

The 21st Century

Bulletin

volume 3

April 2022

Newsletter and Report
from ACA

ACA AMERICAN
COMPOSERS
ALLIANCE

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

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

www.composers.com



ACA

From the ACA President

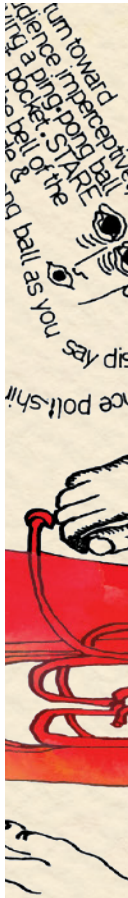


This latest edition of the *ACA Bulletin* focuses upon ACA composers and their works, news about special projects in ACA publications, and an extended listing of new works added to the ACA catalog. Burr Van Nostrand's music is featured in the lead story by Jason Belcher, and I hope you enjoy reading it as well as the composer portraits of Thomas Read, Tom Flaherty, and Andrew Thomas (marking his retirement from Juilliard after 50 years of service). There is news about

ACA Special Projects, expanding our publishing efforts by releasing works in special collections built around themes or instrumentation. And, in the News from ACA Composers section, you will find the listing of many new publications made available during the past months, presenting updated or first-time publications of older works along with many brand new compositions.

The breadth of activity with new scores and publication services is a testament to vitality and robust activity of ACA, and that results directly from the remarkable work of the large, diverse, and lively collection of composers whose works are published by ACA. I congratulate you all.

With all best wishes,
David Liptak





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Revisiting the Shapeshifting Scores of Burr Van Nostrand

by JASON BELCHER

Writing about Burr Van Nostrand (a favorite composer of mine, one who has become a mentor and friend) always gets me thinking back to the spring and summer months of 2011, when Malcolm Peyton (one of my teachers at the New England Conservatory) brought Burr's *Voyage in a White Building I* into our grad composer's seminar.

A setting of Hart Crane's poem *Voyages I* for a male "speaker," consort of 10 instruments, and string orchestra, this score was written over a four-year period for a mixed group of students mostly located at Yale University, where it received its premiere in April of 1969. Van Nostrand revised the score following a second performance in Boston, and later deposited it in ACA. The range of backgrounds and training of the *Voyage* ensemble members required Van Nostrand to create a hybrid score that employed verbal descriptors, graphic notation, spaces for improvisation, and timed events alongside traditional western notation. Events are carefully scored, organized by register, and often but not always moving from left to right on the page. A dense plethora of symbols and full ensemble activity in one section might then give way to a chamber-like passage surrounded by space before abruptly

shifting to a new texture that moves in multiple directions at once. Often, the interplay and sonic result of the graphic scoring is more consistent in its result than comparatively traditional aspects of the score.

Hybridity of notation and performative methods is a common practice for many of today's composers and new music ensembles. The *Voyage* score is a prescient shapeshifter from which the most detailed sounds arise from a graphic key that Van Nostrand would continue to use in his following works, including *Lunar Possession Manual* (1973).

ATTACK, DECAY, & SOSTENUTO

- ▲ = explosive attack, maximum energy
- = round attack
- ▼ = sec, extremely short!
- ▶ = forte - piano

Excerpt from the performance key of *Lunar Possession Manual*, showing qualities of attacks, decay, and sustain originally found in *Voyage in a White Building*.

I learned of *Lunar* (scored for soprano, piccolo, clarinet, violin, cello, bass, piano, and percussion) after speaking with composer Anthony Coleman, who heard the premiere performance of the work by Dinosaur Annex at Boston's Museum of Fine Arts in 1973. Looking at both scores recently, I've found that Van Nostrand was able to harness the community-generated energy that influenced his notation of *Voyage*

LUNAR POSSESSION MANUAL

A WINTER CEREMONIAL....

FOR SOPRANO
FLUTE-PICCOLO
CLARINET in B
VIOLIN
CELLO
BASS
PIANO
PERCUSSION
AND OPTIONAL DANCERS

Burr Van Nostrand

Lunar Possession Manual, p.2. After each sub-group is introduced, they are united at the 12/8 measure shown above. Initially dispersed, the entire ensemble is then contributing to a uniform trajectory.

and apply it to the scoring of *Lunar*. *Lunar Possession Manual* is somewhat more conventional in its scoring and layout, but even the most rigid execution yields the spontaneity and sonic variety of the *Voyage* score.

Like his subsequent works, *Voyage* shows the research and development of a system in which Van Nostrand sought to create a catalog of sounds and new notation for each instrument and multiple sub-groups within his ensemble. Throughout many of his works, Van Nostrand used graphics from *Voyage* to show attacks, sustain, decay, intensity of vibrato, and other sonic directives.

In both *Voyage* and *Lunar Possession Manual*, we can hear the consort carry and amplify the phonetic content as it is rendered by the solo vocalist. In *Lunar*, Van Nostrand freely sets text from numerous sources, including translations of Japanese Haiku and Ancient Greek writings, with fragments recalled from the *Voyage* text as well. Consonants, sibilants, and fricative sounds are accented and shaded by percussive attacks. Vowels are often extended beyond the speakers' rendering of them by the employment of underscoring sounds in a similar register. At times, the vocalist and consort exchange attacks in rapid succession, all in service of amplifying the phonetically-rendered text.

Lunar Possession Manual is another example of a shape-shifting score with multiple notation systems, sudden shifts, and extreme sonic contrasts. Somewhat more reliant on traditional staff notation, *Lunar* begins

where *Voyage* cannot. In *Lunar*, various factions of the entire ensemble are at first offset from one another in a moment-to-moment form. Timbral and registral oppositions are presented in succession, coalescing before the entrance of the solo soprano voice. Significant textural shifts are marked by double bar lines through the staves of the score. What begins as a dispersion of voices (between the woodwinds, piano, strings, and percussion) coalesces together after a series of short and measured frames (*above*).

A break away from fully scored events gives *Lunar* a sound and flow that toggles between spontaneity and rigid coordination. Breaks from one type of scoring to another are a common feature of Van Nostrand's work.

Another noteworthy moment from early in the score is a cut to rapid yet free attacks of the clarinet and stringed instruments (*previous page*). These sustained tones are heterophonically shadowed by the vibraphone, necessitating a cut to unmeasured notation. We can also note that Van Nostrand directs players to take cues from each other: a device that he initially explored in rehearsals of the *Voyage* score.

Local Transitions and Sonic Contrasts

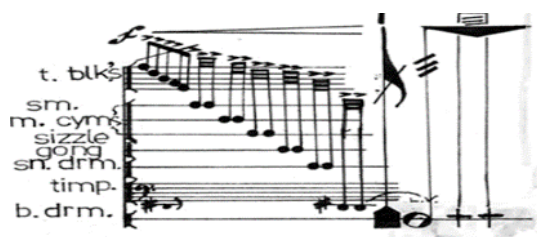
In his 2006 book *Sync or Swarm: Improvising Music in a Complex Age* (Bloomsbury, 2006), saxophonist David Borgo notes seven primary transition types that can be heard in Sam Rivers' *Hues of Melanin* (Borgo, p.76). Among the seven types of transition observed by Borgo, several can be applied to analysis of Van Nostrand's work, including:

Climactic Segues. Here, musical activity with a definite trajectory may not resolve fully, but instead cut to a new texture that does not recall previously developed material.

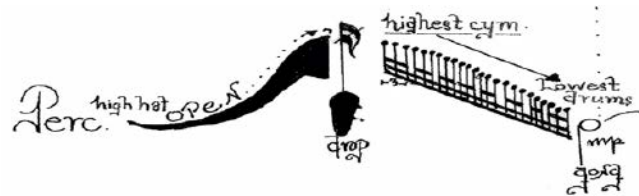
Pseudo-Cadential Segues, where a particular musical activity comes to an implied cadence point, pausing briefly before continuing.

Sudden Segues, where instant and unexpected changes in texture or material take place.

Some other transitions that Borgo observes are inapplicable to Van Nostrand's output. For example, fragmentation often develops gradually in the Rivers performance, whereas in *Voyage* or *Lunar Possession Manual*, fragmentation of an idea usually starts instantaneously. Additionally, developments of material tend not to overlap or be otherwise process-driven. Instead, overlaps of dominant material tend to cross-fade, where one texture will subside to the rise of another in a relatively short span of time, or a new event will trigger a sudden change. Short phrases from *Lunar* and *Voyage* illustrate percussion cascades that trigger sudden changes:

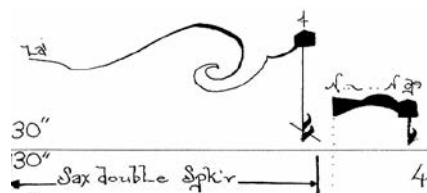


Multi-percussion cascade in *Lunar Possession Manual*.

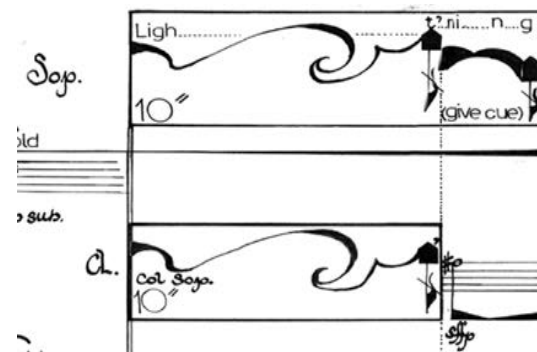


Drum Set cascade in *Voyage in a White Building I*.

Van Nostrand also uses Hart Crane's text to derive wavelike gestures in both scores. Below we see the same graphic for the word "Lightning" in each score. In each work, both the emergence of a new graphic and the doubling of that graphic are new to the form.



"Lightning" in *Voyage in a White Building I*. The speaker is doubled by the saxophone.



"Lightning" in *Lunar Possession Manual*. The soprano is doubled by the clarinet.

The full excerpt from *Voyage in a White Building I* (*next page*) shows the activity following Van Nostrand's setting of "Lightning on the Waves." In addition to illustrating sudden segues from one sonic territory to another, it shows how Van Nostrand's scores can change from one variety of notation to another mid-page - giving the performers a concrete visual reference for timbral changes while creating a remarkable fluidity from moment-to-moment.

Handwritten musical score for "Voyage in a White Building" by John Cage. The score is written on a grid with vertical lines and includes various musical notations, including staves for "Sax double 8pt'r", "4 Fls non att", "6 Fls + Flute", "Lute", "Perc", and "Hr". It features dynamic markings like "ppp", "mp", and "f", and includes handwritten notes such as "With suppressed excitement (whispering like the sea)" and "aggressive scats". The score is divided into sections marked with 30 and 35 measures.

above : Voyage in a White Building, p. 11. below : Lunar Possession Manual, p. 23.

Handwritten musical score for "Lunar Possession Manual" by John Cage. The score is written on a grid with vertical lines and includes various musical notations, including staves for "Sop.", "Col. Sopr.", "Perc.", "glock.", "claves", "bongs", "w. blk.", "t. blk.", "sm.", "m. gvn.", "sizzle", "gong", "srt drm", "timp.", and "b. drm.". It features dynamic markings like "ppp", "mp", and "f", and includes handwritten notes such as "SENZA MISURA", "VERY INTENSE", "allow distortion", "allow Ped to sustain as long as possible", "arco (fast bow)", and "pickup tamb from b. drm head & shake". The score is divided into sections marked with 20 and 10 measures.

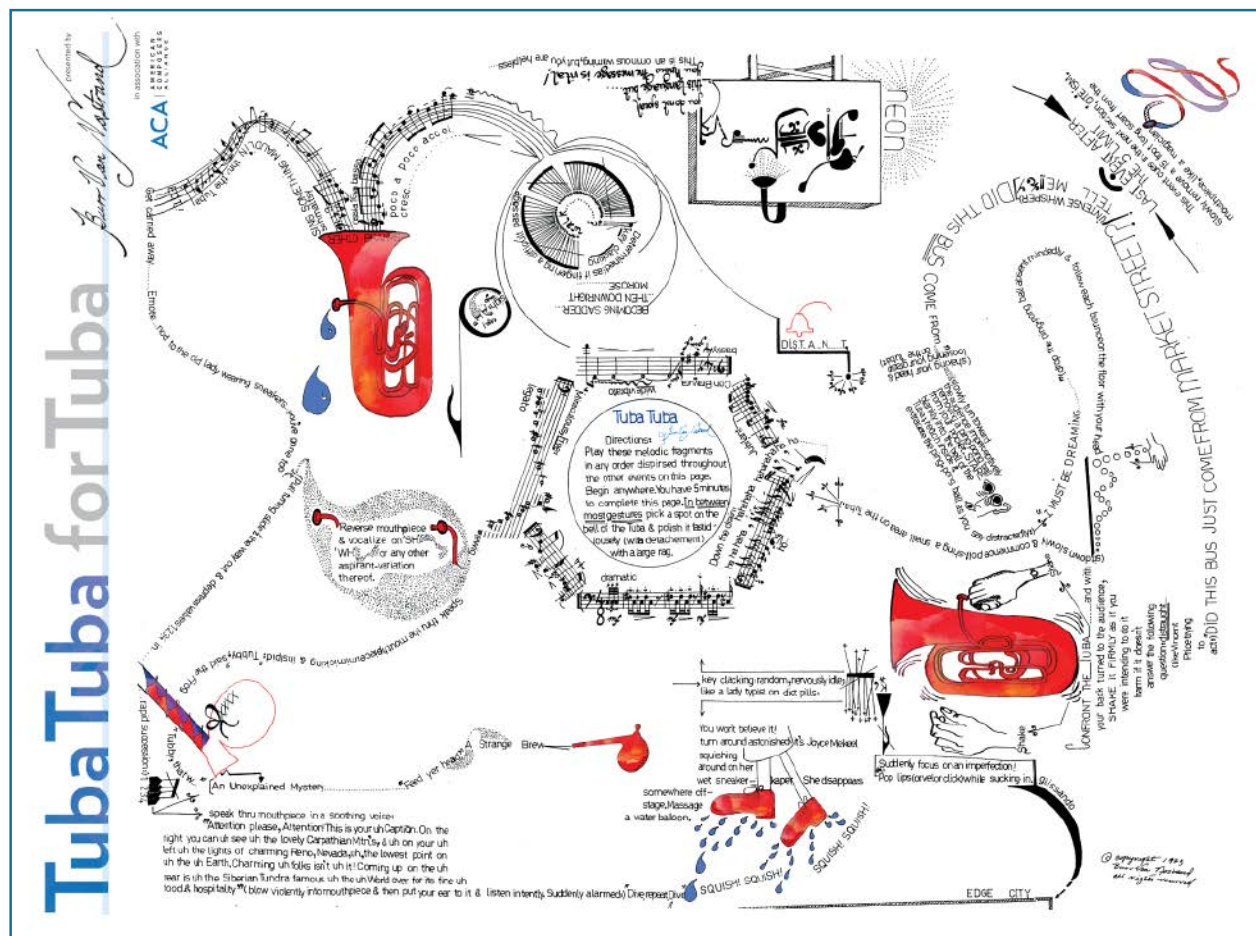
Regarding *Voyage in a White Building I*, I write in my upcoming dissertation that “Voyage is a score which benefits from the approach of a variety of performers with dispersed backgrounds and performative sensibilities.” *Lunar Possession Manual* is arguably another hybrid score that can similarly benefit from being adopted by ensembles who practice and commission works with the most current sonic and performative developments from today’s emerging voices.

Jason Belcher (b.1987) is a composer, improviser, and teacher currently living in Pittsburgh, PA, where he serves on the faculty of Duquesne University, and the University of Pittsburgh. He is pursuing a Ph.D in Composition and Theory at the University of Pittsburgh, and has previously studied at the New England Conservatory.



RIGHT : Other editions of Van Nostrand works have been revitalized in ACA's series *Strange Imaginary Creatures: Explorations in Graphic Notation*.

BELOW : *Tuba Tuba*, for solo tuba, in poster format.



Updates from

ACA Special Projects

HENRY GALE

Special ACA series like *Strange Imaginary Creatures* (which holds Burr Van Nostrand's works, featured in the previous article) are produced by the ACA Special Projects committee as music in ACA's library is added, recovered, restored, or revitalized.

Here, you'll find an overview of the newest ACA editions from several ongoing series.

- **Missing Voices of AIDS**
Music from composers prematurely deceased due to the AIDS virus.
- **Strange Imaginary Creatures**
Music utilizing various forms of graphic and experimental notation.
- **Spiritual Fantasies**
Thirty-two works by composer Frederick Tillis, composed using harmonic and melodic language from the African American Spiritual tradition.
- **The New York Women Composers**
Music created by members of both ACA and New York Women Composers, Inc.
- **J.P. Zālo**
Flute music, contemporary and for Native American flute, curated and collected by James Pellerite.



Missing Voices of AIDS

Jack Briece

Three Pieces for Trombone Solo
ACA-BRIE-005

Lee Gannon

Aurora. Cello solo
ACA-GANL-018

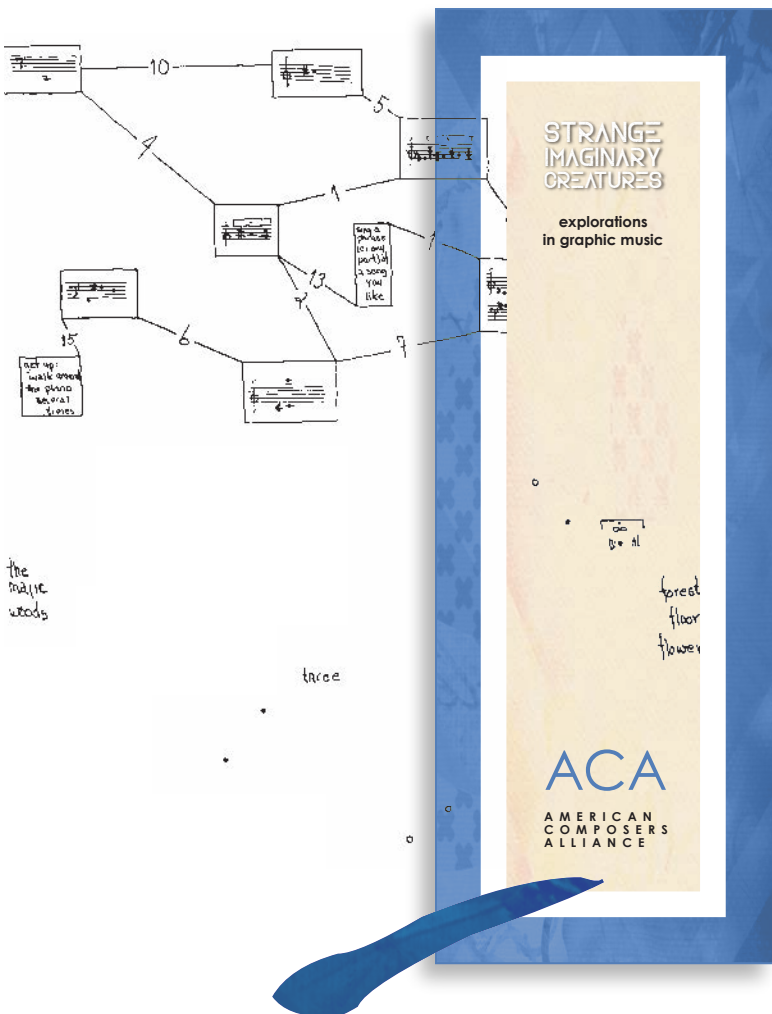
DERELICT. Flute solo. 3rd Edition
ACA-GANL-007

Michael Seyfrit

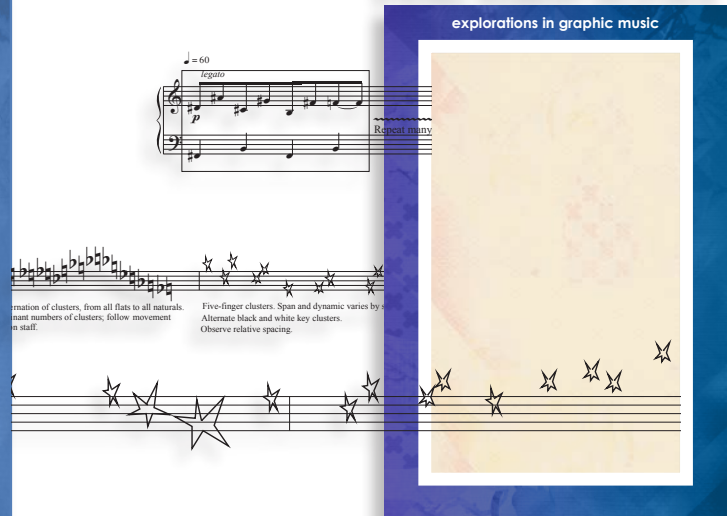
Eight Love Poems. Oboe and piano
ACA-SEYF-008

Ritual. Tenor voice and piano
ACA-SEYF-020





STRANGE IMAGINARY CREATURES



Strange Imaginary Creatures

Tuba Tuba: Nine Pieces for Solo Tuba

Anthology. Solo tuba, intermediate-advanced
ACA-ANTH-012 // 979-0-800148-66-8

The Strange Imaginary Piano: Volume 1

Anthology. solo piano, easy to intermediate
ACA-ANTH-013 // 979-0-800148-68-2

T.J. Anderson

Call and Response. Piano
ACA-ANTJ-086

Burton Beerman

Crystals II. Tuba and electronics
ACA-BEEB-071

Jack Briece

M.A.P. (Modified American Plan). Piano
ACA-BRIE-006

Darleen Mitchell

Circles of Echolocation. Flute + electronics
ACA-MIDA-067

Journey to the Yellow Springs

Tuba and chimes
ACA-MIDA-064

Music for the Little Prince. Piano
ACA-MIDA-062

Robert Moryl

Particles. Piano
ACA-MORY-002

Carlos Rausch

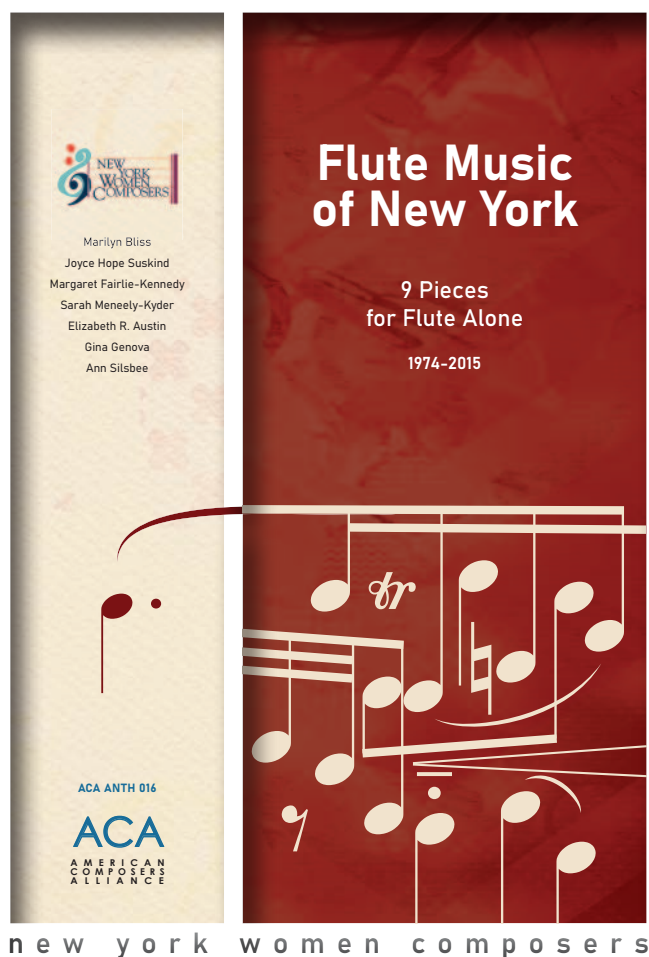
Seven Pieces for a Modern Boy. Piano
ACA-RAUS-010

Nicolas Roussakis

Mi e Fa (Five Pieces for Piano).
ACA-ROUS-008

Burr Van Nostrand

Tuba Tuba
Solo tuba (13x20 poster)
ACA-VANO-006



Spiritual Fantasies

Frederick Tillis

Spiritual Fantasies No. 1 & No. 32

Piccolo trumpet and piano

ACA-TILL-105

Spiritual Fantasy No. 2

Double bass and piano

ACA-TILL-014

Spiritual Fantasy No. 24

Clarinet and piano

ACA-TILL-025

New York Women Composers

Flute Music of New York

Anthology. Solo flute, intermediate-advanced

ACA-ANTH-013 // 979-0-800148-68-2

Elizabeth R. Austin

Sonata. Solo flute (or recorder). 3rd Edition

ACA-AUSE-020

Marilyn Bliss

Fantasies. Piano

ACA-BLIS-022

Margaret Fairlie-Kennedy

Windrider/Final Ascent. Flute and piano

ACA-FAIR-008

J.P. Zālo

Marilyn Bliss

Encounter. Solo flute

ACA-BLIS-018

Wind Songs. Flute (or Native American flute) and voice

ACA-BLIS-019

Spirit Dance. Flute (or Native American flute) and maracas

ACA-BLIS-020

Blue Dawn. Flute (or Native American flute) and cello

ACA-BLIS-021

Randall Snyder

Transverse. Flute duo (two C flutes, or one Native American flute and one concert flute)

ACA-SNYR-001



PORTRAITS

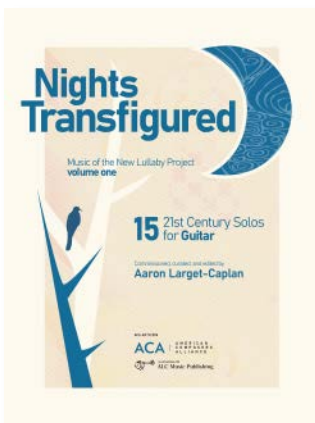
of ACA Composers

Thomas L. Read

by AARON LARGET-CAPLAN

A family man with an inquisitive and curious mind, Thomas L. Read is also a violinist and composer; or maybe a composer who plays violin would be better. I don't think calling him just a composer satisfies his artistic voice, as the violin inhabits his music. Affiliated with the University of Vermont Burlington for decades, he studied violin, composition and conducting at the Oberlin, Mozarteum, New England and Peabody Conservatories. He often goes by T.L., but I know him as Larry. His wife Evelyn, a fantastic violinist and pedagogue, chides him for writing difficult for just being difficult music, and though Larry can write very complex music, a playful and sometimes haunting rhythmic lyricism paints my experience. A good friend and mentor, I respect him greatly.

Introduced to me by composer and organist Carson Cooman as someone who would be interested in writing for my New Lullaby Project, Larry contributed the lovely guitar solo *The Moon Through The Window Shines Down* (2009): a spacious work with a simple bass motif and floating melody. Like much of his music, it looks technically simple, but requires extreme delicacy and legato to be realized, and I knew right away it was a keeper.¹



¹ Recorded on the 2020 album **Nights Transfigured: Volume 2 of the New Lullaby Project** (Stone Records).

Score included in *Nights Transfigured*, Volume 1 (left) of the New Lullaby Project Anthology (ACA/ALC Guitar Publishing).

HAPPY WITH THE PREMIERE, HE
ASKED THE MAGIC QUESTION:

"What else can I write for you?"

My 2009 **New Lullaby** album was just released when I received Larry's lullaby, so it took some time for me to get the solo on a program, but after much animated discussion (we were definitely not yet friends) it was premiered on November 1, 2010, at Salem State University in Salem, Massachusetts. Larry kindly attended the concert. Happy with the premiere, he asked the magic question, "What else can I write for you?"

Elated, I quickly explained a concerto would *maybe* see one performance, but a string quartet with guitar would garner more. A few months later the quintet *Capricci* arrived at my door.

Capricci, a rhythmically compelling quintet in a single episodic movement resembles a concerto for guitar, but each instrument, minus the cello, has a substantial solo; be warned second violins! On paper, *Capricci* does not seem difficult, but a successful realization requires serious rehearsal. Larry uses the guitar in a variety of placements amongst the strings quite successfully: 1 – tutti-soli, 2 – accompaniment to the bowed solos, 3 – placed in the lower register below all the bowed strings as he does in the finale. Premiered at the Boston Conservatory in 2013, it received financial support from the ACA for concerts with the Rimsky-Korsakov String Quartet in Saint Petersburg, Russia in 2015.

Following the recording of *Capricci*, Larry again popped the magic question, and *Concert Champêtre* for guitar and cello was born! It was premiered at the Saint Petersburg Conservatory in 2014 with Anton



Andreev on cello (*above*), and featured on the 2018 ACA recording **What Story** with cellist Rafael Popper Keizer.

Concert Champêtre is a whimsically exuberant piece influenced by the sounds of nature and two paintings of Poussin and Titian. The edgy and rhythmically jerking opening almost asks the listener to leave, but just 30 seconds later, as the turbulent introduction recedes, the guitar becomes accompanist to a luscious melody in the upper register of the cello; the storm has passed, and the sky is clear. Percussive mayhem follows, specific instructions included with the score, and a lovely section of tremolo on the guitar makes the single movement an episodic adventure. A *Presto* marking carries the final third of the piece, elating an exciting romp through the hills as the full range of each instrument is explored in a race to the end.

**...AND TAKE NOTE, IF YOU
PROGRAM ONE OF HIS LULLABIES
AND SOMEONE FALLS ASLEEP, IT
REMAINS A SUCCESS.**

In September 2020, Larry wrote *Tales Of A Virtual World*, his second lullaby for the New Lullaby Project. Premiered at Framingham State University on February 14, 2022, Larry quickly establishes a dreamy atmosphere with a simple quintuplet motif with plain

harmonies in the lower register. A polyrhythmic melody in the bass voice establishes itself against the 5/4 signature, as the quintuplet motif continues. The upper register, now just coloring the lower melody, transitions into a folk-like melody. Before long the elements mix in an improvisatory dream or maybe the new virtual world. Twisted time and unsettling harmonies cloud our perceptions, but soon the opening quintuplet motif returns, and the dream continues.

The uneasy yet grounded music of Thomas Larry Read challenges us in all the right ways. Difficulties never overshadow the joy of listening, and the required virtuosity has purpose, making it a pleasure to program and extremely satisfying to play. Audiences, general and academic, respond to the music. And take note, if you program one of his lullabies and someone falls asleep, it remains a success.

Audio and Video

Capricci

guitar and string quartet

[\[watch on youtube\]](#)

Concert Champêtre

guitar and cello

[\[listen on bandcamp\]](#)

The Moon Through The Window Shines Down

guitar alone

[\[watch on youtube\]](#)

Tom Flaherty

by AARON LARGET-CAPLAN

I met Tom Flaherty's music in 2015. Gina Genova had just sent me a few samples of cello-guitar scores for concerts in Spain, and Flaherty's *Timeflies* happened to be in the group. Intrigued by the score, videos of other pieces, and a wonderful website headshot, I ordered **Music of Tom Flaherty**, a 2005 Bridge Records release. Featuring some great musicians including the guitarist Peter Yates and the composer on cello, I was immediately swept into the music.

An exciting, technically difficult, hoquet-filled

work, and not for the faint of heart nor new-to-counting, *Timeflies* requires more than a single rehearsal, but the rewards of “locking in” are well worth the sweat, and no time does not fly.

But as good as *Timeflies* is, and the piece deserves to be a regular part of the repertoire, Flaherty’s *Trio for Cello And Digital Processor*, recorded with the composer on cello, earned the album a home in our CD player for over two years. I have no problem sharing this 13 minute mindboggling piece of pure gorgeousness with those who shy away from classical music or contemporary music. A dizzying array of sonic joy, rhythmically complex enrobed in a velvety allurer.

...FULLY ALLOWING THE GUITAR TO TRULY SHINE BY BEING PERCUSSION, HARMONY, AND MELODY ALL AT ONCE.

I came to classical music through electric guitar, playing along on with Led Zeppelin, Jimi Hendrix, and a few metal bands of the early 90’s on cassette tapes before jumping into classical guitar and its repertoire. Hearing Flaherty’s *Trio* seemed like a confluence of what I loved about music. The weaving of hypnotic acoustic and digital lines tearing down the borders of what is and isn’t. My mind opened to a musical world where time and genre become optional, and each listener through their own personal experience can label and divide as they wish or not.

It would be wonderful to hear the *Trio* performed live, but my eyes would remain closed, as the world it creates and opens us to is greater than the sum of those involved, a sonic union. If we labeled our musical genres based on the emotions they elicit, *Trio* would be rambunctious with hints of mind-blowing.

I reached out to Tom a few months after performing *Timeflies* to see if he would write a solo for guitar. I poorly explained how his *Trio* amazed me and I would love to perform a piece for guitar and electronics. After much pressing, he expressed interest in the project, saying yes with the caveat, “after he finished a few things.”

Three years later, in 2019, I received *Steps and Leaps* for Guitar+MAX/MSP, with the title inspired by the 50th anniversary of the Moon Landing and how the music moves in steps and leaps. The 13 minute tour-de-force exposes itself immediately as another excellent addition to the repertoire. Opening with percussion of lower/higher pitched golpes, tapped on the bridge and upper bout, a simple syncopated melody emerges from these small floaty steps that then expands from thirds to sevenths, but when coupled with a quarter-note delay of a minor third, the placement of here and now quickly obfuscates.

In the beginning, tensions raise with each new idea released only with a sonic spaciousness created by the effects of reverb and delay. After a couple of minutes, Flaherty’s gestures finally expand fully allowing the guitar to truly shine by being percussion, harmony, and melody all at once. A fantastic polyphonic cacophony of acoustic and electronic sounds intermixes indistinguishably for two minutes, as the psychedelic episodes of the remaining work, interrupted only by intense rhythmic sections of arpeggios, percussions, and rasgueado, leap off the page!

The clean standard writing for guitar features parallel chord movement, percussion, fair amounts of arpeggios, lots of natural harmonics, and clear two-part writing - four if one includes the Patch. During the compositional process (digital and acoustic), Tom sent me sketches with questions of playability and possible tempi.

Unlike the piano, classical guitars don’t have effects pedals, so adjusting to playing while working two different pedals (page turns on my tablet and another for activating the MAX/Patch cues) turned out to be the most challenging part.

IN A SENSE I AM PLAYING CHAMBER MUSIC WITH MYSELF - AND YES, IF I MAKE A MISTAKE, IT WILL BE REPEATED.

On the technical end, I have a microphone in the sound hole guitar, wired to an audio interface, connected to both my computer and speakers which sit next to me on stage. A pedal activates the MAX



Patch created by the composer, which consists of 17 cues throughout the score, with each cue activating the Patch to respond to the guitar in a particular manner: reverb, delay time (quarter or half note), or echo (ie. pitch up minor 3rd). I perform the written music and the Patch responds accordingly. In a sense I am playing chamber music with myself—and yes, if I make a mistake, it will be repeated.

Steps and Leaps was originally scheduled for a spring 2020 premiere, but was rescheduled to online on August 19, 2021, for the New Music Gathering in Portland, Oregon. Its in-person premiere occurred on August 27, 2021, at Windhover in Rockport, Massachusetts. It was performed at several venues on an April 1-10 solo tour in Chico, San Francisco, San Jose, and Bakersfield, California.

Audio and Video

Steps and Leaps

guitar and responsive electronics

[\[watch on youtube\]](#)

Timeflies

I. Slowly We Turn...

guitar and cello

[\[watch on youtube\]](#)

Trio for Cello and Digital Processor

[\[watch on vimeo\]](#)

Aaron Larget-Caplan, a classical guitarist who has premiered over 85 compositions, and directs and curates the New Lullaby Project, including two volumes of an anthology of scores published in partnership with the ACA. His arrangements and recording of the music of John Cage, issued by Edition Peters and Stone Records, and the first to be sanctioned by the estate, have received international accolades. He has seven solo discs, and his first album of compositions **honey cadence** will be released in April 2022.

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Andrew Thomas

Fifty Years at The Juilliard School

by STEVEN CHRISTOPHER SACCO

I am so pleased to offer most heartfelt congratulations to my teacher and friend, Andrew Thomas, on the occasion of his retirement from The Juilliard School after 50 years of serving with distinction on its composition faculty and administration. This is an immense and rare accomplishment. Mr. Thomas taught generations of students, many of whom have made significant contributions to the field.



I first met Andrew Thomas in 1981, when I came to study composition with him at The Juilliard School. He was one of my most formative and important teachers. Mr. Thomas is kind, generous, tough, exacting, and funny—though when I was young I sometimes didn't understand his sense of humor.

Mr. Thomas always pushed me to go further, to be a better musician, composer, teacher, and perhaps most of all, a better person. He always found opportunities to teach me something, seemingly no matter what the subject. I was about 16 years old when one day, just before the start of a lesson, we got into a discussion about bread making. Mr. Thomas told me “You should always weigh your ingredients. Don't measure by volume, it's not accurate!” And I do that to this day!

Mr. Thomas is an accomplished pianist, conductor, and composer. While I studied with him, he would take me to concerts and often I would turn pages for the pianist. Sometimes it was him playing, often with the new music group, Musical Elements. As a keyboardist, he gave the premiere of the Carter *Double Concerto* for piano and harpsichord at Tanglewood and his composition *Merlin* is among the most important pieces in the percussion repertory. His music has been performed by many of the world's leading artists including Vladimir Ashkenazy, the Deutsches Symphonie-Orchester Berlin, and Dame Evelyn Glennie, among others.

Mr. Thomas was a regular guest of the People's Republic of China. He served on the jury for the Chinese Works Piano Competition in 2000. During his

numerous tours in China, he performed as a pianist, and taught master classes in music composition. He worked as an advisor for the Guangxi Arts College. He appeared as a guest conductor with the Guangxi Arts College Youth Orchestra, the Shanghai Conservatory Youth Orchestra and the Nanning Symphony Orchestra.

**ANDY HAS THE ABILITY
TO CONNECT IN A JOYFUL
PARTNERSHIP WITH OTHERS, A
SENSIBILITY WHICH IS TRULY
EXCEPTIONAL.**

His extensive catalog of work is published by the American Composers Edition (BMI-ACA) and Hal Leonard.

Mr. Thomas is equally loved by his students and colleagues. The American composer, and fellow Juilliard faculty member Eric Ewazen, says “Since I first met Andy at Juilliard in 1980, he has always been a delightful friend, who was truly admired by everybody—his fellow musicians, his students who received such wonderful and exceptional training from him, and the many musicians and audiences who truly enjoy his sparkling, colorful and expressive music.”

Pianist William Komaiko says “Andy has the ability to connect in a joyful partnership with others, a sensibility which is truly exceptional.”

I remember the day he told me to call him Andy. That was weird! I actually couldn't do it in the beginning. I can't remember how long it took. He was the person who came into my life at just the right moment. He stood by me steadfast, through the good and the bad. For that, I am forever grateful. Congratulations, Andy!

Reflections on Andy

by JED DISTLER

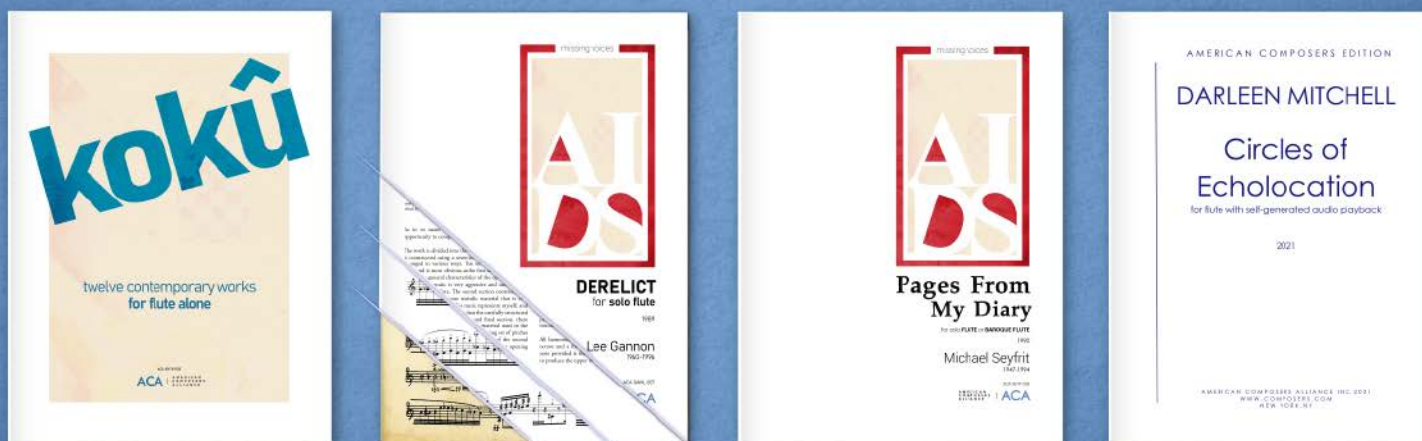
One Saturday morning in the fall of 1972, my Pre-College composition teacher Lawrence Widdoes told me that he was leaving, and to expect a new teacher the following week. I'm not certain what Andy Thomas made of my teenage awkwardness and uncertainty, and obviously spotty training. We reconnected in 1977, and for the next three years I took private composition lessons with Andy. After going over my work with a fine tooth comb, Andy would often show me his new works in progress. As my composing and pianism developed, Andy and I would turn pages for one another, perform each other's works, and remain close musical confidants.

**...MOST IMPORTANT, ANDY GAVE
ME THE TOOLS THAT ENABLED
ME TO TEACH MYSELF.**

The internal logic, fierce integrity, rich harmonic invention, quirky twists and gentle subversion that consistently characterizes Andy's works decisively shaped my own creative journey - from Andy's gnarly early/mid-1970s serial period to the colorful and vibrant orchestral landscapes he'd embrace later on. Yet he never imposed his style on me. Most important, Andy gave me the tools that enabled me to teach myself. He taught me how to stand back and scrutinize my work from the outside, to attain an ideal balance between instinct and intellect, to show up with authenticity. I now realize that these lessons in music were lessons in life. I am grateful for growing up in Andy's orbit, and having him as my creative midwife at a crucial age. Thank you, Andy, for your generous soul, and our half-century of friendship. I look forward to the next 50 years!

News from ACA Composers

AWARDS, PERFORMANCES, RECORDINGS, AND MEDIA



ACA Awards

Grants have been received from the **Copland Fund for Music** and from the **Amphion Foundation** for score digitization projects and general operating support for 2022-23.

Four ACA publications have received awards in the **National Flute Association's** 2022 New Publications competition. Winner of the Solo Flute category is the collection *Koku: Twelve Contemporary Works for Flute*, with Lee Gannon's *Derelict* and Michael Seyfrit's *Pages From My Diary* as Finalists. Darleen Mitchell's *Circles of Echolocation* earned Honorable Mention in the Flute and Electronics category.

Composer News



H. Leslie Adams

Nightsongs (six songs on texts by African American poets), one of ACA's most popular collections, was performed in new editions for voice and orchestra by Chamber Orchestra of the Springs, with GeDeane Graham, mezzo-soprano (left); Chamber Orchestra of the Springs; Thomas Wilson, Music Director. *Voices of the African Diaspora* was presented in partnership with Art Song Colorado, Feb. 18, 19, and March 22.

Members of the Cleveland Orchestra celebrated Martin Luther King with a concert honoring Black composers on three separate concert events at Cleveland's Karamu House. *Sonata for Violin and Piano* by H. Leslie Adams was

[H. Leslie Adams, continued]

played by Yun-Ting Lee, violin, and Dan Overly, piano. Other works on the programs included music by William Grant Still, Dolores White, Julia Perry, George Walker, and Allison Loggins-Hull, May 24, 27, and 28.

DC-based music theatre company IN SERIES.org strives to champion new music and marginalized voices. In series Artist Fellow soprano Melissa Wimbish presented in recital music by Florence Price, Gilda Lyons, Tom Cipullo, and H. Leslie Adams, woven into a recital program that examined the life and legacy of Josephine Baker. Atlas Performing Arts Center in Washington DC, Feb. 27.

The Shriver Concert Hall Series presented Jordan Bak, viola, in *L'extase d'amour* for viola and piano by H. Leslie Adams. Jordan Bak, viola and Wynona Wang, piano, University of Maryland Baltimore County, Feb. 26.

Nightsongs was performed at the Westbrook Performing Arts Center, by the Southern Maine Symphony Orchestra, University of Southern Maine Osher School of Music, Robert Lehmann, conductor, with Daniel LaVerriere, Baritone. April 14.

Ecstasy of Love (L'extase d'amour) for viola and piano was performed at the West Shore Unitarian Church in Rocky River, Ohio. Chris Jenkins was the viola soloist with Dianna White Gould at the piano, and the composer was in attendance, Feb. 27.

Brandi Birdsong recorded “Songs of the Innkeeper’s Children” from the song cycle *Daybirth, poetry of Joette McDonald* for the LMC Club of Seattle for Black History Month, and performed additional Adams works for Classical KING FM 98.1. Brandi Birdsong, soprano and Karin McCullough, piano performed “Branch by Branch” from *Five Millay Songs*, “Song of the Innkeeper’s Children” from *Daybirth*, and “The Return from Town” from *Five Millay Songs*. Korland Simmons, tenor and Minju Kim, piano, also performed “Prayer,” “Sence you went away,” and “Creole Girl” from *Nightsongs*.

**T.J. Anderson**

Scott Joplin’s opera *Treemonisha*, as orchestrated and arranged by T. J. Anderson, received new performances. Selections celebrating the 50th Anniversary of the opera’s first performance in 1972 by the Atlanta Symphony, was conducted by Robert Shaw. The anniversary celebration was presented by the Columbia Civic Orchestra and Choral Union, April 28.

A Celebration Concert (left) in honor of Dr. Martin Luther King, Jr. featured the Knoxville Symphony at the Tennessee Theatre, Knoxville.

It included the music of Florence Price, Valerie Coleman, William Grant Still, and Scott Joplin - including Joplin’s *Overture to Treemonisha*, orchestrated by T.J. Anderson, on Jan. 16.

Serenade for Lois and other recent works by T.J. Anderson were performed at Tufts University Department of Music at the concert “Memory Leaves” with works inspired by **Memory Book: Ten Collected works by T.J. Anderson**, published by American Composers Alliance in August 2021 in honor of TJ’s 93rd birthday. In addition to *Serenade*, other works performed included *In Memoriam Randy Wilson* (solo double bass, remembering this Canterbury Court Retirement Community friend), and *Weightless* (solo flute). Other related Anderson works performed were *In Memoriam Peter Gomes* (solo viola), *In Memoriam Lerone Bennett, Jr.* (solo violin), and two renditions of the 1979 solo piano piece *Play Me Something*. Threaded through these performances were pieces by Tufts composers Jackson Carter and Alan Mackwell and Tufts alumnus Trevor Weston and Jeannette Chechile.

Andrew Ardizzoia

Portrait Concert: Out of the Depths (New Music by Andrew Ardizzoia) was presented at Egner Memorial Chapel, Muhlenberg College. His music was described as “exuberant, rhythmic, and great fun,” as well as “smart, intriguing, and masterful.” Works on the program included selections from *2020: Suite for Piano* (i. Quarantine and v. Last Train to Brussels) performed by Vincent Trovato, piano; *Suitcase Music* performed by Bill Sallak, percussion; *Staten Island Sonata* performed by Shane Barker, viola; and *Credo, Op. 58*, with the Muhlenberg College Women’s Ensemble. April 1.

Ubi Caritas was performed by the Muhlenberg College Wind Ensemble, April 23.

Miles Salerni and the Muhlenberg Percussion Ensemble presented a new work by Andrew Ardizzoia at the Empie Theatre, Baker Center for the Arts, April 27.

Joshua Myers performs *Alone from the Songs of Introspection* at the Recital Hall in the Baker Center for the Arts, Muhlenberg College, May 12.

Elizabeth R. Austin

Austin’s *Rose Sonata* (on poetry of Rilke) for piano and reciter was performed by Christian Johnson with Dr. Pamela Starr reciting the poems on April 14 at 7:30pm at the Glenn Korff School of Music at the University of Nebraska-Lincoln. The work explores the use of geometric forms found in the natural world as the basis for an overall musical form.

Andrew Celentano of the Jenks Community Center interviewed Elizabeth R. Austin, Feb. 8. From her musical beginnings to becoming a talented contemporary classical composer with compositions ranging from solo piano pieces to chamber music to orchestral works to operas, her experience includes study at the Peabody Conservatory, The Conservatoire Americana at Fontainebleau, and the Hartt School of Music. While studying for her Ph.D. at The University of Connecticut, she won her First Prize in the Lipscomb Electronic Music Competition. Elizabeth’s awards have included a Connecticut Commission on the Arts grant, First Prize in The Miriam Gideon Competition and a Rockefeller Foundation residency at Bellagio, Italy. Dr. Austin was also the Vanderbilt University Composer in Residence in 2015.

Marilyn Bliss

The London-based Marsyas Trio (flute, cello, piano), presented an online concert of music from New York Women Composers (NYWC) including *Chameleon* by Marilyn Bliss, and music by Whitney E. George, Hilary Tann and more.

Martin Boykan

A Tribute to Irving Fine and Martin Boykan: Celebrating a Brandeis Legacy of Music and Friendship, included the Boykan works *Voyages for Soprano and Piano on texts by Hart Crane* (1992), Mary Mackenzie, soprano; Keith Kirchoff, piano; *Piano Sonata No. 4* (2016) with Yoko Hagino, piano; *Trio No. 1* for violin, ‘cello and piano (1975) commissioned by the Fromm Foundation, Yonah Zur, violin; Nicole Cariglia, cello; Yoko Hagino, piano; *Sea Gardens*, four songs for soprano and piano on texts by Hart Crane, Whitman and Shakespeare (1993), Mary Mackenzie, soprano; Keith Kirchoff, piano. Slosberg Music Center, Brandeis University, Waltham MA, March 6.

Richard Brooks

Pittsburgh Festival Opera Education department will present *Rapunzel* by Richard Brooks (Composer) & Harold Mason (Librettist) in live and pre-recorded concerts. The Opera in the Neighborhood program is no cost for children in local elementary schools, who are introduced to the world of opera through these productions. July 9 @ 12pm New Hazlett Theater; July 11 @ 2pm Schenley Plaza Tent.

Richard Cameron-Wolfe

Cameron-Wolfe's *Code of Unsilence: A Prayer* was performed on April 10 during the annual John Donald Robb Composers Symposium at UNM. Judith Gordon - pianist. This contemplative solo piano work was written as a "commentary" on the composer's 2006 chamber cantata *A Measure of Love and Silence*.

Robert Carl

The symphonic work *White Heron* was performed by the Fairfax Symphony and Christopher Zimmerman, conductor, at the Center for the Arts at George Mason University, in Fairfax, VA, April 23.

Night Garden for contrabass quintet (composer: "very ethereal, all natural harmonics"), was recorded by Robert Black and Evan Runyon with colleagues of Large Furniture.

Philip Carlsen

Rowing in Eden was performed by the Midcoast Symphony on the **Voices from America** program, Rohan Smith, Conductor. Jan 15 (Gendron Franco Center) and Jan. 16 (Orion Performing Arts Center).

Wallace McClain Cheatham

Three Piano Preludes were performed at The La Crosse New Music Festival at the University of Wisconsin, Annett Recital Hall, Center for the Arts, Nov. 5th.

Michael Dellaira

World Premiere of *The Leopard*, an opera in two acts by Michael Dellaira, with Libretto by J. D. McClatchy 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, Cutler Beach, Florida, with artists Kim Josephson as the Prince; Robynne Redmon as Princess Stella; and Frank Ragsdale as Father Pirrone and the Frost Symphony Orchestra. March 5,6, 2022.

Tom Flaherty

Aaron Larget-Caplan performed the world premiere of Tom Flaherty's *Steps and Leaps* (2019) at Framingham State University. Other works on the program included music by Thomas L. Read, Laurie Spiegel, John Cage, and Lainie Fefferman.

Larget-Caplan's West Coast tour in April, 2022 also included *Steps and Leaps*, with 25 musical events in 13 days for this busy Boston-based guitarist, including South Bay Guitar Society, San Jose; Center for New Music, San Francisco; and California State University Bakersfield Artist Residency.

Violinist Roger Zahab performed/recorded *Aftermath* by Tom Flaherty, in Bellefield Hall, University of Pittsburgh. The composer writes "*Aftermath* reflects the familiar emotions that we all feel following a traumatic blow, whether due to lost love, life, or significant election. Anguish, resignation, anger, fond memories of the past, anxiety for the future, all mix uncontrollably, for an unpredictable amount of time." Jan. 22, 2022.

Michael-Thomas Fomai

Scrumdiddlyumptious for Violin and Viola (2020) was performed by Sonic Apricity: Dr. Erik Rohde, violin and Dr. Jacob Tews, viola, broadcasting live from Pope Chapel at Christopher Newport University, February 14th.

David Froom

To Dance to the Whistling Wind was played by Sarah Frisof, with 21st Century Consort, Washington DC, April 9.

Lament for the City received its world premiere with the Folger Consort, tracing the origins of Vienna's history as an epicenter of musical activity, from the assembly of composers at the court of Emperor Maximilian I around the

[David Froom, continued]

year 1500. The program celebrates one of Maximilian's brightest stars, the composer Ludwig Senfl. Viennese works were performed in new arrangements for the Consort's early instruments by composer David Froom. The world premiere of Froom's setting of *Lament for the City* with text by the poet Sue Standing was performed in a virtual concert from Washington DC by Tenor voice (Mark Bleeker), Recorder (Alto/Tenor), Tenor Lute, 2 Bass Viols, And Dulcian. March 4, 5, and 6.

The World Premiere of *Three Fantasy Dances* for large wind ensemble by David Froom was performed by the "President's Own" Marine Band in Washington DC, Sunday, Feb. 6.

The New York Premiere of *Clarinet Concerto - Canzoni di Notte (Night Songs)* took place at Zankel Hall at Carnegie Hall, performed by Narek Arutyunian, Clarinet, and the Riverside Symphony, George Rothman, conductor. February 5, 2022.

Music of David Froom (*Shades of Red*), Eric Moe, Jeffrey Mumford and more, with the 21st Century Consort program "Color Wheel" live from Washington DC, at St. Mark's Episcopal Church, Dec. 4.

The New York New Music Ensemble presented Hidden Motives with music by Hannah Lash, Max Grafe, David Froom and a premiere by Bekah Simms, Resnick Passloff Foundation 87 Eldridge Street, New York City, Feb. 14th.

Gilbert Galindo

Gilbert Galindo's *Urban Spring* for Chamber Orchestra was performed by Resonant Refractions, with other works including large ensemble and chamber orchestra works by Jennifer Higdon, Robert Dick, and Clifton Joey Guidry. Another set by the CompCord Ensemble, featured compositions by Lynn Bechtold, Dan Cooper, Ginka Mizuki, Max Pollak, and Gene Pritsker. WearableArt designer Nana YaaSerwaah Akuoku and artist Jevijoe Vitug presented a live performance of rhythm and poetry while dressed in HAUS OF YBA wearable art and the evening also featured the hip-hop artistry of DJ & vocalist Scenario. April 2.

Robert Gibson

A performance of *Twelve Poems* for violin and piano by composer Robert Gibson, as recorded by the 21st Century Consort, was broadcast on Front Row Washington on WETA radio on Monday, Jan. 31 at 9 PM EST.

Doug Harbin

An Evening of Electroacoustic Music included the premiere of *Terrores Magicos* for soprano and electronics by Doug Harbin, performed by Anne Jennifer Nash. Hvidsten Recital hall, Concordia College, April 26.

Louis Karchin

The world premiere of Louis Karchin's four-movement *Quintet for Winds*, along with works of Julia Wolfe, Stravinsky and Ligeti took place at the Manhattan School of Music,

First performance of Karchin's *Sonata-Fantasia* (2021) with Stephen Drury, piano performed by Callithumpian Consort, New England Conservatory, Jordan Hall, Jan. 18.

Ulysses Kay

Concerto for Oboe and Orchestra by Ulysses Kay will be performed by Titus Underwood, soloist, on July 26 at Boulder College in Boulder, Colorado.

Sunbin Kim

Sunbin Kim's DMA portrait concert at the Manhattan School of Music included six new works for piano, string quartet, voice, chamber and electroacoustic music, with a premiere of a new piano piece, *Albumleaves*. Artists included Soyoung Choi, violin; Alexander Yakub, violin; Laura Sahin, viola; Molly Aronson, cello; Thomas Piercy, clarinet; Adriana Valdés, Mezzo Soprano; Sunbin Kim, piano. Greenfield Hall, New York City, April 14.

Arthur Kreiger

Paul Mizzi performed *Close Encounters* by Arthur Kreiger for flute and taped sounds at the University of Iowa Voxman School of Music Recital Hall, April 1, 2022.

David Liptak

The New England Primer for Soprano, Baritone, and Orchestra received its premiere performance on Wednesday, April 27, in the Eastman School of Music's Kodak Hall in Rochester, New York. The performance featured soprano Tony Arnold and baritone William Sharp with the Eastman Philharmonia led by Neil Varon.

David Liptak's ballet *Pierrot in America* received its world premiere as part of "Tripping the Light Fantastic" with Cordancia Chamber Orchestra and BIODANCE dance company, Rachel Lauber conducting. *Pierrot in America* is an orchestral migrant's tale that follows the mythical character, Pierrot, on his migration adventure from Europe to America in the early 20th century. Kodak Hall, Eastman Theater, Rochester, NY, March 6.

Brightening Air - album release of 5 works for Wind Ensemble and Soprano, featuring the Eastman Wind Ensemble, Mark Scatterday, conductor; and Tony Arnold, Soprano. The album contains *Octet*, *The Sacred Harp*, *Soundings*, *Folgore's Months*, and *Through the Brightening Air*. New Focus Recordings, Feb. 11.

Barbara Jazwinski

She is a dancer for SATB choir and piano was presented by Tulane University at Dixon Hall on May 3. It is part of a comprehensive program of 19th C. songs with the Tulane-Newcomb choir, focused on women's history and suffrage.

In July 2022, Barbara's work *Fantasy on Jazz* will be recorded by the Royal Scottish National Orchestra in Glasgow, with Samuel Marques as soloist.

Otto Luening

Centaur has released a new album of works by Otto Luening: "Music for Cello (and Piano)," recorded by John Kneiling and Mescal Wilson. The album includes *Cello Sonata*, *Aria for Cello and Piano*, *Lament for George*, *Three Cello Etudes*, *Suite for Cello and Piano*, and more. Available on Spotify and on CD at Amazon and other retailers. April 15.

John McDonald

A Recital by Lilit Hartunian, violin; John McDonald, piano, and Mike Williams, percussion, performing music by George Enescu, John McDonald, and Ryan Vigil. Granoff Music Center, March 8.

Elliott Miles McKinley

Dialogues: Duo for Violin and Viola (2021) by Elliott Miles McKinley received its world premiere by Sonic Apricity: Dr. Erik Rohde, violin and Dr. Jacob Tews, viola, broadcasting live from Pope Chapel at Christopher Newport University, February 14.

David Mecionis

David Steinberg, violin and Daniel Barrett, cello, premiered *Five Mirror Canons* at Concert of New Music for Voice & Instruments at Little Church Around the Corner, Church of the Transfiguration, New York City, April 21.

New York Composers Circle will also be presenting a Celebration of Contemporary Masters – Stefan Wolpe’s *disciple*, Raoul Pleskow’s *Contrasts for Violin and Piano*, David Mecionis’s *Waiting in Six Lines*, and John Eaton’s *Tocotín* for guitar. Church of the Transfiguration (“Little Church Around the Corner”), 1 East 29th Street in Manhattan, May 18.

David Mecionis, Robert Carl, and Raoul Pleskow

Concert with the Namaste Quartet in Italy at the Castle di Ceri near Rome, a concert in honor of Dante. The Namaste Quartet (clarinet, bass clarinet, harp, and piano) with Duska Bisconti presented. Guido Arbonelli and Natalia Benedetti played *Table Canon for Two Clarinetists, No. 2* written for them by David Mecionis. Robert Carl’s *Namaste Dante* and Pleskow’s 2021 work *Frammenti* concluded the program, December 8.

Sarah Meneely-Kyder

A Garland of Hymns and Carols: a new complete edition score of 20 brief works for mixed choir, and other combinations of voices and instruments, and a re-release of the recorded album worldwide. The collection owes its origins to the composer’s charming custom of appending miniature scores of her Christmas music—and in some cases, her poetry—to greeting cards intended for family and friends. Illustrated by her husband, artist Wayne Kyder, these cards became a family tradition. The score is available from ACA and the album is available on iTunes, Spotify, and other digital services, as recorded by Voce, an inspiring chorus based in Hartford, CT, Mark Singleton, Artistic Director, December 15.

Scott L. Miller

Memory Palace: New album of telematic performance featuring Scott L. Miller (Kyma), Adam Vidiksis (drum set), and Sam Wells (trumpet). The trio has, since the beginning of the pandemic in 2020, recorded music for trumpet, percussion, and electronics using telematic technology to perform together and improvise. Their debut recording, recorded on March 4 & 25, 2021, in Otsego, MN, Wilmington, DE, and Los Angeles, CA, has been released on Bandcamp, featuring the epic, two-part work *What Would John Chowning Do?* and rounded out with the introspective *Worst Impulses*.

Scott also performed live at Galerie Vekks, Dec. 11.

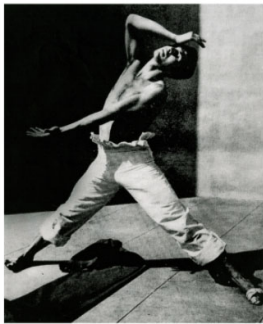
Dorothy Rudd Moore

Exponential Ensemble performed *Night Fantasy* by Dorothy Rudd Moore, with Pascal Archer, clarinet, and Amir Farid, piano; March 18 (National Opera Center, NYC), and April 3 (Beth Haverim Shir Shalom, Mahwah, NJ)

Alison Nowak

Marc Peloquin’s KeyedUp Series will feature the music of Alison Nowak (*Cyclorama*), and works by Charles Ives, Peter Lieberman, and J.S. Bach, with performing artists Robert LaRue, cello, and Marc Peloquin, piano, at Tenri Cultural Center, May 7.

Piece for Strings by Alison Nowak was performed by Sage City Symphony, Nov. 14 at the Greenwall Auditorium at Bennington College. The program also included *Symphony No. 6 in F Major* (“Pastoral Symphony, or Recollections of Country Life”), by Beethoven; and *Serenade in C minor* (“Nachtmusik”) for wind octet, by Mozart. Sage City Symphony is a community orchestra based in Bennington, Vermont, that tackles ambitious works from the traditional repertoire as well as commissions new works. It was formed in 1972 by its first musical director, noted composer Louis Calabro.



Lionel Nowak

The José Limón Dance Company celebrated its 75th Anniversary Season by sharing Limón's (left) inspiring life story. The dancers travel through time with a tour of Mexican history inside the brilliant reimagination of Limón's first major solo, *Danzas Mexicanas*, with music composed for him by Lionel Nowak, in 1939. Joyce Theater, New York City April 24-May 3.

Gary Philo

A joint concert presentation from Kids 4 Harmony and Community Intergenerational Action Orchestra (CIAO) will include music by Vivaldi, Corelli, and an arrangement for string orchestra of *Nobilis humilis magnus martir*, a hymn to St. Magnus, Earl of Orkney, written for CIAO by Gary Philo, among other works. St. John's Episcopal Church, Williamstown, MA, April 4.

Thomas L. Read

Read's newest lullaby for guitar, *Tales From a Virtual World* (2021) was performed by Aaron Larget-Caplan, at Framingham State University, April 9th.

Jody Rockmakeer

REVERB II: A Contemporary Music Festival of the Phoenix Symphony featured *A Desert Walk At Sunset* by Jody Rockmaker, with Tito Muñoz, conductor; Daniel Bernard Roumain, curator, at Central United Methodist in Phoenix, April 8.

Steven Christopher Sacco

Piano Night in New York: Works by Steven Christopher Sacco for piano were performed by the artists Steven Beck, Nathan Buckner, David Oei, and Theo Rockas at Tenri Gallery in New York City, April 9 at 7pm. Works included *Suites* for Mr. Beck, Mr. Buckner, and Mr. Rockas, as well as a concerto for piano and fixed media, composed for David Oei, April 9.

The David Oei Classical Salon presented the premiere of *Kaya Songs* for viola and piano by Steven Christopher Sacco, with violist Katarzyna Bryla-Weiss and David Oei, piano. at St Johns in the Village, New York City, March 20th.

Daria Semegen

Hervé Rémond (contrabass) recorded *Music for Contrabass Solo* by Daria Semegen, for Anthology of American Contemporary Music for solo double-bass. His recordings thus far include many works, including solo double bass music of Barney Childs, Donald Martin Jenni, Charles Wuorinen, Morton Feldman, Donald Erb, and others.

Alice Shields

The Chamber Music America commission for Alice Shields *The Wind in the Pines - after the climate catastrophe* - for soprano and six instruments received its world premiere and was livestreamed by the Eurasia Consort of Seattle from Scorca Hall at the National Opera Center, New York City, and on October 28 at Hofstra University's Helene Fortunoff Theater. Inspired by the famous Japanese Noh play *Matsukaze*, it is written for soprano, recorder, flute, Gothic bray harp, Turkish oud, baroque theorbo, and percussionist playing sustained, bell-like sounds on vibraphone, glockenspiel and crotales.

Artists included 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

Into Light was featured at the 75th Iowa All-State Music Festival concert on Nov. 20. The orchestra was under the direction of Dr. Rebecca Burkhardt. The concert was also streamed live by Iowa PBS and was scheduled to be rebroadcast on Thanksgiving Day, 2021.

Three ensembles: Lost Dog, New Thread, and Momenta, with guest soloists, presented “A Concert celebrating the 75th Birthday of composer Marilyn Shrude.” Lost Dog New Music Ensemble presented *Sotto Voce* (2012), *A Window Always Open on the Sea* (1990), and *Within the Wall* (2018; 2021); New Thread Quartet presented *energy flows nervously ... in search of stillness* (2015), and *Evolution V* (1976) - John Sampen, alto sax soloist; and Momenta Quartet presented *Secrets* (2004) with Sonja Tengblad, Soprano. At the Dimenna Center for Classical Music, New York City, Dec. 2.

Christopher Shultis and Lewis Nielson

Works featured at the Percussive Arts Society (PAS) Festival - one of the largest drum and percussion events in the world. *Lost in the Woods* (excerpt) by Christopher Shultis was performed by the Akros Percussion Collective and *Lengua Encubierto* by Lewis Nielson was performed by Sean Dowgray.

Derrick Skye

Flames Nurtured the Rose for youth orchestra will receive its world premiere performance in the summer of 2022 at the National Symphony Orchestra’s Summer Music Institute at the Kennedy Center.

Edward Smaldone

Once and Again, a new album release on New Focus Recordings, features a selection of works including *Cantare di Amore* (2009), *Double Duo* (2006), *Letters from Home* (2014), *Duke/Monk* (2011), and *Sinfonia* (2010); with Tony Arnold (soprano), Susan Narucki (soprano), Daniel Phillips (violin), Marcy Rosen (cello) Tara Helen O’Connor (flute), Judith Mendenhall (flute), Charles Neidich (clarinet), June Han (harp), Donald Pirone (piano), Morey Ritt (piano). Named Composer of the Year in 2016 by the Classical Recording Foundation, Smaldone is a professor at the Aaron Copland School of Music, Queens College, City University of New York.

A concert of music for Percussion and Two Pianos at LeFrak Hall featured music by Mads Emil Dreyer, Luciano Berio, Steve Reich, and Edward Smaldone. April 25.

Leon Stein

Sonata for Solo Oboe by Leon Stein will be performed by Emanuel Abbuehl at Concert Sacher Institute Basel Switzerland, May 10, 2022.

Joel Eric Suben

A new album release from Joel Eric Suben features orchestral works (1976-2008): *Fantasy-Variations on a Theme by Maria Theresia Von Paradis*; *Ciacconetta*; *Concerto Classico*; *Symphony in Old Style*; and *Winter Love*. With the Moravian Philharmonic, the Slovak Radio Symphony Orchestra, conducted by the composer.

Robert Scott Thompson

Fixed media music at the Sonorities Festival Belfast includes the electroacoustic works of Robert Scott Thompson. The intimate spaces allow for immersive experience of spatial quadra- and octo-phonic works. Having grown up partly in Northern Ireland, the inclusion of Robert Scott Thompson’s music makes this something of a homecoming for the composer.

Frederick Tillis

The Department of Music & Dance at University of Massachusetts Amherst honored the late Dr. Frederick C. Tillis (1930-2020), composer, saxophonist, poet, administrator, and founder of the Jazz and African American Music Studies Program, with performances by faculty, student ensembles, and special guests. Tillis Performance Hall; Feb. 20.

The Castle of our Skins string quartet performed *Spiritual Fantasy No. 12*, composed by Frederick C. Tillis. WCVB CityLine Program December 26.

Francine Trester

Alexander Smith, violin, played selections from Francine Trester's *Partita No. 2* for solo violin on April 13th at Concordia College, Moorhead MN.

This by Francine Trester was presented by Kalliope Reed Quintet, Arlington, MA, April 1st.

Michael Udow

Michael Udow's *Ancient Echoes* had its world premiere with the Longmont Symphony, Vance Brand Auditorium, Longmont, CO. *Ancient Echoes*, a newly commissioned work for percussion and orchestra, was performed by guest percussionist Anthony Di Sanza playing on a set of 6,000 year old lithophones discovered by Longmont archaeologist Marilyn Martorano. The work features these Stone Age instruments played alongside a modern lithophone and percussion instruments from around the world.

The DuPage Symphony Orchestra presented Michael Udow's *The Shattered Mirror Suite*, a captivating musical reflection on global mythology, at the "Reflections Concert" at Wentz Concert Hall in Chicago, March 19.

Vally Weigl and Karl Weigl

Several works by Vally Weigl were performed in remembrance of her sister KÄTHE LEICHTER. Campaigning for Women's Rights: Fighting Against Fascism - Remembering Social Scientist and Union Organizer Käthe Leichter 80 Years After Her Murder by the Nazis.

A Reading by Jeannie Im and Gregorij von Leitis, and music by Vally Weigl, the sister of Leichter, who safely emigrated to the US with her husband Karl Weigl. Performances by soprano Alexis Rodda and pianist Dan Franklin Smith. Presented by Elysium - Between Two Continents. Music included: *The Fairies Have Never a Penny to Spend*, *Erinnerung aus Tirol*, and *When the Vision Dies*, by Vally Weigl; and *The Invisible Light*, *The Refugee*, and *Fremd geh' ich unter den Fremden* by Karl Weigl; Austrian Cultural Forum of New York City, March 16.

Who Was Vally Weigl: A film and concert, with Ensemble Ulteia, in Vienna. Weigl was a pianist, composer and music therapist. She is the sister of Käthe Leichter, a Viennese women's rights activist. Vally Weigl was also the wife of Karl Weigl, an Austrian composer. After Austria was annexed by Nazi Germany, she had to flee Vienna with her family and built a new life for herself in New York. With this program, Ensemble Ulteia brings the music of Vally Weigl back to Vienna and presents it in sound and vision. With Natalie Weinberg – Soprano, Hannah Eisendle – Conductor, Ensemble Ulteia, Melanie Hollaus Film, and Damaris Richerts – Arrangements.

Beth Wiemann

I Give You My Home is being prepared by Guerilla Opera Company for its upcoming Boston premiere. The opera is based on the life of suffragette and peace activist Rose Standish Nichols (left). The March residency at the University of Maine, in preparation for the later premiere, included a presentation by Artistic Director Aliana De La Guardia on contemporary opera (March 4), a vocal masterclass, and a public performance of Wiemann's new work on March 5. The world premiere of *I Give You My Home*, with music and libretto by Beth Wiemann, is planned for later in 2022. The work is scored for soprano, saxophone, percussion, and electronics, and is being developed for film as well as live performance.

Obituaries



Dorothy Rudd Moore passed away on March 30, 2022.

Moore's music has been performed and recorded world-wide, and includes chamber pieces, song cycles, orchestral music, and an opera. It is admired for its high level of artistry and its seriousness of purpose. Other awards she has received include an American Music Center Grant, 1972; New York State Council on the Arts Grant, 1985; and several Meet the Composer grants. Two of her works—*Dirge and Deliverance* and *Songs From the Dark Tower*—were released by Performance Records in 1981 and reissued in 2021. In 1985 the world premiere of her opera, *Frederick Douglass*, took place in New York City.

Moore's parents fully supported her ambitions to be a composer. She studied piano at the Wilmington School of Music and became a student of Harry Andrews. Moore learned to play clarinet so that she could join the all-male band at Howard High. She graduated from Howard University in 1963 where

she studied with Dean Warner Lawson, Thomas Kerr, and Mark Fax. She received the Lucy Moten Fellowship to study in France where she continued her studies with Nadia Boulanger in Paris in 1963 and then with Chou Wen-Chung in New York in 1965. In 1968 she became a co-founder of the Society of Black Composers in New York City. As an educator, she has taught voice, piano, and ear training courses at Harlem School of the Arts, 1965-66; New York University, 1969; and Bronx Community College, 1971.

For more info: [Interview 1990](#) with Bruce Duffie | [Interviews and Music](#) on Youtube

Listings: New and Updated

NEW AND UPDATED WORKS RECENTLY ADDED TO THE ACA CATALOG

VARIOUS - COLLECTIONS AND ANTHOLOGIES

Tuba Tuba: Nine Pieces for Solo Tuba	<i>tuba</i>	2022	ACA-ANTH-012
The Strange Imaginary Piano, Volume 1 (Beginner-Intermediate)	<i>piano</i>	2022	ACA-ANTH-013
Flute Music of New York: 9 Pieces for Flute Alone	<i>flute</i>	2022	ACA-ANTH-016

T.J. Anderson

CALL AND RESPONSE	<i>Piano</i>	1982	ACA-ANTJ-086
In Memoriam: Greg Fukushima	<i>Alto Flute</i>	2022	ACA-ANTJ-087
We're Goin' Around	<i>choral with chamber orchestra</i>	1972	ACA-ANTJ-088
<i>from the opera Treemonisha by SCOTT JOPLIN, arr. Anderson</i>			

Christopher Auerbach-Brown

Homage to 23	<i>3 vln, 3 vc, db, 3 pno, perc (Suzuki ensemble)</i>	2009	ACA-AUBR-017
Introspection No. 8	<i>piano</i>	2008	ACA-AUBR-018
Three Anti-Eccosaises	<i>piano</i>	2013	ACA-AUBR-019
Fun and Relaxing Times	<i>4 voices and contrabassoon</i>	2012	ACA-AUBR-020

Elizabeth R. Austin

Sonata	<i>Flute or Soprano Recorder</i>	1991	ACA-AUSE-020
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Burton Beerman

CRYSTALS 2	<i>tuba, tape</i>	1981	ACA-BEEB-071
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Brian Bevelander

Even When We Sleep	<i>Mezzo and piano</i>	2007	ACA-BEVB-016
Lake Isle of Innisfree	<i>Mezzo and piano</i>	2010	ACA-BEVB-017

Allan Blank

FIVE PIECES FOR CLARINET IN A	<i>Solo 'A' Clarinet</i>	1993	ACA-BLAL-108
SET OF OPPOSITES, A	<i>vla, pf</i>	2000	ACA-BLAL-109

Marilyn Bliss

Evocations	<i>Tuba</i>	1981	ACA-BLIS-005
Aria	<i>Tuba</i>	1982	ACA-BLIS-016
Three Farewells	<i>Soprano, Flute, Viola, Harp</i>	1984	ACA-BLIS-017
ENCOUNTER	<i>solo flute</i>	1975	ACA-BLIS-018
Wind Songs	<i>flute (or native american flute) and voice</i>	1995	ACA-BLIS-019
Spirit Dance	<i>flute (or native american flute) and maracas</i>	1999	ACA-BLIS-020
Blue Dawn	<i>flute (or native american flute) and cello</i>	1998	ACA-BLIS-021
Fantasies	<i>pf</i>	1977	ACA-BLIS-022

NEW AND UPDATED CONTINUED

Edith Borroff

- ELEMENTS: A SONATA FOR VIOLIN AND CELLO *Violin, cello* 1987 ACA-BORR-024
 FIVE PIECES FOR VIOLA AND PIANO *Viola, piano* 1989 ACA-BORR-025

Martin Boykan

- VOYAGES *Soprano, piano* 1992 ACA-BOYK-027
 THREE PSALMS TO WELCOME THE SABBATH *Soprano, piano* 1993 ACA-BOYK-028
 SEA GARDENS *Soprano, piano* 1993 ACA-BOYK-029

Jack Briece

- M. A. P. (Modern American Plan) *pf* 1971 ACA-BRIE-006

Richard Brooks

- Wind Quintet: Es Ist Genug WW Quintet: fl, ob, cl, hn, bsn 2021 ACA-BRRI-049

Richard Cameron-Wolfe

- Drunk Taken Pointed - Madrigal II from "Flowers of Babel"
mez, ten, bar (voice), clarinet, vnl, vla, vc 2022 ACA-CAMW-046

Philip Carlsen

- Bella Above *mezzo-soprano, cello, piano* 2021 ACA-CAPH-045
 FOUR JOURNEYS IN MAINE
2(2+picc)12(1+asax, 2+bcl)2 - 1110 - perc - soprano solo - strings 1989 ACA-CAPH-051
 Pour les sixtes *vibraphone and marimba* 2022 ACA-CAPH-061
 Grandsire Triples *vibraphone and marimba* 2022 ACA-CAPH-062
 Braided streams *marimba* 2022 ACA-CAPH-063
 Emergent *piano* 2016 ACA-CAPH-064

Robert Carl

- PIANO SONATA NO. 2 "The Big Room" *pf* 1993 ACA-CARL-033
 Sentient Serenade *flute, clarinet, violin, cello, piano* 2021 ACA-CARL-079
 Namaste Dante *clarinet, bass clarinet, harp, piano* 2021 ACA-CARL-080
 Violin Sonata No. 2 "Angel-Skating" *vln, pf* 1999 ACA-CARL-081

Matthew Davidson

- One for Max *piano* 2021 ACA-DAVM-040

Lawrence Dillon

- Blur *solo clarinet with clarinet quartet* 2021 ACA-DILL-071

Margaret Fairlie-Kennedy

- WINDRIDER/FINAL ASCENT *flute, piano* 1993 ACA-FAIR-008

Brian Fennelly

- TESSERA E IV/V *solo contrabass trombone or solo tuba* 1980 ACA-FENB-030

SELECTED LISTINGS CONTINUED

David Froom

Lament for the City *tenor, recorder (alto/tenor), tenor lute, 2 bass viols, dulcian* 2022 ACA-FROD-049

Gilbert Galindo

Though your footsteps were unseen *violin* 2020 ACA-GALG-001
 Let's Begin *string quartet* 2020 ACA-GALG-002
 Etudes for Piano *piano* 2019 ACA-GALG-003
 Sonata for Viola and Piano *viola and piano* 2018 ACA-GALG-004
 Spunk *alto sax, guitar, violin, double bass* 2019 ACA-GALG-005
 Urban Spring *1111-1110-perc, pno-2111* 2021 ACA-GALG-006

Robert Gibson

SOUND OF LIGHT *Large wind ensemble* 2010 ACA-GIBR-006

Edward Jacobs

DIEGESI *Solo Tuba* 2015 ACA-JACO-013
 Witness Marks *cello* 2020 ACA-JACO-023
 Nothing Stands *tenor and piano* 2021 ACA-JACO-024
 Arioso *double bass solo* 2021 ACA-JACO-025
 Let Them Not Say *SATB* 2021 ACA-JACO-026

Louis Karchin

SONATA-FANTASIA *solo piano* 2020 ACA-KARC-044
 PROCESSIONS II *solo harp* 2020 ACA-KARC-048
 TRIBUTE TO THE ANGELS 2020 ACA-KARC-052
Flute, clarinet, French horn, percussion(1), piano, violin, viola, cello, Soprano solo 2020
 Compositions on Canvas *Sop, piano* 2021 ACA-KARC-062

Ulysses Kay

Inventions for Piano in A minor and G minor *piano* ACA-KAYS-008
 Five Winds - Divertimento *Woodwind Quintet* 1984 ACA-KAYS-009

David Lipten

Double Clutch *Harp* 2019 ACA-LIPN-001
 Gyre *Flutes, Clarinets, Violin, Cello, Piano, Perc.* 1997 ACA-LIPN-002
 Show of Hands *Piano* 2005 ACA-LIPN-003
 Once Was *Piano* 2014 ACA-LIPN-004
 If Only: Only If *Cello and Piano* 2014 ACA-LIPN-005
 Ictus *String Quartet* 2001 ACA-LIPN-006
 How To *Chorus (SSAATTBB)* 2013 ACA-LIPN-007
 Time's Dream *Chorus (SSAATTBB)* 2003 ACA-LIPN-008
 Tongue & Groove *Oboe and string orchestra* 2016 ACA-LIPN-009
 Double Down *Flute, Clarinet, Violin, Cello, and Piano* 2017 ACA-LIPN-010
 Wiretap *Guitar, Mandolin, and Harp* 2021 ACA-LIPN-011
 Whorl *Clarinet, Violin, Piano* 2002 ACA-LIPN-012
 Snap 2 *2 Pianos* 2020 ACA-LIPN-013
 Slipstream *Vibraphone and Marimba* 2020 ACA-LIPN-014
 Snap for Orchestra *Orchestra* 2020 ACA-LIPN-015
 Fem Fatale *Piano* 2019 ACA-LIPN-016

SELECTED LISTINGS CONTINUED

David Liptak

Pierrot in America	<i>chamber orchestra</i>	2021	ACA-LPTK-061
Beginnings	<i>1212 - 2100 - 2 perc, pno - strings</i>	1986	ACA-LPTK-064

Otto Luening

LAUGHING SONG	<i>male voices</i>	1984	ACA-LUEN-096
YULE LOG SONG	<i>choral voices, piano, percussion</i>	n.d.	ACA-LUEN-104
Concert Piece	<i>cello, orchestra</i>	1996	ACA-LUEN-091
At Christmas Time	<i>medium voice, piano</i>	1918	ACA-LUEN-087
Eight Piano Pieces	<i>piano</i>	n.d.	ACA-LUEN-056
Six Etudes for Flute	<i>flute</i>	1995	ACA-LUEN-055
Hast Never Come to Thee an Hour	<i>soprano, flute</i>	1989	ACA-LUEN-025

Elliott Miles McKinley

Bow Shock	<i>flute, clarinet, violin, and cello</i>	2021	ACA-MCKE-035
Portalscapes	<i>sax quartet</i>	2022	ACA-MCKE-036

David Mecionis

Elegy for Joey	<i>flute and viola</i>	2019	ACA-MECD-006
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Darleen Mitchell

Music for The Little Prince	<i>solo piano</i>	2020	ACA-MIDA-062
JOURNEY TO THE YELLOW SPRINGS	<i>tba, chimes</i>	1985	ACA-MIDA-064
ANTIPHONAL DREAMS: NOVEMBER PSALMS	<i>ob, pf</i>	2003	ACA-MIDA-072
ILLUMINATA	<i>flute, piano</i>	2001	ACA-MIDA-073

Scott L. Miller

Invitation	<i>Open Instrumentation</i>	2021	ACA-MILS-033
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Dorothy Rudd Moore

FROM THE DARK TOWER	<i>Mezzo-Soprano, cello, piano</i>	1972	ACA-MODR-001
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Richard Moryl

PARTICLES (for piano)	<i>pf</i>	1972	ACA-MORY-002
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Raoul Pleskow

Deuxième Moments Musicaux pour Eugene	<i>Flute, Clarinet, Viola, and Piano</i>	2022	ACA-PLES-052
For Maria	<i>Piano</i>	2022	ACA-PLES-053
Fantasia on Bagatelle for Maria	<i>Flute, Clarinet, Cello, and Piano</i>	2022	ACA-PLES-054

Carlos Rausch

SEVEN PIECES FOR A MODERN BOY	<i>piano solo</i>	1969	ACA-RAUS-010
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Thomas L. Read

Tales From a Virtual World	<i>Guitar</i>	2021	ACA-READ-055
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SELECTED LISTINGS CONTINUED

Jody Rockmaker

Bottom Dogs	<i>Two Bass Clarinets and Contrabass Clarinet</i>	2008	ACA-ROCK-024
Half and Half	<i>demi-clarinet in A</i>	2011	ACA-ROCK-025
Crossing Paths	<i>2 clarinets</i>	2021	ACA-ROCK-028
On one's own, together	<i>At least 2 percussionists</i>	2021	ACA-ROCK-029
Saraswati	<i>Cello Solo and Violin Ensemble (4 parts)</i>	2019	ACA-ROCK-030
Blue Oblivion	<i>3 Pianos, Celesta, 6 Percussion</i>	2019	ACA-ROCK-031
Earth Spirits	<i>Violin and Viola</i>	2021	ACA-ROCK-032
A Desert Walk at Sunset	<i>chamber orch: 1111 - 0100 - strings</i>	2017	ACA-ROCK-033
TieCO	<i>4perc</i>	1995	ACA-ROCK-034

Michael Rothkopf

WINTER PARTITA	<i>flute</i>	1996	ACA-ROTH-008
Touch	<i>piano</i>	2020	ACA-ROTH-012
Momentum	<i>fl, ob, cl, tpt, hp, gtr, vib, vln, vla, db</i>	2021	ACA-ROTH-013

Nicolas Roussakis

MI E FA	<i>pf</i>	1991	ACA-ROUS-008
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Steven Christopher Sacco

Quintet for bassoon and strings	<i>Bassoon, 2 Violins, Viola, Cello</i>	2021	ACA-SACC-033
Lament No. 2	<i>string orchestra</i>	2021	ACA-SACC-034
Three Suites for Piano Solo	<i>Piano</i>	2021	ACA-SACC-035
Two Songs on Spanish Renaissance Texts	<i>Soprano and Piano</i>	2022	ACA-SACC-036

Michael Seyfrit

EIGHT LOVE POEMS	<i>ob, pf</i>	1988	ACA-SEYF-008
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Alice Shields

Criseyde's Arietta (from Criseyde)	<i>soprano and piano</i>	2022	ACA-SHLA-031
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Ann Silsbee

THREE CHANTS	<i>solo fl</i>	1974	ACA-SILS-010
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Michael Slayton

IDEA OF LATE IN YEAR	<i>Orchestra, solo mezS, SSAATTBB chorus</i>	1999	ACA-SLAM-030
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Harvey Sollberger

AS THINGS ARE AND BECOME	<i>vln, vla, vcl</i>	1970	ACA-SOLL-042
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Glenn Stallcop

ECHOES FROM AN URBAN GLADE	<i>vln, cb</i>	1981	ACA-STAL-011
MOBILES	<i>2vln, cb</i>	1981	ACA-STAL-017
INVOCATION	<i>pf, perc</i>	1982	ACA-STAL-065
TRIO FOR VIOLIN, VIOLA, AND CELLO	<i>vn, va, vc</i>	1974	ACA-STAL-066
Jazz Crystals	<i>piano</i>	1974	ACA-STAL-067
RAIN, RAIN	<i>sop, pf</i>	1973	ACA-STAL-068
Nuances de Noir	<i>flute (dbl. alto flute), tenor sax, viola, double bass</i>	2022	ACA-STAL-069

SELECTED LISTINGS CONTINUED

Leon SteinTWO PIECES for Solo Tuba *Tuba* 1981 ACA-STLE-016**Joyce Hope Suskind**CELEBRATION *solo flute or solo violin* 2015 ACA-SUSK-007**Elias Tanenbaum**Three Sketches for flute, clarinet, trombone *fl, cl, tbn* ACA-TANE-025**Frederick Tillis**Spiritual Fantasy No. 1 and No. 32 *piccolo trumpet and piano* 1977, 2007 ACA-TILL-105Spiritual Fantasy No. 2 *string bass and piano* 1980 ACA-TILL-014Spiritual Fantasy No. 24 *clarinet in B-flat and piano* 2002 ACA-TILL-025**Michael Udow**APPARITION *timp + 6 perc* 2004 ACA-UDOW-001APPARITION *timp + 6 perc (score)* 2004 ACA-UDOW-001sAncient Echoes *perc solo and orchestra* 2020 ACA-UDOW-002Shattered Mirror Suite *orchestra* 2013 ACA-UDOW-003Stepping Stones *2 marimbas* 2015 ACA-UDOW-004Coyote Dreams (for Marimba and Percussion Trio) *marimba and 3 perc* 1997 ACA-UDOW-005cCoyote Dreams (for Marimba and Orchestra) *marimba and orch* 2019 ACA-UDOW-005oTopsy-Turvy *perc quartet* 2008 ACA-UDOW-006Four Movements *perc quartet* 1974 ACA-UDOW-007Tennei-Ji *marimba* 1999 ACA-UDOW-008Music for Cross-Cultures *12 perc* 1983 ACA-UDOW-009Timbrack Quartet *4 perc* 1978 ACA-UDOW-010Suite for Jazz Drums and Handclappers *5 perc* 1965 ACA-UDOW-011Timelines *solo perc + 14 perc* 2004 ACA-UDOW-012Bog Music *solo perc + 3 perc* 1976 ACA-UDOW-013Dinosaur Dance *solo timpani and percussion quartet* 1991 ACA-UDOW-014Toyama *2 percussion* 1993 ACA-UDOW-015Schizoid *marimba and vibraphone* 2001 ACA-UDOW-016Flashback *percussion quartet with optional fixed media* 2018 ACA-UDOW-017Rio Grande Riffs *percussion septet* 2004 ACA-UDOW-018Black Shogun II *percussion solo with percussion trio and fixed media* 2006 ACA-UDOW-019Abyss of Time *12 percussion, harmonium, piano 2 players, video* 2013 ACA-UDOW-020eAbyss of Time *percussion sextet, chinese perc orch, video* 2013 ACA-UDOW-020oAbyss of Time *percussion quartet and video* 2013 ACA-UDOW-020qEchoes of the Past *percussion sextet and video* 2020 ACA-UDOW-021A Tree of Life (for Piano) *piano* 2018 ACA-UDOW-022Cycle, Retrace, Progress, Be Still *any keyboard instrument* 1978 ACA-UDOW-023White Dwarf *soprano, tuba, and 4 percussionists* 2005 ACA-UDOW-024A Wall of Two *soprano, mezzo, piano* 2005 ACA-UDOW-025pvA Tree of Life (for Winds) *flute, oboe, English horn, bass clarinet, bassoon* 2018 ACA-UDOW-026White Dwarf *mezzo-soprano, tuba, piano, and percussion* 2005 ACA-UDOW-027Bayou Reflections *Orchestra* 2012 ACA-UDOW-028oBayou Reflections *Large Wind Ensemble* 2012 ACA-UDOW-028w

SELECTED LISTINGS CONTINUED

Vladimir Ussachevsky

DIALOGUES AND CONTRASTS *brs qnt, tape* 1984 ACA-USSA-010

Elizabeth Vercoe

Still Kicking clarinet 2022 ACA-VERC-023

Beth Wiemann

Wading Blue Heron Clarinet 2021 ACA-WIEB-118

Home Decor and the CDC Two voices (any) and piano 2020 ACA-WIEB-119

The Lake Guide Flute, clarinet, horn, violin, viola, cello, and piano 2021 ACA-WIEB-120

Keeping Out the Damp Flute, Clarinet, and Viola 2019 ACA-WIEB-121

Setting for Shusako Endo WW Quintet + Piano 1983 ACA-WIEB-122

Paul Zonn

RED WIGGLER tuba 1974 ACA-ZONN-029

Mark Zuckerman

In a Pickle *piccolo* 2021 ACA-ZUCM-080

Imagined Memories *piano quartet* 2021 ACA-ZUCM-081

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