



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

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Entrepreneurship and Innovation in Contemporary Music Culture An Entrepreneurial View of “Contemporary Techniques for the Bassoon: Multiphonics”

by **Jamie Leigh Sampson**



The Society of Composers, Inc. has a rich tradition of supporting members whose primary employment is in the field of academia. At the last SCI National Conference there was a wide range of institutions represented, from Ball State (hosting school) to Claremont Graduate University (in California). While we, as an organization, do support both academic and non-academic based composers, it is still rare to find a nametag formatted to read: *Jamie Leigh Sampson Toledo, OH* at the conference check-in table. [As an aside, there were many name tags that should have had two or three institutions, as adjunct instructors are an increasingly large percentage of our membership.] For those of us who are independent or adjunct, it takes a lot of administrative creativity to fund and develop large projects without the aid of grants, sabbaticals, and research assistants. As difficult as it may be, the task of bringing these projects to fruition is not insurmountable and is necessary no matter your state of employment.

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About the Newsletter

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Upcoming SCI Events

2015 SCI Region I Conference October 22-24

University of Maine
Orono, Maine
Beth Wiemann, Host

2015 SCI National Conference November 12-14

The University of Florida School of Music
Gainesville, Florida
James Paul Sain, Co-host
Paul Richards, Co-host

2016 SCI Region VI Conference February 11-13

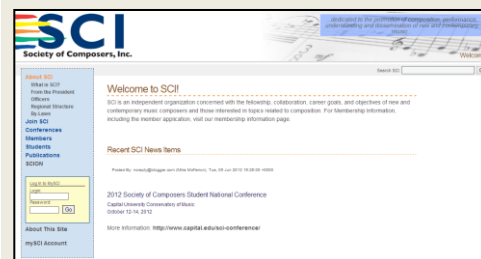
Friends University and Wichita State
University, Wichita, Kansas
Dan Racer, Co-host
Aleks Sternfeld-Dunn, Co-host

2016 SCI Region III Conference February 25-27

Marshall University
Huntington, West Virginia
Mark Zanter, Host

2017 SCI Region VIII Conference Spring 2017

Washington State University
Pullman, Washington
Ryan M. Hare, Host



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 (\$75/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 (\$100/year): Same benefits as full members

Senior Membership (\$35/year): Open to those 65 years of age or older, or retired. Same benefits as full members.

Associate Membership (\$40/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 (\$35/year): Eligible to submit to national and regional conferences and to vote in society matters. Access to all SCI publications.

Student Chapter Membership (\$25/year): Same benefits as student members, but only available on campuses having Student Chapters.

Institutional Membership (\$40/year): Organizations receive hard copy of the SCI Newsletter and other mailings.

Lifetime Membership (\$1400 or \$150/year for 10 years): Benefits the same as full members, for life.

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An Entrepreneurial View of “Contemporary Techniques for the Bassoon: Multiphonics”

(Continued from Page 1)

At a time in which entrepreneurial skills are becoming a focus of both the business and the artistic worlds, this article will look at my recent publication, *Contemporary Techniques for the Bassoon: Multiphonics* (CT4B:M), from the standpoint of the entrepreneurial path of writing an academic book without an academic institution’s support. In doing so, I hope to shed some light on the position of an independent researcher, as well as encourage those who have an equally daunting project to move forward, despite their position in or out of the academic circle.

Entrepreneurship skills are nothing new to the composition community. In our compositional pursuits, we each juggle multiple deadlines, receive negative feedback, experience setbacks and exhilarating accomplishments, as well as the financial ramifications of all of these on a weekly basis. The main difference I experienced while writing CT4B:M was that there was no double bar line. I could have continued the research for this book until I had tested each multiphonic fingering on over 100 bassoons. I juggled part time jobs, private students, and commissions to pay for costs associated with CT4B:M (as well as my bills) for four years. It was only after completing the book that I searched for full-time employment.

The basic project flow started with **discovering the need** for the book. With my business partner and several trusted advisors I then **created a sound methodology, utilized all of the assets available** to finish the project, **prepared supplemental materials, determined the best distribution plan**, and **developed a marketing plan** to get information about the book to the people who need it most.

Where It Started

I **discovered the need** for a new bassoon multiphonic resource when I was a graduate student at Bowling Green State University. At the time I was writing a work for solo bassoon and searching for more information on multiphonic fingerings. I was particularly interested in finding information on the reliability of specific multiphonic fingerings on instruments made by different manufacturers. As many other



composers and bassoonists have observed, earlier bassoon multiphonic resources can prove to be frustrating in this respect. It is not that these resources are poorly written. To the contrary, their authors did compile a thoughtful group of multiphonic fingerings that work on some bassoons. The problem is that they did not test those fingerings on multiple bassoons. Only one resource—the International Double Reed Society website—explicitly states that it tested using more than one instrument, and it only tested two.

A single bassoon manufacturer may have several different models. Fox Products Corp., for example, has at least six at any given time. Those instruments have variations in bore length, key placement, and material type (polypropylene or wood). On top of that Fox is only one of five major bassoon manufacturers in the world. Also keep in mind bassoons do not depreciate like other instruments. A well maintained bassoon might be played for over 100 years. The oldest bassoon that we tested for CT4B:M was around 90 years old, and the youngest was less than a decade. The variables between bassoons currently being performed in the United States today are far too many to number. Creating a set of multiphonic fingerings that works on all of them is nearly impossible, and certainly not probable with a small sample group.

Knowing that there was little chance of creating a perfect set of multiphonic fingerings, initially I set out to create a personal resource to share with composers who wrote for me. After two years of collecting fingerings from articles, books, and websites, I was ready to **create a sound methodology** for testing each of the fingerings, and to do so with many bassoonists. With the encouragement from teachers and colleagues, I decided to approach the research as if publication was the end goal and not just a possibility.

Methodology

The primary goal of my research was to provide the most reliable set of fingerings for the bassoon and their corresponding pitch content by testing a wide variety of the most used bassoons in the United States. To do that, I planned to test fingerings from all of the previous resources, plus a few that other bassoonists contributed, on at least twelve instruments.

I collected 369 multiphonic fingerings from the six major bassoon multiphonic resources that have been printed since 1967, excluding duplicates.

- Bartolozzi, Bruno. *New Sounds for Woodwind*. Reginald Smith Brindle, translator. New York: Oxford University Press, 1967.
- Gallois, Pascal. *Techniques of Bassoon Playing*. New York: Barenreiter, 2009.
- International Double Reed Society website, s.v. "Heckel-System (German) Bassoon Multiphonic Fingerings by Note Name" (by Terry Ewell), <http://idrs.org/resources/BSNFING/fingmult.htm> (accessed November 29, 2013).
- Lipp, Charles Herbert. *New Compositional Techniques for the Bassoon*. Doctoral Thesis, University of Illinois at Urbana-Champaign, 1982.
- Penazzi, Sergio. *Metodo Per Fagotto*. Milan: Suvini Zerboni, 1972.
- Leslie Ross's official Web site, s.v. "Multiphonics for Modern Bassoon" (by Leslie Ross), <http://leslieross.net/multiphonics.html> (accessed November 29, 2013).

I worked with 18 bassoonists who perform on bassoons from Fox (American), Heckel (German), Püchner (German), Moosmann (German), and Yamaha (Global). These musicians helped to eliminate the fingerings that did not work on at least half of the instruments, refine the dynamic range for each, and record the reliable fingerings for analysis.

There were over 4,400 recordings to analyze at this point in my research. It was, by far, the most time consuming part of the entire project. To complete the task I enlisted—through my publishing business, ADJ•ective New Music, LLC—the help of five administrative interns, who, over twelve months, exchanged between five and eight hours of analysis per week for one-hour business administration lessons. I **utilized all of the assets available**, including my own experiences transmuted into admin lessons, to trade for assistance in completing the analysis. These admin lessons covered topics and strategies that my business partners and I learned through a variety of work experiences, including internships (symphony and opera), part-time administrative jobs, and owning and operating a small business. Topics included project management, marketing, running a shoe-string budget, alternative arts admin jobs, resources (books, websites, etc.), logistics, publishing, income streams and funding sources, how to run a lesson program, and advanced time management strategies for musicians.

Who Is It For? How Can It Be Used?

Bassoonists and composers are the primary beneficiaries of the information in *CT4B:M*. While several non-bassoon instrumentalists have expressed an interest in studying the methodology used to create this resource, they are not the target audience. The goal of presenting the most reliable set of fingerings resulted in several auxiliary benefits for bassoonists and composers.

Bassoonists can use this book in multiple ways. It presents an extensive collection of fingerings that work on most of the bassoons being performed in America, with information on the embouchure placement, provided by the testing bassoonists. It is possible to read through the entire book of fingerings in about three hours. There is space for an indi-

vidual's notes on embouchure settings and dynamic range. Also, finding alternative fingerings for multiphonics in older works is easy thanks to an appendix that organizes all fingerings according to most prominent (approximate) pitch.

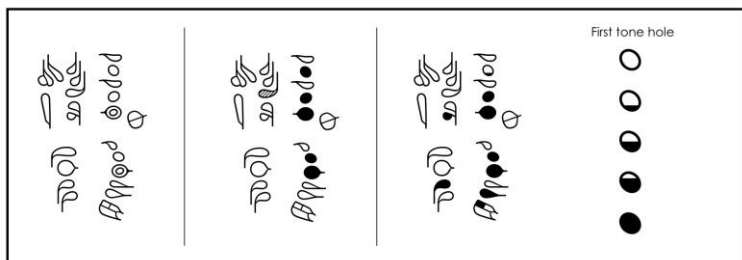
Composers have access to a reliable set of multiphonics for the bassoon, and can confidently choose multiphonic fingerings that will work in their compositions. Those compositions can be performed by any number of bassoonists around the world. We can use the appendix that organizes fingerings by most prominent pitch to tie multiphonic textures to the pitch organization of our works.

CT4B:M also includes notation suggestions that will save space in scores and be easier to read by performers. There are four different types of multiphonic notation. They are defined and displayed with benefits and drawbacks. I do not believe that one way is always the best way to notate a multiphonic fingering. As always, notation is context dependent.

Supplemental Materials

As I worked toward a completed draft of the text, it was apparent that there was a need for supplemental materials. I collaborated with several people to **create those supplemental materials**. First, graphic designers from Spoke Designs (Toledo, OH) worked with me to produce a type-able fingering chart for bassoon. It is more accurate and adaptable than many of the free resources available online. It has many excellent qualities, but perhaps the most necessary for my purposes was the clear definition of half-hole levels for the first tone hole (left hand).

The Neue Bassoon font is also shorter than previous charts, helping to eliminate some of the extra space between score staves when displaying the full fingering above the music.



In addition to the printed book and Neue Bassoon font, my colleagues at ADJ•ective New Music have helped me to create TheContemporaryBassoon.com. This online resource includes recordings of the multiphonics in the book, a regularly updated list of works for bassoon with contemporary techniques, and a blog with new articles on understanding and executing contemporary techniques for the bassoon.

TheContemporaryBassoon.com was necessary primarily due to the distribution channels ADJ•ective chose for *CT4B:M*. I determined the best distribution plan for both domestic and global sales made it impossible to record and distribute a CD of the multiphonics with the book. *CT4B:M* is printed and distributed through a subsidiary of amazon.com in the US, UK, and Europe. When someone orders a book from Amazon, it is printed on demand at the closest printing house, which may or may not have CD duplication capabilities. While this allows ADJ•ective New Music to sell books overseas without the hassle of filling out customs papers each time we sell one, there is simply a sale and a subsequent royalty check, it does not allow for publication with a CD. There are drawbacks, but overall it provides the widest net of distribution.

TheContemporaryBassoon.com has three major benefits. First, every multiphonic fingering has been recorded and posted on the site. No matter where in the world the book is purchased, the recordings are available as a resource. They are all recordings of me playing one single instrument, but as the research develops, it may be possible to expand the collection of recordings. Secondly, the site allows for continuous updates to specific aspects of the research. The moment a book is complete and printed, it has the potential for becoming outdated. For example, within 30 days of publication of *CT4B:M* two bassoon solos with multiphonics were premiered in the United States. My bibliography was incomplete. The website allows me to update that list, provide media links, and keep everyone informed of developments in this field of research. Finally, I have the opportunity, through the blog on the site, to share information that was not directly pertinent to the book, but is related to composing and performing with multiphonics.

In Closing

Researching, writing, and publishing *CT4B:M* was the most challenging endeavor I have undertaken. It tested my patience, sanity, entrepreneurial skills, relationships, and more. It is not a perfect book, but it is a leap forward in reliable contemporary technique production for an instrument with an enormous capacity for color and timbre. It is my greatest hope that this research will help composers in the

creation of works that incorporate more bassoon multiphonics and empower more bassoonists to explore a variety of sound possibilities in new music ensembles.

There are many more areas of the composition world that warrant deeper exploration. If you are waiting to delve into one of these topics, but fear a lack of stability or resources, I encourage you to lay the groundwork for a long-term project and take advantage of every opportunity to advance. You never know how far you can go on your own, until you try.

Entrepreneurship and Innovation in Contemporary Music Culture (Broad)Casting a Wide Net

by Dorothy Hindman

It's no secret that academia is the main patron of the composer. Grants, fellowships, and commissions follow behind, and there is tremendous competition for these. Why? Because money for the arts is tight and our art form generally isn't highly visible. Even with 21st century technology and the shift from concerts to downloads, our music isn't getting out there the way that other independent music is.

Part of this is because when we have time, we prefer to compose, instead of learning the latest digital editing software, posting on all the social media outlets, and building network profiles to promote our work. But you simply cannot find new sources of support if you don't get your music out there to potential patrons and performers.

I was asked to write this article because for the past three years, one way I've gotten our music out there was via a radio show on the University of Miami's college station, WVUM, 90.5 FM. The station plays mostly obscure alt and chill music, but has a number of specialty shows, and streams everywhere. It's been around since the 1960s, and has a hardcore audience of highschoolers, club kids, and people who take the jukebox approach: listening with a sense of chance, adventure and exploration.

College radio is a perfect place for disseminating music by thoughtful, creative, and unique composers. I imagine that many of you have access to a college station as well, or may-



be even a local NPR station open to adventurous programming. Some of you, I know, have your own shows.

I started my show with an ulterior motive: to ensure that I would be listening to new music every week. However, the human relationships I forged sitting in that studio alone, one hour a week, were far beyond what I expected.

Over the years I hosted it, the Po Mo Show had more than 100 installments. I made it a point to play all kinds of new music, from spectralism to mashups, sometimes even in

the same show. While I rarely played my own music, other than the few seconds of my saxophone quartet *Drift* on my opening promo, I often programmed other Miami composers, since we have an amazingly diverse and robust new music scene here.

The post-modern (Po Mo) approach was intentional: try to have something on each show for everyone who might be listening, to keep them tuning in week after week. After my very first show, featuring Andriessen and the Bang-on-a-Can All-Stars, Miami's local ragazine *New Times* wrote an article about how hip, unexpected, and fresh the music was that suddenly came on the car radio.

My listenership grew into a small but loyal contingent, including a number of online streamers and international listeners. From the Po Mo Show's Facebook page, I was able to connect with various new music groups, composers, and performers, and post weekly what music I would play.

I explored music that I had never heard, and reviewed music in depth that I was studying or teaching. In preparing each show, I learned substantially about each piece, visiting websites, reading scores, and reading liner notes. An added benefit in doing the show was that I was able to virtually meet many composers whose music I admired by letting them know their music was going to be on that week. In turn, as they shared the news that their music was programmed, I heard from their friends and colleagues, constantly enriching my own circle of acquaintances.

I also got to know some of the management at labels like Bridge and innova, who would send me their new releases (free music!). There were many more composers who sent me terrific music for programming consideration, far more than I had time to play in the one-hour slot.

I used the show to announce the new music related concerts and events taking place each week in Miami, not just what was happening at the Frost School of Music where I teach. This helped me to keep events on my own calendar and make an effort to attend them. In going to these concerts, I met the local scene: composers and musicians in town who

were making interesting things happen outside of academia. Since then, I've collaborated and worked with many of them, and they make sure I know what they are doing next, for the Po Mo New Music Calendar.

Just before I turned the show over to a protégé this spring, I was at a local new music concert and met a middle-aged man named Daniel. Daniel was not a musician, but he was excited to tell me that my show had introduced him to a whole new world of music, and had touched his soul. It was why he was at that concert, and going to others. It reinforced something I already knew, something a friend of mine, Gustavo Matamoros, had told me when I left Miami after grad school. If you do something interesting, people will come.

Here's the thing: it's okay if your audience is small. It's not a popularity contest. It's about putting your music out there for the people who want to hear it. There is *always* somebody who wants to hear it, even if they've never heard new music before. A few of those people will even have the means to underwrite your activities. You just have to find them, so you cast a wide net. My show and others like it do that, Facebook does that, newspaper arts calendars do that, college events listings do that. So do email lists, Twitter feeds, LinkedIn, etc., which build cumulatively over the years.

The ivory tower is only a tower if you never leave it. It's also a great provider of resources: venues, musicians, stage management, sometimes marketing, sometimes recording services, and sometimes a radio station. The concert is not dead, but it's only one of many places our music is heard. Blogs, Facebook, YouTube, SoundCloud, Spotify, and other forms of digital distribution put our music out there for the adventurous listener, and you can be sure that they are out there.

My friend Carrie Mae Weems, a photographer whose work hangs in the MOMA, once told me that because she was a human being and she thought her work was interesting, she assumed that there would be other human beings who also thought it was interesting. This has proven to be the case for me. Lack of visibility is an obstacle that can be overcome.

New Horizons: SCI Student Members

Presenting New Music to Commemorate the Armenian Genocide

by Joseph Bohigian

The views and opinions expressed in this article are those of the author and do not necessarily reflect the official policy or position of the Society of Composers, Inc.

2015 marks the 100th anniversary of the Armenian Genocide and events are being held around the world to commemorate the centennial. The Armenian Genocide, which began in 1915, was the systematic extermination of the Armenian people from their historic homeland, most of which today lies in the Republic of Turkey, by the Ottoman government. The Genocide continues to be one of the biggest issues in the Armenian community today, as it still is not recognized by many countries, including Turkey and the US, mainly for political reasons.

Because the Armenian Genocide has had such an enduring effect on the history of the Armenian people, I saw it as something I should address as an artist of Armenian descent and a descendent of Genocide survivors. For this reason, I decided to write a piece commemorating the 100th anniversary of the Genocide titled *In the Shadow of Ararat*. I also organized a concert of music by living Armenian composers with the Fresno State New Music Ensemble which was presented in Fresno and Glendale, California, two cities with large, active Armenian communities. With this project, I sought to engage local Armenian and non-Armenian communities by showcasing the work that Armenians have ac-

complished since the Genocide and the contributions of Armenians to new music.

In the Shadow of Ararat is scored for flute, clarinet, violin, cello, vibraphone, and piano and uses influences from traditional Armenian music. The title is a reference to Mount Ararat, which is a national symbol for the Armenian people.



Mount Ararat holds an important place in Armenian culture and dominates the skyline of Yerevan, Armenia's capital, yet today lies just beyond the border with Turkey. The piece explores the scar the Genocide has left of generations of Armenians as well as a sense of distance from the events of 1915, which still have a major influence on Armenians today.

In preparation for writing the piece, I researched my own family history as it relates to the Genocide and read several books which explore the aftermath of the Genocide, denialism, and personal accounts. I also explored sources on Armenian folk and sacred music to find prominent characteristics which I could incorporate into my own work. When writing the piece, I ended up borrowing structural characteristics of Armenian music—rather than melodic motives or harmonic forms—that would allow my compositional voice to come through while retaining a connection to traditional Armenian music.

In the Shadow of Ararat was premiered at Fresno State New Music Ensemble's first concert of music by living Ar-

menian composers on March 9th at CSU Fresno. The group gave a second performance of the concert in Glendale, California at the Brand Library & Art Center on March 28th as part of the Brand Associates Music Series.

While our concert was only one of many dedicated to the Armenian Genocide centennial happening around the world, it was unique in that it featured works by living Armenian composers from Armenia and the Diaspora. In contrast to the standard, and deceased, Armenian composers being performed at most of these events, I decided to feature works by living composers to show both Armenians and non-Armenians that the Armenian composers of today are creating new works and contributing to the greater artistic community.

The featured composers were Tigran Mansurian, Artur Avanesov, Eve Beglarian, Anna Aidinian, Charles Amirkhanean, Steven Aprahamian, and myself. They hail from Armenia and both coasts of the US. To find music for the concert, I contacted composers I've met through my studies in California, New York, and Armenia. Additionally, the Fresno State New Music Ensemble held a call for scores which received submissions by Armenian composers from around the world, selecting Steven Aprahamian's *Three Mechanical Movements*. All the composers I invited to participate were very excited about the project and eager to share their music.

Audience reaction to both performances was overwhelmingly positive and each audience member I spoke with mentioned different parts of the concert which he or she most enjoyed and identified with. I think this is a good measure of the success of the concert because it shows that each piece was a valuable part of the overall performance and there was something for everyone. I got many comments on all the pieces on the program and the excellent performances of the members of the New Music Ensemble. One reaction that stuck out to me was a woman who told me that, during my piece, she was reminded of her trips to both sides of Ararat, seeing it from Armenia and from Turkey, and the feelings that came with being literally in the shadow of Ararat.

The project was a great success thanks to the strong sup-

port of several Armenian, music, and news organizations. The concerts were co-sponsored by the Armenian General Benevolent Union, Fresno State Associated Students Inc., the CSU Fresno Armenian Studies Program, the Brand Associates, and the Honorary Consulate of the Republic of Armenia in Fresno. I also received support and guidance from my teachers Kenneth Froelich and Benjamin Boone, Blair Whittington, music librarian at the Brand Library & Art Center, Robert Voisey, director of Vox Novus, Barlow Der Mugrdchian and Sergio La Porta of the CSU Fresno Armenian Studies Program, Zar Der Mugrdchian, Chair of the Fresno Chapter of the Armenian General Benevolent Union and Principal of the Charlie Keyan Armenian Community School, and Hayk Arsenyan, director of the Armenian General Benevolent Union Performing Arts Department. In addition, NPR's *Here and Now* and *The California Report* aired a story on *In the Shadow of Ararat* and the performance in Fresno.

In the future, I hope to take this concert of music by living Armenian composers to new locations across the US. My primary goal is to show audiences both familiar and unfamiliar with the Armenians that, although there was an attempt to exterminate our people, we survived and, 100 years later, are thriving and creating new art.

"New Horizons: SCI Student Members," a new feature of the SCI Newsletter is edited by Carter John Rice, SCI Student Representative. See Rice's call for student participation in the January-February 2015 issue of the SCI Newsletter for information about submissions or contact the Newsletter Editors directly by email at newsletter@societyofcomposers.org.