



# SCI

## Society of Composers, Inc.

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

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XXXIX: 5, September–October 2009

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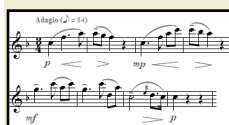
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#### Join SCI



*SCI is an organization  
for composers. Our  
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member or life member.*

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### FEATURE: WINSOR ON MUSICAL JUDGMENT

## Five Points on Musical Judgment

by John Winsor

**Point 1: As serious composers, we are obliged to exercise our best judgment in the creative process.** In the postmodern era—a time dominated by sound bites and bumper stickers—it can be difficult to pursue really serious discourse. At the core of postmodern dogma is a claim that everything is a matter of opinion because our opinions are colored by our respective “world views.” The commercial music industry has exploited this notion by classifying art music as one of many equally valid alternatives—asserting that the default measure of quality is popularity (i.e., record sales). In fact, there are some very real and objective measures of quality in music.

Many composers believe this is true, but find it difficult to articulate the underlying reasons. When we study historical masterpieces, we learn from Bach that every note must fit its context both horizontally and vertically, from Mozart that an apparently simple idea can be remarkably powerful, from Stravinsky that the orchestra provides a

*(Continued on Page 6)*



John Winsor



## About the Newsletter

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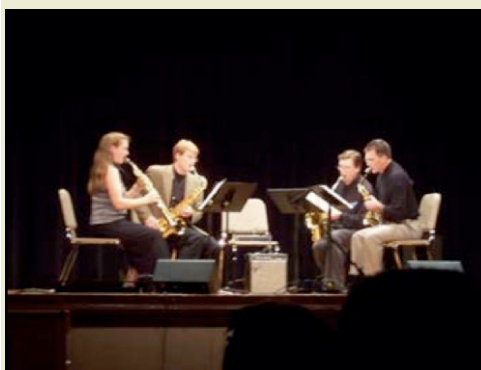
## How to Submit Items to the Newsletter

**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](mailto:newsletter@societyofcomposers.org)



## Upcoming SCI Events

### 2010 Region IV Conference February 5–6, 2010

University of North Carolina at Greensboro

Host: Alejandro Rutty  
[ahrutty@uncg.edu](mailto:ahrutty@uncg.edu)

Submission Deadline: August 1, 2009

### 2010 Region VIII Conference February 5–6, 2010

University of Puget Sound

Host: Robert Hutchinson  
[rghutchinson@ups.edu](mailto:rghutchinson@ups.edu)

Submission Deadline: September 10, 2009

### 2010 Region VI Conference March 24–27, 2010

Kansas State University  
Manhattan, KS

Host: Craig Weston  
[cweston@ksu.edu](mailto:cweston@ksu.edu)

Submission deadline: November 1, 2009

### 2010 Student National March 5–6, 2010

Marshall University, Huntington, WV

Host: Mark Zanter  
[zanter@marshall.edu](mailto:zanter@marshall.edu)

Submission Deadline: TBA

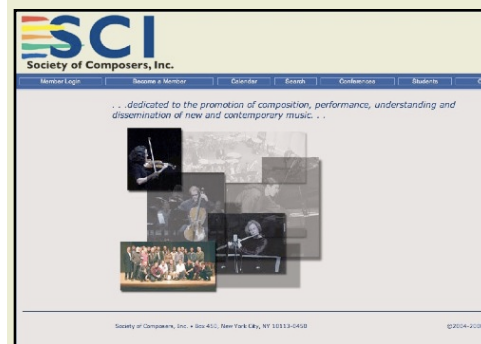
### 2010 National Conference November 11–14, 2010

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](http://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](mailto: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 feature the writings of John Winsor (*page 1*) regarding musical judgment. This comes on the heels of Allen Brings commentary in the July–August *Newsletter*, “If it’s not bad, does that mean it’s good? Does it even matter?”

We also wish to draw attention to Brings’ article to mention that a portion of the sentence that begins on *page 1* was lost in the continuation on *page 4*. The sentence should have read “It was that perceived superiority too that drew the young Beethoven, who did not suffer fools lightly at any time in his life, to study with Haydn even though what the older man required of the younger was a study of species counterpoint rather than composition.” We encourage you to go back and read this article again.

We also have an important contribution from Gerald Warfield on *page 4* regarding the Complimentary CD Program for 2009–2010. We encourage you to take advantage of this program and hope you enjoy the music of this valuable series.

*Anthony Cornicello*  
*Benjamin Williams*  
*Editors, SCI Newsletter*



*Benjamin Williams*

## EXECUTIVE COMMITTEE

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# Complimentary CD Program for 2009–2010

By Gerald Warfield

Members of the Society who have not already done so may receive a complimentary CD from the SCI CD series or from a list of specially selected disks. This is a membership benefit of which many members are unaware because a request field is not on the PayPal dues form (due to PayPal format restraints) or the brochure (due to space constraints). However, members who download the membership form from our website have a check list at the bottom of the sheet where they can request their CD.

For those members who have already requested a CD with their dues payment this year, your request is in the process of being filled, if you haven't received it already. Please do not submit another.

For several years, SCI members had their choice of the first ten CDs on the SCI CD Series, but this year, members may select any recording up to CD #14 or either of two bonus CDs. Please note that the Barney Childs CD, formerly one of the bonus CDs, is no longer available.

To request your CD, members are asked to send an email to [secretary@societyofcomposers.org](mailto:secretary@societyofcomposers.org) stating:

- Name
- Name (or SCI number) of the CD requested (one CD only)
- Mailing address to send the CD (required!)

Please note that requests without a mailing address *will not be honored*. The office has received too many CD returns for bad addresses taken from member files that have not been kept current. (Is your contact information on our website current?)

Here are the CDs. If you request CD #9 or *Seven Setting* please indicate an alternate selection as stock is running low on these two items. You may find more information about the SCI CD Series on the SCI web site at <http://www.societyofcomposers.org>.

Please allow up to a month for delivery as we expect to have a large number of requests.



Gerald Warfield

## CD #1 *A View from the Keyboard*, Features piano works.

- Thomas Benjamin, *That Old Second Viennese School Rag*
- Cariton Gamer, *Piano Raga Music*
- Arthur Digby Kurtz, *Six Preludes on Ostinato Bases and Ornamentations*
- John A. Lennon, *Death Angel*
- William Matthews, *Ferns*
- Edward Mattila, *Six Little Arrays*
- Vincent McDermott, *Magic Ground*
- Raoul Pleskow, *Caprice*
- Hilary Tann, *Doppelganger*

## CD #2 *Potpourri*, A variety of styles and media are represented, performed by new music specialists.

- Emmanuel Ghent, *Five Brass Voices*
- Leo Kraft, *Second Fantasy* for flute and piano
- Elliot Schwartz, *Reading Session* for clarinet and piano
- Victor Saucedo Tecayehuatzin, *Fluxions*
- John D. White, *Sonata* for violoncello and piano

## CD #3 *America Sings!* Features compositions for voice and various instruments.

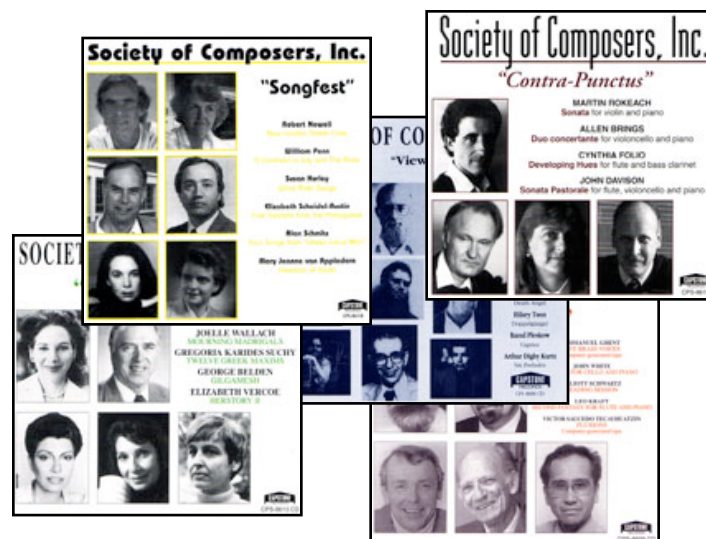
- George Belden, *Gilgamesh* for contralto, piano and percussion
- Gregoria Karides Suchy, *Twelve Greek Maxims* for soprano and piano
- Diane Thome, *Three Psalms* for chorus and instrumental ensemble
- Elizabeth Vercoe, *Herstory 11* for soprano and piano
- Joelle Wallach, *Mouming Madrigals* for soprano, tenor, flute and harp

## CD #4 Features chamber music.

- Martin Rokeach, *Sonata* for violin and piano
- Allen Brings, *Duo Concertante* for cello and piano
- John Davison, *Sonata Pastorale* for flute, cello and piano
- Cynthia Folio, *Developing Hues* for flute and bass clarinet

## CD #5 *Songfest*, Features vocal compositions.

- Mary Jeanne van Appledorn, *Freedom of Youth*
- Elizabeth Scheidel-Austin, *Sonnets from the Portuguese*
- Susan Hurley, *Wind River Songs*
- Robert Newell, *New London Street Cries*
- William Penn, *A Comfield in July*
- Alan Schmitz, *Four Songs from "Green Lotus Man"*



### CD #6 *Extended Resources, Features works for unusual instrumental combinations and computer-generated sounds.*

- Cindy Annice Cox, *Four Studies of Light and Dark*
- C. P. First, *Tantrum*
- Edward Mattila, *Primordius*
- Paul Paccione, *...Like Spring*
- Curt Veeneman, *The Wiry Concord*

### CD #7 *Evocations, Features compositions for solo instruments and small ensembles.*

- Harry Bulow, *Contours*
- Brian Fennelly, *Scintilla Prisca*
- Jackson Hill, *Rhapsody*
- Dennis Kam, *Fantasy Variations*
- Margaret Fairlie-Kennedy, *Windrider's Final Ascent*
- Jan Krzywicki, *Snow Night*
- Alex Lubet, *Shabbat Shalom*

### CD #8 *Intimate Thoughts, Includes vocal works and a complete chamber opera.*

- Curt Cacioppo, *Wolf*
- Dinos Constantinides, *Intimations*
- Donna Kelly Eastman, *Just Us*
- Elizabeth Lauer, *Seven Songs on Poems of James Joyce*
- Tera de Marez Oyens, *Three Hymns*

### CD #9 *Grand Designs, Features works for large ensemble (or which create the illusion through use of electronic effects).*

- Charles Argersinger, *Concerto for Piano and Chamber Orchestra*
- Brian Bevelander, *Syntheticisms no. 4 for Two Pianos, Orchestra and Tape*
- James Lentini, *Music for Brass*
- Daniel McCarthy, *Harmonizer for Violin and Synthesizer*
- Emilio Mendoza, *RainForest for Percussion Ensemble*
- Laura Elise Schwendinger, *Chamber Concerto for Piano and Orchestra*

### CD #10 *Illuminations*

- Charles Bestor, *Of Time and Their Places*
- Herbert Bielawa, *Stone Settings*
- Hayg Boyadjian, *Googleeoo*
- Ling Chao Chen, *Echo*
- Warner Hutchison, *Poe-Songs*
- John Richey, *Variations for Piano*

### CD #11 *Chamber Works*

- Brian Belet, *Four Proportional Etudes*
- Carlos Delgado, *Fugaz*
- David Epstein, *Piano Variations*
- Kari Juusela, *Ilta Pala(a)*
- Andrew Rindfleisch, *Tears*
- Alexandre Rudajev, *Sonate pour piano et violone*

### CD #12 *Trancendencities, Features works for orchestra.*

- Zack Browning, *Breakpoint Screamer* for five trumpets and tape
- Morris Moshe Cotel, *Five Quatrains* for mezzo-soprano and chamber ensemble
- Jack Fortner, *Symphonies* for orchestra
- Carlos Sanchez-Gutierrez, *M.E. in Memoriam* for chamber ensemble
- Ann S. Hankinson, *light/shadow* for orchestra
- James Neng-Hsien Ho, *Bon* for chamber ensemble
- Jonathan Sheffer, *Concerto for Soprano Saxophone and Orchestra*

### CD #13 *Connections*

- Jeremy Beck, *Songs without Words* for flute and harp
- Robert Eidschun, *Bantam Masai* for small ensemble
- Paul Epstein, *Palindrome Variations* for flute, cello, and piano
- Edward Miller, *Duo Concertante* for viola and piano
- Mark Phillips, *String Quartet No. 2 "Another Lark Quartet"*

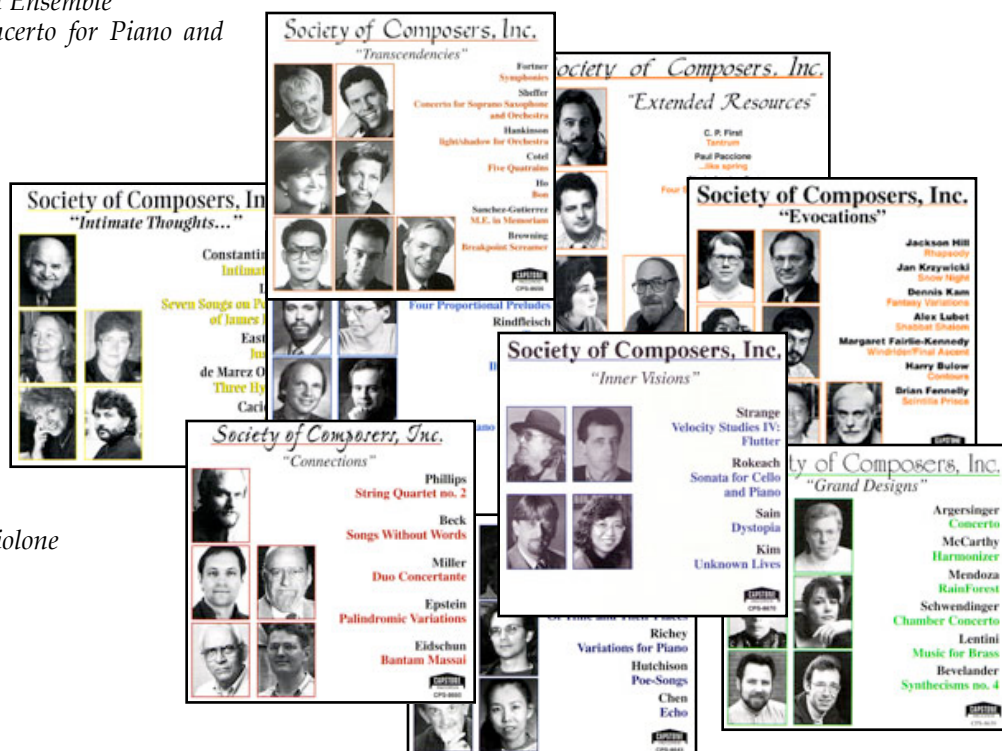
### CD #14 *Inner Visions*

- Allen Strange, *Velocity Studies IV: Flutter*
- Martin Rokeach, *Sonata for Cello and Piano*
- James Paul Sain, *Dystopia*
- Hi Kyung Kim, *Unknown Lives*

Bonus CDs that are available as an alternate selection—not published by the Society:

***Ponder Nothing***—Collection of Saxophone music by Steve Reich, Giacinto Scelsi, Mark Engegreton, Ben Johnston, Wolfgang Wagner, and Alexander Wagendristel. Susan Fancher, saxophone. This recording is on the NOVA label.

***Seven Settings***—Works for saxophone by University of Iowa Composers: Luke Dahn, Lawrence Fritts, Brian Vlasak, Scott A. Shoemaker, David K. Gompper, Rachel Foote, John C. Griffin.



## Five Points on Musical Judgment

(Continued from Page 1)

stunning palette of timbres and so forth. Such lessons involve much more than personal preference. Since the dawn of notation, we have maintained an ongoing discourse in which living composers build upon foundations laid by their predecessors. In short, our craft has *progressed*.

**Point 2: Any objective standard regarding music must begin with a definition.** Music is not simply “organized sound” as some modernists asserted—just as a tree is not simply “organized wood.” If the meaning of music is too mysterious to define, then we cannot seriously investigate what works and why. Aaron Copland, in his book, *What to Listen for in Music*, correctly described rhythm as the first and most important element of music. He then listed melody, harmony and tone as other elements. In fact, these are all manifestations of rhythm; their rhythmic nature is just less obvious than that of tempo, beat and patterns of duration. Melody, for example, roughly represents the rhythm of respiration. Rising lines usually suggest increasing tension and falling lines suggest relaxation. Harmonic consonance and dissonance suggest greater and lesser degrees of tension. More complex timbres and denser textures convey greater tension. Slower tempi usually suggest the rhythm of peace or solemnity and fast tempi usually suggest joy or anger. So, I will offer this definition: *Music is the use of sound to represent biological rhythm.*

A fundamental characteristic of music is a phenomenon I call *dramatic shape*. This better describes music’s hierarchical structure than the common term “form.” Music is dramatic in that it represents the rhythm of life in much the same way that plays and movies represent specific events. Like drama, music’s structure includes greater and lesser points of tension.

**Point 3: The listener plays a role in musical performances.** To objectively define what works and why, we must understand how our hearing works. The amount of raw sensory data we receive from moment to moment is enormous. In the natural world, survival depends on our ability to distinguish significant patterns from background. For example, we must recognize a predator even if it is largely obscured by surrounding vegetation. So evolution has given us sensory faculties that use a set of grouping principles to

filter out insignificant information and present shorthand summaries of important information to our consciousness. These principles apply to all of our senses and they operate in parts of our brains that are not directly accessible to conscious thought. First proposed by Gestalt psychologists, they have since been tested empirically:

- **Proximity:** Closer elements (e.g., those that emanate from the same direction or that are similar in pitch) are linked.
- **Similarity:** Similar elements (e.g., those in the same orchestral family; those that share rhythmic patterns) are linked.
- **Good Continuation:** Elements that follow each other in a given direction (e.g., stepwise ascent or descent) are linked.
- **Common Fate:** Elements that change in the same way (e.g., those that crescendo or decrescendo together or change directions together) are linked.
- **Familiarity:** Elements that we recognize are perceived as units (e.g., previously presented melodic figures).

These principles help us to make sense of what has just happened in a piece and to predict how it will behave in the immediate future. In a very real sense, they help us to vicariously participate in the act of composing as the music unfolds. This audience participation is readily apparent—manifesting itself in the common urge to hum along or tap feet. When something unexpected happens, it catches our attention—even if we are not consciously listening. If we cannot reconcile the odd event with its surroundings, we will take it to be a mistake. Findings from recent empirical tests show that some techniques interfere with recognition:

- Because we expect good continuation, melodic lines that involve frequent changes of direction are more difficult to remember.
- Because we associate elements by proximity, octave displacement of notes from even a familiar melody can make it difficult to recognize and voice crossings create ambiguity.

Thought is rhythmic. We naturally group ideas into discrete rhythmic phrases. Psychologists call this *chunk-*

*ing*. Chunks help us to hold complete but short ideas in our consciousness. The *perceptual present* is the time during which an idea is held in consciousness without relying on short-term memory. Current research indicates that it ranges from about 3 to 8 seconds. The boundary of the perceptual present falls at a natural break in the event structure. In other words, the length of the perceptual present depends on how the information is chunked. The brain stores and retrieves information that is judiciously chunked more effectively than information that is not. A fairly long series of numbers is not very memorable:

12165551212

If the numbers are seen jammed together as shown above or read aloud without pause, they are difficult to remember. However, if they are read with a bit of rhythmic articulation, they will mean something (a phone number)—because of the principle of familiarity. They will also be easier to remember because they are judiciously chunked:

1 (216) 555-1212

Writing represents speech. When you read a phone number—even silently, your imagination reproduces it rhythmically. The second version—whether spoken or read—facilitates memorization because it is rhythmically chunked. About 5 to 7 objects—words, numbers, pitches—can readily be held in the perceptual present. As lists get longer, information is lost.

If we combine the numerical limit for efficient chunking with the temporal limit for the perceptual present, we find that a typical musical fragment can most readily be grasped if it involves about 7 or fewer notes and lasts for less than 10 seconds. Consider the following passage from the second movement of Mozart’s clarinet concerto:



I added dynamics to emphasize the hierarchical structure of the passage (as performers are trained to do). Notice that the three phrases collectively form a larger structure. At 8th = 84, a complete measure lasts about 4.2 seconds. Phrase 1 contains 6 notes and phrase 2 contains 7. So they can be held in the perceptual present and then chunked and stored as units. Phrase 3 is longer, but Mozart intuitively used familiarity to chunk its first two measures as related motives.

Mozart never heard of Gestalt principles or chunking or the perceptual present. But he had ears and access to his predecessors' scores. He intuitively grasped that extended melodic passages should be constructed from shorter phrases for chunking, that phrases are more memorable if they are related via the principle of familiarity and that points of tension should be grouped into a hierarchy for dramatic shape.

**Point 4: A millennium of notation has yielded measurable progress in our craft.** Books about European music history usually contain sections on specific style periods. They list significant dates, composers and pieces. They describe differences among periods. Periodicity in music history resembles the motion of a pendulum. Period boundaries represent vacillations between extremes of style.

The cycle goes like this: Younger composers feel stifled. A few pioneers set a new course, excluding hackneyed conventions. Their fad catches on and a new style is born. Gradually, they refine it. Over time, it comprises a large body of literature with fairly rigid conventions and the cycle begins again.

This *pendulum paradigm*, which emphasizes differences among style periods, is an incomplete view. Here is an alternative that emphasizes what is kept rather than what changes. It is what I call the *progress paradigm*. Some aspects of contemporary writing become hackneyed. Younger composers face an impending dead end and change course to avoid it. But when they do so, they preserve important gains in craft from the previous period.

The best music is that which most successfully emulates biological rhythm and most effectively conveys it to an audience. So, innovations that achieve these goals are advances. The historical record demonstrates that this principle has shaped the progress of European music over time.

Medieval composers gave us rudimentary notation and polyphony. As late as the 13th Century, vertical rela-

tionships were treated quite casually, except at phrase endings—not because composers preferred unsystematic treatment of dissonance, but because they had not yet learned to manage vertical relationships. Their thinking was still primarily linear. In general, the most significant patterns were provided by text. Voice crossings, which were common, suggested proximity and thus interfered with the ability to hear discrete lines. Parallel unisons, fifths and octaves suggested common fate, which also weakened distinctions among lines.

During the Renaissance, voice-crossing became less common. Formulaic cadences improved recognition through familiarity and enhanced dramatic shape by clarifying the beginnings and endings of discrete phrases. By the end of the Renaissance, vertical relationships were carefully managed via formulae for preparing and resolving dissonances. This also enhanced dramatic shape. Imitative counterpoint made structure more audible through the principle of familiarity.

Baroque composers clarified phrases more effectively by judicious chunking. They developed more systematic dramatic structures such as the fugue. The exposition drove basic motives into the memory through repetition. Sequencing helped listeners make predictions about the course of development. Systematic modulation enhanced dramatic shape. Parallel fifths and octaves were eliminated to clarify distinctions among lines. Complementary and contrary motion strengthened distinctions by avoiding common fate. But Baroque composers had serious weaknesses in orchestration. Instrumental doublings were usually based on range rather than on timbre, which interfered with grouping by similarity. In addition, crossed voices persisted in works for large ensembles.

In the Classical Era, orchestration became a distinct discipline. Lines were distributed based on timbres rather than range to enhance grouping by similarity. Octaves doublings became common to emphasize prominent features over background. Dramatic shape was extended in the larger forms. Articulations, rhythmic patterns and instrumentation were all used to illuminate architecture through similarity and common fate. Many early Classical works were overly simple but, as time passed, Baroque contrapuntal techniques were reintroduced.

Romantic composers refined orchestration and advanced dramatic shape by applying more extreme dynamics and chromatic harmony. Early

Twentieth Century composers continued the advances by extending harmony and trying new techniques like polytonality and quartal harmony—but without abandoning the principles that their predecessors had established.

Later, a more radical modernism emerged—spurred on by incompetent critics who praised composers for abandoning the *progress paradigm*. Dissonance was “emancipated” from its role in support of dramatic shape. Alternative systems often violated the Gestalt principles so that audiences could only react to sounds rather than vicariously participate.

Modernism's failure triggered a postmodern reaction, which also failed because it arose from the false assumption that modernism's problem was just a matter of complexity. Nonetheless, unschooled minimalists received kudos when they substituted relentless repetition for dramatic shape.

Despite the awards that have been showered on modernists and postmodernists alike, much of what they have accomplished is destructive. Many in the halls of academia now teach an “anything goes” mentality that discourages the rigor our craft demands. This is an entrenched setback.

**Point 5: To build upon past progress, we must return to the paradigm.** Like Sir Isaac Newton, we are standing on the shoulders of giants. Before we can contribute, we must first learn from our predecessors, so technical mastery is a prerequisite. Masterpieces are both *memorable* (via Gestalt principles) and *moving* (via dramatic shape). They are engaging and unfold seamlessly. Over the past millennium, our predecessors have developed and refined objective techniques for achieving these subjective results. Music that abandons the paradigm is inferior. Period.

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My book, *Breaking the Sound Barrier* (iUniverse, 2003), addresses qualitative judgment in music in much more detail. For more information please visit:

[www.music-usa.org/soundbarrier](http://www.music-usa.org/soundbarrier)

John Winsor  
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## SCItings

### Member News and Activities

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

#### Mark Wings

The Piedmont Children's Choir toured Finland, Sweden and Estonia in the summer of 2009. They had Mark Wings' piece *The Moon-Dance* in repertoire. It is included in the *SCI Journal of Musical Scores*, Vol. 39.

They have posted a video of one of their performances in Finland:

<http://www.youtube.com/watch?v=p-eZhlFKAoI>

[WingNotes@earthlink.net](mailto:WingNotes@earthlink.net)

#### Jenni Brandon

*The Wildflower Trio* for oboe, bassoon and piano was performed twice on the Summerfest Concert series at the White Recital Hall in Kansas City July 11 and 12, 2009. This series features professional chamber musicians and enriches the cultural life of Kansas City.

On *Holt Avenue* for oboe and piano was performed by Heather Killmeyer, oboe, on the International Double Reed Society conference in Birmingham, UK July 21, 2009 at the Arena Foyer in the Birmingham Conservatoire, England.

Brandon's *In the City at Night* for solo English horn was written for and recorded by Ryan Zwahlen and was featured, along with other new works for English horn, on his debut solo CD *In the City At Night: Music For English Horn*. Brandon also performs on the CD as narrator/singer on *Eletelephony and Other Tales of Whoah!* by Eric Schwartz. <http://www.cdbaby.com/cd/RyanZwahlen>

*Chansons de la Nature pour la Clarinette* for solo Bb clarinet was performed by Nobuko Igarashi of the Luna Nova New Music Ensemble August 25, 2009 at the Hernando, Mississippi Regional Library. [www.lunanova.org](http://www.lunanova.org)  
[jenni@jennibrandon.com](mailto:jenni@jennibrandon.com)

#### David Sartor

On July 17, 2009 the premiere of Sartor's *Passages for String Quartet* was presented 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, Sartor was inducted as a National Patron of Delta Omicron, in recognition of composing and conducting activities.  
[dsartor@davidsartor.com](mailto:dsartor@davidsartor.com)

#### Greg Bartholomew

On July 18, 2009 the Avenue Winds presented the California premiere of Bartholomew's *Second Suite from Razumov* in a stellar performance at the San Francisco Chamber Wind Festival.

The New York premiere of the same piece was presented by the ensemble "5 for Dinner" July 26, 2009 on the Composer's Voice Concert Series.

The *Second Suite from Razumov* derives from music for Act Two of Bartholomew's chamber opera, *Razumov*, which is based on the novel *Under Western Eyes* by Joseph Conrad. The *Second Suite* was commissioned by a consortium of twenty wind quintet ensembles from around the world. The Aeolian Winds of Pittsburgh presented the world premiere on November 9, 2008. Regional and national premieres are taking place throughout 2009 and 2010. For more information visit [gregbartholomew.com](http://gregbartholomew.com).

[greg@gregbartholomew.com](mailto:greg@gregbartholomew.com)

#### Timothy Miller

Miller's *Circus Minimus* for wind octet was be premiered at the Composers Recital Concert during The Conductors Institute at Bard College on July 31, 2009.

[tlmillmus@aol.com](mailto:tlmillmus@aol.com)

#### Jeff Jacob

Jacob is pleased to announce the release of his most recent CD, *Contemporary Eclectic Music for the Piano*, Vol. IX for New Ariel Recordings which consists entirely of music by members of the Society of Composers and is dedicated to Richard Brooks for all of his irreplaceable work on behalf of American composers.

The CD includes Richard's most recent piano work, *Sonatina*, as well as *Fakebook II* by Arthur Gottschalk (Rice University), *Gleeful Variants* by Tom Flaherty (Pomona College), *Nubble Light* by Chris Malloy (University of Denver), *Fantasy-Variation: 12 Bells* by Mike Wittgraf (University of North Dakota), *Tres Piezitas* by Jose-Luis Hurtado (Harvard University), *Legend of the Sad Triad* by Eric Moe (University of Pittsburgh) and *Surprisentopie* by Éliane Aberdam (University of Rhode Island).

The CD honors Richard Brooks, one of the finest composers of his generation and an indefatigable advocate of music by living American composers. Through his Capstone Recording Series, Richard has promoted hundreds of works by dozens of American composers. The CD is available through the New Ariel Recordings website at [NewArielRecordings.org](http://NewArielRecordings.org).  
[jjacob@saintmarys.edu](mailto:jjacob@saintmarys.edu)

#### Elliott Miles McKinley

McKinley is pleased to announce a new CD release featuring music from his improvisation ensemble (called earWorm). earWorm is an improvisationally driven electroacoustic quartet of composer-performers and this is their first release. This release is a collage of music taken from performances in 2008.

You can find the disc, along with previews of the tracks, at CD Baby: [http://www.cdbaby.com/cd/earworm\\_e\\_miles\\_mckinley@yahoo.com](http://www.cdbaby.com/cd/earworm_e_miles_mckinley@yahoo.com)

#### Lorne Dechtenberg

The Bluegrass Opera's first full production took place August 22, 2009 at The Episcopal Church of St. Michael the Archangel in Lexington, Kentucky. It was a double-header of operatic world premieres: *Quantum Mechanic* by John Bilotta, libretto by John McGrew and *Chicken Little, The Sky is Falling* by Gladys Smuckler Moskowitz. <http://www.bluegrassopera.org>.  
[dddip@yahoo.com](mailto:dddip@yahoo.com)

#### Karim Al-Zand

Al-Zand is pleased to announce the release of a new CD, *Karim Al-Zand: Chamber Music* (Albany Records) featuring recent compositions for a variety of small ensembles.

The CD is available for purchase and download at iTunes, amazon and other online music sellers. More Information at: <http://www.alzand.com>  
[alzand@rice.edu](mailto:alzand@rice.edu)

#### Jesse Ayers

On October 17, 2009, at E. J. Thomas Hall, the Akron Symphony Orchestra premiered Ayers' newest work, *The Passion of John Brown* for narrator and orchestra. Channel 5 TV personality Leon Bibb narrated.

The concert date was the exact 150th anniversary of John Brown's raid on the federal arsenal at Harper's Ferry. (Brown entered town late at night on the 16th and was captured by U.S. Marines under the command of Colonel Robert E. Lee on the morning of the 18th.) If you are unaware of the northeast Ohio connection, the peripatetic Brown was raised in Hudson and then returned to live Akron for several years.

Brown remains controversial, freedom fighter of terrorist? This piece attempts to tell John Brown's story, the good and the bad, using Brown's own words, as

well as the words of people he knew or met, such as Brown's children, abolitionist Fredrick Douglass, Thomas "Stonewall" Jackson (who witnessed Brown's hanging) and the widow of a man Brown ordered killed at the Potawatomie Creek massacre in Kansas.  
[jesse.ayers@sbcglobal.net](mailto:jesse.ayers@sbcglobal.net)

## 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

##### Recent SCI Events



Christopher Biggs and Nick Omiccioli at the 2008 SCI Student National Conference

Mark Phillips,  
David Vayo,  
Joe Koykkar at  
the 2009 SCI  
National  
Conference



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

