaho). Upcoming festivals are planned for Tongyeong (2016), Vancouver (2017), Beijing (2018), Estonia or Iceland (2019), and New Zealand (2020), so clearly it is not a European undertaking any longer.

But of what use is ISCM, or the World Music Days Festival to regular composers in the United States? Quite a lot, actually! Needless to say, having a piece performed on the ISCM World Music Days is a significant honor, and often one that serves as a "breakout" event in a developing composer's career. So let's talk for a minute about how works are submitted and selected for these festivals.



The ISCM is an affiliation of other organizations from throughout the world. Official national "sections" are represented by over sixty entities such as the Slovenian Society of Composers or the Contemporary Music Centre of Ireland. There are also other types of membership for regional organizations, performing ensembles, and affiliated institutions. As part of their membership rights, all these organizations have the privilege of submitting six pieces for consideration to be programmed on that year's festival. From these six, the organizers (in the hosting country) are obligated to select at least one. This means that all member organizations are guaranteed at least one piece on each festival.

There are number of ISCM members in the United States, so there are a few options for how a U.S. composer might submit. Here is a list of the current affiliates in the US. Many of them run public calls to select their pieces, but feel free to contact them to see how you can submit works to be considered.

The League of Composers (<http://leagueofcomposers.org/>) - This is our official national "section" for ISCM.
 New Music USA (<https://www.newmusicusa.org/>)
 Florida International Univeristy (<http://www.newmusicmiami.org/>)
 The Roger Shapiro Fund for New Music (<http://www.rogershapirofund.org/>)
 Stephen F. Austin State University School of Music (Representing only Texas composers. Contact me at slias@sfasu.edu).

It is also possible to submit directly to ISCM as an individual, but there is a significant fee, and the organizers are not contractually obligated to present any of these works.

So as you can see, there are many possible avenues through which a composer might submit a work to the festival. Beware, though... the rules for submission are very strict. Make sure that you follow the instrumentation and duration guidelines *exactly*, and only submit through one of these channels. No single composer can be submitted through multiple member organizations.

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Going Global by Stephen Lias

Continued from page 15

Assuming you're lucky enough to be selected for the World Music Days program, ISCM will provide three days of lodging for you to attend (travel costs are up to you). Added to this, all presented composers who are age 35 or under at the time of the festival will be automatically eligible for the prestigious ISCM Young Composer Award. This is a commissioning prize with a substantial cash award for a new piece to be written for a future ISCM festival. One of the most recent winners of this commission (in 2012) was U.S. composer Eric Nathan who then quickly went on to win the Rome Prize (2013) and a Guggenheim Fellowship (2014). His commissioned piece "Paestum" was premiered in Bratislava in 2013.

So there are lots of reasons to want to submit for this festival, and (happily) lots of avenues to do so. But, although the festival is the flagship activity of the ISCM, it is by no means the only one. Members of affiliated societies also have access to an array of valuable enrichment, collaborative, and networking opportunities. For example, ISCM has a special agreement with the Visby International Centre for Composers (VICC) – a wonderful Swedish composing residency located in a medieval village on an Island in the Baltic. Members can apply for "fast-lane" approval and travel subsidies. Having spent a few weeks there myself in 2013, I can certainly attest to the quality and value of this residency. It is truly wonderful! Visit www.vicc.se to see a little of what it is like.

ISCM also maintains a Member Support Fund to help subsidize collaborative activities between different member organizations. One example of such a project is the Veni Academy which took place in Slovakia with the collaboration of ISCM members from Flanders, Hungary, and Russia. If you have a great idea for a high-level collaboration that would involve one of the U.S. organizations listed above, along with



some international ISCM affiliate, this support fund would be a great way to find a portion of the money you would need. Be aware that this is a competitive process and there is a detailed application involved.

Even if you are only loosely connected with ISCM, it is a really good place to go to find out about interesting opportunities that might be off the radar here in the United States. Go to www.iscm.org and keep an eye on all the "News" categories, and you'll find some remarkable things happening. This year at the General Assembly meetings, we learned about:

Government funds in Switzerland that pay for Swiss orchestras to present international concerts (anyone thinking of inviting the Bern Symphony Orchestra to your area?).

Competition opportunities with the Hong Kong Chinese Orchestra (big prizes and travel to a great city!).

An astonishing array of contemporary music activities in Venezuela (get in touch with Sylvia Constantinidis if you want full details).

The European-Egyptian Society of Contemporary Music (another very innovative collaboration that connects composers with performers of indigenous instruments).
Much more!

Since I'm writing for a NACUSA audience, I'll also make a gentle suggestion that many of you will have already thought of. Why couldn't NACUSA (either nationally or by section) become formally affiliated with ISCM? NACUSA members would gain access to a whole host of additional benefits including (among others) the right to submit their own set of six pieces to the World Music Days, as well as housing and meals for an official delegate to participate in the general assembly. It would be a bold step that might breathe some new vibrancy into the organization, make it more visible on the world stage, and help incentivize NACUSA membership. There are certainly those within the organization who have the expertise and energy to undertake this.

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Going Global by Stephen Lias

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Finally, you should consider simply attending a World Music Days festival yourself. Needless to say, there is a LOT of great music, usually covering a huge array of styles and influences. Your creative space will inevitably expand just by listening. Also, some of the most transformative and productive professional relationships I have are the result of simply meeting someone at a concert or a reception. In the end, nothing beats just being there. Or better yet... bring a student, like I did this year. What better way to open a promising young composer's mind to the possibilities that are out there on this big, BIG planet?



We all know that the creative world is a crowded place and it is very easy to become isolated in our own silos. Contrary to the popular expression, opportunity rarely knocks anymore (if it ever did), and we all know the feeling of seeing exciting things happen to other people. It is largely up to us to go knocking on doors ourselves. So I end this article with the simplest of invitations. Join us. Come experience the festival. Meet the people, hear the music, and see where it leads. I took that step when I went to Hong Kong in 2007 and I've been back every year since. I'd love to see you in Tongyeong or Vancouver!

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Music and Film by Daniel Robbins

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Orson Welles *film noir* classic *Touch of Evil* (1958). In the very opening of the picture we see an individual activate a time bomb and place it in the trunk of an automobile. At the precise moment the bomb begins to tick, bongo drums on the orchestra track pick up its rhythm and ignite the powerful main title music of Henry Mancini. Through the remainder of the scene the bomb is never seen again. However, as long as we hear the bongos that were first associated with its ticking, our subconscious will not forget the ominous ever-present and volatile explosive device set to go off.



In conclusion, one can readily discern the profound effect that a composer's inspired use of dramatic scoring can exert on the viewer of a motion picture. It is from a truly enlightened aesthetic that Bernard Herrmann has poignantly summarized the dynamics of this powerful musico-psychological kinship:

Music on the screen can seek out and intensify the inner thoughts of the characters. It can invest a scene with terror, grandeur, gaiety, or misery. It can propel narrative swiftly forward, or slow it down. It often lifts mere dialogue into the realm of poetry. Finally, it is the communicating link between the screen and the audience, reaching out and enveloping all into one single experience.

Dr. Daniel Robbins initiated film music history and appreciation courses at both Cypress College and Golden West College in Southern California. He holds a Master of Music from USC, where he studied motion picture and television scoring with David Raksin, and the Doctor of Philosophy from UCLA, where he additionally studied film music and arranging with Henry Mancini. Daniel Robbins is considered the leading authority on the career of his mentor Miklos Rozsa, whose numerous classic soundtrack scores he has orchestrated and arranged for Intrada, Varese Sarabande, Silva Screen, Bel Canto, and Telarc recordings.

- "Ben-Hur: The Epic Film Scores of Miklos Rozsa", KIOS-FM Public Radio, Omaha.
- Quoted by Steven C. Smith, *A Heart at Fire's Center: The Life and Music of Bernard Herrmann* (Berkeley and Los Angeles: University of California Press, 1991), p. 122.

NACUSA Web Radio
NACUSA Audio on Demand
<http://www.music-usa.org/nacusa/>

2016 National Conference Call for Scores, Papers, and Presentations

The University of Tennessee at Knoxville is pleased to announce a call for scores for the 2016 NACUSA National Conference, May 19-21, 2016. We are excited to partner this year with Chatterbird Ensemble from Nashville. We have two concerts planned for our call; one for Chatterbird and one for composers who plan to bring their own performers. If there are enough entries in the latter category, a second concert may be held. These concerts will be held in Sandra Powell Hall in the brand new Natalie Haslam Music Center on the UT campus.

Composers may submit up to two scores for consideration. Only one score per composer may be selected for inclusion at the conference.

Chatterbird's instrumentation includes: Flute, Clarinet, Bassoon, Saxophone, Trumpet, Trombone, Electric Guitar/Lap-Steel/Dobro (one player), Violin, Viola, Cello, Bass, Piano, and Percussion. Scores may utilize as few as two instruments or as many as the entire ensemble. Electronics (electro-acoustic and stereo playback of fixed media) are also welcome.

All submissions should be sent via email to NACUSA2016CALL@utk.edu with the subject heading "NACUSA Call for Scores 2016 – Your Name." Messages without this subject heading may not be received. They should include a Dropbox link (or similar filesharing link, no attachments will be accepted) to a folder with the following three files:

FOR THE CHATTERBIRD CALL, please place the following files in a folder named:

NACUSA 2016 Chatterbird Call - Last Name

1. A .pdf file of the score.

The score file must be labeled as follows:

Chatterbird_lastname_firstname_title_score_NACUSA2016CALL

2. An .mp3 recording if available, MIDI realizations are acceptable.

The recording file must be labeled as follows: **Chatterbird_lastname_firstname_title_recording_NACUSA2016CALL**

3. An information sheet including a brief composer bio (200 words or less) and program notes for the work.

The information file must be labeled as follows:

Chatterbird_lastname_firstname_title_info_NACUSA2016CALL

FOR THE COMPOSER/PERFORMER CALL, please place the following files in a folder named:

NACUSA 2016 Composer Call - Last Name

1. A .pdf file of the score.

The score file must be labeled as follows:

ComposerCall_lastname_firstname_title_score_NACUSA2016CALL

2. An .mp3 recording if available, MIDI realizations are acceptable.

The recording file must be labeled as follows:

ComposerCall_lastname_firstname_title_recording_NACUSA2016CALL

3. An information sheet including a brief composer bio (200 words or less), a brief performer bio if applicable (200 words or less) and program notes for the work.

The information file must be labeled as follows:

ComposerCall_lastname_firstname_title_info_NACUSA2016CALL

Call for Scores concert dates:

Friday evening, May 20 (composer/performer)

Saturday evening, May 21 (Chatterbird)

Paper and Presentation proposals may be sent to Greg Steinke at gregsteinke@mail.music-usa.org and Jorge Variego at jvariego@utk.edu

All Entries must be received by midnight, December 1, 2015

Call results will be announced in early January.
Entrants must be current members of NACUSA and must attend the conference

Membership details may be found at the following link:
https://www.music-usa.org/nacusa/mem_app.php4

For more information regarding this call for scores, contact Andrew Sigler at asigler@utk.edu

You can find a pdf version of this call at:
http://nacusa.us/contests/nacusa_2016_call.pdf



NACUSA 36th ANNUAL YOUNG COMPOSERS COMPETITION WINNERS

The National Association of Composers, USA is pleased to announce the results of the 2014 Young Composers Competition. We have had another very successful Young Composer Competition.

Congratulations to all the winners:

First Prize:

-**Bald Mountain Breakdown** Trio (Vn, Vc, Pf),
by Tyler Capp of Mechanicsburg, PA, (Prize: \$400 and a performance on a NACUSA Concert).

Second Prize:

-**Trappings of Boyhood** Duo (Alto Sax, Pf),
by Dr. Benjamin Williams of Clinton, MS (\$300 and a possible performance on a NACUSA National Concert).

Third Prize:

-**Spellbound** Duo, (Alto Fl, Guitar),
by Cody D. Brookshire

Honorable Mentions:

- Three Scenes** for solo cello, by Joshua Fishbein
- Third World Fable** Trio (Vn, Vc, Pf), by Lilya Ugay

NACUSA 2014 YCC Judges

-**Sylvia Constantinidis** Miami, FL *NACUSA Southeast Chapter, President*

-**Nico Schöler** San Marcos, TX *Professor of Music Texas State University NACUSA Texas Chapter*

-**Wieslaw Rentowski** Dallas, TX *NACUSA Texas Chapter, President*

-**John Winsor** *YCC Online Entries Coordinator*

Dr. Wieslaw Rentowski, Vice-President, NACUSA National. NACUSA YCC Coordinator rentows@aol.com



Have your music been already featured at NACUSA-Web RADIO?

The NACUSA "Web Radio" playlist is a "sampler" to promote our members' music. The music list is updated monthly. And, the new list takes effect at midnight central time on the first day of the month. Works that have not previously been aired are given preference.

So make sure to upload your music and take advantage of this promotional feature. As a member of the NACUSA community, we want your music to be heard.

How To upload your music?

- You may upload up to 40 MP3 files.
- To upload an MP3 file, log into the NACUSA Member Area and select "Upload an MP3 File" from the menu.
- You can also upload a PDF-score

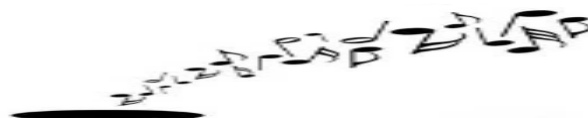
Requirements:

- 1) Files must be in MP3 format.
- 2) They must not exceed 10 MB per file.
- 3) Bit-rate must not exceed 128Kbps.

And of course!!! Because of Copyright issues, please make sure that you have the authority to post the pieces you upload.



(You must be up-to-date with your member dues to be able to have your music aired)





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

ADDRESS SERVICE REQUESTED

Visit NACUSA's website at

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

NACUSA MEMBERSHIPS BENEFITS:

-Three issues of *ComposerUSA* per year and opportunities to submit member news, articles, and reviews for publication in it.

-Opportunities for professional presentations of your music on concerts and, potentially, broadcasts, in Washington State, Oregon, Los Angeles, San Francisco, New York, the Southeast, the Mid-South region, Missouri/Kansas, and the Mid-Atlantic region.

-Free inclusion in our on-line Member Catalog and our Member CDs and Member Links pages.

-NACUSA E-Bulletins regarding calls for scores, competitions, grants, NACUSA concerts, residency opportunities, etc.

-Participation in local NACUSA chapters and "networking" with other members of the modern American music community.

-Participation in our annual composition contest (for members aged 18-30).

-Participation in our score exchange program (for performing members).

-Inclusion of works in the John Vincent Memorial Collection of scores and documents at the UCLA library.

-Broadcasting of your music through the NACUSA-*WEB-RADIO*

-Fast Lane application for some National and International Festivals.



Call for Nominations Board Member At-Large

NACUSA invites you to make nominations for the next Board Member At-Large position. Please exercise your NACUSA privilege by nominating yourself or a person of your own choosing.

The responsibilities of an At-Large Board member include: Serving a 3-year term beginning January 1, and ending December 31. Participating in meetings via email several times a year; sharing your ideas and opinions and making motions.

The NACUSA Board of Directors consists of three nationally-elected directors with overlapping three-year terms, a representative from each local chapter, and the officers of the Association (President, Vice-President, Secretary, Treasurer and immediate Past-President). The Board of Directors appoints NACUSA officers and makes recommendations to the Officers' Council.

In order to run for the Board Member At-Large position, please submit your name or nomination by contacting Sylvia Constantinidis, Coordinator in Charge of Elections by email at SylviaConstantinidis@21centurycomposer.com.

Each nominee will need to provide a Candidate Statement that includes brief biographical information along with what the nominee hopes to contribute to NACUSA.

Deadline for nominations with candidate statements is November 15, 2015.