



Society of Composers, Inc.

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

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XXXVII : 2, March-April 2007

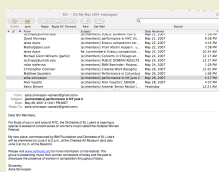
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Join SCI



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

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ANACRUSIS...

New SCI online journal is seeking submissions

*Initial deadline: November 1, 2007
(Ongoing evaluation after this deadline.)*

SCI is launching a new on-line journal for the publication of music scholarship by composers and for composers, edited by Jason Bahr and Craig Weston:

**The Internet Journal of the
Society of Composers, Inc.**
iSCI: The Composer's Perspective

We hope to present the composer's unique point of view through an

exciting mix of theory and analysis, "shop talk," pedagogy, and practice. This list is not inclusive: this is a place for colloquy on everything that matters to composers. Contributors are encouraged to exploit the multi-media possibilities of on-line publication.

If you have ideas about what kind of scholarship you'd like to see in this new publication, the best thing you can do is submit something!

Please send submissions electronically to Craig Weston at cweston@ksu.edu.

Also include an abstract of no more than 300 words describing your work. Abstracts should be submitted as an .rtf or .pdf file attached to an

email. Works maybe submitted as traditional papers, multi-media presentations, podcasts or other formats. Past presentations from SCI Conferences are eligible. Submissions sent after November 1st will be considered for future issues. Inquiries are welcome - please address them to both editors:

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Kansas State University
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Society of Composers, Inc.

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2008 National Conference: Georgia State
It is my pleasure to welcome you all to Atlanta. We are looking forward to an outstanding conference filled with your music and wonderful performances by our students, faculty and area...

been a long-time member of SCI and currently serves as the Student Chapter Representative on the National Council.

About the Newsletter

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Assistant Editor: Brandon Hendrix

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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. Send to

newsletter@societyofcomposers.org

Member News + Photos: Please send these materials to Assistant Editor Brandon Hendrix at

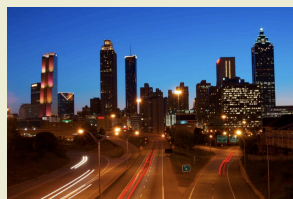
brandonh72@hotmail.com

Ideas/Suggestions: Please send any other ideas or suggestions to Newsletter Editor Sam Hamm via email at

newsletter@societyofcomposers.org



Upcoming SCI Events



February 20-23, 2008

SCI National Conference

Georgia State University
Atlanta, GA

Host: Nick Demos [ndemos@gsu.edu]
Submission deadline: TBA

Spring 2008 (April 16-19)

2008 Region VI Conference

Sam Houston State University
Huntsville, TX

Host: Trent Hanna [trenthanna@hotmail.com]
Submission deadline: Scores - September 15,
Other events - October 15

Spring 2009 (dates TBA)

2009 Region VI Conference

The Bass School of Music at
Oklahoma City University
Oklahoma City, OK

Host: Edward Knight [eknight@okcu.edu]
Submission deadline: TBA

Spring 2010 (dates TBA)

2010 Region VI Conference

Kansas State University
Manhattan, KS

Host: Craig Weston [cweston@ksu.edu]
Submission deadline: TBA



Internet & Email

www.societyofcomposers.org

The SCI website is an up-to-date source of information:

- Conference dates and submission guidelines
- Contact information and links to member webpages
- 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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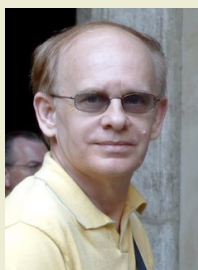
Student Conference Host

Jennifer Barker
University of Delaware

President Emeritus

Greg Steinke

Message from The President



Dear Fellow SCI Members,

I hope this message finds you well--and for our members from academe, enjoying your summer break.

I want to congratulate our new Newsletter Editor, Sam Hamm, and Assistant Editor Brandon Hendrix, for this beautiful issue. Please keep them apprised of your activities so that the Newsletter can continue to be a mirror of the rich variety of SCI member achievements.

Another SCI publication is in its startup phase: a web-based refereed journal, with its inaugural issue appearing this fall. This journal will feature scholarly articles by our members as well as invited papers from colleagues from outside our organization. Craig Weston and Jason Bahr have agreed to serve as Co-Editors and have assembled a fine editorial board, consisting of Elliot Schwartz, Steven Heinemann, Robert Rollin, and John White.

Our web-based services continue to improve, with a new faster server for .mp3 and .pdf files based at The Ohio State University, as well as many improvements to the infrastructure of our web services, courtesy of Webmaster Mike McFerron and Web-content Manager Matthew McCabe. Another addition to the SCI web presence: check out the SCI goings-on at Facebook.com. John Bilotta continues to do a terrific job with SCION, SCI's invaluable on-line opportunities list that is distributed to all members.

The Atlanta National Conference, scheduled for February, 2008 is well into its planning. Host Nick Demos will be sending out the call for submissions soon.

The 2009 National is lined up for beautiful Santa Fe, New Mexico at the College of Santa Fe. More news on conferences soon.

Overall, the prospects for SCI look very good: membership is increasing; we have vigorous activity in student-memberships and student chapters; the financial and management picture looks good, thanks to the able stewardship of our General Manager, Gerald Warfield; and we continue to provide new services to our members.

We at the National Office welcome your input. Please don't hesitate to e-mail me, Gerald, or Jim Sain, the Chair of the Executive Committee, with suggestions or criticisms.

All the best,

Tom Wells
President, SCI

EXECUTIVE COMMITTEE

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Conference Review: SCI Region V

By **Matthew Boleyn**

Editor's note: The conference was held February 22-24, 2007, at Clarke College in Dubuque, IA. The conference host was Amy Dunker.



**Guest Conductor Stanley DeRusha leading
the Dubuque Trumpet Ensemble**

Concert I

The 2007 SCI Region V Conference opened in the Jansen Music Hall on the Clarke College campus in Dubuque, Iowa. Clarke, a four year liberal arts college situated on the bluffs of Dubuque that overlooks the Mississippi River and nearby portions of Wisconsin and Illinois, was a great location to hold such a powerful conference.

The first concert in a series of eight opened with *Antiphonal Music* by Ken Davies. This is a light-hearted piece that sticks to its name using a duo of trumpets as its performers. The title reflects the piece in that it jumps around using a series of fifths to achieve a bouncy, yet serious texture. Ben Drury and Ben Solheim did an excellent job engaging the audience during their performance by their movement in an effort to keep the piece "playful."

Five Songs from Carl Sandburg's "Prairie" by Robert Fleisher is a cycle which is influenced by Carl Sandburg. Excerpts of the poem are seen in each of the five songs. Sangeetha Rayapati, soprano, and William Campbell on piano, did an excellent job in their performance. Rayapati's voice sailed through Jansen Music Hall and really brought out both the solemnity and vague enthusiasm in the words of Carl Sanburg.

Downward Courses by Luke Dahn, performed by Ryan Fogg, was an excellent piece to listen to and watch. The quick and meticulous movements of the performance wowed the audience as the music jumped octaves and switched hand over hand. However, the piece's slow middle section brought out the "downward courses" through a series of melodic fragments using a five chord progression.

A piece performed by the Clarke College New Music Ensemble was *Completed* by Tayloe Harding. This piece, although not considered jazz, left much room for improvisation. The solos and ensemble as a whole did an excellent job keeping the piece both serious, yet fun and witty. The challenging rhythmic changes occupied the audience's attention and engaged both the performer and listener.

Five Songs, a cycle of songs composed and performed by William Campbell, piano, and Sangeetha Rayapati, soprano, wandered through a series of rhythmic changes but was held together by a cycle of harmonic development. Rayapati's voice complimented Campbell's piano playing very well. The soothing sound of her voice and the expressiveness in his playing conveyed to the audience a sense of triumph and accomplishment that was heard in more than just the words.

Islands That Never Were is a very colorful piece composed by James Romig and performed by Ashlee Mack on piano. This piece opened slowly and grew into a very vibrant work of art. The composer did an excellent job of portraying Benoit Mandelbrot's text, "The Fractal Geometry of Nature."

Moon in the Black Mountain, composed by Jerry (Chiwei) Hui, was both a very dismal yet uplifting piece. Each movement of the piece created a sense of tranquility to the listener. Solo flautist Kaylea Schwendinger's soft sound and edgy tone was a great addition to the portrayal of the piece.

To Get to Fresno, composed by Greg A. Steinke, and performed by LaDonna Manternach, soprano, David Resnick, clarinet, and Beverly Nichols, piano, was a great addition to the evening concert. This work's playful melody and soothing clarinet sound bounced off one another, creating a sense of question and answer between the two performers.

Samuel Magrill's, *Tango Flauto*, performed by the Clarke College Flute Choir, conducted by Margaret (Peg) Cornils, was both playful and serious. A very melodic piece repeated the idea of the "tango rhythm" in several registers. The mid section featured a series of challenging rhythms that played off of each part to create sense of organized disorder.

Concert II

The second day opened with *Solo for B-flat Clarinet* performed by John Marco and composed by Young Mi Lee. The work captured the vast range of the clarinet. Each movement, greatly different from the other, offered a sense of cohesion as each ended with low pitches at a pianissimo dynamic level.

Blue Wizard, composed by Jeffery Hoover and performed by Zane Merritt on guitar offered a taste of American jazz to those who attended that morning's concert. The piece began with a somber twelve bar blues form and then underwent various transformations.

David Vayo composed *Fantasia Lirica* which was performed by guitarist Christopher Murray. This piece obviously has its roots buried in the Spanish and Latin American guitar music genres. The piece offers a fiery yet soothing take on guitar performance.

Charles Savage composed *Spirits of the Dead*, and the work was performed by himself, baritone, and Thomas Krenzel Doggett, flute. This collection is based on the poems of Edgar Allen Poe. The eeriness brought about by the flute was dark and sinister, capturing the idea of being alone and in despair. The flute rarely left the lowest part of its range as baritone Charles Savage dealt with leaps and bounds as well as whispers in his part.

Out of the Depths with Kristy Boysen on flute and Marisa Lingl on marimba was composed by James Geiger. The piece was rather contemporary and rather dissonant. The flute seemed to cry as the depths of the marimba created a dark and eerie foundation for the flute to bounce around on. The range of the flute was tested as Kristy screamed from the upper register of her instrument and moaned from the lower register.

Fear and Loathing in New Milford, performed and composed by guitarist Zane Merritt, presented a mixture of textures. It was flowing, yet bouncy, straightforward and yet spontaneous. The piece held true to its title as even though it was spontaneous, it kept the sensation of suspense and excitement.

Five Pages, composed and performed by James Chaudoir on alto recorder, was both fascinating and pleasing. The piece, composed in five movements, offers the possibility of being mixed and matched, with the third movement always in the middle.

Concert III

The opening piece, *Whispers Through the Cold*, composed by Ralph S. Kendrick, was an excellent opener to the afternoon choral concert held in Clarke College's Sacred Heart Chapel. Kendrick's choral piece explored the unsettling sentiment of a person hours from their death. The intricate use of dynamics in the opening and slight chord changes throughout the middle section created the sensation of whispers.

Fear No More: Two Poems for Woman's Chorus by Matthew Schildt was a choral piece derived from the text of two poems by William Shakespeare. Performed by the Edgewood College Women's Choir under the direction of Kathleen Otterson, the first movement, "Under the Greenwood Tree",

begins with the basis that in the end, no matter the worry, everything turns to dust. Schildt's choice of syncopated rhythm in the piano part and disjointed octaves grasped the ominous feeling he was trying to portray. The piece comes to a close with repeated descending octaves in the Soprano part that give way to a "ghost" sensation through the use of "ah".

My Daughter, composed by Frank Felice and performed by the Clarke College Cantabile Singers under the direction of Sister LaDonna Manternach, along with Sharon Nichols on English horn, introduced a slight melody in its beginning which gave way to a repeated motive in the English horn.

When We Are Going, composed by Jason Bahr and performed by Ann Duchow, violin, Charles Barland, organ, and the Clarke College Cantabile Singers broke with a somber opening and led to a melodic development and ended with a closing through a series of major keys. Bahr did an excellent job of emotionally grabbing the audience with the performance of his piece.

Lux Aeterna, composed by Amy Dunker and performed by the Clarke College Cantabile Singers, Loras College Bella Voce, and the Edgewood College Women's Choir reflected the composer's delicate use of atonal harmony. The melodic interlude, passed from part to part gave way to a melodic closing to this piece.

Jonathan Chanette's composition, *Strings in the Earth*, performed by the combined choirs of the afternoon, under the direction of Kathleen Otterson with Jeanmarie Chanette on harp, demonstrated excellent use of the harp. His strategically placed glissandi, harmonized by the melody of the soprano part in the latter half, gave way to a genius close to this piece.

Christopher Wick's composition, *Six Psalms for High Voice and Organ*, with Francis Vogt, tenor, and Beverly Nichols on organ was a performance of two of the nine movements of this piece. The high sailing voice over the hum of organ brought out the joyful tone of the text which Wick selected to place into his composition.

Deep Peace to You, performed by the Wartburg Chapel Choir under the direction of Roy Carroll, was composed by William Campbell. Campbell did an outstanding job of bringing out the tonal harmony in worship. The solemn bass gave way to a solid harmonic resolution.

We are Not Robins, composed by William Vollinger, created an interesting gateway into choral music. Vollinger brought together charming vocal lines with a pleasant melodic counterpoint.

Matthew Lanier's piece, *Pulcher Poeta*, was particularly interesting. Lanier brought together the sweet sounds of the upper voices and wove them into an intricate accompaniment in the basses.

James Crowley's piece, *Songs from the Mermaid Tavern*, in two movements, was a new gesture in the way of contemporary choral music. Although somewhat contemporary, it still held together classical lines of the vocal repertoire. Crowley did an excellent job of intertwining the basics with the revolutionary.

The Dark Hills, performed by the Clarke Collegiate Singers under the direction of Fran Vogt with Bev Nichols on piano and Sharon Nichols on oboe, almost seemed to have had two soloists: the chorus and the oboe. The two parts weaved in and out of one another, imitating melodic lines of the piano. Jenni Brandon, composer, topped the piece off with the addition of the oboe, telling the story of Arlington's poem.

John I, composed by Warren Gooch, was performed by the Loras College Concert Choir under the direction of Bruce Kotowich with Thomas McNamara on piano, was not what I expected from a setting of a Biblical text. The dissonance in the beginning created an eerie feeling accompanied by quick cries from the piano. The latter half was filled with murmurs from the choral members, giving way to an inharmonic resolution.

Hymnus Cherubicus was performed by the Clarke Collegiate Singers with selected members of the Loras College Concert Choir under the direction of Fran Vogt. The work was composed by Michel McFerron. The strong bass with the soaring soprano hypnotized the audience as McFerron did an excellent job of contrasting the tone of angelic voices with the drone of earthly worship.

Concert IV

Slava! Fanfare, by Joel Blahnik, *The Flight of the Killer Bumblebees*, by Arthur Gottschalk, *One Blackbird*, by Amy Dunker, and *Rev it Up!* by Mark Phillips were all performed by the Dubuque Trumpet Ensemble with Stanley DeRusha as the conductor. *Slava! Fanfare* offered an upbeat opener, *The Flight of the Killer Bumblebees* was a fiery and forceful piece, *One Blackbird*, was somber yet driving and *Rev it Up!* was exactly what you would think, energetic and dynamic.

Furies, composed by Lee Hartman for timpani and performed by James Clanton, was bombastic and invigorating to both the performer and listener. The subtle timpani rolls evolved into a grand and sometimes overbearing performance. The accents and power brought out of the timpani filled the music hall.

Homage Collage, composed by Liviu Marinescu for flute and piano and performed by Nancy Lease, piano, and Matt Boleyn on flute, was a homage to a series of past composers, represented in each movement with a total of five movements. The most popular movement, "II. Cage" requires the flutist to switch to alto flute and blow without pitch for a few seconds, and requires the pianists to pluck a random string on the inside of the piano. Each movement

was a contemporary take on composers such as Ligeti, Chopin, Messiaen, and Palestrina.

Urban Legend, composed and directed by David Resnick and performed by the Clarke College Clarinet Quartet, presented the array of tonal harmony found in the clarinet. The soft sounds of the clarinet's lower register and the squeal of the upper register are common elements used in Resnick's composition.

Three Miniatures, composed by Brian Vlasak and performed by students from the University of Iowa, was written for flute, clarinet, alto saxophone, percussion, piano, violoncello and violin. Although it did not feature one single instrument, Brian Vlasak was very meticulous in his writing, showcasing each instrument through a series of small, yet technically challenging solos.

Amy Dolphin composed the piece *Paint a Blue* for solo guitar and was performed by guitarist Zane Merritt. This composition brought forth the soft sounds of the guitar. Very romantic in nature, it was very well liked by those in attendance. The tonal chords mixed with soft dynamics was very relaxing. One could almost imagine an artists gentle painting a canvas with soft strokes of a brush soaked with light blue paint.

Bar for Hans Sachs was composed by Justin Merritt and performed by Kristin Purcell on solo flute. Merritt's incredible use of dynamics and interesting use of pitch bending and flutter tonguing was done exceptionally well by Kristin. The piece was composed with numerous pauses which accented the reflective nature of the piece.

Jaime Guiscafne both composed and performed the piece, *Nocturne for Solo Guitar*. The piece was composed in two contrasting movements. The first, "Preludio en Guanuanco" held a rather slow and relaxed tempo as the second movement, "Tormento", was the answer to the first movement; much faster and deliberate. Each movement was tonally similar, but Jaime did an excellent job at offering a black and white take on the same idea through the composition of both movements.

Once When the Ground Was Holy was performed by the University of Dubuque Chamber Singers, under the direction of Kristen Eby, with Ann Duchow on violin. The work was composed by Johnathan Chenette. This energetic and up beat composition captured the audience's attention, and was based on a text by Iowan Michael Carey which explored the peacefulness and serenity you found in the fields where wild horses graze.

God Left Us Alone Here was composed by Margaret Cornils and performed by the Dubuque Chamber Singers. This composition was based on the work of photojournalist John Gaps III. It is written for a men's chorus with solos intertwined. This piece offered insight to the complex emotions one feels when observing an act of war.

Let the Nations Tremble by Warren Gooch was performed by the Julien Chamber Choir under the direction of Kristen Eby. Gooch did an excellent job at taking the text of Psalm 99 and intertwining the text with his take on contemporary piano and mixed vocal ensemble. The ominous beginning gave way to an powerful resolution in the piece's closure.

Concert V

The concert opened with *Still Transformations* by Michael Pounds. The "stillness" of the piece was dubbed through the drone like sound of the pitch F in the bass, while the listener experienced the "transformation" of sounds from acoustic-like instruments.

Fugue for Julia, by Sean Mooney, seemed to express a sense of minimalism with partial chaos. Mooney used a mathematical equation in placing sound, pitch, and frequency. Repetitive in nature, the piece evolved, drastically at times.

Slight Uncertainty is Very Attractive was composed by Kyong Mee Choi for tape and flute, and performed by Margaret Cornils. Choi did an excellent job of expressing a sense of uncertainty through the use of glissandi, tone bending, whistle tones and other extended techniques.

Kari Besharse's composition, *Firmament*, created a very surreal atmosphere in Jansen Music Hall. The slight drone of pitches and the delicately placed tones in upper octaves was superbly executed and presented by Besharse.

Songs of the Immortal by Jason Mlynek was composed for tenor and piano. Michael Bradenburg, tenor, and pianist Kate McCoskey did an impressive job of exploring Mlynek's five voices of his immortal themes: Death, God, Love, Music and the Immortal Spirit. Bradenburg's ability to sing through five languages and explore the possibilities of the immortal through his musical interpretation captivated the audience.

Jason Bolte's tape composition, *Change in the Summation*, takes the listener through the continuum of the realm of controlled pitches and its evolution into noise.

Hallucination for tape by Jennifer Bernard (Merkowitz) evoked a storyline of images. Almost "techno" in nature, Bernard's choice of rhythm and staged pitches gave evolution to the piece. The vocal inflections created a sense of personality to a rhythmically progressive composition.

Second Tower Down, a tape composition by John Allemeier recreated the morning of September 11, 2001. Using emergency phone calls placed to emergency crews that morning created a real-life experience for the listener. Use of material still in our minds created by far the most moving performance of the morning.

Concert VI

A Little Fuguing, composed by Carlton Macy and performed by the Clarke College New Music Ensemble under the direction of Amy Dunker, offered a sense of atonality in a tonal piece. The constant contrast of color within the ensemble, mixed with the classical sense of a fugue, resolved itself towards the end of the piece, allowing the audience to remain intrigued.

Robert Fliesher's *Secrets*, performed by William Koehler on piano, brought forth an ever-changing text of musicality within an unchanged melodic line. Fliesher did an excellent job at molding the music to fit the hand gestures of the performer. The melodic line mimicked the performer's sincere technical ability.

Dreams of Fin, composed by Joseph Dangerfeild and performed by the composer on piano with Beth Hoffman on violin, was rhythmically intriguing. The subtly changing motive captivated the audience. Minimalist in nature, the work was far from being minimal.

Anniversary Portrait, performed by Ben Drury on trumpet and Bev Nichols on piano, was very lyrical and highlighted the performers' virtuosity. Brandon Hendrix, composer, did an excellent job coordinating the trumpet with the intricate accompaniment of the piano.

Inertia, composed by David Maki for steelpan (performed by Katie Wiegman) and marimba (performed by Malika Green), was a rollercoaster of tempos. Maki did an excellent job at creating a visual aspect of the snowball effect. The tempo, which seemed to be the focus of the piece, sped up and slowed down as quickly as it sped up, only to have the fast paced tempo take over in the end.

Daniel Houglums's composition, *Borne on the Bier*, written for piano and performed by David Maki, seemed to frequently modulate between major to minor. The piece, centered around death and despair, offered a glimpse of hope as it switched. However, ending in despair, Houglum did an excellent job of smoothly transitioning between modalities.

Jae Eun Jung's composition, *Brown Heart*, was composed for trumpet and performed by Jim Sherry. Extensive use of dynamics, trills, tremolos, mutes and range jumps made the piece exciting and captivating. Sherry did a wonderful job conquering the difficult passages and expertly grasped the meaning Jung was trying to portray through difficulty.





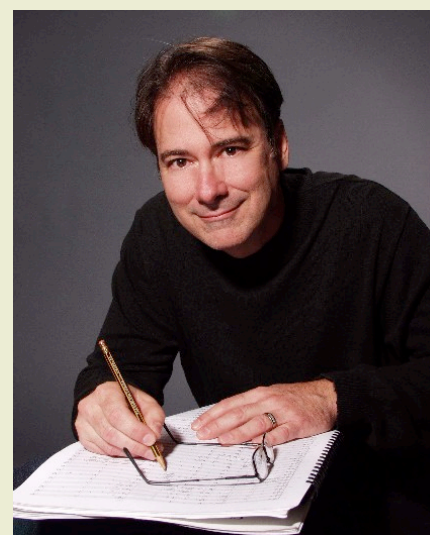
Judith Shatin

The San Jose Chamber Orchestra performed **Judith Shatin's** *Stringing the Bow* (string orchestra) on May 20, 2007 at the Le Petit Trianon theater in San Jose, CA under the direction of Barbara Day Turner.



Nickitas Demos

Nickitas Demos released a new recording of his chamber music on the MSR Classics label in June 2007. The album is titled *Aegean Counterpoint*.



Charles Mason

On July 27, 2007, **Charles Mason's** *Murmurs*, a sound sculpture, was presented at the Yerba Buena Center for the Arts in San Francisco as part of the show "Dark Matters: Artists See the Impossible." The work is a collaboration with photographer Richard Barnes and video artist Alex Schweder.



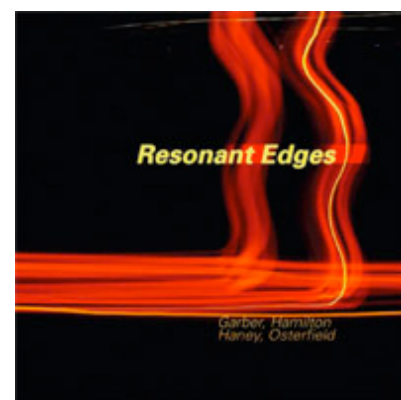
David Sartor

David Sartor's *Veni Emmanuel* for concert band was premiered by the Indiana Wind Symphony on May 20, 2007 in Indianapolis. Notable is the fact that the work was completed 30 years ago. It was composed in honor of David Van Vactor, his primary composition teacher.



Mark Chambers

Mark Chambers' *...glass darkly...* for alto flute, piano, and electronics was premiered by Carla Rees and the group rarescale at St. Cyprian's Church in London on June 30, 2007.



Capstone is releasing a new CD titled *Resonant Edges* featuring the music of composers Ryan Garber, Bruce Hamilton, Jason Haney, and Paul Osterfield. Audio samples can be heard at www.capstonerecords.org/CPS-8784.html.



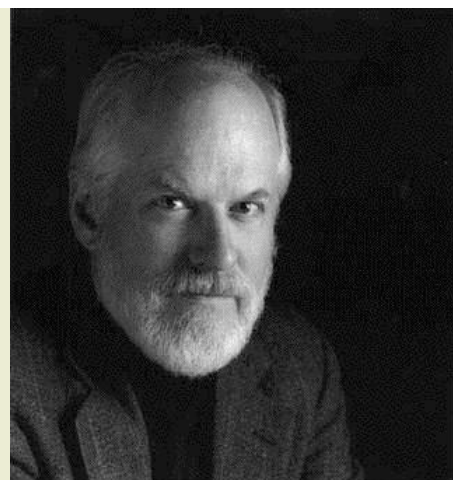
Jason Bahr

Jason Bahr's work *Soliloquy* (English horn) was given its world premiere in Fresno, CA by Krista Riggs in April. Dr. Riggs also played the work as a part of the College Music Society International Conference in Bangkok, Thailand in July. *Cryptic Omens...Ritual Echoes* (voice, piano, percussion) was performed by the Kansas City new music ensemble newEar in April. Bahr has been commissioned by the Mississippi Music Teachers Association to write a new work, *Tipping Point* (saxophone, piano) that will premiere in November. Bahr was featured as a guest composer at the Western Illinois New Music Festival in March where his brass quintet *Divergence* was performed.



Ken Davies

Ken Davies has been invited to participate in Southern Artistry, an online resource that showcases the South's artistic diversity and excellence by spotlighting outstanding artists in the southern states. The featured artists are selected by their state's arts agencies and represent a wide range of disciplines. Ken's *Veiled Places* received its world premiere performance by the Neopolitan Wind Quintet at the March 15-17, 2007 new music festival at the University of North Carolina at Greensboro. *Floating Galaxy*, Ken Davies' new CD, has just been released on Pattisan Records.



Mark Phillips

Ohio University has named composer and School of Music Professor Mark Phillips this year's Distinguished Professor, the university's highest faculty honor. The Distinguished Professor award carries a lifetime designation that recognizes scholarly accomplishment, professional reputation and contributions to the university.



*...dedicated to the
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MEMBERSHIP INFORMATION

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

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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 regional conferences and receive the SCI Newsletter in electronic form. Optional subscription to [scimembers], the SCI listserv.

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.



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