



Society of Composers, Inc.

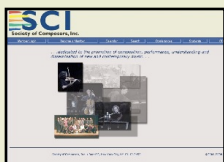
*... dedicated to the
promotion, composition,
performance, understanding
and dissemination of
new and contemporary
music ...*

N E W S L E T T E R C O N T E N T S

XXXIX: 2, March–April 2009

Resources

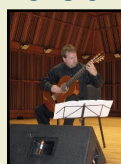
Learn about the Newsletter, upcoming SCI Events and our many online resources

**Page 2****About**

Message from the Editors, members of the National Council/Executive Committee

Page 3**Region VI**

2009 Region VI Conference at Oklahoma City University by Matthew Saunders.

**Page 4****The Guitar**

[scimembers] listserv discussion from March 11–24 edited by Benjamin Williams.

Page 5**SCItings**

Performances, Awards, Commissions, Honors, Publications and other Member Activities

**Page 6****Join SCI**

SCI is an organization for composers. Our membership categories include full member, student member, retired member or life member.

Page 8

F E A T U R E : P A R M A A C Q U I R E S C A P S T O N E

Capstone Records Joins the Parma Family

Parma acquires acclaimed classical label with decades of history

PARMA Recordings is pleased to announce the acquisition of the acclaimed classical label **Capstone Records**. Formed in 1986 in Brooklyn, NY by the composer **Richard Brooks**, Capstone has been one of the leading voices in contemporary classical music since its inception. The label's catalog includes over 200 releases featuring works by 600 composers and 150 ensembles.

Capstone will continue to be run as a free-standing imprint by PARMA. Mr. Brooks will sit on PARMA's Board and advise on all matters, including those related to Capstone.

"I am very pleased and excited that Capstone Records is becoming a division of PARMA Recordings," said Mr. Brooks (pictured on page 7 with PARMA CEO **Bob Lord**). "I am convinced that Bob and the folks at

PARMA will provide the energy, imagination and devotion to new American music that was the motivating impulse behind my work with Capstone for the past quarter century."

"Capstone has a well-earned reputation for its devotion to bringing the work of modern musicians to new listeners and audiences the world over," said Bob Lord. "Richard's reputation among composers, ensembles, and industry professionals is absolutely impeccable, and I am delighted to have his wisdom and experienced ear as part of our team."

The label's releases feature stalwart American composers such as Copland, Babbitt, Cage, Foss, Ives, Rorem, and Weill in addition to the new generation of American artists, including John Bilotta, Byron Petty, Demetrius Spaneas, and Allen Savedoff. Mr. Lord and Mr.

Brooks will be appearing jointly at the **Society of Composers, Inc.** 2009 National Conference in Santa Fe in April.

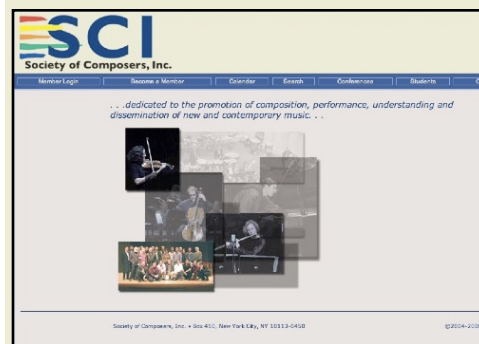


(Continued on Page 7)

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See our website at
<http://www.societyofcomposers.org/>
for more details.



<http://www.societyofcomposers.org/data/publications/listserv/listserv.html>

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Anthony Cornicello

Message from the Editors

If you have made it this far to *page 3*, we can assume you have seen the great news on *page 1* that

Capstone Records has been acquired by PARMA Recordings. We would encourage you to make sure you read on to *page 7*, where SCI Member and Capstone founder Richard Brooks shares his thoughts on the transition.

We are also excited to be sharing a review of the 2009 Region VI Conference by Matthew Saunders in this issue (*page 4*). As this newsletter goes to press, many SCI composers will be gathering for the 2009 National Conference in Sante Fe, New Mexico, hosted by Steven Paxton. Be sure to look for a review in an upcoming issue of the Newsletter. Meanwhile, we hope you have a chance to attend and enjoy what should be an incredible weekend of new music performances!



Benjamin Williams

*Anthony Cornicello
Benjamin Williams
Editors, SCI Newsletter*

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2009 SCI Region VI Conference

Wanda L. Bass School of Music, February 26–28, 2009

by **Matthew C. Saunders**
Oklahoma Panhandle State University

The 2009 SCI Region VI Conference was held at the Wanda L. Bass School of Music at Oklahoma City University on February 26–28. The conference host was Edward Knight and the featured guest composer was Cindy McTee, of the University of North Texas. It can be difficult to go to a new music conference and hear two-and-a-half days of contemporary music (12 concerts in 50 hours), but the highly talented students and faculty made it easy. Aside from one or two performances, the quality of performances by both students and faculty was extremely high across the board in nearly every studio. Dr. Knight and the school's dean, Mark Edward Parker, have worked diligently to foster an environment where "every musician is a composer," with the result that new music is treated as well as the canon. Congratulations to all involved in the planning and execution of an excellent conference!

Amongst all the fine performances, there were several that should not have



been missed. Highlights included Jason Bahr's orchestral piece *Golgotha*, Daniel Perttu's *Rhapsody* for clarinet, violin and piano and Robert Fleisher's *Ma Mere* for solo cello. A good brass quintet piece can be elusive, but Harry Bulow's *Spectrum* is a piece I will be trying to get my hands on if I again find myself playing in that ensemble. On Friday night, the OCU Wind Philharmonic gave stunning performances, of which my favorite was Robert Hutchinson's *As Blue Night Descends Upon the World*. OCU's opera troupe presented two operas in workshop: John Billota's wonderful chamber opera *Quantum Mechanic*, which I have recommended to the vocal director at at our school for next year's opera scenes and Zae Munn's *Witness*. Igor Karaca presented a wonderfully meditative piece entitled *Scallop Shell of Quiet* for violin, double bass and piano and Jason Hoogerhyde's *Blur: Squint* for saxophone quartet demonstrated a fascinat-

ing approach to formal development.

The conference ended with a full concert by the OCU Symphony Orchestra, concluding with Cindy McTee's riveting *Einstein's Dream* for strings, percussion and electronic playback, a fascinating musical expression of the life and work of the eponymous scientist and musician.

Matthew Saunders
matthew.saunders@opsu.edu



Writing for Guitar

edited by Benjamin Williams

DMA, The Ohio State University

This discussion took place on the [sci-members] mailing list March 11–24, 2009.

The Question

Vivian Adelberg Rudow:

Who knows a good book for a non-guitarist to explain how to compose for the guitar?

VivianAR@aol.com

Answers

Jim Scully:

Do you have a good orchestration text? Adler, perhaps? If so, that is a good place to start for the basic info.

The open strings are (low to high) E-A-D-G-B-E, but could be re-tuned or de-tuned as necessary.

The left hand has four fingers—typically each finger can play one note on a unique fret, or multiple notes on the same fret on adjacent strings.

That is where I'd start if I were a non-guitarist. For more idiomatic examples, listen to and study the work of Barrios, Tárrega, Villa-Lobos, Brouwer, Andrew York, Ian Kraus and other composers of guitar music.

YouTube is a great resource now—you can see how they play certain passages, giving you more ideas about probability and possibility of your ideas.

Be sure that you show your work to a guitarist for feedback. A good guitarist will quickly show you the error of your ways.

jscully@csub.edu

Troy Lennerd:

The use of open strings is one of the most effective and interesting things about writing for guitar. That also allows for the use of major and minor seconds more extensively with other intervallic combinations. Using fretted seconds are also easier to play on the second and third strings due to the fact that the distance is one fret closer than on the other adjacent strings; a minor second is 3 frets away as opposed to 4 frets, making the stretch less intense. That's all assuming that you do not use any altered tunings, the most common altered tuning is to drop the 6th string E a whole step to D.

troylennerd@me.com

Bill Clay:

I am a guitarist and I've written a booklet about writing for guitar. It give basic info about the instrument, examples in the literature, and discusses basic to more unusual techniques. I've got it in Word and in PDF form. I sent the

booklet to everyone who asked. Let me know if I missed you!

mufastaman@gmail.com

Resources

Instrument Studies for Eyes and Ears

Don Freund:

I wish I could convince all composers and composition/orchestration teachers to take a look at my instrumentation video website on the IU Composition Department webpage: <http://www.music.indiana.edu/som/composition/isfee/>

It's free and available to all: User name: isfee; password: donfreund.

Please check it out (not only guitar, but percussion, harp, piano, all the strings, winds and brass).

dfreund@indiana.edu

Zae Munn:

This is a testimonial in support of Don Freund's instrumentation website. I have used it extensively in my own composing, in my orchestration/arranging class, and, in my summer teaching at Interlochen and in my composition classes. The video and audio clips are well-chosen and clear, and the written and notated examples are extensive and well-thought-out.

zmunn@comcast.net

Adrienne Albert:

I've checked out Don Freund's website from Indiana University, and it is a *real find*! So easy to navigate and so much information to gather. And it's easier than reaching up to the bookshelf. Right there at your fingertips. Do check it out when you have a moment.

adrienne@adriennealbert.com

Other Web Resources

Carl Schimmel

Dan Lippel has a good overview of writing for guitar on his website:

<http://www.danlippel.com/articles/composing.html>

carl_schimmel@yahoo.com

Kevin Jagoe:

Another source for guitar writing is <http://www.mti.dmu.ac.uk/~ahugill/manual/intro.html>. I find the website helpful in that it contains video demonstrations as well as written explanations.

When I composed my pieces for guitar, I picked up a guitar and worked with it. I have some limited experience in playing folk guitar but I found having the guitar in hand helpful to avoid very awkward fingerings.

A simple *chordal accompaniment* is easy except for finding the strum you believe should be used.

In *solo writing*, you can do just about anything. James Dillon once told me to just throw out our preconceived

ideas of an instrument. Write what you want and let the instrumentalist figure it out. Almost all of my original ideas have been acceptable and playable. Some will require a guitarist who is more accomplished, but they are playable with some effort.

For *ensemble writing*, what instruments are involved will dictate how you may approach your writing and voicing. If you have an ensemble of guitarists, you have to understand the role of each guitarist (a good place to have a guitar friend). If you're putting guitar with orchestra, certainly you have to thin the orchestra to hear the guitar.

Listen to recordings and borrow music. The best advice is to collaborate with a guitarist. Maybe take a few lessons from them or have them explain techniques to you while you try them. This certainly will open up the doors to feeling what you can do.

kdjagoe@juno.com

Print Resources

Brian Chamberlain:

The major thing to remember: try to stay away from chords with minor seconds in them. If you can, change it to a 9th. You may also take a look at "Pumping Nylon," by Scott Tennant. It is a technique book for guitar, that should help in writing for the guitar. Also, harmonics are written differently for the guitar as opposed to bowed string instruments.

fmbplot@gmail.com

Marc Satterwhite:

John Schneider's *The Contemporary Guitar* is from a series put out by the University of California Press some years ago. It is out of print, but there are (expensive) copies available at Amazon.com and you might be able to find it at a library or get it through interlibrary loan.

The whole series of books is pretty useful; I've got a couple and wish I had bought all of them when they were still in print.

Marc.satterwhite@louisville.edu

Anthony Cornicello:

I've spoken to John Schneider about this book, and it is being revised and republished. From what I recall, it's going to be ready later this year or early next.

This is welcomed, since the original book has its audio examples on a plastic record. Ah, those were the days...

cornicello@sbcglobal.net

Greg Steinke:

Have a look at John Schneider, *The Contemporary Guitar* published by University of California Press.

oboegreg@tierradelmar.org

SCItings

Member News and Activities

Performances, Awards, Commissions, Honors, Publications and other Member Activities.

Matthew H. Field

Matthew H. Fields's *Fireheart*, for Pierrot ensemble plus mallet percussion, was premiered June 13, 2008 by **Summertrios.ORG** in Bryn Mawr, PA. It then got workshopped by Affinity Ensemble January 23, 2009 in Seattle, WA, and closed the season-opening concert of League of Composers/ISCM February 7, 2009 in New York City. Armenian Contemporary Ensemble has programmed it for a William Saroyan Centennial music festival April 13–14, 2009 in Yerevan, Armenia.



Matthew H. Field

David Vayo

David Vayo was a guest composer at the Thailand Composition Festival last July, for the second year. Recent premieres include *Moon and Sun* for erhu, zheng, percussion and choir, at Illinois Wesleyan University on November 9 with guest artists The Orchid Ensemble, and *Berceuse*, by guitarist Aaron Larget-Caplan in Brookline, MA on May 30. Vayo's music has also been performed recently in Weill Recital Hall (NYC), Luther College, and the universities of Wisconsin, Indiana and Iowa. Vayo received a Composer Assistance Grant from the American Music Center

to support copying expenses of *Moon and Sun*, and had an artist residency at Wildacres Retreat in North Carolina in June. He is active as a pianist performing contemporary jazz and free improvisations.



David Vayo

Paul Coleman

Eastman's Musica Nova under the direction of Brad Lubman, along with guest soprano Tony Arnold premiered a new work, *Into Winters' Grey*, a setting of five cinquains by Rochester poet Adelaide Crapsey, in Kilbourn Hall at the Eastman School of Music on February 18, 2009.

Mark Wings

The Assembling Landscape, a new choral work, was premiered by Volti (30 years of Singing Without A Net) at their Dancing in the Wind set February 27, 2009. Program notes and more info: www.voltisf.org.

Alex Temple

On March 6, 2009 Princeton-based vocal trio Celestial Mechanics premiered *IMOGENE*, a song cycle that uses elements of 1980s New Wave, minimalism and performance art to tell a story about obsession with patterns, repressed memory, objects seen against the sky and the architecture of Berlin.

For more information: <http://www.alextemplmusic.com/>

Aaron Alon

On March 11, 2009, acclaimed flutist Leone Buyse (of the Webster Trio Japan) gave *Hibakusha*, a solo flute piece, its international premiere at one of Japan's premier venues, the Tokyo Bunka Kaikan.

Jerry Casey

Jerry Casey has been awarded the 2009 Marilyn Etzel Piano Commission by the Iowa Composers Forum. The commission is for a six to eight minute piano solo suitable for an advanced high school student or intermediate college pianist. The work will be premiered either on the Iowa Composers Forum Fall Festival Concert 2009 or its Spring Festival Concert in 2010.

Jerry Casey also received a commission for a choral piece (SAB accompanied by trumpet and piano) from the Church of the Savior Lutheran, Paramus, NJ. The work will be premiered on February 22, 2009. Her SA anthem, *Come, Light Serene*, and the clarinet/piano work, *Fountain Fantasy*, were performed in October at Indiana Wesleyan University in Marion, Indiana, at the bi-annual conference of CFAMC (Christian Fellowship of Art Music Composers). *Come, Light Serene* is also scheduled for the spring tour of the Women's Chorus of Malone University, Canton, Ohio. In addition the work will be performed by the Women's Chorus of Houghton College, Houghton, New York at its appearance at the Eastman School of Music Women in Music Festival in March.

Other premieres of Mrs. Casey's compositions this year include *Swingin' Suite* for Two Bassoons at the Parade of American Music Concert by Saturday Music Club, Columbus, Ohio, in November, 2008, and *Swingin' Suite for Two Cellos* on the "Sundays at the Huntington" series sponsored by Women in Music—Columbus on the campus of Capital University, also in Columbus, Ohio, in March, 2009. Mrs. Casey was also a semi-finalist in The Sorel Medalion Choral Competition.



Jerry Casey

(Continued from Page 1)

Capstone Records Joins the Parma Family

Message From Richard Brooks

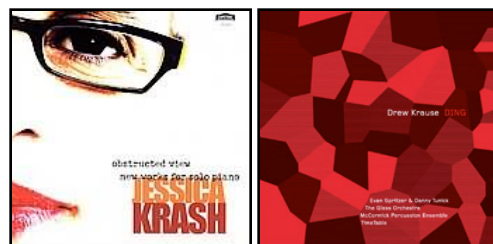
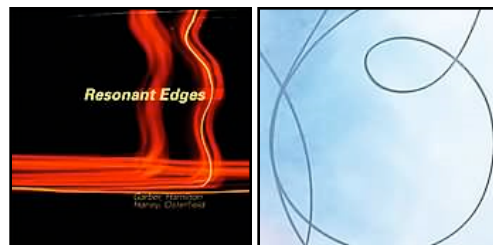


Composer Richard Brooks and
PARMA CEO Bob Lord



"I look forward eagerly to working with PARMA in developing the future of Capstone so that its legacy will continue for the benefit of our remarkable reservoir of talented composers and performers. Bob's vision for the enhancement and presentation of compositional resources in the new multifaceted world of music is truly breathtaking and I am pleased that Capstone will be an integral part of that vision. It is wonderful to know that it will be in such good hands and that it will continue to grow and flourish in the future."

(February 2009)



SCI RESOURCES (CONTINUED)

iSCI: The Composers Perspective

The Internet Journal of the
Society of Composers, Inc.

SCI has launched a new on-line journal for the publication of music scholarship by composers and for composers, edited by Jason Bahr and Craig Weston. We hope to present the composer's unique point of view through an exciting mix of theory and analysis, "shop talk," pedagogy, and practice. This list is not inclusive: this is the place for colloquy on everything that matters to composers. Contributors are encouraged to exploit the multi-media possibilities of on-line publication.

Jason Bahr
Mississippi State University
bahrline@yahoo.com

Call for Submissions (no deadline):

Please send submissions to Craig Weston at cweston@ksu.edu. Also include an abstract of no more than 300 words describing your work. Abstracts should be submitted as an .rtf or .pdf file attached to an email. Works maybe submitted as traditional papers, multi-media presentation, podcasts or other formats. Past presentations from SCI Conferences are eligible. Inquiries are welcome—please address them to both editors.

Craig Weston
Kansas State University
cweston@ksu.edu

MEMBERSHIP INFORMATION

For complete details, please visit <http://www.societyofcomposers.org/data/organization/membership.html>.

FULL MEMBERSHIP (\$55/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 (\$75/year): Same benefits as full members

SENIOR MEMBERSHIP (\$27.50/year): Open to those 65 years of age or older, or retired. Same benefits as full members.

ASSOCIATE MEMBERSHIP (\$27.50/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 (\$27.50/year): Eligible to submit to national and regional conferences and to vote in society matters. Access to all SCI publications.

STUDENT CHAPTER MEMBERSHIP (\$17.50/year): Same benefits as student members, but only available on campuses having Student Chapters.

INSTITUTIONAL MEMBERSHIP (\$25/year): Organizations receive hard copy of the SCI Newsletter and other mailings.

LIFETIME MEMBERSHIP (\$1100 or \$120/year for 10 years): Benefits the same as full members, for life.

PUBLICATIONS

Publications include the *SCI Newsletter*, *SCI Recording Series*, *Performers CD Series*, *SCI Journal of Music Scores*, and **SCION** (monthly e-mail listing of announcements and opportunities for composers).

ANNOUNCEMENTS

Announcements of contests, calls for scores, and other solicitation appear in the *SCI Newsletter* and **SCION** 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.

PIXEL PERFECT: MEMBER PHOTOS

Pixel Perfect

Photos of SCI Members

Photos courtesy of Project 21

www.project21composers.com

Photos from the 2009 SCI Region VI Conference at Wanda L. Bass School of Music, February 26–28.

