



THE SOCIETY OF COMPOSERS, INC.
NEWSLETTER XXXIII:4

FORTHCOMING CONFERENCES

Region IV Conference

November 6–8, 2003
Stetson University
Host: Dr. Kari Juusela
kjuusela@stetson.edu

5th National Student Conference

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

Region VI Conference

January 29–31, 2004
Submission deadline:
September 5, 2003
(see page 8)
Arkansas State University
Host: Tim Crist
tcrist@asthat.edu

Region II Conference

April 2–3, 2004
Submission Deadline:
September 30, 2003
SUNY-Geneseo
Anneliese Weibel
weibel@geneseo.edu

2004 National Conference

March TBD 2004
University of Central Oklahoma
Edmond, Oklahoma
Host: Dr. Samuel Magrill
smagrill@ucok.edu

6th National Student Conference

April 2–3, 2004
Submission Deadline:
December 15, 2003
University of Iowa
Host: Joseph Dangerfield
joseph-dangerfield@uiowa.edu

Winners of the 2003 SCI/ASCAP Commission

by Ching-chu Hu

SCI is pleased to announce the winners of the 2003 SCI/ASCAP Student Composition Commission.

The First Place Winner is **Orianna Webb**, who entered her orchestra work, *Xylem*.

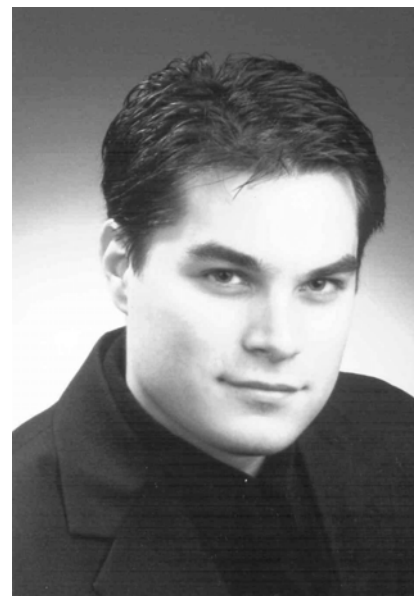


Orianna Webb

The Second Place Winners (tie) are **Jeff Myers**, who submitted his violin and orchestra work, *Metamorphoses*, and **Dimitri Papageorgiou**, who entered his mixed ensemble work, *For Hermann Markus*.

We wish to thank our three national judges: Melinda Wagner (1999 Pulitzer Prize Winner), Noel Zahler (Connecticut College), and Mark Phillips (Ohio University). We are also very grateful to ASCAP, Fran Richard, and Cia Toscanini for their sponsorship and generous support. Congratulations to all of the regional winners (listed below) and many thanks to the regional judges. Finally, we want to thank the entrants for taking the time

to enter this competition. We were amazed at the hundreds of entries and recognize that entering a competition is always a financial and emotional investment. Please keep writing and submitting your music, including your entry to the 2004 SCI/ASCAP Student Composition Commission Competition (by December 1, 2003).



Jeff Myers



Dimitri Papageorgiou

SCI/ASCAP ...continued on page 6

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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Reynold Weidenaar
Chair Emeritus
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National Council (2002-2003)

Thomas Wells
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Region I

Scott Brickman
University of Maine at Fort Kent

Beth Wiemann
University of Maine

Region II

Anneliese Weibel
SUNY-Stony Brook

Daniel Weymouth
SUNY-Stony Brook

Region III

Harvey Stokes
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Bruno Amato
Peabody Conservatory of Music at
John Hopkins University

Region IV

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Region VI

Kenton Bales
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Phillip Schroeder
Henderson State University

Region VII

Marshall Bialosky
California State University at
Dominguez Hills

Glenn Hackbarth
Arizona State University

Region VIII

Charles Argersinger
Washington State University

Patrick Williams
University of Montana

MEMBERS' ACTIVITIES COLUMN

Please email current information on your activities to:

SCI Newsletter
Bruce Bennett, Editor
newsletter@societyofcomposers.org

John G. Bilotta



John G. Bilotta's *Nocturne* for clarinet and piano was performed on June 8, 2003, by Connie Gitlin, clarinet, and Lawrence Jones, piano. Their performance on the third day of the New Music North Festival in Thunder Bay, Ontario, was the Canadian premiere of the 1998 work.

Tina Davidson



Celestial Turnings, Tina Davidson's work for string orchestra was premiered by Orchestra 2001 at the Kimmel Center in Philadelphia on January 27, 2003. The work was featured in a review by the Philadelphia Inquirer as *Celestial Turnings* new yet familiar debuts. David Patrick Stearns, Inquirer Music Critic, enthusiastically wrote:

Music sometimes arrives in your life with an air of inevitability. You know you're hearing something for the first time, but your brain seems to have been secretly waiting for it. The ultimate, paradoxical effect is that of a musical homecoming with a total stranger, which happened at the premiere of Tina Davidson's new string orchestra work, *Celestial Turning*, at Orchestra 2001's Monday concert at the Kimmel Center.

This composer works extensively in special-music programs for inner-city schools while fulfilling commissions for the likes of the National Symphony Orchestra. Her pieces often have ethereal titles and an underlying motion you'd characterize as restless, were it not so tension-free. Similarly, *Celestial Turnings* has a bedrock of quasi-minimalist cells of repeated melody and rhythm, over which terse gestures and graceful glissandos unfold. Pejorative words like facile and ingratiating come to mind, but here they're compliments, referring to the music's sharp-focused clarity of vision that gives it a sense of expressive imperative - the piece says this is the way it had to be.

Inquirer, January 29, 2003

VocalEssence has commissioned Tina Davidson to write a large new work for their 26 member Ensemble Singers under the direction of Philip Brunelle. The work, entitled *Hymn of the Universe*, is based on the writings of Pierre Teilhard de Chardin, an ardent Christian, an internationally known scientist and prolific religious writer who died in the 1950s. Using texts

Members ...continued on page 4

The SCI Newsletter

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SCION

David Drexler, *Editor*

SCION, SCI's on-line electronic news, provides information on opportunities for composers. News items, announcements, comments, and other material for publication may be sent via e-mail to:

david@drexlermusic.com

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

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from his hymn-like prayer, *The Mass of the World*, and his riveting *Hymn to Matter*, Davidson delves into the spirit of Chardin's writing, revealing the essence of things a living heart beating with the fiery energy of love and compassion. *Hymn of the Universe* is scored for SATB chorus, English horn, string quartet and marimba, and will receive its premiere on March 13, 2004 in Minneapolis.

Tina Davidson has just been commissioned by the Concertante ensemble for a new work for string sextet. Concertante is comprised of outstandingly gifted young artists who have won major national and international music competitions. As solo performers they have graced the premiere stages of the world from New York's Carnegie Hall to London's Royal Festival Hall and as an ensemble Concertante is one of the more exciting groups performing today. Davidson's new work will be written specifically for Concertante talents and will be premiered at Merkin Hall in New York City in 2004 with additional performances in Baltimore and Harrisburg, PA.

The new Ear Contemporary Chamber Ensemble has commissioned Davidson to write a new work in celebration of their tenth anniversary. The work, *Celebrate* is scored for alto saxophone, bass clarinet, piano and percussion and was written specifically for the core ensemble. The work, highly rhythmic and energetic, is either a dance, or about to dance. *Celebrate* was premiered in Kansas City in May 10, 2003.

Tina Davidson has just finished three-month residency at the Penn Wynne Elementary School in Philadelphia. Using her well known Young Composer program, Davidson taught a multi-session residency to 80 third graders who made their own instruments, wrote their own music, re-

hearsed and performed their works for the school and local community. She also taught instrument building to the remaining 375 students. The residency concluded with an evening performance of student works, and a display of their instruments.

WHYY-TV released Tina Davidson's *Bodies in Motion* for violin, cello, piano, marimba and soprano on CD and DVD formats as part of their documentary, *Thomas Eakins: Scenes from Modern Life* in June, 2002. The performance is by Yayoi Numazawa, Ohad Bar-David, Keiko Sato, Don Liuzzi and Holly Phares. Davidson's *Antiphon for the Virgin* for a cappella chorus was released in the *Songs for Mary: Sharing and Caring Hands* by St Patrick Guild in October, 2002. The work was performed by the VocalEssence Ensemble Singers with Philip Brunelle conducting.

American International Artists is delighted to announce that composer Tina Davidson, poet Eva Davidson and adapter/director Ben Levit will collaborate to create a new opera for family audiences based on Betsy Byers Newbery Award winning novel, *Summer of the Swans*. At the heart of the story is the gaining of understanding and compassion for those who are different. Themes of love, family, forgiveness, and most importantly, diversity weave their way throughout the story. Sara, just fourteen, is grappling with the difficulties of being an adolescent, the loss of her mother and the absence of her father. Charlie, her younger brother, has cognitive disabilities and lives in his own silent world. When Charlie runs away and gets lost, Sara goes out to search for him. She finds not only him, but also a deepening of love and understanding for her brother.

Along with composer Tina Davidson, is poet Eva Davidson who has an MFA from Warrem-Wilson Program for Writers, and won the American Academy of Poets Prize. Ben Levit's talent

as a director and dramaturge is widely known. His work has garnered Joseph Jefferson and Obie Awards and his world premiere production of *The Hidden Sky* was awarded the 2000 Barrymore Award for Outstanding Direction of a Musical. This artistic team worked on Tina Davidson's highly acclaimed opera, *Billy and Zelda*, produced by Opera Delaware.

Summer of the Swans will be scored for five voices (soprano, mezzo-soprano, alto, tenor and boy soprano), children's chorus, clarinet, bassoon, string quartet and percussion and will be approximately one hour in length. Current members of the commissioning consortium include Opera Columbus (OH) and The Carlsen Center (Overland Park, KS). Members of the production consortium include Opera Columbus and Lyric Opera of Kansas City.

Selected Performances

- *River of Love, River of Light, Voces Novae et Antiquae*, February 28, March 2, 2003
- *Celestial Turnings* for string orchestra; Orchestra 2001 Kimmel Center, Philadelphia, January 25, 27, 2003
- *I Hear the Mermaids Singing*; Brooklyn Museum, New York City, December 8, 2002
- *Paper, String, Glass & Wood* for triple string quartet; Peabody School of Music, November 24, 2002
- *Listening to the Earth* for children's chorus & SATB, Atkinson Memorial Park, NJ, June 9, 2002
- *Come Walk in the Light* for SATB, Singing City Chorus, Philadelphia, PA February 23, 2002
- *It is My Heart Singing* for string quartet and piano, Weill Recital Hall at Carnegie, February 10, 2002
- *Beyond the Blue Horizon* for full orchestra, National Symphony Orchestra, three performances at John F. Kennedy Center for the Performing Arts, Jan. 25-27, 2002

Orlando Jacinto García



During 2002–2003, García's music was performed at venues in the US, Europe, Asia, and Latin America. Selected premieres of note include:

viento sonoro, for solo flute was premiered by Robert Dick March 2, 2002 during his tour of Latin America.

Music for Trombone and Piano was premiered March 2, 2002 by James Fulkerson and Dante Oei in Amsterdam, Holland.

Multiple Voices, for solo clarinet was premiered July 2, 2002 and August 2, 2002 by clarinetist Joan Pere Gil in concerts in Barcelona, Spain and Paul Green in concerts in China.

fragmentos congelados, for viola and piano by the Laboratorio Nova Musica 11/02 in Venice, Italy, *Why References?* for piano/disklavier and tape by pianist Kathy Supove 11/02 at a concert of new works presented at New York University, *vedute sonore da Bellagio*, for orchestra premiered 11/02 by the Orquesta Sinfonica Simon Bolivar in Caracas, Venezuela as part of the Festival Latinoamericano de Musica, *separacion* for tape and soprano saxophone by Daniel Keintzy as part of a festival of electroacoustic music held 11/02 in Paris, France, *como los sonidos del viento nocturno* for viola and tape 2/03 by Elisabeth Smalt at a guest artist recital held at Dardington College, UK and again in Amsterdam,

Holland, *Core Interlude*, for piano, cello, and percussion 3/03 at the International New Music Festival in Macedonia, *silencios imaginados*, for flute, clarinet, violin, cello, piano by the Barton Workshop at a concert of García's music presented in Amsterdam, Holland, *fragmentos del pasado* by guitarist Jaime Marquez and the Cuarteto Latinoamericano 4/03 at the New Music Miami ISCM Festival. Upcoming premieres include those at festivals in Italy, Holland, Portugal, and the US including the New York premiere of his work for orchestra and chorus, *Auschwitz (nunca se olvidaran)* by the Brooklyn Philharmonic and the Holy Trinity church choir October 18 at the Cathedral of St. John the Devine.

Charles Savage



Charles Savage received performances of his *Shakespeare Music, Set 1* at the ZAAP art show in Zanesville, Ohio during the months of March and April. His duet for clarinet and tenor saxophone, *Mad Rush to the End*, was performed in April at Ohio University- Zanesville.

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

New Region II Co-Chair: Anneliese Weibel

Anneliese Weibel is a new Region II Co-Chair. She will host the 2004 Region II Conference in April.



Anneliese Weibel is a Native of Switzerland, where she attended the Conservatory of Biel/Bienne and earned a piano pedagogy degree. After emigrating to the US in the mid 1980s, Anneliese went back to school and received a piano performance degree at the University of Connecticut. Deeply intrigued by the multicultural environment and the variety of musical practices in this country, she enrolled in the graduate program of ethnomusicology at the University of Maryland Baltimore County, and earned her masters degree in the discipline several years later. It was during this time that she began writing her own music, encouraged by the composer Stuart Saunders Smith, whose composition class she was enrolled in. She decided to continue studying composition and completed a doctoral degree in theory/composition at the University of Maryland at College Park, in May 1999, mentored by the theorist and composer Thomas DeLio. Anneliese also has studied percussion and organ, and her performance repertory in both piano and percussion ranges from the Baroque period to the present. She is presently an assistant professor in theory/composition at the State University of New York, Geneseo. Her music is performed throughout the US, and her chamber

Orianna, Jeff, and Dimitri will compose new compositions for ensembles at the University of Iowa for the 6th Annual National Student Conference in April 2004. Here is an interview with the three new winners:

SCI's Ching-chu Hu (CH): *What is your current educational status?*

Orianna Webb (OW): I just finished the MMA at the Yale School of Music. I am now beginning the DMA period. The DMA from Yale is earned based on professional and artistic activities in the 3—5 years after residency at Yale.

Jeff Myers (JM): I just finished my MA at Eastman and am going to enter the DMA program at the University of Michigan.

Dimitri Papageorgiou (DP): I have completed my Ph.D. studies in December 2002, and have returned to Greece where I currently live.

CH: *Who are some composition teachers that have been most influential on your writing?*

OW: I have studied composition with (in chronological order) John Eaton, Roger Zahab, Margaret Brouwer, Joseph Schwantner, and Martin Bresnick.

JM: Martin Bresnick, this last year. He was really good at finding those things in my music which I had often overlooked, like contrapuntal oddities and issues related to process.

DP: I was lucky to have excellent teachers. I studied composition with H.M. Pressl and A. Dobrowolski at the University of Music at Graz, Austria and with D. M. Jenni, J. D. Roberts, and D. Gompper at the University of Iowa. My life though would not have been the same, had I not met the iconoclastic Austrian composer Hermann Markus Pressl, my first composition teacher. My meeting with him was a life experience, so I really cannot go into details here. One

lesson that I learned from him is the primacy of the "how" over the "what" It is not significant which materials are being used be it a single note (Scelsi), instrumental "clouds" (Xenakis), affects (Ligeti's *Aventures*), etc. but how they are treated. This was a very liberating lesson.

CH: *Is there any one (or anything) else that has been an influence on you and your music?*

OW: My experiences playing bassoon in orchestras gave me a taste for the excitement of orchestral music. Two pieces that influenced me early on, different as they are, were Sofia Gubaidulina's *Hommage a T.S. Eliot*, for its visceral use of instrumental timbre and sense of inexorable directedness, and John Adams *Shaker Loops* for its shimmering colors, economy of means, and fantastic pacing. Studying counterpoint at the La Schola Cantorum Summer Program in Paris gave me a treasure trove of tools to bring to bear on my own composition and on understanding the heritage of Western music passed down to us. The works of Henri Dutilleux have been inspiring recently for their sensitivity to harmony, their amazing orchestration, and the flexible synthesis of influences with which Dutilleux forges his personal style. Another huge influence was the fact that I grew up in a family of visual artists where the combination of fun and grueling work that is creativity was and is nurtured.

JM: The biggest compositional influences on me are Lutoslawski (form, drama, orchestration and pitch organization), Stravinsky (rhythm and small scale structures) and Rachmaninoff (dramatic form and flow).

DP: The list is enormous! Music of fire-walkers (Northern Greece), Greek mourning folk songs, Indian ragas, Bulgarian female choirs, Pygmies yodeling vocal music from Gabon, overtone singing from Tuva (Central Asia), Buddhist temple music, Jimi Hendrix, Frank Zappa, etc.

CH: *When did you start composing and when did you start calling yourself a composer?*

OW: I had been jotting down tunes and arranging and expanding the piano music I was playing throughout high school, and I started composing seriously in college at the University of Chicago. I think I finally took the plunge mentally and emotionally during a backpacking trip in Europe and the Middle East. I had always thought of myself as becoming either a professional performer or an academic but did not find myself satisfied in either world. It was only through leaving home to go to college that I stopped taking creative work for granted. For a while I worked as my mother's assistant in her ceramics studio while she was doing several major public commissions. Between that experience and the backpacking trip, during which I did a lot of musical sketching, I came to realize that I would only be happy doing music, that there were things I wanted to say musically, and that I was totally compelled by the challenge of developing the craft and art to say those things. The next year at the University of Chicago I started putting on concerts with a group of talented performer and composer friends, and there hasn't been a dull moment since.

JM: I started at 16 and started calling myself a composer at 17.

DP: Composing grew within me based on a playful attitude with music. I was taking guitar and piano lessons, but I always felt unable to remain true to the score. To the great distress of my teachers, I found it more amusing to distort whole phrases, re-harmonize sections, etc. At that point, I had no idea about new music. Greece was in isolation, after a long dictatorship. My acquaintance with new music came after reading an interview with Frank Zappa, who mentioned that among his greatest influences were Stravinsky, Varese, Boulez, and Stockhausen. Listening to their music left me speechless. Ever since, I wanted to be one of them.

CH: *Do you have any thoughts on the competition process in general and any challenges/rewards of being a young composer?*

OW: I think if you care about your work, you owe it not to yourself but the music you write to give it the opportunity to live in the world. Additionally, you owe it to the music you have yet to write to find opportunities to write it. Entering competitions is one way of doing that, and it is real encouraging that there are organizations and ensembles that care enough about new music to establish these opportunities. SCI and ASCAP are key in supporting the composition of new music in this country, and I extend my most heartfelt thanks to them for this commission.

JM: It is important to stay focused on the music, the sounds, just the pure joy of it. SCI and ASCAP have made this possible it is all a credit to them!

DP: I would like to express my gratitude to the SCI and ASCAP for administering such an open competition. I shall mention that this is one of the very few competitions I was ever allowed to enter. Most competitions impose all kinds of restrictions with regard to duration, instrumentation, etc. Being a composer of large-scale music, my compositions rarely fit into the prevailing competition requirements. Thank you again for the opportunity.

CH: *Okay, now for one of those all-encompassing festival questions: Where do you think new music is going?*

OW: That is an almost impossible question to answer. Some people are really pessimistic about it, but for me, as long as there are fantastic performers around who become committed to whatever kind of music turns them on, that music will live and be shared at least for a while. They are inspired by and in turn inspire composers to do their best work. I have known too many wonderful players who love new

music and give amazing performances of it to think that contemporary classical art music will do anything but continue to flourish. I am also encouraged by collaborations between artists to create multimedia works that challenge each medium to respond to another and potentially reach greater audiences. I think musicians love for music will always find the most effective way to express itself in any given cultural situation.

JM: Everywhere! Apparently, there is no one way for it to go, with so many styles out there. I look forward to seeing the best of the best, regardless of style, I like to see honest quality performances of new music.

DP: If a tree falls on the Sahara dessert and nobody is there to listen, how will we know what sound it made? In my opinion, that is the major risk for new music: nobody is here to listen. We need to change this or we will become obsolete.

CH: *Any other fun tidbit you would like to include?*

OW: I m looking forward to meeting more of SCI s members in April in Iowa!

JM: I am getting married next year!

CH: *Hey, congratulations, Jeff, and congratulations to all of you!*

Regional Winners:

Region I:

Peter Gilbert
Derek Hurst
Orianna Webb
Adjudicators:
Felicia Sandler (NEC)
Beth Wiemann (U of Maine)

Region II:

Jeff Myers
Soonjung Suh
Gregg Wramage
Adjudicators:
Paul Siskind (SUNY Potsdam)
Don Womack (U of Hawaii)

Region III:

Maiko Chiba
R. Burkhardt Reiter
Stephen Wilcox
Adjudicators:
Harvey Stokes (Hampton U)
Bruno Amato (Peabody)

Region IV:

James Barry
Chan-Ji Kim
Paul Swartzel
Adjudicators:
Trevor Weston (College Charleston)
Michael Timpson (Rhodes)

Region V West:

Gregory Hutter
Dimitri Papageorgiou
Mark Petering
Adjudicators:
Paul Richards (U Florida)
Dorothy Chang (IN State)

Region V East:

Monica Houghton
Joshua Penman
Mischa Zupko
Adjudicators:
David Maki (Northern IL)
Chin-chin Chang (Grand Valley St. U)

Region VI:

Jon Anderson
Alan Chan
JR Paredes
Adjudicators:
Kenton Bales (U. Nebraska)
Philip Schroeder (Henderson State)

Region VII:

Jeffrey Holmes
Andrew Norman
Moriyoshi Shinohara
Adjudicators:
Bruce Reiprich (N. Arizona U)
Jason Bahr (U. Oklahoma)

Region VIII:

Hubert Ho
Samuel Nichols
Christopher M. Wicks
Adjudicators:
Robert Hutchinson (U. Puget Sound)
Patrick Williams (UMontana)

Position of Assistant Editor of SCION Open

After four years of excellent service, Daniel Powers has decided to resign as the assistant editor of SCION. SCI is now looking for a new assistant editor to help with the production of the monthly on-line newsletter. The assistant editor will help compile the monthly announcements and occasionally prepare an entire issue when the editor is unable to do so. The requirements for the position are a high level of writing and editing skills, an excellent eye for detail, proficiency in typing, access to appropriate computer equipment, and availability during the last week of each month (approximately 2—5 hours). Here's your chance to help provide a vital service to our organization.

If interested please contact: David Drexler, SCION editor by email at: scion@societyofcomposers.org.

Bill Ryan to Step Down as SCI Chairman

After ten years of service on the Executive Committee, the first seven as submissions coordinator and the last three as chairman, Bill Ryan has decided to step down. After the committee elects a new chairman Bill will remain on the committee as chairman emeritus, replacing Reynold Weidenaar who now serves in that capacity.

Our wholehearted thanks go to Bill for his services, especially during the difficult move of the office out of state. He has been a capable and modest administrator. Our thanks also to Ren Weidenaar who will be leaving the Executive Committee as chairman emeritus.

Gerald Warfield
SCI Secretary

SCI Region VI Call For Scores

DEADLINE (postmark): September 5, 2003

Arkansas State University is proud to host the 2004 SCI Region VI Conference in Jonesboro, Arkansas January 29–31. Please urge your student composers to submit works.

SCI composers may submit scores for the following instruments:

- woodwinds
- brass
- percussion
- voice
- keyboard
- guitar

or scores for the following ensembles:

Large Ensembles

- Wind Ensemble
- Chorus (40 members)
- Chamber Singers (16 members)
- Women's Chorus (20 members)
- Men's Chorus (20 members)
- Jazz Ensemble

Small Ensembles

- Faculty Brass Quintet
- Student Wind Quintet
- Horn Ensemble (2–8 players)
- Mixed ensemble (winds, brass, percussion, piano, guitar, cello)
- Handbells Choir (13 players
Schulmerich handbells 5 octaves;
Melmark hand chimes 3 octaves)
- Tuba and Euphonium Ensemble (18
players; 4, 6, or 8 parts)
- Tuba Octet (8 part divisi possible)
- Flute Ensemble (5 players)
- Saxophone Quartet (SATB)
- Clarinet Ensemble (4–6 players)
- Trombone Ensemble (6–12 players)
- Percussion Ensemble (4–7 players)
- Guitar Ensemble (3–6 players)
- Oboe Ensemble (7 players)

Additionally, composers may bring their own performers if necessary.

We also encourage the submission of electronic scores in the following formats: CD, DAT, ADAT, and DVD (submit two channel versions for each of these formats for evaluation). We hope to have an eight channel sound system for performance.

VIDEO MEDIA ARTISTS PLEASE

NOTE: On Friday, January 30 (date subject to change), we will have **Movie Night**, a concert of video works performed in the Fowler Center Drama Theater. Composers who have recent video pieces on DVD are strongly encouraged to submit their work for this concert. We will have a 5.1 surround sound system for performance, with speakers in their conventional positions (L,R,Ls,Rs,C).

We will also hold a paper/demonstration session. SCI Members that wish to present a topic related to the various aspects and processes of musical composition, or instrumentation may submit a paper for consideration.

Composers selected to have their work performed will be required to attend the conference and also pay a \$40 (full member) or \$30 (student member) fee.

Please mail scores (with recordings if available) and/or electronic media, statement of membership in SCI and willingness to attend the conference if selected, and contact info to:

Dr. Timothy Crist
Arkansas State University
PO Box 779
State University, AR 72467-0779

Submitted materials will not be returned unless accompanied by SASE.

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

Become a lifetime member of SCI today, and enjoy the benefits of SCI membership forever!

Festival Report 8th International Festival of New Music

by **Annegret Lange**

The 8th International Festival of New Music started on Sunday 15 June 2003 in Brno, Czech Republic with the recording of Don Walker's *Cummings Country* for Chorus, Vibraphone and Double Bass. The recording was made with the Chorus Ars Brunensis conductor Dan Kalousek, sound engineer Frantisek Poul and technician Vaclav Frkal in the presence of Don Walker and his wife.

The Festival then continued on 16 June until 26 June 2003 with following orchestral recordings:

- Allen Bonde's (USA): *Jubilate* and *Fantasia for Piano and Orchestra* world premiere recording
- Allen Brings' (USA): *From Psalterium Davidicum* for orchestra and chorus world premiere recording
- Eberhard Buttcher's (Norway): *Concerto Ripieno* for string orchestra world premiere recording
- Bruce Hobson's (USA): *Morphopoiesis* for orchestra world premiere recording
- Gregory Hutter's (USA): *Skyscraper* for orchestra world premiere recording
- Christopher Keyes' (Hong Kong): *Shasta* for piano and orchestra world premiere recording
- Tom Myron's (USA): *Kathadin (Greatest Mountain)* for orchestra world premiere recording
- Susie Self's (UK): *South Wind at Clear Dawn* for soprano and orchestra world premiere recording

• Elliott Schwartz' (USA): *Timepiece 1794* and *Voyager* for orchestra world premiere recording

• Don Walker's (USA): *Le Dernier Crie* and *Three Ring Circus* for orchestra world premiere recording

The recordings were made with the Moravian Philharmonic Orchestra, conductor Toshiyuki Shimada, the Chorus Ars Brunensis, Eileen Hulse (soprano) and sound engineer Frantisek Poul with technician Vaclav Frkal in the presence of composers Allen Bonde, Allen Brings, Bruce Hobson, Christopher Keyes, Elliott Schwartz, Susie Self and Don Walker. Composers Eberhard Buttcher, Gregory Hutter and Tom Myron were unable to come because of other commitments, but all of them relied completely on the skills and expertise of our conductor and sound team. We had two very work intensive weeks and recorded 13 different scores but we were rewarded with two live public concerts, the first one being held on Saturday 21 June 2003 and the second one being held on Thursday 26 June 2003 with all recorded works being performed.

This year we were not hit by a heat wave but enjoyed instead pleasantly mild weather with lots of sunshine but also some cooling winds in between and a little rain at night. The entire recording team worked very hard, as usual, to record every single score according to our composers wishes. The Festival team wishes to thank everyone involved for their hard and dedicated work.

On the pleasure/leisure side it can be mentioned that our group was often seen at the Cesars or at the Moravska or at The Angel (U andela) or at the Il Castello, and almost every evening during the entire Festival we enjoyed dinner together, at the same time exchanging views and opinions. There were even more restaurants this year than last year and the choice was ours. The prices were still very low and dishes served were either of

Moravian or International cuisine. Numerous other sites are worth a visit in this historical town dating back to 1055, such as the University founded in 1573 or the building where Leopold Mozart stayed with young Wolfgang Amadeus and where Wolfgang Amadeus composed his 6th Symphony, or the Opera House with regular performances. The Caf Mahler is also a popular meeting place for young and old. Gustav Mahler stayed in Olomouc from January–May 1883 and worked there as a conductor.

It has been a great pleasure for me to meet you all during this year's Festival, old and new friends alike. A special mention and thanks goes to Nancy Van de Vate, the initiator of the Festival of New Music in Olomouc, who has prepared the ground and made it possible for the Festival to continue for many years to come.

Thank you all for having made even this year's Festival such a great success and as we say in German Auf Wiedersehen until next time around in Olomouc or Brno.

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