



Society of Composers, Inc.

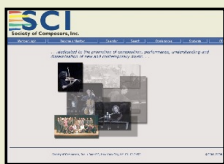
*... dedicated to the
promotion, composition,
performance, understanding
and dissemination of
new and contemporary
music ...*

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

XXXIX: 4, July–August 2009

Resources

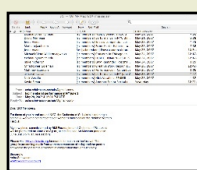
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SCI is an organization
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F E A T U R E : A L L E N B R I N G S O N Q U A L I T Y

If it's not bad, does that mean it's good? Does it even matter?

On Quality by Allen Brings

If these questions keep being asked—as they apparently have been among SCI members recently—why haven't answers, reasonably arrived at, been suggested or at least ways of finding out what they might be? Should a composer who looks forward to having his music listened to by someone other than himself even care if he is told by that listener that his music is bad when the prevailing attitude among the general public is that the only criterion in judging the quality of music is whether it is likable? Shouldn't a declaration that what we have written is unlikable simply end further discussion? But if a listener has judged that the music is bad, could it be that he has detected something in the music that the composer—who ought to have known better—was unaware of? Can we afford to dismiss such a judgement if we have been persuaded that only *likability* is relevant and that, unlike assessing the quality of the plumbing in my house, notions of good or bad when applied to art are irrelevant? For a composer not to

pass judgement on the goodness or badness of his or anyone else's music, however, is to allege that the issue has never ever existed and that it especially doesn't exist today.

While none of us needs help, any more than a cow does, in deciding what we like or don't like, it would be foolish, even arrogant, to rely only on ourselves to discover whether there are indeed standards of good and bad in art. What it all comes down to, finally, is to acknowledge who our masters are because it's only by comparing our work with theirs that we can judge the goodness and badness of our own work. Certainly not the only example but probably the best-known is the relationship that emerged between Mozart and Haydn when they discovered each other's work. What should be plain to us is that they acknowledged each as being superior to any of their contemporaries however skilled and likable their work may have been to the listening public of that time. It was that perceived superiority too that drew the



Allen Brings

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About the Newsletter

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Benjamin Williams

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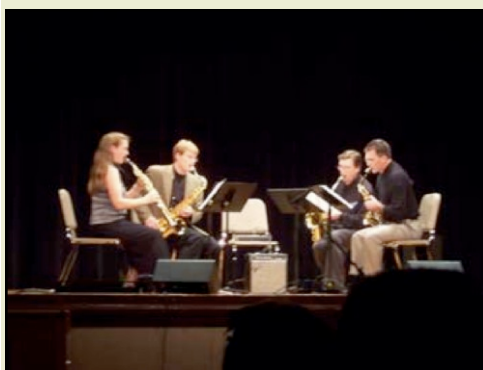
How to Submit Items to the Newsletter

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

[\[amy.dunker@clarke.edu\]](mailto:amy.dunker@clarke.edu)

Submission Deadline: April 15, 2009

2010 Region VIII Conference March 5–6, 2010

University of Puget Sound

Host: Robert Hutchinson

[\[rgthutchinson@ups.edu\]](mailto:rgthutchinson@ups.edu)

Submission Deadline: September 10, 2009

2010 Region VI Conference Spring 2010 (dates TBA)

Kansas State University
Manhattan, KS

Host: Craig Weston

[\[cweston@ksu.edu\]](mailto:cweston@ksu.edu)

Submission deadline: TBA

2010 Student National Spring, 2010 (date TBA)

Marshall University, Huntington, WV

Host: Mark Zanter

[\[zanter@marshall.edu\]](mailto:zanter@marshall.edu)

Submission Deadline: TBA

2010 National Conference November 11–14, 2010

University of South Carolina

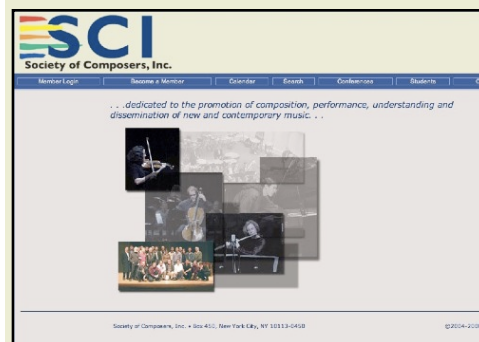
School of Music

Host: Tayloe Harding

[\[tharding@sc.edu\]](mailto: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
scion@societyofcomposers.org

[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

Message from the Editors

We are pleased this month to be sharing the thoughts of Allen Brings (*page 1*) as he looks back on

the 2009 SCI National Conference in Sante Fe with questions regarding quality and its relevance.

Also exciting is the incredible input from SCI members that makes this issue a demonstration of SCI activity. Be sure not to miss information regarding all of the upcoming SCI



Benjamin Williams

events (*page 2*), advice from SCI members to each other on the listserv (*page 5–6*) and, as always, the news of member activities in our *SCItings* on *page 7*.

We look forward to seeing what our membership will be doing into the fall!

*Anthony Cornicello
Benjamin Williams
Editors, SCI Newsletter*

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If it's not bad, does that mean it's good? Does it even matter?

(Continued from Page 1)

The hard lesson for us to learn is that there is only one way of discovering what these masters learned from each other and, consequently, what we have to learn from them, and that is by acquainting ourselves intimately with their music, something that cannot be done merely by casually listening to it, writing Roman numerals below chords, or even by sketching an *Ursatz* (although that can reveal to us valuable things about the music that we might not discover otherwise). There is only one way of intimately acquainting ourselves with any musical composition, and that is by spending as much time as may be necessary to perform it, preferably for attentive listeners capable of judging whether we have succeeded or not, by paying close attention to the cause and effect of each successive phrase and how the distinctive character of each phrase determines them and to how nuances of dynamics, articulation and tempo contribute to that character, nuances that are not merely accidental to the music but essential to it. Then, when we are able at last to hear in our imagination the perfect performance that we have arrived at, we can admit to having begun to understand that composition, but only begun, because, if the music is that good, it will be many years before we can realize just how good it is and how what we understood at first was in fact only a first step toward understanding it. We may also understand better than what Stravinsky believed he had learned from *Swan Lake*, why Tchaikovsky himself expressed disappointment with his *Pathétique* symphony but admiration for his Fifth, or why Luigi Dallapiccola prepared an edition of the cello sonatas of Vivaldi regardless of what he is alleged to have said about their composer, a composer in whose work Bach found much to admire as we should if only we were able to study it as Bach evidently did.

In an admiring essay that he recently wrote about John Updike, Rand Richards Cooper recalled an incident he observed when, as a young writer, he attended a reading that Updike gave, after which a member of the audience demanded to know what advice he could give about how to become a writer. When pressed as far as he was willing to be pressed, Updike said "Have you tried reading?" It's up to you to guess what Updike thought a would-be writer ought to be reading and how he ought to be reading it, but

surely the sonnets of Shakespeare would be among his recommendations, and not because he expected the reader to write in the style of that master. Although Updike didn't mention it, he might have said, as other writers who also teach do, after reading one or more of these sonnets aloud over several days, the student-writer ought to try writing a sonnet himself, comparing it finally with what the master had already composed. Isn't this what painters do when they attempt to copy the work of a master in an effort to understand the work itself better while improving their own draftsmanship?

None of this is a prescription for gaining a large audience of admiring listeners who will like your music. On the other hand by studying in depth the work of our masters you may come to the conclusion that what they all shared in common was an understanding of how listeners are able to follow the narrative of the music and what elements must be present to enable them to do that. Also evident will be what they have done to encourage listeners to continue listening to the music to its conclusion, the role, in other words, that inventiveness has to play in the work of composers like Mozart and Haydn which continually surprises and challenges us at every turn. At the same time we are forced to concede that the quality of Mozart and Haydn's music has not resulted in its being universally liked including, I suspect, by SCI members who might read this essay. The answer to whether Mozart and Haydn were concerned about their audiences is ambivalent at best. By composing operas Mozart certainly was aware of his probable audience, but whether he would ever have composed them differently is arguable. The piano sonatas of Haydn may have been composed simply because he had something special to say and was determined to say it even if no one else heard them. If a composer has to write music for a film or a commercial message, there are requirements that must be met; the purpose of this music is not to provide a composer with an opportunity to express himself. Why then can we not be satisfied with what Beethoven satisfied himself with when he composed his last sonatas and string quartets or how such outstanding poets of our time as Wallace Stevens or William Carlos Williams satisfied themselves by writing when they had something to say, hoping, perhaps even expecting in their

optimism, that readers who cared about good writing would eventually discover what they had written and take the time and make the effort to understand their messages.

The study of our masters will also reveal a quality of Western art that has been present from the earliest examples that we are aware of and will certainly be revealed during a study of the music of Mozart and Haydn; it is expressivity. I first met a young Chinese musician who had been admitted to the music program at Queens College many years ago when students from mainland China were rare and some of whom may have studied Western music at their peril during the Cultural Revolution. This young man had already composed some songs which showed that their composer was both imaginative and had already acquired some notable writing skills. By chance he later attended some of my harmony and counterpoint classes, in which he was, to no one's surprise, an outstanding student. But what I learned from him was what he told me after I had gotten to know him well enough and so had the courage to ask him why, with the great artistic traditions that he surely was acquainted with in China, he chose to study Western music. His answer was simple and, I will confess, staggering. It was: "It moved me." It is also to his credit that when as one of his graduation requirements he was obliged to perform two compositions from different historical style periods on his principal instrument, the piano, he chose an etude by Moritz Moszkowski because learning it would improve his keyboard technique and one of the pieces from Schoenberg's *Klavierstücke*, op. 19. Both pieces were played exceptionally well, but the Schoenberg in particular was played with an understanding that I doubt any of my other Queens students could have demonstrated. It didn't matter whether or not he might have been able to "graph" this piece although I'm sure he could have. What mattered was that he truly understood this music and was able to convey the depth of his understanding through his performance. Perhaps you can understand my concern then when at the national meeting of the SCI in Santa Fe one of the participants came close to suggesting in his "manifesto" that having fun is more important as a goal of writing and listening to music than being moved by it and that one can have more fun only by reducing the role of those elements that

are most likely to make the music expressive. It may be too that the author of this manifesto is unaware that music may be an important source of nourishment for those of us who are conscious of having an inner life that cannot be nourished only by having fun.

SCI members responsible for guiding the students who attend their

classes have an obligation to know through their own intimate acquaintance with the music of their masters what is good and bad in the work of their students and to be able to explain why. They may occasionally have to admit that they don't know or may have been wrong in the past, but to skirt the issue altogether is to be dishonest. And, you may be sure, their students will be aware of the dodge and will know, without saying so, that they have been short-changed.

Allen Brings
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ADVICE FROM THE SCI LISTSERV

Writing for Percussion

edited by Benjamin Williams

The Ohio State University

This discussion took place on the [sci-members] mailing list May 11-12, 2009.

The Question

Tim Daoust:

I have been told that there is no standard for percussion writing and that how one wrote a particular passage depended on any number of things. However, I never really thought to ask the speaker of such vague statements.

Are there any texts that aren't simply orchestration texts that cover percussion writing in detail?

composertim@yahoo.com

Answers

Solomon's *How to Write for Percussion*

Daniel Nass

Samuel Solomon has a great book on percussion writing, *How to Write for Percussion*. May be hard to find, but it's fantastic.

baldnass@hotmail.com

Jesse Ayers

I was a percussionist and the absolute best book I have seen is the Solomon, *How to Write for Percussion*. It has everything percussionists wish composers knew about percussion:

<http://howto.szsolomon.com/>
jesse.ayers@sbcglobal.net

Joshua Keeling

I would recommend the Solomon. It's very concise, thorough, has good clear examples and covers a great variety of instruments and settings.

joshua.keeling@gmail.com

Other Suggested Texts

Jason Baskin

Norman Weinberg's *Guide to Standardized Drumset Notation* is a very good book from the standpoint of engraving practices. As a percussionist, one of the things I see very often is a lack of consistency in the notation of percussion parts. You can generalize a lot of the drumset suggestions in Weinberg's book to all non-pitched percussion.

H. Owen Reed's and Joel T. Leach's *Scoring for Percussion* is a worthwhile read as well.

Other Options: Work with Performers

Stefan Cadra

Preface: the theme of this message is *not*, "Manuals are trash." Rather, it is: "Good manuals are great, but are not a silver bullet. Make friends with performers even if it kills you."

The problem with texts on percussion is that the activity is in a constant state of evolution. The instrumental ranges and standard performance practices are changing so rapidly that publications are obsolete after five years. For example, in the last ten years there has been a huge leap in the number of high schools that have five-octave marimbas. Composers can now expect an advanced ensemble of any academic or professional level to have access to at least one, whereas these instruments aren't even mentioned in some instrumentation/orchestration textbooks. Currently, extended range vibraphones are being adopted by many colleges and some secondary schools. 4-octave vibes may very well be standard in 5-10 years, but it would be folly to expect every ensemble to have access to such an instrument right now. The percussion world just hasn't had the kind of settling time that the orchestral strings have.

Techniques are also advancing more rapidly than publications can keep up with, and some popular instrumentation texts promote outmoded notational conventions.

Manuals will fail you, so work closely with the person who will be performing your piece. The performer will keep you on track and will let you know when the writing is clear, if the part is playable, and whether the challenge is appropriate.

As composers, it's easy to let ourselves hole up in our midi-enabled caves with a nice shelf for our manuals, emerging after a month of monk-like seclusion with a Promethean gift to mankind. But history shows us that more often than not, fabulous composers utilized positive working relationships with fine performers to great effect. Now, the manuals are extremely useful at 3 am, when that performer you know is asleep and you're on a roll.

But there's absolutely no manual anywhere that can compare to asking a pro (by cell, e-mail, or in-person).

stefan.cadra@ttu.edu

Diane R. Jones

Spend time during the composition process working with either your performer(s) or, if that isn't possible, a good percussionist. I wrote a piece for percussion ensemble that took a lot of work, but in the end it was received extremely well, not only by the audience but by all the performers, because:

1) I spent one-on-one time with several of the performers while I was composing. Not only was it helpful for me, it showed my performers that I was genuinely interested in writing an interesting and playable piece.

2) I learned to play the parts. This helped me understand how the performers would have to physically move to be able to play all the instruments I wanted to include. And I had to make some adjustments (and a sacrifice or two). By the time I finished the piece, however, I not only had a score, but a detailed, understandable diagram of the set-up.

Finally, percussionists are asked to play an ever-changing array of instruments in an ever-changing manner. A percussionist friend of mine once complained that she felt like she had to learn to read music all over again every time she picked up a new piece. Her advice to me: no matter how you decide to notate your piece, make absolutely sure that you are clear and consistent.

Diane@PetDragonMusic.com

General Writing Advice for Percussion

Jason Baskin

A problem I run into is when eight percussionists all share the same instruments within a huge setup and run around, getting in each others' way. To a very limited degree, it can be composed to create a good choreographic effect, but it's generally more likely to inhibit the performance ability of the percussion section.

When writing for multiple instruments, visualize what they'll have to go through. Imagine the setup that it would require and visualize playing

through the part as they would have to. You'll want to focus on where the individual limbs will be going; mallet or instrument changes should be visualized in a similar way.

Finally, in your choice of instruments, it may be worthwhile to think beyond the initial performance of it. You may be writing for a specific school or ensemble, and their available instrumentation may or may not reflect that of others. Mid- to large-size high schools will typically have a couple of snare drums, one or two bass drums, crash cymbals (choices differ per program), a reasonable selection of suspended cymbals, one or two 4-drum sets of timpani, one or maybe two 4-drum sets of concert toms, a drum set

(jazz program), a 4.3-octave marimba, a 3.5-octave to 4.0-octave xylophone, a vibraphone, chimes, one or two sets of glockenspiel, one or two sets of congas and bongos, usually a set of timbales, and auxiliary percussion (one or two tambourines, one to three triangles, castanets, one to three wood blocks, maybe granite/temple blocks, sleigh bells, claves, guiro, wind chimes, slapstick, maracas, brake drum). Colleges will typically include at least one 5-octave marimba, crotales, possibly a field drum and an expanded collection of world percussion.

jasonbaskinmusic@yahoo.com

Philip Bradbury

Percussionists like it when you assign each percussion instrument its

own line or space on the staff (if the percussionist is playing more than one instrument). In other words, pick a line and stick with it!

Also, changing note-heads is helpful. For instance, I always make my cymbal and snare note-heads an 'x' and my toms are regular note-heads since then are "pitched."

Usually, cymbal notes stay above the staff. Hi-hat is either on the top line or on the space touching the top of the top line. Toms are usually in the spaces on the staff or on the lines. I always make snare be the top-middle space and the bass drum the space touching the bottom of the bottom line.

ptbcomposer@gmail.com

20th-Century Overview

edited by **Benjamin Williams**

The Ohio State University

This discussion took place on the [*sci-members*] mailing list May 12–13, 2009.

The Question

Anthony Cornicello:

Does anyone have a suggestion for a textbook that covers 20th century music in a somewhat fair manner? I'm not thrilled with those books that pooh-poo Minimalism and stuff that follows, but I'd also not want to use a book that ignores much of the more radical developments in mid-century (serialism, experimentalism, etc.). I've always thought that it's best to expose students to this material and discuss it, rather than hide it away and hope no one will notice it.

cornicello@sbcglobal.net

Answers

Diane Jones

During my undergrad days, we used *Music Since 1945* by Elliot Schwartz and Daniel Godfrey. I liked it, and have since had the opportunity to study with Godfrey, which reinforced my confidence in his contributions.

diane@petdragonmusic.com

Matthew H. Fields

Soundings, by Glenn Watkins.

composer@matthewfields.net

Conrad Kehn

I thought Cope's *New Directions in Music* was also good.

ckehn@du.edu

Timothy J. Brown

Although its focus is more specific, Kyle Gann's *American Music in the 20th Century* was useful for me while studying for comps.

composer@timothyjbrown.net

Guy Vollen

I assigned *The Rest is Noise: Listening to the Twentieth Century* by Alex Ross as supplementary reading for a Music Literature class I taught (mainly because the main textbook had very little beyond the common practice period). It is written for a general audience, but as long as you can provide the analytical insight in class, that isn't necessarily a strike against it. I find that reading it makes me want to hear the pieces under discussion. Ross has a strong online presence at www.therestisnoise.com, so you can look at his table of contents and decide if it might work for you.

gvollen1@cox.net

Alex Temple

Robert Morgan's *Twentieth-Century Music* is quite non-partisan. Chapter titles include "Integral Serialism," "Indeterminacy," "The New Pluralism," "A Return to Simplicity: Minimalism and the New Tonality," "Innovations in Form and Texture," and "Developments in Technology: Electronic Music." There's even brief mention of rock artists who are influenced by contemporary classical music, including Zappa and Laurie Anderson.

alextemplemusic@gmail.com

Randy Earles

I have used three different textbooks, but I found the Morgan text to have the best balance for an undergraduate/graduate combined course, and it has a decent supplemental anthology as a starting point.

earlrand@isu.edu

Thomas Dempster

I would second the usage of Morgan's *Twentieth-Century Music* and the latter chapters of the Schwarz/Godfrey for teaching music majors. For non-major 20th Century survey courses I have taught, I've culled from *The Rest Is Noise*, Chadabe's *Electric Sound*, and

Nyman's *Experimental Music* just due to lessening or elimination of technical argot.

TJDEMPST@uncg.edu

Hubert Howe

I have taught this kind of course for many years now, and I have never used a textbook. Students don't read them anyway, and they almost always oversimplify the music, trying to put it into categories that hardly matter. Instead, the music itself should be the focus of the course. Have them buy scores or recordings, and make certain that all the music you play is available for listening outside of class. (I do this by posting it on Blackboard.) Test questions should be focused on the music itself and not the inane generalizations that these books make.

In looking over the available books, the best ones are the Schwartz/Godfrey and Robert Morgan. But I prefer reading biographies of the composers, or studies of their music, instead, and there are many good books of that sort.

Hubert.Howe@qc.cuny.edu

Thomas Dempster

There are still some deficiencies with all my choices, as any book or textbook is inevitably going to leave *something* out, or give some subject a little less treatment. For me, anyhow, when I go through many of my amassed textbooks or scholarly press books when it comes time for new-course-prep, it becomes an issue (esp. on music since 1980) of "[this book] included Bright Sheng but didn't include Takemitsu?" or "I don't know who [X composer] is... and no one else does, either" and, naturally, my own predilections start to show up. A perfectly neutral textbook is sort of like a perfectly neutral composer: neither exists.

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SCItings

Member News and Activities

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

Daniel Adams

Concerto for Euphonium and Percussion Quintet by Daniel Adams received its world premiere performance on a May 6, 2009 concert presented by the Leechburg Senior High School Band and Percussion Ensemble conducted by Rob Reams. The euphonium soloist was guest artist Brian Meixner of the Slippery Rock University (PA) music faculty.



Daniel Adams

Adrienne Albert

Courage for Winds, commissioned by the Inland Empire Youth Wind Symphony (IEYWS) Commissioning Consortium headed by Jeffrey Boeckman, Music Director, had its premiere performance May 17, 2009. The commissioning consortium is comprised of seven high school wind bands from the surrounding communities. Each will be performing its own premiere of *Courage for Winds* over the next several months. For more info about the IEYWS, please go to: <http://ieyws.org/concert-info>. For more info about *Courage for Winds*: http://adriennealbert.com/works_band.html#courage.

Brett Wery

The premiere performance of *Mortals, Gods, and Heroes: A Suite for Band* was performed by the Select Community Band of Maple Avenue Middle School May 21, 2009 in the Trombley Auditorium of Saratoga Springs, NY.

Orlando Jacinto Garcia

temporal, Garcia's 5th solo CD album has recently been released in digital download version by Innova Recordings.

The CD album includes recordings of my music by several excellent performers including cellist Madeleine Shapiro, clarinetist Paul Green, glass harmonica virtuoso Thomas Bloch, and the Asturias, Spain based entrequatre guitar quartet. Works with and without electronics are included.

The album and single cuts are available on iTunes, Rhapsody, and numerous other download sites. More information and the liner notes are available at the Innova site at: <http://innova.mu/artist1.asp?skuID=379>.

Jenni Brandon

On May 31, 2009 Jennifer Stevenson of The Vientos Trio, a reed trio based in Los Angeles, premiered Brandon's new work for solo bass clarinet *Pleistocene Epoch: The Great Ice Age* which tells the story of some of the extinct animals found in the La Brea Tar pits.

Stephen Jean

The Charles River Wind Ensemble (Eric Hewitt, Music Director) premiered *Life* by Stephen Jean on June 14, 2009.

Jose Bevia

The Ferdiko Piano Duo performed the world premiere of Bevia's *Three Enigmas* June 20, 2009 in Merkin Concert Hall in New York City.

John White

White's *Credo Trifarum* (a three movement *a capella* setting of the Credo) was premiered at the XXVI Festival Coral de Segorbe (near Valencia) in the Cathedral of Santa Maria (Segorbe) on July 25, 2009. *Credo Trifarum* won the first prize in the XXIV Contest for Choral Composition (2008) in Segorbe. It will be published by Piles Editorial de Musica in Valencia. There also was a 2400 Euro money prize.

Alex Temple

On July 2, 2009 Juliet Grabowski premiered a new piece by Temple in a concert at The Center for the Arts in Natick. The piece is "A Vision" for microtonally tuned koto, and is inspired by a tanka in which the narrator gets a momentary glimpse of the underlying structure of reality.

Dave Sartor

July 17, 2009 Sartor's *Passages* for String Quartet was premiered by the Atlantis String Quartet at the Delta Omicron Triennial Conference. *Passages* was commissioned as the Thor Johnson Commission by the Delta Omicron Foundation. The Thor Johnson Commission, awarded every three years, has special significance this year in that it also celebrates the Centennial Anniversary of Delta Omicron.

Following the concert, Dave Sartor was inducted as a National Patron of

Delta Omicron, in recognition of composing and conducting activities.

Timothy Miller

Circus Minimus for wind octet was premiered at The Conductors Institute at Bard College July 31, 2009.

Donald Yu

In spring 2009 Yu was awarded the ASCAPPlus Awards from the ASCAP for his active compositional performances.

Three choral pieces, *Our Father "The Lord's Prayer"* for SATB, *O Virtus Sapientiae* for SATB, *Oculus non vidit* for SATB are published by Zimbel Press in Massachusetts. *Requiem Aeternam* for SATB Mixed Choir and Piano is published by Wehr's Music House in Florida. *Psalm 23* for high voice and piano is published by Hong Kong Church Music Service Limited in Hong Kong.

On April 5th, 2009 *Psalm 23* for SSA and piano was premiered by John Winzenburg with the Hong Kong Baptist University's Girls Choir during the HKBU 09 spring choral concert at the Academic Community Hall of the Hong Kong Baptist University.

On April 24, 2009 *Duo for cello and piano* was premiered by cellist Emmanuel Kwok and Donald Yu during the Contemporary Music Workshop-East West Conference at the Hong Kong Baptist University's Y.C. Cheng Lecture Theater 3.

On June 6th, 2009 *Three Bagetelles* for organ and violin, *Four Chinese Poems* by Wong Kin Kwok for tenor and piano, *Five Japanese Poems* by Yosano Akiko for soprano and piano, *Five Collection Love Poems from Ancient to Contemporary Times* for Mezzo-soprano, *Lamentation* for cello and piano, *Twelve Preludes* for organ, *The Maximum Speed of Raphael's Madonna* for flute and piano and *Requiem Aeternam* for SATB mixed choir and piano were premiered during "A Night with the Music of Man-Ching Donald Yu" at the Hong Kong Baptist University's Chapel.



Donald Yu

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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.

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Photos of SCI Members

Recent SCI Events



Bob Lord, President of Parma Recordings, and Richard Brooks at the 2009 SCI National Conference

SCI members at the 2009 Region VI Conference



SCI Student Composers at the 2008 SCI Student National Conference

