



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

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ANNOUNCEMENTS & MEMBER NEWS

SCI Welcomes New Chair of Executive Committee!

We are writing at this time, on behalf of the entire membership, to express our sincere thanks to Mike McFerron for all his years of dedicated service as he steps away from his position as Chair of the Executive Committee of the Society. He has been such a fixture of this great organization for so long that there are probably hundreds of current members who have no experience of this organization without Mike as a member of the Executive Committee. There is scarcely any aspect of this society or any program that we support that hasn't benefited from Mike's indefatigable efforts to make this



Mike McFerron

organization better. He has stated that he plans to continue being active in SCI, so the next time you see him, please give him your personal thanks.

We would also like to introduce you to the new Chair of the Executive Committee of the Society – Anne Neikirk. Anne was recently elected as Chair by voting members of the Executive Committee, and has been a member said Committee for several years. Anne brings a wealth of experience to this new position, and we look forward to working with her to make this organization the best it can be for its members.



Anne Neikirk

From Cade Leinbach

On October 7th, Butler University held its' first snapshot conference in years. Composition students came from all across the country to share their music and network with one another. Activities for the conference started at noon with a masterclass featuring the guest composer Zae Munn. Student composer's participating in the masterclass were able to have their music critiqued by not only Dr. Munn, but other composers in attendance, such as Michael Schelle and Frank Felice. This was so successful, with the attending members enjoying it so much, that the Round Table Discussion that was to happen at 3 PM, after the lunch break, was changed to another masterclass. This allowed students that did not sign up to be given a chance to work with Dr. Munn and grow as a composer. At 5 PM, everyone migrated to the Eidson Duckwall Recital Hall for the concert portion of the conference. This recital featured works by many SCI student composers, including Tim Chatwood, Logan Larson, Kory Reeder, and Daniel Sabzghabaei, performed by Butler students. Overall, the day was a success with many new connections being created, fun times being had, and new music being performed.



Students at Butler University performing at their recent Snapshot Conference

From Charles Nichols

June 26, the loadbang ensemble premiered Charles Nichols' raucous *In the waiting room of America*, for baritone voice, trumpet, trombone, and bass clarinet, with lyrics by poet Erika Meitner, at the Charlotte New Music Festival (CNMF) on the campus of the University of North Carolina Charlotte, where Nichols also taught a two-week computer music programming workshop, with Ronald Keith Parks, and lectured about his work. On July 1, clarinetist Jessica Lindsey performed Nichols'

lyrical *Pendulum*, for clarinet and computer, on the CNMF computer music concert. On August 12 and 26 and September 16, his glitchy *Eulogy* (Risset), for computer music and processed video, with video artist Jay Bruns (aka NoJay), was presented at the Atlanterium AV Festival in Woodruff Park, Piedmont Park, and The Mammal Gallery, in Atlanta, GA.

Charles Nichols' ambient *Underlying Space*, for recorded processed electric violin, accompanying the 30x30 art installation, by artist Paola Zellner Bassett, was presented continuously September 14 - December 20, at the AIA Women in Leadership Summit at the American Institute of Architects National Headquarters in Washington, DC, and September 11 - December 20, at the Kibel Gallery in the School of Architecture, Planning and Preservation at the University of Maryland in College Park, MD. From October 13-15, Nichols' synthesized *Beyond the Dark*, for computer music with sonified space weather data, accompanying the Dense Space art installation, also by artist Paola Zellner Bassett, was presented continually at the ACCelerate Creativity and Innovation Festival at the Smithsonian Museum of American History in Washington, DC. On September 12, 13, 15, and 16, the PEN Trio performed his introspective *Wunderkammer*, four movements for oboe, clarinet, bassoon, and computer music, on recitals at Ball State, Western Michigan, Butler, and Indiana Universities.

On October 21, his sentimental *What Bends*, for computer music and video, with video artist Zach Duer, was presented at the International Composers and Interactive Artists One Voice, Two Lands Concert, at The DiMenna Center for Classical Music in New York, NY. On November 16, the Beo String Quartet premiered Nichols' aggressive *Or Be Forever Fallen*, three movements for heavily processed amplified string quartet, computer, and animated scifi video, with video artist Zach Duer, at the Moss Arts Center at Virginia Tech, and December 1, the Washington & Jefferson Jazz Ensemble, with Nichols on solo electric violin, performed his *Upstream and Chicken and Grits*, for electric violin and jazz band, at the Olin Fine Arts Center at Washington & Jefferson College in Washington, PA.

From Daniel Adams

Clarinetist LeTriel White played the world premiere of Daniel Adams's *Of Sand and Fire* for unaccompanied clarinet on the Texas Southern University Music Faculty Recital on November 17. The recital was held in the studios of campus radio station KTSU in Houston. Adams also joined White on the recital as a percussionist in their second performance of *Quiet Exchange*, British Columbia composer Stephen Chatman's 1970 duet for clarinet and suspended cymbals. Three other pieces by Adams were performed during the Fall of 2017. *Recombinant* for 13-member percussion ensemble was performed on Concert 4 of the Society of Composers, Inc. Region 7 Conference on October 14 at Arizona State University (Tempe) under the direction of JB Smith. *Solstice Introspect* for vibraphone trio was performed by percussionists Alexandra Richard, Christian Swafford, and Ike Van de Vate on the October 18 concert of the University of Tennessee (Knoxville) New Music Festival. *No Baggage* for percussion quartet was performed by the University of South Florida (Tampa) Percussion Ensemble under the direction of Robert McCormick on November 5 as part of the Stuart Saunders Smith at 70 Celebration. Adams's *Pentagonal Waves* for solo timpanist (five drums) was released by Bachovich Music Publications.



SCI Composer Daniel Adams

From Zhiyi Wang

We congratulate SCI Composer Zhiyi Wang on his film score for *Dali Holiday* won the gold medal from Global Music Awards in September.

Zhiyi Wang also received the Outstanding Young Alumni Award from Oberlin College in November, which made him the seventh recipient of this award in the history of the school. Congratulations, Zhiyi Wang!

From Natalie Williams - Student Chapter Coordinator

CALL FOR WORKS:

SCI Student National Conference 2018

DEADLINE: February 11, 2018

We are delighted to announce the next SCI Student National Conference to be held at the Jacobs School of Music, Indiana University from 27-29 September, 2018. We invite submissions of musical works from any full or half-time student currently enrolled in a high school or university. There is no fee to enter works. To enter a work or to find more information, please visit the SCI Website.

From Paul Epstein

Paul A. Epstein's *Isorhythms* for organ will be given its first performance in Sakskøbing, Denmark by Flemming Chr. Hansen on Jan. 14, 2018. The 19-minute piece was written for Carson Cooman, whose recording of it may be heard on YouTube.

From Richard Cameron-Wolfe

Richard Cameron-Wolfe recently had performances of his music in New York City and Kyiv, Ukraine. In NYC, at the National Opera Center, his micro-opera *Mute Hand Muse* was staged on October 21, performed by Elisabeth Halliday, Margaret Lancaster, and Gayle Blankenburg.

In Kyiv, he hosted an evening of American music in the MasterKlass performance space on November 3, performed by Kyiv's premiere new-music ensemble, SED CONTRA. Cameron-Wolfe offered a pre-concert lecture, "The Evolution of American Sound-Art - Past, Present, Future", and introduced works by Hubert Howe, Edward Jacobs, Jody Rockmaker, Brian Schober, Amy Williams, and Cameron-Wolfe. Then, on November 9 at the Kyiv House of Artists, four of Cameron-Wolfe's compositions were featured in the concert "SONODANZA: Contemporary Music meets Contemporary Dance": his duo *Roerich Rhapsody* (with dance improvisation by Olga Kebas, Luda Mova, and Viktor Ruban), micro-opera *A Sound-Shroud for Bill Knott* (featuring Butoh dancer Irina Avdeyeva), cantata *A Measure of Love and Silence* (choreography by Alina Tskhovrebova), and his chamber orchestra *Reconciliation*, conducted by Sergii Gorkusha (choreography by Viktor Ruban and Mariya Salo).

From Darleen Mitchell

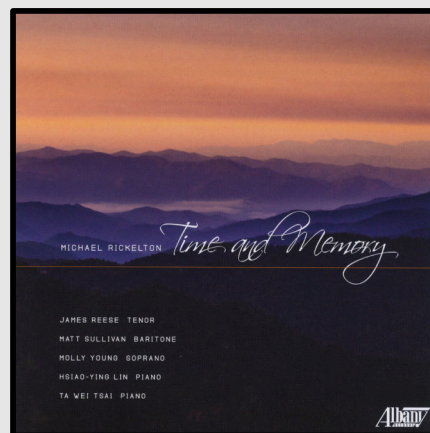
A Song cycle for baritone and piano, *In a Fall Moment and Other Songs*, by Darleen Mitchell, with lyrics by her daughter Micki LeMieux, was premiered at the National Opera Center in New York City in recital October 21. The performance by Welsh baritone Jeremy Huw Williams and pianist Paula Fan was sponsored by the American Composers Alliance.



Micki LeMieux, Jeremy Huw Williams,
and Darleen Mitchell

From Michael Rickelton

I am excited to announce that my *Time and Memory*, a recording of my music for solo voice and piano, has been released by Albany Records. The pieces in this recording celebrate the works of five American poets, including California Poet Laureate and former NEA chairman Dana Gioia, Pennsylvania native William S. Trout, and 19th-century masters Ralph Waldo Emerson, Herman Melville, and Theodore O'Hara. *Battle Songs*, a set of war poems, includes the popular *In Flanders Fields* by Canadian poet John McCrae. The recording is available on the Albany website, Amazon, iTunes, and other outlets.



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

- 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
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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>



We Are SCI: Christopher Biggs



Composer and SCI Member Christopher Biggs

Note from the editor: *This is the first of a new series that highlights various member of SCI. Members are given the opportunity to answer various questions about their musical careers. If you would like to be featured or have someone to recommend, please contact the editors!*

1) What sort of creative work are you currently engaging in? How are you achieving your creative goals?

Currently I am writing an acoustic saxophone quartet, but generally, in terms of media, I am interested in works that combine instrumental performance on standard instruments with live and fixed electronics. I am interested in works that are immersive and can be overwhelming at times. I think of myself as combining a somewhat modernist approach to pitch and rhythm elements with a more contemporary focus on timbral development. I am interested in work that is formally clear and formally dynamic that works as abstract music, but is grounded in contemporary society through extramusical associations. I wouldn't say that I feel that I ever fully achieve my creative goals, but I am persistent, always trying to learn new technology and to pursue different avenues, and to learn from the work of others.

2) What currently influences you at the moment? Why?

I am very influenced by the people I talk with most frequently about music, including my colleagues at Western Michigan University, especially Lisa R. Coons; the individuals I work with at SPLICE, which is the Summer-institute for the Performance, Listening, Interpretation, and Creation of Electroacoustic music; and the performers I write for when I am able to work with them during the creative process. I think that these conversations have the most immediate, direct impact on the work I am doing at anytime because the creative community of individuals that I interact with have the best perspective on my work since they have the context

that a sustained, personal relationship provides. I am also influenced by updates to software programs, new software, new hardware, or new techniques I can employ because I have learned something new. Most recently that is working with Javascript and Gen~ in Max and working with the Dorico notation program. I am excited to use new tools to make music and to be learning those tools while I am working. New tools help motivate me to do my creative work, in part because I know that it will also help me be a better teacher and also because I find learning new things breaks me out of patterns in my workflow. I am influenced by contemporary compositions of others and the musicians that perform them. I have been influenced by Wet Ink recently and very much admire the compositions of Kate Soper, Eric Wubbels, and Alex Mincek. I appreciate the programming and performances of the Spektral Quartet and Ensemble Dal Niente. I also very much appreciate the work the individuals at Score Follower are doing, and much of the that time I have to explore new works is spent on Score Follower, e.g. I heard Eva Reiter's *Litchenburg Figures* the other day and found it very inspiring. Lastly, the students I work with influence me through the conversations we have, the music they write, and the music they are passionate about.

3) How long have you been a member? How did you hear about SCI?

I have been a member of SCI since 2006, so a bit over 10 years. I heard about SCI from Lee Hartman at a summer composition workshop with the California Ear Unit.

4) What is the value of your continued membership to SCI? How is SCI important to you?

I value a community of specialists doing artistic work that is unlikely to be supported by the expendable income of the populace and, therefore, requires some type of subsidy to continue. I think that many people in the field feel marginalized in many ways, including the fairly diminutive role that new music plays within the cultural landscape. I think that SCI helps validate the work that we do and the field that we value by fostering community and promoting new work. In terms of my life, the community of individuals I know through SCI, largely through attending conferences, has been very inspiring for me and helps me grow my interest in new music and sustain my desire to continue creating.

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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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