



THE SOCIETY OF COMPOSERS, INC.  
NEWSLETTER XXXIII:2

## FORTHCOMING CONFERENCES 2003

### Region V Conference

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

### Region VIII Conference

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

### 5th National Student Conference

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

### Region VI Conference in Arkadelphia (or Where is Tom Lopez?)

This year's Region VI SCI conference was held at Henderson State University in Arkadelphia, Arkansas, from February 13–15, 2003. Phillip Schroeder was our host, a role he performed three years before when he was teaching at Sam Houston State University in Huntsville, Texas. The performances all went very well and showcased the students and faculty of

"SCI Region VI" ...continued on page 6

### Lou Harrison 1917–2003



Photo by David Harsany

Lou Harrison died on February 2 at the age of 85 in Lafayette, Indiana.

Lou, who didn't like flying, had been en route by bus from California to Ohio State University for a 3-day New Music Festival in his honor when he was felled by a heart attack.

Lou Silver Harrison was born on May 14, 1917 in Portland, Oregon. When his Norwegian family name, Næsja, was repeatedly misspelled and mispronounced, Lou joked that his grandfather randomly chose the name "Harrison" from the phone book. As a child and teen Lou played the clarinet, piano, French horn, recorder, and harpsichord—any musical instrument he could get his hands on. He also had a beautiful soprano voice. When he was 9, the family moved to California, frequently changing locations within the state due to his father's unemployment, his mother's wanderlust, and his brother's ill health. Lou attended 18 different schools before graduating high school in 1934. "I had a little trunk of papers, photographs, all sorts of things that I carried around with me. It was my little life," Lou said.

California was the perfect spawning ground for Lou's lifelong love of world music. At the Missions, Lou would listen to Native Americans playing drums and rattles overlapped with Gregorian chant. And in San Fran-

"Lou Harrison" ...continued on page 6

### Reflections on CRI and the Future

In December, Karl Korte posted a notice on the SCI listserv concerning the demise of CRI. He addressed not only the sad termination of one of new music's long-time resources, but the sorry state of classical music in general.

I asked some student members to respond to Karl's statements. Students are, after all, the inheritors of the state of the art that we are leaving them. All the respondents are members of the SCI Student Chapter at Florida State University. I chose that chapter for no particular reason than I was working on their admissions at the time. Mark Conner, chapter president, facilitated in coordinating the responses.

What follows is Karl's original posting, the responses of the three students (Dan Herbert, Brian Uri, and Justin Barron), and some concluding remarks from Karl.

*Gerald Warfield*  
Manager, SCI

### Scimembers posting Jan. 13, 2003:

As I'm sure that you might have heard by now, Composer's Recordings, Inc. (CRI) will cease operations at the end of this month. All archives will be transferred to New World Records, which will be re-releasing them on their label "over time." How long New World Records will last is, of course, unknown. As a composer who has been around a long time, I find this a sad day for American music. In recent years the market for classical music recordings has diminished from what was once near 20% of market share to what is now, I'm told, not more than 1%. (Even the Jazz market share is only around 2%) The world of "Classical" music recording, of course, includes all the great masters of the past from Adam de la Halle to Jan Dismas Zelenka (from a 1976 Schwann catalog) and contemporary music has never been more than a

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

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

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**SCI Newsletter**  
**Bruce Bennett, Editor**  
[newsletter@societyofcomposers.org](mailto:newsletter@societyofcomposers.org)

### Greg Bartholomew



On February 8, 2003, the William & Mary Choir premiered Greg Bartholomew's setting of text from Kofi Annan's Nobel Peace Prize Lecture at the College of William & Mary's Charter Day. UN Sec.-Gen. Kofi Annan was the featured speaker for the event, and his speech was widely televised around the world.

On December 7, 8, 14 & 15, 2002, the Esoterics performed Bartholomew's *Leo* as part of their Zodiakos program. The Esoterics commissioned twelve Washington composers to each write a piece using text about the composer's own astrological sign by First Century B.C. Roman poet Marcus Manilius.

#### 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)

On March 8 & 9, 2003, Seattle Pro Musica will perform Bartholomew's setting of Walt Whitman's "To a Locomotive in Winter" in their Best of the Northwest concert celebrating SPM's 30th anniversary. The piece was premiered by the Oregon Repertory Singers at the Oregon Bach Festival on July 6, 2002.

### Jeremy Beck



The world premiere of Jeremy Beck's *September Music* (2002) for flute, clarinet, violin, cello and piano, commissioned by Pacific Serenades, took place February 1 at the home of film director Paul Verhoeven in Los Angeles before its public premiere in Pasadena and at UCLA. His String Quartet No. 4 (1999-2000), recorded by the San Gabriel Quartet, is included on a forthcoming Living Artists CD. Beck is now teaching at the University of Louisville, and has established a new website - [www.beckmusic.org](http://www.beckmusic.org)

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#### Alert!

If you teach in a department or school of music, please ensure that concert programs presented by your university are being collected and sent to ASCAP and BMI each on a regular basis. Each agency, which relies on these programs, extracts performance information and determines the amount of royalty credited to each composer based on a sample rate.

## The SCI Newsletter

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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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## Jeffrey Hoover



Dr. Jeffrey Hoover has been named to the ACME roster of Mu Phi Epsilon, for outstanding achievement in music composition. Standing for Artists, Composers, Musicologists and Educators, the ACME roster honors distinguished musicians. "It is indeed a great honor to be named to ACME," says Hoover. "There is a phenomenal level of achievement represented by the musicians of ACME, including individuals whose accomplishments I have always admired."

Hoover has written music ranging from works for soloist to full symphony orchestra, chamber music and vocal music, and music for band. He also creates unique works that combine his own paintings with his music, allowing audiences and musicians to both hear and see the music. On February 5, Saint Mary-of-the-Woods College (Indiana) held a concert and gallery exhibition opening featuring these interdisciplinary works. The music that was performed included the premiere of *Spirit of Light*. Also on the concert was *Latin Steps*, *Jerusalem*, *Dreaming*, and *My City*. The musicians were Stephen Richter, clarinet, and Darcy Prilliman, piano, faculty members of Saint Mary-of-the-Woods College.

The premiere of his latest composition, *Nightlife (Breathless and Streetwise)*, can be heard on Sunday, March 2, 3:00 PM at Bradley University, in the Dingeldine Music Center. The Concordia Trio will be performing. The trio's musicians are Marcie Henry,

Peoria Symphony Orchestra Concertmaster and Bradley University faculty member, and Leslie Perna, viola, and Darry Dolezal, cello, from the University of Missouri at Columbia. Written for The Concordia Trio, *Nightlife* has a jazzy quality that reflects Hoover's own jazz and classical performance experience as a saxophonist. Jeffrey Hoover will also be guest conducting the Prairie Wind Ensemble on Sunday, March 9, 2:30 PM at the Illinois Central College Performing Arts Center. In addition to standard repertoire, Hoover will conduct his own *Bring Light!*, featuring Prairie Wind Ensemble's brass.

Hoover is the Chairman of Fine, Performing and Applied Arts at Illinois Central College.

## Karel Husa

### Performances

"Ithaca College in Tully Hall" celebrated Karel Husa's 80th birthday on March 4, 2002. The Symphony Orchestra, conducted by Grant Cooper, and the Wind Ensemble, conducted by Stephen Peterson, performed the *Music for Prague 1968*, *Portrait* for Strings, *Concerto* for Wind Ensemble, and *Concertino* for Piano, with Charis Dimaras as the soloist. In addition, Ithaca College programmed three concerts of Husa's music for orchestra, wind ensemble, and chamber ensembles in Ithaca, New York.

The Cleveland Contemporary Festival AKI and the Cleveland Chamber Orchestra, conducted by Andrew Rinfleisch and Karel Husa, gave a concert of Husa's *Fantasies*, *Portrait*, *Concerto* for Organ, and *Poème* on October 10, 2001 in the Cleveland Museum of Art. The organist was Karel Paukert, and the solo violist was Nicholle Divall.

Quintet of the Americas performed Husa's *Five Poems*, *Recollections*, *duex Preludes*, and *Serenade* for Wind Quintet and Orchestra on October 23, 2001 in Merkin Hall in New York.

The Colorado Quartet performed Husa's *Poems* (String Quartet No. 4) on its 2001–2002 touring season.

Many colleges and universities in the U.S. presented concerts of Husa's music, including Cornell, SUNY Binghamton, Michigan, Michigan State, Syracuse, University of California at Riverside, and the Eastman School of Music.

The State Philharmonic Brno performed *Sinfonietta* and *Cayuga Lake*. The Philharmonie of B. Martinu performed *Symphonic Suite*. The Chamber Orchestra Berg in Prague performed *Divertemento for Strings*. *Evocations of Slovakia* was performed at the Prauge Spring Festival 2002.

The Brevard Summer Festival 2002 featured compositions by Husa: *Saxophone Concerto*, *Divertimento for Brass and Percussion*, *Smetna Fanfare*, *Duex Preludes*, and *Celebración* for orchestra. The orchestras were conducted by David Effron, Sarah McKoin, and K. Williams. The saxophonist was Joseph Luloff.

### Publications

AMP/G. Shirmer published *Sting Quartet No. 4 ("Poems")*. Schott published *Symphony No. 1* for orchestra and *Mosaïques* for orchestra.

### Recordings

*Sonatina* for piano, *Suite* for viola, *Sonatina* for violin, *Overture* and *Sinfonietta* are available on Prgensia DDD (Clarton CD-Prague). *String Quartet No. "0"* (1942–3) was recorded by the Apollon Quartet (Radio/Servis Prague). [Music by Karel Husa](#) performed by the Ithaca College Wind Ensemble conducted by R. Winther is available on Mark Records (USA).

### Television

"Karel Husa comes home" a Czech Television Documentary (2001) was televised in June, 2002 in the Czech Republic and in July PBS in Binghamton, New York in the U.S.

## Karl Korte

In conjunction with a grant from Meet the Composer, Karl Korte's *Haru (Spring)* and *Natsu (Summer)* from the work in progress, *SHIKI (the Seasons)* will receive its premiere by the New York Treble Singers, conducted by Virginia Davidson, on Friday, March 14th, 7:00 p.m., at the Fifth Avenue Presbyterian Church Chapel: 7 West 55th St. (at 5th Ave). Based upon Haiku texts from early Japanese women's poetry, *Haru (Spring)* and *Natsu (Summer)* are for women's voices with electronic accompaniment created from sounds of the human voice, fragments of the koto, Japanese percussion, and sounds of nature.

## Ursula Mamlock

Ursula Mamlok, a long-time SCI member now in her 75th year, received performances on February 11, 2003 of five of her compositions at Merkin Concert Hall in New York under the auspices of Continuum. The compositions were *From My Garden* for violin (1983); *Rhapsody* for clarinet, viola, and piano; *Die Laterne* for soprano and ensemble (1989); *String Quartet No. 2* (1998); and *Confluences* for clarinet, violin, cello, and piano (2001). Ursula shared the concert with the music of Stefan Wolpe, with whom she studied in her youth.

## John White

John White received "Top Honors" in the "Waging Peace Through Singing" program at the University of Oregon in 2002 for his Chorus and Orchestra work, *Abraham Lincoln Walks at Midnight*.

His latest book [New Music of the Nordic Countries](#) (Pendragon Press, Hillsdale, N.Y.) has just been published. White is the Editor of this important new reverence, and the author of Part III, "New Music of Iceland."

White has been awarded the "Fulbright-University of Vienna Distinguished Chair in Humanities and Social Sciences" at the University of Vienna for the Winter semester, October 1, 2003 through January 31, 2004. He will be attached to the Institute for Scandinavian Studies at the University, teaching a course in the general history of Nordic music, a second in the history of Icelandic music, and a third course in new music of the Nordic countries. This is his second Fulbright, and is different from ordinary Fulbrights in that it is labeled "Distinguished."

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very small fraction of that world. Nonetheless, through the years, small companies like VOX, DESTO, & NONESUCH, to name only a few, managed to balance their best selling usually more traditional fare with new and often-exciting works by lesser known or even unknown composers. Many of us had our careers enhanced by the release of our work on these labels. Now they (along with the Schwann Catalog) are all gone. (Yes, I know NONESUCH is still with us, but it is not the same company it once was.) Throughout all this CRI, with its promise to "keep this recording available in recorded form at its own expense, in accordance with its general policy in effect from time to time," (from a CRI Sponsorship Agreement), seemed a bastion of continuity. Somehow, perhaps naively, one got the impression that, one way or another, with CRI your music would always be available.

Aside from what CRI calls the worst retail sales situation in ten years, there are no doubt, other reasons contributing to the decision to close its doors after 48 years. Perhaps there should have been more and/or better promotion. Perhaps there is just too much music out there to choose from. (Among the thirty-six [36] channels of music offered on my Direct TV Satellite one can find choices that range from Solid Gold Oldies, and Old School Rap to New Wave and Pro-

gressive/Adult. From Classical Masterworks and Light Classics, to Classic Country, Classic Rock, Classic R&B, and soon, no doubt, Classical Hip Hop—That's a lot of "classics" to have to choose from! With all the creative marketing genius it takes to come up with such classifications most of us find that we write music that just does not fit into such neat categories.)

But, above all, there's just no doubt that we are faced with what can only be described as a sea change in the record buying interests of consumers. Perhaps it has always been true that for most people, listening to music is roughly equivalent to turning on an overhead fan to move the air around. And perhaps the information saturation we are all experiencing makes the effort of really listening more difficult. (A graduate student of mine told me that he had recently broken off with a girl after she had asked him not to play music that didn't have words because it bored her and sometimes made her nervous.) Unfortunately listening to sometimes difficult music (Music without words?) takes effort and we are a nation devoted, obsessed, and addicted to the anesthetics of popular entertainment.

Along with considerable help from the education establishment, with its absolutely paranoid fear of teaching or espousing anything that might be deemed "elitist," we have become perfect citizens for a capitalist consumerist society. No doubt about it—mass culture, along with its "tyranny of the majority," has won. To paraphrase (George Will—I think): "Pop/Rock" music is near perfect capitalist produce since most of its products are immediately obsolete, and there is never any need to question quality to cost ratios.

As to CRI, there is no other single source for recorded music that offers such a complete and varied a record of the last fifty years of creative achievement by American composers. The fact that we apparently don't care enough to support it says far more

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about us as a culture than I really want to think about. As to opportunities for those young composers who might feel that they can best express themselves by maintaining some sense of connection and continuity with the past, outside of academe—and that too seems to be changing—I am not very optimistic.

*Karl Korte  
Emeritus Professor of Music  
University of Texas at Austin*

### **Response #1 by Dan Herbert (SCI Student Member at FSU)**

Although I think Karl Korte overstates the importance of CRI in the lives of young composers today, I have to agree that the news of their demise comes as a big disappointment. Over the years I have discovered some interesting new music on CRI recordings by checking them out of school libraries. Many of these were works by composers that were new to me. Without CRI I probably would not have had the opportunity to hear these pieces. Regarding the issue of financial support from composers, I can only speak for myself. Despite the fact that I valued CRI recordings and recognized their importance in promoting new music, I was unable to buy any of them. Sadly, my situation has not changed and, in fact, it has been years since I have purchased ANY new CD's. The truth is that this is a very common situation among young composers who are still completing their education. Unfortunately, one of CRI's largest group of potential consumers most likely consisted of these students.

I am not sure exactly what led to the collapse of CRI, but I feel confident that it does not signify the end of the promotion of new music. In my opinion, I have no choice but to be optimistic about this matter. When I have the means to lend support to an organization like CRI, I will certainly do so. Until then I must continue to get new music any way I can.

### **Response #2 by Brian Uri (SCI Student Member at FSU)**

While it is always disappointing to see the decay of a company like CRI, it is not necessarily the end of the world for composers. As long as there is a critical mass of composers, there will always be some clever way to disseminate our music, whether through traditional means or through new technologies like Internet broadcasting.

The problem here is not that society does not support contemporary music; the problem is that traditional companies have an unreasonable expectation for our music's mass-market appeal. Contemporary music may never have the crowd-pleasing appeal of the latest boy band, and it is ludicrous to even compete in that regard. Unfortunately, monetary success has become the bottom line, so new music doesn't even get a fair chance in the market. As companies put out fewer "adventuresome" titles, buyers become less aware of the music that's out there, and our music's monetary failure becomes a self-fulfilling prophecy. Mainstream culture hasn't abandoned new music; they just don't know where to find it.

When you say "contemporary music" to your average Joe, you probably evoke unpleasant memories of a single piece that was so inaccessible that it destroyed any interest. However, were you to put that same person in the audience of a new music festival, chances are high that there would be at least one aspect to arouse curiosity in a good way.

In our field, there will always be some wall between us and potential listeners, whether its a failing record company or a down-sizing store. It's our job as young composers to find new ways around that wall. To accept our fate as the unloved sibling of the music industry does no one any good, least of all the listeners.

### **Response #3 by Justin Barron (SCI Student Member at FSU)**

The issues that Korte brings up concerning the end of CRI is indeed a tragedy. I can see no way to view the event positively. The circumstances surrounding this unhappy event, however, are not entirely new or unfamiliar.

Serious composers have had the odds stacked against them probably since the beginning of the craft and probably always will, regarding "mass produced" music vs. highly personal "art" music. Documents of composer's sentiments regarding the unfairness of such circumstances can be found going back for centuries.

It seems obvious, though, that the trend towards easily available, easily disposable goods (and this most certainly includes music) has reached what would seem to be a critical peak. I fear I might be amazed to watch how much worse it could become. I can only hope that it is just a phase of sorts. There have been many periods in recent and not so recent history when music for the masses has taken precedence over what might be termed elitist music, and vice versa (albeit, the rarer case). I think it may actually be somewhat natural, ugly a fact as that may seem.

The collapse of CRI and the issues it brings up regarding the "tyranny of the masses" and the like is upsetting. To many of the traditions of great American music are gone already. Unfortunately, all I know to do about it at the moment, for me personally, is to keep writing the best music I can and to keep my eyes open for any way to get that music out to those who may appreciate it. And in these days it seems there are always new, if sometimes unreliable ways to try and do this.

### **Karl Korte responds:**

(Thanks to Dan Herbert, Brian Uri, and Justin Barron for their replies to my article on the demise of CRI.)



First, I want to make it clear that I'm certainly not trying to discourage anyone from devoting his or her life to the composition of music. I am only suggesting that all those so inclined face the realities of the sea change in the acceptance and demand for "serious" contemporary music that the demise of CRI represents. Not the realities of "Composer's Forums," or "New Music" organizations like SCI, but the professional realities that you must deal with for the rest of your career in a world that is increasingly less and less interested in any sort of "challenging" music, art or literature.

As to the possibility that I overstate the importance of CRI in the lives of young composers and that students often can't afford to buy CDs—gosh, excuse me, but what else is new. How about considering what your musical education would be like if it were not for your schools record library and the textbooks you use that rely on musical examples only available on labels such as CRI. College and university libraries have traditionally been one of the largest markets for CRI. Along with the fact that the sale of all classical music recordings in this country has dropped from near 20% to less than 1% in less than a generation, recent nationwide cuts in educational library budgets contributed to their collapse

As to "unreasonable" expectations by "traditional" record companies, I know of no company that can exist for long without profits. There is no profit in the recording of challenging contemporary music in this country. Hence, the fact that CRI is (was) a nonprofit organization. Europe has its troubles as well in this respect, but can do better because of their tradition of supporting new music and their ability to think in longer terms and amortize the cost of recording new music over longer periods of time. Aside from our culture's demand for immediate gratification as well as immediate return on investment, our tax structure was changed some years ago (the so-called "Thor Power Tool Decision") and it is no longer possible to amortize unsold inventory over a longer time. "Serious" music and recordings has

always tended to sell rather slowly— Thus, the end for many small music publishers as well.

As to a "critical mass" of composers who will always find clever ways to disseminate their music, I have no doubt that this is already happening. However, there are very real dangers when composers write only music for other composers. (We have had far too much of this already.) Reaching out to a larger audience will not get easier. To be as blunt about it as I can, if you are not an aggressive promoter of your own work, are not good at the games that often must be played if you will get your music played, you shall have a very difficult time of it. Publishers and record companies used to do this for you, but exclusive publishing and recording contracts with companies that have international distribution are becoming exceedingly rare. Only a very small handful of composers now have such arrangements, and the number will not increase. I'm afraid that I do not believe for one minute that "mainstream culture hasn't abandoned new music." The mainstream was never there to begin with.

Finally, the changes that consumer driven mass culture brings which, of course, include the demise of CRI, are far more complex and, in many ways, disturbing than any of you seemed willing to acknowledge. I suggest you do the following: Go to your computer and using your favorite search engine type in "Dumbing" and "America". I didn't have the patience to count the entries, but there are hundreds. Here are a few: Paul Fussell's "*Bad, or the Dumbing of America* (the class insecurity, the 'doltishness and provincialism' that causes Americans to love the third-rate and to have not a clue as to the genuine.)," "*Deliberate Dumbing Down of America*" - US Dept. Ed., "*Dumbing Down of America and the rest of the world*," "*Dumbing Down Our Kids: Why America's Children Feel Good About ..*" "*The Dumbing Down of America is complete*," "*Death of America*," "*The Feel-Good Curriculum: The Dumbing-Down...*" "*Dumbing down, American-*

*style*," "*Simple Language, Plain Rhetoric: Dumbing Down of Literature* - ... ."

The US spends more on entertainment than the entire rest of the world. As to quality, everywhere you look there is a litany of complaints. Here is a quote from a *Village Voice* article entitled "*Why American Audiences Fear Theater*," "If you tried to tell Americans that the theater might ultimately affect their lives in some unforeseen way, I wouldn't answer for your safety."

It is good and right that youth be optimistic about the future, but there are very serious issues here that are not going to go away. Here are a few more quotes that may raise some temperatures but are worthy of thought and discussion:

"I do not believe that it is a necessary effect of the democratic social condition and of democratic institutions to diminish the number of those who cultivate the fine arts, but these causes exert a powerful influence on the manner in which these arts are cultivated. Many of those who had already contracted a taste for the fine arts are improvised. The number of consumers increases but opulent and fastidious consumers become scarce. The production of artists are more numerous, but the merit of each production diminishes. In aristocracies, a few great pictures are produced. In democratic countries, a vast number of insignificant ones."

- Alexis deTocqueville (*Democracy in America—1835*):

In consumer driven capitalist culture short-term profits are seen as more important than long-term gains. Is this not a moral question? Don't all religions concern themselves with the question of instant gratification versus the postponement of goals? - (KK)

".. democracy's tendency to reduce all values to their lowest common denominator may contain the seeds of its own self-destruction. In a pluralistic democratic society, coupled with mass

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media, in its constant quest for the provocative and easily understood, quickly vulgarizes public taste."

- Bloom

"Today the culture is visually oriented, and as this becomes stronger and stronger, it will be more and more difficult for music, especially challenging music, to become accepted into the ear and the soul."

- Richard Taruskin foresees the end of musical literacy. (NY Times)

Lastly, I fear that to some, my voice may just seem like a weary wail from the wilderness. No question about it, I am no stranger to disappointment, discouragement and even despair. But, I need to reassure you that I am equally no stranger to the joy and satisfaction that creativity can bring. Even at near age 75, I still go happily (usually) into my studio in the morning and, although there may be fear and frustration along the way, emerge hours later with the question, "Where have all those hours gone?" For me and, I'm sure many others, the act of creation, although sometimes painful, can be ultimately one of great satisfaction, even joy. (Stravinsky, thanked by someone for the great pleasure a work of his had offered to the listener replied, something to the effect, that the pleasure received by the listener could never equal the pleasure he had received creating it.) In the sense that the act of musical creation can be like the act of worship, I believe that Cocteau was right in telling us that "Art is not a pastime, but a priesthood." If it is not so for you, the present situation notwithstanding, I would not recommend spending your life at it, even as only an avocation. Although perhaps solutions will be found I am not optimistic about the future and fear that many of us are already "the last of the buggy whip manufacturers." None the less I keep going and hope you do to because I believe that:

"One must work, if not from inclination- at least despair since, as I have fully proved, to work is less wearisome than to amuse oneself."

- Baudelaire

"Lou Harrison" ...continued from page 1

Lou watched Javanese dancers at the Curran Theatre and attended Chinese operas in Chinatown for 25 cents. His first exposure to live Balinese gamelan was at the 1939 Golden Gate Exposition in the Dutch East Indies pavilion overlooking San Francisco Bay.

Attending San Francisco State University, he studied with composer Henry Cowell who encouraged Lou to experiment with percussion, try non traditional techniques, and further explore world music. Early in the summer of 1938 John Cage knocked on his door: The two became fast friends, put on concerts together, and sold their recordings for \$1 each. At the age of 25 when Lou moved to Los Angeles, he had already composed over 175 pieces. Lou enrolled in Arnold Schoenberg's composition seminar at UCLA, and in later years often cited Schoenberg's advice: "Simplify. Use only the essentials and study only Mozart."

In 1934 Lou moved to NYC where he spent 10 years as a music critic for Virgil Thomson and wrote nearly 300 reviews for the New York Herald Tribune. In NY which Lou called "a vale of toil and sin," he edited and conducted Charles Ives *Third Symphony* which won a Pulitzer Prize. "I do not like New York at all," Lou wrote to his mother, "and I am afraid that I will not be able to write a note in the midst of this noise and confusion." New York proved to be too much for Lou who suffered a nervous breakdown there. News of the U.S. dropping the atomic bomb had been the last straw together with overwork and a series of failed loves with gay partners. Dancer Merce Cunningham and mythology expert Joseph Campbell were frequent visitors while Lou was hospitalized, and to help with medical bills, Charles Ives sent Lou \$250, half of his Pulitzer Prize money.

"After my exit from the halls of readjustment, I had a second chance at life," Lou said. In 1948 Lou was awarded a \$1,000 creative grant from

the artists and writers fund of the National Institute of Arts and Letters, and for two years he taught at Black Mountain College in North Carolina, an environment encouraging experimentation. During the summers of 1949 and 1950 he served as music director at the Reed College summer festivals of dance and theater in Portland, Oregon where he began his lifelong interest in calligraphy. Those who knew Lou will remember his designs for computer fonts and beautiful calligraphic handwriting.

In 1953 Lou returned to California, working days at an animal hospital and nights at a ranger station where he could compose in seclusion, sometimes keeping himself awake with drugs and stimulants. He lived in California for the rest of his life in a small house overgrown with bramble bushes in Aptos, CA south of Santa Cruz. Teaching at Stanford, San Jose State University, and Mills College, he also co-founded the award-winning Cabrillo Music Festival in 1963, the longest running continuous contemporary music Festival in the United States.

Lou was fascinated with the new tuning systems he heard while traveling throughout the world, especially in Taiwan, South Korea, and Indonesia. Assimilating Asian sounds into Western music, he pioneered world music and was among the first composers to create all percussion pieces. He did not like electronic music, however, protesting the dehumanizing aspects of technology and the excesses of commercialism.

An accomplished poet, dancer, illustrator, calligrapher, inventor, and type designer, Lou proposed the use of alternative bio-diesel fuel, advocated the hibiscus fiber kenaf as an alternative to paper, promoted the international language Esperanto, and championed the use of straw-bale construction for housing. Inventor and craftsman, Bill Colvig, Lou's partner of 33 years, designed Lou a straw-bale home for retreats in the Mohave Desert near Joshua Tree National Park.



Lou never wore a jacket and tie, and was happier answering to “Lou” rather than “Mr. Harrison.” With his trademark ponytail, white beard, and red shirt, he traveled to college campuses in his later years especially where his spirit of openness and intellectual curiosity enraptured students. Lou's music was not always so celebrated, however. Despite prolonged standing ovations at concerts, professional reviews of his work had sometimes been lukewarm or even hostile. “The peculiar unconventionality of Harrison’s music is more presumptuous than convincing” one critic said. His “have-a-nice-day music of pleasantry is empty,” said another. “The music is unfittingly barbarous and noisy” said a third.

Lou searched junkyards and hardware stores for flower pots, old brake drums, buffalo bells, ranch triangles, bakers pans, rice bowls, garbage cans, and oxygen tanks—all of which he scored into his compositions. But the gamelan which Lou called “the most beautiful music ensemble on the planet” was his favorite. He and Bill Colvig built numerous gamelans and kept three in their home in Aptos.

For Lou the lure of Asia, the exploration of lyricism, the love of expansive melody, and the search for beauty fascinated him far more than theories of music, dissonance or the 12-tone row. These, all the rage in Europe and the East coast, were furthest from Lou's mind.

– Linda Hathaway Bunza

Linda Hathaway Bunza, Director  
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### ***The 21<sup>st</sup> Century (A Girl Born in Afghanistan)***

On February 8, the William & Mary Choir premiered Seattle composer Greg Bartholomew's choral setting of excerpts from Kofi Annan's Nobel Peace Prize Lecture. United Nations Sec.-Gen. Kofi Annan was the featured guest speaker at the event, the

College of William & Mary's Charter Day celebration. Bartholomew is a 1979 graduate of the College, located in Williamsburg, Virginia.



*Kofi Annan speaks at premiere of choral setting of his Nobel Peace Prize Lecture*

Bartholomew composed the piece for the 2002 Waging Peace Through Singing competition ([www.iwagepeace.com](http://www.iwagepeace.com)). “I was searching for appropriate text for that competition when a friend who works in international refugee assistance suggested that I take a look at Kofi Annan’s speeches,” he said. “I found the text for the address Annan gave on receiving the 2001 Nobel Peace Prize, and, although the full lecture is much too long and dry for a choral work, it contains powerful poetic language from which I was able to distill a suitable text.”

The resulting choral work, entitled “*The 21<sup>st</sup> Century (A Girl Born in Afghanistan)*,” is dedicated to Kay Bellor, Keith Axelsen and the International Rescue Committee, the organization through which they both have dedicated years of service to refugee assistance. Bellor traveled from her Manhattan office and Axelsen traveled from his Bainbridge Island home to accompany the composer at the Williamsburg premiere. Acknowledging applause for the performance, College President Timothy J. Sullivan commented, “That was brilliant, and beautiful.”

The Charter Day event marked the 310th anniversary of the founding of the College by King William III and Queen Mary II of Great Britain. The College's celebration included an academic convocation, formal procession of the faculty and graduating seniors, granting of honorary degrees and awards, Annan's address and a

reading from the charter. College Chancellor Henry Kissinger introduced Annan and awarded him an honorary degree. Annan's speech was widely telecast around the world. “The message conveyed by Annan was 100% supported by Kissinger in his introduction, and my choral piece led very nicely into what they had to say,” Bartholomew said. “I was so very proud of the College for this world-class event, and profoundly honored to be associated with it through my music.”

“It all happened so fast,” Bartholomew said. “I only found out that Kofi Annan would be speaking at Charter Day about three weeks before the event. Since I am an alum of the William & Mary Choir, I emailed the choir director to tell her about my piece, realizing that the program for Charter Day had already been set. The choir director, Dr. Constance DeFotis, liked the piece and very generously championed it among the College administration. Less than a week after I sent her the score, I got a message that people responsible for the event would be coming by to hear the Choir run through the piece to decide whether to add it to the program. She cautioned that the programs had already been printed, and I should not get my hopes up too high. A few days later, which was only about ten days after I sent her the score (and about ten days before the event), she called to tell me that the College President had given approval to change the program to add the world premiere of ‘*The 21<sup>st</sup> Century*.’ Needless to say, I was thrilled, and I am much indebted to Dr. DeFotis.”

Bartholomew, several members of his family and the piece's dedicatees were all given VIP seating in the third row at the event, which took place in William & Mary Hall. “The space is primarily used for basketball games and other sporting events, so it wasn't acoustically ideal, but I knew that would be the case,” he said. “The choir did a great job. It was an incredible experience to hear the piece performed at such a momentous event, particularly when I had never heard the piece sung before I heard the performance.”

HSU. Supplementing HSU's fine musicians, some composers brought their own performers, while others performed their own music. Additionally, one concert, made possible by a Margin of Excellence grant, featured the Sturgis String Quartet and the Quapaw String Quartet, both containing members of the Arkansas Symphony Orchestra. A final acknowledgement goes to a duo from Eastern New Mexico University, Tamara Raatz and John Olsen who offered their services on two works.

### **Concert I: Thursday 2/13, 7:30 pm**

The conference began on Thursday evening with a short concert by the HSU Symphonic Band, conducted by David Rollins. The first work was George Chave's *Three Movements for Band* (2001). The movements' titles—'Labyrinth,' 'Ariadne,' and 'Minos'—indicate the work's program; "a musical portrayal of the Minos legend," as Chave writes in the program notes. A formal connection could be made between the opening, winding counterpoint in the low brass, suggesting a labyrinth. After that, the musical portrayal becomes more abstract, but not less expressive. The second work by Timothy Crist, was a memorial to the World Trade Center. *Eleven* (2002) was composed for flute, electronics, and wind ensemble. It was remarkable how deftly the students of HSU moved from the contrapuntal textures of Chave's work to the diffuse textures and cluster chords of Crist's. The solo flute was performed by HSU faculty Shelly Martin. Crist's work tackles a difficult subject, but he does so in a way that still seems accessible. The final work was by Phillip Schroeder, *An Affirmation of Purpose* (2001). Written as "an expression of cosmic appreciation for [his] liberation" from 8 years of living and working in the prison town of Huntsville, Texas, *Affirmation* contains motives that, for the composer, express relief and resolution. The concert lasted under 45 minutes, a good way to end a day that was, for most of the guests, one of traveling.

During the evening, it rained, and kept raining all Friday morning. The rain had, for some, the gratifying effect of raising the temperature a bit—it got up to 65 degrees Fahrenheit!—thus making winter disappear, if only for a few hours. Yet, no one had seen Tom Lopez.

### **Concert II: Friday 2/14, 10:30 am**

Beginning at 10:30 am, this concert opened with Amy Dunker's *Prelude - Doina* (2001) for trumpet alone, a work which borrows musical ideas and structural function from the Klezmer tradition but also contains Dunker's understanding of the instrument—herself a trumpeter—as she calls for sustained notes with alternate fingerings. *Prelude - Doina* was performed by HSU's Jason Webb. Next was John Blair's *Parallax* (2000) for solo piano performed by the composer. The title makes allusion to the juxtaposition of the keys of D flat major and C major; this results in much close hand work, a times the hands playing on top of one another. Appropriately, the third work on the concert was Brent Miller's *Three Movements for B-flat Bass Clarinet and Piano* (2002)—the first premier at the conference. Originally for tenor saxophone, this bass clarinet adaptation works very well. I especially noted the folk-song-like quality of the third movement. It was performed by Steven Becraft, bass clarinet and Ann Rye, piano, both HSU faculty.

The fourth work, unusual at an SCI conference, will perhaps, no longer be so, if the membership takes up Phillip Schroeder's suggestion. The work was by Barney Childs (1926-2000) curiously entitled, *Featuring Mighty" Joe Nowhere und die Greater Wairopi All\* Stars* (1978), performed by Wayne Ashley, Rebecca Brodnax, Peter Maggio, Lia McCauley, David Parham, Katy Pearce, and Phillip Schroeder. The work recalls the many experimental works of the 20th century where one parameter of music—in this case timbre—is brought into high relief by the minimalization of nearly every other parameter. But why such a piece on an SCI concert? Schroeder's suggestion was that perhaps the

organization is old enough, and stable enough, to begin branching out, performing works by SCI members who have passed away. A topic worthy of discussion, I believe. The final piece on this concert was by Christopher Coleman—or was it a collaboration?—called *Scampata #2* (1983). Rest assured, Coleman is an SCI member; but the gentlemen who—what shall I say?—assisted him (or was it the other way around?) were dead long before there was an SCI. For trumpet, (played by Jason Webb) trombone, (played by Brandon Egner) and piano 4-hands, (played by Kathleen Scheide and Carol Houston) this work addresses apologies to Felix Mendelssohn and Richard Wagner for the sometimes generous quotations Coleman employs. At the conclusion of the work, I swear I saw Wagner's spectre bow to Coleman while he bowed to everyone else!

The rain continued during lunch. Still no sign of Tom Lopez, but rumors begin to circulate.

### **Concert III: Friday 2/14, 2:00 pm**

A work by Daniel Nass began the next concert: *In the Mud at Toad Suck Park* (1999). Apparently, such a park exists, for who could make up such title? For a non-pitched percussion ensemble, this work holds fond memories for the composer, commemorating a trip with fellow composers in search of beer among the dry counties of Arkansas. (Does the story have a happy ending?) HSU professor Rick Diamond performed with students Peter Maggio, David Parham, Katy Pearce and David Stuart, conducted by Phillip Schroeder. The second work on the third concert was by Lothar Kreck for piano and electronics, *NIMBUS MOMENTS* (1999/2000). Movement one, "Bright Halo," suggested that the electronics, manipulated by the composer, functioned as a halo to the piano, which was performed by David Hatt. Whereas, in the second movement, "Rising Clouds," the piano began to take on the qualities of electronic sounds. The next work, *Deux Mélodies d'Aspel*, a setting of two French poems by Paulene Aspel,

was composed by yours truly, and dedicated to the memory of my mother. They were sensitively performed by HSU's Diane Kesling Silberstein, mezzo-soprano, and Ann Rye, piano. My thanks to them for their moving performance. Next were two works for tape alone by Chris Arrell: "A" is for *Andiamo* (1997/2001)—an amusingly polyglot work using language tapes as source material—and *Reel* (1997)—a work that gave me the impression of spinning. The composer warns that once, a listener with vertigo became ill while attending to this work. I remained well, however. The last work on this concert was by Clifton Callender, *Patty, My Dear* (2000), for piano solo, performed by HSU's Jeri-Mae G. Astolfi. The title makes reference to a work by Thelonius Monk, and the work reflects the influence of jazz pianists Bill Evans, Monk and Oscar Peterson. (But is not the influence of Debussy and Berg nearby and prior?) The composer also intended a work "suitable for dedicating to [his] beloved wife." Did he succeed?

The rain continued as did talk of our missing friend from Oberlin.

#### **Concert IV: Friday 2/14, 4:00 pm**

This concert was to begin with a work by Tom Lopez. But Lopez was not here to begin with the work. It seems the weather was deciding whether he would arrive or not. So, the piece was postponed until the evening concert, in hope that Mr. Lopez would soon appear.

Instead, the concert began with a choral setting of a haiku verse by the 17th-century Japanese poet Matsuo Basho, composed by David Heuser. Heuser sets the verse in a textless frame—sparse, yet strangely opulent—of choral "oo"s that both acclimatize the ear in preparation for the text, and afterward, allow time to savor it. Following Heuser's work was *Playscapes* (2000), a work for piano solo by Ken Metz, and performed by Patricia Martellotti, currently teaching at Laredo Community College, Texas. The work's four movements intend

recollections of the composer's childhood as well as fanciful imagery. There is a childlike quality to much of the music, but with a jazzy sophistication in the middle movements. Next, were three songs by George Chave. The first two; "Father, I won't let you down" (2002); and "Serpent and a Drum" (2002) are both songs on poems by Carla Occaso. The third, "Bee," is on a poem by Emily Dickinson. We were treated with the singing (and acting!) of Soo Hong Kim, soprano, as she took on a different role with each song in this recital-within-a-recital. She was accompanied by John Solomons at the piano. Michael Sidney Timpson's solo piano work was next. Entitled *R I P* (1995), this 3-part work comes to a sharp contrast as the violent midsection ends and the ghostly third section begins. The pianist was Sarah Schissler, an instructor at Rhodes College in Memphis. *One for the Colonel* (2001), a work for trumpet and piano by—once again—George Chave, concluded the concert. (Five works this conference! Way to go, George!) The rhythmic independence of the vigorously contrapuntal lines gave the work an upbeat, optimistic quality, enthusiastically performed by Rick Bogard, trumpet and John Solomons, piano, both from University of North Texas.

The rain stopped for dinner. And the sun comes out, briefly. But no sign of Tom Lopez; only a message. It seems he's in St. Louis, which is not exactly between Ohio and Arkansas.

#### **Concert V: Friday 2/14, 7:30 pm**

According to the afternoon announcement, the composer's presence notwithstanding (and not precisely known), Tom Lopez's *Espaces Pointillés* (2001) for flute and compact disc was to head this evening's concert. (Flutist Shelly Martin had worked too hard to forgo a performance!) Yet, it is placed at the end in hope that Tom Lopez may yet appear. So instead, the concert begins with Joe L. Alexander's *Epigrams* (1993-94) for clarinet and piano. As the title suggests, the work's four movements

are somewhat short, fragrant pieces, the third of which makes effective use of inside-the-piano playing with the sustain pedal. (Is this still considered an extended technique, or are there pianists who actually teach it?) Lawrence Gibbs III performed on clarinet and Steele Moegle performed the piano; they both come from Louisiana Tech University. Next, soprano Laura Storm and clarinetist Steven Becraft (both from HSU) performed Daniel Adams's *As a Fever, Longing Still* (2002). Adams chose Shakespeare's last three sonnets as text, part of the set of sonnets addressed to the mysterious "dark lady." The transparency of a work written for two single-line instruments has the effect of highlighting the words, a kind of heightened recitation. Next, organist and composer David Hatt performs his own work, a coded homage called *Variations on ALEX JACKSON* (1998). According to the composer, the work is "intended for the average organist," but Hatt's performance was anything but average. Although Hatt is from San Francisco, the concert's next work, *Bay Images* (1999) takes its inspiration from the opposite coast, the Chesapeake bay. Composer Erich Stem has written a work of meditative stillness, whose gentle moments were performed with great control by clarinetist Tamara Raatz and pianist John Olsen. The penultimate work on this, the fifth concert, is Donna Kelly Eastman's *Love Songs from Poems of Crystal*, on poems by William Jay Smith. Eastman was one of four composers that weekend who had the good fortune to allude to February's famous holiday that no one ever gets off! (Did I mention that it was February 14th?). Although the third of the four songs makes reference to Valentine's day, it was the last song that stood out for its sensitivity and the rhythm of its lines. It was performed by baritone William Higgins and pianist Ann Rye—both HSU faculty. Finally, with Tom Lopez's arrival imminent (not to say, transcendent), his *Espaces Pointillés* (2001) for flute and compact disc is performed by Shelly Martin. In it, Lopez creates new-age sounds that

"SCI Region VI" ...continued on page 12

wrap the flute like a warm blanket around a fitful sleeper. Too bad he wasn't here to enjoy it!

The rain has returned, but its only a sprinkle that accompanies us as we make our way to the evening's after-concert reception at the pleasant home of Charles and Ann Rye. Although living in a dry county, there was a surprising amount of alcohol, for which I was especially grateful! I drank to Tom Lopez's certain arrival. But he didn't arrive. So then I just drank.

### **Concert VI: Saturday 2/15, 10:30 am**

Before the sixth concert, there was rain, of course, but also a lecture/demonstration by James Chaudoir entitled "New Sounds for Old Instruments: Contemporary Recorder Techniques." As it turned out, this lecture was but a foretaste of Chaudoir's performance later, demonstrating that the recorder can be brought into the 21st century.

The sixth concert began with Bryan Burkett's *Trois Soupçons* (2001) for trumpet, horn and tuba. Each movement had a unique profile; but the third was a real *soupçon*—a hint or taste—a brief dance of rhythm, contrasting sharply with the earlier two. Chris Stevens played trumpet, Joseph Fuller played horn, and Chad Walther played tuba—all three HSU students. Next on the concert was a solo percussion piece, *Thi<sup>n</sup> -O-O* (1995) by Chihchun Chi-sun Lee. The percussion included Chinese tam-tam and steel plate, both of which functioned as the opening and closing gesture for the marimba, the main instrument. All three were performed by Rick Diamond. The concert's next work was by Sam Mcgrill: *Fanfare for Peace* (2000-02) for trumpet choir. The work's three movements employ homorhythmic chorale-like phrases that give focus to chord qualities; but the third movement contrasted with the earlier two by using repeated chords and close imitation. The University of Central Oklahoma Trumpet Choir performed

the work under the direction of James L. Klages. (The personnel of the choir is Adam Bodine, Rachel Martin, Stephanie Matthews, Michael McCullough, Clint Rohr and Jason Webb.) Michael Angell's *Eat the Magic Cookie!* (1997) was the next work. The composer confesses to misleading us with the title: "magic cookie" is the name of a computer file that is neither magic nor edible; in fact, the source material is the sound of the composer and his wife eating salsa chips! (I assume they weren't magic either.) Still, in keeping with the tongue-in-cheek nature of the title, I found a wry touch of humor in the work's closing gesture. John Blair's work *Adagio for Clarinet* (1997) followed, performed by clarinet/piano duo Tamara Raatz and John Olsen. To my ear, this work contained a subdominant-infused tranquility that ended with a heart-stopping, nearly-inaudible pianissimo by Raatz. Richard Power's *Sonic Residue* (1993) for vibraphone was next. A work for multiple mallets, and multiple types of mallets, Power asks for lots of pedal (but no motor), lots of arpeggiation and wide melodic leaps. The vibraphonist was, once again, Rick Diamond. The final work was Sam Mcgrill's *In Contra* (1986) for trumpet and tape. In this work the electronics form a continuous bed of sound and texture over which the trumpet offers muted growls and occasional melodies, functioning as a bystander, making commentary.

The rain slows again to a trickle at the lunch hour, while I hear rumors of a Tom Lopez sighting. I was reminded of Elvis. Or was it the Virgin Mary?

### **Concert VII: Saturday 2/15, 1:30 pm**

By now, Mr. Lopez has gained the celebrity status attributed to the long-awaited guest. Imagine my excitement when, just before the 1:30 concert, as the rain comes down even harder, he appears!

A concert of music by a single ensemble—in this case, a string quartet—makes for a nice change in a series of pieces for diverse instru-

ments. The first work, String Quartet No. 2 (2002) by Richard Brooks, was performed by the Sturgis String Quartet. Brooks's fragmented use of "America the Beautiful," he admits, is his belated response to the events of September 11, 2001. The work's two movements treat the patriotic tune differently; but in the second movement, the "final climax leads to a somewhat inconclusive and sombre ending." Then, the next two pieces are performed by the Quapaw String Quartet. Gregory Hoepfner's *Translucent Aire* (2002)—another premier—is a work inspired by his six-year-old son's letter to God. The simple honesty of this letter translates into light, duet textures, void of heaviness, and aria-like melodies. Even a cello ostinato is a tuneful melody. The last work is for soprano and string quartet by Arthur Gottschalk, *Five Songs of Love* (2000), sung by HSU's Laura Storm. The five poems address "the complexities of inter-gender relationships," and each is by a different author. Taken together, the poems have great breadth: the second, by Shel Silverstein, builds upon Browning's *The Pied Piper of Hamelin*; while the fourth, by Mirna Loy, speaks with the voice of an old woman; and the fifth, by Pablo Neruda, resounds with haunting imagery that Gottschalk separates with luxurious pauses.

The rain stopped for awhile, but soon started up again, Tom Lopez's arrival notwithstanding.

### **Concert VIII: Saturday 2/15, 4:00 pm**

The eighth concert opens with a work that is remarkable not only as a piece of music, but also as an idea for other pieces. John Akins's aptly named *Striking Resemblance* (2000) utilizes a gamelan-like array of instruments; metal and glass bowls, suspended levels, vibraphone, glockenspiel, tubular bells, hand chimes, and suspended cymbals—forgive me, John, if I've missed a few—many of which were sampled and then processed. The result is an intricate duet between performer and electronics that give the work an uncommon

organicism based not only on motives of pitch and rhythm, but of timbre as well. (An interesting question was raised by someone: how would a listener's experience of the work change if the visual element were missing, as on a recording? Would the sense of close dialogue be missing?) The work was written for and performed by the composer's son, Christopher Akins. From this engaging work, we moved into the realm of straight-faced satire. *Hail to Niels Bohr* (2002) by David Hatt sets a poem that is as unlikely as it is amusing. Supposedly written by a Russian student at the Bohr's Institute in Copenhagen, it contains overblown lines, such as "Niels you Apollo, you, humbly we follow you!/Laws you devise are devised to endure." It was performed with gusto and sincerity by baritone Tommy Gaines (who comes to us from Memphis) with the composer at the organ. So far, it can be said, this concert has gone from the sublime to the ridiculous, and no disparagement is intended. (I hope none is taken!) What follows is a palette cleanser. From Frank Felice's solo clarinet work, *Fifteen Pieces About Kim Ellis* (1999), clarinetist David Evans—chair of the music department at HSU—performed nine of the pieces. The work is a tribute to and a commission by Felice's friend and colleague Kim Ellis, and follows in the tradition of character pieces, with the distinction that these pieces are all about one character: Kim Ellis! Next was Jason Bahr's *Moppet Songs* (1998) on poems by Pamela Espeland and Marilyn Nelson. The boyish and mischievous nature of the poems is evident from their titles: "Nose Pickers," "Thomas Has a Girlfriend," and "If I Could Do Whatever I Wanted." Their performance was given a distinct theatrical air by baritone William Higgins and pianist Ann Rye. Concert VIII's last piece gave us all a chance to hear what James Chaudoir had been talking about that morning. His *Chant des oiseaux* (2000) for recorder and tape/digital replay—with the composer on alto recorder—displayed his investigations of extended recorder techniques. Chaudoir has transformed the re-

order from a Baroque ensemble instrument to an Asian solo instrument with a capacity for many shakuhachi-like sounds.

After the concert, I slowly wander into the lobby. The rain has returned and the temperature begins dropping as people quickly depart for dinner. I can't say that I know or care where Tom Lopez is. I just wish the rain would stop!

### **Concert IX: Saturday 2/15, 7:30 pm**

Again, the order of the concert is changed. But this time, like the rain, it can't be blamed on Mr. Lopez!

The concert opens with two songs by Michael Kallstrom called *Into the Deep* (1992). The songs use recorded electronics and video images as accompaniment to the composer's own rich bass voice. The video contains many religious images, shrouded figures, shot in cathedrals. Kallstrom's melodies are slow and broad with words often separated by silences or long notes, letting each word penetrate before moving on to the next. This was followed by Kathleen Scheide's solo organ work, *Gnostic Incantation* (1989) with the composer at the organ. Although the influence of Byzantine chant was clear enough, there were moments where contrapuntal lines became marvelously disassociated from each other, both tonally and rhythmically. Scheide both composed and executed some fancy footwork in the work's latter moments. Then followed Phillip Schroeder's *From the Shadow of Angels* (2001) for solo piano. This work lays bare the resonance of arpeggios so that we hear the vibrating rhythms of equal temperament. It is a work of stillness that asks that the audience barely breathe in order not to miss the last twitter of overtones. I had the impression that everyone was unusually quiet in the soft pulses between arpeggios (except for one young member of the audience who just didn't get into the spirit of the moment). It was a pleasure to watch (as well as listen to) Jeri-Mae G.

Astolfi's graceful performance. And speaking of palette cleansers! the next work collectively wiped away any mood of introspection. In Scott Brickman's *Vacationland* (2002), we are both on the road with and in the mind of Brickman and family during a recent tour around Maine. The big event of this trip—only in Maine!—is a university music teacher playing in a band with students, teaching them 12-tone rock! As it turns out, the teacher was not too successful; but Brickman's memory gives us a layered work (on CD) that has chromatic guitar riffs, some strange chords, a few other things I couldn't decipher, but most of all, an organ pedal and drum track that doesn't quit. And what would rock be without them! The final piece of the concert and of the conference was surprisingly upbeat and played with verve by pianist Holly Roadfeldt. Eric C. Honour, Jr.'s *Concertpiece "House"* (2002) for piano solo is filled with lively syncopations, octave-jumping gestures, and clearly derives some of its high energy from jazz. It had an infectious quality—as much Honour's music as Roadfeldt's thoroughly engaged performance—that had me singing little snatches of it after the concert.

As SCI conferences go, this one stood out in my mind, positively, for the pacing—only one concert was longer than an hour, and that just barely—and the sense of camaraderie among the composers. Speaking for and about myself, composers can be an egotistical bunch. (!) So, it's refreshing when a fellow composer doesn't talk about his latest piece, but simply asks, "How's it going?" This happened a lot. Perhaps the weather contributed by discouraging people from wandering off. Like travelers without a cell phone, you might just find yourself having to talk to someone who's standing nearby. Hats off to Phillip Schroeder and the students and faculty of HSU for a well-oiled event. And next time, may the rain stay in Spain, or mainly where Tom Lopez isn't.

—John C. Ross

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