



SCI

Society of Composers, Inc.

*...dedicated to the
promotion, composition,
performance, understanding
and dissemination of
new and contemporary
music...*

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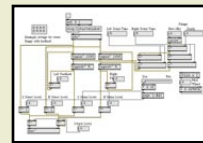


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Society of Composers, Inc.
SCI is an organization for composers. Our membership categories include full member, student member, retired member, or life member.

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THE COMPOSER AS PODCAST or CONFESSIONS OF AN ELECTROACOUSTIC MINTURIST

**The Composer as Podcaster
or
Confessions of an
Electroacoustic Miniturist**

By **Jay C. Batzner**
University of Central Florida

On February 28, 2007, I started a podcast in which I compose a new electroacoustic piece every week, no matter what. The idea started in the same vein as a New Year's resolution and we all know the pitfalls of such resolutions. Either we never start them or we never follow through on them. Experts say that one of the most effective ways to follow through on resolutions is to work with a buddy. If someone is holding you accountable, you are more likely to follow through. I felt the need to take this "buddy system" approach towards my own composition and podcasting seemed to be the best medium.

Why did I want to do this? I have two main reasons. The first reason was I wasn't composing enough music. I was in my second semester of a tenure-track position and it felt that my creative output was being sacrificed for all the other duties that come with being faculty.

I simply wanted to make more music.

I could have decided to write a piano prelude every week, but I know what would have happened. I might complete one, maybe even two, until I just stopped doing it. There was no accountability if I didn't follow through. I work well under deadlines and, deep down, I crave them. Podcasting would put my music "out there" on a regular basis. I would create an audience of listeners who want their weekly composition. If I missed a week, I envisioned my inbox choking on "Where is the new piece?" emails. That might sound egotistical, even delusional, but it plays on one of my foundational principles of composition: the symbiosis of the composer and the listener. Through podcasting, this relationship comes full circle. My imaginary audience is demanding music and I must supply it.

The second reason for this type of podcast is that I want to work my electroacoustic chops. Aside from two horrifying tape pieces in the early 90s, I hadn't done a lot of electronic composition until 2005. I was interested in the genre, listened to a lot of it, but I hadn't put in the studio time to really develop a fluidity of language and technique. Since I developed my acoustic

compositions by writing a lot of pieces in short amounts of time, I decided to replicate the approach towards music of the digital persuasion. *(Continued on Page 7)*



Jay C. Batzner

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NEWSLETTER CONTENT

Resources Contribute About Feature Activities Join SCI

Meet the New Assistant Editor for the SCI Newsletter

About the Newsletter Upcoming SCI Events

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How to Submit Items to the Newsletter

Articles: The Newsletter welcomes submissions of articles to run in future issues. Articles, if accepted, may be edited for length and content. Please include a photo with all submissions if possible (photo may be of author).

Member News + Photos: Please send all member news and activities with a photo. Submitted items may be edited.

Ideas/Suggestions: The Editors welcome any other ideas or suggestions.

Submit to the newsletter via email at
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The SCI website is an up-to-date source of information:

- Conference dates and submission guidelines
- Contact information and links to member webpages
- Student chapters and opportunities
- CDs and journals produced by SCI
- Details on SCI such as membership options, listings and contacts for officers, regional structure, by-laws, newsletter archives, and more...

SCION

SCION is a listing of opportunities on our website exclusively for members. It is updated on a continual basis so that it may be checked at any time for the most current notices. In addition, members are emailed on the first Monday of each month to remind them to visit the site for new or recent postings. The large number of listings is easily managed by a table of contents with links to the individual notices. In-depth coverage--contest listings in full--all items listed until expiration-- this is a valuable resource that you may print in its entirety or in part at any time.

John Bilotta, SCION Editor
[societyofcomposers.org/scion](http://www.societyofcomposers.org/scion)

[scimembers]

scimembers is a member-driven e-mail mailing list that is intended to facilitate communication between members of the Society on topics of concern to composers of contemporary concert music. It conveys whatever notices or messages are sent by its members, including announcements of performances and professional opportunities, as well as discussions on a wide variety of topics. For more information, including how to join and participate in the listserv:

<http://www.societyofcomposers.org/data/publications/listserv/listserv.html>

See our website at

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Message from The Editors

We are very pleased to have received so many positive responses to our most recent issue of

the Newsletter. We hope that the current issue will live up to the same standards. It is a privilege to be reviewing, compiling, and sharing all of the information sent our way for the Newsletter's readership.

This month, we are particularly excited to be sharing an article written by SCI member Jay Batzner. His thoughts on podcasting were a pleasure to read and are a great contribution to the content of this issue.



Luke Gullickson's review of the Region VI Conference highlights the importance of involvement in our organization. We strive to include information concerning members and their activities as much as possible (especially in the context of the SCItings column).

In view of our goal to involve members of SCI as much as possible in each issue, we ask that members consider submitting articles, suggestions for articles, or other thoughts to help direct the content of the Newsletter to match the needs of the organization. As always, we especially request information concerning member activities, performances, awards, commissions, honors, and publications. (Please send a photo with each submission for publication.)

We look forward to hearing more from our readers so that we can continue to improve the quality of this valuable publication. Thank you for your help.

*Anthony Cornicello,
Benjamin Williams
Editors, SCI Newsletter*

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Region VI Conference

A review of the 2008
SCI Region VI Conference at
Sam Houston State University in
Huntsville, Texas

By **Luke Gullickson**
MM, University of Texas at Austin
Photos by **Trent Hanna**

It doesn't take many conference experiences to impress one with the busy composers of SCI and their constant eagerness in jetting around the country to meet with one another and share their music. The 2008 Region VI Conference, held April 16-19 at Sam Houston State University in Huntsville, Texas, featured a wide variety of composers and musicians from around the country, from different phases in their careers and representing myriad complementary and contrasting aesthetic viewpoints.

The first and last thing each of us noticed, I'd venture to say, was the dedication of conference coordinators Trent Hanna and Kyle Kindred, both theory/composition teachers at SHSU, and fellow Longhorns to boot (Hook 'em!). These two managed to successfully mobilize the whole music community at Sam Houston State for the conference, which was held in conjunction with the University's 46th annual Contemporary Music Festival.

Wednesday morning opened with lectures by Justin Merritt and Marty Regan, speaking on new approaches to modality and methods of writing for the Japanese shakuhachi, respectively. Then began the concerts, with a program of mostly chamber duos and trios. Craig Weston's *Glancing Spirals* contained three eloquent movements that neatly fit their descriptive titles of "Gently Flowing," "Playfully Fierce," and "Sweetly Singing." The music was consistently tasteful, and while I enjoyed the liveliness of the second movement, I'd argue that the "sweet" third also reflected a certain yearning quality. Martin Blessinger's *Duo for Saxophone and Piano* was superbly performed by student saxophonist Brian Best, who negotiated the long lines so well that it was easy to overlook their difficulty. The piece

itself displayed a wonderful sense of give and take, of tempo fluctuation and articulation. Well-placed changes in pace and direction never obscured the pervading musical thread.

That afternoon, following a master class for SHSU composition students with guest composer



Kyle Kindred and Eric Daniels perform David Dzubay's *Sonata for Alto Saxophone and Piano*

David Dzubay, there was a full program of new organ music played by faculty organist Jay Whatley. I am told that, after receiving the organ submissions for the conference, Whatley responded to the coordinators with a short written review of every piece. This eagerness carried through to the concert, where Whatley displayed ample enthusiasm in his playing as



David Dzubay - Featured Guest Composer

well as in his dialogues with the audience between selections. The whole program was artistically executed; standouts included Richard Brooks' *Preludes to Milton's Paradise Lost*, which casts its programmatic elements through evocative textures, expressive dissonances, and contrast in registration and dynamic. Particularly memorable were the dark, rumbling opening, representing the lake of fire, and the second part, which depicted a dialogue among the fallen angels. Timothy Kramer's *Meditation (Noël Nouvelle)* was also notable for its creative organ writing, show-

ing off personal character as well as a balanced sense of tension and drama. The middle

section contained a lovely babbling texture, with trills and arabesques anchored by the entrance of the hymn tune in the pedals.

A few of us ventured out that evening to hear an informal performance by SHSU student jazz players. It was a pleasure to see so many students show up with their horns, eager to sit in on a tune or two. At one point there were no fewer than five saxophonists crowding the stage, along with a full rhythm section. Such events always indicate good things for the health of a musical community.

Thursday morning opened with a lecture by guest composer David Dzubay, who sought to provide insight on his personal compositional processes. Dzubay somehow found time to play four pieces, projecting a number of sketches and diagrams for each, while constantly explicating his methods and even answering questions. Throughout, the composer spoke in a tone that was earnestly, non-condescendingly didactic, always guiding the audience along in his descriptions—for example, showing a formal diagram and walking over to the piano, he requested that we "let him put these motives in our ears." A similar sensitivity was evident in his discussion of other artists: Dzubay described faithfully borrowing a title from a Mexican filmmaker friend for his lovely piece *all water has a perfect memory*. In a relatively short amount of time, Dzubay was successful in imparting a useful knowledge of his practical approaches to composition, as well as his unique philosophy regarding extramusical associations and the "poetic impulse" that underlies each of his projects.



SHSU String Quartet

Another full-featured concert took place that afternoon, containing two works by David Dzubay, two choral pieces, and many chamber combinations ranging from solo guitar to mixed quartet to flute choir. Dzubay's *Celebratory Fanfare No. 1* for six trumpets and *Lullaby* for solo guitar both offered fresh approaches to familiar genre concepts. Daniel Zajicek's *Cube*, with its careful pacing and contrasting material that stretched out from a moto perpetuo opening to more spacious and resonant

sections, represents a significant addition to the piano left-hand repertoire. Pianist Kimi Kawashima supplied an impressively fluid performance. Trent Hanna's *whim* also stood out, a freely moving, episodic piece that proceeded with its own logic through a series of pleasing textures and rhythmic grooves.

The University's Criminal Justice building was the unlikely home for Thursday's electroacoustic concert, which also featured works with live performers and several with video. Clifton Callender's *Metamorphoses* pitted a live cellist against two prerecorded cellos playing the same material, but steadily slowing their tempos until they were four and eight beats behind the live performer, and then inverting the process to once again reach a temporal unison. The midpoint was clearly delineated, and the composer was successful in making the process both clearly audible and musically satisfying. I also particularly



Brian Best performing Aaron Johnson's *Between the Arborescent Claw and a Blue Place*

enjoyed Shane Hoose's *Balance*, for live percussion and tape. The program note expressed an interest in timbral relationships, and indeed the piece was full of sonic ideas. As a listener, I found myself thinking largely orchestrationally, in terms of sound combinations and blends.

Friday morning's concert provided more of the variety to which we'd become accustomed. Joseph Post performed his own *Suite for Retuned Guitar*, which consisted of five terse, microtonal movements. The second and fourth movements were particularly striking, the former incorporating ostinato into rhythmic schemes adapted from Henry Cowell, and the latter dedicated to Harry Partch and sporting a ritualistic, atmospheric feel inspired by that composer's work.

A particularly strong concert took place Friday afternoon. The program opened with *3 Poems of Emily Dickinson* by Nicholas Omiccioli, a sensitive setting that contained sufficient space to allow the music a chance to breathe. Daniel Nass' *Etudes*, played admirably by guitarist Jon Dotson, presented a good flow of information and an evocative sense of mystery. And Arthur Gottschalk's *Sonata for Alto Saxophone* displayed a well-developed style, hinting at jazz influences without adopting them too obviously, and demonstrating a genuine skill for building drama and excitement.

The concerts Thursday afternoon and evening featured more excellent performances by SHSU's wind players. Their student quartet, the Raven Brass, submitted a very professional rendition of Martin Blessinger's *Fanfare for Brass Quintet* on the afternoon concert. This program also featured faculty clarinetist Patricia Card playing David Dzubay's virtuosic *Solus II*, which was based on material from the composer's first clarinet concerto. That evening the SHSU Wind Ensemble impressed with



Insights by Ching-Chu Hu - Stephen Martin, bass and the composer at piano

the level of their playing, stretching their wings on David Dzubay's *Fanfares on Re for Ray and Myaku*, as well as Kyle Kindred's *In Store*. These works all showed off the band's capabilities and made for a terrific program.

On Saturday morning, we were treated to Ching-Chu Hu's *Insights*, for double bass and piano, which allowed bassist Stephen Martin to flaunt his versatility, jumping from jazz-influenced sections to more delicate music and incorporating different extended techniques and playing styles. Hu also judiciously incorporated some refreshing inside-the-piano techniques. Eric Honour's *haze* also provided a contrast to much of the conference's music, an effective graphic score involving some improvisation in a rock style. Congratulations are due to the University's new music ensemble, Intersections, on this successful premiere performance.

Saturday afternoon's concert featured several memorable works. Mark Dal Porto's *Song of Light* offered virtuosic parts for all three of its performers, including the composer at the piano. Jen-Kuang Chang's *Bodhisattva* was a darker, more introspective experience for a large chamber ensemble, all of whom kindly traveled from Lincoln, Nebraska for the performance. The concert closed with David Dzubay's complex, rhythmic *Sonata for alto saxophone and piano*, which received a fine performance by Eric Daniels and Kyle Kindred.



Members of Intersection (New Music Ensemble at SHSU) performing *haze* by Eric Honour

In the end, this trip to East Texas reminded me once more that there are many great composers out there, and they show an incredible enthusiasm for getting together if you just offer a time, a place, and a venue to hear some music. Thanks to Trent, Kyle, and everyone at SHSU for providing these things for us. Oh, and one more point—I would highly recommend that next time, you consider forgoing a hotel, heading down to the local state park, and camping your way through the conference. The communion with nature provided a good opportunity to unwind from all of the sounds floating around in my ears. That said, please also do what I failed to: check the weather in advance. And if it's going to storm, do make sure your tent's rain fly is set up correctly. Enough said.

Orchestration Texts

edited by Benjamin Williams

DMA, Ohio State University

This discussion took place on the [scimembers] mailing list April 22-26, 2008.

Question:

Ken Metz:

Can anyone recommend an Orchestration Text other than Blatter, Adler, Kennan-Grantham, and the older ones such as Rimsky-Korsakov?
metzrken@yahoo.com

Responses:

Forsyth, "Orchestration"...

Adam F. Dieffenbach:

I highly recommend Cecil Forsyth. I have a cheap Dover edition. It's an oldie but a goodie.
afdcomposer@yahoo.com

John White:

The Forsyth first came out in 1914 and includes all of the ancient band instruments such as the keyed bugle, ophicleid, bassett horn, serpent, pedal clarinet, etc which deserve to be revived.
jwhite48@earthlink.net

Stiller, "Handbook"...

Mark Spraggins:

Andrew Stiller, **Handbook of Instrumentation**, is the best resource I know for learning about instruments and how they are played. It includes fingering charts and a wealth of information about standard (and some non-standard) instruments. I would take this book combined with a few Ravel orchestral scores over any orchestration text.
markspraggins@earthlink.net

Jim Sain:

The Stiller is an amazing resource that should be on the book shelves of any composer serious about the craft of writing for instruments.
jsain@ufl.edu

Jesse Ayers:

A brief interview with Stiller about music engraving:
<http://www.finaletips.nu/interviews/andrews.php>
jesse.ayers@sbcglobal.net

Orlando Garcia:

The Stiller book is available from the Kallisti Music Press web site:
<http://www.kallistimusic.com/>
You can contact Stiller directly by clicking on the "Contact Us" link.
garciao@fiu.edu

Ken Metz:

The CD ROM version of the Stiller is available at:
<http://www.npcimaging.com/metzrken@yahoo.com>

White, "Instrumental Arranging"...

Sy Brandon:

Gary White, **Instrumental Arranging**, has excellent illustrations, accompanying CDs of examples and is both practical and comprehensive.
sybrandon@comcast.net

Andrea L. Reinkemeyer:

I didn't find this book to be very useful for teaching students how to work with professional-sounding orchestration for the pieces they were composing (new and interesting colors). It was, however, *very* useful for school teachers who were *arranging* pieces for a specific ensemble or grade level, geared toward music education majors.
alreinke@comcast.net

Adler, "The Study of Orchestration"...

Jesse Ayers:

Adler is expensive, but I am having students buy the book as a permanent addition to their personal library. Sooner or later, they *will* need to refer to it after they graduate.
jesse.ayers@sbcglobal.net

Online Resources...

Lansing McLoskey:

Rimsky-Korsakov:
<http://www.garritan.com/Rimsky-Korsakov.html> (Garritan Interactive: Principles of Orchestration by Rimsky-Korsakov)
odhecaton@bellsouth.net

Kyle Baker:

In lieu of walking to a bookshelf:
<http://www.mti.dmu.ac.uk/%7Eeahugill/manual/intro.html> (The Orchestra: A User's Manual)

The most helpful part is the display of each note of each instruments' range linked to a wav file of it being played.
skillfulproductions@gmail.com

Private Reply to Ken Metz:

Don Freund has developed an online resource at:
<http://www.music.indiana.edu/departments/composition/isfee/> (Instrumentation Studies for Eyes and Ears).
Please contact Don at
dfreund@indiana.edu to get permission to use this site. The videos and sound are of very high quality.

Miscellaneous Private Responses...

Norman Del Mar, **Anatomy of the Orchestra**, is a nice *current* book.

George McKay, **Creative Orchestration**, has interesting projects involving different problems of texture, color, etc.

Donald Rauscher, **Orchestration Scores and Scoring**, is a book with interesting analytical essays.

Rene Leibowitz, **Thinking for Orchestra**, has mainly scoring exercises.

Stephen Burton, **Orchestration**, has the notable chapters "Writing for Orchestra" and "Twentieth-Century Techniques and Instruments."

Gordon Jacob, **Orchestral Technique**, is notable for its examples of keyboard works transcribed for other instruments.

Paul Mathews, **Orchestration**, is a collection of writings ranging from the early 19th century to the late 20th century with a bibliography categorized by orchestration topics.

James Perone, **Orchestration Theory**, contains a list of orchestration treatises as well as those dealing with specific instruments.

Larry Polansky, **New Instrumentation and Orchestration**, is in outline form, but is very helpful in listing techniques and scores for study of various instruments.

Gardner Read, **Orchestral Combinations**, has a listing of almost every combination possible, with a description of the sound created, and the exact point in which it occurs in a score.

Merton Shatzkin, **Writing for the Orchestra**, contains lists of information, constant reference to works, and "factors that make passages relatively easy" for instruments. Some interesting topics:

- Writing multiple stops
- Divisi vs. non-divisi
- Ledger lines vs. octave signs
- Sticking indications on mallets
- Vibrophone pedal and motor
- Historical Survey of Scoring
- "German" vs. "French" scoring
- Fingering charts for all instruments

Joseph Wagner, **Orchestration**, discusses keyboard idioms scored for orchestra with a list of published orchestral transcriptions of music for keyboard instruments.

A good article discussing the definition of the term *orchestra* is Neal Zaslaw, "When is an Orchestra not an Orchestra?" **Early Music** 16.4 (Nov 1988): 483-495.

Concluding Thoughts:

Ken Metz:

One of the issues is the high cost of books such as the Adler, an otherwise fine book. Students often only get one semester of orchestration (and it is really an *instrumentation* class). Getting to actual orchestration issues is somewhat tricky. There are, however, many great web resources now.
metzrken@yahoo.com

For more information, including how to join and participate in the listserv go to:

<http://www.societyofcomposers.org/data/publications/listserv/listserv.html>

(Continued from Page 1)

With an attitude that each piece is some sort of etude, the podcast serves as a dumping ground for tutorial projects. As musicians, we learn by doing. If I want to write better string parts, I need to write more string music. If I want to become more skilled in (fill-in-the-blank) software package, I need to compose with it.

Electroacoustic music is far more practical of an outlet for this kind of venture. It would work with acoustic composition, of course, but the idea of writing a piece, finding performers, letting them rehearse, and then recording their performance in seven days was quite unappealing. Recording, performing, and composing are united in the electroacoustic genre. I was simply tacking distribution onto the process.

Once the idea was refined and I felt up to the task, I bought some server space from GoDaddy.com and plunged in. The technical side of podcasting is remarkably easy. If you can make an .mp3 file, you can podcast. There are plenty of free ways to put podcasts out into the world: Podbean.com offers free podcast hosting, but pretty much any site that creates an RSS feed can be used for podcasting.

Practical Tip #1:

Create mp3 files.

As a long-time Mac user, I started assembling my podcasts in Garageband. The fundamental problem with Garageband is that the only compressed audio file it can export is an .m4a. This codec is fine but it assumes that everyone consuming your file is using Apple products. Some interested listeners were having trouble with that file format but once I started using .mp3s all those problems were resolved.

Now that the podcast was online, I needed to promote it. Any podcast you can create is eligible for distribution through sources like the iTunes music store, Feedburner, Odeo, or similar service. Just dropping my pebble of a podcast into the vast ocean of the iTunes directory was not going to attract much attention. I told my friends and family about it and promoted the podcast (The Unsafe Bull podcast: <http://unsafepodcast.thecollected.org>) through various new music sites. I have no idea how many people subscribe, but that is not terribly important to me. In my mind, there are millions.

Practical Tip #2:

If you are going to speak, write a script.

I remember thinking that it would be easy to spout some pithy statements to introduce each week's episode. While it is easy to edit out "ums" and "ahs," the use of a script eliminates those devils from appearing in the first place. Take the time to listen to the fully assembled podcast, too. You would be amazed at how many podcasters don't listen to their creations. Subscribe to your podcast, too, so you can make sure that distribution is working properly.

Artistic Realization #1:

I don't have to want to compose in order to compose.

I have not missed a week yet. I have prioritized the consistent delivery of the podcast over the quality of the composition. That might not be everyone's priority, but some weeks are inherently going to be better than others. Some weeks allow me to spend more time developing ideas and sounds. Some of these episodes have sparked longer and better compositions. Other weeks find me with my back against the wall. After I upload the episode I feel a sense of release akin to the feeling of escaping from a locked trunk going over Niagra Falls. One might think that the more time I spend on an episode, the better it is. That has not proven to be the case.

Artistic Realization #2:

Self-analysis happens at a much faster pace.

Once I was off and podcasting, I started to see patterns develop in my output. Even after a few short weeks I noticed ruts and gimmicks that became recurring traits. I gained a perspective on my output much quicker than usual. With my acoustic composing, I might develop certain quirks and obsessions that play out over several months or years. Composing a new piece each week, I notice the trends much faster. As I realize certain "Batznerisms," I can review them, embrace them, or seek to change them. The first few weeks focused a lot on the use of plug-ins. The next few months used Metasynth extensively. Many of my pieces had the same formal structure: short gestures with space that grow in intensity and length until they fade out to some musical "stinger." Right now my pieces work mainly with simple collage techniques, often leaving the source material completely unedited. Once I realize that I'm falling into a creative rut, I strike out to change it. This is a part of how I am wired as a composer. Some people are comfortable finding and refining a single style over time. I like to make myself uncomfortable.

Artistic Realization #3:

Nobody can control what is going to be a masterpiece

What could be considered the "Vivaldi approach" to composition (composing a huge amount of music should ensure that at least one piece will be awesome) may be anathema to some composers. I tend to spew out a lot of music in the moment. Later, I cull the heard so that only the strong survive. I purposely treat my podcasts as "episodes" instead of "compositions." The podcast is an ongoing narrative of my compositional process and emotional states. The episodes are parts of a larger whole, a kind of artistic and personal audio diary. Those of us who have gotten sucked into various television series due to their long-term story arcs (guilty as charged) will see a parallel.

Some of the episodes of which I am very proud generated zero response from listeners. Other pieces that I didn't think much of yielded outpourings of positive comments. I cannot now nor will I ever be able to predict what will be popular. I also cannot rest on my laurels. If I write a truly exceptional work one week, the next week rolls around and demands new material.

I am not alone in creating podcasts of original artistic material. David Morneau has taken the 60x60 concept further than any other might dare (<http://60x365.com>). Every day he composes a new 60 second composition and will do so for an entire year. My weekly struggle pales in comparison. I am also jealous that David's podcast has an end in sight. Prent Rodgers has an occasional podcast in which he flexes his Csound and microtonal chops on Podcast Bumper Music (<http://bumpermusic.blogspot.com/>).

I'd love to hear about other composers using podcasting to further their musical experiences. With so many good composers out there, it is extremely helpful that podcasts can deliver new music like so much pizza (and cheaper, too). The technical demands of podcasting are small but the artistic demands have been exactly what I've needed. My approach to larger compositions has been tempered by the calisthenics of the podcast episodes. I'm not entirely sure where this journey is taking me but I enjoy the ride. I can only hope that my subscribers enjoy the ride as well. At the end of the day, that is what composing is for me: letting others hear my personal musical journey.

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SCItings

Member News and Activities

Joel Feigin has been commissioned by the Fromm Music Foundation to write a work for piano and chamber concerto for the American-Israeli pianist Yael Weiss.

His *Four Meditations from Dogen* were performed by pianist Margaret Mills in Santa Barbara (September 29, 2007) and Greenwich, CT (March 30, 2008).

Santa Barbara was also the location of performances of *An Empty Boat Floating Adrift: Five Poems of Tu Fu*, performed by the Ensemble for Contemporary Music (March 13, 2008), and *Lament with Ghosts*, for solo viola (Helen Callus), and six violas. The premiere of *Lament* took place on April 23, 2008.



Daniel Adams

Daniel Adams received the world premiere of *Distancias Cambiantes* (changing distances) for string orchestra at the Jack C. Bradley Scholarship held on the campus of Texas Southern University, April 6, 2008. The composition was performed by the TSU Orchestra conducted by Professor Anne Lundy. Adams composed the piece especially for Prof. Lundy and the TSU Orchestra for the occasion of Fine Arts Week. Adams's *Diffusion One*, a work for marimba quintet, received its world premiere at the Marimba Magic Festival held at the Univ. of South Florida (Tampa) on January 26, 2008. The performance was repeated on March 3. Both performances featured the USF Marimba Ensemble conducted by Robert McCormick.

His *Concerto for Marimba and Percussion Ensemble* was performed at the Pacific Northwest/Rocky Mountain Super Regional Conference at the University

of Montana (Missoula) on April 11. The performance was conducted by Dr. Robert LedBetter. The marimba soloist was University of Montana percussion student Cody Hollow.

Adams' *Concerto for Timpani, Percussion and Winds* was performed at the Sam Houston State University 46th. Annual Contemporary Music Festival on April 18, 2008. The piece was performed by the SHSU Wind Ensemble conducted by Fred Grigg. The solo timpanist was Joe Beam. The *Concerto* has been released on a Capstone Records CD (CPS-8801) entitled Pipes and Drums, new concertos for unusual ensembles. The recording features the University of South Florida Symphonic Wind Ensemble conducted by William Wiedrich. The solo timpanist is Robert McCormick. Also, Adams' *Motet* for snare drum duo has been released on a CD entitled *Tympanum Ubiquitas*, distributed by HoneyRock Music..



David Vayo

David Vayo's *Awakening of the Heart* for piano trio was performed during the World Music Days of the International Society for Contemporary Music, in Hong Kong on November 30. Violinist Kia-Hui Tan of Ohio State University performed Vayo's *Music for Violin* this spring at OSU as well as the University of Louisville, the University of Louisiana at Lafayette, and Illinois Wesleyan University. The Murasaki Duo of Luther College have been touring Iowa and Illinois universities this spring with Vayo's *Wings* for cello and piano. Vayo was guest composer at Elmhurst College on February 28, and has received a Composer Assistance Award from the American Music Center to support manuscript preparation for *Moon and Sun*, to be premiered in November by the Orchid Ensemble of Vancouver with the

Illinois Wesleyan University Collegiate Choir.



Donald Yu

Donald Yu's work has been extensively performed throughout the US and overseas, and, he has won an ASCAP Plus Award. His works *Reflections* (for trombone choir) was published by Wehr Music House (Florida), and works *Five Poems by Ya-Hsien* and *Four Poems by Mr. Wong Kin Kwok* were published by New World Book Centre in Hong Kong.

On January 26 2008, *Three Characteristic Pieces for Piano Duet 4-hands* was premiered by Richard and Colin Daniels at First Unitarian Church in Newton, Massachusetts during the '2008 Duo Piano Symposium and Festival, Keynote Recital.'

Donald Yu has also had several performances outside the US.

On December 5, 2007, *Incidental Music* for a Chinese poetic drama *The Old Man and The Sea* was performed by the composer at the Shek Mun Campus's Auditorium of the Hong Kong Baptist University during the College Forum.

On December 29 2007, *Explosion for piano* was performed by the composer at Hong Kong Academy for Performing Arts' Drama Theatre during the 'Beautiful Sound of Strings in the Gospel's Night.' *Explosion* was also played by Yu at Hong Kong City Hall's Theatre during the 'Airoso Cello Ensemble Concert 07.' On that same concert, *Dark Rhapsody for cello and piano* was performed by the composer and cellist Max Cheung.

On February 29 2008, Film Music: 'Dong' (Winter) was broadcast along with the film 'Dong' by the Radio Television Hong Kong (RTHK) during the 'first movie' series. The film was directed by Snowman Cheung.



TECH CORNER

Technology How-To

by **Anthony Cornicello**

Associate Professor, Eastern Connecticut State University

Since the 1980s, there have been only a few music notation programs that have proven useful for composers. I'm going to write about a few of these in this column: namely Score, Finale, and Sibelius. Most of you will use one of these programs, and you may have heard about the others.

Let's start with Score, published by San Andreas Press (www.scoremus.com). Since it's first appearance in the late 1980s, Score has been a DOS program. (I should mention that I'll be writing about version 3.11, which has remained the standard despite the introduction of Score4.) To run the program in the XP environment, the user must go through a series of steps to prepare the memory structure of the DOS shell. Luckily, there are pages on the web that will describe exactly how to do this.

When the program does finally run, you are reminded of the somewhat ancient origins of the program: a monochromatic display with stick figures. The entire program is text-driven: input is best accomplished by typing in lines of commands; there is a MIDI option, but I've never made significant use of it. Score handles all the objects as pure graphics; in some respects, musical concerns are secondary.

Once the music is input, editing can be done in a number of ways. Here, the user can be incredibly precise. An object can be placed anywhere on the page, measured in relation to a specific staff. The object can be sized and rotated at the users discretion. I have found this aspect of Score to be most intriguing.

Now, for the file structure. A score file is usually only one page of music; as a page is only able to have 32 staves, it is often necessary to split a single page into two or more files. The files need to be named sequen-

tially, and in DOS format: st-001a.mus, st-002a.mus, etc. The program expects this format, and makes use of it when printing or extracting parts.

When Score was introduced, part extraction was an amazing feat. Part extraction works fairly well, except that the part is not visible until the part has been extracted. As each file is a single page, if the user decides to shift a system from one page to the next, a bit of juggling will be required. And, the extracted parts need a lot of editing.

Surprisingly, the printout is fantastic. The graphics are wonderful: curved lines and hairpins look very smooth, with no jagged lines. Edited output can look very professional.

Which brings me to my next point: who are the Score users? For the most part, publishers gravitated towards Score (and away from Finale) until recently. G. Schirmers, Boosey & Hawkes, Peer Southern, to name a few, made extensive use of Score in their publications. Schirmers has particularly been known as a Score-centered publisher. The editors at Schirmers admire the programs ability to create uniform-looking scores. With many published works, Score is a good choice (from a publisher's perspective)—especially if the composer is not one to make major changes. However, if the composer is likely to add a measure here or there, re-orchestrate passages and transpose whole sections, Score would not be a good choice. While Score has remained a favorite with some publishers, it's use has diminished over the years, even more so with composers. For many years, Score set the standard for computerized music engraving.

I should mention the powerful third-party programs made by Tom Brodhead, available at: <http://home.att.net/~tom.brodhead/> Tom's programs enable the user to create complex macros for editing files, making certain tasks quite manageable.

NEXT: Finale. Please send any comments to:

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S C I R E S O U R C E S (C O N T I N U E D)

iSCI: The Composers Perspective

The Internet Journal of the
Society of Composers, Inc.

SCI has launched a new on-line journal for the publication of music scholarship by composers and for composers, edited by Jason Bahr and Craig Weston. We hope to present the composer's unique point of view through an exciting mix of theory and analysis, "shop talk," pedagogy, and practice. This list is not inclusive: this is the place for colloquy on everything that matters to composers. Contributors are encouraged to exploit the multi-media possibilities of on-line publication.

Jason Bahr, Mississippi State University,
bahrline@yahoo.com

Call for Submissions (no deadline)

Please send submissions electronically to Craig Weston at cweston@ksu.edu. Also include an abstract of no more than 300 words describing your work. Abstracts should be submitted as an .rtf or .pdf file attached to an email. Works maybe submitted as traditional papers, multi-media presentation, podcasts or other formats. Past presentations from SCI Conferences are eligible. Inquiries are welcome - please address them to both editors.

Craig Weston, Kansas State University,
cweston@ksu.edu

MEMBERSHIP INFORMATION

For complete details, please visit <http://www.societyofcomposers.org/data/organization/membership.html>

FULL MEMBERSHIP (\$55/year): Eligible to submit scores to the National Conferences, regional conferences, SCI Recording Series, SCI Journal of Music Scores. Access to the SCI Newsletter in electronic form. Optional subscription to [scimembers], the SCI listserv and all other SCI publications. Eligible to vote on Society Matters and in elections for the National Council.

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SENIOR MEMBERSHIP (\$27.50/year): Open to those 65 years of age or older, or retired. Same benefits as full members.

ASSOCIATE MEMBERSHIP (\$27.50/year): Open to performers and other interested professionals. Receives the SCI Newsletter in electronic form and can participate in national and regional conferences.

STUDENT MEMBERSHIP (\$27.50/year): Eligible to submit to national and regional conferences and to vote in society matters. Access to all SCI publications.

STUDENT CHAPTER MEMBERSHIP (\$17.50/year): Same benefits as student members, but only available on campuses having Student Chapters.

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

LIFETIME MEMBERSHIP (\$1100 or \$120/year for 10 years): Benefits the same as full members, for life.

PUBLICATIONS

Publications include the *SCI Newsletter*, *SCI Recording Series*, *Performers CD Series*, *SCI Journal of Music Scores*, and **SCION** (monthly e-mail listing of announcements and opportunities for composers).

ANNOUNCEMENTS

Announcements of contests, calls for scores, and other solicitation 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.

P I X E L P E R F E C T : M E M B E R P H O T O S

Pixel Perfect

Photos of SCI Members

Photos By **Trent Hanna**

Featured Guest Artist
Percussionist Stuart Gerber
and David Dzubay



David Dzubay with student composers.



Isaac Nagao (SCI member from Japan) and David Dzubay