
ACA

AMERICAN COMPOSERS ALLIANCE

THE 21ST CENTURY Bulletin

Newsletter and Report from ACA

The
**Shelter Music
Initiative**

online premieres during lockdown

New Scores
and
Recordings

April 2021

Volume 1

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American Composers Alliance is a nonprofit composers' collective and music catalog, originally started in 1937 by Aaron Copland and associates. With support from BMI and the Aaron Copland Fund for Music, ACA strives to deliver materials to the new music community and to preserve scores for long term future access, and to nurture 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 April issue.

www.composers.com

ACA

From the ACA President ...



We have reached the one-year mark of the covid pandemic, and I think all of us have experienced profound changes in our work and our lives. During this time, I have been heartened by the resiliency and imagination that I have seen in performers, composers, and supporters of our art. This has been a brightness in a dark time.

Like other important organizations, the American Composers Alliance has continued to be a support for our music and our work as composers. The catalog continues to grow, and new composers have joined as members. The ability of ACA to preserve scores and documents has been strengthened through a formal relationship with the University of Maryland, and the ACA Custodial Program continues to guarantee a legacy for our work. Sales of physical scores and downloaded files of our music are strong, and these have been bolstered by new and imaginative ways of presenting our music for sale.

I have always believed that my work as President of the ACA Board of Directors has included a responsibility to hear, imagine, and forward new actions and initiatives that will keep ACA agile. The need to adjust to ever changing professional realities is constant. In this category has been the “Shelter Recordings” project, designed to be a performance venue in a time when there have not been concerts. Outside of the usual business of ACA, it has provided an important short-term boost to making music while observing the social distancing required.

To ACA composers, and to all those who follow and support our work, I send my best wishes for a productive and satisfying year of composing and music making.

David Liptak



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Founded in 1937
Affiliate of BMI and ASCAP

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rev. 2021

AMERICAN
 COMPOSERS
 ALLIANCE

Composers

H Leslie Adams	Eleanor Cory	Hubert Howe
Milton Adolphus	Gheorghe Costinescu	Jere Hutcheson
Bradley Albers	Lou Coyner	Edward Jacobs
T J Anderson	Arthur Custer	Loretta Jankowski
Andrew Ardizzoia	Joseph Dangerfield	Barbara Jazwinski
Bülent Arel	Matthew Davidson	Andrew McManus
Christopher Auerbach-Brown	William DeFotis	Donald Martin Jenni
Elizabeth R Austin	Michael Dellaira	David Evan Jones
Aaron Avshalomov	Lawrence Dillon	Louis Karchin
Jacob Avshalomov	John Eaton	Ulysses Kay
Emil Awad	George Edwards	Homer Keller
Frederic Balazs	Robert Evett	Robert Kelly
James Scott Balentine	Margaret Fairlie-Kennedy	Sunbin Kim
George Barati	Noel Farrand	Ellis Kohs
Leslie Bassett	Brian Fennelly	Arthur Kreiger
Ross Bauer	John Ferritto	Karl Kroeger
James Beale	Irwin Fischer	Victor Landau
John J Becker	Tom Flaherty	John Anthony Lennon
Burton Beerman	Johan Franco	John Lessard
Elizabeth Bell	David Froom	Peter Tod Lewis
Jim Berenholtz	Harley Gaber	Glenn Lieberman
Brian Bevelander	Lee Gannon	Harris Lindenfeld
Philip Bezanson	John Gibson	David Liptak
Allan Blank	Robert Gibson	Normand Lockwood
Marilyn Bliss	Miriam Gideon	James Lovendusky
Steven D Block	Jan Gilbert	Christopher Morgan Loy
Elliot Borishansky	Albert Glinsky	Raymond Luedeke
Edith Borroff	Roger Goeb	Otto Luening
Will Gay Bottje	Forrest Goodenough	Erik Lundborg
Martin Boykan	Frederic Goossen	Robert McBride
Jack Briece	David E Gordon	Richard McCandless
Richard Brooks	Matthew Greenbaum	John McDonald
Mark Brunswick	Laura Greenberg	Frances McKay
Richard Cameron-Wolfe	Joel Gressel	Elliott Miles McKinley
Thomas Canning	Gregory Hall	Lansing McLoskey
Robert Carl	Doug Harbin	Ann E McMillan
Philip Carlsen	Russell Harris	John Melby
Robert Ceely	Irwin Heilner	Sarah Meneely-Kyder
Wallace McClain Cheatham	William Hellermann	Scott L Miller
Gerald Chenoweth	Robert Helps	Edward J Miller
Barney Childs	Richard Hervig	Charles Mills
Avery Claflin	William Hibbard	Darleen Mitchell
Fred Cohen	Sydney Hodkinson	Dorothy Rudd Moore

COMPOSERS (continued)

Richard Moryl
 Walter Mourant
 Robert Newell
 Lewis Nielson
 Alison Nowak
 Lionel Nowak
 Hall Overton
 Terry Winter Owens
 Paul Paccione
 Robert Parris
 Daniel Perlongo
 Gary Philo
 Daniel Pinkham
 Paul A Pisk
 Raoul Pleskow
 Gundaris Pone
 Quincy Porter
 Leland Procter
 Carlos Rausch
 Thomas L Read
 Bruce Reiprich
 Phillip Rhodes
 Jody Rockmaker
 Lou Rodgers
 J Willard Roosevelt
 Griffith Rose
 Ronald Roseman
 Michael Rothkopf
 Nicolas Roussakis
 Dane Rudhyar
 Steven Christopher Sacco
 Gary M Schneider
 Brian Schober
 Elliott Schwartz
 Harold Seletsky
 Daria Semegen
 Michael Seyfrit
 Alice Shields

Marilyn Shrude
 Christopher Shultis
 Ann Silsbee
 Michael Slayton
 Leland C Smith
 Harvey Sollberger
 Glenn Stallcop
 Peter Pindar Stearns
 Leon Stein
 Halsey Stevens
 Robert Stewart
 Gerald Strang
 Joel Eric Suben
 Stephen Suber
 Joyce Hope Suskind
 Daniel Tacke
 Elias Tanenbaum
 Clifford Taylor
 Andrew William Thomas
 Mark Thome
 Richard O. Thompson
 Robert Scott Thompson
 Nicholas C K Thorne
 Frederick C Tillis
 Joan Tower
 Francine Trester
 Preston Trombly
 Lloyd Ultan
 Vladimir Ussachevsky
 Nancy Van de Vate
 Burr Van Nostrand
 Elizabeth Vercoe
 John Verrall
 Roger Vogel
 Gerald Warfield
 John Everett Watts
 Ben Weber
 Karl Weigl

Vally Weigl
 Arthur Weisberg
 Adolph Weiss
 Matthew Welch
 Samuel Wellman
 Peter Westergaard
 Beth Wiemann
 Frank Wigglesworth
 Marcus Wilcher
 Donald M Wilson
 Walter Winslow
 Joseph Wood
 Russell Woollen
 Charles Wuorinen
 James Yannatos
 Christopher Yavelow
 Rolv Yttrehus
 Noel Zahler
 Eric Ziolek
 Paul Zonn
 Mark Zuckerman
 Ramon Zupko

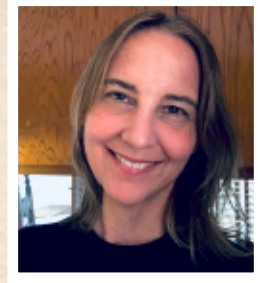
Newly affiliated or re-joined

Richard O. Thompson
 John D. McDonald
 Estate of Ulysses Kay
 Joseph Dangerfield
 Wallace McClain Cheatham
 Paul Paccione
 Gerald Chenoweth
 Andrew Ardizzioia
 Francine Trester
 James Scott Balentine
 Andrew McManus
 Marcus Wilcher

ACA Update

Keeping in Step

Notes from Executive Director **GINA GENOVA**
with Nicoletta LaMarca Sacco



More than ever, new music has been essential to my well-being this past year. The organization I manage, ACA (American Composers Alliance), continues to grow and build momentum in connecting American contemporary music with ever new audiences and artists world-wide. Thank you for your interest in our first ACA Bulletin Newsletter of the year, and of the millennium.^[1]

The closing of concerts worldwide last March sent music communities into a state of shock and anguish. There was a period of confusion about postponing-concerts, conferences, and other projects that required contact and travel — what to put on hold, and how much to just cancel outright. Everyone went through this, in addition to other more pressing personal

IT WAS A LOT OF TURMOIL FOR EVERYONE, EVERYWHERE. BUT THERE WAS A PERSISTENCE AND A NEED FOR MUSIC

difficulties. We were planning and canceling performances simultaneously. For institutional sheet music orders and orchestra rentals, we experienced “Please rush the shipment of the set of parts,” and then “Don’t ship because there isn’t anyone to receive the package,” and still later, “Ok, we’re back open,” and also, “Please send it

to the conductor’s home,” so forth. It was a lot of turmoil for everyone, everywhere. But there was a persistence and a need for music.

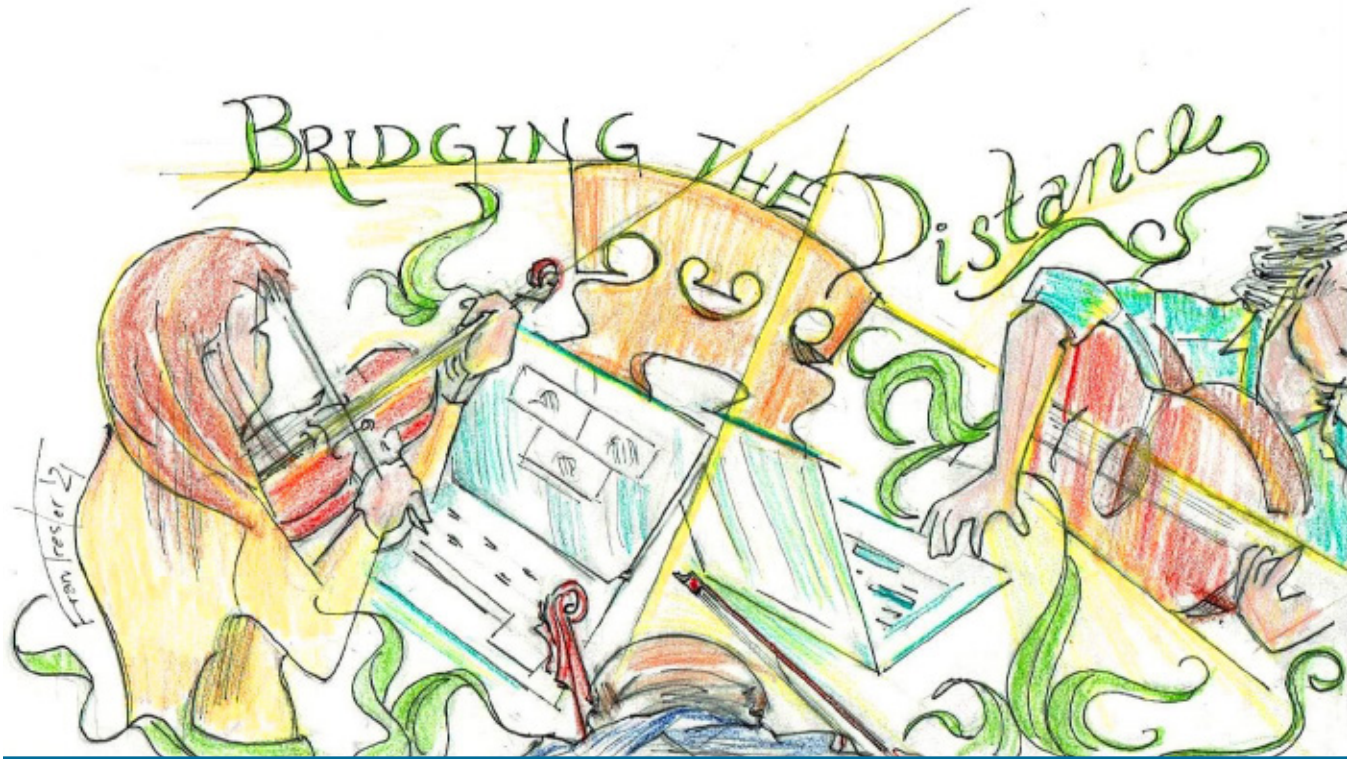
Gathering thoughts and reorganizing, artists and music ensembles began various projects to keep active. They tried to rehearse together

THE DEMAND FOR SOLO AND SMALLER WORKS SEEMED UNAFFECTED BY WORLD AFFAIRS

on teleconferencing apps, posted home-made recordings and live streams on YouTube, and anything else that could simulate part of what had been lost. ACA was fortunate to be able to continue its work on behalf of composers with continuing support received from BMI, donors, friends of ACA, and welcome contributions from our own community helping to engrave, edit and proofread materials. Regular customers who buy sheet music from ACA have remained active through the pandemic and many new customers have discovered our catalog online at composers.com. It was ‘all hands on deck’ over this past tumultuous year.

Still, the requests for smaller works — solos, duos, art songs, continued and increased. I joked with the owner of our printing company (Black Ribbon) that ACA was “too small to fail” as we all feared for the future. The demand for solo and smaller works seemed unaffected by world affairs.

[1] *The well-documented ACA Bulletin Magazine was regularly and widely published from 1952 to 1965 (and on a more limited basis in the 1990s)*



"Bridging the Distance" - ACA composer Francine Trester

I marveled that ACA could be considered “essential.” We rely heavily on many others for the continuance of activities at ACA, with archive stewardship, scanning, website maintenance, ftp and “cloud” storage, printing, delivery, and rights management. We had commissioned an upgrade to the structure of our online catalog at composers.com that was completed in late

February of 2020. The PDF license and download option for doing business online was upgraded, made more secure and robust, just in time. It was one of several timely endeavors that came together for ACA as requests for delivery of sheet music in digital formats naturally increased with a surge of fear of the coronavirus.

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busy managing our Shelter Music initiative, and receiving new pieces that needed to be processed and cataloged all throughout the shut-down months. Some composers found the time period conducive to writing. We were unable to access our score archives at Special Collections in Performing Arts at the University of Maryland from March through October. With great support from the University, on a more limited basis, we have continued some of the ongoing work of scanning the scores and masters from the ACA archives, preparing them for modern printing and digital delivery.

VIDEO RECORDINGS OF CONCERTS AND LIVESTREAMING OF PERFORMANCES HAVE FLOURISHED

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Our General Manager, Will Rowe, kept

Interest in new music and in new or tidied-up editions of our older scores continues. The overall direction of our work is on curating and care for the (very large) catalog, providing easy access and distribution to customers, and building a secure database for safekeeping of scores and performance materials over the long term. A large percentage of staff time this year has been spent on database updates – taking care to include more information and notes, with page viewing and audio samples, to increase the chance for a piece of music to be discovered.

Posting video recordings of concerts and live streaming of performances has flourished over the past year. People can log on to listen and to see all kinds of music performances around the world from a home device. Organizations are curating concerts for their subscribers and selling access to ticketed concerts displayed online. Licensing online audio-visual recordings of ACA music has added to composers' ACA earnings this year, and is helping the organization grow

A MAJOR DEVELOPMENT BEGAN TO TAKE SHAPE – ENTHUSIASTIC INTEREST IN MUSIC BY BLACK COMPOSERS

and make new contacts. Large orchestras and opera companies are presenting chamber and solo concerts for their subscribers this year, and we have been able to provide music from our catalog for these purposes.

Many artists are adapting to online performance/recording format while waiting for live concerts to return. It's not yet clear how or when things will return to normal. We are all still in a state of uncertainty. But the strength and resilience in the new music community that I am seeing — the unrelenting artistic creativity — assures what is necessary for growth and survival.

Back in 2019, ACA experienced its highest peak of inquiries and sales in continuation of the steady growth of the catalog in recent years. An important factor in ACA's progress has been the self-serve option for PDF score licensing and download. Digital format downloadable products are being added to the website every day. With over 14,000 titles potentially available, it's a process that takes time.

By the end of May last year, a major development began to take shape — enthusiastic interest in music by Black composers. Requests came in at a pace ACA had not seen for any part of

its catalog over the years. There were no days off for us over many weeks. It was surreal, uplifting, (exhausting!), and ultimately gratifying to witness the intensity and to be part of the movement that highlights this repertoire, and seeing new names and titles jump to the top of our sales reports.

The Black composers' music at ACA, like so much of the catalog overall, had been in need of engraving and reformatting into new editions. Fortunately, these projects were underway some years before we experienced the deluge of 2020. We had already engraved most of the songs and piano etudes of H. Leslie Adams (whew!), scanned all of the music of Dorothy Rudd Moore (unbelievable!), and reestablished a connection with the estate of the longtime ACA composer Ulysses Kay (joyous!). The interest in these works, and in the ACA music of T.J. Anderson and Frederick Tillis, has helped ACA connect with new artists — showing up to browse for particular works on composers.com and then finding much more. It is remarkable to me that decades of creative activity have been preserved by this small organization, leading to the discovery of and greater access to a wealth of music.

DECADES OF CREATIVE ACTIVITY HAVE BEEN PRESERVED BY THIS SMALL ORGANIZATION

As I mentioned, many ACA scores have needed to be updated to new formats and edited. Pieces that had not been widely performed or recorded over the years were not set up in performable, printable PDF files until the initiative and partnership with Special Collections in Performing Arts at the University of Maryland took shape after 2008. In addition, there were older pieces by well-known composers that had not been made available to the public since their creation. We have added to our daily routine the work of getting all of these works catalogued and ultimately ready for performance, with proper

registrations, posted information about the pieces, and the pricing and availability of performance materials.

Some of our intrepid ACA composers stuck at home over the past year, greatly helped with

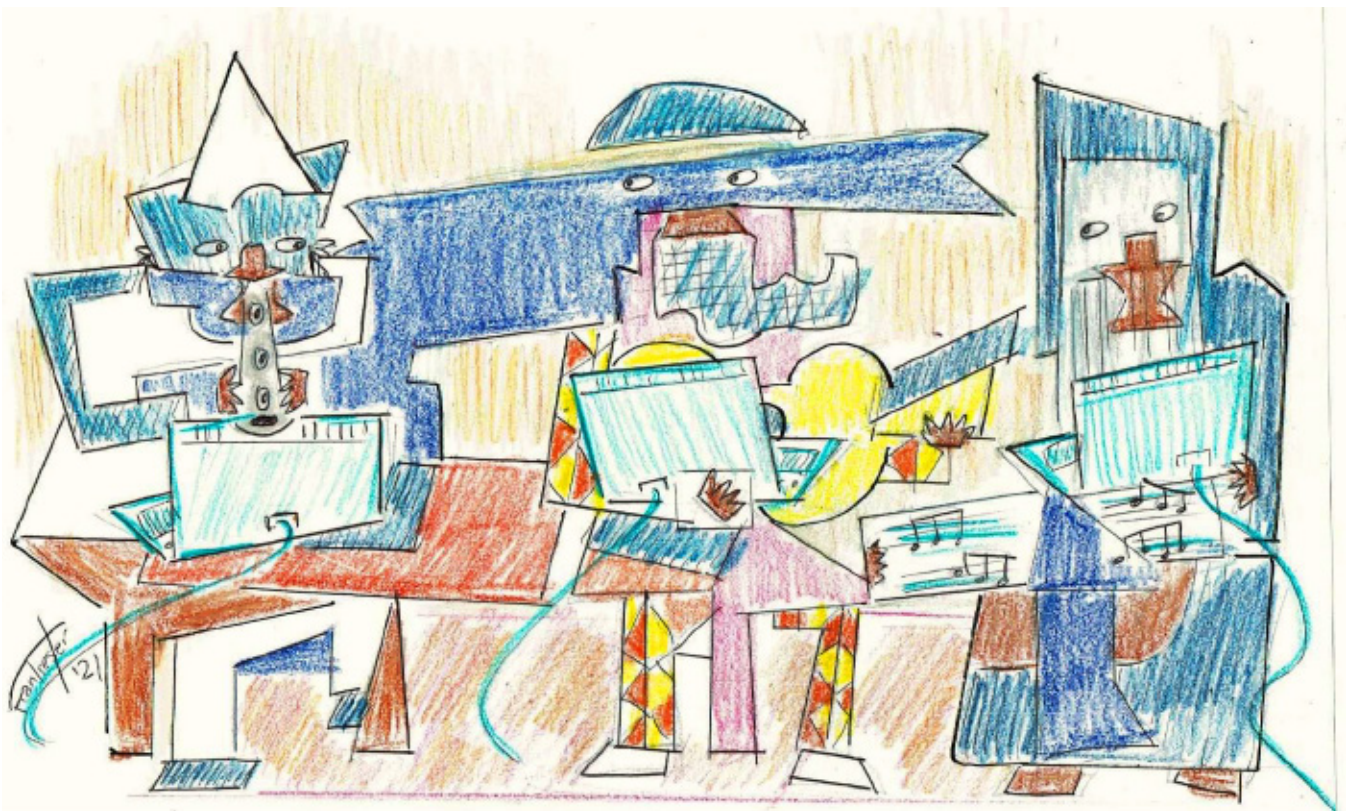
**...JUST A REGULAR PART OF
OUR WORK NOW, RATHER THAN
SOMETHING THAT HAPPENS FOR
BLACK HISTORY MONTH**

the tedious work of engraving, editing, and proof-reading - a big note of thanks is due to ACA composers David Froom and Thomas Read. We also relied on composer and audio engineer Robert Scott Thompson to help get recordings ready for the Shelter Music releases on our Youtube

Channel. We could not have made it as gracefully through the year without the kind support of so many friends of ACA - composers, volunteers, experts and specialists making contributions and bringing ideas and skills to help get the work done.

The Black composers' score activity is still continuing presently in 2021 with orders and requests for next season. It has become just a regular part of our work now, rather than something that happens for Black History month. There has been a substantial shift away from the once-a-year interest, which is probably one of the most satisfying things I've ever experienced in my career — to witness such progress and to be of assistance to it.

GINA GENOVA
Executive Director



"Musicians after Picasso" - ACA composer Francine Trester

Shelter Music Recordings



Professional musicians sheltering at home during the pandemic 2020 provided recordings of yet unheard pieces from the American Composers Alliance's vast catalog. Most of these recordings are premieres, and all are available on the ACA YouTube Channel [Shelter Recordings Playlist](#).

JANUARY 2021

[Marilyn Bliss - Three Short Movements](#)

Justin Croushore, trombone

[Glenn Stallcop - Restless in Loops](#)

Sarah Walder, cello

DECEMBER 2020

[Louis Karchin - Four Sketches for Solo Violin](#)

Curtis Macomber, violin

[Dorothy Rudd Moore - Moods](#)

Mary Ferrillo, viola; Francesca McNeely, cello

[Miriam Gideon - Six Cuckoos in Quest of a Composer](#)

Blair Salter, piano

[Scott L. Miller - Chimera](#)

Carrie Frey, viola

NOVEMBER 2020

[Philip Carlsen - Asa Nisi Masa](#)

Karen Dekker, violin; Steven Beck, piano

[Darleen Mitchell - Whirling Wings](#)

Viola Chan, flute

[Michael Seyfrit - Pages From My Diary](#)

Viola Chan, flute

[Louis Karchin - Lyrics 3](#)

Domenic Salerni, violin

[Robert Scott Thompson - Elegy of the Eremocene](#)

Craig Hultgren, cello

[Alison Nowak - Constancy](#)

Andrea Schultz, violin; Mike Finckel, cello



OCTOBER 2020

[Louis Karchin - Three Songs on Poems of Emily Dickinson](#)

Jessica Bowers, mezzo-soprano; Oren Fader, guitar
(above, right)

[Andrew Ardizzoia - Sonata Accademica](#)

Keith Kelly, alto saxophone; Ashley Oakley, piano

[Louis Karchin - Two Sacred Songs](#)

Marisa Karchin, soprano; Haodong Wu, piano (next page)

[Dorothy Rudd Moore - Dream and Variations](#)

Steven Beck, piano

[Steven Block - Piano Sonata No. 1](#)

Steven Beck, piano

SEPTEMBER 2020

[Shelter Recordings Hiatus]

AUGUST 2020

[Frederick Tillis - Molto adagio, ad libito con espressione from "Three Movements for Piano"](#)

John McDonald, piano

[Steven Christopher Sacco - How Many Licks Does It Take To Play... Jazzelicious!](#)

Curtis Biggs, bass trombone

[Jody Rockmaker - Gizmo](#)

Chris Graham, percussion

[Andrew Ardizzoia - Irretrievable Systems](#)

Joseph van Hassel, vibraphone (above, left)

[Mark Zuckerman - Selah](#)

Joseph van Hassel, vibraphone

JULY 2020

[Irwin Heilner - Starlings on the Roof](#)

Kate Maroney, voice; Red Wierenga, piano

[Jack Briece - Four Songs on Poems by John Ciardi](#)

Kate Maroney, voice; Red Wierenga, piano

[Peter Westergaard - Spring and Fall: To a Young Child](#)

Kate Maroney, voice; Red Wierenga, piano

[Edward Jacobs - Six Humors](#)

Anton Miller, violin

[Miriam Gideon - Sonata for Viola and Piano](#)

Noémie Chemali, viola; Derek Wang, piano

JUNE 2020

[Miriam Gideon - Tango Langoroso](#)

Andrea Lodge, piano

[Joseph Dangerfield - Spokes of Venus](#)

Megan Ihnen, mezzo-soprano & fixed media

[Allan Blank - Six Miniatures for B-Flat Clarinet](#)

Bixby Kennedy, clarinet

[Charles Mills - Sonata Fantasia](#)

Bixby Kennedy, clarinet

[Hall Overton - Three Elizabethan Songs](#)

Amy Petrongelli, voice; Blair Salter, piano

[Frederick Tillis - Little David](#)

Dorothy Gal, voice; Blair Salter, piano

[Eric Ziolek - Fragments](#)

Kenneth Johnson, trombone



(JUNE CONTINUED)

[Otto Luening - First Fantasia for Violin Solo](#)

Taylor Giorgio, violin

[Elias Tanenbaum - Coming Together](#)

Taylor Giorgio, violin; Kenneth Johnson, trombone

[Walter Mourant - The Piper](#)

Valerie Gonzalez, voice; Craig Ketter, piano

[Irwin Fischer - There Is No Time](#)

Valerie Gonzalez, voice; Craig Ketter, piano

[David Froom - Shades of Red](#)

Rita Porfiris, viola

MAY 2020

[Robert Helps - A Mixture of Time](#)

Jay Sorce, guitar; Andrea Lodge, piano

[Lawrence Dillon - Solitude](#)

Marina Kifferstein, violin

[Robert Carl - Growth Fugue](#)

Quartet ES

[Barbara Jazwinski - dreams, interrupted...](#)

Aaron Larget-Caplan

[Thomas L. Read - Eclogues Among the Ruins](#)

Marina Kifferstein, violin

[Noel Farrand - Spring Song](#)

Amy Petrongelli, voice; Clare Longendyke, piano

APRIL 2020

[Leon Stein - Sonatina for Two Violins](#)

Eliot Heaton & Ran Cheng, violins

[Andrew Ardizzoia - Rocking Song](#)

Peter Nelson-King, voice

[Vladimir Ussachevsky - Autumn I and II - Two](#)

[Autumn Songs](#)

Peter Nelson-King, voice and piano

[Steven Christopher Sacco - Little Piece in Quarter Notes](#)

Steven Christopher Sacco, piano

[Edward Jacobs - On Balance](#)

Eliot Heaton & Ran Cheng, violins

[Frederic Goossen - Six Chorales for Organ](#)

Carson Cooman, organ

[Donald Wilson - Icicles](#)

Clare Longendyke, piano

[Donald Wilson - Nocturne](#)

Clare Longendyke, piano

Survey Composers Reflect on the Year

by NICOLETTA LAMARCA SACCO



We requested help from ACA composers in providing content for the BULLETIN, and also for future publications. The answers to some of the questions posed have been helpful in creating this segment where we check in for a visit. Thanks to everyone who participated.

**Submissions may be edited for clarity or revised for space.*

1. Do you balance teaching with composing? If you do, give some examples of how you do it. Do you teach the instrument you learned or the principles of music composition?

Richard Cameron-Wolfe: Not “balanced” as such, since I ceased full-time teaching when I left NYC in 2002. Thereafter I did continue teaching piano (albeit limited to a few students). However, I’ve guest-lectured and presented workshops (on music composition and music training for choreographers) in the USA and abroad (Russia, Austria, Latvia, and Ukraine). But ca. 90% of my focus has been on composition.

Matthew de Lacey Davidson: Not anymore. I used to teach piano to private students some years ago, but no longer do so.

Steven C. Sacco: I have been teaching since 1988. It is difficult for me to find a balance. There really is no balance; I have never been balanced with regard to this. For the past 20 years, I never taught in the summer and that is where I came to know the all-in approach to composing. I found that the long stretches of uninterrupted time along

with the mental headspace to be what I need. Sadly, I had so little of it over the years when I should have been at the height of my powers as a composer.

2. What are the top two or three best pieces of advice you’ve received as a composer?

Richard Cameron-Wolfe: From Donald Erb’s thoughts on “talent” (and I must paraphrase): “Talent is overrated. Go into any bar on a Saturday night and you’ll find plenty of talented people; meanwhile, I’m at home, working.”

John Eaton: “Form is a verb.”

Steven C. Sacco: I had great composition teachers in my formative years - for which I am extremely grateful. I do remember being told that it is impossible to compose if you don’t have food

I WAS ALWAYS ON THE EDGE OF HOMELESSNESS AND I SUFFERED FROM SEVERE FOOD INSECURITY

and a secure place to live. This may seem strange, but at the time, when I was a young student, I was always on the edge of homelessness and I suffered from severe food insecurity. It was clear to my teacher how difficult this situation was for me and the impact it was having on my education. So the people who became my formative mentors helped me whenever they could. Without them, I might not be here today, never mind attempting to balance teaching and composing!

Matthew de Lacey Davidson: The best advice I ever received was in a biography of Maurice Ravel by Roger Nicols: “If you have nothing to say, you cannot do better, while waiting for the ultimate silence, than repeat what has been well-said. If you do have something to say, that something will never be more clearly seen than in your unwitting infidelity to the model.” In other words, always use works by other composers as a model for your newest composition. You will sound more like yourself than the original composer, no matter what you do. If it sounds unique, good. If not, at least you will have repeated something worth repeating. This, for me, explains how Ravel was able to produce so many masterpieces.

3. *What are the most meaningful fruits that have come of your ACA affiliation, communication or collaboration with other ACA composers?*

Richard Cameron-Wolfe: Being a member of an organization that cares about my music, promotes it, and publishes it. Being a member of a community of creative spirits who care about

...A MEMBER OF A COMMUNITY OF CREATIVE SPIRITS WHO CARE ABOUT THE FUTURE OF CONCERT MUSIC

the future of concert music.

Philip Carlsen: I lived in New York from 1974 to 1982, doing graduate work and adjunct teaching at Brooklyn College and CUNY, composing, playing, copying music professionally, etc. In 1982, I headed north to join the faculty at the University of Maine at Farmington. Although excited and grateful to have landed a good job, still I wondered how I could maintain connections to the rich musical world I’d just left. One of my colleagues who

was a member of ACA and suggested I should join the organization and offered to sponsor me for membership. The long ACA affiliation that resulted has indeed helped keep me in touch with the broader new music community, besides being fruitful in more specific ways.

IT’S IN THE STEADFAST, DAY-TO- DAY OPERATIONS THAT ACA HAS REALLY COME THROUGH

The best came in 1989, when I won the first ACA-Town Hall Commission, for which I wrote the piece “Evening’s Sabres” for the Manhattan Marimba Quartet. It has had several performances since the MMQ premiere, and has led to collaborations with Nancy Zeltsman and her remarkable marimba students in Boston.

This past fall, I was lucky to be one of the beneficiaries of a Shelter Initiative recording. Much as I appreciate that and the commission, it’s in the steadfast, day-to-day operations that ACA has really come through for me, with first Rosalie and now Gina and Will always ready to answer questions and offer advice and support for keeping my own compositional house in order. I appreciate the familial aspect of ACA, especially since it includes several composers I went to school with (Marilyn Bliss, Noel Zahler, Matthew Greenbaum, Barbara Jazwinski, Glenn Stallcop) as well as Maine colleagues Beth Wiemann, Greg Hall, and Elliott Schwartz. When Elliott became seriously ill in 2016, he handed me the reins of Maine’s Back Cove Contemporary Music Festival. Gina and ACA were helpful partners in promoting our Back Cove events, especially those in tribute to Elliott: the “ESCHART Variations,” a collection of miniatures by 30 composers for the 2016 festival, and the Elliott Schwartz Memorial Practice Rooms Project in January 2020.

Steven C. Sacco: Getting to know and work with Gina Genova. She is a powerful advocate for ACA composers and our catalog. She generously

gives of herself to better the organization, move it forward, and keep it financially viable.

I have come to know many of my ACA colleagues through my work on the Board. I am always amazed at how dedicated, hardworking, and selfless, my fellow board members are.

I also enjoy very much hearing the new music produced by fellow ACA composers. I am extremely impressed by the music I hear.

4. Tell us anything more about yourself as a composer.

Richard Cameron-Wolfe: About myself as a composer? [A] I begin each composition from its center, its core. [B] Macro- and micro-divisions of time are articulated through aspects of the prime number series. [C] In the last few years I've been exploring microtonality, primarily as an expansion of timbral and textural parameters.

Steven C. Sacco: I have been playing the piano since I was a young child. I remember picking out tunes on the piano and teaching myself as much as I could.

A PIANIST FRIEND BLURTED OUT ONE DAY, "YOU ARE GOING TO BE A COMPOSER."

I started to become interested in composing at age 13. I often found myself arranging music for various ensembles. A pianist friend blurted out one day, "you are going to be a composer." Many years later I asked her how she knew. She said, "you were always taking other people's music and rearranging it."

Philip Carlsen: I was also pleased to see you're looking to include some work outside of composition. I've done a fair amount of poetry, including having poems published in online journals from time to time. "Cyngganedh after Brueghel" appeared in the Ekphrastic Review

(this poem also appeared in the Maine Sunday Telegram), and Three syllabic sestinas in the Tower Journal.

Other Carlsen poems included in this issue include "Strauss's Don Quixote" (which appeared in the journal "Off the Coast") and "Ars Covidica," written just a couple weeks ago and will be included in an upcoming collection of pandemic work by Maine poets and artists, edited by the composer's wife Jeri Theriault and published by Littoral Books.

If you've enjoyed reading this column, please respond to our next call for newsletter submissions.

-N. L. S.

Strauss's Don Quixote

(Portland Symphony, May 20, 2014)

The cellist's fingers slide along the string not touching any note from low to high—not A, B-flat, C-sharp—a vaguer thing than pitch, that slipping sound: more like a sigh exhaled through thin parched lips, or midnight moth against a window screen, accompanied by swishing murmurs of tuxedo cloth across the wood with every swaying beat.

I cannot hear these sounds high on the ridge of steep-sloped second balcony's last row, yet feel my own bow by that distant bridge fall slowly, slowly past his knee, as though to mark the end of Don Quixote's quest and mime the stilling of my mother's breath.

Philip Carlsen
June 9, 2014

Recent News and Events

ACA COMPOSERS PERFORMED, RECORDED, AND IN MEDIA

H. Leslie Adams - Nightsongs Reginald Smith, Jr., Baritone and Richard Bado, piano - Houston Grand Opera, Cullen Recital Series - through March 2021 on HGO Digital through Marquee TV, Houston, TX; Oct. 9, 2020.

H. Leslie Adams - The Wider View, featured in Monuments of Hope, a short film featuring mezzo-soprano J’Nai Bridges and bass-baritone Ryan McKinny.

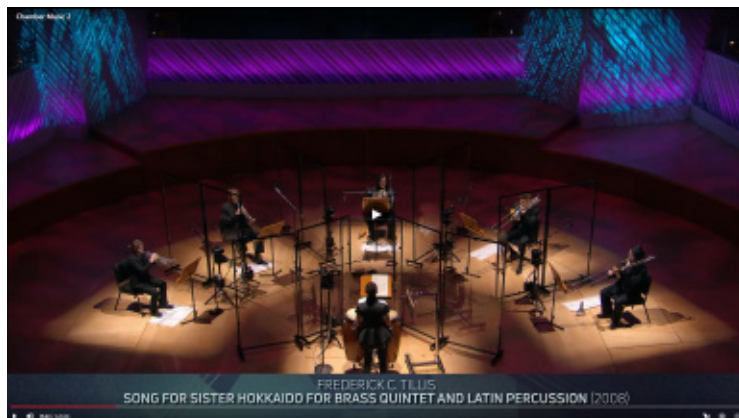
Scott Joplin: Overture to Treemonisha **Adapted, arranged and orchestrated by T.J. Anderson**, was performed January 13, 2021 at 8pm by the Baltimore Symphony Orchestra, BSO Sessions: Season 1, Episode 11– Forgotten Voices. For subscribers, online concert access.

Frederick Tillis - Spiritual Fantasy 12 for string quartet “Wade in the Water” performed by Castle of our Skins, Black Love series; Boston, MA. Autumn, 2020.

Ann Silsbee - Bagatelle for Piano, performed by Richard Valitutto, Cornell Center for Historical Keyboards, Ithaca, NY. November 9, 2020.

Dorothy Rudd Moore - Modes for string quartet, 1st movement, performed by Castle of our Skins quartet Ashleigh Gordon, Matthew Vera, Mina Lavcheva, Lev Mamuya, at Hibernian Hall, Roxbury, MA, November 13, 2020.

H. Leslie Adams - Prayer - presented by “Living Room Recitals” with the LA Opera Company, Taylor Raven, Mezzo-Soprano - Brendon Shapiro, Piano, Oct. 1, 2020 on Youtube.



(left) **Frederick Tillis - Song for Sister Hokkaido, for Latin percussion and brass quintet**, performed by Musicians of the New World Symphony, Miami FL, November 15, 2020. Also, to be streamed by the Library of Congress website concert series, beginning March 12, 2021.



(left) **Dorothy Rudd Moore - Dream Variation for voice, cello, and piano**, performed by Brandi Birdsong and musicians from the Inner City Youth Orchestra of Los Angeles (ICYOLA.org) in collaboration with Converse and Braindead, in a film directed by Devonte Hynes.

Nancy Van de Vate - Six Etudes for Solo Viola, and Suite for Solo Viola, with violist Laura Manko Sahin, released on Youtube, July - October 2020.

Dorothy Rudd Moore - Baroque Suite for solo cello - premiere performance of all movements, in the new edition edited by Timothy Holley, performed by cellist Gwen Krosnick, in the 2nd annual virtual Wilson music series, streaming from Newburyport, MA, on Feb. 14, 2021.

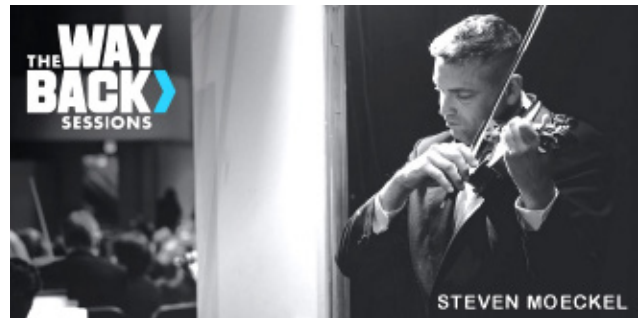
Michael Dellaira - Campers at Kitty Hawk - performed by Chaffey College Choral Performance program, conducted by David Rentz, on Youtube, May 20, 2020.

John McDonald - With Jonathan Kenny Nearby, Op. 661, No. 67, for piano, performed by the composer at the Tufts Faculty concert, streamed live from Distler Hall, Feb. 14, 2021.

TJ Anderson - How to Be Remembered, Aurelia In Memoriam, and other works, performed by John McDonald, piano, and Annie D. Kim, violin, at the Tufts Faculty concert, streamed live from Distler Hall, Feb. 14, 2021.

(right) **Glenn Stallcop - Violinist Steven Moeckel**, guest artist on “The Way Back Sessions,” was featured in solo performance with the debut of Stallcop’s new composition, Unreal Dwelling for unaccompanied violin.

Scott L. Miller - Premiere Concert of COINCIDENT: A New Collaborative Series Zeitgeist with **music of Scott L. Miller** and visual artist Carole Kim. Zoom concert, Feb. 21, 2021.



Alice Shields - Sam Wells premiered **Alice Shields’ “Mioritza - Requiem for Rachel Corrie”** in a new version for trumpet and fixed audio, in a LIVE online performance, November 14, 2020.

H. Leslie Adams - live from Green-Wood Cemetery in Brooklyn, a concert of music featuring the poetry of James Weldon Johnson, most known for “Lift Every Voice and Sing” WQXR webcast the immersive performance event that featured music by H. Leslie Adams, and the wonderful Baritone Kenneth Overton. Oct. 30 7pm.

Ross Bauer - A Shinkoskey Noon Concert presented on January 28, 2021, by UC Davis Music featured members of the Left Coast Chamber Ensemble's Matilda Hofman, viola and UC Davis lecturer in music and Leighton Fong, cello, in **Ross Bauer's Pas de deux, for viola and cello**.

Karl Weigl's "28 Variations on an original theme", written in 1907, was performed by Max Lifchitz on February 8th, 4pm - Live from the National Opera Center in New York City.

Richard Cameron-Wolfe - Roerich Rhapsody was performed by cellist Alyson Berger and pianist Amy Wurtz at the brand new Old Fish Performance Space in Chicago's Humboldt Park area November 19, 2020 at 7pm.



(left) **Doug Harbin - Tell Me a Story** (2019) was premiered in October 2019 in Fargo, ND with Sonja Bosca-Harasim, viola and Deb Harris, contrabass flute.

Elizabeth R. Austin's new album "Window Panes" with a set of works based on a lifetime of recollections and reminiscences - was released by Navona Records August 14.

(right) **Jack Briece's music for casio keyboards**, re-released by found-art label Concentric Circle Records in Portland, OR on June 26, 2020. Called "highbrow/lowbrow masterpiece" by the curator Jed Bindeman. Notes provided by Peter Garland.



Louis Karchin - Three Songs on Poems of Emily Dickinson, performed by the Bowers-Fader duo, Feb. 6, 2021.

Beth Wiemann - named January 2021 composer of the month by Theodore Front Musical Literature.

Steven Christopher Sacco premiered S T A R B U R S T - a film with Hubbel telescope images set to an electronic music track, December 19, 2020, as a fundraiser event for American Composers Alliance.

Robert Carl - Piano Sonata No.3, "Clouds of Clarification", for digitally retunable piano, was released on Microfest Records, Jan. 15, 2021.

Dorothy Rudd Moore - featured composer on the Daffodil Perspective, a UK based internet radio program, in honor of the composer's 80th birthday.

Louis Karchin - Five Compositions, released on Bridge Records, Nov. 6, 2020, with artists including Margaret Kampmeier (piano), Renée Jolles (violin), and Alice Teyssier (flute).

Thomas L. Read, Francine Trester, and John McDonald, commissioned by Aaron Larget-Caplan for his ongoing New Lullaby Project, with recordings of solo guitar works in the new lullaby genre.

David Froom - Two Yeats Songs - performed by the New Music Ensemble of the University of Utah, Nov. 9, 2020.

John Melby - album release March 3, 2021

Symphonies 3,4, and 5 - Performances by Ravel Virtual Studios; ACA Recordings

Barbara Jazwinski - Designs in Blue Shadows, ACA Recordings;

Chamber Music of Barbara Jazwinski

Miranda Cuckson · Aaron Wunsch · Robert Burkhart · Steve Beck · Esther Lamneck ·

Martha Locker · Marina Kifferstein

Donald M. Wilson

Seven Descriptive Preludes: One for Each of the Seven Diatonic Modes, ACA Recordings

Clare Longendyke, piano

Thomas L. Read

What Story? Chamber Music of Thomas L. Read; ACA Recordings

Laurel Ann Maurer · Steven Klimowski · Raphael Popper-Keizer · Berta Frank · Elizabeth LeBlanc ·

David Feurzeig · Aaron Larget-Caplan · Rachael Elliott · Lynn Hileman · Craig Olzenak · Elaine

Green field

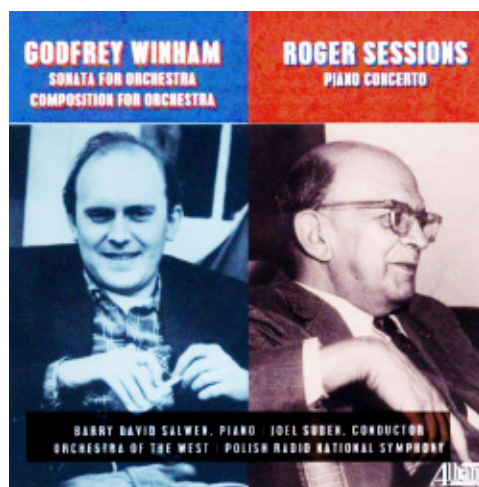
Steven Christopher Sacco ACA Recordings, streaming and Bandcamp

Sonata for Clarinet and Piano with Amalie Wyrick-Flax · David Oei

Mark Thome

Where is Everybody? ACA Recordings Mark Thome, fixed media

Upcoming Events



Joel Eric Suben conducts the Polish Radio National Symphony, and Orchestra of the West, in recordings (*left*) **Joel Eric Suben** conducts the Polish Radio National Symphony, and Orchestra of the West, in recordings of Roger Sessions and Godfrey Winham. Albany Records release (cat. no. Troy 1823) Release date: June 2020. Works recorded:
 Godfrey Winham, Sonata for Orchestra, Orchestra of the West; Joel Suben (conductor)
 Godfrey Winham, Composition for Orchestra, Orchestra of the West; Joel Suben (conductor)
 Roger Sessions, Piano Concerto, Barry David Salwen (piano); Polish Radio National Symphony; Joel Suben (conductor)

Alison Nowak presents **Cello Sonatas of Lionel Nowak**, recorded live in concert by Michael Finckel, cello and Andrew Willis, piano. The concert was taped at Merkin Hall in 1987 and has been edited and mastered by Ryan Streber at Oktaven Studios. Release date on digital services will be April 2021.

Daniel Perlongo announces **Dances at the Border** for piano 4-hands (2021), a video performance by the composer with Susan Wheatley, is scheduled for the following (online) Regional Conferences of the College Music Society: Southern (Feb. 25); Mid-Atlantic (March 5); Northeast (March 20); South Central (March 26), and Northwest (May 8).

Lee Gannon - Symphony No. 1 for Wind Ensemble (1993) by Wichita State University Bands, 20-21 season.

H. Leslie Adams - Nightsongs for voice and orchestra, and Dunbar Songs, to be performed by Chamber Orchestra of the Springs in Colorado Springs, Fall 2021.

The Clarinet Repertoire Database for gender diversity recital programming went live online, Feb. 14, as an ongoing project curated and edited by Maggie Greenwood and Anoushka Divekar. ACA works included in the first edition of the database include music of **Jan Gilbert, Sarah Meneely-Kyder, Barbara Jazwinski, Laura Greenberg, Vally Weigl, Alison Nowak, Beth Wiemann, Miriam Gideon, Daria Semegen, Dorothy Rudd-Moore, Loretta Jankowski, and Dorothy Rudd-Moore.**

Michael Dellaira - commissioned by New York City's New Amsterdam Singers and Nancy Manocherian's The Cell Theater to create a **folk opera in one act: Arctic Explorations**, the story of 19th century explorer, Elisha Kent Kane, for premiere in 2022.

T. J. Anderson - Chamber Concerto Remembrances - performed by the Oberlin Conservatory Contemporary Music Ensemble, Tim Weiss conductor, to be streamed online soon, tbd.

Richard Thompson - Love's Apotheosis from Shadow of Dawn, with poetry by Paul Laurence Dunbar. Performed by Elaine Daiber, soprano; and Hanzheng Li, piano, in master classes with celebrated countertenor, Darryl Taylor as part of the Song Lab series at New England Conservatory. Streaming online March 5, 2021 on the NEC Song Lab website.

Donald Wilson's Hexagon for piano, performed by Marilyn Shrude, will be released digitally from an archival recording, in mid 2021. Upcoming Events

John Melby's Symphonies No. 3, 4, and 5, album release March 25 with performances by Ravel Virtual Studios, with Ron Artinian, music director. On Spotify.

Alice Shields Interviewed on Podcast "Unsung Stories: Women at Columbia's Computer Music Center" The first of two interviews with Alice Shields from a series about women composers at the Columbia-Princeton Electronic Music Center (CPEMC), later the Columbia University Computer Music Center, will be available on April 9, 2021.

Lawrence Dillon's seventh string quartet, "Consensus", will receive its Asian premiere in Hong Kong by the Cong Quartet. Splitting a double bill with the Romer Quartet, "Consensus" will open the program for Shostakovich's 3rd String Quartet, a Joyce Tang world premiere, and the Mendelssohn Octet, April 27th.

David Fromm's Manna Variations - world premiere is programmed for May 15 in Saledo, TX by the 1st Calvary Division Band, stationed at Fort Hood. This work for large wind ensemble is based on the early American hymn tune, *Holy Manna*, and will be conducted by Bonnie Alger.

ARS COVIDICA

I just got word my poet's license lapsed.
A notice came earlier, but it slipped my mind
like so much else since lockdown. Gaps
riddle my thoughts. I open drafts and find

fresh white space on once-filled pages,
lines that break before they break,
metaphors gone sour and aged,
ears ringing with angry clangor when I speak

my poems aloud. Around me, even worse,
the empty streets. Sonnet basements
shuttered. Once-bustling free verse
markets closed for virus abatement.

And now no license. I suppose I could don a mask
and petition the board for recertification,
but it's hard to imagine a drearier task
than answering their singsong questions:

With what tropes do you engage?
Should one enjamb with stone or wood?
When is it best to turn the page?
Would you iamb if you could?

Out of the corner of my eye, I catch
a flicker of red—two cardinals on the fence,
spurning, as usual, the feeder attached
to the window frame. Fly hence,

feathered friends, I say,
succumbing to the laissez-faire
rhyme and ennued cliché,
releasing a breath, barely caring

if I write another weighty word.
I rise to the window—
spot the birds in the yard,
briefly still, as if painted on the snow.

Philip Carlsen
January 28, 2021

Will's Office

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



ACA and its members have been taking the pandemic head-on. The most notable way this has been happening has been through the Shelter Music initiative, which was implemented to connect ACA composers with performing musicians, creating an opportunity for artists to earn income during this time of record un-and-underemployment. The 2020 initiative produced over 50 premiere recordings of works by historical and contemporary ACA composers alike.

Although Shelter Music is winding down, ACA is working with presenters of classical music to curate and webcast Shelter selections in virtual concert settings, the first of which will likely take place in late March 2021. Check back on composers.com and ACA's Facebook Page for more info, to listen to the ACA Shelter Music recordings, and let us know your favorites.

In addition to Shelter Music, ACA's composers on the whole have not been slowed down by the pandemic. In classic fashion, the drastic change in the world has been filtered

“PANDEMIC”. On top of this phenomenon, ACA has seen a marked uptick in the number of new editions of older works submitted to the catalog

**IT SEEMS THE VOID LEFT BY THE
ABSENCE OF CONCERTS HAS
BEEN FILLED**

by composers who have spent time updating and bringing older pieces back to light. It seems the void left by the absence of concerts has been filled by composers and their friends taking the initiative to plan the music of our new unknown future by digging deeper into the details of our collective present and past. That ambition and achievement is something ACA and its members can be proud of as we keep striving forward.

WILL ROWE
General Manager

**THE 2020 SHELTER RECORDING
INITIATIVE PRODUCED OVER 50
PREMIERE RECORDINGS**

through a variety of different artistic lenses, resulting in the creation of new works with titles such as “Restless in Place”, “Housebound Overture”, “Spring/Summer 2020”, and simply,

More and More Music

Current and Upcoming - New Special Publications

SCORE RESTORATION, CATALOG WORK, AND NEW SERIES:

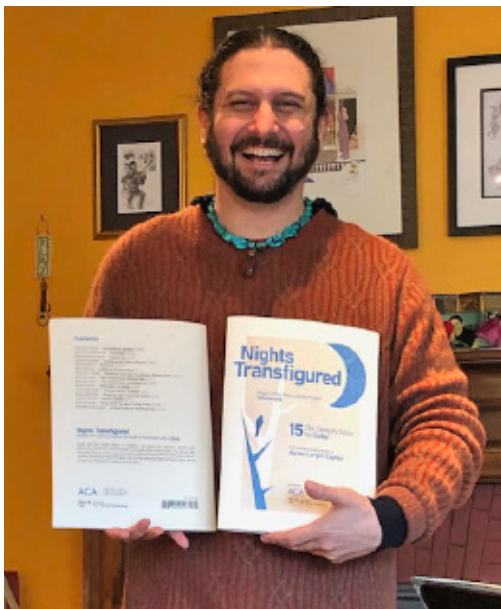
Anthologies, American Highlights, Etudes, and Strange Imaginary Creatures

AS ACA approaches its 85th year, we find ourselves fully addressing the huge catalog of works our composers have birthed over the past century. Though part of ACA's mission, historically, has been to promote the music of the times - the musical voices of its members in the Now - we have necessarily expanded our tasks as interest in the full catalog grows. We now make available over thirteen thousand works, many of which have undergone several format changes - from manuscript to scan or facsimile, to various digital formats, or through engraving.

This task of publishing music of historical record brings with it a fresh opportunity to promote both the new and the old. We have begun

organizing, restoring, and re-issuing in improved editions hundreds of works over the past few years - in series (the Graphic Notation series, the Etude series, the Spiritual Fantasy series, and American Highlights), in anthologies (organized by instrumentation and edited by professionals volunteering their time), and in newly-engraved, historically researched editions. With these we are able to equally include our legacy composers and our current composers, including the very newest and oldest works.

We would especially like to thank the volunteers who make this work possible. They lend their academic expertise, their historical knowledge, their engraving, their recording, and their design skills.



Anthologies and Collections

Creating collections and anthologies of musical works is a time-honored tradition, and a tradition to which we are thrilled to contribute. These new books collect works by theme and by instrument - piano, guitar, flute, oboe, and so on - drawing on both the established repertoire in our catalog and on unknown works in our archives, newly engraved.

Our most recent anthology, *Nights Transfigured vol. 1: Fifteen 21st Century Solos for Guitar*, is an ACA collaboration with guitarist Aaron Larget-Caplan. In addition to the music itself, the book also includes program notes, composer backgrounds, and extra information on each work.

(left)
Aaron Larget-Caplan with the first copies of *Transfigured Nights, Vol. 1*



PUBLISHED ANTHOLOGIES

ELIXIR - ACA Music for Solo Piano

Curated by Yael Manor

Lionel Nowak - Music for Solo Piano 1942-91

Soul of Brevity - Anthology of Miniatures for Solo Piano

Compiled by Richard Cameron-Wolfe

The Wide Night Sky - 10 Works for Organ

Curated and edited by Brian Schober

Flute Works by American Composers - 12 Works for Flute Alone

Edited and with commentary by Henry Gale

Nights Transfigured: Fifteen 21st Century Solos for Guitar

Commissioned, curated, and edited by Aaron Larget-Caplan

UPCOMING ANTHOLOGIES

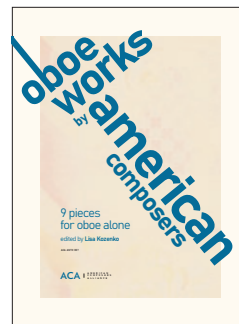
Bassoon Works by American Composers

With commentary by Henry Skolnick

[UPCOMING CONT.]

Tuba Tuba - 7 Works for Tuba Alone

Edited by Henry Gale



Oboe Works by American Composers

Edited and with commentary by Lisa Kozenko

Kokû: Contemporary Works for Flute Alone

Edited by Henry Gale

A Peek Into What's Next

Instruments Alone: Viola, Cello, Double Bass, Harp, Trumpet, Trombone, Bass Clarinet, Clarinet, Alto Sax, Percussion, Mallets (Marimba and Vibes), Guitar (Nights Transfigured, Vol. 2)

Small Ensemble: Flute and Harp, Flute Duet, Flute and Piano, Bassoon and Piano, Oboe and Piano

Other: Flute with Electronics, Clarinet with Electronics



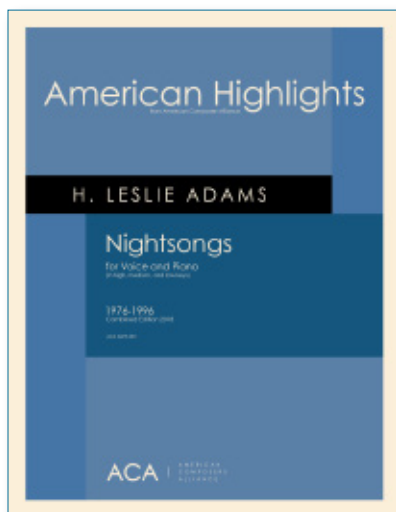
American Highlights

The works in our new *American Highlights* series are, simply speaking, the best-selling works of our catalog. New works are continually added to this series as we evaluate sales.

This bestselling series marks a new page for ACA as a publisher. Though we are committed to promoting and making available all our works, regardless of sales, *American Highlights* allows us to more efficiently make in-demand works even easier to locate, especially by dealers.

We are also pleased to share that many of the pieces in *American Highlights* are new editions. Depending on the work, this has included score-cleaning and formatting work, engraving, proofing, and/or the occasional addition of prefaces or critical commentary. We are grateful to the professional musicians and researchers who donate their time and make these enhanced scores possible.

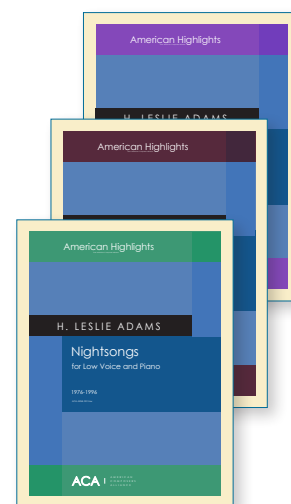
If you are are a musician or music researcher interested in contributing to these new editions of *American Highlights*, please contact us.

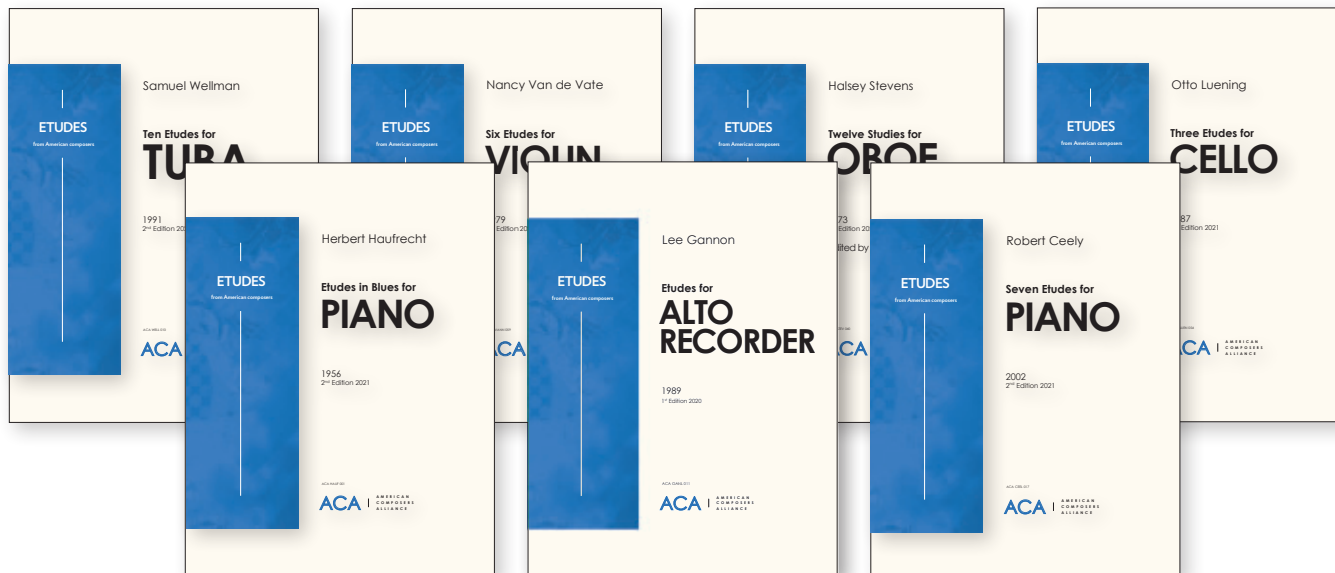


H. Leslie Adams NIGHTSONGS

The best-selling, eternally popular *Nightsongs* cycle by H. Leslie Adams (including *Prayer*, *Drums of Tragedy*, *The Heart of a Woman*, *Night Song*, *Sence You Went Away*, and *Creole Girl*) is now available for voice and piano in four formats:

- High Voice** - **Medium Voice**
- Low Voice** - **Complete Edition**





Etude Series

Our new *Etudes from American Composers* series consists of new editions from our catalog that have been cleaned, engraved, or otherwise restored. Some works have been previously available through ACA, while others have existed until now only in ACA’s archives.

New etudes and methods will be added to this series as our composers write or submit them.

PIANO

Allan Blank	Interval Studies
Robert Ceely	Seven Etudes
Joseph Dangerfield	Geometric Etudes
Matthew Davidson	Book I: A Cultural Odyssey Book II: A Ragtime Odyssey
David Gordon	Moments, Tempo Etudes
Herbert Haufrecht	Etudes in Blues
Herbert Howe	Trichordal Etudes Tetrachordal Etudes Pentachordal Etudes Hexachordal Etudes
Jere Hutchison	Quirky Etudes
Sunbin Kim	Three Etudes
Otto Luening	Fantasia Etudes
Paul Paccione	Tapestry Studies

{PIANO CONT.]

Nicolas Roussakis	Fifth Etude
Brian Schober	Etudes Constructives

FLUTE

Lee Gannon	2 Etude-Caprices
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ALTO RECORDER

Lee Gannon	Six Etudes
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OBOE

Halsey Stevens	Ten Studies
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CLARINET

Donald M. Wilson	Six Etudes
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BASSOON

Halsey Stevens	Twelve Studies
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TUBA

Samuel Wellman	10 Etudes
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VIOLIN

Allan Blank	Nineteen Studies
Nancy Van de Vate	Six Etudes

VIOLA

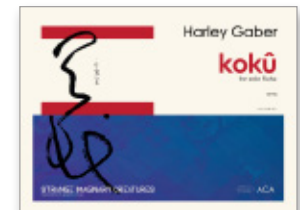
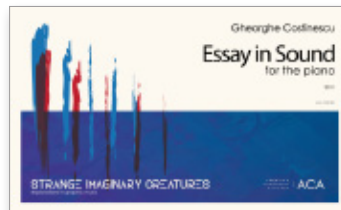
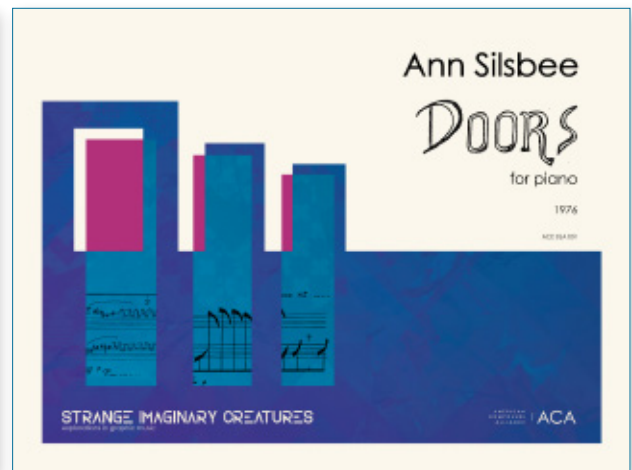
Allan Blank	Ten Studies
Nancy Van de Vate	Six Etudes

CELLO

Otto Luening	Three Etudes
Nancy Van de Vate	Six Etudes

CONTRABASS

Allan Blank	Four Studies
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Strange Imaginary Creatures

Explorations in Graphic Music

Works in the new *Strange Imaginary Creatures* series display some of the deeply unique, often experimental musical sounds and notation dreamt up by our composers. These works may offer additional challenges in their original formatting, and so this series begins to standardize these works for easier playing and performance while retaining their original graphic beauty.

Harley Gaber

Koku flute

Ann Silsbee

Doors piano

Burr Van Nostrand

Fantasy Manual for Urban Survival

flute, cello, piano

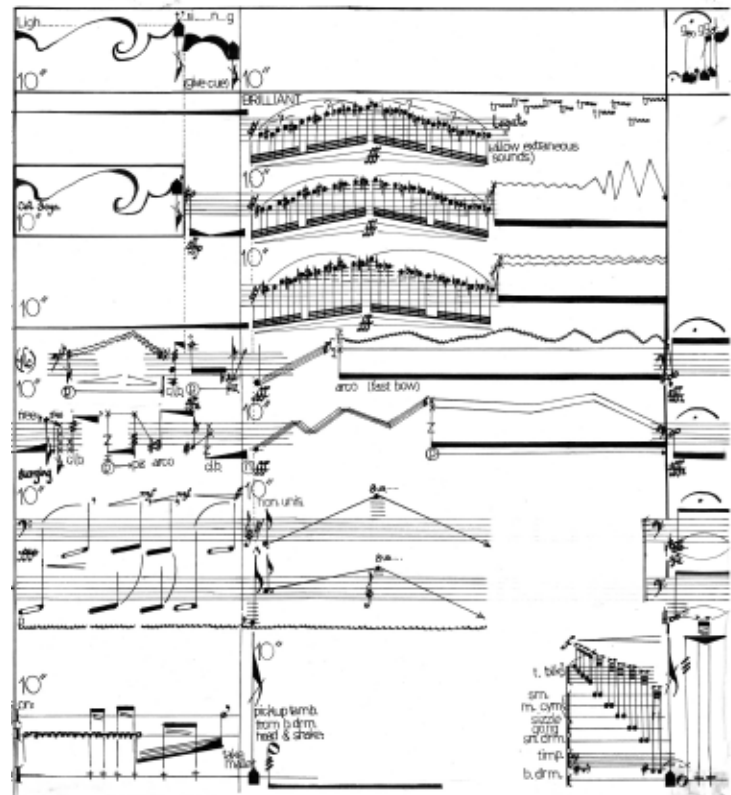
Phaedra Antinomaes violin

Lunar Possession Manual sop, ensemble

Tuba Tuba tuba

Paul Zonn

Kyklos band



from *Lunar Possession Manual*
by Burr Van Nostrand

Music by Black Composers

SELECTED LIST - SEE COMPOSERS.COM FOR MORE

Works for Solo Piano

H. LESLIE ADAMS

Twenty-Six Etudes, Vol. 1 and 2, 2012 All engraved, project completed in 2019.
Individual etudes can be purchased separately

DOROTHY RUDD MOORE

Dream and Variations, 1974, 18 min.
A Little Whimsy, 1978, 2 min.

RICHARD THOMPSON

Lemuria Fantasy, 1996, 11 min.
Six Preludes, 2004, 16 min.

FREDERICK C. TILLIS

Spiritual Fantasy No. 4, 1981, 10 min.
Three Movements, 1964, 9 min.

Works for Voice

H. LESLIE ADAMS

The Wider View - Complete cycle of songs for high voice and piano, 1988
6 songs with texts by Laurence Dunbar, Langston Hughes, Georgia Douglas Johnson, R.H. Grenville, and James Dillet Freeman
Nightsongs - 6 songs for voice and piano, High, medium, and low ranges,
new engraved edition 2018
Collected Songs, 6 songs on texts of various poets, updated edition 2019
Daybirth - 17 song collection on poetry by Joette McDonald, 2008
Five Millay Songs, 5 songs on texts of Edna St. Vincent Millay, in high, medium,
or low edition, 1977, 14 min.
Orchestra version also available
Dunbar Songs, Three songs on Texts of Paul Laurence Dunbar for Medium High Voice, 1981

WALLACE MCCLAIN CHEATHAM

A Collection of Songs, 88 pages of music, with additional sections of texts and notes, 2019
Approximately 30 songs of different lengths, in groupings of Spirituals, Songs of Holy Women, Memoirs, Poetry, Prodigal Tales, etc.
Umukoro Songs, 3 songs for medium voice, 2004, 9 min.

MUSIC BY BLACK COMPOSERS - SELECTED LISTINGS CONTINUED

DOROTHY RUDD MOORE

Flowers of Darkness, 6 songs for Tenor and Piano, 1990, 20 min.

From the Dark Tower for Mezzo-Soprano, Cello, and Piano, 1972, newly engraved 2020, 25 min.

Songs - Twelve Quatrains from the Rubaiyat for Mezzo-Soprano and Oboe, 1963,
newly engraved, 2019 15 min.

Sonnets on Love, Rosebuds, and Death for High Voice, Violin, and Piano, 1976, 20 min.

Fourth of July Speech, Baritone and Piano, newly engraved 2017, 6 min.

One at a Time, Two at a Time, Mezzo-Soprano and Piano, newly engraved 2019, 3 min.

RICHARD THOMPSON

Shadow of Dawn - Five poems of Paul Laurence Dunbar, High Voice and Piano, 2020, 20 min.

Songs of Passion, 5 songs for Soprano and Piano, 2014, 18 min.

Dream Variations, 5 songs for Tenor and Piano, 2003

FREDERICK C. TILLIS

Singing for the Sake of My Soul, Medium voice, 1993, newly engraved 2019, 5 min.

Beyond Shades of Doubt, High voice, 1993, newly engraved 2020, 7 min.

Beck and Call, 1993, newly engraved 2020, 7 min.

Two Songs (The End of All Flesh, and A Prayer in Faith), Baritone (or medium voice),
1960, 9 min.

Three Songs from Shadows and Distance Nowhere, Medium voice, 1971, 6 min.

Works for String Instruments**H. LESLIE ADAMS**

Intermezzo for violin and piano, 2018, 3 min.

L'extase d'amour for viola and piano, 2010, 7 min.

Sonata for violin and piano, 1976

String Quartet in D Flat, 2016, 32 min

T. J. ANDERSON

Spirit Songs for cello and piano, 1992, 24 min.

In Memorium: Lerone Bennett, Jr. for solo violin, 2018, 3 min.

Aurelia: In Memoriam, for solo violin, newly engraved, 2020, 2 min.

ULYSSES KAY

Sonata for viola and piano, 1942, newly engraved 2019

Sonatine for viola and piano, 1939, newly engraved 2019

DOROTHY RUDD MOORE

Dirge and Deliverance for cello and piano, 1971, 16 min.

Baroque Suite for solo cello, 1965, newly engraved and edited, 2020, 15 min.

Three Pieces for violin and piano, 1967, 7 min.

Moods for viola and cello, 1969, newly engraved and edited, 2020 15 min.

Modes for string quartet, 1968, 12 min.

MUSIC BY BLACK COMPOSERS - SELECTED LISTINGS CONTINUED

[Works for String Instruments - cont.]**FREDERICK C. TILLIS**

- Phantasy* for viola and piano, 1962, revised 1997
Spiritual Fantasy No. 7 for cello and piano, 1983, 9 min.
Three Showpieces for solo viola, 1966, newly engraved 2020, 5 min.
Three Showpieces for solo violin, 1985, new engraved 2020, 5 min.
Spiritual Fantasy No. 2 for double bass and piano, 1980, 9 min.
Capriccio for viola and piano 1960, newly engraved 2020, 4 min.
Caprice for String orchestra 1998, newly engraved 2020, 5 min.

Works for Woodwind Instruments**H. LESLIE ADAMS**

- Loving Touches* for oboe and piano, 2013, 12 min.
Poem of Love for bassoon and piano, 2010, 8 min.
L'Amour Eternal for flute and piano, 2012, 20 min.
Romance in D Flat for English horn and piano, 2009, 9 min.
Trio in D Minor for clarinet, violin, and piano, 2011, 25 min.
Danza Di Tre Bambole for piccolo, flute, and piano, 2017, 6 min.
Night Song (for flute and harp; unrelated to *Nightsongs* for voice), 2020), 4 min.

T. J. ANDERSON

- Sonorities* for solo soprano saxophone, 2018, 4 min.
B Bop in 2 for solo alto sax, pre-recorded alto sax, live recording and playback, 1998,
 newly engraved 2020, 10 min.
Swing Set for clarinet and piano, 1972, 12 min.

DOROTHY RUDD MOORE

- Night Fantasy* for clarinet and piano, 1979, newly engraved 2020, 10 min.

FREDERICK C. TILLIS

- Spiritual Fantasy No. 16: Death's Cold Icy Hands on Me* for alto saxophone and piano, 2004,
 newly engraved, 2020, 6 min.
Spiritual Fantasy No. 25: Wade in the Water for soprano saxophone and piano
Spiritual Fantasy No. 33: This Little Light of Mine for clarinet and piano,
 newly engraved 2020, 8 min.
Spiritual Fantasy No. 24: Little Light of Mine for clarinet and piano, 2010, 7 min.

Works for Brass Instruments**H. LESLIE ADAMS**

- Grand March* for trumpet and piano, 2017, 5 min.
Sonata for horn and piano - "Empire Sonata", 1960, revised 1980, 45 min.
Trombone Quartet for 4 trombones, 2005, 12 min.

MUSIC BY BLACK COMPOSERS - SELECTED LISTINGS CONTINUED

[Works for Brass Instruments - cont.]**T. J. ANDERSON**

In Memoriam Albert Lee Murray for solo trombone, 2014, 4 min.

Contrast for solo Bb trumpet, 2015, 5 min.

Inaugural Piece for 3 trumpets and 3 trombones, 1981, 4 min.

Sunstar for solo Bb trumpet with recording and playback devices, 1984, 11 min.

FREDERICK C. TILLIS

Motions for trombone and piano, 1964, 11 min.

Spiritual Fantasy No. 32 for piccolo trumpet and piano, 2007, 9 min.

Spiritual Fantasy No. 5 for horn and piano, 1982, 9 min.

Passacaglia for brass quintet, 1950, new engraved edition, 2019, 4 min.

Quintet for Brass, 1962, 10 min.

Militant Mood for brass sextet (2 Tpt, Hn, Tbn, Euph, Tba), 1961, 5 min.

Song for Sister Hokkaido for brass quintet and Latin percussion, 2008, 9 min.

MARCUS WILCHER

Shades for bass trombone and piano, 2009, 7 min.

Choral Music**WALLACE MCCLAIN CHEATHAM**

Great Institutions of Learning Suite for mixed chorus and piano, 2018, 15 min.

Done Made My Vow for mixed chorus and organ, 2013, 2 min.

Glory Hallelujah Since I Laid My Burdens Down for SATB mixed choir, 1980, 4 min.

He Will Purify for mixed chorus and organ, 2008, 2 min.

Heaven On Mother Earth for mixed chorus and piano, 2016, 8 min.

It is Good to Give Thanks to the Lord for mixed chorus, 2012, 4 min.

New Life in an Old World for mixed chorus and organ, 2008, 4 min.

Psalm 117 for mixed chorus and piano, 2005, 2 min.

There Shall Come Forth for mixed chorus and organ, 2010, 3 min.

Tramping for mixed chorus and piano, 1977, 2 min.

Walk About Elders for mixed chorus and piano, 2004, 2 min.

FREDERICK C. TILLIS

Let Us Break Bread Together for mixed chorus, 1995, 5 min.

Sombrero for mixed chorus, 1990, 4 min.

Spiritual Fantasy No. 10: We Wear the Mask for mixed chorus and piano, 1988, 8 min.

Spiritual Fantasy No. 9: Sympathy for mixed chorus, soprano solo, and brass quintet, 1986, 9 min.

Alleluia for mixed chorus, 1969, 7 min.

Bolero for mixed chorus and piano, 1995, 6 min.

Freedom for mixed chorus, 1968

Halleluyah for male glee club, 1966, 6 min.

Five Spirituals for chorus and brass ensemble, 1976, 21 min.

MUSIC BY BLACK COMPOSERS - SELECTED LISTINGS CONTINUED

[Choral Music - cont.]**FREDERICK C. TILLIS**

The Time Has Come for mixed chorus and jazz trio, 1989, 6 min.

One for Ray for mixed chorus and jazz trio, 1984, 5 min.

Latin Fringe for mixed chorus, 1999, 4 min.

Works for Large Ensemble**H. LESLIE ADAMS**

Symphony No. 1 for orchestra, 1982, 56 min.

Ode to Life for orchestra, 1982, 10 min.

Love Expressions for orchestra, 1990, 10 min.

Nightsongs - (formerly Six Afro-American Songs) version for voice and orchestra (Mezzo range), 1976

Five Millay Songs - version for medium voice and orchestra, 1987

Prelude to Blake, Opera - orchestra, 2021

DOROTHY RUDD MOORE

Transcension (I have been to the mountaintop) for flute, oboe, clarinet, and strings, 1986, 10 min.

In Celebration for mixed chorus, soprano and baritone soloists, and chamber ensemble, 1977, 7 min.

FREDERICK C. TILLIS

In the Spirit and the Flesh for chorus, jazz trio, and orchestra, 1985, 21 min.

Celebration, Grand March for band, 1996, 6 min.

Concerto for Piano (Jazz Trio) and Symphony Orchestra 1982, 19 min.

Festival Journey for solo percussion and symphony orchestra or wind ensemble, 1992, 14 min.

Ring Shout Concerto for solo percussion and orchestra, 1973, 20 min.

For the Victims and Survivors of September 11 for jazz ensemble with narrator, 2001, 14 min.

Four Corners of the World for orchestra with narrator, 2005, 20 min.

Metamorphosis on a Scheme by J.S. Bach for jazz ensemble, 1972, 5 min.

Overture to a Dance for band, 1961, 11 min.

Pastorale for wind ensemble, 2005, 8 min.

Sequences and Burleque for student or young string orchestra, 1966, 5 min.

Spiritual Fantasy No. 6 for solo trumpet and orchestra, 1982, 9 min.

Three Symphonic Spirituals for orchestra, 1978, 14 min.

Two Pieces for Orchestra (Spiritual Fantasy and Blues Fantasy) 1990, 11 min.



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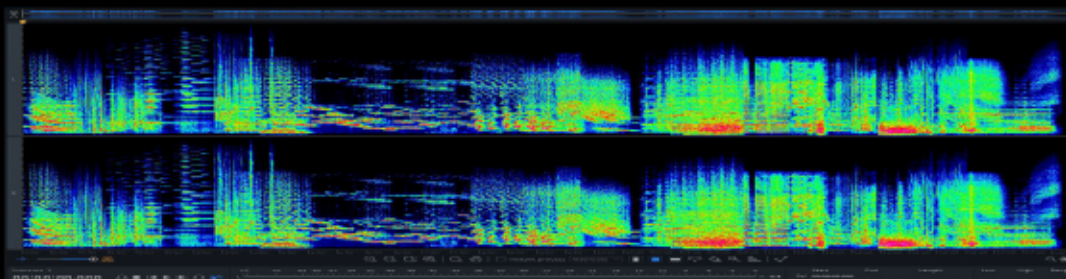
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Selected Listings

NEW AND UPDATED WORKS RECENTLY ADDED TO THE ACA CATALOG
A Selected List

VARIOUS - COLLECTIONS AND ANTHOLOGIES

Nights Transfigured: 15 solos for classical guitar	2021
Flute Works by American Composers - 12 pieces for flute alone	2020
Wide Night Sky - A Collection of Ten Works for Solo Organ	2020

H. LESLIE ADAMS

Prelude to Blake the opera full orchestra	2021
Sence You Went Away (for Mezzo and Cello)	2020
Night Song for Flute and Harp	2020
CHRISTMAS LULLABY - 2 part children's chorus with piano	1991
SONATA FOR CELLO AND PIANO	1977
Aria for Cello or Double Bass and Piano	2005

T.J. ANDERSON

Meditations from GRACE for String Quartet	1994
Pandemic Alto, Tenor, Baritone, and Bass Voices	2020
How to be Remembered Narrator and Piano	2020
No Song Left Untold Contralto and Piano	2020
For Mattiwilda Dobbs Janzon Piano	2015
Mbira (for Trio) Violin, Clarinet, and Viola	2020
Mbira (for Duo) Violin and Piano	2020
In Memoriam: Jane Kibler Piano	2020
Canterbury Court Rag Two Violins	2020
Another Solo Flight Electric Bass	2020
Introduction and Allegro orchestra	1959, 2021
Riffs Accordion	2010
Pavane for the Wind Soprano and Piano	2006
Jazz Overtones Tenor Saxophone, Harp, and Percussion	2008
Georgian Ragas Alto Saxophone and B-flat Trumpet	2009
Devonte narrator, euphoium, and tuba	2019
In Memoriam: Madeline Adams Piano	2020
B Bop in 2 - 2 record/playback devices, solo alto sax player	1998
Aurelia, In Memoriam vln	2020
Shells Soprano and Piano	2009
Cornerstones Soprano and Piano	2011

SELECTED LISTINGS CONTINUED

ANDREW ARDIZZOIA

Distances Between Us Alto Saxophone, Trumpet, and Piano	2011
2020: Suite for Piano, Op. 61 Piano	2020
POSTCARDS FROM LARAMIE: Concertino for Flute & Strings	2018
PALIMPSEST Sinfonietta	2020
Little Peach SSA chorus, piano	2020
Credo SSA chorus, piano	2020
An Ended Day SATB Chorus	2019
Ubi Caritas SATB Chorus	2019
Sonata Accademica (Op. 23) - Bassoon and Piano	2008

FREDERIC BALAZS

Monika the Clown (for violin) Violin	2010
Monika the Clown (for flute) Flute	2010

JAMES SCOTT BALENTINE

The Present Children's Chorus (SA) and Mixed Chorus (SATB), Piano	2003
What Water Says Baritone Voice and Guitar	2012
Triqueta Horn, Guitar, and Chamber Orchestra	2016
Strange Loops Clarinet and Bassoon	2018
Monk, through a glass darkly Clarinet Sextet	2002
March, Strathspey, and Reel Clarinet and Piano	2002
Liberty Bar Percussion Duo	2010
Red Poppy & the Yellow Rose Wind Ensemble	2010
Dùn Èideann Blogh Solo Clarinet, Solo Bassoon, and Chamber Orchestra	2006
Il y a des Fleurs Soprano, Flugelhorn, Clarinet, Jazz Combo, and String Quartet	2016
Bill's Shadow Solo Flugelhorn, Jazz Combo, and String Quartet	2015
Fragments of Time and Place SSATBB Chorus	2018
Five Spirituals Baritone and Cello	1997
Asking a Shadow to Dance (for Trio) Clarinet, Viola, and Piano	2013
Asking a Shadow to Dance (for Quartet) Clarinet, Violin, Cello, and Piano	2019
Les Quatre Coins Flute, Oboe, Cello, and Piano	2005
Ghost of Eric Dolphy Clarinet Sextet	2010

ROSS BAUER

ODA AL OLOR DE LA LEÑA Baritone, Alto Flute, Percussion (1), Cello	1991
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SELECTED LISTINGS CONTINUED

BURTON BEERMAN

- Quartet: Pleas for a Dying Planet Stereo Fixed Media 2020
 Chamber Songs on Texts by Dylan Thomas Soprano,
 Fl, Cl, Vln, Vcl, Piano 2020
 Eight Little Pieces for Solo Piano 2020

ALLAN BLANK

- Nine Studies for Bassoon Bassoon 2020
 Nineteen Studies for Violin Violin 2020

EDITH BORROFF

- DIVERTIMENTO FOR SOLO FLUTE Flute 1980

MARTIN BOYKAN

- CONCERTO FOR THIRTEEN PLAYERS Sinfonietta 1971, 2020

RICHARD BROOKS

- Preludes and Fugues in Olden Style Piano 2020

RICHARD CAMERON-WOLFE

- Roerich Rhapsody - Liaison III Viola and Piano 2020
 Telesthesia 4 Cellos 2019
 Passionate Geometries Soprano, Flute (dbl alto and bass fl),
 Guitar and Cello 2019
 Contra-dictions Pierrot Quintet 2018

PHILIP CARLSEN

- Elegy for Al Cello 2020
 Fantasy a6 6 Trombones 2020
 Adrift Among the Willows Clarinet, Violin, Viola, and Cello 2020
 earth dance SATB choir, piano 2020
 Chompling Euphonium and Marimba 2020
 Frangipani Blossoms Solo Khaen 1975
 Strolling Grover's Row Big Band 2020

ROBERT CEELY

- SEVEN ETUDES FOR PIANO Solo Piano 2002

WALLACE MCCLAIN CHEATHAM

- HYMN SUITE SATB a cappella 1998
 CYCLE OF ENCOUNTERS Medium - low voice and piano 2009

SELECTED LISTINGS CONTINUED

MATTHEW DAVIDSON

Etudes for Piano Book I: A Cultural Odyssey	Piano	1993
À la manière de Borodine	Woodwind Quintet	2020
Fragments for Woodwind Quintet		2020

MICHAEL DELLAIRA

Hollow Hill	Soprano, piano	2020
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LAWRENCE DILLON

you/he	Sop, Mezzo-Sop, Bsn, Mandln, Guit, Mrmba, and Cb	2018
Fifteen Minutes	Violin	2006

TOM FLAHERTY

Lamp Unto Thy Tweet	Sop, bass (voice), mandola, vla, vcl, piano	2017
Five Chorale Preludes (JS Bach) for cello quartet, Arr.	4 vcl	1990

DAVID FROOM

Duo for Two Violins	Two Violins	2020
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LEE GANNON

DERELICT	Flute	1989
TWO ETUDE-CAPRICES FOR FLUTE		2020

ROBERT GIBSON

Harmony of Tensions: Fire	Viola	2020
Harmony of Tensions: Water	Violoncello	2020
Harmony of Tensions: Earth	Double Bass	2020
Harmony of Tensions: Air	Violin	2020

MIRIAM GIDEON

SONGS OF VOYAGE	Low voice and piano	1964
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DAVID E. GORDON

Moments, Tempo Etudes	Piano	2000
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HUBERT HOWE

Hexachordal Etudes	Solo Piano	2016
TETRACHORDAL ETUDES	Solo Piano	2012
PENTACHORDAL ETUDES	Solo Piano	2013
TRICHORDAL ETUDES	Solo Piano	2014
Inharmonic Fantasy No. 13	Fixed Media	2020

SELECTED LISTINGS CONTINUED

HUBERT HOWE (CONTINUED)

- Nocturne, Dance, and Dream Piano 2020
 Inharmonic Fantasy No. 14 Trombone and Fixed Media 2020

HERBERT HAUFRECHT

- Etudes in Blues Piano 1956

BARBARA JAZWINSKI

- SOLILOQUY clarinet 2021
 dreams, interrupted... solo guitar 2020
 QUINTET for Fl, Cl, Bsn, Tpt, Pf 2020

DAVID EVAN JONES

- Breath Piri, 2 Saenghwang, and Percussion 2020

LOUIS KARCHIN

- TRIBUTE TO THE ANGELS Sop, fl, cl, hn, perc(1),
 piano, vln, vla, vcl 2020
 Three Songs on Poems of Emily Dickinson
 Mezzo-Sop, guitar 2020

ULYSSES KAY

- EIGHT INVENTIONS Piano 1946

SUNBIN KIM

- THREE ETUDES FOR PIANO solo piano 2013

KARL KROEGER

- Sand-Drift High Voice and Piano 1954

JOHN ANTHONY LENNON

- Fatas Morgana Four Electric Guitars 2018

DAVID LIPTAK

- Paradise Violin and Guitar 2020
 Chamber Concerto No. 1
 Solo Clarinet with Percussion Quartet 1978
 Chamber Concerto No. 2
 trombone solo, fl, vln, vcl, vib, and piano 2020

RAYMOND LUEDEKE

- THREE LYRICAL STUDIES tpt, pf 1983

SELECTED LISTINGS CONTINUED

OTTO LUENING

- Second Potawatomi Legends fl 1982
 Richard McCandles's Childhood Speaking percussionist 1983, 2021

JOHN D. MCDONALD

- You Are Alone To Sleep Guitar 2007
 Alto Baroqueness Viola 2017
 Sokari Versions Solo Viola 2006

ELLIOTT MILES MCKINLEY

- Dialogues Violin and Viola 2021
 Re-Invention Piano 2020

JOHN MELBY

- Symphony No. 4 Orchestra 2020
 Symphony No. 5 Orchestra 2020

SCOTT L. MILLER

- Spring 2020 Open Instrumentation 2020
 Summer 2020 Open Instrumentation 2020

DARLEEN MITCHELL

- City of Dreams (for mixed chorus) 2020
 Passages Violin, Guitar, and Piano 2020
 IN LAMENTABILEM VOCEM Fl, tba, and SATB Chorus 1997
 Whirling Wings flute 2003
 Solar Winds 7 Brass Septet 2020

DOROTHY RUDD MOORE

- Selections from Frederick Douglass, the Opera, SATB
 piano, soloists 1984
 MODES for STRING QUARTET 1968, 2020
 Dream Variation (from the song cycle "From the Dark Tower")
 Voice, vcl, piano 1972
 BAROQUE SUITE for Unaccompanied Cello 1965, 2020
 MOODS Viola and Cello 2020
 FROM THE DARK TOWER Mezzo-Sop, vcl, piano 1972, 2020
 NIGHT FANTASY clarinet, piano 1979, 2020

WALTER MOURANT

- PRELUDE for solo piano pf 1977
 QUESTION - ANSWER solo piano 1988

SELECTED LISTINGS CONTINUED

LEWIS NIELSON

CHAMPION piano	1978
St. Francis Preaches to the Birds Orchestra	2005
SERENATA NEGRO guitar	2014
RECORDARAS bassoon, violin, viola	2012
A HARD RAIN FELL solo violin	2007

LIONEL NOWAK

Four Lemmas Cello and Piano	1987
Two Pieces for Solo Flute	2020

DANIEL PERLONGO

Dances at the Border Piano Four-Hands	2021
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RAOUL PLESKOW

Fantasy for Piano (Soggetto dell' Epoca) Piano	2021
Two Pieces for Flute, Clarinet, Violin, and Cello	2020

THOMAS L. READ

Sonata for Viola and Piano Viola and Piano	2021
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BRUCE REIPRICH

Luculent for Two Pianos Two Pianos	2020
Lullaby for Violin and Piano Violin and Piano	2020

PHILLIP RHODES

Crows Mezzo voice and piano	1965
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J. WILLARD ROOSEVELT

Five Songs from Caleb Baritone, piano	2020
PAUL REVERE'S RIDE solo flute	1975

RONALD ROSEMAN

TRIO (1961) 2 ob, ehn	2021
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NICOLAS ROUSSAKIS

CINQ ETUDES v. Allegro piano	1990
COMPOSITION FOR BRASS TRIO hn, tpt, tbn	1961

STEVEN CHRISTOPHER SACCO

Six Studies for Fixed Media	2020
Concerto for Oboe and Strings - Piano Reduction Oboe and Piano	2020

SELECTED LISTINGS CONTINUED

STEVEN CHRISTOPHER SACCO (CONTINUED)

Concerto for Oboe and Strings - Oboe and String Quintet OR String Orchestra	2020
Expressions Bs Tbn, Db, Pf, Perc	2020
Music for Flute	1982
Kaya Songs Viola and Piano	2020

ALLEN SAPP

VIOLIN SONATA IV vln, pf	1981
IMAGINARY CREATURES harpsichord, chamber orchestra	1981
MARRIAGE SONG - Chamber Cantata SATB, piano	1948

BRIAN SCHOBER

A Winter Lullaby Guitar	2021
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ALICE SHIELDS

Mioritza - Requiem for Rachel Corrie (for Trumpet and Fixed Media	2020
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MARILYN SHRUDE

Essay for Solo Saxophone and Band	2011
NOTTURNO: In Memoriam Toru Takemitsu (alto saxophone, piano, and fl,cl, or vln)	2020

CHRISTOPHER SHULTIS

One Far Noise solo tam-tam and electronics	2016
Retro Variations Percussion Ensemble	2019
Sanjo Variations 4 Gayageum	2018

HARVEY SOLLBERGER

O MENSCH! GIB ACHT! Solo Oboe	2000
Impromptu Piano	1968

GLENN STALLCOP

Restless in Loops Solo Cello With Loop Station	2020
The Unreal Dwelling Violin	2020
Restless in Place Cello	2020
Serenade in Isolation String Orchestra and Harp	2020
Two Tunes for Violin and Piano	2018
String Quartet 1980	1980
Round Five Double Bass and Piano	1986
Fuego viola, cello, and double bass	2019
Cross Channel Solo Cello	2018

SELECTED LISTINGS CONTINUED

GLENN STALLCOP (CONTINUED)

Love Couplet Piano 2020
 Rosa Piano 2018

LEON STEIN

SONATA, for Solo Flute fl 1968

HALSEY STEVENS

Four Folksongs of Touraine - Quatre chansons populaires
 tourangelles - clarinet or basset horn, piano 1963
 SIX CANONS FOR TWO EQUAL INSTRUMENTS
 Any 2 Sustaining Instruments 1952
 INVENTION FOR B-FLAT CLARINET AND BASSOON 1968
 Twelve Studies for Oboe Oboe 2021
 SONATINA No 1 for cello or bassoon and piano 1957

JOEL ERIC SUBEN

G4 Four Cellos 2020

DANIEL TACKE

...ohne worte Piano piano 2020

MARK THOME

BOX OF LIGHT fixed media 2020

RICHARD THOMPSON

Five Aspects of Othello Bass or Baritone Voice
 and Chamber Orchestra 2018
 Songs of Passion Soprano and Piano 2014
 SHADOW OF DAWN - Five Poems of Paul Laurence Dunbar
 high voice, pf 2020
 We Wear the Mask high voice, pf 2020

ROBERT SCOTT THOMPSON

Elegy of the Eremocene Solo Cello 2020

NICHOLAS C. K. THORNE

FROM EARTH, WOOD AND STONE, op.9 ob, org 1981

FREDERICK C. TILLIS

Spiritual Fantasy No. 14 I've been 'buked and Blue-green Rag
 - fl, ob, pf 1990
 Three Spiritual Fantasies for Organ (Nos. 20, 21, and 22)
 Organ 2020

SELECTED LISTINGS CONTINUED

FRANCINE TRESTER

Dreamcatcher	Guitar	2011
my darling's slumber	Guitar	2008
Lullaby for Our Time	Guitar	2020

ELIZABETH VERCOE

Irreveries for Clarinet Quartet	Clarinet Quartet	2016
Varieties of Amorous Experience	Mezzo-Soprano and Piano	1994
PARODIA: sopra "Lasciate mi morire"	harp	1983
NINE EPIGRAMS FROM POOR RICHARD	Voice and Tape	1986
FANFARE for Three Trumpets and Timpani		1981
Changes	Chamber Orchestra	1991
Umbrian Suite	Two Pianos or Piano Four-Hands	1998
A Dangerous Man	Baritone and Piano	1990

SAMUEL WELLMAN

TEN ETUDES FOR TUBA OPUS 70	Solo Tuba	1991
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BETH WIEMANN

Humidity	Clarinet and Prerecorded Electronics	2020
Hammer On	Bass Trombone and Piano	2019
It Floats Away From You	Soprano and Trumpet	2020

FRANK WIGGLESWORTH

WIND SHADOWS	Flute	1983
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MARCUS WILCHER

SHADES	bass trombone, piano	2009
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DONALD M. WILSON

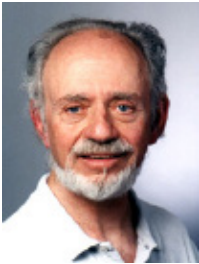
SIX ETUDES FOR CLARINET	Solo clarinet	1978
Seven Descriptive Preludes - one for each of the diatonic modes	solo piano	2020
SUITE DE JOURNÉE	harp and tape-delay effects	1978

MARK ZUCKERMAN

If Ever There Was a Time	SATB Chorus	2020
Housebound Overture	Wind Ensemble	2020
Bonafide Ensemble	Trombone Quartet	2020
A Dozen Simple Whimsies	Piano	2020

Obituaries

2021



Martin Boykan b. 1931 passed away March 6th, at the age of 90 in New York City. Boykan was Emeritus Professor at Brandeis University. He studied composition with Walter Piston, Aaron Copland and Paul Hindemith, and piano with Eduard Steuermann. He received a BA from Harvard University, 1951, and an MM from Yale University, 1953. In 1964–65, he was the pianist with the Boston Symphony Orchestra.



Sydney Hodkinson b. 1934 passed away January 10th, a week before his 87th birthday. He received his BM and MM degrees from the Eastman School of Music, and a Doctor of Musical Arts Degree from the University of Michigan. A distinguished 60 year teaching career included posts at the University of Virginia, Ohio, Michigan, Southern Methodist, Oberlin, Duke, Western Ontario, Stetson, and the Aspen Music Festival and School.

2020



Frederick C. Tillis b. 1930 was an esteemed jazz musician and composer who joined the University of Massachusetts faculty in the early 1970s and spent 20 years as director of the UMass Fine Arts Center, leaving an extraordinary legacy at UMass Amherst and beyond. He passed away on May 3rd at the age of 90. He graduated with a BA in Music from Wiley College in 1949 at the age of 19, received his MA in 1952 and PhD in Music Composition in 1963 from the University of Iowa under the tutelage of Dr. Philip Bezanson. With his passion and commitment for the arts and arts education, Dr. Tillis enriched many lives throughout the world.

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 Raymond Nagem



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Aucourant Media Services provides piano recording and production from your supplied MIDI files at very competitive rates for composers, recording artists and media companies. Our superbly maintained Disklavier Grand is coupled with a selection of the world's finest microphones and top-level recording equipment and software, the results are on par with industry standards but emphasize extraordinary value, turnaround times, satisfaction guarantees and easy personalized service.

All Musical Genres

Individual Parts and Tracks

— to —

Full Compositions and Albums



No tuning or studio rental fees apply!

WORKFLOW and PRICING

- From your supplied MIDI files
- Fast turn times and personalized service
- Cloud transfer and download
- Industry-standard outputs – CD, DDP, MP3, Stems, Streaming, High-resolution
- Satisfaction guarantees – full payment due only upon project completion

For contact and Rate Card — please email us:

aucourant [at] aucourantrecords [dot] net

Send us details about the project and specific needs and we will respond quickly with a personalized quote.