



SCI

Society of Composers, Inc.

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

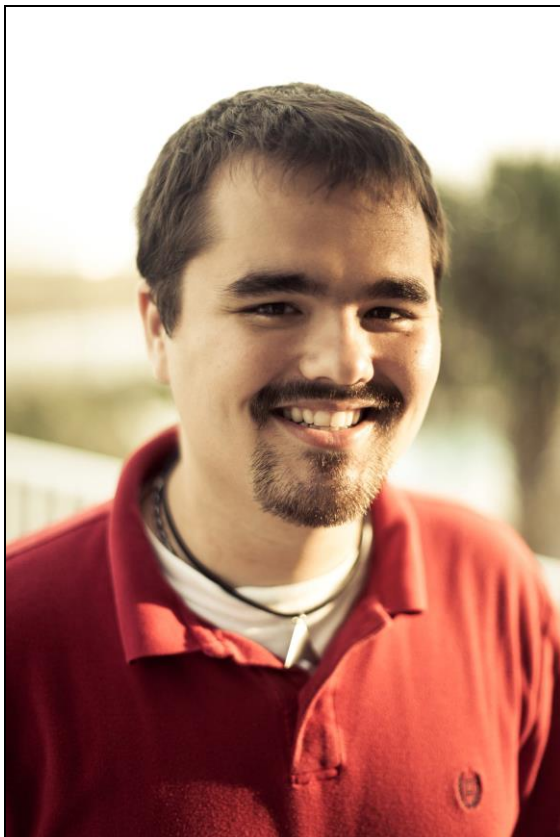
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XLIV: 3, May–June 2014

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Composition at the Brevard Music Center

by Chris Lamb



Chris Lamb

Located in the stunning Blue Ridge Mountains of North Carolina, the Brevard Music Center is a seven week intensive summer festival and institute for approximately 400 music students between high school and graduate school. Composer, Chris Lamb, attended the Brevard Music Center in the summer of 2013. Chris is a Teaching Assistant at Arizona State University pursuing a DMA in Composition. For more information about Chris and his music, visit: chrislambmusic.com

The composition program at the Brevard Music Center (BMC) is a wonderful experience; the perfect blend of instruction and composition designed to allow each composer to dictate what they want to take away from the festival.

Have you ever wondered what it would be like to be solely responsible for focusing on composing your music? BMC offers that and so much more. The primary concern for composers is simply to write quality music for various performances and readings during the six weeks.

There are three composition recitals for new works. Composers organize recitals, including responsibility for finding performers; however, this is not a difficult task. Performers are equally motivated for music and

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THE SCI NEWSLETTER



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

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2012 SCI Region VI Conference
October 5-6, 2012, West Texas A & M University, Canyon, Texas

By Matthew Saunders

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



Upcoming SCI Events

2015 Region VI Conference Spring 2015

Henderson State University
Phillip Schroeder, Host

Internet & Email

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

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>

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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.

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Composition at the Brevard Music Center

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performance time, and they trust the output of the composers to be high quality. It's a perfect combination. On top of capable and willing performers, BMC also has a new music ensemble in residence, the itch ensemble, devoted to performing works by BMC composers.

The composers have a dedicated lab. It's outfitted with MIDI keyboards, stations for composers' laptops, printer (capable of large format printing) and most importantly a mini-fridge and coffee maker. Most composers spend a considerable amount of time in this lab. It has its own WIFI router, air conditioning, and best of all locked doors that only composers can open. Time is mostly free all morning and evening to work and focus as they please. The lab is available twenty-four hours a day.

The only time that's not open for composing is a two-hour master class session each weekday. These range from instrumental instruction from BMC instructors (i.e. "how to compose for the harp"), meeting with professional conductors, and master classes with professional composers. Also once a week you have an hour-long lesson with the composition instructor in residence. For the first three weeks the composer in residence is Robert Aldridge (Professor and Director of Music at the Mason Gross School of the Arts at Rutgers University) and the second three weeks is David Dzubay (Professor of Music and Chair of the Department of Composition in the Jacobs School of Music at Indiana University). Both bring a wealth of experience, perspective, and insight focused on sharing, developing, and helping each composer explore and grow in their own right.

In addition to the composers' recitals, the first performance opportunity for composers comes with the annual Transylvania Library Song Concert. A week and a half before the concert the composition teacher for that period selects a

single text for all of the composers to write a song with. After three days the composers produce a song that they present to singers in the Janiec Opera Company (BMC's opera program) who sign up to sing your works. It can be just about any combination of singer you want, as long as there are enough performers to go around (and some will even pull double duty). The result is a fascinating concert in which twelve composers present completely different interpretations of the same text. It's a crowd favorite and the performance hall was packed, with standing room.



The final opportunity for composers comes during the last week. The orchestras and band are finishing their concerts and they dedicate an entire day to readings for composers. Throughout the festival you're instructed on the exact instrumentation that will be available to you and given ample time to prepare scores and parts for the reading. The composers end up with about twenty-five minutes each for their reading sessions. The readings are recorded and each composer gets ample feedback from performers, conductors, and the composition instructor.

It's difficult to capture this tremendous six-week experience in a few short paragraphs. It's challenging, fun, and intense, but in the end you will leave BMC having grown as a composer and artist. For more information visit: brevardmusic.org.

SCItings

Member News and Activities

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

Piotr Szewczyk

On March 2, 2014 the premiere of Szewczyk's quartet *Bliss Point* for clarinet, violin, cello and piano commissioned and performed by Atlanta Chamber Players was given at Spivey Hall at Clayton State University.

David Davies

The premiere of Davies' *Cantate Domino*, performed by the National Sacred Honor Choir, was given at Carnegie Hall on March 9, 2014.

Brian Fennelly

The premiere of *Tableaux* for piano and 10 Instruments took place on March 28, 2014 in a concert by Ensemble Mise-En at the Tenri Institute in New York City. Dorothy Chan was the piano soloist and the ensemble was conducted by Mark Loria.

University of Iowa New Music Symposium

The SCI chapter at the University of Iowa hosted its New Music Symposium April 5, 2014. The events began with a concert of electronic music, featuring music of University of Iowa composers. A paper and performance presentation session on took place on April 6 held in the UCC Recital Hall featuring Kenn McSperrit of the Uni-

versity of Oklahoma and Ines Thiebaut of CUNY presenting their research on "Phonetic Composition" and Mario Davidovsky, respectively. Other papers included Iowa students Jason and Lori Palamara, Solomon Fenton-Miller, and Andy Thierauf. The final concert on April 6 in Riverside Recital Hall featured the premiere of *Ocotillo* for percussion, electronics and video by Thomas Beverly (BGSU), and *Never the Same River* for bassoon, piano, violins, and cello by Harry Stafylakis (CUNY).

Dan Adams

Two compositions by Daniel Adams received their premieres in March and April. *Recombinant* for percussion ensemble was premiered by Hamiruge, the Louisiana State University Percussion Ensemble as one of nine works commissioned for the Ion Project, a concert that featured a commemorative performance of *Ionisation*. On April 10 Adams' *Cryptic Antiphon* for trombone choir with two percussionists received its premiere by the West Texas A&M University (Canyon, TX) Trombone Choir conducted by Raimundo Morales.

Daniel Adams also received three performances of his *Diffusion One* for marimba quintet by the University of South Florida Percussion Ensemble conducted by Robert McCormick. On February 1 it was performed as part of the McCormick Marimba Festival at the University of South Florida, Tampa. It was also performed at the University of South Florida New Music Festival on February 14. Adams presented a lec-

ture on *Diffusion One* and its companion piece *Diffusion Two* (for snare drum quartet) as part of the festival. Finally, *Diffusion One* was performed as part of the Florida Day of Percussion at Florida Southern College on March 29.



Dan Adams

Paul A. Epstein

The premiere of *Changes 6* for piano was given by Nicolas Horvath at the Palais de Tokyo, Paris, on April 11, 2014. The performance was part of Horvath's seven-hour marathon concert, *Palais de Glass*, a tribute to Philip Glass that included all of Glass's works for piano as well as ninety-two pieces by composers from around the world.



Nicolas Horvath at the Palais de Tokyo

Timothy Melbinger

Four premieres of Melbinger song cycles took place on April 13, 2014 at Penn State Altoona: *Something So Necessary*, *So Real*, Bonnie Cutsforth-Huber,

alto; *Into This World*, Ginger Reinhardt, soprano; *Davis Settings*, James White, bass; and *Beauty Prevails on its Own Terms*, Jonathan O'Harrow, tenor.

Georgia State SCI Student Chapter

The Spring showcase concert for works written by members of Georgia State University's Student Chapter took place on April 18, 2014. This performance included Salvatore A. Locascio's 40-minute songbook *(the) Other Love Songs*, a psycho-study of love written for upper voice and piano performed

by the composer with pianist Alex Benford.

conTemplum

conTemplum, the student chapter of SCI at Temple University hosted the Temple Composers Orchestra (TCO) with premieres of nine new works for chamber orchestra by Temple undergraduate and graduate student composers on April 22, 2014 in the Temple Performing Arts Center, Chapel of the Four Chaplains.

Jamie Leigh Sampson

Contemporary Techniques for the Bassoon: Multiphonics was released in April, 2014. This resource was created by working with 20 bassoonists from across the United States to test nearly 400 unique multiphonic fingerings. The result is a collection of 270 fingerings, cataloged by their ease of response, with annotations on embouchure, notation suggestions, and notes for composers. It includes information on both pitch notation and fingering notation (an adaptation of Heinze Holliger's multiphonic notation for oboes).

SCI MEMBER OF THE DAY

New: SCI Member of the Day

Each day, the website will randomly choose a Member of the Day from the pool of eligible SCI members. To be eligible, the member must be a current SCI member, and have a mySCI Webpage that includes an image and at least one .mp3 recording. Members can edit and create their own mySCI Webpage by logging into to the mySCI account area at societyofcomposers.org.

Mike McFerron
Chair, SCI Executive Committee