

NACUSAsf Meeting, November 27, 2012 - 7:30 PM at Joanne Carey's home

Attending: Dale Victorine (*President*), Joanne D. Carey (*Secretary*), Karl Schmidt, (*Treasurer*) Anne Baldwin, John Beeman, Nancy Bloomer Deussen and Sondra Clark.

Prior to our meeting, Dale handed out the full schedule for 2013 along with fundraising letters.

Minutes from our last July meeting were approved.

Nancy asked whether this was a good time to send out a letter requesting donations. The positive response from the group pointed out the many people like to make tax-deductible donations at the end of the year.

TREASURER'S REPORT:

Karl said he hadn't prepared a sheet for us, but gave us the details of our current financial status:

- 1) We have a positive balance of \$1,577.
- 2) Our November CPE Concert took in \$528 and we received \$550 in performance fees from programmed composers.

There were 40 paid admissions to this concert. John Beeman reminded us that we used to give out free passes to students if they were accompanied by a paid admission. We considered reviving this practice but made no decision about it.

Dale relayed that Peter Deutsch will be donating \$1,000 after the first of the year adding that he has moved to Healdsburg, California.

Karl said that he hasn't calculated our projected expenses yet because he doesn't have all the information needed to do this.

Nancy reminded the group that members who are 80 years and older are excused from dues, adding that she is now in this category (and reminding us that she founded our chapter).

November CPE Concert:

We discussed the quality of the performances and ways to improve it. We also discussed the future composition of our CPE (Composers Performing Ensemble) group.

Dale noted that the cellist for this concert, who has played for us successfully in the past, was unprofessional this time by not being prepared for the rehearsal - particularly with regard to one of the more difficult pieces. He added that the performers review the selections of the committee and they are asked to evaluate them and let us know if they will be able to learn the part. We have to ask them to be more discerning. John and Nancy noted that our music has gotten harder to play in recent years; John suggested that we should try to hire all professionals if we can afford them. It is noted further down the agenda that John Bilotta will share with us a roster of good players which was compiled by his friend Brian Bice who likes to do concerts like this with variable instrumentation.

Dale related that Davide discussed this situation with John Bilotta, who has many years of experience putting on concerts of various types. He passed on John's seasoned opinion that the quality of the music goes down as the quantity goes up, as well as the observation that performers often overestimate their ability to learn a piece of music. He (John Bilotta) suggested that the amount of new music for each performer be calculated and limited to 20 minutes. If the part adds up to more than that, then another performer should be hired. Another option would be to hire two groups for chamber music concerts.

Anne told us that when she was on the committee she would make a chart of each piece and each performer in order to balance the music between the available performers. The committee still does this, but at present there are no hard and fast rules. Nancy, a current selection committee member, said that she gave lower scores to pieces that she perceived as very difficult.

The soprano sax performance at the November CPE Concert was also discussed. Nancy related that both she and Adrienne Albert felt that their compositions were not well represented by this performance. Ways to improve future performances were proposed: Dale suggested hiring the flute separate from the reeds; Karl suggested we hire each year as needed, while John Beeman pointed out that we will need to know who the performers will be before we can submit pieces. Nancy reminded us that in earlier times, skilled players from our group of composers would play each other's pieces. She reminisced that these included Michael Kimball and Mark Alburger, as well as John Beeman. We agreed to put off the selection of players for our next CPE to a future meeting.

Dale reiterated the requirements that performers agree to when they sign our contract (*Article 3, "Punctuality and Preparedness" of the NACUSAsf Contract for Hire of Musician for Live Performance*):

The ARTIST must be at the place of rehearsal or at the place of live performance at the scheduled time.

The ARTIST, by the time of the first rehearsal, must already have practiced the music to the point where they are not having to sight read. Since this is a concert of new music, and the composer may be attending the rehearsal, the ARTIST agrees to be open to suggestions from the composer.

The ARTIST agrees to perform the agreed on music, once the ARTIST has accepted said music. (The ARTIST will be given a chance to accept or reject the amount of music he/she will need to perform.)

Dale asked the group if they thought the requested programming fee was fair. The general feeling was that it was fair. Dale said that if someone's piece is selected and they just can't pay, the fee would be waived. Nancy thought that was unfair. John said that he thought the fee was a non-optional requirement. Dale responded that it was not, but rather a request and just for the CPE Concert for now.

John proposed that it should be requirement that composers attend concerts when their music is being performed. There was general agreement on this.

Motion: John Beeman motioned to require composers to attend concerts when their music is programmed, excepting emergencies.

Karl Schmidt seconded the motion, which passed unanimously.

Nancy stated that the programming committee needs to work harder to balance the program between pieces that are very difficult and simpler pieces.

C & F - I and II

Dale noted that the deadline for the first one is coming up at the beginning of December. Nancy asked if we would be hiring a pianist for these concerts. Dale said no, we won't.

2013 Hired Group Concert: Convivium, a choral group of 16 singers

Brian Holmes helped find this group, whose director and founder is a Stanford Post-Graduate student named Eric Tuan, who also sings with the vocal group "Volti". He prefers a cappella pieces but piano accompaniment is fine. Organist Paul Rosas may be able to cover the piano parts as needed. There will be two concerts, May 25, 2013 at the Los Alto Methodist Church and May 26, 2013 at the Campbell United Methodist Church in San Jose. The cost for the performances will be \$2,250. Brian will donate, this year, \$930, to help cover the cost of the second concert at his church in San Jose.

At these concerts that are held in churches, Dale suggested that we initiate a fundraising for charity practice that has been successful with his Monterey Composers group. Basically, it entails choosing a charity to feature and having a representative at the concert with the relevant donation materials.