



SOCIETY OF COMPOSERS, INC.

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

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Remembering Edward Mattila

Edited by Michael Torres

Composer, Edward Mattila, passed away on March 22, 2013. Mattila studied computer and electronic music at Princeton and Colgate, with degrees from the New England Conservatory and the University of Minnesota. He was Professor of Music Theory and Composition and Director of the Electronic Music Studio at the University of Kansas. Below is a brief tribute to the life of Edward as remembered by his friends and colleagues.

Ned Mattila (son)

Edward Charles Mattila passed away peacefully on March 22, 2013. He was preceded in death by his loving wife of 53 years, Nancy Norton Mattila. Survivors include a daughter, Amy Fortney of Ft. Collins, Colorado and a son, Edward N. Mattila of Austin, Texas. Edward Mattila was a member of the Kansas University music faculty from 1964 until his retirement in 1998. An active composer of new and electronic music, Mattila directed the KU Electronic Music Studio for many years, and was active in the organization



of the KU Symposium of Contemporary Music. Mattila moved to Tucson, Arizona in 2001. His compositions include works for Orchestra, Chorus, Chamber ensembles and Electronic means, several of which are available on CD recordings. He was a member of professional music associations including the Society of Composers Inc.

John Akins

I remember Ed's gracious and helpful contact with me when a piece of mine was played by his percussion group at Kansas U when he hosted a regional SCI confer-

ence there over twenty years ago. He was a kind gentleman and my experience and interaction with him still sticks in my mind as a positive time.

Richard Brooks

Ed Mattila was an integral participant in the early years

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THE SCI NEWSLETTER



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

Society of Composers, Inc.

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2012 SCI Region VI Conference
October 5-6, 2012, West Texas A & M University, Canyon, Texas
By Matthew Saunders

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

2013 Region I Conference August 15–17, 2013

Portsmouth, NH
Hosted by PARMA Recordings as part of the PARMA Music Festival

2013 Region IV Conference October 17–19, 2013

Eastern Kentucky University
Richmond, KY
Host: Thomas Couvillon

New Voices@CUA: A Festival of New Vocal Music January 24–25, 2014

Catholic University of America,
Washington, DC

2014 Region VIII Conference March 7–8, 2014

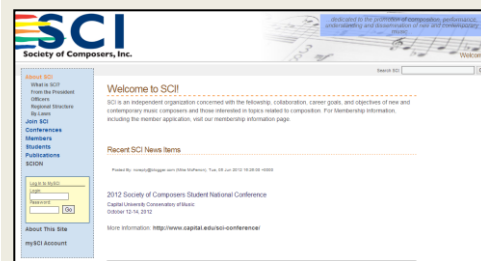
University of Puget Sound, Tacoma, WA

2014 National Conference March 20–22, 2014

Ball State University
Hosts: Michael Pounds and Jody Nagel

2014 Region V Conference March 27–29, 2014

Western Michigan University, Kalamazoo
Hosts: Christopher Biggs and Lisa Coons



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, 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/publications/listserv.html>

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Membership Information

For complete details, please visit
<http://www.societyofcomposers.org/join/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.

Executive Committee

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Remembering Edward Mattila

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of SCI (known then as ASUC). I believe he was founding member and served as Co-Chair of Region VI for many years. He was a man of few words but when he spoke it was always to the point and pertinent to the issues. Beneath the calm exterior was a fierce intelligence and a fine compositional voice. He was a pioneer of electronic music and I expect his students at the University of Kansas learned much from him. His music was always powerfully expressive and beautifully constructed. I got to know him best when he and Charles Hoag mounted one of the most memorable SCI National Conferences. John Cage was the keynote speaker for the event, which provided a unique opportunity to interact with one of the seminal figures of the Twentieth Century. I had never been to Lawrence (or anywhere else in Kansas, for that matter) and Ed and his wife were especially hospitable to me. I will miss his gentility, his generosity, and his understated humor.

Gerald Warfield

Ed was a self-effacing guy with great talent. If you met him at a conference he was shy and unassuming, and at the same time very direct. He listened, seldom injected himself into a conversation, yet he had great organizational ability. He mounted a very memorable SCI Region VI conference in 1990. He was conference host at the Department of Music and Dance, University of Kansas-Lawrence which was held in conjunction with the Symposium of Contemporary Music, April 18-21. Ed brought in the British vocal quartet The Electric Phoenix for the occasion as well as Laurie Anderson who appeared on the University New Direction Series. The conference was particularly memorable for Ed bringing in the Lawrence dance department for several of the concerts, both for electronic and acoustic concerts.

Remembering Edwin London

Edited by Michael Torres

Edwin London, composer, conductor, and Past President of SCI, passed away on January 26, 2013. London was a faculty member at Cleveland State University and the founder of the Cleveland Chamber Symphony. The 2013 National Conference of the Society of Composers, Inc. was dedicated to the memory of London. Below is a brief tribute to the life of Edwin as remembered by his friends and colleagues.

Thomas Wells

Ed was a great American composer whose music speaks in an original voice: bold, eclectic, witty, and always engaging. There were few composers who had Ed's gift for language and text setting. His wit was legendary and you could see a reflection of his wonderfully brilliant mind in the twinkle of his eyes as he would reel off pun after pun, and the richness of his conversation was always dazzling.



SCItings

Member News and Activities

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

Wes Flinn

On February 22, 2013 Flinn's *Psalm 120* for soprano and euphonium was premiered by soprano Tianna Smith and euphoniumist Benjamin Jumper in Edwards Hall on the campus of Presbyterian College in Clinton, South Carolina.

Adrienne Albert

On March 2, 2013 *Daffodils* was premiered by The Gregg Smith Singers, Gregg Smith conducting, at St. Peter's Church in New York City.

Also on this day, *Proclamation for Saxophone Orchestra* was premiered by the Youth Orchestra of Central Jersey Saxophone Orchestra and the Hartwick College Saxophone Ensemble.

Mark Winges

The San Francisco Choral Artists premiered Winges' *anima gaia* on March 2, 2013 at St. Gregory of Nyssa Episcopal Church in San Francisco.

Wes Flinn

On March 5, 2013 the Balaton Chamber Brass (Dr. Amy Cherry, trumpet; Dr. Dan Cherry, trombone; Dr. Andrew Adams, piano) gave the premiere of *Next Exit*, seven miniatures for trumpet, trombone and piano inspired by roadside attractions and tour-

ist traps in the Music Recital Hall, located in the Coulter Building on the campus of Western Carolina University in Cullowhee, NC.

Paul A. Epstein

Drawings, Nos. 3-5 (after Sol LeWitt) and *Landscape with Triads*, were performed by pianist R. Andrew Lee on March 8, 2013, at the Café OTO in London. The concert was part of Lee's series "Minimalism in Twelve Parts".

Greg Bartholomew

On March 17, 2013 at Colonial Heights Presbyterian Church in Portland, Oregon *Jackson Heights*, a one-minute trio for flute, cello and piano, was premiered by Janet Bebb, flute; Christopher Cox, clarinet; and Maria Choban, piano as part of a Cascadia Composers concert.

L Peter Deutsch

Arizona Women in Tune premiered Deutsch's commissioned piece *Where Everything is Music* for women's chorus, soprano saxophone (or clarinet), and piano on March 23, 2013 as part of their 20th Anniversary season at Faith Lutheran Church in Phoenix.

Matthew Saunders

On March 27, 2013 the Ohio State University Flute Troupe gave the premiere of Saunders' piece for flute choir, *Nod a Don*. This work was commissioned by Katherine Borst-Jones in honor of Donald E. McGinnis' 95th birthday. Dr. McGinnis was the director of bands at Ohio State from the 40s

through the 70s, and is past president of the American Bandmasters Association.

On March 28, 2013 the premiere of *Lady Glides on the Moon* for clarinet and non-pitched percussion was given in Buchanan Hall on the campus of Eastern New Mexico University by Dr. Jennifer Laubenthal, who commissioned the work.

On April 17, 2013 the Florida Gulf Coast University Symphony Orchestra, Dr. David Cole conducting, gave the premiere of Saunders' *Suite for String Orchestra*.

On April 21, 2013 the Lakeland Civic Orchestra, with the composer conducting, gave the premiere of Saunders' film score for Georges Melies 1902 *Le Voyage Dans La Lune* with the film.

Mark Winges

The Piedmont Choir premiered Winges' *Water Doesn't Drown* for 3 treble choirs on March 23, 2013 at the First Presbyterian Church of Berkeley. The text is by San Francisco poet Denise Newman, who wrote it specifically for this piece.

Adrienne Albert

On April 13, 2013 Albert's *BassoonN-ova* for solo bassoon was premiered by its commissioner, Andrew Moore, at Miami University in Oxford, Ohio.