



THE SOCIETY OF COMPOSERS, INC.
NEWSLETTER XXXIV:3

UPCOMING CONFERENCES

SCI Region IV Conference
Winthrop University
November 11–13, 2004
Host: Ronald Keith Parks
E-mail: parksr@winthrop.edu

Region VI Conference
University of Texas at San Antonio
February 24–26, 2005
Submission Deadline: TBA
Host: David Heuser
E-mail: dheuser@utsa.edu

SCI Journal of Music Scores Volumes 34 and 35

Bruce J. Taub
Production Coordinator
SCI Journal of Music Scores

Volumes 34 and 35 of the SCI Journal
of Music Scores are hot off the press!

Volume 34

Moiya Callahan: *Friptide*
Jonathan Chenette: *Posthumous
Orpheus*
Lewis Nielson: *White Vision*
Sally Reid: *Fiuggi Fanfare*

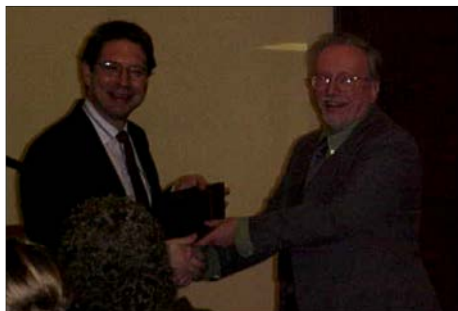
Volume 35

Andrian Pertout: *Görüsmeler*
Curt Veeneman: *The Wiry Concord*
Stephen Wilcox: *Lego Dominatrix*

A Listener's Impression of the 2004 National Conference

by Guy Vollen

The 2004 National Conference of Society of Composers Inc. was held March 3–6 at the University of Central Oklahoma in Edmond, hosted by UCO faculty member Dr. Samuel Magrill. Fifteen concerts of SCI compositions were scheduled and performed by such varied forces as the University Chorale, Percussion Ensemble, Symphonic Band and Wind Ensemble, and Chamber and Symphony Orchestras of UCO; the Oklahoma City University Symphony Orchestra; the University of Oklahoma's New Century Ensemble; and the Oklahoma Youth Orchestra. In addition, numerous works for small combinations and solo instruments and voices were performed by UCO students, faculty and guest musicians. Works by more than seventy composers were performed, nearly all of whom attended part or all of the conference. In honor of the event, Mayor Sandra Naifeh proclaimed the week of March 1–6 "New Music Week" in Edmond.



SCI General Secretary, Gerald Warfield, presents an award to Dr. Samuel Magrill for hosting the 2004 SCI National Conference

It was fitting that the first concert should begin with a fanfare. *Alla Scherzo* by James Wiznerowicz was confidently presented by the Trumpet Choir of the University of Central Oklahoma under the direction of James L. Klages. Two works

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Review of the 2004 SCI Region II Conference

by John Bilotta

2004 SCI Region II Conference
April 9–10, 2004
State University of New York, Geneseo
Wadsworth Auditorium
Hosted by Anneliese Weibel

Friday, April 9

Concert I

Pioneer X by Jay Batzner

Of the three performances heard in the past few months, this one was the strongest overall. Jonathan Kruger played the trumpet with command and strength at the first station giving the overall piece a clear base from which to develop. His strong, forceful statement of the core melodic and intervalic ideas gave greater continuity and meaning to the successive stations. His transitions from post to post were smooth and integrated into the overall performance. His clear lines and musical gestures made the connections between the early material and its later transformations tighter. This is an excellent performance piece requiring a trumpet player with both the musical and stage skills to pull all the pieces together and Jonathan succeeded admirably.

Chronopolis by Franklin Cox

A stunning, even breathtaking, virtuoso work given an extraordinary performance by Lisa Cella. The work falls approximately into three large sections played without pause. Although he mines the full range of extended performance techniques for the flute (including multiphonics), the composer has done so with exquisite musical judgement and taste. The work evokes an imaginary world dominated by its concern with time yet does so without ever sounding mechanistic. There is a level of energy and passion throughout the work, whether the quieter opening movement which uses

"Region II" ...continued on page 8

The Society of Composers, Inc.

The Society of Composers, Inc. is a professional society dedicated to the promotion of composition, performance, understanding and dissemination of new and contemporary music. Members include composers and performers both in and outside of academia interested in addressing concerns for national and regional support of compositional activities. The organizational body of the Society is comprised of a National Council, co-chairs who represent regional activities, and the Executive Committee.

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Daniel Adams



Daniel Adams is the author of "The Drum Set as a Solo Multiple Percussion Performance Medium," an article published in Volume LII, Number 4 (Spring 2004) of the Journal of the National Association of College Wind and Percussion Instructors. Dr. Adams' composition *Guadalquivir* for flute, harp, and viola was recently accepted by Dorn Publications, Inc. Adams presented a paper entitled "Rhythm and Timbre as Interdependent Structural Elements in Askill Masson's Compositions for Snare Drum" at the South Central Chapter Meeting of the College Music Society (CMS), held on March 11–13, 2004 at Henderson State University in Arkadelphia, Arkansas. Adams also served on a panel entitled "Give Three Wishes, What Would You Change About Your Role as a Musician/Teacher in Academe, in Your Community, and in American Society?" at the CMS meeting.

Dr. Adams received a performance of his *Octiphonal* on January 29, 2004 at the Region VI Conference of the Society of Composers, Inc. The conference was held at Arkansas State University in Jonesboro. *Octiphonal* is scored for eight trombones and was performed by the Arkansas State University Trombone Ensemble. Two of Adams's compositions were performed at the New Music Festival presented by the University of Nebraska, Kearney (UNK). *Fanfare for Tomorrow* for brass quintet and the first movement of *As a Fever, Longing Still* for soprano voice and clarinet were performed on March 29, 2004 by UNK faculty and student ensembles. On March 30, 2004, Adams, along with several other featured guest composers, held a master class for UNK student composers and participated in a panel discussion entitled "How and Why Does a Composer Write Music?"

Jason

Jason Bahr's *When We Are Going* for women's choir, organ, and violin (text by Dickinson) received its premiere performance on April 23, 2004 at Cottey College.

Daniel Baldwin

Midwest River Fantasy for Contrabassoon with Bassoon Choir was performed Monday, April 26, 2004 at the Plymouth Congregational Church in Wichita, Kansas by the Wichita State University Bassoon Choir and Nate Koch playing the contra.

"Members" ...continued on page 12

Alert!

If you teach in a department or school of music, please ensure that concert programs presented by your university are being collected and sent to ASCAP and BMI each on a regular basis. Each agency, which relies on these programs, extracts performance information and determines the amount of royalty credited to each composer based on a sample rate.

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Please send articles, reviews, and member activities (email preferred) to:

SCI Newsletter
Bruce Bennett, Editor
Newcomb Music Department
Tulane University
New Orleans, LA 70118
(504) 862-3217
newsletter@societyofcomposers.org

For other business:
Gerald Warfield, General Manager
Society of Composers, Inc.
Old Chelsea Station, Box 450
New York, NY 10113-0450

secretary@societyofcomposers.org
www.societyofcomposers.org

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SCION

John Bilotta, *Editor*

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John G. Bilotta, SCION Editor
1699 Agadir St.
Concord, CA 94518
Telephone: 925-685-9259

for percussion combinations presented contrasting treatments: Karen McNeely's *Eve of Shadow and Light*, while frequently rhythmic, derived much of its drama from the subtle interplay of castanets, wood blocks, and brushes, often at soft dynamic levels. The second work, *In the Mud at Toad Suck Park* by Daniel Nass, was scored for timpani and a variety of indeterminate-pitch drums and cymbals. Both compositions were directed by David Hardman. John Lampkin's *Migrations*, performed by the UCO Symphonic Band under Brian Lamb's direction, presented in its four movements both the ridiculous and the sublime of the natural world, employing a range of pungent and constantly varying tone colors and techniques, including key clicks and found percussion. The final composition, again performed by the UCO Symphonic Band, led by Lori Wooden, was *Luckie Street Grooves* by Nickitas Demos. The two bravura solo parts were performed by Earl Hefley (clarinet) and Danny Vaughan (electric guitar), revealing a vital score informed by jazz riffs, blues, rock, tango, and funk.

A diverse collection of pieces was featured on Thursday morning's recital in UCO's intimate Pegasus Theater. Two solo pieces began the program: Cynthia Thompson performed *Abiyoy Oboe* by Scott Robbins, accompanied by a world music-influenced electronic backup. Joseph Bognar followed, presenting *Lego Dominatrix*, a set of five toy-themed miniatures for piano by Stephen Wilcox. The final solo work was Richard Zacharias' *Sonata # 1* for piano, gracefully rendered by Christopher Hahn. *Prime Etudes for Flute and Trombone*, by James Haines, utilized prime numbers in the composition of its five movements. James A Jensen's *Variations and Theme on "Lullaby for Louise"* presented a dramatic set, by turns melancholy and agitated. Lee Hartman's *Song for a Tailor* was the only vocal selection, with soprano Barbara Streets interpreting a Psalm-inspired text, accompanied by the subdued rolled chords of David Hardman's marimba. Paul Dickinson's *Nine Pieces* for a trio of flute,

oboe, and clarinet posed an intricate challenge to the performers, who rose marvelously to the occasion. Lastly, Ernesto Pellegrini's *Duolog II* for clarinet and piano was played.

Vocal compositions were prominent in the third program, which took place in spacious Mitchell Hall. Michael Murray's *Five Blake Songs* led off the program, an understated collection highlighting the warm middle registers of soprano Pamela Richman's voice and Michelle Coletta's clarinet. Soprano Marilyn Govich presented James Haine's setting *Four Whitman Songs*, accompanied by pianist Richard Jobe. Set in a modern lyrical style, tonal but unafraid of dissonance, the *Whitman Songs* concluded with a timely treatment of the poet's *And Thou America* that made full use of Ms. Govich's sensuous vibrato and dynamic range. William Vollinger's *The Child in the Hole* was a setting of a different kind, a quasi-theatrical recreation of the true story of a Jewish child hidden underground for three years during the Holocaust. Three instrumental compositions made up the rest of the program. *The Least Among You*, for four flutes (including one alto), was composed by Gregory Hoepfner. Mark Francis' *Whetstone* for Flute and Trumpet, consisting of four short sections, balanced its two players by muting the trumpet much of the time. The program concluded with Sabin Levi's *Nice Quodwind Wintette*, a humorous that, like the work's title, turned the traditional woodwind quintet upside-down.

UCO's Pegasus Theatre rang with the sound of brass in a fourth program that concluded with the quiet hum of strings. James Klages began the afternoon with Jay C. Batzner's *Pioneer X* for Unaccompanied Trumpet, a dramatic work inspired by a space probe leaving the solar system. Next was Will Gay Bottje's *Three of a Kind* for Three Trumpets and Piano. Two works were presented by the Liberace Brass Quintet, a combo of two trumpets and three trombones: *Rondo Ostinato (Elegy for Z)* by Jonathan Santore, and *Images of the Southwest* by Jim Stallings. Santore's composition alternated a somber, blues-

tinged opening with a jazzy, mixed-meter section. Stallings' *Images* presented four contrasting views of the desert. The ensemble was tight and punchy, but kept the dynamic level just right for the small theatre. The program concluded with the only non-brass work, Daniel Pertu's mysterious *Séance*, masterfully performed by the UCO String Quartet.

On the fifth concert, Thursday night, the Oklahoma Youth Orchestra, made up of talented high school students from around the state, performed three compositions by SCI composers. Under the direction of Dr. John Clinton, the program began with Zae Munn's *Symphony of Alcoves* in three movements, inspired by the architectural concept of "rooms within rooms." Following John Lane's *Serenity*, a touching and expressive duet for flute and harp (beautifully played by Mira Magrill and Shelley Du, respectively), the orchestra returned to perform Samuel Magrill's *Three Americans*. Described by the composer as "an American Pictures at a Exhibition," the three-movement piece is based on three paintings by Americans from UCO's recently acquired Melton Legacy Collection, which conference attendees were able to view at a "sneak preview" reception earlier in the day. Massive and crackling with energy, Hilary Tann's *Sarsen* was inspired by "standing stones", both natural (as in the first movement, *Adirondacks*) and placed by human hands (the other two sections, (*Sushou* and *Avebury*).

On a sixth program that also included stirring renditions of works by Grainger, Shostakovich and Philip Spark, conductor Brian Lamb led the UCO Wind Ensemble in performances of three compositions by conference attendees. Robert Hutchison's *Dancing on the Strand* began the program with an energetic burst of muted trumpets, high woodwinds, and mallet instruments. Samuel Magrill's *Tango Bandango*, for the most part, approached its subject in a respectful and traditional manner. Its discursive middle section and transitional material made it a symphonic example of its kind, however. Finally, *Rider* by Bruce Hamilton pushed the UCO Wind Ensemble

to the extremes of technique with its constantly shifting rhythmic patterns and diverse melodic ideas. Highlights included a dramatic oboe cadenza and dazzling percussion work.

After two days of heavy rain, Friday morning began with clear skies and dry weather in Edmond. After a presentation by Lyn Liston of the American Music Center on the online New Music Jukebox, Jonathan Anderson's *Burke, Rawls, Harley* (a work for clarinet, violin and piano) began the seventh program in Mitchell Hall. The three remaining works featured cellist (and University of Oklahoma associate professor) Greg Sauer. Sauer lent his warm, singing tone to Dana Richardson's *Preludes and Dances*, marked by wide-ranging, introspective melodies beginning with an open-string motive in the first of three movements. *Angel of Fire* by Suzanne Sorkin was also unaccompanied, and Sauer made the most of this mysterious, almost ritualistic composition. Mr. Sauer was joined by pianist Howard Lubin for Laura Elise Schwendinger's *Rapture*, a singular work that found Sauer reaching into ever-higher registers, as if to a transcendent goal barely out of reach. Together, both players contributed to a dramatic realization of the work that conveyed the mystery, hope, and terror of its subject.

The second concert of Friday morning featured the New Century Ensemble, the University of Oklahoma's new music group directed by flautist Christina Jennings. First, Kenneth Fuchs conducted his own composition, *Quiet on the Land*, a lyrical and pastoral work for flute, oboe, clarinet, viola and cello. Two compositions for solo woodwind and electronics demonstrated contrasting approaches to the medium. Jeff Herriot's *Design* for Bass Clarinet and Electronics, performed by Emily Wasson, relied almost exclusively on single tones, a subtle study of shifting colors. Mike McFerron's *Stationary Fronts* started aggressively and never let up; here Jennings bravely pit her flute against rumbling electronic bass lines, synthesized percussion and altered flute samples.

Paradigm Shift, by Arthur Gottschalk, gave two violists the opportunity to display their considerable skill in a daring caprice. Lastly, cellist Sauer joined pianist Christopher Hahn and percussionist Ricardo Souza in a fine performance of Jason Bahr's *cryptic omens...ritual echoes*. Using a colorful palette of percussive effects, Bahr presented a series of dramatic and mysterious dialogues between the players.

Four orchestral compositions graced the boards of Mitchell Hall Friday afternoon, led off by the University of Central Oklahoma Chamber Orchestra under dynamic conductor Hong Zhu. Stephen Yip's *Infinite Rain* shimmered with veiled tone colors through the composer's use of tremolo, string harmonics and sensitive scoring of his pentatonic melodies. The UCO Symphony Orchestra performed three pieces. Arthur Gottschalk's suitably cinematic *Amelia (Empire of the Sun)*, dedicated to Amelia Earhart and her spirit of adventure, was directed by Lori Wooden. Amy Dunker's intoxicating *Mambo*, also directed by Wooden, started out with the bang of "boiler room" Latin percussion and built to an exciting conclusion, graced along the way by hot solos from trombonist Chris White and trumpeter Jason Webb. Ralph Morris concluded the program conducting Robert Hutchinson's *Jeux des Enfants*, a warm and bright concoction full of infectious energy even in its softer, more introspective movements.

Mark Parker directed the Oklahoma City University Symphony Orchestra in performances of four diverse works on the tenth concert in Mitchell Hall. The ensemble played with spirit and intensity beginning with Janice Misurell-Mitchell's *Juba-Lee*. This eclectic composition began with a mysterious introduction spotlighting the flutes, and wound through a series of rhythmic developments to conclude with a bass-heavy syncopated dance. *Winning Azaleas* by Tayloe Harding combined a contemporary triadic texture with a lively rhythmic approach (and more than a dash of high school football fight song) to paint an affectionate portrait of the composer's home, Valdosta, Georgia. David Maslanka

contributed *In Lonely Fields*, a tour de force for seven solo percussionists and orchestra. Edward Knight's *The Golden Spike* concluded the afternoon with a celebration of the Transcontinental Railroad and the laborers who made it a reality.



Oklahoma City University Symphony Orchestra, directed by Mark Parker

Following a banquet for conference attendees at UCO's Nigh University Center, the group moved off campus for the Friday evening concert. Held in the warm and spacious sanctuary of the nearby First Christian Church, the concert included a variety of compositions for voices and strings. Conference Host Samuel Magrill contributed two compositions for cello. *Shalom* was performed by the ten members of the UCO Cello Ensemble, conducted by conference attendee (and UCO alumnus) Tom McCullough. Magrill's *Wedding Braid* was played with relish by unaccompanied cellist Tess Remy-Schumacher. UCO's University Chorale then performed under the guidance of Director Sandra Thompson. Jason Haney's *American Light* used unaccompanied voices to create a serene, soft glow, expressive but under control. Frank La Rocca's *Exaudi* featured dramatic contrasts in dynamics and the sudden emergence of pure triads from dissonant textures. Cellist Remy-Schumacher returned to the stage to perform David Heinick's *Sonata* for Cello and Piano, accompanied by Samuel Magrill. Following a performance of Tom McCullough's challenging *Spinning Fix* for String Quartet, the University Chorale returned to sing Craig Weston's *Credo*. For

this suitably anthemic work, characterized by unison lines diverging into seconds and wider intervals, the Chorale was joined by a string quartet and pianist Ron Wallace in unobtrusive supporting roles. After an intermission, the men of the Chorale performed Greg Bartholomew's folk-like *A Country Boy in Winter*, a poignant setting of nineteenth-century poem. The full University Chorale next sang the third movement of Jonathan Santore's *Untitled*, a lively but smooth setting of South Korean poet So Chong Ju's work. Tess Remy-Schumacher and Samuel Magrill returned to perform Tony Raucci's *Variations and Interludes* for Cello and Piano, an expansive set of connected sections. Two compositions by Becky Waters were performed by the University Chorale; the variation-like *If There Is to Be Peace* attractively and clearly set the thoughtful text, highlighting lush harmonies among the women's voices in particular. For Waters' regal-sounding *Thou Art God* the Chorale was joined by accompanist Ron Wallace at the organ bringing the concert to an impressive end.



University Chorale, led by Sandra Thompson

The final day of the conference began in UCO's Pegasus Theater with *Two Piano Pieces* by Daniel Powers. Performed by Martha Krasincan, *Silent Delight* and *Chorale* were unified by the composer's choice of jazzy and impressionistic extended harmonies. Krasincan was joined by clarinetist Michelle Coletta for Charles Norman Mason's *Sederos Que se Bifurcan*, which began with a sprightly staccato opening and explored an introspective middle section before returning to the opening ideas and a bravura ending. In *Natalia mia* for unaccompanied clarinet by Maria Elena Contreras, Chad Burrow displayed his warm, liquid tone in three

movements that alternated bold gestures with subdued moments and rapid syncopated flourishes. Burrow was accompanied by his wife, pianist Amy I-Lin Cheng, for Jason Scheufler's *Two Waltzes*. Cheng then presented Howard Quilling's technically-demanding *Sonata for Piano #3*, a three-movement cycle that featured among its many challenges a dialogue between conventionally-produced notes and tones plucked on the interior strings. *Gen'ei No Mai* ("dances of illusion" or "fleeting visions"), by John G. Bilotta, presented multifaceted, independent ideas and a finger-busting "Piu ritmico." After a pause, Jienee Moon performed J. Ryan Garber's *Resonances for Piano*. Its three movements were unified by their technical challenge and dissonant language, leavened by warm chordal passages and exotic modalism, all leading to a conclusion brimming with raggy and funky cross-rhythms. Two more works for clarinets concluded the program. Performed unaccompanied by Charya Wolfe, Jenni Shaffer Brandon's *Chanson de la Nature pour la Clarinette* consisted of seven miniatures that captured their subjects with just a few brush strokes. Finally, Mei-mi Lan's *Quartet for Clarinets* consisted of two movements of effectively balanced solo and group gestures, including a number of jazzy, angular licks and the quartet's use of mouthpieces alone.

The University of Central Oklahoma Jazz Lab hosted Friday afternoon's recitals; the space offered a club-like ambience which fit many of the pieces performed. In a switch from the printed program, Frank Felice's *And So the Hole Was Dug* was performed first by bassoonist Lori Wooden with electronic accompaniment. "It was my songs that taught me all I know" was a claim made believable by baritone Kevin Eckard's performance of four *Tagore Songs* by Stuart Hinds, accompanied by Samuel Magrill. Charles Argersinger's *Seven Deadly Sins* was dramatically performed by the trio of Hong Zhu (violin), Ralph Morris (viola) and Tess Remy-Schumacher (cello). This was followed by violinist Linda Hsu and pianist Stefanie C. Dickinson in a performance of Chihchun

Chi-sun Lee's quirky and imaginative *Gin-á Koa*, which made inventive use of Taiwanese children's songs and techniques borrowed from Chinese performance practice. Janice Misurell-Mitchell performed her own *Blooz Man/Poet Woman*, a very effective piece of performance art from a composer who uses her extended flute technique and poetry to develop her own material. Cellist Tess Remy-Schumacher threw herself bodily into her performance of Ilya Levinson's *Fantasy of Two Souls* for Cello Solo, portraying a tremendous spiritual struggle through the work's wide-ranging gestures. The duo of flautist Christina Guenther and percussionist Dan Davis delivered a masterful performance of Laurence Sherr's *Duo Concertante*, exploring a wide range of sounds and displaying dazzling virtuosity throughout the compelling work's three movements. *Pursuing the Emerald Scintillate* was the final composition on this program of pieces exploring cross-cultural themes and techniques. Although eschewing traditional eastern scales or instruments, composer Michael Timpson still evoked the commingling of ancient and modern with seven movements of enigmatic and bluesy, meditative and rocking music for the trio of alto saxophonist Jackie Lamar, violinist Linda Hsu and percussionist Blake Tyson.



Cellist Tess Remy-Schumacher

The second concert in the Jazz Lab was performed exclusively by the UCO faculty musicians of the Euphonious Saxophone Quartet. Soprano Earl Hefley, alto Marty Marks, tenor Lori Wooden, and baritone Ron Howell presented four contrasting works with a tight sense of ensemble and

bold sense of style. Zae Munn's jazzy, churning *Hanging onto the Vine* explored a shifting terrain of short interlocking patterns and thwarted harmonic expectations. *Rapsodie des Ancêtres* by Neil Flory kept up an active texture of independent, freely-developing motives until its serene ending. Keith Carpenter remained close to a concept of the quartet as a rocking horn section in his *Mission Creep*, in which a recurring pulse of repeated notes branched into a variety of licks, keeping the momentum up almost until the end.

Carleton Macy's *Faust* concluded the program with three sections ("Personae"). *Yearning* was characterized by a bold, robust opening and a keening soprano line amidst a welter of busy impressions; searching independent lines were heard throughout *Virtue and Anguish*. As for the third movement, if *Devil's Play* is to be believed, then Mephistopheles is a pretty funky guy, his music marked by dissonant bell tones, squeaks, shrieks, and blatty bass lines, a play the Quartet could really enjoy.

Saturday evening a visibly weary but proud Sam Magrill welcomed conference attendees back into UCO's black box Pegasus Theater for the fifteenth and final concert of the SCI 2004 National Conference. Composer and pianist Anneliese Weibel began the program with her *Three Songs* after three short poems by Emily Dickinson, accompanying soprano Michelle McCall. *Bells, Vase and Mountains*, all restrained but expressive, were characterized by wide interval-spanning, sometimes jagged melodies and nuanced accompaniment. Alto saxophonist Mark Engebretson presented his unaccompanied *Energy Drink I*, a technical tour de force in which growls, bends, altissimo, percussive tongue attacks and other extended techniques were brought together by a recurring rapid pulse. David Ward-Steinman then performed his *Prisms and Reflections*, a thoughtful, inventive work for piano (alternately employing prepared and conventional techniques) undertaken with seriousness and dramatic

fire. Baritone Robert Best and pianist Jeri-mae G. Astolfi performed Phillip Schroeder's mesmerizing *Spirits of the Dead* on Poems by Edgar Allen Poe, consisting of five songs connected by eerie interludes utilizing zither-like effects. Astolfi also interpreted Clifton Callender's attractive, bebop-inspired character piece *Patty, My Dear*. Five excerpts from Carl Sandburg's "Cornhuskers" formed the basis of Robert Fleisher's *Prairie Songs*, interpreted by soprano Emily Truckenbrod and pianist Amy I-Lin Cheng. From the subtly shifting "*I was born on the prairie*" to the angular and unsettling "*I am here when the cities are gone*" with its haunting refrain "I am dust of man," this excellent cycle concluded with Truckenbrod's transcendent delivery of "*I speak of new cities and new people*." Violist Sheila Browne closed the concert and the conference with a captivating performance of Kenneth Jacob's swirling, hypnotic *Drifter's Heart* for Viola and Synthesized Sound.

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flutter-tonguing as the base performance technique, to the scherzo-like second movement, and the colorful and dramatic finale. The work is tied back to the beginning with reminiscences of flutter-tonguing and key clicks. Evocative, descriptive, and exciting, this is an outstanding work for flute and we look forward to other opportunities to hear it played again with such skill and enthusiasm.

Nightwood by James Chaudoir

Another woodwind work employing extended techniques, this incredible work for soprano recorder was riveting. One would hardly have guessed before hearing this piece, that the recorder was capable of such diverse and absorbing sounds. The composer performed the work himself with exceptional skill and conviction. Built into a complex structure from a few basic motifs, *Nightwood* presented the listener with a beautifully integrated set of sound qualities, timbres, and effects that never failed to communicate musically. As in the previous piece, multiphonics were employed, along with humming and singing gestures in parallel with the recorder. Several of the overblowing/fingering methods gave the convincing impression of electronic sounds and distortions to great effect. Musically, the work created a sound world of its own blending, what at times, seemed to be folk or indigenous effects with more abstract musical ideas in a unique and captivating fabric.

No Reason Why by Phillip Schroeder

A serene, meditative etude for piano solo, this work establishes a delicate pattern of sounds in three registers of the piano beginning high and balancing with motivic patterns in the low and mid-registers. The patterns and pitches vary over time revealing, as the piece progresses, that there is an underlying harmonic plan expressed very slowly and which generates a sense of events on a the timescale of nature rather than art. Jeri-mae Astolfi performed the work with assurance, delicacy and impeccable timing. Atmospheric yet constantly absorbing, these were moments of gentle movement captured in repose.

Changes 3: Palindromes by Paul Epstein

This work too unfolded slowly over time through Paul Epstein's translation of the linguistic concept of the palindrome into musical terms. The melodic material was evolved in the first violin starting with the first and last notes only, then gradually inserting with each repetition the next two

notes at either extreme until the melody had been completely presented. Then, like a ball of yarn, it was unraveled. This process of musical unfolding and folding was accompanied by a pattern of drones on the second violin. Anything but an intellectual exercise, the piece had a fiddle-music-like quality as if one were overhearing or remembering a distant pair of folk musicians. A charming and evocative work, it was well performed by violinists Jeff Loudon and Alex Sovronsky who ably communicated the work's musical structure in their performance.

Selected Planets by Samuel Pellman

The only multimedia work of the first concert, Samuel Pellman's electronic scores depicting three of the planets (Mercury, Saturn, Uranus) under the poetic titles of *Messenger*, *Guirlandes*, *Vaporis* accompany abstracted films of natural phenomena (snow, microscopic creatures, among others) which, through the processes of editing and modification seems to create analogous planetary worlds. The music is expertly crafted of acoustic and electronic sounds manipulated to great effect. The marriage of sound and sight in these works was particularly effective. The films were beautifully edited, dramatic, and visually rich. The music met the images head on amplifying and contrasting with its own ideas of the common ground between science and art. A minor problem with the DVD which interrupted the third movement briefly, did not detract from the beauty of the overall concept and execution.

Concert II

Gen'ei no Mai by John Bilotta

I will forego any temptation to comment on my own music other than to express my appreciation to Meghan Miller, flute, and Steve Sanchez, clarinet, for another outstanding and expressive performance of this work.

re-made by Thomas Licata

The first of a series of two-channel tape works at the evening concert, this fascinating piece was heard to great advantage in Wadsworth auditorium. The room's built-in

sound system made it possible for the audience to truly feel they were sitting inside the music rather than hearing it projected from a fixed spot in front of them. Thomas Licata's piece opened up in this setting, surrounding the audience with the crackling, sometimes electric sounds of his score. Beginning quietly then building to a dramatic climax, this piece gave this listener the overwhelming sensation of sitting in an ice cave deep in the heart of an enormous glacier, listening with both awe and fear to the appearance of cracks in the ice above. I will claim that as a purely subjective reaction of one audience member, but it was a reaction that generated an exciting and exhilarating experience.

lemon; birch by Jerry Tabor

In this two-channel electronic work, Jerry Tabor has built a broad work of elaborately constructed and interrelated detail. In his program notes, the composer discusses how two seemingly unrelated trees provide a model of objects that are, in fact, deeply interconnected on different levels. This metaphor provided a basis for the contrast, transformation, reappearance, and intertwining of musical ideas which built a structural framework onto which near improvisatory elements could be added. The variety of sounds and the transformation of musical ideas in terms of timbre built up an effective piece of sound imagery that held the attention of the listener from beginning to end.

Snow of Ages by Chin-Chin Chen

An exciting work in three movements, this electronic piece focused on the possibilities of sound manipulation in three different sources: wood blocks, tam-tams, and metal wind chimes. Each source was used in one movement. Having heard some of the composer's other works, the composer's ability to find imaginative and expressive qualities in limited materials really comes to the fore here. Not only do we have the contrast of timbres implied in the three radically different materials used, but they seem to create at a higher level an evolution of meaning as the work progresses. The first movement's use of

wood blocks has an almost organic quality taken from the natural world which then evolves into the profoundly moving but metallic and decidedly unorganic sounds of the tam-tams. The wind chimes in the final movement, rather than seeming a second non-organic element, in fact create an almost spiritual quality incorporating some timbral connections with the second movement and gestural connections with the first. The overall effect is one of a journey that takes us from home and to a parallel place far and yet near to home.

Panic; Melancholy by Vera Ivanova

The last of the two-channel electronic works in this concert, these humanistic and deeply felt works bring electronic techniques into the heart of the beast—they manage to express aspects of the human experience through an artistic medium that is not often associated with such deeply felt emotions. Through the electronic manipulation of both natural and artificial sounds, the composer has created two dramatic scenes for a spellbound audience. *Panic* succeeds from the opening gestures to communicate the obsessive-compulsive spinning of the mind in a state of terror and flight. Extremely effective, it not only communicates the artistic concept of panic, it draws the audience into it. And yet, as compelling and rich a work as *Panic* is, this audience member was stunned by the expressive majesty of *Melancholy* as the electronically manipulated voice of soprano Judith Kaplan emerged from the soundscape of the second piece. Dramatic and heart-wrenching, at the end of this masterfully constructed journey through anguish, one came away with the sensation of having witnessed a deeply felt if not wholly understood Greek tragedy.

Bach Variations by Liviu Marinescu

First, an acknowledgment of Stephen Swan's assured, powerful, and aggressive performance of the alto saxophone in this muscular work. There is a core strength and drive in this piece that Stephen found and communicated to the audience through an array of dramatic and lyrical musical gestures. The work begins with a

fairly extended introduction for the alto sax before at a decisive moment when, on a forceful low note, the sax and tape meet in a breathtaking explosion of live and recorded saxophone sounds. A word too on the skillfully prepared tape part—no mere accompaniment of the live instrument, the taped sounds were carefully conceived in terms of the overall development of the musical structure. One without the other would have been inconceivable. As the work unfolds, we get an occasional, but not obvious, hint of the original Bach material on which the piece is based but it is so skillfully interwoven within the overall atonal context that it is not until the very end that we hear the familiar notes quietly emerging from the matrix. It is a well-conceived and touching artistic gesture: all the drama, interplay, and development that have gone before have reached a moment of quiet revelation and nostalgic, but unsentimental, reflection.

Trio by Anneliese Weibel

The members of the performing trio gave a well-conceived and well-executed performance of this new work for viola, violoncello, and piano. Linda Kirkwood, James Kirkwood, and Amy Stanley jumped into the dramatic and metrically challenging first movement with enthusiasm and conviction. The rightness of the composer's idea to substitute the viola for the violin in the standard piano trio became evident early on. The richer tones and intermediate register possibilities of the viola eliminated the timbral gap that sometimes seems to exist in the standard trio instrumentation. With the piano's powerful rhythmically-driven chords and the melodic and rhythmic interjections of the viola and cello, the first movement created an atmosphere of excitement and energy which eventually dissolved into a quieter contrasting section. This allowed the strings to express the highly lyrical nature of the first movement's middle section. After an abbreviated return to the energetic music of the opening, the first movement ends on a surprisingly quiet tone, a gesture which we only understand at the conclusion of the entire work. The second movement is dominated by the two

string instruments with occasional interjections by the piano. The stasis and meditative quality of the second movement helps dissipate some of the accumulated energy of the first movement in a delicate lyricism. The third movement, in a reminiscence of the Hungarian cymbalon, opens on the piano with a colorful flourish that would be unmistakable regardless of what instrument it had been played on. The strings enter and the melodic and harmonic materials are developed through the interplay of the three instruments. This movement, in spite of its distinctive cymbalon character, successfully pulls together qualities of the previous movements. There are energetic moments reminiscent of the first movement translated through the sound quality and gestures of the cymbalon, often heard in the piano, then echoed in the strings. And there are numerous moments of quiet lyricism echoing the second movement although in a completely different musical context. The overall effect of the finale is a union of opposites previously presented but expressed through the joyousness of a delightful folk instrument, as if the earlier music had been suddenly refracted through a prism.

Saturday, April 10, 2004

Concert III

***Movement IX* by Ernesto Pellegrini**

This colorful rondo for solo viola opens with thirteen insistent double-stops on the lower strings, a gesture which alternates with the presentation of some of the work's melodic ideas. It repeats, not exactly, and the melodic ideas are further unfolded. So the opening of this piece, captures the listener's attention immediately and holds it as a contrasting and more lyrical section appears. The composer takes a somewhat different path than the textbook rondo form in that the repeated "A" sections are heavily developed and varied as the piece progresses. The links to the earlier statements of the opening section are there but they have changed as the lyrical elements merge with the dramatic elements. The "B" sections as well are not

mere repetitions but imaginative and increasingly colorful elaborations of the original material. The composer has made good use of the range of techniques available to viola including some beautifully expressive passages of harmonics played with taste and clarity by Harold Levin. It would be worthwhile to comment on the quality of Mr. Levin's performance, exceptionally well-prepared, communicative, and emotionally effective. The final "A" section leads into a coda with some of the character of a cadenza as well, allowing Mr. Levin a final opportunity to share with the audience, with both drama and flair, a moment of intense lyricism beautifully expressed.

***Autumn Requiem* by Barton and Priscilla McLean**

One of the longest works presented at the conference, this multimedia memoriam includes both vocal and instrumental performances by the composers in combination with live processed electroacoustic music as well as electronic amplification and reprocessing of the acoustical sounds. The film which is an integral part of the overall structure is itself heavily processed, edited, and distorted through photographic processing techniques that are a direct analogy to the complex processing in the music itself. Acoustical instruments in this piece included violin, soprano recorders, E-flat clarinet, and an extensive array of percussion. Mrs. McLean provided most of the vocals, both sung and spoken, using texts from Thoreau, often singing while simultaneously playing other instruments. The electronic modifications and distortions of her voice were particularly well-planned and effective. This was not a routine paean to autumn. The visuals and music together created an intense, sometimes even frightening, view of loss. This is not the fall of leaves last autumn but an autumn experienced in Dreamtime, otherworldly. The music is dense even when the instrumentation is lightest, and the sense of loss is profound. The work was managed and performed with great technical and interpretive skill by both composers/performers.



*Ernesto Pelligrini, Priscilla McLean,
James Willey, Barton McLean, Paul
Epstein in Wadsworth Auditorium*

Strikes and Resonances by Jason Bahr

In his program notes, the composer describes this wonderful work as an arch form not unlike the rondo form used in Pellegrini's earlier viola work. Grant Braddock gave an amazing, even stunning, performance from memory of a work that is rhythmically, harmonically, and melodically rich. Full of delightful and original musical ideas that contrast rapidfire striking and sustained resonances, this work could easily have fallen apart of its own extremes, but Jason Bahr has integrated the elements into a compelling, artistic, and well-structured whole that sustains audience interest for the entire eleven minutes. Grant Braddock's performance, which was energetic and driven, assured that the overall architectural integrity of the piece was communicated with no loss of precision and delicacy in the details. His near presto alternations of mallet strikes and rim strikes in several passages looked to be effortlessly executed though clearly they could only have been done by a first-rate performer at the top of his form. A great performance of a terrific work.

Sonata for Trumpet and Piano by James Willey

A beautiful work for trumpet in a performance that justly brought Frank Gabriel Campos, trumpet, and Diane Birr, piano, back to the stage for repeated bows when it was over. It represents a significant challenge to write an intimate work of this type for so extroverted an instrument as the trumpet. Considerable imagination is

required to balance the two instruments, each capable of such a wide range of performing styles, in a piece of this length. James Willey has succeeded admirably. The work takes on the challenge full bore opening with a clarion call on the trumpet with an equally strong response from the piano. The first movement has a motoric energy, full of syncopated and metrical surprises, that carries both instruments headlong through the development of the material. Although the second movement begins meditatively, it builds in intensity as it unfolds, recalling some of the rhythmic and dramatic sensibilities of the first movement before dying away. The scherzo brings back some of the momentum and drive of the first movement but with a swaggering, tongue-in-cheek quality that elicited smiles even from the performers. Reminiscences of swing and echoes of big band intertwined delightfully. This contrasted with the quiet and solemn opening of the final movement which brought to the overall work a feel of retrospective solemnity. Joy and tragedy were intertwined and inseparable. The material of the finale is developed gradually yielding way to a touching maestoso melody in the trumpet, elaborated by the piano, that joins senses of sadness, nostalgia, pride, and love in a moving conclusion to an incredibly inventive and colorful work.

Concert IV

The works in the fourth concert were performed by members of the Society for New Music: Christina Buciu and Vladimir Pritsker, violins, Kit Dodd, viola, George Macero, cello, and Steven Heyman, piano.

Sonus Dulcis by Andrian Pertout

This aptly named work for piano trio provided an opportunity to hear Pritsker, Macero, and Heyman perform music that is squarely in the Western tradition of writing yet based on gestures and materials far removed. The composer has built the piece on the Japanese "In" scale and the opening ideas of the work suggest, without copying, links to the traditions of high art styles in Japanese music. The

musical ideas are developed and expanded in fairly rapid succession building in complexity and rhythmic complexity. The relatively quiet style of the opening appears periodically to divert the momentum of the piece only to be pushed on a few moments later. Ultimately, however, the work subsides quietly. Mr. Pertout has written a work that is both emotionally alive and musically rewarding to hear.

Watercolors by Ann Lathan Kerzner

It is almost unnecessary to read in the program notes for this string quartet that it was inspired by the maritime culture of Newburyport, Massachusetts. From the vigorous, opening chords of the quartet which alternate with rolling rhythmic figures in the first movement's introduction, there is an unmistakable feel of the sea. The quartet played with energy and enthusiasm. Each movement has a distinctive character: the first clearly communicating a feel of the open sea, the second, quieter and even mysterious at times depicting evening on a local island, the third returning both to shore and to some of the spirit of the first movement. A colorful work in a tonal idiom, it is well written for string quartet including some well-performed naturalistic string effects in the second movement.

Syntheticism #5 by Brian Bevelander

Whether it was the composer's intent or not, this incredible virtuoso work has all the character of a great concerto for piano and tape. This emotional sweep of the work, its broad gestures, and, yes, almost romantic intensity fall in the realm of the dramatic concerto. Steven Heyman's athletic performance was breathtaking. The sounds of the piano rolled over the stage and into the hall in massive waves blending with the equally dramatic and expressive tape sounds. The synchronization of the live performer and the tape was consistently sharp. About three-quarters of the way through the work, a series of marcato chords on the tape introduced some of the most extraordinary playing on the part of Mr. Heyman. This was an extraordinary performance of an amazing and exciting work.



Brian Bevelander, Anneliese Weibel in the Faculty Lounge

Curvatures by Tom Lopez

A rich and sensuous piece for amplified string quartet, Mr. Lopez' work in one movement is extremely well-written for strings taking advantage of a wide range of playing styles as well as a wide emotional range. The work begins with the quartet alone introducing well-crafted and distinctive musical ideas. The development of the ideas begins quickly and at this point some of the amplification and processing effects begin to become apparent. Within a minute, the sound of the quartet coming from the stage is enveloped in a sphere of reprocessed sounds, as if the air inside the theater itself were a resonant shell surrounding the live quartet. The quartet members played with tremendous skill and great delicacy. The performance styles demanded by the composer ranged broadly but all parts were built into a well-defined and architecturally sound whole. The combination of live strings and processed string sounds gave the work a visceral quality, allowing the audience to feel as well as here the sensuousness of the sounds.

Concert V

Most of the works in the fifth and final concert of the conference were performed by members of the Society for New Music now also including Linda Greene, flute, John Friedrichs, clarinet, and Jennifer Vacanti, percussion.

Chasin' Bill by Michael Sidney Timpson

The ensemble opened with a highly energetic performance of a work with an interesting history. Briefly, this was originally written for a traditional Chinese silk-and-bamboo ensemble, the music however being an amalgam of jazz and hip-hop rhythmic styles. In this version for small chamber ensemble, the timbral qualities of traditional Asian instruments may be lost but the musical qualities of the work are not lost. The piece opens with solemn flourishes that echo its roots in Chinese musical tradition but that is quickly transformed into a motoric explosion of syncopated energy that, with interludes, carries the listener through to the end of the piece. The projects a great spirit of fun and joy in music making.

Nostalgia by Grace Choi

A set of five variations for solo flute based on a theme derived from Korean court music of the 15th century was played with great delicacy and dexterity by Lisa Cella. The original theme itself, although in a slow tempo, is highly ornamented and would challenge any composer to produce distinctive variations. Ms. Choi succeeds admirably. She takes several different approaches, elaborating the ornamentation, accelerating the tempo while rewriting the ornaments, profoundly slowing the tempo, and stripping out ornamentation. Each of these works in creating an interesting and clearly contrasting variation of the original theme. The final variation is the most distinctive and succeeds in bringing the work to a definitive close. It brings in extended performance techniques that add even more color and character to a piece that is already rich in both. Ms. Cella performed it with ease and conviction closing the work elegantly.

Sukhi! by Brian Fennelly

Deriving a two-note motif from the name of Korean composer Sukhi Kang, Mr. Fennelly uses it to build an extended fanfare and celebratory gesture in honor of a colleague. This work for clarinet, violin, cello, and piano opens with the instruments individually and in combination calling out the motif. The motif is then used

to construct larger and more complex musical ideas that give the piece its overall form. A composer's tour-de-force, Mr. Fennelly succeeds in building a delightful, surprisingly complex, and ultimately joyful work out of the simplest materials and in the process creating a work that the audience enjoyed and that the ensemble clearly enjoyed performing.

Yangtze! Yangtze! by Ping Jin

The full ensemble performed this beautiful and engaging work. It encompasses a wide variety of scenes and moods drawing on folk materials of the Yangtse boat workers. From a limited set of material presented in unison as the work opens, Mr. Jin builds a musicscape of scenes celebrating the vitality and beauty of a region of the river that is currently under threat of loss due to damming. The work is brilliantly orchestrated for a small ensemble and has the aural impact of a much larger ensemble. Well structured and engaging at all times, this was beautifully performed by the Society for New Music, which commissioned it. The closing section which featured bowed vibraphone bars against the soft sounds of the other instruments was one of the most distinctive and moving moments in the work.

Reaktionmaschine II by Evan Johnson

For piccolo, violin, cello, piano, and percussion, this is a work of great delicacy and extended silence. Despite the number of instruments, the work at times reached the limits of audibility which, rather than losing the listener, instead pulled them forward to capture the delicacy of the sounds. Proceeding at a very slow tempo, the work unfolds from almost nothing, evolving a very few ideas gradually. It was performed with great care and precision by the ensemble and was very effective in live performance.

Concepts by Chihchun Chi-sun Lee

John Friedrichs performed this solo for bass clarinet with forcefulness and a careful ear to timbre. An atonal work, Ms. Lee's piece opens with bold statement which are then stretched and developed at the extreme ends of the instrument's

range. Mr. Friedrichs' performance was very expressive, his lowest range solid and resonant and his upper range nimble. The work's distortion effects in the highest registers came off well and provided structurally important markers in the work. The opening material is developed and elaborated increasing in difficulty and offering the performer a challenging interpretive opportunity. Ms. Lee has constructed a highly effective and enjoyable work for an instrument rarely heard in solo performance.

***Shabby Chic* by James Barry**

The full ensemble returned to perform this delightful work. The musical materials, both melodically and harmonically, were engaging and well developed. Alternately playful and lyrical, this work had a momentum from the beginning that carried it well throughout. The instrumental writing was particularly effective taking full advantage of the capabilities of the instruments and the professional skills of the performers. The melodic ideas in particular were evolved throughout the work with great skill and imagination. A colorful work that transformed simple ideas into elaborate structures echoing the theme of its title.

***Platter of Discontent* by Marc Mellits**

Another work commissioned by the Society for New Music and performed by the full ensemble, this imaginative piece in six movements written with these specific performers in mind was able to exploit some of their unique strengths. Most of the movements are energetic, lively, colorful, and virtuosic, a challenge to any ensemble and perfectly played here. The last movement features an extended ostinato for the piano which eventually was taken up by the rest of the ensemble and carried through to the end of the work. The only true slow movement, for marimba, violin, and cello, a stunning contrast to the other movements, was extraordinarily effective. Although it used only three members of the ensemble, it was written with so sharp an ear to sonority and the possibilities of the three instruments in combination, to say nothing of its simple melodic beauty, that it was one of the most moving moments in

the concert.

***Nothing Forgotten* by Hilary Tann**

In the interests of full disclosure, I must own that this will be a very biased commentary. My admiration for the work of Hilary Tann only increases with each work I hear and the performance of her piano trio which closed the afternoon concert only reinforced my view. First of all, Msrs. Pritsker, Macero, and Heyman gave an outstanding and powerful performance of a work that has much the same breadth and intensity of Ms. Tann's orchestral works but with only three instruments. Like many of her works, *Nothing Forgotten* is inseparable from her deep connection with the natural world, a connection which she can communicate in unmistakable terms. The opening chords and motifs have a granitic grandeur that is instantly identifiable. A *maestoso* in the grandest sense, the audience's attention is grabbed and held onto throughout the movement as the musical ideas unfold and are developed. The second movement is brighter, more spirited, refractory. The finale brings us back to a sense of the opening while taking the work further and deeper, so to speak, into the forest. As I listen to Ms. Tann's works, and this one in particular, I keep coming back to the fundamental question of what makes them so compelling. Although many things contribute, the tonal/atonal tensions, the brilliant instrumental writing, the finely-tuned ear that creates these works, in the end I think it is her almost instinctive feel for structure as the mechanism for the communication of musical meaning.



Steven Heyman, Valdimir Pritsker, George Macero rehearsing Hilary Tann's Nothing Forgotten in Wadsworth Auditorium

"Members" ...continued from page 3

Timothy Brown

Leichen im Priesterwald (Corpses in the Priests' Wood), by Timothy Brown, was premiered on March 19 at the Rocky Mountain College Music Society Conference at the University of Denver. The work is scored for soprano, oboe, violin, viola, cello, and piano. It is based on a poem by Ernst Toller, a German soldier who survived World War I, but was against the war. On April 1, it was also performed at the Academic Honors Convocation at the University of Northern Colorado. The performers were Lesley Manring, soprano; Sandra Varley, piano; Claire Barta, violin; Amy Michaud, viola; Pablo Franck, cello, and Jenny Byrd, oboe.

David Cleary



David Cleary's Woodwind Quintet No. 3 ("Sacagawea: Three Life Episodes") was commissioned by the Equinox Chamber Players of St. Louis, who gave its premiere in the Grand Auditorium of the Missouri History Museum in St. Louis, Missouri on Saturday, March 13, 2004.

Jason Haney

Jason Haney's *String Quartet No. 1* was performed on the NACUSA 25th Anniversary Concert, Friday, March 19, 2004 at the West Los Angeles College Fine Arts Theater in Culver City, California.

Haney's *Four Preludes* for piano were performed by Peter Henderson at the NewMusic@ECU festival on Thursday, March 25, 2004 in AJ Fletcher Recital Hall in East Carolina University, Greenville, North Carolina.

Lincoln Hanks

Lincoln Hanks' *O nata lux* for chamber choir and string octet was premiered Tuesday, April 20, 2004 in the Smothers Theatre at Pepperdine University in Malibu, California by the Pepperdine University Concert Choir.

His *Fantasy* for trombone and piano was premiered Thursday, April 22, 2004 in the Raitt Recital Hall at Pepperdine University in Malibu, California by trombonist Andy Malloy and pianist Sara Banta.

Jeraldine Herbison

Jeraldine Herbison's String Quartet no. 2 was premiered by the Arte Musicale String Ensemble, in the Mary Ewell Hall at the College of William and Mary on April 24, 2004.

Keith Kramer

A concert performance of Keith Kramer's chamber music was presented at Lovely Lane Methodist church in Baltimore, Maryland on Sunday, May 2nd, 2004. Performers included international recording artists saxophonist Gottfried Stoger and pianist Ruth Rose. In addition, flutist Dave LaVorgna, oboist Kathy Ceasar-Spall and bassist Zachary Holbrook were on the program. As a compliment to the musical aspects of the performance, the visual works of Fred Merrill were on display. For more information, please visit <http://www.keithkramer.org>.

Jonathan Santore

Trombonist Haim Avitsur performed Jonathan Santore's *The Insoluble Persists* in recital at The Church of St. Paul and St.

Andrew in Plymouth, New Hampshire on Sunday, April 4th, 2004.

Alex Shapiro



5-string electric violinist Sabrina Berger performed two of Shapiro's pieces for e-violin and electronic soundscape, *Journey* and *Desert Waves*, on Victoria Bond's "Cutting Edge" concert series on Thursday, April 1 at The Renee Weiler Concert Hall in the Greenwich House Music School in New York City.

Pianist Teresa McCollough and percussionists Tom Burritt and Peggy Benkeser performed Shapiro's three movement work, *At the Abyss*, for piano, marimba, vibraphone and metal percussion on Sunday, April 4, 2004, at Princeton University; and again on Wednesday, April 7, 2004, at Carnegie Hall in New York City. *At the Abyss* won the 2003 Best Original Composition Award from Mu Phi Epsilon, the international music fraternity, and is featured in American Music Center's NewMusicBox article on works composed in the wake of 9/11. *At the Abyss* was commissioned by this ensemble and will appear on Teresa McCollough's upcoming CD, "Music for Hammers and Sticks."

Sarah Snider

The Quatuor Bozzini gave the U.S. premiere of Sarah Snider's string quartet, *AVE*, at Merkin Concert Hall on Sunday, March 14, 2004. *AVE* (2002) was composed for the Quatuor Bozzini on a commission by the American Composers Forum Composers Commissioning Program, with funds provided by the Jerome Foundation.

Joseph Trapanese

First Light received its premiere by mezzo-soprano Rena Harms and pianist Anyssa Neumann. The text is drawn from Ms. Harm's great-grandmother's poem of the same name. The concert was presented in Greenfield Hall at The Manhattan School of Music on Tuesday, March 30, 2004.

Please also visit Joseph's new Web site: www.joecomposer.com.

Asa Walker

Asa Walker's *Sunflower*, dedicated to her daughter Deidra, a graduate of Georgia College, received its premiere by the Georgia College/State University Concert Band on April 24, 2004 at Georgia College.

Mischa Zupko

Ghost Variation, a solo piano work based on the Goldberg Variations theme was commissioned by the Gilmore International Keyboard Festival. Zupko's variation is one of several others commissioned by the festival performed by Gilbert Kalish on May 2nd, 2004 in Dalton Recital Hall (Western Michigan University in Kalamazoo, Michigan).

Seven Deadly Sins for flute and piano was commissioned by flutist Thomas Robertello and was premiered by him and pianist Winston Choi at the final event of Northwestern's New Music Marathon on May 2nd, 2004 in Pick Staiger Concert Hall on the Northwestern University campus (Evanston, IL).

Still for orchestra was performed by Carl St. Clair and the Pacific Symphony Orchestra at the Orange County Performing Arts Center, Segerstrom Hall on May 12 and 13, 2004.

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