



# SOCIETY OF COMPOSERS, INC.

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

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XLI: 4, July–August 2011

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## The SCI Listservs Controversy vs. Utility

By Gerald Warfield

The most frequent complaint that I receive about *scimembers* is that some members don't want to receive notices of concerts in areas of the country where they can't attend or even outside their own city. On the surface, this seems like a reasonable request. What is not understood is that these announcements aren't invitations as much as they are notices of record. They are simply personalized "members activities" which was (and is) a part of professional newsletters. This perspective on concert announcements is particularly hard for students who are having enough trouble managing the limited world of their university environment. But once in the profession, staying in touch with your peers becomes part of the job, so to speak. Members don't read such posts with a thought of attending but with the thought of keeping informed. Of course, it would help if members posting such notices would word them as announcements and not invitations.

The SCI listservs have always been tinged with controversy. But to settle one thing right up front, the spelling

"listserv" is correct. The "e" was dropped dating back to the first listserv in 1984 when names were limited to eight letters. Since 1995 the term, in all capital letters, has been a US trademark, but it has been used generically since its inception to mean electronic mailing list.

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*General Manager, Gerald Warfield, at his computers where he usually monitors the SCI listservs.*



## About the Newsletter

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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

**2013 Region V Conference  
April 11–13, 2013**

Clarke University, Dubuque, IA  
Host: Amy Dunker  
[amy.dunker@clarke.edu](mailto:amy.dunker@clarke.edu)

**2013 Region I Conference  
August 15–17, 2013**

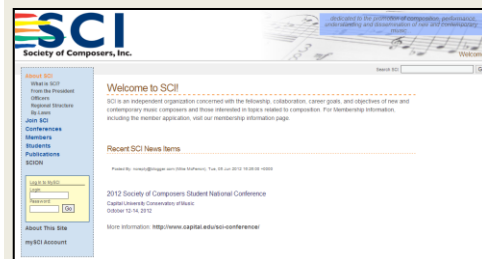
Portsmouth, NH  
Hosted by PARMA Recordings as part of the PARMA Music Festival

**2013 Region IV Conference  
October 17–19, 2013**

Eastern Kentucky University  
Richmond, KY  
Host: Thomas Couvillon  
[Thomas.Couvillon@eku.edu](mailto:Thomas.Couvillon@eku.edu)

**2014 Region VIII Conference  
March 7–8, 2014**

University of Puget Sound, Tacoma, WA



## 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, 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/publications/listserv.html>

## National Council

### President

James Paul Sain  
*University of Florida*

### Region 1

Scott Brickman  
*University of Maine at Fort Kent*

Beth Wiemann  
*University of Maine*

### Region 2

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*SUNY-Stony Brook*

Daniel Weymouth  
*SUNY-Stony Brook*

### Region 3

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*Hampton University*

Bruno Amato  
*Peabody Conservatory*

### Region 4

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*University of North Carolina at Greensboro*

Paul Osterfield  
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### Region 5

Mark Phillips  
*Ohio University*

Frank Felice  
*Butler University*

### Region 6

Eric Honour  
*University of Central Missouri*

Craig Weston  
*Kansas State University*

### Region 7

Bruce Reiprich  
*Northern Arizona State University*

Glenn Hackbarth  
*Arizona State University*

### Region 8

Rob Hutchinson  
*University of Puget Sound*

Patrick Williams  
*University of Montana*

### President Emeritus

Greg Steinke

## Membership Information

For complete details, please visit  
<http://www.societyofcomposers.org/join/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.

## Executive Committee

### Chairman

Mike McFerron  
*Lewis University*

### Editor, Newsletter

Michael Torres  
*The Ohio State University*

Benjamin Williams  
*Mississippi College*

### Editor, SCION

John G. Bilotta

### Editor, Journal of Music Scores

Bruce J. Taub

### Producer, CD Series

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*Capital University*

Thomas Wells

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### System Analyst

M. Anthony Reimer

### System Administrator

Matthew McCabe

*Columbus State University*

### Representative, Students

Adam Scott Neal

### Chair Emeritus

William Ryan

*Grand Valley State University*

## The SCI Listservs: Controversy vs. Utility

(Continued from Page 1)

SCI began making use of the Internet to distribute information ten years later with the electronic distribution of *SCION* in January of 1994. Edited by Ren Weidenaar, it began with 31 subscribers. Our first listserv was launched a year later coordinated by Kristine H. Burns. I remember worrying at the time that some wag would hack in and post something offensive. It has never happened (knock on wood), and since both listservs are moderated it's unlikely that that it ever will.

That's not to say that offensive content doesn't appear. There are certain topics that bring out our more vociferous members, and responses can get heated and personal. And that brings up the topic of censorship.

I've never met an SCI officer who was in favor of censorship. Free speech, so closely allied with academic freedom, is a given in our profession. Yet flaming, when it is permitted to run its course, rarely achieves anything except escalating levels of hostility. No one is convinced; no opinions are swayed.

Contest fees is one such hot button that brings members to the brink of flaming. Many have weighed in on this topic, and sometimes well-intentioned contest administrators have found activities they thought were service-to-the-profession to be reviled and rebuffed.

I cannot remember when I became moderator of the listservs, but it seems like a long time ago. It's not a position I enjoy. Sometimes the line between insightful criticism and personal attack is very fine. There have been times when the ad hominem nature of a post has caused me to turn a message back. Always when I do this I send an explanation. In almost every case I get an understanding response. A few times, the original author has thanked me for keeping an ill-conceived message from going before the eyes of the profession. In the words of Mike McFerron, our Executive Committee Chairman, "it never pays to write an email when you're mad." In a world as small as contemporary music we should be very circumspect about burning bridges.

In the initial flush of the Internet, as people tested the limits of the new utility, myriads of needless messages flashed back and forth. Every announcement spawned "congratulation" responses. Coming from a "snail mail" back-

ground, members viewed each of these emails as an electronic corollary of the written letter, and every one was evaluated for a possible response. It was too much. From the perspective of snail mail, three or four messages a day from the same source was indeed a "flood." Today, we have far fewer complaints about our listservs as members have accustomed themselves to a greater number of messages. Utilization of the lists has become more informed, too. These days most people know that hitting the reply button sends a message only to the author of the original post whereas "reply all" sends the message to the entire list. Members also have the freedom of immediately subscribing and unsubscribing through an interface designed by our web team.

The bottom line, of course, is that the world has changed. Before listservs, if John sent a congratulatory message to Alice, there would be no need to copy Ben, Sue and Arthur. In the old days, carbon copies were trouble to mail (envelope, stamp, etc.), and they had almost the status of a regular letter. Technology has changed all that.

In conclusion, I should mention that many members are unaware that we have two listservs. One of them is *scibiglist*. Every member is subscribed and they may not unsubscribe. This list is used only for official communications from the Society such as conference announcements and *SCION*. The listserv that sends the most messages is *scimembers*. This is a list to which members may post concert announcements and other relevant professional information. Members may easily subscribe or unsubscribe from this list by going to the mySCI account area of the SCI website. Simply log in to your account from the mySCI navigation and choose "Edit My Account." Members of SCI can post to the *scimembers* listserv by sending an email to [scimembers@societyofcomposers.org](mailto:scimembers@societyofcomposers.org).

Gerald Warfield  
[geraldwarfield@suddenlink.net](mailto:geraldwarfield@suddenlink.net)



## SCItings

### Member News and Activities

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

#### Evan Mack

Encompass New Opera Theatre, under the direction of Nancy Rhodes and Mara Waldman, presented the premiere of *Angel of the Amazon*, a music drama by Evan Mack, on May 6, 2011. *Angel of the Amazon* is based on the true story of Sister Dorothy Stang, an American missionary who devoted forty years to helping the indigenous farmers of the Brazilian rainforest. In 2005, this 73 year old nun was brutally murdered by assassins hired by the owner of a logging company, who felt her passion for the Earth and all of its gifts to be a threat. *Angel of the Amazon* depicts the events that set her on a path to martyrdom.

#### Jerry Casey

The Parish Choir at Kenyon College commissioned Jerry Casey to write a duet arrangement of a Kenyon song, *Kokosing Farewell*, for two graduating seniors, Erin Ford and Lauren McNulty. The duet was premiered May 8, 2011 at the Chapel of the Holy Spirit, Kenyon College, Gambier, Ohio.

#### Shirley Hoffman Warren

On May 10, 2011 the SUNY New Paltz College-Community Chorale, under the direction of Dr. Edward Lundergan and accompanied by Gary

Palmieri on piano, premiered *In a New Season*, a three-movement work based on poetry of Margaret P. Gallagher, at McKenna Theater on the SUNY New Paltz campus, New Paltz, New York.

#### William MacSems

William MacSems' *Westward Ho* for orchestra and narrator was premiered on May 14, 2011 by the Folsom Symphony, conducted by Michael Neuman at Folsom Lake College Performing Arts Theater in Folsom, California. *Westward Ho* is a suite of four pieces that refer to or represent certain activities or traditions of the old west. A narrator tells a little history to introduce each piece.

#### David Foley

Foley's setting of *Psalms 23*, King James translation, for flute, tenor and piano was premiered May 15, 2011 at First Congregationalist United Church of Christ in downtown Portland.

#### Robert J. Bradshaw

The premiere of *Pie Jesu Domine* by Robert Bradshaw was given at the Shalin Liu Performance Center, in Rockport, Massachusetts on May 19, 2011. The composition is for soprano, violin, harp, children's choir, adult choir and string orchestra.

#### Timothy Kramer

On May 21, 2011 the San Antonio Chamber Choir, directed by Scott MacPherson, premiered Kramer's choral cycle *Lux Caelestis*. The cycle is a 20-minute, unaccompanied choral work in

five movements, setting different sacred texts all on the subject of light. The choir sings in Hebrew, Avestan, Pali, Sanskrit and Latin.

#### Jeffrey Jacob

Jacob's *Music for Haiti*, a CD of orchestral music, was released in May, 2011 on New Ariel Recordings. The music is a compilation of compositions that explore themes of tragedy, death, and redemption including works directly inspired by the previous year's earthquake and its aftermath. Proceeds from the sale of the CD went to the Bill Clinton—George Bush Fund for Haiti.

#### Matthew Saunders

On June 3, 2011 Saunders' *Piano Sonata* was premiered at the annual conference of the Oklahoma Music Teachers Association at Oklahoma Christian University. The premiere was given by pianist Dianna Anderson of the faculty of Minot State University, and the piece was a joint commission of the Oklahoma Music Teachers Association and the Music Teachers National Association.

#### Guy Vollen

Vollen's *Where Seldom is Heard*, a fantasy overture in honor of the 150th anniversary of Kansas' statehood (1861–2011), was premiered by the Senseney Music Community Band on June 26, 2011 under the direction of Bill Johnson in the Pleasant Valley United Methodist Church in Wichita, Kansas.