



# SCI

**Society of Composers, Inc.**

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

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

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FEATURE: 2010 SCI REGION VIII CONFERENCE

## SCI Region VIII Conference: March 5–6, 2010

The two reviews of concerts from the 2010 SCI Region VIII Conference at the University of Puget Sound in this issue of the *SCI Newsletter* are from six that are appearing as a three-part series to be concluded in the July–August issue of the *Newsletter*.

### Review of Concert 4: Chamber Music Concert 2

Saturday, March 6, 2010, 9:00 a.m.

By **Andrew Walters**

The fourth concert of the SCI Region VIII conference (Chamber Music Concert 2) was performed almost entirely by University of Puget Sound faculty and students and had a wide variety of instrumental chamber pieces. The first composition on the program was *Elegy for E.F.G.* by Kenneth Benoit. It was a double mirror cannon for clarinet choir written in memory of the composer's clarinet instructor. It had beautiful moments of flowing dissonance in a mostly modal tonal environment and reminded one of Renaissance music or the elegiac music of late Stravinsky.

The second work, *Lone Wolf* by Gregory Youtz, was a very evocative piece for solo bass clarinet that really brought the wonderful timbral possibilities offered by this instrument. It featured a nice contrast of textures and the exploration of intervallic cells within the confines of a solo piece. The fifth movement, "Toenails," really stood out due to the fact that it consisted entirely of key clicks.

Jenni Brandon's *The Sequoia Suite*, scored for oboe, clarinet and bassoon, began with polyrhythmic repetitive figures against rising melodies. As each movement takes a quote about Sequoia

trees from John Muir's book *The Yosemite* as its inspiration, the music is very programmatic and I envisioned the rising melodies as the growing or upward rise of a tree. The music was often very rhythmic and often (especially in the second movement) featured jazz-inspired rhythms and melodies.

Justin Morell's *Quartet for Saxophone* was based on jazz improvisatory techniques. It was deftly performed and flowed with a good sense of pacing. Especially nice were the hocket-like effects and rhythmic moments in the

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## About the Newsletter

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### Newsletter Contact Information:

Benjamin Williams  
1221 Cliffdale Dr.  
Clinton, MS 39056  
(330) 268-2590

[benjamin@williamscomposer.com](mailto:benjamin@williamscomposer.com)

### For other SCI business:

Society of Composers, Inc.  
P.O. Box 687  
Mineral Wells, TX 76067-0687  
[secretary@societyofcomposers.org](mailto:secretary@societyofcomposers.org)

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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: [newsletter@societyofcomposers.org](mailto:newsletter@societyofcomposers.org)



## Upcoming SCI Events

### 2010 Region V Conference October 1–2, 2010

Augustana College, IL  
Host: David Davies  
[[daviddavies@augustana.edu](mailto:daviddavies@augustana.edu)]  
Submission Deadline: March 1, 2010

### 2010 National Conference November 11–14, 2010

University of South Carolina  
School of Music  
Host: Tayloe Harding  
[[tharding@sc.edu](mailto:tharding@sc.edu)]  
Submission Deadline: March 15, 2010

### 2011 Region VI Conference April 8–10, 2011

University of Central Missouri  
Host: Eric Honour  
[[honour@ucmo.edu](mailto:honour@ucmo.edu)]  
Submission Deadline: November 29, 2010



## Internet & Email

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

- Conference dates and submission guidelines
- Contact information and links to member web-pages
- 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](mailto: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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## Message from the Editor



*Benjamin Williams*

My appreciation again goes out to those involved with the 2010 SCI Region VIII Conference (see page 1 and 4–5). In particular, Rob Hutchinson (University of Puget Sound) not only organized this event, but also coordinated the authors who contributed these reviews. Furthermore, I am pleased to welcome Rob Hutchinson to the National Council as Co-chair of Region VIII. Appreciation is also due to Patrick Williams (University of Montana) for his prior service in this position. Be sure to look for more information about Region VIII in upcoming issues.

As noted in the last issue, the reviews of the 2010 Region VIII Conference will be appearing as a three-part series, of which this is the second part. Reviews or notes on events that feature new music by SCI composers are always welcome for publication in the *Newsletter*. If you are attending an upcoming SCI conference or event and would like to contribute an article of review, please contact me or the event host to coordinate publication. Also, as always, please send pictures!

*Benjamin Williams*  
*Editor, SCI Newsletter*

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## Review of Concert 1: Chamber Music Concert 1

(Continued from Page 1)

second movement. Several interjections and contrasts helped make it a very interesting piece.

Concert four ended with the very arresting piece *Three* by Chris Arrell. In three movements for three performers (Chet Baughman, soprano saxophone, Max Karler, trombone, Duarne Hulbert, piano), it was a very focused and effective composition.

## Review of Concert 5

Saturday, March 6, 2010, 11:00 a.m.

By Robert Fleisher

Brian Bevelander accompanied mezzo-soprano Renée Clair in four of his eight *Songs of Existence*, on love poems by Paul Eluard. The visual imagery of the texts is well reflected in each setting. Complementing largely atonal language throughout, the two middle songs heard here share a tonal center, with some Lydian inflections and flavors of impressionism and jazz. Timbre is important in the last two, including use of the pedal to create a gauzy effect in "The Movement of Evening," and of silent forearm clusters to add resonance to the ornamental accompaniment in "The Power of Love."

UPS faculty member Dawn Padula (mezzo-soprano) was accompanied by her colleague Maria Sampen (violin) and student Kathryn Murdock (bassoon) in the distinctive settings by Allen Brings of *Three Sonnets from the Portuguese* by Elizabeth Barrett Browning. The first two settings are largely atonal (until their unexpected endings), while the last is tonally centered throughout. Perhaps Browning's line, "Let us stay Rather on earth . . ." suggested the opposite of Stefan George's ("I feel the air of another planet") in the last movement of Schoenberg's String Quartet no. 2, Op. 10?

The *Ophelia Songs* by Matthew Saunders treat the character's mad songs from Act IV, Scene 5 of Shakespeare's *Hamlet*. Dawn Padula was accompanied by School of Music director, Keith Ward. The first three songs bring

significant contrasts with each turn in the texts, but the last two mesmerize with a single repeating pitch (F4) in the piano. In "Giving of Flowers," the voice begins and ends with this same pitch, occupying a narrow range surrounding it, and occasionally landing a semitone below to great effect. There is much effective use of space, and of spare melodic lines punctuated by piano clusters.

On the second half, three fine UPS choral groups were ably led by faculty members Anne Lyman and Steven Zopfi. *Demon and Violets* for SSA choir and piano, by Scott Robbins, is an atmospheric treatment of four haiku by different authors. In the first, harmonic seconds and descending 'sigh' motives are heard in the accompanied wordless choral opening. Timbral nuances in the second include low piano sonorities (with interior effects) and open fifths, complemented by bells and crotales. The first line ("Bent-neck'd violet"), joined to an ascending pentatonic [0257] tetrachord, is heard in stretto-like repetitions. A pandiatonically accom-

range of the soprano saxophone. The last movement featured more contrasts. The sustained melodies of the first movement were brought back in counterpoint with more rhythmic interjections. Overall, it was performed very well and was a very effective composition.

Andrew Walters



SCI Composers Andrew Walters, Mike McFerron, Michael Pounds and Matthew Shildt

panied wordless choir introduces the third, containing two haiku stanzas. Following the first line ("only empty hands"), appropriately unaccompanied, the piano re-enters with an insistently repeating pitch decorated by arpeggiated figures. The fourth returns to the eponymous subjects and the tetrachord motive, as well as to bells and cymbals, this time joined by the clapping of two small stones. Piano chords reminiscent of Satie close the cycle, again decorated by bells.

Two of the *Three Medieval Lyrics* by Karen P. Thomas were performed by mixed choirs *a cappella*. "To Mistress Margaret Hussey" (John Skelton), a

brief and lively madrigal-style setting, was well suited to a chamber group of twelve voices. In the slower, longer setting of the anonymous text "Alnight by the rose," performed by a larger group, seconds effectively accumulate into attractive clusters. Spare textures build to a full sound on the repeated line, "and yet I bar the flour (flower) away." Clusters return with overlapping declamations of "rose" in descending minor thirds.

The *Two Whitman Choruses* by Larry Christiansen are tonally anchored settings of texts from *Leaves of Grass*. A single line from "To You" is heard ("Whoever you are, now I lay my hand

upon you that you be my poem"), in a serene setting with mostly pandiatonic harmonies balanced by mild dissonances. The second treats nature and love with fragments from "Spontaneous Me" and "One Hour to Madness and Joy." The accompaniment establishes a full sound and lively tempo followed by rapid, imitative choral entries ("spontaneous"). A slower tempo and the return to a more tranquil mood signal the shift of subject. Opening material returns and jubilant sustained harmonies close the work.

**Robert Fleisher**

## SCIMEMBERS: ELECTRONIC MAILING LIST

# Funding for CD Project

Edited by **Benjamin Williams**

This discussion took place on the *scimembers* electronic mailing list on April 20, 2010.

### Question:

**David Morneau**

Can anyone point me to any grants or other funding available for CDs and recording projects?

[david@5of4.com](mailto:david@5of4.com)

### Answer:

**David van Gilluwe**

There are a number of ways of finding funding for a CD project. A few grants are specifically geared for funding CD projects (Ex. Aaron Copland Fund for Music Recording Program), but far more are in the category of general artistic endeavors, in which you can incorporate your desired CD production goal as a component of a larger project. I found that seeking funds for the exclusive purpose of creating a disc for distribution is a tough sell, even when the project has high merit.

Depending on what your medium is, it may strengthen your chances of being funded if you incorporate a live performance component into the proposal. It could even be a single CD premiere concert that is free to the area public (funded with part of the awarded grant money). Even though a live performance may not be the focus, it may make the difference between being awarded funds or not.

You may also want/need to team up with a non-profit to be eligible for an additional pool of grants that are only open

to non-profit organizations. Starting a non-profit yourself may be too much paperwork for just a single project or two. You can team up with an ensemble or maybe even apply with the help of the local arts council for a grant that you could not obtain on your own. Do know that this team effort sometimes involves the non-profit taking a fee for this service.

With that in mind, your grant possibilities are much larger as you find ways for your project to fit a larger pool of grant criteria.

### LOOKING FOR ARTS GRANTS

1. **Look local.** Is there an Arts Council in your city that has funding opportunities that could fit your goal (at least in part)? Most local grants like to see a community engagement through performance or exhibition component. Maybe giving a free local performance and a copy of the disc to the local public radio stations would suffice. Also, seek the Arts enrichment programs your state offers. See if any regional non-profit Arts organizations give grants. Even if the local Arts Council is unable to be of any monetary assistance, they will likely know of larger originations that could help you.

2. **Look National.** The next deadline for the Aaron Copland Fund for Music, Recording Program is January 15, 2011. Also, check the National Endowment for the Arts Grants (most need a live performance or educational component.)

There are more; I find google to be helpful in this search. Use your state in as one of the keywords to help refine your eligibility.

[david@vangilluwe.com](mailto:david@vangilluwe.com)

## SCItings

### Member News and Activities

*Performances, Awards, Commissions, Honors, Publications and other Member Activities.*

#### Jonathan Santore

Santore's new orchestral composition *Lucky Sevens* was premiered in Concord and Plymouth, NH, April 30 and May 1, 2010, respectively.

Santore conducted the premiere of his work *Comfort Ye (Goudimel Dances)* with the Hanover High School Concert Band at their concert on March 4, 2010.

[jonathan@jonathansantore.com](mailto:jonathan@jonathansantore.com)

#### Jessica Rudman

April 17, 2010 at Lin-Wood Public School in Lincoln, NH, the premiere of Rudman's *Black Satin Triptych*, a tango for orchestra, took place as part of a concert held to benefit the Sgt. Katherine Brunelle Scholarship, which assists students in the pursuit of education and training for careers in public safety.

[jessica\\_rudman@yahoo.com](mailto:jessica_rudman@yahoo.com)

#### Piotr Szewczyk

The world premiere of Szewczyk's *First Coast Fanfare* by the Jacksonville Symphony Orchestra under Fabio Mechetti took place April 15–17, 2010. JSO commissioned this piece after Szewczyk won the 2008 JSO Fresh Ink Composition Competition. *First Coast Fanfare* is a twelve-minute piece scored for full orchestra and it is inspired by the beauty and ferocity of nature on the First Coast.

[piotr@verynewmusic.com](mailto:piotr@verynewmusic.com)

#### Paul Dickinson

The premiere of *Table At Luigi's*, a feature-length film by members of the departments of Digital Filmmaking, Theater and Music at the University of Central Arkansas and score by Dickinson took place April 12, 2010 at Reynolds Performance Hall, University of Central Arkansas. *Table at Luigi's* is a modern day fairy tale about David, "Chef" to his friends, who creates "living dreams" for people through his cooking. Chef has created a small, safe world for his friends inside his restaurant 'Luigi's,' until the night Emily walks in, and Chef begins to realize that the dreams he's been creating have locked him in his own dream world. Can Chef leave the world he created? Does he even want to?

[pauld@uca.edu](mailto:pauld@uca.edu)

#### Jianjun He

*Piano Sonata no. 1*, commissioned by Wyoming Music Teachers Association received its New York premier April 10,

2010 by pianist Scott Watkins at Carnegie Weill Recital Hall.

[jianjunhe@yahoo.com](mailto:jianjunhe@yahoo.com)

#### Jerry Hui

April 7, 2010 in the Morphy Recital Hall at University of Wisconsin—Madison Hui's solo viola piece, *Twenty-Eight Star Mansions—North-7: Bi*, was premiered.

[chiwei.hui@gmail.com](mailto:chiwei.hui@gmail.com)

#### Brian Fennelly

April 2, 2010 at Rutgers University, Douglass Campus in New Brunswick, NJ, bass trombonist J.J. Cooper gave the U.S. premiere of *Sasquatch* for bass or contrabass trombone and two percussionists in recital at the Nicholas Music Center.

On April 9, 2010 a concert of music by Yale composer friends played by Duo Parnas at SUNY Oneonta included the premiere of the violin and cello version of Fennelly's *Maverick Tango*.

[FennellyBL@aol.com](mailto:FennellyBL@aol.com)

#### Jason Bahr

Bahr's *A Sight in Camp* (text by Whitman) for choir and orchestra was premiered in Gray Chapel on the campus of Ohio Wesleyan University in Delaware, OH, March 28, 2010.

[bahrline@yahoo.com](mailto:bahrline@yahoo.com)

#### Gary Belshaw

The world premiere of Belshaw's one-act opera, *The Worst One Ever*, took place during Wayland Baptist University's President's Scholarship Concert, March 27, 2010. The performance took place on the Herral Memorial Auditorium stage on the main campus of the University, located in Plainview, Texas.

[garydbelshaw@yahoo.com](mailto:garydbelshaw@yahoo.com)

#### Kathryn Mishell

The premier of *Impromptu* for violin and piano took place March 21 and 22, 2010 with Salon Concerts, celebrating Schumann and Chopin's 200th birthday.

[composer@austin.rr.com](mailto:composer@austin.rr.com)

#### Daniel Adams

Daniel Adams presented a poster entitled "Vocalization, Body Percussion, and Parody in Selected Compositions for Hand-clapping Ensemble" at the South Central Regional Conference of the College Music Society, held at the Downtown Campus of the University of Texas at San Antonio, March 11–13.

*Diffusion One* for marimba quintet has been released on a CD entitled *Music for Keyboard Percussions* recorded by the McCormick Percussion Group, Robert McCormick, Director. The recording is available on Ravello Records. Bachovich Music Publications in the Massachusetts Percussive Arts Society Chapter Xylophone Collection released

Adams's *Extremities* for xylophone solo in March.

[dcadams@airmail.net](mailto:dcadams@airmail.net)



Daniel Adams

#### Alexander Nohai-Seaman

On March 12, 2010 pianist Stacey Barelós premiered Nohai-Seaman's *Dark Matter* at Luther College.

[nohaiseaman@yahoo.com](mailto:nohaiseaman@yahoo.com)

#### David Heuser

The premiere of Heuser's first full-length opera, *A Brief History of Root Vegetables*, took place March 5 and 7, 2010 at the UT-San Antonio Downtown Campus' Buena Vista Theatre.

[dheuser@sbcglobal.net](mailto:dheuser@sbcglobal.net)

#### Martin Halpern

The world premiere production of two new one-act chamber operas by Martin Halpern took place March 4–6, 2010 at St. Peter's Church in Chelsea. *The Enchanted Stone* is freely based on W.B. Yeats's early play *The Pot of Broth*. *The Hour Glass* is freely based on images from Yeats's early play of the same name. Performances were by Jim Trainor, baritone, Yvonne Bill, soprano, and Earl Buys, pianist.

[Marhalp@aol.com](mailto:Marhalp@aol.com)

#### Paul Hayden

Hayden's new *Concerto for Alto Saxophone and Orchestra* received its premiere at the North American Saxophone Alliance's Biennial Conference at the University of Georgia on March 4, 2010. Griffin Campbell, professor of sax at LSU, was the soloist with Mark Cedel conducting.

[info@paulhayden.com](mailto:info@paulhayden.com)

#### Juraj Kojs

Kojs' *Travnica I*, based on a traditional hay-harvesting song from Slovakia was premiered by the Atticus Brass Quintet March 3, 2010 at the Beinecke Rare Book and Manuscript Library.

[juraj.kojs@yale.edu](mailto:juraj.kojs@yale.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

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**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 from the 2010 SCI Region VIII Conference, March 5–6, 2010 at the University of Puget Sound in Tacoma, Washington, hosted by Robert Hutchinson



*SCI Composers Andrew Walters, Mike McFerron, Michael Pounds and Matthew Schildt*



*Conference host Rob Hutchinson with guest composer Carter Pann*