



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

XLVII: 2, April - June 2017

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**ANNOUNCEMENTS & MEMBER NEWS**

**2017 Region VII Conference**

Arizona State University will host the 2017 Region VII Conference from October 13-14 in Tempe Arizona. The conference will include 5 programs of music from current SCI Members. We are thankful to Jody Rockmaker for serving as conference host. If you find yourself in the area be sure to attend! More info can be found by visiting the official SCI Website and looking under the Upcoming Conferences page.

**From David Vayo - Illinois Wesleyan University**

Harpichordist Michiyo Honma's Tokyo concert on Feb. 20 included three compositions by David Vayo, including the world premiere of Dream Cartoon for violin, cello and harpichord. Vayo's *Ceremony of Yearning* was premiered on June 8 at the National Recital Hall in Taipei, Taiwan, by the Little Giant Chinese Chamber Orchestra under the baton of Chen Chih-Sheng. In 2016, Summit Records released *Dig.*, a CD of performances by trombonist Mark Hetzler that includes Vayo's *Entelechy*, written for Hetzler and commissioned by the University of Wisconsin.

**From Mark Dal Porto - Eastern New Mexico University**

**Dr. Mark Dal Porto** had his work *Valley of Enchantment* premiered by the Orchestra of Southern Utah led by Music Director Dr. Xun Sun (who commissioned the work) at the Heritage Center Theater in Cedar City, UT on February 23, 2017.

*Valley of Enchantment* is a 37-minute symphonic tone poem inspired by the natural surroundings and beauty of Southern Utah and Northern Arizona (Antelope Canyon, Bryce Canyon, Grand Canyon, Red Canyon, and Zion National Park).

**From Betty Wishart**

Pianist Max Lifchitz performed Betty Wishart's *Prelude I* and *Toccata III* on the June 8 NACUSA concert in New York City. On the June 9th North/South Consonance at the Tenri Cultural Institute, Max Lifchitz and Lisa Hansen performed Wishart's *Oracles for Flute and Piano*.

### From Gabriel Mălăncioiu

We congratulate Gabriel on his recent performance, including:

14-07-2017, Mihai Eminescu Theatre, Oravița-Romania, *Semnale peripatetice* for soprano, violin, cello and piano, Peripatetica Symposium, Atem Ensemble (first performance)

18-06-2017, St Nikolaus, Wipperfurth-Germany, *De profundis* for bass, Martin Wistinghausen

09-05-2017, George Enescu National Museum, București-Romania, *Cântec de leagăn* for mezzosoprano and electronic playback, Opera 9 collective opera, SonoMania Ensemble, libretto by Rucsandra Pop (first performance)

01-05-2017, Wanganui Collegiate Chapel-New Zealand, *Mysterium tremendum et fascinans* for organ, David Dobson

29-04-2017, Cineteca Nacional, Mexico City-Mexico, *The Gift* music for a silent film by Julio Pot, Sound of Silent Film Festival, Mal'Akh Acústico Ensemble, Felipe Pérez Santiago - conductor

29-04-2017, Cineteca Nacional, Mexico City-Mexico, *Now Here* music for a silent film by Beatrice Grande, Sound of Silent Film Festival, Mal'Akh Acústico Ensemble, Felipe Pérez Santiago - conductor

07-04-2017, St Peter, Duisburg-Germany, *De profundis* for bass, FreitagsMusik, Martin Wistinghausen

21-03-2017, BKA Berlin-Germany, *De profundis* for bass, Unerhörte Musik, Martin Wistinghausen

11-03-2017, Munich-Germany, *Flauros - in memoriam Constantin Brâncuși* for flute, Flöten Festival des Deutschen Gesellschaft für Flöte, Vlad Colar

11-03-2017, Munich-Germany, *Hommage a Marsyas* for piccolo flute, Flöten Festival des Deutschen Gesellschaft für Flöte, Vlad Colar

02-03-2017, Vestibulo del Cubo CECUT, Tijuana (Mexico), *Katharythmos* for five percussion players, RePercussio Ensemble, Orquestra de Baja California

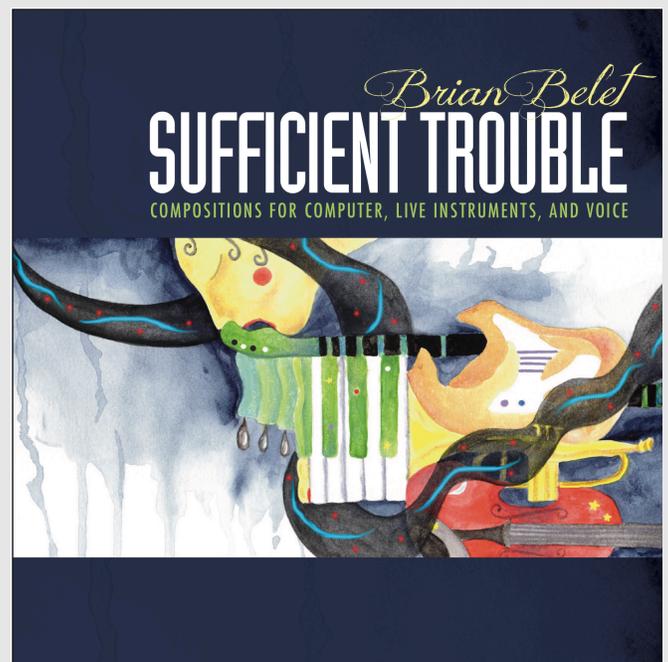
### From Brian Belet

**Brian Belet's** CD *Sufficient Trouble* was released on PARMA's Recordings Ravello label in July 2017 (RR7969). The CD contains ten of Belet's computer music compositions spanning the past twenty years, and it features solo instrumental performances by Patricia Strange, Stephen Ruppenthal, Keith Kirchoff, and Janis Mercer.

Belet and Stephen Ruppenthal premiered *A Strange Diversion*, their new co-composed work for Buchla synthesizer and Kyma system (from their 'BuchKyma Sequence'), at the Don Buchla Memorial Concerts, San Francisco, CA, on April 23, 2017. The composition was also performed, in fixed media format, on the VU 2 festival, Park City, Utah, on July 18, 2017.

They also performed their co-composed *Tessellation Rag* (from their 'Disconcerting Speech' series, for two voices and Kyma processing; 2012, revised 2017) at the New York City Electroacoustic Music Festival, New York, NY, June 25, 2017.

For information at: [www.BeletMusic.com](http://www.BeletMusic.com)



**From Aaron Alon**

Aaron Alon is the new Director of Music at Lone Star College-University Park. His feature film musical *BULLY* ([bullythemusical.com](http://bullythemusical.com)) premiered in Houston on September 24-25. On July 14th, his setting of Wilfred Owen's "*Dulce Et Decorum Est*," for baritone and string quartet, was included on the latest SCI CD release ([Ascend on the Navona Records label](#)). Learn more at [aaronalon.com](http://aaronalon.com).

**From Steven L. Rosenhaus**

April 23, 2017: PREMIERE of "JFK: A Profile" for narrator and orchestra. Rita Geil, narrator; Carson City Symphony (NV), David Bugli, music director; the composer conducting. Orchestra version commissioned by the Carson City Symphony.

September 23, 2017: PREMIERE of "JFK: A Profile" for narrator and concert band. Narrator TBA; Virginia Grand Military Band (VA), Loras John Schissel, music director and conductor. Band version commissioned by the Virginia Grand Military Band.

November 29, 2017: PERFORMANCE of "JFK: A Profile" for narrator and concert band. Roby George, narrator; Indiana State University Band, Roby George, music director; the composer conducting.

December 9, 2017: PREMIERE, NEW WORK for orchestra. New York Repertory Orchestra (NYRO), David Leibowitz, music director and conductor. Commissioned by NYRO.

**From Jerry Casey**

My Christmas anthem, *In a Stable*, for SSA was selected for performance by the Women's Chorale of Fresno Pacific University in Fresno California, at the Christian Fellowship of Art Music Composers (CFAMC) 2017 Conference which was held October 5-7, 2017.

I have written a new hymn tune for the traditional hymn "The Solid Rock" which was sung during a worship service at the conference.

**From Jamie Leigh Sampson**

Jamie Leigh Sampson has been named Executive Director of the soundSCAPE Festival in Maccagno, Italy. soundSCAPE attracts composers, performers and conductors from around the world for two weeks of concerts, lectures, master classes and workshops. The essence of the festival is process and collaboration, and it's become the starting point for new music initiatives that have flourished beyond the festival and throughout the world.

Ms. Sampson's appointment comes at a time of growth for the festival, which completed its 13th season in July 2017. Faculty include renowned soprano Tony Arnold, pianist Thomas Rosencranz, flutist Lisa Cella, cellist Felix Fan, violinist Mark Fewer, guitarist Dieter Hennings and percussionist Aiyun Huang as well as composers Ricardo Zohn-Muldoon, Marcela Pavia and Luca Cory.

Jamie is a composer, performer and author of *Contemporary Techniques for the Bassoon: Multiphonics*. Her works and research have been presented at internationally respected conferences and festivals, including the Society of Composers National Conference, Eastman's NewBassoon Workshop, International Double Reed Society International Conference and Women Composers' Festival of Hartford. Music composed by Sampson has been performed by Ensemble Dal Niente, Quince Contemporary Vocal Ensemble, Columbus Ohio Discovery Ensemble and Toledo Symphony Youth Orchestras. She is the co-founder of ADJ•ective New Music, LLC, which coordinates the publication and distribution of contemporary music scores by 11 living composers.



**From Richard Cameron-Wolfe**

Richard Cameron-Wolfe's autumn schedule includes an October 21 performance at the National Opera Center (NYC) of his micro-opera *"Mute Hand Muse"* (soprano, alto/bass flutes, and piano; libretto by the composer) and final editing of recording sessions for his forthcoming CD *"An Inventory of Damaged Goods"* (on the Furious Artisans label). In November, Cameron-Wolfe will be in Ukraine, conducting *"music for dancers"* and *"composer/choreographer collaboration"* workshops in Zhitomir and Kiev. Additionally, three of his compositions - the cantata *"A Measure of Love and Silence"* (soprano, baritone, and 6 instruments), the duo *"Roerich Rhapsody"* (cello and piano), and the micro-opera *"A Sound-Shroud for Bill Knott"* (actor, Butoh dancer, bassoon, trombone, and double bass) - will be presented on November 9 in Kiev, during the "Impulse of Transformation" Festival.

**From Aaron Spotts**

This last academic year, the SCI student chapters of Arizona State University (ASU) and Florida State University (FSU), led by presidents Dale Sakamoto and Jabez Co, combined forces to put on a student exchange where a select group of composers from each school visited the other school. On November 2nd, five ASU composers, Brice Johnson, Tyler Don Kemp, Stephen Mitton, Dale Sakamoto, and Jeremiah Sweeney visited FSU, presenting their music in the college's SCI forum, then having a concert of their works performed that evening. Then on March 13th, FSU composers Jabez Co, Justin Giarrusso, Aaron Spotts, and Ash Stemke visited ASU, likewise presenting in their forum and having works featured on an evening concert. It was a fruitful and rewarding collaboration experience for both schools, out of which lasting friendships were made.

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**ABOUT SCI****About the Newsletter**

Editor: Carter John Rice  
Assistant Editor: Brad Decker

Access: available on the SCI website at  
<http://www.societyofcomposers.org/publications/newsletter/>

The SCI Newsletter is a quarterly publication which serves the SCI membership by publishing materials pertaining to the field of composition and contemporary music culture including: history, pedagogy, philosophy, opinion, current events, interdisciplinary connections, etc. Specifically, the types of articles published are blog or academic style articles, interviews, album reviews, concert/conference reviews, etc. The views and opinions expressed in articles published by the SCI Newsletter are those of the authors and do not necessarily reflect the official policy or position of the Society of Composers, Inc.

**Internet & Email**

[www.societyofcomposers.org](http://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](mailto: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>



## SCI CD Review

### *Dream Vapors*

Rain Worthington

Navona Records NV 6026

(PARMA Recordings)

Released February 2016

Reviewed by Brian Belet, October 2017

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www.BeletMusic.com

*Dream Vapors* is Rain Worthington's debut solo album of orchestral music, released in February 2016 on Navona Records (NV6026), an imprint of PARMA Recordings. The seven compositions on this album, all with durations between six and ten minutes, establish a consistent overall timbral and gestural signature palette while carving out individual soundscapes.

I hear each work as a tone poem, even though only one is so named. Many (perhaps all) can also be nocturnes, although again only one is so named. Assembled into a single collection, these compositions strike me as seven different takes on a larger set of artistic concerns: timbre as gesture, gesture (and fragments) as melody, and an emotional journey through worlds that may not ever exist outside of the realm of dreams, reveries, and fantasies.

*Shredding Glass* (2004) is the most overtly sectional work on this album, and the longest at ten minutes. The composition focuses on transforming background into foreground, thus permitting a closer listen to texture as gesture. The opening section features ethereal shimmers and cascades, an abstracted dreamscape of danger just beyond the horizon of perception. There is also a plodding pulse, like slowly advancing footsteps, that is both relentless and patient. This melds into a section of darker melodic fragments, small melodic cells, with tone decays blurring like watercolor transitions. This section is static overall, despite small-scale restless movement. A brief staccato transition follows, as if in a hurry to get nowhere. A new section emerges with

longer gestures over pulsing brass. High string and woodwind tone decays emerge, balanced by micro flurries interjected in the high and middle gestures. (Maybe we are getting to a solid place at last, but maybe just moving through more fog.) Just a bit past the Golden Mean point there is an exposed flute solo, imitated by the oboe, with quiet melodic cells circling about. This leads to chromatic scales running up and down, often simultaneously, with a long crescendo to the climax of the work. A gradually dissipating Coda follows, built on upward violin scale fragments over long tones in the low brass. The texture gradually dissipates into the ending, an exposed plaintive m3 dyad that remains as elusive as the rest of the soundscape.

*Reversing Mirrors in the Quiet* (2012) is a six-minute tone poem arch with small-scale melodic fragments that resist settling into full length, romantic melodies. This restraint, plus the low pervasive pulsing background layer, strikes me as a struggle with our own inner demons, successfully keeping them from escaping into this world today, but with no promise for tomorrow's rematch. The work opens with a pulsing anticipation that opens into chords that unfold like flower petals in opposing directions. Despite the low dynamic level, the emotional impact is not subdued. Rather, it opens into an overall sense of bigness, in timbral space more than amplitude. The pulsing chords return often (a static leitmotif of low-pitched relentlessness), juxtaposed with brief respites. I perceive this either as a harbinger of doom or of eventual ecstatic joy (I sense the darkness and doom will prevail).

*Tracing a Dream* (2009) is an eight-minute tone poem with rich timbres both light and dark, constantly exchanging foreground and background roles. There are longer melodic gestures here, romantic without falling into sentimentality. This definitely is a dreamscape, one that carries the listener along even in daylight. A percussive heartbeat cadence travels beneath parts of the texture, perhaps connecting the dream with the corporeal realm, but always just out of reach. There are moments of heavy bass texture, immediately countered with wispy gestures in the higher registers. Do they conflict? Do they converge? Or do they just coexist? The question is not directly answered, and the resulting emotional impact is one of suspense, of potential without resolution, and a canvas of limitless potential. The final high open P5 (sounding a major triad with its overtones),

while perhaps a cry for resolution, is but a shadow of the otherwise roiling sonic path.

*Fast Through Dark Winds* (2013) is a brief snapshot from within another fantasy realm. High woodwinds open the dance of the diverse winds, which swirl down through the other winds to end up in the piano. Even as the rhythm soon settles into longer, more stable gestures, the opening activity remains in the subconscious, and continues throughout the work. During six and one-half minutes, I hear the many wind deities of old, some powerful and well established, and others just minor eddies waiting for their opportunity to raise a little dust, playing out their ethereal drama around (yet above) the daily pulse of our mortal lives.

An overall serenity pervades *Within a Dance: A Tone Poem of Love* (2012), a gestural stability that supports the many small-scale difficulties and distractions that any love navigates over a long span of time. There are stately gestures, two- and three-note fragments that long to combine into larger melodic entities. These fragments eventually develop into longer strands, and then diminish again into small collections of tones, never becoming a single primary theme to sing later, when recollecting the performance. It is a soundscape (slightly less than eight minutes in duration) that makes sense while it occurs, yet is difficult to fully describe afterwards. Like other works on this album, this is elusive, just out of reach, yet still very real as it occurs.

The opening plaintive descending m3 call of *Yet Still Night: A Nocturne for Orchestra* (2001) is a primal connection for us all. The gesture here is quiet, distant, with hints of approaching weather; a night scene where shapes and realities that are familiar in the daytime transform into a strange and unknown landscape. A short work (less than six minutes), there is an aesthetic akin to Holst's "Neptune, the Mystic" from *The Planets*: that distant, yet still comforting sense of being in another place, perhaps within a calm, centered dream.

*Of Time Remembered* (2011) is a composition of becoming, of something more solid emerging from the surrounding context. Tones emerge from a low harmonic cloud; this emerging is the remembering. Perhaps this is an apt metaphor for the entire album, as each work, in its own way, presents a process of organic gestures emerging from a primordial sea of sound. I clearly hear the work of a single composer throughout the album, even with works spanning twelve years. There is a consistency of timbral palette, of melodic gesture and fragmentation, of register alternations and juxtapositions, and of dramatic arc. While some of the works have clear double-bar endings, most dissolve into the mist from when they started, as if these are aural snapshots into worlds that are ongoing, and which we, as listeners, simply stumbled upon for a short time before moving on to our other life paths.

The overall album production is very good, which is what we expect from PARMA Recordings. Some of the works would benefit from future performances and recordings by more accomplished ensembles, as these tracks lack that extra special sheen that only comes from the fingers and hands of the top-tier orchestras. Sadly, we have fewer and fewer of these premiere ensembles as the years pass, which casts a shadow on the future of the orchestral genre for contemporary composers as we look to the future.



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**Membership Information**

For complete details, please visit  
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**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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### From Orlando Garcia

Orlando Jacinto Garcia spent part of February in Malaga, Spain recording his 8<sup>th</sup> solo CD conducting his music with the Malaga Philharmonic. The CD which features four works for orchestra and soloists is scheduled to come out later this year on the British based Toccata Classics label. The soloists are violinist Jennifer Choi, pianist Cristina Valdes, and clarinetist Fernando Dominguez. During the last academic year, Garcia had performances of his music at major festivals and concerts in the UK, Cuba, Mexico, Spain, Serbia, Italy, Venezuela, and throughout the US including several performances in NYC. He conducted his works and presented lectures about his music and master classes as part of many of these events. Garcia spent part of April, May, and June composing new works at artist's residencies in Sweden (Visby International Centre for Composers) and Wyoming (Brush Creek Ranch) and continues to collaborate with other artists to create interdisciplinary works most recently scoring the music for the documentary film *Liberty Square Rising*, created by filmmaker Moses Shumow. This year his music will be premiered in several countries by noted orchestras, chamber ensembles, soloists, and will include the opening of a new sound installation during Art Basel being created for and at Vizcaya Museum and Gardens in Miami. Garcia continues to serve as Composer in Residence, Professor of Music, and Program Coordinator for Music Composition, at the Florida International University School of Music.



### From Adam Vidiksis

Adam Vidiksis traveled to Beijing and Shanghai, China for concerts, lectures, and the premiere of two new electroacoustic works. He lectured on composing for data-driven instruments at the Miraphone Summer Festival as the featured guest composer. Other recent performances include the Rutgers Camden Electric Café, Cybersounds, the SCI National Conference, the SEAMUS National Conference, The Fire, New Music Gathering, and the National Opera Center. Vidiksis was commissioned to compose original music for Diageo's Les Diners de Dali, an evening dinner party and theatrical experience at the renowned Le Cheri, based on Dali's surrealist cookbook. As a performance and composition faculty of the SPLICE Institute, Vidiksis taught classes this summer at Western Michigan University in beginning and advanced SuperCollider, as well as performing three concerts of electroacoustic music with his fellow members in Splice Ensemble. Vidiksis is currently completing an electroacoustic work for allendance company based on the teachings of Alan Watts for Philadelphia's Fringe Festival this fall. He continues to serve on the music technology and composition faculty of Temple University.



Adam Vidiksis joins SPLICE Institute Guest Faculty, Paula Matthusen and Mari Kimura, along with fellow Splice Ensemble members and faculty, Keith Kirchoff and Sam Wells, after one of the concerts at Western Michigan University this summer.