

UPCOMING CONFERENCES

2006 Region VI Conference
The Shepherd School of Music
at Rice University
February 9–11, 2006
Host: Art Gottschalk
E-mail: gottsch@rice.edu

2006 Region VII Conference
University of New Mexico
In conjunction with the John Donald
Robb Composers Symposium
April 2–5, 2006
Host: Christopher Shultis
E-mail: cshultis@unm.edu

2006 National Conference
San Antonio, TX
September 13–17, 2006
Submission Deadline: February 15
Co-located Conference with the
College Music Society

2006 National Student Conference
Arizona State University
October 2006 (Dates TBA)
Submission Deadline: January 16, 2006
Host: Glenn Hackbarth
E-mail: hackbarth@asu.edu

2006 Region II Conference
Hamilton College, Clinton, NY
November 10–11, 2006
Submission Deadline: TBA
Host: Sam Pellman
E-mail: spellman@hamilton.edu

2006 Region IV Conference
Middle Tennessee State University
Fall 2006 (Dates TBA)
Submission Deadline: TBA
Host: Paul D. Osterfield
E-mail: osterfie@mtsu.edu

SCI National Conference **at the University of North Carolina, Greensboro** **October 12–15, 2005**

Greg Steinke

President Emeritus, SCI

The 2005 National Conference of Society of Composers, Inc., held October 12–15, 2005 at the University of North Carolina, Greensboro (UNCG), was hosted by UNCG faculty member Mark Engebretson. Fourteen concerts of SCI compositions were scheduled and performed by featured ensembles: Thelema Trio (from Belgium), Valdosta Faculty Chamber Ensemble, UNCG Chorale, UNCG Chamber Singers, UNCG Orchestra, UNCG Wind Ensemble, EastWind Ensemble, Red Clay Saxophone Quartet, UNCG Brass Ensemble, UNCG Faculty String Quartet, and UNCG Percussion Ensemble as well as a number of individual UNCG and guest musicians. About seventy-seven composers and seven composer-presenters attended the conference for performances or presentations. Libby Larsen was the keynote speaker and also in attendance prior to

and during the conference to conduct master classes for UNCG students, which were open to conference attendees. Most all sessions were well attended by conference participants, UNCG faculty and students as well as townspeople and friends of composers. Overall, it was a most successful conference and UNCG can certainly take pride in having contributed to a long list of successful SCI national conferences.

The conference was preceded by an unusual and most interesting concert by the Thelema Trio of Belgium on Wednesday evening. The evening's fare consisted of works written especially for them or by one of their members. Each of the players, Ward De Vleeschhouwer (piano and electronic keyboard), Peter Verdonck (alto, tenor, and baritone saxophone) and Marco Antonio Mazzini (clarinet, bass and

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*UNCG Symphony Orchestra (winds), conducted by Robert Gutter, and violist Scott Rawls enjoy the applause after the premier Greg Steinke's *All in a Moment's Time*.*

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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SCI Newsletter
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Daniel Adams



Daniel Adams is the author of "Rhythm and Timbre as Interdependent Structural Elements in Askeel Masson's Compositions for Solo Snare Drum", an article published in the Summer 2005 (Vol.LIII, No.4) issue of the Journal of the National Association of College Wind and Percussion Instructors." Dr.

Adams also received an ASCAPLUS Award from the American Society of Composers, Authors, and Publishers.

Adams received the premiere of his composition *Embracing Personal History* for violin solo at the Universidad de Alcalá in Alcalá de Henares, Spain on June 14, 2005. The composition was performed by violinist Manuel Guillen of the Amaniell Conservatory of Madrid.

Daniel Adams received four performances of his composition *Between Stillness and Motion* for piano solo during the Fall of 2005. The composition was performed at Henderson State University (Arkadelphia, Arkansas) on September 20, at Pittsburg (Kansas) State University on September 26, and Kansas State University on

September 28, by pianist Dr. Jeri-Mae G. Astolfi and at Texas Southern University on September 29 by Dr. Jane Perkyns.

Talea for percussion ensemble was performed by the California State University Long Beach percussion Ensemble under the direction of David Gerhart on December 6.

Adams's composition *Khromas Diabolus* for trombone solo and percussion ensembles was recently released on a compact disc entitled "Greetings From..." produced and distributed by the National Association of Composers, USA.

Jason Bahr



Jason Bahr has won a Fromm Music Foundation Commission. Bahr was one of fourteen composers selected for commissions this year. He plans to write a work for violin and piano, entitled *Mysteries of Light*. Bahr's brass quintet, *Divergence*, was premiered in November as a part of the College Music Society National Conference in Quebec City. He has also received a grant from the American Music Center as a part of their Composer Assistance Program (CAP). This grant will support the premier of his orchestra work, *Golgotha*, which will take place in the Los Angeles area in March 2006.

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The SCI Newsletter

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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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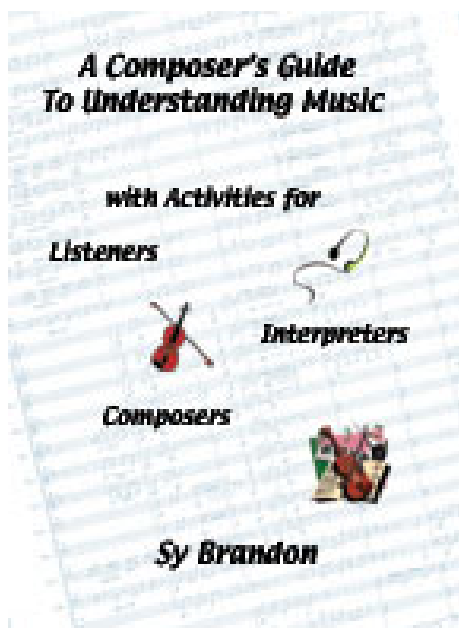
John Bilotta



John Bilotta's piano work, *Madison Sketchbook (Sets 1 & 2)*, was given its premiere performance by Patrick Bender at the Bakersfield Symphony's New Directions Concert on November 6, 2005, at St. Paul's Episcopal Church in Bakersfield, California. The New Directions Concert series is under the artistic direction of another SCI composer—Howard Quilling—and occurs twice each year.

On December 5, 2005, at Merkin Hall in New York, the Washington Square Contemporary Music Society performed, *Gen'ei no Mai*, John's duo for flute and clarinet as part of an East Coast/West Coast concert that also included recent works by Ross Bauer, Mario Davidovsky, Elizabeth Hoffman, Anthony Korf, and Wayne Peterson. The soloists in *Gen'ei no Mai* were the outstanding Jayne Rosenfeld, flute, and Jean Kopperud, clarinet, who gave an exciting and energetic performance of the virtuoso work. Ms. Rosenfeld is principal flautist of the Princeton Symphony, and Ms. Kopperud is a Julliard faculty member. Both are well-recorded performers.

Sy Brandon



Sy Brandon's "A Composer's Guide to Understanding Music with Activities for Listeners, Interpreters, and Composers" is now available from Co-op Press. The purpose of this book is to provide insight into the compositional process to enable listeners, interpreters, and creators of music to advance their skills through a series of guided activities.

Listeners can use this book to increase their musical understanding and appreciation. Developing performers, educators and conductors can use this book to gain valuable insights to assist them with interpreting music beyond what is printed on the page. Developing composers can use this book as a beginning text or to help refine their compositional techniques. Each chapter is divided into descriptive material that includes some discovery activities to assist in the learning process.

A CD containing MIDI performances of most of the examples used in the chapters is included. The descriptive material is followed by separate activities for listeners, interpreters, and composers.

David Heuser



David Heuser's orchestral work *A Screaming Comes Across the Sky* was premiered this past Summer in Houston by the Texas Festival Orchestra under Carl St. Clair. Charles Ward of the Houston Chronicle called the piece "all-American music at its most dynamic and visceral," "well-crafted and smartly orchestrated," and that "the music continually engaged mind and body as it careened along."

Fall 2005 premieres included his *Two Songs for String Orchestra* and *November Sonata*, for piano, both in San Antonio. *Small Blue Marble* will be premiered by the Enso String Quartet at the Society of Composers, Inc Region VI Conference at Rice University in February; in April the piece will be performed again in San Antonio by the Avanti String Quartet. In March, Heuser will be the guest composer of the Contemporary Music Group at the University of Indianapolis where *Deep Blue Spiral* (saxophone and tape) and other works will be performed. Also in March, *Flood* (for flute and marimba/vibraphone) will be premiered at Texas State University. The Texas Music Educators Association All Region High School Orchestra will perform Heuser's *Elegy*, September 11 on January 21, and, farther afield, his chamber piece *Chaoborus* will be per-

formed in Portugal by the EvorEnsemble on January 17.

Dr. Heuser is Associate Professor at the University of Texas at San Antonio and a board member of the Composer Alliance of San Antonio (CASA), whose first CD is available through the group's web site (<http://www.nonsequiturmusic.com/CASA.htm>) and CDbaby. The CD includes Heuser's vocal work *O The White Towns*.

Alex Shapiro

Alex Shapiro's music can be found on CDs from a variety of artists, including on four different discs that were released in 2005 and two more coming out in early 2006. Alex's tuba sonata, *Music for Two Big Instruments* is the first piece on "Coast to Coast," the debut CD from New York Philharmonic Principal tubist Alan Baer, who performs the work with pianist Brad Haag; her unusual flute quartet, *Bioplasm*, was released on the Los Angeles Flute Quartet's new CD, "Above and Beyond" and heard recently on John Schaefer's WNYC-FM radio show, "New Sounds."



The Bioplasm recording session with The Los Angeles Flute Quartet at Citrus Studios: Colleen Carroll, Lisa-Maree Amos, Alex Shapiro, Peter Sheridan, and Eileen Holt-Helwig.

Of Breath and Touch and *Deep* both appear on the Crystal Records CD "Beck and Call," recorded by bassoonist Carolyn Beck and pianist Delores Stevens; and Alex's three-movement work, *At the Abyss*, appears on the Innova Recordings CD "Music for Hammers and Sticks," recorded by pianist Teresa McCollough and percussionists Thomas Burritt and Peggy Benkeser. Two European CDs with Alex's

music will be released in February: a comedic duet for violin and harpsichord titled *Slip*, is featured on the Italian disc from DC Records titled "La Discordantia," recorded by Antonio D'Andrea and Maria Clotilde Sieni; and a solo piano piece titled *For My Father* comes out on an Oehms Classics release from German pianist Susanne Kessel, called "Californian Concert."

Alex's autobiographical article, "Compose, Communicate and Connect" written for the Spring 2005 issue of the Journal for the International Alliance for Women in Music, was reprinted in its entirety in the Fall 2005 and Winter 2006 issues of Sounding Board, the magazine of the American Composers Forum, and she continues to contribute articles and insights to the online magazines New Music Box and Sequenza21.

Alex is President of the Board of the American Composers Forum of Los Angeles, and is the familiar moderator of its popular "Composer to Composer" backstage chats at Walt Disney Concert Hall, most recently interviewing colleagues Billy Childs in April and Don Davis in November following their Los Angeles Master Chorale premieres. She will be the Moderator and Guest Composer for the New Music Festival at Santa Clara University in February 2006, and has been invited to be the Keynote Speaker and Composer-in-Residence for the Society of Composers, Inc. National Student Conference at Arizona State University in October 2006.

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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.

Photos from the 2005 SCI Student National Conference at West Virginia University



The Friday night ensemble composers: Carl Schimmel, Joseph Patrick, Christopher Dietz, and Maestro Harvey Felder, WVUSO Director.



Some of the guests—back row: Lee Hartman and Jay Batzner; Middle row: Joseph Patrick (partially hidden), Nicholas Omiccioli, Sarah Gibson, Christopher Dietz; front row: Brian Vlasak, John Brabant, and Theresa Martin



The WVU Graduate String Quartet with composer Jay Batzner—cellist Soo You, 2nd violinist Stephanie Charlton, 1st violinist Michelle Williams, violist Michelle Pissos

contrabass clarinet) made each new mix of instruments work like a charm and seemingly switched effortlessly between their instruments without a glitch. All of the works presented on this concert were from Europe or South America and represented composers who had written works especially for the trio to do on this concert as part of a tour of the US and South America. The works presented offered a very wide range of styles, new performance techniques, and a chance for each performer to really shine and strut performance chops that seemed endless while continuing to grow with each piece on the program.

(Please note that this article will be a report and not a commentary on the works or events. Suffice it to say that there was a great diversity of styles and approaches utilized in the many works presented. In many cases the titles give strong indications of stylistic approaches used by a composer.)

Next morning, on Thursday the conference itself began with a concert of works for percussion and brass ensembles presented by ensembles from UNCG. Works and composers were *Dissolve*, Daniel Adams; *Spirits*, David Long; *Centennial*, John C. Ross; *Moonbow*, Chan Ji Kim; *Turnaround*, John Stafford; *Oregon Sketches*, Jenece C. Gerber and *encounters.dce*, Jon Anderson. This was immediately followed by a paper presentation by Edward Green—Scelsi in the Mainstream; Or, *Trio à Cordes* that offered extensive commentary on the composer Giacinto Scelsi and this composition; not necessarily a household-known quantity even around musically erudite folks.

After lunch, more concerts: the first involving organ and/or small ensembles—*Canticle for Communion*, Tayloe Harding; *Thgirbla W. & Zheng-Tu*, Chihchun Chisun Lee; *Sometimes the City is Silent*, Janice Misurell-Mitchell; *Love Songs*, Shawn Hundley; *Approaching Northern Darkness*, Kenneth Jacobs; and *CRUSH*, Michael Timpson. This was immediately

followed by a general chamber music concert with *Apparitions*, Edward Martin; *3D*, Donald Womack; *Trio for violin, violoncello, and piano* ("Address"), Scott Robbins; *Alley Dance*, Benjamin Boone; *Into Xylonia* (and SCI/ASCAP Student Competition Winner), Carl Schimmel; and *All Four One*, Charles Mason.



Richard Scruggs, saxophone and Haiqiong Deng, gu-zheng performing Michjael Timpson's CRUSH

Capping off the day was an excellent evening concert presented by the UNCG Wind Ensemble. This included *The Fire of the Living God*, Jesse Ayers; *Latino Preludes*, Derek Healey; *Symphony for Winds*, Neil McKay; *Concerto for Violin and Symphonic Winds*, Arthur Gottschalk; and *The Perilous Adventures of Comet, the Wonderdog*, Paul Siskind.



Keith Carpenter, Mark Engebretson, and Paul Dickinson

Friday morning opened with a very early panel session on Improvisation and Contemporary Music: Intersections and Cross Fertilizations with Geoffrey Kidde as moderator and Janice Misurell-Mitchell and Benjamin Boone as panelists. The first concert of the day focused on UNCG

faculty ensembles of wind and string instruments with works: *Lewis Fanfare*, Mike McFerron; *Strata*, Douglas O'Grady; *Five Songs of Passion*, Mark Engebretson; *Four Fables*, Karim Al-Zand; *Sound Bytes*, Sue Dellinger and *L'Edge*, David Smooke. Following right after that were two more paper presentations: Frank Martin's Oratorio *In Terra Pax*, Maria Niederberger and Webern circa 2005, Donivan Johnson.

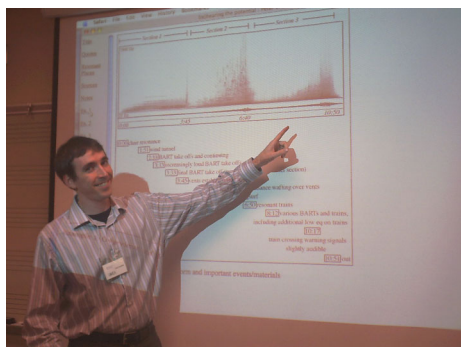
The afternoon brought a concert by a visiting ensemble, the Valdosta State University Faculty Ensemble performing *Tango Loops*, Alejandro Ruty; *No Disrespect*, David Wightman; *The Locomotive Geryon*, James David; *Incidents* (another SCI/ASCAP Student Competition Winner), Grace Choi; *Sounds and Shapes*, Takuma Itoh; and *Scintilla*, Helena Michelson.



Grace Choi, first prize winner of the 2005 SCI/ASCAP Commission Competition after the premier of her work, "Incidents," performed by the Valdosta Faculty Ensemble at the SCI National Conference at the University of North Carolina at Greensboro. With her are Tom Well, President of SCI and Gerald Warfield, General Manager.

Squeezed in before the next SCI session was a Master Class by well-known American composer, Libby Larsen who offered comments and coaching on contemporary pieces, including several of her own, being prepared by UNCG student musicians. (This was a very stimulating session and an excellent contrast to other SCI activities.) Leaving a little early from this session I progressed to another paper session that included: "The Other Ear: A Consideration of Aesthetics and the Technique of Sonification," John Dribus

and “(Re)hearing the Potential: Collisions and Explorations of Sonic Landscapes in Maggi Payne’s *Resonant Places*,” Peter Swendson.



Peter Swendson

Moving right on after these sessions came another concert for small chamber ensembles that had works: *Three for Two*, David Vayo; *Spell*, Aaron Alon; *Language*, Josh Goldman; *Klezmer Rhapsody*, Paul Steinberg; *Sapphire Kaleidoscope*, Ken Davies; *Fringe*, Rondal Parks and *Goldgräber*, Rober Denham. To close the day came an evening concert featuring the UNCG University Choir and Chamber Singers. Because of a rehearsal for my own composition I was unable to attend this concert; however, it included works: *Fumeux Fume*, Daniel Nass; *God's World*, Jonathan Santore; *I Died for Beauty*, Eddie Bass; *Cowboy Songs*, Libby Larsen; and *Song of War and Peace*, Judith Shatin. By comments made to me later it concluded a day of excellent performances overall.



Tom Wells, President of SCI displays the plaque presented to Jeri-Mae G. Astolfi, pianist, after her performance of the piano pieces making up the first CD in the SCI Performers Series. Looking on is project producer, Phillip Schroeder.

Saturday again started very early (8 am) with a concert featuring all works recently released on the new SCI Performer's CD Series with Jeri-Mae G. Astolfi on piano: *chant d'augmentation* (1999), *Parallax* (2003), Adrián Pertout; *Suite for Piano* (1989), Paul Dickinson; *Lotus Pond* (2004), Pui-Shan Cheung; *Illusions* (1982), Edward Knight; *...into all crevices of my world* (1997), Craig Weston; *Wrap It Up* (2004), Phillip Schroeder. Another concert immediately followed of small chamber ensembles: *Leporelo*, Juraj Kojs; *Tremolo*, Joo Won Park; *Ad Lib*, Stefan Weisman; *Non-Connubial Sigh*, Stephen Wilcox; *Summer Songs*, Neil Flory; *Nimbus Movements*, Lothar Kreck; and *Constelaciones extraviadas entre luciernagas*, Ileana Perez Velazquez.

A nice contrast came next with a paper session presenting “Voice-Leading and Harmonic Background in Toru Takemitsu's *A Bird Came Down the Walk*,” Bruce Reiprich and “In the Hand of the Frau: Elizabeth Austin's *Frauenliebe und—leben* in Comparison to Schumann's Setting,” Michael Slayton, presenter, with Mei Zhong, Jerome Reed, performers and Elizabeth Austin, respondent.

Right after a short break for lunch came another concert, primarily of electronic/computer works and one acoustic chamber work: *Meditation*, Hubert Howe; *fix-a-tion*, Samuel Hamm; *Blue*, Bruce Mahin; *Dragon Moon*, Chin-chin Chen; *Dreamtime*, Eric Honour and *Jackhammer*, Keith Carpenter. The middle of the afternoon brought the Thelema Trio back again but with all SCI composers in another outstanding concert: *Wistful Green*, Carleton Macy; *ghosts*, Burton Beerman; *Musique Légère*, Hye Kyung Lee; *When night came...*, Karen Thomas; *Five Miniatures*, Fernando Benadon; and *Incantation*, Kevin Walczyk. All works were handled with great aplomb, and this is an ensemble to keep in mind for the future; they are just excellent all the way around.

Before heading into the final evening concert of orchestral music, there was a

very enjoyable banquet complete with an interesting and excellently presented Keynote Address by guest composer, Libby Larsen, who commented on the current concert scene for composers, offering many insights for us all to contemplate. Right afterward followed an outstanding concert by the UNCG Symphony Orchestra with *Ring of Fire*, Libby Larsen; *All in Moment's Time* (Scott Rawls, viola soloist), Greg Steinke; *Magic City*, Dorothy Hindman; and *Salus..esto*, Ellsworth Milburn.



Scott Rawls, Greg Steinke, and Robert Gutter

I believe it is safe to conclude that SCI continues to flourish with a variety of styles, performance formats and compositional ideas that reflect the truly great diversity we have in the nation and the world for that matter as SCI does have international members as well. It is great to know as we go into our fortieth year, I think, that we are moving ahead and have moved ahead so much in the time I have been a member (since 1973). Congratulations to all our members, to our conference host, UNCG, and the many people who labor as officers and volunteers for our organization. We can all be proud.

Visit our Web page

Dr. Mike McFerron, assistant professor at the Lewis University, is our webmaster.

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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.

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