

SCI

Society of Composers, Inc.

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

NEWSLETTER CONTENTS

XXXIX: 3, May–June 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

Features

Three reviews of the 2009 SCI National Conference in Santa Fe, New Mexico



Page 4

SCItings



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

Page 7

New Site

Richard Zarou launched No Extra Notes, a podcast and website to promote new music.



Page 9

Join SCI



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

Page 10

FEATURE: 2009 NATIONAL CONFERENCE

2009 SCI National Conference

Santa Fe, New Mexico, April 2–4

Review by Kari Besharse

The SCI National Conference this year was held in conjunction with the Santa Fe International Festival of Electroacoustic Music. Although this in itself was not readily apparent, there was an enjoyable abundance of electroacoustic works presented at the conference. There was also a wide variety of these works presented—two or four-channel fixed electroacoustic works, electroacoustic works with video, live instrument and electroacoustic music, and a unique work for found objects and live electronics. SCI's electroacoustic composers had their chance to shine at this conference. The conference host, Steven Paxton selected several performance venues around Santa Fe creating a welcomed alternative to the usual conference sequestered away in university environment. It was great to be out and about in Santa Fe, to get to know the town, and to be out in the community. Unfortunately, it did not seem like these off-campus concerts brought in any more of the public than SCI confer-

ences normally get. However, I think that this was an excellent idea and holding concerts in a variety of venues should be considered at all SCI conferences. There was also an attempt to have some works performed outside of the concert hall, which was also a commendable idea, but these were very poorly attended due to logistics and timing of the 'real concerts.'

Santa Fe is a picturesque and artsy town, and the concert venues reflected that. The opening concert took place at a community art space and gallery—Warehouse 21. While walking up to Warehouse 21, you were immediately confronted by Michael Boyd's work *Assemblage* for solo performer, found objects, and live electronics. There was a table saw, many tools, and a lot of duct tape. These objects were performed and processed through a Max/MSP patch.

Highlights from Concert 1 included two works by Mark Snyder for electronics and video, and live instrument.



(Continued on Page 4)



About the Newsletter

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Benjamin Williams

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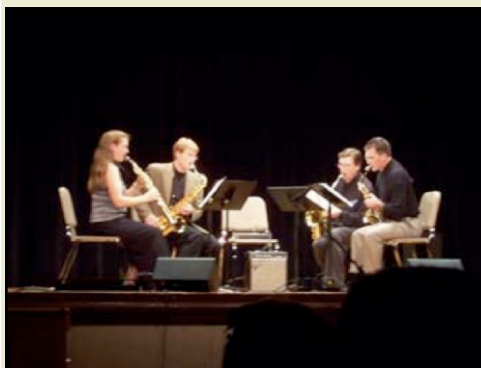
How to Submit Items to the Newsletter

Articles: The Newsletter welcomes submissions of articles to run in future issues. Articles, if accepted, may be edited for length and content. Please include a photo with all submissions if possible (photo may be of author).

Member News + Photos: Please send all member news and activities with a photo. Submitted items may be edited.

Ideas/Suggestions: The Editors welcome any other ideas or suggestions.

Submit to the newsletter via email at:
newsletter@societyofcomposers.org



Upcoming SCI Events

2009 Region V Conference October 8–10, 2009

Clarke College, Dubuque, Iowa

Host: Dr. Amy Dunker

amy.dunker@clarke.edu

Submission Deadline: April 15, 2009

2010 Region VIII Conference March 5–6, 2010

University of Puget Sound

Host: Robert Hutchinson

rghutchinson@ups.edu

Submission Deadline: September 10, 2009

2010 Region VI Conference Spring 2010 (dates TBA)

Kansas State University
Manhattan, KS

Host: Craig Weston

cweston@ksu.edu

Submission deadline: TBA

2010 Student National Spring, 2010 (date TBA)

Marshall University, Huntington, WV

Host: Mark Zanter

zanter@marshall.edu

Submission Deadline: TBA

2010 National Conference November 11–14, 2010

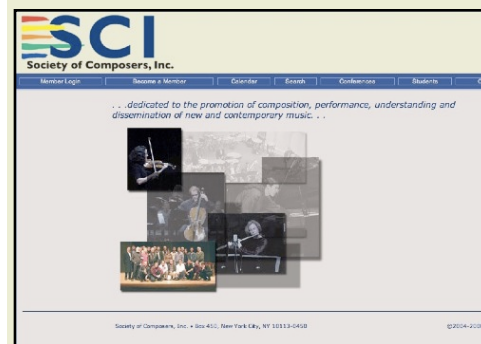
University of South Carolina
School of Music

Host: Tayloe Harding

tharding@sc.edu

Submission Deadline: TBA

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



Internet & Email

www.societyofcomposers.org

- Conference dates and submission guidelines
- Contact information and links to member web-pages
- Student chapters and opportunities
- CDs and journals produced by SCI
- Details on SCI such as membership options, listings and contacts for officers, regional structure, by-laws, newsletter archives and more...

SCION

SCION is a listing of opportunities on our website exclusively for members. It is updated on a continual basis so that it may be checked at any time for the most current notices. In addition, members are emailed on the first Monday of each month to remind them to visit the site for new or recent postings. The large number of listings is easily managed by a table of contents with links to the individual notices. In-depth coverage; contest listings in full; all items listed until expiration; this is a valuable resource that you may print in its entirety or in part at any time.

John Bilotta, SCION Editor
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[scimembers]

scimembers is a member-driven e-mail mailing list that is intended to facilitate communication between members of the Society on topics of concern to composers of contemporary concert music. It conveys whatever notices or messages are sent by its members, including announcements of performances and professional opportunities, as well as discussions on a wide variety of topics. For more information, including how to join and participate in the listserv:

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

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Anthony Cornicello

For this special issue, we are pleased to present three complementary reviews of the 2009 SCI National Conference in Sante Fe, New Mexico, April 2-4. The conference, as hosted by Steve Paxton, involved so much, that it only seemed possible to get an accurate representation of all that occurred by taking a look into the experience of three separate composers. Enjoy!

*Anthony Cornicello
Benjamin Williams
Editors, SCI Newsletter*

Message from the Editors

For this special issue, we are pleased to present three complementary reviews of the 2009

SCI National Conference in Sante Fe, New Mexico, April 2-4.



Benjamin Williams

Message from the President

I want to call to your attention the wonderful job Steve Paxton did in organizing and presenting our 2009 SCI National Conference. The natural beauty of Santa Fe provided an inspiring backdrop for excellent programming and interesting concert venues. Thank you, Steve!

A good time was had by all at the Friday evening reception sponsored by the SCI National Office at The Cowgirl BBQ, where we celebrated our friend and colleague Richard Brooks's accomplishments and service to SCI and the cause of new music.

Richard's Capstone record label with its lengthy catalog of contemporary American music was recently acquired by Bob Lord of Parma Recordings in what promises to be a continuing fruitful, exciting and beneficial association with SCI. We look forward to working with Bob on a number of SCI/Parma projects in the near future.

*Thomas Wells
President, SCI*

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2009 SCI National Conference

(Continued from Page 1)

Mark Snyder played clarinet during *Harvey* and accordion during *Alluvium*. Both works were smooth and effortless, the video for both changing slightly from instant to instant in response to the instrument and electronics. *Harvey* was vibrant, while *Alluvium* displayed a dark, granulated palette that steadily descended down the screen like rain on a car window at seventy miles per hour.

Concert 3 was the first morning concert of the conference and was fairly well attended. It took place in St. Francis Auditorium, an interesting cathedral-like space inside the Santa Fe Art Museum. There were seven large frescos in muted tones showing scenes from lives of the Saints and the high ceiling was supported by large, dark beams of wood with delicate carving running their length painted like beads on a necklace. The concert began with *Openings* by Christopher Shultis, a colorful and energetic work for wind ensemble in four movements performed by the University of New Mexico Wind Symphony with Eric Rombach-Kendall, conductor. Jay Batzner's work *Carnival Daring-Do*, with video by Carla Poin-dexter, creates a quirky but abstracted fantasy world full of dark floating seedpod creatures over detailed landscapes. *Music Box* for guitar was expertly performed and composed by William Clay. It was a virtuosic explosion that mixed some softer 'music box'

sections with more intense intricate scalar and chordal passages.

Concert IV was the only concert to take place at the College of Santa Fe. It took place in O'Shaughnessy Performance Space—an interesting space where a large garage door could be partially opened to the outdoors. After the more traditional concert portion of this concert, the audience was allowed to freely promenade around the campus to hear four other works at separate outdoor locations—Jack Stamps' *Lulled by an Imploding Lotus*, Kari Besharse's *Omphalos*, Ulf Grahm's *Primack's Safari*, and Mark Prince Lee's Solo #3 for Cello. All four works were presented simultaneously and were performed several times. This created a freer alternative listening environment where the audience (and the occasional, unsuspecting College of Santa Fe student) could move around and create its own listening experience. Although the works were separated spatially, sounds of the other pieces occasionally wafted in, creating an unintentional intermingling of sound. As the pieces cycled through from beginning to end, interesting coincidences and synchronicities were created, and the birds and roving conversations of college students added to the experience.

Saturday morning, conference attendees once again returned to St. Francis Auditorium for Concert VII. This

concert was programmed effectively with a variety of styles represented. David Vayo's *Music for Violin* was a nuanced work wonderfully performed by Kai-Shek Tan, who was also required to sing at certain points of the piece. The work was meditative and colorful and wove in and out of different areas in seamless fashion. *Silica*, an electroacoustic work by Jake Rundall, used sounds created by glass bottles to create a delicate sonic world interspersed with more dramatic sections. David Psenicka's *Concentrics* for piano (performed by the composer on an electric piano) was stylistically distinct from other works of the conference. The work was created algorithmically using a microtonal tuning system with harmonies generated by matching piano spectra to bell-like sounds. The listener was presented with a barrage of new intervals and harmonies at an extremely rapid pace creating a fascinating experience.

Overall, the conference hosts created a very enjoyable event. Many different styles were well represented showing the diversity of SCI. Thanks and best wishes to all the students and faculty of the Contemporary Music Program at the College of Santa Fe.

Kari Besharse

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Review by Luke Gullickson

On Friday morning I walked from downtown Santa Fe to the Museum of International Folk Art. This proved to be a significant undertaking, but I was enjoying the mountain air and views up to the foothills, so I had no problem ignoring the traffic and pretending I was out hiking. This particular museum seemed like the right choice on this trip, because I was ostensibly in town for the purpose of digesting three days of *high art* in the form of new concert music. *Folk art*, then, seemed a natural counterbalance.

I'll tip my hand and say that to me, it's really all folk art, and both the conference and the museum confirmed my suspicions in this regard. The twentieth century being over, I hope that its art has by now thoroughly cleansed us of our notion of *refinement*, or at least called it seriously into question; this means of distinguishing the *high art* from the *low* is no longer reliable. I yield to Frank Zappa, who said, "art is

making something out of nothing and selling it." The commonality of aims between today's composers and the makers of the countless crafts at the folk art museum vastly outweighs the differences in execution. We should derive strength from this bond with artists and artisans around the world and throughout the ages, right? Cheers.

I saw several parallels between the many and unexpected joys at the museum and those of the 2009 SCI National Conference, work of the many-hatted Steven Paxton (composer, administrator, conductor, percussionist...). The aspect of the experience I'd like to emphasize here, though, is simply *variety*. Two types of variety, in particular: that of medium, and that of venue.

The latter seems mundane, but the atmosphere of a concert has a profound effect on the musical experience, and Santa Fe offered us the beautiful and historic St. Francis Auditorium, a more

intimate gallery space at the Santa Fe complex, and the College of Santa Fe's small, open-air concert space, not to mention outdoor performances and installations around the CSF quad. Especially in the context of numerous concerts spread over three days, this shifting setting was invaluable, and the different atmospheres of each hall lent themselves to unique perceptual results. My own piece *Terlingua Meditations* was played at the Santa Fe complex at the "late night wine/cheese/beer concert," sharing the bill with a Joseph Post piece for rock band called *Bartok and the Pyramids*. The group that played Joseph's piece, Nautilus, took a set of their own material after the conference pieces had been presented. Not your average academic setting, and I think we all benefited from this array of different types of concerts.

Then we have variety of medium. The initial call for scores for this conference was appealing in its intentional

emphases on various media: electroacoustic music especially, but also acoustic ecology and pieces for traditional and folk instruments. The preponderance of electroacoustic music at the conference provided for variety of programs and removed a lot of pressure from the performers. It was also a joy to have the electroacoustic selections scattered throughout each conference program, rather than segregated to their own concert. Normally this is a necessity resulting from equipment issues, I suppose, but the dialogue between acoustic and electronic music that resulted from this intermixing was quite stimulating.

I, for one, am a tremendous fan of the movement of writing notated music for folk instruments, and was thrilled to see pieces involving banjos, electric guitars, dulcimers, and shakuhachis on the program. One composer in attendance made the complaint that some of this music was not, in his view, new music for folk instruments, but just folk music. A valid point, depending of course on how you want to define "new music." Some would say it's all new music. I would tend to go the other way and say, to return to my point above, that it's really all folk music. We are the folk, after all. No one else.

Another manifestation of the conference's diversity was the indefatigable and enthusiastic presence of our keynote speaker Annea Lockwood. Her talk on her work was eloquent, and especially enjoyable because her music was vastly different than that of basically any of the other attendees. Annea's piece *Thirst*, which juxtaposed the sounds of a train station with a woman's reminiscences about her grandparents' garden, was a highlight.

I suppose I'll discuss some more specific pieces, with a caveat: I mention these works and composers not necessarily because I thought they were the best—whatever that means—but because they raise points worthy of consideration.

One of the most mystifying conversations of the weekend took place the first night: Charles Ditto's *Porch Music from Earth* opened the first concert, several movements featuring a whole orchestra of folk instruments. The conference program even included a document by Ditto, "Porch Music Manifesto," which outlined the composer's intentions: a fun, folksy music focused on the players, not on conventional virtuosity but on the joy and social meaning of music-making. These ideas resonated with me, and I asked the author

about them after the concert—but he was dismissive, saying he'd been under the spell of the minimalists and "doesn't really write that kind of music anymore." I was a bit disappointed, yes, but honestly, I was mostly just impressed that one would write a manifesto that applied to only one piece, and then "move on" stylistically. That takes a certain kind of moxie.

Speaking of moxie, on the same concert we had Jen-Kuang Chang's ...*et cetera*. Jen-Kuang, I don't know if I can say that I "liked" your piece in the traditional sense, but I can tell you that it had the significant virtue of being memorable, and especially in this format, that is no small accomplishment. To give those who weren't in attendance an idea, the piece was scored for saxophone, piano, percussion and electronics, and started with the sax player turning on a center-stage television while telling the audience, "shhh." The piece was very loud, it was very long, and it absolutely refused to be ignored. I hope the composer takes that as a greater compliment than a tepid post-concert handshake.

On the more subtle side of things was a piece by my undergraduate teacher David Vayo, *Music for Violin*, which title and studious, pizzicato opening led to an immediate impression of a serious, abstract piece. And then, after a moment or two of music had passed, the violinist began to vocalize. It is such a simple idea that one might doubt its affective power, but the way in which that soft singing cut through my first impressions was dramatic. It really made the piece jump off the stage, filling a sensuous space that it could then play in for the duration of the music.

Then there was Jeremy Podgursky's *Residues [or don'ts]* for cello and Max/MSP, which began much as one might expect before coalescing into passages of ethereal beauty in its second movement, "Which Way Comet Tails?". This was another moment that maximized its impact by sneaking up on the listener.

I also had a great deal of fun with Ulf Grahn's *Primack's Safari*, which was performed outdoors at the College of Santa Fe. Every quad deserves a percussion ensemble. We should draft some legislation to this effect.

We had a healthily self-reflexive laugh as a result of Brian Belet's *Name Droppings*, which incorporated text snippets from bios of various academic composers. Belet's piece focused on the ubiquitous, easily-mocked phrases:

"has been recognized by," "studied with," "commissioned by." This was a clever choice, because it points out the short connecting units, leaving out that which, in reality, represents the vast majority of the word count in our bios: not these verbs, but the nouns that follow them. Too often, we're guilty of ignoring the verbs—the work that we do—in favor of nouns—the people and organizations that have publicly approved of said work.

To be fair, though, I noticed something a bit different at this conference, and as a compulsive bio-reader, I feel qualified to judge that there were some interesting cats in attendance, evidenced by the inclusion of some unexpected verbs along with the typical faceless lists of award names. The composers I met in Santa Fe have degrees in math, play professionally in Vegas nightclubs, tour with psychedelic rock bands, write rap tracks for NFL players, live in Belfast, work in graphic design, and translate orchestration manuals for traditional Japanese instruments. I mention this all not to make an injunction that all composers should have secondary interests, but simply to present some evidence that composers in 2009 are not insular creatures trapped in the tower. They're out there doing stuff, and we should be proud of that.

Underlying all of this vibrancy was the sobering plight of our host institution, the College of Santa Fe. The school has evidently been in financial trouble for some time, and a recent legislative session saw efforts for the State of New Mexico to acquire CSF fall short. Governor Bill Richardson has announced the formation of a task force that will work on plans for CSF's future, but for the moment, the college will be closing its doors at the end of the semester. All who attended the conference witnessed the effects of this institution on Santa Fe and on New Mexico, and can attest to the school's strengths and charms—I, for one, went to a similarly small college, and had no recourse to a gamelan room or an improvisation ensemble. The College of Santa Fe is clearly a unique and vital entity for a group of outgoing students and wonderful musician-teachers—many of whom took part in the conference—as well as for the region as a whole. The culture of Santa Fe is intertwined with CSF. I hope that we all will continue to send our best energies their way for a positive solution.

Luke Gullickson
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Review by Mark Phillips

One of the things I find interesting about SCI conferences is that each one has its own distinct character, influenced by the host, the location, and performance matters (especially venues and local performing resources). True to form, the 2009 Santa Fe SCI National Conference, hosted by Steven Paxton on April 2–4 had a character all its own. Concerts were held in four venues—Warehouse 21 (concert 1), St. Francis Auditorium (concerts 2,3,7,8,9), Tipton Hall at the College of Santa Fe (concert 4), and the Santa Fe Complex (concerts 5 & 6)—all with a strong local character. Conference coordinator Paxton was ably assisted by Paul Brown (handling technology matters), as well as a small army of students and a few colleagues to ensure that the entire conference ran smoothly. Throughout the weekend Steve and Paul seemed to be everywhere—including on stage as performers. (I even ran into Paul in the airport on my way home as he was en route to Europe by way of NYC for some performances.) Held in conjunction with the Santa Fe International Festival of Electronic Music (SFIFEM), the weekend also featured a somewhat higher number of works utilizing electronic media than many past SCI conferences.

The venue for Warehouse 21, a community arts center for Santa Fe teens, provided an intimate black box theater experience, well-suited for the works on the program. Kanstantinos Karathanasis (*Pollock's Dream: Liquified Sounds*) and Jason Bolte (*And Death...*) presented fixed media electro-acoustic works. Virginia O. Bachman gave a convincingly virtuosic performance of a solo flute piece by Nick Omiccioli (*Gestures*). Mark Snyder, performing first on clarinet and then accordion, produced evocative renditions of two of his works (*Harvey* and *Alluvium*) with electronic music, live audio processing and video. Eric Honour gave a spirited performance of his *Phantasm* for saxophone, electronic music, and live audio processing. The Warehouse 21 entrance and lobby area plus a second performance space were utilized for an informal live performance by Michael Boyd, plus

videos by Jen-Kuang Chang (*Drishti III*) and Samuel Pellman (*The Home Planet*), which played before and after the concert 1.

The conference then moved to St. Francis auditorium, a marvelous, historic venue right in the center of town for the evening concert. The program opened with Charles Ditto's *Porch Music from Earth*, featuring the composer and Matt Vaughn along with a dozen or more members of the College of Santa Fe Collegium XXI under the direction of conference host Steve Paxton. Inspired by the composer's *Porch Music Manifesto* ("Playing music is fun." "... enjoy performing on instruments which

former her *S'entis Thoughts* for violin and piano. The concert concluded with Jen-Kuang Chang's visually striking ... *et cetera* for saxophone, piano, and live electronics and percussion, performed effectively by Kyle Sweitzer, Yu-Han Huang, and the composer.

Friday afternoon, the conference moved to the Santa Fe Complex, another community arts venue with its own intimate and distinctive character, for the next three concerts. On the 4PM concert, a group of seven faculty and student musicians from the University of New Mexico (Jennifer & Eric Lau, Keith Lemmons, Denise Turner, Anna Perea, John Skillman, and Scott Ney)

performed Zae Munn's *Broken Tulip*. Mark Dal Porto, with help from oboist Tracy Carr and soprano Jeannie Wozencraft-Ornellas, all from Eastern New Mexico University, performed his *Song of Light*. Ming-Hsiu Yen gave the small grand piano delivered that afternoon a serious workout in an impressive performance of her *Two Old Postcards from Formosa*. To end the concert Keith Lemmons returned with Steve Paxton and Joshua Wilson to perform Jerod Sommerfeldt's *walking away from Schuler*.

Immediately following the concert the conference moved to the colorful

Cowgirl Bar and Grill for a memorable reception honoring Richard Brooks for his years of service running Capstone Records and Bob Lord of Parma Records, who will be taking up the reigns and continuing the Capstone label as part of his operations.

The 7PM concert in the complex featured Simon Fink's electroacoustic work *Something Flickered for a minute, and then it vanished and was gone*, then followed *The Leaves Are Gone*, a meditative work for bass flute, percussion, and kubuki blocks, by Bruce Reiprich, performed by Emily McKay, Steve Hemphill, and Nathan Youmans. Jerry Hui's *White Tiger Evil Star* was given a virtuosic performance by violinist Chia-Chien Goh. Rebecca Ann Kemper Scarnati, performing on English horn, gave my own *Elegy and Honk* an effective and

(Continued on Page 9)



Bob Lord, President of Parma Recordings, and Richard Brooks

they are not totally familiar."), the group performed on a wide range of folk instruments from various cultures (hammered dulcimer, kalimba, accordion, guitars, melodica, etc.) and definitely seemed to be having fun and contributed plenty of local flavor to the conference. The concert continued with works by Richard Zarou (*Marrian, Age 7* electro-acoustic music), Paul Lombardi (*Segue* performed by saxophonist Eric Lau), and Igor Karaca, who performed his *Scallop Shell of Quiet* with Laura Talbott, violin and George Speed, bass. Performing on electric guitars and bass, Peter Chase, Nick Leonard, Michael Bamford and Pete Williams played Douglas Harbin's *Black on Blue III*. Pianist Jerome Reed performed *Prayers and Meditations* by N. Lincoln Hanks and Maria Neiderberger brought performers Rene Kubelik and Partizio Mazzola from her native Switzerland to per-

SCItings

Member News and Activities

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

Joel Feigin

Mountains and Rivers Trio (revised version) for piano, violin, and cello was given its world premiere by the Khatchaturian Trio in Yerevan, Armenia, on January 26, 2009.

Elegy in Memoriam Otto Luening was performed by the UCSB Symphony Orchestra in Lotte Lehmann Hall at the University of California, Santa Barbara on March 11, 2009.

Variations on Empty Space for piano, commissioned by pianist Margaret Mills, was given its world premiere by her at Weill Recital Hall at Carnegie Hall on December 2, 2008. The same program included the New York premiere of *Four Meditations from Dogen* for piano. Both of these works were repeated by Ms. Mills (*Variations on Empty Space* receiving its West Coast premiere) in Geiringer Hall, University of California, Santa Barbara, on April 1, 2009, and were recorded there for future CD release.

Il Paradiso Terrestre and *Aria from Mountains and Rivers* were performed by Katherine Saxon, soprano, and Stella Hsin Hsu, piano at UC Santa Barbara on April 4, 2009.



Daniel Adams

Daniel Adams

Diffusion Two, a snare drum quartet by Daniel Adams received five performances during the spring of 2009. On February 21 it was performed by the Stephen F. Austin University Percussion Ensemble under the direction of Scott Harris as part of the 2009 Conference of the Texas Chapter of the Na-

tional Association of Composers, USA. On The University of Memphis Percussion Ensemble, under the direction of Frank Shaffer, performed *Diffusion Two* on April 7. On March 30 the Georgia State University Percussion Ensemble performed *Diffusion Two* at the Fulton County High School Night of Percussion held at on at Centennial High School in Roswell, Georgia and at the Rialto Center for the Arts in Atlanta on April 14 with Stuart Gerber as artistic director. On April 15th *Diffusion Two* was performed by the Sam Houston State University Percussion Ensemble (Huntsville, Texas) directed by John Lane as part of the SHSU 47th Annual Contemporary Music Festival.

The Stephen F. Austin University Faculty Brass Ensemble at the 2009 Conference of the Texas Chapter of the National Association of Composers, USA performed *Fanfare for Tomorrow* for brass quintet on February 21.

Double Nostalgia for tenor saxophone solo received its premiere at the Houston Composers Alliance March 2 Richard Nunemaker at Cullen Hall on the campus of the University of St. Thomas, Houston. *Double Nostalgia* was also performed on March 13 by Todd Oxford at the South Central Chapter Meeting of the College Music Society held at the University of Oklahoma, Norman.

Two Antiphonal Portraits for 12 percussionists was performed on April 2 at West Chester University of Pennsylvania with Robert McCormick as guest conductor.

On April 7 Horace Alexander Young premiered *Serpentine Glow* for bass flute solo at the Texas Southern University Fine Arts Faculty Recital. The recital was held in the Rhinehart Auditorium, Houston, Texas.

Adams's *Between Stillness and Motion* for piano solo was performed by guest artist Christopher Oldfather at the C.A. Roberson Theatre at the Tarrant County College Southeast Campus, Arlington, Texas on April 17 as part of the Texas Chapter of The National Association of Composers / USA recital of solo piano compositions by composers from Texas and Long Island.

Aaron Alon

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

Monica Lynn

The music of composer Monica Lynn was featured March 11-14 at The 9th Annual Women Composers Festival of Hartford, Connecticut.

Monica Lynn was featured at the University of Hartford in concerts given on March 11—12 and 14 at The Hartt School. The composer appeared as Guest Lecturer March 11 at The University of Hartford.

The March 11 Contemporary Concert featured The Hartt Contemporary Composers Ensemble with Monica Lynn as Guest Composer, including a performance of her *Soliloquy* for solo clarinet and a post-concert discussion by the composer. The March 14 Composers Concert I—Chamber Works included Monica Lynn's *Sylvia* for flute and marimba.

Keith Dippre

On March 15, 2009 Keith Dippre's *Year of the Rat* was given its world premier by internationally-renowned Duo 46, (Matt Gould, guitar, and Beth Schneider, violin). The performance took place at St. Patrick's Catholic Church in Fayetteville, North Carolina.

The first piece that Dippre incorporated into *Year of the Rat* was Tarrega's *Recuerdos de la Alhambra*. The slower, somewhat more pensive movement that follows pays tribute to Torroba's *Sonatina in A Major*. The third movement, "The Year After," is a slow habanera and coyly references De Falla and Debussy from the *Homenaje, Le Tombeau de Debussy*. The fourth and final installment, "Esteban's Glasses," is admittedly experimental and allows for some improvisation. Rodrigo's *Zapateado* becomes a momentum building tarantella for this funkdefied concluding romp, and the violinist is asked to employ guitar-like techniques found in Rimsky-Korsakov's *Capriccio Espagnol*.

Mark Wings

But This Is This, a CD of Mark Wings' chamber music, is now available from Centaur recordings. It features excellent performances from some of the bay area's finest new music sound-shaping experts plus informative and engaging program notes by Michelle Dulak Thompson.

The CD is available from:

ArchivMusic:

http://www.arkivmusic.com/classical/Namedrill?album_group=1&name_id=149694&name_role=2

hbdirect:

http://www.hbdirect.com/album_detail.php?pid=1064876

Qualiton:

http://www.qualiton.com/mm5/merchant.mvc?Screen=PROD&Store_Code=QILTD&Product_Code=CENTAUR+2933&Category_Code=2CNR

Individual tracks as well as the entire album can be download from Classics Online:

<http://www.classiconline.com/catalogue/product.aspx?pid=710923>

Jenni Brandon

The Vientos Trio (www.vientostrio.com) with Rose Chen-piano, performed Jenni Brandon's new piece *Sea Quartet* for oboe, clarinet, bassoon, and piano March 29, 2009 at the Brand Library in Glendale. This piece was commissioned by the L.A. Musical Salon (www.lamusicalsalon.org) for her residency with the Vientos Trio, and it tells the story of the sea.

Curtis Bryant

April 1, 2009 the world premiere of Curtis Bryant's *Redeemer Evening Prayer: A Lenten Vespers* took place at Lutheran Church of the Redeemer, 731 Peachtree Street, NE. The service includes eight new compositions framing the traditional *Vespers* service. This program was part of the Faith Partners Residency Program of the American Composers Forum, enabling religious institutions to select a composer to create original musical works for use in the worship services of participating congregations. Bryant collaborated with three Atlanta poets, Marcia King, Doug Cumming and William Allen on the creation of texts for the choral settings.

Don Bowyer

The world-premiere of Don Bowyer's *40-Year Requiem*, which mixes classical and jazz elements throughout, took place April 3, 2009 in the UAH Roberts Recital Hall in Huntsville, Alabama. This 40-minute work is composed for three singers, brass, percussion, and jazz rhythm section. Formally, the composition follows the typical requiem mass outline used by countless composers over the centuries, stylistically juxtaposed with ideas drawn from jazz, R&B, and New Orleans brass traditions.

More information about the 40-Year Requiem, including lyrics and program notes, is available here:

<http://www.uah.edu/music/bowyer/requiem.html>

Adrienne Albert

Adrienne Albert's new work for piano trio, *MUSESCAPES*, was premiered April 3, 2009. Co-commissioned by The Newstead Trio and Carol S. Gee, *MUSESCAPES* was performed in the new Pennsylvania Academy of Music Hall designed by noted architects Philip Johnson and Alan Ritchie in conjunction with acoustical designer, Cyril Harris.

Jason Hoogerhyde

The premiere of Jason Hoogerhyde's opera, *The Color of Dissonance*, was presented the weekend of April 3–5. The opera is about the historic corre-

spondence and collaboration between Arnold Schoenberg, Wassily Kandinsky, and Gabrielle Munter in the years leading up to WWI.

Information about the opera can be found here:

<http://www.southwestern.edu/sarofim/story.php?id=652>

A recent Austin-Statesman article (with audio) can be seen/heard here: <http://www.austin360.com/search/content/arts/stories/2009/03/0329dissonance.html>

Orlando Jacinto Garcia

April 10 and 11, 2009 the Brazz Dance Company presented the premiere of *Dreaming Amazonia* at the Colony Theater on Miami Beach, FL. The work features choreography and concept by Augusto Soledade with visual images by Jacek Kolasinski and my electronic musical score. An abstract depiction of the counterpoint that exists between nature and the urban world, it includes attractive imagery and movement by a very talented group of dancers.

The premiere of Garcia's video opera, *Transcending Time*, was presented as part of the Biennale being held in Zagreb. The work includes video images by Jacek Kolasinski and John Stuart as well as text by poet Campbell McGrath. The 75 minute work is for chamber orchestra, 5 singers, electronics, and video and was premiered on April 22.

Tina Davidson

The world premiere of *Summer of the Swans* was presented the weekend of April 25–26, 2009 in the William Penn Campus Auditorium in Harrisburg, PA. *Summer of the Swans* a new work for family audiences, explores contemporary culture as it grapples with how to accept diversity and disabilities. At the heart of the opera are the themes of love, family, acceptance, and more importantly, difference. Sara, just fourteen, is wrestling with adolescence, loss of her mother and the absence of her father. Her brother Charlie has cognitive learning disabilities and lives in his own silent world. When Charlie gets lost, Sara goes out to search for him. After a long search, she finally finds him, and a new understanding and compassion for those who are different. The opera is based on the award winning children's book *Summer of the Swans* by Betsy Byars.

Samuel J. Hamm, Jr.

Jennifer Bratz, piano, and Sam Hamm, composer, from Rocky Mountain College in Billings, MT, will be presenting the premiere of Dr. Hamm's composition for piano *Signatures of the Sun* in a lecture-recital at the University

of Colorado College of Music in Boulder, CO, at 2:00p on Thursday, April 23.

The work is a collaboration among Bratz, Hamm, and photographer Joe Decker of San Jose, CA (<http://www.rockslidephoto.com>). Each of the four movements of the composition is inspired by an image from Mr. Decker's *Signatures of the Sun* series, and the performance includes projections of the images: 1. Lightfall, 2. Still, 3. Glowing Runes, 4. Waves.

A website for the work has been established at:

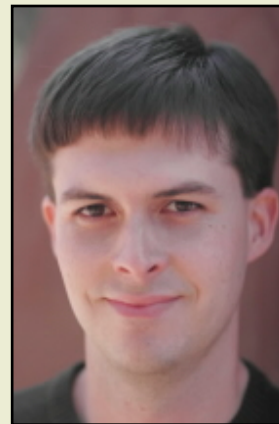
<http://www.signaturesofthesun.com>

Scott A. Shoemaker

The premiere of Scott Shoemaker's new work for saxophone and piano *Waters of Oblivion*, was given April 25, 2009 in the Pomerantz Center on the University of Iowa campus and featured Scott Sandberg on Tenor Saxophone and Jason Sifford on piano.

Allen Cohen

Allen Cohen's piece *Two Twilight Sketches* for small orchestra was premiered on May 3, 2009 by the Mission Chamber Orchestra, conducted by Emily Ray, at Le Petit Trianon in San Jose, CA. It was part of an all-American concert that also includes a premiere of a piece by Nancy Bloomer Deussen.



Brandon Hendrix

Brandon Hendrix

Brandon Hendrix's *Quintet for Winds* was performed by the Oklahoma City University Graduate Quintet on February 28, 2009. The performance was part of the Society of Composers, Inc. Region VI Conference.

Brandon Hendrix's *The Rise of the Incans* for concert band was performed by the Holcomb High School Band on May 12, 2009 in Holcomb, Kansas. The performance was a result of the Pathways Band Composition Competition, a nationwide call for grade 1–4 band scores. The work will also be published this summer by Imagine Music Publishing.

2009 SCI National Conference

(Continued from Page 6)

entirely appropriate bipolar performance. Concluding the concert was the video *Natural Energy* by Barton and Priscilla McLean, which seemed aptly well-suited to the ambience and milieu of the conference as well as this venue.

Concert VIII, in St. Francis auditorium, began and ended with electroacoustic music (*Circadian Rhythms* by Tsai-yun Huang and *2 Days in the Tank*, by William Price, respectively). Matthew Schildt brought two colleagues with him from Alamosa, Colorado, Tracy Doyle (flute) and William Lipke (piano), to perform his *Nocturnal Passage*. For the remainder of the concert,

we were treated to some memorable performances by local musicians from the Santa Fe Symphony and/or the College of Santa Fe. Anne Kilstofte's *Sonoran Tapestry* received a strong performance by pianist, Sergio Rodriguez. *Duologue 11* by Allen Brings was given an effective performance by Elena Sopoci (violin) and David Tolen (timpani) that made the pairing of instruments seem completely natural. A band of six musicians from the College led by conference coordinator Steven Paxton gave a spirited and thoroughly entertaining performance of William Vollinger's *Raspberry Man*, with the composer him-

self in the role of narrator/singer. SCI/ASCAP Composition Commission winner (2nd place in 2007), Krzysztof Wolek was well-represented by flutist Carol Redman in the world premiere performance of his *Arguro*, for flute and electroacoustic music. Elena Sopoci returned with colleagues from the Santa Fe Symphony, Lee Harvey (viola) and Deborah Barbe (cello), for a winsome and "stylish" performance (wearing berets!) of Bruce Mahin's Paris inspired *le Sens*.

Mark Phillips
phillipm@ohio.edu

No Extra Notes

by Richard Zarou



No Extra Notes was started in March of 2009 by composer Richard Zarou as a means of getting new music heard. Each week a different up-and-coming composer is featured beginning on Sunday night. This includes an interview about the composer's background, style and current projects as well as listening to two works of the composer's choice. By April, over thirty composers have already been invited and agreed to participate with the goal to feature over 50 composers each year. The **No Extra Notes** website also holds a concert calendar which invites composers from all across the country to submit their concert details. The calendar is broken up into regions of the United States so that concert goers can quickly find a concert in their area.

Website: noextranotes.wordpress.com
Twitter: twitter.com/noextranotes
Podcast RSS: <http://feeds2.feedburner.com/NoExtraNotes>

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 may be submitted as traditional papers, multimedia 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

Photos of SCI Members

Photos submitted by **Tom Wells**
2009 SCI National Conference



*Tom Wells presents plaque to Richard Brooks,
honoring Brooks' service to SCI*

*Mark Phillips,
David Vayo,
Joe Koykkar*



*Zae Munn,
Gerald Warfield,
Peter Lucas Hulen,
Tom Wells*

