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Society of Composers, Inc.

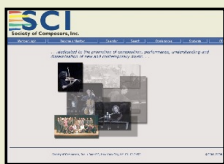
*... dedicated to the
promotion, composition,
performance, understanding
and dissemination of
new and contemporary
music ...*

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XXXIX: 6, November–December 2009

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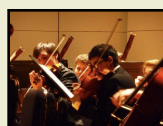
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*SCI is an organization
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FEATURE: HIRING AN ORCHESTRA ON SOMEONE ELSE'S DIME

Hiring an Orchestra on Someone Else's Dime

by Ralph Kendrick

Nearly every composer I know has an orchestra piece that has received one or fewer performances. As orchestras struggle to make ends meet, they tend to take less chances with new music and program more of the tried-and-true warhorses (Mozart, Beethoven, Tchaikovsky, etc) to get more bodies in the seats. And yet, they still struggle.

In 2007, for example, the St. Louis and Seattle symphonies posted deficits of \$3.4 million and \$2 million respectively. In 2006, the Oregon and Boston symphonies incurred deficits of close to \$1.5 million.

With all of this attention on attendance, it might surprise you that on average only 38% of an orchestra's revenues are derived from ticket sales. This means that an orchestra's fundraising machine has to generate the remaining 62% to put on each concert. If you don't program enough warhorses, you might upset your chief donors. It seems that the deck is stacked against living composers.

But, as the old saying goes, there is a silver lining in every cloud. Composers can use these stats to their advantage.

Consider funding from the point of view of the orchestra's executive director. For any given concert, he or she has to cover over 60% of the concert's costs. What if a concert came along, where over 80 or 90% of the concert's costs were covered? Would they jump at the chance? You bet they would! And this is where composers have their opportunity, if they are ambitious and organized.

In early 2006, I approached the executive director of the Waterloo-Cedar Falls Symphony (WCFSO) regarding a concert of entirely new music by members of the Iowa Composers Forum (ICF). I was pleasantly surprised that the cost of a string orchestra concert was below \$10,000 and the cost of a chamber orchestra concert was below \$20,000 (with, of course, 2 or 3 rehearsals).

(Continued on Page 5)



Ralph Kendrick



About the Newsletter

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Benjamin Williams

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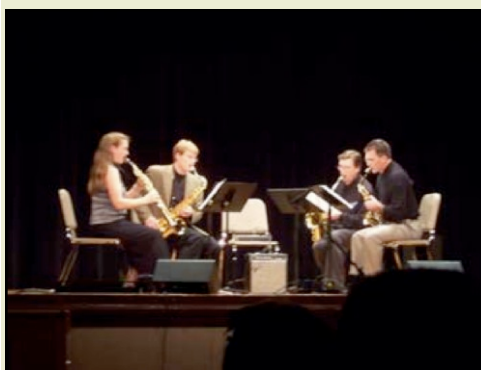
How to Submit Items to the Newsletter

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

2010 Region IV Conference February 4–6, 2010

University of North Carolina at Greensboro
Host: Alejandro Rutty
ahrutty@uncg.edu

2010 Region VIII Conference February 5–6, 2010

University of Puget Sound
Host: Robert Hutchinson
rgthutchinson@ups.edu

2010 Region VI Conference March 24–27, 2010

Kansas State University
Manhattan, KS
Host: Craig Weston
cweston@ksu.edu
Submission deadline: November 1, 2009

2010 Student National March 5–6, 2010

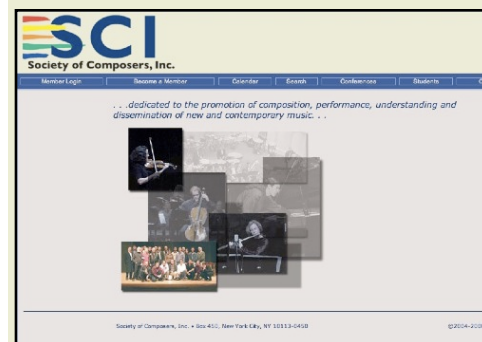
Marshall University, Huntington, WV
Host: Mark Zanter
zanter@marshall.edu
Submission Deadline: August 1, 2009

2010 Region V Conference October 1–2, 2010

Augustana College, IL
Host: David Davies
daviddavies@augustana.edu
Submission Deadline: March 1, 2010

2010 National Conference November 11–14, 2010

University of South Carolina
School of Music
Host: Tayloe Harding
tharding@sc.edu
Submission Deadline: March 15, 2010



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

2009 was an eventful year for SCI.

Several regional and national conferences featured a wide variety of music from a number of our members. (A few pictures from the year can be found in the "Pixel Perfect" segment on page 8.) Additionally, this year saw the acquirement of Capstone Records by Parma Recordings as announced at the SCI National Conference in April. For past issues of the Newsletter with reviews of these various events, visit our website at www.societyofcomposers.org.

The upcoming year will also be marked by a number of conferences (for details, see page 2) and more exciting news about performances, awards, etc. (see, for example, pages 6–7). We look forward to hearing more from our members, such as Ralph Kendrick (page 1) and Christopher M. Wicks (page 4). To submit articles, editorials, news, pictures, etc. to the Newsletter, please email us at newsletter@societyofcomposer.org.

Have a great new year!

Anthony Cornicello
Benjamin Williams
Editors, SCI Newsletter



Benjamin Williams

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A Poor Man's Venture in Musical Philanthropy

By Christopher M. Wicks

Philanthropy fascinates me. We live in a world where almost everything is for sale and where personal worth is often measured by the bottom line. Of course, it is imaginable that some mediocre person might by chance come into a fortune while excellence may at times starve in garrets. Nonetheless, we believe that we are looking at monuments built by persons of substance when we read the list of major donors for the Performing Arts Center or the Practice-room Annex at a college or university. They had while we had not and we have the chance to make a little music since they thought of us a little.

Last week I indulged myself in my own modest philanthropic venture. The thoughts that led to my indulgence were a long while in incubation; but once they attained clarity, I acted quickly. My desire was to engage in an act which was generous, yet in accordance with my rather tight budget. I earn my bread mostly as a church musician with composer-income providing a little icing on the cake (and it need not provide much icing since the cake is small). My generosity had a certain beneficiary which was decided upon due to a historical event: the 150th anniversary of statehood for Oregon.

This anniversary has been greeted with celebrations of various kinds. For example, earlier this year I accompanied a community choir in several performances of a pioneer-themed program. Also, the Oregon State Library published a list of the 150 most important books of poetry by Oregonian poets and put together a special collection of every book of poetry ever published by an Oregonian—a collection which includes two books of mine. Persons who do not think much about anniversaries or who are not sentimental about their home regions may have difficulty understanding this. Such persons would feel alienated in Oregon's arts scene, which is preoccupied with regional spirit and loves to mark dates of historical significance.

A philanthropic act does not only need a beneficiary, however. It also requires a gift, and here there was room for more doing. In June 2006 I recorded

a CD with nearly 80 minutes of my music for baritone voice, harp and violin with Oregonian performers (including myself) in an Oregonian studio. The violinist, Eadie Anelli, has the yeomanly but virtuous gig of teaching strings to elementary students in Salem and the harpist, Bethany Evans, happens to have a law degree from the old college in Salem, of which there is nothing more redolent in regional heritage. Bethany recorded a previous CD that has sold thousands of copies, so I was sure of brisk sales for our venture.

Of course, I was naive. Be it my compositions—which have at times a modernist edge (although Stockhausen they are not)—or some flaws in my singing—which I will avow: my high notes are threadbare by the end of the final and very long, track—or a misalignment of the heavenly bodies, the sales were very slow over the last three-and-a-half years. We had a thousand copies made and agreed to split the sales three ways. However, we have each given away a couple dozen and I have sold only about forty at recitals and such. Other than that, the public is not very interested (or at least not interested enough to pay).

I had donated a copy of the CD to my hometown's public library and to that of the public library's main branch in Salem. As the Christmas spirit was in the air and the sesquicentennial year was drawing to a close, I had a notion of what to do with the 300 CDs in boxes that filled my closet: I would donate one copy each to every public and academic library in the State of Oregon.

I found a directory of Oregon's libraries online and made a list of the needed mailing information for, well, all of them (at least all that would have a music CD of any kind in their collection). This amounted to about 250 libraries. I went to the post office and bought 1,000 first-class stamps—since it takes four such stamps to mail one CD—and went to an office-supplies store where I depleted their supply of small padded mailers. Then, over three days, I spent about fourteen hours carefully addressing, stuffing and stamping the 250 envelopes. Some went to towns

just down the street (e.g., Mt. Angel, West Salem and St. Benedict). Others went to towns at the other end of the state, some with exotic names that I never before had heard (e.g., Athena, Spray and Christmas Valley). Some went to colleges about which I had heard all my life and others to small, Bible-college outfits hiding in the woods fifteen miles away, but of which no one had ever spoken to me. One went to a community college in the far eastern desert calling itself "Treasure Valley"; another went to a Buddhist institute in Portland that has academic status. I took the stuffed and stamped envelopes to the post office in seven large garbage bags and left them on the counter as soon as the postal worker realized—to her delight—that they were already properly stamped.

Happy Birthday Oregon! and may my harp music speak of a world-to-win to some lucky, poor teenager out in the desert who comes across it in the library. If I do not have piles of money with which to be "dedicated to improving the quality of life in our state," as one philanthropic foundation states its mission, at least I can avoid withholding what I do have. I do not have buildings named after me on the campuses, but it is blessed to give—especially when one is lucky to have received richly as well.

Christopher M. Wicks is an organist and composer living in Oregon's Willamette Valley.

Christopher M. Wicks
cmichaelwicks@verizon.net



Hiring an Orchestra on Someone Else's Dime

(Continued from Page 1)

I had been watching the concert programs of several statewide orchestras, and was intrigued by the programming of the WCFSO. Occasionally, they would program the work of an up-and-coming composer. A few of the board members of the ICF knew the symphony's conductor, Jason Weinberger, and confirmed that he was a supporter of new music.

With all of these facts at my disposal, I arranged a meeting with Jason at a local coffee house. My sales pitch was simple: "If I was able to raise \$12,000, would you consider putting on a concert of music by local composers?" Jason immediately agreed to the proposal, and we began planning a concert for the end of the 2007–08 season (about 2 years away).

Our timeline was coordinated around grant deadlines. We knew we had to have the concert program in place prior to applying for grants, and we also knew we needed to advertise the call for scores for several months prior to reviewing materials. We involved a panel of composers and conductors in the initial review process, and culled the initial 67 entries down to a manageable 30. Jason reviewed the short list, and came up with two potential concert programs, one that involved fewer forces (and was, thus, less expensive) and one for full orchestra.

Prior to the initial grant application, we had each of the selected composers write a letter of support for the project, detailing the impact the concert would have on their career. We then used excerpts of these letters in the actual grant applications.

We also worked closely with the executive director of the WCFSO to come up with a budget that covered the costs of the orchestra, the hall, the hall's staff and the programs. Finally, we came up with an outreach component. Free tickets would be provided to members of a local Big Brothers/Big Sisters chapter and I would facilitate a session ahead of the concert where they could learn about motives and some of the instruments they would hear.

In all, we submitted four grant applications. Luckily, we hit gold on two of the four: \$8,500 from the Iowa Arts Council and \$4,500 from the Northeast Iowa Community Foundation.

Those of you familiar with the grant application process know that many grants have to be matched by other funding sources. For the Arts Council grant, we used the Foundation

grant as matching funding, along with roughly \$3,500 in 'donated' labor by members of the symphony (the conductor, executive director, administrative assistant and librarian). The ticket sales more than made up the rest.

On May 10, 2008 Jason Weinberger and the Waterloo-Cedar Falls Symphony performed the works of five composers with ties to the state of Iowa: Jerry Owen, Michael Gilbertson, Jeremy Beck, Brooke Joyce and Jonathan Chenette. The concert was broadcast on two occasions on Iowa Public Radio and now—as an indirect result—Orchestra Iowa is including the works of seven local composers on their 2009–10 *Masterworks* season.

In all, the concert cost roughly \$14,000 for two rehearsals and a performance by 55 orchestral musicians. And the best part of it was that *our organization did not pay a dime of it!*

I am confident these sorts of projects could work in other areas of the country. If you decide to pursue one, keep the following ideas in mind:

1. Scope out granting organizations in your region to ensure there are multiple sources of funding. Research state and city Arts Councils, Private Foundations, Community Foundations and national organizations like BMI or the NEA.

2. Map out a timeline that works backwards from grant deadlines and includes advertising the call for scores, processing and adjudicating the scores, and preparing grant applications. Then work the timeline forward to include rehearsals, concerts, etc.

3. Include an outreach component in the project that involves underserved populations (those without regular access to the arts). A one-hour pre-concert talk to a group of students will do nicely.

4. Give the orchestra's music director the flexibility to choose the final concert program, but make their life easier by using a committee of composers/conductors to cut the initial number of the scores down to 20 or 25.

5. Secure a letter of support for the project from each participating composer, the orchestra's music director, and any representative for the outreach component (for example the Executive Director of Big Brothers Big Sisters).

6. Involve the orchestra's executive director in creating a budget for the project. Use ticket sales, other grants and donated labor by the orchestra staff as matching components on grant applications.

7. Apply for grants through a non-profit 501c(3) organization (the symphony could serve this function, with the composer(s) doing the legwork for the grant applications)

8. Use statistics to show that new music is an under-served art form. "In the last two years all of the symphonies in Iowa programmed only one work by a local composer out of the 45 concerts they performed."

9. Use a survey distributed to the audience to measure the success of the project. Include questions like, "After this concert, are you more likely to attend a future concert with new music by local composers?"

10. Do not reinvent the wheel; most grant applications are very similar. Reuse material from one application to the next.

I hope you will consider embarking on a similar project in your neck of the woods. These sorts of initiatives not only help to change the culture of the symphony involved, they also serve as a beacon to other symphonies in the region as to what is possible. Most importantly, they help fight for the cause of new music, a cause we all believe in.

Ralph Kendrick is a composer based in Cedar Rapids, Iowa and the Chairman of the Board for the Iowa Composers Forum. For additional information, please visit his website at www.ralphkendrick.com.

Ralph Kendrick
ralph@ralphkendrick.com

SCItings

Member News and Activities

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

Larry Barnes

Larry Barnes is the composer of the original soundtrack for the film *Euphoria: Pursuing the Real American Dream*, which was featured at The Kentucky Theatre November 12, 2009. This film took the Gold Award for Documentary at the Houston Film Festival and was an official selection at the Santa Fe, Maryland and Chesapeake Festivals.

The genre-jamming film *Euphoria* by Baltimore writer/director Lee Boot is a brilliant and innovative look at the question of meaning as we contemplate "the pursuit of happiness." It crosses boundaries of science and art, sociology and psychology. Boot begins by asking "are you happy?" and takes off on a metaphorical journey through the American landscape—the one that surrounds us and the one inside us. Synchronized swimmers inhabit an underwater jungle of neurons; Teddy Bears hover in arcs of electricity, and real people share how their lives have been transformed by pursuing what is meaningful and engaging to them. As Boot untangles the elements necessary for emotional survival, the meaning in our own lives becomes refreshingly tangible.

A trailer is available at the website: www.theeuphoriaproject.com

The premiere of *Songs of the Seasons* was performed by the Lexington Chamber Chorale October 10, 2009 at the Central Baptist Church in Lexington, Kentucky.

lbarnes@transy.edu

Daniel Adams

Hamiruge, the Louisiana State University Percussion Group performed Adams's *Camaraderie* for timpani solo and percussion ensemble on November 12, 2009 as part of the New Literature for Percussion Ensemble session at the Percussive Arts Society International

Convention held in Indianapolis, Indiana. The performance was conducted by Brett Dietz with Shawn Galvin as solo timpanist.

The Unison Piano Duo presented three performances of Adams's piano duo *Double Helix* in October. The piece was performed at the University of Iowa, Knox College, and Western Illinois University on November 17, 18 and 19, 2009 respectively. The members of the Unison Piano Duo are Du Huang and Xiao Hu.

The Nassau-Suffolk Wind Symphony performed Daniel Adams's *Concerto for Timpani, Percussion, and Winds* at the Tilles Center for the Performing Arts in Greenvale, (Long Island) New York on May 10, 2009. The solo timpanist was Steven Blutman and Joel M. Levy conducted the performance. Nassau-Suffolk Performing Arts presented the concert.

dcadams@airmail.net

Mark Zuckerman

Dr. William Berz conducted the Rutgers University Wind Ensemble November 10, 2009 in the first performance of Zuckerman's *Fanfare for an Uncommon Time*.

markz@mazicmusic.com

Jenni Brandon

Conundrum premiered Brandon's new work *Dog Tales* in Cincinnati, Ohio November 5, 2009 at the Theodore Berry International Friendship Park Indoor Pavilion.

Commissioned by Conundrum, *Dog Tales* is a five-movement work with original poetry by Bobbi Jo Nicotera. The text is inspired by stories and photographs of the various dogs owned and loved by Conundrum members Danielle Hundley, flute; Marianne Breneman, clarinet; Mary Elizabeth Southworth, soprano; and Philip Amalongo, piano.

www.conundrummusic.com

jenni@jennibrandon.com

Brent Weaver

A faculty recital of Weaver's works was presented in the Bauman Auditorium on the George Fox University campus October 24, 2009. The concert

included the premiere of *Legends* for piano and electronics performed by pianist Maria Choban and *Chehalem Sketches*, a new work for piano and wind quintet premiered by the Alder Street Sextet of Portland. Other works included *Songs Without Words* for soprano saxophone and piano and a new piece for alto voice, recorder and guitar.

bweaver@georgefox.edu

Leslie Hogan

The San Antonio Choral Society premiered Hogan's setting of Gerard Manley Hopkins' "The Windhover" October 18, 2009 at Central Christian Church in San Antonio, Texas.

redduckmusic@earthlink.net

James Chaudoir

In celebration of Chaudoir's twenty-five years at the University of Wisconsin Oshkosh a recital of recent works was presented October 17, 2009 in the Music Hall on campus. The program included two works for recorder orchestra, *Sonata for Violin and Piano*, *Two Pieces for Cello and Piano*, a song cycle for soprano and piano, and his *Apache Name Places: Five Sonic Landscapes for Piano Solo*.

chaudoir@uwosh.edu

Adrienne Albert

October 15-17, 2009 Albert was Composer-In-Residence at Cal State University, Fresno. *Eastern Hymn* for Saxophone Quartet received its premiere performance October 16, 2009 by the California State University Fresno Saxophone Quartet under the direction of Dr. Alan Durst. October 17, 2009 *Theme and Inventions* for oboe, clarinet and bassoon received was premiered by the Vientos Trio: Ryan Zwalen, oboe; Jennifer Stevenson, clarinet; Michael Kreiner, bassoon.

adrienne@adriennealbert.com

John R. McGinn

Score for Score (2009) for twenty players was premiered at the Inscape Chamber Orchestra's October 11 concert at The Episcopal Church of the Redeemer in Bethesda, MD.

www.inscapemusic.org

jmcginn@austincollege.edu

Nick Drake

Pianist Denine LeBlanc presented a CD release concert at the University of Louisville School of Music October 11, 2009 featuring works by Kentucky composers including Nicholas Drake. LeBlanc's latest album, *Weep No More*, follows in the vein of her previous CD, *The Sun Shines Bright*, which also features works by Kentucky composers.

Gambado Fanfare was premiered September 26, 2009 by the Owensboro Symphony Orchestra in Owensboro, Kentucky.

www.owensborosymphony.org

nickadrake@hotmail.com

Matthew Saunders

The world premiere of Saunders' new work for band with choir, *Progress Through Knowledge*, was the featured piece on the Oklahoma Panhandle State University Centennial Celebration Concert which took place October 8, 2009 in the OPSU Centennial Theatre, Goodwell, Oklahoma. This piece was made possible by a commission from the OPSU Centennial Committee, and features a poem by Elaina Stewart, winner of the OPSU Centennial Poetry Contest.

tuo2twain@hotmail.com

Martin Halpern

World premieres of two one-act chamber operas by Martin Halpern were performed at the Church of St. Gregory the Great in Manhattan on October 1–4, 2009.

The first opera, *Purgatory*, is freely based on the late play of the same name by W. B. Yeats; the second, *The Death of Oedipus*, is freely based on Sophocles' last play, *Oedipus at Colonus*. Each opera dramatizes the final redemption of its main character—the guilt-ridden Old Pedlar in *Purgatory* and the aged and blind Oedipus in *The Death of Oedipus*—after years of wandering. Each is accompanied by one grown child—the Old Pedlar by his nameless bastard son, and Oedipus by his devoted daughter Antigone.

The cast featured baritone Jim Trai-nor as both the Old Pedlar and Oedipus; tenor Bobby Underwood as both the Young Pedlar and the Theban Offi-

cer in *The Death of Oedipus*; soprano Yvonne Bill as Antigone; and tenor Aram Tchobanian and baritone Joshua South as the Citizens of Colonus in *The Death of Oedipus*. The pianist for both operas was Earl Buys. Mr. Halpern was music director for the production. Staging was by Sonya Baehr. Costumes were by Hunter Kaczorowski and lighting by Ethan Kaplan.

Marhalp@aol.com

Jerry Hui and Alex Nohai-Seaman

Elaine Niu, a member of the voice faculty at St. Norbert College, De Pere Wisconsin, gave a full recital of premieres on September 26, 2009 titled "Turning Old Pages, Singing New Notes," with music written by Alex Nohai-Seaman and Jerry Hui. Each song was presented along with an artwork chosen or prepared by St. Norbert Art faculty Father James P. Neilson.

The program included music by Alex Nohai-Seaman: *Passages of Time* (2006) for soprano and piano, text by Ralph Mills Jr.; *Night Songs* (2009) for soprano and piano, texts by Rilke, Trakl, and George; *Mirage* (2009) for soprano, flute, guitar, piano, and percussion, text by Christina Rossetti; and Jerry Hui: *A Prophetic Day* (2009) for soprano, trumpet and piano, text by Thomas Merton; *Yuan Songs* (2009) for soprano and guitar, text by Ma Zhi-yuan.

chiwei.hui@gmail.com

Tina Davidson

Blue Like an Orange for violin, cello and piano was premiered September 18, 2009 at the Pennsylvania Academy of Music. This work was written especially for the talents of the Newstead Trio: Michael T. Jamanis, violin; Sara Male, cello; and Xun Pan, piano.

tina@tinadavidson.com

José Beviá

Beviá is pleased to announce the release of his CD with MSR Classics featuring the Moravian Philharmonic Orchestra conducted by Vít Míka, Harpist Arielle and the Ferdiko Piano Duo.

www.msacd.com/1239/1239.html

josebevia@hotmail.com

**Brandon Hendrix**

HoneyRock Publications has released Brandon Hendrix's *Bahrah* for percussion quartet. Since 1992, HoneyRock has been devoted to publishing a broad range of high quality percussion literature. To view score samples, listen to a sound sample, or purchase, visit:

www.honeyrock.net/ensm-4.htm

brandonh72@hotmail.com

2009 SCI/ASCAP Student Commission

Douglas Pew was the 1st-Prize winner and Peiying Yuan was the 2nd-Prize winner of the 2009 SCI/ASCAP Student Commission Competition.

The two national winners were chosen from the pool of thirty regional winners and finalists. The 1st-Prize winner received a \$1,500 commission to compose a new work to be premiered at one of the SCI National Conferences, a recording of the new work to be included in the SCI CD Series, and publication of the commissioned score in the SCI Journal of Music Scores. The 2nd Prize winner received a \$1,000 commission to compose a new work to be premiered at one of the SCI National Conferences and a recording of the new work to be included in the SCI CD Series.

kjuusela@berklee.edu

MEMBERSHIP INFORMATION

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

FULL MEMBERSHIP (\$55/year): Eligible to submit scores to the National Conferences, regional conferences, SCI Recording Series, SCI Journal of Music Scores. Access to the SCI Newsletter in electronic form. Optional subscription to [scimembers], the SCI listserv and all other SCI publications. Eligible to vote on Society Matters and in elections for the National Council.

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

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

ASSOCIATE MEMBERSHIP (\$27.50/year): Open to performers and other interested professionals. Receives the SCI Newsletter in electronic form and can participate in national and regional conferences.

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

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

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

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

PUBLICATIONS

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

ANNOUNCEMENTS

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

PIXEL PERFECT: MEMBER PHOTOS

Pixel Perfect

Photos of SCI Members

Society of Composers, Inc. in 2009



Richard Brooks, composer, and Bob Lord, President of Parma Recordings. Parma Recordings acquired Capstone Records in 2009.

2009 SCI National Conference in Sante Fe, New Mexico, April 2-4



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

