



UPCOMING CONFERENCES

2005 National Conference
University of North Carolina
at Greensboro
October 13–15, 2005
Host: Mark Engebretson
E-mail: engebretson@uncg.edu

2005 Region VIII Conference
The University of Montana
Missoula, MT
October 27–29, 2005
Host: Patrick Williams
E-mail:
Patrick.Williams@umontana.edu

2005 National Student Conference
West Virginia University
November 11–12, 2005
Host: John Beall
E-mail: jobeall@mail.wvu.edu

2006 Region VI Conference
The Shepherd School of Music
at Rice University
Houston, TX
February, 2006
Submission Deadline: TBA
Host: Art Gottschalk
E-mail: gottsch@rice.edu

2006 National Student Conference
Central Washington University
Ellensburg, WA
April 14–15, 2006
Submission Deadline: TBA
Host: Mark Polishook
E-mail: polishoo@charter.net

Composers Alliance of San Antonio

David Heuser and Timothy Kramer

The Composers Alliance of San Antonio (CASA) was formed in 1999 when three composers, Timothy Kramer, Elisenda Fábregas, and David Heuser, gathered over dinner at San Antonio's offbeat Liberty Bar. Tim had thought about starting CASA in the early 1990s after coming to San Antonio to teach at Trinity University. As the only composer in a small music department, he realized that he wanted to regularly talk to other composers and perhaps recapture some of the spirit of informal discussion that he experienced in graduate school at Michigan. After getting to know David and Elisenda—two other composers from schools in San Antonio—he finally initiated a meeting. (Tim also gets credit for the group's name.)

CASA started as a forum where composers could talk shop, exchange ideas—either practical or philosophical—and form a unified voice for contemporary concert music in the south Texas region. The concept of CASA grew out of the idea of a French *salon*, where discussions would generate agreements or disagreements (in aesthetics), the sharing of technical information, or the awareness of music outside of our own small worlds. We also thought it was important not to encourage a particular stylistic aesthetic, as composers' groups have done in the past, but rather embrace a diverse range of styles that reflected our members' different ages, backgrounds, and life experiences.

Central to the original idea of CASA was the belief that we were all too busy already. We did not want to deal with the complexities of money, non-profit status, officers, bylaws, and the like; in short, CASA was to be a roughly once-a-month informal evening gathering with some food,

Review of the 05 May 2005 SCI Student Concert at the University of Iowa

Brian Emerson Vlasak

The SCI student chapter at the University of Iowa is quickly becoming a force to be reckoned with. Over the past two years, we have played host to the 2004 SCI National Student Conference and the 2003 Midwest Composers' Symposium which is comprised of students from the University of Michigan, the University of Illinois, Indiana University, Oberlin Conservatory and the University of Iowa. In addition, several composers including Marilyn Shrude (Bowling Green State University), Vladimir Tarnopolski (Moscow Tchaikovsky Conservatory of Music) and Evan Chambers (University of Michigan) have been brought to Iowa for short term residencies. Furthermore, it has been our pleasure to provide two concerts of our own works a year, one per semester, free and open to the public.

The latest SCIUI concert was held on 05 May 2005 and the works ran the gamut from the outgoing *Groove II* for solo piano to the reflective social and political commentary of *Flow Interrupted* for electronic media. In general, the performances of the nine (!) pieces were quite good and the effort given by the performers was evident. All pieces were performed by the students of the U of I and represented all stages of study.

The program began with *Cohesive-Dis-Order* by Israel Newman, a Masters student in Jazz Studies. The work was meant to reflect an imaginary debate between members of an Israeli household and I believe that this was reflected in an artistic and engaging manner. The next work presented was a sizzling solo for alto saxophone by Ph.D. student Luke Dahn entitled *Prolepsis*. Not only was the piece itself beautifully paced, but the perfor-

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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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Please email current information on your activities to:

SCI Newsletter
Bruce Bennett, Editor
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Daniel Adams



Daniel Adams

Daniel Adams received numerous premieres and performances of his compositions during the winter and spring of 2005.

Reverberations for timpani solo was performed on February 26 by Eric Miculka at the Society of Composers Region VI Conference, hosted by the University of Texas at San Antonio. *Reverberations* was also performed at the University of South

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Peter Swendsen, assistant professor at the University of Virginia, is our webmaster. The URL is:
<http://www.societyofcomposers.org>

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Florida on March 5 by Matt Dickson on his graduate recital.

Between for flute and marimba was performed on March 12 by Valerie Watts, flute and Lance Drege, marimba at the College Music Society South Central Regional Chapter Meeting, hosted by the University of Oklahoma, Norman.

Resonant Canvass for multiple percussion solo was premiered by percussionist Brian Vogel at Rice University on April 24 as part of his doctoral recital.

Equilateral for triangle trio was premiered by the California State University at Long Beach Percussion Ensemble on April 26 under the direction of David Gerhart.

Between Stillness and Motion for piano solo was premiered by pianist Jeri-Mae Astolfi at the University of Central Arkansas at Conway on April 22. Ms. Astolfi also performed the piece at the Russell Fine Arts center on the Campus of Henderson State University (Arkadelphia, Arkansas) on April 29.

Jason Bahr



Jason Bahr

Jason Bahr has won the Northridge Composition Prize for orchestral music. His work, *Golgotha*, will be premiered by the California State-Northridge Orchestra

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The SCI Newsletter

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SCION

John Bilotta, *Editor*

SCION, SCI's on-line electronic news, provides information on opportunities for composers. News items, announcements, comments, and other material for publication may be sent via e-mail to:

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music, and a lot of conversation, and that was about all the work we thought we could handle. The first rule of the organization was to not create any more work for any of us. Later, we would break this rule in every way possible.

Over the next few years, CASA meetings were sporadic. For some stretches we met each month, and for some we didn't meet for many months. There were a couple of times where our busy lives caused us to neglect CASA to the point it might have died. But each time, someone got the ball rolling again, called a meeting and things started up again. We also added new members. The core group soon included composers Misook Kim, Ken Metz, and William Ross (all still members). By 2003, Michael Twomey, Juan Luis de Pablo Enriquez Rohen, and Justin Merritt were added. (Juan Luis and Justin have since left San Antonio.) Our most recent members are Charles Goodhue and Beth May, bringing the current number in the alliance to nine.

Like everything else at this time, we were informal about how we added members. Current members would recommend someone and bring him/her to the meeting. At our early meetings, we designated one member to present their music to the whole group, so we could "get to know them" musically. As new members were added, they presented their music during their first or second meeting. As time wore on, we would present our new works to the group, or play recordings of works we particularly loved, or found striking. Regardless, at every meeting, we required that music must be heard at some point.

By March of 2002, the University of Texas New Music Festival (which David Heuser ran) presented an "all-San-Antonio" concert, where most of the works were by CASA members. This pushed the group to put on their own concert, and the first CASA concert was in October 2002 at Trinity. This has been followed by annual fall events. This year we are planning two

concerts, one in the fall of 2005 and one in the spring of 2006. This is primarily because we really can't fit pieces by all nine members on one concert comfortably. Also, our diverse membership has allowed these concerts to move about town, with different members' institutions "hosting" the event (including universities, churches, and galleries). Our concerts have up to this year been free, well attended, and positively reviewed in the San Antonio Express-News. The 2002 and 2004 concerts were both named to the Express-News' critic's top-ten classical concerts of the year.

In 2003, the San Antonio Symphony cancelled their 2003-2004 season due to fiscal problems. We wanted to do something for the symphony performers who we knew personally and professionally, and whom we counted on so much for our music to be heard. Thus was born CASA's first CD project. We wanted to make the CD with donated services so that we could take the profits and give them to the San Antonio Symphony in some way. As the CD project evolved, members of the Symphony suggested we use the money to hire San Antonio performers to perform on our concerts rather than give it to the Symphony directly, and this is what we ended up doing.

As with most things, we moved slowly due to our busy schedules. It took nearly a year for us to get the CD project off the ground, and by the fall of 2004 (with the Symphony back and running again) we shipped off the master recordings, many of them from live performances, to a company in Austin. Tim Kramer had spent a ridiculous amount of time fixing up the raw recordings, matching them and taking out audience noise. We got some folks at Trinity University to donate their services and ended up with some beautiful cover art, well edited booklet text, and a very attractive booklet layout.

We had eight members in CASA at the time, and we managed to get one piece by everyone on the CD. The performers did not get paid, even for the few who re-

corded their pieces especially for the CD. (We did give them all copies of the CD.) We rewarded the Trinity faculty and staff who had helped us with some gift certificates. We were able to do the project because we had paid to have our concerts recorded, and so could use those recordings for much of the CD. Except for the cost of actually making the CDs and booklets, which were the largest expense, the project was generally cheap. Fortunately, we were given seed money to cover the cost of printing the CD from Laura Richmond, a friend of one of the members of CASA (pointing out another advantage of a composers' organization; collectively we know a lot more people). This brought a long-standing problem to a head: we needed non-profit status.

For our first concert program in 2002 we had collected money for advertisements in order to pay for the recording and other expenses, and, at that time, we discussed becoming a non-profit organization and didn't follow through. The same thing happened for the following year's concert. It looked like we finally had to bite the bullet. During these discussions about non-profit status, we had, at one point, discussed being an SCI affiliate, but as only some of our members were members of SCI, and for other reasons, we decided against it. We finally achieved non-profit status this past March, thanks to the pro-bono services of a local lawyer, Bruce Beck, who, again, came to us through a CASA member. We have formalized the process for adding new members to the group, members now have to pay annual dues, we will begin charging (\$10) for our concerts this coming year, and we can now give our donors a small tax incentive for supporting our group.

Last February (2005) the CDs arrived. We have begun selling them through local stores, at concerts, and so on. Again, because we are all so busy, the selling part is going slowly. We are using the rest of Laura Richmond's donation and the proceeds from the CDs to finance our next concerts.

Although CASA has now become everything we said we didn't want it to become, we don't think our emphasis has changed. The central part of CASA remains the meetings, the exchange of ideas, the food and conversation, and a group for networking, support, and encouragement.

"SCI Students" ...continued on page 1

mance by D.M.A. student Chris Anderson was both deliciously intense and masterfully sculpted.

For the next offering, Rachel Foote and Paul Alan Brenner brought forth a mighty collaborative effort in their heavy piece *Flow Interrupted*. This adventurous electro-acoustic work sought to address the age-old question of man's relationship to nature and explored this notion by having man symbolized by analog sound and nature by digital. The introspective tribute to Arthur Miller, *Homage to A.M.*, by Ph.D. student Brian Vlasak received a very sensitive and expressive performance conducted by Joseph Dangerfield. Departing Masters candidate Evan Kuchar's *Groove II* for solo piano was a light contribution, often reminding this listener of Chopin, although at times it wandered about in its own world. Nonetheless, the performance given by the composer was truly heartfelt and a breath of fresh air after the weighty fare presented up until that point.

The Wedding, for string trio, is freshman composer Andrew Miexner's debut work. Triadic harmonies and light texture set this work apart from the rest of the concert; it was indeed a very welcome change in feel and content. Dr. Joseph Dangerfield graced the audience with his *Eadem Mutato Resurgo* for solo piano. This piece is an exploration of the connection between music and geometry and alludes to how the shape of a pentagon may be represented through musical structure. Thankfully, the piece is far richer in expression than its description and received an outstanding performance by Katie Fang.

Scott Shoemaker asked the audience to "consider ... a crystal prism rotating freely ..." for his work *Prisms*. His work with solitary sound objects was central to the piece, working towards the complete chromatic aggregate one pitch at a time. It's slow unfolding required a great deal of concentration, but those up to the task were well rewarded by the gentle climax and long dénouement bringing us back to a single note a tritone away from where we had started. Finally, Rachel Foote's *Aggregate I* is the first in a planned series of works exploring the interactions possible between electronic media and acoustic instruments. This gutsy work for soprano and alto saxophone written for Michael Lichnovsky exploited almost every extended technique on the instrument and was extraordinarily well performed.

All of the works on this concert were very strong and I believe they speak to the potency of the composition program and SCI's presence at the University of Iowa. If there were anything that could be considered a weak point, it would have been the order in which the works were programmed: two long and weighty works were presented at the very end and may have lost some of their appeal as a result. Aside from that small bit of trouble, all performances were wonderfully expressive and made for a very enjoyable evening of listening.

ASCAP "Adventurous Programming" Awards Presented at Chorus America Conference in Chicago

The American Society of Composers, Authors and Publishers (ASCAP) honored four choral ensembles for adventurous programming during the 2004–05 concert season at the Chorus America Annual Conference held June 1–4 at the Chicago Hilton in Chicago, IL. The Awards, offered annually to constituent members of Chorus America, are presented in appreciation for

performances of music written within the past twenty-five years.

In presenting the Adventurous Programming Awards, ASCAP Board Member and Co-Chair of the Symphony and Concert Committee, Stephen Paulus, commented: "2005 marks the thirteenth year ASCAP has presented awards to members of Chorus America whose programs in the past season prominently featured works written within the past twenty five years. ASCAP members know that when their music is selected and programmed by members of Chorus America, dedicated musicians, will prepare, rehearse and perform their work with conviction. No composer can ask for anything more."

The ensembles honored with plaques and cash awards were:

Adult Chorus Awards (two awards):

VocalEssence (Minneapolis, MN)
Philip Brunelle, Artistic Director

Volti (San Francisco, CA)
Robert Geary, Artistic Director

Youth/Children's Chorus Category:

Young People's Chorus of New York City
Francisco Núñez, Founder/Artistic Director

Alice Parker Award (All Choruses):

Pacific Chorale (Santa Ana, CA)
John Alexander, Artistic Director

The ASCAP/Alice Parker Award was established in 2003 to honor legendary ASCAP choral composer and conductor, Alice Parker, in celebration of her 75th year. The award is presented annually to the choral ensemble that expands the mission of the chorus by presenting challenging repertory to its audience in new ways. Previous recipients include Bella Voce (2004), and Baltimore Choral Arts Society (2003).

ASCAP 2005 Orchestra Awards for "Adventurous Programming" at American Symphony Orchestra League Conference in Washington, D.C.

The American Society of Composers, Authors and Publishers (ASCAP) honored orchestras demonstrating exceptional commitment to contemporary composers during the American Symphony Orchestra League's (ASOL) National Conference held June 14–18 in Washington, D.C. The annual ASCAP Adventurous Programming Awards recognize American orchestras whose concert programs prominently feature music composed within the last twenty-five years.

A total of 25 awards were presented during a celebration and reception, hosted by ASCAP Member Marvin Hamlisch, held on Friday, June 17 in the International Ballroom at the Hilton Washington. A composer, songwriter and conductor, Hamlisch's credits include, three Oscars, four Grammys, four Emmys, one Tony, three Golden Globe awards, and the Pulitzer Prize for his groundbreaking show, *A Chorus Line*. He is currently Principal Pops Conductor of the National Symphony Orchestra in Washington, D.C.

Introducing the Adventurous Programming Awards presentation, Frances Richard, ASCAP's Vice President of Concert Music, said: "2005 marks the 48th year that ASCAP recognizes those members of the American Symphony Orchestra League whose adventurous programming during the past season prominently featured works written within the past twenty five years. ASCAP congratulates those orchestras and their music directors because their performances of the music of our time enriches the repertoire, and keeps our great concert music tradition vibrant and alive."

Richard introduced ASCAP member Leonard Slatkin, Music Director of the National Symphony Orchestra in Washington, D.C., to present the awards. Richard

praised Slatkin as an internationally acclaimed conductor of the highest stature, known and admired by audiences around the world for his imaginative programming in concert and recording. "He is the composer's advocate, their courageous champion, and the perfect choice to present the ASCAP awards," stated Richard.

The complete list of award winners is:

John S. Edwards Award for Strongest Commitment to New American Music: American Composers Orchestra, Steven Sloane, Music Director and Conductor, Robert Beaser, Artistic Director

Morton Gould Award for Innovative Programming: Boston Symphony Orchestra, James Levine, Music Director

Leonard Bernstein Award for Educational Programming: Minnesota Orchestra, Osmo Vänska, Music Director

Awards for Programming of Contemporary Music:

Orchestras with Annual Operating Expenses more than \$13.8 Million:
First Place: San Francisco Symphony, Michael Tilson Thomas, Music Director
Second Place: Los Angeles Philharmonic, Esa-Pekka Salonen, Music Director
Third Place: St. Paul Chamber Orchestra

Orchestras with Annual Operating Expenses \$5.2–\$13.8 Million:
First Place: Rochester Philharmonic, Christopher Seaman, Music Director
Second Place: Colorado Symphony Orchestra, Marin Alsop, Music Director Laureate
Third Place: Orange County's Pacific Symphony, Carl St. Clair, Music Director

Orchestras with Annual Operating Expenses \$1.7–\$5.2 Million:
First Place: Los Angeles Chamber Orchestra, Jeffrey Kahane, Music Director

Second Place: Memphis Symphony Orchestra, David Loebel, Music Director and Conductor

Third Place: Dayton Philharmonic Orchestra, Neal Gittleman, Music Director

Orchestras with Annual Operating Expenses \$450,000–\$1.7 Million:
First Place: Albany Symphony Orchestra, David Alan Miller, Music Director and Conductor
Second Place: Boston Modern Orchestra Project, Gil Rose, Artistic Director
Third Place: Berkeley Symphony Orchestra, Kent Nagano, Music Director and Conductor

Orchestras with Annual Operating Expenses \$450,000 or less:
First Place: New England Philharmonic, Richard Pittman, Music Director
Second Place: San José Chamber Orchestra, Barbara Day Turner, Music Director and Conductor
Third Place: Plymouth Symphony Orchestra, Nan Harrison Washburn, Music Director and Conductor

Collegiate Orchestras:
First Place: Brown University Orchestra, Paul Schuyler Phillips, Music Director and Conductor
Second Place: Lamont Symphony Orchestra, Lawrence Golan, Music Director and Conductor
Third Place: The University of Wyoming Orchestras, Dr. Michael Griffith, Director of Orchestral Activities

Youth Orchestras:
First Place: Chicago Youth Symphony Orchestra, Allen Tinkham, Music Director
Second Place: New York Youth Symphony, Paul Haas, Music Director
Third Place: Portland Youth Symphony, Mei-Ann Chen, Conductor and Music Director

Festival Orchestras:
First Place: Cabrillo Festival of Contemporary Music, Marin Alsop, Music Director and Principal Conductor

during the the 2005–06 season, and he will receive a cash award. His work *White Hall Prelude* (solo piano) was premiered by Paul Higdon in St. Louis on June 26th. *Jumpin', Coolin' and Fugin'* for basson and piano was performed as a part of the Mississippi Piano Showcase on June 9th, 2005.

John Bilotta

John Bilotta's newest chamber work, *Fire in Spring*, a duo in three movements for flute and oboe, has already received two performances in recent months. The duo was commissioned by the New Music North Festival 2005 in Thunder Bay, Ontario. It was beautifully performed at the New Music North Festival 2005 by Penelope Clarke, flute, and Colleen Gibson, oboe. Ms. Clarke and Ms. Gibson are the principal flautist and oboist of the Thunder Bay Symphony.



Colleen Gibson, Penelope Clarke, and John Bilotta at Lakehead University, Thunder Bay, Ontario

A second outstanding performance of *Fire in Spring* was given in San Francisco, California, by Martha Stoddard, flute, and Nik Phelps, oboe, at the Excelsior Benefit Concert sponsored by the Bay Area Composers' Circle. The recital was held at the renowned Julia Morgan Sanctuary at the Ocean Avenue Presbyterian Church. Ms. Stoddard is artistic director and conductor of the Oakland Civic Orchestra, a composer and professional flautist. Mr. Phelps is a composer and multi-instrumen-

talist and is director of the Sprocket Ensemble which has received numerous awards for its innovative programs.



Martha Stoddard, John Bilotta, and Nik Phelps in the Julia Morgan Sanctuary, San Francisco

On April 29, 2005, Nik Phelps gave an evocative performance of John Bilotta's *Entr'acte* for solo clarinet at the Irregular Resolutions Concert in San Francisco. The concert was held at the distinctive Victorian Englander House which serves as a fulltime concert facility.

Ken Davies



Ken Davies

Ken's *Antiphonal Music* for two trumpets was premiered in March by Randall Sorensen and Marilyn Gibson at the Southeastern Composers League conference at Louisiana Tech University in Ruston. His a capella SATB work, *An Easter Call To Worship*, has been selected

for the reading packet for the American Choral Directors Association summer workshop in Nebraska in July.

Quatandre for trombone quartet/choir received a world premier at the International Trombone Festival in New Orleans, performed by the New Orleans Trombone Choir directed by Milton Bush. As a trombonist, Ken got to play on his own piece. Most of Ken's music is self-published though his company Kenvad Music (ASCAP) and is available from his high-traffic website (www.kendavies.net).

The Episcopal Church of the Redeemer in Biloxi, MS has begun using his *Five Liturgical Settings for Mass* in their weekly worship services. These short settings were commissioned for congregational use. Copies are available on annual license to interested Episcopal and Catholic music directors by emailing ken@kendavies.net.

Ken and his wife Judy received a \$5,600 grant through Mississippi Center for Nonprofits and Gulf Coast Chamber Music Society to fund sound equipment as part of the establishment of a new music group called Equinox Ensemble. The small group will perform Ken's chamber and electro-acoustic works as well as other American works since about 1950. In addition to performing for general audiences, the grant helps Equinox to provide new music concerts to populations normally unable to access community culture.

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 both ASCAP and BMI 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.

Dorothy Hindman



Dorothy Hindman

Dorothy Hindman was a winner of the 2004 International Society of Bassists Solo Composition Competition for her work *Time Management*, written for bassist Robert Black. Bassist Jeremy Kurtz will premiere the work at the International Society of Bassists in Kalamazoo, MI in June. She has also won the 2005 Almquist Choral Composition Award for her work *Psalms 121*, which was premiered in March at the Athena Festival at Murray State University.

She has received a Special Commendation in the 2004 Nancy Van de Vate International Composition Prize for Opera for her work *Louise: The Story of a Magdalen*.

Selected performances of her work this past fall and spring included *fin de cycle*, performed by Shiau-uen Ding of the NeXT ensemble on the Electronic Music Midwest Festival; "Streaming" from *Setting Century Symphony*, premiered by the Alabama Symphony Orchestra; *Taut* for guitar quartet, premiered by the Corona Guitar Kvartet from Denmark; *drowningXnumbers*, performed by cellist Craig Hultgren on a Vox Novus program in NY; *Incarnation*, performed by the Bridgewater State College Chamber Singers and Choral Society; *Drift* for saxophone quartet, at the Florida State University School of Music's 2005 Festival

of New Music; *The Steinway Preludes*, premiered by pianist William DeVan at Birmingham-Southern College; and *Needlepoint* for solo guitar, premiered by Paul Bowman.

In April, she gave a masterclass at Arkansas State University, sponsored by the ASU Society of Composers, Inc Student Chapter, which included a performance of *Drift* by the ASU Saxophone Quartet at the North American Saxophone Alliance Regional Conference.

Jeffrey Hoover

Sacred Stones was performed by Ronald L. Caravan, alto saxophone and Sar Shalom Strong, piano at Syracuse University on February 20. The work includes various extended performance techniques, including multiphonics, altered tone color fingerings, and quartertones.

Sacred Stones was written for Ronald L. Caravan. This concert was a part of the Syracuse University Year of the American Composer Series Concert, and included works by three regional New York composers as well as a new work by Ronald L. Caravan.



Duo Ahlert & Schwab (Daniel Ahlert and Brigit Schwab)

Duo Ahlert & Schwab (Daniel Ahlert and Brigit Schwab) performed *American Tango*, for mandolin and guitar, in Meingetten, Germany on February 25.

American Tango was also performed by Duo Ahlert & Schwab at Illinois Central College, East Peoria on April 29, as part of their United States tour.

Kenneth Martinson, viola and Christopher Taylor, piano, performed *Latin Steps* at Illinois Central College, East Peoria, on March 18, for the ICC Subscription Series, and also at Western Illinois University on March 25. *The Journal of the American Viola Society* published a review, written by Kenneth Martinson, of *Latin Steps* and *Evocation* (viola and piano) in their Fall, 2003 issue.

Spirit of Light, for solo clarinet, was performed on a CUBE concert at the Lutheran Theological Seminary in Chicago on February 13. The work, inspired by Gregorian chant, was performed by Christie Vohs, clarinetist for CUBE.

Five Mysteries for clarinet and CD was performed by Michael Dean at Southeastern Missouri State University on February 17, 2005. The clarinet version was created for Michael Dean. The work is also available for soprano saxophone, CD and paintings.

Sabin Levi



Sabin Levi

Sabin Levi, an SCI member and a recent graduate of The University of Kansas (double doctorate in organ performance and composition, 2004) won the 2005 Anthony B. Cius Composition Award for best music composition—a University of Kansas School of Music competition. Dr. Levi's winning composition was for solo organ—he specializes in this genre.

Zae Munn



Zae Munn

Zae Munn's chamber opera-in-progress, titled *Witness*, was performed in a fully staged, costumed, and orchestrated workshop version at Saint Mary's College on February 20 and 21, 2005, with Zae conducting. The opera is based on a book by Karen Hesse, also called *Witness*. It is a true story of the Ku Klux Klan's influence in a little town in Vermont in the year 1924.

In addition to being a riveting story in itself, *Witness* has important implications and applications for our world today: separation of church and state, racial and religious intolerance, suppression of the media, the importance of a strong community, and the strength of individual love in the face of adversity.

In late April 2006, the full production will move to O'Laughlin Theatre on the Saint Mary's campus for four performances. Douglas Boyer (Texas Lutheran University) will return as stage director and Laurel Thomas (SMC faculty) will continue as producer and artistic director.

Paul SanGregory

Movements of Light, written for the Taiwanese piano duo of Hui-Lin Huang and Hsiao-Li Lin was premiered by them in the Kaohsiung City Culture center on October 28th, 2004 and in the National Culture Center in Taipei on November 25th, 2004. The piece was performed again by Yang Nan and Ting-Wen Shao during the National Conference on Musical

Arts and Pedagogy at the National Pingtung Teachers College in Pingtung, Taiwan on May 20th, 2005.

Concerto for Percussion, arranged from *Concerto for Percussion and Orchestra*, was premiered by Succession Percussion Ensemble with soloist Dan-Lin You, conducted by Chi-Hong Cheng on March 11, 2005 in the Kaohsiung City Culture Center.

For Ancient Celebrations was premiered on April 17th, 2005 in the Kaohsiung City Culture Center by the National Kaohsiung Normal University Mixed Chamber Ensemble, conducted by Paul SanGregory, during the Nanyin Xinyue concert of new music by composers of southern Taiwan.



Paul SanGregory

Episodes was performed on May 23, 2005 in the Kaohsiung City Music Hall by the National Kaohsiung Normal University Mixed Chamber Ensemble, conducted by Paul SanGregory, during the Contemporary Composers Concert of National Sun Yatsen University.

Rhythm and Fugue was performed by the National Kaohsiung Normal University Choir, conducted by Shan-Min Yu, on May 18 and June 24, 2005 in the Kaohsiung City Culture Center.

Various choirs have performed several of SanGregory's Taiwanese song arrangements in Taiwan, the US and Europe. The Taipei Philharmonic Youth and Children's Choir, conducted by Shan-Min Yu, won

gold medals during the 2004 Choir Olympics, in Bremen, Germany, by singing *Three Taiwanese Folk Songs*.

After Hours, a concerto for saxophone and band was commissioned by Chian-Yi Huang and will be premiered in Taipei, Taiwan by him and the Ya-Song band, conducted by Chan Wang, in early August of 2005.

John White



John White

John White, having returned from his year (2003–2004) as Fulbright/University of Vienna Distinguished Chair in Humanities, has several current premieres of choral music. His *The Canonical Hours*, a 30-minute work for a capella choir, was premiered by The St. Martin's Choir, Timothy J. Krueger, Artistic director, in Denver on March 18th and 20th, 2005. The first performance was in St. John's Cathedral while the second was in St. Elizabeth's Church on the campus of the University of Denver. The *Canonical Hours* was recorded commercially by The St. Martin's Choir in May, 2005.

Also, John White's *Olympiad* for SATB Chorus, Brass Quintet, Piano and Percussion was a prize winner in The Vanguard Premieres Choral Competition and will be premiered on June 5th, 2005 by Vanguard Voices, G. Kevin Dewey, Artistic Director on the campus of Henry Ford Community College in Dearborn, Michigan. Five other new choral compositions, all prize winners in the competition, will also be premiered at this concert.

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