

the
21st Century

Bulletin

Newsletter and Report from ACA

VOLUME 4

Fall-Winter 2022

AMERICAN MUSIC
for

Viola

ACA AMERICAN
COMPOSERS
ALLIANCE

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American Composers Alliance is a nonprofit composers' collective and music catalog, originally started in 1937 by Aaron Copland and associates.

ACA strives to deliver materials to the new music community and to preserve scores for long term future access, and to nurture the creative opportunities for composers in the U.S. *The 21st-Century Bulletin* is planned for publication each April and October.

www.composers.com

ACA

From the ACA President



It is a pleasure to share ACA's **21st Century Bulletin** Volume 4 with you and to note the remarkable success of our catalog, which represents a significant body of American concert music from the turn of the century to the present. Our catalog continues to grow as we offer new digital editions of historical scores preserved in Special Collections in the Performing Arts at the University of Maryland and newly published works from our composer members.

This issue of the bulletin focuses on the viola—an instrument of elusive and compelling tone colors, and a traditional “inner voice” in the orchestra and string quartet. The roles of the viola have expanded in the 20th/21st centuries and ACA has made significant contributions to this growing solo repertoire, including Miriam Gideon's expansive and passionate Sonata for Viola and Piano, which is featured in an article by Dr. Sigrid Karlstrom.

What ACA offers to performers, composers, researchers, educators, and advocates of new American music is a diverse catalogue with historical continuity and a mission dedicated to keeping the full collection available in perpetuity. ACA is at a moment of transition as we seek to expand our catalog and our advocacy of American concert music. We hope you will support our mission by contributing to ACA's Campaign as the year comes to a close.

With best wishes,

A handwritten signature in black ink, which appears to read "Robert V. Miller". The signature is fluid and cursive, with a small dot above the final letter.



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New Member Profiles

from ACA General Manager
WILL ROWE

ACA would like to extend a warm welcome to four composers who have recently joined our catalog. These members represent a wide variety of musical voices and identities that expand the breadth of what ACA's catalogue stands to preserve in American musical literature. We invite you to join us in welcoming these folks into our community, and to get to know a bit about them and their music.

Max Grafe



Max Grafe writes music characterized by "jagged declamations and muffled filigree" (Gramophone) with the aim of striking a distinctive balance between the stylistic immediacy of modernism and the dramatic power of romanticism. Max's music has been commissioned and programmed by a wide range of

ensembles—including the New York Philharmonic, the New York New Music Ensemble, Quince Ensemble, ensembleNEWSRQ, and Duo Entre-Nous—and has been featured at numerous music festivals across the country, including the Tanglewood Music Center, the Resonant Bodies Festival, and the Santa Fe Chamber Music Festival.

Max is a founding member of New York-based composer collective ICEBERG New Music, in which capacity he has collaborated with many prominent NYC new music ensembles, including Contemporaneous, Yarn/Wire, Hypercube, and Decoda. Max is a member of the music faculties at Montclair State University and the Kaufman Music Center, and in his free time, he enjoys following formula racing and tinkering on an increasingly immersive racing simulation cockpit.

Rebecca Sacks



Rebecca Sacks is a Boston-based composer whose music has been performed throughout the United States, and in France and Spain. Her specialty is choral music for amateur to advanced choirs, and music for classically trained soloists and chamber ensembles.

She is on the music theory and composition faculty at Powers Music School (Belmont, MA), where she teaches classes and lessons for children and adults at all levels.

Sacks combines her love for composing choral music with her interest in raising awareness of cultural issues such as climate change and homelessness. Her 3-movement choral work, "Songs for the Earth," premiered by the Tufts University combined choruses (plus piano and percussion) in 2019, sets poems that relate to climate change and interconnectedness with nature. Sacks's choral work-in-progress "Homeless in You" explores the experience of homelessness, and will be performed by a choir of self-identifying homeless women combined with an established women's choir.

Multiculturalism has been emphasized in many of Sacks's compositions. She is currently completing a commission for Chorus pro Musica that will feature arrangements of folk lullabies from around the world, and her study of music of the Ewe tribe (of Ghana and Togo) has influenced many of her existing works.

Earl Louis Stewart

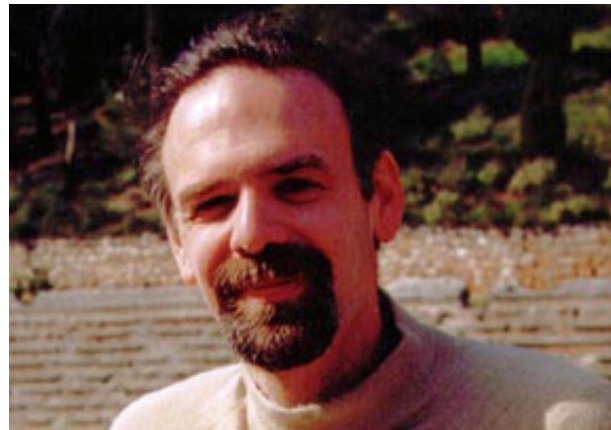


Earl Louis Stewart is a Professor Emeritus of the Department of Black Studies at the University of California Santa Barbara. Dr. Stewart's compositions have been performed by soloists and ensembles across the US, Europe, and Africa, and are deeply influenced by his studies and experience in jazz. Many of his larger ensemble works have the backbone of a jazz rhythm section, and he stamps the end of each piece with the word "mwisho" – Swahili for "final" or "end."

Dr. Stewart is the author of *African American Music: An Introduction, a musicological survey of African American music from the Civil War to the present*. He has published articles on the aesthetic and theoretical significance of African American music – several of which were co-authored with Dr. Jane Duran. A sampling includes "Towards an Aesthetic

of Black Musical Expression," *Journal of Aesthetic Education*; "Scott Joplin and the Quest for Identity," *Journal of Aesthetic Education*; and "Coleridge-Taylor: Concatenationalism and Essentialism in an Anglo-African Composer," in the *American Philosophical Association Newsletter of Philosophy and the Black Experience*.

Dana Richardson



Dana Dimitri Richardson was born in Long Beach California in 1953. His music has been broadcast over more than 70 radio stations in the U.S. and Greece including WNYC and ERT, Athens, where he spent three years teaching music theory. He wrote, researched, produced and hosted *Modernism In Music*, a series of ten 2-hour programs aired on WBAI (NYC) 1990–1991. Broadcast of the recordings was intercut with commentary that investigated the relationship between social, economic and military history, and musical structure in the art music of the twentieth century.

Dana teaches music theory and history at Cooper Union, Nassau Community College, and Kingsborough Community College in Brooklyn. In August 2007, he delivered a lecture at the Aspen Composer's Conference on the relationship between syntonality, his original system for musical composition, and his compositional practice, and in 2009 his article *Syntonality: A new System of Harmony* was published in the first issue of the SCI online theory journal.

In addition to his musical endeavors Dana was the English text editor and Greek to English translator of the deluxe 158-page program to the world tour of Mikis Theodorakis' *Epiphania, Mauthausen and Axion Esti* in September 1993. He has recently finished a novel, and is also a published poet, with *Aphrodite and Other Poems* available on Amazon.com.

My Journey with **Miriam Gideon's**


Sonata

for Viola and Piano

by

DR SIGRID KARLSTROM

It was the hunt for repertoire by American women composers of the twentieth century that led me to perform, record, research, and write about Miriam Gideon's *Sonata for Viola and Piano*. When I came across a mention of the work online, I didn't know who Miriam Gideon was. Not much information could be readily found about the composer except for a short biography via the online Jewish Women's Archive. After listening to available recordings of Gideon's other works, I requested the manuscript of her viola sonata through interlibrary loan. I asked a collaborative pianist at The Hartt School to read through the work with me, to get a better idea of the music. As I recorded our read-through for later listening, I felt as though I might have bitten off more than I could chew. However, I could tell it was interesting music, and worth further study. I decided to make Gideon's *Sonata for Viola and Piano* part of my doctoral research and made a goal to record the work and release it.

The wonderful pianist and composer Liliya Ugay ended up partnering with me to perform and record Gideon's *Sonata*. We first met as faculty members at the Neighborhood Music School in New Haven and spent about a year rehearsing and performing the work. The capstone of our project was a recording produced at Yale University, *Cracking the Glass: Music for Viola and Piano by 20th Century American Women Composers*, which is available for listening on Spotify.

In terms of my biographical research, Gideon was a puzzle. It was difficult to find detailed information about her life and career. Even less information was available about her *Sonata for Viola and Piano*. In an effort to discover more about her life and work, I made a foray to the "Miriam Gideon Papers" at the New York Public Library for the Performing Arts. This was a collection of Gideon's scores, sketches, press clippings, and personal documents donated to the NYPL by Alexander Ewen, the grandson of Gideon's husband Frederic Ewen. Getting into these documents was like being submersed in Gideon's life. The collection of materials captured her passion for her work and her generosity towards other musicians. Enthusiastic about what I had found at the NYPL, I decided to make another trip to the ACA archives at Special Collections in Performing Arts (SCPA) at the University of Maryland, and to the nearby Library of Congress music division in Washington, DC. The ACA archives contained a trove of information on Gideon's activities through the American Composers Alliance as well as many newspaper clippings, concert programs, and so on.

Miriam Gideon: Life and Background

Miriam Gideon was born in Greeley, Colorado in 1906. Her family moved several times before settling in Yonkers, New York. Gideon's first formal opportunity to study music occurred at the conservatory in Yonkers. She took piano lessons there with Hans Barth, the inventor of the quarter tone piano.¹

At age fourteen, Gideon went to live and study in Boston with her musician uncle. Henry Gideon was



Composer Miriam Gideon. Undated.

a pianist, organist, and the music director of Temple Israel. He supervised Gideon's music education until age eighteen, when she attended Boston University. She graduated in 1926 with a degree in French literature, minoring in mathematics and taking all the music courses the university offered. She then moved to New York City with the aim of obtaining a teaching certificate at New York University. Not liking that pathway, she turned toward studies in composition instead.²

Gideon's formal education in composition occurred in private studies with Lazare Saminsky, whom she studied with from 1931-1934, and Roger Sessions, whom she studied with from 1935-1943. She also worked with Marion Bauer, Charles Haubiel, and Jacques Pillios during her time at New York University. Her first public premiere occurred in 1933, but it was not until 1945 that Gideon said she felt one of her compositions was truly "hers." This

occurred with a commission from her then-former teacher Lazare Saminsky for the 100th anniversary of the founding of Temple Emanu-El. Gideon's composition, *The Hound of Heaven*, written in 1945, was scored for voice and a chamber group of oboe and strings. Gideon later described this work as a turning point for her career.³

Gideon began her academic teaching career around the time she wrote the *Sonata for Viola and Piano*. She worked as an adjunct professor starting at Brooklyn College in 1944 and at City College of New York in 1947. She also completed a master's degree in musicology from Columbia University in 1946. In 1949, she married Frederic Ewen, a professor of English at Brooklyn College.⁴

The *Sonata for Viola and Piano* (1948) was written only shortly after *The Hound of Heaven* and was premiered in November, 1948 at Times Hall by violist Abram Loft and pianist Alvin Bauman. This concert included Gideon's *Sonata for Viola and Piano*, *Sound Piece for Viola and Piano* by Frank Wigglesworth (also a premiere), Hindemith's *Sonata for Viola and Piano*, op. 11 no. 4, and the Brahms *Sonata in E flat major*, op. 120 no. 2.⁵ A lukewarm review of the performance stated that "Both Miss Gideon and Mr. Wigglesworth look at music through the window of atonalism, and the view is - as nearly always - one of dreariness. . . Mr. Loft played the new works finely. . . discovering a somber beauty in parts of Miss Gideon's angular and dissonant sonata. His tone is not large, but it has a variety in color that is used with taste and intelligence."⁶ The *Sonata* was played at least a few times in the years after its premiere, including as part of the WNYC broadcast from the American Music Festival at Princeton University and in recital by violist Walter Trampler and pianist Douglas Nordli at the Music School Settlement in New York.⁷

It is important to note that soon after Gideon completed the *Sonata*, her life and career were much affected by investigations and accusations of communism related to the McCarthy Era. She was targeted mostly because of her husband, who came

¹ *Miriam Gideon Retrospective Concert* (New York: The American Academy and Institute of Arts and Letters, April 5, 1992), box 8, folder 25, Official Records of the American Composers Alliance (ACA), Special Collections, University of Maryland Libraries (henceforth cited as *Miriam Gideon Retrospective*).

² Lesley Valdes, "Miriam Gideon among the Most Honored," *Baltimore Sun*, September 27, 1981, 105.

³ Mary Robb, "The Music of Miriam Gideon during the McCarthy Era, Including a Complete Catalogue of Her Works." PhD Diss., The University of Edinburgh, 2012. 126.

⁴ Sigrid Karlstrom, "Three Women Composers and Their Works for Viola and Piano: Marion Bauer, Miriam Gideon, and Vivian Fine and the Trajectory of 'Female Tradition' in American Music." PhD Diss., University of Hartford, 2018.

⁵ P G-H, "Sonata Recital Is Given by Violist and Pianist," in *The Music Reporter* (New York: Music Reporter Inc., November 22, 1948), 100.

⁶ Ibid.

⁷ "Report of Broadcast Performances" (unpublished document, March 30, 1950), box 8, folder 23, Official Records of the American Composers Alliance (ACA), Special Collections, University of Maryland Libraries.

SONATA for VIOLA and PIANO

I

MIRIAM GIDEON

ALLEGRETTO
MARCATO

Miriam Gideon: *Sonata for Viola and Piano*, facsimile score, page 1. Measures 1-8.

under suspicion for communist tendencies. The two had only been married three years when Ewen received a subpoena to appear before a congressional committee. He was subsequently forced to take early retirement from his professorship at Brooklyn College. Gideon was assumed to be guilty by association and was forced to resign from her teaching posts as well. For a time, she earned a living by taking private piano students. After a year without any formal academic appointment, in 1955 Gideon was offered an opportunity to become part of the faculty at the Cantors Institute of the Jewish Theological Seminary of America. In 1970, she earned a Doctor of Sacred Music degree from that institution.⁸

Gideon received numerous honors during her career. These included the Ernest Bloch Choral Prize

and awards from the American Society of Composers, Authors, and Publishers (ASCAP) and the National Federation of Music Clubs. In 1975 she became the second woman composer to be inducted into the American Academy and Institute of Arts and Letters. An honorary Doctorate of Humane Letters was awarded to her from Brooklyn College in 1983. Her compositional output includes over fifty works. She received commissions from the New York Camerata, Da Capo Chamber Players, the Elizabeth Sprague Coolidge Foundation, Park Avenue Synagogue in New York City, and a composer's grant from the National Endowment for the Arts.⁹

Sonata for Viola and Piano: Analysis and Commentary

above and right:

Theme 1 from
Sonata for Viola and Piano,
score, movement 1.
Measures 1-29.

⁸ Robb, "The Music of Miriam Gideon during the McCarthy Era."



Composer Miriam Gideon. Undated.

I want to share here a broad overview of the *Sonata for Viola and Piano*, including a rough formal analysis and commentary on the work.

The first movement, **Allegretto marcato**, is angular and dissonant and yet also playful. It is in sonata form, with large-scale formal divisions of exposition, development, and recapitulation (see Table 1). These divisions are delineated by short rubato sections featuring the solo violist. The rubato sections provide great challenges for the performer. Large leaps between positions abound, along with dissonances in the viola's highest registers.

In the exposition, theme 1 and theme 2 contrast in a number of ways. Theme 1 changes meter every few measures. It is marked by accents in viola and piano, which serve to emphasize the movement's character marking of *allegretto marcato*. Theme 2 is smooth and connected, with a smaller melodic range in the solo viola part. The meter remains in 2/8 throughout.

The first movement's development section begins with four accented, *marcato* measures and a solo piano interlude. After about sixteen measures, rhythmic and melodic elements of theme 1 and theme 2 from the exposition appear in both instruments and continue in their development until the movement's climax

occurs. This is just before the recapitulation, with a thicker texture and fortississimo dynamic in both instruments. A final solo rubato phrase occurs in the viola before the theme 1 returns in the recapitulation, now in a piano dynamic. Material is repeated and then varied, the movement ending with the opening viola motive.

The second movement, **Andante teneramente**, is my favorite as a performer. It brings out the best of the viola sound while at the same time being written in beautiful and atonal harmonic language. In terms of thematic material, the movement is through-composed. However, there is a background harmonic structure comprising the formal divisions ABCA (see Table 2).

The second movement begins with piano and viola conversing with each other, establishing a syncopated repeating rhythmic motive of eighth notes and quarter notes. The first two measures are written

Structure of Movement I: Allegretto marcato

Large-Scale Structure	Themes	Smaller-Scale Phrase Structure
Exposition	T1	mm. 1-16 (16 m.) mm. 17-29 (12 m.)
	T2	mm. 30-55 (15 m.) mm. 56-77 (21 m.) mm. 78-105 (27 m.)
	Rubato section	mm. 106-116 (10 m.)
Development		mm. 117-142 (25 m.) mm. 143-162 (19 m.) mm. 163-181 (18 m.) mm. 182-223 (41 m.)
	Rubato section	mm. 224-232 (8 m.)
Recapitulation	T1	mm. 233-245 (12 m.) mm. 246-259 (13 m.)
	T2	mm. 260-286 (26 m.) mm. 289-341 (52 m.)

(Table 1)

Structure of Movement II: Andante teneramente

Thematic Structure (through-composed)	Harmonic Structure	Prominent Set Classes
mm. 1-15 (15 m.) mm. 16-34 (18 m.)	A	(016), (0147) (016), (013), (0135), (014)
mm. 35-50 (15 m.)	B	(013), (0135), (0136), (01356)
mm. 51-63 (12 m.) mm. 64-73 (9 m.)	C	(012), (0123) (01234), (0147)
mm. 74-93 (19 m.) mm. 94-104 (10 m.)	A	(014), (024) (01457), (016)

(Table 2)

⁹ Minuette Kessler, "Miriam Gideon: Doctor of Sacred Music in Composition," *The Pen Woman*, June 1985, box 17, folder 24, Miriam Gideon Papers, JPB 04-13, Music Division, The New York Public Library for the Performing Arts.

in 6/8 time. In the third measure, the meter changes to 4/8. The eighth note pulse continues after the meter change, and moving eighth notes are passed between the two instruments until a third phrase begins. Here, the piano begins playing triplet sixteenth notes, creating a feeling of triple meter against the viola in duple meter. The climax of the movement occurs in its sixth phrase, with both instruments building toward a *molto appassionato* section. Rhythmic values diminish, the texture thickens, and higher registers occur in both instruments. A diminuendo from *ff* to *p* occurs over three measures. The viola finishes some eleven measures before the end of the movement, with the piano completing the movement in a similar character as it began.

The third movement, *Allegro furioso*, was the most technically difficult for me as a violist. It is in a modified rondo form, although the large-scale form can be labeled as ternary (ABA'). Four rondo themes recur, interrupted by rubato and meno mosso sections (see Table 3, next page).

The first rondo theme is introduced at the beginning of the movement, with driving sixteenth notes in the viola. Theme B begins at a much softer dynamic and slower rhythmic motion. The motion feels stagnant throughout theme C, until the sixteenth note motor begins again with the return of the original rondo theme. After themes A and B are heard for a second time, the pianist begins a short, solo interlude marked rubato. This is followed by a return to the driving rhythms of the rondo theme. The meno mosso section that follows is significant in length (about thirteen measures) and contrasts greatly with the rest of the movement. Rhythmically, it is a reminder of the second movement. Excitement builds again toward the end of the movement with a virtuosic broken octave passage for the violist and a return to the original motor material.

My Current and Future Projects

It was a dream fulfilled to find Gideon's *Sonata for Viola and Piano*, uncover archival material related to her life and the *Sonata*, and perform and record the work. I've performed the sonata several times in public along with viola music by American women, especially Marion Bauer and Vivian Fine. (This trio of composers is unique because they represent almost a century of efforts and struggles by American women to establish themselves in their field.) I've also given

Structure of Movement III: Allegro furioso

Large-Scale Divisions	Rondo Themes	Measures Numbers
A section	A	mm. 1-10
	B	mm. 10-20
	C	mm. 21-28
	A	mm. 29-37
	B	mm. 38-49
	<i>Rubato</i>	mm. 50-55
	A	mm. 56-75
B section	<i>Meno Mosso</i>	mm. 76-89
	D	mm. 90-111
A' section	D	mm. 112-124
	B	mm. 125-143
	<i>Rubato</i>	mm. 144-151
	D	mm. 152-165
	A	mm. 166-176

(Table 3)

public lectures related to Miriam Gideon's life and work for the University of São Paulo (Brazil), the Norwalk Youth Symphony, and The Hartt School.

My work as a musician has always been a smorgasbord of projects, never solely performance-related but dealing also in music education and research. Researching Miriam Gideon and other American women composers inspired me to search for overlooked women pedagogues, specifically individuals who made outsize contributions for their expected societal roles and also those who made a significant impact on music in their community. This led me down a rabbit hole and a resultant article about Maia Bang, Josephine Trott, and Natalia Baklanova was recently accepted for publication in the American String Teachers' Association Journal.

At present, my biggest project is unpacking boxes and organizing music. I recently moved most of the way across the country from Connecticut to New Mexico. A vibrant contemporary music culture is alive and well in Albuquerque, Santa Fe, and Taos, and I'm looking forward to giving the Land of Enchantment premiere of Gideon's *Sonata for Viola and Piano*.

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Andante teneramente

p (sord)

9

poco cresc.

17 **1** *lontano*

sempre p

25

32 **2** *senza sord.*

p

Miriam Gideon: *Sonata for Viola and Piano*, viola part. Movement I: Andante teneramente (measures 1-42).

Miriam Gideon: *Sonata for Viola and Piano*, viola part. Movement III: Allegro furioso (measures 1-28).

Allegro furioso

f

7

5

p

12

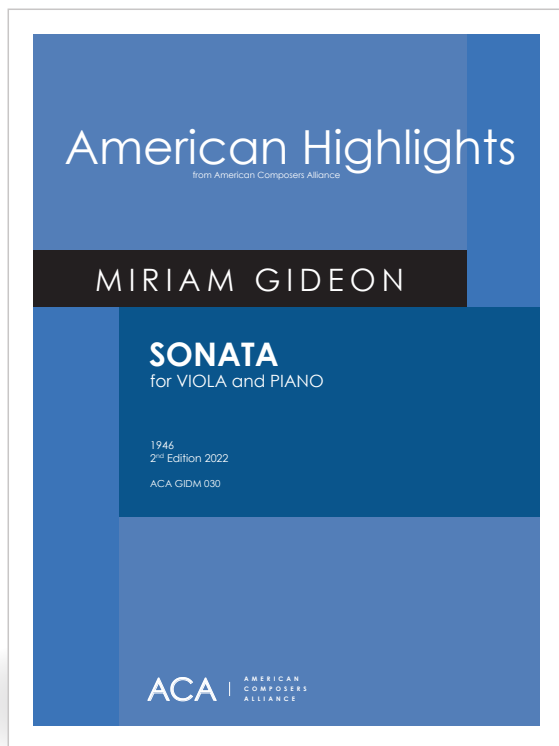
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22



MIRIAM GIDEON
SONATA for VIOLA and PIANO

1946 - 2nd Edition 2022
with an introduction by Dr. Sigrid Karlstrom

Miriam Gideon's rich and darkly lush *Sonata for Viola and Piano* is now available in this newly-engraved edition, including a composer biography and introduction to the work from violist Dr. Sigrid Karlstrom. This edition has been designed for scholastic use in its clarity and standardization of layout.

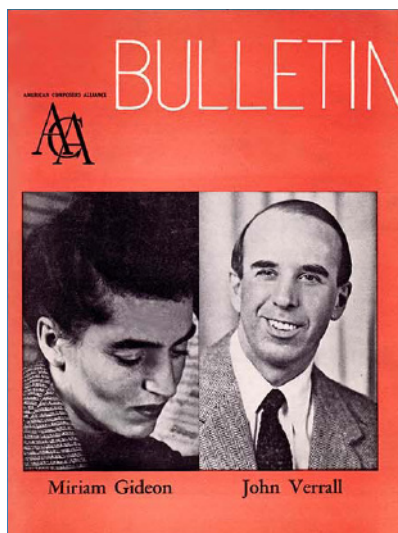
The work will also be featured in the upcoming American Composers Alliance anthology *Twentieth Century Sontas for Viola and Piano*.

\$28.00 Print Edition - \$23.50 PDF Edition
ACA-GIDM-030

The Music of

Miriam GIDEON

by
GEORGE PERLE



CLASSIC ARTICLE REPRINT
from Volume 7.4 of **The ACA Bulletin**, 1958

"COMPOSING itself has got too hard - devilishly hard" says Leverkiihn's devil in Thomas Mann's *Dr. Faustus*. A kind of musical inflation has set in and cheapened the value of what has traditionally been a primary attribute of a note — its pitch. The "rightness" of a particular note is no longer the consequence of its possible containment within a self-evident harmonic unit, and the "rightness" of a chord is no longer the consequence of its possible containment within a self-evident harmonic progression. The immediately effective compo-

nents of a contemporary work tend to be those which are not dependent upon pitch — texture, rhythm, dynamics, tone-color. The listener experiences the general contour of a line rather than a melody, a sonority rather than a chord. With the best composers the propriety of one pitch rather than another and of one interval rather than another are determinable, but only within the larger context of the work.

This is a situation that imposes an unprecedented responsibility upon listener and composer alike. It is a situation to which composers have responded in a variety of ways. There is one group that accepts fortuity as its guiding principle, whose adherents frankly assert that pitches make little or no difference. In some of their compositions, only the "when" and "how" of the notes are indicated, but not the "what": pitch distinctions are reduced to general areas — high, middle and low. But on occasion even these distinctions are presumed to be too refined. A final answer has been found in silent "music," devoid not only of pitch but of all sound. This is an ingenious solution to the problems that beset Leverkiihn but it has its limitations.

At the opposite extreme is the assumption of a unique precompositional ordering for the tone-material of each individual work. The "rightness" of a given pitch can then at least be verified by locating its place in the pre-compositional pattern. In less fortunate instances of this method, its "rightness" can be verified in no other way. Recently this method has been expanded so as to embrace all non-pitch components as well as the pitch components of the composition. The total work thus becomes verbally

explicable and the necessity of every note definitively established, but I am not certain, as yet, that this necessity fulfills any function other than that of illustrating a prefabricated “analysis.”

Miriam Gideon’s reaction to this situation has been to concern herself with the pitch-value of every single note to an extraordinary degree, a concern that is reflected in every page she writes, and which persists long after a work is “completed,” as her continual revisions bear witness. To her the inherent ambiguity of pitch-functions in the contemporary tone-material means that one must be more careful than ever, and this sense of the significance of every note pervades her work. A melodic or harmonic idea will recur with one or more individual elements inflected by a semitone, a shade of difference that may or may not have a large structural meaning but that imbues her music with a kind of personal, reflective quality, almost as though the composer’s search for the ideal formulation of her thought had become part of the composition itself. For the same reason, literal repetitions seldom occur, and where they do this is to lend emphasis, by contrast, to an impending new detail.

Ex. 1: THE HOUND OF HEAVEN (ACA)

Her manner of employing the opening bars of

The musical score for 'The Hound of Heaven' (ACA) measures 1-15. The score is for Voice, Oboe, Violin, Viola, and Cello. It shows the initial melodic unit and its subsequent appearances in different instruments and the vocal line. The vocal line includes the lyrics: "I said to thee, 'Thou art the end-don't thou! Be thou!'".

the instrumental introduction (Ex. 1) of *The Hound of Heaven* as a kind of ritornello is illustrative.

The first return, at Bar 35 (Ex. 2), is a repetition, in a new "key," of the melodic components presented in Bars 2-3 by the oboe and in Bars 3-6 by the viola and cello.

Ex. 2: THE HOUND OF HEAVEN

The musical score for 'The Hound of Heaven' (Ex. 2) measures 35-40. The score is for Voice, Oboe, Violin, Viola, and Cello. It shows the repetition of the melodic components from Ex. 1 in a new key.

There is nothing fortuitous in the selection of a new pitch level for the ritornello. Specific pitch elements operate as points of orientation throughout the work. In the course of the first fifteen measures (Ex. 1) the semitone gradually assumes this strategic function. First presented in the incisive tone-color of the oboe in Bars 2-4, then imitated at the unison by the 'cello in Bars 4-6, next appearing as a momentary simultaneity at the conclusion of Bar 10, finally the two notes are doubled with the vocal part at the words "the margent of" in Bars 14-15. The vocal line soon establishes $f\#$ as a tone-center, variously associated with e or $e\#$. The initial semitone is expanded to $e-f\#$, establishing a new basic "tonality" that concludes at Bar 34 (Ex. 2) with the simultaneous horizontal and vertical presentation of these notes. The minor third with which the vocal line concludes the section is identical both in pitch and register with the opening notes of the composition. The same notes are immediately reiterated in 'cello and oboe (Bar 35) but this time they replace the minor third at the beginning of Bar 3, so that the original melodic unit $f-e$ now becomes $f\#-e\#$.

At the center of the movement there occurs an extended instrumental interlude which concludes with an elaboration of the initial motive, $a-f\# - a\#-c\#$ (cf. Ex. 1). It is rewarding, both as a lesson in composition and as an illustration of the evolution of Miss Gideon’s thought-processes, to compare the original version (1945) of this passage (Ex. 3) with the

Ex. 3: THE HOUND OF HEAVEN (original version)



Ex. 4: THE HOUND OF HEAVEN (revision)

present version (Ex. 4). This elaborated restatement of the initial motive restores the ritornello to its original “key” (Ex. 3 & 4, at (E)). The earlier version achieves this purpose much less effectively than the later one. The former depends entirely on a superficial level of motivic association, which is not made more compelling by the rhetorical reiterations in the bars immediately preceding the return (Ex. 3). In the later version the restatement of the initial motive is realized in the establishment of pivotal elements, starting points, and goals, and the return to the original point of orientation, e-f, prepared in the interruption at Bars 85-86 (Ex. 4) of the upward drive to the final c#.

The concluding bars (Ex. 5) of *The Hound of Heaven* are particularly distinguished by their avoidance of the obvious. One might have anticipated a final return to the ritornello at this point, and such a return is faintly implied in a reminiscence of the

Ex. 5: THE HOUND OF HEAVEN

initial motive in the viola. Bars 147-148. But whereas this motive was associated with the descending semitone, in the oboe at the beginning of the piece (Bars 2-3, Ex. 1), and again at the central restatement of the ritornello (Bars 90-91, Ex. 4), this time the voice, at its final word, “Infinite!”, replaces the oboe, and reasserts the original pitch orientation of the vocal line in the descending whole-step, f#-e. There is some ambiguity in the final instrumental bars as to whether e is to be associated with f# or f, but the oboe eventually comes to rest on its opening two-note figure, f-e. Thus the succession of focal elements presented at the beginning of the composition are reversed in the concluding section.

The texture of this, as of most of Miriam Gideon’s other works, is strikingly personal, characterized by lightness, the sudden exposure of individual notes, constantly shifting octave relationships. The unique quality of the texture, however, is not merely a subjective, idiosyncratic feature, but a consequence of her compositional technique. Individual intervals are isolated, contrasted, their components presented in all possible ways — simultaneously, successively and, if one may use the term, diagonally — that is, by means of the successive juxtaposition of separate lines. The larger melodic and harmonic components are generated from minimal basic cells in this way. This is a technique that imposes economy and the exclusion of irrelevancies — a technique that may be indefinitely expanded and within which a composer may grow, a growth revealed in Miss Gideon’s next

large work, the String Quartet. Before turning to this, certainly the composer's most important instrumental composition, let us examine *The Hound of Heaven* from the point of view presented in this paragraph.

A single interval, the third (including its inversion and enharmonic equivalents), generates the melodic and harmonic material from which the ritornello is derived (Ex. 1, through Bar 6). The first melodic cell, in the viola, is a-f#-a#-c#. The next two melodic cells are simultaneously stated in oboe and viola. Each commences at a third relationship with the final c# of the first cell — f in the oboe and b flat) in the viola. The b flat - f thus derived is the only non-third simultaneity of the first six bars, all the remaining vertical and "diagonal" relationships consisting of thirds which in turn generate non-third horizontal intervals. In this way the primary stable elements of the work are created. The difficulty of such a technique is that with the addition of each new detail the number of possible associations are greatly multiplied, to the extent that they may easily destroy the integrative potentialities of these primary elements. Miss Gideon, for this reason, uses notes sparingly. Most of the time, in *The Hound of Heaven*, the vertical unit does not comprise more than two different pitch components, rarely more than three. This would imply, since a glance at the score reveals neither long silent stretches in the individual parts nor a Webernesque type of fragmentation, that text must be a good deal of doubling going on and as a matter of fact there is, but only in the instrumental middle section (Ex. 4) is a conventional octave doubling employed. Otherwise it is doubling of a very special kind. The vocal part of Bars 14-20 (Ex. 1), for instance, is doubled by a line whose register in relation to the voice constantly changes and whose components are distributed among the different instruments. Each of the latter is thus permitted to pursue whatever independent role may be assigned to it. The hidden line which doubles the vocal part at this point is illustrated below (Ex. 6).

Ex. 6 & 7: THE HOUND OF HEAVEN



Instrumental parts are frequently doubled in a similar manner. Consider, for instance, the manner in which the oboe part in Bars 33-34 (Ex. 2) is doubled (Ex. 7). This is a striking and original way of integrating disparate elements without "homogenizing"* them. It is, of course, somewhat related to procedures employed in very different contexts by several other composers. The participation of various instruments in the unfolding of a single line suggests Webern and the constantly shifting octave relationships, Stravinsky, particularly his recent works (cf. the second movement of the *Septet*). If in this attempt to describe certain features of Miss Gideon's musical language I have centered my attention on a single work, *The Hound of Heaven*, this is not meant to imply that her musical language is more adequately represented by this composition than by others. The String Quartet is in every sense a "larger" work, but for that very reason a comparable discussion would have exceeded the limits of this paper. The reader is therefore asked to tolerate some subjective evaluative statements as a substitute for an "objective" technical exposition. In any case, some of the most beautiful moments of the work do not easily lend themselves to verbal explication. Even a close study of the score fails to prepare one for the wonderful effect of the following excerpt from the second movement (Ex. 8).

The string writing is extraordinarily skillful and varied throughout, yet never dependent upon "special effects." To me, the Quartet holds first place among Miss Gideon's purely instrumental works. I feel it is

Ex. 8: QUARTET FOR STRINGS (ACA)



* a new musical term, introduced by Miss Anna Russell.

the only one of these works that is on a par with the best of her vocal settings.

Miss Gideon has said that she is “moved by poetry and great prose almost as much as by music.” The same concern with detail that the musical sound reveals characterizes her treatment of text. The musical structure parallels the sense of the poem and its intrinsic verbal relationships, rather than external formal features. Compare, in the second number of *Three Sonnets from Fatal Interview* (Edna St. Vincent Millay), her setting of the word “drowned” at its first occurrence near the beginning of the poem with her setting of the same word near the end of the third quatrain. This word establishes the basic image of the poem, something we do not yet know at its first occurrence. Only in terms of its dictionary definition and its phonetic structure is it the same word at its second occurrence, for what originally appeared to be merely a figurative use of the word (“how deep in

love, how drowned in love”) is now burdened with the associations of its literal meaning — the night, the black storm, the woman “weedily washed ashore,” her nostrils frozen, her hands locked. On a third level the recurrence is an objective formal device. All of these functions of the repeated word are projected in the song. A minimal linear detail, the e flat - d in the vocal line, associated with the minor thirds e flat - g and d-f in the piano, returns in a new musical context, its effect heightened the second time by the elaboration of the original motive in which the two notes occur (cf. the bracketed portions of Ex. 9 & 10) and by the greater interval that separates the climactic e flat) from the highest notes of the immediately preceding melodic elements.

The third and final appearance of the same musical detail at the very conclusion of the vocal line provides a final reference, by implication, to the keyword of the poem (Ex.11).

In *Five Sonnets from Shakespeare* Miss Gideon again combines the voice with a small instrumental group of mixed timbres, a medium that she employed with such happy effect in *The Hound of Heaven*. In the Shakespeare songs the instrumental group by which the voice is “accompanied” — a word we may employ with more justice in this instance than in that of *The Hound of Heaven* — consists of string quartet and trumpet. The precedence of voice and words is at once established in the first song, a setting of Sonnet VIII (“Music to hear, why hear’st thou music sadly?”), in which the sense of the text is most appropriately reflected in the silence of the instrumental group during the opening quatrain and closing couplet. The vocal line is, in general, more autonomous in this than in the earlier work; the harmonic idiom less “atonal”; the texture fuller.

Ex. 9: THREE SONATAS (*Fatal Interview*)



Ex. 10: THREE SONATAS (*Fatal Interview*)



Ex. 11: THREE SONATAS (*Fatal Interview*)



The intimate atmosphere of these songs, the absence of rhetoric and gesture, the spontaneity, variety, and compelling beauty of the melodic ideas, the incomparable fusion of word, sound and sense, make this work Miss Gideon's supreme accomplishment. I have chosen as an illustration the opening measures of the fourth song (Ex. 12), an arbitrary selection from a work whose every page bears the stamp of a masterpiece.

It has not been my purpose in the present study to offer a "well-rounded" discussion of Miss Gideon's activity as a composer, but to call attention to four compositions that I consider outstanding not only within the body of her own work but in contemporary

music in general. These compositions are outstanding but not isolated, for there is a considerable number of American composers of the present generation to whom many of the devices and procedures described in the discussion of *The Hound of Heaven* are indispensable features of technique. We have used that questionable word "atonal" in connection with *The Hound of Heaven*, If Schoenberg's Opus 11, No. 1, Webern's Opus 5 and certain other well-known works that preceded Schoenberg's formulation of his serial system are "atonal," then so are Miriam Gideon's *The Hound of Heaven*, String Quartet and Millay songs, as well as a large number of excellent compositions by other American composers, who, like her, have assimilated the technical features of non-serial "atonality" but whose music is not characterized by what, according to some critics, are supposed to be the stylistic features of "atonality" — "lack of contrast," "morbidly," "fragmented rhythm," etc., etc., etc., etc.

This explains, perhaps, why Miss Gideon's music has not yet been conveniently clashed under an appropriate caption — in this age of brand-names an unlabeled composer is an anomaly.

I recall a conversation between Miriam Gideon and a fellow composer who was complaining about the composer's situation in the world today — a world, he felt, in which it is impossible for a serious composer to find any proper motivation for composing music. Miss Gideon replied, "If you can relate tones to each other in such a way that they belong together, that's enough of a reason for composing." Her answer tells us a good deal about her, as a person and as a composer.

Press Comments

Miss Gideon's contribution, although extremely terse, displayed an exceptional gift for counterpoint, and also an expressiveness which should make her further endeavors well worth watching.

—Noel Strauss, N. Y. Times, March 26, 1938
on *MAY THE WORDS OF MY MOUTH*

Of Miss Lev's piano solos, this reporter liked best the quite high-flown and pleasantly dissonant "Canzona" by Miss Gideon.

—Lou Harrison, N. Y. Herald-Tribune,
May 1, 1946, on *CANZONA*

Ex. 12: FIVE SONNETS FROM SHAKESPEARE (ACA)

Miriam Gideon's "Canzona" was a much more provocative piece, showing clarity of design, a directness and simplicity of conception, as well as marked individuality of harmonic idiom, which taken together would indicate that she has a definite path she is following.

—Joe Biskind, *Daily Californian*, San Francisco,
Nov. 12, 1948, on CANZONA

Miriam Gideon's quartet revealed in an astonishing way what it must feel like to be a woman, and an intelligent one, in her loving rearrangements of small but meaningful musical motives. Miss Gideon's technical address is concise and she emerges as our best feminine composer.

—N. Y. Herald-Tribune, Sept. 22, 1946
on QUARTET FOR STRINGS

Miss Gideon's work showed that she is one of the most accomplished women composers in our midst. The texture of this work is consistently dissonant, the string writing effective and sound.

—Lou Harrison, *Modern Music*, Fall, 1946
on QUARTET FOR STRINGS

There are some interesting works in this collection, particularly Miss Gideon's "Fantasy on a Javanese Motive..."

—Howard Taubman, *N. Y. Times*, Jan. 22, 1950
on FANTASY ON A JAVANESE MOTIVE

Miss Gideon's "Air" was lyrically prepossessing.

—N. Y. Herald-Tribune, Oct. 21, 1950
on AIR FOR VIOLIN AND PIANO

Mr. Pollikoff was sensitive to the controlled intensity and open-work textures of Miss Gideon's "Air," a first performance.

—Carter Harman, *N. Y. Times*, April 2, 1951
on AIR FOR VIOLIN AND PIANO

Miriam Gideon's "Sonnets from Shakespeare," sung with excellent diction by Earl Rogers and beautifully played by the New Chamber Music Society, under Paul Wolfe, opened with high promise. Strings and a single sweet trumpet (Ralph Kessler) blended with uncanny subtlety under the bard's musical metaphors to create an inspired effect.

—Carter Harman, *N. Y. Times*, April 2, 1951
on SONNETS FROM SHAKESPEARE

Miss Gideon's atonal music supplied the moments of greatest interest. The five brief movements of the suite are prefaced with the following playing directions: Restlessly, Reflectively, Impetuously, Tenderly, Vehemently. In each case the content of the movement seems to be a distillation, or capsulation, in atonal

terms, of the suggested emotion. This readily communicative suite should prove a valuable asset in the initiation of audiences to the atonal idiom.

—Musical America, April 15, 1951
on PIANO SUITE No. 3

Miriam Gideon, making her first appearance on these festival programs, created a good impression with her "Three Sonnets." She has invested the poetry with music that flows freely and illuminates the texts without interfering with their imagery. The piano is used sparsely, but its comment are significant throughout all three of the sonnets.

—William Mootz, *Louisville Courier*, May 12, 1952
on SONNETS FROM "FATAL INTERVIEW"

Miss Gideon's "Hound of Heaven," and the "Three Sonnets from 'Fatal Interview,'" displayed an exquisitely refined and fluent technique centered in areas of dissonant counterpoint. These songs, and the "Air for Violin and Piano" as well, are highly colorful throughout, with an occasional handsome tincturing of exoticism.

Lester Trimble, *N. Y. Herald-Tribune*, Jan. 16, 1956
on SONNETS FROM "FATAL INTERVIEW", HOUND OF HEAVEN, and
AIR FOR VIOLIN AND PIANO

The Three Masks was an interesting work in an excellent modern idiom.

—Samuel Walter, *The American Organist*, April, 1958
on THREE MASKS FOR ORGAN

The Gideon work is an amusing journey through musical styles from the Renaissance to the present day.

—John Briggs, *New York Times*, April 10, 1958
on SIX CUCKOOS IN QUEST OF A COMPOSER

It was captivating in expressiveness, and one wished very much to hear it again, especially for the extremely well-written vocal lines.

—Social Demokraten, Copenhagen, Sept. 28, 1956
on HOUND OF HEAVEN

Miriam Gideon's "Mixco," which was having its first performance, along with her "To Music," revealed itself as an unusual creation in which the poem's stanzas were set, in alteration, in English and in Spanish. The music was lovely, and, while stylistically consistent, made clear differentiation in its treatment of the two languages.

—Lester Trimble, *N. Y. Herald-Tribune*, Dec. 1, 1957
on MIXCO and TO MUSIC

updates from
ACA Special Projects

Viola

in the ACA Catalog

by
HENRY GALE

One of the greatest strengths of ACA's musical catalog is its untapped enormity. One can sail the ocean of its listings and recognize the landmasses of major works, explore the churning activities of the currents amidst the islands that are ACA's living, working composers—or one can dive, dive into the depths and find tens of thousands of musical worlds hanging silent in the dark, waiting for a questing submersible's floodlight to bring them back to life.

The weakness of ACA's catalog is, of course, that traversing these depths takes time and knowledge. Lifting these works to the surface for others to explore is therefore of utmost importance. How often might a piece of music have been traversed, played, *understood*, if it was only somewhere it could be found?

For this volume of the *21st Century Bulletin* ACA Special Projects presents a summary of the viola in ACA's catalog, bound to three islands of instrumental limitation: the solo viola, the viola with piano, and the viola concerto. Some of these works have been popular since their inception. Others are recovered manuscripts, or new engravings with added information. Still others are just recently dredged from the depths for this article, newly-exposed on

the shoreline of this viola-shaped archipelago we find ourselves traversing - these are the works that are still held, currently unprocessed, in the Special Collections in Performing Arts (SCPA) at the University of Maryland. A very few works exist only as listings, with no digital or archival materials on record; mysteries of the depths, seen only as shadows.

More viola music certainly lies deeper, underneath those shadows—unlisted, without records—but our floodlights extend only so far, and we must work within the time we're given. So! To the surface! To the main port of our viola-shaped islands: the music of the American Highlight Series.

American Highlights for Viola

The *American Highlights from American Composers Alliance* series was created to make it easier for musicians (and music distributors) to find ACA's best-selling music. The best-selling of ACA's new editions of back-catalog music are also included. There are roughly 150 works in this series; eleven use the viola or viola and piano, which I've listed opposite. The pieces have some information attached: composition date, new edition date (if a second or third edition has been made), and the material that's been added in each new edition.



American Highlights Series

Viola Alone

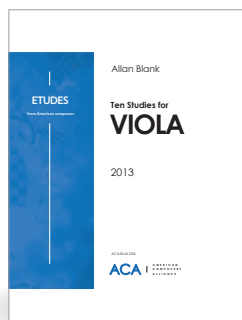
- Louis Karchin - *Excursions* (with electronics) (2015)
 Alice Shields - *Sri Mata* (2015)
 Frederick C. Tillis - *Three Showpieces* (1966 / 2021)
 2nd Edition: engraved, preface added.

Viola with Piano

- H. Leslie Adams - *L'Extase d'Amour* (2010 / 2021)
 2nd Edition: Re-spaced, preface added.
 Leslie Bassett - *Sonata* (1957 facsimile)
 Martin Boykan - *Sonata* (2012)
 Miriam Gideon - *Sonata* (1957 / 2022)
 2nd Edition: engraved, with an extensive introduction from a Gideon scholar
 Ulysses Kay - *Sonata* (1942 / 2020)
 2nd Edition: engraved.
 Ulysses Kay - *Sonatine* (1937 / 2019)
 2nd Edition: engraved.
 Frederick C. Tillis - *Capriccio* (1960 / 2020)
 2nd Edition: engraved.
 Elizabeth Vercoe - *Elegy* (1989)

Some works in the Highlights series also appear in the anthologies. Sometimes this is because the work to prepare a back-catalog piece for an anthology (Gideon's *Sonata*) is enough for a quality new edition, and sometimes it's because previous interest in the works (Tillis's *Caprice*, Kay's *Sonata* and *Sonatine*) results in a new, engraved edition that easily comes together with similarly-themed, camera-ready works.

Etudes and Studies

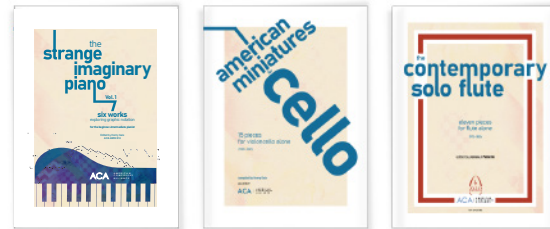


Instrumental studies can be strange little gems—idiomatic (or not!) miniatures that train particular patterns or concepts often reveal a great deal about the preferred musical tendencies of the stylistic period, similar pieces, and/or the composer themselves. What compositional aspects do they concentrate on? What techniques are important in the composer's personal and situational context, for this instrument, at this point in time? Van de Vate's *Six Etudes*, for instance,

are particularly rich explorations of tone rows; a vital component of both her tonal and her atonal music, and so an insight into both the style and the person.

- Allan Blank - *Ten Studies* (2013)
 Nancy Van de Vate - *Six Etudes* (1969)

Anthologies



Anthologies and collections are one of ACA's best, not-so-secret weapons. There is simply so *much* good music in ACA's catalog; even without repeating any of the works featured in the five viola anthologies featured below, there's enough material to create another dozen anthologies. And, better, themed books tend to seek their relevant musicians and allow them to explore a great deal of music affordably and efficiently - like most anthologies, musical or literary, they offer a higher chance to get their featured works *used*. In the case of music, this means higher chances for performances and recordings—mechanical royalty earnings for ACA and ACA's composers.

Anthologies are especially important for the scholastic market, where tastes and future pedagogical tendencies are steered. Several stylistically-different but similar-instrument works placed together, with clean formatting and further notes on the work and/or composer, have a greater likelihood of being chosen as pedagogically useful by competitions, conventions, professors, teachers, and—importantly—by parents.

In a way, these anthologies are microcosms of ACA itself; alliances of music from different composeres, coming together for mutual support.

ACA's newest viola anthology, *Viola Music by Black Americans*, developed from activity surrounding the music of Black composers in ACA's catalog and the discoveries of artists who found and reached out to ACA. This new anthology also birthed two second editions: Anderson's *Variations on a Theme of Alban Berg* and Stewart's *Corsica*.

Viola Music by Black Americans (2022) (5 Pieces for Viola and Piano)

Ulysses Kay - *Sonatine* (1937 / 2019)

Frederick C. Tillis - *Capriccio* (1960 / 2020)

T.J. Anderson - *Variations on a Theme of Alban Berg*
(1977 / 2022)

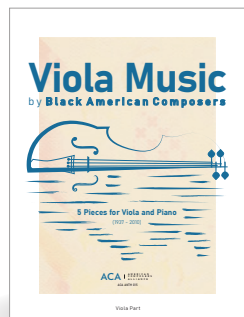
2nd Edition: engraved, preface added,
separate viola part created.

Earl Louis Stewart - *Corsica* (2007 / 2022)

2nd Edition: piano reduction from
viola+string orchestra original.

H. Leslie Adams - *L'Extase d'Amour* (2010)

ACA's first ventures into anthologies were solo instrumental books, and last year's *Showpieces for Solo Viola* was created as part of this ongoing anthology series: music for the less-played standard orchestral instruments. Over the next few years it's likely there will be more anthologies for viola alone, given the number of ACA's back-catalog or facsimile works and general growing interest in ACA works.



Showpieces for Solo Viola, themed around *non-elegiac* viola works, resulted in four new editions.

Showpieces for Solo Viola (2021) (9 Advanced Works for Viola without Accompaniment)

Bülent Arel - *Musik für Viola* (1957 / 2021)

2nd Edition: enhanced, preface added.

Frederick C. Tillis - *Three Showpieces* (1966)

Nancy Van de Vate - *Suite* (1975 / 2021)

2nd Edition: facsimile reformatted and
enhanced; preface added.

Matthew Davidson - *Magyar Rondo* (1985)

Gary Philo - *Three Dances for Viola* (1987 / 2021)

2nd Edition: engraved. preface added.

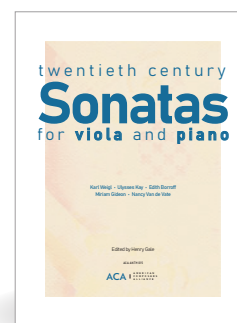
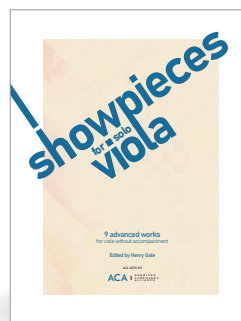
John McDonald - *Sokari Versions* (2006 / 2021)

2nd Edition: engraved, preface added.

David Liptak - *Edge of Amber* (2012)

David Froom - *Shades of Red* (2014)

Robert Gibson - *Harmony of Tensions: Fire* (2020)



Upcoming Viola Anthologies

This next anthology, *Twentieth Century Sonatas for Viola and Piano*, is tentatively scheduled for release in 2023. It was the impetus for this viola-centric volume of the *21st Century Bulletin*, especially the newly-engraved edition of Gideon's *Sonata* and the inclusion of preface material from violist Sigrid Karlstrom—which, of course, you'll recognize as the central article of this magazine volume.

The works in *Twentieth Century Sonatas for Viola and Piano* were selected for the current level of scholarship surrounding them, the diversity of musical language they exhibit, and the similarity in level they display (advanced, generally collegiate or late high school in level). The final piece of the puzzle is Karl Weigl's 1940 *Sonata*; it is currently undergoing revisions for a full critical edition, supported by the Karl Weigl Foundation.

Twentieth Century Sonatas for Viola and Piano

Karl Weigl - *Sonata* (1940)

Currently being prepared.

Ulysses Kay - *Sonata* (1942)

Edith Borroff - *Sonatina Giocosa* (1957 / 2022)

2nd Edition: engraved part, enhanced and
formatted score, and added preface.

Miriam Gideon - *Sonata* (1957 / 2022)

2nd Edition: engraved, added extensive
preface with material from Sigrid Karlstrom.

Nancy Van de Vate - *Sonata* (1964 / 2022)

2nd Edition: enhanced, formatted, and
add preface.

The sonata form is still frequently encountered in the wild as we advance deeper into the first century of the millenium. Hence, *21st Century Sonatas for Viola and Piano*, including both legacy and new ACA composers. These four sonatas are particularly linked by their lush, pseudo-Romantic melodic tendencies, and will be available by the end of 2022.

21st Century Sonatas for Viola and Piano

Frederic Goossen - Sonata (2008)

2nd Edition: currently being prepared;
reformatting and adding preface.

Martin Boykan - Sonata (2012)

Gilbert Galindo - Sonata (2018)

Thomas L. Read - Sonata (2019)

The ACA music series *Strange Imaginary Creatures: Explorations in Graphic Notation* began with single works, but has since expanded to include ACA anthologies (solo tuba and solo piano, with more Strange Imaginary Anthologies coming in 2023; an advanced piano anthology, a flute anthology, a variable ensemble anthology—and, now, this viola anthology).

In the process of preparing lists of viola music for this article, several viola works using graphic notation were identified. Most are hand-written scores (though beautifully-presented); due to their graphic aspects they will remain unengraved when new ACA editions are created from the final versions in this anthology. All will receive formatting, enhancement, and prefaces. The one non-facsimile exception is T.J. Anderson's *Variations*, which was engraved for scholastic use in the *Viola Music by Black American* anthology.

The Strange Imaginary Viola (6 Pieces Exploring Graphic Notation)

Barney Childs - *Interbalances II* (1962)

Brian Fennelly - *Tesserae III* (1976)

Arthur Weisberg - *Piece* (1984)

Nicolas Roussakis - *Pas de Deux* (1986)

Paul Martin Zonn - *Etude Sonata* (1987)

T.J. Anderson - *Variations on a Theme
by Alban Berg* (1988)

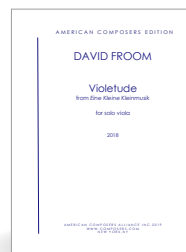
The Further Depths of ACA's Viola Catalog

Two or three years ago the American Composers Alliance director Gina Genova told me something curious: "ACA is not known to be a flute publisher." That statement wasn't *wrong*—ACA had never promoted its flute works, and relative to the size of its entire catalog those works filled but a fraction. As I began to dig into the archives, though, I realized that fraction included dozens of major works and hundreds upon hundreds of smaller works. The only thing ACA needed to be a 'flute publisher' was to bring those works to the surface of the current musical consciousness; they already *have* the material!

And so I think it the same with viola. Below, I present a survey (as of October 2022) of the viola works currently listed in the ACA catalog, limited to viola alone, viola with piano, and viola concertos. Music already featured (or scheduled to be featured) in an anthology or series has been removed—and yet, you'll notice the size of the list remains substantial! Remember, this is only the material for viola (limited to small instrumentations); there are a hundred other instruments with similar amounts (or more!), lurking in the depths of the ACA catalog.

ACA Music for Viola Alone

Survey, October 10, 2022



Engraved Editions (new and old)
Lewis Nielson - *Lizard Blizzard*
(2002)

Richard Brooks - *Sonata* (2004)

David Froom - *Violetude* (2018)

Robert Gibson - *Night Music*
(2002)

Matthew Greenbaum - *per Viola
Solo* (2001)

Matthew Greenbaum - *Simplicissimus* (2018)

Mark Zuckerman - *Soliloquy* (2021)

Otto Luening - *Fantasia* (1994)

Allan Blank - *Music for Solo Viola / Music for Solo
Viola II* (same item) (2012)

John D. McDonald - *Alto Baroqueness* (2017)

Manuscript Facsimile Editions

- Elliott Schwartz - *Three Inventions on a Name* (1985)
 Barney Childs - *Sonata* (1956)
 J. Willard Roosevelt - *Suite* (1978)
 Leland C. Smith - *Suite*
 Harvey Sollberger - *Southern Star (Ascending)* (1981)
 Roger Goeb - *Imagery* (1984)
 Leon Stein - *Sonata* (1969)
 Griffith Rose - *Music of Eric Zann* (1981)

Unscanned, at SCPA

These works are available on request. When an inquiry or order is sent to ACA for a work not in our digital archives, held only in Special Collections in Performing Arts (SCPA) at the University of Maryland, the held manuscript is scanned; the scan is cleaned and formatted into a complete print-ready facsimile edition with a cover; and from then on the work is immediately available as a facsimile edition when ordered. This process can take from a few days to months, depending on the scanning queue and the state of the music itself.

- Gerald Chenoweth - *For Viola Solo* (1980)
 Lewis Nielson - *An Die Ferne* (1980)
 Richard Brooks - *Romanza (Vicky's Viola Piece)* (1985)
 Frederic Balazs - *Partita* (no date)
 Peter Pindar Stearns - *Variations* (1959)
 John E. Ferritto - *Canzone* (1968)
 Frederic Goossen - *Sonata* (1988)
 Robert Kelly - *Suite* (1955)
 Frank Wigglesworth - *Honeysuckle (Sonata)* (1983)
 Gary M. Schneider - *Introspection* (1980)
 Allan Blank - *Five from Seven (En Petite Suite)* (1985)

ACA Viola Concertos**Engraved Editions**

- Joel Eric Suben - *Ciacconetta* (2008) and reduction.
 John Melby - *Concerto No. 3* (2013)
 Haim Shtrum - *Music for New Orleans* (2006)

Manuscript Facsimile Editions

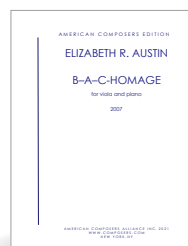
- Roger Goeb - *Concertant* (1952)
 3A - with orchestra
 3B - with wind quintet
 3C - with piano
 John J. Becker - *Concerto* (1937)
 Nancy Van de Vate - *Concerto* (1990)
 Griffith Rose - *Concerto No. 1* (1974) *score only*
 James Beale - *Ballade* (1957) *reduction only*

Unscanned, at SCPA

- Frederic Goossen - *Concerto* (1967)
 Lewis Nielson - *Concerto* (1980)
 Robert Kelly - *Concerto, Op. 53* (1976)
 Griffith Rose - *Concerto No. 2* (1976)
 James Beale - *Ballade* (1957) (with strings)
 Paul Martin Zonn - *Concerto for Viola and 13 Instruments* (1970)

Unknown Location

- John Verrall - *Concerto* (1969)

ACA Music for Viola and Piano**Engraved Editions**

- Elizabeth R. Austin - *B-A-C-HOMAGE* (2007)
 Raymond Luedeke - *Brief Encounters* (1996)
 Raymond Luedeke - *If You Forget Me* (2014)
 Roger Goeb - *Sardonic Prelude and Dance* (no date)
 Robert Carl - *Excavating the Perfect Farewell* (2003)
 James Yannatos - *Fantasy* (2008)
 Steven Christopher Sacco - *Kaya Songs* (2020)
 Doug Harbin - *Narcissus Suite* (2015)
 Roger Vogel - *Odyssey* (2006)
 Richard Cameron-Wolfe - *Roerich Rhapsody-Liaison III* (2019)
 Allan Blank - *A Set of Opposites* (2000)
 Karl Kroeger - *Sonata* (1951)
 Jere Hutcheson - *Sonata* (2013)
 Glenn Stallcop - *Sonata* (1982)
 Jody Rockmaker - *South Mountain Sunset* (1997)
 Jody Rockmaker - *Character Pieces* (2014)
 Daniel Perlono - *Suite* (2021)

(viola and piano - continued)

Manuscript Facsimile Editions

- Quincy Porter - *Blues Lointains* (1928)
2nd Edition: scheduled for 2023. Engraving and preface material.
- Frederick C. Tillis - *Phantasy* (1997)
- Harvey Sollberger - *Composition* (1961)
- Barney Childs - *The Day Sequence: 1* (1969)
- Lionel Nowak - *Duo* (1960)
- Will Gay Bottje - "*Fantasy*" *Sonata (Viola Sonata No. 1)* (1959)
- Allen Sapp - *First Viola Sonata* (1998)
- Edith Borroff - *Five Pieces* (1989)
- Jack Briece - *Passacaglia & Allegro* (1964)
2nd Edition: scheduled for 2023 in the Missing Voices of AIDS series. Engraving and preface material.
- Alison Nowak - *Resound* (1986)
- Joseph Wood - *Sonata* (1940)
- Hall Overton - *Sonata* (1959)
- Lloyd Ultan - *Sonata* (1976)

Unscanned, at SCPA

- Walter Winslow - *Artemisia* (1983)
- Milton Adolphus - *Improvisation*, Op. 61 (1937)
- Milton Adolphus - *Bouncettino*, Op. 73 (1944)
- Raymond Luedeke - *Sonata* (1975)
- Walter Mourant - *Fantasy* (1950)
- Will Gay Bottje - *Sonata No. 2* (2003)
- Lewis Nielson - *Music for Viola and Piano* (1982)
- Roger Vogel - *Sonata* (1983)
- Thomas L. Read - *Rondo Fantasy* (1967)
- Robert Parris - *Sonata* (1957)
- Homer Keller - *Sonata* (1951)
- Halsey Stevens - *Sonata* (1949-50)
- James Beale - *Sonata* (1979-85)
- John Verrall - *Sonata No. 1* (1942)
- Paul A. Pisk - *Three Movements*, Op. 36 (1936)
- Russell Harris - *Variations*, Op. 30 (1948)

Unknown Location

- John E. Ferritto - *Abstractions* (2001)
- Will Gay Bottje - *Mixed Bag* (no date)
- Leland Procter - *Sonata* (1953)
- Frank Wigglesworth - *Sound Piece* (1948)

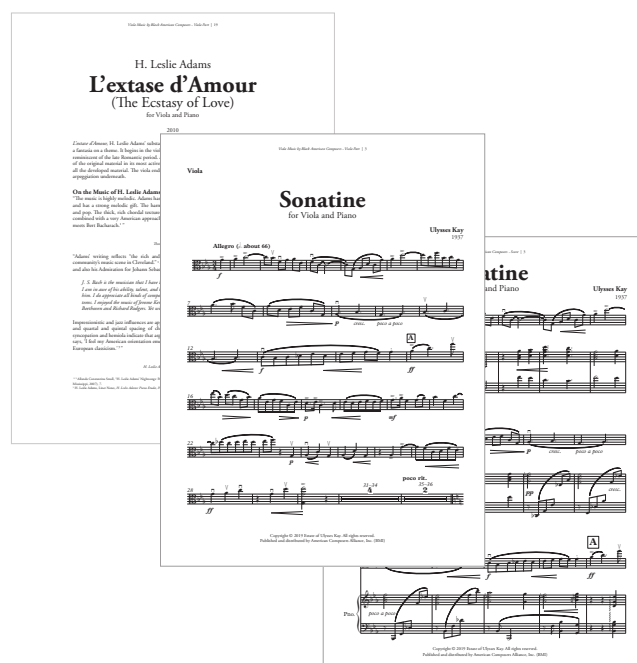
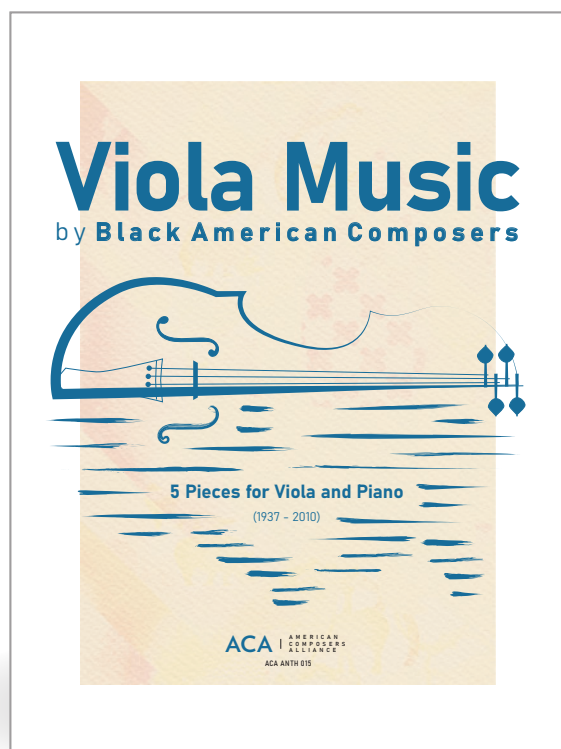
What's Next?

There are seven hundred listings in ACA's catalog for works that involve viola—solos to large chamber ensembles—ranging from 1924 to 2022. Seventeen listings are from 2019; fifteen from 2020; twelve from 2021; and four from 2022, so far (though, over the next few years, ACA will certainly receive more works written in all these years).

Out of the seven hundred viola listings in the catalog, a mere *twenty-nine* are featured in ACA's anthologies series (including the upcoming anthologies shown in this article!), and twenty have been placed into the (sales-determined) American Highlights series. This means that, despite the amount of work already done, there are over *six hundred fifty* pieces with viola that haven't been touched by ACA's Special Projects.

For a musician, this is exquisite news. A vast repository of American music lies just under the surface of mainstream repertoire. They stretch from ready-to-play pieces to research, engraving, and scholarly projects—music quietly waiting for the right person to find them.





Viola Music by Black American Composers

5 Pieces for Viola and Piano (1937-2010)

- CONTENTS**
- Ulysses Kay — *Sonatina* (1937)
 - Frederick C. Tillis — *Capriccio* (1960)
 - T.J. Anderson — *Variations on a Theme by Alban Berg* (1977)
 - Earl Louis Stewart — *Corsica (Identity 45:2)* (2007)
 - H. Leslie Adams — *L'extase d'Amour (The Ecstasy of Love)* (2010)

This anthology brings together five concert works for viola and piano that span 73 years of American music-making. Each work shows an undeniable level of expertise and refinement in their respective musical languages—and each musical language bears indelible marks of the Black experience, wound through major stylistic tendencies of Twentieth Century American concert music.

This is also a collection of new, beautiful editions. Three of these works have been engrave in the last three years—those of Ulysses Kay, Frederick C. Tillis, and T.J. Anderson—and Earl Louis Stewart's *Corsica* is a new piano reduction by the composer, after the original for viola, harp, and strings.

ACA-ANTH-015 | 979-0-800148-77-4

African-American Art Song

A Celebration

by
GINA GENOVA



Dr. Willis Patterson, Darryl Taylor, and Dave Ragland

The 25th anniversary celebration of the Art Song Alliance conference on African American Art Song was held October 13-16 at the Claire Trevor School of the Arts at UC Irvine. The event is like a rare bird, or a night blooming cereus, whose blooms are infrequent but exquisite. The group was first formed in 1997 by Dr. Darryl Taylor, UCI professor of music, one of the most widely respected performers of this genre and has been meeting together in person every five years since 2007.

It's not advertised widely, but the event gathers diverse artists, mostly from around the U.S. – singers and pianists, composers, and scholars – all coming

together for a weekend of concerts, conversation, master classes, awards, paper presentations, fellowship, and inquiry in the service of African American art song repertoire.

The conference highlighted the centennial celebration of the Harlem Renaissance and composer Margaret Bonds, and featured a memorial event for ACA composer Dorothy Rudd Moore (1940-2022). The events also embraced works by living composers.

Some of the younger participants spoke on their amazement that they had never seen an event in music where everyone was concerned with Black art song, with Black performers, Black composers and scholars, Black poetry and related experience – and it was joyous for them. It was a revelation for me to experience in person the collective spirit and to witness such profound performances, and the bond within a community of people connected by this music, by history, and by life experiences.

The genre of art songs of the African-American experience was born, as I understand it from reading notes by the monumentally respected Dr. Willis Patterson, from a connection between the folk traditions of the Negro spiritual song and the gradual adding of composed elements to those songs, and moving ever more in the direction of Western classical composed chamber music, but with settings based usually on African American writings, speeches, and poetry. The result is a powerful synergy between song text, the composed melody and accompaniment, and the artist expression and interpretation in the voice and piano.

On Friday, Oct. 14th in Winifred Smith Hall after the opening remarks by Dr. Taylor and Dean Tiffany Lopez, the keynote address was given by Dr. Marvin V. Curtis, composer and college administrator, whose works include *The City on the Hill*, commissioned for the 1993 Inauguration of President Clinton.

The Willis Patterson Award for Excellence in Research was presented to two scholars, Dr. Hanson Caldwell and Randye Jones, by filmmaker Susheel Bibbs and Dr. Patterson. The George Shirley Award for Excellence in Performance was presented by soprano Louise Toppin to two young baritones, Will Liverman and Kenneth Overton. The Adams-Owens Composition Prize is named for two giants of African American Art Song composition, ACA composer H. Leslie Adams and Robert Owens. The award for 2022 was given to composers Jacqueline Hairston and Dave Ragland, presented by Shawn Okpebholo.

The first full concert event Friday, “Fires of Justice,” featured works by David N. Baker, B.E. Boykin, Dave Ragland, Shawn Okpebholo, Robert Owens, Adolphus Hailstork, Andre Myers and Del’Shawn Taylor. The singers (in this concert and throughout the entire conference) were beyond superb, including Louise Toppin, Bonita Hyman, Donnie Ray Albert, and Phillip Harris. The next concert featured music of Jonathan Bailey Holland, James Lee III, the incredible Tammy Hall (I’m a fan), and Rosephanye Powell, as well as composers Maria Thompson Corley, Richard Thompson, Uzee Brown, Mason Bynes, Jerrell R. Gray, and Duke Ellington. The evening concert featured song settings of the poetry of Paul Laurence Dunbar.

On Saturday, the Art Song Alliance honored and remembered the great composer Dorothy Rudd Moore (1940-2022) with a performance of *From the Dark Tower* sung with incredible depth by the mezzo-soprano Daveda Karanas, accompanied by her colleagues Michael Ippolito, piano, and Karla Hamelin, cello. Selections from Moore’s *Sonnets on Love, Rosebuds, and Death* were performed elegantly by Lisa Edwards Burrs, soprano; with Naima Burrs, violin, and Stacie Haneline, piano. I was outside the hall minding our ACA score table during this performance and was moved by this performance, listening in the distance to the *Sonnets* by my friend, ACA’s Dorothy Rudd Moore, who we lost earlier this year.



Timothy Holley



Lisa Edwards Burrs, soprano; Naima Burrs, violin, and Stacie Haneline, piano.



Soprano Jayme Alilaw

Ending this concert was a contemplative and meditative performance by the cellist Timothy Holley – a movement from Moore’s *Baroque Suite for Solo Cello* – as Tim reminded us of all that we have lost in recent years – and my own thoughts were on ACA’s losses of Dorothy, as well as David Froom, who had worked on the *Baroque Suite* edition with Prof. Holley, and Raoul Pleskow – people we have lost at ACA in 2022.

The afternoon concert on Saturday featured the glorious music of Margaret Bonds (1913-1972) in her settings of poems by Langston Hughes, Countee Cullen, and Edna St Vincent Millay. Near the end of this concert of intrepid classical works featured a set of traditional spiritual songs set by Bonds, and performed vibrantly by soprano Jayme Alilaw and Lorna Griffitt, piano. The singers returned together at the end to lead the audience in song together – a joyous resonance.

The final concert, on settings of Langston Hughes, featured the world premiere of *Words Like Freedom* by Shawn Okpebholo, sung by soprano Jamie Reimer with pianist Stacie Haneline. We will no doubt hear more of this incredible piece in the future.

Streaming videos from the conference and concert have been made possible by the Hampson Foundation and are available on their Facebook Page and also on youtube. The videos include all of the master class performances and paper presentations as well.

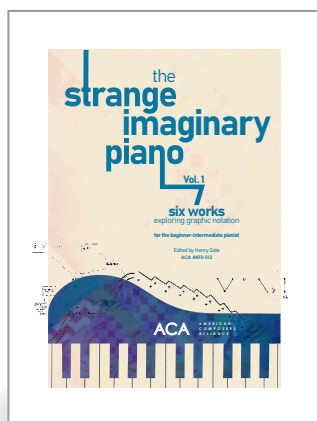
The African American Art Song Alliance is one of the nation’s leading advocacy organizations, representing Black composers of Western classical art song. In an effort to maintain accessibility to everyone, there was no registration fee or concert tickets.



News from ACA Composers

AWARDS, PERFORMANCES, RECORDINGS, AND MEDIA

The Paul Revere Awards



Each year the Music Publishers Association recognizes outstanding examples of graphic design for the music industry with its Paul Revere Awards. In 2022, ACA staff, led by Simon Henry Berry, won awards in several categories:

Book Design - Third Prize: **The Strange Imaginary Piano, Vol. 1**

Book Design: Henry Gale

Cover Design - First Prize: **The Strange Imaginary Piano, Vol. 1**

Cover Design: Henry Gale

Instrumental Solos without Accompaniment - First Prize: **Oboe Works by American Composers**

Edited by Lisa Kozenko. Lead Notesetter: Simon Berry

Non-Traditional Notation - First Prize: **The Strange Imaginary Piano, Vol. 1**

H. Leslie Adams

Sarah Dailey will present a recital of the new edition of *Five Millay Songs* for high voice and piano on February 7, 2023. In addition, she will also perform the songs in orchestral versions with the Arkansas Symphony's "Neighborhood Concerts" series, on Thursday, April 13, 2023, conducted by Geoff Robson. The orchestra is hoping to perform this concert in the historic Dunbar neighborhood in Little Rock where Florence Price and William Grant Still lived.



Under the Greenwood Tree and *Love Song* for mixed chorus (*left*) were performed as part of the Uncommon Music Festival in Sitka, on August 6, 2022 at St. Peter's by the Sea Episcopal Church in Sitka, a beautiful Alaskan city on Baranof Island. The program was broadcast by the local PBS radio station, KCAW.



Ode to Life, an orchestral concert overture, was performed by the McLean Symphony, with conductor Dingwall Fleary at Holy Comforter Episcopal Church in Vienna, VA. Oct. 8. Other works performed included music of Haydn and David Ott.

Nightsongs for voice and chamber orchestra was performed by the Huntsville Symphony Orchestra, Gregory Vajda, conductor, at Cooper House, Randolph Avenue. Soloists were Tiffany Bostic-Brown, mezzo-soprano and Terrance Brown, baritone (*left*). August 27, 2022 in Huntsville, AL.

H. Leslie Adams - continued

Nightsongs was also performed by the Southern Maine Symphony Orchestra, University of Southern Maine Os-her School of Music, Westbrook Performing Arts Center, with Robert Lehmann, conductor, and soloist Daniel LaVerriere, baritone (student soloist, winner 2022 Concerto/Aria competition). April 14, 2022, Westbrook, ME.

Song of Solitude / Alone was performed at Baltimore Lieder Weekend, by Laura Strickling, soprano, and Daniel Schlosberg, piano, with support by the Hampsong Foundation.

T.J. Anderson

The Missouri Symphony performed “We’re Goin’ Round” in concert format, from Act I Scene IV of Scott Joplin’s *Treemonisha*, arranged and orchestrated by T.J. Anderson, at its Juneteenth Program for 2022, June 18th.

Chamber Orchestra Without Borders Inc. performed Anderson’s *Classical Symphony* with Larry Strachan, conductor, February 26, 2023, at Bethel Mennonite Church, Winnipeg.

CONNECTIONS: A Fantasy for String Quintet was performed at BSO Tanglewood, with the ensemble of Tanglewood Music Institute Fellows calling it “a great piece,” at the String Quartet Marathon July 2, 2022 at Ozawa Hall.

The Anderson-orchestrated and -arranged *Treemonisha Opera Overture* will be performed by the Charleston Symphony at the West Beach Conference Center on Kiawah Island, SC with Kellen Gray conducting November 5th, 2022, following the CSOL Annual Symphony Tour of Homes on Kiawah and Seabrook Islands, a Charleston Symphony Orchestra League fundraiser.

Andrew Ardizzioia

Stonewall Magnificats, Op. 43, for eight percussionists, is a reimagining of one of the two unaccompanied “Stonewall Interludes” from the composer’s Glass House Concerto, composed for Matthew Coley in 2011. Coley and Heartland Marimba will perform it at the PASIC 2022 convention in Indianapolis, November 12, 2022.

Debussy’s Ardizzioia-arranged *Suite Bergamasque for Orchestra* will be performed by the Texas State Symphony, with Dr. Jacob Harrison, director, at the Evans Auditorium in Texas State University, San Marcos, February 24, 2023.

Allan Blank

Introduction, Seven Vignettes, and Conclusion for Saxophone and Contrabass is scheduled to be performed December 3 2022 at Erlanger Musikinstitut (Germany) by Helen Kluge and Eva Euwe.

Two Holy Sonnets by John Donne, for medium/low voice and chamber ensemble, was performed on August 14, 2022 at the Staunton Music Festival in Virginia. For each season the Festival’s artistic director, Carsten Schmidt, orchestrates an eclectic combination of thirty concert programs, ranging from the Middle Ages to commissioned premieres.

Richard Cameron-Wolfe



The world premiere of *Passionate Geometries* was presented at National Opera Center in New York City, featuring soprano Elisabeth Halliday-Quan (*left*). In addition, Gayle Blankenburg (pianist), Agustin Castilla-Avila (guitar) and Ruslana Prokopenko (cellist, Ukraine) were joined by seven of New York's new-music provocateurs: guitarists Dan Lippel, Oren Fader, William Anderson, and Matt Slotkin; flutist Roberta Michel, clarinetist Madison Greenstone, and cellist Caleb van der Swaagh.

Michael Dellaira



The Leopard, a recording of the new opera with libretto by J. D. McClatchy and based on the novel by Giuseppe Tomasi di Lampedusa, will be released on Naxos, featuring The Frost Opera Theater directed by Jeffrey Buchman, and with Gerard Schwarz, conductor.

Tom Flaherty

Steps and Leaps was presented by Now Musique and Electric Hush, featuring guitarist Aaron Larget-Caplan on October 13 at Uphams Corner Branch of the Boston Public Library, 500 Columbia Rd. Dorchester. Works performed included music by Lainie Fefferman, Tom Flaherty, New Lullaby Project composers Ian Wiese, Gregory Biss, Stefanie Lubkowski, Dennis Bathory-Kitsch, and Larget-Caplan.

David Froom

Serenade for Trumpet and Strings was performed by the Chesapeake Orchestra, with Jeffrey Silberschlag, conductor, at the River Concerts of St. Mary's College of Maryland July 22, 2022, honoring the memory of David Froom. The concert also included a performance of Froom's *Down to a Sunless Sea* for strings.



Fantasy Dances, for 7 players, was performed by Collage New Music at MIT's Killian Hall, Cambridge, MA, Oct. 16, 2022.

Lamentations for the City, in a new arrangement, was performed by the 21st Century Consort (*left*) Christopher Kendall, music director at the Hirshhorn Museum's Ring Auditorium - Oct. 1, 2022.

Gilbert Galindo

Clean Slate for flute, clarinet, violin, cello, and piano (2022) received its world premiere at ReEmerge Queens Festival Fri. June 10, 2022.

Hymns of the Sky received its premiere by the Chicago Composers Orchestra, along with Jeffrey Mumford's *Verdant Cycles* and music by Chicago composer Ben Zucker. August 6, 2022.

Robert Gibson

Robert Gibson and DC area artists with District New Music Coalition held its fifth annual conference, New Music DC 2022, on October 15-16 at the University of Maryland, College Park. District New Music Coalition promotes the performance and appreciation of contemporary music by connecting performers, composers, institutions, and audiences located in the Washington, DC metropolitan area through concerts, conferences, and active community-building. The concert featured performances/compositions by Les chevelures, Natalie Groom, Robert Gibson, Daniel Lu, Sarah Young, District5, and Alma Laprida.

Barbara Jazwinski

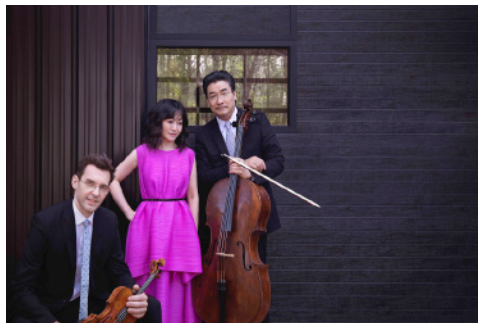
She is a Dancer for mixed choir and piano received its premiere on May 3rd, in New Orleans. Jazwinski's *Fantasy on Jazz* for Clarinet and Orchestra was recorded by the Royal Scottish National Orchestra in Glasgow, with Samuel Marques as soloist.



Dreams of Vagabond Winds was featured in the ISCM-USA Virtual Collaborative Series Edition of Sept. 28, 2022. It was composed in 2021 for Sonora Winds who commissioned the work and premiered it at the 2021 conference of the International Double Reeds Society on May 25, 2021. The work is highly virtuosic, exploring idiomatic, coloristic and textural characteristics of the oboe, the clarinet and the bassoon in different registers and dynamic levels. The work attempts to create a sonic environment

that bridges experiences from the composer's own musical heritage that spans different continents and artistic traditions.

Louis Karchin



Trio for Violin, Cello and Piano will have its US premiere on Oct. 30, with the Horzowski Trio (*left*) at the Morris Museum in Morristown, NJ. The Morris Museum's series returns to its concert hall, presenting the Horzowski Trio in an evening that will include the U. S premiere of Louis Karchin's 25-minute trio, as well as music by Smetana and Shostakovich; This follows the Karchin Trio's world premiere by the Fidelio Trio in Dublin, Ireland. Bickford Theatre.

Arches for trumpet and percussion was premiered at the Mise-En Festival in Brooklyn, June 15th. It was performed by Sam Jones, trumpet, for whom the work was written, and percussionist Josh Perry.

Journeys was performed at Rock Hall, Temple University Campus, Philadelphia, PA on Oct. 12th. Composer and conductor Jan Krzywicki directed the Temple University New Music Ensemble in *Journeys*, a selection from the modular vocal-instrumental Karchin cycle, *Ancient Scenes*, along with music by Andreia Pinto Correia and three world premieres.

Ulysses Kay

Concerto for Oboe and Orchestra, the first oboe concerto written by a prominent Black composer in the mid-20th century, was recently performed at the IDRS 2022 Conference at the University of Boulder on July 26, 2022, with soloist Titus Underwood and conductor Gary Lewis.

Ulysses Kay - continued

This performance of the *Oboe Concerto* was the third in 81 years! This E minor concerto served as Kay's final thesis for his graduate degree at the Eastman School of Music. Underwood (*left*) is the principal oboist of the Nashville Symphony and the associate professor of oboe at the Cincinnati Conservatory of Music. An Emmy Award winner, he is also the recipient of the 2021 Sphinx Medal of Excellence Award.

Quintet for Piano and Strings – a rare premiere of this revived archival work of Ulysses Kay was presented by the Juneteenth LP (Legacy Project). JLP presents concerts of music by Black composers performed by a collective of Black classically trained musicians, curated by its Founder and Artistic Director, Dr. Nnenna Ogwo. The event was presented at DiMenna Center, as Counter/Points: The Black Vanguard.

**Scott L. Miller and Richard Cameron-Wolfe**

Scott L. Miller and Richard Cameron-Wolfe collaborated on two concerts in Minnesota, July 29 and 30. The Anderson Center at Tower View presented Nomads-Oasis, an evening of compositions by Wladimir Rosinskij, Richard Cameron-Wolfe, Scott L. Miller, and artist-in-residence Agustín Castilla-Ávila. The program was also presented at Zeitgeist's Studio Z in Saint Paul. Featured performers included cellist Ruslana Prokopenko, pianist Gayle Blankenburg, flutist James DeVoll, clarinetist Pat O'Keefe, guitarist Agustín Castilla-Ávila and soprano Tracey Engleman.

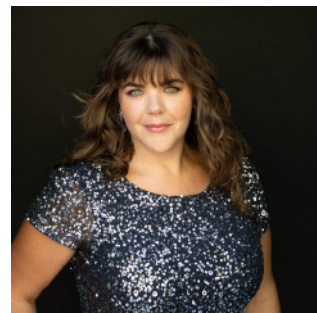


Scott L. Miller is offering art prints of his graphic music scores (*left*) for the first time, at a series of concerts in September with ensemble Zeitgeist. As they are premiering new graphic score compositions and releasing a New Focus album of recordings from these scores in February, it is a plan to engage different audiences with the work, through offering individual graphic scores, signed, as frameable, collectible art pieces.

Dorothy Rudd Moore

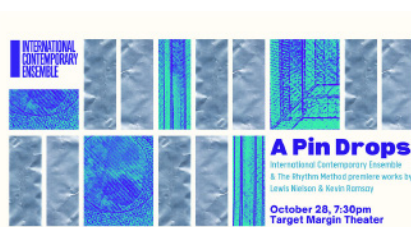
The the orchestral version of *From the Dark Tower* was premiered in concert with Daveda Karanas, mezzo-soprano (*right*), and the Texas State Symphony, Dr. Jacob Harrison, director. Evans Auditorium, Texas State University, February 24, 2023. San Marcos, TX

Dream and Variations was performed June 25, 2022 at the Foundry in Stockbridge, MA by pianist Chelsea Randall, curator for "American Mavericks," a project dedicated to the work of 20th and 21st century Black American composers, in a solo recital featuring late piano masterpieces by the trailblazing composer George Walker, in honor of the Centennial Anniversary of his birth. The program also included works by Dorothy Rudd Moore, Jonathan Bailey Holland, Regina Harris Baiocchi and Chelsea Randall.



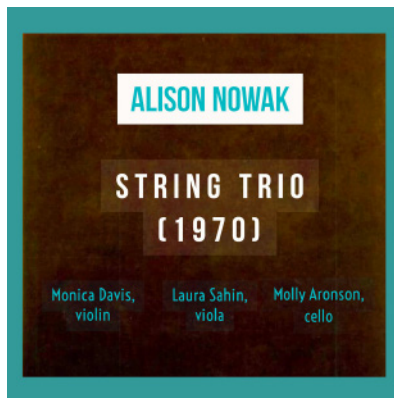
Dorothy Rudd Moore - continued

The program will be repeated at Scholes Street Studio in Brooklyn, on November 6, 2022. The program will showcase a range of styles and influences, from the moody and tumultuous "Dream and Variations" by Dorothy Rudd Moore and the subtle jazz inflections of "Guido's Hand: Five Pieces for Piano" by George Walker, to spiky works by Jonathan Bailey Holland and Joyce Solomon Moorman, concluding with Regina Harris Baiocchi's contemplative "Azuretta."

Lewis Nielson

Pastorale para los pobres de la tierra (premiere) is planned for the Target Margin Theater in Brooklyn with the International Contemporary Ensemble (ICE) featuring Alice Teyssier and the Rhythm Method quartet in the program "A Pin Drops" (left) on Oct. 28th.

Siesta Negra (premiere) DiMenna Center's Cary Hall in a program titled "Terrain", with the TAK ensemble. Nov. 9.

Alison Nowak

Cyclorama for solo cello was performed on the Keyed Up Music Series by Marc Peloquin, "From the Steeples and the Mountains," on May 7th, 2022. Other composers on the program included Charles Ives, J.S. Bach, and Peter Lieberman.

Canzonet (1984) was performed by the Alcott Trio at the Arion Chamber Music series on May 20, 2022 at Christ and St. Stephen's Church in Manhattan.

Five Bagatelles for Piano and *Toccata for Piano* were played by Marc Peloquin at the Bennington Museum (VT) on May 29. Two pieces received their world premieres — the Nowak *Toccata* and the pianist's

solo piano transcription of Schubert's *Arpeggione Sonata*.

String Trio (above) was released by A/N Recordings on Bandcamp, September 5, 2022, featuring the intrepid performers Monica Davis, violin; Laura Manko Sahin, viola; and Molly Aronson, cello.

Lionel Nowak

The Limón Dance Company celebrated its 75th Anniversary Season at the Joyce Theatre by sharing José Limón's inspiring life story in two exciting programs of works as they had never been seen before and two world premieres. The theme was presented as a tour of Mexican history inside the thoroughly researched reimagination of Limón's first major solo, *Danzas Mexicanas*, with music composed for Limón (left) himself by composer Lionel Nowak in 1939.

Gary Philo and Richard Cameron-Wolfe

Gary Philo's *Darling Early Morning* and Richard Cameron-Wolfe's *Mirage d'esprit* were performed at The Village Trip Guitar Fest in New York city by guitarists Oren Fader & Dan Lippel on the Philo and joined by Jay Sorce and Matt Slotkin for Cameron-Wolfe's quartet of guitars. September 10 at St. John's in the Village.

Raoul Pleskow

Rolf Schulte, violinist and Christopher Oldfather, pianist, performed Raoul Pleskow's *Contrasts* on May 18, 2022 at Little Church Around the Corner at a scheduled concert with New York Composers Circle. The composer, who was planning to attend, passed away that morning at age 91.

Souvenir with Craig Ketter, piano was presented live and online by the New York Composers Circle, June 14 at Church of the Transfiguration in Manhattan.

Thomas L. Read

Concert Champêtre for cello and guitar was performed at Convergence Ensemble's "String Soirée" at the season opening program at the historic St. Mary's Church in Dorchester, MA. The ensemble performed works for string trio and guitar as well as guitar and string duos, all performed by guitarist Aaron Larget-Caplan, violist Michelle LaCourse, violinist Heidi Braun-Hill and cellist Hyun-Ji Kwon. Composers featured alongside T.L. included Beethoven, John Cage, and Libby Larsen. Nov. 20.

Dana Richardson

Dana Richardson: An Afternoon of Keyboard Music presented *Piano Sonata No. 5*, with Craig Ketter, piano, and *Chiaroscuro* for organ with Claudia Dumschat, organist. Church of the Transfiguration in New York City, Oct. 23.

Steven Christopher Sacco



Three Lyric Pieces, World Premiere by the Frahm-Lewis Trio, Oct. 20, 2022. The Frahm-Lewis Trio (*left*) performed at the 2022 State Conference Artists for the Nebraska Music Teachers' Association. The program, hosted by University of Nebraska-Kearney included works by Brahms, Ries, and this premiere of the new Sacco work.

Eric Schorr

New York Pretending to Be Paris - Songs of Eric Schorr were published in a new collection on September 1, 2022. *New York Pretending to Be Paris* contains 13 works for solo voice and piano. The recording from the Albany label is streaming worldwide and features performances by critically acclaimed singers Eve Gigliotti, Jesse Darden, and Michael Kelly.

Marilyn Shrude

La Chanson du Printemps is the Area All-State String Orchestra selection, to take place on the SUNY Fredonia campus on Saturday, November 20.

Edward Smaldone

No Exit New Music Ensemble presented an outdoor concert on June 14 at Cain Park in Cleveland Heights, OH, which included Smaldone's *Duke Re-Dux* (2021).

Murmurations for Clarinet and Wind Orchestra received its world premiere performance by the Idaho Civic Symphony, Nell Flanders, conductor, and featuring clarinet soloist Shandra Hellman. Jensen Concert Hall in Pocatello, Idaho. Sept. 23.

Glenn Stallcop

Concerto for Double Bass and String Orchestra was performed by Lyricwood Strings, associated with Dakota Wesleyan University, on October 23, 2022. This concert is unique in that it featured for the first time a concerto, which was written for soloist Jim Beidel and originally performed by the Seattle Pro Music Chamber Orchestra with Beidel as soloist in 1978. The piece is written for a double bass with solo tuning, a scordatura, which is a higher key above normal tuning and uses lighter gauge and brighter strings. John Casey performed as soloist with LyricWood.

Joel Eric Suben

Two Songs on Poems of Beth Levin for Mezzo-Soprano and Guitar was performed by the Bowers-Fader Duo at the 7th Annual New American Art Song Concert, at National Opera Center, Scorca Hall inn New York City, Oct. 23.

Robet Scott Thompson

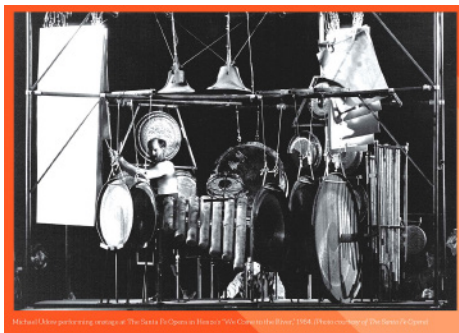
The Australasian Computer Music Conference welcomed Robert Scott Thompson and his work *Nullius in Verba* to their program on August 31. *Nullius in Verba* translates from the Latin as "on the word of no one." This acousmatic composition incorporates field and studio recordings and their transformation and elaboration. The music is conceived as a kind of "song without words" inspired by Mendelssohn's philosophy on the genre. Tools used include Kyma, Csound, Metasynth, Cecelia, Trajectory and Spat Revolution. *Nullius in Verba* was featured on ACA's album of electroacoustic music, *Currents*, and will make its Oceanic debut in Wellington, New Zealand.

Frederick C. Tillis

Spiritual Fantasy No. 12 (Suite for String Quartet) was performed at the Harlem Chamber Players season premiere concerts, Sept. 23 and 24, 2022. Probably this composer's most often performed work, Tillis's *Spiritual Fantasy No. 12* embodies the essence of the composer's series of works using thematic and harmonic materials of the spiritual. Each movement uses a spiritual song in musical expressions of pathos and triumph over worldly obstacles. The second movement, "Wade in the Water," has been selected by many quartets as a concert staple, and continues as one of the most popular works in the ACA music catalog.

Michael Udow

Echoes of the Past will be performed by the Dallas Winds in concert at the Meyerson Symphony Center in Dallas, TX on Tuesday, Nov 15, 2022, with Jerry Junkin, conductor. Udow's *Echoes of the Past* uses photographic images from the Mesa Verde, a UNESCO World Heritage Site located in Colorado. It was inhabited by Ancestral Puebloan peoples dating back to 7500 BC.



The Percussive Arts Society inducts Michael Udow to its Hall of Fame at its International Convention (PASIC) being held at the Indianapolis Convention Center. Other percussionists being inducted to the PAS Hall of Fame in 2022 include Bernard Woma, Nancy Zeltsman, Peter Erskine, and Roland Kohloff. Composer/percussionist Udow will also present a morning session on his book "Percussion Pedagogy," published by Oxford University Press. The artists and educators in Galaxy 2022 have come together to honor Michael's legacy as a performer, educator, composer, and inventor. They include soloists Pius Cheung (University of Oregon), Eriko

Daimo (New York University and the Juilliard School pre-college division), and Anthony Di Sanza (University of Wisconsin — Madison, Ensemble Duniya). Udow works scheduled for the PASIC convention include: 1. *Lightning* — Pius Cheung — marimba & percussion ensemble (2021) World Premiere; 2. *Ancient Echoes* — Anthony Di Sanza — multiple-percussion & percussion ensemble (2021) World Premiere; 3. *Topsy-Turvy* (2008) — First PASIC Performance; 4. *Coyote Dreams* — Eriko Daimo — marimba & percussion ensemble (1996) 25th Anniversary.

Vally Weigl

Let Down the Bars, O Death was performed by Chorus Viennensis (*right*) on June 3 in Vienna, at Sophie-Barat-Saal am Campus Sacré Coeur, and will be presented again November 5 in Rabenstein an der Pielach in Lower Austria.



Donald M. Wilson

Hexagon for piano and computer-generated sounds (1992) featuring Marilyn Shrude, pianist (*right*), was released on HearNow and on standard streaming services July 22. *Hexagon*, a substantial work in six movements at 24' features the composer-pianist Marilyn Shrude in a recently updated recording by sound engineer Mark Bunce. The score and audio playback files including Max/MSP are available from ACA in print and PDF format (with audio download link).



James Yannatos

The Harvard-Radcliffe Orchestra (HRO) and its alumni celebrate beloved former music director James Yannatos. The HRO will perform the Yannatos *Concerto for Violin and Orchestra* featuring Joseph Lin '00. This piece first premiered by the HRO and Mr. Lin in 2004.

Listings: New and Updated

NEW AND UPDATED WORKS RECENTLY ADDED TO THE [ACA CATALOG](#)

Collections and Anthologies

Percussion Works by American Composers: Six Pieces for Solo Percussionist

ACA-ANTH-018 | 979-0-800148-73-6

American Miniatures for Cello: 15 Pieces for Violoncello Alone

ACA-ANTH-019 | 979-0-800148-75-0

Viola Music by Black Composers: 5 Pieces for Viola and Piano

ACA-ANTH-015 | 979-0-800148-77-4

The Contemporary Solo Flute: Eleven Pieces for Flute Alone

ACA-ZALO-002 | 979-0-800148-72-9

H. Leslie Adams

Sonata | ACA-ADHL-048 | violin, piano

“Empire” Sonata | ACA-ADHL-047 | horn, piano

Five Millay Songs | ACA-ADHL-127hs | high voice and orchestra

Song of Solitude | ACA-ADHL-120 | high voice and piano

Blake - Piano Vocal Selections | ACA-ADHL-021vs | solo, small ensemble, piano

T.J. Anderson

Vocalise | ACA-ANTJ-007 | violin, harp

Three Songs of Life | ACA-ANTJ-089 | voice, piano

In Memoriam Joy Hickel; In Memoriam Diane Fowlkes | ACA-ANTJ-090 | piano

In Memoriam Scott May | ACA-ANTJ-091 | violin solo

In Memoriam Randy Wilson | ACA-ANTJ-092 | double bass solo

In Memoriam: John Garwin McDonald | ACA-ANTJ-093 | oboe solo

In Memoriam Austin H. Brown | ACA-ANTJ-094 | bass clarinet solo

Serenade | ACA-ANTJ-095 | cello solo

Musical Kaddish In Sea | ACA-ANTJ-096 | soprano, piano

Vocalise | ACA-ANTJ-097 | cello, harp

Variations on a Theme by Alban Berg | ACA-ANTJ-057

Elizabeth Bell

Soliloquy | ACA-BELL-013 | cello

Martin Boykan

Usurpations: Five Bagatelles | ACA-BOYK-010 | piano

Towards the Horizon | ACA-BOYK-011 | piano

Fantasy Sonata | ACA-BOYK-031 | piano

Richard Cameron-Wolfe

En Garde/Detente | ACA-CAMW-047 | 2 players, open instrumentation

Robert Carl

Quite (assisted) | ACA-CARL-104 | open instrumentation

Night Garden | ACA-CARL-031 | five double basses

Taxonomy of Silence | ACA-CARL-106 | string quartet (or open quartet)

Eleanor Cory

Things Are | ACA-CORY-006 | flute, piano

Matthew Davidson

Etudes, Book II: A Ragtime Odyssey | ACA-DAVM-020 | piano

String Quartet: Im Stil von Haydn | ACA-DAVM-041

Five Tangos in the Style of Brahms | ACA-DAVM-042 | string quartet

Douce Dame Jolie | ACA-DAVM-043 | cello and piano

Five Lithuanian Melodies | ACA-DAVM-044 | flute and guitar

Michael Dellaira

Hollow Hill | ACA-DELM-010 | soprano and piano

History Lessons | ACA-DELM-021 | any number of singers

Lawrence Dillon

Portal | ACA-DILL-074 | Saxophone octet

String Quartet No. 8: Last Spring | ACA-DILL-075

String Quartet No. 9: we thought we heard | ACA-DILL-076

String Quartet No. 10 | ACA-DILL-077

Anonymous TV Flight | ACA-DILL-078 | clarinet, horn, bassoon

Bear Tongue Attack | ACA-DILL-079 | flute, horn, bassoon

Desert Squeezebox Gallop | ACA-DILL-080 | oboe, clarinet, horn

Driving Mist Ringtone | ACA-DILL-081 | flute, oboe, bassoon

Fountain Reflection Stinger | ACA-DILL-082 | flute, clarinet, horn

Laughter Echo Prank | ACA-DILL-083 | oboe, horn, bassoon

Lonely Preacher Clown | ACA-DILL-084 | flute, oboe, clarinet

Missing Bicep Dance | ACA-DILL-085 | oboe, clarinet, bassoon

Slash Breeze Twelve | ACA-DILL-086 | flute, oboe, horn

Suspenders Bounce Tag | ACA-DILL-087 | flute, clarinet, bassoon

John Eaton

Notes on Moonlight | ACA-EATJ-025 | Sop, mez, fl, ob, cl, bsn, perc (1), hp, pno, 2 vln, vla, vc

Tom Flaherty

Fanfares | ACA-FLAH-042 | organ

Dear Lieder | ACA-FLAH-043 | soprano, baritone, mandola, viola, cello, piano

Johan Franco

Night Fable | ACA-FRAN-08 | flute, piano

Gilbert Galindo

Hymns of the Sky | ACA-GALG-007 | orchestra

Clean Slate | ACA-GALG-008 | flute, clarinet, violin, cello, piano

Nuevo Amancer | ACA-GALG-009 | brass ensemble, 2 percussionists

Darkness is not dark for You | ACA-GALG-010 | piano

Currents | ACA-GALG-011 | violin, cello, piano

Voices of the Unseen | ACA-GALG-012 | woodwind quintet

Ampelmännchen Stroll | ACA-GALG-013 | flute, clarinet, trombone, piano, violin, double bass

Pause - for a moment | ACA-GALG-014 | piccolo and piano

Lee Gannon

Sonata for Piano | ACA-GANL-004

Triad-O-Rama | ACA-GANL-019 | wind octet

Miriam Gideon

Eclogue | ACA-GIDM-008 | flute, piano

Sonata for Viola and Piano | ACA-GIDM-030 | viola, piano

Jan Gilbert

Fantasy for Flute (or Chinese Flute) and Orchestra | ACA-GILJ-019 | flute and orchestra

Max Grafe

Anemoui Dances | ACA-GRAF-001 | alto sax/soprano sax, and clarinet

Quintet | ACA-GRAF-002 | clarinet, violin, viola, cello, piano

Shadow Theater | ACA-GRAF-003 | violin, percussion, piano

Taches Lumineuses | ACA-GRAF-004 | solo flute

Rumpelstilzchentanz | ACA-GRAF-005 | 2 bassoons

An effulgence fills the southern boughs | ACA-GRAF-006 | fl, cl/bcl, vln, vc, perc, pno

Doug Harbin

Terrores Magicos | ACA-HARB-024 | soprano and tape

William Hibbard

Things Are | ACA-HIBB-003 | viola

Hubert Howe

Harmonic Fantasy No. 6 | ACA-HOWH-048 | clarinet and electronics

Barbara Jazwinski

Seventh Night of the Seventh Moon | ACA-JAZB-004 | soprano, clarinet, piano
Sextet | ACA-JAZB-004 | alto flute, clarinet, trumpet, contrbass, percussion, vibraphone
Three Miniatures | ACA-JAZB-007 | flute and piano
To the Evening Star | ACA-JAZB-008 | soprano, flute, clarinet, violin, piano
Blue Shadows | ACA-JAZB-009 | flute, clarinet, piano
Designs in Blue Shadows | ACA-JAZB-011 | piano
Remembering the Muse | ACA-JAZB-014 | women's chorus
Visions | ACA-JAZB-017 | clarinet
Shadows in Shades of Blue | ACA-JAZB-018 | flute, clarinet, violin, cello, piano
she's a [dancer] | ACA-JAZB-026 | SATB chorus + piano
Winter Dreams | ACA-JAZB-027 | flute, clarinet, violin, cello, piano, percussion
Fantasy on Jazz | ACA-JAZB-028 | clarinet and orchestra
Fantasy on Jazz | ACA-JAZB-028r | clarinet and piano

David Evan Jones

Invisible Light | ACA-JONE-023 | 12-string gayageum and saenghwang
Gezi Park | ACA-JONE-024 | violin, cello, and fixed media

Ulysses Kay

Concerto for Oboe and Orchestra | ACA-KAYS-010

Arthur Kreiger

Close Encounters | ACA-KREA-001 | flute and electronics

John Anthony Lennon

Echolalia | ACA-LENJ-015 | flute solo
Chasing Infinity | ACA-LENJ-016 | piano and orchestra
Chasing Infinity | ACA-LENJ-016r | 2 pianos
Crimson Twilight | ACA-LENJ-017 | orchestra
Electric Candlelight Concerto | ACA-LENJ-018 | electric guitar and orchestra

David Liptak

Threads | ACA-LPTK-065 | Wind ensemble
The Wreckage of the Moon | ACA-LPTK-066c | Mezzo soprano and cello
The Wreckage of the Moon | ACA-LPTK-066v | Mezzo soprano and violin

David Lipten

Double Clutch | ACA-LIPN-001p | piano

Saturday, Autumn, Ravaging Light (St. Paul) | ACA-LIPN-017 | SSA

Raymond Luedeke

Doll's House | 6 singers with keyboards, or 6 singers with chamber orchestra | ACA-LUER-040

John D. McDonald

Four Pioneer Shorts | ACA-MCDJ-015 | cello

Elliott Miles McKinley

Portalscapes | ACA-MCKE-036 | sax quartet

Meditation and Prayer | ACA-MCKE-037 | sax quartet

Pale Blue Dot | ACA-MCKE-038 | bass clarinet, 2 violins, viola, cello, marimba

Lansing McLoskey

The Captivity of Hannah Duston | ACA-MCLA-029 | SATB quartet, clarinet, alto sax, violin, perc

A Shout in the Street | ACA-MCLA-030 | mezzo, flute, piano

David Mecionis

Waiting in Six Lines | ACA-MECD-007 | soprano and flute

Couple au lit | ACA-MECD-008 | violin

John Melby

Symphony No. 9 | ACA-MELB-021 | Orchestra

Scott L. Miller

Coincident No. 7 | ACA-MILS-034 | Open quartet + fixed media

Lionel Nowak

Danzas Mexicanas | ACA-NOWL-056 | solo piano

Gary Philo

Darling Early Morning | ACA-PHIL-013 | 2 guitars

Nobilis humilis magne martir | ACA-PHIL-014 | string orchestra

Thomas L. Read

String Trio | ACA-READ-056 | violin, viola, cello

Offertorium | ACA-READ-057 | 2 violins, piano

Travelers Frolic | ACA-READ-058 | viola and guitar

Alternative Energy | ACA-READ-059 | trumpet and piano

Brian's Birthday Salute | ACA-READ-060 | string quartet

Thomas L. Read - CONTINUED

Piano Sonata No. 1 | ACA-READ-061 | piano
 Piano Trio | ACA-READ-062 | violin, cello, piano
 Variations Classiques | ACA-READ-063 | viola and cello
 Winter Fields Woods and Air | ACA-READ-064 | SATB, a cappella
 Brillenbass | ACA-READ-065c | Tuba, 4 sus. cymbals, celesta
 Brillenbass | ACA-READ-065t | Tuba, 4 toms, celesta

Bruce Reiprich

When Quiet Comes | ACA-REIB-013 | piano and string orchestra
 Where Gentleness Resides | ACA-REIB-014 | oboe d'amore and piano

Dana Richardson

Invention | ACA-RICH-001 | harpsichord
 Chiarascuro | ACA-RICH-002 | organ
 Kol Nidre Variations | ACA-RICH-003 | cello and piano
 Sonata for Trombone and Piano | ACA-RICH-004 | trombone and piano
 Violin Sonata No. 6 | ACA-RICH-005 | violin and piano
 Piano Variations | ACA-RICH-006 | piano
 Heartbreaker | ACA-RICH-007 | tenor sax
 Soundscape | ACA-RICH-008 | cello and piano
 Trumpet Sonata No. 2 | ACA-RICH-009 | trumpet and piano
 Voice of Destiny | ACA-RICH-010 | piano

Jane Rigler

Red | ACA-RIGJ-001 | piccolo
 InterPresence | ACA-RIGJ-002 | flute

Steven Christopher Sacco

Encores | ACA-SACC-037 | cello and string orchestra
 Four Love Letters & Little Piece in Quarter Notes | ACA-SACC-038 | piano

Rebecca Sacks

One at a Time | ACA-SACR-001 | piano
 Agbadza Dance | ACA-SACR-002 | string quartet

Brian Schober

Dance of the Stones | ACA-SCHB-024 | 4 characters, plus chorus with handbells, violin, cello, flutes, piccolo, clarinet, piano, synthesizer, harp and percussion

Michael Seyfrit

Ten Pieces for Jeff Biddick | ACA-SEYF-031 | solo sax

Alice Shields

Apocalypse Song | ACA-SHLA-033 | female voice and keyboard

Marilyn Shrude

Once again... | ACA-SHRU-024 | alto sax solo

Recit | ACA-SHRU-025 | flute and piano

Recit 2 | ACA-SHRU-026 | violin and piano

From My Mother's Land | ACA-SHRU-027 | alto sax and piano

Edward Smaldone

Three Scenes from The Heartland | ACA-SMLD-001 | piano

Transformational Etudes | ACA-SMLD-002 | piano

Cantare di Amore | ACA-SMLD-004 | soprano, flute, harp

Suite for violin and piano | ACA-SMLD-005 | violin, piano

Duke/Monk | ACA-SMLD-006 | clarinet, piano

Duke/Monk | ACA-SMLD-007 | flute, piano

Solo Sonata for Violin | ACA-SMLD-008 | violin

L'Infinito | ACA-SMLD-009 | SATB

Murmurations | ACA-SMLD-010 | clarinet and wind orchestra

Rituals: Sacred and Profane | ACA-SMLD-011 | flute, cello, piano

Double Duo | ACA-SMLD-012 | flute, clarinet, violin, cello

Two Sides of the Same Coin | ACA-SMLD-013 | clarinet, piano

Randall Snyder

Meditation for Dark Age | ACA-SNYR-002 | open quartet

Earl Louis Stewart

Afro-Invention | ACA-STEAS-001 | piano

Rhythm Sonata No 1 | ACA-STEAS-002 | flute, drum set, harp, viola, cello

Song for Annell | ACA-STEAS-003 | piano

The Portal | ACA-STEAS-004 | violin, viola, cello, bass

Amazing Grace | ACA-STEAS-005 | solo flute, harp, strings

Katrina Lament (Identity 113b) | ACA-STEAS-006 | solo flute, harp, strings

Amazing Grace | ACA-STEAS-007 | flute and piano

Corsica | ACA-STEAS-008 | alto flute and piano

Katrina Lament (Identity 113b) | ACA-STEAS-009 | flute and piano

Elegy for Mr. Alvin Batiste (Identity 121) | ACA-STEAS-010 | flute and piano

Joel Eric Suben

Variations on a Theme by James Pierpont (arr.) | ACA-SUBE-050 | orchestra

String Quartet | ACA-SUBE-051 | string quartet

Elegy from String Quartet | ACA-SUBE-052 | string quartet

Tempora Psalmorum | ACA-SUBE-053 | SSAA chorus

Two Songs on Poems of Beth Levin | ACA-SUBE-054 | mezzo and guitar

Frederick C. Tillis

Niger Symphony | ACA-TILL-087 | orchestra
 Blow Out the Candles of Your Cake | ACA-TILL-096 | soprano, cello, piano
 Spiritual Fantasy No. 1 & No. 32 | ACA-TILL-105 | piccolo trumpet, piano

Michael Udow

Explorations | ACA-UDOW-029 | flute solo
 Shadow Songs IV | ACA-UDOW-030 | marimba + 6 percussionists
 Echoes of the Past | ACA-UDOW-031 | orchestra and video
 Vistas | ACA-UDOW-032 | bass clarinet and percussion
 Haiku Variations | ACA-UDOW-033 | solo cycling camper
 Lightning | ACA-UDOW-034 | marimba and orchestra
 Thunderbolt | ACA-UDOW-035 | orchestra
 Hoodoos | ACA-UDOW-036 | 2 percussionists

Lloyd Ultan

CONFLICTS 74 | ACA-ULTA-005 | piano

Karl Weigl

To Baby Christine | ACA-WEIG-067 | medium voice, piano
 Black Cats | ACA-WEIG-068 | SATB, or medium voice with piano

Vally Weigl

Reverberations | ACA-WEIV-065 | solo oboe, or flute, or clarinet

Beth Wiemann

I Give You My Home | ACA-WIEB-123 | soprano, alto sax, percussion, and tape
 Railways Précis 2 | ACA-WIEB-124 | wind ensemble and video
 Say That Geography Is Destiny | ACA-WIEB-125 | clarinet and piano

James Yannatos

Concerto for Violin and Orchestra | ACA-YANN-011

Mark Zuckerman

In a Pickle | ACA-ZUCM-080 | piccolo solo
 Imagined Memories | ACA-ZUCM-081 | violin, viola, cello, piano
 Sinfonietta | ACA-ZUCM-082 | orchestra
 Accrual Bases | ACA-ZUCM-083 | 4 double basses
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Obituaries



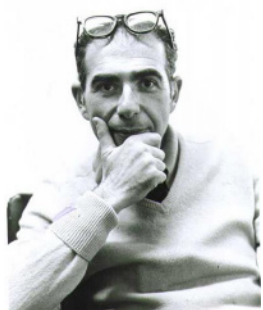
David Froom

1951-2022

Composer/Professor David Froom died on Sunday, June 19, 2022 at his home in Southern Maryland after a months-long battle with cancer. He was surrounded by loving family.

Dr. Froom served on the faculty of St. Mary's College of Maryland for 33 years, helping to bring the Music Department to national prominence, a program that was the envy of other small liberal arts colleges. In the true spirit of the Liberal Arts, he was known to be welcoming to all students in his courses, whether musically gifted or not, and whether music majors or not. Many of the students whose lives he touched went on to successful careers in the arts or arts management and stayed in touch with him over many years. He earned his Doctoral degree from Columbia University, after which he spent a year at Cambridge University on a Fulbright Grant.

Beyond St. Mary's, Dr. Froom enjoyed a thriving international career as a composer, garnering many distinguished awards such as a Fellowship from the Guggenheim Foundation, the Kennedy Center Friedheim Award, an Academy Award from the American Academy of Arts and Letters, a Fellowship from the National Endowment for the Arts, numerous Individual Artist Awards from the Maryland State Arts Council, and many others. Most recently he had enjoyed performances of his music by prominent ensembles such as the President's Own Marine Band and the Folger Consort. He was widely admired and loved as a warm and generous artist, educator, colleague and friend.



Raoul Pleskow

1930-2022

Raoul Pleskow was born in Vienna, Austria on October 12, 1930. He moved to the United States in 1939 and became an American citizen in 1945. He studied at the Juilliard School in New York City (1950–1952), and at Queens College (1952–1956), where he studied composition with Karol Rathaus.[1] He then studied with Otto Luening at Columbia University, earning a Master's degree in Music in 1958. In 1959 he was appointed to the music faculty at C. W. Post College, Long Island University, and in 1970 he became a full professor. Stefan Wolpe was his close friend and colleague. Pleskow has been recipient of many honors, the most recent of which include awards by the National Endowment for the Arts, the Martha

Baird Rockefeller Fund for Music, the National Institute of Arts and Letters, and a fellowship from the John Simon Guggenheim Memorial Foundation.

His works have been performed by the Cleveland Philharmonic, the Tanglewood Festival Orchestra, the Plainfield Symphony, the Orchestra de Camera, the South Dakota Symphony, the Pierrrot Consort, the Stony Brook Contemporary Chamber Players, the Queens Symphony Orchestra and many others. Commissions include those by the Chamber Players of the Kennedy Center, the Aeolian Chamber Players, the New York Virtuosi, Camarata, the North/South Consonance and the Unitarian Church of All Souls. He was Chairman of the music department at C.W. Post University from the late 1960s until 1994. His work can be found on CRI, Serenus, Ars Nova-Ars Antiqua, Golden Crest, Centaur, CRS, Capstone, and North-South Records. His music has been published and administered by American Composers Alliance since 1966. ACA is working with Raoul's colleague, composer Eugene McBride, to complete work on Raoul's last works for ACA.

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