



ComposerUSA

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

Series V,

ComposerUSA

Volume 1,

Number 2

Summer 2016

Early George Antheil Songs

by Brent Monahan

The Where art is concerned, debating greatness is often futile.

However, if overall popularity during the last hundred years serves as judge, George Antheil (1900-1959) was a competent but not brilliant composer. He was more famous for his iconoclastic compositions than for his raw gifts. That is not to say that he didn't adore music or failed to do the homework to become a successful composer. Both his own assertions, found in his 1945 bestselling autobiography, *Bad Boy of Music*, and the facts of his diligent musical studies attest to this (His teachers were Constantine von Sternberg, a pupil of Franz Liszt, and Ernest Bloch). The songs presented here, however, suggest that this son of German immigrants to America was not kissed at birth by an angel of music, as were so many other Germans--from Heinrich Schütz to Richard Strauss.

Antheil was very much an artist of his age, a period rich with daring invention and a pervading desire among North Americans and Europeans for convention-defying freedom of self-expression. That Antheil was both inventive and intelligent is evinced by the fact that he co-created the spread spectrum radio guidance system for World War II American torpedoes, usually credited solely to actress Hedy Lamarr. Her IQ is estimated above 140. He also penned a published mystery novel (under the pseudonym Stacey Bishop) as well as his autobiography. However, he is best remembered for his avant-garde compositions such as *The Airplane*, *Ballet pour Instruments Mécanique et Percussion*, *A Jazz Symphony*, *Sonata Sauvage*, and *Death of Machines*.

George Johann Carl Antheil was born and grew up in Trenton, New Jersey. According to his autobiography, he was "...so crazy about music" that his constant piano playing drove his mother to distraction. He writes that he began playing at age six. A year earlier, his family moved to "the second house on the right side" of McKinley Avenue, which was Number 7.¹ What he did not write in his autobiography was that a prominent voice teacher of the area, Harry Roger Naylor, lived just three blocks away, at 125 Tyler Street. Naylor was born in 1872, a descendant of Horton stock (who trace their American roots back to 1635 in Hampton, Massachusetts), a concert and operatic tenor noted from New York to Virginia, and an original Edison recording artist. I was his last voice pupil, beginning lessons with him in 1959. When he died in 1970, I was bequeathed his musical collection. Among the piles of sheet music were original copies of the three songs written by Antheil and reproduced in this article. As far as my research has disclosed, these simple curiosity pieces exist nowhere else.

Antheil writes of attending public school with Richard Alexander Crooks², who was born in the same year as George. Mr. Naylor disclosed to me that his teaching philosophy was not to accept males until the mutation of their voices in their teenage years, due to the delicacy of the instrument before the change. He agreed to teach me beginning when I was eleven and a boy soprano, however, not only because I had a promising voice but probably more importantly because he had rejected teaching "Alex" Crooks at the age of eleven and had regretted ever after not mentoring one of America's greatest lyric tenors.

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

(ISSN 1086-1998)

National Office:445 SW Spindrift-E5; Depoe Bay, OR 97541-9530
(541) 765-2406 * nacusa@music-usa.org**Bulletin Office:**2452 Swanson Avenue, Coconut Grove, FL 33133. PH: (305) 299-2461
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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,



By the time you are receiving this I hope everyone is having an active and productive summer season, and that you are all making exciting plans for the upcoming concert season or even have some exciting summer performance plans ahead.

On behalf of the NACUSA membership I want to congratulate this year's first through third place winners (Greg Simon of Ann Arbor, MI; Zach Gulaboff Davis of Salem, OR; and Sara Corry of Boulder, CO; please see elsewhere in the newsletter for the complete list). I do want to thank Wieslaw and his judging committee for all of the diligent efforts in organizing and running this annual competition. I'm pleased to report that we had successful performances of last year's winners (Tyler Capp of Mechanicsburg, PA and Dr. Benjamin Williams of Clinton, MS) at the Knoxville National NACUSA Concerts this past May, so we are now "caught up" with performances for competition winners. We can now look forward to the announcement of our current winners and making arrangements for their performances in the near future.

The recent National Conference and Concerts held this past May in Knoxville at the University of Tennessee hosted by Andy Sigler and assisted by Jorge Variego were very successful. On behalf of the NACUSA membership and the national officers I want to thank them both for a truly excellent effort in creating and facilitating a wonderful and successful 2016 National Conference and Festival. By all reports I have (I was not able to attend personally), everything came off beautifully and very successfully for the attendees and all concerned. We are also pleased that NACUSA is now caught up

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President's Message

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and current with our performances for the Young Composers Contest, which is also an important accomplishment. I know we are all deeply appreciative for the effort that went into the planning and execution of the event and the important contribution it has made for us all to have a successful, national composers' organization. Further, this national meeting has also laid the groundwork for discussion of a possible new chapter for that region of the country; I'll keep the membership informed as discussions go forward on that. And, by early fall I hope to be able to announce plans for our next national conference and concert(s) for 2018.



As of last January, it has been possible to expand the former Missouri/Kansas chapter into a renamed Great Plains chapter that generally includes these states in its territory: Missouri, Kansas, Arkansas, Oklahoma, Nebraska, Iowa, South Dakota, North Dakota, and Minnesota. Under the capable leadership of Chapter President Brad Cutcliffe, NACUSA is very hopeful of increasing chapter membership for that region and providing excellent opportunities for performances and other activities in support of American music. The officers and board all look forward to hearing more about the chapter activities as their plans move forward.

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



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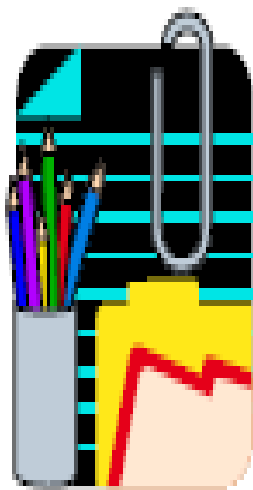
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From The Editor

by Sylvia Constantinidis

Dear Colleagues, this issue is the second of the series V of *ComposerUSA*. This new series was initiated with my new appointment as the newsletter's editor after the retirement of our former editor Al Benner. Al Benner served NACUSA as its newsletter's editor for over twenty years. His work as an editor 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 appointed Editor of the Newsletter, I hope to be able to continue providing a contribution to the organization and to the fulfillment of its mission. Furthermore, with the changes produced by new technology and digitalization of information I am also working on some additions and technology features to the newsletter. Please be aware, that we have prepared a schedule for the submissions and publication of the forthcoming issues of the magazine. The newsletter will continue to be published three times a year. This present year we are also working on an special edition dedicated to the work and memory of Marshall Bialowski, former president of the organization. His work

was instrumental to the preservation and continuation of NACUSA. We have been collecting articles and materials for this special edition. If you are interested on collaborating, please contact me immediately via email.

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 has become completely digitalize. All issues since the fall of 2015 are 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.

I would like to remind you all that the magazine is an important archive of the musical life and career of all NACUSA composers. Please take advantage of the possibility that technology and electronic information can do for you and the archiving, and promotion of your professional life. With this goal in mind, I would like to encourage you to submit organized press-releases-ready-to-print information of your concerts, premieres, recordings, publications, commissions, awards and broadcastings. We will be proud to include this information in our newsletter.

We are also looking for writers and collaborators for our newsletter. I would like to invite all former writers of the newsletter, as well as new potential writers to contact me for ideas,

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From The Editor

Sylvia Constantinidis

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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.



We are on the initial steps of our 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 collaborating on 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)

NACUSA Web Radio
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Reflections on NACUSA Young Composer's Competition by Wieslaw Rentowski

After thirty seven years, NACUSA will sponsor another National Composition Contest for young American Composers this year (with the deadline on December 1st, 2016). 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 2015 YCC Winners included Greg S Simon, 1st Prize, Zach Gulaboff Davis, 2nd Prize, Sara Corry, 3rd Prize, Jay Derderian, and Dale Sakamoto , 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

Contemporary Music: Great Plains

by Brad Cutcliffe

Contemporary concert music of the Great Plains area of the United States is terribly underrepresented. While vast in size, its population density is quite low and its urban areas tend not to attract large numbers of composers. Even in Kansas City, a city of over two million people, it is surprising how few composers live and work here.

The Missouri/Kansas Chapter of NACUSA was recently reorganized into the Great Plains Chapter precisely to create a network with those smaller and underserved areas (Sioux Falls, Omaha, Fargo, etc.) while also adding additional larger metropolitan areas (Minneapolis-St. Paul, e.g.) to help ensure broader and more consistent membership.

In the future, the newly reorganized chapter hopes to present concerts that include composers from all areas of the Great Plains, bridging hundreds of miles with shared music. While Kansas City is a fine central location, coordinating additional concerts in St. Louis or Oklahoma City would also be an ideal expression of our outreach mission.

Brad Cutcliffe
NACUSA Great Plains, Chapter President

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 !!!!



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

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Dinos Constantinides: A Beautiful Sensibility

By Vicki James Yiannias



Sweeping melodies, passionate interludes, exquisite humor; Dino Constantinides's compositions are full of surprises. You never know where he's going to take you, but you can be sure it won't be where you expected to go.

The acclaimed Greek composer and Louisiana State University professor once cited the first lesson in Composition that he gives his incoming students: "... 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."

As has been true of all of this composer's concerts I have attended, "falling asleep" was simply not a possibility during "The Music of Dinos Constantinides, In Homage to the University of Macedonia—Greece", at Weill Recital Hall at Carnegie Hall on November 20. Constantinides's optimism and fine sensibility left me feeling that this is a beautiful world. I was also in total agreement with saxophonist Athanasios Zervas, who told me after the concert, "Dino is humble about his music but he is a great composer, and this will be proven in posterity."

"I am glad that I have six excellent performers to present my music," Constantinides said about Yova Milanova, Dimitris Chandrakis violin; Michael Gurt, Maria Asteriadou, piano; Athanasios Zervas, saxophone; and Dimitris Patras, cello. "In this concert in particular, four out of my six soloists are Greeks from Thessaloniki, Greece. Also, the concert is dedicated to the University of Macedonia which has honored me with an Honorary Doctorate."

"I was in Athens this past September and there were concerts of my music and I gave lectures. Some of the musicians you heard performed and continue to perform my music, such as Zervas and Patras, who in October, did my first Saxophone and Cello concerts respectively with the Constanta Symphony Orchestra in Romania. They are in three new recordings of my music this year, on Centaur."

Greece is ever present in Constantinides's work. "Of course, I always wanted to improve my technique, but I believe I always wanted to present my voice in one way or another," he said. Born in Ioannina, Epirus, the composer travels to Greece frequently, where he also visits his sister, in Athens. "I believe that all my music, regardless of style, corresponds to my Greek heritage. This is the reason that I

have included works that I composed when I was still a composition student. One of them was composed in 1966 and another a couple of years ago."

Of the nine pieces performed in the concert, three focus specifically on Greece. The first piece in the concert, the whimsical and humorous Landscape V for Violin and Piano, Constantinides writes in the concert program, "describes various images of my birthplace, as crystallized in my mind over time,"

Recollections for Theofilos for Solo Saxophone, "is comprised of two ideas: slow and meditative, and a folk dance." In the second part is an unusual element: the saxophonist brings his foot down on the floor intermittently as if in a dance.

The lyrical, song-like, Ballade for the Hellenic Land for Solo Cello, "a reflection of the lyrical, song-like Athenian serenade (the kantatha), and a rhythmic and fast dance-like section," is an example of Constantinides's shifts in mood, at which he excels.

His father encouraged Constantinides's love of music and its pursuit as his life's occupation. "I've told my friends I wished I could use the sounds he was making here in my compositions now," Constantinides said of his father's folk violin. The composer shared the defining moment in his life, the realization that music was his destiny. "The first time that I thought '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 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'."

Basically an Orchestra composer, Constantinides has been influenced by various composers at different times in his life. "First, Beethoven, Mozart, Brahms... later, Schoenberg, Berg, Stravinsky, Ravel, and then all the romantics: Wagner, Mahler, Ravel and all. But above all, myself, in all arts." He is currently "working on his third symphony, which was written for Wind Orchestra, making it for Orchestra."

Asked if having his work performed at Carnegie Hall was his goal as a young composer, Constantinides answered, "Carnegie Hall is the place of all the greats. And the acoustic is wonderful. I play there every year lately and it feels good. I don't see it as a goal. My goal is to compose good music. Carnegie Hall is a place we all want to have our music played."

Dinos Constantinides studied at The Juilliard School, and is presently Boyd Professor, the highest academic rank at Louisiana State University, and head of the Composition area with a studio of 25 students. His music has been performed around the world and features on over 65 recordings. He is the recipient of numerous awards and grants, as are his students, who now hold professorships internationally. //

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:

“*Song of Peace*” Piano: *Sylvia Constantinidis* was released last July 2016 in Miami. This CD is an international compilation of Latin American Classical Piano Music. It includes works by Alberto Ginastera, Heitor Villalobos, A.M. Azuaje de Rugeles, Sylvia Constantinidis, Manuel Ponce, Aldemaro Romero, Meseron-Azpuruá, Rogerio Caraballo, J.B. Cabrerías and S.N. LLamoza. SONG OF PEACE is part of Sylvia Constantinidis collaboration-work as “Artist in Residence” for the Venezuelan Foundation ARTISTS FOR PEACE.

Daniel Kessner:

“*T*ravelogue: Daniel Kessner, Chamber Music III with the Quatuor de Guitares de Versailles, Quatuor Vélásquez, Cecília Fontes - soprano, Lúcia Rodrigues - piano, Nancy Roth - violin, and Dolly Eugenio Kessner - piano. *Reverberance*, for four guitars (2005), *Sonata for Violin and Piano* (2012), *String Quartet No. 4* (2007), *Tornado al Mare* (Returning to the Sea) for voice and piano (2007); *Suite for Four Guitars*; Centaur Records CRC 3478.



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.!!!

Sylvia Constantinidis:

“*La Contemporaneidad En la Obra Para Piano de Antonio Estevez*” (Compositional Contemporary Techniques on Antonio Estevez’ Piano Music). This research article was published June 2016 on the “Revista Carohana 20”, a Journal of the Venezuelan University: “Universidad Pedagógica Experimental” Libertador, Venezuela. This article is part of Constantinidis’ research work on this Venezuelan composer and is accompanied by the CD “ANTONIO ESTEVEZ CENTENNIAL: PIANO MUSIC” released on the fall 2016 during the FESTIVAL LATINOAMERICANO DE MUSICA CONTEMPORANEA 2016, Caracas, Venezuela. The CD features Sylvia Constantinidis as performing artist.

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 dropdown menu. Whenever a new issue is added to the website, an email announcement will be sent.

COMMISSIONS

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

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

The Following works by *Daniel Kessner* were composed by commissions:

Cantique aux animaux, Cantata No. 3, for choirs and guitar quartet, commissioned by the Maîtrise de la Perverie, Gilles Gérard - Director. The premiere of this half-hour long work is scheduled for April 26, 2016, at the Chappelle de l’Immaculée, Nantes, France.

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:

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 Ilcheva and her group Magnolia Strings. Also, on the program were the Johannes Brahms' Clarinet Quintet and the Clarinet Quintet *Mutability* 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).

Daniel Kessner:

Dec. 6 - performance of *Reverberance* in Cypress Recital Hall, Cal State Northridge; CSUN Guitar Quartet, John Dearman - Director

Oct. 10 - performance of *Idyll* at Fairmont State University, West Virginia, by Richard Kravchak

Sep. 12 - performance of *Symphony in Silver* by the Ensemble do Encontro do Flauto do Porto, Gil Malalhães, Director, at the Conservatório de Música do Porto, Portugal

Aug. 13 & 15 - 9 premiere performances of *Aria Adrift* (National Flute Association Commission) at the NFA convention; 8 performances by the finalists of the High School Soloist Competition, followed by the official premiere by Kelly Sulick - flute, and John Mayhood - piano; Marriott Wardman Park Hotel, Washington DC

Aug. 4 - performance of *Genera* by *rare-scale*, Carla Rees - flutes, and Sarah Watts - clarinets, at Harlaxton Manor, London

Jun. 12 - performance of *Cantiones duarum vocum* by Mainly Two, Marie Schreer and John Garner, London Symphony Orchestra Lunchtime Series, International Violin Festival, Jerwood Hall, London

Jun. 5 - *Chorals variés* performed during Kharkiv Contemporary by the Kharkov Guitar Quartet

Daniel Kessner:

May 23-24 - Laon and Vervins, Picardie; two performances of *Suite de chorals variés*, first two performances of *Valse (un peu espagnol) pour violoncelle et guitare*, premiere of *Lamentation*, pour quatre guitares, and performance of *Suite for Four Guitars*; Ensemble de Guitares de l'Agglomération Nantaise et l'Ensemble Départemental de Guitares de l'Aisne, conducted by the composer; Anaëlle Vorc'h, cello, Loïc Loëw - guitar; le Quatuor de Guitares de Versailles

May 5 - performance of *Cantiones duarum vocum* by Mainly Two, Marie Schreer and John Garner, St. Stephen's Walbrook, London

May 3 - premiere of piano quartet version of *Undercurrent/Current* at the Hear Now Festival, Los Angeles; Shalini Vijayan - violin, Luke Maurer - viola, Timothy Loo - violoncello, Joanne Pearce Martin - piano; First Lutheran Church of Venice

Apr. 28 - performance of *Cantiones duarum vocum* by Mainly Two, Marie Schreer and John Garner, The Russet in London

Apr. 23 - performance of *Balkan Dance*, CSUN Wind Ensemble, Lawrence Stoffel - conductor, Valley Performing Arts Center, Northridge

Apr. 20 - performances of *Symphony in Silver*, *Symphony No. 2 for Percussion*, and *A Knockett*, UT Arlington Percussion Ensemble - Michael Varner, Director, and the Maverick Flute Choir (Terri Sánchez - Director), conducted by the composer

Mar. 15 - U.S. premiere of *du temps jadis*, Faculty Composers Recital, CSUN, Sarah Wass - flute, Nancy Roth - viola, Steve Thachuk - guitar, and David Aks - cello

Mar. 8 - performance of *Suite variée*, Ensemble de Guitares de l'Agglomération Nantaise, Philippe Rayer - director

Mar. 1 - premiere of *Oboe Concerto*, performance of *Idyll*, Marshall University Sixth Annual Festival of New Music; Richard Kravchak - oboe, Festival Orchestra, Steven Trinkle - conductor

Feb. 15 - performances of *Alto Rhapsody* for alto flute and piano, *Tous les matins ...*, for solo bass flute, and *Prière et scherzo*, for bass flute & piano at l'Eglise Saint-Merry, Paris; Duo Kessner

PERFORMANCES

Continued from page 10

Deon Nielsen Price:

October 26 2015, 8 PM

“Opertura” to oratorio, Deon Price, piano. MiMoDa series, 5774 West Pico Blvd., Los Angeles.



November 15 2015, 7 PM “Watts 1965: A Remembrance” Chika Inoue, saxophone & Mary Au, piano. La Corte Recital Hall California State Univ. Dominguez Hills.

December 8, 7 PM “Opertura,” “A New Star,” “Believe,” “Whither Can I Go From Your Presence?” Christus oratorio; “Mary’s Lullaby,” Roslyn Jutila, soprano, Deon Price, piano. Temple Hill Christmas Concerts, 10777 Santa Monica Blvd., Los Angeles.

April 1, 2017, “Song Cycle To the Children of War” on poetry by Maya Angelou. Metro Chamber Orchestra, Philip Nuzzo, Artistic Director, Brooklyn, New York.

Sylvia Constantinidis:

This year, Sylvia Constantinidis has been touring as a pianist and composer for the Venezuelan Foundation “Artist for Peace” with several concerts throughout Europe, Asia and the American Continent. Since last January 2016, Sylvia was named “Artist Pianist and Composer in Residence” for the Foundation.

Last Summer, Sylvia Constantinidis premiered her work “Collages” for Chamber Ensemble in England, in two concerts of New Music; with the Sherborne New Music Ensemble conducted by Malcolm Singer, and Sylvia Constantinidis at the piano.

Sylvia has also been promoting her new opera through different chamber music concerts. These concerts are a prelude for the forthcoming premiere of the complete opera AFRODITA, scheduled to be premiered in the USA, Europe, and Venezuela.



National Association of Composers / USA
(NACUSA)

38 th Annual Young Composers’ Competition

Deadline: December 30, 2016
<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 18 th birthday but have not yet reached their 32 nd birthday by the submission deadline.

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

3. This year composers can submit works in the following categories: A. String quartet, B.

Solo piano, C. 1-3 instruments with optional electronics/playback. If percussion is used, it should involve only one performer. No harp or celesta is permitted.

Different categories will fluctuate over the course of future NACUSA competitions.

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 clearness of music score.

7. All scores must be submitted anonymously in PDF format, using the NACUSA

website (see the guideline under Composition Contest). All mp3 files must also be

submitted anonymously, using pseudonym only. Scores that do not adhere to the Contest rules will be disqualified.

8. The winners will be announced by April 1, 2017.

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 2016

Young Composers’ Competition Coordinator (NACUSA Vice President) at

rentows@aol.com



NACUSA CONCERTS

Cascadia Chapter

Concerts

Friday, 10-16-2015, 7:30 PM
Mago Hunt Recital Hall,
University of Portland, Portland

Performers:

Gail Gillespie, Grace Young, Kate Petak, Catherine Olson, Patrick Mcculley, Jennifer Wright, Sean Fredenburg, Benjamin Milstein, Christopher Cox, Casey Bozell, Kiran Moorty, Florian Conzetti, Jeff Payne.

Comments: Cascadia Ventures Forth

PROGRAM

- *Homesick* by Linda Woody
(Gail Gillespie, Grace Young, Kate Petak)
- *Howl: Etiquette for Artists and Other Social Misfits* by Elizabeth Gail Blachly-Dyson
(Words by Elizabeth Blachly-Dyson) (Kate Petak, Catherine Olson, Patrick Mcculley)
- *Still Dog Star After All These Years* by Jackie Thomas Gabel
(Patrick Mcculley)
- *Buffalo Bill* by Susan Alexander
(Words by E. E. Cummings) (Patrick Mcculley, Jennifer Wright)
- *One by One (Soprano Saxophone and Harp)* by Greg A Steinke, Ph.D.
(Sean Fredenburg, Kate Petak)
- *In the Language of Meditation* by Greg Bartholomew
(Benjamin Milstein, Patrick Mcculley)
- *Women Who Cry Apples (#1, 2, 5, 6)* by Dr. Gary L. Noland, Ph.D.
(Words by Jonathan Swift)
(Benjamin Milstein, Christopher Cox, Casey Bozell, Catherine Olson)
- *Eventide's Lament* by Nicholas Alan Yandell
(Casey Bozell, Kiran Moorty, Florian Conzetti)
- *Scattered Furies* by David E Drexler (Gail
Gillespie, Grace Young, Kate Petak)
- *Toccata* by Michael Raymond Johanson
(Sean Fredenburg, Jeff Payne)

Great Plains Chapter

Concert

Thursday, 01-07-2016, 6:00 PM
St. Andrew's Episcopal Church, Kansas City

Performers: Sarah Tannehill Anderson, Soprano; Elena Lence Talley, Clarinet;
Daniel Velicer, Piano

PROGRAM

- *Epitaphs of War* by IAN DAVID COLEMAN
(Words by Rudyard Kipling)
- *Little One* by Daniel Morel
(Words by Sophie Ross)
- *Trespass* by Dr. David Werfelmann
(Words by Stacy Gnall)
- *Armgart* by Greg A Steinke, Ph.D.
(Words by George Eliot)
- *Love is the Whole: Three settings of E. E. Cummings* by Robert Price Pherigo
(Words by E. E. Cummings)
- *Five Hymnic Songs* by Dale E Ramsey
(Words by Brian Wren)

Mid-South Chapter

Concert

Saturday, 10-17-2015, 3:00 PM
Mississippi University for Women, Columbus

Performers:

Cody Ford, Joe Alexander, Julia Mortyakova, Richard Montalto, Valentin M. Bogdan,
James Zingara, Judy Davies

A CONCERT OF NEW MUSIC PREMIERES

PROGRAM

- *Simple from Memory* by Olga Borisovna Harris
(Cody Ford, Joe Alexander, Julia Mortyakova)
- *Ghost Kithara* by Dr. Richard Montalto
(Richard Montalto, Live Electronics)
- *Partita #4 for unaccompanied euphonium* by Joe L. Alexander, DMA
(Cody Ford)
- *Etudes for Solo Piano* by Valentin Mihai Bogdan
(Valentin M. Bogdan)
- *Holding* by Dr. Richard Montalto
(Pre-Recorded Electronics)
- *The Sound of Scarlet* by William Price
(James Zingara)
- *Three from Poetic Soundscapes* by Ken Davies
(Words by Judy Davies (ascap)) (Judy Davies And Pre-Recorded Electronics)
-The Silent Sea,
-Bridges,
-Wind
- *Family Tangos* by Olga Borisovna Harris
(Julia Mortyakova And Valentin M. Bogdan)

Cascadia Chapter

Concert

Sunday, 11-01-2015, 3:00 PM
Portland Community Music Center, Portland

Performers:

Raphael Spiro String Quartet

Healing at the Speed of Sound

PROGRAM

- *The Far North Land* by Greg Bartholomew
(Raphael Spiro String Quartet)
- *Azure, A Farm Adventure in Five Movements (I, II, V)* by Stacey Philipps
(Raphael Spiro String Quartet)
- *Nursery Chairs* by Linda Woody
(Words by A. A. Milne) (Raphael Spiro String Quartet)
- *The U. S. Visited (mvmt. IV)* by Liz M Nedela, MM
(Raphael Spiro String Quartet)
- *The Dance of Life* by Greg A Steinke, Ph.D.
from EXPRESSIONS on the Paintings of Edvar
(Raphael Spiro String Quartet)
- *Minstrel Music* by David Stephen Bernstein
(Raphael Spiro String Quartet)
- *Moonfish, a story for String Quartet* by Mr. Paul Vincent Safar
(Words by Nancy Wood) (Raphael Spiro String Quartet)
- *A Quartet in Red, Black and Blue (mvmt. II)* by Mr. Paul Vincent Safar
(Raphael Spiro String Quartet)
- *Light But Heavy* by David Stephen Bernstein
(Raphael Spiro String Quartet)

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.

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NACUSA CONCERTS

Cascadia Chapter
Friday, 11-13-2015, 7:30 PM
Lincoln Hall 75, Portland

Performers: Jeffrey Snyder, Jennifer Harrison, John Warton, John Walling, Tatiana Kolchanova, Hannah Hillebrand, Susan McDaniel, Benjamin Leinfelder, Reina Abolofia, Joel Kleinbaum, Elizabeth Winship, Jackie Miclau, Tyler Bragg, Dr. Nicole Leupp Hanig, Bonnie Miksch, Andrew Chavez-Kline

PROGRAM

- *First Blast of the Trumpet* by Jan Rugen Mittelstaedt
(Jeffrey Snyder, Jennifer Harrison, John Warton, John Walling)
- *Fairy Bells and the Calypso Orchid* by Elizabeth Gail Blachly-Dyson
(Tatiana Kolchanova, Hannah Hillebrand, Susan McDaniel)
- *Prevailing Winds* by Stacey Philipps
(Benjamin Leinfelder, Reina Abolofia, Joel Kleinbaum)
- *Hokku on a Modern Theme for Mezzo-Soprano* by Jennifer Kay Binkley
(Words by Amy Lowell) (Hannah Hillebrand, Susan McDaniel, Elizabeth Winship)
- *Dark Waters* by Lisa Ann Marsh
(Tatiana Kolchanova, Hannah Hillebrand, Benjamin Leinfelder, Jackie Miclau, Tyler Bragg)
- *Eve's Version* by Cynthia Stillman Gerdes
(Words by Friar Kilian McDonnell) (Susan McDaniel, Dr. Nicole Leupp Hanig)
- *Marija* by Liz M Nedela, MM (Hannah Hillebrand, Benjamin Leinfelder)
- *Allow my heart to ache* by Bonnie T Miksch
(Words by Michael Barnhart) (Bonnie Miksch)
- *The Way Through* by Christina S Rusnak
(Tatiana Kolchanova, Hannah Hillebrand, Tyler Bragg, Andrew Chavez-Kline)

Southern Oregon Chapter
Concert
Saturday, 05-09-2015, 7:30 PM
Congregational United Church of Christ, Ashland

Performers: Linda Harris, Horn; Mark Jacobs, Trombone; Cynthia Stauffer, Piano
Comments: Garret Bond winner of nacusa student competition

PROGRAM

- *On The Downs* by William Ashworth
(Harris, Jacobs, Stauffer)
- *Amor-Schall* by Dr. Mark Eliot Jacobs, DMus
(Harris, Stauffer)
- *A Short Piece* by Mr. R. Barry Ulrich
(Harris, Jacobs, Stauffer)
- *Dances for Trombone* by Kenneth Deveney
(Jacobs, Stauffer)
- *Ossicles* by Dr. Mark Eliot Jacobs, DMus
(Harris, Jacobs)
- *Family Portrait* by Greg A Steinke, Ph.D
(Stauffer)
- *Free Fall* by I'lana Sandra Cotton
(Harris, Jacobs, Stauffer)
- *Good Night, Dear Heart* by Garret Bond
(Harris, Jacobs, Stauffer)



Cascadia Chapter
Concert

Friday, 11-20-2015, 7:30 PM
Terwilliger Plaza Auditorium, Portland
Performers: John De Runtz, David Bernstein, Dianne Davies, Daniel Brugh, Jeff Winslow, Lilin Chen, Hsin Yi Lin

Give Thanks for New Music

PROGRAM

- *Rhapsody in F minor* by Dr. John Anthony DeRuntz, Jr.
(John De Runtz)
- *Playground Waltz* by (Arr. David Stephen Bernstein)
(David Bernstein)
- *Eight Musical Landscapes for Piano: Music Box Lullaby and Ri* by David Stephen Bernstein
(David Bernstein)
- *It Takes Two: Together We Can Move Mountains, Argument, Maki* by Elizabeth Gail Blachly-Dyson
(Dianne Davies)
- *Six Short Pieces* by Cynthia Stillman Gerdes
(Dianne Davies)
- *Monkey Thoughts from Mood Suite* by Liz M Nedela, MM
(Dianne Davies)
- *Rebekah* by Daniel Alonza Brugh
(Daniel Brugh)
- *Ice Fog* by Daniel Alonza Brugh
(Daniel Brugh)
- *Lied ohne Worte (lieber mit Ligeti)* by Jeff Winslow
(Jeff Winslow)
- *Embarrassing Moments* by Jan Rugen Mittelstaedt
(Words by Jan Mittelstaedt) (Lilin Chen, Hsin Yi Lin)

Cascadia Chapter
Saturday, 01-30-2016, 7:30 PM
Eugene First Christian Church, Eugene

Performers: Delgani String Quartet, Sarah Pyle, Paul Engeler, Susan Alexjander, Nancy Wood, Todd Bills, Lisa Marsh, Jennifer Wright, Daniel Heila, Ben Farrell, Paul Safar, Alexander Schwarzkopf, Wyatt True, Daniel Brugh

Perceptions of Sound - concert in the dark

PROGRAM

- *The Bewitching Hour* by Nicholas Alan Yandell
(Delgani String Quartet)
- *Introspections* by Ted Clifford
(Sarah Pyle)
- *Eikos* by Susan Alexjander
(Paul Engeler, Susan Alexjander)
- *Counting Again, Beginning at One* by Lisa Ann Marsh
(Words by Deborah Buchanan) (Nancy Wood, Todd Bills, Lisa Marsh)
- *You Cannot Liberate Me: Only I Can Do That For Myself* by Jennifer Wright
(Jennifer Wright)
- *White Rock Morning* by Christina S Rusnak
- *White Canvas* by Mr. Paul Vincent Safar
(Daniel Heila, Ben Farrell, Paul Safar)
- *Soon it will be night* by Jeff Winslow
(Words by Jeff Winslow) (Nancy Wood, Alexander Schwarzkopf)
- *Recycled Wheels* by Alexander John Schwarzkopf
(Alexander Schwarzkopf)
- *Spectra* by Brandon Michael Stewart
(Todd Bills, Alexander Schwarzkopf, Wyatt True)
- *Whispers* by Daniel Alonza Brugh
(Daniel Brugh)

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NACUSA CONCERTS

Continued from page 13

Southern Oregon Chapter
Saturday, 02-06-2016, 7:30 PM
Congregational United Church of Christ, Ashland

Performers:
Clavem Lux, Jodi French, Piano

PROGRAM

- *The Lamb* by Dr. Mark Eliot Jacobs, DMus
(Clavem Lux)
- *Stopping by Woods on a Snowy Evening* by William Ashworth
(Words by Robert Frost) (Clavem Lux)
- *The Tide Rises, The Tide Falls* by Ashworth
(Words by Henry Longworth Longfellow) (Clavem Lux)
- *Ask Me No More* by Kenneth Deveney
(Words by Alfred Lord Tenneson) (Clavem Lux)
- *There Will Come Soft Rains* by Deveney
(Words by Sarah Tedsdale) (Clavem Lux)
- *Wandrer's Nachtlied II* by Deveney
(Clavem Lux, Jodi French)
- *Prayer to Saint Nicholas* by Deveney
(Clavem Lux)
- *The 23rd Psalm* by WALTER S GRANGER
(Clavem Lux)
- *Music For a While* by WALTER S GRANGER
(Words by John Dryden) (Clavem Lux, Jodi French)
- *True Love* by I'ana Sandra Cotton
(Words by Mechtild Of Magdeburg) (Clavem Lux)
- *Since There's No Help* by Scott Aaron Miller
(Words by Michael Drayton) (Clavem Lux)
- *His Steadfast Love* by Dr. Mark Eliot Jacobs, DMus
(Clavem Lux, Jodi French)
- *Pont du Carrousel* by Scott Aaron Miller
(Words by Rilke) (Clavem Lux, Jodi French)
- *Three Madrigals* by William Ashworth
(Words by William Ashworth) (Clavem Lux)
- *The Notion of Emptiness Engenders Compassion* by Dr Stephen Truelove, DMA
(Clavem Lux)
- *Daisy* by Eli Toombs
(Clavem Lux)
- *Moments from Singing Heart - Apache Morning Song* by Greg A Steinke, Ph.D
(Clavem Lux)
- *Moments from Singing Heart - Don't We* by Greg A Steinke, Ph.D
(Clavem Lux)

Mid-South Chapter

Friday, 02-26-2016, 3:00 PM
Mississippi University for Women, Columbus

Performers:
Ken Davies, Dr. Joe L. Alexander, Dr. Julia Mortyakova, Dr. Valentin M. Bogdan

PROGRAM

- *Colloquium* (2016) by Ken Davies
(Ken Davies And Dr. Joe L. Alexander)
- *MIDIatures* (2016) by Dr. Richard Montalto
(Pre-Recorded Electronics)
- *Mermaid Dreams* (2016) by Olga Borisovna Harris
(Dr. Julia Mortyakova)
- *Traveling Down a Lonely Road* (2016) by Joe L. Alexander, DMA
(Dr. Joe L. Alexander)
- *Waterscape* (2016) by Ken Davies
(Stereo Fixed Audio)
- *Metamorphosis IV* (2016) by Valentin Mihai Bogdan

Cascadia Chapter

Sunday, 02-28-2016 , 3:00 PM
Lincoln Hall 75, Portland

Performers:
Dianne Davies, Kaleb Davies, Josh Davies

Attachments and Detachments

PROGRAM

- *Sunnyview and Lancaster, from Salem Locales* by Tristan Virgil Tobia Bliss
(Dianne Davies)
- *4 Phases, movements 3 and 4* by Art I Resnick
(Dianne Davies)
- *Ghosts and Machines* by Jeff Winslow
(Dianne Davies)
- *Funeral Waltz* by Dr. Gary L. Noland, Ph.D.
(Dianne Davies)
- *Masks* by Jan Rugen Mittelstaedt
(Dianne Davies)
- *Burnside Sketches* by Nicholas Alan Yandell
(Dianne Davies, Kaleb Davies, Josh Davies)
- *Lissette's Blues* by Michael Rudolph
(Dianne Davies, Kaleb Davies, Josh Davies)



NACUSA 2016 National Conference

SCI Snapshot Conference

The University of Tennessee at Knoxville

Directors Andrew Sigler and Jorge Variego

SCI Concert One

Thursday May 19, 5:00 p.m.

Powell Hall:

- From the Mist for alto saxophone and tape by Brandan Harde
Brandan Harden, saxophone
- Blackberry Winter by Cody Brookshire
Richard Knepp, guitar
- Tubstep for tuba and electronics by Zack Grass
Zack Grass, tuba
- Isolation Studies 1 and 2 for clarinet and tape by David Floyd
David Floyd, clarinet
- Splitting Dimensions piano and electronics by Ben Robichaux
Ben Robichaux, piano
- Guest artist presentation: Jeff Morris, Texas A&M
- “Collaborating with Machines: Hybrid Performances
Allow a Different Perspective on Generative Art”
Thursday May 19, 6:30 p.m.
Natalie Haslam Music Center, Room G25

SCI Concert Two

Thursday May 19, 8:00 p.m.

Powell Hall

- r.b. (2016) multimedia by Emory Hensley
Emory Hensley
- Fire Birth Promenade for fixed media by Stephen Medlar
- Tears of Tesla 2: by Stewart Engart
Electric Boogaloo for accordion and electronics
Stewart Engart, accordion
- Bedtime for voice and computer by Sarah Hemminger
Sara Hemminger, vocals
- UT Electroacoustic Ensemble

Guest artist presentation:
Daniel Tacke, Arkansas State University
musica ricercata | musica poetica
Friday, May 20, 10 a.m.
Natalie Haslam Music Center, Room G25

SCI Concert Three

Friday, May 20, 2:00 p.m.

Powell Hall

- Imbalance by Martín Gendelman
- Convivium by Kevin Lyons
- Reprieve by Michael Ursery
- Rio Amazonas by Dalton Daniel
- Above the Clouds by Cydney Gardner
- Libertango by Astor Piazzola
(arr. Dalton Daniel)

NACUSA Composer/Performer Concert One

Friday, May 20, 5:00 p.m.

Powell Hall

- Euphonic Soundscape by Ken Davies
Cody Ford, euphonium / fixed media
- Mnemosyne by Joseph Rebman
I. Calliope - Muse of Epic Poetry
II. Melpomene - Muse of Tragedy
III. Terpsichore - Muse of Dance
IV. Erato - Muse of Love Poetry
V. Clio - Muse of History
VI. Euterpe - Muse of Elegiac Poetry
VII. Polyhymnia - Muse of Hymns
VIII. Thalia - Muse of Comedy
IX. Urania - Muse of Astronomy
Joseph Rebman, harp
Cleo Leung, flute
- Two Lost Loves by Andrew Hannon
Andrea Cheeseman, clarinet / fixed media
- Convergences by Joshua Tomlinson
fixed media
- Shaded Rhythms by Daniel Morel
Luis Viquez, clarinet
- The Sound of Scarlet by William Price
James Zingara, trumpet
- Traces by Bret Bohman
Scott Bartlett, bassoon
fixed media



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2016 National Conference *Continued from page 15*

NACUSA Composer/Performer Concert Two

Friday, May 20, 8:00 p.m.
Powell Hall

- Metamorphosis IV by Valentin Bogdan
Valentin Bogdan and Julia Mortyakova, piano
- Hammers by Adam Scott Neal
Adam Scott Neal, piano
- Dialog #4 by Joe Alexander
I. Moderato
II. Andante
III. Allegro
Joe Alexander, tuba
Cody Ford, euphonium
- Bunyip by Tom Dempster
Paula Van Goes, saxophone
fixed media
- Fantasy and Reflections on an Air Zack Pentecost
Tom Torrisi, guitar
- Cantus II by Richard Montalto
Richard Montalto, wind controller
- Three Candles John Allemeier
Mira Frisch, cello
- Scott Christian, marimba

SungEun Park – Piano

Saturday, May 21, 11:00 a.m.
Choral Room

- Humoresque by Rodion Shchedrin
- Alquimia by Andrew Sigler
- Affabile by Wieslaw Rentowski
- The Garden of Eden, III. The Serpent's Kiss by William Bolcom
- Get Rich Quick by Ian Dicke

NACUSA Board Meeting

Saturday, May 21, 12:30 p.m.
Director's Conference Room

Chatterbird Repertoire Concert

Saturday, May 21, 2:00 p.m.
Powell Hall

- Magic with Everyday Objects by Missy Mazzoli
Celine Thackston, flute
Emily Bowland, clarinet
Bryan Clark, electric guitar
Patrick Atwater, bass
Alessandra Jenson, piano
- Music for Sarah by John Fonville
Celine Thackston, flute
- Garden of Love by Jacob TV
Paula Van Goes, saxophone
Electronics
- Night Shift by Bryan Clark
Celine Thackston, flute
Emily Bowland, clarinet
Maya Stone, bassoon
Bryan Clark, electric guitar
Joshua Dent, cello
Patrick Atwater, acoustic bass
Alessandra Jenson, piano
Jesse Strauss, typewriter

- 8-bit Divertimento by Stephen Gorbos
Maya Stone, bassoon
electronics, video projection
- Latest and Greatest by Ian Dicke
Celine Thackston, flute
Maya Stone, bassoon
Chuck Callahan, violin
Alessandra Jenson, piano
Jesse Strauss, percussion
video projection

Composer Panel

Saturday, May 21, 4:30 p.m.
Powell Hall

Chatterbird Call for Scores Concert

Saturday, May 21, 8:00 p.m.
Powell Hall

- Slipstream by John Mayrose
Paula Van Goes, saxophone
Bryan Clark, electric guitar
Jesse Strauss, marimba
Alessandra Jenson, piano
- Icons, movement I by Roger Briggs
Celine Thackston, flute
Emily Bowland, clarinet
Maya Stone, bassoon
- Bald Mountain Breakdown by Tyler Capp
Chuck Callahan, violin
Joshua Dent, cello
Alessandra Jenson, piano
- Gradient by Baljinder Sekhon, II
Paula Van Goes, saxophone
Alessandra Jenson, piano
- Fast Standing Still by Jeff Morris
Paula Van Goes, saxophone
Patrick Atwater, bass
fixed media
- Specific Gravity by Lansing McLoskey
Celine Thackston, flute
Emily Bowland, clarinet
Paula Van Goes, saxophone
Chuck Callahan, violin
Joshua Dent, cello
Jesse Strauss, percussion
Joseph Lee, conductor
- The More Things Change by Ingrid Stölzel
Emily Bowland, clarinet
Chuck Callahan, violin
Joshua Dent, cello
Alessandra Jenson, piano
Jesse Strauss, percussion
Joseph Lee, conductor
- Push/Pull by Nicholas Omiccioli
Celine Thackston, flute
Emily Bowland, clarinet
Chuck Callahan, violin
Avery Bright, viola
Joshua Dent, cello
esse Strauss, percussion
Alessandra Jenson, piano
Joseph Lee, conductor

UTK Personnel

Mark Drake chatterbird liason / Robert Clark On-site logistics /
Alex Gray Media expert / Brandan Harden, Skye van Duuren
Stage Manager / Miriam Budayr Program Manager
Coy Parton Tech manager

2017 TME Composers' Competitions

Postmark Deadline: December 1, 2016

The Third Millennium Ensemble is pleased to announce its 2017 Competition for Composers. The Third Millennium Ensemble offers performances that reflect the energy and diversity of American music and strives to represent a wide cross-section of composers.

The competition will offer the following prizes: \$500, Grand Prize; \$300, Cheryl A. Spector Prize, for the best piece by an GLBT composer (see entry form for details). Winners of the Grand Prize and Spector Prize are guaranteed a performance of the winning pieces or other works by the awarded composers in negotiation with the ensemble. Archival recordings will be provided to composers where available.

The Young Composer Prize will be: \$100 Grand Prize. The winning Young Composer piece is eligible for performance by the ensemble as deemed appropriate. A "Young Composer" is defined as any composer age 20 or younger by December 1, 2016. Winners may be required to submit proof of age.

The winners in all categories will be selected by a panel of composers with input from the ensemble. All entries will be considered for performance. Compositions for any combination of flute, clarinet, trumpet, violin (up to 2 players) viola, cello, bass, piano, percussion (1 player), harp and soprano, mezzo or baritone voice will be considered. Once pieces have been passed on to the ensemble for final consideration, parts may be requested. Pieces utilizing instruments in "families" of listed instruments are eligible (e.g piccolo or bass clarinet). Works that combine acoustic instruments and electronics are welcome.

In order to enter, please include a \$35 application fee* for one piece and \$15 for each additional piece submitted. Please download the ENTRY FORM from our website (www.thirdmillenniumensemble.org) or replica to include with your submission. If the ENTRY FORM is opened in the Preview app it can be completed as a form-fill. Packets may be submitted electronically (recommended) by 1) submitting scores and pdf entry form to: thirdmillenniumensemble@earthlink.net; 2) sharing recordings via Dropbox (highly recommended) and 3) submitting the fee through Paypal. Please inquire by email for questions about electronic submission. (In Dropbox create a sound file and place in a folder titled with the composer's initials and title of the piece(s). Through individual Dropbox accounts, these folders can be shared with thirdmillenniumensemble@earthlink.net. Scores, entry forms and fees and recordings may also be submitted through the traditional mail, though electronic submission is strongly preferred.

Published and recorded works as well as pieces by composers living outside the United States are welcome. Winners will be announced by May 2017 and all who have entered will be notified by email and the results will also be posted on our website. For "traditional" submission, we are unfortunately not able to return materials. Checks should be made out to: Third Millennium Ensemble.

- Scores (with recordings, if possible) should be sent to:

Third Millennium Ensemble
Attn: Pamela Helton
4332 Ballenger Creek Pike
Frederick, MD 21703
Phone: 202-316-1646
Email: thirdmillenniumensemble@earthlink.net
Web: <http://www.thirdmillenniumensemble.org>

* We apologize for charging a fee, but the cost of Paypal and DropBox fees, but administrative costs, prizes and some performance-related costs are offset by these funds.

Pamela Helton, Artistic Director
Third Millennium Ensemble



Music and Film by Daniel Robbins

Continued from page 7

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.

Early George Antheil Songs by Brent Monahan

Continued from page 1

My strong suspicion is that Crooks told Antheil about the professional musician who lived nearby, which encouraged the young composer to bring some of his work over for evaluation. Naylor never mentioned Antheil or the songs to me; the details of the story will remain a mystery.

For my Master of Arts thesis, I investigated the early lieder of Richard Strauss from *Weihnachtslied* to *Opus 15*. This study allowed me to compare the earliest works of the two individuals. At age six, Richard Strauss wrote his second composition, a cradle song set to the poem *Der Hirten Lied am Kripplein* by Christian Friedrich Daniel Schubart. According to Norman Del Mar, "The setting could hardly be simpler...with the piano accompaniment amounting to just a straightforward harmonization of the four square tune."³ Nevertheless, it follows the poetic inflection faithfully, is stepwise and tranquil as befits a lullaby, generates energy when expected with two upward leaps, and the "four square tune" is memorable. Strauss composed his lullaby at half the age of Antheil when he writes his lullaby *Schlaf[e,] mein Kindlein, op.10*. While Antheil recognizes that the poetic meter dictates 3/4 time, his eighth-rest on the opening vocal measure downbeat is a weak choice. Further, even though he must be credited with recognizing that the word "heaven" should be tone-painted high in the singer's vocal register, his precipitous climb to a sharped octave is too jarring for a lullaby. Equally counter to common lullabies are his uses of sixteenth notes in his melody. Even so, credit must be given for his understanding of harmony and structure and his employment of secondary chords at so young an age.

By playing through the three songs, you feel a strong sense of intelligence and ambition, even as you realize his talent for melodic line is not particularly gifted. Bloch originally rejected Antheil as a student, calling his compositions "...empty and pretentious."⁴ The emptiness Bloch felt was probably the lack of pleasing melody. Antheil was an admirer of Stravinsky and an adherent of driving, highly percussive rhythms, often repeated with mechanical precision. Like Stravinsky, the debuts of his works in Europe caused riots. One must keep in mind that the

works of composers both a bit older and contemporaneous such as Satie, Schoenberg, Berg, and Milhaud, stretched traditional forms and tonality to and beyond their limits. Antheil was therefore not universally considered a madman when he incorporated anvils, pianolas, a wind machine, sirens, and a dozen airplane propellers whirling in overwhelming aural tidal waves. He contributed to the period's experimentation with his unique elements, but the majority of the listening public rejected them. Eventually, Antheil caved to convention in writing more than thirty scores for Hollywood.

By the time of his *Five Songs 1919-1920/for soprano and piano*⁵, Antheil shows rather astonishing advancement in his control of musical techniques. However, the songs should more rightly be named *...for piano with some soprano*. His predilection for maintenance of rhythmic pattern throughout, his exact repetitions of harmonies, and a driving, vertical percussiveness dominate four of the five pieces.

Lest anyone think from my analyses that I dislike Antheil's work, let me state that I enjoy the *Ballet Mécanique* and *Sonata Sauvage*. I particularly like his *Symphony No. 1*, which has some lovely melodies. The question is: How much of The Bad Boy of Music's work do you want in your diet?

¹Antheil, George. *Bad Boy of Music* (New York, Samuel French, 1973), p.15 [originally published in 1945 by Doubleday, Doran & Company, New York].

²ibid, p. 15. Crooks (1900-1972) was a song recital and oratorio specialist who eventually became a star at the Metropolitan Opera. From 1928 to 1945, Crooks was the host of "The Voice of Firestone" radio broadcasts and introduced the notorious Florence Foster Jenkins to much of the classical listener world.

³Del Mar, Norman. *Richard Strauss: A Critical Commentary on his Life and Works* (UK, Barrie and Jenkins, , 1972), vol. III, p. 250.

⁴Crunden, Robert. *Body and Soul: The Making of American Modernism* (New York, Basic Books, 2000), p. 313.

⁵Antheil, George. *Five Songs 1919-1920 for soprano and piano* (New York, Cos Cob Press, 1934).

Brent Monahan received his BA in Music and MA in Musicology from Rutgers . The State University of New Jersey. He received his DMA from Indiana University, Bloomington. He was for several years a professional singer and still teaches voice privately

NACUSA 37th ANNUAL YOUNG COMPOSERS COMPETITION WINNERS

The National Association of Composers, USA is pleased to announce the results of the 2015 Young Composers Competition. We have had another very successful Young Composer Competition.

Congratulations to all the winners:

First Prize:

-Blues in Red Duo (2 Tenor Sax.), by Greg S Simon, Ann Arbor, MI, (Prize: \$400 and a performance on a NACUSA Concert).

Second Prize:

-Nocturne –for Piano by Zach Gulaboff Davis, Salem, OR (\$300 and a possible performance on a NACUSA National Concert).

Third Prize:

-After Song-Stringquartetiem for Cello & Electronics, by Sara Corry, Boulder CO.

Honorable Mentions:

-Cretan Lullaby - Vn & Pf, by Jay Derderian, Portland, OR.

-I'm folding Up My Dreams -Soprano & Pf, by Dale Sakamoto, Mission Viejo, CA.

NACUSA 2015 YCC Judges

-Sylvia Constantinidis Miami, FL NACUSA Southeast Chapter, President

-Nico Schüler 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

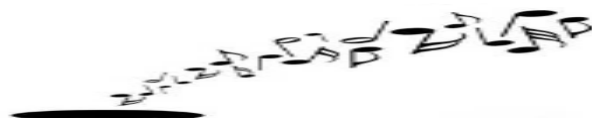
Requirements:

- 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)



ComposerUSA Past YCC Competition Winners

| Year | First Prize | Second Prize | Other | Year | First Prize | Second Prize | Other |
|------|--------------------------|--|--|------|-------------------------------------|--------------------------------------|---|
| 2015 | Greg S Simon | Zach Gulaboff Davis | 3rd Prize: Sara Corry Honorable Mentions: Jay Derderian Dale Sakamoto | 2014 | Tyler Capp | Dr. Benjamin Williams | 3rd Prize: Cody D Brookshire Honorable Mentions: Joshua Fishbein Liliya Ugay |
| 2013 | Thomas Mordecai Kotcheff | Jeffery Shivers | Third Prize: Cody D Brookshire Honorable Mentions: Stephen M Feigenbaum Jennifer Bellor | 2012 | Michael Myoung-hoon Lee | Bryce Cannell | Third Prize: Lanier Sammons Honorable Mentions: Thomas Kotcheff Kris Becker |
| 2011 | David Kirkland Garner | Ross Griffey | | 2010 | Ryan Chase | Nicholas Omiccioli | |
| 2009 | Andrew Allen | Ryan Carter | | 2008 | Andrew Seager Cole | Martin Blessinger | Honorable Mention: Kevin Baldwin David van Gilluwe Ryan Jespersen |
| 2007 | Matthew Schreibeis | Eric Nathan Nicholas Csicsko | Honorable Mention: Geoff Knorr | 2006 | Dante De Silva | Theresa Martin | |
| 2005 | James M. David | Angel Lam | Honorable Mention: Jenni Brandon, Mary King, Timothy Stulman, Michael West | 2004 | Aaron Alon Dan Visconti | Dante De Silva Angel Lam | |
| 2003 | Kenneth Froelich | Ramon Castillo | Honorable Mention: Grace Choi, Aaron Einbond | 2002 | Garrett Byrnes, Mei-mi Lan | Ben Jacob, Grace Choi | Honorable Mention: Sabang Cho, Sarah Snider, Steven Holochwost, David Wightman |
| 2001 | Ching-Mei Lin | Young-Hwan Yeo | Honorable Mention: Lane Harder Ramon Castillo | 2000 | Mei-Fang Lin Sharon Zhu | Michael Timpson Jean Milew | Honorable Mention: William Price Dorothy Chang Leonard Mark Lewis Chihchun Chi-sun Lee Sabang Cho |
| 1999 | Cliff Callender | Garrett Byrnes Craig Walsh | Honorable Mention: Robert Howiler Eric Stern Joshua Penman Katharine O'Connell. | 1998 | Hubert Ho Stephanie Johnson | Andrew Dionne Jacqueline Kim | |
| 1997 | No first prize | No second prize | 6 First Level Winners: Jason Haney David Smooke Michael Karmon Maxim Vladimiroff John Orfe Stephen Wilcox. | 1996 | Daniel Kellogg Gregory Wanamaker | Harold Meltzer Christopher Scinto | |
| 1995 | No first prize | Dorothy Hindman Scott Robbins Moises Ventejo | | 1994 | Adam Greene David Lefkowitz | Evan Chambers Christopher Brady | |
| 1993 | Andrew Rindfleisch | Geoffrey Kidde | | 1992 | No first prize | David Lefkowitz Michael Twomey | |
| 1991 | Jennifer Higdon | Ben Boone | | 1990 | Craig First | Andrew Rindfleisch | |
| 1989 | Sean MacLean | Charles Rochester Young | | 1988 | J. Mark Searce | Carlos Rodriguez | |
| 1987 | No first prize | No second prize | | 1986 | Kevin Hiatt | John Faverman | |
| 1985 | Steven Mackey | Douglas Schmidt | | 1984 | Matthew Harris | Russell Steinberg | |
| 1983 | James Perla | Edward Smaldone | | 1982 | Tina Davidson | Steven Bernstein Samuel Pellman | |
| 1981 | Linda Bouchard | Alex Lubet | | 1980 | Robert Carl | David Snow | |
| 1979 | Jeffery Cotton | Edgardo Simone | | | | | |



american composers orchestra

George Manahan, *music director*
Derek Bermel, *artistic director*
Robert Beaser, *artistic advisor laureate*
Dennis Russell Davies, *conductor laureate*

244 West 54th Street, Suite 805
New York, NY 10019
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www.americancomposers.org

26th Annual Underwood New Music Readings & Commission

June 21-23, 2017. The DiMenna Center for Classical Music, NYC.

Submission Deadline: December 12, 2016. No Application Fee.

<http://www.americancomposers.org/composers/calls-for-submissions/>

American Composers Orchestra announces its 26th Annual Underwood New Music Readings and Commission to be held in New York City at The DiMenna Center for Classical Music, June 21-23, 2017. Up to seven composers in the early stages of their careers will be selected to participate. One will be awarded a \$15,000 commission to write a new work to be premiered by ACO in a future season at Carnegie Hall.

The Readings are led by ACO Artistic Director, **Derek Bermel** and Artistic Director Laureate, **Robert Beaser**; and conducted by ACO Music Director, **George Manahan**. Mentor-composers are **Libby Larsen** and **Trevor Weston**.

The Underwood Readings are the core of ACO's ongoing professional training programs for emerging American composers. Composers participate in two working Readings with the orchestra, including a public run-through performance. Composers receive feedback from ACO musicians, the conductor and mentor-composers. Each composer receives a high-quality digital audio recording to be used for study, archival and career-advancement purposes. Composers also participate in a series of professional development workshops covering such topics as promotion, score preparation and publishing, copyright and commissioning agreements, and other career essentials.

Transportation, housing and meals are provided. There is no application fee.

Guidelines, info and online submission are available at:

<http://www.americancomposers.org/composers/calls-for-submissions/>

Applicants must be either a U.S. citizen or non-citizen lawfully and permanently residing, or studying full-time, in the U.S. No age restrictions; however, applicants should be at the early stages of their professional careers. Only works completed since 2012 that have not been performed or read by a professional orchestra, nor received a public performance in the NYC metro area are eligible. Compositions must be less than 15 minutes; a portion or movement from a longer work may be considered.

Instrumentation should not exceed: winds at 3,3,3,3 (including standard doublings); brass at 4,3,3,1; harp, keyboard, timpani, 3 percussion, and strings (10,8,6,6,4). Works employing electronics, MIDI, digital technology, and/or sound reinforcement may be considered. (See special instructions.) Works requiring soloists will not be considered. If selected, composers must provide professional, legible orchestral parts and scores prepared according to Major Orchestral Librarians Association guidelines.

Questions and additional info:

call 212-977-8495 ext. 202

email: submissions@americancomposers.org

<http://www.americancomposers.org/composers/calls-for-submissions/>



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

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

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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 December 1st 2016.