

Conference Reviews

Region I

November 19-20, 1998

Connecticut College, Noel Zahler, *host*

UNIVERSITY OF IOWA NEW MUSIC ENSEMBLE IS IMPRESSIVE AT CONNECTICUT COLLEGE

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The ensemble from the Center for New Music at the University of Iowa established itself as one of the leading proponents of recent music with a stunning performance at the

Society of Composers, Inc. Region 1 Conference Friday, November 20, at Connecticut College in New London, CT. The Center for New Music, a vital force in decades past, had fallen on lean times and relinquished, at least in part, its leadership role. Under the able guidance of David Gompper, the Center and the ensemble appear ready to fill the void of recent years with precision performances of works by established and emerging composers. If Friday's concert was any indication, the ensemble, especially, is back with a vengeance!

Flashbacks (1995) by Mario Davidovsky provided an engaging beginning. The work exhibits the language of his Synchronisms series (for which he is most revered) updated and expanded. The allusion to music of his past is relevant for *Flashbacks*, in the composer's words, "is a musical fantasy attempting to make an intelligible musical narrative out of an apparent chaotic landscape:" a landscape of musical images recalled during the composition process. The resilience of the work lies in adept manipulation of rapid textural changes signaled by striking and forceful ensemble gestures and extreme sensitivity to timbral nuance. Virtuosity was a major aspect of this work and one wonders why the composer's large chamber and orchestral works are not performed more often.

Composer/conductor/pianist David Gompper's *Finnegan's Wake* (1997), for violin and piano, is a transformation of two Irish fiddle tunes via rhythmic manipulations evoking a playful dialogue between the performers. Gompper's ability to fluidly move between disparate styles was impressive. At one moment the Irish idiom predominated which was followed by a style more reminiscent of ragtime which led to a section in a thoroughly modern mode; at one moment quasi-tonal and the next invoking abstract tonal relations. The work does not make a

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ATTENDANCE POLICY—

A REMINDER

As you know, SCI has an established attendance policy for those who submit scores for performance consideration. Here is how it works: if you submit a score to a regional or national conference, and the piece is chosen to be performed by the host institution, you have agreed to attend the conference and the performance of your work. Simple. Sometimes, there will be a last minute change of plan that is unavoidable, and a phone call to the host explaining the circumstances will be understood. But there are some members who send in scores without the intention of showing up. This is unfair. For every person who is selected, there are at least ten others willing to attend. Not only is a no-show disrespectful to the host who has spent many hours organizing the conference as well as to the players who learned the piece, it is not fair to the society and the membership as a whole. The SCI functions more than a performance venue; it offers one of the few opportunities for composers to meet their professional colleagues and to hear and discuss their music.

David Gompper

Region V Conference Review

November 13-14, 1998

Indiana State University

Daniel McCarthy, *host*

Day One began with the SCI Region V Business Meeting at 8:30 a.m. Only Region V Co-Chair James Chaudoir and Host Daniel McCarthy were in attendance, perhaps due to the early hour.

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Call for Scores—

works for Double Bass

In a conversation I had with James Chaudoir (Co-chair, Region V) in CT, he suggested one way that SCI can help to support and develop greater links with performing organizations and individual performers is to set up a booth at their conventions. As a result, this is the first such Call for Scores, and we hope to develop a plan to continue such an important presence at similar events. The International Society of Bassists will hold their Convention at the University of Iowa May 31-June 5. SCI will set up a booth to provide samples of your works that will include tapes, scores as well as a list that includes your contact information. If you have written a piece using double bass (where the instrument is featured prominently), please submit a score of the work along with a sound recording. We will not sell or give the piece away (send an SASE for its return), but will allow participants to review the work. They can then write to you or to your publisher for more information. Please send (deadline: April 2, 1999): 1) your name and contact information, 2) a short bio, 3) publishing information (self or commercial) and 4) score and tape/CD to: David Gompper, SCI - ISB, School of Music, Univ. of Iowa, Iowa City, IA 52242.

The SCI Newsletter

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Region V - continued from pg. 1

The first of seven concerts began at 10:00 a.m. and included music by **Peter D. Pecere**, **Daniel Powers**, and **Zae Munn**. Unfortunately, this concert had the only two casualties of the conference. Due to personal circumstances, one of the performers for the **Jeffrey Radcliffe** string quartet was unable to come to the conference. Also, the Vision Saxophone Quartet was unable to attend and play the **Michael Edgerton** quartet.

After a luncheon gathering, the conference resumed with **Gary Lee Nelson's** Lecture/Demonstration "Mathematical Models for Musical Composition." Concert II began at 3:00 p.m., and included performances of music by **Andrew Dionne**, **David Gillingham**, **James Lentini**, and **Daniel McCarthy**. The evening concert, Concert III featured music by **Brian Field**, **Edward Mallett**, **Michael Murray**, **Carter Pann**, and **James Waters**. Concert III was the only concert with participation by a high school group, the North Vigo High School Counterpoints, a chamber choir.

Day two began with Concert IV that featured music for piano. **Brian Bevelander** played the solo for his own piece *Syntheticisms No. 5* and **Hye Kyung Lee** played her composition *Suite for Solo Piano*. **Carter Pann** and **Erik Santos** were the performers for Santos' *Guernica Dances*. Other composers represented on this concert were **Sue Dellinger** and **Stephen Wilcox**.

Guest composer **Samuel Adler**, accompanied by his wife Emily Freeman Brown, gave the keynote address "Should We Be Optimistic About New Music in the New Century". A group discussion followed the keynote address. Concert V featuring electro-acoustic music began at 2:00 p.m. and included the music of **Greg D'Alessio**, **Zack Browning**, **Tom Flaherty** with his wife Cynthia Fogg performing, **Michael Kallstrom**, and **Mikel Kuehn**.

The Indiana State University Percussion Ensemble presented Concert VI. Composers **Bruce Hamilton**, **Daniel Hosken**, **Robert Lemay**, **Eric Santos**, and **Rob Smith** received the performances on this concert.

After the SCI Region V Banquet, the conference concluded with Concert VII: Music of Samuel Adler. Featured performers were the Indiana State University Faculty Woodwind Quintet and Brass Quintet, the ISU Festival Chorus and Wind Ensemble, The Terre Haute Children's Choir, ISU

faculty saxophonist Paul Bro with accompanist Martha Krasnican, and Akron University Organist Richard Shirey.

The post conference gathering at a local pub was most successful.

Daniel McCarthy

Region VIII

November 20-21, 1998

University of Montana

Patrick Williams, host

This conference, held at The University of Montana, Missoula, marked the very first of its kind in the state's history: 12 composers, representing 10 states were featured in a series of lectures and evening concerts performed by UM faculty and student ensembles, with composer David Maslanka giving the keynote address, titled: "SOME THINGS THAT ARE TRUE—reflections on being an artist in the present age." Guest lecturers included: **Brian Belet** (San Jose State University, CA) on "Music Notation and Human Issues for Live Computer"; **Beryl Lee Heuermann** (Sunnyvale, CA) presented her Colloquium: *Metallize, Liquefy, Petrify, and Electrify the Voice: Extended Vocal Techniques in the Twentieth Century*; **Jarrad Powell** (Cornish College of The Arts, Seattle, WA) presented a lecture/demonstration on "Gamelan: Not an Instrument, but the Attitude of a Culture."

Of equal interest was a composers' forum which afforded the visiting composers and general public an opportunity to discuss a broad range of topics in the arts and

Conferences for 1998-1999 National Conference

April 22-25, 1999

New York City

Region VI

March 5-6, 1999

University of Central Arkansas

Paul Dickinson-host

Region VII

March 11-13, 1999

University of Hawaii

Don Womack-host

Conferences for 1999-2000 Region I

November 19-21, 1999

Bowdoin College

Scott Brickman, Elliot Schwartz

humanities. Friday evening's concert presented: *Fillet of Schoolbus* a video/audio concert piece by **Taylor Harding** (Valdosta State University, GA), *Reeds Afire* for clarinet and bassoon, by **M.J. van Appledorn** (Texas Tech University), *Inquietude* for solo flute, by **Greg Steinke** (Northern Arizona University), *Dream Sequence* for piano, by **Charles Argersinger** (Washington State University), *Octet for Winds* (first movement), by **John Marvin** (The Evergreen State College, WA), *Five Shaker Lyrics* for SATB choir, by **Karen A. Tarlow** (University of Massachusetts/Amherst), and *Oklahoma Elegy* for orchestra, by **Randy Earles** (Idaho State University).

The final event of the conference, Saturday evening's concert, featured *Bluebrass Music* for brass quintet, by **Randy Earles**, performed by the Portneuf Brass, *Alta Quies* (World Premiere) for baritone voice and piano, by **Maurice Saylor** (The Catholic University of America, Washington, DC), *Memories of Things Unseen and Seen* for flute, violin, clarinet and cello, by **Betty R. Wishart** (University of North Carolina), *Go Traveling With Us* (World Premiere) for voice and MIDI violin, by **Lee Heuermann**, *[MUTE]ation* for live computer performance, by **Brian Belet**, and *Songs from Neruda* for soprano, clarinet and percussion, by **Patrick C. Williams** (The University of Montana). CD recordings of the concerts are available through The University of Montana Music Department. Direct requests to: Prof. Patrick C. Williams, Music Department, The University of Montana, Missoula, MT 59812; tel: (406) 243-4471; willmus@selway.umat.edu.

Patrick Williams

Transitions

The Society would like to thank the following members for their service: to **Vernon Taranto Jr.** for serving as co-chair of Region IV as well as for hosting a tremendous conference several years ago; to **Eric Sawyer**, co-chair of Region I, who also served as host of last years' very successful Region I conference at MIT. The Society is deeply indebted to them. SCI welcomes several new co-chairs: **Scott Brickman** for Region I; **Perry Goldstein** and **Daniel Weymouth** in Region II; **Taylor Harding** in Region IV.

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direct, dramatic statement, and is probably not intended to do so. It does provide an enjoyable stylistic excursion not unlike recalling contrasting musical moments in rapid succession. The success of this effort was amplified by impressive performances from both Gompper and violinist Andrew Carlson.

Gompper's *Don't Go There* (1998) was composed for those performers who appeared in only one other work on the concert. Its style was significantly different from *Finnegan's Wake* which underscores a fact which became evident as the concert progressed: David Gompper is a composer and performer of unquestioned talent and considerable range. The combination of bassoon, horn, violin, viola, double bass, harp, percussion and piano is not easy to manipulate but the composer produced impressive music. Particularly engaging was the middle section with its ostinato interplay between viola (with the strings delicately struck with a metal rod) and double bass which transformed into a dialogue between double bass and marimba. The ostinato eventually manifested itself in a multi-part counterpoint shared by the entire ensemble. The work once again displayed the composer's ability to connect highly contrasting and adroitly shaped events with apparent ease.

Highly regarded for intricate contrapuntal manipulation and sensitive orchestration, Bernard Rands' *Concertino for Oboe and Ensemble* (1998) carried these trademarks to new heights. But the *Concertino* exhibits a more subtle declamation than is usual for the composer. Its apex is achieved through a masterful reflection of materials between soloist and ensemble often in a multi-part stretto. Its lyric melodic materials ultimately transform into a breathtaking section of delicate, intricate, yet intense flourishes. Rands' use of multi-timbral octave or unison articulations of selected pitches in a melodic line provide an orchestrational and, at times, harmonic complexity which is seductive in its beauty and engaging in its intricacy. Soloist Mark Weiger's virtuosic abilities were a perfect fit for this difficult work. His playing was smooth and lyric. He approached even the most difficult passages with absolute precision and ease: no gesture was labored. Not since Heinz Holliger in his prime have we heard an oboist with his control and mastery.

Conference Director Noel Zahler's *Agarttha* (1998), which drew extra-musical influence from the book Foucault's Pendulum by Umberto Eco, was written for an ensemble of 17 performers. At the beginning, a very mysterious soundscape develops (not unlike that of the opening of *Le Bon Pasteur* from Debussy's *Le Martyre de Saint-Sebastien*) with focal points being crystalline chordal articulations in the upper ambitus of the ensemble set against a low rumble characterized by the contrabassoon. This was followed by contrasts between flights of figuration and near massive sonorities: sometimes eery and mystical and at other times irritated and edgy. While the work was highly impressive in its performed state, it is a "work in progress." It will be interesting to hear the completed version for it suggests not only satisfaction, but also intense engagement.

Perhaps the most controversial work on the program was *Sinatra Shag* by Michael Daugherty. The work was inspired by a postcard from 1966 of Nancy Sinatra sitting on a motorcycle, wearing, among other garments on would presume, a pair of knee high white boots. It is a high energy work with quotations from rock and roll which has become a Daugherty trademark. Even though it was extremely well performed (solo violinist Takuya Horiuchi was particularly impressive), the work fails to capture the imagination beyond providing a diversion. It has its pleasing aspects but does not possess the degree of structural elegance and depth which is expected in works for the concert stage.

Performing William Albright's *Abiding Passions* (1988) for Woodwind Quintet at the end of a concert for mostly larger ensembles could have been anticlimactic. But this fact was overcome not only by the marvelous performance, but also by the memory of Albright's demise on September 17, 1998. The final movement, entitled "Stage Four: Loss", was strongly felt by an audience aware of Albright's lifetime contributions to education, research, creativity and the elevation of his art. *Abiding Passions* is in four short, subtle and strongly contrasted movements displaying a wide range of characters. The first movement featured rapid, agitated repetitions of pitches, the second a mesmerizing ascending and then descending broken chordal texture and the third short, fast figuration separated by silences of varying lengths.

Gerald Gabel, Texas Christian University

Competitions, Grants and Calls

The following listings are condensed and may not have complete information. You are encouraged to contact the sponsoring organizations directly for submission guidelines, particularly if anonymous submission is required.

SOUND BOX 2.0 WEBCAST PROJECT

Deadline: FEB. 1 (postmark)

Kiasma, Museum of Contemporary Art in Helsinki Finland, is seeking works for the SOUND BOX 2.0 web project. SOUND BOX 2.0 is a RealAudio based experimental webcast, opening on Apr. 6. The webcast will be online for a period of four months at <http://www.kiasma.fng.fi/soundbox/>. Forty works will be selected for SOUND BOX 2.0 and will be broadcast as a nonstop stream, including text information about every composer and work. Visitors will also be able select individual works and leave comments. Each selected composer will receive a prize of \$100. It is also possible that Kiasma, Museum of Contemporary Art, will buy a few of these works for its collection. Send your work on DAT, CD/CD-R, or Mini-disc, and a bio and written statement about the work on diskette (Macintosh/PC) to: SOUND BOX 2.0, Kiasma, Museum of Contemporary Art, Mannerheiminaukio 2, FIN-00100 Helsinki, Finland.

GREEN ENSEMBLE

Deadline: FEB. 1 (receipt)

The Green Ensemble seeks scores for any combination of fl (doubling picc, alto fl, and traverso), cl (doubling bs cl, e-flat cl), vn, db, and pf. Extended techniques a plus! Send scores and recordings if available to: Bridget Convey, 1517 Locust Street, Pasadena, CA 91106.

MUSICIANS PERFORMANCE RESOURCES

Deadline: FEB. 1

Musicians Performance Resources is organizing an orchestral performance opportunity in Arad Romania. One or two composers will be featured on a concert in May 1999. Each composer will have 3 hours of rehearsal time with the Arad Symphony Orchestra, and will receive a DAT tape of the performance, a cassette tape of the final rehearsal, and copies of local press reviews. Prize: \$3000. Send scores and parts with resume to: Dr. Philip Kappaz, 9131 Chapel

Valley, Dallas, TX 75220, tel. 214-350-0384, fax 214-350-1130, e-mail pkappaz@hotmail.com.

1ST UNIVERSITY OF MICHIGAN BANDS COMMISSION PRIZE

Deadline: FEB. 1

The University of Michigan Bands announce their first Commission Prize. The winning composer will be commissioned to write a work for standard concert band that is 7-15 minutes in duration. The commission is \$5000 including copying and duplication. To apply, submit scores of two works with matching cassette tapes (each piece on a separate tape). The submitted works need not be for band, however large ensemble works are encouraged. The tapes can be MIDI-generated, but recordings of actual performances are desired. Also include a resume and list of recent performances with the submission. The scores and tapes will only be returned if a self-addressed, stamped envelope is provided. Send submissions to: H. Robert Reynolds, Director of Bands, School of Music, The University of Michigan, Ann Arbor, MI 48109-2085.

SCI JOURNAL OF MUSIC SCORES

Deadline: MAR. 1

All Full, Joint, and Senior members are invited to submit ONE work to be considered for inclusion in the next Journal of Music Scores. The Journal is an anthology of music by members of the Society and is published by European American Music. It is sold mostly to music libraries throughout the United States by subscription. Submissions may be for any instruments including voice, but should be of relatively short to medium length since the volumes generally contain 3 to 5 pieces and are approximately 100 pages. Scores should be exceptionally clear and reduceable to 8 1/2 by 11 inches. The composer must provide the editor with camera-ready copy. The Journal is used for reference only. A notice about the availability of performance material is included. The composer retains the copyright of the music and royalties are not paid by either SCI or European American Music. Although most of the pieces in the Journal are unpublished, we have occasionally reprinted pieces that are commercially published. If this is the case, the composer must submit a letter of permission from the publisher with the

submission and make it clear that royalties or reprint fees are not paid. A panel of judges will review all submissions at the National Conference in April. Send submissions to: William Ryan, Submissions Coordinator, Society of Composers, Inc., P.O. Box 296, Old Chelsea Station, New York, NY 10113-0296.

SCI CD SERIES

Deadline: MAR. 1

All Full, Joint, and Senior members are invited to submit one work to be considered for inclusion on the next SCI Compact Disc. The series is released by Capstone Records and is distributed by Albany Music Distributors. Works may be for any instruments including voice, tape, and electronics, and of any duration. If selected, each composer must provide a professional-quality studio DAT recording of the work and pay a composer's fee of \$85 per minute to cover production costs. A panel of judges will review all submissions at the National Conference in April. Submit a score, recording, SASE, and a cover letter with title, instrumentation, duration, and which series each work is to be considered for to: William Ryan, Submissions Coordinator, Society of Composers, Inc., P.O. Box 296, Old Chelsea Station, New York, NY 10113-0296.

ISCM WORLD MUSIC DAYS 2000

Deadline: MAR. 1

The ISCM World Music Days 2000 will be held in Luxembourg from Sep. 29 to Oct. 8. Each National Section and Associate Member of the ISCM may submit up to six works from at least two different categories as an official submission. Composers not nominated by an official submission may submit one work by paying an entry fee of 50 Dutch guilders (75 Dutch guilders if paying by check). Any piece less than 10 minutes long composed after 1975 may be entered, including music for orchestra, chamber orchestra, chamber ensemble, vocal music, solo instruments (including organ) or voices, electro-acoustic works, theatre and dance, video (VHS, European format), film, installations. Submissions must include the following materials: a short bio of the composer in English; proof of his/her nationality; address; recording of the work (unless composed in 1998 or 1999); program

notes in English; year of composition and duration; proof of payment of the entry fee; and return postage. For complete information, including an official "Method of Payment" form, contact: ISCM World Music Days 2000, LGNM, Case Postale 828, L-2018 Luxembourg, tel. (+352) 22 58 21, fax (+352) 22 58 23, e-mail lgnm@lgnm.lu.

**1999 ELEANOR SEARLE
MCCOLLUM DONOR AWARD
COMPETITION**

Deadline: MAR. 9 (postmark)

The National Society of Arts and Letters Washington Chapter announces the 1999 Eleanor Searle McCollum Donor Award of \$5000 for an original composition for one voice, accompanied. Applicants must be US citizens between the ages of 18 and 29 as of Mar. 9, not under professional management, and currently enrolled in a college, university, or music school in Washington, D.C., Maryland, Virginia, North Carolina, Delaware or Pennsylvania, or residents thereof. Submitted works must be 3 to 7 minutes long, and must not have been published, performed, or won any award or prize, except in a college or university setting as recognition of student work. The winning composer must attend the May 4 meeting of the Washington Chapter of the National Society of Arts and Letters and arrange a live performance of the work at his/her own expense at that event. Submit one score and recording. For complete information and application, write: Jane Pearson, Competition Chairman, 4811 Sangamore Road, Bethesda, MD 20816-3502.

FLORILEGE VOCAL DE TOURS

Deadline: MAR. 15 (receipt)

Florilege Vocal de Tours invites composers to submit up to three unpublished works for men's, women's, or mixed chorus, a cappella or accompanied by up to four wind instruments. The submitted works must be unpublished, 3-5 minutes in duration (5-10 minutes if in a cyclic form with multiple sections) and should be appropriate for performance by amateur choirs. Texts must be in French or Latin. Anonymous submission. Send five copies of each entry and tape, if available, to: Florilege Vocal de Tours, Hotel de Ville, Rue des Minimes, B.P. 1452, 37014 Tours Cedex 1, France, tel. +33 2 47 21 65 26.

**Call for scores
without deadlines**

ENSEMBLE 2000

The Danish chamber ensemble "Ensemble 2000" is looking for pieces for electronics with at least two of the following instruments: fl; cl; perc; guitar; pf; vn; vc. A wide variety of electronic equipment and technical expertise is available. Send information on pieces (no scores or tapes yet) to: Wayne Siegel, director, DIEM, Musikhuset Aarhus, DK-8000 Aarhus C, Denmark, tel. +45 8931 8160, fax +45 8931 8166, e-mail wsiegel@daimi.aau.dk.

**SHAKUHACHI PLAYER LOOKING
FOR PIECES/COLLABORATIONS**

A shakuhachi player based in the San Francisco Bay area is looking for new works for shakuhachi solo and with ensemble. Contact: Philip Gelb, Meridian Art Gallery, 947 61 Street #14, Oakland, CA 94608, tel. (510) 923-0951, e-mail ryokan@wenet.net, web <http://www.hooked.net/~ryokan>.

TERUZA STANISLAV

A quintet at Juilliard seeks scores for ob, cl, vn, va, and db for possible performance. Send scores and SASE to: Teruza Stanislav, Juilliard School, Box 812, 60 Lincoln Center Plaza, New York, NY 10023, tel. (212) 496-4481, e-mail: teruzastan@yahoo.com.

**EXPERIMENTAL
IMPROVISING TUBIST**

Tom Heasley seeks works for solo tuba, with or without electronics, or scores for brass quintet. Contact: Tom Heasley, Tuolumne Brass, 427 Alma Street, Suite 206, Palo Alto, CA 94301, tel. (650) 322-3633, e-mail: martina@stanford.edu.

FLUTE AND ELECTRONICS

A flautist is looking for pieces for flute with tape, synthesizer, computer, or other electronic media. Send scores and tapes to: Jackie Martelle, 888 8th Avenue, #3B, New York, NY 10019, email ajmartelle@aol.com.

ALERT!

If you teach in a department or school of music, please ensure that concert programs presented by your university are being collected and sent to ASCAP and BMI each on a regular basis. Each agency, which relies on these programs, extracts performance information and determines the amount of royalty credited to each composer based on a sample rate.

Region I Review—Boulez

by John Deredita, Conn. College

I spent much of last Thursday, Friday, and Saturday *not* listening to opera but attending the Society of Composers Incorporated Region I Conference, held at Connecticut College in New London. The main events were a series of eight concerts of new music (I heard six) and the Saturday devoted to Pierre Boulez, who received an honorary degree. I found the three days immensely refreshing. We are continually subjected these days to recent music of the "new neo-Romantic" variety, with what Andrew Porter once called (referring to Philip Glass) its "Victorian harmonies." None of that was in evidence at SCI. The great variety of pieces played and sung took me back to my happy days in the sixties with atonality and serial organization of tones, rhythms, and dynamics—harder-edged music than Glass, John Adams, the (other) minimalists, and current tonalists choose to produce.

I had got in the mood for Boulez by exhuming my LP of his 1953-55 "Le marteau sans maître," and despite the passage of the decades, I felt that most of the new pieces I heard last week were in the tradition of that highly organized, exciting piece that sets poems by the surrealist René Char to instrumental and vocal music. Boulez was quoted in the Conn College program as saying, "I think that music should be collective hysteria and magic, violently modern." I heard works by his successors that engage in that kind of hysteria, and in other, more sedate forms of interesting expression.

Rachel Rosales, whom I know from her repeated participation in our local Connecticut Early Music Festival, showed her versatility by reciting (not singing) **Steven Gryn's** *Dream Vegetables*, set to poems that describe the inner life of yes, corn, tomatoes, and four other vegetables, and **Jan Krzywicki's** *Nocturne II*, a setting of a poem by Walter de la Mare. I missed Rachel's third contribution on Friday morning, which I spent in court waiting for an Italian interpreting job that didn't happen—Grrr.

On Friday afternoon James Taylor, baritone, sang **Gerry Gabel's** *Cantos de Lorca*, and Andrew Childs, tenor, **Brian Field's** *Tres canciones de amor*, three of Pablo Neruda's love sonnets to his wife.

Both Taylor and Childs have solid, powerful voices and good resumes, with fine opera credits. Neither had the best diction for Spanish, but the expressive songs came across anyhow.

Composers **Mario Davidovsky** and **Bernard Rands**, both Harvard professors, were also featured in the events (ed. see page 1), but Saturday was dominated by the huge personality of Pierre Boulez. The morning began with a dialogue with the audience (which had grown considerably from the two earlier concert days; I had often felt I was the only non-composer there then). Boulez gave lengthy, fascinating, broadly allusive answers to questions about such matters as music and color (Messiaen saw his music in terms of color, but couldn't clearly discuss that; his favorite painter was truly substandard), the relationship of French poets to music (minimal among contemporary poets, but the best writing on Wagner he has found in earlier writers, not strictly poets, such as Proust and Claudel). It was clear then and throughout the day that Boulez is a talented lecturer (in fine English) and teacher.

After the session I privately asked him my questions: how does he view the "reactionary" music of today (he considers it "entertainment" and agrees with me that there is some affinity between the political reaction of the last thirty years—Thatcherism, Reaganism, Clintonism, Blairism—and the neo-Romantics) and will he compose an opera (he had discussed it with two potential librettists—Jean Genêt and a German writer whose name escaped me—but both had died; he has not abandoned the idea of composing an opera).

Boulez then played conductor at an open rehearsal of works of his that were to be played at the evening concert. He listened to the Connecticut College Chamber Players under Michael Adelson, then came down to advise the group and lead them through passages.

The first part of the afternoon was devoted to a panel discussion with the three featured composers and *NYTIMES* critic Paul Griffiths that focused on the beleaguered state of music today, particularly in the United States. The solution proffered was education, with Davidovsky suggesting that the utilitarian US might be sold on the proven ability of musically trained youngsters to perform math and reasoning better than those deprived of music, and Boulez suggesting the use of

cybermedia as the access to musical education.

Andrew Gerzso of Boulez's institute, IRCAM, demonstrated in a 1 1/4-hour talk the electro-acoustic (computer-induced) component of Boulez's "Anthèmes 2," a piece for solo violin, computer, and six loudspeakers. Gerzso provides the computer element for Boulez's electro-acoustical music. "Anthèmes" was to have received its US premiere Saturday night, but both it and "Le marteau sans maître" were dropped from the program because the Chamber Players' violin and viola, a married couple, were called to Boston because their daughter had had a serious automobile accident on Friday. They were replaced in one piece that was retained, by their counterparts in the crack University of Iowa ensemble that played the concert with pieces by Davidovsky, Rands, and others on Friday night.

When the tragically necessary defections were announced on Friday night, Boulez with his characteristic energy offered to lengthen the concert, which all of a sudden looked twenty-some minutes long, by explaining the two ensemble pieces still scheduled. He produced an ideal situation: the two pieces, "Dérive" and "Mémoriale (...explosante-fixe...originel)" were played, then Boulez discussed them with musical examples from the instruments, and finally the ensemble played them again. All of us came away with clear notions of how these pieces are put together. The third piece was played brilliantly by Gary Chapman, solo pianist: Boulez's earliest published work, "Notations" (1945, written when he was 20).

It was not an operatic experience, but those three days have rekindled my enthusiasm for the "real" music of our time and whetted my appetite for that putative opera Boulez may write. •

Visit our Web page

Tom Lopez, a graduate student in composition at the University of Texas is our webmaster. The URL is:

<http://www.utexas.edu/cofa/music/ems/sci>

Please visit the page and make your suggestions on the information you would like members and non-members to access.

SCI National Council (1998–99)

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Members' Activities

Four musical compositions by **Daniel Adams** were performed during the Fall of 1998. Richard Nunemaker played the Houston premiere of *Confluence* for bass clarinet solo at a benefit concert for the Houston Composers Alliance at the home of Dr. Fred Sawin in Houston on September 17. The performance was repeated on a Houston Composers Alliance Concert held at the Houston Museum of Fine Arts on September 23.

A trio version of *Lignumvitae*, originally scored for multiple percussion solo, was performed by the University of South Florida Percussion Ensemble under the direction of Robert McCormick in Tampa, Florida on November 18.

Twilight Remembered, for flute and percussion solo was performed by the McCormick Duo on a faculty recital at the University of South Florida in Tampa on October 12. The McCormick Duo also performed *Twilight Remembered* in Orlando, Florida at the Percussive Arts Society International Convention on a concert sponsored by Grover Pro Percussion and the Avedis Zildjian Company on November 6.

Windward Passage for marimba/vibraphone and string quartet was premiered on November 21 by the Florida International University New Music Ensemble in Miami under the direction of Luis Gomez Imbert, Errol Rackipov, marimba/vibraphone soloist.

Eurydice V. Osterman's *For My People* was premiered in February at Southern Illinois University by Margaret Simmons and Jeanine Wagner. Two spiritual arrangements, *Good News* and *I Want Jesus to Walk With Me* were performed by the Huntsville Community Chorus, Huntsville, Alabama that same month.

Bruce Trinkley's *In Almost July* (peom by Deborah Austin) for mixed choir and piano, was performed at the Ithaca College Choral Festival by the Ithaca High School Choir on 11/14/97.

Phillip Schroeder's *Movement: in Ten Parts* (cl, pn) and *Songs of My Affinities* on six poems by Walt Whitman were performed by Robert Best (bar), Tamara Raatz (cl),

Peter Kempter (vc), and Schroeder (pn) at San Jacinto Collge (TX) on September 16, Sam Houston State University (TX) on September 17, Rochester Memorial Art Gallery (NY) on September 20, Nazereth College and Ithaca College (NY) on September 22, Eastman School of Music (NY) on September 23, and Hochstein Music School (NY) on September 24.

Ira-Paul Schwarz's Celtic Concerto for penny whistle and orchestra was premiered March 15 by the Brockport Symphony Orchestra, James Walker conductor. Erie Canal Rhapsody for chorus, orchestra, string band and narrator was premiered August 9 by the Brockport Symphony Orchestra through a grant from the New York Council on the Arts.

Members' Activities Column

Please send information on your activities to the following address:

**SCI Newsletter
University of Iowa
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Iowa City, IA 52242**

SCION

Bryan Burkett, *Editor*
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SCION, SCI's on-line electronic news, provides information on opportunities for composers. News items, announcements, comments, and other material for publication may be sent via e-mail to:

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