



SCI

Society of Composers, Inc.

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

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XXXVIII : 6, November–December 2008

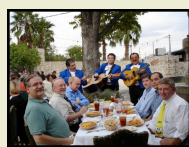
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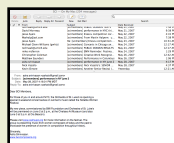


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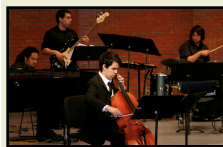
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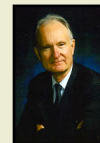


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Society of Composers, Inc.
SCI is an organization for composers. Our membership categories include full member, student member, retired member or life member.

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2008 STUDENT NATIONAL CONFERENCE

2008 Student National Conference

A review of the 2008 SCI Student National Conference at Ball State University in Muncie, Indiana

By Benjamin Williams
DMA, Ohio State University
Photos by Emily Williams

In the heart of the Midwest rests beautiful Ball State University, the hosting institution of the 2008 SCI Student National Conference. It was here that over thirty student composers and several SCI Student Chapters from various colleges and universities across the country converged October 10–11, 2008 for a weekend packed with an eclectic mix of new music from a promising new class of emerging composers.

This year's theme and focus was on music technology and so there was perhaps no better place to host the conference than the School of Music at Ball State University. The Music Technology program at Ball State (www.bsu.edu/musictech) has eleven studios dedicated to computer music, composition and recording technology encompassing 9,800 square feet as well

as an integrated studio in Sursa Performance Hall, the location of most of the performances for this conference. Many thanks to Meryl Mantione, Director of the School of Music, and Robert Kvam, Dean of the College of Fine Arts, are surely in order to provide access to such wonderful facilities. The conference was also only made possible through the behind-the-scenes coordinating efforts of Conference Host Eleanor Trawick—Area Head for Theory and Composition at Ball State—and Michael Pounds, who tirelessly worked to make sure the technical production of the concerts went off flawlessly.

Friday morning began bright and early with a concert of electronic music in Sursa Performance Hall. Although there was a wealth of exciting music in the solely electronic realm, this concert was enhanced by some outstanding live performers that interacted exquisitely with a variety of electronic media. Rebecca Ashe, a flutist based in Kansas City, Missouri, performed several times throughout the weekend in conjunction with student composers from the University of Kansas City Missouri. Christopher Biggs' *MHCHAOS*—originally written for Rebecca Ashe—displayed agility and facility in the flute writing

as rapid figurations were manipulated and distorted with the help of Max/MSP to produce intriguing and engaging acoustical effects. Faculty clarinetist Elizabeth Crawford performed *Eastern Pinnacle* by Benjamin Williams with an extraordinary amount of vigor and technical prowess.

Keynote speaker Mark Phillips gave his opening address to an engaged and lively audience. Phillips is a Distinguished Professor of Music at the Ohio University, where he has taught since 1984. He discussed his own history and inspiration ranging from the humorous to the thoughtful (emphasis on the humorous!) Just a quick glance at his published works highlights his playful mode of thought with pieces such as *Elegy and Honk*, *Color-Code This!* and *My Aunt Gives Me a Clarinet Lesson*. He ended, however, with a very thoughtful discussion on the value of inspiration and writing with purpose. To illustrate his point, he played a recording of *Dreams Interrupted*, commissioned for a premiere in Memphis, TN. He took the opportunity to incorporate the city's rich musical and cultural heritage, which according to the program notes "includes W. C. Handy and the

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ANACRISIS

Meet the New Assistant Editor for the SCI Newsletter

Since from the Editor I'm asked to have Brinkman (as listed in the assistant editor of the newsletter) I'm sure that his contributions and service to SCI will be the production of the best newsletter for all upcoming levels, will be greatly appreciated for all his important to the **Member News & Activities** section of the newsletter. Submissions may be sent directly to him at scion@scion.com or scion@scion.com

About the Newsletter

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Benjamin Williams

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Newsletter Contact Information:

Anthony Cornicello
Eastern Connecticut State University
Shafer Hall, Room 109
83 Windham St
Willimantic, CT 06226
(860) 236-3892
cornicello@sbcglobal.net

Benjamin Williams
504 Hemston Ct
Gahanna, OH 43230
(330) 268-2590

benjamin@williamscomposer.com

For other SCI business:

Society of Composers, Inc.
P.O. Box 687
Mineral Wells, TX 76067-0687
secretary@societyofcomposers.org

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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

2009 Region VI Conference February 26–March 1

The Bass School of Music at
Oklahoma City University
Oklahoma City, OK
Host: Edward Knight
[eknight@okcu.edu]
Submission deadline: Varies (See Call)

2009 National Conference

April 2–4, 2009

Sante Fe New Mexico
Host: Steven Paxton
[spaxton@csf.edu]
Submission deadline: Varies (See Call)

2010 Region VI Conference Spring 2010 (dates TBA)

Kansas State University
Manhattan, KS
Host: Craig Weston
[cweston@ksu.edu]
Submission deadline: TBA

See our website at

<http://www.societyofcomposers.org/>
for more details.

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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Ball State University

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Anthony Cornicello

Message from The Editors

It's been a busy time for those in the ranks of SCI, and a lot has been going on. The end of 2008 saw the

National Student Conference as well as a conference in Region VIII. As the new year starts, two more conferences are on the way (Region VI at the end of March and the 2009 National Conference in

April; see *page 2* for details). Meanwhile, work is still under-hand for a website redesign and the first issue of iSCI is on its way (details on *page 9*). This is an exciting time for our organization!



Benjamin Williams

Along these lines, this issue features a review of the 2008 Student National Conference in Muncie, Indiana (*page 1*). We are especially looking forward, however, to next month's issue, in which we will print the text of keynote speaker Mark Phillip's address to the students. This was a wonderful opportunity for the students involved and we look forward to sharing it with our whole readership.

As always, we look forward to hearing more from those members who have been active for inclusion in the SCItings (*page 7*). We hope that the start of the new year will be as fruitful and exciting for all of our members as it has been for SCI as a whole.

Anthony Cornicello
Benjamin Williams
Editors, SCI Newsletter

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Fraud Competition

The Ignacy Paderewski International Composition Competition

edited by Benjamin Williams

DMA, The Ohio State University

This discussion took place on the [scimembers] mailing list November 12–13, 2008.

The Problem

Judy Hu:

I received emails from The Ignacy Paderewski International Composition Competition saying that I am one of the winners and asking my bank account. But, when I ask for more details and ask why they need my bank account, they just said it that it was a mistake; they didn't say anything about the performance. They even made a website: <http://www.amuz.bydgoszcz.pl/en/main/comp.html>.

Someone also called me from the US saying that I did win the prize and that I need to give them my bank account and social security number. They said that they don't send checks because it is just their official way of doing it.

When we send scores to competitions in other countries, how do we know if it is a real organization or not? Where can we report fraud competitions?

bravojudy@yahoo.com.tw

Responses

Is it real?...

Leslie Hogan:

If you dig a little, you can find the same contest announcement on what appears to be the actual school site—it has a menu down the left side and a scrolling announcement of the competition across the top. The regulations, however, seem to state clearly that winners will be notified by post, not by email. At the very least, the email asking for bank account information seems a scam, even if the actual competition is not. If it were me, I'd email the head of Theory and Composition there and see what kind of response that gets.

redduckmusic@earthlink.net

Bank Account, SSN?...

David Sartor

I am fascinated that they would request your bank account information. For what purpose? The prize could easily be conveyed via a check or electronic means.

dsartor@davidsartor.com

Mark Spraggins

Nobody needs your social security number to pay you. It's a fraud.

markspraggins@earthlink.net

Matthew Fields

There's no legitimate reason for a foreign entity to want an American's SSN and wire transfer is an expensive way to transfer funds—usually from a bank directly to a corporate drop-box account, not a personal account.

composer@Matthewfields.net

Milton Stanley

Not US Government (or affiliate) + SSN = You with no money and ruined credit.

milton.stanley@gmail.com

Marc LeMay

There is absolutely no reason whatsoever that this organization would need your bank account and social security number. If they are unwilling to pay you via something as simple as a standard check, or even PayPal, then they are out to thief your identity.

We're all composers... just how much do these hoodlums think they are going to get out of our bank accounts, anyway? :)

m@marclemaymusic.com

What to do?...

Mark Winges

If you're really not sure, try opening a different bank account (with a minimum deposit) and give them that number. I have had occasions where foreign funds are best moved via wire transfer, so the request for an account number may be legit. The SSN, however, seems suspect to me. I don't know why they need your SSN unless they are reporting it as "income" to the US government (unusual for a foreign entity.)

WingNotes@earthlink.net

Adam Sovkoplus

If it were me, I would go to the police with this concern. The government has people who make a living catching people who make a living conning us. However, don't compromise your own identity any further. If you go to the police, they will probably set up a dummy bank account for you and take over your communications. You should not pursue this any further on your own.

stoblecore_1@hotmail.com

Micheal Stevens

I am a banker (by day, composer by night). I deal regularly with fraud and scams such as this. There is never a reason to give your SSN to anyone overseas (and rarely to someone in the states).

This seems fraudulent for the following reasons:

1. There has been an extreme amount of fraud in Eastern Europe in the past 3 years.

2. I looked at the websites for the contest and the Academy of Music in Bydgoszcz. The latter had numerous grammar and spelling errors, which is indicative of possible fraud. While not a definitive indicator of fraud, it leads me to suspect it.

3. The contest website states that the winners will be posted on the Academy website. After exploring it for 10 minutes, I could not find the results.

4. It is a textbook case for fraud.

5. It surprises me that they did not ask for a SWIFT or ABA number as well. To wire, they will need both (for international).

As for opening an account with a minimum deposit and using that, I would recommend caution. You still may incur fees as well as have negative information reported to credit bureaus/tele-check type agencies if the request is fraudulent and the thieves go to town making transactions. Even if they do not have your SSN, they can still wreak havoc on your banking/financial name. Please *never* give your account number to someone you do not implicitly trust! Especially do not give your account number to someone overseas. Finally, if you refuse to give the information and they send you a check, do not accept a check that is too much and forward on a portion of it. This is the second step to many fraudulent activities. The check will come back fraudulent and you will take the loss on the funds that you forwarded. Remember, you can always go to your bank and they can help you. Save all information on the alleged forger so that you can file a police report if necessary.

mp_stevens@hotmail.com

From the Board of SCION...

John G. Bilotta, Editor, SCION:

This is not one of the opportunities that we list on SCION because I have never been able to verify it through a second source—one of the criteria for inclusion.

jgbilotta@comcast.net

Matt McCabe, Web Content Manager:

We have encountered frauds and scams targeted to SCI members before. With the increasing amount of fraud on the internet, it's worth mentioning a few rules:

1. Never provide your bank account numbers, check routing numbers, credit card numbers, etc. to *anyone* via email. It is not secure or traceable.

2. If you win something abroad, make them send you the prize money in another way. Usually the amounts are significant enough that it is worthwhile to have them pay you with a

cashier's check, or arrange a wire transfer between the banks directly.

3. If you ever get too far into a scam and you get a check in the mail from a sketchy source, take it to your bank and have them verify the funds. This is pretty easy to do, and typically security measures can be spotted instantly.

mccabem@ufl.edu

Resolution**Judy Hu:**

I got an official letter from Feliks Nowowiejski Academy of Music. They sent the letter to my old address, so I had no clue. It turns out it is a real composition competition and they will hold the ceremony on November, 22 in the Concert Hall of the Feliks Nowowiejski Academy of Music in Bydgoszcz. I gave them my new bank account that only has minimum amount of money, so I think it should be fine. They didn't ask for my SSN; that was a misunderstanding.

bravojudy@yahoo.com.tw

S P A M M E S S A G E S

Spam Messages

The Moscow Musical College

edited by Benjamin Williams

DMA, The Ohio State University

This discussion took place on the *[scimembers]* mailing list December 18–19, 2008.

The Problem**Adam Dieffenbach:**

Any thoughts on whether this is real or not?

Dear Adam Dieffenbach,

I am writing to you on behalf of the teachers' council of our Moscow Musical College after finding your e-mail address at the American Composers Forum.

For more than 15 years we have been providing music training for children from 5 to 14 years of age. Unfortunately, because of the poor economic situation that has prevailed for a long time in Russia, we have received only minimal support from the Moscow government's federal budget.

I would like to explain that we do not collect any tuition fees from the students at our college, otherwise the majority of parents would not be able to afford their children's tuition. Consequently, it is becoming increasingly difficult to continue with this very worthwhile enterprise. Furthermore, when it comes to the matter of teaching materials, the situation is little short of catastrophic, particularly with regard to sound materials.

We would be extremely grateful if you could send us any recordings of music on CDs, DVDs or LPs, even if their boxes are damaged.

YOUR HELP IS NECESSARY TO US!

Yours faithfully and hoping for your help,

Nickolay Carmanow,

Director.

Moscow Musical College
39-5-25, 3-Barkovaya street
105037, Moscow
Russian Federation

Phone: 7-985-366-6917

E-mail 1: MusicalCollege@mtu-net.ru

E-mail 2: MusicalCollege@bk.ru

Web: <http://MusicalCollege.narod.ru>

afdcomposer@yahoo.com

Responses**Matthew Fields**

Got it earlier today—for the third time. Real or not, it's not how I support the arts.

composer@matthewfields.net

Alvez Barkoskie IV

I received something similar to this last year and it was fraudulent.

taurus86_iv@yahoo.com

Adrienne Albert

I too received this email addressed to me, and I have received it in the past and done nothing about it. I don't know if it is Spam or not, but I prefer not to respond to these emails as, sadly, too often they are Spam and come to no good end. On the other hand, it sounds as if they are in dire straits and could use some help from well meaning individuals. Guess it's up to each of us to decide unless someone knows something definitive.

adrienne@adriennealbert.com

[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>

(Continued from Page 1)

vibrant Beale Street blues tradition, the seminal Sun studio recordings, Martin Luther King and the civil rights movement."

Later in the day, participants reconvened for another concert followed immediately by a paper presentation by Jeremy Clifton, a doctoral student and instructor of music theory and composition at Ball State University. His thoughts on perception and cognition as the nemesis of atonality sparked a lively discussion as students and faculty alike tried to come to grips with the points at which the ever-growing field of music cognition intersected with the compositional practices of the last century and the present. On the concert program were two notable pieces for trombone quartet by composers Mike Solomon and Chet Udell. Solomon's *The hive is my god* is a remarkable use of the instrument to produce an acoustical mass of sound and demonstrates a great sense of understanding of the possibilities for sound production with an otherwise ordinary trombone. Udell's *Eine Kleine Froschmusik*, on the other hand, effectively broke down the distinction between instrument and nature as the trombones blended seamlessly in and out of the sounds from a nighttime scene with frogs, crickets and everything therein associated.



Robert Lunn,
The Ohio State University

Mary Elizabeth Southworth-soprano, Danielle Hundley-flute, Marianne Breneman-clarinet and Philip Amalong-piano. Their presentation drew the audience into a very personal connection with the music as they prefaced each piece with a short reading of poetry, prose and the like. Arranged on stage in a comfortable yet aesthetically interesting manner, they played a continuous concert of solo and ensemble pieces for their slightly atypical instrumentation. Some of the highlights of this program include Seth Custer's *Four Capriccios*—a virtuosic display of extended techniques on the clarinet that was elegantly pieced together—and Aleks Sternfeld-Dunn's *Variants*—a playful, memorable theme and interestingly worked out variations. At the end of the program were pieces by Keynote Speaker Mark Phillips and SCI composer Kenneth Froelich. Froelich's humorous *Hailstones* was commissioned by Conundrum and consists of rather famous quotations by 20th century American presidents set in a consistently brilliant manner.

Michael Pounds kicked off Day Two of the conference with a tour of the music technology facilities at Ball State immediately followed by the first of three remaining concerts. One of the most notable parts of the conference was the



Featured Guest Ensemble: Conundrum

with striking images and sounds that become engraved on the memory. Another video presentation by Jen-Kuang Chang, *OM*, reflected a meditative mindset of a slowly transforming sound-scape matched by beautifully engaging visuals. David Mendoza performed his own piece for viola and electronics, *Drift*, in which he shows a great competence for not only string writing, but also for producing interesting and unique timbres via electronic manipulation. Another live performance—rather unique in scope—was presented by David Morneau playing *Boop Boop Beep* via a Vintage Nintendo Gameboy with two-channel output.

Near the end of such a jam-packed weekend of new music, it was hard to imagine what more could be left to be offered by the up-and-coming generation of young composers of SCI for the Saturday evening concert. The composers, however, did not by any means fail to deliver. Another video presentation, *Song Cycle for Haruki Murakami*, was offered by Matthew Dotson—a creative visual animation of text that was illustrated by a rich composition of ambient sound environments. Jesse Allison's *Traversal for Organ, Computer, and Second Life* was astonishingly performed—as the title may suggest—via real-time second life operations. The largest ensemble piece of the conference capped the weekend with a remarkable performance by BSU students and faculty in a riveting performance of Scott Blasco's *De Profundis*, a richly orchestrated setting of Psalm 130 with an instrumentation that ranged from violin to electric guitar and included everything in between.

Perhaps Muncie, Indiana is not the most likely place to find a technological mecca such as the School of Music at Ball State, but I for one can not imagine a more perfect setting for this year's conference! I now can only wait to see what next year will bring.



Kari Besharse, University of Illinois

Benjamin Williams
Ohio State University

SCItings

Member News and Activities

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

Doug Geers

Geers' new opera, *Calling*, premiered September 12, 2008 at the La Mama ETC. First Floor Theater in New York City, where it ran a series of fifteen performances.

The opera tells the up-close story of one downtown Manhattan family's experience on 9/11, and the month immediately following it.

Daniel Adams

Rosewood Aphorism for marimba solo was premiered by marimba soloist Stuart Gerber at the National Conference of the College Music Society in Atlanta on September 26, 2008.

Two compositions from Adams's solo CD "Shadow on Mist" were broadcast on WOMR-FM, Provincetown, MA as part of the station's "The Latest Score" contemporary music series hosted by Canary Burton.

Adams's snare drum solo "Etude in Two Places" has been published in a collection of snare drum music released by Bachovich Music Publications in association with the Massachusetts Chapter of the Percussive Arts Society.

Jenni Brandon

The Vientos Trio (Ryan Zwahlen, oboe; Jennifer Stevenson, clarinet; Michael Kreiner, bassoon), named Jenni Brandon as their composer-in-residence for their 2008–2009 season. Brandon will compose several pieces for their season, including "The Sequoia Trio" which tells the story of the 'big trees' through the words of John Muir. Brandon will also compose a solo bass clarinet piece as well as an oboe, bassoon, piano piece this season.

She also received a premiere of her piece "At Night" for SATB choir a cappella, poem by Amy Lowell. This piece has been chosen as the recipient of the Sorel Medallion through the Elizabeth & Michel Sorel Charitable Organization. It was premiered during the final concert by the New York City choral ensemble Voices of Ascension under the direction of Dennis Keene. This concert was held at Zankel Hall at Carnegie Hall on October 29, 2008.

"Goldfish Songs" for solo flute/alto flute was premiered November 20, 2008 in at the Third Annual Conundrum in the Park by Danielle Hundley, a member of the Cincinnati, Ohio new music ensemble Conundrum (www.conundrummusic.com). The

movements of this piece are inspired by fancy goldfish.

Anthony Cornicello

"A Coney Island of the Mind," based on texts by Lawrence Ferlinghetti was premiered October 11, 2008 on the Eastern CT State University campus, located in Willimantic, CT.

Wallace De Pue

In March 2008, Wallace De Pue won a contest to compose a commissioned piece for the Michigan Music Teachers Association (MMTA). *The Fiddler and the Dragon* (violin, piano and actor), a 17-minute composition that amalgamates American "fiddle" music with contemporary harmonic and contrapuntal techniques was premiered October 12, 2008 at the Crowne Plaza Hotel in Grand Rapids, Michigan.

Guy Vollen

The premiere performance of "Plastic Flowers (Still life for winds and percussion)" was presented by the Wichita State University Symphonic Wind Ensemble under the direction of Victor Markovich on October 13, 2008 in Miller Concert Hall, Duerksen Fine Arts Center, on the campus of Wichita State University.

Pegasus Brass Trio and premiered "Analects" at an American Music Week recital November 7, 2008 in Wiedemann Recital Hall on the campus of Wichita State University. "Analects" is made up of three brief contrapuntal movements inspired by statements of L. Frank Baum, Dolly Parton and Paul Hindemith.

Alex Shapiro

Shapiro's concert wind band piece "Homecoming" was performed by the University of Minnesota Symphonic Band October 15, 2008 under the baton of Jerry Luckhardt. "Homecoming" was commissioned in 2008 by the U.S. Army TRADOC Band.

Orlando Jacinto Garcia

October 22, 2008 cellist Madeleine Shapiro premiered Garcia's *despues de los humanos* (after humans) for cello and electronics with video images by Jacek Kolasinski. The premiere took place at the Chelsea Museum in NYC as part of the Ear to the Earth Festival.

Adrienne Albert

October 27, 2008—as part of the CA State Northridge Faculty Artist Series—Andy Malloy premiered "Wind and Tides" for trombone and piano, a piece which he commissioned along with several other works for trombone.

Paul A. Epstein

October 31, 2008 the premiere of "Prime Times 2" for flute, bassoon, and piano was included in a recital of new works at the Rock Hall Auditorium on the campus of Temple University. The

recital was one of three events presented by the Philadelphia Chapter of the American Composers Forum featuring the world-renowned bassoonist Pascal Gallois.

Jeff Jacob

Jacob released his latest CD entitled, "Piano Music from Four Continents" on the Vienna Modern Masters label. The CD contains works by several SCI composers: *Gasp* by Hyekyung Lee of Dennison University, *Piano Fantasy* by Jianjun He of Caspar College, and *Barcarole* by Peter Klatzow of the University of Capetown, South Africa. Other works include selections from *Just a Minute* by the Indonesian composer, Ananada Sukarlan, *Cuadernos* by the Spanish composer, Polo Vallejo, *Setude III* by the South African composer, Hannes Taljaard, and *Castor y Phoebe* by the Spanish composer, Santiago Luchares. The CDs are available through the Vienna Modern Masters website, or through the New Ariel Recordings website at NewArielRecordings.org.

Greg Bartholomew

The Aeolian Winds of Pittsburgh presented the world premiere of Bartholomew's *Second Suite from Razumov* on November 9, 2008 as part of the Sanctuary Concert Series at the First Baptist Church of Pittsburgh. The new *Suite* was commissioned by a consortium of 20 wind quintet ensembles who will be presenting national and regional premieres on four continents over the next year.

Carl Schimmel

November 16, 2008, Blair McMillen premiered Schimmel's Piano Concerto in Raleigh, NC with the Raleigh Civic Symphony conducted by Randy Foy.

Mark Popeney

Popeney's orchestral song "Harvest Moon" received its premiere November 20, 2008. The work was sung by mezzo Peabody Southwell, with Neal Stulberg conducting UCLA Philharmonia.

Thomas Wells

The world premiere of *Sechs Traktl-Gesaenge* for chorus, orchestra and tenor solo took place November 24, 2008 at the Johannes Gutenberg University Fachbereich Musik in Mainz, Germany.

Aaron Alon

On December 15, 2008 Flutist Andrea Ceccomori gave Alon's solo flute piece, "Hibakusha," its first international performance at the Festival "Musica Experimento" in Rome.

Christopher Dietz

Palomar (resident ensemble with Chicago-based www.acmusic.org) premiered "Le Chemin de Salut" for soprano soloist and chamber orchestra December 12, 2008.

What a Little Bird Taught Me

By **Allen Brings**

Not long ago while we were visiting our daughter in Marina del Rey, California, my wife and I were strolling down a residential street in nearby Venice Beach when we heard a bird singing atop a tree at an intersection. I can't remember how long we stood there—it may have been close to a quarter of an hour—transfixed not only by the beauty of the bird's singing but also by what seemed to be the inexhaustible variety of the bird's repertory (if that's even what it was because it didn't seem that the creature ever repeated what it had already sung). If ever there was an obligation that a composer needed to be reminded of, it was to be endlessly inventive—unless, of course, there is neither a requirement nor the expectation that a listener be

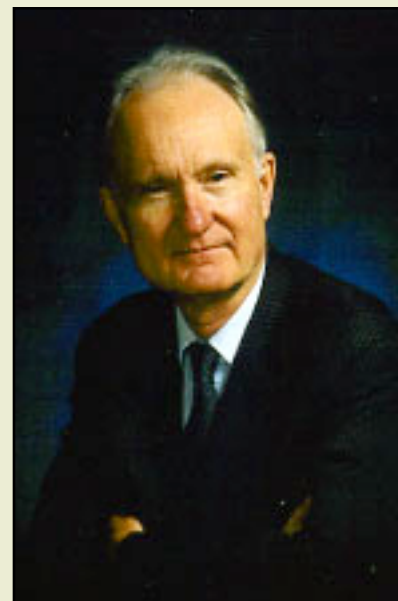
attentive to what is happening in the music being performed because there is, indeed, little of anything happening in it. It has occurred to me that there is a sizable audience now that would have found the performance of that bird too demanding because of the infinite variety that characterized it and that would have preferred a kind of music which a listener can "tune in to" and "tune out of" without fear of missing anything because of the absence of any significant differences in it. We left the street corner grateful for that bird's memorable performance, and I for one vowed never to forget what I had been taught that day: to write only music of substance that will never condescend to listeners either unable or unwilling to listen closely to what I have written.

Allen Brings
miramusic@aol.com

Allen Brings was born in New York City in 1934. He holds a bachelor of arts degree magna cum laude from Queens College, a master of arts degree from Columbia University, where he was a Mosenthal Fellow and a student of Otto Luening, and a doctorate in theory and composition from Boston University, where he was a student of Gardner Read. In 1962 he was a Naumburg Fellow at Princeton University, where he studied with Roger Sessions. He has twice served as chairman of the eastern region of the American Society of University Composers and is vice-president of Connecticut Composers. Each year since 1975 he has received an ASCAP Award. In 1988 he was awarded an Individual Artist Grant by the Connecticut Commission on the Arts. His published compositions, which include works for orchestra, band, chorus, a wide variety of chamber ensembles, piano, organ, harpsichord, guitar, and voice, have been recorded by Capstone, Centaur, Contemporary Recording Studios, North/South Consonance, Arizona University Recordings, and Vienna Modern Masters.

A pianist as well as a composer, Allen Brings has performed extensively both here and abroad especially in programs of music for piano, four-hands, with Genevieve Chinn, with whom he has recorded for Centaur Records, Orion Master Recordings, and Composers Recordings, Inc. He is also a co-author of *A New Approach to Keyboard Harmony* and has contributed articles to *College Music Symposium*, *Compose-rUSA*, *New Oxford Review*, *Contemporary Music Newsletter*, and *Adoremus Bulletin*.

Allen Brings is Professor Emeritus of Music at the Aaron Copland School of Music at Queens College of the City University of New York and a director of the Weston Music Center and School of the Performing Arts in Weston, Connecticut.



S C I R E S O U R C E S (C O N T I N U E D)

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

SCI has launched a new on-line journal for the publication of music scholarship by composers and for composers, edited by Jason Bahr and Craig Weston. 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 the place for colloquy on everything that matters to composers. Contributors are encouraged to exploit the multi-media possibilities of on-line publication.

Jason Bahr
Mississippi State University
bahrline@yahoo.com

Call for Submissions (no deadline):

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 may be submitted as traditional papers, multi-media presentation, podcasts or other formats. Past presentations from SCI Conferences are eligible. Inquiries are welcome—please address them to both editors.

Craig Weston
Kansas State University
cweston@ksu.edu

MEMBERSHIP INFORMATION

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

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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.

P I X E L P E R F E C T : M E M B E R P H O T O S

Pixel Perfect Photos of SCI Members

Photos By **Emily Williams**



Conference Host Eleanor Trawick
and Conference Manager
Benjamin Williams

Photos from the 2008 SCI Student
National Conference at Ball State
University in Muncie, Indiana.



BSU Faculty Member Michael Pounds



SCI Student
Composers at the
Reception