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ACA

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AMERICAN COMPOSERS ALLIANCE

The 21st Century  
**Bulletin**  
Newsletter and Report from ACA

Volume 2

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October 2021

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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. Thank you for visiting our first October issue.

[www.composers.com](http://www.composers.com)

# ACA

## From the ACA President ....



It is a pleasure to write to you my thoughts about the American Composers Alliance for this version of the bulletin.

I had previously written about new actions and initiatives that move ACA forward, including the Shelter Recordings that gave ACA composers online performances when mostly all live concerts were cancelled or postponed.

I want to start by mentioning the most recent of ACA's online events. Sponsored by ACA in partnership with *Save the Music*, the October 19th live streaming of the Rosalie Calabrese Memorial Concert brought together composers, performers, and close friends and family of Rosalie in a program honoring her and her long presence at ACA. Gina Genova, Joel Suben, and many others from ACA played a major role in the production of this event, and there is ongoing viewing of the concert on ACA's YouTube channel.

Through publication, custodial services, and other representation of your professional work as composers, the American Composers Alliance is continually focused upon the viability of its catalog. You will read about our latest news in this bulletin, and I know that ACA will be in an ever stronger position as we continue to emerge from pandemic restrictions. I look forward to all the new music yet to be written from all of you. With all my best wishes.

*David Liptak*

# ACA

## From the ACA Executive Director....



The ACA Bulletin Magazine is a bi-annual publication for affiliated members of American Composers Alliance—the composers who create the music in our catalog, as well as for friends and associates of ACA. In addition to lists of news and events, including concerts, online presentations, and recordings, there is a list of new or recently revised works added to the ACA score catalog since the previous magazine issue, including music that has been digitized and made newly available from our archives.

I've invited two authors to contribute main articles to this October issue, and I believe you will be captivated by their incredibly thoughtful and illuminating contributions.

Christina Taylor Gibson, Ph.D., project archivist for music collections at Special Collections in Performing Arts at the University of Maryland (SCPA), focuses on a particular aspect of the ACA archives - composer files that drew her in, namely, composers affiliated with ACA who were living and composing while fighting a battle against AIDS. Drawing attention to this issue Dr. Gibson's article reminds me this year of two recently deceased socially conscious arts administrators - longtime ACA Director Rosalie Calabrese (1938-2019) and pianist-presenter Mimi Stern-Wolfe (1937-2021), both of whom worked diligently to preserve the music of composers lost to the epidemic.

ACA staff editor Henry Gale responds with thoughts and a report on works that are being collected into a new ACA series "Missing Voices" to highlight the scores of composers we lost to AIDS. Gale includes pages from the score of *Five Experiences for Piano*, by Lee Gannon, from a new critical edition published by ACA.

My longtime composer friend and associate Scott L. Miller, who joined ACA in 2013, has been keeping very active during these pandemic months experimenting with telematic (over the internet) music making. Scott and his musician partners normally work in a Kyma interactive electronics environment. Here, in his article *Telematic Music Activity*, Scott describes how it worked moving that interactive environment to the internet, with participants engaged together in music making, but from their homes. He shows us the beautiful graphic scores that emerged as a result of his embracing the new normal and keeping creativity and collaboration flowing.



*From the ACA Executive Director (continued)*

ACA composer and board member Robert Gibson reports on the recent collaboration between ACA and the National Orchestral Institute + Festival (NOI+F) project that brings together young BIPOC composers commissioned by the Institute and ACA score publishing and distribution services. We are welcoming to ACA this year the NOI+F works by Adrian Sims, Michael-Thomas Foumai, Derrick Skye, and Clarice Assad, as part of this collaboration.

I'd like to brag on a number of happenings over the past year at ACA, including the many diverse composers whose music distribution income exceeded expectations in the recent fiscal year, adding an extra push to the totals overall for ACA score sales - now over 30% of our much needed operating revenue: H. Leslie Adams, TJ Anderson, Burton Beerman, Allan Blank, Martin Boykan, Richard Cameron-Wolfe, Wallace Cheatham, Robert Helps, Otto Luening, Frederick Tillis, Brian Fennelly, Louis Karchin, David Liptak, John Melby, Darleen Mitchell, Dorothy Rudd Moore, Daniel Perlongo, Alice Shields, Marilyn Shrude, Richard O. Thompson, Elizabeth Vercoe, and Beth Wiemann.

As ACA works with a license from its affiliated composers without owning any part of their copyright, it has become very important to note composers whose music goes above and beyond in support of the organization. In addition, our ACA team is working to curate, format, and process music into attractive editions that are being purchased by customers worldwide. The ACA staff, including myself, general manager Will Rowe, and associate editor Simon Henry Berry, is supported by generous donations and income from companies such as BMI Broadcast Music, the Aaron Copland Fund for Music, the Small Business Association, Theodore Front Musical Literature, sales and licensing of catalog materials – reprints and rights, and from support from ACA composers and friends of ACA. We are grateful to be managing these incredible assets of music entrusted to our care.

—Gina Genova

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October 2021

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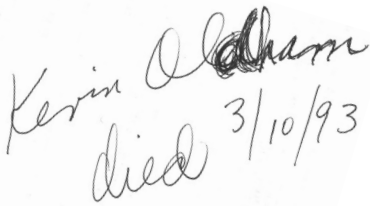
## NOI+F composers

Adrian B. Sims  
 Michael-Thomas Foumai  
 Derrick Skye

# American Composers Alliance and Special Collections in Performing Arts at the University of Maryland

from Project Archivist

**Christina Taylor Gibson**



Kevin Oldham  
died 3/10/93

The most interesting thing in the file is a nondescript piece of scrap paper, thin and cheap, halved. Scrawled slantwise across the middle are three words and a date: “Kevin Oldham died 3/10/93.” The discovery of this cryptic note in the middle of a file full of organizational paperwork sends me off on a journey to find out who Kevin Oldham was, why he died, and how an organization like ACA came to preserve the occasion in their official papers with this little note.

My first clues come from the context of the discovery itself. I’ve found the paper in a file labeled “AIDS Support Activities” which is in Box 43 of American Composers Alliance Official Records and Score Collections.\* Most of the other papers in the folder document ACA’s involvement in the AIDS Music Emergency Network (AMEN). The stationery for AMEN lists both Rosalie Calabrese (then the Executive Director of ACA) and Kevin Oldham as members. All the papers in the file date from the early 1990s, approximately 1992-1994. In addition to the scrap of paper noting Oldham’s death, and formal correspondence on stationery, the file contains meeting summaries, advocacy plans, and press clippings.

\*part of the American Composers Alliance Official Records and Score Collections at Special Collections in Performing Arts at the University of Maryland (SCPA)

By the time I make it to Google, I have already surmised that Oldham is a composer and performer who suffered from AIDS himself and was working to raise money and awareness when he died. Google adds three important things I did not already know: 1) Kevin Oldham was 32 years old when he died, 2) his *Andante Tranquillo* ([youtube link](#)) is gorgeous, 3) his papers are at the New York Public Library.

At this point, I have all the tools I need to research and write at least two term papers, one about Kevin Oldham’s legacy and activism, and another about the classical music community’s response to AIDS. If I continued to dig into the materials at SCPA, I would find the Michael Seyfrit collection, a significant personal collection documenting another composer affiliated with ACA who lost a battle with AIDS in the 1990s. Either topic promises to tell a great deal

**The discovery of this cryptic note in the middle of a file full of organizational paperwork sends me off on a journey.**

about the classical music scene of the 1990s, and neither would have emerged as potential topics if I had not browsed the American Composers Alliance collections, lingering in files that seem intriguing for one reason or another.

The process of learning through primary sources by cultivating serendipity is one of the great joys of humanistic research. At Special Collections in Performing Arts at the University of Maryland (SCPA), part of our mission is helping researchers

**New Yorkers are** fond of imagining that they live at the epicenter of the American classical music community. That may or may not be true. But it is indisputably true that New York is the epicenter of the American AIDS epidemic, at least in terms of the sheer number of cases reported. So there is no better place than New York to examine the classical music community's response to AIDS—a response that has been characterized, to quote only the most polite descriptions, as ranging from sluggish to inadequate.

"I think we've been slower to come round", says baritone William Parker, himself a person with AIDS. The classical music world is a pretty conservative bunch. They'd just as soon write the check and stay at home. People are very active in what they know, but when it comes to AIDS, they're not real adventurous either.

It's not that the classical music world has been unaffected by AIDS. Beginning with the death of pianist Paul Jacobs in 1983, classical music has lost countless performers and composers, often at the early stages of promising careers. Since 1981, the New York City Opera alone has lost more than 50 people to AIDS.

And the death toll mounts daily.

Still, it's not just the classical music world that has been slow to respond to AIDS. The music industry as a whole has not done any better, at least when compared to other arts communities. "Broadway Cares, Equity Fights AIDS, DIFFA (Design Industry Foundation For AIDS): all those date back to the mid-1980s", says Timothy Rosta, executive director of Lifebeat, the music industry's AIDS fund-raising organization. "Lifebeat is now just getting started in 1992. Why it's taken so long to come to this point I don't know. My personal theory is that the music business is very image-driven, and a few years ago many performers saw involvement with AIDS causes as something that would not advance their careers. For a lot of people, doing an AIDS benefit meant that they were going to be perceived as being gay or being a substance abuser. If you're selling love songs to the ladies, you don't necessarily want to be associated with being homosexual."

Although most people in the classical music community no longer view homophobia as a major problem, no one would be so naive as to deny its existence.

Robert Ripps, the producer of the Music for Life benefits that have funneled money to Gay Men's Health Crisis (GMHC), got a taste of homophobia first hand. "Raising money for an organization named Gay Men's Health Crisis made our task tougher. Even people who were on our side would say to us, 'If they would only change their name!' In other words, when people heard what the organization did, they thought it was wonderful. But the same people had trouble with the name. If an organization that's done good work cannot bear the word gay in its name and still be perceived as good, that's nothing other than blatant homophobia."

Nor does the classical music community have a sterling record when it comes to caring for the people with AIDS in its midst. William Parker speaks bitterly of his own personal experience. "It had been rumored and leaked that I had AIDS before the symptoms showed. Not only my former manager was circulating rumors, but some of my colleagues were going around the country, saying 'Have you heard that Will Parker has AIDS?' And the moment that book-ers and managers got an inkling that I had AIDS: Boom!, they dropped me like a hot potato."

There is another reason why classical music has been slower than the other arts in responding to AIDS. Unfortunately, classical music has, to a great extent, become focussed on the repackaging of masterworks from the distant past. And it is not always easy to turn old art to new causes. A large percentage of the classical music world is a re-creative world", says Charles Hamlen, the executive director of Classical Action. The visual arts world is much more engaged with what is going on in contemporary art."

Joseph Dalton, the managing director of Composers Recordings Inc. (CRI), sees a reluctance on the part of classical composers to address controversial issues. "There's been less work done on AIDS in the classical world because our artists have been afraid to deal with it in their work. Music, being very abstract, lags behind in involving contemporary issues. There have been a lot of visual artists whose lives were affected by the disease, and that was readily apparent in their work. The music community hasn't been faced with that until recently—in terms of being confronted with challenging compositions that make the institution realize that something needs to be done."

There has, of course, been one glaring exception to this general neglect. John Corigliano's Symphony No. 1, which was inspired by the AIDS quilt, has had nearly 30 performances since its premiere in 1990. In addition, its Erato recording (with the Chicago Symphony Orchestra under Daniel Barenboim) remained near the top of the *Billboard* classical chart for several months. Despite such success, Corigliano continues to stand alone—not only in terms of visibility, but in the grandiose scale and shattering emotional impact of the symphony itself.

"In classical music, the way to respond to the AIDS crisis was to present a benefit concert and have superstars sing old favorites by dead composers", says Corigliano. "But I wanted to do something more personal. When I wrote this symphony, I didn't even think about the political aspects; I just wanted it to have an impact on my friends, both memorializing the ones who are gone and letting the ones who are sick know how important they are."

Yet Corigliano's symphony quickly had an impact that stretched far beyond his personal circle. Not only do audiences respond to it, but its performances are often coordinated with a display of panels from the AIDS quilt. Corigliano, however, is eager to point out that the power of the symphony comes precisely from the fact that it can function as an abstract composition.

"People can go to hear the symphony and not even know what it's about. They will hear a piece by K ROBERT SCHWARZ

K. Robert Schwarz, who teaches at the Conservatory of Music at Brooklyn College, is a frequent contributor to *The New York Times*, *Pulse*, *Stagebill*, and other publications.

**AFTER A SLOW START, THE INDUSTRY RESPONDS**

8 Music in Concert May/June 1993

## AIDS &amp; Classical Music (press clipping) - Box 43: "AIDS Support Activities"

find those moments in ways that further their growth as performers, scholars, and humans. We do this by partnering with organizations like ACA, and making their materials accessible to a broad community.

## The Collections

The complete ACA collections, which include 25 linear feet of organizational records, over 1200 contemporary music scores, and over 65 linear feet of affiliated personal collections, play an important role in helping us realize that mission. The earliest item is a score dating from 1905, but the bulk of the materials are from the later part of the 20th century, particularly 1970 and forward. In this way, the ACA collections augment SCPA's other holdings, including institutional records and scores from

the 21st Century Consort and the Contemporary Music Project. Because of the overlap of years and the nature of the materials relating to each of these organizations, performers and researchers alike have a wide variety of material to draw from at SCPA when investigating the period, including scores, recordings, and administrative paperwork.

ACA has a foundational history that makes it particularly interesting. It was created in 1937 by Aaron Copland, Elliott Carter, Marc Blitzstein, Colin McPhee, Douglas Moore, Marion Bauer, and others, as one of a number of efforts to make art music composition a viable career path in a tenuous economic time. The stated mission of the organization was to increase the availability of scores, and to ensure fair compensation and credit to composers when their music was performed.

The future of ACA became more secure in 1944 when they entered an agreement with BMI, which allowed ACA to partner with a nascent licensing organization in a flexible rights model. This means that composers enter specific agreements with ACA for a score or a set of scores, permitting revenue-producing prints and performances in exchange for safe-keeping, promotion, and affiliation.

The support offered to ACA composers has been strengthened through an affiliation with SCPA,

### One request for a Dorothy Rudd Moore score sent me on another research journey.

What I found was an intriguing  
interrogation of the meaning of  
freedom.

where the scores have been stored since 2000. In recent years, SCPA has created a searchable database of the scores, and finding aids for all the relevant collections, so that these materials are accessible and appropriately contextualized. Except for breaks in response to the COVID pandemic, reference and borrowing privileges have continued, and we anticipate a high interest in the collection post-pandemic.

### Current Uses

From its inception ACA strove to provide services and representation to composers who did not have careers in the commercial market. It also participated in relevant advocacy and promotion efforts. As a result, ACA scores offer a collection of lesser-known works representing all styles and approaches toward composition, and the official records and archives provide context for the nature and value of those scores.

During the past several years the growing call for greater equity within the Classical music community has provided an opening to revisit collections like ACA's, where composers facing

bias found professional support. There is a treasure trove of music by composers of color among ACA collections—pieces often unavailable by any other means. Requests for such scores have been growing over the past few years; we routinely pull works by T.J. Anderson, Leslie Adams, Frederick Tillis, and Dorothy Rudd Moore.

One request for a Dorothy Rudd Moore score sent me on another research journey. What I found was an intriguing interrogation of the meaning of freedom in Moore's opera *Frederick Douglass*, especially in the aria paraphrasing Douglass's famous Fourth of July speech. When combined with the paperwork documenting the bias Moore faced in her own career, a rich meditation emerged. The result was a small exhibit of her scores and papers in the Lowens reading room outside SCPA's offices, allowing many more people to become familiar with her art.

The ACA organizational papers document the continual work involved in keeping such composers in the public eye. It was this aspect to the collections

*Performance Grants*  
*Kalpa*  
*Maria*  
*Ma*  
*me*

# AMEN

## Time Flies

### Make Hay

AMEN is the AIDS MUSIC EMERGENCY NETWORK — a group of concerned individuals and organizations from the music community who are creating an information service intended to assist musicians and composers from the classical, jazz and pop worlds who are living with AIDS.

In addition to health insurance, drugs, treatment, care and companionship, musicians with AIDS have particular artistic and professional concerns and needs. Through a soon to be established national hot-line service, AMEN will provide professional advice and guidance on preservation, performance, promotion and legal issues for musicians with AIDS. AMEN also hopes to eventually offer emergency grants to musicians living with AIDS to foster timely completion of creative endeavors.

Currently, AMEN consists predominantly of New York City-based representatives from the classical music field. We encourage involvement from people in the rock, pop, dance, rap and jazz fields who can help us reach out to musicians with AIDS from those fields and provide them with appropriate professional advice and information.

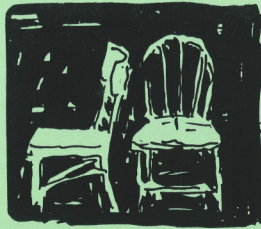
For more information and to get involved contact:

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73 Spring Street, Suite 506  
New York, NY 10012  
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fax 212-941-9704

Tim Rosta  
LIFE beat  
245-3240 8th Fl.  
810 7th Ave  
NYC 10019

## AIDS MUSIC EMERGENCY NETWORK

AMEN flier - Box 43: "AIDS Support Activities"



DOWNTOWN MUSIC PRODUCTIONS  
Mimi Stern-Wolfe, Artistic Director presents

# THE BENSON SERIES

Wednesday, December 1, 1993  
at 8 P.M.

Recognizing all the beautiful talent of those who are fighting AIDS now

Featuring Works by:

**Lee Gannon:** *Echo* (mezzo soprano & piano)  
*Nashville Lower Broad* (clarinet, viola, piano)

**Michael Seyfrit:** *Eight Love Poems* (oboe & piano)  
*And Still the Stars Shine* (marimba, violin, cello)  
from *The AIDS Quilt Songbook* by Donald Wheelock, Ricky Ian Gordon, Ned Forem  
Also songs by Sarah Young

Music by:

**Kevin Oldham:** (1960-1993)

*Piano Variations on a French Noel*

**Chris DeBlasio:** (1959-1993)

*Prelude & Fugue* (string quartet & soprano saxophone)  
*"Whatever You Say He Sings"* (Ilsa Gilbert)

**Robert Savage:** (1951-1993)

*Sudden Sunsets* (flute, bass clarinet, violin, cello, piano)  
*Cowboy Nocturne* (piano solo)

**Gustavo Alfred Motta:** (1944-1993)

*"Who We Are"; "Joe & Marie"*

FEATURING Performances by: **David Del Tredici**, piano; **Steve Ross**, cabaret singer; **Gilles Dentzoi**, baritone; **Sarah Young**, mezzo soprano;  
**Kay Baumgartner**, soprano; **Mimi Stern-Wolfe**, piano

DOWNTOWN CHAMBER & OPERA PLAYERS performances by: **Paul Cohen**, soprano saxophone; **Matt Sullivan**, oboe; **Bill Trigg**, marimba; **Marshall Coid**, violin;  
**Andrew Bolotowsky**, flute; **David Hopkins**, clarinet; **Sam Kephart**, viola; **Adam Grabois**, cello; **Charles Tomlinson**, double bass; **Mimi Stern-Wolfe**, conductor/piano and others



In memory of the many composers and musicians who have died of AIDS

## FOURTH ANNUAL BENEFIT CONCERT FOR UNITED AIDS RELIEF EFFORT

MIDDLE COLLEGIATE CHURCH

Second Avenue & Seventh Street

Suggested contributions: \$50, 25, 15, 10;

TDF: \$2

Seniors/Students \$7

Persons with AIDS: Special Consideration  
Reservations: 212 477 1594



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310 East 12th Street • # 2H  
New York, New York 10003

## THE BENSON SERIES

UNITED AIDS  
RELIEF EFFORT

DECEMBER 1, 1993  
at 8 P.M.

DAY  
WITHOUT  
ART

WEDNESDAY  
DECEMBER 1,  
1993

VISUAL AIDS



DOWNTOWN MUSIC PRODUCTIONS  
Mimi Stern-Wolfe, Artistic Director

in collaboration with

**AIDS  
Music Emergency Network**

and  
**LIFEbeat**

presents ...

## DOWNTOWN MUSIC PRODUCTIONS

A Benefit Concert

### UNITED AIDS RELIEF EFFORT

Wednesday, December 1, 1993 at 8 P.M.

### THE BENSON SERIES

Downtown Chamber & Opera Players  
Mimi Stern-Wolfe, Artistic Director

#### PROGRAM

- I. *Eight Love Poems\** (1988) ..... **Michael Seyfrit**  
1. D. Ann (flowing) 5. Howard (dramatic)  
2. Dennis (jaunty) 6. Ed (intensely)  
3. Richard (brightly) 7. Dennis (without hurrying)  
4. Michael (steadily) 8. Bill (forthright but soaring)

Matt Sullivan, oboe  
Mimi Stern-Wolfe, Piano

- II. *And Still The Night Stars Shine\** (1991) .... **Michael Seyfrit**

Bill Trigg, marimba  
Marshall Coid, violin  
Ted Mook, cello

- III. *Echo\** (1992) ..... **Lee Gannon**  
(Poetry by Christina Rossetti, 19th Century)

Sarah Young, mezzo soprano  
Mimi Stern-Wolfe, piano

- IV. *Nashville, Lower Broad\** (1983) ..... **Lee Gannon**

David Hopkins, clarinet  
Sam Kephart, viola  
Mimi Stern-Wolfe, piano

- V. *Prelude and Fugue* ..... **Chris DeBlasio**  
for soprano saxophone, string quartet, & bass (1959-1993)  
Paul Cohen, saxophone  
Marshall Coid, violin  
Michael Nicholas, violin  
Sam Kephart, viola  
Ted Mook, cello .....  
Charles Tomlinson, double bass

- VI. *Whatever You Say, He Sings* ..... **Chris DeBlasio**  
(Poetry by Ilsa Gilbert)  
Kay Baumgartner, soprano  
Mimi Stern-Wolfe, piano

#### INTERMISSION

- VII. *Variations on a French Noel, Op.7* ..... **Kevin Oldham**  
(1960-1993)  
Mimi Stern-Wolfe, piano

- VIII. *Two Songs: Through the Music* ..... **Gustavo A. Motta**  
*Joe & Marie* (1944-1993)  
Steve Ross, vocalist & piano

- XIX. *Tune from Mt. Tremper* ..... **Robert Savage**  
(1951-1993)  
Andrew Bolotowsky, flute

- X. *Cowboy Nocturne* ..... **Robert Savage**  
David Del Tredici, piano



Opening to "Bill" from *Eight Love Poems* by Michael Seyfrit

that drew William Robin, Assistant Professor of Musicology at the University of Maryland. In spring 2019, he brought a class of students to SCPA to study ACA's records as part of a graduate-level seminar. Each student was required to identify several documents of musicological significance; one student wrote a paper on the relationship between ACA and BMI.

In select instances composers have donated personal collections; these collections provide

**Although ACA materials have already been used in interesting, creative ways, there are so many more possibilities.**

researchers with additional context for their work. For example, over the past several years we have heard from several researchers interested in studying the music and career of Aaron Avshalomov, who is known for his works blending Chinese and Western musical traditions. Researchers interested in Avshalomov come to us because, in addition to the 20+ ACA scores, the Avshalomov family donated around 30 manuscript scores and over 50 printed scores to SCPA as part of a personal score collection. Collectively these resources demonstrate the evolution of Avshalomov's work over time, and allow intensive study of particular pieces and compositional themes.

## Future Uses of the ACA Collections

The future of the ACA collections at UMD depends on our collective ability to recognize and capitalize upon the integral value of the materials at our disposal. In practical terms, the work runs the gamut from continued processing and preservation measures to creative collaborations with composers, performers, and scholars. SCPA and ACA continue to share the benefits of a close partnership with a shared goal to bring greater attention and appreciation to this body of American music.

Since the collections arrived, we've made a great deal of progress. Apart from some small exceptions, the ACA archive collections, official papers, and affiliated collections have been processed and are fully searchable through online finding aids and our score database. Now that the University of Maryland is reopened to full service, we are able to welcome researchers to our reading room, and we continue to provide assistance through the many virtual tools available to us.

We are aware that the research areas mentioned above are likely to be central to music studies in the future, including exploration of lesser-known composers and the study of the institutions supporting and furthering the creation of new music. SCPA's focus on acquiring and promoting material that documents the new music scene in the U.S. will allow researchers to make connections among various collections in the repository, including those under the ACA umbrella.

And yet, although ACA materials have already

been used in interesting, creative ways, there are so many more possibilities. The scores represent a wide range of styles and instrumentations—we have graphic, dissonant scores for just one instrument, traditional opera or symphony orchestra scores for large ensembles, and everything in-between. Most present an opportunity to play or hear music that is largely absent from the current soundscape, but is nonetheless representative. The history of ACA as an organization deserves more attention in our narrative of American music history, because it shows the benefits and frustrations of collective advocacy over nearly a century. Most of all the documentation available allows researchers to trace connections between the sound and culture of ACA to the American zeitgeist more generally and back to other performing arts organizations in the country.

Funding continues to be an obstacle for both organizations, and there will always be projects that we want to launch or accelerate but cannot. Right now there is an ongoing effort to deal with preservation issues across the score collections. Several scores suffer from sticky ink where pages stick together in such a way that peeling them apart renders the scoring illegible. When we run across such a score, we send it to preservation where they freeze it so that the pages can be separated, and refile it with interleaving pages to prevent the problem from returning. Right now this project is slow and piecemeal—we simply do not have the staff and freezer space to do large batch remediation. Similarly we would like the database that allows us to search across the collections to be publicly available through the SCPA website, but that is a large project that requires time and money resources.

### **Funding continues to be an obstacle for both organizations.**

This is not to say that preservation is our only or greatest wish for the ACA collections, although it is a necessary focus of our attention. Unfettered by practical concerns, there are endless possibilities

for these holdings. For example, imagine a post-COVID concert reflecting on pandemic music that used the AIDS crisis materials mentioned at the beginning of this article. It could involve performances of music by Michael Seyfrit and Kevin Oldham alongside exhibits of related archival materials, and classes on the music and advocacy.

**The best way for each of us to ensure the continued health of the ACA collections is to simply stay engaged with them.**

No one should be limited by my imagination. The best way for each of us to ensure the continued health of the ACA collections is to simply stay engaged with them. If we keep having a steady stream of performers, composers, scholars, and researchers asking questions about this repertoire and organizational history, we will be as relevant (or more) to the next generation of musicians as we are to this one. SCPA's staff is here to help folks realize their creative projects, in all forms and contexts.

*Christina Taylor Gibson*

*The relationship between SCPA and ACA is part of a wider circle that includes the UMD School of Music, with two distinguished faculty scholars who are American Music specialists, and numerous performance faculty who have an outstanding record of commissioning and premiering new music and new American works in particular. The Clarice Smith Center for the Performing Arts and the National Orchestral Institute are also partners in commissioning and presenting new American work, so the environment at UMD comprises a synergistic merging of interests that strongly support the mission of ACA to preserve the past and build a future for new American Music.*

*Robert L. Gibson  
Professor of Composition (UMD)  
and Board of Governors (ACA)*

## Article Supplement: ACA Composers and AIDS

Notes by Henry Gale

The late 1980s and 90s held a particular terror for gay men in the form of AIDS; even more so for those in the arts. Music critic and producer Joseph Dalton led a late-90s research project that found, in classical music (western art music), at least one hundred thirty-two composers and two hundred thirty-nine performers had died of AIDS in the US.

*"When it comes to composers, [Dalton] says it has surprised him 'how deep and broad the effect of this, how many people have been lost. I didn't know it was going to be so many. [...] There were a few composers who were well known — Kevin Oldham, Chris DeBlasio, Lee Gannon — they were young attractive guys that were out about having AIDS, so people knew about them. I thought they were a large part of my work. They were the tip of the iceberg. There are so many more.'"*

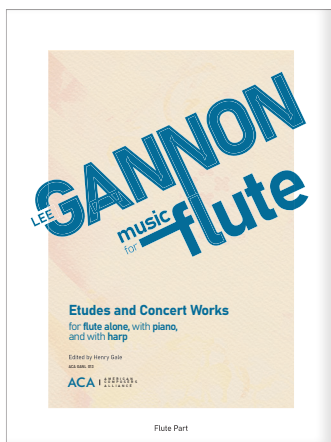
Molly Sheridan  
NewMusicBox, Nov. 1, 2001

The explorations of these composers' works and lives certainly deserve deeper research than the quick overview given here. Nonetheless, ACA is proud to make available, promote, and support the research and performance of these composers and their music.

[Michael Seyfrit](#), mentioned in the previous ACA article ("The American Composers Alliance and Special Collections in Performing Arts") died at the age of 46, in 1994. ACA has 52 works of his available, including the newly-recorded *Pages from my Diary* for solo flute.

[Jack Briece](#) died at the age of 43 in 1988. ACA has 17 of his works available. His *Infinity Crescendi* for flute will be included in the upcoming anthology *Strange Imaginary Works for Flute*.

[Lee Gannon](#) died at the age of 36 in 1996. Though Dalton speaks of him as being "known," he has disappeared into obscurity over the past quarter-century. ACA has 29 of his works currently available, several of which are also included in the new **Lee Gannon: Music for Flute** anthology.



### Lee Gannon: Music for Flute

**Etudes and Concert Works** for flute alone, with piano, and with harp

This new collection brings together Lee Gannon's complete works for flute, most engraved for the first time, and with Gannon's available notes and the editor's additional commentary. The works are eminently suited for flute - the composer was a flutist himself - and somewhat poignantly suggest the quality of further flute works Gannon might have written, had he lived longer.

**SOLOS** Two Etude-Caprices / Six Etudes / DERELICT  
**FLUTE AND PIANO** March / Three Pieces in Crystal (arr.)  
**FLUTE AND HARP** Three Pieces in Crystal

Excitingly, the music of Seyfrit, Briece, and Gannon is slated for new editions as part of ACA's **Missing Voices of AIDS** series. This series presents the music alongside in-depth background information, with cleaned prints or new engravings (if needed, and thanks to generous volunteers), and with the ultimate motive of recovering musical developments and ideas that were mostly abandoned when the composers died.

The first entry in the series, Lee Gannon's *Five Experiences for Piano* (now available), is an intriguing collection of small tone poems. On the next few pages you will find the score to the third Experience: *Music for Sam*.



Lee Gannon

## FIVE EXPERIENCES for PIANO (1989)

### From the Composer

Each of these piano pieces is based on a three note set of pitches, except for the last which is much more free. This was done as an exercise for myself. I wanted to see how expressive and varied the music could be with these limitations.

"*In Midair*" is a representation of my impressions of a flight in an airplane. Occasionally there are turbulent winds, but most of the time the winds are calm. Sometimes you have to change planes, which can be a drag.

After finally reaching my destination, there is a calm ride home in the car. On the way I usually think about what my return home will be like, and the things I will do, and the friends I will see. My contemplation of these things are represented in "*On Arriving Home*."

Sam was my cat. Sam isn't with us anymore. I miss Sam. I remember him best sitting on the front porch. I used to let him out and he would go to the same spot each time. Sometimes he would run madly around the house chasing the other cats, or sometimes he would just sit still on top of the scratching post with his eyes barely cracked open and you just knew he was watching you. Sam was a sly cat. So, I wrote "*Music for Sam*" to remember him by.

My home was built in 1926. Because of its age, you can hear many creaks and groans on most any quiet evening. "*A Quiet Evening*" is the only one of these pieces that uses a twelve-tone row. This movement may be played in a shortened version which uses cuts designated by the composer. After all, the night can be long, and I usually sleep through it anyway! (If you should find yourself sleeping through the long version, I wouldn't be offended.)

I live in a "historic" neighborhood that consists of many different types of people. Some of them are wealthy folks who have moved in to restore old homes. Some folks have always lived there and can remember the fire of 1916 that burned down all of the wooden Victorian homes. Some folks came to the neighborhood later when things started to get run down a bit. Sometimes the "red-neck" types have lovers' quarrels in the street, and sometimes small children run around naked in front of their overcrowded homes. "*The Neighborhood*" is a rondo.

These pieces were composed for my friend, Nan Ellis, and were first performed by her at the University of Southern California.

Also from the **missing voices** series,  
in newly published 2<sup>nd</sup> editions:

**Lee Gannon**

*Aurora* for solo violoncello  
*DERELICT* for solo flute

**Michael Seyfrit**

*Pages From My Diary* for solo flute  
*Ritual* for tenor and piano

**Jack Briece**

*Three Pieces for Unaccompanied Trombone*



# FIVE EXPERIENCES

## for PIANO

### III. MUSIC FOR SAM

LEE GANNON

1989

In a cool sly manner,  $\text{♩} = 84$

The musical score for "Music for Sam" is written for piano and consists of four systems of music. The first system begins with a mezzo-piano (*mp*) dynamic and a 3/4 time signature. It features a staccato melody in the right hand and a more active bass line. Dynamics include *mp*, *p*, *cresc.*, *f*, and *mp*. The second system continues with staccato and crescendo markings, ending with a triplet of eighth notes marked *sp* (sustained piano). The third system is more complex, featuring a variety of dynamics including *poco f*, *sfz*, *cresc.*, and *poco f*, with staccato articulation. The fourth system is marked "lyrically" and begins with a forte (*f*) dynamic, featuring a more melodic line in the right hand and a supporting bass line. The score concludes with a pedal point marked "Ped.".

This is a handwritten musical score for piano, consisting of six systems of music. The notation is dense and includes various musical symbols and markings.

- System 1:** Features a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a time signature of 5/8. It begins with a forte (*ff*) dynamic and includes triplets. The bass staff has a key signature of one flat (Bb) and a time signature of 5/8. It also includes triplets and a dynamic of *f*. A bracket above the treble staff indicates a triplet of eighth notes.
- System 2:** Continues the piece. The treble staff has a key signature of one sharp (F#) and a time signature of 5/8. It includes a dynamic of *ff* and a marking "Ped. 3". The bass staff has a key signature of one flat (Bb) and a time signature of 5/8. It includes a dynamic of *sp* and a marking "pp". A bracket above the treble staff indicates a triplet of eighth notes.
- System 3:** The treble staff has a key signature of one flat (Bb) and a time signature of 5/8. It includes a dynamic of *p* and a marking "pp". The bass staff has a key signature of one flat (Bb) and a time signature of 5/8. It includes a dynamic of *p* and a marking "pp". A bracket above the treble staff indicates a triplet of eighth notes.
- System 4:** The treble staff has a key signature of one flat (Bb) and a time signature of 5/8. It includes a dynamic of *sff* and a marking "8°". The bass staff has a key signature of one flat (Bb) and a time signature of 5/8. It includes a dynamic of *sff* and a marking "8°". A bracket above the treble staff indicates a triplet of eighth notes.
- System 5:** The treble staff has a key signature of one flat (Bb) and a time signature of 5/8. It includes a dynamic of *sff* and a marking "8°". The bass staff has a key signature of one flat (Bb) and a time signature of 5/8. It includes a dynamic of *sff* and a marking "8°". A bracket above the treble staff indicates a triplet of eighth notes.
- System 6:** The treble staff has a key signature of one flat (Bb) and a time signature of 5/8. It includes a dynamic of *sff* and a marking "8°". The bass staff has a key signature of one flat (Bb) and a time signature of 5/8. It includes a dynamic of *sff* and a marking "8°". A bracket above the treble staff indicates a triplet of eighth notes.

Handwritten musical score for piano, featuring complex rhythmic patterns, dynamic markings, and articulation. The score is written on six systems of grand staves (treble and bass clef). The key signature is one sharp (F#), and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, beams, slurs, and dynamic markings like *sfz*, *sf*, *sp*, and *f*. There are also articulation marks like *stacc.* and *sim.* (sustained). The score is heavily annotated with handwritten notes and markings, including fingerings (e.g., 6, 7, 3, 6), pedaling (e.g., *6(ped)*, *Ped.*), and dynamic changes (e.g., *sfz*, *sp*, *f*). The piece concludes with a final chord marked *Ped.* and a fermata.

Handwritten musical score for piano, consisting of three systems. The first system features a treble staff with various ornaments (marked with 'x' and wavy lines) and fingerings (7, 3=1, 7, 3, 8). The bass staff contains a complex sequence of notes with many accidentals. The second system includes a 'Ped.' (pedal) marking and a 'sf' (sforzando) dynamic. The third system features 'mp' (mezzo-piano) and 'pp' (pianissimo) dynamics, and ends with an '8°' marking. The score is written in a fluid, handwritten style with many accidentals and dynamic markings.

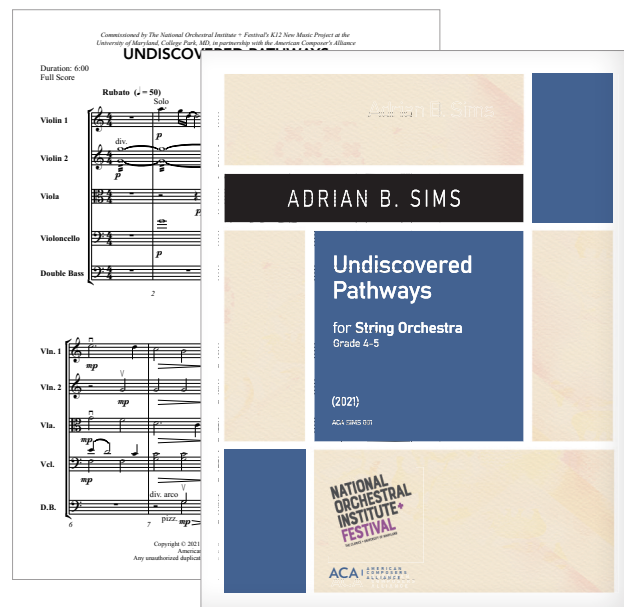
# American Composers Alliance and the National Orchestral Institute + Festival in K-12 New Music Project

from composer and ACA board member

**Robert Gibson**

The National Orchestral Institute + Festival (NOI+F) is a highly regarded national and international orchestra and summer festival that has a recording contract with Naxos that includes a [Grammy-nominated recording of works of American composers](#). In the spring of 2020, NOI+F received \$30,000 from the League of American Orchestras to support commissioning eight Black, Indigenous and people of color (BIPOC) composers—two each for elementary school, middle school, high school and youth orchestra. At the conclusion of each of two grant cycles, NOI+F will make the commissions available at no cost to launch partners—a group of about 20 schools in Prince George’s County Maryland, the DC Youth Orchestra (DCYO) and the Hawaii Youth Symphony (HYS).

Richard Scerbo, Director of NOI+F, approached ACA in the spring (2020) about the organization’s interest in publishing the commissioned works, and ACA’s Board of Governors enthusiastically endorsed a partnership with the K–12 New Music Project which will bring diverse new voices into ACA’s vibrant and respected catalog of American works and continue its advocacy and educational mission in support of new American concert music. Mr. Scerbo notes that “The National Orchestral Institute + Festival is thrilled to partner with ACA in our work to commission, advocate, and perform works by composers of color, including our K-12 New Music Project. ACA has been an important



advocate and resource for American composers since its inception, and we are excited to share this robust and nationally unique collaboration in the years ahead.”

NOI+F Sphinx Orchestral Futurist Fellow Camille Jones, a 2020 graduate of the University of Maryland School of Music, was the curatorial leader of the pilot phase of the K–12 New Music Project. Jones, who is now a violin performance graduate student at the University of Michigan, notes: “This project will increase the available repertoire and diversify the pool of composers K-12 students are taught in the classroom.”

For the first round of commissions for this two-year project, a small committee of the representatives from NOI+F, the launch partners and ACA met to deliberate and selected four composers who were commissioned for the 2021-22 season.

These four works and the four works that will be commissioned for in the coming year will be published by ACA in new series dedicated to this partnership. The partnership further strengthens the relationship that ACA has with the University of Maryland through Special Collections in the Performing Arts (SCPA) in the Michelle Smith Performing Arts Library, where the ACA Official Records and Score Collection (historical scores by ACA composers) are held. With the more recent national protests for racial equality as part of the Black Lives Matter movement, all academic institutions as well as arts organizations nationally are working to make curricula and programming inclusive and representative of our national profile and the contributions of BIPOC artists. The K-12 New Music Project embodies these goals in tangible ways, and given the interest in works for BIPOC composers, the new series of commissioned works in ACA editions will likely result in substantial dissemination of these works and performances in K-12 schools and on concerts stages with youth orchestras well beyond the premiere performances of the launch partners.

*The National Orchestral Institute + Festival contributed to this article. Please note that conditions related to the pandemic are the reason that dates are not finalized at present.*



**Adrian Sims** (2021): *Undiscovered Pathways* for High School String Orchestra, to be premiered by Prince George's County Public Schools possibly in the 21-22 academic school year.



**Derrick Skye** (2021): *Flames Nurtured the Rose* for Full Youth Orchestra, to be premiered by DCYO, possibly in the 21-22 Youth Orchestra season.



**Michael-Thomas Foumai** (2021): *Paniolo Credo* for Elementary String Orchestra, to be premiered by DCYO, HYS, and Prince George's County Public Schools possibly in the 21-22 academic school year.



**Clarice Assad** (2022): *A Work* for Middle School String Orchestra, to be premiered possibly in the 22-23 academic school year by DCYO, HYS, and Prince George's County Public Schools.

Four Wins for ACA at the

# Paul Revere Awards for Graphic Excellence

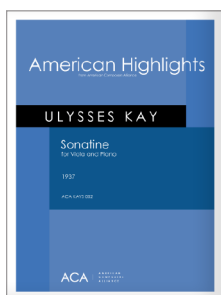
2021

from editor  
**Henry Gale**



In 1964 the Music Publishers Association, the oldest music trade organization in the United States, established the Paul Revere Awards for Graphic Excellence in honor of America's first music engraver (and American Revolution Patriot, silversmith, and industrialist - a busy man) on the 200<sup>th</sup> anniversary of Revere's first engraving. These awards are presented annually to music publishers, and signify high standards in typesetting, design, and utility across several categories.

This year, and for the first time, we are pleased to share that ACA publications have received several prizes.



## Ulysses Kay **Sonatine for Viola and Piano**

Category: Solos with Accompaniment  
Notesetter: Eugene McBride

**First Prize**

Ulysses Kay's 1939 *Sonatine* for Viola and Piano has won first prize in Solos with Accompaniment

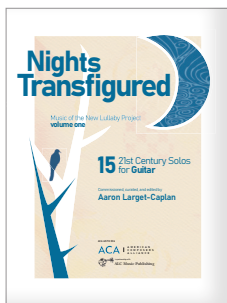
with its new, engraved edition set by Eugene McBride. The rediscovery of the *Sonatine* by professor Juliet White-Smith, and its championing by Boston Symphony Orchestra violist Mary Ferrillo, led to its long-deserved world premiere in 2020.

“Turning to the music, Ferrillo said the very American romantic work sounds sweeping with long, beautiful lines of viola. After listening to a preview of Ferrillo's interpretation White-Smith called the early Kay work a gem.

“It's almost as if he were hanging out outside the viola practice rooms and getting inspiration from a variety of different styles of viola pieces,” she said. It offers glimmers into Kay's future development as a composer.

“There is lyricism in this piece — it's at an early part of his career and output — but the lyricism never really leaves as you progress into his more mature works,” she said, adding Kay's counterpoint exchanges, or the call-and-response between the piano and viola would build upon through his work with Hindemith after they met at Tanglewood.”

from WBUR News, July 31, 2020



## Nights Transfigured 15 21<sup>st</sup> Century Solos for Guitar

Category: Book Design  
Designer: Simon Berry

### Second Prize

Category: Cover Design  
Designer: Simon Berry and Aaron Larget-Caplan

### Second Prize

Classical guitarist Aaron Larget-Caplan, known especially for his interpretations of John Cage, is also the creator of the New Lullaby Project - a commissioning, performance, and recording endeavor begun in 2007 that has now involved 50+ composers from 8 countries (including several ACA composers) and produced three recorded albums. In 2020, as part of ACA's anthology series, Larget-Caplan and ACA collaborated to feature fifteen of these new works in *Nights Transfigured: 15 21st-Century Solos for Guitar*. This anthology won second prize in **two** Paul Revere categories: Book Design and Cover Design.

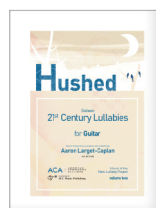
**...there are a variety of musical languages:  
tonal, 12-tone, contrapuntal, North Indian,  
First Nation, additive, minimalist, and  
quasi-improvisational.**

“The solos found in this first volume give an introduction to the more than 60 compositions written between 2006-2020 by over 50 composers from nine countries. Volume one contains compositions from Austria, Australia and the USA, and have lullabies inspired by composers' children, song and the intimacy of singing to another, the end of night, poetry, longing for sleep, our troubled times, and of course, the melding of stars and moonbeams. On a theoretical level there are a variety of musical languages: tonal,

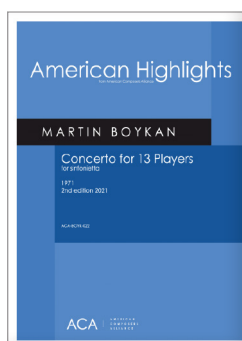
12-tone, contrapuntal, North Indian, First Nation, additive, minimalist, and quasi-improvisational. A few will stand out for their use of extended techniques, only three require scordatura, and harmonics abound!

*These compositions assert that the sonic boundaries of the guitar are only limited by the composer's imagination and physical abilities of the player. Whether a student, amateur, or professional there is a lullaby for you.”*

from [Aaron Larget-Caplan](#)



*A second anthology with Aaron Larget-Caplan, Hushed: Sixteen 21<sup>st</sup> Century Lullabies, was released earlier this year.*



## Martin Boykan Concerto for 13 Players

Category: Collated Music  
Notesetter: Will Rowe  
Production Coordinator:  
Gina Genova

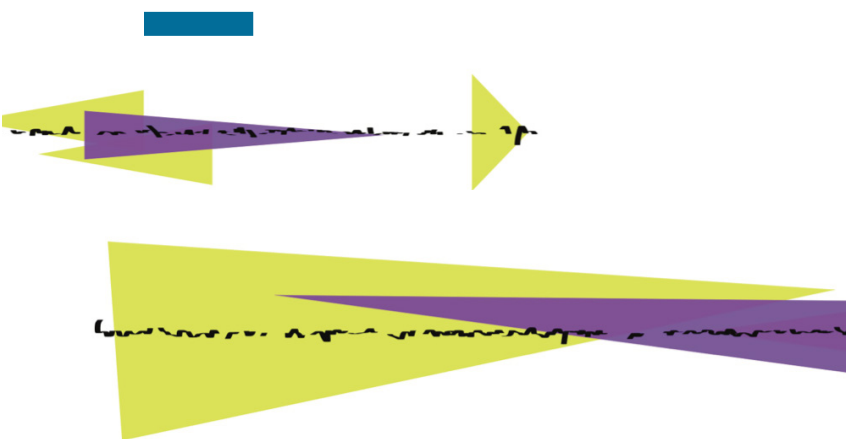
### Third Prize

Martin Boykan, Emeritus Professor of Music at Brandeis University and former student of Piston, Copland, and Hindemith, passed away earlier this year in March. Though Boykan's music is widely-performed and -recorded, his 1971 *Concerto for 13 Players* remained a mysterious mid-career work in the archives. This new engraved edition, set by Will Rowe, has received third prize in the Collated Music category.

# Telematic Music Activity

## Interactive Electronics, the Internet, and Graphic Scores

from composer  
**Scott L. Miller**



Spring 2020 introduced a new reality concerning music making for practitioners of every style and genre. My pre-pandemic approach typically employed real-time interactive electronics in chamber music settings, with classically trained performers of acoustic instruments. The technical challenge before me in March 2020 was how to implement multiple audio processing networks over the internet using home quality internet connections, prosumer hardware, and the diverse quality of performing and recording spaces available in each unique home.

Along with the technical challenge came an implicit creative challenge; in the absence of near-zero latency, what musical style or approach to music performance and recording would be both effective and satisfying?

Seeking answers to these questions has led me to develop a reliable and sonically acceptable approach to rehearsing, recording, and producing concert broadcasts of chamber music with interactive

electronics (specifically, Kyma). Several different collaborators and ensembles have performed and recorded with me many dozens of times the past 18 months. These include my duo **Willful Devices**, with clarinetist Pat O’Keefe; **Zeitgeist** (Heather Barringer, Patti Cudd, Pat O’Keefe, Nikki Melville); **rarescale** (Carla Rees and Sarah Watts);

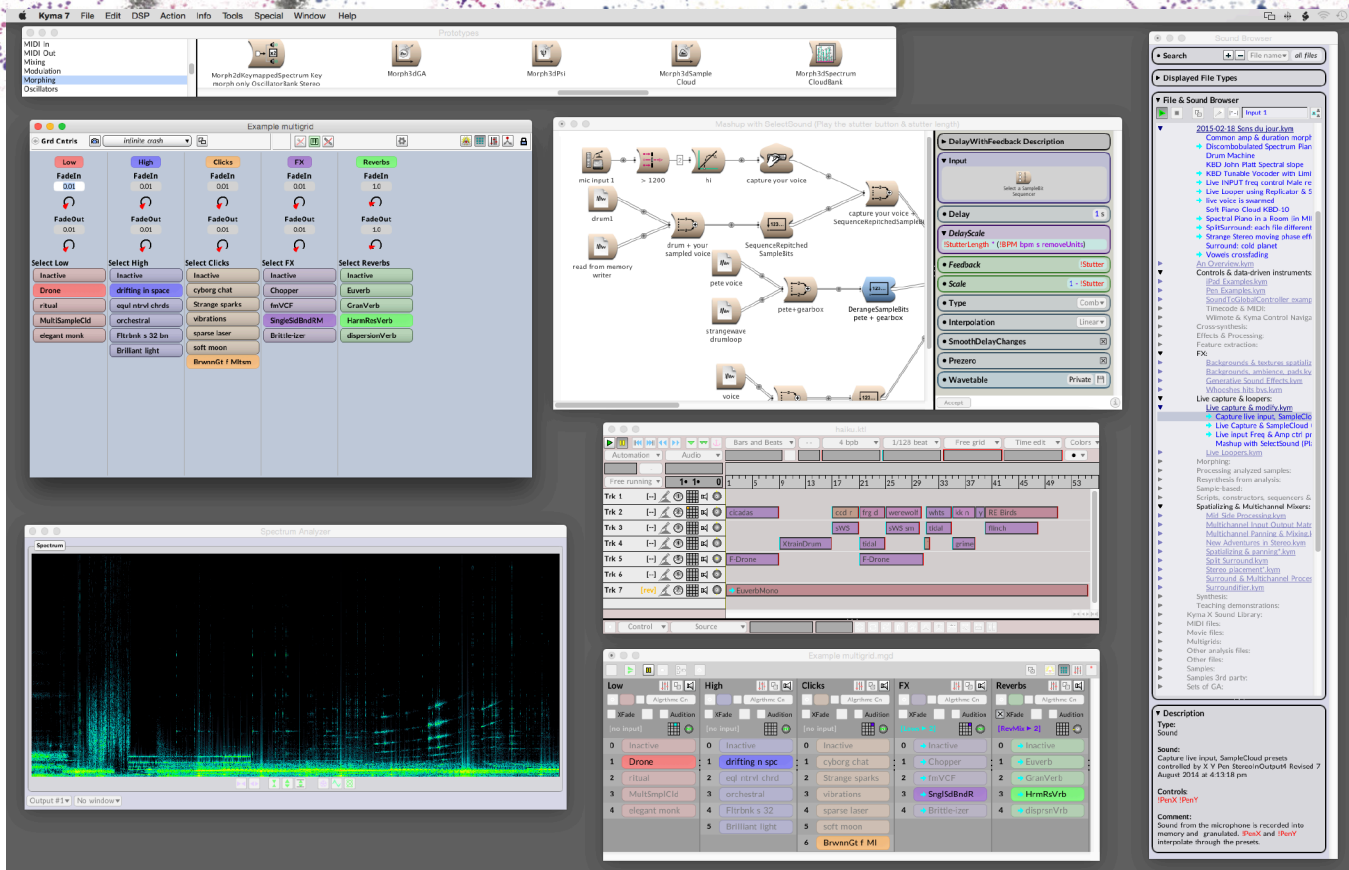
To quote Agostino DiScipio, “air is the interface.” This works differently over the internet.

**Dilate Ensemble** (Gloria Damijan, Carole Kim, Luisa Muhr, Jon Raskin, and myself), and the **Miller-Vidiksis-Wells trio** (Adam Vidiksis, Sam Wells, and myself).

My work with each of these ensembles has progressed simultaneously, and there has been a fair amount of overlapping problem solving, both technical and creative. The performers in these groups range in location from Wellington, New Zealand to Minnesota, the United Kingdom, and Central Europe. This range of 19 time zones introduced a surprising obstacle to overcome early on—the scheduling of rehearsals and performances when it is acceptable to make sound without disturbing neighbors in all locations.

### Pre-Covid Musical Practice

The interactive sonic network I normally create with Kyma and performers would be in the same room, connecting electronic and acoustic sounds



Kyma sound design software environment (from [kyma.symbolicsound.com](http://kyma.symbolicsound.com))

with microphones and speakers. To quote Agostino DiScipio, “air is the interface.” The nature of sonic behavior in a large space, speaker and microphone selection and placement, and an ecosystemic approach to DSP programming in Kyma allow this to work without uncontrollable, howling feedback. The feedback networks, instead, generate data that informs how electronic sound is synthesized and acoustic sound is processed. And when recording, each microphone and electronic output is recorded to an individual track, more or less isolated from the sound of the other sources. Additionally, each performer is monitoring a mix of other’s sounds, sometimes with their own added, according to personal preference.

This works differently over the internet.

In the new, post-pandemic paradigm, the sonic network is distributed across communication networks often intended for business meetings and conferences. The software I and many others

first employed attempts to mitigate feedback automatically, disrupting the data generating feedback networks at the heart of this approach. This software is also designed with an ear toward recreating a spoken conversation, trading audio quality for immediacy. And finally, it is modeled on the conference call paradigm, with all voices treated equally in a shared virtual space, usually a monophonic affair.

## Early Experiments

My initial experiments began with solo collaborators located in a few different locations—Pat O’Keefe (clarinets) in Minnesota; Carla Rees (flutes) in the UK, and Adam Vidiksis (drum kit) in Delaware. Using slightly above-average ISP connections, my first goal was to create an interactive electroacoustic network with Kyma in my home studio and the performers in theirs, with the hardware and software at hand.

Our first approach involved multiple individual sessions of Skype, FaceTime, and Zoom. While successful in the end, this suffered from:

**A.** A reliance on software designed for spoken word communication that is unfavorable to musical instrumental sound.

**B.** The pairing of video streams with each audio connection, exponentially impacting the demand on available internet bandwidth.

**C.** Multiple devices (at least three computers in my studio alone).

**D.** A very long technical setup process prone to surprise feedback loops and general instability.

Together, we gradually explored the use of low-latency software that was being renewed, more widely disseminated, or newly built in response to the sudden demand created by the pandemic lockdowns. This included open source solutions with a long history (JackTrip), web-based implementations (SoundJack), and new apps (QuackTrip, Sonobus). Some of these create peer-to-peer connections and others work with a hub server to distribute multiple connections efficiently.

## NowNet Arts Lab Ensemble

An important activity for me during this period was participating in the NowNet Arts Lab Ensemble, led by Sarah Weaver, Director of NowNet Arts Inc. Sarah has decades experience creating and producing network arts, and during the early months of the pandemic, was leading the exploration of how to create network arts with consumer quality services, software, and hardware. Especially important, the Lab Ensemble is populated with musicians and visual artists of tremendously diverse technical experience and competencies. The Lab Ensemble—which I continue to participate in—introduced me to JackTrip software, a community of seasoned users and fearless newbies, and many like-minded artists (this is where the members of Dilate Ensemble met and first worked together).

Participating in the Lab Ensemble has been tremendously instructive purely from observing Sarah Weaver's work as director of the group.

One of the most important things I learned as a participant and observer is how to guide the installation and use of telematic software. This is no small accomplishment in so many cases, and yet essential to the enterprise of telematic musicking! My participation has also taught me how to technically prepare for and conduct a rehearsal and a concert, and introduced me to the unique aesthetic dimensions and many possibilities of network arts.

## QuackTrip and Netty-McNetface

By the end of summer 2020, I found the greatest quality, reliability, and ease of installation/use to be with QuackTrip, a patch by Miller Puckette that runs on the Pure Data (Pd) application. QuackTrip creates a peer-to-peer connection, and by running multiple instances, we could successfully establish low-latency networks of three musicians with discrete two-channel connections of uncompressed audio.

**We settled on Puckette's Netty-McNetface to more efficiently network as many as 12 musicians.**

Eventually, we settled on Puckette's Netty-McNetface to more efficiently network as many as 12 different musicians. I continue to work with JackTrip in some situations, but for my particular musical goals with telematic music, Netty-McNetface is usually the networking software solution that meets my specific needs. Its greatest advantages over JackTrip are the ease of installation on both Mac and Windows machines, and the general user interface experience. I designed a Netty Primer that I share with each performer when we begin a project, and this enables me to get them set up individually with success very quickly, while the Primer serves as a reference for later troubleshooting that I can refer to as necessary.

Having said that, a great deal of progress has been made with JackTrip's interface, installation,

and documentation in the past year, and there is a tremendous community of musicians and technologists working hard to improve the user experience.

## Graphic Scores

### Spring 2020 and Summer 2020

The initial use of communication networks intended for business meetings left me interested in hearing how specific contrasting musical elements behave and sound in that environment. In addition to the compromises necessary with regard to audio quality and accuracy, the latency that is an inescapable part of transmitting sound globally precludes music that is rhythmically intricate or precise at a certain threshold.

I chose, therefore, to work with graphic scores.

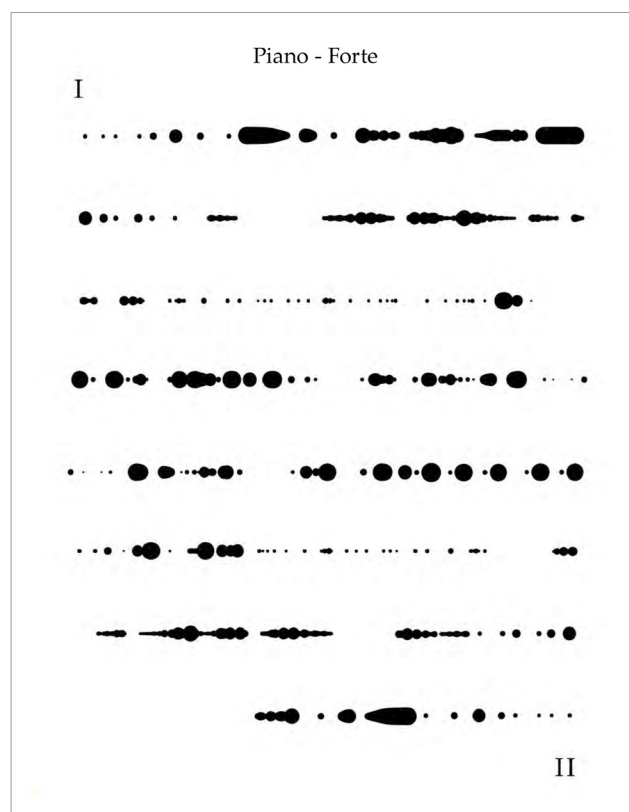
The first collection of scores, *Spring 2020*, focus on particular aspects of sound, indicated by the titles, leaving other dimensions open, such as instrumentation, timbre, tempo, and pitch. I do recommend individual movements have a duration of 2.5 - 5 minutes each, which retains performer flexibility while imposing a reasonable durational frame on the experience.

The second collection, *Summer 2020*, adds to the

**Two performers reading the same score simultaneously may well map identical graphic information to utterly different musical parameters.**

works titled with elemental musical attributes, and includes more abstractly titled works, some titled by date, others with higher level musical structures, such as Sonata and Round. The graphic scores I have created since these two collections have tended to favor the use of more arcane, pseudo-scientific graphic elements and dispensed with musical titles.

As mentioned above, the instrumentation of the graphic scores is open. This is because I was working with a variety of different performers early on, and this provided me with contrasting data, so to speak, regarding the musical element



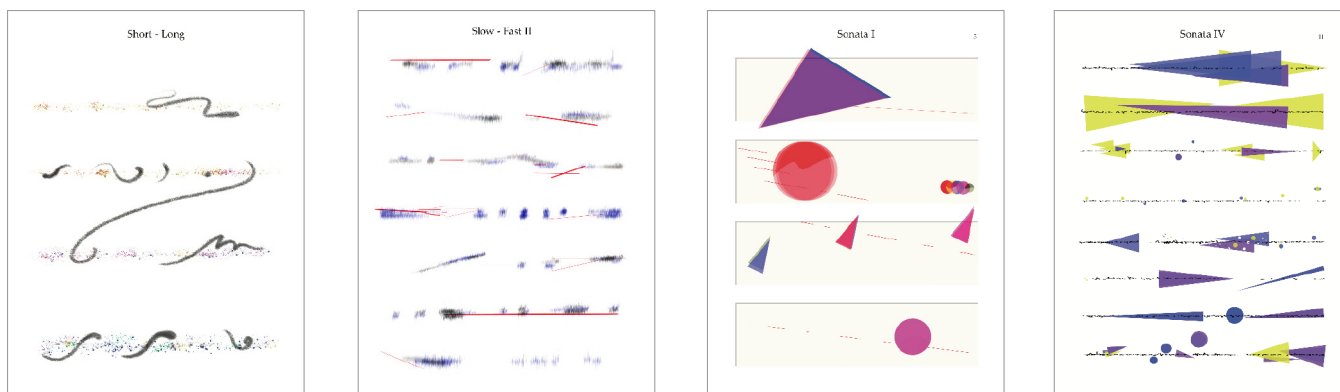
"Piano-Forte" from Scott L. Miller's Spring 2020

targeted in a given score. And since I was adding performers and expanding the size of ensembles as my technical ability increased and allowed, I created the scores so they might be performed by any number or combination of acoustic and/or electronic instruments, including the human voice.

One of the first scores I created was *Piano-Forte*. The graphic information is organized in a familiar way, as systems, which suggest reading from left to right, and top to bottom. I tried orienting the graphics vertically, rotated 90°, but performers were not pleased with that, so I went with the more conventional layout. I did add a I and II, however, to suggest reading this as a table-top canon by two performers, which is how it has been performed by several duos.

Of course, two performers reading the same score simultaneously—even if in the same direction—may well map identical graphic information to utterly different musical parameters, creating an additional density of sonic information in performance.

*High-Low II* is another early work from the



(left to right) "Short-Long" / "Slow-Fast II" / "Sonata I" / "Sonata IV" by Scott L. Miller

*Spring 2020* collection of scores. It is an embellishment of *High-Low*, designed to encourage performance by ensembles rather than soloists. Again, it uses the familiar organization of systems of graphics, with two horizontal lines of information per system, and the title suggests pitch.

This score features the use of color, with two contrasting colors overlapping in each high/low line. In performances, the colors are frequently interpreted as timbral information, the size and density of the graphic cloud of color as intensity, or dynamics, and/or rhythmic activity.

In several scores, such as *Slow-Fast II*, *Short-Long*, and *24 May*, I maintain the system-like organization but explore moving across the systems with superimposed graphics. These function in multiple ways, reorienting the direction of reading, or presenting a counterpoint of independent parts for multiple performers or a solo performer to map onto various parameters. Contributing to this is the addition of numbers on the score, the juxtaposition of clean lines with texturally contrasting graphics, and breaking the symmetry of the systems. This is all done with an eye towards flexibility of interpretation by creating a density of information that is contrasting and independent.

As my comfort with telematic technology increased, I moved past creating scores targeting elemental musical dichotomies. I chose to reference a familiar large scale structure with *Sonatas I-IV*, taking graphic inspiration from the intense, contrasting colors and geometric shapes of the

Memphis Studio look of the 1980s. And in *Round I* and *Round II*, I fully break with the traditional score layout in an effort to put performer's attention on the relationship between themselves and their partners.

*Exit Velocity* represents a considerable departure from both a traditional music score layout and my original motivations for creating graphic scores to test telematic music potential. It was commissioned by Zeitgeist as part of COINCIDENT, a year-long telematic project I have been working on with the ensemble. *Exit Velocity* was written to be premiered

**Telematic music [has the]  
potential to fall out of sync  
despite our best efforts.**

by a combination of forces from Zeitgeist and the Cleveland-based ensemble, No Exit.

In this score I work with graphic elements that allude to data visualization, with different charts and numeric elements. The title refers to the metric of how fast a baseball is hit by a batter, and the instructions on how to read the graphic score data continue the baseball batting metaphors. The data and graphics are all an utter fiction; I made the decisions based on visual aesthetics, and applied the baseball metaphors at the end of the compositional process. I did this with an eye towards creating a

+1

specific process or structure to be followed by each performer that is sufficiently complex as to demand a lot of their focus during performance.

This decision was made in order to exploit telematic music's potential for music to fall out of sync despite our best efforts, and thus to exaggerate the sense of polyphony in the composition. The individual parts are open to broad interpretation by each musician, but with sophisticated (complex?) mappings of various graphic information that demand the performers focus on their part a great deal to realize them sincerely. All of the parts can be viewed together in composite, in the score, but there is at once both too much information and too much that is open to interpretation for it to unify the ensemble's performance. It is, in a way, as much an artifact of the telematic performance as a recording is.

**But for me, it is the aesthetic dimension of the whole enterprise that justifies the effort.**

With *Exit Velocity*, I managed to successfully rehearse and record the greatest number of participants telematically, a total of six. Of the six, two were in a shared room with a stereo microphone. This enabled me to individually track their performance (with some bleed) while only using a single network connection, reducing the bandwidth demand. Attempts to add a seventh performer proved to be too difficult to do with this particular composition. A factor was also recording three of the other performers using two channels, rather than just one, an additional strain on bandwidth. While these performers required two microphones to capture the best recording of their instruments, a solution would be to have them mix the mics locally into a monophonic signal to send via Netty-McNetface.

## Kyma Processing in the performance of graphic scores

I began creating these graphic scores so I could learn how to make a networked environment to perform my music in. My typical role, besides composer, is as an electronic musician and improviser. This includes the real-time processing of acoustic signals, whether as part of a through-composed work or a free improvisation, and my performance of synthesized sound, as an electronic instrumentalist.

Developing a reliable and clean signal path from distant performers to my Kyma system for processing, and returning the sound to the performers for monitoring, was the first job. Success there was really technical, independent of musical outcome. But for me, it is the aesthetic dimension of the whole enterprise that justifies the effort.

One aspect of the processing and recording sound transmitted over the internet is the resulting clicks and pops due to buffer underruns and network issues that arise. This happens under the very best of circumstances. Editing out unwanted clicks has become a new step in mixing and post-processing for me. At the same time, there is a long tradition of music that embraces glitches and noise in the system. So I have been favoring many processes that result in textures and timbres indistinguishable from these otherwise unwanted artifacts in my music the past year. I certainly haven't abandoned the goal of a polished, excellently produced, and subtly mixed final product, but I have embraced an aesthetic that includes a lot of noisy and glitchy sounds.

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## Will's Office

Report from the ACA General Manager **WILL ROWE**

While we continue to lead life at a slower and more cautious pace, it can be difficult to create opportunities to stay musically engaged. At this point in the pandemic, that's old news turned new cliché. That's why it's been so heartening for me to have the vantage point that I do at ACA, discovering the ways everyone is finding ways to keep their chops sharp. While some composers churned out symphonies for digital instruments and others created augmented reality works for solo listening, the most popular form of practice I've seen at ACA has been copying and revising.

Though telling a composer that editing and engraving are good practice tools is like telling a player that scales are revolutionary exercises, new editions of older works are also a huge boon for ACA. Many of the scores and parts that ACA sends to performers and libraries are manuscripts—many of them facsimile editions from yesteryear—and computer-engraved scores printed out before the new millennium. Naturally, paper weathers with age and old file data are wont to corrupt, making new, computer-engraved editions so valuable for the longevity of the music.

**The most popular form of practice I've seen at ACA has been copying and revising.**

In particular, I've seen an outpouring of effort to engrave the handwritten works of Dorothy Rudd Moore. A significant portion of her catalog was never typeset, and it's warmed my heart to see many

ACA members and friends of ACA alike work to right this wrong. As a result, the beauty of her scores is beginning to match the beauty of her music, and her scores are already some of ACA's most widely distributed thanks to the improvements to presentation and, as a result, accessibility. Dorothy's music is being performed and researched more often now in her later years than ever before.

In addition to that particular effort, many more of the revisions I've processed are from composers tidying up their own catalogs. There have been many pieces I've seen at ACA of excellent musical quality that unfortunately lack clear presentation. Readability and neat formatting can—for better or worse—make all the difference in that snap-judgement a musician makes when selecting repertoire and can leave a lasting impression on future efforts by said musician. Nobody's music deserves to be overlooked because of the way it looks. For details on what constitutes clear presentation, I've updated ACA's style guide guidelines with some basic, foundational [guidelines to score preparation](#).

Beyond the practical value of these revisions, though, it's been nice to see how many of you have come out of the woodwork through such updates. I correspond with a handful of ACA's composers on a regular basis, but have never spoken with many of you after working with your music for several years now. Between work on new editions and participation in Shelter Music (in addition to the usual work on new projects), it seems to me like our community at ACA is bubbling with activity, and I hope even more of you will reach out as Gina and I work to guide that momentum towards ACA's continuing success.

**WILL ROWE**  
*General Manager*

# News from ACA Composers

## PERFORMANCES, RECORDINGS, AND MEDIA

### ACA Presents

Breaking the Bubble: The Sounds and Stories of Shelter Music was presented online April 16, 2021 at 7:30pm. Composer Seth Boustead curated a selection of recordings made for ACA's Shelter Music project from 2020 into a concert of five works: Glenn Stallcop - *Restless in Loops*, Sarah Walder, cello; Robert Scott Thompson - *Elegy of the Eremocene*, Craig Hultgren, cello; Alison Nowak - *Constancy*, Andrea Schultz, violin; Mike Finckel, cello; Allan Blank - *Six Miniatures for B-Flat Clarinet*, Bixby Kennedy, clarinet; and Edward Jacobs - *On Balance*, Eliot Heaton & Ran Cheng, violins.

The Frahm-Lewis Trio and Baritone Andrew White performed works by American composers in a webcast streamed from the University of Nebraska at Kearney. Works included Elizabeth R. Austin: *Good-Bye My Fancy!*; Burton Beerman: from *As I Feel* "I cannot hear the wind cry"; John D. McDonald: *Calpentyne Alternatives*; Scott L. Miller: *Introduction and Dance*; Darleen Mitchell: *City of Dreams*; Daniel Perlongo: *Breezes at Yellow Creek*; Beth Wiemann: *The Chemistry of Common Things*; and Mark Zuckerman: *Mankind Rises*, September 30th.

The Rosalie Calabrese Memorial Concert was live streamed on October 19th by American Composers Alliance and Save the Music. Celebrating the life of poet and arts consultant Rosalie Calabrese (1938-2019), with music by Bruce Adolphe, Otto Luening, Michael Dellaira, Larry Thomas Bell, Francis Thorne, Beth Wieman, Joel Feigin, William Mayer, George Boziwick, and Irving Fine. Artists performing include Jessica Bowers, mezzo-soprano; Susannah Chapman, cello; Max Lifchitz, piano; Steven Mayer, piano; Larry Thomas Bell, piano; George Boziwick, harmonica; and Joel Feigin, piano.

### H. Leslie Adams

The 26 Etudes project is [now streaming](#) on the ACA Youtube channel. A project initiated by pianist Jackie Biggs, it features 17 BYU alumni pianists performing all 26 of H. Leslie Adams' Etudes in a virtual recital.

*L'extase d'amour (Ecstasy of Love)* for Viola and Piano, was recorded by pianist Lara Downes and violist Jordan Bak, and released on Rising Sun Music, April 16, 2021. Downes, a Billboard-Chart topping artists and NPR music personality is inspired by the exploration of her own mixed-race heritage as a trailblazing interpreter of diverse American traditions in music.

*Sence You Went Away* for voice and piano was featured at the Black History Month Celebration, "I, Too, Sing America" in Columbus, Ohio, and broadcast on WBNS-10-TV, February 27th at 7 P.M. The program featured Ohio-based artists Dione Parker Bennett, soprano, and Ed Bak, piano.

### (H. Leslie Adams - Continued)

*Sence You Went Away*, featuring Michael Sumuel and Maureen Zoltek, was recorded for the San Francisco Opera's Atrium Sessions and streamed as of September 19, 2021.

Arias from the opera *Blake* were performed by Dianna Gould and Brenda Pontracz at the Cozad-Bates House and Museum in Cleveland, on October 10th.

*Grand March* for Trumpet and Piano was presented by the American Guild of Organists, Cleveland Chapter, with Etienne Massicotte, trumpet, and Nicole DiPaolo, piano, September 26th.

*Heart of a Woman* (duo version) was performed by Mirror Visions Ensemble, in a concert of songs by Francine Trester, H. Leslie Adams, Marc Blitzstein, Pete Seeger, and much more, in Hendricks Chapel in Syracuse as part of the "This Land is Ours" Series. October 3rd.

*Prayer* was performed as part of Song of American: A Celebration of Black Music, presented by Elbphilharmonie Hamburg and The Hampsong Foundation,

*Etude in C Major* has been selected for the Royal Conservatory of Music Celebration Series (Toronto), 2022 Worldwide Edition, Solo Piano category.

H. Leslie Adams will be featured as Composer of the Month for November 2021 at Theodore Front Musical Literature, a major retail music store in the Los Angeles area.

### T.J. Anderson

Scott Joplin's *Treemonisha Overture* (Arr and Orch by T.J. Anderson) was performed at Grant Park Festival Chicago, July 2-3. An Independence Day Salute concert featured the Grant Park Orchestra with Carlos Kalmar and Christopher Bell, conductors.

*Introduction and Allegro*, the first completed orchestral work by the composer, was first performed back in 1959. This year, it was played in its new edition created by David Froom, by the Chesapeake Orchestra and Music Director Jeffrey Silberschlag, at their River Concert Series, July 2nd. A Southern Maryland tradition, the family-friendly music festival, winner of two Governor's Awards for Arts, Tourism, and Community Economic Development, was held on the St. Mary's College Townhouse Green. *Introduction and Allegro* was also performed by the Glenn Korff School of Music Symphony Orchestra, under the direction of Dr. Tyler White, at the University of Nebraska - Lincoln, on October 10th.

Pieces from *Memory Book: Ten Works of T.J. Anderson* will be performed at Tufts University, December 3rd.

*Weightless* for flute alone, a newly-composed work for ACA's upcoming Strange Imaginary Works for Flute anthology, will be premiered November 4th at Tufts University.

### Andrew Ardizzoia

*Ubi Caritas* (version for orchestral brass) was performed by the Chattanooga Symphony in its Master Works series, season opening concert on Sept. 23. In January 2022, the Chattanooga Symphony is scheduled to perform Ardizzoia's *Clair de Lune*, transcribed for full orchestra from *Suite Bergamasque* by Claude Debussy.



## Jim Berenholtz

Xochimoki's 1980s album *Temple Of The New Sun* will be released in October by the UK-based Phantom Limb label on vinyl for the first time. This album of music composed and recorded in the 1980's by Mazatl Galindo and Jim Berenholtz is played on ancient instruments of the Aztec and Maya - vocal chants, flutes, animal hide drums, Hopi bullroarers, and panpipes.

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(left) "Temple of the New Sun" by Jim Berenholtz, San Francisco, CA, 2009

Art on the album cover, painted by Berenholtz for his artist's residency at the De Young Museum of Art, San Francisco.

## Marilyn Bliss

*Chameleon* will be performed in an online concert presented by the London-based Marsyas Trio (flute, cello, piano), in a concert of music by members of New York Women Composers (NYWC) including Bliss, Whitney George, Hilary Tann, and more, on Saturday, December 4, 2021 at 5pm.

## Edith Borroff

*Divertimento* for solo flute is being recorded by Dr. Brice Smith.

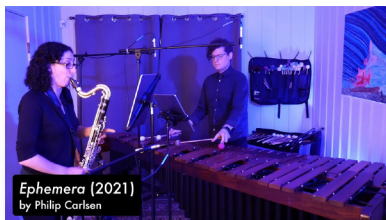
## Richard Cameron-Wolfe

Cameron-Wolfe's lecture "Microtones and the Human Psyche: The Legacy of John Eaton" was published in the third biennial volume of "Mikrotöne: Small is Beautiful", a journal of microtonal music, by the International Ekmelic Music Society, in cooperation with Salzburg's Mozarteum University. Cameron-Wolfe in this article honors the musical legacy of his mentor, John Eaton, microtonalist and electronic music innovator, June 21.

*Mirage d'esprit*, a 48-tone microtonal guitar quartet, was presented in a video performance by the Kharkov Guitar Quartet -Sergey Gorkusha, Maxim Trianov, Irina Polovinka, and Andrey Bragin, at the Ekmelic Music Society, June 30th. *Delusional* received its world premiere at MikroFest Vilnius, Lithuania's cutting-edge three-day microtonal music festival, by the eminent guitarist William Anderson.

## Robert Carl

*Harmony*, a new opera with libretto by Russell Banks, was premiered at the Seagle Festival in the Adirondacks, Aug 14 and 20. The story, based on true events, depicts young composer Charles Ives, his love for Harmony Twichell, and the interference of Twichell family friend Mark Twain in their betrothal.

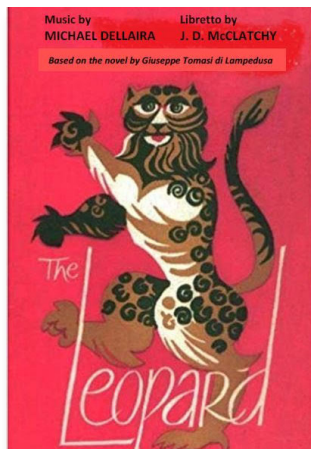


## Philip Carlsen

*Ephemera* was performed by Transient Canvas, featuring Amy Advocat, bass clarinet and Matt Sharrock, marimba, at the 2021 SCI Conference online.

## Wallace McClain Cheatham

Cheatham's *Three Piano Preludes* will be performed on November 5, 2021, at the University of Wisconsin's La Crosse New Music Festival.



## Michael Dellaira

*The Leopard - opera in two acts* world premiere is to take place on March 5 and 6, 2022. With music by Michael Dellaira and libretto by J. D. McClatchy, the story is based on the novel by Giuseppe Tomasi di Lampedusa. A Frost Opera Theater production directed by Jeffrey Buchman, Gerard Schwarz, conductor, at the South Miami-Dade Cultural Arts Center in Cutler Beach, Florida. Artists scheduled to perform include Kim Josephson as the Prince, Robynne Redmon as Princess Stella, Frank Ragsdale as Father Pirrone, and the Frost Symphony Orchestra.

## David Froom

David Froom's clarinet concerto *Canzoni di Notte* was announced as the first prize-winner of the Riverside Symphony's National Composers Competition. As the winner, this work will receive its premiere performance in Alice Tully Hall (New York City), conducted by George Rothman and featuring clarinet soloist Narek Arutyunian. Due to Covid restrictions, the concert date is not yet determined.

*Manna Variations* for Concert Band received its world premiere on May 15th by the 1st Cavalry Division Band, conducted by Bonnie Alger at Tablerock Amphitheater in Salado, Texas.

## Hubert Howe

*Inharmonic Fantasy No. 10* was performed at the 2021 International Computer Music Conference, hosted in Santiago, Chile, July 25th.

*Inharmonic Fantasy No. 9* for cello and electronics was premiered at the New York Composers Circle concert at Little Church Around the Corner, Church of the Transfiguration on Sept 9th, by cellist Molly Aronson.

*Prelude for Organ* was performed by Claudia Dunschat at Little Church Around the Corner, Church of the Transfiguration on October 14th.

## Barbara Jazwinski

*The Dreams of Vagabond Winds* was premiered at the International Double Reed Society conference (July 26-31) by the ensemble Sonora Winds: Madeline Miller, oboe; Anastasiya Nyzkodub, clarinet; and Marta Troicki, bassoon.

*Soliloquy* for solo clarinet was recorded by Esther Lamneck, clarinet, and Alfonso Belfiore, video.

## Louis Karchin

*Three Songs on Poems of Emily Dickinson* was performed at the Bowers Fader Duo Fifth Annual New American Art Song Concert, June 12.

*Pastorale Galop* was premiered by violinist Dominic Salerni in a celebration of the 100th birthday of composer Earl Kim, the League-ISCM presented a solo recital featuring new works by two of his students, Karchin and Paul Salerni, along with Earl Kim's *Twelve Caprices*, also performed by Domenic Salerni, September 19th.

*Three Images* received its world premiere by Michael Brown, pianist, on Youtube, May 2021.

Pianist Se-Hee Jin will present the first live performance of *Labyrinths*, from Karchin's three-movement suite *Three Images* (2020) for piano.

*Processions* received its world premiere by Carson Cooman, organist, on Youtube, May 2021.

*Quintet for Winds* - a new, 25-minute work, in five movements. World premiere by Windscape (Tara Helen O'Connor, Randall Ellis, Alan R. Kay, Frank Morelli, and David Jolley) at Greenfield Hall, Manhattan School of Music, New York City, February 23, 2022.

## Ulysses Kay

The *Sonata for Viola and Piano* was recorded live for YouTube by Juliet White-Smith, viola, and Rick Ferguson, piano.

## David Liptak



"Dove Songs" showcases composer David Liptak's poignant music in the title work for soprano and piano, and other pieces for violin and piano, guitar, and cello and piano. Artists on this upcoming album from New Focus Recordings include Tony Arnold, Alison d'Amato, Renée Jolles, Margaret Kampmeier, Dieter Hennings Yeomans, Steven Doane, and Barry Snyder. The title track *Dove Songs* was written for soprano Tony Arnold, whose moving performance with pianist Alison d'Amato is heard here. Based on poems by Rita Dove, the 1987 Pulitzer Prize winner in poetry, Liptak's music mirrors the storytelling sensibility of the texts.

*Hocket* was premiered by pianist Eunmi Ko at the Contemporary Art Music Project in Tampa, FL, October 9th.

## John McDonald

*Upward* for guitar was recorded for Aaron Larget-Caplan's DRIFTING: Volume 3 of the New Lullaby Project, released June 4, 2021 by Stone Records Limited and Six String Sound. It is the 3rd album dedicated to compositions written for the New Lullaby Project.

## Elliott Miles McKinley

Navona Records presents McKinley's 2019 albums, *Three Scenes: Modern Chamber Works* and *Shadow Dancers*. *Three Scenes* opens with *Six Movements for Brass Quintet*. The six movements of the somber composition

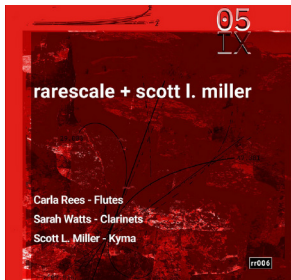
(Elliott Miles McKinley - Continued)

transition from the slightly ominous feel of the introduction, “Glass Towers,” to the mournful mood of first of the song’s three episodes, “Dirge.” An interlude, “Fanfare,” brings an up-tempo flourish to the piece, which concludes with the stately “Elegy for Dad.” *Aria*, a piece written for saxophone quartet and fixed-media, works to produce a rich, vibrant ambiance. A chamber concerto, *Four Grooves*, is comprised of four movements, each with its own distinct texture. The melodic full tone of “Marimba Madness” segues into the pulsating, rhythmic “An African Dream,” which in turn segues to “Heavy Metals,” a light-hearted, spirited movement. The piece concludes with the driving propulsion of “A Different Drummer.”

*The Shadow Dancer* presents several recent McKinley chamber works, all centered on a common theme: memories of love. Naturally, there is a lot of sentiment in all the pieces. It is easy to recognize the different moods when they appear: the agony in the jarring dissonances of *String Quartet No. 8*, the drama and wistfulness of *A Letter to Say I Love You*, and *Goodbye*, a piece for cello and piano. *The Shadow Dancer*, McKinley’s first piano trio, boasts six movements, all titled “*Dancing In The Shadows of...*”—in order, *Brilliant Sunlight*, *Soft Moonlight*, *Shimmering Starlight*, *Hope*, *Dreams*, and *Infinity*.

## Andrew McManus

*pathways, bursting [neurosonics 2]*, a work for string quartet and electronics, was the winner of the Beo String Quartet composition competition (2020) and presented at CNMFest, streamed live on Jul 30, 2021, by the Charlotte New Music Festival.



## Scott L. Miller

Album Release: **05 IX 05 IX** represents a year of telematic musiking between UK-based new music stalwarts rarescale, featuring flutist Carla Rees and clarinetist Sarah Watts, and US-based composer/electronic musician Scott L. Miller.

Telematic Music, Aerial - Long Distance - Seeking ways to still connect with other performers during a pandemic, Dilate Ensemble met while participating in the NowNet Arts Lab Ensemble led by Sarah Weaver. As a satellite group, they dove into an exploration of how we might be able to engage in audio/visual improvisation online given the available technologies. June 27th.

*COINCIDENT 4: Exit Velocity* received its world premiere by ensembles Zeitgeist and No Exit on May 21st. The work is a virtual audiovisual collaboration between No Exit, Zeitgeist and the composer.

## Dorothy Rudd Moore

Dorothy Rudd Moore’s monumental *From the Dark Tower* cycle for voice, cello, and piano was performed September 14, 2021, at the Texas State University, by faculty artists Daveda Karanas, mezzo-soprano; Karla Hamelin, cello; and Michael Ippolito, piano.

*Transcension: I Have Been to the Mountaintop*, was performed by members of The New York Philharmonic and Bronx Arts Ensemble, at Van Cortlandt Park, in a program Honor and Praise, featuring music and panel discussion. September 28th at 5pm.

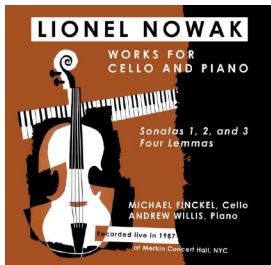
(Dorothy Rudd Moore - Continued)

*Modes* for String Quartet was performed at the Pro Arte Chamber Orchestra String Salon Series in Boston, June 21, 2021.

*A Little Whimsy* has been selected for the Royal Conservatory of Music Celebration Series (Toronto), 2022 Worldwide Edition, Solo Piano category.

## Alison Nowak

*String Trio* was recorded by Monica Davis, violin; Laura Manko Sahin, viola; and Molly Aronson, cello.



## Lionel Nowak

Album Release: **Works for Cello and Piano** - The worldwide album release was August 15th. Live performances by Michael Finckel, cello, and Andrew Willis, piano, from Merkin Concert Hall, 1987. Works on the concert album include Sonatas 1, 2, and 3, and Four Lemmas.

## Lewis Nielson

*Lengua Encubierto* will be performed by Sean Dowgray at the Percussive Arts Society (PAS) International Convention (PASIC)! November 11th, Indianapolis.

## Paul Paccione

Paul Paccione and Navona Records are pleased to present Paccione's latest album, **MUSIC FOR PIANO**. This collection of solo piano pieces was composed especially for noted pianist Jenny Perron.

The music featured on the album moves freely among various shades of coloristic harmonies, with a through line of lyricism running throughout. This is particularly true of *Book of Hours*, a series of musical meditations inspired by the centuries-old prayer ritual.

## Thomas L. Read

During the first covid lockdown, in the spring of 2020, T.L. Read composed a *Suite of Dances, Marches and Songs* (without words) for Chamber Orchestra, subtitled "Music for Troubled Times." The music is entirely "new," but assembled using old this-and-that material to generate cheerful and melancholy tunes framed by dramatic and ironic episodes. The thirteen individual pieces in the collection are reflective of many musical cultures: the middle east, Russia, Europe and the Americas, as well as of folk and popular, neoclassic, atonal and third-stream styles. For instance the *Overture (Scene de Ballet)* includes two polkas, one a "Polka Paraguaya," a British dance-hall tune, a galop and a nocturnal, post-modern ending. The eleventh piece, *Passacaglia*, is both atonal and third-stream (jazz). The instrumentation is also eclectic and rather characteristic of a theater orchestra: flute, piccolo, clarinet, saxophone (alto and baritone), horn, trumpet, trombone, percussion/drum set, electric and acoustic guitars, electric bass, harp, pianos (acoustic and electric), accordion, stroh fiddle and the usual strings.

(Thomas L. Read - Continued)

Turning next to a more practical genre, Read completed a 15 minute sonata for viola and piano. The sonata and the orchestra *Suite* are published by ACA. The composer is now engraving a set of parts for his *Second Symphony* for large orchestra. A forthcoming issue of THE DIAPASON will feature his essay on composing hymn modulations for the church service. As an appendix to the essay he has supplied newly composed models for modulation in various keys and styles.

*You Are Alone To Sleep*, for guitar, has been recorded and for Aaron Larget-Caplan's DRIFTING, Volume 3 of the New Lullaby Project. Released June 4, 2021 by Stone Records Limited and Six String Sound. It is the 3rd album dedicated to compositions written for the New Lullaby Project.

## Steven Christopher Sacco

*Quintet for Brass* was performed at the Aspen Music Festival and School recital program on Tuesday, July 20th at Harris Concert Hall as part of the American Brass Quintet seminar at Aspen.

*Quartet* for Bass Trombone, Marimba, Vibraphone, and Harp received its world premiere at the Aspen Festival, with John D. Rojak, bass trombone; Jacob Nissly, percussion; Austin Cantrell, percussion; and Nancy Allen, harp, August 21st.

## Brian Schober

*Winter Lullaby* was performed in concert on May 13, 2021 by classical guitarist Aaron Larget-Caplan, at the Jacob Edwards Library in Southbridge, MA.

## Alice Shields

*Kyrielle Journées* was performed on the Arts & Science Transitions Concert on May 4, 2021 presented by Noémie Saintandré, violin, in a concert recorded live with violin and electronics including *Kyrielle*, for violin and fixed media audio (2005) by Alice Shields.

*The Wind in the Pines* - World Premiere of the composer's Chamber Music America commission, in collaboration with Eurasia Consort, at National Opera Center, live and online, October 26, 27, and at Hofstra University, October 28th. Artists include David Bloom, conductor; Martha Cluver, soprano; Daphna Mor, alto recorder; Sarah Carrier, flute; Karen Lindquist, bray harp; Adem Birson, oud; August Denhard, theorbo, with Rex Benincasa, percussion, playing glockenspiel, vibraphone and crotales.

## Marilyn Shrude

Celebration Concert in New York City with Lost Dog New Music Ensemble and the Momenta and New Thread Quartets, in music celebrating the composer's birthday, at the DiMenna Center for Classical Music in New York City, December 2nd at 8pm.

## Christopher Shultis

*Lost in the Woods* (excerpt) will be performed by the Akros Percussion Collective at the Percussive Arts Society (PAS) International Convention (PASIC)! November 11th, Indianapolis.



## Glenn Stallcop

*Unreal Dwelling* was given its live concert premiere by Phoenix Symphony and Santa Fe Opera Orchestra concertmaster Steven Moeckel on Sept 12 at the St. Andrew's Bach Society of Tucson, final event of the season.

Stallcop's new album for solo piano, *Existential Doubt*, was released on April 11, 2021. *Quandary*, also for solo piano, was released in late 2020.

## Robert Scott Thompson

*Nullius in Verba* was performed at the 2021 International Computer Music Conference, hosted in Santiago, Chile, July 30th.

*Elegy of the Eremocene*, with Craig Hultgren, cello, was performed at the Iowa Composers Forum Digital Summer Festival of New Music, June 11.

*Ninth Wave* for cello and electronics won the American Prize in Composition 2021, 2nd Place.

## Richard O. Thompson

*The Negro Speaks of Rivers* (from Black Pierrot) was performed as part of Song of American: A Celebration of Black Music, presented by Elbphilharmonie Hamburg and The Hampsong Foundation,



## Frederick Tillis

*Blow Out the Candles of Your Cake*, on poetry by Richard Wilbur, was performed on April 30, 2021, at the University of Massachusetts Department of Music and Dance, releasing a video commemorating the one year anniversary of the passing of Dr. Tillis.

*Spiritual Fantasy No. 12* was recorded live by Castle of Our Skins at the Boston Athenaeum and released on August 4, 2021. Artists: Gabriela Díaz, violin; Matthew Vera, violin; Francesca McNeeley, cello; Ashleigh Gordon, viola; Dave Jamrog, videography.

## Francine Trester

Francine Trester's *A Walk In Her Shoes*, a setting of text by the composer, was premiered by Boston Landmarks Orchestra at the Hatch Memorial Shell in Boston, on Friday, September 3rd, 2021. With soloists Carrie Cheron and Brianna Robinson, the piece highlights women who lived along the Boston Women's Heritage Trail - Dorchester and their contributions to society. Movements: *i. Geraldine Pindell Trotter. ii. Anna Clapp Harris Smith. iii. Alice Stone Blackwell. iv. Ann and Betty. v. Clapp Farm.*

*Lullaby for our Time* was performed in concert on May 13, 2021 by classical guitarist Aaron Larget-Caplan, at the Jacob Edwards Library in Southbridge, MA. *Dreamcatcher* for guitar was recorded for Aaron Larget-Caplan's DRIFTING: Volume 3 of the New Lullaby Project, released June 4, 2021 by Stone Records Limited and Six String Sound. It is the 3rd album dedicated to compositions written for the New Lullaby Project.



## Karl Weigl

Musicians of the SWR Symphonieorchester will play *String Quartet No. 5* by Karl Weigl, on October 23 in Baden-Baden at Museum Frieder Burda at 8pm, and on October 24th at Neues Schloss in Stuttgart, at 6pm.

Musicians include Stefan Bornscheuer, Insa Fritsche, Alexander Knaak, Michael Mayer-Freyholdt (Violins), Dorothea Funk, Paul Pesthy (Viola), Ulrike Hofmann, Dita Lammerse (Violoncello), and Konstanze Brenner (Kontrabass).

On April 21st 2021, the noted boys' choir St. Florianer Sängerknaben performed Vally and Karl Weigl's *The Four Seasons* cantata (1935) at Brucknerhaus Linz.

## Vally Weigl

*Connecticut Country Fair* was performed and streamed online by Carnegie Hall's Ensemble Connect in a creative collaboration with Syrian visual artist Kevork Mourad as part of Up Close: American Mosaic. Watch the full performance, and explore the ever-expanding boundaries of what it means to be an artist and musician in the diverse cultural mosaic that is the United States.

*Berkshire Pastorale* from *New England Suite* will be performed and streamed online by Carnegie Hall's Ensemble Connect, on Nov. 3, 2021.

## Beth Wiemann

Beth's work *No Matter What* was performed at the New Music Gathering festival in St. Paul, MN, on August 14th, by clarinetist Thiago Ancelmo.

The Byrne:Kozar:Duo has recorded a set of Beth's settings of Marianne Moore poems, *It Floats Away from You*, at Oktaven Audio in New York. The duo will include the work on its next full album.

Beth is completing work on projects for next spring, including a piece for Guerilla Opera to be performed at UMaine and at the Nichols Museum in Boston, and a piece for the Sebago-Long Lake Music Festival for its 50th anniversary.

Beth Wiemann was featured as Composers of the Month for January 2021 at Theodore Front Musical Literature in Los Angeles.

## Marcus Wilcher

*Shades* for Bass Trombone and Piano was performed by the Radium duo - Curtis Biggs, Trombone and Jackie Biggs, piano, at a faculty recital at Eccles Performing Arts Center at Snow College in Sphraim, UT, on April 24, 2021.

# Listings: New and Updated

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

## Various - Collections and Anthologies

Marimba Works by American Composers  
 Kokû: Twelve Contemporary Works for Flute Alone  
 Hushed: Sixteen 21<sup>st</sup>-Century Lullabies for Solo Guitar  
 Oboe Works by American Composers: 9 Pieces for Oboe Alone

## H. Leslie Adams

Blake: The Opera. Volume One: Prelude and Act 1  
 Blake: The Opera. Volume Two: Acts 2,3,4  
 Blake: Prelude to the opera 3332 4331 timp perc(3), hp, strings  
 BLAKE 02 duet: Oh John, My Love Soprano, Tenor, piano  
 BLAKE 18 Love Duet - I Hear Your Voice Soprano, Tenor, piano  
 L'Extase d'Amour (The Ecstasy of Love) (2<sup>nd</sup> Edition) bassoon and piano  
 Night Song (2<sup>nd</sup> Edition) Flute and Harp  
 Nightsongs mezzo-soprano and chamber orchestra  
 From **Twenty-Six Etudes for Solo Piano**  
 Etude in G-Flat Major (Part I, No. 8)  
 Etude in B-Flat Minor (Part I, No. 9)  
 Etude in D-Flat Major (Part I, No. 10)  
 Etude in E-Flat Minor (Part I, No. 12)  
 Etude in D-Sharp Minor (Part II, No. 3)  
 Etude in F-Sharp Minor (Part II, No. 4)  
 Etude in C-sharp Major (Part II, No. 8)  
 Etude in E Minor (Part II, No. 9)  
 Etude in F Major (Part II, No. 12)  
 Etude in A-Flat Major (Part II, No 13)

## T.J. Anderson

Memory Book: Ten Collected Works solos for piano, trombone, violin, and bassoon  
 Meditations from GRACE String Quartet  
 In Memoriam: Peggy Smith piano  
 Be Be (In Memoriam) Bassoon  
 Beyond Silence Tenor, cl, tbn, vla, vcl, pf  
 Robert (In Memoriam) Piano  
 Notes from a Friend flute, clarinet, viola and cello

Selected Listings: **NEW AND UPDATED** (continued)**Andrew Ardizzoia**

Suite for Piano, Op. 61  
 Ubi Caritas Brass Ensemble  
 Prelude from Suite Bergamasque (arr) orchestra  
 Credo SSA chorus, piano

**Bülent Arel**

Musik für Viola (2<sup>nd</sup> Edition)

**Christopher Auerbach-Brown**

Rhapsody Drone (2<sup>nd</sup> Edition) oboe and fixed tone

**Elizabeth Austin**

Good-Bye My Fancy! Baritone and Piano  
 Owl and the pussycat SATB choir, piano  
 Hommage for Hildegard mezzo, baritone, flute, clarinet, percussion and piano  
 Prague Sonata horn and piano

**Ross Bauer**

ODA AL OLOR DE LA LEÑA Baritone, Alto Flute, Percussion (1), Cello

**Burton Beerman**

As I Feel Baritone, Cello, and Piano

**Marilyn Bliss**

Chameleon (2<sup>nd</sup> Edition) flute, cello, and piano

**Edith Borroff**

Sonatina Giocosa viola and piano

**William Gay Bottje**

Three Flared Bells trumpet, horn, and trombone

**Martin Boykan**

Ma'ariv Settings Mixed Chorus and Organ  
 A Packet for Susan Mezzo Soprano and Piano  
 Three Songs from Shakespeare SSA Chorus  
 Romanza Flute and Piano

**Richard Brooks**

Rapunzel (piano/vocal score) four singers, piano

Selected Listings: **NEW AND UPDATED** (continued)**Richard Cameron-Wolfe**

Permutation Every 1934 solo voices, perc, vln, piano

**Philip Carlsen**

Ephemera bass clarinet and marimba

Because it was there 18 trombones

MIND THE KELP 4 cellos

Able Was I 2 vcl, 2 sets of block drums

Implications of Melissa (A Chamber Opera) soprano, mezzo-soprano, tenor clarinet, violin, cello, piano

**Robert Ceely**

String Trio (2<sup>nd</sup> Edition)

**Wallace McClain Cheatham**

Collection of Songs voice and piano

Austrian Variations organ and brass quartet

String Quartet No. 1

**Barney Childs**

Sonata (2<sup>nd</sup> Edition) solo oboe

Variations for David Racusen solo french horn

**Avery Claflin**

Laudate Dominum string quartet

La Grand Breteche chorus, male trio, orchestra

**Matthew Davidson**

Etudes for Piano, Book II: A Ragtime Odyssey

In the Land of Wonderful Dreams – a suite of piano rags

Magyar Rondo (2<sup>nd</sup> Edition) solo viola

**Michael Dellaira**

The Leopard – Opera in Two Acts voices and chamber orchestra

**Lawrence Dillon**

Solitude solo violin

Play on words cello and bass

Stillness and Velocity violin, horn, and piano

**Brian Fennelly**

For Solo Flute (2<sup>nd</sup> Edition)

Selected Listings: **NEW AND UPDATED** (continued)**Tom Flaherty**

Lamp Unto Thy Tweet Sop, bass (voice), mandola, vla, vcl, piano

**Michael-Thomas Foumai**

Paniolo Credo string orchestra

**David Froom**

Duo for Two Violins

Variations on an Early American Hymn Tune piano

Second Ballade piano with Yamaha DX-7 Synthesizer

Shades of Red (2<sup>nd</sup> Edition) solo viola

**Lee Gannon**

Lee Gannon: Music for Flute (complete) flute alone; flute with piano; flute with harp

Five Experiences for Piano (2<sup>nd</sup> Edition)

DERELICT (3<sup>rd</sup> Edition) solo flute

Aurora (2<sup>nd</sup> Edition) solo cello

Sonatine for Three Alto Recorders

**Robert Gibson**

Calling flute and fixed media

**Miriam Gideon**

Symphonia Brevis orchestra

German Songs low voice and piano

**Jan Gilbert**

Rasikapriya alto flute and viola

Drone flute and tape

**Roger Goeb**

Sardonic Prelude and Dance viola and piano

Concertant 3A solo viola, woodwinds, and brass

Concertant 3B solo viola, double wind and brass quintets

Concertant 3C viola and piano

**David E. Gordon**

Moments, Tempo Etudes Piano

**Gregory Hall**

Templates for Improvisation Workbook, Vol. 1: Ravel

Selected Listings: **NEW AND UPDATED** (continued)**Doug Harbin**

Slow Time flute, alto flute, bassoon  
 Dakota January flute, alto flute, bassoon

**Robert Helps**

Postlude Horn, Violin and Piano

**Hubert Howe**

Moments of Uncertainty piano  
 Prelude for Organ  
 Inharmonic Fantasy No. 15 bass clarinet or tenor saxophone, fixed media

**Barbara Jazwinski**

Dreams of Vagabond Winds oboe, clarinet, and bassoon  
 Soliloquy solo clarinet

**David Evan Jones**

Breath Piri, 2 Saenghwang, and Percussion

**Louis Karchin**

Quintet for Winds  
 Pastorale/Galop solo violin  
 Processions for Organ  
 Three Images Piano  
 Canzona and Elegy solo violin

**Ulysses Kay**

Sonata for Viola and Piano  
 Sonatine for Viola and Piano  
 Sonata for Bassoon and Piano  
 Sonata for Trombone and Piano (arr. from Sonata for Bassoon)  
 Four Pieces for Male Chorus  
 As Joseph Was a' Walking soprano, contralto, all male voices

**Sunbin Kim**

Albumleaves for piano  
 SLOW CANCELLATION for clarinet, violin, cello, piano

**Karl Kroeger**

Elizabethan Lyrics: Five Songs tenor, flute, clarinet, and cello

Selected Listings: **NEW AND UPDATED** (continued)**John Anthony Lennon**

Escapades    soprano saxophone and orchestra  
 Sound of Flames    orchestra  
 psysis    string quartet

**David Liptak**

Music for Piano: 1981 – 2021  
 Hocket    piano  
 The New England Primer for Soprano, Baritone, and Orchestra  
 String Quartet No. 1  
 Edge of Amber (2<sup>nd</sup> Edition)    solo viola

**Otto Luening**

Symphonic Fantasia 3  
 Sonority Forms 3    piano  
 Hast Never Come to Thee an Hour    soprano and flute  
 Eight Piano Pieces  
 Serenade and Dialogue    flute and piano  
 Six Etudes    solo flute

**Richard McCandless**

Childhood    speaking percussionist

**John D. McDonald**

Six Violas    solo oboe  
 Far and For Long    piano  
 Two York Peepholes    solo flute  
 First Cello Octet

**Elliott Miles McKinley**

Betwixt Bach    solo violin  
 Dialogues    violin and viola

**Andrew McManus**

Pathways, bursting [neurosonics 2]    string quartet and fixed media  
 Impulse response [neurosonics 4]    tenor sax and spatial electronics  
 Embers, fuesd for ash    sinfonietta  
 Strobe    chamber orchestra  
 Atlas fractures    wind ensemble

Selected Listings: **NEW AND UPDATED** (continued)**David Mecionis**

Five Mirror Canons    violin and cello  
 Table Canon for Two Clarinetists, No. 2  
 Table Canon for Two Clarinetists, No. 1  
 Trio in Two Parts with an Interval Between    oboe, viola, and bassoon  
 Obstinate Duet    flute and clarinet

**John Melby**

Symphony No. 6    Orchestra  
 Symphony No. 7    Orchestra  
 Symphony No. 8    Orchestra

**Sarah Meneely-Kyder**

Four Elements: Fantasia for Flute and Piano  
 Narcissus    Tenor and Chamber Orchestra

**Scott L. Miller**

Introduction and Dance    piano trio  
 Exit Velocity    open instrumentation  
 COINCIDENT Episode 4 open instrumentation  
 Blue in the Distance    soprano, bass clarinet, percussion, piano, and fixed media

**Darleen Mitchell**

Five Miniatures    voice with small percussion  
 For the Beauty of the Earth    piano  
 For the Beauty of the Earth    tuba and piano  
 Circles of Echolocation    flute and self-generated electronics

**Dorothy Rudd Moore**

Three Pieces (2<sup>nd</sup> Edition)    violin and piano  
 Symphony No. 1  
 A Little Whimsy (2<sup>nd</sup> Edition)    piano

**Alison Nowak**

Shifting Sands

**Lionel Nowak**

Four Lemmas    cello and piano  
 Two Pieces for Solo Flute  
 Sonata for Horn and Piano  
 Works for Cello and Piano: Sonatas 1-3 and Four Lemmas

Selected Listings: **NEW AND UPDATED** (continued)**Paul Paccione**

RADICAL EARS brass quintet with piano and percussion  
 Piece for Unaccompanied Clarinet  
 Tapestry Studies piano

**Daniel Perlongo**

Suite for Viola and Piano  
 Novella trombone and organ

**Gary Philo**

Nobilis humilis magne martir six trombones  
 Duos for Violin and Viola  
 Three Dances (2<sup>nd</sup> Edition) solo viola

**Paul Pisk**

Sonata for Horn and Piano

**Raoul Pleskow**

Souvenir for Solo Piano  
 Frammenti two clarinets, harp, and piano  
 Moments Musicaux pour Eugene flute, clarinet, viola, and piano

**Thomas L. Read**

Music for Troubled Times flute, piccolo, clarinet, saxophone (alto and baritone), horn, trumpet, trombone, percussion/drum set, electric and acoustic guitars, electric bass, harp, pianos (acoustic and electric), accordion, stroh fiddle and strings.  
 A Suite of Dances, Marches and Songs (without words) for Chamber Orchestra.  
 Sonata for Viola and Piano (2<sup>nd</sup> Edition)  
 Treadmill of My Own SATB Choir

**Bruce Reiprich**

When Quiet Comes piano and string orchestra

**Phillip Rhodes**

Crows mezzo-soprano and piano

**Jody Rockmaker**

Let America Be America Again baritone and piano

**Griffith Rose**

Riposte: 63 Bars for John Cage (2<sup>nd</sup> Edition) solo flute

Selected Listings: **NEW AND UPDATED** (continued)**Ronald Roseman**

Partita (2<sup>nd</sup> Edition) solo oboe

**Nicolas Roussakis**

V. Allegro from CINQ ETUDES piano

Syrtos for Symphonic Band

**Steven Christopher Sacco**

ROCKAS SUITE piano

Buckner Suite piano

Duet for Violin and Cello

Parables and Meditations piano and fixed media

Three Character Pieces After Monotypes by Wendy Mark (2<sup>nd</sup> Edition) solo oboe

Music for Flute solo flute

**Brian Schober**

A Winter Lullaby guitar

Veni Sancte Spiritus organ

For Four two pianos, vibraphone, marimba

**Michael Seyfrit**

Pages From My Diary (2<sup>nd</sup> Edition) solo flute

Ritual (2<sup>nd</sup> Edition) tenor voice and piano

**Alice Shields**

Mioritza - Requiem for Rachel Corrie (for Trumpet) and Fixed Media

Apocalypse a ritual opera libretto for solo voices, chorus, electric guitar, fixed media

**Marilyn Shrude**

Essay for Solo Saxophone and Band

Into Light youth symphony

**Haim Shrtrum**

Sonorities 12 violas

Contours for Orchestra

Sonata for Piano

Improvisations cello

Cadenza No. 2 violin

Three Caprices for Violin

Toccata for Violin and Piano

Tango for Solo Violin and Strings

Music for New Orleans solo viola and strings

Selected Listings: **NEW AND UPDATED** (continued)**(Haim Shrtrum: Continued)**

Caprice No. 1 for Violin and Piano  
 Cadenza No. 1 solo violin  
 Toccata for Thomas Newman violin  
 Caprice No. 4 violin  
 Caprice No. 3 violin  
 Caprice No. 2 violin  
 Contours Solo Piano  
 Quartetto Nuovo string quartet  
 Auckland Caprice amplified violin and cello

**Adrian B. Sims**

Undiscovered Pathways string orchestra

**Derrick Skye**

Flames nurtured the Rose

**Michael Slayton**

Untitled ["Rothko Set"] piano  
 Twinkle for Six Violins  
 Nothing Extinguished or Forgotten violin  
 Saudade clarinet  
 soft.eR.Mutt.erings flute viola and bassoon  
 soft.eR.Mutt.erings flute viola and double bass  
 Again, the Sea solo soprano and orchestra  
 Kleamation oboe, violin, viola, and cello

**Harvey Sollberger**

Interrupted Night clarinet, violin and cello (with obbligato flute and piano)  
 O Mensch! Gib Acht! (2<sup>nd</sup> Edition) solo oboe

**Glenn Stallcop**

Mirror Globe & Groundhog Day cello and improvised accompaniment  
 Suite from "Existential Doubt" piano  
 The Weaving Princess and the Cowherd solo double bass with narration  
 Suite from Reggie for String Orchestra  
 Wedding Duets two violins  
 String Quartet No. 2  
 Fantasy solo violin  
 Violin Sonata No. 3 violin and piano  
 Concertino solo harp  
 Incidental Music double bass and piano  
 Ritual March eight celli

Selected Listings: **NEW AND UPDATED** (continued)**(Glenn Stallcop: Continued)**

Scenes and Soliloquies double bass and harp  
 Flute Dance flute and percussion  
 Ritual Variations solo piano  
 Fanfare french horn, double bass, and percussion  
 Calypso Round flute, french horn, marimba, harp, and double bass

**Leon Stein**

Sonata for Solo Flute (2<sup>nd</sup> Edition)  
 Sonata for Solo Oboe (2<sup>nd</sup> Edition)

**Halsey Stevens**

Twelve Studies for Oboe  
 Music for the Marriage Service medium voice, organ  
 Go Lovely Rose high voice, piano  
 Four Songs from Mother Goose medium voice, piano  
 Sonata No. 3 piano  
 Ritratti per Pianoforte piano  
 Two Pieces for Four Clarinets  
 Dittico alto saxophone (or clarinet), piano  
 Arioso and Etude double bass, piano  
 Four Pieces for Four Violins  
 Bicinia two violins

**Joel Eric Suben**

Three Adrienne Rich Choral Songs mixed choir  
 Seven Songs on Poems of Adrienne Rich soprano and piano  
 Sonatine for Piano  
 Idyls piano

**Daniel Tacke**

...ohne thema, clarinet, trombone, violoncello, and piano

**Richard Thompson**

Love's Apotheosis high voice and piano

**Robert Scott Thompson**

Entropy II piano  
 Polychroma piano

**Frederick C. Tillis**

Blow Out the Candles of Your Cake (2<sup>nd</sup> Edition) soprano, cello, and piano  
 Song for Sister Hokkaido (2<sup>nd</sup> Edition) brass quintet, percussion

Selected Listings: **NEW AND UPDATED** (continued)**(Frederick Tillis: Continued)**

Passacaglia (2<sup>nd</sup> Edition)    organ  
 Spiritual Fantasy No. 4    piano  
 The Rain Forest    voice and piano  
 Caprice for String Orchestra  
 Pastorale    large wind ensemble  
 Spiritual Fantasy No. 27    soprano saxophone, alto saxophone, and piano  
 Trio for Strings 1961    violin, viola, and cello  
 Three Showpieces (3<sup>rd</sup> Edition)    solo viola

**Joan Tower**

Composition for Oboe (2<sup>nd</sup> Edition)    solo oboe  
 Hexachords (2<sup>nd</sup> Edition)    solo flute

**Francine Trester**

An Oman Odyssey    solo voices and piano  
 Fawn from “An Oman Odyssey”    soprano, baritone, and piano

**Vladimir Ussachevsky**

Mimicry    alto saxophone and fixed media  
 Episodes – Fragments of Nostalgia    piano four hands

**Nancy Van de Vate**

Suite for Solo Viola (2<sup>nd</sup> Edition)  
 Suite for Marimba (2<sup>nd</sup> Edition)  
 Four Inventions (2<sup>nd</sup> Edition)    solo oboe

**Elizabeth Vercoe**

Fantasy for Piano  
 Irreveries for Soprano and Piano  
 Irreveries for SSA chorus and Piano Irreveries for clarinet quartet  
 Herstory III for Mezzo Soprano and Piano  
 Herstory II for Soprano, percussion, and piano  
 Sonaria for solo cello  
 Nine Epigrams from Poor Richard for voice and tape

**Vally Weigl**

Connecticut County Fair    clarinet (or flute), cello (or horn), piano

**Arthur Weisberg**

Trio for Oboe, Viola, and Bassoon

Selected Listings: **NEW AND UPDATED** (continued)

**Samuel Wellman**

Ten Etudes for Alto Flute

**Beth Wiemann**

Americana for Soprano, Clarinet, Violin, and Piano

Beasts of the Field flute and clarinet

Keeping out the Damp flute, clarinet, and violin

Moose mixed ensemble and fixed media

**Noel Zahler**

reCollections guitar

**Mark Zuckerman**

All In for Woodwind Quintet

Mankind Rises for Baritone, violin, cello, and piano

Impulsive Ornaments for clarinet

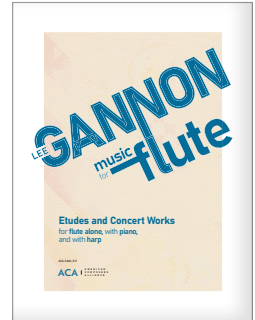
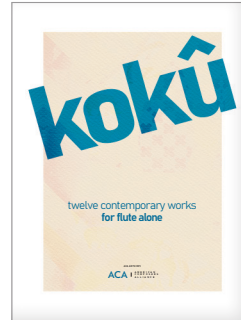
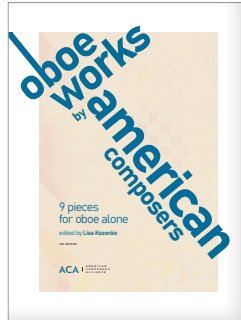
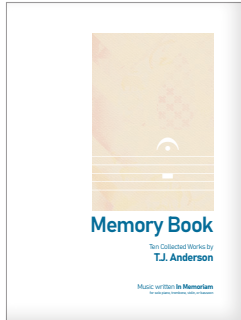
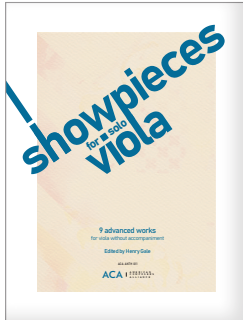
Soliloquy for viola

Four Hand Fantasia for piano four hands

Organic Ingredients for organ

## SELECTED LISTINGS

# ACA Anthologies and Collections



The Anthology and Collection program at ACA was begun in 2015 with *Elixir*, an anthology of piano music as heard on Yael Manor's album of the same name. This program, which includes both legacy and current ACA composers, has expanded over the past two years, and since the beginning of 2021 ACA has released 10 new anthologies - nearly one a month.

These anthologies serve several purposes, not least of which is elevating ACA publishing standards. Unengraved works from the historic ACA archives are engraved (if needed), making the anthologies suitable for scholastic use and for submission to state lists. Most works include composer or performer notes, and a composer

biography. These works, fitted with a new engraving and background info, are also individually released.

Most importantly, perhaps, these anthologies increase the chance that music from our composers will enter common repertoire. They are intended to be salable ACA products for the next few decades (at least), and enables us to easily promote and share our composers long-term. As a large portion of our membership is comprised of living composers, this adds a sense of security—that current members' works will continue to be shared far into the future.

These anthologies would not be possible without the support of generous individuals and institutions, and from donations to ACA. Thank you to those who make them possible.

## Anthologies and Collections

by date of release

### Showpieces for Viola: Ten Advanced Works

2021 ACA-ANTH-011 9790800148538

Bülent Arel - Musik für Viola (1959) / Frederick Tillis - Three Showpieces (1966) / Nancy Van de Vate - Suite (1975)  
Matthew Davidson - Magyar Rondo (1985) / Gary Philo - Three Dances (1987) / John McDonald - Sokari Versions (2006)  
David Liptak - Edge of Amber (2011) / David Froom - Shades of Red (2014) / Robert Gibson - Fire

### Memory Book: Ten Collected Works by T.J. Anderson

2021 ACA-ANTJ-082 9790800148507

How to be Remembered (2020) - Narrator and Piano / Aurelia, In Memoriam (1999) - Violin  
In Memoriam: Albert Lee Murray (2013) - Trombone / For Mattiwilda Dobbs Janzon (2015) - Piano  
In Memoriam: Lerone Bennett, Jr. (2018) - Violin / In Memoriam: Jane Kibler (2019) - Piano  
Robert (In Memoriam: Robert Kibler) (2020) - Piano / In Memoriam: Madeline Adams (2020) - Piano  
In Memoriam: Peggy Smith (2021) - Piano / Be Be (In Memoriam: Be Be Brown) (2020) - Bassoon

Selected Listings: **Anthologies and Collections** (continued)

- Marimba Works by American Composers** 2021 ACA-ANTH-010 9790800148491  
 Nancy Van de Vate - Suite for Marimba (2002) / Allan Blank - Five Pieces for Marimba (2011)  
 David Liptak - Sticks, Bones, and Dust (2011) / Robert Gibson - Backbeat (2014)  
 Emil Awad - Maseveh (2019) / Philip Carlsen - Gambangan (2019)
- Oboe Works by American Composers** 2021 ACA-ANTH-007 9790800148385  
 Barney Childs - Sonata (1958) / Joan Tower - Composition (1965) / Leon Stein - Sonata (1969)  
 Steven Christopher Sacco - Three Character Pieces After Monotypes by Wendy Mark (1995)  
 Ronald Roseman - Partita (1997) / Harvey Sollberger - O Mensch! Gib Acht! (2000)  
 Christopher Auerbach-Brown - Rhapsody Drone (2010) / John McDonald - Three Violas (2012)  
 Nancy Van de Vate - Four Inventions (2016)
- Lee Gannon: Music for Flute** 2021 ACA-GANL-013 9790800148460  
 Two Etude-Caprices (for Flute Solo) / March (for Flute and Piano) / Six Etudes (for Flute Solo)  
 Derelict (for Flute Solo) / Three Pieces in Crystal (for Flute and Harp; includes 2021 piano transcription)
- David Liptak: Music for Piano (1981-2021)** 2021 ACA-LPTK-058  
 Bounce / Fracture / Kinetic / Epitaph / Tori No Yoni / Droplets Three Studies (I. Nearly Motionless,  
 II. Circles, III. Continuous Motion) / Like Clockwork / Star Light / Hocket
- Lionel Nowak: Works for Cello and Piano (1981-2021)** 2021 ACA-NOWL-052 9790800148415  
 First Sonata (1949) / Sonata No. 2 (1951) / Sonata No. 3 (1960) / Four Lemmas (1987)
- Kokû: Twelve Contemporary Works for Flute Alone** 2021 ACA-ANTH-005 9790800148477  
 Joan Tower - Hexachords (1972) / Brian Fennelly - For Solo Flute (1964/76) / Harley Gaber - Kokû (1970)  
 Alison Nowak - Shifting Sands (1977) / Steven Christopher Sacco - Music for Flute (1982)  
 Lee Gannon - Derelict (1989) / Griffith Rose - Riposte: 63 Bars for John Cage (1994)  
 James Yannatos - Eight Haiku (1994) / Harvey Sollberger - December (2000)  
 Darleen Mitchell - Whirling Wings (2003) / Thomas L. Read - Par Devers La Mer (1977/2011)  
 John McDonald - Two York Peepholes (2016)
- Hushed: Sixteen 21<sup>st</sup>-Century Lullabies for Solo Guitar** 2021 ACA-ANTH-008 9790800148422  
 Francine Trester - Lullaby for Our Time (2020) / Anthony R. Green - Counting Backwards (2020)  
 Charles Turner - White Potatoes (2008/2012) / Stefanie Lubkowski - Drifting (2018)  
 Garrett Ian Shatzer - Lullaby for D--- (2014) / Ken Ueno - Ed è Subito Sera (2013)  
 Jim Dalton - A World of Your Own (2012) / Jacob Mashak - Lulubye (2011) / John McDonald - Upward (2011)  
 Martin Max Schreiner - A Lullaby in Restless Times (2010) / Thomas Schuttenhelm - Wiegenlied (Cradle Song) (2011)  
 Lynn Job - The Sixth Night (2009) / Jonathan Feist - No Time, Leaky Roof (2009/2008)  
 Nolan Stolz - Lullaby for Sam (2008) / Roger Éon - Berceuse (2019)
- Nights Transfigured: Fifteen 21<sup>st</sup>-Century Solos for Guitar** 2021 ACA-ANTH-006 9790800148262  
 Francine Trester - my darling's slumber (2008) / Agustín Castilla-Ávila - Perseiden (2019)  
 Stephanie Ann Boyd - Esperanza (2018) / Carson Cooman - Unfolding the Gates of Dawn (2008)  
 Scott Wheeler - Nachtlied (2008) / Alan Fletcher - Lullaby in Three Voices (2011)  
 Thomas L. Read - The Moon Through The Window Shines Down (2009) / Patricia Julien - After Many Days Without Rain (2011)  
 Barnaby Oliver - The Pillow That You Dream On (2009) / David Leisner - Disturbed, a Lullaby (2006)  
 John McDonald - You Are Alone To Sleep (2007) / David McMullin - Sleeping Light, Spinning World (2016)  
 Vineet Shende - Reva's Lullaby (2017) / Eric Schwartz - Song Softly Sung, in Trying Times (2008)  
 Demetrius Spaneas - A Child Sings at Thanksgiving (2010)
- Flute Works by American Composers** 2020 ACA-ANTH-004 9790800148101  
 Leon Stein - Sonata (1968) / Vally Weigl - Oiseau de la Vie (1979) / Edith Boroff - Divertimento (1980)  
 Frank Wigglesworth - Wind Shadows (1984) / Lionel Nowak - Meadow Musing (1986)  
 David Froom - To Dance to the Whistling Wind (1993) / Otto Luening - Second Potawotomie Legends (1993)  
 Margaret Fairlie-Kennedy - Spirit Man (2003) / Marilyn Bliss - Murali (2004)  
 Frederic Balazs - Jennifer on Bourbon Street (2009); Monika the Clown (2010) / David Froom - Ribbons (2017)

Selected Listings: **Anthologies and Collections** (cont.)

**Wide Night Sky:** Ten Works for Solo Organ 2020 ACA-ANTH-003 9790800148088  
 Miriam Gideon - Three Biblical Masks (1960) / Andrew Ardizzoia - Chorale Variations on "Aus tiefer Not schrei ich zu dir"  
 John Anthony Lennon - Misericordia (2014) / Steven Christopher Sacco - Elegy (1998)  
 Richard Brooks - Aaron's Jubilee (1997) / Nancy Van de Vate - Prelude for Organ (Elegy for Departed Friends) (2002)  
 Thomas L. Read - Variations on St. Elizabeth (2017) / Joseph Dangerfield - Microsuite (2009)  
 Jody Rockmaker - The Wide Night Sky (2001) / Brian Schober - Toccatas and Fantasias (1986-88)

**Soul of Brevity:** Anthology of Miniatures for Piano 2017 ACA-ANTH-002 9790800148071  
 H. Leslie Adams - Etude in E Major / Elizabeth R. Austin - Mia Music / Richard Brooks - Caprice No. 5  
 Richard Cameron-Wolfe - Elegy for Janis / Brian Fennelly - Babbittelle (ohne tonart) / Robert Gibson - Image  
 Edward Jacobs - Aphorism I / Barbara Jazwinski - Dialoghi / Darleen Mitchell - Hopak  
 Thomas L. Read - Le jardin mystérieux / Steven Sacco - Fifteen (for Ahmad Jamal)  
 Elliott Schwartz - From Wood Vale to High Table / Christopher Shultis - For Rita Angel / Michael Slayton - Litanie  
 Glenn Stallcop - African Dance / Stephen Suber Variation on "Haec Dies" / Robert Scott Thompson - Entropy II  
 Nancy Van de Vate - Blind Man's Buff / Roger Vogel - Moment / Samuel Wellman - Night Meowsic  
 Donald M. Wilson - Icicles

**Lionel Nowak:** Music for Solo Piano (1942-1991) 2016 ACA-NOWL-030  
 Materialisms (1949) / Four in a Row (Easy Pieces on the Twelve Tones) (1959) / Suite: For Days Remembered (1945)  
 Six Pieces for Young Musicians (1942) / Three Bagatelles for Piano (1950) / Etude for Piano (1948)  
 Nocturne and Toccata (1944) / Sonatina for Piano (1948) / Four Pages from a Musical Diary (1944) / Fantasia (1954)  
 Album Leaf (1975) / Capriccio (1962) / Proposition (1991) / Praeludium for Piano (1963) / Two Phantasms (1946)  
 Practice Piece for Piano Right Hand (1982) / Soundscape for Piano (1964, rev. 1969)

**Elixir:** Piano Anthology (1942-1991) 2015 ACA-ANTH-001 9790800148095  
 Lawrence Dillon - Honey (2012) / Frederick Tillis Spiritual Fantasy No. 4 (1981) / Karl Kroeger Toccata for Piano (2003)  
 Richard Cameron-Wolfe - Code of Un-Silence: A Prayer (2006) / JunYi Chow - It Rained! The Ants Ran (2013)  
 Reinaldo Moya - Rayuela Preludes (2011) / Robert Parris - Variations for Piano (1953)

## Upcoming Anthologies and Collections

planned for 2022 release

**VIOLA**      **5 Sonatas** for Solo Viola  
                  **6 American Sonatas** for Viola and Piano  
                  **21<sup>st</sup> Century Works** for Viola and Piano

**CELLO**      **Miniatures** for Solo Cello  
                  **American Cello Solos of the '70s**

**FLUTE**      **Strange Imaginary Music for Solo Flute:** An Exploration of Graphic Notation  
                  **8 American Concert Pieces** for Flute and Piano

**BASSOON**   **Bassoon Works by American Composers**

**TUBA**        **Tuba Tuba:** 8 Works for Solo Tuba

**HORN**        **5 Sonatas and a Fantasy** for French Horn and Piano

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