

SCI

Society of Composers, Inc.

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

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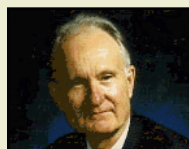


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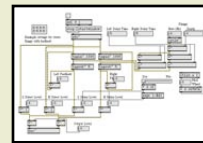


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Society of Composers, Inc.

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

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A D V I C E F O R C O M P O S E R S O N M U S I C P R E S E R V A T I O N

Advice for Composers on Music Preservation: Documenting and Enhancing the Legacy

By Jeannie Pool

This article first appeared in **ComposerUSA** Vol. 13, No. 3 (Fall 2007). It is reprinted here with the permission of NACUSA, the bulletin editor and the author.

A musicologist and composer, I have organized, boxed and cataloged all of the feature film scores at Paramount Pictures, beginning with the earliest sound film scores from 1929 to the present. I have several observations to make regarding scores and parts that may be useful to all composers, arrangers, orchestrators and copyists working today.

First of all, you should know that laser-printed scores and parts, created since the 1980s, have limited longevity; in other words, the paper and ink are generally of such poor quality that the images from the mid-1980s are showing considerable deterioration, even though they have been stored in acid-free boxes. The scores and part from the 1930s printed on high-quality velum paper with superior inks will survive hundreds of years into the future. However, drying laser printer ink means that when I hold

up a full orchestra piece from 20 years ago, the notes literally fall off the page. I am suggesting that you investigate several ways to preserve, at the very least, your most important scores for the future: digitally scan them; use the highest quality paper you can afford for your final print out; send copies to friends and family members or libraries in places that do not have devastating fires, earthquakes or floods.

I laugh out loud when I open a box of score and parts from the 1980s or 90s and find that a composer, orchestrator or copyist had carefully labeled and wrapped in plastic a floppy disc of the computerized notated score and parts. Who among you kept a computer that will read an early *Finale* or *Score* disc? The formats have changed so fast and so furiously over the last two decades. Do not assume that saving a computer file means that you have saved your score. So, what about archiving computers? Let's hope someone is doing just that—and not just the computers but the old notational software programs needed to read those old discs ... that is, if you did take careful precaution to save your score in multiple formats.

I often get hired by families of composers to make inventories of their

music collections in preparation of an appraisal and the donation of that collection to a university library (in exchange for a tax deduction). Did you know that your pencil sketch in your own hand is even worth more if you have signed and dated it? Well, yes, that is the story. Furthermore, composers who do not sign and date their pencil sketches deprive their families of the additional tax deduction. So, I recommend that you sit down and autograph (and date) all of your pencil sketches while you are still able to do so.

So, this brings up the issue of pencil sketches and writing music at a computer

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ANACRISIS
Meet the New Assistant Editor for the SCI Newsletter

About the Newsletter

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Benjamin Williams

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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
newsletter@societyofcomposers.org



Upcoming SCI Events

Fall 2008 (October 10-11)
2008 National Student Conference

Ball State University
Muncie, IN
Contact: Benjamin Williams
benjamin@williamscomposer.com
Submission deadline: past

Spring 2009 (dates TBA)

2009 Region VI Conference

The Bass School of Music at
Oklahoma City University
Oklahoma City, OK
Host: Edward Knight [eknight@okcu.edu]
Submission deadline: TBA

Spring 2010 (dates TBA)

2010 Region VI Conference

Kansas State University
Manhattan, KS
Host: Craig Weston [cweston@ksu.edu]
Submission deadline: TBA

See our website at

<http://www.societyofcomposers.org/>
for more details.

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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
scion@societyofcomposers.org

[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>

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Anthony Cornicello

Message from The Editors

We are currently in the process of getting the Newsletter back on its appropriate publication schedule after our late start in March with the January / February issue. We hope to be able to better serve the Newsletter readership with our timely publications and valuable content.

Speaking of valuable content, we are excited this month to be including two intriguing articles of great interest to all composers and those involved with new music in general. The first by Jeannie Pool is a re-



Benjamin Williams

print from **ComposerUSA**, brought to our attention by SCI member Greg Steinke. The second is by SCI member Allen Brings concerning his new Capstone release. We would not be able to put together this Newsletter without the help and contributions of our members.

As always, this issue contains such recurring content as the SCITings and Tech Corner. Due to the accelerated publication schedule, however, it would be of great help to the success of this periodical to have even more submissions related to member activities with photos. Information on where to send such items is on page 2.

It is encouraging to see the participation of members such as Steinke and Brings in their submissions and look forward to continued activity from all of our members and readers. If you have ideas that can be of any use to the rest of our readership, we would be glad to receive and review them. We hope that you find these author's ideas valuable as well and look forward to bringing you more in the future.

*Anthony Cornicello
Benjamin Williams
Editors, SCI Newsletter*

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Credo in...

By Allen Brings

As I struggled to write the program notes for the Capstone recording of my music entitled "A Concert of Music by Allen Brings" (CPS-8799) that has just been released, it became increasingly clear that the last thing I wanted to do was offer listeners yet another "road map" purporting to reveal the intricacies of the music they are hearing if only they can identify "road signs" like the expositions, middle entries and final entries of fugues or the exposition, development and recapitulation sections of sonata movements. As one of those composers "of a certain age" whom followers of SCI's message board have heard from recently, I thought it more satisfying—at least for me—to proclaim what I have been doing all these years and why I have been doing it. I did certainly say something about each of the pieces on the program, but, more importantly, I wrote that:

"The true story of the life of a composer cannot be found in a list of the prestigious performances his music has received, the awards he has been given, the academic positions he has held, or any of the other facts that are usually associated with his biography. The true story is the story of his inner life, the life that, like Brahms, he may often conceal from those who believe they know him. It may, however, be found in his music. If the gift for composition that he has received has been properly cultivated by his mastering the materials of music, it is the voice within that he must listen to and obey if he will be true to his calling. It is a voice that will be heard even when it may seem to be in the service of another purpose."

Or further, that

"My discovery of an inner life began with my earliest acquaintance with the music of those who also had an inner life and whom I still regard as my masters. It was a discovery made even more apparent to me as I learned to perform their music, a process requiring months and—I now realize—years of uncovering that music's deepest secrets. It was the intimate engagement with this music that revealed to me that the purpose of art was to be expressive, not expressive of the artist (composing for a serious composer should never become a kind of therapy) but rather of human emotions, and that the most serious music will express the deepest of these emotions."

I went on to confess my belief that there is indeed music that we may rightly call "serious" and that this recording contains some of my own most "serious" music. I also warned the reader that this music also requires a listener who is serious about listening, a listener who is attentive and who understands that, in order to enjoy what is being heard, he must make the effort to follow its "argument." In an effort to be helpful I pointed out, among other things, that my music has always been music of character or, more accurately, of "characterization" and that "the most fruitful, the most enjoyable, way of listening to it is to follow the progress of these characterizations, most of which take place gradually but some abruptly in a way that may seem irrational yet artistically "true."

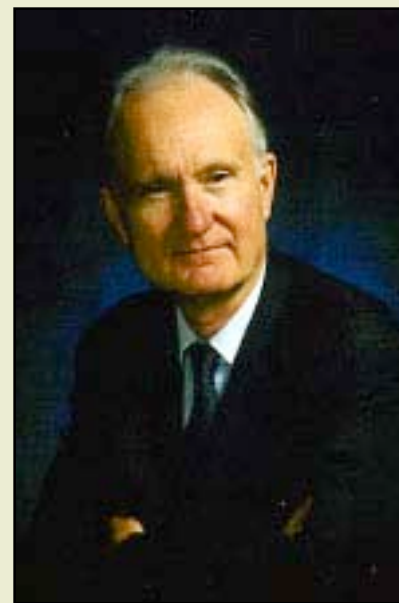
But how, you may ask, can one know what is artistically "true?" The question is really whether one can ever "know" anything in art; the answer, however, is not that one can never know anything in art but whether the artist recognizes the knowing when he is confronted by it. At the age of 20 he cannot "know" with any degree of certainty, but by the age of 70 he ought to "know" provided that in the meantime he has been practicing his craft in all earnestness. A composer "knows" when he is aware that that pitch and only that pitch is the correct one to use because it is the only pitch that will fit melodically and harmonically at that unique moment in the phrase and that its absence would otherwise impair the music. There is a price, of course, to be paid to acquire such an ability to know, and it entails a lifetime of involvement on the deepest level with one's own music but, better yet, with the music of those whom you recognize as your masters. It is by gaining an understanding of what they have achieved, however inadequate that understanding will always be, and by listening to the voice within as you practice your art. It is by listening to this voice rather than to those around you—which should never be allowed to speak for you—that you will discover what "knowing" means. Once you have gained this confidence you will also understand how inadequate explanations employing words or numbers can be to express what you have learned. While these explanations may offer some understanding, they are rarely able to answer the questions that we most seek the answers for when we encounter "true" art.

Allen Brings
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Allen Brings was born in New York City in 1934. He holds a bachelor of arts degree magna cum laude from Queens College, a master of arts degree from Columbia University, where he was a Mosenal Fellow and a student of Otto Luening, and a doctorate in theory and composition from Boston University, where he was a student of Gardner Read. In 1962 he was a Naumburg Fellow at Princeton University, where he studied with Roger Sessions. He has twice served as chairman of the eastern region of the American Society of University Composers and is vice-president of Connecticut Composers. Each year since 1975 he has received an ASCAP Award. In 1988 he was awarded an Individual Artist Grant by the Connecticut Commission on the Arts. His published compositions, which include works for orchestra, band, chorus, a wide variety of chamber ensembles, piano, organ, harpsichord, guitar, and voice, have been recorded by Capstone, Centaur, Contemporary Recording Studios, North/South Consonance, Arizona University Recordings, and Vienna Modern Masters.

A pianist as well as a composer, Allen Brings has performed extensively both here and abroad especially in programs of music for piano, four-hands, with Genevieve Chinn, with whom he has recorded for Centaur Records, Orion Master Recordings, and Composers Recordings, Inc. He is also a co-author of *A New Approach to Keyboard Harmony* and has contributed articles to *College Music Symposium*, *ComposerUSA*, *New Oxford Review*, *Contemporary Music Newsletter*, and *Adoremus Bulletin*.

Allen Brings is Professor Emeritus of Music at the Aaron Copland School of Music at Queens College of the City University of New York and a director of the Weston Music Center and School of the Performing Arts in Weston, Connecticut.



Art vs. Entertainment

edited by Benjamin Williams

DMA, Ohio State University

This discussion took place on the [scimembers] mailing list May 13-24, 2008. It began with a reprinting of a discussion on *OrchestraList* [<http://www.orchestralist.net>] posted by Jesse Ayers [jesse.ayers@sbcglobal.net].

"Classical" Marketing Problems...

Conrad Kehn:

We can claim "art and culture" all we want, but in the end music is entertainment. One of the biggest differences today is that people have a multitude of other entertainment options. It takes two incomes to support a household and we all seem to stay at work longer. So, when I am deciding what to do with my entertainment time, am I going to go sit in the concert hall?

The concert hall is a *huge* part of the problem. It is the most stale, pretentious and unfriendly environment to see music. We seem to think it is OK to put people in a situation where they cannot move or speak for a long period of time, and then we complain when they do not come back. We are holding audiences hostage!

Any opinion that does not acknowledge that classical music has a huge marketing problem is head-in-the-sand.

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Matthew Fields:

Pop music is played in heavy rotation for months at a time on radio stations, and treated as backgrounds to life and improvised amateur dancing. Non-pop gets rare hearings attended by enthusiasts who, for the most part, are focused on the music as the foreground event. These two environments provide for the musics to evolve in different directions, and for the etiquette of the different audiences to diverge.

composer@matthewfields.net

Kyle Gullings:

One often neglected aspect of cultivating an appreciative listener is the opportunity for multiple hearings. Even "accessible," "catchy" pop music, frequently require two or three hearings to really enjoy a new song. Familiarity encourages appreciation.

The channels for consumption of contemporary classical music are generally geared toward fewer, more infrequent hearings of longer, less repetitive, and often more concentrated material.

I believe our challenge as composers is less one of *content* than of *packaging*. A shift toward on-demand accessibility may be the key to classical music's growth.

Also, check out Alex Shapiro's blog for an excellent model of making your

product available with consistency and quality:

<http://www.alexshapiro.org/blog.gullings@gmail.com>

Art vs. "Craft"...

Charles Mason:

The term *entertainment* is not the best one to use to separate the one experience from the artistic experience. I prefer to use the term *craft* in describing that which is not art. The difference between craft and art rests with what is challenging to the observer versus what is merely beautiful. So, for example, a work by Mozart may have been art in the beginning but over time it has become craft.

Under this definition the difference between a pop song and something by a classical composer is the time in which it takes to move from being art to being craft. A pop song might be art for a few days or decades before it becomes craft whereas a string quartet by Beethoven may take a century or more.

This way, one does not have to denigrate quality music, such as what often appears in film, by calling it simply entertainment. It usually is very well written, so exhibits great craft, but is non-intrusive enough to not interfere with the film, thus not really falling under the idea of art.

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Paul SanGregory:

One person's art may be another's craft. In other words, one may be bored by Mozart (or at least reluctant to call it art) because he has experienced that music all too many times before. It is therefore hard for him to muster a truly artistic experience with it. However, there are those who have yet to crack the code of classical music and they may well have a truly artistic experience by hearing and contemplating the music of Mozart.

I will occasionally fall in love with different types of music. After I get excited about it for a while, that music passes into the craft mode. Interestingly, though, that same craft may come back and hit me as art long after I have gone out and flirted with a few other styles. It basically seems to depend on the listener's interpretation.

paul.sansan@msa.hinet.net

Music vs. Visual Art...

Robert Martin:

In the visual arts there is an understanding that installations, paintings and other visual art from living artists that appears in museums of contemporary art is often deliberately intended to provoke its audiences. The emphasis is on the extension of the media involved into new territory. Of course we may find the challenge of approaching such work en-

tertaining, moving, etc., but the emphasis is on the fact that it is new territory. This is very different than the use of visual images as entertainment (movies, video games, TV, advertising, etc.)

In the musical world there is nothing that compares with the publicly funded spaces like Seattle Art Museum or the Kemper in Kansas City where you walk in expecting to be surprised by the work of living artists. In the musical world there is also much more confusion about music as entertainment vs. music which attempts to extend itself into new territory (which can also be entertaining, but not everyone, including us, would say it would be classified as entertainment.)

rmartin@truman.edu

Greg Robin:

General music populations have consistently hung on to the 19th century view of musical beauty. For some reason music has to be less challenging and provoking than visual art. An intensely grotesque painting might conjure up many allusions to the past and present, thus provoking an intellectual stimulus. For many, music serves more of a sociological and anthropological position than one of extension of the art. Perhaps part of the reason is what I call the *background music* phenomena. One avenue for us composers of art that challenges is perhaps to engage more interdisciplinary audiences. Either way, I think visual art has done a better job of marketing itself than art music.

robin109@bama.ua.edu

James Sproul

With a stimulating piece of visual art, if you are disgusted, or intrigued, either way, you can leave when you are done looking at it. I suppose you can do that with music as well, as I have seen people do, but it is considered rude to do so.

james@jamesproul.com

Composer-Audience Disconnect...

Anthony Cornicello

Pop music, in the largest sense of the word, was not a large-scale enterprise until very recent times. Sure, it has always existed, but it was just another form of music-making alongside classical, religious and ceremonial music. It was not until an industry was created (in the US, starting in the 1920s), that pop music became a pervasive medium, and one that basically eclipses all other forms of music making. I think that most people have the (incorrect) perception that classical music was the popular music of its day, and that nowadays, people who are making music do so in a pop genre, or maybe film scoring. That is the reason that so many of us get those unusual stares when we tell others what we do.

The implied response is "Really? I didn't think people wrote that kind of stuff any more."

The big difference is that the popular genres were almost always pushed to the side and not discussed by theorists and historians; nowadays, popular music gets most of the media coverage, and it even gets discussed in journals.

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Herb Bielawa:

I am reminded of when I was a composer-in-residence fellow of the Contemporary Music Project (CMP) based in Houston in the 60s. While getting situated there, one day my neighbor and I both happened to be outside on a warm afternoon.

Dan: Well, what do you do here in Houston?

Herb: I write music for the high schools.

Dan: So, you're teaching music there?

Herb: No, I am writing music for the music groups here.

Dan: You are giving guitar lessons.

Herb: No, I compose new classic music.

Dan: You are a conductor.

Herb: No, I write new music for the schools.

Dan: You must be on the school music administration staff. Right?

Herb: No, I compose music and the kids play it and sing it.

Dan: You must be in charge of the football half-time shows.

Herb: No, I do things that Mozart and Beethoven used to do.

Dan: Huh?

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What Next?...

Matthew Fields:

Music is sounds we make to fascinate each other, and that cuts across the long-standing highbrow-lowbrow divide, but it doesn't make the divide any less valuable. It's valuable in roughly the same way that the difference between Chinese and South Indian food is valuable: it enriches our options and experiences.

composer@matthewfields.net

James Sproul

When talking and acting on this subject, there is a fine line right on the edge of a slippery slope. If we begin to think about entertaining an audience, we can lose sight of ourselves. And though I may not be my only target audience, I am certainly one of them. Some will write for themselves, the rest be damned, some will only write for their audience and damn themselves. I think you have to find a balance, and the balance will probably be different with each

piece. Like my old professor used to say: I am into whatever works for a person; it is when they keep doing it after it stops working for them that you run into problems.

james@jamesproul.com

Alex Temple

The distinction between art and entertainment is not a distinction between two different sets of pieces, but a distinction

between two different ways of *responding* to music. Many pieces can be appreciated as either one or the other. Certainly, some music is much better appreciated in a closed-eyes contemplation setting and other music is much better appreciated in a rocking-out or dancing setting, but a huge amount of it can be appreciated in both ways. A huge number of musicians in all genres like to create works that can be enjoyed immediately, but also reveal more on further listenings. We live in a golden age of pop studio production, which means that top-40 music reveals more on repeated careful listens these days than it has in at least a couple of decades. Additionally, contemporary scored music has gotten a lot more danceable lately, at least in the U.S.

alextemplemusic@gmail.com

Kyle Beckham:

Part of the solution is to educate young people. Any of you who spends time conducting bands or teaching performance privately has the opportunity to instill appreciation of contemporary sounds and even program such on concerts and recitals. By making those kinds of things commonplace, what you are really doing is educating the public (not just music majors).

angelrho@hotmail.com

Paul SanGregory:

We all need to come to grips with our ideas and ideals before we can really solve such mysteries as "Who killed classical music?" Classical music by nature kills itself because it is a network of museum curators. Museums are great places to visit, but they are not the sort of place people go to when they want to connect with their own world.

As educators I think we must be very careful about how we teach both old and new music. We should teach a certain amount of old music so our students can learn from it and so we can all keep the tradition alive. But, the classical music culture implies that we are *supposed* to create a canon and live by it. If students of the other arts feel no qualms about studying old works while forming their own ideas about what *new* can possibly be, why can't we teach our students to do the same? Why have music students been consistently graduating

with the idea that old is really what this field is all about.

I think that even we composers fall into this trap. We are often made to feel that we are writing for the future. I remember teachers telling me that Beethoven was great because he wrote such complex and deep music that it took people 50 years to catch up with it (implying that this is what great composers *should* do). No small wonder Elliott Carter says people should listen to his quartets 50 times before they can begin fully appreciating them. Similarly, Boulez used to convince people that complex modernism was the future of music and that, sooner or later, everybody would catch up to its complexities and fall in love with it. In a way, we have all been duped by the classical music culture and its superiority complex.

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Further Reading...

Mark Zanter:

A couple of recent sources from Oxford Press that outline the current literacy issue as well as the philosophical underpinnings of our current state:

Johnson, Julian. *Who Needs Classical Music?: Cultural Choice and Musical Value*. Oxford: Oxford University Press, 2002.

Berger, Karol. *A Theory of Art*. New York: Oxford University Press, 2000.

zanter@marshall.edu

Jesse Ayers:

An article in the Wall Street Journal that deals with the historical shift from an emphasis on performing new works by living composers to the focus on the canonical works of the dead ones:

http://online.wsj.com/article_email/SB121150113435415929-1MyQjAxMDI4MTIxMzUyMDMxWj.html ("That Melody Sounds Familiar" by James Penrose)

jesse.ayers@sbcglobal.net

[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>



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using *Finale*, *Sibelius* or whatever notational program you prefer. If you write at a computer, you probably are not sketching in pencil by hand. At the very least you need to clearly label, autograph and date your computerized print-outs. Better yet, consider writing out some of your score (or maybe just the themes) by pencil and signing and dating it. Am I making any sense here? The more complete picture of your composing process you can leave for future study (autographed and dated), the more your estate will be worth and the more likely that musicologists will study your work and write about it in the future.

I have looked at some collections (taken out of a composer's studio) that are such a mess after a composer's sudden death that the family's investment in organizing and inventorying it may not be recoverable later because the documentation is so lacking. Why not presume that people now and in the future care about you and your music and do the basic things needed to preserve the legacy? At least put everything related to one title together in a folder or box, clearly

labeled, autographed and dated. I'm a composer, too, and know exactly how it is when you finally have met the deadline and your studio is bedlam; but it is important that you do this 'housekeeping,' that is, if you love your family and want to leave them the largest possible legacy a composer can leave. If you hate doing such tasks, then get an assistant or a family member to do it for you.

Are you still listening? Let's talk about tapes. Recently I witnessed someone's recorded music collection being tossed by the family into dumpsters because Daddy left hundreds of unlabeled cassette and reel-to-reel tapes in his studio. No one had the desire, time or money to sit down, play them and try to identify them. Even if they had listened to them, they may not have been able to identify the contents. Please, if you have tapes (that you care about), please label them; even just put a label or strip of tape on the outside of the box and identify the tape. The more detail, the better. You would be surprised at the good quality transfers that audio engineers can get from some of those old cassettes; good-quality reel-to-reel recordings are often better and more

reliable than digital formats. But if you do not label the tape, who exactly will sit down and do that for you and your legacy once you are gone?

Recently, I did some work on the archive of an elderly composer who is terribly ill. His family is trying to organize and identify his music collection so that it can be donated to a university. Hundreds of pages are not titled, dated or signed, and although he is still with us, he cannot help with the identification. Same thing with family photographs: he appears with many famous musicians and composers, but the younger ones in the family do not recognize any of the people from the 1950s and 60s. Does that sound familiar?

There are still some of us who truly care about the art form and the blood, sweat and tears of creative musicians, and want to see the legacy passed on for future generations. But if you don't care enough to provide some basic information on your scores and recordings, why should someone else care enough to do it for you after you are gone? If you want to discuss any of this with me, feel free to email me.

Jeannie Poole
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Productive Competitions

An opinion piece concerning Ageism and Music

By John White

I have read with interest all of the recent SCI comments addressed to the various issues of "ageism" and other categories of discrimination. These polemics are mainly about restricting entries for composition contests on the basis of age, the assumption being that younger composers should be given a "leg up" over their older colleagues. From my observations, this is done most often by the stipulation that only composers under age 35, (or 25, or 30) are eligible for certain contests. This, in turn, is based upon the assumption that composers over age 35 have some kind of unfair advantage because of their many years of experience, an assumption I believe to be illogical. For the many composers who began to compose professionally in their 30s or 40s only after having tried other careers as young people, clearly this is unfair and untrue. But it is also untrue in comparing older composers with 30 to 40 years of experience to young composers just out of college or in graduate school. I know of no hard evidence to prove that innate musical talent requires years of experience to fulfill its potential. For example, Mendelssohn's most popular work may be his *Midsummer Night's Dream Overture*, composed when he was a teenager—certainly a potential prize winner. Thus, I think there is no clear advantage for older composers if the entries are anonymous. Musical quality should be the only criterion.

For similar reasons, I find it difficult to accept gender discrimination in composition competitions. If there are contests limited to female entrants (as there certainly are), then contests *excluding* female entrants should also be acceptable, but this would be absurd in this era of women's rights. I have no problems with geographical limitations—if one admits only US residents for a composition contest, then one can also limit a competition to residents of California or Boston. I also have no objection to student competitions, for this is not age discrimination since there are composition students of all ages, and it is assumed that the "students" are really students.

I won my first composition contest when I was in elementary school—age 10, I think. It was sponsored by Scholastic Magazine and may have had a geographical limitation, perhaps to the State of Minnesota. It was the kind of encouragement that was not necessary for me, then or now, because I was committed to this musical career from the start, but I can understand that for many students it might often be an important incentive. This was in the early 1940s and I was delighted with the \$25 prize. In spite of Charles Ives' statement that "Prizes are for boys," I have enjoyed receiving occasional composition awards over the years even into the 21st century, but the award I am most proud of was received when I was in my 20s. Yet, like Ives, I think that far too much emphasis is placed upon this kind of recognition.

In the final analysis, the only criterion for awarding a composition prize is the quality of the music, and this is why anonymity should be required in all composition competitions. Anonymity, excellent judging, and no limitations except for students and geographical boundaries—these are the requirements for fair and productive composition contests.

John White
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SCItings

Member News and Activities



Daniel Adams

Composer **Daniel Adams** has had several works performed recently. *Where Does It End?*, a piece Daniel Adams composed for Houston-based tenor Jason Oby received its world premiere on "A Long Way from Home", a concert remembering the homeless on May 18, 2008 at the First Unitarian Universalist Church in Houston, Texas. Dr. Oby was accompanied by pianist Bob Fazakerly.

Where Does It End? was composed for this program (originally scheduled for May 4) as a commemoration of the thirty-eighth Anniversary of the shooting deaths of four students at Kent State University on May 4, 1970. The text is a setting of the eponymous anti-war poem by Jeffrey Glenn Miller, one of the four students killed in the Kent State shootings. The poem was written in 1966, when Jeffrey was a high school student. Adams has set the poem for tenor voice and piano with the kind assistance and permission of the Kent State May 4 Task Force.

Adams's *Diffusion Two for Snare Drum Quartet* received its premiere performance at California State University, Long Beach (CSULB) on May 21, 2008. The CSULB Percussion Ensemble was conducted by David Gerhart.

For more information, see:
<http://web2.iadfw.net/dcadams/>

Composer **Timothy Melbinger** was recently honored with a farewell concert of his works at the University of Massachusetts at Dartmouth. The May 11th concert featured a variety of Melbinger's music performed by students, faculty and alumni, plus local professionals. The concert was attended by over 100 people.

Works performed included *Time and Again*, (texts by Rilke) for soprano and piano, the *Sonata for Violin and Piano* and *Strange Birds from Zoroaster's Nest*, scored for clarinet, guitar and percussion. The latter work was conceived as a way to explore the school's new set of timpani. The concert concluded with *3 Songs for Jazz Combo* (*Rhapsody in Brown*, *No Casinos*, and *Stay Awake*), written for voice, two saxophones, piano, bass, and percussion. The *3 Songs* featured Melbinger's colleagues from the school's highly developed jazz program, and was the composer's first foray into lead sheet writing. A final work on the program, *The Burnin' of Learnin'* was an improvised work based on the composer's name translated into solfege syllables. With the exception of the *Violin Sonata*, all the works on the concert were premieres.

For more information about Melbinger's music, please visit:
<http://users.rcn.com/tmelbinger/>



Tim Melbinger



Society of Composers, Inc.

The music of **Benjamin Williams** has also been featured on several concerts. His *Two Dead Men* and *Life Sculpture* were premiered by the University of Akron Men's Chorus April 25, 2008. These pieces were commissioned by Jesse Lange, director and founder of the ensemble.

Eastern Pinnacle for Clarinet and CD was premiered during the Johnstone Woodwind Master Series III on May 1, 2008 by clarinetist Colleen Tryon. It took first place in the JWMS Competition.

More information about Williams is available at:

<http://williamscomposer.com/>



Benjamin Williams

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Submit to the newsletter via email at:
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TECH CORNER

Technology How-To

by **Anthony Cornicello**

Associate Professor, Eastern Connecticut State University

In my previous *Tech Corner* column, I discussed Score, the first widely used notation program. There were a few responses to the column, one of which alerted me to the fact that a Windows version of the program is currently in beta-testing. I'm glad to hear that, since Score is DOS-based, and I'm sure there will be a day when DOS is no longer available. I was also reminded of the fact that Score users are fiercely loyal, and criticism is not taken lightly by some! Remember, nothing is perfect—especially a piece of software.

In this column, I'm going to discuss Finale, which is now available from Make Music, Inc. (website: <http://www.makemusic.com/>). I'm not an expert on Finale, but I've been around it long enough to make some intelligent comments about it. During the 1990s, I worked for Music Publishing Services in New York; while I was in charge of Score operations, Paul Sadowski was in charge of the Finale work. Paul produced wonderful work, even complex-looking graphic scores by John Cage, as well as the intricate notation of Harvey Sollberger - complete with flute fingerings.

From the start, in many ways Finale was the opposite of Score. Coming into use at roughly the same time as Score, Finale was a Mac-only program, although it is currently multi-platform. Unlike Score, it was a menu-driven program, and made extensive use of the mouse. The graphics have always been WYSIWYG, as opposed to Score's primitive interface. And, perhaps most importantly, Finale allowed the user to utilize MIDI instruments for input and recording.

Finale file structure also differs from that of Score: each file can be an entire movement, or indeed a complete symphony. When I was in direct contact with Finale, this was a bit of a problem, in that large files often took longer to open up (this is still a slight irritation with Sibelius, and I assume with Finale). Also, due to the unstable nature of the program, files often became corrupted, rendering them unusable. While this would be a nuisance with Score (where one page could conceivably be lost), it could kill an entire project. At that time, users often kept multiple versions of a piece, so that only a few hours work may be lost. I still continue this practice with Sibelius.

Finale has an interesting way of dealing with the complicated nature of music notation. When the user is entering notes, for instance, a specific set of tools are available on screen. The user can select a variety of note-heads, rhythmic values, etc. Then, when editing dynamics, for instance, **an entirely different set of tools appear**. At first, this is a bit disconcerting, but once you become used to it, the interface provides a nice logical flow. The other alternative would be to have all of these items visible at once, which would overwhelm most users.

One of the truly strong features of the program was its ability to draw graphic items directly on to the music. This is an invaluable tool if your music contains unusual notation: glissandi, improvisatory elements, or even oddly-shaped slurs.

Part extraction in any of these programs is easily accomplished, although there is always going to be a good amount of editing that occurs. I think there are still some conductors who think that part extraction is a matter of pressing a button and watching the pages fly out of the printer. Nowadays, of course, Finale offers Linked Parts, so that any change made to a part will be reflected in the score. Another unique feature is the ability to combine a set of parts into a score (essentially, the reverse of part extraction!), which may be useful under some circumstances.

Finale allows the user to control the way the music looks on the page—from note spacing, to customizable fonts. A page can be produced to look like a 19th-century engraving, 1950s UE avant-garde music, or even *The Real Book*. There is even the ability to translate music into guitar tablature.

For the beginner, there are templates to begin projects of any size. And, if none of those fit your specifications, there is an intelligent system that will assist you in creating your own unique template.

On a side note, there is a free program called "Finale NotePad". Basically, it's Finale Jr., and it does some of the things that it's more elaborate (and much more expensive) parent program can do. I've had students use it to produce simple projects. However, the user interface is a bit confusing, making it somewhat difficult to do some of the basic things it does. While it is a free program, these limitations make using the program less than joyful. I hope these complications are not part of the full version of the software.

A question for our readers: What software do you use to notate your music? Why did you choose this particular software?

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.

JOINT MEMBERSHIP (\$75/year): Same benefits as full members

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

Photo By **Gerald Warfield**



Hubert Howe, Samuel Pellman and Paul Epstein at the 2006 SCI Region II conference, held November 10-11 at Hamilton College in Clinton, NY.