

UPCOMING CONFERENCES

2005 National Conference
University of North Carolina
at Greensboro
October 13–15, 2005
Host: Mark Engebretson
E-mail: engebretson@uncg.edu

2005 Region VIII Conference
The University of Montana
Missoula, MT
October 27–29, 2005
Submission deadline: April 15, 2005
See call for scores and proposals on
page 7
Host: Patrick Williams
E-mail:
Patrick.Williams@umontana.edu

2005 National Student Conference
West Virginia University
November 11–12, 2005
Submission Deadline: March 15, 2005
Host: John Beall
E-mail: jobeall@mail.wvu.edu

2006 National Student Conference
Central Washington University
Ellensburg, WA
April 14–15, 2006
Submission Deadline: TBA
Host: Mark Polishook
E-mail: polishoo@charter.net

2006 Region VI Conference
The Shepherd School of Music
at Rice University
Houston, TX
February, 2006
Submission Deadline: TBA
Host: Art Gottschalk
E-mail: gottscha@rice.edu

2005 SCI/ASCAP Commissioning Program

Ching-chu Hu

*SCI/ASCAP Student Commission
Competition Coordinator*

Thanks to all the student composers for submitting compositions to the 2005 SCI/ASCAP Commissioning Program. We're setting records every year as the submission numbers grow, and the quality of scores were top notch. After many hours of deliberation by 18 judges, the regional winners have been determined.

The following list contains the names of the composers in alphabetical order from each region who had their scores advance and adjudicated at the SCI Region VI conference at University of Texas San Antonio.

Region I

Jacob Cooper
Maxwell Dulaney
Dominique Schafer

Region II

Ching-Mei Lin
Joseph Trapanese
Gregg Wramage

Region III

Stephen C Cabell
Angel Lam
Burkhardt Reiter

Region IV

Tolga Ozdemir
Joshua Parman
Joseph T. Patrick

Region VE

Aaron Alon
Matthew Tommasini
Dan Visconti

Region VW

Marcos Balter
Hee Yun Kim
Edward Martin

SCI Members to Receive Annual Free CD

Richard Brooks

Producer, SCI CD Series

In 1976 I was invited to join the Executive Committee of what was then called the American Society of University Composers (ASUC—you see why some of us agitated to change the name!). A scant year later I found myself being elected Chair in which capacity I served until 1982. Under Gerald Warfield's leadership in the early 1970s the society developed the notion of a record series to promote members' music. It was to be a peer reviewed selection process. For every album a panel of three Regional Co-Chairs (drawn in a regularly rotating procedure) reviewed tapes and score submissions and selected those to be included. This method, it was hoped, would ensure that all stylistic approaches and all segments of the country would, over time, be represented. I believe that is, in fact what happened.



The latest (2004) Society of Composers, Inc. release from Capstone Records

As Chair of the Executive Committee I decided to take on producing the series as my special task. I have continued in this role ever since. The LP series comprises 10 albums; among these are some uniquely valuable items. For example, there's an early work for flute and piano by Joan Tower with Joan on piano and Patricia Spencer, flutist. Another example:

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.

National Council (2004–2005)

Thomas Wells
President
Ohio State University

Region I

Scott Brickman
University of Maine at Fort Kent

Beth Wiemann
University of Maine

Region II

Anneliese Weibel
SUNY-Geneseo

Daniel Weymouth
SUNY-Stony Brook

Region III

Harvey Stokes
Hampton University

Bruno Amato
Peabody Conservatory of Music at John
Hopkins University

Region IV

Paul Richards
University of Florida

Michael Timpson
University of South Florida

Region V

Dan McCarthy
The University of Akron

Rocky J. Reuter
Capital University

Region VI

Samuel Magrill
University of Central Oklahoma

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 MontanaSCI National Office

Gerald Warfield
General Manager

Joe Dangerfield
Student Conference Coordinator

Greg Steinke
President Emeritus

David Gomper
President Emeritus

Executive Committee (2004–2005)

James Paul Sain
Chair
University of Florida

Thomas Wells
President
Ohio State University

Bruce Bennett
Newsletter Editor
Tulane University

John Bilotta
SCION Editor

Bruce J. Taub
Journal of Music Scores Editor

Richard Brooks
CD Series Producer
Nassau Community College

Peter Swendsen
Web Master
University of Virginia

Mike McFerron
Web Content Editor
Lewis University

Thomas Wells
Audio Streaming Project Manager
Ohio State University

Geoff Kidde
Submissions Coordinator

Ronald K. Parks
Winthrop University
Membership and Media Relations

Terry Winter Owens
Independent Composer
Representative

Paul Richards
Student Chapters
University of Florida

Joe Dangerfield
Student Representative
University of Iowa

Ching-chu Hu
Denison University
SCI/ASCAP Student Commissioning
Competition Coordinator

Fred de Sena
Student Conference Coordinator
University of Miami

William Ryan
Chair Emeritus
Suffolk Community College

Reynold Weidenaar
Chair Emeritus
William Paterson University

MEMBERS' ACTIVITIES COLUMN

Please email current information on your activities to:

SCI Newsletter
Bruce Bennett, Editor
newsletter@societyofcomposers.org

Daniel Adams



Daniel Adams's composition *Road Traversed and Reversed* for marimba duo received its World Premier at the Magic Marimba Festival, held at University of South Florida in Tampa on February 5, 2005. The premiere was performed by Janis Potter and Robert McCormick, the percussionists for whom it was composed.

The 4th movement of Adams's *Times Two* for percussion duo was performed by the Pacific Sticks ensemble at their monthly noontime Percussion Luncheon on February 4th at the Clarion Music Center in San Francisco, California.

Jason Bahr



In November 2004 Jason Bahr's choral work, *Psaume 1*, was presented by the

group Volti at the College Music Society National Conference in San Francisco, CA. The San Francisco Classical Voice said the work showed "skill and imagination" and "its overall effect was strong and convincing."

Paul A. Epstein



Paul A. Epstein is the subject of an article by critic Kyle Gann in a recent issue of Chamber Music, the journal of Chamber Music America. In it Gann says "Epstein is a postminimalist, one of the first and one of the best. ...Many of his pieces use only the uninflected major scale, and many are limited to a register of only two or three octaves. The music sounds simple, but actually it's very intricate and tremendously inventive within small confines. ... Some Epstein works exhibit a logic so tight-knit as to have made Webern gasp. ...So often you can tell the music is highly unified, but you can't figure out how. Meanwhile, it's delightful."

The complete article is posted at www.temple.edu/boyer/epstein.htm

"Members" ...continued on page 4

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 suggestes to webmaster@societyofcomposers.org

The SCI Newsletter

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SCION

John Bilotta, *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:

SCION@societyofcomposers.org

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

John G. Bilotta, SCION Editor
1699 Agadir St.
Concord, CA 94518
Telephone: 925-685-9259

Jono Kornfeld

Jono Kornfeld's song cycle, *Five Poems By Carlos Ramirez*, was performed by Dorothy Barnhouse (mezzo-soprano) and Rachel Condry (clarinets) at the San Francisco Community Music Center on February 12, 2005.

Chihchun Chi-sun Lee



On February 18, 2005 at Duquesne University, Zheng (Chinese Zither) player Haiqiong Deng performed Chihchun Chi-sun Lee's Concerto for Zheng and chamber ensemble: *Dots, Lines, Convergence*, with the Duquesne University Contemporary Ensemble, conducted by David Stock. The ensemble also gave the premiere a new chamber ensemble commission by Chihchun Chi-sun Lee, called *Taiwanese Aboriginal Rites*.

Alex Shapiro



Alex Shapiro's string quintet, *Current Events* was performed by members of the

Mladi Chamber Orchestra on January 28th, 2005 at the Los Altos Apartments foyer in Los Angeles. The performers were Sarah Thornblade and Lisa Dondlinger, violins; Alma Fernandez and Brett Banducci, violas; and Timothy Loo, cello. *Current Events*, as the name implies, ponders the ocean's tides as well as waves of a more internal, emotional nature in three distinct movements titled "Surge," "Ebb," and "Rip."

Phillip Schroeder



In February 2005, Jeri-Mae G. Astolfi presented three concerts of solo piano music by Phillip Schroeder in Arkansas and the Dallas/Fort Worth area. The concerts marked the release of the compact disk *MUSIC FOR PIANO*, produced by Capstone Records (CPS-8742).

Bruce Trinkley

The Memorial, a new opera by composer Bruce Trinkley and lyricist Jason Charnesky, received its world premiere by Mary Kay McGarvey, soprano, on Friday, February 18, 2005 at the Brooklyn-Queens Conservatory of Music in Flushing, New York.

The Memorial is for solo performer and tells the story of a woman obsessed by a newspaper article recounting the death of a young highway construction worker. In sequences alternating between the harrowing and the humorous, the woman comes to appreciate the fleeting evanescence of life, through the tragic fate of family and strangers.

Thomas Wells



Concerto for Flute and Orchestra by Thomas Wells was premiered February 13, 2005 in Columbus, Ohio by the ProMusica Chamber Orchestra, with Dejan Gavric, soloist.

James Wiznerowicz

James Wiznerowicz was selected as the 2004–2005 winner of the Virginia Music Teachers Association Composer Commissioning Program. Wiznerowicz was awarded this honor based on his piece "*as though colors poured*," that was composed for the California EAR Unit. *as though colors poured* also won 1st Prize in the Composition Category at the 2003 Contemporary Music Society in Tempe, AZ.

The VMTA Commission offers a cash award and the opportunity for a premiere at the 2005 VMTA State Convention in October 28–30, 2005.

"Free CD" ...continued from page 1

a work of Larry Moss's performed by Joel Sachs and Cheryl Seltzer around the time Continuum was founded. It has been a dream of mine to one day reissue this series on compact disks. From time to time funding has been sought but without success.

Around the same time that the series began, the Society launched a project to make printed scores available to potential

performers. The result was our anthology series, *The Journal of Music Scores*. Early on it was decided to match every other Journal with a recording of the same works. This unique concept has been difficult to maintain with the longer CD format but many works are still represented in both projects. Bruce Taub, who was involved with the series from its inception, became editor with the fifth issue and has ably held that position ever since.

In the mid-1980s LPs were rapidly being supplanted by compact disks and the Society decided to hop on the bandwagon. Thus, what would've been LP no. 11 became CD no. 1. There are presently 19 CDs available with no. 20 to be released shortly. Work is well underway for CD no. 21.

One problem we encountered from the beginning was distribution. The nature of the project did not seem to appeal to traditional record distributors and, as a result, few of each LP received much distribution. By the time we opted to do CDs I had started (initially with Reynold Weidenaar) Capstone Records. I proposed that we produce the disks on its label in order to have access to retail distribution. In the early years Capstone was distributed by Koch International but for the past several years its distributor has been Albany Music Distributors.

With the LP series it was decided after a time to allow members to receive a free album of their choice with the annual renewal of membership (or initial membership for new-comers). This was quite popular and provided for a wider distribution than had been the case earlier. While distribution has been much better with the CD Series, I am happy to announce that the Executive Committee has agreed to institute the same policy for the first part of the series. That is, members will be able to select a free CD from nos. 1–10 with each renewal of membership or upon initially joining. A complete listing of the series is available at www.capstonerecords.org, where sample tracks can be heard.

The series is established to be completely self-sufficient. Initially, the LP series was supported with funding from the general treasury, augmented by a \$6 per minutes contribution from the selected composers. In a couple of years the Society's cash flow was so precarious that it adversely impacted the timeliness of production. Eventually, the Executive Committee decided to raise the composers' contribution to \$85 per minute to obviate the need for general treasury funding. That figure has remained the same since the mid-1980s. The composers on each disk receive 19 complimentary copies and can purchase additional ones at the artist rate of \$7 apiece. Composers must provide acceptable quality master CDs, biographical information and liner notes. Full Members are eligible every five years and the winners of the SCI-ASCAP Student Composer Competition may also submit their works for inclusion. In the case of student winners, they need only provide the master recording; the composer fee is waived.

Geoff Kidde is our Submissions Coordinator who periodically announces calls for both the CD Series and the Journal of Music Scores. We believe both these Series provide unique opportunities for the membership and encourage all to submit works for consideration.

After this issue of the Newsletter goes to press every member will receive an e-mail with instructions on how to claim their complementary CD. This is another free benefit of SCI of which I hope all members will avail themselves.

"SCI/ASCAP" ...continued from page 1

Region VI
Peter Askim
Austin Jaquith
Jay Wadley

Region VII
Vincent Chee-Yung Ho
Eric Lindsay
Andrew Norman

Region VIII
Eugene Birman
Aaron Einbond
Yiogos Vassilandonakis

I wish to also thank all the regional adjudicators for their time during their hectic semesters. They are: Mikel Kuehn, HyeKyung Lee, Chin-Chin Chen, Charles Young, Kari Juusela, Roshanne Etezady, Robert Hutchinson, Patrick Williams, David Maki, Ian Coleman, David Schober, Anneliese Weibel, Paul Richards, Jason Bahr, Felicia Sandler, Beth Wiemann, David Gompper, and Kristin Kuster.

These 27 regional finalists of the SCI/ASCAP Student Commission Competition were adjudicated in a final national round of competition, and we are happy to announce the following:

First Place: Matt Tommasini at University of Michigan, teacher: Evan Chambers

Second Place: Eric Lindsay at USC, teacher: Morten Lauridsen

Third Place: Andrew Norman at USC, teacher: Donald Crockett

Honorable Mention: Jay Wadley at Oklahoma City University, teacher: Edward Knight

This year's pool was extremely competitive and thanks to Lesley Sommer, Karim Al-Zand, and Frank La Rocca for their time during the final adjudication. Thanks also to David Heuser for hosting a fantastic conference at UTSA and for helping us during his busy weekend.

We wish to also congratulate the 27 regional finalists and thanks to everyone for entering their compositions. Remember that the deadline for the 2006 SCI/ASCAP Student Commission Competition is December 1, 2005.

Posting to the SCI Listserv

Gerald Warfield

Here is how to post to the SCI listserv:

1. Write your message in plain text without formatting or html (or any other) codes.
2. Do not include an attachment.
3. In the "Subject" field entitle the message so that members will know what the post is about.
4. For concert announcements include the *area* in which the concert will take place (like "Symphony performance in Denver").
5. Email your post to:
scimembers@list.serve.com

What happens:

Scimembers is a moderated listserv. That means that your message will not be posted immediately, but will be sent to the listserv moderator. The moderator checks that the post is from a member of SCI, that it is within the posting guidelines, and then approves the message. The post is immediately sent out on the listserv distribution list.

When it happens:

The list moderator (a.k.a. the SCI General Manager) is online a lot, so your message may be posted in a few minutes. However, it can take up to a day. If you haven't seen your post after a day contact the General Manager.

Why it happens:

Scimembers was an unmoderated list for years, but when it became possible for new proxy viruses to mimic addresses it became possible for our listserv to be utilized as a vector for pernicious viruses. We took action barely in time. Only a few

days after switching the listserv over to "moderated" the first proxy virus attempt was made. It was from the domestic address of a member who was actually in Europe at the time. Needless to say, he knew nothing about it.

What are the posting guidelines?

There used to be none, except for libelous statements and obscenity. However, members complained that they were getting too much e-mail, and that often the messages from scimembers were either trivial or not relevant. Stricter guidelines have since evolved, and Executive Committee Chairman, James Paul Sain, has determined that it is in everyone's best interest for the listserv to be reserved "...for professional inquiries and performance announcements."

A number of concert promoters and even some members view scimembers as a vehicle for promotion and routinely send us announcements of all kinds including season concert schedules. Policy is that no concert information will be sent unless the concert contains a performance of an SCI member composer. Same for new CD announcements, and they must be sent by the member him/herself. After-the-fact announcements will not be posted but sent to the Newsletter for inclusion in "Members' Activities."

How can you tell if it's an SCI scimember message?

The titles of all scimember posts begin with the word "scimembers." In addition, they are keyed so that if you wish to respond to the sender (and not the entire list) all you have to do is click on "respond." If you want your response to go to the entire list-and not just the individual-then make sure that the scimembers address is in the "to" field.

Still too much e-mail?

Members control whether they want to receive scimembers or not. They may

subscribe or unsubscribe by logging into the SCI web site. Another option is to subscribe only to the digest. A password is required, but if you don't know your password just fill in the email address as requested and then check the box "forgot password." Your password will be emailed to you immediately.

Subscribed again?

Members who have unsubscribed from scimembers sometimes find themselves resubscribed and suddenly receiving listserv postings again. This will happen to a member whenever a change in his/her email address is entered into the database. It is hoped this is not a major inconvenience. If it does happen you might give the listserv another try. The messages are easy to delete and, of course, it is always easy to unsubscribe.

Some final thoughts:

There have been some great discussions on scimembers. Frequently, those exchanges have resulted in articles in the Newsletter and even panel discussions at conferences. Members are encouraged to remain subscribed to the listserv even if they receive a great deal of email. Scimember messages are easy to spot and the message titles can be checked as a quick way to determine whether they want to read them or not. If not, they are easy to delete. Bottom line is: scimembers is a member resource, and we encourage you to use it.

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 both ASCAP and BMI 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.

**SCI Member, Andrew Norman
Named 25th Annual Recipient
of the ASCAP Foundation
Rudolf Nissim Award**

The 25th annual ASCAP Foundation Rudolf Nissim Award has been awarded to Andrew Norman for *Sacred Geometry*, a 10-minute work for orchestra, selected from amongst nearly 300 submissions. Norman will receive a prize of \$5,000.

A recent graduate of the University of Southern California Thornton School of Music, Norman completed both his undergraduate and graduate studies there, earning an MM in composition in 2004, and a BM summa cum laude two years prior. Currently teaching piano and composition at the Pasadena Conservatory of Music, he has received commissions by the William Kappell Piano Foundation, the Modesto Symphony, the California State University Stanislaus Symphony, and the New York Youth Symphony. *Sacred Geometry*, commissioned by the New York Youth Symphony was also selected for the Minnesota Orchestra Composers' Institute Readings. Norman has received the 2004 Jacob Druckman Prize from the Aspen Music Festival, two ASCAP Foundation Morton Gould Young Composer Awards, as well as top honors in the National Federation of Music Clubs Composition Contest, the Music Teachers National Association Composition Contest, and the University of Southern California Undergraduate Symposium for Scholarly and Creative Work. Norman has served as a composition master class fellow at the Aspen Music Festival, as a two-time composition fellow at the Chamber Music Conference and Composers' Forum of the East, and a composer-in-residence for the National Youth Orchestra Festival. His works have been performed throughout the United States, as well as in Canada, England, France, and Japan. Norman maintains an active performing schedule, recently appearing with the USC Contemporary Music Ensemble at Walt Disney Hall as

part of the Los Angeles Philharmonic's Green Umbrella series, and also with the Ensemble Green, a Los Angeles-based new music group.

The Nissim Jury recognized five composers for Special Distinction: Timothy Andres of Washington, CT for *Symphony No. 1*, duration 40 minutes; Devin Arrington of Pittsburgh, PA for *La Via Dolorosa*, duration 10 minutes; Arnold Freed of New York, NY for *Alleluia for Orchestra*, duration 9 minutes; Michael Karp of New York, NY for *Affirmation for Strings*, duration 8 minutes; and Michael Wittgraf of Grand Forks, ND for *A Marriage of Seasons*, duration 10 minutes.

The Jury also recognized the following composers for Honorable Mention: Peter Kelsh of New York, NY for *Serenade for Oboe and Orchestra*, duration 24 minutes; and Zhou Tian of Philadelphia, PA for *The Palace of Nine Perfections*, duration 9 minutes. The judges for this year's Nissim Award were: Emily Freeman Brown, Director of Orchestral Studies and Music Director of Opera Theater at Bowling Green State University, and President of the Conductors Guild; Giancarlo Guerrero, Music Director and Conductor of the Eugene Symphony Orchestra; and Mark Laycock, Associate Conductor of the New Jersey Symphony Orchestra, Music Director of the Princeton Symphony Orchestra (NJ) and Artistic Director of the Lake Placid Sinfonietta.

The Nissim Competition is funded by The ASCAP Foundation through a bequest of the late Dr. Rudolf Nissim, former head of ASCAP's International Department. Nissim joined the ASCAP staff immediately after emigrating to the United States from Austria in 1940.

The Nissim competition is open to all ASCAP composer members with concert works requiring a conductor that have not been professionally performed. To encourage the professional premiere of the prize-winning work, ASCAP makes supplementary funds available.

For more than twenty-five years, The ASCAP Foundation has been dedicated to nurturing gifted composers, and preserving our musical legacy by serving the entire music community through a variety of educational, professional and humanitarian programs.

**SCI Region VIII 2005 Conference
Call for Scores and Proposals**

**The University of Montana
Missoula, Montana
October 27–29, 2005**

Composers who are active members of SCI are invited to submit works (no more than 2) for any solo or chamber combination, piano, organ, choir (SSAA or SATB), orchestra, and wind ensemble. Electronic or multimedia works are also welcome. Selection of compositions for performance will be made by ensemble directors and performing faculty in consultation with members of the composition area.

Proposals for papers involving any aspect of contemporary American music (post-WWII) are welcome. Those wishing to present papers should request submission information at Patrick.Williams@umontana.edu.

While compositions and papers from all SCI members will be considered, preference will be given those from SCI Region VIII.

Composers and presenters whose works are accepted for the conference will be notified by May 31, 2005.

Send submissions (scores, recordings, and SASE for return of materials) to:

Professor Patrick C. Williams
Music Department
The University of Montana
Missoula, MT 59812-7992

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.



The SCI Newsletter
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