

UPCOMING CONFERENCES

2005 National Conference
University of North Carolina
at Greensboro
October 13–15, 2005
Host: Mark Engebretson
E-mail: engebretson@uncg.edu

2005 Region VIII Conference
The University of Montana
Missoula, MT
October 27–29, 2005
Host: Patrick Williams
E-mail:
Patrick.Williams@umontana.edu

2005 National Student Conference
West Virginia University
November 11–12, 2005
Host: John Beall
E-mail: jobeall@mail.wvu.edu

2006 National Student Conference
Central Washington University
Ellensburg, WA
April 14–15, 2006
Submission Deadline: TBA
Host: Mark Polishook
E-mail: polishoo@charter.net

2006 Region VI Conference
The Shepherd School of Music
at Rice University
Houston, TX
February, 2006
Submission Deadline: TBA
Host: Art Gottschalk
E-mail: gottsch@rice.edu

Outgoing SCI Student Representative Reflects

Joseph Dangerfield

During the spring of 2002, I hosted the 4th annual SCI National Student Conference held at Bowling Green State University. For the first time in my very young academic career, I was afforded the opportunity to work with many members of SCI in various capacities. The support I received from the members of the executive board, the national council, President Emeritus David Gompper, and General Manager Gerald Warfield was invaluable. As a result, the conference was a complete success, and many colleagues were able to share in the experience. Such conferences are the essence of SCI, for they bring members together from across the continent to share their music with one another.

Shortly after hosting the 4th annual Student National, I was asked to be a member of the executive committee of SCI as the new Student Representative. I was honored to receive this position and accepted the offer, knowing that I was following in the footsteps of Jason Bahr, a doctoral student at Indiana University. Jason and I had just become acquainted, but his reputation preceded him as an excellent Student Representative, and I was a little apprehensive about how well I would bear the responsibility.

The following academic year (Fall 2002), I began my doctoral studies at the University of Iowa. In conjunction with a teaching assistantship, a research assistantship, and course work, I began my first year as the Student Representative. I attended several SCI conferences, including the Region VIII Conference at Central Washington University. Amidst the numerous concerts and events ably organized by conference host Mark Polishook, I met with

Region VI Conference Review University of Texas at San Antonio

Paul Siskind

A very successful Region VI Conference was held February 24–26, 2005, hosted by David Heuser at the University of Texas at San Antonio. It included eight concerts and two paper sessions, presenting music by more than 50 composers from a variety of SCI regions. A complete schedule of events from the conference is available on the web at: music.utsa.edu/electron/sci.htm.



Group photo of the composers

David did a commendable job of organizing all aspects of the conference, despite its large scope. A nice feature was that many pieces received pre-scheduled rehearsal time in the hall, even with the full schedule of events.

The quality of the performances was in general quite good. Many of the pieces (including both ensemble and chamber works) were performed by faculty and students from UTSA, who gave well-rehearsed and polished performances. It was heartening to see so many faculty and students from the host institution committed to the success of the conference; in fact, some of the UTSA ensembles also performed their pieces on their own concerts.

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"Region VI" ...continued on page 7

The Society of Composers, Inc.

The Society of Composers, Inc. is a professional society dedicated to the promotion of composition, performance, understanding and dissemination of new and contemporary music. Members include composers and performers both in and outside of academia interested in addressing concerns for national and regional support of compositional activities. The organizational body of the Society is comprised of a National Council, co-chairs who represent regional activities, and the Executive Committee.

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Please email [current](mailto:current@societyofcomposers.org) information on your activities to:

SCI Newsletter
Bruce Bennett, Editor
newsletter@societyofcomposers.org

Aaron Alon

Aaron Alon's *Spell* for violin and two cellos received two performances in April. The first performance on April 10th was at the Accessible Contemporary Music's Spring Spectacular at the Green Mill in Chicago. The second on April 22nd, was in the music recital hall of California State University in Northridge under the auspices of The National Association of Composers/USA and the CSUN Music Department.

Jesse Ayers

The Valparaiso University Chamber Concert Band gave the premiere performance of Jesse Ayers' latest composition for band, *Jericho*, during an April 22 concert. *Jericho* is based on the Biblical story of the Battle of Jericho and was composed with the Chapel of the Resurrection in mind. The piece incorporates narration, student musicians performing in a circle around the audience, a small choir, electronic instruments and lots of percussion. The audience will join the choir in singing and chanting during the perfor-

mance, simulating Joshua's army and the people of Jericho.

Jason Bahr



Three movements from Jason Bahr's *Character Suite* (solo piano) were performed at the College Music Society Southern Conference in Gainesville, FL, in February. Excerpts from Jason Bahr's brass quintet, *Divergence*, were premiered at the College Music Society Great Plains Conference in Liberty, MO in March. Bahr also presented a concert of his works in March at Mississippi State University. This included the performance of ten works, two of which were premieres: *Contemplations of Darkness and Light* (solo vibraphone) and *My Beloved Spake* (soprano and piano).

Ad astra per aspera, a new orchestra work by Jason Bahr, was premiered by the Kansas City Medical Arts Symphony in April. Bahr was awarded a Composer Assistance Program Grant from the American Music Center in support of this work. His work *Moppet Songs* was performed by Nick Jarret, also in April, in Kansas City, MO.

Mike Barnett

Masterworks of the New Era Volume Five, a 2 CD set was recently released. It contains an orchestral work by Barnett entitled *Broken* along with works by several other fine composers. The works were recorded by the Kiev Philharmonic under the direction of Robert Ian Winstin. Copies are available at the ERM Media web site at www.numusic.org.

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SCION

John Bilotta, *Editor*

SCION, SCI's on-line electronic news, provides information on opportunities for composers. News items, announcements, comments, and other material for publication may be sent via e-mail to:

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Visit our Web page

Peter Swendsen, assistant professor at the University of Virginia, is our webmaster. The URL is:
<http://www.societyofcomposers.org>

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Greg Bartholomew



On April 9th and 10th, Acappellago (www.acappellago.org), an a cappella chamber choir under the direction of Dennis Smith, performed *A Rainy Day* in their "Escape to the Awakening Spring" concerts in North Aurora and Naperville, Illinois. *A Rainy Day* is a setting for women's chorus of a poem by 19th Century American poet John Brainard. The piece is dedicated to Bartholomew's mother, Cynthia, and was premiered by the Arkansas State University Women's Chorus in January 2004.

On April 10th, Accessible Contemporary Music (www.acmusic.org) presented Bartholomew's *String Trio for George Crumb* as part of a new music concert series at The Green Mill Cocktail Lounge, "Chicago's finest jazz club." The String Trio was commissioned by the Oregon Bach Festival Composers Symposium in honor of American composer George Crumb on the occasion of his 75th birthday, and was premiered at the Festival by The Third Angle New Music Ensemble in July 2004.

Garth Baxter

Two new choral works by Garth Baxter were premiered on April 10th, 2005 at Baker Memorial Chapel on the campus of McDaniel College in Westminster, Maryland. Baxter's *And Death Shall Have No Dominion*, for adult choir, children's choir, piano, organ, drums and trumpet, is a powerful piece that speaks of the promise

of life after death, with words by Dylan Thomas. This work was commissioned for this concert. The other piece, *Wild Mountain Thyme*, for a cappella choir, is based on the folk song of the same name but uses new music in some of the verses.

Jeremy Beck



Jeremy Beck's new CD of orchestra music, entitled "Wave," has been released on the innova label. Recorded by the Slovak Radio Symphony Orchestra, reviewers have described Beck's music on this CD as "harmonically inventive, thoroughly engaging," and "sinewy and gorgeous" as well as "deeply attractive ... [with] imperious melodic confidence, fluent emotional command and yielding tenderness."

Kenneth R. Benoit

The House of the Lord, a cantata by Kenneth R. Benoit, received its premiere on February 13, 2005. The work was performed by the Westminster Choir of the First Presbyterian Church of Hollywood, Florida, with Jim Gensel directing from the organ. The performance was part of the celebration of the church's 80th year in the community.

John Bilotta

Carla Rees and David Black, of the rarescale ensemble, performed John Bilotta's *Shadow Tree*, an impromptu for alto flute and guitar at Marylebone Parish Church in London. The February 18 concert featured alto flute works by ten modern composers. Carla Rees, in addition to being an alto flutist, is artistic

director of rarescale and very interested in expanding the repertoire of music for alto flute.



Martha Stoddard, John Bilotta, Roger Raphael, Susanne Rublein, Ron Kerst, Katsunori Terada

On March 13, the Oakland Civic Orchestra's Composers Alive! concert featured works by four San Francisco Bay Area composers including Alex Alrich, William Ludtke, and John Thow, as well as the premiere of John Bilotta's *Concerto for Wind Quartet and Orchestra*. The concerto, in four movements, was given an outstanding performance by the orchestra and, in particular, by the four soloists: Susanne Rublein, flute, Roger Raphael, oboe, Ron Kerst, clarinet, and Katsunori Terada, bassoon, with Martha Stoddard, artistic director, conducting. The concert was held at St. Paul's Episcopal Church in Oakland, California.

Peter Blauvelt



On April 15, 2005 the Harvard-Radcliffe Orchestra under James Yannatos premiered Blauvelt's *Pishi* for (Mezzo) Soprano and Orchestra. Paula Murrihy

sang. The concert was presented in the Sanders Theater on the Harvard University campus.

Blauvelt's music was recently released on the CD "Monuments" (ZR#106) from Zimble Records (www.zimble.com). It features two symphonies played by the Moravian Philharmonic under Joel Suben, and a cello sonata performed by Theresa Villani and the composer in a live recording.

Robert J. Bradshaw

The award-winning chamber ensemble Bala Brass gave the premiere of Bradshaw's brass quintet, *Right Then. Same Time Tomorrow?*, on April 15, 2005 at Salem State College in Salem, MA.

Paul A. Epstein



The Great Valley, No. 4, triptych for flute, cello, and piano by Paul Epstein was premiered on April 8, 2005 in the Rock Hall Auditorium in Philadelphia by Cynthia Folio, flute; Jeffrey Solow, cello; and Charles Abramovic, piano as part of a Faculty and Guest Artists Recital by GlauX. *The Great Valley, No. 4* is one of a series of pieces inspired by the Grande Valley paintings of Joan Mitchell.

Joel Feigin

Joel Feigin's *Festive Overture* was given its American premiere by the Santa Barbara (CA) Symphony, conducted by Edwin Outwater, on February 19 and 20, 2005 as part of its subscription series.

Ulf Grahn

Four works by Ulf Grahn were performed at the Prochain Colloque Festival in Angouleme, France in April: *Opus III* for woodwind quintet (premiere) *Burlesk* for four Bassoons (premiere) *Tre Miniatyrrer* for bassoon and piano (premiere for this version of *Tre Miniatyrrer*) *Tre Skisser* for 2 trumpets, horn, and trombone

David Heuser



Composers Alliance of San Antonio (CASA), a non-profit organization, announced the release of their first CD "Works by San Antonio Composers Played by San Antonio Performers." The CD contains performances of works by five SCI members: Timothy Kramer, Ken Metz, Elisenda Fabregas, Michael Twomey, and David Heuser. For more information, see: www.nonsequiturmusic.com/CASACD.htm.

Eric Honour



Eric Honour's *Instant Vacation* for solo alto saxophone won 1st prize for the American University Saxophone Symposium

Composition Contest. It was performed on March 26, 2005 by Adam Muller at the American University Saxophone Symposium New Works concert. For more information, see: www.american.edu/cas/perarts/symposium/index.htm.

Instant Vacation was also performed on March 28, 2005 by the composer at the UNK New Music Festival IV. For more information: www.unk.edu/departments/music/newmusicfest.html.

On April 4, 2005 *Instant Vacation* was again performed by the composer along with *haze* and *bear* (both for alto saxophone, electric guitar, piano, percussion, cello, and electric bass) at Central Missouri State University.

On April 8, 2005, *Didjeriduet* for alto saxophone and CD was performed as part of 14th Annual Florida Electroacoustic Music Festival. For more information, see: emu.music.ufl.edu/femf/.

Patricia Julien



Two pieces for jazz quartet by Patricia Julien, *Without* and *To Meg* were premiered on April 13, 2005 in Southwick Recital Hall at the University of Vermont. On April 20, 2005 the University of Vermont Concert Choir and Catamount Singers performed Julien's *Three Songs at Winter's End* for SATB a cappella choir (poems by April Bernard).

"Members" ...continued on page 6

Keith Kramer

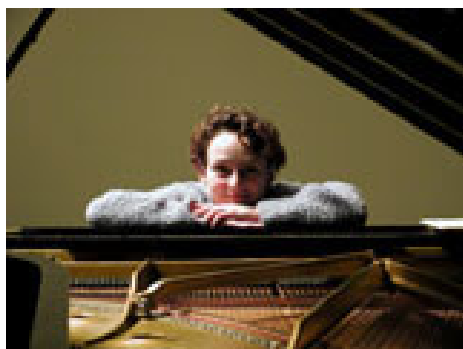
Double Concerto for Two Composers, featuring chamber and electronic works by Keith Kramer and Mark Williams, was staged on Sunday, April 3, 2005 at An die Musik in Baltimore. Featured performers included international performing and recording artists Gottfried Stoger, saxophone, David LaVorgna, flute and the Mariner String Quartet.

Daniel Nass



Daniel Nass' work for percussion ensemble, *In the Mud at Toad Suck Park*, received its California premiere on April 26th at Daniel Recital Hall in Long Beach, California. The work was performed by the CSULB percussion ensemble, directed by David Gerhart.

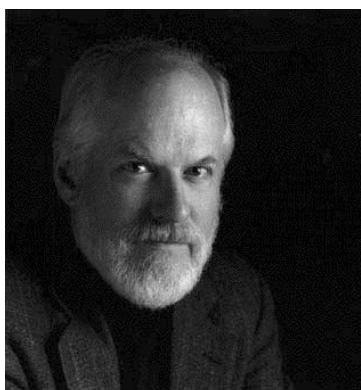
Ketty Nez



On April 10, 2005 at the University of Iowa, Ketty Nez's . . . *on my mind* . . . for baritone saxophone and string trio was

premiered on the last concert of the season by the Center for New Music, with Kenneth Tse and members of the Maia String Quartet performing. For more information, see www.uiowa.edu/~cnm. . . *on my mind* . . . received a repeat performance on April 26th with Jeffrey Emrich and members of the Maia String Quartet,

Mark Phillips



On April 1, 2005 in the recital hall of the Music Building on the campus of the University of Memphis the Imagine 2005 Festival featured the World Premiere of *...Dreams Interrupted* by Mark Phillips. *...Dreams Interrupted* was commissioned and performed by the University of Memphis Contemporary Chamber Players, with Kamran Ince conducting.

Timothy Polashek



A concert of Timothy Polashek's jazz inspired compositions was recently performed at Merkin Hall in New York. Complete information about the concert on-line at: www.tdpmusic.com/jazzsonatas.htm

David Sartor



David Sartor's *Metamorphic Fanfare* for orchestra opened the April 9 concert of the Brevard Symphony Orchestra, conducted by Christopher Confessore, in Melbourne, Florida.

The Mission Chamber Orchestra under the direction of Emily Ray gave the world premiere of *Black Ball Counts Double* for string orchestra by David Sartor on Saturday, April 23rd, at Le Petit Trianon in San Jose, California. *Black Ball Counts Double* received a "Highly Commended" award in England's 2003 Oare International Composing Competition.

Charles Savage



Charles Savage recently received a performance of his composition *Ceremonial Procession* at the Grace U.M. Church in Coshocton, Ohio, and performances of his woodwind duo, *Mad Rush to the End*, at Marshall University (Huntington, W. Va.) and Alderson-Broadbush College (Philippi, W. Va.).

several of the composition students. We had breakfast at a cafe where I introduced them to the notion of starting a student chapter of SCI at CWU. After informing them of its many advantages, the students decided to found one, under the guided hand of Mark Polishook. They now plan to host a future National Student Conference in the spring of 2006. What an honor to have been a part of its investiture. Over the subsequent two years, I spoke to many students at SCI conferences, both national and regional, and am happy to say that composition flourishes among the student body in the United States.

In the Spring of 2004, I hosted my second conference, the 6th annual SCI National Student Conference, at the University of Iowa. Not only was I able to bring students from all across the country to this event, but provide the participants with an international perspective from the guest composer, Vladimir Tarnopolski, a professor of composition at the Moscow Tchaikovsky Conservatory of Music. I also established a video conference with Bowling Green State University so some members of SCI that were unable to attend the conference in Iowa were able to participate in a panel discussion with Vladimir Tarnopolski, David Gompper, and SCI's current president Tom Wells. The conference was successful due in part to the hard work of many of SCI's constituents, including all of the students at the University of Iowa.

As I graduate with my Ph.D. in composition from the University of Iowa, and turn toward a new era of my life and career, I sadly must step down from my position as the Student Representative and pass this task along to a new member of SCI. I will always cherish the time spent working with so many talented and dedicated members of SCI, and look forward to new endeavors and collaborations within its assembly.

Joseph Dangerfield



Marc Wooldridge

Two of the concerts featured guest performers: percussionist Marc Wooldridge; and AURA, the new music ensemble from the Moores School of Music at the University of Houston. Wooldridge, who is also a composer, performed concert pieces as well as accompaniments to two films by Jam Vafai; he also gave a combined percussion/composition masterclass for UTSA students. AURA brought in a sizeable complement of winds, strings, pianists, and percussionists, and was energetically conducted by Rob Smith and Kevin Richardson; they reprised their concert in Houston in the next week. Besides these featured guests, some composers provided their own performers; as is usually the case, these performances were quite strong and polished.



AURA

A large majority of the pieces were very recent, many written since 2000. While there were a few electroacoustic pieces, electronics were not particularly prevalent at this conference. The musical styles covered the gamut, but on the whole tended toward conservative styles that are coming back into vogue. This seemed to irk the local music critic from the San

Antonio Express-News, who reviewed three of the eight concerts. (His reviews are posted on the conference Web site, given above.)



*UTSA Wind Ensemble
Robert Rustowicz, conductor*

David kindly left Saturday morning open for touring San Antonio, but soggy weather dampened many plans for sight-seeing, golf, etc. The conference dinner on Friday was enjoyable, but was only modestly attended. The UTSA chapter of Sigma Alpha Iota also provided receptions after two of the concerts.



UTSA Jazz Choir; Gary Mabry, conductor

Kudos to David and his colleagues at UTSA for presenting this large, well-organized, and successful conference.

Alert!

If you teach in a department or school of music, please ensure that concert programs presented by your university are being collected and sent to both ASCAP and BMI on a regular basis. Each agency, which relies on these programs, extracts performance information and determines the amount of royalty credited to each composer based on a sample rate.

PUBLICATIONS include the SCI Newsletter, CD Series, Journal of Music Scores, and SCION (the SCI Online Newsletter).

ANNOUNCEMENTS of contests, calls for scores and other solicitations 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.

MEMBERSHIP INFORMATION

FULL MEMBERSHIP (\$50/YR): Eligible to submit scores to the National Conferences, regional conferences, *SCI Record Series*, *SCI Journal of Music Scores* and will receive the *SCI Newsletter* in electronic form. Optional subscription to the SCI listserv. Eligible to vote on Society matters and in elections for the National Council.

JOINT MEMBERSHIP (\$65/YR): Same benefits as for full members.

SENIOR MEMBERSHIP (\$25/YR): Open to those 65 years of age or older, or retired. Same benefits as full members.

ASSOCIATE MEMBERSHIP (\$25/YR): Open to performers and other interested professionals. Receives the *Newsletter* (electronic) and can participate in the national and regional conferences.

STUDENT MEMBERSHIP (\$25/YR): Eligible to submit to regional conferences and receive the *Newsletter* (electronic). Optional subscription to SCI listserv.

STUDENT CHAPTER MEMBERSHIP (\$15/YR): Same benefits as student members, but open only on campuses having Student Chapters.

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

LIFETIME MEMBERSHIP (\$950 OR \$110/YR FOR 10 YEARS): Benefits the same as full members, for life.



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