



SCI

Society of Composers, Inc.

*... dedicated to the
promotion, composition,
performance, understanding
and dissemination of
new and contemporary
music ...*

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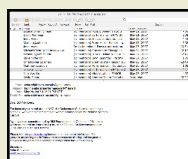
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SCI is an organization for composers. Our membership categories include full member, student member, retired member or life member.

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FEATURE: SCI NATIONAL CONFERENCE 2010

SCI National Conference 2010

A Reminiscence

By Joseph Koykkar

It was late Thursday evening on November 11th when I arrived in Columbia, South Carolina for the National Conference. I was greeted by the warm weather after having just escaped from the early winter winds of the upper Midwest. For most of the next four days the weather was great: highs close to 70 with cool, but not chilly nights.

A number of the visiting composers were—like myself—ensconced at the Courtyard Marriott. The hotel proved to be very accommodating with a great central location close to the USC concert venues as well as the food and libations. Since you could walk to all the events, a car was not necessary; all that was needed was the “Shoe Leather Express.”

First of all, USC School of Music Dean, Tayloe Harding, as conference host did a fantastic job of running a well-organized event that went smoothly from start to finish. If there were snafus, I didn’t hear about them. Much of the success of this conference was due to the hard work of his support team headed by Samuel Douglas and Sonia Jacobsen. There was a gracious attitude (the proverbial Southern hospitality) from all the members of Tayloe’s staff who attended to the conference’s tasks, including the logistics of arranging the stage for performances, preparing the receptions and banquet, and more.

A few words about Columbia: with a population of approximately 130,000, the city is a vibrant community with a

beautiful riverwalk and historic, gentrified districts filled with restaurants and galleries. The state capitol area is brimming with Southern history, and alongside the historic structures are abundant examples of modern architecture giving Columbia an urban-like quality that was fun to explore.

The concerts (I attended many, but not all 15) provided a rich and varied cross-section of American contemporary art music. The conference showcased just shy of 100 works. Even if some of the compositions were not to one’s liking, you could never fault the performances. In fact, the players (including professional musicians, faculty performers and students) were all top-

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About the Newsletter

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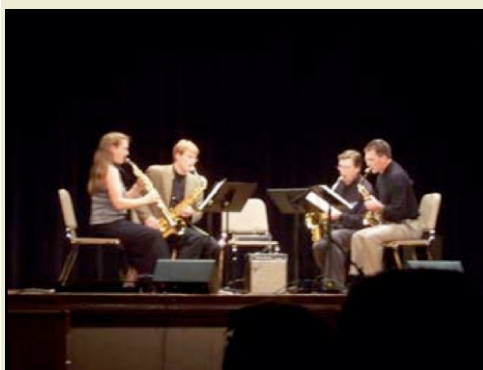
How to Submit Items to the Newsletter

Articles: The Newsletter welcomes submissions of articles to run in future issues. Articles, if accepted, may be edited for length and content. Please include a photo with all submissions if possible (photo may be of author).

Member News + Photos: Please send all member news and activities with a photo. Submitted items may be edited.

Ideas/Suggestions: The Editors welcome any other ideas or suggestions.

Submit to the newsletter via email at:
newsletter@societyofcomposers.org



Upcoming SCI Events

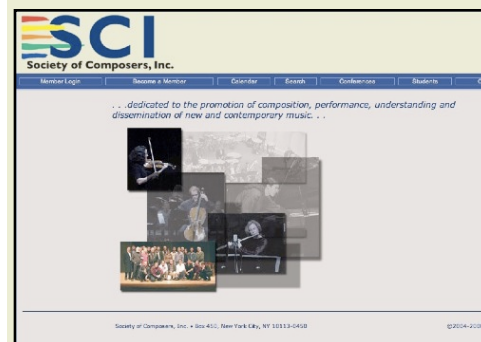
2011 Region VI Conference April 8–10, 2011

University of Central Missouri

Host: Eric Honour

[\[honour@ucmo.edu\]](mailto:honour@ucmo.edu)

Submission Deadline: November 29, 2010



Internet & Email

www.societyofcomposers.org

- Conference dates and submission guidelines
- Contact information and links to member web-pages
- Student chapters and opportunities
- CDs and journals produced by SCI
- Details on SCI such as membership options, listings and contacts for officers, regional structure, by-laws, newsletter archives and more...

SCION

SCION is a listing of opportunities on our website exclusively for members. It is updated on a continual basis so that it may be checked at any time for the most current notices. In addition, members are emailed on the first Monday of each month to remind them to visit the site for new or recent postings. The large number of listings is easily managed by a table of contents with links to the individual notices. In-depth coverage; contest listings in full; all items listed until expiration; this is a valuable resource that you may print in its entirety or in part at any time.

John Bilotta, SCION Editor
scion@societyofcomposers.org

scimembers

scimembers is a member-driven e-mail mailing list that is intended to facilitate communication between members of the Society on topics of concern to composers of contemporary concert music. It conveys whatever notices or messages are sent by its members, including announcements of performances and professional opportunities, as well as discussions on a wide variety of topics. For more information, including how to join and participate in the listserv:

<http://www.societyofcomposers.org/data/publications/listserv/listserv.html>

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Message from the Editor



Benjamin Williams

In a field that is often characterized by the lone artist, I am often amazed at the willingness that composers bring toward working together. It is far from clear that a composer might benefit from helping a colleague, and yet time and time again I see composers coming to each others' aid.

Two small instances are notable in this issues of the *Newsletter*. Joseph Koykkar found himself unable to attend the entire National Conference this past year due to travel time, and yet he was not only willing to write a reminiscence of his experience, he also was aided by his colleagues who were able to fill him in on what he had to miss (see *page 1*). Also, David Nisbet Stewart was able to post to the [scimembers] listserv with a question that surely has crossed the minds of several other composers and received a prompt response from Matthew Saunders (see *page 4*).

It is my hope that in the upcoming year, SCI will continue to see collaboration that permits the benefit of our colleagues and that will surely one day be returned by another.

Benjamin Williams
Editor, SCI Newsletter

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SCI National Conference 2010

(Continued from Page 1)

notch and I cannot recall hearing a single performance that I would characterize as amateurish. This says a lot about the dedication and seriousness of the faculty, students and others from the USC School of Music who made this such a successful conference.

The conference opened with a showcase of vocal music featuring three USC choirs on Thursday evening. Since I was 30,000 feet in the air while this was taking place, I had my first concert experience Friday morning. The early Friday concerts generally featured solos and duos with the highlight for my ears being the performances on organ by Kui-Im Lee. The afternoon concert featured the new music trio from Belgium, the Thelema Trio (Ward De Vleeschhower, Rik De Geyter and Peter Verdonck) who brought down the house with their intense, energetic style of playing. Definitely this was one of the strongest chamber concerts for me during the conference due to their delivery of generally complex works for sax, clarinet, and piano with a “rock, quasi-heavy metal” attitude.

The Friday evening concert featured the USC large, student instrumental ensembles, which included the orchestra, the symphonic winds, and the wind ensemble. These three students groups were all well-conducted and negotiated works of varying styles with skill. On a personal note I was quite appreciative of the fine performance of my *Double Take for 18 Instruments* that Scott Weiss and his student musicians gave that evening.

Saturday afternoon provided a concert which was a pleasant diversion from the more standard contemporary chamber music fare heard so far. The 1PM event featured performances by the USC World Symphonic Jazz Orchestra, and the Left Bank Big Band. Most of the compositions performed paid homage in varying ways to the worlds of jazz and im-

provisation with a healthy dose of non-western genres thrown into the mix. Though one could debate the effectiveness of the compositions, it must be said that it was refreshing to see the incorporation of various approaches to improvisation as well as rhythmic and melodic materials outside the Western musical mainstream.

Saturday night the conference shifted to the Kroger Center for the Arts concert hall for an orchestral program by the South Carolina Philharmonic Orchestra conducted by Morihiko Nakahara. The concert included two works of the modern “accessible” repertory: Britten’s *Young Person’s Guide to the Orchestra*, and a fairly unfamiliar work by Kodaly, *Variations on a Hungarian Folksong (the Peacock)*. I would surmise the attention of the SCI composers was focused on the music of the two composers who were featured that night: Kevin Walczyk and John Fitz Rogers. The Walczyk composition that opened the evening was an orchestral work warmly received by the audience. The Rogers work was a premiere, a double concerto for two pianos and orchestra that was also applauded enthusiastically by the large crowd.

Sunday was a day of concerts featuring small chamber works and an early morning percussion concert, which—as I heard about later, via some composers at the airport—was quite good. The last concert of the conference at 3PM was part of the USC School of Music’s series, Chamber Innovista, a concert series featuring original chamber music that nicely linked the SCI concerts with the School of Music’s programs. By the time the last concert started I was already beginning my journey back to the “Great White North.”

All in all it was a great SCI conference and one of my favorites of the nationals I have attended in recent memory.

Joseph Koykkar

SCIMEMBERS: BAND GRADING SYSTEMS

Band Grading Systems

Edited by Benjamin Williams

This discussion took place on the scimembers electronic mailing list October 12–13, 2010.

The Question

David Nisbet Stewart

An announcement of a competition for band music mentioned a preference for “Grade 4 and Grade 5.” What does that mean?

david.stewart@pobox.com

Answer

Matthew Saunders

There are many grading systems for band music out there. A prevalent system has six levels, with works like the Hindemith Symphony in B-flat and Grainger’s *Lincolnshire Posy* coming in at Grade 6—pieces usually only attempted by college ensembles. Publishers often have their own systems, but Grade 4 or 5 usually indicates medium-to-advanced high school music, or music that a second band at most colleges or a strong community band might tackle. A top college or military band would have

no problem with Grade 4 or 5 music. Composers often rate their own pieces, and tend to go one rating too low if they aren’t used to the requirements of less-experienced ensembles. Grade 1 compositions are typically suitable for students still in their first year of class band instruction, and are frequently limited to the first six or seven notes that students learn; band method books are generally unison studies. Writing good Grade 1 music is an art form, and some composers are very good at coming up with good music for this level. Others, of course, only think they are good at it. two2twain@hotmail.com

SCItings

Member News and Activities

Performances, Awards, Commissions, Honors, Publications and other Member Activities.

Martin Halpern

Two new chamber operas by Martin Halpern, *The Sacrificed* and *The Sacrificer*, were given world premiere productions at the New York New Church in Manhattan on October 28–30, 2010. Freely based on Euripides' plays *Alcestis* and *Iphigenia in Tauris*, the operas explore the theme of human sacrifice in contrasting ways. In the first, it is presented as a virtuous and noble act for the common good; in the second, as an expression of religious fanaticism resembling present-day terrorist practices.

Featured in the cast of *The Sacrificed* were soprano Nancy Loesch as Alcestis, tenor Aram Tchobanian as her husband Admetus, and baritone Jim Trainor as Charon, ferryman of the dead to Hades. In *The Sacrificer*, soprano Judith Barnes was featured as Iphigenia, baritone Jim Trainor as King Thoas, tenor Blake Friedman as Orestes, and mezzo-soprano Shirley Perkins as the goddess Artemis. The pianist for both operas was Earl Buys. Stage direction was by Sonya Baehr, and music direction by the composer.

Kyong Mee Choi

Choi's multimedia opera, *The Eternal Tao*, was premiered on October 22, 2010 at GANZ Hall, Roosevelt University in Chicago, IL. *The Eternal Tao*, an electronic opera, integrates voices, instruments, video, electronics, dancers and lighting. This piece involves a multi-channel sound system with projected visual images. Though the project has parallels with traditional opera (voices, instruments and staging) it is ultimately different in that singers are a part of the ensemble, but not featured soloists. The text of the production is derived from Tao Te Ching. Performers included JulieAnn Zavala, mezzo-soprano; Brad Jungwirth, baritone supported by a chorus featuring Samantha

Stein, Allison Hull, Jeff Jablonski and Chadley Ballantyne. The performance also featured the chamber ensemble group Dal Niente led by conductor Michael Lewanski. Dancers included Mei Kuang Chen, Allison Anich and Natalie Williams. This production was supported by John Simon Guggenheim Memorial Foundation and Chicago College of Performing Arts at Roosevelt University.

Kentucky New Music Festival

The Fourth Annual Kentucky New Music Festival and its organizers seek to promote the creation and performance of new classical music. The 2010 festival consisted of six concerts and a lecture taking place on the University of Kentucky Campus October 17–24. The concerts included the Kentucky Composers concert featuring works by composers living in Kentucky, a jazz concert featuring works by UK's Raleigh Dailey, an electronic music concert featuring the 60x60 project, and a concert of new works for organ selected from an international call for scores. In addition, The Out of Bounds Ensemble, Ensemble in Residence of Winthrop University and Central Piedmont Community College, performed a concert of new music and Dr. Ronald Keith Parks of Winthrop University gave a lecture on his compositions titled: "Visibly Inspired: Translating the Visual into Music." The event was organized by Adam Sovkoplas through the Central Kentucky Student Chapter, SCI and included many SCI composers.

Jessica Rudman

Rudman received two premieres in Yakima, WA: the first titled *The Man Who Wants You* (soprano and piano) was on a concert of art songs based on poetry by Sharon Cumberland and performed by Gilda Lyons and Robert Frankenberry, held on October 15, 2010; the second titled *Vortices* was in a performance by the Yakima Symphony Chamber Orchestra, on October 16, 2010. Both were held at The Seasons Performance Hall.

Daniel Adams

Daniel Adams's *Of Just Content* for percussion solo with spoken and sung text was performed by Lee Hinke on a guest solo recital at the University of Delaware in Newark, DE on October 10, 2011.

An article by Daniel Adams entitled "Vocalization, Body Percussion, and Parody in Selected Compositions for Hand-Clapping Ensemble" was published in the fall issue of the *Journal of the National Association of College Wind and Percussion Instructors* (NACWPI).



Daniel Adams

Joel Feigin

Joel Feigin's *Concerto for Piano and Orchestra*, a Fromm Foundation commission written for Israeli-American pianist Yael Weiss, received its premiere performance September 30, 2010 in Auer Hall, Jacobs School of Music, Indiana University, Bloomington, IN. Ms. Weiss is the soloist with the Indiana University New Music Ensemble, David Dzubay, conductor.

Tadd Russo

The Soldiers' Chorus of the United States Army Field Band presented a concert at the chapel of the Charlestown community in Catonsville, Maryland on September 19, 2010 during which they premiered Russo's *They Shall Not Grow Old*, dedicated to veterans of World War II.

MEMBERSHIP INFORMATION

For complete details, please visit <http://www.societyofcomposers.org/data/organization/membership.html>.

FULL MEMBERSHIP (\$55/year): Eligible to submit scores to the National Conferences, regional conferences, SCI Recording Series, SCI Journal of Music Scores. Access to the SCI Newsletter in electronic form. Optional subscription to [scimembers], the SCI listserv and all other SCI publications. Eligible to vote on Society Matters and in elections for the National Council.

JOINT MEMBERSHIP (\$75/year): Same benefits as full members

SENIOR MEMBERSHIP (\$27.50/year): Open to those 65 years of age or older, or retired. Same benefits as full members.

ASSOCIATE MEMBERSHIP (\$27.50/year): Open to performers and other interested professionals. Receives the SCI Newsletter in electronic form and can participate in national and regional conferences.

STUDENT MEMBERSHIP (\$27.50/year): Eligible to submit to national and regional conferences and to vote in society matters. Access to all SCI publications.

STUDENT CHAPTER MEMBERSHIP (\$17.50/year): Same benefits as student members, but only available on campuses having Student Chapters.

INSTITUTIONAL MEMBERSHIP (\$25/year): Organizations receive hard copy of the SCI Newsletter and other mailings.

LIFETIME MEMBERSHIP (\$1100 or \$120/year for 10 years): Benefits the same as full members, for life.

PUBLICATIONS

Publications include the *SCI Newsletter*, *SCI Recording Series*, *Performers CD Series*, *SCI Journal of Music Scores* and **SCION** (monthly e-mail listing of announcements and opportunities for composers).

ANNOUNCEMENTS

Announcements of contests, calls for scores and other solicitation appear in the *SCI Newsletter* and **SCION** as a service to SCI members. While every effort is made to assure the accuracy of these announcements, SCI cannot accept responsibility for errors, misrepresentations, or misinterpretations.

PIXEL PERFECT: MEMBER PHOTOS

Pixel Perfect

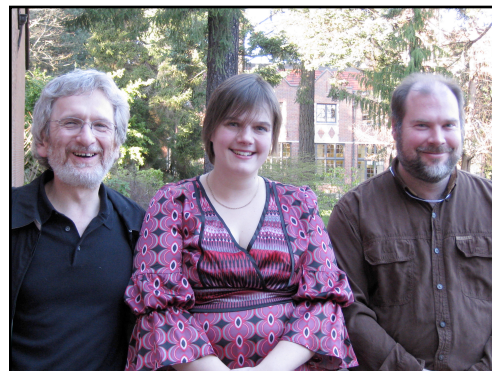
Photos of SCI Members

Photos from SCI Conferences throughout 2010.



2010 Student National Conference host Mark Zanter, with Eric Nathan, first-prize winner; Kari Juusela, contest administrator; and José Luis Hurtado, third prize winner.

SCI composer Bob Fleisher, cellist Katri Ervamaa and SCI Composer Andrew Walters



2010 Region VII Conference host Rob Hutchinson, guest composer Carter Pann, SCI composers Alejandro Rutty, Greg Simon and Lan-chee Lam