



THE SOCIETY OF COMPOSERS, INC.
NEWSLETTER

FORTHCOMING CONFERENCES

2001-2002

Region III

October 11-12, 2002
The Johns Hopkins University
Peabody Conservatory
Baltimore, Maryland

2002-2003

Region V

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

Region VI

February 14–15, 2003
Henderson State University
Arkadelphia, Arkansas

CALL FOR SCORES

Region VI

Henderson State University
Arkadelphia, Arkansas
Deadline: September 7, 2002
(see page 9)

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"The Mechanics and Purpose of an SCI National Conference"

or "Why the Hell would anyone
want to run an SCI Conference?"

by **Daniel McCarthy**

Many of us have done something in terms of service for our colleagues in the composition community. This may have included organizing a series of new music concerts, presenting a new music festival, hosting a guest composer, or perhaps hosting a regional or national SCI conference. Whatever it is one has done, one can not help come away from such an experience with a greater understanding of what the current the state-of-the-art in music composition might be in this country.

Probably the most important thing to do when planning a large-scale new music event like the SCI national is to start early. The 36th National Conference began a year and a half in advance—one might begin with a philosophy on how it will be done, but as the avalanche of details begin, one has to have enough time and prospective before the conference date to adjust and adapt.

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On Teaching

by **Brian Ferneyhough**

(Paper read at IRCAM, Paris June '96)

Thinking once more through what might be said to form the fundamental physiognomic components of compositional instruction, it occurred suddenly to me that perhaps the central reason that I have continued to passionately engage this issue over the years is precisely the fact that, in essentials, I was a compositional autodidact. Could it not be, I reflected, that this early forced self-dependence during a crucial period of my formation was one of the motivating factors encouraging me, later, to insistently re-formulate and articulate my very own interpretation of the teacher-student dynamic? However that may be, it remains true that a large portion of my pedagogical energies has always been directed towards what might be termed methodological recalibration, by which I mean not only those natural adjustment of such one-to-one relationships as occurs over the course of several years' intimate encounter, but also the search for alternate forms of instruction diverging to some degree from standardised

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Michael Daugherty, Dan McCarthy, and Tom Wells

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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Report on the SCI 4th Annual National Student Conference

The SCI 4th Annual National Student Conference was a complete success! Augusta Read Thomas cancelled at the last minute, but Samuel Adler, David Gompper, and Marilyn Shrude were gracious enough to full-fill Miss Thomas' duties.

The master class with Dr. Adler was inspiring. His comments and reactions to the three pieces played were very constructive.

David Gompper presented his music to a full house. His presentation was succinct, and informative. Dr. Gompper played three of his pieces, and then discussed how they came to fruition in great detail.

David Gompper, Mikel Kuehn, Marilyn Shrude, and Cia Toscanini lead a panel discussion on the orchestra of the 21st century. There was some lively debate on what makes a successful orchestra piece, and how one might find an orchestra to play it.

There were also six concerts of new student works ranging from chamber ensemble, to large ensemble, to the electroacoustic medium. These concerts featured the Bowling Green State University Symphonic Band, the Bowling Green State University New Music Ensemble, and various BGSU students, and faculty.

Joe Dangerfield
Conference Coordinator



Bowling Green State University,
SCI Student Chapter

Also see Brian Bice's report on page 9

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Dinos Constantinides

Greek-Polish flutist Iwona Glinka performed in Athens his *Grecianas Brasileiras* for flute and strings under the direction of Maestro Zervas on April 8, 2002. The same work was performed by flutist Sarah Beth Hanson in Baton Rouge on April 15. The Louisiana Sinfonietta with Sarah Beth Hanson as the soloist will perform the same work in June eight times in Baton Rouge.

Other performances in Athens, Greece include the performance of his *Fantasia* for solo saxophone with soloist Andreas Mourtzoukos and works for solo violin and piano on May 17, 2002.

Nuova Orchestra G. Busoni under the direction of Massimo Belli premiered his *Landscape 1* for strings in Trieste, Italy on April 7, 2002. The Louisiana Sinfonietta under the direction of the composer will present the same work in Baton Rouge on May 5, 2002.

The Metropolitan Greek Chorale under the direction of maestro Kitsopoulos will present *Three Odes* from his opera *Antigone* at Merkin Hall in New York on June 2, 2002.

The New Music North Festival 2002 will present his *Transformations* for oboe and piano in Thunder Bay Canada on June 25.

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

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norms of individual countries' educational establishments. I count myself fortunate, in this respect, to have had the opportunity to teach in a number of quite different contexts on a regular basis, including conservatories, universities and longer or shorter occasional courses and master classes, sometimes over significant periods, such as Darmstadt and, most recently, the annual three-week course held at the Centre de la Voix of the Fondation Royaumont. Each of these situations poses different challenges which, taken together, have led me to a number of conclusions concerning the problematic nature, content and attendant background assumptions of composition teaching, some of which I would like to share with you here.

It has often enough been emphasised by others that theory and composition do not necessarily form a cogent and unflawed continuum. It might be argued that the same be in large measure true of composition and analysis, at least to the extent that analytical procedures pretend to reveal specific, self-consistent characteristics of their own discursive metaphoric strategies rather than remaining ideally transparent and open to work-immanent criteria. I will return to this matter of the integration of such disciplines in the formation of the composer at a later point; for the present, I mention this example only to point to what is perhaps the core problem in devising an adequate composition course - that is, that the discipline can only be defined *ex negativo*, as the territory that remains left over when the mutual impingement of various academic subdisciplines (such as theory and analysis) has been brought to a stop by the natural balance of opposing forces. For someone such as myself, this at one and the same time conceptually perplexing and spiritually stimulating. As someone all too aware of his limitations with respect to systematisation and intellectual discipline, I take this very same lack of definition as a pretext to regularly

revise what I sense the most pressing needs of young composers at this difficult time might in fact be.

Given both the extraordinary contemporary diversity of stylistic and aesthetic conventions and the striking cacophony of value systems thereby expressed, it is of vital importance to the teaching situation that the teacher jettison any and all prior personal prejudices concerning the notional knowledge and skills which are to be imparted. To this extent it might be maintained that, far from imposing aspects of their own personalities on their young charges in order to offer a graduated—"safe"—environment for learning, the opposite strategy is in fact required, that is, a relative initial passivity of the part of the teacher which, although perhaps bringing about a certain uncertainty or confusion on the part of the pupil, soon leads the latter to the insight that the true means of attaining appropriate tools for realising his personal goals reside, in large part, in the adequate conceptual articulation of those goals. The teacher must thus resist judgement of levels of artistic attainment until reasonably clear as to what it is the pupil is, in fact, seeking to achieve.

It is with regard to this openness of the teaching situation that I am highly suspicious of composition courses which lay great store by "learning by exemplary imitation." While this *metier*-ruled approach might perhaps be appropriate for coming to an "insider's" understanding of the nature and significance of rules, conventions and constraints in particular situations where a closed codex of well-formulated syntactic rules is present, it is arguably much less relevant where these rules have their roots in the highly personalised idioms of particular composers of this century. Where this is attempted, it soon becomes clear that, far from the student employing that idiom for personal artistic benefit, it is actually the innate paralinguistic infrastructure of the idiom which comes to censor what the student may or may not legitimately think or imagine. Of course there are circumstances in which such trans-

idiomatic facility might be highly valued for its own sake: I am not suggesting that style-bound handiwork is illegitimate *per se*, merely that such procedures have little or no place at the heart of composition instruction in the more restrictive sense of the term.

It has been argued in recent times that the concept of 'originality' itself has become fatally debilitated, and that, in consequence, an advanced skill in manipulating various categories of already-formulated stylistic norms is a pre-requisite for currently-flourishing states of plurality. Without in any way accepting the provocative initial postulate, it is still possible to foster individual initiative which is not entirely grounded in the manipulation of preformed—and thus predigested—musical materials. Thus it is that I have come to place great emphasis on what might be termed the problem-orientated approach to compositional pedagogics. In other words, far from it being the role of the teacher to locate the pupil safely in some highly rich and stable prior environment or series of environments, I imagine a situation in which the pupil is stimulated to distance himself from as many of his prior assumptions as possible, the more efficiently to distinguish the ruling motivational and articulatory criteria which nourish imagination in unfamiliar circumstances. My assumption is that, since one cannot effectively or legitimately strive to change a pupil's personality, an alternate effective approach is to thrust that same personality into an intellectually alien environment which makes radically different demands on those same character traits.

This goal may be attained in any number of ways: it depends very much on the level of prior skills acquired and the habits and beliefs thereto attached. With advanced students, one needs to encourage them to interrogate their basic seed image for a particular compositional project up to and, in some cases, beyond its apparent natural limits. For less experienced students, I have resorted to inventing projects of "quasi-anthropological" scope, such as postulating a

tribe isolated for thousands of years in a mountainous fastness, but somehow technologically advanced: what might the “folk music” of such a group be like? At other times, I have attempted to lead students away from a natural reliance on received academic forms or procedures by sharply restricting the materials to be employed. An example of this would be setting an assignment where only the spoken numbers 1 to 9 are available, to be used in the composition of a piece performable by the student, in which the processes employed would be subsequently guessed at and critiqued by the other members of the group. Particularly in the context of teaching in the United States I have found that such challenges have brought forth reactions of extraordinary fantasy, where the characters of the individual participants were revealed in highly effective and frequently totally unexpected ways. Particularly on the undergraduate level, one's task is less to transmit communally-approved, ‘correct’ techniques than to ignite enthusiasm and promote the insight that musical composition is neither restricted to academic imitations of superseded idioms nor the constant reiteration and minimal variation of popular music formulas. Style-bound writing serves, in such circumstances, almost no useful purpose—almost as little, in fact, as the pseudo-mathematical rigors of latter-day “total serial” orthodoxies frequently offered as course material.

I spoke briefly at the beginning of this presentation of the differences I have had occasion to note in the approaches to the place occupied by composition teaching in the very different contexts of conservatories and universities. In America, the inherent and chronic unease created by the nesting of specifically creative specialities in university situations is everywhere in evidence. However, the uncomfortable ambiguities thus generated have, for the most part, a positive aspect, namely the constant necessity for creative artists to rethink their role and mode of functioning in society—and by that I mean not only the outside world, which by and large

takes little cognisance of their existence, but also the ambient academic community within which they pursue their pedagogical activities. In such circumstances one is quickly persuaded of the value of systematically examining some of the more thorny issues facing young and not-so-young composers of our day in extended form—usually in the form of seminars which, for a semester, engage a particular topic of communal concern. I myself have on several occasions instigated such courses, partly from the standpoint of personal interest, but also with a view to stimulating students in intellectually fruitful directions for their future self-awareness as thinking artists. While, it is true, such demanding series of events may, in the short term, detract from the student's ability to concentrate as closely on composition as might, say, his colleague at a conservatory, the compensatory gain is, in my experience, considerable, insofar as a form of active communal critical thinking is promulgated within which the creative experience and concomitant imaginative act are prominently foregrounded and examined.

I spoke just now of critical thinking. Let me return for a moment to the situation of the individual composition lesson. I said earlier that my own position is that one must initially accept a rather passive role in the proceedings, in order that the student come to distinguish core areas of internal desire. The process of identifying, addressing and—above all—listening to these core areas is, as I know, the single most significant experience that each student takes away from his composition lessons, since it is this developed auto-critical faculty which will aliment natural invention and acquired technical expertise over the course of each individual's career. While the teacher, it is true, may embody or exemplify these faculties at work in his own compositions and teaching and thereby provide some sense of relevant goals, it is only the slow and sometimes painful hammering-out of difficult local decision-making procedures which will instill in the pupil a

sustainable reflective capability. A teacher who submits to the temptation of quickly bringing a talented student to a high level of creative accomplishment while neglecting this vital aspect will be all too often condemned to observing the gradual exhaustion of that same student's intense critical engagement with his own proper means as time passes. Originality increasingly demands support and legitimation through such procedures, since the active conceptual component of the creative act is in need of continual reactivation to a degree not demanded in more explicitly objectivising, style-bound composing, where such issues are, as it were, already largely dealt with in advance.

Let me return for a moment to the issue of analysis in a composer's formation. I said earlier that I do not regard analysis, at least as conventionally taught, as forming an integral part of composition instruction proper. At the same time it is clear that deep familiarity with the “inner life” of major works is likely to be at least stimulating, sometimes crucial for essential leaps in personal development. My own way of approaching this dilemma has been to examine works, not as an analyst with a particular methodology to defend, but rather entirely as a composer, dealing with particular aspects of the piece being examined entirely on the basis of their perceived relevance for my personal creative concerns. When assigning analytical tasks to members of the class, I emphasise that the “appropriateness” of an approach should be assessed in and through the student's individual concerns—for example, I would encourage a performer to examine the set work either from the point of view of preparing an informed interpretation or else attempting to locate that piece in a larger context of works of similar format or period of origin with which he or she may have had some contact. What I often find is that, perhaps at a previous school, many students have been equipped with analytical tools of a very specific sort, which they then proceed to apply to any and all

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compositions with which they are confronted. It is precisely this approach which I, as a composition teacher, seek to discourage. Consequently, I am prepared to accept an extremely flexible definition of the very term "analysis" itself often to the extent to permitting composition students to submit "analyses" which are themselves compositions and which are then performed as such in the seminar.

In passing it should also be remarked that composition teaching is seldom a one-dimensional activity. Especially in a university situation, one's students are also one's personal responsibility in a wider sense, in that the composition teacher functions as the Chairman of the student's so-called Doctoral Committee and is thus charged with advising and supervising all aspects of a student's passage through the institution. In addition, the Chairman and student together devise a series of three specialist areas for more intensive study with individual faculty members. In principle, these areas can cover practically any music subject matter; in practice, however, they are usually carefully selected and honed as to reflect reasonably accurately a "composed-out" picture of a student's growing personal universe. Subjects for study can thus be analytical in the narrow sense, but might also typically cover general aesthetic or philosophical issues, such as for instance time perception or the sociology of musical reception, or relate to the study of different forms of notation and how they come to influence specific forms of musical thought. While it is certainly sometimes true that these studies and accompanying written and verbal examinations represent a significant interruption of a student's compositional activity, they also offer a unique opportunity to enlarge and differentiate his or her motivating world view. I have frequently found dealing with these seemingly peripheral issues both personally demanding and offering a further point of entry into the ideosyncratic workings of a specific

creative psyche, especially in cases where, whatever a student's fundamental talent and promise, a general lack of wider cultural background offers significant hindrance to the development of broader perspectives. While, in conservatory situations, one makes every effort to ensure a similar openness to external stimuli, it is obviously more difficult to ensure this on a permanent basis. In such cases, I have usually made a particular point of discussing relevant reading matter or material gleaned from other art forms in the context of the composition lesson itself. In extreme cases I have encouraged students to go into the library, close their eyes and take down the tenth book from the left from any shelf, bringing it with them to the next lesson. This has occasionally produced some extremely odd but ultimately worthwhile conjunctions. In any event, an effective composition teacher will work so as to encourage the integration of musical procedures and principles into wider socio-cultural contexts.

Having begun to speak of performance, it is necessary to emphasise an otherwise no doubt banal fact, that is, that contact with reasonably adequate performers must necessarily form a major part of any course of composition. Most US universities do not share the good fortune of San Diego, which possesses an extremely active faculty and group of student performers habituated to contemporary interpretation. This consideration, in fact, has motivated me on innumerable occasions, to participate in workshop situations, where experienced and engaged professional players discuss, rehearse and perform student compositions, usually with the composition teacher in attendance. I am aware that such fraught events can frequently lead to frustration—but then, so can actual concert performance situations, and it is perhaps a not irrelevant part of the educative process to expose young composers to the real world, albeit in measured doses. Above all, such events provide feedback which continues to aliment the course of subsequent composition lessons. Periodic reinforcement is of

the essence. Where, then, does this leave us with respect to the participation or reflection of advances in technology in the pedagogical project? During my early years as a composition teacher I did not have great occasion to come into active and intimate contact with students prevalently occupied with analogue (or, later, digital) means of processing sound. It was only gradually, as both I and a number of my students involved ourselves in the studios of the Heinrich-Stobel-Stiftung of Südwestfunk, that these issues began to insert themselves concretely into the pedagogical encounter. Perhaps by reason of this gradual transformation of perspective, I sensed little real difference between such research and more conventional sonic means. It was only later, when I arrived in the United States, that I was forced to reflect more actively on how the interposition of the computer between myself and students might come to modify the strategies at my disposal.

First of all let me say that I find the challenges emitted by recent developments in this area tremendously gripping; however, I am not sure whether, up until the present, a completely credible basis for the effective and equal integration of the technological and compositional sides of the equation has been established. One problem concerns the usually rather systematised and consistent nature of technological instruction, at least when compared with the frequently more amorphous and inherently mutable composition teaching environment. I have sometimes had occasion to observe, not without disquiet, individual students come to take refuge, so to speak, in the clear light and readily apperceptible stepwise motion of scientific hierarchies as a way of avoiding the occasionally high level of creative angst and frustration associated with temporary blockage of the imaginative channels - conflicts which, however, need to be resolved, or at least surmounted. Another issue is the relatively broad spectrum of background theory which has to be absorbed before individual creative work

in and through those theoretical insights can usefully be undertaken. This occasionally leads, in its turn, to unrealistic demands made both on available technology and pendant compositional substance. In the context of a lengthy course of studies these issues are admittedly of lesser weight. What is perhaps surprising is the fact that the employment of advanced technological means does not usually make the composition teacher's position more difficult. In my own experience, in fact, it has often been quite the opposite, in the sense that a clearly conceived and realistic technical concept with respect to the economical and organic exploitation of the means available is frequently already a large step along the road to arriving at the sort of core concept I spoke of earlier as forming the creative motor of each work's identity. Confronted, as I initially was, with electro-acoustic compositions entirely devoid of score or other tangibly visible supporting material, it was encouraging to see how relatively ample was the area of equivalence in judgemental means at my disposition. In more recent years the situation has again become slightly more difficult, in that coming to terms with the technical and aesthetic specifications of live interaction environments makes significantly more urgent demands on my critical faculties and limited technological expertise. That overcome, however, similar criteria for discussion and judgement frequently apply.

My belief at the present time is that it is vital to pursue and continue to differentiate and calibrate the pedagogical interaction of technology and composition instruction as integral components of a larger pedagogical re-assessment only now just beginning. My hope is that I personally will continue to involve myself in and renew myself through this unfolding process and, in so doing, to continue to be challenged to improvise usable interim solutions in a field with absolutely no ready-made answers.

Brian Fernyhough is currently professor of composition at Stanford University.

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At the beginning, my philosophy for the 36th National Conference was two-fold: One, to provide a service to SCI members, and; Two, to insure excellence of the performances. This is an obvious goal—every festival or conference director may start their planning with these two things in mind. To accomplish this, however, one has a lot of work to do on the “home front” to convince colleagues and performers that the conference is something of which everyone will want to be a part. So the task began for me to generate excitement around this project—to bring the message to the School of Music faculty that the Society of Composers, Inc. is a profoundly important group of active composers. That presenting our best student and faculty talent to the constituents of SCI and the public can be a terrific ambassadorship for our school. The truth is, there is a reasonable wealth of talent at most any school across the country. The task is to make everyone want to be a part of such an event—and then you can begin.

I began to think that there had to be something extra in this two-part formula of service and performance excellence, however. There needed to be another reason why SCI composers would come from great distances at a fair financial burden than to simply display our musical prowess for one another. Perhaps discussions or expositions of how we can disseminate our music to the public, what the future of new music might be, and other such topics would serve as a way of sending us all home with a renewed sense of purpose, a way of rejuvenating us all. Particularly now. How many of you questioned the true importance of what they do after September 11, for example?

The concept of having a principal guest composer who would carry forward a message or a “theme” for the conference certainly isn't a new idea—but it depends on the message. No one composer's music is universally admired among his or her peers and colleagues but a “successful”

composer's philosophy on why we do what we do, and how we can do it better is vital from my point of view. If some of us feel that we (Composers) have long lost a context, a connection with audiences outside of academe, then Michael Daugherty would seem to be a logical choice as a guest composer who could speak to that issue. Another aspect of this conference, since it was sponsored by The American New Arts Festival, was to exhibit the composer in collaborative situations; hence, the hiring of “Digital Film Makers” Gary Lee Nelson and Christine Gorbach.

But the central issue of this article was to write an exposition on the “selection process”—a somewhat touchy issue for me, and for those who were NOT selected to participate in the conference. To begin, we all have been rejected in some way or another in the world of composition. I'm sure all of us agree that one has to have a rather tough hide in this business—if it is a business—in order to survive. And I encountered some bruised egos, hurt feelings, and anger regarding this. And I encountered extremely gracious attitudes as well. It all comes down to perception to how the process is (was) handled.

So, I recognize that I (as we all) have our preferences and biases when it comes to style. My philosophy from the beginning HAD TO BE that I or no other composer in my midst would be judge in any of this. If the conference was to be successful, the performers had to have a vested interest in the music that they would play. From the performer's point of view, the music would have to compliment his or her particular performance techniques and artistic/aesthetic sentiments. And since there were so many performers involved, those sentiments and preferences were many and varied. Some performers made up their minds quickly as to what they wanted to play—others went beyond the deadline that I had established for the selection process. Many of the rea-

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sons why pieces were not selected were very practical:

1. Too much the time involved in preparing an extremely virtuosic piece (although some performers were attracted to this aspect of the submissions)
2. Excessive length of pieces that would prohibit adequate performance preparation
3. The choice of certain instrumentation or instruments that are not readily available at our school
4. Poorly prepared manuscript and application materials

The fourth point is an important one to consider: that being what the first impression a performer has when looking at a new manuscript. I found that music with excessive markings from other performers, perhaps some that were hand-written (and poorly so) typically was not selected. But these are all practical issues and do not point directly to the value and any one person's music. And this is the most important point to make about submitting music to our conferences:

When a composer is admitted into membership of the Society of Composers, Inc., a certain recognition of accomplishment is assumed. There are too many logistical reasons why compositions are not selected for such a conference for anyone to believe it is a statement on the value of his or her music. It was my intent to be an administrator of the "Call for Scores" and no judgment from a compositional standpoint was ever interjected into the process. In a way, the conference reflects the reality of the composer's on-going struggle in the wide-world of new music—to entice performers to play one's music.

So, the SCI 36th National Conference or most any conference of its kind, does not (in the mind of its administrators) claim to showcase "the best" music of its constituents, but offers a sampling for all of its members—A sampling of the kind of music being written in the United States (and elsewhere) today and the diversity of

musical style (or lack thereof) that exists in the arena of new music. This is instructive and enlightening for everyone whether you were a "participating" composer or not.

Now that I am near the completion of the project (there is still letter writing to do, cd burning, and budget problems to solve!), I am filled with a terrific sense of gratitude towards all who participated. I know that the students and faculty here at the University of Akron School of Music were swept away in the momentum of the event—many were not prepared for the energy and the seeming importance of it until it was upon them! We played music by living composers from all over the country, met them and made personal connections that will last a lifetime. We were filled with a new sense of purpose—of why we play and write music. We had the intense pleasure of meeting human beings dedicated to their craft and we were energized and inspired by their passion and strength of purpose.

Why the Hell would anyone want to run an SCI Conference? Because it is a memory and an experience that you and all those who participated in it and observed it will remember with pleasure for the rest of your lives.

SCI Student National Conference by Brian Bice

Day 1: March 21, 2002

The first night... the Bowling Green State University New Music Ensemble concert. At 8:00 PM the doors to Kobacker Hall opened and as the audience filed in there was an ever-present clicking sound. This sound was attributed to *Poeme Symphonique* of 100 Metronomes by Gyorgi Ligeti. What a way to start a concert! This piece makes the one thing that drives instrumentalists crazy, the metronome, the performer. After all the metronomes had "died out" the audience was treated to a performance by cellist Craig Hultgren, the guest performer for the conference. Hultgren performed an amplified cello work by Dorothy

Hindman and a solo cello piece by Augusta Read Thomas. Mixed in between was the first of two commissioned pieces by ASCAP and SCI, Moiya Callahan's *Riptide*. Rounding out the New Music Ensemble concert was *Zdravoye Zreniye* composed by conference host Joseph Dangerfield. The music on this concert was amazing. Not only were the piece well written, but the BGSU performers did an excellent job interpreting the works. Afterwards a large group of the composers and performers went to Campus Pollyeye's and relaxed. The conference was off to a great start!

Day 2: March 22, 2002

The first full day... the day's activities begin with a breakfast provided by Praecepta, the hosts of the conference. George and Matt, who planned this breakfast really outdid themselves. The morning and early afternoon were pack with seminars and demos. At 9:00 AM Craig Hultgren gave a seminar on how to write extended techniques for the cello. Following that was the Sibelius demo given by Robin Hodson. After lunch Cia Toscanini from ASCAP gave a seminar on composers and performing rights. Concert 2 began at 2:30 PM. This concert featured the BGSU Percussion Ensemble, a flute quartet, and Dr. Laura Melton. *Hurricane* for flute quartet, written by Krista Wiseman, successfully illustrated the image she was going for. The interesting thing about this work was that this was her first piece... I guess I'm still trying to write my "first piece." After the concert the attendees of the conference were treated to a master class with Samuel Adler. The compositions for this master class were pre-selected. Dr. Adler gave very constructive comments about each work, which made this a positive experience for all. I'm sure everyone was able to learn something from this master class. Friday night was the BGSU Symphonic Band and Concert Band concert. Ed Martin's *Enchanted Falls* was the only student composed piece on the concert, and I think it was one of the stronger pieces on the concert. BGSU Faculty Composer Marilyn

Shrude also had a piece performed on the concert.

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"Members" ...continued from page 3

Jeffrey Hoover



Jeffrey Hoover's *Tomorrow's Memory* was performed by the Illinois Central College Chamber Singers, Prince Dorough, Director, on December 8 at the Illinois Central College Performing Arts Center, East Peoria, IL.

Into the Night for trumpet and marimba was performed on December 10 at the New York University New Music & Dance Ensemble concert. The performance was in the NYU Frederic Loewe Theater, New York, with Shu-Wei Chang, trumpet, and Insook Cho, marimba.



Rachel Barton

Chiaroscuro for solo violin was performed in a live radio concert by Rachel Barton in Chicago, WFMT and internationally thorough Internet broadcasting on December 2. Due to popular demand, the program was rebroadcast on January 17th.



Michael Dean and Carol Ann Modesitt

Michael Dean and Carol Ann Modesitt performed *Soul and Fire*, for clarinet, voice, and piano, and *Dreaming*, for clarinet and piano in numerous venues January 8-March 9: Southern Utah University, University of Las Vegas, Illinois Central College, Southeast Missouri State University, Rutgers University, Westminster Conservatory and Carnegie Hall. Pianists for the performances were Barbara Riske and Hui-li Chih.

The St. Mary-of-the-Woods Chamber Ensemble (clarinet, Stephen Richter; soprano, Alison Meuth; piano, Darcy Prilliman) performed *Latin Steps* for clarinet and piano; *Jerusalem* for clarinet and tape; *Soul and Fire*, clarinet, voice, and piano; and *Dreaming* for clarinet and piano in concerts at St. Mary-of-the-Woods College (IN) and Illinois Central College on February 27 and March 15.

Into the Night was performed at Illinois Central College by Jeffrey Hoover, soprano saxophone, and Brenda Conroy, piano, on March 24.

Abram M. Plum

In a Garden for flute, clarinet, string quartet and double-bass received its first performance at Illinois Wesleyan University on March 14, 2002, conducted by Mario Pelusi.

Region VI Conference February 14–15, 2003 Henderson State University Arkadelphia, Arkansas

Call for Scores and Papers

Deadline: September 14, 2002 (Post-mark)

Composers are invited to submit scores for the following instrumentation: Chamber Choir, Wind Ensemble, Brass Ensemble, and Percussion Ensemble; Flute, 2 Clarinets, Bassoon, Saxophones, Horn, Trumpet, Trombone, Tuba, Percussion, 2 Pianos, Organ, Soprano, Mezzo-Soprano, and Bass/Baritone. Music for soprano and clarinet (w/ or w/o piano) is particularly welcome. In addition, the Quapaw String Quartet (Arkansas Symphony) will perform 3-4 works; each submission may be a maximum of 15 minutes. Composers are welcome to submit electro-acoustic music and pieces for soloist and electronics. Submissions that include guest performers are encouraged. Composers must be members of SCI and are required to attend the conference. Submissions from all SCI members will be considered, with preference given to those in Region VI.

The following must be included with each submission. Scores: one copy of each score, performance materials for chamber music, recording if available, a letter with contact information, and SASE. Performance materials for the larger ensembles must be available upon request. Papers/Workshops: 3 copies of a 1-page synopsis suitable for inclusion in the conference program, logistic and equipment requirements, and timing. All participants will be notified no later than November 1, 2002, and will then be required to provide biographies and program notes via e-mail or disk.

Please send all materials to:
Phillip Schroeder
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Henderson State University
Arkadelphia, AR 71999

schroep@hsu.edu

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.

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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.

STUDENT MEMBERSHIP (\$25/YR): Eligible to submit to regional conferences and receive the *Newsletter* (electronic).

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

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LIFETIME MEMBERSHIP (\$950 OR \$110/YR FOR 10 YEARS): Benefits the same as full members, for life.

AFFILIATE MEMBERSHIP (\$45/YR): Open to members of music organizations that are institutional members of SCI, except libraries and archives. Same benefits as for full members.

