



THE SOCIETY OF COMPOSERS, INC.  
NEWSLETTER XXXII:6

## FORTHCOMING CONFERENCES

### 2002

#### Region IV Conference

November 1–2, 2002  
Rhodes College in Memphis  
Co-Sponsor: MidSouth Composers  
Forum  
Hosts: Michael Timpson and  
Chihchun Lee  
timpsonm@rhodes.edu

### 2003

#### Region VI Conference

February 13–15, 2003  
Henderson State University in  
Arkadelphia, Arkansas  
Host: Phillip Schroeder  
schroep@hsu.edu

#### Region V Conference

March 6–8, 2003  
Macalester College, St. Paul, MN  
Host: Dr. Carleton Macy  
macy@macalester.edu

#### Region VIII Conference

Central Washington University  
April 11–12, 2003  
Host: Mark Polishook  
polishoo@cwu.edu

#### 5th National Student Conference

November 20–22, 2003  
University of Miami  
Host: Fred De Sena  
fdesenna@miami.edu

## "Confessions" of a Highly Successful SCI Student Chapter

The following free-wheeling interview was conducted at a meeting of the SCI student chapter at the University of Miami. It was a small meeting; they actually have 22 members. The questions were supplied by SCI. The session was recorded and transcribed by the chapter secretary. The enthusiasm of these students for music and their education jumps right off the page. DeSena's conclusion is personal and touching.



*Some members of the University of Miami SCI Student Chapter after a concert.  
Back: Carlos V. Ramos, Wing Mayer, Manuel N. Ferro  
Front: Peter Fraser McDonald, Joy Wilson, Jenny Post, Dr. Fred De Sena, Jon Tuzman*

Here's the cast of characters. The interview follows:

**Dr. Fred De Sena**  
faculty advisor  
fdesena@miami.edu

**Jennifer Post**  
President, sophomore  
JennyGump4@aol.com

**Phillip Jay Odenz**  
Newsletter Editor, graduate student  
movement@aol.com

**Jonathan Tuzman**  
freshman  
tuzmusic@hotmail.com

**Joy Wilson**  
Secretary, freshman  
shoutforjoy@earthlink.net

**SCI:** University of Miami is hosting the 2003 National SCI Student Conference. What are you guys cooking up?

**Dr. De Sena:** We're gonna have the premiers of the 3 pieces by the SCI ASCAP winners of 2002. There will be some unique "Miami" kind of events happening here. So in general, we're going to show everybody a good time in Miami. We'll probably have 6–8 concerts over a 3 day period—we're

*"Interview" ...continued on page 5*

## ***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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### Daniel Adams



#### CD Release

*Shadow on Mist*, a collection of Adams's compositions for percussion solo, percussion ensemble, and percussion with winds was released on Capstone Records (CPS 8705) in April 2002. The CD features performances by The McCormick Percussion Ensemble, the New Music Tampa Symphonic Wind Ensemble (conducted by William Wiedrich) and soloists Robert and Kim McCormick.

#### Performed compositions:

Spanish percussionist Juan Ponsoda performed the European premiere of Adams's *Isorhythmic Concerto* for percussion solo and symphonic wind ensemble on December 29, 2001 in Mutxamel, Alicante (Spain) on a

concert presented by the La Alianza Musical Society of Mutxamel, conducted by Angel L. Ferrando. *Isorhythmic Concerto* was also performed on May 4, 2002 at the College of St. Rose, Albany, New York. Robert Hansbrough, conductor, Robert McCormick, soloist.

The percussion ensemble of the Alcoyana Symphonic Orchestra premiered Adams's composition *Alicante Quartet* (a work commissioned by the ensemble) on November 16, 2001 in Benetusser, Valencia. The performers were Juan Ponsoda, Sisco Aparici, Jordi Frances, and Javier Valdes. This performance was also conducted by Angel L. Ferrando.

*Dissolve* for percussion ensemble was performed on March 3, 2002 at the St. Andrew Presbyterian Church Fourth Annual Fine Arts Concert in Sun City Center, Florida. The performers included members of the University of South Florida Percussion Ensemble, conducted by Robert McCormick. *Dissolve* was also performed on May 24 as part of the Memorial High School Percussion Ensemble Showcase Concert at Victoria College in Victoria, Texas under the direction of Phillip J. Mikula.

*Three Subtropical Vistas* received two performances by Donna Kushner, soprano and Jeremy Kushner, percussion. On April 6, 2002 it was performed on a faculty recital at Laredo (Texas) Community College. It was also performed at Arizona State University in Tempe on April 14.

*"Members" ...continued on page 10*

#### 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.

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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:

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**A response to  
"Why so many smart people write  
so much terrible music"**

**by Peter Gilbert**

A. Paul Johnson wrote a spirited article for the September/October issue of SCI. Johnson's central point was that composing and performing music that is easily appreciated is a worthy pursuit but that, by and large, such pursuits are demeaned by the "professional" compositional community. Johnson, I gather, has been professionally and personally insulted enough to develop a fermenting resentment for this community and perhaps especially to academia. I have no doubt that his ill-feelings are founded and fostered in a reality of discrimination and prejudice based upon style. People's dignity and humanity deserve respect and violations of these boundary-lines elicit a backlash. But I think his article has overreached by quite a lot (beyond rhetorical flair), and I feel several of his statements justify a response.

Music awakens our emotional energies—witness the passion with which people write about it! People assume that music is "universal" because they are "stirred" by music from distant times and lands. So why are we stirred by one music while our neighbor is stirred by another? Where does the universality come in? Johnson hypothesizes, if I gather correctly, that music is a connecting device, linking us to an emotional inner core that is innately human (i.e., universal). Presumably, compositional success is achieved by helping some person or persons make this connection. Also, I presume that any one piece is not obligated to connect every person, since all music would fall short of this mark. But for how many must music make a connection to justify itself, or to justify esteem? Johnson lauds composers who have connected "millions with their deeper souls." He lists Bernstein, Barber, Glass, and John Williams as examples of composers who "have articulated for a large part of our intelligent population ... some of the

universal feelings and insights that we share across boundaries of time and language, and that we need the talents of artists to bring to the surface of our attention and richen our lives."

It's wonderful that their music is so widely loved, but despite their successes, they cannot compete in a numbers game with the popular mainstream. As a measure of value, popularity marginalizes art music (i.e., music distinct from popular music). Corporate studios churn out music that is valued for its sales potential and disseminated by million-dollar (billion-dollar?) icons. Relevant? Pithy? Passionate? I think it is safe to say that creating mass-market popularity is itself a science distinct from musical transcendence. Of course, artfulness in performance can be appreciated on any instrument and artfulness in composition can be appreciated through whatever vehicle, and, I would add, I have nothing against being liked by millions. But I believe that requiring art to have a broad appeal is an artificial handicap to put upon the explorations of our souls. Branford Marsalis said the way to make jazz more popular was to write popular music and call it jazz. He writes his music his way and lets the chips fall where they may.

Johnson dislikes his intellect being discounted by academia, but his alternative to the academics' elitism is simply to discount their music in return. He dislikes being shut out of the musical intelligentsia, and yet feels no compunction in segmenting off "our intelligent population." One might well ask whether or not Bernstein and Barber appeal to the unintelligent—whoever they are. He compares his chosen intellectual elite with the philistines who hold and attend new-music festivals, where the music is "irrelevant, of generally poor or mechanical content, and all too often uninspired." I feel unqualified to deal with anyone else's inspiration and disinclined to launch a debate about mechanical content, but I would like to now make the case that relevance is relative.

People, smart or not, like the music they like. Some people take it a step further due to insatiable lust and/or curiosity that causes them to endlessly pursue beyond convenience the beautiful, the graceful, the powerful and mysterious in music. The culture of contemporary music (which Johnson implies is a sham) is a niche market of people who perhaps love Debussy, but find some newer music to be even more sensuous. Or perhaps they grew up loving Mahler, only to find upon further exploration that Berio is actually the music they've always yearned for. There are thousands upon thousands of niches in musical life in this world. I grant that the classical niche is portrayed far too often in terms resembling Manifest Destiny, but that is partly because classical music lovers take great pride in their heritage. Music is, after all, a critical part of most people's sense of identity, at least in my experience. People who declare other people irrelevant (here Boulez is joined by Mr. Johnson) are confusing their identity with aesthetic value. I am glad to issue my apology for ever devaluing the work of others. I make no apologies for believing in the value of my own. Opinions, educated opinions too, are still only such. People will like music and they don't have to like ours.

Johnson's biggest gripe, I suppose, comes with people in charge of higher-level music education who assert their own aesthetic agendas. He will be glad to know, I'm sure, that the cultural climate in today's university is far from authoritarian. If anything, stylistic agendas are so dreaded that style goes almost completely undiscussed. I will add that universities certainly do not espouse atonality at the expense of tonality. I've not been around academia long, but if we "brainwash" our students with anything it is, in fact, tonality. Common practice tonality is not an innate part of humanness. It is a learned skill. I'm far from qualified to go into the scientific studies which focus on this area of inquiry, but anyone who has tried to teach tonality to people who have grown up with it will know that, in spite of broader cultural inundation, students still have

to wrestle with tonality quite a bit to internalize it's procedures—sometimes, quite surprisingly, even to “hear” its most rudimentary phenomena. My experience is that academic programs spend a great deal of effort pounding tonality's complex rules home first and foremost. Classes in non-tonal music are then perhaps electives or extras, which are available for curious students once they've completed their tonal regimen. I have no argument with this. A composer's understanding of tonality connects them to history (and no, such an understanding certainly does not hinge upon a university education). But an understanding of non-common-practice music opens doors of musical loves and passions too.

But the bottom line is this: asserting that people are frauds because they believe in music that you don't is small-minded at best. I take Charles Rosen to heart when he says that a piece will ultimately survive because 100 people love it, not because 100,000 don't mind it. Classical music does occasionally make the hit charts. I'm glad that people like the music they like, but I myself do not wake up in the morning dreaming of the day when I'll make it on to Billboard. I dream of writing great music—a.k.a. music that I like. Of course I believe appreciation of the arts is linked to education. But music that skates at the edge of what people are comfortable with will always appeal to a small niche. The more mainstream you are, the bigger your audience. Let's improve education, spread the word, and then write what we want.

Johnson rightly applauds music that enriches his life. It is strange only that he derides other music even when his experience tells him that detractors cannot destroy a music's power. People writing fashionable music (whatever that is) may end up with careers on a fast track, but fashion is whimsical and has no bearing on artistic achievement in the long run. Fashions can hold sway over opportunities, but not the art itself. For myself, I believe that composers' opportunities are precious, but not a birthright. It is

an uphill battle trying to express our uniqueness in a world that, in the end, will go on quite well enough without us. No one asked me to become a composer, but I continue to write because there is a music that does not exist, which it is not my obligation, but my opportunity to compose. I give my works of my own free will for the world's perusal. Frankly, the world can (and will) do what it wants with my offering. Give it prizes. Reject it outright. Give it performances. Tell me it's mindless and it stinks. So what? I was going to write it anyway.

*Peter Gilbert  
Cambridge, MA (9/02)  
<http://www.petergilbert.net>*

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*“Interview” ...continued from page 1*

recruiting performers and ensembles from down here at the university, and we'll have some other interesting sorts of events. We're working on it.

**SCI:** You are among the old guard of the SCI student chapters. Can you tell newer members about some of your accomplishments in the past?

**Jenny:** I was a new member last year, and the way I found out about the accomplishments of the past was through actually seeing past CD projects—the '94 and '98 CDs, and knowing that it can certainly be done, and certainly be done again—we can do this with a new chapter. Basically there was a resurgence of undergraduates that wanted to be a part of SCI—for a long time it was mostly graduate students.

**Dr. DeSena:** Actually, it was founded by undergraduates and the first president was an undergraduate back in 1990.

**Jenny:** The baton has been handed back and forth, and now, as undergraduates, it's becoming more balanced between the two, and we're taking a lot of the responsibilities together as one functioning body. And because of seeing the accomplishments of the past, whether through the CDs or through a large binder of old

SCI paper work and mailing lists, we know what to do. And it's great having an advisor, a previous grad student and president of the chapter, [Dr. DeSena] to help us out.

**SCI:** Some students forming new chapters have wondered about the role of the faculty sponsor. Tell us about Fred DeSena (only nice things). Does he look over your shoulder a lot or does he give you pretty free reign?

**Phil:** Well, from what I've seen, he gives us pretty free reign. He acts as sort of a mentor and a guide, steers us on track when we're floating lost or when we don't know what to do or where to go. He gives helpful suggestions.

**Jenny:** He fills in the gaps.

**Phil:** Yeah, that's a good expression. He fills in the gaps.

**Jon:** He's more of an advisor than like, a boss.

**Joy:** And he reaches out to us on a personal level, too, donating time and even giving up his house once in a while when we want to hold a listening session.

**SCI:** So, what do you do in an ordinary meeting?

**Phil:** Joy types, Jenny talks.

**Jenny:** But De Sena talks too — you know — filling in *my* gaps.

**Phil:** We have an agenda every single meeting, compiled by Jenny, our president. Usually this includes opening and closing words, and we usually discuss our projects like the CD, the newsletter, the concerts we put on every semester, our website, and any ideas we have for the future. Like right now, someone suggested once-a-week listening sessions to discuss music. We find that pretty cool.

**Dr. De Sena:** That's our new project.

**Phil:** And eventually we do end the meetings.

**Jenny:** They're really light-hearted meetings. And they really don't last that long—anywhere from 25–40 minutes. In the past, they could be like an hour and a half, but that was apparently way back when the organization was getting started.

**SCI:** OK, here's one you may not want to answer. What's been your biggest hassle—really?

**Jenny:** Can I just say something—nobody realizes this is a hassle, but GETTING THIS ORGANIZATION RE-REGISTERED, handing in old constitutions that have fallen through the cracks, etc. But this is a university problem—it's not really a problem with SCI because every other on campus organization has to go through it. We wouldn't get money if we didn't do it. It's basically just a hassle for me.

**Jon:** A hassle for me is writing music in time for concerts, but that's just my problem.

**Joy:** And getting performers, too. . . but that's just part of life, not SCI.

**Jon:** Getting people to meetings would probably be our biggest hassle.

**Jenny:** When you have 20 people all over campus and off campus with completely different schedules, people that you have to get in here at one time—it's impossible. In order to get over that, we have Joy, our lovely secretary, e-mail everybody the meeting minutes, so that even if you didn't attend the meeting, you know what's going on. Everybody is always informed at all times, which may seem like a hassle, but it's worth it.

**SCI:** And to be fair, let's have some up side. What are you proudest of?

**Phil:** The excellent quality of music that comes out of this organization.

**Jenny:** I was going to say something along the lines of how last year we had nobody who really wanted to do this organization at all, or even knew how it could benefit them, and now we have about 20 members. We have a

great solid membership with people who are active, people who participate and really want to see this local organization do great things. De Sena—you once said that if you have six people who are committed that really want to do this...

**Dr. De Sena:** That's all that's necessary.

**Jenny:** That's all you really need. But here we have lots of people who just want in, who want to be a part of this.

**De Sena:** Large numbers aren't necessary. What you do need is a core of people who want to do something.

**Jenny:** Especially something as an undergrad.

**De Sena:** This is important for all student composers because it's really one of the only ways you have of making, you know, a name for yourself.

**Jenny:** Plus, this forces us to battle with the usual things that you'd have to battle with as a composer—with the concerts, SCI gives us outlets and makes us get performers and, of course, makes us write the music for the concerts. It gives us a concrete goal.

**SCI:** I hear you are putting out another CD. How are you paying for it, and producing it?

**De Sena:** Some funding from the School of Music, individual donors, and some funding from the university at large.

**Jenny:** Also, there's something here called SAFAC—Student Activity Fee Allocation and Committee—and GAFAC (the same thing for grad students) which funds students projects in part.

**De Sena:** And we got a donation from the School of Music Dean—Dean William Hipp.

**SCI:** How much help do you get from the university, financial or otherwise?

Have they been a hindrance?

**Jenny:** They provide concert halls.

**De Sena:** They record the concerts and do live web broadcasting.

**Jenny:** That way, our parents and family members back home and even the general public can listen to our concerts:

<http://www.miami.edu/Calendar/>

**Joy:** My grandparents, who live in California, tune in to every concert I'm in.

**SCI:** You guys seem to be at the cutting edge of technology. Do you have any advice for a young composers who may not be into web sites, MP3s, or even computers?

**Phil:** Yes. Learn. This isn't an option. We're already in a new age. It's like saying today "Are you into having people play your music? Are you into having performers?" It's just a part of producing music in our world.

**Jon:** It's almost an obsolete question. I don't think there are any young composers who are not into Web sites and MP3s.

**Phil:** There might be some who don't have access to them. Just as I would say to someone who doesn't have access to performers, try your best to find access—you need that experience talking with performers, rehearsing with performers, coordinating with performers, becoming a producer of actual music, becoming an amateur conductor. You need these tricks of the trade, this renaissance talent, to be a composer in any era, and having technical expertise or at least some of that knowledge now is fundamental.

**Jenny:** And it's not like you have to do it on your own. You can take countless courses here at the University of Miami on music technology.

**De Sena:** I teach a multimedia authoring course.

**Jenny:** I know at least here at UMiami, part of the graduation requirements of the school of music include MIDI and computer courses.

**De Sena:** Everyone here at the University has a different level of technological literacy that they need to obtain.

**Jenny:** You just can't not have it.

**SCI:** You've got a dynamite Web site:

<http://mill.music.miami.edu/sci/>

Any advice for other's setting up a chapter web site?

**Jenny:** Basically, get somebody in your chapter who knows a thing or two about websites. It doesn't have to be fancy—it just has to say, "these are our members, this is what we're doing, here's a little calendar, here's how you can e-mail this person, a few biographies" It's basically luck if you can get somebody who can do this or someone like Lukasz Jarochoowski who was willing to learn just for UMSCI.

**SCI:** Some of the people reading this may be thinking of starting or sponsoring a student chapter. Any advice? Warnings?

**Phil:** Enthusiasm.

**Jenny:** You gotta have a passion to do it, because if you don't go all out, the chapter will just die.

**Joy:** Yeah—if Jenny hadn't stood up there our first composition forum of the year and been so excited about SCI, I probably wouldn't have given it another thought.

**Jenny:** Warnings? Basically, the same thing as before—don't start it unless you really mean it. Have an advisor. If you don't have someone who will advise you, you're going to be in trouble sooner than later.

**SCI:** The job market isn't getting any better. Tell me about the kind of jobs you want to get.

**Jon:** I'd like to write and arrange for school bands, high school or college bands.

**De Sena:** That's good—that's one of the markets that do exist. You actually can make money doing that.

**Joy:** Yeah, and choral stuff too—especially for junior high and easy high school choirs and even good piano pedagogical compositions. Those are harder to write than it seems. I'm a music education major/composition minor in SCI, and I feel strongly that knowing how to compose and knowing all the technological applications of composition is really important to me as a future educator. I don't want to be your typical show choir director who lets her kids sing pop songs all the time. We need more teachers who will inspire kids to write good music beyond three-chord tunes. If more educators don't get involved in composition, we're going to lose the next generation of composers.

**Jenny:** I would like to write for a large chorus, or become the composer-in-residence for a choral group. On the side, I would probably write my own music for church choir and lead my own choir, all the way down from elementary kids to adults. I'd want to write things that are easy but sound big for young kids, and stuff like that. I mean, the whole thing about money has always been an issue. When the question would arise, "What am I going to do for the rest of my life?" everyone always told me — marry rich! It sounds like a joke, but it might not be that bad of an idea. After all, there'd be no restraints on what I'd really want to write. And I sure hope that's how it ends up.

**De Sena:** Joy, put that in there! Jenny—you might get an offer!

**Jenny:** Oh, stop!

**De Sena:** Well, I have to tell you that sometimes when you are a composer, if you're lucky enough to have a spouse that, you know, will put up with you not making a lot of money, maybe if that just means that they support

most of the bills, I mean, it happens. You have to have someone who will support you to stay alive. I've been lucky that way. [laughter from everyone]

**Jon:** We need a picture of DeSena's face right now.

**De Sena:** My wife is great.

**SCI:** Are you going to feel compromised if you don't get a teaching job.

**Jenny:** I don't really want to teach.

**Jon:** Me neither.

**Jenny:** It seems like if you are a composer, and you don't teach, you won't make any money. And that might be the way it is, but I've never felt the urge to be at a university or a high school teaching job—things that have to do with grades. I'd want something more relaxed, like a choir to write for.

**Jon:** I mean, no offence to Joy or any of the Music Ed Majors, but if I wanted to teach, I'd be a Music Ed major and not a composer.

**Phil:** Ideally, as a composer, I'd like to get a job writing music somewhere...

**Jenny:** really? (chuckle)

**Phil:** um, yeah. That's just theoretical, you know. :-). Realistically, I'd love a job at a university. I don't think my personality fits a secondary job, so I'm shooting for a university job. However, writing for any type of media, anywhere, would be absolutely wonderful. Either for radio, television, ballet, anything. And even if jobs like that were not a primary source of income, that's what we're composers for—to make music.

**Jenny:** And this [SCI] just happens to be our way of sharing it.

**SCI:** The composer's world is more complicated than it used to be. There are more options out there than to teach or to compose concert music. Tell me about some of the options that you are looking at.

**De Sena:** One of the options is to write a musical.

**Jon:** There are people in the Media Writing and Production program at our school—you take classes in film scoring and pop comp[osition]. Even, I mean, jingles! Especially when you open yourself up to not writing some magnum opus for yourself, as a commercial music major, you realize that there's music everywhere! I used to sit in bio class and watch videos on paramecium and be like "There's music in here! Someone must have written this!" And that's not such a great prospect, but there's music everywhere and it needs to be written by someone!

**De Sena:** That's right! That's exactly what I was going to say—there's music everywhere. You turn on the TV, you walk into the supermarket, there's music everywhere. Somebody's making a living doing that.

**SCI:** On a personal level, do you feel that your university education is failing you? What do you think should or could be done about it?

**all:** NO!!! It has not failed at all!!!! (And we are really serious about this.)

**Joy:** I'm really surprised at this question—maybe the education in other composition departments around the country is failing students, but not here. Compositionally, I've grown more in these first few months than I have in my previous 14 years of writing music!

**Jon:** If you think your school is failing you, come here. It's not failing us at all.

**Jenny:** Maybe you should visit us in South Florida for the 2003 conference and see our beautiful campus!

**Joy:** I think the best thing about UM is the faculty.

**Jon:** yeah.

**Jenny:** The first thing Dr. Kam said to me when I applied was "your music

reaches me." I said, wow. I'm coming here. Every other place just treated me like a number, just another applicant.

**Jon:** Yeah, I went to places and everywhere else there was such a chasm between the faculty and the students. The faculty maybe were or were not established composers but they were at least teachers, and they were like, "I'm a teacher, and I'm sure you've written stuff, but we're going to teach you how to really do it." Here, I visited and sat in on a forum and I saw that it was really a community.

**De Sena:** Teachers don't stand on ceremony here.

**Jon:** There's a much greater feeling that you're on the same level. That's why I was saying Dr. De Sena was an advisor and not a boss.

**De Sena:** I came here as a graduate student. And that was exactly what made me decide to come here. I loved that sense that the professors were your colleagues...

**Jon:** That's the word!

**De Sena:** and they weren't lording anything over you, but were giving you lots of opportunities.

**Jenny:** Plus they had the faith to nominate and elect a freshman last year for the president of UMSCI!

**De Sena:** And they made a first year grad student as the director of the electronic music ensemble. And that's who I've been ever since.

### **Conclusion of the interviewer:**

You can imagine that I had a good time with this interview. So good that I forgot to ask them a very important question. You see, I've been to their campus, and I know what the weather is like, and I've seen that big swimming pool in the middle of their student center. I just *don't* see how they can get a thing done there... but obviously, they do!

*Gerald Warfield*



*University of Miami Student Center  
Is this what the SCI National Student  
Conference is going to be like?*

### **Members: Consider Sponsoring a Student Chapter**

*The following is excerpted from a letter to Lee Brooks, a student at New York University from the general manager of SCI. These practical points will be of interest to any SCI member holding an academic position who might be seeking additional opportunities for the student composers in his/her institution.*

Dear Lee,

...I, too, am enthusiastic about the prospects of a student chapter at NYU. There are a number of details, so let me give them to you in a sort-of outline form.

### **Benefits:**

1. Student members can do practically anything in the Society that full members can: submit scores for performance opportunities at conferences; submit scores and tapes (or CD's) for publication opportunities in the Journal of Music Scores, or the SCI CD series; submit tapes or CD's for the on-line streaming mode project, and they can hold office.
2. There is also exposure resulting from affiliation with a national society: in particular, I suggest you should write reports of specific activities—particularly concerts or publications—so these can be covered in the SCI Newsletter. Students who have received additional exposure in this



way may benefited later-on, in the job market. Also, all student members are listed on-line as members of the Society.

3. There is the Student National Conference, held in 2003 at University of Miami. Tons of obvious benefits here. The friends and professional contacts you can make at events such as these can be of value to you for your entire career.

4. And last, there is free entry in the SCI/ASCAP Student Composition Commission with prize money, a performance at an SCI conference, and a CD possibility.

### **Requirements:**

1. All members must be student chapter members of SCI. The annual dues for student chapter members are the lowest of all our dues categories: \$15.00 per year. We prefer to get student chapter dues in a single batch for the whole chapter. You may collect checks from your members or send one check for all. There should be a separate filled-out application for each member

2. Faculty sponsor. (No problem here! Please send my regards to Dinu.)

The above two items are the only requirements. While many of our chapters have by-laws they are not necessary. Neither is it required that you have officers, although most do. We only ask that one person, usually the secretary or president, serve as the go-between for your chapter and the SCI office.

And here's another resource: James Paul Sain at the University of Florida who is our student chapter representative on the executive committee. He can provide sample by-laws, if you would like them, and other practical information about forming and running a student chapter. If you would like to contact him, his e-mail address is [jsain@ufl.edu](mailto:jsain@ufl.edu).

*James Paul Sain, asked to comment for this article, adds:*

It's wonderful to see so many students interested in forming chapters within SCI. This is certainly an indication of the future of our Society and the health of our art and profession. I strongly suggest new chapters set up goals at the short, medium and long range (perhaps semester, year, and multiple year). This will give the group a sense of accomplishment from the start while creating some continuity from year to year (and from one student population to another). Don't neglect events and projects drawn from the social, professional and service arenas. A barbecue is a wonderful way to start the year and introduce new students to the group. Holding concerts of members' music is a wonderful service function and promotes the profession.

Collecting two copies of each program presented at the host institution and sending them annually to BMI and ASCAP is also a wonderful service to composers everywhere. Make sure the new chapter is also an active member of the host institution's student government. This can provide funding for projects such as a compact disc of student works, co-sponsoring new music events and festivals, and supporting student travel to regional, national and international conferences. Over the past 12 years we could not have done as much without our student chapter and their diligent work. I think you'll find it the same at your institution. Please keep in touch with me regarding your chapters activities. It's great to share the good news!

### ***New SCI Web Database***

Thanks to members who checked their entries in the new web database and especially to those who emailed updates (mostly URL additions) and corrections. Please be advised that your general manager has been unable to process all the requests, but that as he gets to yours he will let you know personally that your entry has been updated.

Some members have expressed concern that their email addresses are appearing on a public web site accessible to anyone on the Internet. If you would like your email address or phone number suppressed in your entry please let us know. It is no problem. If you would like your entire entry suppressed we can also do that (while, of course, maintaining your membership). However, before you make such a request do know that your email addresses are not in a format where they are readily "harvested" by Internet marketers. For example, when you look at your entry you will not see your email address, but the highlighted word "email." Click on that link and a window comes up with your email address filled in in the address box. In other words, someone cannot simply print off the members email addresses from the membership list.

Another issue is that some of the URL links aren't working. In our old database the "http://" was often left out. It appears that in the context of this web site your URL will need this boiler-plate prefix. We are at a loss to explain why this is so, but some conjecture that it could be a function of your operating system. When quoting your URL to others you may want to keep that in mind.

Members are cautioned about using underscores in their email addresses or URLs. Usually these addresses appear in a context where they are underlined (within an email or a web page). In this circumstance it is impossible to tell an underscore from a blank. An informed person knows, of course, that you cannot have a blank in an electronic address and would realize that the blank was really an underscore, but why invite the possibility of confusion?

The web membership listing is still being refined and your comments and suggestions are welcome.

*Gerald Warfield*

"Members" ...continued from page 3

*Five Elementary Etudes* for Percussion Ensemble was performed by students of the Jose Tomas Conservatory in Alicante, Spain under the direction of Professor Juan Ponsoda on June 5.

#### **Publications:**

#### **Compositions**

*Dissolve* will be released in the Fall of 2002 by C. Alan Publications. Adams' *Andalusian Haiku* for castanet duo and Equipoise a duo for saxophone and percussionist have been accepted for publication by Studio 4 Music.

#### **Article**

"Spoken and Intoned Text as Structural Elements in Percussion Ensemble Compositions" was published in the Summer 2002 edition (Volume L, Number 4) of the Journal of the National Association of College Wind and Percussion Instructors.

#### **Richard Brooks**

Richard Brooks is pleased to announce the following upcoming performances of his music:

October 29, 2002, Nassau Community College sponsored concert of the Long Island Composers Alliance will include the world premiere of *String Quartet No. 2*.

December 6, 2002, Golden Fleece, Ltd will present *Hymn to Intellectual Beauty*, a song cycle for soprano and piano at Greenwich House in NYC.

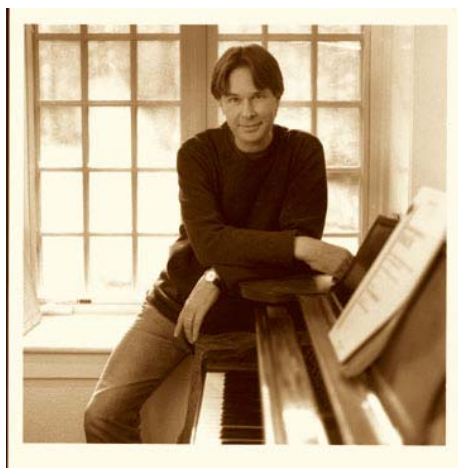
December 17, 2002, the Nassau College-Community Orchestra will premiere *American Elegy* for string orchestra.

February 9, 2003, *Rhapsody* for violin and piano will be featured on a Long Island Composers Alliance concert at Grace Church in Brooklyn, NY.

April 5, 2003, *Fantasy-Impromptu* for solo piano will be performed by Peter Vinograde at the Gould Memorial Church in Roxbury, NY.

In the Spring of 2003 the Cincinnati Opera will present several performances of the one-act opera for young audiences, *Rapunzel*, after which they will take it on tour in Cincinnati area schools for the following two years.

#### **Mark Wings**



Freed From Words, Choral Music of Mark Wings has just been released on Innova recordings ([www.innovarecordings.com](http://www.innovarecordings.com)). The CD contains music for both mixed and treble choirs, performed by the San Francisco Chamber Singers (three-time recipient of ASCAP's "Adventurous Programming of Contemporary Music" award) and the Piedmont Children's Choir (Gold medal winner at the Choral Olympics in Linz, Austria, and winner of other competitions in the US, Poland, Germany and Canada). Both ensembles are conducted by Robert Geary, who is known for his commitment to new music. In addition to his own conducting, he has prepared choirs for conductors such as Krzysztof Penderecki, Kent Nagano, Michael Tilson Thomas, and Kurt Herbert Adler. A sample selection from the CD can be previewed at <http://www.sfchambersingers.org/Listen.htm>. The CD is also available online from [www.piedmontchoirs.org](http://www.piedmontchoirs.org) and CDeMUSIC. Wings' works have

been performed by the Rohnert Park, Berkeley and Piteå Symphonies, Canzonetta Berlin (Germany), Grupp Kontrast (Sweden), Carmina Slovenica (Slovenia), Earplay, the Pittsburgh New Music Ensemble, the New Jersey Percussion Ensemble and Voci Women's Chorus. This fall, he will return to the MacDowell Colony, where he will be working on a new work for percussion and chorus. This work will be written for the San Francisco Chamber Singers, where he is composer-in-residence.

#### **Current Dues Billing To Be All Electronic**

The dues billing for the current fiscal year will be sent out this week and next by e-mail. General Manager, Gerald Warfield, has commented that many members seem to be expecting hard copy. Due to the volume of work--and the growing number of members--the office has been taken completely paperless. Time and effort stuffing envelopes, Gerald said, can be better spent elsewhere.

SCI is now on a September to September fiscal year. This year's billing is late, but it follows on the heels of "overdue" reminders to pay 2002 dues, which itself was only a six-month billing. We have already had members paying for an additional 6 months, Gerald said. Please wait for the e-mail invoice. We will bill annually from now on. Print out the invoice and return it with your payment.

Also, do not use old return envelopes from previous billings, he urges. Our address has changed. If you have not already, please take note of the new address. We have returned to the Old Chelsea Station in New York where we had our address for years, but we were unable to get our old box back, so take note of the address, current since January of this year.

Society of Composers, Inc.  
Box 450  
Old Chelsea Station  
New York, NY 10113-0-450

## **Call for Works Issued for SCI CD Series and Journal of Music Scores**

**Geoff Kidde**, Submissions Coordinator, has just announced another round of judging for the two premier publications of the Society: The SCI CD Series and the SCI Journal of Music Scores.

Send submissions for the SCI CD Series or the SCI Journal of Music Score to:

Geoffrey Kidde  
Submissions Coordinator  
Society of Composers, Inc.  
9 Sheppard Street,  
Glen Head, NY 11545.

**The postmark deadline is:  
December 31st, 2002.**

Last year's judging was successfully completed, winners notified, and all scores, tapes, and CDs that included a SASE were returned. If you submitted material last year with SASE and have not heard from Geoff then your package is probably in the SCI office. Due to problems in 2001 (discussed elsewhere by me) some scores were never sent to Geoff. There are about 25, and they will be included in this year's judging. If you want to verify that your score, tape or CD are among those to be submitted please send an e-mail to the SCI General Secretary at [secretary@societyofcomposers.org](mailto:secretary@societyofcomposers.org).

### **SCI CD Series**

The Society of Composers, Inc. invites composers to submit one work to be considered for inclusion on their next CD. The series is released by Capstone Records and is distributed by Albany Music Distributors. Works may be for any instruments including voice, tape, and electronics, and of any duration. If selected, each composer must provide a professional-quality studio DAT recording of the work and pay a composer's fee of \$85/minute to cover production costs. All entrants must be (or become) full members of SCI to be considered. In addition to being eligible to submit works for this project, members

receive the monthly SCI newsletter, the monthly online newsletter SCION, and are eligible to submit works to Regional and National Conferences for performances. Submit ANONYMOUS score, recording, SASE, \$50 one-year membership dues (if not already a member), and an envelope containing composer name and contact information, title, instrumentation, and duration.

### **SCI Journal of Music Scores**

The Society of Composers, Inc. invites composers to submit one work to be considered for inclusion in the next Journal of Music Scores. The Journal is an anthology of music by members of the Society and is published by European American Music. Submissions may be for any instruments including voice, but should be of relatively short to medium length since the volumes generally contain 3 to 5 pieces and are approximately 100 pages. Scores should be exceptionally clear and reducible to 8 1/2 by 11 inches. If selected, each composer must provide the editor with camera-ready copy. The Journal is used for reference only. A notice about the availability of performance material is included. The composer retains the copyright of the music and royalties are not paid by either SCI or European American Music. Although most of the pieces in the Journal are unpublished, we have occasionally reprinted pieces that are commercially published. If this is the case, the composer must submit a letter of permission from the publisher with the submission and make it clear that royalties or reprint fees are not paid. All entrants must be (or become) full members of SCI to be considered. In addition to being eligible to submit works for this project, members receive the monthly SCI newsletter, the monthly online newsletter SCION, and are eligible to submit works to Regional and National Conferences for performances. Submit ANONYMOUS score, recording, SASE, \$50 one-year membership dues (if not already a member), and an envelope containing composer name and contact information, title, instrumentation, and duration.

## **The Etiquette of Score Solicitation**

*A senior member of SCI shares his thoughts on score solicitation. All of us have experienced the frustration of receiving no response from parties to whom we have sent scores.*

After 55 years of writing music, I am still trying to share my work with performers of all media except electronics. During my first year as an SCI member, I sent out a number of expensive scores and tapes to people who called for scores through SCI. On no occasion did I ever receive a note of thanks, a notice of delivery or word that a performance had taken place!

What I propose is that SCI should print a protocol for those who call for scores:

1. Composers should be notified when their music arrives at a performer's address.
2. Composers should be apprised of all performances of their works for the sake of their professional organizations such as ASCAP or BMI to whom composers must report.
3. If any works received by a performer are inappropriate for his or her needs, those works should be returned to the composer. Due to very high printing costs, postage and preparation time in binding scores for performers, the costs to a composer are very expensive.
4. All created music comes from composers. They should be treated with professional courtesy.

*Wallace De Pue*

### **Visit our Web page**

**Tom Lopez**, assistant professor at Oberlin Conservatory, is our webmaster. The URL is:  
<http://www.societyofcomposers.org>

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

**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.

**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.

**INSTITUTIONAL MEMBERSHIP** (\$25/YR): Organizations receive the *SCI Newsletter* in electronic form (hard copy available for an extra charge) and other mailings.

**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.

