

**UPCOMING
CONFERENCES**

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

2005 Region V Conference
Butler University
November 11–13, 2005
Host: Frank Felice
E-mail: ffelice@butler.edu
Web site: www.butler.edu/sci

2006 Region VI Conference
The Shepherd School of Music
at Rice University
February 9–11, 2006
Host: Art Gottschalk
E-mail: gottsch@rice.edu

2006 Region VII Conference
University of New Mexico
In conjunction with the John Donald
Robb Composers Symposium
April 2–5, 2006
Host: Christopher Shultis
E-mail: cshultis@unm.edu

2006 National Conference
San Antonio, TX
September 13-17, 2006
Submission Deadline: TBA
Co-located Conference with the
College Music Society

2006 National Student Conference
Arizona State University
October 2006 (Dates TBA)
Submission Deadline: January 16, 2006
Host: Glenn Hackbarth
E-mail: hackbarth@asu.edu

SCI Region VIII 2005 Conference

The University of Montana
27–29 October 2005
Patrick C. Williams, host

The School of Fine Arts and the Department of Music at The University of Montana (UM) in Missoula, played host to 26 composers from 11 states and B.C., Canada. This gathering, the second conference held at UM, marked a very exciting growth in the number of submissions, a doubling of concerts, and increased local interest, evidenced by an average of more than a hundred audience members for each concert. The UM Contemporary Chamber Players, under the direction of Christopher Hahn, along with music faculty and students, were the featured artists, giving very fine performances and receiving considerable acclaim from all the composers.

"Region VIII" ...continued on page 5

**SCI Compact Disk Series:
CDs nos. 20 and 21**

Richard Brooks, CD Series Producer

We are pleased to announce the latest additions to the SCI Compact Disk Series. CDs nos. 20 and 21 are now available.

CD no. 20: Soundscapes



"CD series" ...continued on page 5



Region VIII Conference attendees (left to right, front to back): Charles Nichols, Lee Heuermann, Kevin Waters, Martin Rokeach, Chihchun Chi-sun Lee, Michael Timpson, George Tanner, Ching-Chu Hu, Jeffrey Jacob, Charles Argersinger, Stephen Chatman, Donivan Johnson, Jacob Gotlib, Deborah Kavasch, Richard Zarou, Alexander LaFollett, Jianjun He, Patrick Williams, Stacey Barelos, Jesse Wright-Fitzgerald, Brian Bevelander, John Marvin, Gregory Yasinitzky, Frank Felice, David Hatt, Lothar Kreck, Alexander Miller

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 (2005–2006)

Thomas Wells
President
The 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

Mark Engebreston
University of North Carolina
at Greensboro

Michael Timpson
University of South Florida

Region V

Dan McCarthy
The University of Akron

Frank Felice
Butler University

Region VI

Samuel Magrill
University of Central Oklahoma

Phillip Schroeder
Henderson State University

Region VII

Bruce Reiprich
Northern Arizona State University

Glenn Hackbarth
Arizona State University

Region VIII

Charles Argersinger
Washington State University

Patrick Williams
University of Montana

John Beall
Student Conference host
West Virginia University

David Gomper
President Emeritus

Greg Steinke
President Emeritus

Gerald Warfield
General Manager

Executive Committee (2005–2006)

James Paul Sain
Chair
University of Florida

Bruce Bennett
Newsletter Editor
Tulane University

John G. Bilotta
SCION Editor

Bruce J. Taub
Journal of Music Scores Editor

Richard Brooks
CD Series Producer
Nassau Community College

Mike McFerron
Web Master
Lewis University

Matthew McCabe
Web Content Editor
University of Florida

Thomas Wells
Audio Streaming Project Manager
The Ohio State University

Geoff Kidde
Submissions Coordinator
Manhattanville College
in Purchase, New York

Ronald K. Parks
Winthrop University
Membership and Media Relations

Terry Winter Owens
Independent Composer
Representative

Nikitas J. Demos
Student Chapters
Georgia State University

Daniel Perttu
Student Representative
The Ohio State University

Kari Juusela
Berklee College of Music
SCI/ASCAP Student Commission &
Grants Coordinator

John Beal
Student Conference Coordinator
West Virginia University

MEMBERS' ACTIVITIES COLUMN

Please email [current](mailto:current@societyofcomposers.org) information on your activities to:

SCI Newsletter
Bruce Bennett, Editor
newsletter@societyofcomposers.org

Bruce Christian Bennett



On September 26th, Mary Chun conducted Earplay in the premiere performance of Bennett's *from the ashes* at Herbst Theater in San Francisco, California. In the San Francisco Classical Voice, Benjamin Frandzel wrote, "Chun led a finely-tuned performance that revealed the work's gradually evolving structure and spotlighted the composer's fine sense of tone color and texture. Bennett restricted his instrumental forces for much of the work, using portions of the septet in changing combinations, an approach that revealed fine and idiomatic writing for each instrument and allowed the stretches for full ensemble to have a heightened impact. The piece succeeds through this thoughtful deployment of the ensemble in many formations and through skillful use of a

Visit our Web page

Dr. Mike McFerron, assistant professor at the Lewis University, is our webmaster.

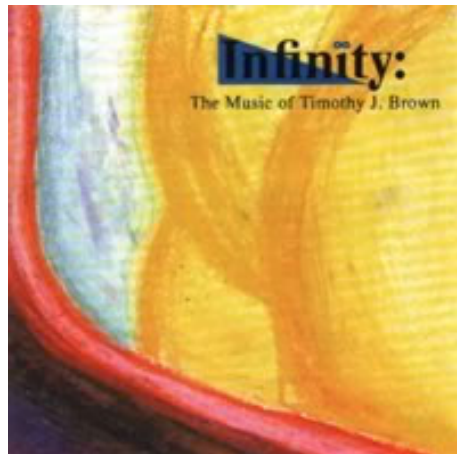
The URL is:

<http://www.societyofcomposers.org>

Please visit the Web site and send comments and suggestes to webmaster@societyofcomposers.org

worthy concept, in which moments of conflict and forward progress alternate with stretches of stillness..." *from the ashes* was commissioned by the Fromm Foundation for Earplay.

Timothy Brown



Timothy Brown's new CD, *Infinity*, has recently been released on Capstone Records. The CD contains three orchestral pieces, and one for string orchestra, recorded by the Moravian Philharmonic Orchestra, a Suite for Brass Quintet recorded by the Denver Brass, and two string quartets recorded by musicians in Boulder, Colorado. To obtain a copy, visit: www.capstonerecords.org.

John A. Carollo



Trio Xia

Trio Xia performed Carollo's third trio composed in July and August of this year. Frederick Lau, flute, I-Bei Lin, cello, Thomas Yee, piano played all three

"Members" ...continued on page 4

The SCI Newsletter

Editor: Bruce Bennett
Circulation: 1,350
Annual Subscription Rate: free with membership (electronic delivery)
Frequency of Publication: bimonthly.

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

For other business:
Gerald Warfield, General Manager
Society of Composers, Inc.
Old Chelsea Station, Box 450
New York, NY 10113-0450

secretary@societyofcomposers.org
www.societyofcomposers.org

Copyright © 2005
The Society of Composers, Inc.
All rights reserved

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

movements on Saturday, October 1, at Orvis Auditorium at the University of Hawaii.

Nickitas J. Demos

The Atlanta Chamber Players gave the premiere performances of *Waltzing through the Endtime* by Nickitas J. Demos on October 10th and 11th. This work, written for baritone, narrator, clarinet, violin, guitar (doubling on electric guitar and mandolin), piano, and double bass features music written to poetry by David Bottoms, the current Poet Laureate of the State of Georgia. It was commissioned by the Atlanta Chamber Players in celebration of the ensemble's 30th Anniversary Season.

Mark Kilstofte

The premiere of Kilstofte's new oratorio, *Of Rivers Within*, was given at the Peace Center for the Performing Arts in Greenville, South Carolina on October 22. The 42-minute work, completed during a recent residency at Copland House, was commissioned by the Greenville Chorale to commemorate its 45th anniversary and featured soprano Tamara Matthews and the Chorale (together with the Greenville Symphony Orchestra) under the direction of Bingham Vick.

Matthew Levine

Matthew Levine recently finished an album of my undergraduate work at the University of Houston, under Dr. Robert Nelson, called *Acquiescence*. Among the pieces are *String Quartet #1*, which won first place in the 2003 Louisa Stude Serofim Composition Contest, undergraduate division. The album also includes an a cappella piece called *Hidden Word #2*, which received an offer of a publishing contract with Pavane Publishing, distributed by Hal Leonard. *Acquiescence* can be purchased on CDbaby.

Bill MacSems

Bill MacSems' composition *Turkanschantz Park* was performed by the Capitol Chamber Players on November 6th at the Congregation B'nai Israel in Sacramento, California.

Keeril Makan



Keeril Makan's *Violent Momentum* (2005) for Dance, Clarinets, Viola, and Electronics received its premiere with LEVYdance at the Dance Place in Washington, D.C. on October 29th.

Zae Munn

The Loudoun County Public Library in Virginia hosted a performance/presentation about Zae Munn's new chamber opera *Witness*, based on a book of the same name by Karen Hesse. Several of the smaller numbers were performed by soloists and piano, with commentary by the composer (Zae Munn) and the artistic director (Laurel Thomas). Saturday, October 1.

Alex Shapiro

Ensemble Green—oboist Paul Sherman, bassoonist Sara Schoenbeck, and pianist Andrew Norman—gave the premiere of Shapiro's trio for oboe, bassoon, and piano titled *Desert Notes* on October 15th at the Eagle Rock Center for the Arts in Los Angeles.

A very different version of the same piece called *Desert Tide* for prerecorded electronic soundscape and soprano sax, received its premiere in September at the Stellenbosch New Music and Art Festival outside of Cape Town, South Africa, by Los Angeles woodwind wizard Doug Masek, who will be recording it for his upcoming CD on Centaur Records.

Laura Schwendinger



Laura Schwendinger's *Lady Lazarus* received its world premiere the Ensemble Parallèle, featuring mezzo-soprano Patricia Green, on October 14 at Hellman Hall in San Francisco.

Guy Vollen

The Friends University Community Orchestra (FUCO) gave the premiere of Guy Vollen's composition *Minute Monster Movies* at their concert in Alexander Auditorium, Riney Fine Arts Center, on the campus of Friends University in Wichita, Kansas on October 25th, under the direction of Daniel Racer. *Minute Monster Movies* is a set of five brief movements in contrasting styles. It was commissioned by Mr. Racer for the FUCO.

Asa B. Walker

The premier of Asa B. Walker's *Reflection* was performed by the West Side Winds on Sunday October 30th at the College Park United Methodist Church in Atlanta. *Reflection* is dedicated to Paul Mitchell.

"Region VIII"...continued from page 1

Works presented ranged from solo compositions for flute, organ, and guitar, to chamber winds, electro-acoustic combinations, and large ensemble.

The Thursday evening concert opened the conference with excellent performances of the following works: Kevin Water's *Lines from Shakespeare* for wind ensemble, performed by Gonzaga University Chamber Wind Ensemble, Robert Spittal, conductor, followed by a selection of solo works for flute and organ: "...a chasing of the wind" for alto flute and piano by Frank Felice; *Chorale, Prelude and Variations on "Columbus"* for organ by David Hatt; *Reminiscence* for solo flute by Jianjun He; *Remembrance: Sorrow and Gaiety (1955-2005)* for organ by Lothar Kreck; *TESTIFY!* for organ by Chihchun Chi-sun Lee; and *Gangsta'* for organ by Michael Timpson. David Hatt performed all works for organ with grace, sensitivity, and admirable dedication to the "King of Instruments."

Friday afternoon was reserved for an outstanding lecture/recital presentation of George Crumb's *Makrokosoms II, Twelve Fantasy-Pieces after the Zodiac*, for amplified piano, by Jeffrey Jacob.

The Friday evening concert included: *Seven Degrees of Freedom*, nonet for woodwinds and brass, by Charles Argersinger; *A Bird on the Tree*, for flute and piano, by George Tanner; *Glaciers Red: Vistas Veiled*, for violin and piano, by Ching-Chu Hu; *Triple Sonata*, for three cellos, by Alexander Miller; *Six Questions*, for violin and percussion, by Martin Rokeach; *Phobia*, for solo piano, performed by the composer, Stacey Barelos.

In spite of a Griz home game, Saturday afternoon brought a good audience to Concert III, which centered on electro-acoustic works. Brian Bevelander performed his *Syntheticisms No. 5*, for piano and pre-recorded tape, followed by *Filaments*, for flute and electronics, by Jacob Gotlib. *Strata 3: The Air Inside Our Heads*, for electric violin and computer,

was performed by the composer, Charles Nichols, and the concert finished with the UM Contemporary Chamber Players performance of *A Night Time Rain*, for flute, clarinet, violin, viola, cello, and lighting, by Richard Zarou.

Two lectures completed the afternoon presentations. "The Expansion of Heptatonic Modality: Theory and Analysis," by a first-time presenter, Alexander LaFollett, a graduate student at Central Washington University, directed our attention to an examination of the nature of heptatonic modes within the twelve-tone equal-tempered system. Donivan Johnson brought the afternoon events to a close with a very insightful, entertaining and engaging discussion titled "Webern circa 2005."

Concert IV, the final event for the conference, featured very fine performances of the following compositions: *Burning the Veil*, for violin, cello, and piano, by Jesse Wright-FitzGerald; *Double, Double...*, for three sopranos, by Deborah Kavasch (particularly entertaining as it happened to be the day before Halloween); *Journeys*, for soprano, horn, and piano, by John Marvin; *Songs and Dances from the Mountain, Book II* for guitar, by Patrick Williams; *Meyer's Point*, for flute and piano, by Gregory Yasinitsky; *Come Slowly Eden*, for two sopranos, winds, strings, and bowed piano, by Beryl Lee Heuermann.

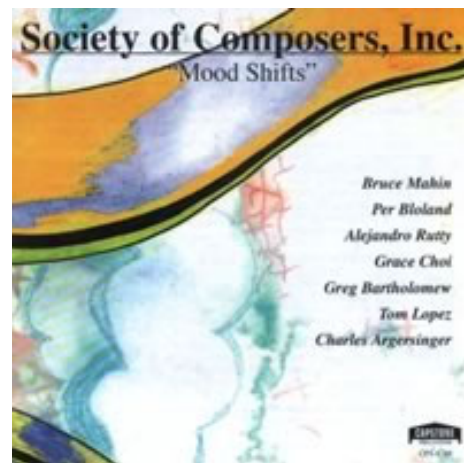
Speaking for the music faculty, students and staff at The University of Montana, I wish to thank all SCI members who submitted works for the conference, especially those in attendance. I also respectfully encourage our colleagues with college or university connections to accept a regional conference for their department or school.

The immediate effect of having guest composers on campus interacting with faculty and student performers is exhilarating to say the very least, and the international, long-range potential for the hosting institution is, indeed, worth the time spent.

"CD series"...continued from page 1

Lewis Nielson: *White Vision (the horizon divides)*
Jack Fortner: *Spr ING*
David Congo: *Chronos II*
Gregory Hutter: *Three Pieces*
Arthur Gottschalk: *Contrary Variants*
Stephen Wilcox: *Logo Dominatrix*
Andrian Pertout: *Gorusmeler*

CD no. 21: Mood Shifts



Bruce Mahin: *Blue*
Per Bloland: *Prelude: Dissent*
Alejandro Ruty: *Witchcraft Recipes nos. 9 and 9b*
Grace Choi: *Chansons Innocentes II*
Greg Bartholomew: *From the Odes of Solomon*
Tom Lopez: *Hollow Ground*
Charles Argersinger: *Seven Deadly Sins*

Both CDs are issued on the Capstone label and are available from your local retailer or on-line at www.capstonerecords.org.

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.

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. Optional subscription to the SCI listserv. Eligible to vote on Society matters and in elections for the National Council.

JOINT MEMBERSHIP (\$65/YR): Same benefits as for full members.

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). Optional subscription to SCI listserv.

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

INSTITUTIONAL MEMBERSHIP (\$25/YR): Organizations receive hard copy of the SCI Newsletter and other mailings.

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



The SCI Newsletter
The Society of Composers, Inc.
Old Chelsea Station, Box 450
New York, NY 10113-0450