



THE SOCIETY OF COMPOSERS, INC.  
NEWSLETTER

## THE SCI NEWSLETTER

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**Tom Lopez**, assistant professor at Oberlin Conservatory, 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.

## The Society of Composers, Inc. 36th National Conference

Plans for The Society of Composers, Inc. 36th National Conference are well underway. This year's conference will be sponsored by The American New Arts Festival at the University of Akron School of Music, hosted by festival director Daniel McCarthy. Michael Daugherty will be the guest composer and keynote speaker for the conference. The conference will also host guest composer and digital Filmmaker Gary Lee Nelson (Oberlin College) and Christine Gorbach (Art Department Chairperson at Cuyahoga Falls High School). The Cleveland Composers Guild will be represented in a concert as part of the American New Arts Festival/SCI Conference.

*"National" ...continued on page 6*

## SCI Student Conference at Bowling Green

Hi! My name is Joe Dangerfield, and I am this year's conference host. We are busy putting the final touches on what will be a fun and informative conference. This year's conference is entitled "Praecepta musica nova", which means the "rules" of new music. Send your registration now! The conference fee is only \$25. Register by mailing the registration form that can be found at our website: <http://www.bgsu.edu/studentlife/organizations/praecepta/>

### Ultimate Frisbee

This year we are trying a new approach to performance art in the new Millennium... Frisbee!!!! So, don't forget your gym clothes. (We're serious!) Contact Adam, at [adammirza@hotmail.com](mailto:adammirza@hotmail.com), to sign up (spots are limited!) or to ask any questions (such as, what is Ultimate Frisbee?) ALL skill levels taken!!! We hope you can join us!

Joe Dangerfield, conference host  
[praecepta@hotmail.com](mailto:praecepta@hotmail.com)

*"Student" ...continued on page 6*

## An Interview with Donna Kelley Eastman

### Byron Petty

I have had the pleasure of knowing Donna Kelley Eastman for about ten years. We have spent time together as friends and colleagues. Her music is of consistently high quality, and I think you will find her experiences and approaches toward music to be both interesting and stimulating.

Donna Kelly Eastman has had a varied musical career which includes keyboard and vocal performance, choral and chamber ensemble direction, writing and arranging music for many settings, and studio and classroom teaching. She has lived for extended periods of time overseas in both Asia and Europe, exposing herself to cultural practices and artistic styles which have influenced her own musical "voice." Dr. Eastman has received awards from the Roodepoort International Eisteddfod of South Africa, the Florilege Vocal de Tours International Choral Composition Competition, the Composer's Guild

*"Eastman" ...continued on page 4*

## FORTHCOMING CONFERENCES

### 2001-2002

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

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

### 2002-2003

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

## Après 9/11

by David Gompper

I would like to speak about the ways in which music—musicians and composers—react and respond in the face of war and tragedy. Suffering, misfortune and calamitous events occur often, personally, nationally and worldwide. There is no difference between artists and non-artists in their feelings and emotions in responding to these events. Our response depends on the event itself—some affect us more, some less. The difference is that artists possess the means to express their responses publicly, in a way that can be shared by a wider audience. While all responses to one extent or another are personal, there is a direct correlation between the response itself and the artists finding the appropriate means of its expression.

Music, for me as a composer, is intensely and thankfully nonverbal and nonvisual. As I have observed, its power on people is often immediate and strikes at the heart of the nervous system. Alas, while composers might be charged with intellectualizing music far too often, in the end, music's power resides in its ability to serve up profound and deep feelings, which in turn stimulates in us visual and emotional responses. When we speak of sharing this music with an audience, programming is an essential aspect of this process. For instance, I take great care in programming Center for New Music concerts at the University of Iowa. Can you imagine a recital of all long, slow and dull music... or a series of compositions as difficult to listen to as watching three Tarkovsky films in a row? Music consists of various triggering devices used to create and sustain mood. Playing Nine Inch Nails is probably not a good idea at my grandmother's funeral. Conversely, you wouldn't follow Barber's Adagio for Strings after a Madonna concert. You get the idea.

Do you remember the news item from last October, which reported that

music, for the first time in years, was being broadcast over Afghan radio? MSNBC carried a smiling Afghan with a transistor radio held to his ear. Maybe we read it as symbolizing the pursuit of happiness and the freedom of years of restrictions for the Afghan people... a life we think we have, and believe they don't.

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### **SCI Executive Committee**

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Dominguez Hills  
Glenn Hackbarth  
Arizona State University

### **Region VIII**

Charles Argersinger  
Washington State University  
Patrick Williams  
University of Montana

## SCI Journal of Music Scores

Two new volumes of the SCI Journal of Music Scores are hot off the press!

### Volume 30:

#### **Light Blossom**

for solo cello  
by John Allemeier

#### **On Imminent Rays**

for cello and piano  
by Paul Barsom

#### **Reflections on the Nature of Light**

for solo piano  
by Clifton Callender

#### **Quintet of Despair**

for woodwind quintet  
by Lionel Semiatin

### Volume 31:

#### **Piano Quintet**

for string quartet and piano  
by Maria Niederberger

#### **Circulation Segment**

for flute (piccolo), clarinet (bass clarinet), horn, percussion, piano and contrabass  
by Steven Ricks

### 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:

scion@societyofcomposers.org

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## Letters to the Editor

### **Boola Twice-Removed**

I'm happy to see that Paul Siskind and Allen Brings had such well-informed and logical responses to Orlando Jacinto Garcia's article of the previous SCI Newsletter. I essentially agree with them both, and I would like to extrapolate on some things they both discussed. In essence, they seem to support my thinking that the twentieth century's conception of "Art" and "The Artist" was (still is?) really the nineteenth century's baby. If you compare Classical and Romantic composers you'll see that, while Haydn had a job to do (and happened to amuse himself and maybe a few other people while composing for that job), Mahler and Bruckner took themselves very seriously and felt that they had to create a NEW artistic "masterpiece", a NEW symphonic world with every new masterpiece. So when Schoenberg felt that it was imperative for him to form a new system (for composers to use "for the next 100 years"), or when Boulez chided him for not completely breaking the old rules and being brave enough to follow his ideas through to their ultimate ends and prove their artistic validity, or when Penderecki side-stepped melody, harmony, traditional concepts of rhythm, instrumental color and counterpoint to forge a new personal form of expression, were they being more like Mahler or Haydn? Though all were serious about their work, which ones took themselves more seriously? Which ones saw themselves as being shouldered with the "responsibility" of "upholding the standards of Art"? What struck me in the two responses to Mr. Garcia's article was their optimistic tone, and I believe that optimism comes from a simple and clearheaded perspective on music. It's a perspective, I think, that is free of the 19th Century's sense of self-importance and deadly seriousness about the "higher calling" of the "Artist".

I like Mr. Siskind's comparison of music and sport. It makes me ask a

"Letters" ...continued on page 5

## MEMBERS' ACTIVITIES COLUMN

Please email current information on your activities to:

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

### **Margaret Brouwer**

Margaret Brouwer's music has been hailed by the New York Times as, "bewitching, with no obvious concessions toward styles of the day.," The Roanoke Times has called it, "lyrical, accessible, powerful," and the American Record Guide, "a marvelous example of musical imagery." The Cleveland Museum of Art presented a concert of Margaret Brouwer's chamber music on June 6th. The Cleveland Plain Dealer called it a, "radiant meeting of the old and the new, revealing . . . the gifts of a composer whose music blends superb craftsmanship with a poetic sensibility." The program featured two premieres: *Under the summer tree* . . . for solo piano, premiered by Leon Bates, and *Light*, for Pierrot ensemble plus percussion, performed by soprano Sandra Simon, harpsichordist Jeannette Sorrell, and others. Brouwer has recently completed a percussion concerto, *Aurolucent Circles*, which will be premiered by Evelyn Glennie and Gerard Schwarz with the Seattle Symphony in the fall of 2002. Other premieres include *Mandala* for the Cleveland Chamber Symphony (September 2001), and a chamber work for Franklin Cohen, principal clarinet of the Cleveland Orchestra (April 2002). Brouwer's *Diary of an Alien* and *Skyriding* were heard in a Prelude Concert of the National Symphony Orchestra on June 2, 2001. Her orchestral work *SIZZLE*, was premiered by the Women's Philharmonic of San Francisco in September 2000, on a concert which also included her *Symphony No. 1*. Performances this season include *Demeter Prelude* by the Cavani String Quartet,

"Members" ...continued on page 4

*"Eastman" ...continued from page 1*

International Competition, and the National Federation of Music Clubs Glad Robinson Youse Competition; and commissions from Judith Lapple, Principle Flute—U.S. Air Force Band, Genevieve Fritter, Concertmistress Emeritus-National Ballet Orchestra, the Kirkwood Flute Quartet, and Conner Smith, Soprano. Her music is published by Editions Joei de Coeur, and appears in the Journal of the Society of Composers, Inc. Dr. Eastman's music has also been recorded on the Capstone and Living Music labels, and has been performed in many venues in the U.S., plus in Thailand, Germany, Canada, and Russia.

### **Interview**

BP - Donna, it seems that I run into you at a variety of conferences, and you are always on your way somewhere for a performance of your work.. In what organizations have you held membership, and how would you compare them to your experiences with SCI?

DKE - Besides being a lifetime member of SCI, I am a member of SCL (presently its president), SEAMUS, the International Alliance for Women in Music, Sigma Alpha Iota (fraternity for women in music), and the hundred plus-year old Friday Morning Music Club of Washington DC in the past, I was also a member of CMS, and attended a number of their meetings. The contacts with other musicians through all of my memberships are very important to me. The local organizations (SAI alum chapter and Friday Morning Music Club) have provided a body of performers in my area to try out new works, and have things performed and recorded. The regional organization, SCL, has been a wonderful connection with other composers in my part of the country, and provides an annual Forum for meeting with them and hearing what they are working on. SEAMUS provides a way for me to keep up with what is happening in the rapidly changing field of electronic music. I have a deep interest in this field, but no longer have access to a studio in

which to work myself. SCI is unique because I feel it's the best way to hear what is being written in serious music across the country.

BP - I recall that in your background experience you were (or are) an accomplished pianist and vocalist. When and how did a shift to composition occur?

DKE - There never was a shift. I began writing as a child, and was encouraged by my piano and voice teachers to perform my own things (from age 6)

BP - Your formal compositional training was at the University of Maryland D.C., and you are based (living) in Springfield, VA near D.C. — Has living in a metropolitan area contributed to your opportunities, or have your musical connections come more from organizational networking?

DKE - Living in a metropolitan area does offer performance opportunities if one is willing to search them out. Good performers in large urban areas are, however, often busy with professional gigs, and don't have a lot of time for extra work. Organizational connections often offer a ready-made body of sympathetic contacts.

BP - What impact has extended travel, residency / interim opportunities and extra-musical employment affected your compositional career? Does full time employment in musical academia hold the same interest or desire for you now as when you completed your Doctoral degree? In what ways would you characterize your interim experiences? Do you feel a camaraderie or distance from music departments in which you have worked? In the same vein, do you feel comfortable or like an outsider at times with regard to SCI?

DKE - Having a flexible work schedule has been a big help to me in doing the things I need to do for my career. I have private students who understand that I may not be there every week at the same time, but will give them the time and attention they need. Besides setting my own work schedule, there is often a necessity to travel to perfor-

mances, residencies, interim positions, etc. so I can watch for the best way to get to these things. Again, my clients know that I may be away, but that they can reach me nearly every day on my cell phone.

I no longer am interested in a full-time teaching position anywhere, though I enjoy doing short visiting positions, working with students. I recently heard from a student I worked with at Sweet Briar College several years ago, who is now in graduate school and looking for new music for her graduate recital.

I have never felt like an outsider in SCI. It's a great opportunity to network with peers and to hear how others deal with the intricacies of this profession.

BP - Have you served as an adjunct in any other capacities—piano instruction, theory, etc.? How would you characterize the current proliferation of adjunct use by Music Departments?

DKE - Yes, I have taught many different things over the years, and have enjoyed some of it, though generally, adjunct positions pay so little that it isn't worth the time to do the class preparation and commute.

BP - Roughly, what percentage of your time has been spent as an IC vs. Academic employment?

DKE - Don't really know. I've always had a real mix of things going on.

BP - You have won several significant competitions. How have they impacted on your career? How do you feel about the SCI competition listings? As a male composer, aged 46, I am sometimes discouraged with the number of age-restricted competitions and sometimes the distinction of gender – woman only offerings. Do you enter more unrestricted competitions, or have the gender specific ones provided a new source?

DKE - I have tried to submit works to any competitions for which I had an appropriate piece. I have noticed that more and more competitions are

limited to younger people. I believe this has come about from the overwhelming number of scores submitted to competitions recently. I have not submitted to many gender specific competitions, though I did win a prize from the American Pen Women last year, and was happy to be recognized by them.

BP - Have you noticed any prevalent trends in compositional styles that you would find relevant to the interaction generated by SCI conferences? In other words, has the SCI (or other) conference venue produced any notable, consensus in style / school of composition?

DKE - Over the past 20 or so years, it seems to me that the styles of new serious music have taken off in many directions. I enjoy concerts at composers' conferences which encompass many different styles, all of which have validity, and artistic interest.

BP - Do you feel that your own "style" of composition has become more or less flexible / varied over time?

DKE - It is very difficult to talk about one's own compositional style, but audience comments tend to suggest that my writing is recognizably mine. I guess that is a good thing.

BP - How did the CD project with Jeffrey Jacobs come about? Has it produced any new responses or opportunities for your career?

BP - Jeffrey Jacob's CD project of new piano music is a wonderful idea. He is a fine pianist, a sensitive musician, and is interested in contemporary literature. What more can a composer ask. I am happy to have his interpretation represent my works, which he recorded.

BP - Do you have any pet peeves about the world of music, musical compositions, composers, performers, venues, etc. you would like to share? Any interesting anecdotal stories of encounters in Japan or Africa, or travels?

DKE - No pet peeves I can think of, though while residing in the positive atmosphere of an artist colony, I don't want to think very deeply of such things. One little anecdote about being a Western composer living within an Eastern culture: While I was living in Bangkok, I had several performances of an opera based on Japanese folk tales (and several pentatonic scales). In a newspaper interview about the opera, I told the columnist that the work was my "souvenir" of the time I spent living in Japan. From that day until I left Thailand I was pressed by everyone I met to commit to a souvenir piece from Thailand, which I could have performed in the U.S. when I returned. Since the Thai musical scale is even tempered, I could think of no way to combine it with Western instruments or my own creative sensibilities. It wasn't until I returned to the States and had access to the electronic studio at the University of Maryland that I decided to sample Thai instruments and write an electronic souvenir piece. My friends in Thailand seemed satisfied with it, though I don't think it's at all what they expected.

BP - Could you tell us something of your experiences with Eastern Music?

DKE - Living for a lengthy period of time in another culture offers unique exposures, though it's difficult to assess the impact of them. I am certain that my experiences in other cultures have affected my work in ways beyond the obvious addition of things I consciously add. Again, I have to rely on audience comments about things they hear in performances of my music.

BP - Do you perceive any change or fluctuation in your SCI or Academic encounters regarding "Ethnic" idioms, or are we still primarily Euro-Centric?

DKE - Though our serious American music is historically Euro-Centric, I am aware that more ethnic elements are entering our repertoire all of the time. Our population is more and more culturally mixed, adding more diverse creative possibilities to what we have to choose from.

BP - What advice would you give to young ICs just initiating a career?

DKE - The only advice I can give to a young composer is to be intrepid about protecting his/her creative time, and to be better at that than I am. Everyone and everything wants to usurp those necessary blocks of time needed to write.

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*"Student" ...continued from page 1*

## **Conference Events**

FEATURED GUEST COMPOSER:  
Augusta Read Thomas  
Guest Performer: Craig Hultgren, cello  
Special Presentations: Cia Toscanini, ASCAP, "Composers and Performing Rights"; Sibelius Demo

## **Tentative Schedule**

### **Thursday March 21**

8:00 PM - Concert I New Music Ensemble

### **Friday March 22**

8:30 AM - Social (Continental-style breakfast)  
9:00 AM - Masterclass-20th Century Techniques for Cello (Craig Hultgren)  
10:30 AM - Sibelius Demo  
1:00 PM - ASCAP Presentation by Cia Toscanini, "Composers and Performing Rights"  
2:30 PM - Concert II Chamber Music  
4:00 PM - Seminar with Augusta Read Thomas  
8:00 PM - Concert III Symphonic Band Concert  
10:00 PM - Social Event

### **Saturday March 23**

10:00 AM - Round table, featuring Augusta Read Thomas: Composing for the Orchestra of the Twenty-First Century  
11:15 AM - Concert IV Chamber Music  
1:30 PM - Concert V Chamber Music  
3:15 PM - Masterclass with Augusta Read Thomas  
4:45 PM - Ultimate Frisbee Tournament  
7:00 PM - Social and Sandwiches Event  
8:00 PM - Concert VI Electroacoustic



*"Letters" ...continued from page 3*

question; why do we even bother with either? In the final analysis, I believe there is NO REASON, except for the fact that we enjoy them both (well, some people do prefer one over the other). But even in sports there are those who do outrageous things for no apparent reason ("I climb mountains because they are there"), just like there are composers who do amazing things for no apparent reason: why DID J. S. Bach write such complex and amazing counterpoint in his fugues when it was quite obvious that such music wasn't going to be fully appreciated by the people around him? Handle "knew better" than to do that and his popularity and financial success attests to his astuteness in this regard. Maybe Bach's answer would be "because it wasn't there" but that he saw such music had a potential to exist. But really, there was no reason. Just like, in the long run, there is no reason to win the World Series, or build a faster car. The bottom line is that we do it because we like to do it and it amuses us, moves us, fulfills us ... or whatever. Sure, you can earn millions if you win big in sports, but not all participants can win -- and I don't really think most kids take up sports in high school because they want to be millionaires.

You may have noticed that, even in popular music, there is a clear distinction between recording "Artist" and "song writer". People who write music, it seems, are the last ones to be 'canonized' as artists, much less entrusted with the "important business" of determining what "Art" is. So this inspires me to form a new strategy for creative survival. Give it up! Let other people play the game of pin the title on the artist (it's an old silly game anyway). Maybe we are distracting ourselves from climbing our mountains and writing our fugues (so to speak) with all this worrying about whether or not we are making "Art". Since nobody really gives us lowly composers (and in the real world we usually are considered lowly) the "right" to make decisions about what can and can't be called "Art", why should we be concerned with forming a consensus on

what music we should call "Art music"?! Who would listen to what we say anyway? Let's sidestep that whole issue and get back to the meaningless (yet enjoyable) business (or pas-time?!) of making music. Who knows, maybe somebody else will like what we do and canonize us into the holy sphere of "Artists". Congratulations to you if that is, or will be your fate! But as far as the making of good music is concerned, that issue seems to miss the point.

One more thing, I'll promise not to be mediocre (as teacher and composer) if you will. Deal?! Now that we've got that out of the way, let's get back to writing music and see what we can come up with next. I hope it's something good.

Paul SanGregory

### ***Boola Boola Revisited***

I want to begin by thanking the SCI for including my article Boola Boola Revisited in their newsletter and my colleagues who responded to the article either in writing or in conversations with others. I am not interested in trying to rebut and/or defend my views as presented in the article as I feel that they are fairly clear and do not need defending. Nevertheless, I will make a few brief statements that I feel are important. As many of you know (and those of you that don't please take note) I have been a member of the SCI since my days in graduate school in the early to mid 1980s when the organization was still called the American Society of University Composers (or ASUC, an acronym I will always fondly remember). I have many cherished colleagues in the SCI and memories of great times at SCI conferences both regional and national. In addition I am an academic, a full professor in the School of Music at Florida International University in Miami where I have worked full time since 1987 teaching and directing the composition program and more recently also directing the School's new graduate programs. I state this so people don't get the idea that I am some sort of outsider when it comes to academia. Those of you who actually

read my article realized that I am not in favor of abolishing academia or university music composition programs for that matter. As clearly stated in the article I am not even against having new music performed at universities.

In fact the intent of the article was to get people around the country in (and out of) academia to think and reflect about what I feel are some very troublesome issues that have for numerous factors become inherent in our institution. Are there other problems and issues contributing to the state of affairs that I describe (including the lack of support for the Arts in the US, the political climate, economic system, etc., etc., etc.)? Perhaps, but sitting around lamenting the current situation while in general maintaining the status quo will not help change things for the better. It is my (perhaps somewhat naive) hope that this article might act as a catalyst, possibly moving some of those concerned about these issues who were previously dormant to do whatever they can to change the current state of affairs. Those of you familiar with my activities as a composer, educator, and advocate for new music, know I am doing as much as I can in this regard. Hopefully more will join me and my other colleagues who are involved in this task. Lastly, I invite all to read Morton Feldman's article Boola Boola, the article that was the inspiration for my essay. If you read it carefully, you will find that the issues he raises are much beyond the petty aesthetic conflicts of the time and are instead serious concerns regarding new music, composers, and academia that unfortunately have become increasingly magnified today.

Again I want to thank the SCI for including my article in their newsletter and as importantly my colleagues around the country who took the time to read and react (whether positively or negatively) to the issues I presented.

Sincerely,  
Orlando Jacinto Garcia

*"Letters" ...continued on page 8*

*"National" ...continued from page 1*

189 composers submitted over 400 works to be considered for the conference. Selections were finalized on Friday, February 1. Represented composers (35) include Jonathan Saggau, Ulf Grahn, Ronald Park, Bruce Taub, Art Jarvinen, Tao Yu, Andrey Kasparov, James Jensen, Anne Deane, Gregory Hutter, David Smooke, Jonathan Hallstrom, Frank Felice, Larisa Montanaro, Chin-Chin Chen, James Sain, Nikola Resanovic, John Ferguson, Bruce Bennett, Kurt Sander, Carleton Macey, Ryan Beavers, Robert Hutchinson, Jack Gallagher, Felicia Sandler, Ching-chu Hu, Paul Dickinson, Phillip Schroeder, Mark Phillips, Charles Argersinger, Daniel McCarthy, John Beall, Frederic Glessler, Neil McKay, and William Alexander.

Featured performing ensembles will be the Solaris Woodwind Quintet, The Paragon Brass Quintet, The University of Akron Concert Band, Symphony Band, Percussion Ensemble, Symphony Orchestra, and New Music Ensemble, the University of Akron piano faculty, guest pianist Alexandra Mascolo David, guest percussionist Gustavo Aguililar, and the West Virginia University Faculty Piano Quartet.

The annual SCI Banquet will be held on Saturday, April 20, 6:00PM in the Cardinal Faculty Dining Room at the University of Akron Student Center. Michael Daugherty will be the keynote speaker and host Daniel McCarthy will introduce incoming President Thomas Wells (Ohio State University). A Grand Buffet will be available with a cash bar (chicken, beef, and vegetarian entrees will be available with dessert).

The conference is scheduled for three days, Thursday through Saturday, April 18–20, 2002. Conference/Festival events have been scheduled as follows:

#### **Thursday, April 18**

##### **OPENING CONVOCATION**

1:10PM – Michael Daugherty, Principal Guest Composer Lecture: "Ameri-

can Icons" at Guzzetta Recital Hall

##### **Concert 1**

3:00PM – University of Akron Student Composers Forum at Guzzetta Recital Hall

3:00PM – Art and Music Lecture/Demonstration in Folk Hall, The Meyers School of Art: Gary Nelson, composer, electronic music and Christine Gorbach, visual artist

##### **Concert 2**

8:00PM – New Music For Percussion in Guzzetta Recital Hall: The University of Akron Percussion Ensemble, Larry Snider, conductor

#### **Friday, April 19**

##### **Concert 3**

10:00AM – New Music For Piano in Guzzetta Recital Hall

##### **Concert 4**

1:00PM – New Electroacoustic Music in Guzzetta Recital Hall

##### **Concert 5**

3:00PM – Music For Quintet in Sandefur Theatre: The Paragon Brass Quintet and The Solaris Woodwind Quintet

3:00–5:00PM – University of Akron Symphonic Band Rehearsal in Guzzetta Recital Hall

6:00PM – EC/NC Business Meeting (Dinner: TBA)

##### **Concert 6**

8:00PM – New Music For Wind Ensemble in Guzzetta Recital Hall: The University of Akron Concert Galen Karriker, conductor and The University of Akron Symphonic Band Robert Jorgensen, conductor

#### **Saturday, April 20**

9:30AM – SCI General Meeting ALL SCI MEMBERS CORDIALLY INVITED (doughnuts, bagels, and coffee will be available!) in Guzzetta Hall, Rm. TBA

##### **Concert 7**

10:30AM – Digital Film Makers in Guzzetta Recital Hall: Composer Gary

Nelson (Oberlin College Conservatory of Music) and Christine Gorbach (Chair, Art Department, Cuyahoga Falls High School).

##### **Concert 8**

1:00PM – Cleveland Composers Guild Concert in The Akron Art Museum, 70 E. Market St. (Between High and Broadway)

##### **Concert 9**

3:00PM – Chamber Music I in Guzzetta Recital Hall: The Ohio University Dance and Chamber Ensemble and The University of Akron New Music Ensemble

##### **Concert 10**

4:15PM – Chamber Music II in Guzzetta Recital Hall: The Ohio University Dance and Chamber Ensemble and The University of Akron New Music Ensemble with Daniel McCarthy, Director; Alexandra Mascolo-David, Pianist; and The West Virginia University Faculty Piano Quartet

6:00PM – SCI Banquet with Michael Daugherty, Keynote Speaker in Cardinal Faculty Dining Room, University of Akron Student Center

##### **Concert 11**

8:00PM – New Music for Young Orchestras in Guzzetta Recital Hall: Akron Symphony Youth Orchestra with Eric Benjamin, conductor and The University of Akron Symphony Orchestra with Ronn Cummings, conductor

Registration and Banquet reservation forms for all composers who submitted works have gone out in the mail as of Monday, February 18, 2002.

ALL SCI MEMBERS are cordially invited to attend. If you wish to attend, please contact Daniel McCarthy (host) by phone (330-972-2199) or by email (dmccarthy@uakron.edu) and registration/travel information will be sent to you.

All are welcome! See you in April!

Daniel McCarthy

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

*Crosswinds* by the Aurora String Quartet on San Francisco's Composers, Inc. concert series, *Horn Sonata* by Richard King, principal with the Cleveland Orchestra, and *Remembrances* by the Camellia Symphony Orchestra, Sacramento, CA, Eugene Castillo, conductor. Brouwer was in residence at the MacDowell Colony during July and August 2001, and was a Norton Stevens Fellow there in 1999.

Head of the composition department and the Vincent K. and Edith H. Smith Chair in Composition at The Cleveland Institute of Music, Brouwer was awarded the Cleveland Arts Prize in composition in September 1999. A CD of her chamber music entitled *Crosswinds* (CD#821) was released in June 1999 by CRI. Says American Record Guide of the CD, "Brouwer has a gift for both lyricism and humor, beautiful work, attractive and interesting." Her music is published exclusively by Carl Fischer and is recorded on CRI, Crystal, Centaur and Opus One labels. Honors include grants from the NEA, Ford Foundation, Knight Foundation, Meet the Composer, Virginia Commission for the Arts, and the Indiana Arts Commission, as well as residencies at the MacDowell Colony, Rockefeller Foundation's Bellagio Center, Virginia Center for the Creative Arts, and the Charles Ives Center for American Music. Brouwer's music has also been performed by such musicians and ensembles as the Chamber Music Society of Lincoln Center, Richard Stolzman, the Cavani, Audubon, and Cassatt String Quartets, Dinosaur Annex, Continuum, the Saint Louis, Long Beach, Akron, and Wichita Symphonies, the Poznan (Poland) and Women's Philharmonics, ISCM at Merkin Hall, the Cleveland Chamber Symphony and the 20th Century Consort. Brouwer's teachers have included Donald Erb, George Crumb, Harvey Sollberger and Frederick Fox.

### **Joel Feigin**

*Mosaic* for string quartet by Joel Feigin, choreographed and performed by Santa Barbara Dance Theatre, was

presented at the Hatlen Theatre of the University of California, Santa Barbara in a dance titled *Thin Skins*. Four performances of part 1 with recorded music were given on January 17–20, 2002. The complete work, with live performers, will be premiered next fall.

### **David Ward-Steinman**

The San Diego Symphony premiered my *Millennium Dances*, a 20-minute work commissioned for their final concerts last season, on May 25-26-27, 2001, and have commissioned an additional movement for a concert Apr. 27, 2002, under the direction of Jung-Ho Pak, Artistic Director. *Millennium Dances* featured John Flood on world percussion instruments (Irish Bodhran, Balinese toy gamelan and African drums).

The Camerada Chamber Ensemble of San Diego has commissioned a vocal chamber work to be premiered May 19, 2002, and the Louisiana Music Teachers' Association has commissioned a two-piano work to be premiered in the fall of 2002.

And last year Fleur de Son Classics released of CD of Three Concertos (*Cello Concerto*, *Cinnabar Concerto for Viola and Chamber Orchestra*, and *Chroma Concerto for Multiple Keyboards, Percussion, and Chamber Orchestra*), all recorded by the Moravian Philharmonic Orchestra in the Czech Republic under the direction of David Amos. [These works are available from Theodore Presser Co.]

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*"Letters" ...continued from page 6*

### **From the Smug to the Bitter**

When first approached about the position of Independent Composer Representative, I went back through my collection of past newsletter issues dating back to the early 1990's; there were debates over conference attendance, mileage traveled, the cost of travel, who had money, who didn't etc. There seemed to be some general tension between employed composers and Independent Composers. Bart McClean had the idea of a series of articles that would highlight some of

the more "successful" Independent Composers; their survival strategies and approaches to composition outside of the Academic setting.

Frankly, after reviewing many of these Composer Profiles, I thought Bart had succeeded so well that an Independent Composer Representative was probably a moot position. I am sure these interviews were helpful to many Independent Composers, especially those for whom the "Academic" life holds less or no appeal. Though meant to foster understanding between professors and Independent Composers, I'm not sure how much interest was generated amongst the already academically employed. Also, there remained the composer-type with aspirations for the security and support which can be found in a teaching position, yet struggles year after year without the desired result. Certainly "have/have-not" frictions may result between the aspiring and the securely situated. Of course, (and most naturally) SCI meetings are held at Colleges and Universities. Perhaps, this can lead to uncomfortable feelings. While my experiences with SCI have been mostly positive, I would emphasize the word mostly. And, I am aware of other instances where the concerns I have expressed above have occurred; sometimes subtly, sometimes more acutely. I could characterize these occurrences with a phrase, "From the Smug to the Bitter", with "Smug" representing the least sensitive or interested Professor of Composition, and "Bitter" indicating the most disenchanting or envious of the Independent Composer world. It is certainly an unpleasant topic. Hopefully, my mention of it is not overly trivial, and the interview with Donna Kelly Eastman will prove more representative of the typical SCI experience. When conflicts do occur, I think it is important to refocus; to place the "Art" above the mundane and to expect the most of our selves in maintaining a high moral and ethical core, a professional demeanor, and a fraternal attitude.

Former Independent Composer Representative, Byron W. Petty



"9/11" ...continued from page 2

But in fact, this restriction on music should sound familiar to us, and has been the domain of religious institutions for centuries. St. Augustine in Book 10 of *Confessions* wished for music to be banished from his ears, since it was for him a distraction. The Protestant Reformation forced a simplification of music, away from dense contrapuntal textures to those of hymns. In our own American history, the Puritans forbade instrumental music from most worship and restricted its use to a cappella singing. Simplified music was a way of minimizing emotions and creating a clear mind for worship. This cycle of simplification and complexity or elaboration has been going on for two millennia. And not always sequentially but often found in multiple places and at times all at once.

And what about music written during war time? History bares out the following observation—the immediate responses come from composers and song writers creating popular music for mass consumption. The popular songs from WWI—*Over There*, *It's a Long Long Way to Tipperary*—are still part of our musical heritage and culture. During the Vietnam War, music could be thought of in one of four categories: the anti-war songs (Simon and Garfunkel's *Parsley, Sage, Rosemary and Thyme*), songs of patriotism (Johnny Cash's *Ragged Old Flag*), combat songs (Robin Moore's *Ballade of the Green Beret*), and songs written in the aftermath of the war, (Bruce Springsteen's *Born in the USA*). Like a lot of popular music, this music is written quickly and on the spur of the moment. It is popular because it speaks to the immediate condition, the recent event, and typically has words or text that support such responses.

But what about composers who write art music for the stage or concert? The reaction is much slower and much more measured. It tends to be sustainable over many generations. And the music is also written for instruments alone. Such music dispenses with poetry or lyrics, and is biased toward the absolute.

During the first year of WWI, the famous French composer Claude Debussy virtually fell silent, incapable of composing anything. He concluded that "the music of war is not made during a time of war." The best he could do for the war effort was to just continue to compose, not jingles, but works that reflected his belief that the Germans would not stamp out the creative fire amongst French musicians. His most substantial offering was a group of three sonatas, which he signed "Claude Debussy, musicien francais."

Maurice Ravel's famous *Tombeau de Couperin* for piano solo similarly embraces Neoclassicism as a call upon the nation's pre-revolutionary history and its implicit tenets. Yet, listening to it as music, one is inclined to ask, "Where's the War?"

Stravinsky's wartime music is equally oblique except for *Histoire du soldat* meant both for entertainment and a morality tale. The tone, however, is anything but solemn, having nothing of the commemorative about it. Works for the concert hall are seldom recognized as war works at all. Let's take *Symphony in Three Movements*, for instance. Without Stravinsky's commentary we would never know its subtext—where the opening parodies the marches of triumphant goose-stepping soldiers in the early 1940s and the third movement is loosely based on the military history of WWII in Europe.

The Russian composer Shostakovich wrote six symphonies during WWII, and he is considered by many to embody this tragic epoch. I know many Russians who understand, just by listening to these symphonies, which by the way are instrumental works performed without words, how Shostakovich mocked and riled Stalin's regime, how he made the music to laugh, to snigger, to snarl, and how he juxtaposed the individual and subjective to the collective and national.

It seems that much art music casts war as a metaphor. Yes, while some

works might have direct and literal war sounds—Marches, trumpet calls, ominous rhythms on timpani—, most composers relegate the war to the dedication page, or to the program notes, or simply hide it from view. It is my contention that of all the ways of expressing ourselves as artists, composers writing art music tend to be all but the slowest at reacting to such horrific events. It takes years for them to come to understand, to express and to share such emotions. While all music is visceral, popular music tends toward the descriptive, and art music toward the symbolic. Popular music is easily learned, and probably as easily discarded. But while art music is difficult to comprehend, it tends to have lasting significance.

If we allow that music is a source of comfort, complete with meaning and resonance for listeners, what is it that makes it so? We know that music has the power to affect us emotionally. We also know that music is most effective when programmed properly. But is music's power inherent in the music itself? Or do we react the way we do because of conditioning—sad songs with sad lyrics are slow with descending melodies; happy music with happy lyrics are fast with melodies that leap and step upwards. Grieving texts are equated with solemn music. Remove the texts, and the music remains solemn.

Might it also be that music is so ethereal and malleable that we can easily re-contextualize to give it new meaning to a new audience in a new place and a new time? Keep the tune, change the words, and repackage it to a new listener base. In each case, the answer is "yes." And in the end, that is what gives music such authority, such freedom to do what it does best—which is, in sorrow, to speak directly to us, as a means of comfort, solace, and healing.

David Gompper  
President, SCI  
University of Iowa

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

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**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.

**JOINT MEMBERSHIP** (\$65/YR): Same benefits as for full members, but couple receives only one copy of any hard-copy mailings.

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

**ASSOCIATE MEMBERSHIP** (\$25/YR): Open to performers and other interested professionals. Receives the *Newsletter* (electronic) and can participate in the national and regional conferences.

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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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