



THE SOCIETY OF COMPOSERS, INC.  
NEWSLETTER

## FORTHCOMING CONFERENCES

### 2001-2002

**36<sup>th</sup> National Conference**  
University of Akron, Ohio  
Daniel McCarthy, *host*  
April 18-20, 2002

**4<sup>th</sup> Student National Conference**  
Bowling Green State University  
March 21-23, 2002

### 2002-2003

**Region V**  
Macalester College, Minnesota  
Carleton Macy, *host*  
March 2003

### CALL FOR SCORES

**Region VII  
School of Music  
Northern Arizona University  
Flagstaff, Arizona 86011-6040  
October 10-12, 2002**

**Postmark Deadline:  
February 15, 2002**

*see page 9 for details*

### 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.

## The Value of Mediocrity (a response to Orlando Jacinto García)

by Paul Siskind

In his recent article "Boola Boola Revisited," Orlando Jacinto García cites a number of the problems that the composing profession in America currently faces. However, beyond the valid points that he makes, Mr. García's diatribe presents a skewed, and ultimately detrimental, perspective of our profession.

García's article extrapolates from a 1966 article by Morton Feldman titled "Boola Boola," which criticized the state of the composition profession, then centered almost exclusively within academia. His criticism centers on the singularity of technique (serialism) and style that was being supported within academia, and that the academic community had created a self-perpetuating system of composer-teachers merely training the next generation of composer-teachers.

Feldman's criticisms were certainly valid in 1966. And, to some extent, the self-perpetuating system of training for composers to work in academia still operates. However, there are undeniably more opportunities of all sorts for composers outside of academia today than there were in 1966. Furthermore, there is no longer a single technique or style that dominates new music being written in academia. The pejorative distinction between academic versus non-academic composers has mostly dissipated, and the label "academic composer" now mostly refers to the manner in which the composer primarily makes their living.

Like Feldman, García focuses his criticisms upon academic composers. But García's attacks are more pointed and personal, based on two broad assertions: 1) composers whose work is performed mostly at colleges are not really active in "the real world;" and 2) most of the new music being written

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## Visiting Orlando Jacinto García's Boola Boola Revisited

by Allen Brings

It seems a shame to take issue with Dr. García for the views he expressed in the article that appeared in the November–December issue of the newsletter because I tend to agree with much of what he says. It has not been a secret for a long time that many graduate schools have justified their continuing existence by accepting and graduating students of dubious qualifications. I suspect, too, that some of our colleagues in academia rather like the idea that they are "professors of composition" teaching graduate, not merely undergraduate, students. But even Dr. García has to admit that some of these students do indeed have not only intellectual abilities but also—though perhaps more rarely—genuine talent for composition and that they may, after

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## Gerald Warfield to Resume Role as General Manager

The Executive Committee has appointed Gerald Warfield as the new General Manager of the Society, effective immediately. It was felt that two office moves and a false start with the prior general manager had left operations in sufficient disarray to merit taking this decisive step.

Gerald is charged with rebuilding the office, including the database, and establishing a communications network with National Council chairs and the Executive Committee. At this writing details are not worked out, but plans are to retain a NY mailing address while shifting the bulk of office operations to Gerald's home town of Mineral Wells, Texas. Gerald will be in New York the first week of January to supervise the move and hopes to have the new office up and running by the third week of the New Year.

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## ***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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***Have you considered  
becoming a  
lifetime member of SCI?***

## Next SCI President Elected

**Thomas Wells** was recently elected by the National Council to serve as the society's next President. He was named on a strong majority of the ballots. His term is for three years, and will begin at the National Conference in Akron, Ohio.

## New Executive Committee Position Announced

**Ching-chu Hu** has been named the SCI/ASCAP Student Commissioning Competition Coordinator. In this capacity he will oversee the entire competition, from the call for scores, to their adjudications, to the announcing of the winners.

### The SCI Newsletter

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## SCI Conference Review Region IV, November 2001

by *Tom Lopez*

### University of Florida: Paul Richards and James Paul Sain, hosts

One of the duties of writing a conference review is simply reporting on the activities; I hope to be thorough in this regard. I'm not wholly comfortable with the reviewing component. I do not see myself as a reviewer of music; especially in conveying a review to my colleagues about music by my colleagues. I am not a seasoned musicologist who writes reviews for major publications. Yet, if one recognizes that even reviews in major publications often say more about the reviewer than about the music, I think I can

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## Notes from the Editor

The pdf version of the SCI Newsletter continues its evolution. We are now only emailing hyperlinks to either download the Newsletter as a pdf or view it online through your browser (if your browser has the Adobe Acrobat plug-ins properly installed). This will be much more convenient for members who have slower dial-up connections. You decide when and where to download or browse the Newsletter rather than receiving the entire Newsletter as an email attachment.

On another note, Orlando Jacinto García's article from the SCI Newsletter XXI:6, *Boola Boola Revisited*, raised several issues confronting art music in the United States today. Paul Siskind and Allen Brings respond to Dr. García's article in this issue of the Newsletter. I encourage others to participate in this discussion, or submit articles of their own addressing their concerns and interests regarding contemporary music.

*Bruce Bennett, editor*

## MEMBERS' ACTIVITIES COLUMN

Please email current information on your activities to:

SCI Newsletter  
Bruce Bennett, Editor  
email: [bruce@cnmat.berkeley.edu](mailto:bruce@cnmat.berkeley.edu)

### Daniel Adams

*Dissolve* for eight percussionists was premiered by the University of Maine Percussion Ensemble under the direction of Stuart Marrs in Orono, Maine on November 26, 2001 and was performed again on November 13, 2001.

*Dreamer's Cartography* for cello and piano was performed by Judy Vanderweg, cello, and Robert Conway, piano, at Wayne State University on November 2, 2001.

*Lignumvitae* for percussion trio, and *Three Movements for Unaccompanied Marimba* were performed by Robert McCormick and the University of South Florida Percussion Ensemble as part of the International Music Festival

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### SCION

David Drexler, *Editor*  
Daniel Powers, *Asst. 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:

[david@drexlermusic.com](mailto:david@drexlermusic.com)

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

David Drexler, *SCION Editor*  
653 Charles Lane  
Madison, WI 53711

by these composers is "mediocre."

Much of García's argument is based on an important truth: there are more composers active in the US than the available opportunities (either inside or outside of academia) will support. Or, as Milton Babbitt put it (quoted at the start of Feldman's article), "It's a mad scramble for crumbs."

But even this disturbing truth does not give credence to García's solution: "the alternative... is not writing or receiving performances. In some ways this may be preferable given what I am hearing around the country." In this comment, we discern García's insidious subtext: those of you who are writing mediocre music should stop composing, because you're taking away opportunities that belong to better composers. (Presumably Mr. García counts himself among the anointed ones.)

That may be a great idea, but who decides what's mediocre? If a piece has been selected for programming, presumably *someone* has found some worth and value in it. Just because Mr. García claims that the music is mediocre does not mean that everyone will judge it so. History is full of examples of works and composers who were at first panned but later on became fixtures in the repertoire (e.g., Bizet's *Carmen*).

Time becomes the filter that eventually weeds out the chaff from the grain. Mr. García claims that "few eras" have produced such a large amount of mediocre music. Unless he has been reincarnated from those eras, how does he know? Only the "good" music has gotten passed down to us; the rest of the mediocre music has disappeared into history.

I'm sure that we all have heard new music that we consider to be mediocre. My response to such music varies, ranging from frustration (i.e., "Why is that crap getting programmed while my music is passed over?") to optimism (i.e., "If that crap is getting

programmed, then my music will certainly rise to the top!"). And then I reconcile these conflicting responses by realizing that time/history will sort it all out.

However, on the whole I'd have to say that most of the new music that I hear strikes me not as being "mediocre," but rather as being "good, but not phenomenal." By this I mean music that is well crafted and somewhat interesting, even if it doesn't necessarily remain indelible in my memory after a single hearing. Sure, some pieces seem more interesting than others, but just because a piece doesn't immediately wow me as being tremendously innovative or captivating does not mean that I immediately discount it as being mediocre.

Is this more supportive stance too forgiving of mediocrity? I think not, when one thinks with historical perspective. Throughout history, there have been many composers whom we now judge as having been "good, but not phenomenal." Some were considered marginal in their lifetime, but were posthumously elevated to great stature (e.g., Bach); others were quite successful during their careers but are now judged to be of lesser stature than their less-successful contemporaries (e.g., Salieri versus Mozart). And "below" these were hundreds more "mediocre" composers, who in their day wrote some music and perhaps held positions in minor courts or churches whose names are now remembered only by specialists in a given field.

But did the music of these lesser-rate composers "matter?" García would presumably say "no," but I disagree. It mattered because it was part of an active musical culture, and any musical culture needs a broad base of low-level activity in order to support or give rise to even a few great masters.

In the Renaissance, amateur madrigalists created a broad musical culture that supported the earliest publication of printed music. In the nineteenth century, mediocre piano novelties helped sell pianos to the burgeoning

middle class. Nadia Boulanger (herself a "good but not great" composer) nurtured numerous lesser composers, but in the process also nurtured Copland. CRI was able to release seminal recordings of important new composers because they were supported by the broader musical culture within academia. And today, many publishers of serious classical music are able to stay in business only because of subsidies from "mediocre" pop and educational composers; a similar situation exists with ACAP and BMI royalties.

In fact, the whole notion of venerating the "great masters" who create "great masterpieces" is a historical anomaly, dating back only to the mid nineteenth century (e.g., the rediscovery of Bach, Romantic ideals about art as unique personal expression, etc.). During most of history, there was plenty of room within musical culture to support living composers (even the mediocre ones), because they didn't have to try to produce "great art." Music was written with more of an immediate and utilitarian perspective (i.e., as long as you completed your new cantata for your church each Sunday, you satisfied your employer and earned your pay. Besides, your music would be forgotten when you died and the paper disintegrated!). But once art and artists were elevated to iconic status in the Romantic era, artists of all sorts have forevermore had to contend with the tremendous (and ultimately stifling) pressure of having to produce "great art" in order to be considered at all relevant.

This shift in the general perception about art and artists has had corollary impact on how composers define and support themselves. Before the twentieth century, most composers were not composer-specialists; rather, most were performing musicians and/or kapellmeisters who also happened to compose. But the formation of the university and conservatory systems in the late nineteenth century (to nurture great artists) created a cultural niche for the composer-specialist. As the

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twenty or thirty years, demonstrate that they are capable of sustaining a career as a composer by producing a body of estimable work.

While I do agree that, in this country at least, there seems to be a tendency to view all work as being of equal value, subject to no discernible standard except for the indiscriminating opinion of its composer, I don't see that much difference in quality between the new music we hear today and what was produced during the last 300 years. Most of the art produced in any era is inferior to the best of that time. Let me cite the names of just a few of the composers of the past whose work I will do anything to avoid, names like Kalkbrenner, Dittersdorf, or any one of the Stamitzs. It doesn't matter at all to me that they were well-trained musicians; their music is insufferably monotonous. Surely, Dr. García is also aware of the music that was included on concert programs of the 19th century. If that was the "real world" of that time, I think I'll pass.

Now, as for the "real world" that Dr. García continually cites, there are many ways of defining the expression including as the world that is "really" in my head, where I hear my music as no performer, however accomplished, can ever render it. But this is evidently not the world that he is referring to. Is he then referring to that severely limited world for which Haydn wrote at his patron's Hungarian country estate? How many listeners at best could have attended the performances that took place there? Is he referring to all those keyboard sonatas that he wrote that don't seem to have been intended for anybody in particular except, probably, himself? Or again, what about the captive audience for which Bach wrote at the Thomaskirche (of course, Bach would have protested that he wrote not to ingratiate himself with this church's congregation but rather for the greater glory of God)? Or perhaps Dr. García is referring to the Collegium Musicum down the road (but maybe that society sounds too "academic"

and therefore doesn't qualify as a part of any real world either)?

In bringing Dr. García's notion of a real world up to date, I would ask whether it is a "real world" that anyone experiences at the Lincoln Centers in our cities or at the performing arts centers of our universities, where, in fact, the very music that Dr. García rails against, the music that is on the "pseudo-ethnic, pseudo-jazz, pseudo-Mozart, pseudo-Strauss populist bandwagon," is often preferred, where performers often choose music that is driven by the very "'gray' blend of aesthetics" that he criticizes? If these performers do not become "interested in someone's works because those works were played at numerous university conferences," then how do they become interested in them? It doesn't seem very often that quality has much to do with their choices.

Or perhaps Dr. García is referring to the ISCM. My experience with this organization has been that it is as sealed off from the rest of the real world as any other. There are aesthetic preferences here as one would expect, but must they become ours? Finally, Dr. García is undoubtedly aware of how public funds have subsidized new European music for a very long time and have consequently concentrated power in a few hands with the result that Europe, in my opinion, has produced some of the most ghastly music of the second half of the 20th century. You may expect to hear better at any regional conference of the SCI, where, in fact, I last heard a piece by Dr. García himself.

Dr. García's article is thus a mixed bag of his views, some of which are well-taken, others of which need to be qualified. Even those views which I endorse, however, I wish he had not expressed in such a bilious manner. His tone was unfortunate, to say the least. If he is interested in persuading us, his colleagues, of the rightness (righteousness?) of his views, he should express them in a more reasonable manner.

**Allen Brings**, a native of New York City and currently Professor of Music at Queens College, Allen Brings holds a doctorate in theory and composition from Boston University. He has twice served as chairman of the eastern region of the American Society of University Composers. His music has been recorded by Capstone, Centaur, Grenadilla, Contemporary Recording Studios, North/South Recordings and Arizona University Recordings.

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*"Manager" ...continued from page 1*

A new New York mailing address, office hours, telephone numbers, etc., will be announced in a special issue of SCION and in the next Newsletter. Gerald has asked that the membership be patient with him during this transition period. Dues checks, for instance, are being deposited in January, and he hoped this would not be an inconvenience to any members. He thanked longtime SCI executive secretary Martin Gonzalez who is assisting in the office relocation.

Gerald Warfield first joined the Executive Committee under then President Joan Tower in 1969 when the Society had 250 members. He served as Chairman of that committee for two terms and in other capacities such as conference host before becoming general manager. He resigned his managerial duties in early 1999 to move to Texas to be near family and to become active in the family real-estate business.

"The Society has never been able to afford daily office hours," said Gerald, "and I feel this will be a significant leap forward in service to the membership and officers. I especially look forward to supporting the efforts of our new president, Tom Wells, as he takes office at the upcoming National Conference."

If you would like to be in touch with Gerald before the new office is up and running, you can contact him directly at his personal e-mail address:

geraldwarfield@cox-internet.com

role of the arts and artists continued to become more rarified in society, academia evolved into the primary (perhaps only?) way by which most composers have been able to define and support themselves (particularly in the US).

Mr. García, among others, recommends that our music schools should stop accepting so many young composers into our composition programs. The downside of this is that it would destroy the primary (only?) professional niche that has evolved that can support the number of composers needed to keep our musical culture vibrant. Yes, the system is inbred and self-perpetuating, and it's far from ideal; but if it supports the majority of our composers, then we shouldn't dismantle it until more alternatives are available.

But if we want to continue to accept students into our programs, we owe it to them to be more honest than we have been about the harsh realities of the profession. We need to tell them that the talent that they develop and the credentials that we confer upon them will likely not guarantee them a "traditional" career as a composer-specialist (either in academia, or as an art-music freelancer), simply because there are more composers than available opportunities. We need to broaden their perspective, and foster an appreciation for diverse ways in which they can be active as composers as part of a broader career in music: an appreciation for quality work in commercial genres; remaining active as performers; accepting to support oneself outside of music (it worked for Ives); etc. We can revive the perspective that you don't have to define yourself as "a Composer" in order to have a satisfying and successful career that includes composing as part of the package. Such a perceptual shift could help to break up the professional logjam, and would likewise relieve some of the pressure we all feel in having to fight over the few meager opportunities that are available.

The problem, then, isn't that we have too many composers, for we all contribute to the creation of the broad musical culture needed to support our next generation of "masters." García's negation of our mediocre composers is counterproductive, because it undermines the breadth of musical culture necessary to create more opportunities for us all.

The more obvious problem is that we don't have enough opportunities to support all of our composers, regardless of their professional stature. And the obvious solution: work to create more opportunities for composers, at all levels of professional stature.

This last idea is where García's and my perspectives diverge. He discounts composers who are active primarily in academia as being of "amateur standing," which he equates with college and minor league sports.

But in baseball, even though there are distinct levels of professional status between amateur, college, minor, and major leagues, they each play an important role in support of the sport. Amateurs participate for their love of the game, providing fans to support the professionals. Some college players remain amateurs; others aspire to be professionals. College and minor leagues both provide training grounds for talent to be called up to the majors; some players make it, some don't. But the college and minor leagues do confer a modicum of stature, and even the minors are considered "professionals." For some players, this isn't enough, and they forever dream of being called up to the majors. But others are satisfied and thankful for having the skill, perseverance, and luck to make it even that far; they realize that not everyone can make it to the majors, for whatever reason. Furthermore, no one can deny that college and minor league sports provide valued entertainment for large segments of society.

In composition, the strata of professional accomplishment are not as clearly defined. Which of these feats is a truer indication of "success:" a

performance on a subscription series by a first-tier orchestra; a few performances each year at specialized new music festivals; sales of hundreds of copies of music to amateur choruses and bands; daily broadcasts of radio theme music or jingles? All of these bestow professional recognition of different sorts. García judges success by his own narrow definition, whereas others might consider a performance at a conference selected and attended by knowledgeable and appreciative peers to be meaningful recognition by their own standards. Is a performance at a ghettoized new music festival (even if it's abroad) really any less provincial than an academic conference? In many respects it is not.

Some composers are perfectly satisfied with being active within academia. Some might not produce the type of work that's attractive to other venues; or perhaps they lack the drive (or luck) necessary to market one's wares. But there is no reason for García to disparage them as not being composers in the "real world;" for these composers, academia is a world that *does* matter to them. In fact, more music is performed at colleges than outside of academia on any given day; by sheer volume, academia is perhaps more "real" than García's real world! So just as the minor league is a valid level of professionalism in baseball, academia is a valid level of professionalism in music.

I often hear SCI belittled for its support of music within academia. I believe that these attacks are misguided. If the organization has defined this to be its mission, and if this mission does some good for some members of our profession, then we as a profession should be supportive of it. Individual composers are free to decide if they want to participate in what it has to offer them; if not, they should not denigrate the organization for being something different than what they believe it should be. As long as SCI works alongside other organizations to provide a range of different opportunities to composers of all sorts, it's activities should be welcomed within the profession.

Of course, it behooves the people who make programming decisions for SCI (or any other concerts) to do their best to select the “best” music. This, of course, is a subjective decision. If Mr. Garcia does not like the music he has heard, he can make his own (presumably better) choices when he next curates a concert. Indeed, *that* would be a much more positive and supportive contribution to our profession than his condescending diatribe was.

**Paul Siskind** is on the faculty of the Crane School of Music, SUNY-Potsdam. His music has been performed and commissioned by the Minnesota Orchestra, the Arditti String Quartet, and the Dale Warland Singers, as well as at academic conferences.

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proceed with my usual dose of humor.

My favorite aspect of attending an SCI conference is the opportunity to visit with old friends and to make new ones. Of course there is plenty of music; good, bad, a few dogs, and a few truly inspirational performances. This conference was no exception. I was pleasantly reminded that even this bizarre little world of art music is wonderfully wide; so many composers can fit inside. I am reassured that we continue to stick out our creative, artistic necks.

I would like to start with special mention of the student help. Jim Sain and Paul Richards put together a phenomenal crew. The students ran the registration table, they drove conference attendees between hotels and venues, they cooked and served food which was available throughout the weekend (I've always thought that food should be a high priority at these events), they recorded concerts and prepared CDs which were ready for purchase before the end of the conference (proceeds rightly going to support the SCI student chapter), and of course they assisted with concert production (everything from stagehand

help, technical setup, and over two dozen students performed as well). In these respects, I was not particularly surprised, Jim Sain has been hosting a festival of electronic music for many years and has developed a great supportive attitude amongst the student body. To the entire University of Florida SCI Student Chapter—bravi!—with particular mention to Gabriel Monticello and Sam Hamm.

The conference officially began on Thursday, November 8 at 7pm with a pre-concert lecture by the featured guest composer, Michael Torke, in the Center for Performing Arts (CPA) Black Box. After presenting some of his own thoughts, he navigated a touchy dialogue with audience members about the relationship of money and sex to music. I found Mr. Torke to be very articulate and generous with the audience. Some composers don't care if their music is ever heard, others resent the success of more popular composers; but most of us seem to recognize that artistic value is defined individually and that aside from our daily musical practice, perhaps our biggest battle is simply coming to terms with perceived discrepancies between self-image and large-scale recognition and compensation. To my ears, that was the subtext behind the more combative audience comments. Again, I thought Mr. Torke maintained an unprejudiced attitude and demonstrated his thoughts clearly and humbly.

The first concert was held at 8pm on the CPA Mainstage with the symphonic wind ensemble (David Waybright, conductor). In general, I found most of the pieces in which the composer was also a performer to be very engaging. The first example of this type of work was Hye-Kyung Lee's, *Piano Concerto #1*, featuring Lee on piano. This invigorating piece featured three percussionists situated far apart (stage left, right, and center) to create a compelling spatial dialogue around the core ensemble and soloist. Michael Torke's, *Grand Central Station*, had some wonderful holes in it, no joking. After building a huge sound, carefully placed tutti rests

would leave the concert hall in a reverberant splendor. Rob Smith's, *Whirl*, contained some luscious swells. Perhaps most telling was a particularly grand moment when an elderly couple sitting in front of me put their arms around each other, sunk deeper in their chairs, and lovingly snuggled. What higher complement to music is there?

Other works on concert 1:  
*Overnight Mail* by Michael Torke  
*Jeepers* by Michael Kallstrom  
*Zion* by Dan Welcher

Friday morning began with the second concert at 10am in the Black Box. Concerning Ian Corbett's, *Conversation*, for tape, all I have to say is, “blahblahblah!” If you were there, you'll know this is not at all a negative comment. ; ) James Chaudoir deserves kudos for being another performing composer; in his work, *Chant des Oiseaux*, for recorder and tape. I know David Hainsworth's piece, *Shady Origins*, for tape, is very rich; but it was frustrating in a concert of new music to hear so many beepers, pagers, and cell phones. My suggestion to concert organizers is to make an announcement requesting that audience members disable such devices.

Other works on concert 2:  
*Concert Piece* by Byron Yasui  
*Sometimes When I'm Awake* by Keith Kothman  
*Quartet for Saxophones* by Tayloe Harding

Immediately following, at 12:50pm, was a convocation with Michael Torke at the University Memorial Auditorium. It was nice to get out of the usual music school venue for this event, I think a wider range of public was drawn in. Festivities continued with a reception for Mr. Torke and more food!

The next concert was at 4pm in the Black Box. Larisa Montanaro performed her exquisite work, *Moon*, for voice and tape; an ethereal piece with text by Frances Horovitz. And bravo to

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Neil Flory for his carefully balanced work, *Rhapsody of Remembrance*, which reminded me how delicious it is to program short pieces. Another performer/composer was Trent Hanna with his solo piano piece, *The Dorland Etudes*. And from Mark Wingate's, *Klang, Kar, und Melodie*, for tape; I was left with a smile and a, "beep-beep, beep-beep, yeah!"

Other works on concert 3:  
*Fantasia for Piano* by Troy Lennard  
*Wild Wind* by Fredrick Kaufman

Concert 4 was at 8pm that evening and featured the University of Florida New Music Ensemble (Jonathan Helton, conductor). I am always struck by Orlando Jacinto Garcia's music, I oscillated between shshshshsh and zzzzzzzz (both at the same time: it was too quiet and not quiet enough).

Other works on concert 4:  
*Sonata for Trumpet and Piano* by John Crabtree  
*They Hearken to Echoes* by Tom Lopez  
*Fables of La Fontaine* by Beth Wiemann  
*notes from the edge of the millennium* by Nickitas Demos

The evening's festivities continued well after the concert. Many of us retired to the hotel lounge for late night storytelling. Others made daring, if not silly, ventures into the wilds of Gainesville locales.

Saturday morning commenced at 10am in the Black Box with concert 5. Ron Parks began the concert with *Residual*, for tape, which he diffused expertly amongst the numerous speakers surrounding the audience. This by the way, was another remarkable feat of the conference; top notch performances for both acoustic and electronic music. Alan Scott performed his own work, *In May*, for guitar. Another fine example of composer/performer was Peter Blauvelt with *Four Quiet Piano Pieces*.

Other works on concert 5:  
*Three Short Pieces for Adelina* by Christiane Noël Rinck  
*Solo for Cello* by John Van der Slice  
*Gems* by Charles Norman Mason

Things moved right along with a 1pm master class with Michael Torke and four University of Florida composition students. I confess that this is the one event I did not attend. But here is a list of the students and the work they presented:

*Absence of Joy* by Sam Hamm  
*Palindrome and Double Fugue* by Tom Nelly  
*Sonata No. 1* by Steve Landis  
*Halcyon Days* by Gabriel Monticello

The afternoon concert for the day was at 3pm in the Black Box and featured University of Florida School of Music Faculty and Guests. I particularly enjoyed *Stationary Fronts* by Mike McFerron. Composed for flute and tape, the performance by Erika Inge Leake was a real treat. Along the same lines, I thought Paul Basler did a fantastic job with Dorothy Hindman's *Echo* for solo horn. And let's face it, one of the best reasons to invite Dorothy and Chuck Mason to a conference is to meet their children as they grow up .

Other works on concert 6:  
*Sonata Ritrovata* by John D. White  
*Jonathan's Blues* by Marvin Johnson  
*Music for Clarinet and Percussion* by Gary Smoke  
*pursuing the emerald scintillate* by Michael Sidney Timpson

The final concert of the conference was at 6pm on Saturday in the Black Box. So far, I've made special mention of a few pieces in each concert; not because I necessarily thought they were the best on the concert, more often than not it was simply obvious to me what I wanted to say about the music. But in this last concert there were two pieces which stood out from the typical. James Barry's *Hoopdie* for solo percussionist was a virtuosic work. Lindsay Reitzel was very convincing in her control over a vast array of difficult to reach instruments and I basically spent much of the

piece with a wide smile on my face. The music that really sent me home inspired was another work with the composer performing; *Bliss* with David Bjella, Kari Juusela, Eric Jones, and Kyle Mishler on cellos. This work, by Kari Henrik Juusela, exhibited some true grit, spirit, and honesty.

Other works on concert 7:  
*Sonata for Solo Violoncello* by Michael DeMurga  
*Concert Piece for Four Clarinets* by Allen Brings  
*Eight Preludes for the Dance* by James A. Jensen  
*July* by Michael Torke

The last official event of the conference was a banquet and meeting at 8pm at the University Hotel and Conference Center. Fortunately, the meeting aspect was kept to a minimum and we were able to spend our time banqueting. Speeches were direct, hosts received appropriate applause, good humor abounded, folks retired to the hotel lounge to share tall tales often beginning, "I remember when...."

In the end, I had a wonderful time. The conference was well organized, Jim and Paul did not even look very busy—I'm not sure how they did it, but I think some well—placed and dedicated graduate students go a long way. Well, silliness aside, I hope that all of us who were in attendance will be inspired to host our own with the same degree of professionalism and generosity.

- Tom Lopez

### Visit our Web page

Tom Lopez, visiting professor of composition at Oberlin College, is our webmaster. The URL is:

<http://www.societyofcomposers.org>

Please visit the site and make your suggestions on the information you would like members and non-members to access.



# Call for Scores

## Region VII 2002 Conference

School of Music  
Northern Arizona University  
Flagstaff, Arizona  
October 10–12, 2002

Bruce Reiprich, Thomas Cleman, and  
Greg Steinke, hosts

**Deadline: February 15, 2002**  
(postmark)

Composers are invited to submit up to three works for performance by faculty and students. Available student ensembles: orchestra, chamber orchestra, wind symphony/symphonic band, chorus, jazz big band/combo, percussion ensemble, saxophone ensemble (soprano, alto, tenor, baritone, bass). Compositions involving student ensembles should be of a level appropriate for undergraduate music majors. Participating faculty (in any combination): flute (2), oboe (3), clarinet, saxophone, bassoon, horn, trumpet, trombone, violin, viola, cello (2), bass, guitar, piano (2), organ, percussion, soprano, and mezzo-soprano. Works employing electronics (tape/CD/DAT) and faculty soloists with student ensembles will be considered. Please indicate if you are able to provide performers for your works. Composers are encouraged to send pieces for smaller combinations of moderate duration. Composers whose works are selected must attend the conference and must be members of SCI in good standing.

Please send:

- 1) Scores with duration marked clearly on the cover.
- 2) Recordings (preferably CDs) if available
- 3) A brief bio (less than 100 words)
- 4) SCI regional affiliation
- 5) contact information (address, phone, e-mail)
- 6) SASE

Bruce Reiprich  
Northern Arizona University  
School of Music, Building 37  
Flagstaff, AZ 86011-6040

email: Bruce.Reiprich@NAU.EDU

Notification of acceptance: June 1, 2002. Composer commitment/delivery of parts: July 1, 2002.

The city of Flagstaff (elevation 7,000 ft.) is located in the heart of Arizona's largest ponderosa pine forest and within the San Francisco Peaks mountain range (12,000 ft. at the highest point). Time will be allotted on Saturday afternoon (October 11) for sightseeing in picturesque Sedona (45 minutes by car) and the Grand Canyon (2 hours by car).

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*"Members" ...continued from page 3*

2001 at Ewha University in Korea on November 8, 2001.

### **Elizabeth Bell**

North/South Consonance presented *Les Neiges d'Atan* for violin and piano, which was performed by Deborah Buck, violin, and Max Lifchitz, piano at Christ & St. Stephen's Church in New York city on Sunday, November 11, 2001

*Andromeda*, a concerto for piano, percussion, and string orchestra will be performed by the North/South Chamber Orchestra with Max Lifchitz conducting and Eleanor Elkins playing piano at Merkin Concert Hall, 129 West 67th Street, in New York city on Tuesday, January 15th, 2002 at 8:00PM.

### **Margret Brouwer**

*Crosswinds* will be performed by the Aurora String Quartet on May 8, 2002 in San Francisco on the Composers, Inc. concert series.

*Remembrances* will be performed by the Camellia Symphony Orchestra, conducted by Eugene Castillo, in Sacramento, California in March 2002.

Brouwer will be in residency at the MacDowell Colony during the summer of 2002, and she has recently completed a percussion concerto, *Aurolucent Circles*, which will be

premiered in the fall of 2002 by Evelyn Glennie and the Seattle Symphony, conducted by Gerard Schwarz.

### **Linda Hathaway Bunza**

For the 200th anniversary of Bach's death, in April 2000 Linda Hathaway Bunza gave a double slide lecture with live music at Portland State University, Portland, Oregon entitled, "J.S. Bach: His Life and Music." The lecture was also given at St. Mary of the Valley Convent, Beaverton, Oregon.

In April 2001, she gave three lectures on Beethoven and Schubert's Octets for the Portland Baroque Orchestra, one at the First Baptist Church, two at Reed College, Portland, Oregon.

She also performed Erik Satie's *Vexations* on the piano at Eliot Hall, Reed College in October, 2001 for the Fear No Music 20th Century Music Ensemble. The piece was performed 840 times in succession over 2 days for 30 hours by 25 pianists in keeping with Satie's instructions! Audience members and students brought sleeping bags, food and drinks. Those who could stand it stayed the entire duration and got their admission fees returned.

### **Abram M. Plum**

*Niobe* was performed by the Dorati Quartet, at Wayne State University in Detroit, Michigan on November 2, 2001.

*Romanza* was performed by Tod Kerstetter, clarinet, and Jacqueline Fassler-Kerstetter, horn at Kansas State University, Manhattan, Kansas on October 30, 2001, and received a second performance by same performers on November 11, 2001.

*Mysterium* for carillon was one of fifteen finalists in a contest of the Nederlandse Klokkenspel-Vereininging to be published in a volume entitled *Milennium Beiaard Compositie Bundel*

*In Nomine and Passacaglia for carillon*, published by Friends of the Albany City Carillon.

**ANNOUNCEMENTS** of contests, calls for scores and other solicitations appear in the SCI Newsletter 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.

**ADDRESS LABELS** Members of SCI may obtain the Society's membership list on pressure-sensitive labels for \$30 (half the usual price). Write to the New York office, enclosing your payment. Specify alphabetic or zip code sequence. The list can also be sorted by region. Allow four weeks for delivery.

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

## **MEMBERSHIP INFORMATION**

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

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

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

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