



THE SOCIETY OF COMPOSERS, INC.  
NEWSLETTER XXXIII:6

## **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  
Arkansas State University  
Host: Tim Crist  
tcrist@astate.edu

### **2004 National Conference**

March 2–6, 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

### **Region II Conference**

April 9–10, 2004  
Submission Deadline:  
September 30, 2003  
SUNY-Geneseo  
Anneliese Weibel  
weibel@geneseo.edu

## **Wallace De Pue Receives the AAUS Great Artists in Music Award**

The Ohio State University Alumni Association of University School has awarded Wallace De Pue their Great Artists in Music Award. The award includes a web site on which Wallace tells the story about how a boy, talented in boxing and music, survived difficult times and tragedy to get an education, compose, and raise four sons. One might think that being a fighter would have little relevance to being a musician, but visit the AAUS Web site at <http://www.aaus.net/> for a great lesson in how the courage to persist—never to give up—is as valuable to a musician as to a pugilist. The De Pue materials will be posted on the web site Dec. 1 through Dec. 21 to promote the December 20th, Concert of the De Pue Brothers (Walli's sons) in Toledo.

Below is an except where Wallace's refusal to yield in a fist fight, led to his introduction to great choral music. It's a little part of his story, told in his own words:

"When it was possible, I would go to the Ohio Capitol grounds around 3:00 PM and look for people reading newspapers. When I would see someone leave his paper, I would pick it up and try to sell it to the next person I saw. Business was good! One evening a group of five boys about my age ran past me. One boy thought it was funny when he slapped the newspapers out of my hand as he ran by; he didn't think it was funny when I ran him down and punched his face. If I had known how tough he was, I would have thought twice about catching him. We fought hard until his friends said that we had to stop because they had to go to choir practice. This choirboy had insulted me and I meant to finish our fight. He told me that if I would wait outside the church where he and his buddies were going to sing, he'd be glad to whip me after choir practice. It seemed like time was passing too slowly as I waited; so I dared to open the door of the huge church and peer in. Since I heard heavenly

singing coming from downstairs, I decided to see who was making it. When I looked through the window of the rehearsal room, a tall man saw my face and motioned for me to enter. Reluctantly, I opened the door and heard him say, "Okay, boys, we'll take a short break while I audition this gentleman."

"My choirboy rose from his seat with a sneering grin on his face and came over to hear what would happen; so did his friends. The tall man played about eight notes on a piano and asked me to repeat them on the syllable "la." It was easy! It was also fun to see the looks on five curious faces as I finished. They had an abrupt change of attitude towards me and eventually became good friends. The choir director went no further. He told me that I could make \$5.00 per week if I would sing in his choir. Also, he said that the boy whom he considered the most musically prepared and who had the best behavior in rehearsal could carry the cross in the Sunday service. That would pay an extra \$3.00 per week. That was a much better deal than hunting newspapers, so I became a member of the Episcopal Churches' boys choir on the corner of Third and Broad Streets. Richard Schmidt, the tall man, was an organist as well as a choirmaster and had the personality of a Gestapo agent. Since I could not read music fluently, he was annoyed when he had to teach me by rote. Sometimes, he said that he felt I was not worth the eight dollars per week that I was being paid because I was too slow in learning music. To get his money's worth, he made me learn a difficult soprano solo, "No Candle Was There, and No Fire," to sing for the congregation. A member of the board of the Columbus Boy Choir was in attendance on the day I sang the solo.

"One night, a knock came at our door. In our neighborhood, that could mean serious danger. Mom had a ball bat in a corner

*"Great Artists Award" ...continued on page 4*

## ***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.

### ***SCI National Office***

Gerald Warfield  
General Manager

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### **Region VII**

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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](mailto:current@socofcomp.org) information on your activities to:

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

### Brian Fennelly

Brian Fennelly is professor emeritus at New York University and co-director of the Washington Square Contemporary Music Society, hailed by Fanfare Magazine as "among the world's most outstanding new music ensembles," and now in its twenty-seventh season of presenting compelling concerts of vital new music in New York City. Concert information is available at [www.wscms.org](http://www.wscms.org).

### Premieres

*Consort II: Photogram* was premiered by the Prism Saxophone Quartet in Philadelphia and New York in May 2003.

New York Philharmonic principal trombonist, Joseph Alessi, gave the US premiere of *Corollary IV* at Nyack College in August 2003 with pianist Kimberly Russ.

*Skyscapes III* was premiered by the Da Capo Chamber Players at Merkin Hall in New York City on October 8, 2003; this was followed by an additional performance at Merkin Hall by the Washington Square Contemporary Players on October 13.

All three of the pieces were written in France while on a Camargo Foundation fellowship. The music is available from American Composers Edition, New York (American Composers Alliance: [www.composers.com](http://www.composers.com)).

The premiere of *Quincunx* for trombone, piano, and percussion, written for Joseph Alessi, is scheduled for February 2004.

### New Recordings

A recent CD recording of Brian Fennelly's orchestral music is available on the Albany label (TROY 491), featuring the Polish National Radio Symphony Orchestra conducted by Joel Eric Suben, with soloists Chris Gekker, trumpet, and Boguslaw Furtok, doublebass. Included on the CD are *Chrysalis*, *Thoreau Fantasy No. 2*, *Lunar Halos*, *Concert Piece for Trumpet and Orchestra*, and *Reflections/Metamorphoses*. The CD was extensively reviewed by Steve Schwartz. Schwartz writes, "Fennelly actually creates structures clear to the ear, rather than to the eye alone. Arrhythmia is simply one technique, not a compositional *Weltanschauung*, and he can write lively dances and even eloquent songs. He writes colorful, sensuous orchestration. Clarity's the watchword." Of *Thoreau Fantasy No. 2* Schwartz comments, "one is aware of a rhapsodic, ecstatic quality, a striving for transcendence, such as one finds in Ives. ... however, Fennelly composes more far more tightly than Ives. He builds a taught thematic argument, but the technique always serves the emotion of the piece." Of *Lunar Halos* for doublebass and orchestra he writes, "a beautiful, substantive work, gorgeously written for the solo instrument." The full review is available on the Web site, [www.classicalcdreview.com](http://www.classicalcdreview.com).

### Other News

Newly revised editions of *Tesseræ II* Fantasy for Cello (a 2003 Hultgren Biennial finalist), *Monogram* for piano,

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### Visit our Web page

Peter Swendsen, assistant professor at the University of Virginia, is our webmaster. The URL is:  
<http://www.societyofcomposers.org>

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

### The SCI Newsletter

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Please send articles, reviews, and member activities (email preferred) to:

SCI Newsletter  
Bruce Bennett, Editor  
Newcomb Music Department  
Tulane University  
New Orleans, LA 70118  
(504) 862-3217  
[newsletter@societyofcomposers.org](mailto:newsletter@societyofcomposers.org)

*For other business:*  
Gerald Warfield, General Manager  
Society of Composers, Inc.  
Old Chelsea Station, Box 450  
New York, NY 10113-0450  
E-mail: [socofcompinc@earthlink.net](mailto:socofcompinc@earthlink.net)

[www.societyofcomposers.org](http://www.societyofcomposers.org)

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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](mailto:david@drexlermusic.com)

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

David Drexler, *SCION Editor*  
653 Charles Lane  
Madison, WI 53711  
Telephone (home): 608-238-4284

## **"A Birthday Concert": Six New Works by David Homan and Friends**

The First Annual Birthday Concert of new works by David Homan and friends is scheduled for New York City's Merkin Concert Hall on Thursday, February 12, at 8 PM.

Gathering together young composers and musicians for the occasion of his 25<sup>th</sup> Birthday, Homan's grand event will offer the premieres of not one, but *six* new works. A recent graduate of NYU's Masters Program, Mr. Homan is joined by like-minded composers Stefania de Kenessey, Mary Elizabeth, Kurt Gellersted, John Coyne, and Patricia Leonard. It will be a program of music diverse in intent and instrumentation, with each of the featured compositions drawing it's own unique grouping of musicians: flute, oboe, clarinet, string quartet, piano, as well as a chamber choir and an actor.

What has united all six pieces is Homan's conviction that serious contemporary music should be "accessible to the audience," that it be truly reflective of the human condition, giving each audience member a person and unique journey, touching the "emotions and the heart." His five-movement *All Our Yesterdays* (which will later become the score for a play about a musician afflicted with Alzheimer's) comes from his own experience as a young boy taking care of a neighbor, a distinguished scientist and sculptor, who had the disease. *All Our Yesterdays* features Homan's own father, a noted Shakespearean scholar, actor, and director who, in the fourth movement, appears on stage playing a man with Alzheimer's, delivering a collage of lines from Shakespeare that deal with age, illness, love, loss of memory, and the passage of time.

Homan's desire to reach his listeners echoes that of fellow featured composer, Stefania de Kenessey, who has champi-

oned music that is both melodious and rhythmic through her alliance of artists, The Derriere Guard. Ms. De Kenessey's composition for the concert, *September Requiem*, is presented in three movements, the third of which, with Latin text, touches on the universality and timelessness of human sorrow stemming from the events of 9/11.

Patricia Leonard's haunting *Strangely Close, Yet Distant*, was inspired by Oskar Kokoschka who, in his painting *The Bride of the Wind*, depicts his passionate love for Alma Mahler, who clung to the memory of her dead husband and composer Gustav Mahler. "The passion and the longing" and then "the disintegration of [their] relationship" is underscored by the opening bars of Mahler's own *Ninth Symphony* which can be heard throughout the piece.

*Scene and Aria*, a stunning work by John Coyne, encapsulates a type of movement and range of emotions that are intrinsically operatic, without using words or, for that matter, an exact story line.

Four vocal music selections from a set of twenty by Mary Elizabeth, titled *Two People Telling One Story*, call upon the poetry of John Engels to give voice to Adam and Eve as representatives of the human condition. Alternating between their two perspectives—for they always speak in monologue—their story unfolds as a future shaped by the past, in which questions of death, sin, stewardship, love, and hope—the questions of Eden - continue to haunt their thoughts and shape their lives.

Kurt Gellersted's choral work sets two poems by Midwestern poet Nathan Hoks, which focus on the changing seasons and human experience: "Petals and turning leaves fall and fill us with imperishable spray."

For more information, please email David Homan at [homanmusic@hotmail.com](mailto:homanmusic@hotmail.com)

*"Great Artists Award" ...continued from page 1*

near the door. With it hidden behind her, she slowly opened the door. The unexpected visitors were Herbert Huffman, founder and director of the Columbus Boy Choir, and Harry C. Marshall, headmaster of the school. Mom was thrilled that Mr. Huffman had come to visit and hear me sing. She apologized for our telephone being "out of order." (It seemed that every time Mom had a slow week, financially, that dumb phone would go out of order!) That night, I sang for our visitors and was invited, on the spot, to enter the fifth grade at CBS. My chance to become acquainted with the great choral music of history began at that time."

*All quotes courtesy The Alumni Association of University School, [www.aaus.net](http://www.aaus.net). After December 21, the De Pue package will remain visible in the on-line archives of the Library section of the AAUS Web site at the same URL, but the user must click on the LIBRARY tab and choose the 2003 archives.*

## **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](mailto:scion@societyofcomposers.org).

## American Art Song Competition for Composers

The San Francisco Song Festival announces the first annual American Art Song Competition for Composers. The competition encourages submissions from composers of art song who are current residents or citizens of the North American continent. Several awards and categories are available. Winning compositions will receive a cash prize and have their winning works performed at a showcase recital on the prestigious Old First Concerts series at San Francisco's beloved Old First Church in May 2004.

Interested composers are referred to the SFSF's Web site [www.sfsongfestival.org](http://www.sfsongfestival.org) for more information on submissions and fees, and for a downloaded .pdf application form. Alternatively, they may contact the festival director Bruce Rockwell at [brockwell@sfsongfestival.org](mailto:brockwell@sfsongfestival.org).

## SCI Executive Committee Position Announcement/Call for Nominations

Nominations are sought for the new position of Membership & Media Relations on the Society of Composers Inc. Executive Committee. The successful candidate will act as liaison between the Executive Committee of SCI and the full membership by overseeing organizational services that reach out to all current and potential members. Duties will include some monthly mailings. The successful candidate will also act in collaboration with various internal and external media sources and contribute prose and editorial expertise to the numerous organization publications in both print and electronic format. This will include maintaining an events calendar to coordinate SCI conference dates and work with extra-SCI events to aid in avoiding scheduling conflicts.

Send e-mail nominations (including self-nominations) to James Paul Sain, Chairman, SCI Executive Committee: [jsain@ufl.edu](mailto:jsain@ufl.edu)

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*Prelude and Elegy* for brass quintet, and *Emperical Rag* for brass quintet (original version) are now available from the American Composers Alliance ([www.composers.com](http://www.composers.com)). Current composition projects include a new work for contrabass trombone and percussion for David Bobroff of the Iceland Symphony Orchestra.

### Joseph Trapanese



Joseph Trapanese's choral work *I Will Comfort You*, was recently premiered at the Manhattan School of Music. A student of Giampaolo Bracali at the Manhattan School of Music, Joseph has had several notable performances this past year. *Fugue for Trombone and Piano*, received its Canadian premiere from Grammy-winning trombonist Larry Zimmerman and pianist Derek Oger on June 8, 2003 at the New Music North Festival.

The Manhattan School of Music Saxophone Quartet premiered his saxophone quartet, *New York Rising*, on March 29, 2003, with subsequent performances by the same group on March 31 and April 21. On June 21, the College-Conservatory Saxophone Quartet performed it at the University of Cincinnati. Upcoming performances of *New York Rising* include

it's California premiere by the William Trimble Saxophone Quartet at San Jose State University on November 13, 2003 at 7:30 PM, and a performance at Christ and St. Stephen's Church at 120 W. 69th St. in New York City on March 1, 2004 at 8:00 PM by the New Hudson Saxophone Quartet (North/South Consonance). A new work for solo cello and a new work for choir will be premiered at the Manhattan School of Music this winter.

### Michael Glenn Williams



Pianist Giampaolo Nuti, pianist, performed *Berceuse* in recital in August 2003 Cremona, Italy.

Pianist Roberto Prosseda performed *Nocturne* in recital in July 2003, Torino, and in Rome.

### 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.

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

**ANNOUNCEMENTS** of contests, calls for scores and other solicitations appear in the SCI Newsletter and SCION as a service to SCI members. While every effort is made to assure the accuracy of these announcements, SCI cannot accept responsibility for errors, misrepresentations, or misinterpretations.

## MEMBERSHIP INFORMATION

**FULL MEMBERSHIP** (\$50/YR): Eligible to submit scores to the National Conferences, regional conferences, *SCI Record Series*, *SCI Journal of Music Scores* and will receive the *SCI Newsletter* in electronic form (hard copy available for an extra charge). Eligible to vote on Society matters and in elections for the National Council.

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

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

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

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

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

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

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

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

