



SCI

Society of Composers, Inc.

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

NEWSLETTER CONTENTS

XL: 4, July–August 2010

Resources

Learn about the
Newsletter, upcoming
SCI Events and our
many online resources.



Page 2

About



Message from the
Editors, members of the
National Council/
Executive Committee.

Page 3

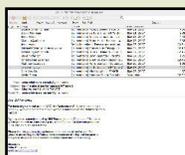
Conference

Brandon and Faegre
review concerts from the
2010 SCI Region VIII
Conference.



Page 4

Copyright



SCI composers share
thoughts on the laws
and practicality of
copyright protection.

Page 4

SCItings

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



Page 5

Join SCI



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

Page 7

FEATURE: 2010 SCI REGION VIII CONFERENCE

SCI Region VIII Conference: March 5–6, 2010

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

Review of Concert 6: Chamber Music Concert 3

Saturday, March 6, 2010, 3:00 p.m.

By Jenni Brandon

This sixth concert during the SCI Region VIII conference featured performances by the new music ensemble Brave New Works whose two members—Maria Sampen, violin and Timothy Christie, viola—are on the faculty at the University of Puget Sound. This bold and incredibly well-performed concert featured nine selected works of SCI composers:

I. *Educe/Evoke* for solo violin by Ryan Hare was performed by Steven Miahky. The delicate to bold interchange brought up images of split personalities like that of Dr. Jekyll and Mr.

Hyde. Deftly played by Miahky, the short work was engaging and exciting.

II. *Ma mère* for solo cello by Robert Fleisher mixes material from the second movement cello parts of Debussy's orchestral work *La mer* as well as brief appearances of other works, creating snapshots of what is at once familiar and new. An incredible performance by Katri Ervamaa made this work shine.

III. *Five Casual Pieces* for violin and viola by James Jensen presents five distinct and tightly constructed movements which are engaging and energetic, and often humorous as the violist reaches over to play the violin while the

violinist is still playing in movement two, "Riff and Response." Violinist Maria Sampen and violist Timothy Christie were polished and clever in their performance.

IV. *Lord of June* for violin, viola and cello by Forrest Pierce is evocative of a dragonfly in its bold and brilliant colors, and the listener could often see/hear the iridescence of the dragonfly's wings. A substantial work, it was often joyful and energetic with folk elements that mesmerized and captured the image of the acrobatic flight of the Green

(Continued on Page 4)



About the Newsletter

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How to Submit Items to the Newsletter

Articles: The Newsletter welcomes submissions of articles to run in future issues. Articles, if accepted, may be edited for length and content. Please include a photo with all submissions if possible (photo may be of author).

Member News + Photos: Please send all member news and activities with a photo. Submitted items may be edited.

Ideas/Suggestions: The Editors welcome any other ideas or suggestions.

Submit to the newsletter via email at: newsletter@societyofcomposers.org



Upcoming SCI Events

2010 Region V Conference October 1–2, 2010

Augustana College, IL
Host: David Davies

[daviddavies@augustana.edu]
Submission Deadline: March 1, 2010

2010 National Conference November 11–14, 2010

University of South Carolina
School of Music

Host: Tayloe Harding
[tharding@sc.edu]

Submission Deadline: March 15, 2010

2011 Region VI Conference April 8–10, 2011

University of Central Missouri
Host: Eric Honour

[honour@ucmo.edu]
Submission Deadline: November 29, 2010



Internet & Email

www.societyofcomposers.org

- Conference dates and submission guidelines
- Contact information and links to member web-pages
- Student chapters and opportunities
- CDs and journals produced by SCI
- Details on SCI such as membership options, listings and contacts for officers, regional structure, by-laws, newsletter archives and more...

SCION

SCION is a listing of opportunities on our website exclusively for members. It is updated on a continual basis so that it may be checked at any time for the most current notices. In addition, members are emailed on the first Monday of each month to remind them to visit the site for new or recent postings. The large number of listings is easily managed by a table of contents with links to the individual notices. In-depth coverage; contest listings in full; all items listed until expiration; this is a valuable resource that you may print in its entirety or in part at any time.

John Bilotta, SCION Editor
scion@societyofcomposers.org

scimembers

scimembers is a member-driven e-mail mailing list that is intended to facilitate communication between members of the Society on topics of concern to composers of contemporary concert music. It conveys whatever notices or messages are sent by its members, including announcements of performances and professional opportunities, as well as discussions on a wide variety of topics. For more information, including how to join and participate in the listserv:

<http://www.societyofcomposers.org/data/publications/listserv/listserv.html>

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Message from the Editor

Benjamin Williams

This issue is the last of the three-part series regarding the 2010 SCI Region VIII Conference (see *page 1* and *4–5*). I hope you have enjoyed reading the in-depth reviews as much as I have. It is these types of events that brings together our members from across states, regions and nations. I personally have not been able to attend one of the conferences in the past year and definitely miss the time spent with colleagues from all over. That said, if you have had the opportunity to attend an SCI conference or event, please share your thoughts and reviews by submitting them to the Newsletter for publication!

I am also pleased to include in this issue some thought-provoking comments and suggestions regarding copyright law and practice (*page 5*) from our members via the scimembers electronic mailing list (for more information, see *page 2*). It is great to be part of an organization that works to connect its members in so many various ways and I am thankful for the collegiality of all involved.

Benjamin Williams
Editor, SCI Newsletter

EXECUTIVE COMMITTEE**Chairman**

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Review of Concert 1: Chamber Music Concert 1

(Continued from Page 1)

Darner Dragonfly. A fantastic performance by violinist Maria Sampen, violist Timothy Christie and cellist Katri Ervamaa.

V. *Secrets* for soprano and string quartet by Marilyn Shrude is a three-movement work using nine early Emily Dickinson poems associated with the seasons. The demanding vocal writing and range for soprano was handled beautifully by Dawn Padula, and the strings evoked the moods of the season as represented in the Dickinson poetry. Performed by violinists Maria Sampen and Steven Miahky, violist Timothy Christie and cellist Katri Ervamaa.

VI. *String Trio in Two Movements* for violin, viola and cello by Suzanne Sorkin created an interlocking device between the movements through fragments of the violin melody that is re-

vealed in its entirety at the end of the second movement. Beautifully performed by violinist Steven Miahky, violist Timothy Christie and cellist Katri Ervamaa.

VII. *The Circular Ruins* for piano trio by Brendan Faegre boldly crashed the landscape of the imagination into reality through driving rhythmic patterns in the piano, varying textures in the violin and cello. Well-crafted with its sense of urgency and ecstatically performed by violinist Maria Sampen, cellist Katri Ervamaa and pianist Tanya Stambuk.

VIII. *Trio* for piano trio by Nicholas Omiccioli was composed during a time of the composer's personal illness. The listener gets a sense of his struggle throughout the work—there is sometimes beautiful melodic material in the

violin and cello, while at other times a sense of urgency and angst is present in the relentless pounding in the piano. An incredible and powerful performance by violinist Steven Miahky, cellist Katri Arvamaa and pianist Duane Hulbert.

IX. *Piano Quartet no. 1* by Alex Miller opens with bursts of small to large ideas, then breaks into a groove of sorts, fueled by the piano's almost jazz-like support. This piece is definitely "all about attitude" as the composer describes in his notes, and is surely effective in its bold and sometimes ironic approach to cynicism. A great performance by violinist Steven Miahky, violist Timothy Christie, cellist Katri Ervamaa, and pianist Tanya Stambuk.

Jenni Brandon

Review of Concert 7: Wind Ensemble

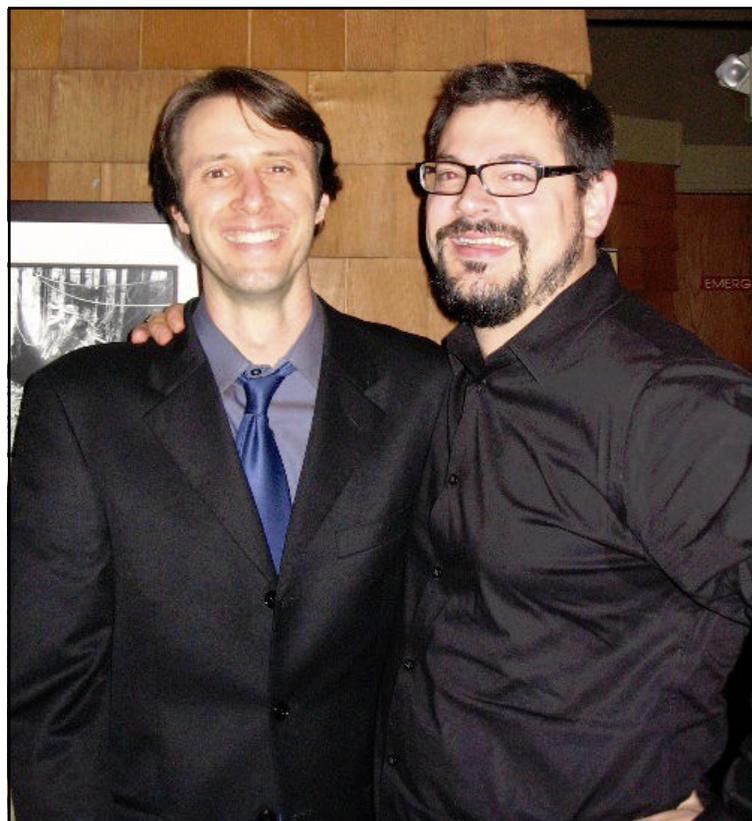
Saturday, March 6, 2010, 7:30 p.m.

By Brendan Faegre

The seventh and final concert of the Region VIII SCI Conference featured the Puget Sound Wind Ensemble conducted by Gerard Morris, who generously programmed seven substantial works. The ensemble's performance of all works was exceptional.

The concert began with Robert Hutchinson's *Jeux d'Enfants*, a lively, colorful opener with lush jazz harmonies, a focus on polyrhythm, and a fanfare-like quality. Next was *Serenad* by Swedish composer Ulf Grahn, which featured an eerie combination of light, pleasant gestures with a dark and ominous harmonic language. The third piece of the evening was Lan-Chee Lam's *Earth Dance*, a work inspired by traditional Korean dance. This artfully structured work shifted through primal percussion writing, rude brass gestures, shouts from the ensemble, washes of color, a slow ostinato bassline and a sparse, transparent ending. Closing the first half of the program was Alejandro Rutty's *Las Vegas Raga Machine*, a work composed by processing a South American pop/folk song Rutty composed in 1995, and then transcribing and re-composing the resultant audio for wind ensemble. Different tempos and musical styles coexisted and collided, yet there was a strong sense of unity to the piece.

The second half of the concert began with Greg Simon's *Foolish Fire*, a delightful work commissioned by the Loveland High School Wind Ensemble that moved from a subtle introduction, to a grooving middle section, and a dramatic ending.



Conference host Rob Hutchinson with guest composer Carter Pann

Next was Jeffery Ouper's *Embers*, a fairly straightforward chorale written for clarinet choir with gestures and textures reminiscent of the Baroque era. The well-placed finale of the concert was conference guest composer Carter Pann's *Richard and Renée*, with the composer at the piano. Although Pann is fully capable of writing and performing a virtuosic concerto for piano and wind ensemble (see his *Concerto Logic*), the piano writing in this piece was subdued. The first movement—"Renée's Reply"—was a lyrical, charming piece reminiscent of the lush jazz harmonies

heard previously in Hutchinson's piece. The second movement—"Floyd's Fantastic Five-Alarm Foxy Frolic"—was a raucous ragtime two-step with an ending as ridiculous as the movement's title. After an energetic romp with snapping, stomping, and plenty of wah-wahs from the brass section, the piece ended with the gradual disintegration of the ensemble as performers stood up, cheered, threw their music in the air, gave each other high-fives, and even exchanged a few chest-bumps with the conductor, now located quite some distance from his podium. There

was no silent pause and polite clapping after this piece, but rather the audience joined in the celebration already occurring onstage. I asked the composer about this ending after the show, and he jokingly replied, "If you're afraid no one will clap after your piece, write it in the score." I have no doubt that with a more traditional ending this piece still would have been met with a standing ovation. But, as is, it was a refreshing change from normal concert-hall etiquette and a perfect ending to the SCI Region VIII Conference.

Robert Fleisher

SCIMEMBERS: COPYRIGHT FOR COMPOSERS

Copyright for Composers

Edited by Benjamin Williams

This discussion took place on the scimembers electronic mailing list May 4–6, 2010.

It should be noted that none of the responses to Baxter's query should be considered professional legal advice.

The Question

John Baxter

I have posted some of my scores on the internet (some for free) and am worried that somebody could claim it to be theirs. Should I be worried?

johnbaxter88@gmail.com

Copyright Basics

Matthew Fields

If somebody takes your music and claims it as theirs, you automatically have recourse under the law.

Copyright exists the minute you create something in a fixed form—e.g., in writing or recording—until 70 years after the death of the last surviving co-creator. It includes the rights to make, sell or rent copies, to make derivative works, and to display or perform the work in public. See copyright.gov.

composer@matthewfields.net

Ken Davies

Do the following to take action:

1. Instigate a copyright infringement lawsuit against the offender;
2. File a copyright registration to be

legally allowed to bring suit;

3. Prove the musical work is yours (the registered claim does not do that—it is a "claim," not "proof");

4. Hire a lawyer and instigate a suit;

5. Win and actually collect money from the infringer. (Winning is one thing; collecting the money is another.)

kendavies@cableone.net

Copyright for Composers?

Jesse Ayers

While many composers often worry that someone will steal their music; it does not happen often, and the real problem is getting anyone to look at it.

jesse.ayers@sbcglobal.net

Jonathan Santore

I was *very* concerned about this early in my training. As my first composition teacher put it then, "Ha! Better you should make copies of it and hand them out on the street!"

jonathan@jonathansantore.com

Matthew Saunders

Unless you have vast resources and have been cheated out of a great deal of money, seeking redress is likely to cost more than you've lost.

I've offered some music for free on the internet. If only 10% of its views are actual people (probably a generous estimate), that means not-quite-3000 people have looked at it, which is about the

same number as have heard it live in that time. If 10% of its prints resulted in performances, that means that there are 18 more performances than there would have been otherwise. My only beef is that they haven't let me know about it so that I can put it on my CV!

two2twain@hotmail.com

Copyright in Practice

Julie Harting

Registering your copyright now may save you a lot of hassles later.

julieharting@yahoo.com

Ken Davies

I would not put my best, most potentially valuable work on a free site.

kendavies@cableone.net

Matthew Fields

By staying a member in good standing of your professional organizations—groups like ASCAP, BMI, etc.—may help, especially if the infringement affects more than one member.

Conversely, if you decide to give away music outside your organization's blanket license, inform them of it so they won't waste time investigating.

composer@matthewfields.net

Ken Davies

As a practical matter, I would not put my best, most potentially valuable work on a free giveaway site.

kendavies@cableone.net

SCLtings

Member News and Activities

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

Steven Rosenhaus

Unbreakable was commissioned by the U.S. Navy School of Music Concert Band, CDR Ralph Ingraham conducting, for its 75th anniversary. The premiere took place June 24, 2010 in Norfolk, VA.

srosenhaus@earthlink.net

Carl Shimmel

Lucy Shelton joined the Da Capo Chamber Players to perform the premiere of Shimmel's work *Four Nocturnes from The Oblivion Ha-ha* June 2, 2010 in Merkin Concert Hall.

carl_schimmel@yahoo.com

Garth Baxter

Baxter's orchestral work *La Sagesse* had its premiere May 22, 2010 at Frederick Community College in Frederick, MD.

gbaxter@qis.net

Lorne Dechtenberg

Dechtenberg conducted the world premiere of his symphonic work *The Honeymoon Symphony* May 16, 2010 at The Singletary Center for the Arts in Lexington, KY. The performance was presented by the Lexington Community Orchestra along with a coalition of guest musicians from the Lexington Philharmonic, the University of Kentucky Symphony Orchestra and the Central Kentucky community.

dddip@yahoo.com

Alex Stephenson

The world premiere of Stephenson's *Dorian Gray Listened* for baritone and small chamber ensemble took place as part of a concert with the University of Chicago New Music Ensemble, pianist Amy Briggs and conductor Barbara Schubert May 8, 2010 in Fulton Recital Hall.

stephenson.alex@gmail.com

Charles Nichols

The University of Montana Symphonic Wind Ensemble premiered *The Power of Slowing* May 5, 2010 in University Theater, Missoula, MT.

The Third Angle Ensemble premiered *Multiplication of Machines* May 7, 2010 in Portland, OR. The six movements are for various combinations of flute, clarinet, violin, cello, piano, and interactive computer processing.

charles.nichols@mso.umt.edu

Alex Temple

Northwestern's Contemporary Music Ensemble premiered Temple's chamber orchestra piece *Dayglo Attack Machine* May 6, 2010 in Pick-Staiger Concert Hall, Evanston, IL.

alextemplmusic@gmail.com

Daniel Adams

Transmorphic Variations, a work for euphonium solo and concert band was premiered on a concert held May 2, 2010 in St. James Episcopal Church, Houston, TX. *Transmorphic Variations* was performed by the Gulf Coast Concert Band conducted by Benjamin Butler II. Dr. Grady Hallman was the euphonium soloist.

Centrifugal Fanfare for saxophone quartet was premiered by the Commerce Saxophone Quartet on April 20, 2010 under the direction of Dr. Todd Goranson at the First United Methodist Church in Commerce, Texas.

Of a Just Content for percussion solo with spoken and sung text received its premiere at the Clarice Smith Performing Arts Center, College Park, MD on April 18, 2010. Lee Hinkle, for whom it was composed, performed the piece. The spoken and sung texts are based on the writings of Louisa May Alcott and Henry David Thoreau.

dcadams@airmail.net

Janice Macaulay

At First Light for string orchestra was premiered by the Greater Westchester Youth Orchestra's Junior Strings, conducted by Jacqueline Stern, May 2, 2010 in the Isaac Stern Auditorium, Carnegie Hall, New York, NY. The same piece arranged for mallet instruments was premiered by the UMBC Percussion Ensemble, conducted by Tom Goldstein, May 11, 2010 in the Fine Arts Recital Hall at the University of Maryland.

jmacaulay@aol.com

Jorge Variego

The release of Variego's solo CD, "Necessity," on Albany Records features a wide selection of works for clarinet, bass clarinet solo and in different combinations with electronics. It includes many of Variego's compositions as well as pieces by Sergio Fidemraizer, Billie Holiday, James Paul Sain and Mike Solomon.

This CD is available now at www.albanyrecords.com, Amazon, and other online vendors.

jvariego@hotmail.com

Jeff Jacob

Jacob's *Symphony no. 3* recorded by the London Symphony Orchestra conducted by Daniel Spalding at the London Abbey Road Studios was released on the Vienna Modern Masters label (VMM 3061).

jjacob@saintmarys.edu

David Vayo

David Vayo was in residence during the first half of May at I-Park, an artist's colony in East Haddam, CT.

Later that month, Vayo was in Mexico City attending the ONIX Ensemble's performance of *Enlightenment*, a composition written for the group, as part of the International Forum of New Music "Manuel Enríquez." Vayo's opera *Fertile Ground* had its premiere run of performances in late March and early April, a co-production of Illinois Wesleyan University Opera Theatre and Prairie Fire Theatre of Bloomington, IL. The Paris-based duo of Thierry Miroglio, percussion and Ancuza Aprrodu, piano, performed Vayo's *Orion* at IWU on March 25, 2010.

dvayo@iwu.edu



David Vayo

MEMBERSHIP INFORMATION

For complete details, please visit <http://www.societyofcomposers.org/data/organization/membership.html>.

FULL MEMBERSHIP (\$55/year): Eligible to submit scores to the National Conferences, regional conferences, SCI Recording Series, SCI Journal of Music Scores. Access to the SCI Newsletter in electronic form. Optional subscription to [scimembers], the SCI listserv and all other SCI publications. Eligible to vote on Society Matters and in elections for the National Council.

JOINT MEMBERSHIP (\$75/year): Same benefits as full members

SENIOR MEMBERSHIP (\$27.50/year): Open to those 65 years of age or older, or retired. Same benefits as full members.

ASSOCIATE MEMBERSHIP (\$27.50/year): Open to performers and other interested professionals. Receives the SCI Newsletter in electronic form and can participate in national and regional conferences.

STUDENT MEMBERSHIP (\$27.50/year): Eligible to submit to national and regional conferences and to vote in society matters. Access to all SCI publications.

STUDENT CHAPTER MEMBERSHIP (\$17.50/year): Same benefits as student members, but only available on campuses having Student Chapters.

INSTITUTIONAL MEMBERSHIP (\$25/year): Organizations receive hard copy of the SCI Newsletter and other mailings.

LIFETIME MEMBERSHIP (\$1100 or \$120/year for 10 years): Benefits the same as full members, for life.

PUBLICATIONS

Publications include the *SCI Newsletter*, *SCI Recording Series*, *Performers CD Series*, *SCI Journal of Music Scores* and **SCION** (monthly e-mail listing of announcements and opportunities for composers).

ANNOUNCEMENTS

Announcements of contests, calls for scores and other solicitation appear in the *SCI Newsletter* and **SCION** as a service to SCI members. While every effort is made to assure the accuracy of these announcements, SCI cannot accept responsibility for errors, misrepresentations, or misinterpretations.

PIXEL PERFECT: MEMBER PHOTOS

Pixel Perfect

Photos of SCI Members

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



SCI composer Bob Fleisher, cellist Katri Eroamaa and SCI Composer Andrew Walters

SCI composer
Greg Simon,
guest composer
Carter Pann,
Puget band director
Gerard Morris and
SCI composer
Brendan Faegre



Conference host
Rob Hutchinson,
guest composer
Carter Pann, SCI
composers
Alejandro Rutty,
Greg Simon and
Lan-chee Lam