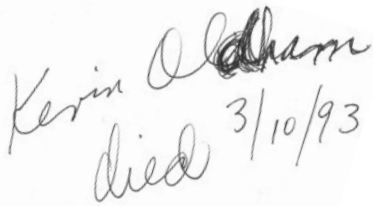


# American Composers Alliance and Special Collections in Performing Arts at the University of Maryland

from Project Archivist

**Christina Taylor Gibson**



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

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

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

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

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

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

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

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

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

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

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

And the death toll mounts daily.

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

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

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

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

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

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

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

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

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

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

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

**AIDS & CLASSICAL MUSIC**

8 Music in Concert May/June 1993 American Record Guide Music in Concert 9

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

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

## The Collections

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

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

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

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

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

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

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

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

### Current Uses

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

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

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

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

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

*Performance Grants*  
*Ralph*  
*Moore*  
*Moore*  
*Moore*

# AMEN

## Time Flies

### Make Hay

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

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

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

For more information and to get involved contact:

Joseph Dalton  
Composers Recordings, Inc.  
73 Spring Street, Suite 506  
New York, NY 10012  
phone 212-941-9673  
fax 212-941-9704

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

## AIDS MUSIC EMERGENCY NETWORK

AMEN flier - Box 43: "AIDS Support Activities"





DOWNTOWN MUSIC PRODUCTIONS  
Mimi Stern-Wolfe, Artistic Director presents

## THE BENSON SERIES

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

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

Featuring Works by:

**Lee Gannon:** Echo (mezzo soprano & piano)

Nashville Lower Broad (clarinet, viola, piano)

**Michael Seyfrit:** Eight Love Poems (oboe & piano)

And Still the Stars Shine (marimba, violin, cello)

from *The AIDS GUILT Songbook* by Donald Wheelock, Ricky Ian Gordon, Ned Rorem

Music by:

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

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

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

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

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

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



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

## FOURTH ANNUAL BENEFIT CONCERT FOR UNITED AIDS RELIEF EFFORT

MIDDLE COLLEGIATE CHURCH

Second Avenue & Seventh Street

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

TDF + \$2

Seniors/Students \$7

Persons with AIDS - Special Consideration

Reservations: 212 477 1594



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New York, New York 10003

## THE BENSON SERIES

UNITED AIDS  
RELIEF EFFORT

DECEMBER 1, 1993  
at 8 P.M.

DAY  
WITHOUT  
ART

WEDNESDAY  
DECEMBER 1,  
1993

VISUAL AIDS



DOWNTOWN MUSIC PRODUCTIONS  
Mimi Stern-Wolfe, Artistic Director

in collaboration with

**AIDS  
Music Emergency Network**

and  
**LIFEbeat**

presents ...

## DOWNTOWN MUSIC PRODUCTIONS

A Benefit Concert

UNITED AIDS RELIEF EFFORT

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

## THE BENSON SERIES

Downtown Chamber & Opera Players

Mimi Stern-Wolfe, Artistic Director

### PROGRAM

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

Matt Sullivan, oboe  
Mimi Stern-Wolfe, Piano

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

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

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

Sarah Young, mezzo soprano  
Mimi Stern-Wolfe, piano

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

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

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

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

### INTERMISSION

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

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

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

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



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

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

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

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

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

## Future Uses of the ACA Collections

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

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

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

And yet, although ACA materials have already

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

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

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

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

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

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

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

*Christina Taylor Gibson*

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

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



## Article Supplement: ACA Composers and AIDS

Notes by Henry Gale

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

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

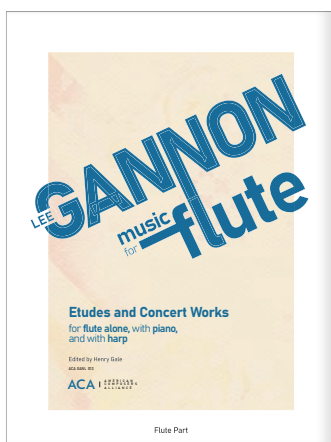
Molly Sheridan  
NewMusicBox, Nov. 1, 2001

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

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

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

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



### Lee Gannon: Music for Flute

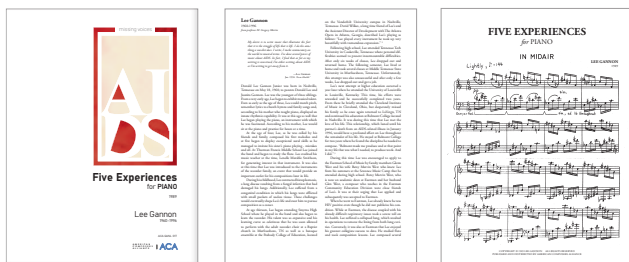
**Etudes and Concert Works** for flute alone, with piano, and with harp

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

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

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

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



Lee Gannon

## FIVE EXPERIENCES for PIANO (1989)

### From the Composer

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

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

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

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

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

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

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

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

**Lee Gannon**

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

**Michael Seyfrit**

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

**Jack Briece**

*Three Pieces for Unaccompanied Trombone*





# FIVE EXPERIENCES

## for PIANO

### III. MUSIC FOR SAM

LEE GANNON

1989

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

The musical score for "Music for Sam" is written for piano and consists of four systems of music. The first system begins with a mezzo-piano (*mp*) dynamic and a 3/4 time signature. It features a staccato melody in the right hand and a more sustained bass line in the left hand. The second system continues with similar textures, including a crescendo (*cresc.*) and a fortissimo (*f*) section. The third system is more complex, with multiple dynamics including *poco f*, *sfz*, and *cresc.*, and includes a section marked "lyrically" in the right hand. The fourth system concludes the piece with a piano (*p*) dynamic and a pedal marking (*Ped.*). The score is characterized by its use of staccato and crescendo markings, and its overall mood is described as "cool sly manner".

Handwritten musical score for piano, featuring complex rhythmic patterns, triplets, and dynamic markings. The score is written on five systems of staves, each with a grand staff (treble and bass clef). The key signature is one sharp (F#), and the time signature is 3/4. The score includes various dynamic markings: *ff* (fortissimo), *f* (forte), *sp* (sforzando), *pp* (pianissimo), *p* (piano), and *sff* (sforzissimo). It also includes performance instructions such as *8°* (octave), *ped.* (pedal), and *sim.* (simultaneous). The notation includes many triplets, sixteenth notes, and complex rhythmic groupings. The score is marked with *8°* (octave) and *8° ped.* (octave pedal) in several places. The final system ends with a *sim.* (simultaneous) marking.

This page contains a handwritten musical score for piano, consisting of six systems of music. The notation is complex, featuring various rhythmic values, accidentals, and dynamic markings.

- System 1:** Features a 3/4 time signature. The right hand has a melodic line with sixteenth-note runs and a "Sim." (Sostenuto) marking. The left hand has a bass line with sixteenth-note runs and a "6 (ped)" marking.
- System 2:** Continues the melodic and bass lines. The right hand has a "6" marking. The left hand has a "3" marking.
- System 3:** The right hand has a "6" marking. The left hand has a "3" marking.
- System 4:** The right hand has a "6" marking. The left hand has a "3" marking.
- System 5:** The right hand has a "6" marking. The left hand has a "3" marking.
- System 6:** The right hand has a "6" marking. The left hand has a "3" marking.

Dynamic markings include *sfz* (sforzando), *sf* (sforzando), *sp* (pizzicato), and *f* (forte). Articulation symbols include accents (^) and staccato (stacc.).



Handwritten musical score for piano, consisting of three systems of staves.

**System 1:** The first system begins with a treble clef and a key signature of one sharp (F#). It features a melody in the right hand with trills and slurs, and a complex accompaniment in the left hand with many sixteenth notes. The system ends with a double bar line and a key signature change to one flat (Bb).

**System 2:** The second system continues the piece in Bb. It features a melody in the right hand with slurs and a bass line in the left hand with many sixteenth notes. The system ends with a double bar line and a key signature change to two flats (Bb, Eb).

**System 3:** The third system continues the piece in Bb, Eb. It features a melody in the right hand with slurs and a bass line in the left hand with many sixteenth notes. The system ends with a double bar line and a key signature change to two sharps (F#, C#).

**Dynamic markings:** *sf* (sforzando), *mp* (mezzo-piano), *p* (piano), *pp* (pianissimo).

**Performance markings:** *Ped.* (pedal), *8°* (octave), *t* (trill), *3=1* (triplets), *6* (sextuplets), *7* (septuplets), *8* (octuplets).