



## UPCOMING CONFERENCES

SCI Region IV Conference  
Winthrop University  
November 11–13, 2004  
Host: Ronald Keith Parks  
E-mail: parksr@winthrop.edu

Region VI Conference  
University of Texas at San Antonio  
February 24–26, 2005  
Host: David Heuser  
E-mail: dheuser@utsa.edu

2005 National Conference  
University of North Carolina  
at Greensboro  
October 13–15, 2005  
Host: Mark Engebretson  
Submission Deadline: Dec. 1, 2004  
E-mail: engebretson@uncg.edu

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

### Alert!

If you teach in a department or school of music, please ensure that concert programs presented by your university are being collected and sent to ASCAP and BMI each 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.

## Evaluating the Muse Part I

**Robert Gibson**

University of Maryland, College Park  
rgibson@umd.edu

*Normally, when we are taken by surprise, there is a sudden narrowing of our visual periphery that exacerbates the fight or flight response—an intense, fearful, self-defensive focusing of the “gimlet eye” [keen vision] that is associated with both physical and intellectual combat. But in the Japanese self-defense art of aikido, this visual narrowing is countered by a practice called “soft eyes,” in which one learns to widen one’s periphery, to take in more of the world.*

—Parker J. Palmer, *The Courage to Teach*

I was recently taken by surprise when reading a message to the SCI listserv by one of my younger colleagues and fellow composers. My unease made me realize that there is a need for wider understanding and communication about a most important issue that affects us all. While these concerns are of primary importance to those working at a university, I hope that considering how our work as composers is assessed will have relevance for all members of SCI. Many of these same issues are essential in understanding the evaluation processes for grants, commissions and prizes.

Our fellow SCI composer was requesting advice from others in the organization who have been through promotion and tenure since his school is in the process of establishing guidelines for the annual review of composers. He stated that a committee at his institution is “trying to come up with an equation for how much a composer ought to write each year.” Recognizing that this is a “terrible question,” the working standard that was being considered for “average” productivity was “one major work or 2–3 chamber works per year.” The question is, indeed, a terrible one to contemplate, but think about it we must, since annual reviews and promotion

*“Evaluation” ...continued on page 4*

## Gay Opera? An interview with Richard Brooks

**Gerald Warfield**

*Richard Brooks’ three act opera Robert and Hall was given a studio performance in New York by the long-time production group The Lark Ascending. The premier was October 8th, 2004, and this interview was conducted soon thereafter.*

SCI: An opera on a gay theme? Composers have a hard enough time getting major performances. What in the world were you thinking?

Brooks: Well, the first thing was that the libretto was very appealing. Secondly I think it deals with an important issue.

SCI: What about the libretto was appealing?

Brooks: At heart it was a simple love story involving two people who happened to be of the same sex. I was aware of only two other operas with gay themes: One concerned a lesbian couple and the other was based on the life of Harvey Milk. But a love story involving two men? I did not believe that it had yet been attempted. It was just a happy coincidence that the premier coincided with the emergence of a gay issue recently come to the national front, gay marriage. The opera simply tells what can happen when two people love one another and are unable to follow through on their wish to live together, let alone get married.

SCI: What about the problems of getting a performance?

Brooks: That did concern me—the problems. The subject could put off many potential venues. Just in thinking of places I might send it for performance—certainly there are many viable ones, but some I wouldn’t consider even wasting postage on.

SCI: There are some who would consider

*“Opera” ...continued on page 7*

## ***The Society of Composers, Inc.***

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

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## MEMBERS' ACTIVITIES COLUMN

Please email current information on your activities to:

**SCI Newsletter**  
**Bruce Bennett, Editor**  
newsletter@societyofcomposers.org

### **Daniel Adams**

*Talea*, a composition for percussion ensemble by Daniel Adams, was performed by the Percusionistas de Buenos Aires in Buenos Aires, Argentina on Saturday, September 18, 2004. The performance was part of the "Ciclo de Conciertos 2004," directed by Fabián Bermann.

### **Herb Bielawa**

Herb Bielawa's new CD of choral and vocal music, VOICES, has been released by Albany Records (Troy 653). It is available from [www.albanyrecords.com](http://www.albanyrecords.com).

### **Richard Brooks**



Richard Brooks' new three act opera, Robert and Hal, was given a workshop performance by the Lark Ascending at St.

Paul's Evangelical German Lutheran Church, 315 West 22nd St., NYC on October 9, 2004. Richard Duncan conducted a cast including Archie Worley as Robert and Justin Ryan as Hal. Set in 1880s England and Paris the story involves a young man, Robert, coming to terms with his homosexuality after meeting Hal, an English expatriate living in Paris. Family entanglements and the legal restrictions of the day drive the plot to a tragic ending.

### **Matthew Fields**



*Sages of Chelm*, a new CD from Matthew Fields, has been released by Centaur Records of Baton Rouge, Louisiana—it is available directly from Centaur at <http://www.centaurrecords.com/>.

*"Members"....continued on page 8*

#### **Visit our Web page**

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

Please visit the Web site and send comments and suggestions to [webmaster@societyofcomposers.org](mailto:webmaster@societyofcomposers.org)

### **The SCI Newsletter**

*Editor:* Bruce Bennett  
*Circulation:* 1,350  
*Annual Subscription Rate:* free with membership (electronic delivery)  
*Frequency of Publication:* bimonthly.

Please send articles, reviews, and member activities (email preferred) to:

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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:

[SCION@societyofcomposers.org](mailto:SCION@societyofcomposers.org)

Mail, telephone calls, and fax messages should be directed to:

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and tenure reviews are an inevitable part of an academic career.

There is an intentional dissonance in the title of my article that relates directly to my sense of the issue. Associating the "muse" with the potential bureaucratic implications of a word like "evaluation" seems harsh. While a critical view of a musical work is desirable and inevitable for any discerning listener, the "productivity" of a composer does not easily yield to the kind of quantitative review that is often the preferred methodology of organizations—preferred mostly, I think, because it is easier and superficially more precise to reach a quantitative decision than it is to make a qualitative judgment. The problem is that quantitative measures of a composer's productivity can easily become dissociated from qualitative assessments, and when they do, a flawed assessment will result. This is a serious matter in the kinds of reviews conducted by universities because a composer's job security is often at stake. I believe we need to approach the task of creating standards for evaluating composers by widening our field of vision—using "soft eyes"—to ensure that we reflect and validate the significant and various ways a composer can be considered productive in our current musical world.

The central concerns involved in creating an evaluative process can be framed in two questions:

1. What is an appropriate relationship between quantity and quality in considering productivity?
2. How can this relationship, once appropriately defined, be accurately reflected in a set of standards used for assessment?

In considering the first question, I would submit that the relationship between quantity and quality does not have to be strong for a composer's work to be well regarded or to have a lasting impact on the field. In other words, quality is certainly not inherent in quantity, and quantity is not

significant unless it is associated with quality. The history of the past century, which is the most relevant in considering new music, supports this view: we hold Webern as one of the last century's landmark composers and his entire output can be performed in a little more than three hours. Even considering his tragic, premature death, this total duration is notably brief, as are, of course, his individual works. Another twentieth-century composer of enormous influence is Varèse, who also produced relatively few works in his lifetime. I don't believe it would be controversial to suggest that if Stravinsky had produced little or no music after *Le sacre du printemps* he would still be considered one of the most important composers in the history of Western music.

Quantity in a creative art is not necessarily the result of an established and predictable routine. Composers are subject to periods of reassessment and growth when their efforts to respond to internal and external influences may result in little or no music written for some period of time. Consider the cases of Schönberg and, more recently, Ligeti, both of whom had a period of years with no completed works and then emerged with stunning new approaches to composition and substantial productivity. University composers are also subject to teaching and service responsibilities that can significantly reduce the time and energy available for writing music.

Personally I would favor this view of a weak correlation between quality and quantity in any event because I consider myself a slow worker. Thus, another important point in thinking about evaluation: standards often reflect the bias of those who are tasked with creating them. What motivation would a composer have to write a standard that would result in a poor rating if applied to the author? Again, a wider field of vision is critical if we are to serve our discipline well. Standards, especially those meant as broad measurements, must be applicable to all who will be held to them. As stated above, implicit

in my position is the opinion that quantity is not significant unless the work is of a certain level of quality. I think there is wide general support for this statement. But quantity is an issue in determining a composer's "promise" or "potential" and these words often appear in promotion guidelines. If you take the broader perspective that I am suggesting, an evaluator would be looking for a pattern of production—a creative "trajectory"—that suggests a commitment to ongoing work completed regularly at some interval and at some level of quality.

This leads to the second question posed above, which I would answer as follows: in creating standards that have wide application, a certain degree of vagueness is necessary and desirable. In applying these standards in an individual review, a high degree of specificity is necessary and desirable in order to make an effective case that the standard has been met or exceeded. As an example with which I am personally familiar as both candidate and evaluator, here is the description of the requirements for the rank of Associate Professor in the University of Maryland's Appointments, Promotion and Tenure (APT) Policy:

In addition to having the qualifications of an Assistant Professor [i.e., "evidence of potential for superior research, scholarship, or artistic creativity in the field"], the appointee shall have a high level of competence in teaching and advisement in the relevant academic field, shall have demonstrated significant research, scholarship, or artistic creativity in the field and shall have shown promise of continued productivity...

The standard is specific to a point: "significant artistic creativity" and "promise of continued productivity" are required for promotion. But what exactly is "significant" artistic creativity, or the "promise" of "continued productivity," and how are these qualitative and quantitative levels established? These questions have no meaningful answer outside of the context of a review of a specific individual in a specific discipline—that is as it should be.

Further, the university holds that those who are most qualified to evaluate an individual in a specific discipline are his or her peers in the field. This principle of peer review is very widely accepted, and at Maryland the APT policy states that "great weight" shall be given to the "first-level" review, which is the part of the review conducted by those in the discipline. In particular, the opinions of "external evaluators" in the field are enormously influential in the outcome of a promotion review. Again, these individuals are peers at other institutions and in the concert world who are asked to provide specific evidence to support a candidate's creative activity as meeting (or not meeting) the established standard.

Returning to the proposed standard that sparked this discussion (average = one major work or 2-3 chamber works per year), it is easy to see that by making a general standard more specific than necessary, we create a measure that has limited value and narrowed applicability. Applying the bluntest part of this standard (the number of works produced annually without consideration of quality) to my catalog of works would place me in a category of "below average" for many years of my creative life. I expect I would have some very distinguished company there among my fellow composers, but we all might be looking for employment if this measure was widely accepted. There are many other questions that arise in considering this standard, but the most conspicuous is where does quality enter into the evaluation?

I have outlined a general approach to the problem of evaluations above. I want to explore the elements of specificity that are usually considered in reviews and some strategies for approaching this kind of review in the second part of this article. These specific elements and associated strategies are related in complex ways. I hope that my comments will be an introduction to a continuing dialog about these concerns. One thing is clear: we composers need to take possession of this issue and support each other by embrac-

ing possibilities for productivity that may have little to do with how our particular careers have been established. We must remain aware of how music publishing and recording, performance opportunities, and professional recognition in our field have changed and continue to change. Then we must educate those who will be our evaluators about the very specific ways a composer's career path does not conform to the wider rhythms and patterns of humanities scholars and scientists that are taken for granted as the norm at universities. Those of us who are asked to write in support of our younger colleagues have a unique opportunity to re-define the field in light of these changes as we write our evaluations, and by doing the job well, we can make the process better and more equitable.

Ultimately we are all judged at several critical points in our careers, and the quality of these judgments upholds the reputation of our institution and of the discipline in general. Some will not make it through these reviews, and this is to be expected. To be as clear as possible, I am not advocating standards for evaluating composer productivity (in the widest sense of quality and quantity) that are vague or relaxed; I am making a sharp distinction about where the specifics should be applied (i.e. at the level of the individual under review) and who should apply them (the candidate's peers in the discipline). The serious problem, even at the "first level," with setting a standard that is too narrow is the damage this can do to those creative individuals who are not temperamentally aligned with the assumptions and who can be seen as quite productive if the issues are reframed. Failing to recognize the limits of our assumptions about what constitutes "success" can result in gifted individuals being denied advancement, which diminishes the quality and depth of talent at our institutions. There are myriad ways to move through the process and candidates who meet the requirements deserve passage through these gates. The future quality of our discipline in *academia depends on it.*

## **SCION Selects Two Assistant Editors**

Two assistant editors have been selected to work with the current editor, John Bilotta, to prepare SCI's monthly online opportunities bulletin (SCION). Offers of assistance were received from many members resulting in the selection of Mark Connor and Craig Weston. With three people preparing and collating opportunity announcements each month, the workload is substantially reduced for each person and there is more time for searching and verifying the items.



*John Bilotta*

Mark Connor is currently on the faculty of the Music Department at Florida A & M University and is also a Visiting Instructor at Florida State University, where he received his Doctorate in Composition in 2004. He resides in Tallahassee, with his wife, the cellist Marta Simidhtchieva.



*Mark Connor*

*"SCION" ...continued on page 6*

*"SCION" ...continued from page 5*

Craig Weston lives in Manhattan, Kansas with his wife, three children, and innumerable (or so it sometimes seems) pets. He teaches composition, electroacoustic music and music theory at Kansas State University. His graduate degrees are from the University of Washington. His impressive list of performances, awards, commissions, and so forth contains the usual suspects. Other interests in his life include cooking and hiking and wishing there were more time for other interests.



*Craig Weston*

The SCION editors hope the organization's members find the bulletin valuable and encourage each of you to provide feedback on the information you receive, particularly if you find an error. We are in the early stages of discussing some format improvements for the bulletin and, if you have any suggestions, please feel free to share them with us.

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*"Opera" ...continued from page 1*

the tragic ending not to be politically correct. Are you going to be like Gore Vidal and rewrite it one day with a happy ending?

Brooks: No. There are still young men and women who take their own lives because they can't go through life facing the hostilities of a largely homophobic society: teenagers rejected by their families and thrown out into the street. That's still going

on today. I was a little bothered by the ending when I first read it, but the more I worked with it the more I was convinced that it was the right ending.



*Justin Ryan, singing the role of Hal*

SCI: Any trouble with tenors or baritones afraid of being type cast?

Brooks: I don't know. I didn't do any of the casting. Several of the men in the cast were gay. More important, I didn't detect any resistance on any part of the men in the cast NOT to embrace what they were doing with real enthusiasm.



*James Archie Worley, singing the role of Robert*

SCI: Tell us about audience reaction:

Brooks: We rented space in a fairly conservative Lutheran Church, and those folks didn't seem to have any objection at

all. The audience was very enthusiastic but it was not an entirely gay audience. And that's very important to me. I was very pleased with the performance—absolutely. I may tinker with a few spots, but the performance was note perfect as far as I could tell.

SCI: What were your biggest musical issues?

Brooks: I think the biggest challenge compositionally was to write in a really lyrical style that compliments the human voice but which is still music which I am pleased with. I didn't want to write down to the audience but I wanted the audience to be grabbed emotionally by the music.

Another big challenge was to write a lot of music for male voices and keep it interesting. It's just that there's not a huge difference between tenor and baritone voices, like there is between a man and a woman singing. Particularly in the ensemble sections—making that work was a bit of a challenge.

SCI: Your favorite part?

Brooks: My favorite part is a duet that Hal and his Father sing in the next-to-last scene in which they sing the same words, and so you have the same sentiment expressed by these two opposites: The father feeling that he has lost his son, and Hal feeling that he has lost his lover. It's in the second scene of act three.

SCI: Was funding a problem?

Brooks: We were able to raise a fair amount of money through corporate funds and individual donations. There was also some money from NY State Council for the Arts.

SCI: Do you have any advice for composers considering writing an opera other than it's not for the faint of heart?

Brooks: I think if someone is drawn to the idea of writing an opera that they should go ahead and do it. It's a huge amount of work, and the likelihood of seeing a full

production is a lot lower than for chamber music or even orchestral music because of the complexity of mounting and opera and the attending expenses.

SCI: There must have been some emotional highs and lows putting on this performance.

Brooks: That's interesting. Just before the performance I went backstage to meet with the singers and thank them for all the hard work and to let them know how much it meant to me that they were bringing this work of mine to life. And at that time—and after the performance they said to me—they thanked me for giving them the opportunity to do it! And I think that signifies that they made an emotional connection to the piece as well.

SCI: I understand that SCI played a small part in your collaboration with the librettist.

Brooks: Ha! Yes, I saw this little notice in SCION, and it caught my attention. It simply said that the author, Marcia Elder, had written a libretto dealing with a gay story and would like to hear from composers interested in collaborating. My first reaction was negative. I had written two operas earlier, and both involved enormous expenditures of time and energy, not always with something to show for it. My first opera, Rapunzel, for young audiences, had enjoyed many performances, but I'd had very little luck with my second, more ambitious, Moby Dick, for conventional opera audiences. Even so, Marcia's ad kept nagging at me, and finally I sent her a resume and a tape of some of my music—as did several other composers, I later learned.

SCI: I was sorry to see the "In Memoriam" notice in the program.

Brooks: Tragically, she passed away before the work was performed. One of the things that intrigued me about her was her very reason for writing the libretto in the first place, because it underscores precisely the impact I hope the work might have on people. Marcia came from a very

## ***A New Master's Degree in Stage Music Composition***

Andrew Earle Simpson  
Associate Professor, Benjamin T. Rome  
School of Music  
The Catholic University of America

The Benjamin T. Rome School of Music at The Catholic University of America (CUA) in Washington, DC has announced a new graduate composition degree: the Master of Music in Composition, Stage Music Emphasis, admitting its first students in the fall 2005 semester. This innovative MM Composition degree is designed to provide student composers with practical training, performance experience, and networking opportunities to begin a compositional career involving stage music, especially in the genres of opera, musical theatre, drama, and dance. The MM Stage Music Composition program developed in response to three factors: a perceived need for specialized stage music instruction in graduate composition programs; the many venues for theatrical composition in Washington, DC; and the performance capabilities of the strong Musical Theatre, Opera, and Drama programs at CUA and the numerous dance organizations in the DC metro area. The MM Stage Music Emphasis program maintains the same rigorous core of composition, theory, and history courses as CUA's existing MM Concert Music Emphasis program, preparing students for a professional compositional career, doctoral study and a university career, or a combination of both.

ultra conservative religious-type of background. She told me she spent the better part of her life breaking out of the constraints she grew up with and learning how to embrace people different from herself coming from different experiences. She faced prejudice herself in that her husband was African American.

She told me that the writing of the libretto

Central to the program are readings and performances of student works. Among the possibilities for MM Stage Music composers are a workshop staging of one musical per year (chosen on a competitive basis), readings or semi-staged performances of operatic scenes, and performance of incidental music in partnership with the CUA Department of Drama. As a thesis project, MM Stage Music Composition students present thirty minutes of original music, performed in theatrical context, for opera, musical theatre, dance, or incidental music.

A particularly promising aspect of the MM Composition, Stage Music Emphasis program is the development of externship possibilities with metro DC professional arts organizations for second-year students. These externships can provide ideal opportunities for MM Stage Music Composition student composers to spend a semester at a professional performing organization, to see at first hand its internal workings, assist in its operations, contribute original music to a production, or to assist and observe the creation, rehearsal and production of music by a master professional composer collaborating with the host company.

For more information about this innovative graduate composition program combining practical training with academic strength, please visit the program's website at <http://music.cua.edu/stagemusic>, or contact program coordinator Andrew Simpson, Associate Professor of Music at the Benjamin T. Rome School of Music, at [simpson@cua.edu](mailto:simpson@cua.edu).

was the culminating act of that process of becoming tolerant, and it was her hope that it would have the same effect on other people. Sadly she did not live to see her dream fulfilled. A few months before she died, I was able to make a recording of one of the scenes which we were planning to use as part of a promotional campaign. So at least she got to hear some of the music.

*Sages of Chelm* is a 57-minute chamber symphony in three movements, with the contrabass cast in a featured "cantorial" role, is performed by the Houston Sinfonia (a new ensemble of players from Houston Symphony, Houston Grand Opera, Houston Ballet, and Shepherd School of Music Faculty). *Sages of Chelm* is conducted by Larry Rachleff, the featured bassist is Paul Ellison, the engineer is Andy Bradley, and the producer is Judith Sherman.

### **Martin Halpern**

*The Satin Cloak*, a chamber opera in two acts, music and libretto by Martin Halpern, was produced by Downtown Music Productions, Mimi Stern-Wolfe Artistic Director, at the Leonard Nimoy Thalia Theater at Symphony Space in New York, October 28, 29 and 30, 2004, at 8:30 P.M.

A modern re-telling of a parable by the 18th-Century Rabbi Nachman of Bratslav, *The Satin Cloak* dramatizes the development, over seven years, of its four principal characters: the humble cobbler Tameem; his devoted wife Akara; their worldly friend Aruhm; and a Messenger sent by the mysterious Sovereign of the land to appoint Tameem governor of his province. Like the original parable, the opera explores timeless questions about the relation between the human and the divine, but in a way that clearly reflects contemporary moral and philosophical thought.

The production is staged by Mr. Halpern with Ms. Stern-Wolfe as music director and conductor, Tom Lee as set and lighting designer, and Carol Ann Pelletier as costume designer. The cast includes tenor Darren Chase as Tameem, mezzo-soprano September Bigelow as Akara, bass-baritone Samuel Smith as Aruhm, baritone William Berges as the Narrator and the Messenger, and a Chorus of Townspeople.

### **Wallace De Pue**



*A Call From Home* (a ten-minute composition for unaccompanied violin), has been selected for programming in the annual Bowling Green State University New Music Festival. My third son, Jason (a member of the first violin section of the Philadelphia Orchestra) will perform the piece in the Great Gallery of the Toledo Museum of Art, Toledo, Ohio, at 2:00 PM, October 22, 2004.

Jason De Pue commissioned me to write an unaccompanied violin piece for him to play on special occasions; so I created "A Call From Home," with melodic material based upon my home telephone number. My intent was to make Jason ask about the musical content of the piece so I could emphasize my contention that neither he, nor his three violinist brothers, call home often enough. Soon after I sent the piece to Jason, he called and said, "Pretty neat, Dad!"

"Then you approve of the piece?" I replied.

Then Jason shattered my "surprise" by saying, "I love the music, Dad...and I'll call home more often. I got the message."

Jason is one of those violinists who seeks to understand the creation of any new work that he considers re-creating. He premiered *A Call From Home* in Philadelphia during April of 2004. The composer was thrilled with Jason's highly musical performance and so was the audience.

### **Alex Shapiro**



The Los Angeles Flute Quartet performed Alex Shapiro's *Bioplasm* at Chapman University, presented in conjunction with the American Composers Forum of Los Angeles, on Saturday, September 25, 2004 at 8:00 PM.



The Blackbird Trio (Nancy Roth: violin; Mary Anne Steinberger: cello; and Alan Steinberger: piano) performed Alex Shapiro's *Piano Trio No. 1: Elegy* on Sunday, September 26, 2004 at 4:00 PM in Los Angeles.

### **Joseph Trapanese**



The premiere of *Four Songs* by Joseph Trapanese was given by mezzo-soprano Rena Harms, with Anyssa Neumann at the piano, on Monday, October 25th at the Manhattan School of Music in Borden Auditorium.

## **ASCAP/CBDNA Frederick Fennell Prize Winner Announced**

Yotam Haber Wins \$5,000 First Prize in Competition for Young Composers of Concert Band Music

The second bi-annual ASCAP/CBDNA Frederick Fennell Prize, for a wind ensemble work, has been awarded to Yotam Haber, for *Espresso*, which will be performed during the National CBDNA Conference in New York City on February 24, 2005 by Rutgers University Wind Ensemble at NYU's Skirball Center. Haber is a 2004 ASCAP Foundation Morton Gould Young Composer Award winner. He has been a Fellow at the Tanglewood Music Center, the Aspen Music Festival, and been in residence at the Aaron Copland House, and the Atlantic Center for the Arts. Haber received his Doctoral Degree from Cornell University. Born in Holland, and a citizen of Israel, Haber currently resides in New York City and is Information Services Coordinator at the American Music Center.

Yotam Haber describes *Espresso* as, "the first work I wrote in New York City. It was written in a tiny studio just big enough for an upright piano, a chair, a desk, and an espresso machine—the bare necessities for a composer (Beethoven drank seventeen cups a day). This dark, short, concentrated shot of a piece is concerned with the development of a flitting, whirring motive first played by a pair of clarinets and then expanding out in both directions, always in instrumental pairs. A climax is reached, and after a brass interruption, a set of colorful, mercurial variations follow. The work ends with a calm coda of weightless whispers...an aftertaste, faintly recalling flavors just experienced."

Recognized for Special Distinction: Eric Knechtges, *Broken Silents* for wind ensemble.

Honorable Mention: Joseph Eidson, *Chadron* for wind ensemble; Eli Marshall, *Grand Laudations* for concert band; Daniel

## **Tenth International Festival of New Music for Orchestra and Chorus**

The Tenth International Festival of New Music for Orchestra and Chorus will be held in the Czech Republic from 13–18 June 2005. The Festival will feature the excellent Moravian Philharmonic Orchestra of Olomouc conducted by Andreas Hém Baumgartner (active at the Bavarian Staatsoper and founder of the Kairos Contemporary Music Ensemble), and the Chorus Ars Brunensis of Brno. The Moravian Philharmonic Orchestra was founded in May 1945 and ranks amongst the foremost and oldest symphony orchestras in the Czech Republic. Prominent conductors were O. Klemperer, A. Jansons, Lord Yehudi Menuhin, V. Neumann and many others. The orchestra plays and records in its own hall; the hall seats about 600 people.

Festival participation requires that the music be recorded onto a Master CD-R at a special rate to the composer of \$450 per minute of music. The cost for works using both chorus and orchestra will be given upon request. The same applies for a cappella works, where the costs can only be established after the score has been submitted. All composers, irrespective of age, nationality, gender, level of professional recognition, or stylistic direction, are eligible for consideration. The price includes the orchestra, conductor and complete engineering including editing and final Master CD-R, as well as the live public performance. After the performance posters and program notes will be given to the composers to take home. All works will be rehearsed and recorded by a professional, experienced sound team headed by Frantisek Poul, using the most modern digital equipment.

Perttu, *Atop Black Balsam* for wind ensemble; Carl Schimmel, *The Blatherskite's Comeuppance* for wind ensemble.

The ASCAP composer/judges for the 2004

Composers interested in Festival participation may wish to examine VMM CDs for quality of sound. VMM's entire CD catalogue is displayed on following Web site: [www.xs4all.nl/~gdv/vmm](http://www.xs4all.nl/~gdv/vmm).

For Festival consideration please send to the address below a non-returnable copy of the score (size 8.5 x 11 or A4) and a cassette or CD, if one is available. We will notify you immediately if your work can be scheduled for recording and performance and if so, will send you a contract. Upon return of contract, your recording and performance will be scheduled on dates as much in conformity with your wishes as possible. The earlier your work can be scheduled, the better your chances to obtain preferred dates.

When sending scores and cassettes/CDs from outside the European Union, please indicate on customs documents that materials are:

"Kompositionsunterlagen nur zum Zwecke des Meinungsaustausches." Mark as "Gift" and give value as "Zero" or "0."

For those who cannot make the Festival dates, there are recording possibilities even outside the Festival dates. This applies to orchestral works as well as choral and chamber music.

For further information, contact Annegret Lange.

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competition were: Sir Richard Rodney Bennett, David Del Tredici, and Melinda Wagner. The conductor jurors selected by CBDNA were Thomas Duffy (Yale University) and Charles Peltz (New England Conservatory of Music).

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

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

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*The SCI Newsletter*  
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