



THE SOCIETY OF COMPOSERS, INC.
NEWSLETTER XXXII:5

FORTHCOMING CONFERENCES

2002

Region III

October 11–12, 2002
The Johns Hopkins University
Peabody Conservatory
Baltimore, Maryland

Region IV

November 1–2, 2002
Rhodes College
Memphis, Tennessee

2003

Region VI

February 13–15, 2003
Henderson State University
Arkadelphia, Arkansas

Region V

March 6–8, 2003
Macalester College
St. Paul, Minnesota

CALL FOR SCORES
(see page 11)

Region VI

Henderson State University
Arkadelphia, Arkansas
Deadline: September 14, 2002

Region V

Macalester College
St. Paul, Minnesota
Deadline: September 15, 2002

Conference Report SCI 36th National Conference

by Jeffrey S. Leigh

SCI 36th National Conference
Akron, Ohio: April 18–20, 2002

Composer Lecture: impromptu scenario

Initial sound and audio problems led to a short-circuited approach for the guest composer lecture. Luckily our guest composer, Michael Daugherty, was well versed in these tactics and he decided to improvise his speech focusing on his musical upbringing:

- played in some bands with his brothers, his father was a musician
- later was a jazz lounge lizard pianist (even performing with Gil Evans), before studying with such composers as Gyorgy Ligeti and other prominent figures of the middle twentieth century

Daugherty then moved on towards his specific synthesis of style: American pop culture (Warhol, etc.) with classical music instrumentation. He began by breaking the ice with his comparison of art forms in a short photo exhibition. Example: Cadillacs buried in ground, popular figures of old TV and radio personalities and the use of these American pop icons in identifying certain generations. Since the inception of these pop elements, they have continued to be part of humorous knowledge in American culture as well as historic artifact at the same time. He uses these themes to create titles and then pieces/themes based upon them. Examples include the Kennedy clan, Superman, and terms such as *shag*, and *used car salesman*, both generic and ultra-specific. His final suggestions and words of wisdom to the audience were to 1) find a style, 2) search your current events and situations for things you identify with, and 3) then co-introduce these elements into any creative venue.

"National" ...continued on page 4

"Why do so many smart composers write such terrible music?"

by A. Paul Johnson

I picked up a copy of the *Composer USA* newsletter of Spring 2001 and was confused, insulted, then angered, and finally prompted to a response by the lead article by Mickie D. Willis entitled "Why Do So Many Smart People Listen to Such Terrible Music?" The premise, which is promoted by 'professional' composers of the concert ilk; so called creative constructors of 'serious' music churned out of cookie cutter University programs that have been functioning on the delusion for nigh on fifty years now that the smart music of the future is exclusively atonal, polyrhythmic, and alienating to audiences; and further more is unappreciated due to some kind of lack of understanding from the public about the genius behind this continuing error. Why has no one put forth the question as to why these poorly attended and generally accepted by some bizarre sense of cultural guilt 'new music' festivals for years, program composers writing irrelevant, of generally poor or mechanical content, and all too often uninspired music? I suppose I must name names, which I can do because I do not have a career as a concert composer. I have just written hundreds of pieces, many for concert hall orchestras and traditional chamber ensembles, mostly on commission; as well as nearly fifty incidental scores for videos, live plays, puppet shows, and children's shows. I actually make a large part of my income from royalties (the other part from conducting and directing plays), and so as I have been assured over the years that I do not have the proper credentials to be a 'professional' composer (I never went to college) I can say these things without risking my reputation among my colleagues. But whereas Schwantner, Lutoslawsky, Wuorinin, and Stockhausen are touted as the leading structural brain trusts of many of these advanced learning programs

"Why?" ...continued on page 9

The Society of Composers, Inc.

The Society of Composers, Inc. is a professional society dedicated to the promotion of composition, performance, understanding and dissemination of new and contemporary music. Members include composers and performers both in and outside of academia interested in addressing concerns for national and regional support of compositional activities. The organizational body of the Society is comprised of a National Council, co-chairs who represent regional activities, and the Executive Committee.

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Upcoming Performances:

- A new work for piano/disklavier and tape for Kathleen Supove for premiere in November 2002 at a concert being held at New York University.
- *vedute sonore da Bellagio (sonic postcards from Bellagio)* for the Orquesta Sinfonica Simon Bolivar in Caracas, Venezuela; premiere in Caracas scheduled for November 2002 as part of the Festival Latinoamericano de Musica; Rockefeller Bellagio Residency realized July-August 1999 for work on the piece; the piece was created with the support of the Cintas Foundation.

"Members" ...continued on page 8

New SCI Student Representative

SCI would like to thank Jason Bahr for his work as the Student Representative on the Executive Committee during the past year. Jason was recently hired at the University of Oklahoma School of Music where he will be teaching composition and orchestration.

Replacing him will be Joe Dangerfield, who will be pursuing his Ph.D. in composition at the University of Iowa starting this fall. Joe organized last year's very successful student conference.

Congratulations to both!



Joe Dangerfield

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.

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Student Forum:

A total of 9 works were composed and performed at this concert. The compositions were all instrumental chamber music with ensembles ranging from 2–6 persons. Though there was no emphasis or theme which tied the program together, compositional studies and exercises seemed to lead the style of these student composer works. Ensembles ranged from a brass choir piece (trumpet and flugel horn) by Stephen Kerestes, to string chamber works by Jeff Leigh, Scott Woodruff, Jimmy Chesterfield, Marcus Williams, Mark Durrand, and Adam Blausler, and finally a woodwind composition by Ben Williams. Overall the concert seemed successful in view of the youth of these student composers. Audience approval didn't clamor at any successes but the lack of attendees surely affected this outcome as well. The styles invested into these pieces varied greatly from study-oriented works presenting certain scalar limitations (only pentatonic, octatonic, or whole tone, along with modal representations), to folk qualities, elements of late-romantic tonal chromaticism, bits of jazz, and some which defied current descriptive genres.

Percussion ensemble:

This first major concert was a very long and intense show. Some pieces contained narrative, others were very ethereal, and some had motivic development, others droned; many varieties were present. Specific additions in the ever-expanding percussion instrumentation included the Berimbau, cinder blocks, stones/pebbles, pencil sharpeners, and multi-rat traps. Several works merited specific mention, but all contained one element that was apparent throughout the concert... difficulty. It seemed especially prevalent in this concert as performers were constantly at maximum concentration in their performances. I personally don't know if modern percussion music requires such stamina and "chops" as it were

but I'm guessing that sooner or later we, as composers, will probably need to at least be aware of, if not to reverse, our compositional flow. If we do not, this already ultra-specific percussion genre will become only more and more isolated from itself and others, finally limited to only virtuosic performers.

Two pieces from this concert gave way to hermeneutics as the primary source of compositional direction. Michael Saggau's *Almost Transparent Black* (four drum sets) used temporal distortions to create a sound palette filled with different interpretations of time and order divided amongst the players. Interpretation of tempo, especially from one performer to the other, enabled Mr. Saggau's work to succeed in the atmosphere which he created. Overall the piece was a very good representation of dialogue and direction. Bruce Taub's *Lady Mondegreen Bangs the Can!* relied upon the act of misinterpreting data and the repetition of certain motives or rhythms which are actually slightly construed from the original hearing. This method is akin to the telephone game whereby one person creates a phrase and passes it from person to person whispering what each previous one thought he/she heard. The end result is usually a funnily skewed version of the original phrase. A great success both in its solid performance and the wonderful direction created by the above mentioned effects.

The pieces *Cicadas* and *Used Car Salesman*, composed by Ulf Grahn and Michael Daugherty respectively, both contained qualitative components for musical display and presentation. Both works used a single cell form which all other features gravitated to and were released from (centripetal and centrifugal forces). Grahn's piece focused on a Marimba technique that is Cicada-like in its definition. The use of it in this work is supposedly divorced from the insect, however, its title is so suggestive and the piece so fitting that I'm not sure why the composer decided to discredit this obvious parallel. The sounds were intriguing

and wonderfully performed. The cicada technique, repetitive striking of one pitch that soon enveloped other sparse sounds, was well invented and full of zeal. This was definitely a fun piece for one's ears.

Daugherty's composition was guarded and framed by the topic of used cars. His father sold used cars and the percussive effects are obvious correlations to the sounds produced by strong contact of wood and metal found in these old car lots. In addition, the use of the brake drum comes full swing from its inception into the percussive repertoire to its use in this car piece. Daugherty's music was wonderfully packaged by the sudden outbursts and stage commentary by the four performers, all of who really took this piece and personalized its pop-performance—ugly sports coats and enlivened expressions included!

As for leaving a sense of bewilderment and boredom, the piece *Flow*, composed by Ronald Keith Parks, left most audience members with plenty to talk about, if not indeed plenty of time to talk during its performance as well. A 26-minute work whereby bricks, cinder blocks, bolts, gravel and metal plates are softly scraped, rustled, and rubbed against each other allowed a very interesting texture and non-texture to occur. This piece would probably be more successful with a much shorter length and possibly performed in the dark to enhance its qualities and tie the audience into the slowly morphing strategy. The "gradual transformation of sounds," intended by Parks may have worked in his imagination, but since the length of time between graded and shaded changes was so vast, the moments of development were incredibly pointed and indeed yearned for by the audience. As the piece yammered on, audience members were more interested in looking for change as an escape rather than really enjoying the timbral exchange taking place. I'd be most curious to see this piece revealed in a 7-9 minute reduction. My gut (and many other body parts) tells me it just might function a bit better.

The final piece *The Paces of Yu* by composer Art Javinen combined simple folk-esque melody, played on a one-stringed gourd instrument, a Berimbau (by virtuoso Gustavo Agvuiar), with surrounding quick and snappy sounds of shutters and mouse traps, rulers and pencil sharpeners. Infected by a Taoist story about a man's internal search, finding an apex of "inner" and "outer" time, this piece communicated frustrated rhythms along with a rock and roll Berimbau soloist. The temporal adjustments weren't apparent to the listener and ideas of variation in the percussion accompaniments, inclined towards a lost man wandering, may wholly be the opening (and closing) comment and focus for the entire piece. Although timbre was a focus of composition, the simple fact is that mouse traps and pencil sharpeners create timbres of their own and therefore timbre didn't remain an issue. Timbre describes the quality of sound, and it should be used as a comparison tool from one color to another shade or hue. However since most sounds were committed by one particular movement/action, the process of timbral effect without variation was almost lost. As soon as the initial aural identification is found, the ear becomes less aware of a "difference" in sound-production, as it waits for the timbral change which did not take place here. Imagine if you will, a group of monkeys hanging out in their tree. The sounds that surround them, swaying tree branches, insect buzzings, the sudden dropping of fruits and various tree by-products, shrieks, and the movement of wind all create a wonderful environment of sounds, with indeed constant timbre. However, since they become much adjusted to this environment, the sounds surrounding them become passé, even unrecognizable.

Perhaps the most amazing part of this recital was the consistent professional quality of performances by the University of Akron Percussion Ensemble headed by Larry Snider and his graduate assistants.

Chamber Concert #1:

This first of two concerts for small instrumental ensembles was of stark contrast to the second program, not only through instrumental makeup but also through intended communication with the audience.

Beginning with Phillip Schroeder's *Streams of Ascension* we hear a work that is true to its title. The piece for soprano saxophone and piano has formulaic proportions relating to a rondo (ABACAD...) form and the Fibonacci number series. Two primary themes are stated one after another and each repetition grows exponentially compared with its predecessor. This form is suitable for the affect creating a semi-stream of consciousness that floats in and out of some recognizable music patterns (though not melodic in their makeup). Though this piece by no means stunned the audience, its qualities definitely merit other performances and repeated hearings, which will surely open its language and speak further.

The next work, *Passions*, was composed by Ching-Chu Hu in an attempt to blend Asian American folk themes (intended for the Er-hu and Chinese Aerophone) with classical and twentieth-century western compositional techniques. The work, though undeniable reticent with the pre-described elements, didn't quite work its way off the ground. It seemed that through the efforts to maintain this piece within the boundaries of three to four musical traditions, the music itself was too contained and restrained. When the audience was ready for it to pour loose, it became sheltered and unconfident. Such a work might work better with different instrumental scoring or perhaps as a solo violin work. But the traditional violin/piano sonata setup created more problems than solutions in establishing a language for the work to be conveyed in. It didn't allow the classical aspects to be established, and also didn't allow the folk elements to breath in their environment.

Three Pieces for Clarinet and Two for Piano is a catchy title that slightly confused me. As I anticipated five subsections, the composer intended a total of three yet with a distant appeal between participating instruments (hence his title). Perhaps the only piece in the program that was thoroughly atonal in description, I became quite aware of the fact that this style/genre was wholly under-represented at this forum. Granted, all persons are aware of the failings of this genre with modern audiences, but since this was a purely academic composition conference, the output onto the programs was quite meek. However, the lack of such pieces did not "save" this particular work, rather it made a pointed argument of the need to study and search more thoroughly for these styles in future SCI events.

Jagged organization and opposed instrumentation turned the piece from a chamber work to a semi-Gunther Schuller or Ligeti space module. Even though its intention were as such, the wonderful performance of the work did probably as much for it as could be done. The direction of tones was neither chaotic nor organized, it was jumbled. Chaos, it seems, can still lead ones ear to certain pitches and timbral areas, but this work was unable to produce that.

And perhaps because of the flimsy support of that work, the next piece was an even brighter gem. Though, surely, the piece could have stood on its own next to a Brahms' piano quintet. Mark Phillips' *My Aunt Gives Me a Clarinet Lesson* was an absolute delight to listen and be witness to. The piece was fueled even further by a show-stopping performance by dancer/narrator Lisa Ford Moulton, Rebecca Richen (clarinet) and Robert Braun (percussionist) in their reenactment of Phillips' arrangement of an odd Gregory Djanikian poem. This piece demonstrates a rather spastic memory of one's dreams about being a musician combined with the realities of the futile first attempts at learning an instrument. Filled with musical

blurbs that were expertly echoed by particularly worm-like dance movements, then simulating the bored and yet engaged mind of a youth with uncanny musical semblance, set this work far apart from its colleagues. The stage movement of a solo percussionist wailing away allowed even the imagination of each audience member to wander and sway through the words of the poem, only to be yanked back into place by the sounds of the clarinet disintegrating from a Benny Goodman-esque spree to a scalar pattern that breathes death and stillness to the ears of a child. Encapsulating!

The last work on this chamber recital had a difficult void to fill after Mr. Phillips' work. However, *Seven Deadly Sins* by Charles Argesinger was up to the task for finishing the program and doing so with a clever idea. As the title describes, each movement is in charge of communicating the effects of each sin, both in harmonic context, instrumental color and range, and lastly competitive interaction between musicians. Though no fights were staged, the musical arguments in *Greed* and *Envy* were of a particularly fitting essence. One could perfectly hear the combative qualities of each instrument against one another, cutting in and dynamically closing out other notes. The piece, as a whole, used color very well, and was supported by a solid performance by the Akron New Music Ensemble String Trio.

Chamber Recital No. 2:

This recital was of a completely different character. Beginning with two showy pieces by resident composer Michael Daugherty, the show began with a bang.

Jackie's Song and *Sinatra Shag* were both scored for identical ensembles with a slight change of solo focus as *Jackie* was cello-centered and *Sinatra* was violin-centered. Though each was of different style and compositional intention, the most outward motive that spoke was Daugherty's expert use of timbral shifts. Not in respect of one shade to another but rather in its

direction from instrument to instrument on stage, this sound effect is wonderful. *Jackie* was filled with shrill cello solos that were scattered between extremely active sections involving the entire ensemble. However, though the motive used was copied from Daugherty's opera *Jackie O'*, its use in this separate chamber setting was less understood and less programmatic.

Sinatra featured a rambunctious and virtuosic violin part that sounds a lot like the pop song "these boots are made for walking" in its theme. Other than this, the piece is filled with filler sequences of mostly chromatic origin. Many instances place the violin, bass clarinet, and flute in competitive runs amongst each other. The work ends, as do many Daugherty compositions, with the run-out-of-battery approach. A specific motive is repeated numerous times in a descending or ritentato pattern or a single note is given a downward glissando accompanied with a decrescendo to niente.

The next work, a solo piano work, was written by composer Daniel McCarthy, host of this year's SCI conference. Performed exquisitely by guest performer Alexandra Mascolo-David, the work portrayed six scenes based on J.R.R. Tolkien's fantasy novel series *The Lord of the Rings*. Containing many intense and intricate rhythmic areas, the overall design of these movements is defined by this interchange, or lack thereof. Although many parts contain silence for dramatic effect, the rhythms are still very much alive as the listener anticipates the movements of each character in the scenes described on the program (*Flight to the Ford* and *Huorns: Silent Malice*, for example). Though the rhythmic tendencies tie the movements together, so do many melodic cells-especially the chromatically-wild ones. However, the repetition of these cells perhaps connect the movements too well to one another. As each movement unfolds its description, perhaps necessitating a programmatic response to the music, one expects a development of sorts which will literally transport the listener to these indi-

vidual scenes. Plus, since no such melodic cell is particularly character-driven (that a listener can identify as such) the repetition tends to transfer one's memory to earlier musical material, not just as a reminder or motif, but as a thorough return to another area. Reaching the final movement, *The Muster of Rohan*, one wonders if we have returned after long battle/voyage, or just begun.

The final work, a lengthy piano quartet, was written by John Beall. Intended as a serious and integrative work, it seems that the composer actually pilfered a lot of musical material to connect his piece movement by movement. The final movement, for example, is supposed to mimic a folk melody, but is so closely related to the classically Italian pops-orchestra show piece by Rossini (also heard with most *Ragú* commercials for pasta sauce) that one has to wonder about its origin. In fact, another theme presented in the first movement seemed to be koiné of another work, though I still haven't been able to place the roots of this thought. It became quite obvious at the forefront of this piece that the composer has deep classical roots of study and implementation of his musical canvas. Developments in very traditional forms, key relationships with tonic/dominant settings, and melodic variation using many baroque lengthening techniques (a la Vivaldi) are examples of such classicism. Yet despite the audiences awareness of these techniques (which are still very much valid among today's composers) Mr. Beall did not after all create ingenuous and playful themes of his own and to which the compositional techniques can be applied. Despite this overall collapse of musical growth, there were actually many moments of incredible sound and harmony, usually found toward the ends of sections if not the end of entire movements. These areas contained real flavor that the composer did or did not want to investigate further. As a hopeful listener, these areas represented further concepts of rhythm and harmony (outside of the individual meters that each movement employed) that

surely increased the potential and drive of this work.

Orchestra Concert:

Finally we have the last concert of the festival, the orchestra concert. I'm not sure why most festivals begin or end with orchestra representation, but once again this one did. I comment on this detail only to point out a slight flaw in the thinking of festival organization. As most people expect an orchestra concert to be more glamorous or spectacular, less focus is awarded to craft of ideas and prowess of the composer due to this assumption. We, as audience and forum organizers, are ready to "end" the show and to do so with a variety of bangs and whistles, not really judging that quality of those bangs and whistles. Rather, a chamber concert or avant-garde media presentation might be more fitting. It would bring out more audience members whom expect the "last hurrah" and give them an opportunity to experience a new ending as it were. Plus, the festival participants and composers would then have a good opportunity to actually discuss the orchestral works in line with the other compositions, not just as a separated and more important genre.

This year's orchestral smattering contained an array of works, but there were hardly any full-length slow movements/pieces that had any lasting effect in temporal or considerable manners. This was somewhat surprising especially in comparison with the compositional representation at the band concert previously.

Performances were rendered possible by the generous contributions of the Akron Youth Symphony led by conductor Eric Benjamin and the University of Akron Symphony Orchestra with Dr. Ronn Cummings.

Variation of a Theme by Frederic Glesser was a short work that was a great introductory piece to the orchestral concert. Not quite a prelude or an overture in compositional nature, the piece served its theme well in several short variations of varying complexi-

ties. The motive, taken from Glesser's own contrabass piece, fit an orchestral construction quite well and the techniques used for expansion were mostly classical period mannerisms. It will surely be interesting to investigate the upcoming future orchestral output by this composer.

"...such sweet sorrow" by Neil McKay, while not quite as short as Glesser's work, was nevertheless a brief piece completely devoted to its topic. Derived, of course, from *Romeo et Juliet*, the piece worked well in justifying its romantic source with interesting harmonic language. Though, the rhythmic areas seemed a bit lacking in efforts to match the established harmonic mood. The piece didn't really identify with a specific condition of emotion or location; it seemed void of nationality or placement. This, in many circumstances, may not be too weighty a comment, but take into consideration the multitude of new/revamped works based directly or indirectly on Shakespeare. Even those artistic representations that are modernized are "set" in a new age or environment that still allows the worldly ideals to be communicated. In fact one may argue that because of the universality of Shakespeare that placement is null and void because it "fits" anywhere. But even this non-condition stipulates that it must still fit somewhere. It cannot surely be "unfitted."

Three Portraits by William Alexander was a pleasant piece to be heard at the end of the first half of the concert. As the composer has been mostly immersed in band and chamber ensemble rhetoric, the piece was definitely hedged in by these compositional tendencies and yet it was unique in one major factor, studied form. The work, far surpassing its fellows in the orchestral concert, stood alone in creative outlets and use of development amid the varied dynamics (not volume) of the work. Substantiated by this and its length, the piece allowed the audience to think and meld themselves to the work, not just be thrown in and out respectively by sounds. Each movement stood

independently, but a direction with significance always stood in the harmonic movement and harmonic rhythm. This allowed the movements to lead one to another and be inclusive in their overall presentation. The work, after all, was entitled "*three portraits*" which were successfully tied together by Mr. Alexander. It is only a shame that he didn't take more chances with orchestral coloring in his palette.

The final piece of the concert and the entire form was the rousing *Red Cape Tango* (mvt. 5 of the *Metropolis Symphony*) by Michael Daugherty. Composed as a final chapter in Superman's fight with Doomsday, the early death chant (*Dies Irae*) is given as a constant reminder to the audience of what will come and what is at stake in this piece, all life in Metropolis. But, in spite of the solemn quality of the theme, Mr. Daugherty has decided to use this theme cleverly in a tango format, both rhythmically and virtuosically. This format works quite well especially with Daugherty's tendency of molto vibrato, molto tremelando, molto rubato, and occasional molto molto. Again the most introspective aspects of this work are like those of his others, the textural and timbral shifts for use of gradation in sounds. Also, some very intriguing percussion parts are scored for the work, using crash cymbals, tubular bells, timpani, and the forceful muted gong. With these instruments, effects such as a sudden halt in action (implicating a majority of Daugherty's transitional areas), and rhythmic interplay between duple/triple subdivision, as well as minimal melodic offerings are used. Daugherty has surely come very far in his use of orchestral colour and mood. However, development and sure footedness are still being searched for by audiences and critics alike. If the carpet is always being pulled out from under one's feet, one will certainly learn to stand elsewhere or just ignore the carpeted area altogether. (Tricks for kids?)

Respectfully Submitted by Jeff Leigh
Akron, Ohio

"Members" ...continued from page 3

- *multiple voices* for solo clarinet to be premiered in Barcelona, Spain by clarinetist Joan Pere Gil and in concerts in China by clarinetist Paul Green both during the summer 2002.
- *Ilovizna (mist)* for Glass Harmonica virtuoso Thomas Bloch premiere dates TBA (winner of the Bloch International competition for Glass Harmonica works).
- coral "*fin del siglo*" *fragmentado*, for the Barcelona based recorder quartet, Quartet de Bec Frullato premiere dates TBA.
- *Separacion* for the Paris based saxophonist Daniel Keintzy for soprano saxophone and tape premiere dates TBA.

Recent Performances:

- Music for Trombone and Piano, premiered 6/26/02 in Amsterdam, Holland by James Fulkerson and pianist Dante Oei.
- *viento sonoro* for solo flute doubling bass flute; written for and premiered by Robert Dick 5/02 as part of his recital in Montevideo, Uruguay.
- *Musica para 4 clarinetes* for the Madrid based clarinet quartet Recital, premiered at the Museum of Modern Art in Madrid, Spain 5/02
- *como los colores del viento nocturno* for viola and tape, written for and premiered by Robert Davidovici 3/8/02 at the Primavera in Havana 2002 festival of electroacoustic music. US premiere took place 4/20/02 at the New Music Miami ISCM Festival held at the Wertheim Performing Arts Center.
- *celebramos* for female choir performed 3/15/02 by the NY Treble Singers at the 5th Avenue Presbyterian Church in New York (NY premiere).
- *sombras para piano* premiered at concerts in Italy (Goethe Institute in Rome) and Brazil (Salvador, Bahia) in November 2001 by Italian pianist Silvia Belfiore. Being released on a CD by the Vel Net label in Italy by Ms. Belfiore, release date 2002-2003.
- *timbres artificiales #2* performed at concerts in Italy (Anagni) 12/01 and 1/02 (premiere in Italy).

- *Paisaje del sonido II* performed at the University of Illinois 9/20/01 as part of the Sal Martirano award with the composer conducting and Michael Cameron featured bass soloist (composer received first prize in 2001 competition). World premiere 2/19/00 by the Miami String Quartet and bassist Luis Gomez Imbert at the New Music Miami Festival. Subsequent performances by Mr. Imbert with the Cuarteto Latinoamericano and Bert Turetzy with the UCSD faculty players.
- *silencios imaginados*, for chamber ensemble (fl, cl, vl, vlc, piano) commissioned by the Assisi Musiche Ensemble premiered at the Chamber Music Festival (Harmonia Mundi) held August 21 -20 in Assisi, Italy and again at the Omaggio a John Cage festival held in Acqui Terme Italy in October 2001.
- *fragmentos del pasado*, for guitar and string quartet; winner of the Nuevas Resonancias competition (Mexico); premiered by the Cuarteto Latinoamericano and guitarist Gonzalo Salazar at the Chamber Music Festival in San Miguel de Allende, Mexico 8/5/01 as part of the award (prize includes release on CD and cash prize).

Recent Articles:

- "What is Art Music?" published by the American Music Center's on line journal HotMusicBox in January 2002 and the Society of Composers newsletter, the Living Music Journal and the NACUSA journal. Being published in upcoming issues of 21st Century Music.
- "Boola Boola Revisited" published in the June 2001 issue of 21st Century Music and the November issue of the Society of Composers, Inc. Newsletter and the Living Music Journal and the NACUSA journal.

Upcoming CD:

A new CD of Garcia's music is scheduled for release in the fall 2002 on CRI's eXchange series. The CD will include the Miami String Quartet, bassist Luis Gomez Imbert, the Orquesta de Malaga, the Orquesta Sinfonica de Valencia, violinist Robert

Davidovici, violist Angel Lemus, among others, performing Garcia's chamber, solo, electroacoustic, and orchestral music.

Charles Savage

Charles Savage received a premiere performance of his work *Mad Rush to the End* at Mt. St. Joseph's College in April, and second performance at School for Creative and Performing Arts in May, both in Cincinnati, Ohio.

He conducted his *Short Symphony No. 1* for Wind Ensemble at Muskingum College in May.

Rolv Yttrehus



Angstwagen for soprano and percussion, and *Sonata For Percussion and Piano* were performed on a New Music Festival concert at Paterson State University on March 25th, 2002. The conductor was Peter Jarvis, and the pianist was Anton Vishio. On March 28th Mr. Yttrehus was the featured composer on the 5th Annual Composer in Residence Day, also at Paterson State. The above mentioned works were performed on this concert, as well as Yttrehus' *Explorations* for solo piano, which was performed by David Holzman.

A lively panel discussion followed the concert. *Explorations* was again performed, this time by Paul Hoffmann on a Composers Concordance Concert on May 30th at the NYU Frederick Loewe Theater in New York.

"Why?" ...continued from page 1

Bernstein, Barber, Glass, and certainly the likes of John Williams are trite, 'pop' composers that really have little to say to serious and intelligent people. Why are the latter trite? Well I suppose it is because they connect millions of people with their own deeper souls. These artists have articulated for a large part of our intelligent population, from a wide array of professional and ethnic backgrounds, some of the universal feelings and insights that we share across boundaries of time and language, and that we need the talents of artists to bring to the surface of our attention and enrich our lives. The former, I am all too often forced to conclude, appear to be communicating how smart they are and how stupid I may be for not seeing it. Now there is a message I really want to hear! Or worse yet, make me feel guilty for not seeing their tortured genius. It's bad enough that insulting audiences has become an excuse for much of the music written over the last half of the twentieth century but such programs still charge good money to these masochistic listeners to sit and be insulted! Don Rickles may ultimately end up being the philosophic model behind the vast majority of recent university developed art music. What a tragedy. When will it stop?

I truly believe that in the right setting just about anyone hearing the plaintive strains of the Barber *Adagio for Strings*, or caught up by the urban rhythmic energy of *Rhapsody in Blue* is fundamentally altered in a positive way by the experience. These compositions, as example, I have used in workshops with inner city youths and Elderhostel classes to connect them with the concert music of our time. The response is clear and immediate. There is no confusion. There is understanding. I write an immense amount of dramatic underscoring. Ninety percent of what I hear at orchestra reading sessions and avant-garde chamber music festivals could only be used to underscore crazed killers and painful mayhem - or even less universal subjects like "sequential radial tonal tangents in retrospective

ABACDBACE form". What ever happened to spirited joy? Transcendental revelation? Raucous humor? Romantic love? Walking down the street of a big city street with night lights glistening and the energy of the day's business still in the air, that pace is perhaps *not* best articulated with a slide rule combination of 17's polyrhythmically superimposed over semi-quavers with six dots. What happened to the rhythm of our hearts? Smart people turn to world music, jazz, rock, pop, and concert music of the past because they instinctively know music is bread and butter amongst foods for the soul. It does connect us with a mysterious and universal language. It is not dead or misunderstood when used to its proper ends of enlightening and uplifting our spirits. From orchestras performing the *West Side Story*; *Symphonic Dances* to student choruses who still sing *We Are the World* with a sense of charitable empathy with the hungry around the globe our art has immense power. The mystery to me is why professionals fail to see this. It reminds me of the pop psychology maxim that we spend 90% of our time worrying about the 10% of things that go wrong. New art music spends 90% of its ink on a small amount of abstract anxiety that we should be eradicating from modern life.

An anecdote that I have used in other articles: In a conversation with and executive of a major publisher of new concert music I was informed that they would not consider new orchestral music. Why? "Because even our catalogue of well known 'name' composers is rarely performed." I naively asked "what made them 'well known' or what you call 'name' composers if no one was performing them?" There was silence for a good while and then a quick termination of the conversation. I have always wanted this question answered. For several years in the mid-seventies I conducted a new music festival at the University of Indianapolis. After rigorously and painfully preparing pieces like Roger Reynolds' *Blind Men* and Robert Hall Lewis' *Tangents* for a hall of 30-40 egghead patrons, my

unappreciative peasant soul turned to conducting productions of *Evita* and *Fiddler on the Roof*—simple 'pop' music that has connected thousands of listeners to the tragedy of political abuse. I now toil at this *unserious* music that sensitizes the uneducated rabble to the plights of their brothers and the frustrations of ethnic and class degradation. When I write music I do not ponder for a moment on how clever I am, yet I spend hours crafting a modulation or melodic turn that will hopefully open vistas of communal experience to every ear that comes within shot of my music. And so, outside of the system, with no publisher, musicians and listeners alike from all over the world find me. Play my music. Ask for more. Write to me about what it means to them to play or listen to these pieces. I learn by listening to them. And they have enriched my life with their respect and love—a poor substitute for a doctorate I know—but somehow satisfying to my humble tastes. These smart audiences have taught me a profound lesson in composing. A lesson too many smart composers have yet to learn.

A. Paul Johnson
St. Petersburg, Florida

This is an excerpt from a lecture Mr. Johnson will be giving as the principal guest artist for a forum and tour of new music by the chamber orchestra Ensemble Rosario throughout Argentina this July and August. The Ensemble commissioned and will be presenting the premiere of his *Divertimento #6 "The Acrobats"* along with other pieces by Paul and a variety of recent international repertoire. Paul's credits include fellowships from the National Endowment for the Arts, National Institute for Music Theatre at the Kennedy Center, Florida Arts Council, Florida Endowment for the Humanities, Indiana Arts Commission, and the Pinellas County Arts Council. His music has been performed by the Sarasota Opera, Florida Opera, Indianapolis Philharmonic, Gainesville Chamber Orchestra, Jacksonville Symphony Orchestra, Carmel Symphony Orchestra among US ensembles.

Festival Report

7th International Festival of New Music

Dear Composers and Friends,

The 7th International Festival of New Music began on 1 and 2 June 2002 in Brno, Czech Republic with the recording and concert performance of the following a cappella choral works:

- Greg Bartholomew's "Odes of Solomon" (World Premiere Recording)
- Nancy Van de Vate's "The Pond"

Both recordings were made with the Chorus Ars Brunensis conductor Roman Valek, sound engineer Frantisek Poul. The Chorus was in splendid form and recorded the music with great enthusiasm. Greg came all the way from Seattle to be present during recording sessions. It was his first time for him to work with the Chorus Ars Brunensis, and we think he enjoyed that very much. His presence was also much appreciated by the recording team. The recording sessions were followed by a live public concert in the Husitske Church in Brno where both a cappella works were performed as well as some organ works by the well known Czech composer Petr Eben. Greg Bartholomew's "Odes of Solomon" saw their world premiere performance on that occasion.

The Festival continued during the week of 17–23 June 2002 with following orchestral recordings:

- Allen Bonde's: "Symphony no 1" (World premiere recording)
- Allen Brings': "Three Holy Sonnets" for orchestra and chorus - World premiere recording
- Eberhard Böttcher's: "Musica Festiva" (World premiere recording)
- Nancy Van de Vate's opera: "All Quiet on the Western Front" (Completion of the world premiere recording)
- Don Walker's: "Capriccio" (World premiere recording)

The recordings were made with the Moravian Philharmonic Orchestra, conductor Toshiyuki Shimada, the Chorus Ars Brunensis and sound engineer Frantisek Poul in the presence of composers Allen Bonde, Allen

Brings and Nancy Van de Vate. Don Walker was unable to come because of the wedding of his eldest son, Eberhard Böttcher was travelling with his wife in Italy, but both composers relied completely on the skills and expertise of our conductor and sound team. It was a very work intensive week but the reward was the live public concert on Sunday 23 June 2002 with all recorded works being performed.

Our multilingual and multitalented conductor Toshi Shimada stood firm as a rock despite the heat wave we experienced, and the Festival team cannot thank him enough for the extremely hard work he put into every single score. The Orchestra loves to work with him and followed his every lead. The same applies of course to engineer Frantisek Poul and his assistant Vaclav Frkal.

Pleasure/leisure: In Olomouc there are numerous restaurants which serve either fine Moravian or international dishes. The prices are still incredibly low. The beer is extremely good but Moravian wines also deserve to be tasted. There is an Opera House in Olomouc with regular performances, and Maria and Allen Bonde took the opportunity to see a performance there. Numerous other sites are worth a visit in this historical town dating back to 1055, such as the University founded in 1573 or the building where Leopold Mozart stayed with young Wolfgang Amadeus and where Wolfgang Amadeus composed his 6th Symphony. The Café Mahler is also a popular meeting place for young and old. Gustav Mahler stayed in Olomouc from January–May 1883 and worked there as a conductor.

Watch out: Our conductor Toshi Shimada will be back in Europe again from 10–16 October 2002 and again from 16–27 March 2003, so recording sessions could be organised even outside the coming Festival in 2003 during these dates.

Next years Festival will take place from 16–29 June 2003 (announcement to follow).

It has been a great pleasure for me to meet you all during this years Festival. A special mention and thanks goes to Nancy Van de Vate, the initiator of the Festival of New Music in Olomouc, who has prepared the ground and made it possible for the Festival to continue for many years to come.

Thank you all for having made this year's Festival a great success and as we say in German "Auf Wiedersehen" until next time around in Olomouc or Brno.

Yours,
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New Music Moderated E-mail Groups

Composers, arrangers, publishers, performers, teachers and conductors are invited to join the "New Music" moderated e-mail groups. These groups are divided into specific areas of interest and have been created to disseminate information about the availability of and requests for new music by living composers and arrangers. Composers, arrangers, and publishers may announce the availability of their music through these groups. Performers, teachers, and conductors may announce their interest in obtaining repertoire to meet their needs or recommend a piece for others to consider. Only messages on these topics will be sent to the group.

Another feature of these e-mail groups is the "review" option. Performers, teachers, and conductors may choose to review a new piece in exchange for a complimentary copy of the music. For more information, please go to

<http://cooppress.hosttrack.net/newmusic.htm>

Sy Brandon, Moderator
New Music Moderated E-mail Groups
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**SCI Region V Conference
March 6–8
Macalester College
St. Paul, Minnesota**

Call for Scores

Deadline: September 15, 2002

Notification Date: November 1, 2002

The SCI Region V Conference will be held March 6–8, 2003, at Macalester College in St. Paul, Minnesota. Composers are invited to submit scores for the following performers and ensembles:

Local professional and semi-professional ensembles:

- St. Paul Civic Symphony, Edouard Forner, Conductor (with soloists or electronics; soloists must be provided by the composer)
- Intergalactic Contemporary Ensemble, Duane Schulthess, director (ICE will consider pieces that use any combination of string quartet, piano and french horn)
- Anicia Saxophone Quartet
- University of Minnesota Brass Choir, directed by David Baldwin
- University of Riverfalls Brass Quintet
- Sartory String Quartet
- Verederos (flute and percussion duo from U of W, Oshkosh)

Macalester College Ensembles:

- The Macalester college Symphony Orchestra (expanded chamber orchestra with soloists or electronics; soloists must be provided by the composer)
- The Macalester College Concert Choir (40 voices- with and without accompaniment)
- Mac Jazz big band and combos
- Flute ensemble—(one alto flute possible) intermediate difficulty
- Macalester African Music Ensemble: drums, singers, flutes, marimbas, and more...
- Macalester College Bagpipe Band
- Macalester New Music Ensemble (an ensemble of unspecified improvising musicians performing from graphic scores or verbal directions)
- Solo, solo with piano, and in small ensembles (duos up to quartets)
- Instruments and voices (both student performers and professional studio

faculty) available for consideration: violin, viola, cello, string bass, piano, acoustic and electric guitar, percussion, trumpet, horn, trombone/bass trombone, tuba, flute, recorder, clarinet, bassoon, and soprano, mezzo, and baritone singers.

Please submit up to four pieces that are no longer than 15 minutes. Submissions that include guest performers are encouraged; the conference will provide a small travel honorarium for such performers. Electro-acoustic music and pieces for soloist and electronics or other media are welcomed; stereo and quadraphonic playback is available. Macalester College ensembles will be most receptive to pieces tailored to undergraduate performers.

Scores will be accepted from all SCI regions with preference for scores by composers residing in Region V. Scores will also be accepted from non-members but they will not be programmed unless the composer becomes a member of SCI.

Submissions must include:

Score and separate recording for each submission (cassette or CD). Please include a program note with each score. SASE for return of materials. A single page with: Name, Address, Telephone numbers, Email address, List of pieces submitted with accurate durations.

Send materials to:

Dr. Carleton Macy
Macalester College
1600 Grand Ave.
St. Paul, MN 55105
macy@macalester.edu

Visit our Web page

Tom Lopez, assistant professor at Oberlin Conservatory, is our webmaster. The URL is:
<http://www.societyofcomposers.org>

Please visit the Web site and send comments and suggestes to webmaster@societyofcomposers.org

**Region VI Conference
February 13–15, 2003
Henderson State University
Arkadelphia, Arkansas**

Call for Scores and Papers

Postmark Deadline: September 14, 2002

Composers are invited to submit scores for the following instrumentation: Chamber Choir, Wind Ensemble, Brass Ensemble, and Percussion Ensemble; Flute, 2 Clarinets, Bassoon, Saxophones, Horn, Trumpet, Trombone, Tuba, Percussion, 2 Pianos, Organ, Soprano, Mezzo-Soprano, and Bass/Baritone. Music for soprano and clarinet (w/ or w/o piano) is particularly welcome. In addition, the Quapaw String Quartet (Arkansas Symphony) will perform 3-4 works; each submission may be a maximum of 15 minutes. Composers are welcome to submit electro-acoustic music and pieces for soloist and electronics. Submissions that include guest performers are encouraged. Composers must be members of SCI and are required to attend the conference. Submissions from all SCI members will be considered, with preference given to those in Region VI.

The following must be included with each submission. Scores: one copy of each score, performance materials for chamber music, recording if available, a letter with contact information, and SASE. Performance materials for the larger ensembles must be available upon request. Papers/Workshops: 3 copies of a 1-page synopsis suitable for inclusion in the conference program, logistic and equipment requirements, and timing. All participants will be notified no later than November 1, 2002, and will then be required to provide biographies and program notes via e-mail or disk.

Send materials to:

Phillip Schroeder
Department of Music
Box 7671
Henderson State University
Arkadelphia, AR 71999
schroep@hsu.edu

ANNOUNCEMENTS of contests, calls for scores and other solicitations appear in the SCI Newsletter as a service to SCI members. While every effort is made to assure the accuracy of these announcements, SCI cannot accept responsibility for errors, misrepresentations or misinterpretations.

ADDRESS LABELS Members of SCI may obtain the Society's membership list on pressure-sensitive labels for \$30 (half the usual price). Write to the New York office, enclosing your payment. Specify alphabetic or zip code sequence. The list can also be sorted by region. Allow four weeks for delivery.

PUBLICATIONS include the SCI Newsletter, CD Series, Journal of Music Scores, and SCION (the SCI Online Newsletter).

MEMBERSHIP INFORMATION

FULL MEMBERSHIP (\$50/YR): Eligible to submit scores to the National Conferences, regional conferences, *SCI Record Series*, *SCI Journal of Music Scores* and will receive the *SCI Newsletter* in electronic form (hard copy available for an extra charge). Eligible to vote on Society matters and in elections for the National Council.

JOINT MEMBERSHIP (\$65/YR): Same benefits as for full members, but couple receives only one copy of any hard-copy mailings.

SENIOR MEMBERSHIP (\$25/YR): Open to those 65 years of age or older, or retired. Same benefits as full members.

ASSOCIATE MEMBERSHIP (\$25/YR): Open to performers and other interested professionals. Receives the *Newsletter* (electronic) and can participate in the national and regional conferences.

STUDENT MEMBERSHIP (\$25/YR): Eligible to submit to regional conferences and receive the *Newsletter* (electronic).

STUDENT CHAPTER MEMBERSHIP (\$15/YR): Same benefits as student members, but open only on campuses having Student Chapters.

INSTITUTIONAL MEMBERSHIP (\$25/YR): Organizations receive the *SCI Newsletter* in electronic form (hard copy available for an extra charge) and other mailings.

LIFETIME MEMBERSHIP (\$950 OR \$110/YR FOR 10 YEARS): Benefits the same as full members, for life.

AFFILIATE MEMBERSHIP (\$45/YR): Open to members of music organizations that are institutional members of SCI, except libraries and archives. Same benefits as for full members.

