



SCI

Society of Composers, Inc.

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

NEWSLETTER CONTENTS

XLI: 1, January–February 2011

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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: MUCH ADO ABOUT NOTHING

Much Ado About Doing Nothing

By Ralph Kendrick

My Grandpa Kendrick used to say, "The wishbone is a lot stonger than the backbone." Isn't that a timeless nugget of wisdom? It's so much easier to complain and to wish "things weren't the way they were" then to actually do something to change things for the better.

I was reminded of Grandpa this weekend, reading a blog lamenting the state new music finds itself in. The author was very clear at identifying the problems, and also did a great job "wishing those problems didn't exist."

Frankly, I've just grown tired of this type of drivel. Anyone—*anyone*—can identify problems, and mock up fantasy 'what if' scenarios about how the world

would be a better place if only these things were different. My friends, it's high time that I threw down the gauntlet.

What are you going to do about the problems facing new music, Mr. Blogger!? What's your action plan, and how you will execute it to make the scene a little better? The time for fantasies and mindless complaining is over—it's time for some action!

For example, many bloggers lament the state of new music in the orchestral world, bemoaning the continual programming of tried and true warhorses (Beethoven, Mozart, Tchaikovsky) over



Ralph Kendrick

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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

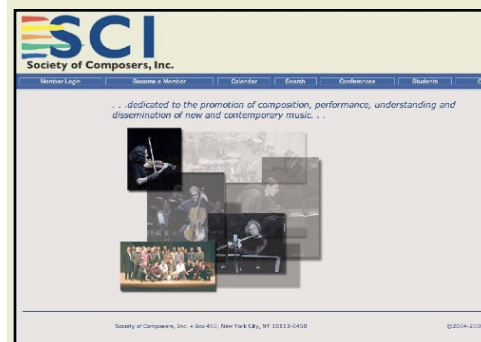
2011 Region VI Conference April 8–10, 2011

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

One of the earliest bits of advice I received about being a composer was the idea that no one needed Beethoven's Ninth Symphony until he wrote it.

Likewise, there aren't any ads in the Classifieds looking for a masterpiece composition. In other words, the composer often practices the art regardless of any prospects for success and then seeks out opportunities for performance so that others may appreciate the results.

Ralph Kendrick brings us his thoughtful insights into how it is that he has made an impact on bringing new music to the stage (page 1). He hopes that other composers might be able to do the same. There is plenty of room for composers of all types to bring new music to the fore.

Of course, it is easier for some to compose the music they wish to write than it is for them to promote themselves in any way. I hope that Kendrick's article provides these composers with some easy suggestions to follow that might bring about a renewed effort to get new music performed. As indicated in the *SCItings* section of this issues (page 5), there is plenty going on within the Society of Composers, Inc.

Benjamin Williams
Editor, SCI Newsletter

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Much Ado About Nothing

(Continued from Page 1)

works by living composers. I will agree, this is a problem. So, should we just accept the situation as the 'law of the land', and lay down and whimper about it, or should we come up with some practical solutions to implement in our own city, where we can make a difference?

I challenge composers everywhere to choose the latter. If enough of us can effect change in our local orchestra, eventually we can change the landscape of the whole country.

Take, for example, the efforts of composers in Cedar Rapids, the home of our wonderful local orchestra, Orchestra Iowa. Recently, a composer headed up the search committee for Orchestra Iowa's new music director. Acting in this capacity, the composer helped to ensure that the new maestro was a supporter of new music.

Secondly, five of the fifteen members of Orchestra Iowa's artistic committee are local composers (including yours truly).

Orchestra Iowa's artistic committee is charged with helping the music director determine the programs for upcoming seasons. Imagine the power five advocates for new music have when it comes to programming decisions. We've been able to successfully advocate for the inclusion of music by living composers and for 20th-century works by American composers. In fact, for the 2009–10 season, there were orchestral works represented by seven living Iowa composers—a tremendous victory!

There are other ways composers can advocate for the music of living composers in the orchestral world. From 2006–08, I was able to work with the Waterloo-Cedar Falls Symphony toward an entire concert of new music by living composers. I raised \$13,000 in grants for the effort, and realized that composers, in general, can greatly effect change by learning how to fund the projects they are interested in pursuing.

Composers are bright, intelligent people. We are capable of looking at the music of our predecessors, and deconstructing the musical artifice, to learn how the system of the piece works. I'm confident that we can apply these same types of thinking to learn how musical organizations function. Upon obtaining this knowledge, we can get involved with the appropriate decision making bodies to effect real change in these organizations.

"But, how can I get involved initially?" you ask.

First of all, see if you know someone that performs in the ensemble and strike up a conversation. Alternatively, take a

minute to visit the organization's webpage to learn about the executive staff (Administration) and the board of directors. You might find that your doctor or dentist (or someone else you know) serves on the board. See if you can take them to lunch to learn more about how the ensemble makes programming decisions. Or, try contacting the executive staff to learn about volunteer opportunities, where you can make some connections that may lead to meaningful relationships with the musical director, board, or administrative staff. Finally, keep your eye out for opportunities to serve on the organization's artistic committee, its development committee, or its board of directors. Once you're in place, offer information to help demystify the whole process of commissioning a piece, use your knowledge of contemporary composers to help offer programming choices that may be appealing, and ask other composers to serve on these committees as openings become available.

But, getting back to my blogging friends who are concerned about the representation of new music in orchestral programs: with the state of the economy, and the prospects that some local orchestras may fold their tents over the next few years, it may very well be the bottom of the ninth inning for new orchestral music. But I'm not willing to accept the idea that this is 'the end'. *We're far from that!* I, for one, and not going to sit idly by and bitch and moan, while others determine the fate of new music. Let's work together to effect real cultural change in these institutions—inspiring and emboldening one another along the way.

Get out there with me, and swing the bat!

Ralph Kendrick
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About the Author

Ralph Kendrick is an American composer of chamber, choral and orchestral music. His music lies somewhere between the worlds of classical and American jazz, often incorporating elements of funk, blues, and rock into pieces written for classical instruments.

Kendrick works to create music that is very direct, expressive and transparent in terms of its formal design. His compositions reflect a wide range of influences connected solely by his musical intuition; this can result in an experience that leads the listener to far-removed and unexpected places.

SCItings

Member News and Activities

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

Alex Nohai-Seaman

The Suffolk County Community College Wind Ensemble premiered *Luminiferous Ether* on December 10, 2010 at the Islip Arts Building in Selden, NY.

John Bock

The world premiere of Bock's *Computer Piece 1* was given December 9, 2010 at the Aaron Copland School of Music in the Lefrak Concert Hall.



Daniel Adams

Daniel Adams

The University of Maryland Percussion performed Daniel Adams's *Concerto for Marimba and Percussion Ensemble* under the direction of Dr. Lee Hinkle on December 6 Ensemble at the Clarice Smith Performing Arts Center in College Park. The marimba soloist was Eric Plewinski.

Elizabeth Austin

Austin and her music were featured in a chapter of a book edited by Michael K. Slayton: *Women of Influence*

in *Contemporary Music*, published by Scarecrow Press.

Janice Misurell-Mitchell

Janice Misurell-Mitchell's new CD, *Uncommon Time* (music for voice, flute and percussion) has been released on Southport Records, available at Amazon.com.

Greg Bartholomew

Dr. Bryan Appleby-Wineberg, Associate Professor of Trumpet and Brass at Rowan University, accompanied by the Rowan String Ensemble under George Atanasiu, presented the world premiere of Bartholomew's *Summer Suite* for trumpet & string orchestra November 30, 2010 in Boyd Recital Hall, Rowan University, Glassboro, New Jersey. The *Suite* was commissioned by Brian Chin (Seattle), Nathaniel Mayfield (Austin), Bryan Appleby-Wineberg (New Jersey), Adrian Kelly (Australia), Marco Esperti (Italy), and Matt Burke (U.K.). The *Suite* is in three parts: I. Popsicle Rocket Sunrise; II. Still Life with Melon & Sand; III. Red Cherry Lark.



Dorothy Hindman

Dorothy Hindman

Hindman's new work for men's chorus, *You Shall Not Go Down*, was

premiered November 23, 2010 in New York at the general assembly of the United Nations by the Empire City Men's Chorus. The piece was part of UNiTE's program to eliminate violence against women internationally.

Adrienne Albert

Albert's *Courage for Winds* was a winner of the Cal State University Bakersfield Wind Band competition and was performed November 19, 2010 at Cal State University Bakersfield with the composer conducting.

Dave Sartor

On November 18 and 19, 2010 there was a gala concert pair by the Knoxville Symphony Orchestra in celebration of their 75th anniversary that included Sartor's *Metamorphic Fanfare*, originally commissioned and premiered by the KSO 10 years ago.

Alex Stephenson

Pianists Svetlana Belsky and Jennifer Maxwell premiered Stephenson's new piece *Al Fine* on November 13, 2010. The performance was part of the Steinway of Chicago Concert Series.

Alvez Barkoskie IV

Barkoskie's organ and percussion piece *Pedals, Pipes and Percussion* was premiered November 11, 2010 at the University of Texas at Austin in the Bates Recital Hall, Butler School of Music by organist Glenn Hunter and Reese Foster, percussion.

How to Submit SCItings to the Newsletter

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

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

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 events throughout 2010.



SCI Chapter Connections I: A Space for Creative Collaboration, directed by Jorge Variego, SCI Student Representative.

*SCI Composers
Andrew Walters,
Mike McFerron,
Michael Pounds
and Matthew
Shildt.*



*2010 Region VII Conference
host Rob Hutchinson, with
guest composer Carter Pann.*