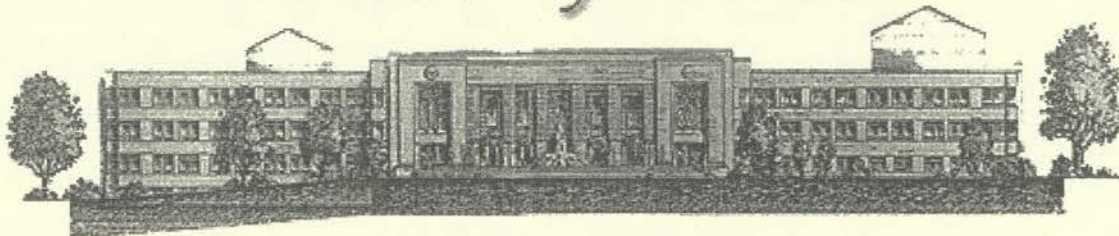


Society of Composers Inc.
National Student Conference
2001

Presented by

INDIANA UNIVERSITY
School of Music



The Indiana School of Music
welcomes you to the
2001

Society of Composers Inc.
National Student Conference

Dear Composers and Friends:

I am pleased to attend the Third Annual National Student Conference of the Society of Composers, Inc. This event, ably hosted by Jason Bahr with generous support from Don Freund, will give you that rare opportunity to meet and hear each other's works performed by some of the most talented performers in this country. Take advantage of this timethese are your future colleagues, for you can never predict when you will meet them again.

This is the weekend we will choose the three winners of the SCI/ASCAP Student Composition Commission Competition, to be announced at the banquet on Saturday evening. You will hear three new compositions by the winners of the 2000 competition: Lansing D. McLoskey's new choral work on Saturday at 4:00 p.m.; Karim Al-Zand's Wind Ensemble work to be performed Thursday night at 8:00 p.m.; and Ching-chu Hu's chamber ensemble work on the Friday night concert. SCI is grateful to Fran Richard and ASCAP for their support with this ongoing commissioning project. Last month I was asked by the editor of the on-line journal at the American Music Center in New York to discuss the dominant musical style of today and to predict what the dominant musical style might be of tomorrow. If only I could predict future trends! And yet, today's music depends upon whom you ask. Music students might name the latest pop group, probably a mixture of rap and rave music but never the corporate-owned boy-bands. If I narrowed the question and steered it toward contemporary art music, they might answer neo-romantic. My generation (the 40-somethings) might add eclecticism, although I see a smoothing and more subtle approach to this post-moderistic collage style. In terms of future fashions, I asked myself what young composers should consider, and would say to them to continue to explore timbre, to value silence, and to balance music intended for both the mind and the heart. What will be performed and treasured in future years will be based on the particular interests of that generation, and not on some intrinsic characteristic of the music. Music history is not particularly progressive, but instead evolutionary. Reviving and embracing old works only create misinterpretations the musical topoi, the signals that contain cultural meaning are inevitably lost, impossible to recreate for today's audience. Works of the past are like relics modified to please current desires.

Nevertheless, young composers write music history in the way they emulate, impersonate, mock and misunderstand the musical past. As such, the history of music is continually being written it never stops. Future composers always discover forgotten ones, just as Mendelssohn rediscovered Bach. Composing should be thought of as a conversation with ones colleagues as well as with the past. Occasionally that discourse is dull, sometimes it is engaging, and possibly there may be a reason for someone to read that dialogue long after we have departed. But it is impossible to converse with the future. Our obligation is to talk to other composers, performers and audiences who are with us now!

David Gompper
University of Iowa
President, SCI

Dear Conference Participants,

Indiana University School of Music is very pleased to welcome you to the 2001 SCI National Student Conference. Having hosted the SCI 1998 National Conference, we are very much aware of the important role SCI plays as what must be the largest and most active composers' organization in the country. We are particularly delighted to see the student part of this organization gathering strength and visibility, documented by the first two national student conferences. It looks like this year's conference here at IU will continue that growth. This is wonderfully reassuring, because it indicates that the art of composition is not only going strong in our young composers, but also that they have the vision and energy to organize themselves into a very formidable group. This conference was

entirely put together by IU student composers, led by the indefatigable Jason Bahr. We are delighted that through the hard work of Jason and his colleagues we've been able to attract you to our campus to witness some of the performing activity that goes on seemingly non-stop all year. We hope the performances given by our Chamber Orchestra, Wind Ensemble, Contemporary Vocal Ensemble, and New Music Ensemble as well as the many ad hoc chamber groups and soloists will give you an impressive taste of the kind of music-making that we feel makes IU a uniquely fertile environment for composers.

It is an added pleasure to welcome Lewis Spratlan, winner of the 2000 Pulitzer Prize in Music to our campus as part of the conference, as well as ASCAP's Cia Toscanini, BMI's Ralph Jackson and AMC's Lyn Liston. Their presence along with the many gifted visiting student composers of SCI marks an event of tremendous significance. Welcome to Bloomington!

Don Freund
Chair, Composition Department
Indiana University School of Music

Lewis Spratlan
Featured Composer

Lewis Spratlan, winner of the Pulitzer Prize in Music, 2000, is a widely performed and much honored composer. A native of Miami, he studied with Mel Powell and Gunther Schuller at Yale, and has taught and conducted at Tanglewood, The Yale Summer School of Music and Art, and Amherst College, where he has been on the faculty since 1970. His music has been performed in New York, Los Angeles, Washington, Pittsburgh, Miami, London, Moscow, Montreal, Toronto, and, perhaps most significantly, Boston, where he has received commissions and premieres from the Boston Musica Viva, Dinosaur Annex Music Ensemble, soprano Karol Bennett, and pianist John McDonald. Other New England-based ensembles, including the Springfield Symphony Orchestra, the Lydian String Quartet, the Windsor Quartet, and Ancora have performed his works as well.

He is the recipient of Guggenheim, NEA, Massachusetts Artists Foundation, and MacDowell Fellowships. His opera *Life is a Dream* won a top prize in the Rockfeller Foundation-New England Conservatory Opera Competition and *Apollo and Daphne Variations* won the New England Composers Orchestra Competition for readings of new works. In October, 1989, Mr. Spratlan toured widely in Russia and Armenia as a guest of the Soviet Composers' Union. *Toccapsody*, for solo piano, and *Apollo and Daphne Variations* were premiered on this tour and *Penelope's Knees* was presented in Moscow's Rachmaninoff Hall under Emin Khatchaturian.

Recent projects include the world premiere of *In Memoriam*, for five soloists, double chorus, and orchestra, a work honoring the victims of conquest, focusing on the Mayans and their lineage; the December, 1993, release of a CD of *Night Music*, for violin, clarinet, and percussion; the American premiere and two additional performances of *Apollo and Daphne Variations* by the Florida Orchestra under Jahja Ling in May, 1994; a commission from the Mohawk Trail Concerts for a setting of Richard Wilbur's *A Barred Owl*, for baritone Jan Opalach, premiered in July, 1994; the premiere of *Concertino* for violin and chamber ensemble in April, 1995, with violinist Veronica Kadlubkiewicz as soloist; the April, 1996, premiere of Psalm 42, commissioned by soprano Judith Jones-Gale; and the January, 1999, premiere at the Knitting Factory of *Vocalise with Duck*, commissioned by the New York ensemble Sequitur, featuring soprano Dora Ohrenstein.

Mr. Spratlan's Pulitzer Prize-winning opera *Life is a Dream* (Act II, concert version) was premiered on January 28 and 30, 2000, in Amherst and Cambridge, Massachusetts, by Dinosaur Annex Music Ensemble under the baton of J. David Jackson. Leading the cast were Metropolitan Opera artists John Cheek and Allan Glassman and soprano Christina Bouras of the New York City Opera. *Sojourner* for ten players, commissioned by the Koussevitzky Music Foundation in the Library of Congress, was also premiered on this occasion.

His works are recorded on the Opus One and Gasparo labels.

Schedule of Events

Thursday, 1 March 2001

- 8pm Concert I
Chamber Orchestra and Wind Ensemble Concert (Auer Hall)
Chamber Orchestra:
Grace Foretold, Andrew Dionne
Nocturne, Paul Lee
Chasing Pisces, Jeff Myers
Wind Ensemble:
Triton and the Giants, Karim Al-Zand
Alchemy in Silent Spaces, Steven Bryant

Friday, 2 March 2001

- 10am Concert II
Chamber Music Concert (Ford Hall)
Sextet, Robert Paterson
Crossroads, Wendy Lee
Minute Etudes, Emily Doolittle
In the Far Fields, Greg Hutter
Five String Miniatures, Joshua H. Saulle
Music for Dusk, Matthew Alan Kull
- 2pm Concert III
Chamber Music Concert (Ford Hall)
A Stone That Cries, Jean Milew
Four Sketches, Ryan C. Beavers
A Piece for Flute and Piano, Justin Grossman
Caged, Dan Maske
Three Sketches for Guitar, Gord Williamson
Moments, Tempo Etudes, David Gordon
- 4pm Concert IV
Chamber Music Concert (Ford Hall)
Chamber Music II, James Holt
Bay Images, Erich Stem
Thoughts of Idle Hours, James Lee III
Duo, Robert L. Bennett, Jr
A Half Dozen Assorted Mini's, James E. Casavant II
B=mn², Yusuke Iwasaki
- 5:30pm Panel Discussion (Sweeney Hall)
Panelists: J. Peter Burkholder, musicologist
Professor Mary Wennerstrom, theorist
Lewis Spratlan, guest composer
Justin Merritt, student composer
Dave Thurmaier, student theorist
Susan Greene, student musicologist
- 8pm Concert V
New Music Ensemble Concert (Auer Hall)
Percussion Quartet, Neng-Hsien Ho
New Music Ensemble:
Sojourner, Lewis Spratlan
SCI/ASCAP Commission Winner Premiere, Ching-Chu Hu
IU Dean's Prize Winner, Juan Cuellar
When Crows Gather, Lewis Spratlan

Saturday, 3 March 2001

- 9am-12pm American Music Center Workshop (Morrison Hall)
Self Publishing with Lyn Liston

- 2pm Concert VI
Chamber Music Concert (Auer Hall)
Moppet Songs, Jason Bahr
Ballade, Sarah Snider
Hexed, Ed Martin
Disintegration, Mei-Fang Lin
Centrifusion, Corey Jackson
- 4pm Concert VII
Choral/Vocal Concert (Auer Hall)
May Flies, Lewis Spratlan
Contemporary Vocal Ensemble:
Tenebrae factae sunt, Delvyn Case
The Tyger, Aaron Johnson
December, David Maki
break, blowe, burn, Lansing D. McLoskey
- 5:30pm Banquet (Indiana Memorial Union Solarium)

Concert I
Thursday, 1 March 2001
Auer Concert Hall

Chamber Orchestra and Wind Ensemble
Thomas Baldner and Ray Cramer, conductors

Grace Foretold

Andrew Dionne

Nocturne

Paul Yeon Lee

Chasing Pisces

Jeff Myers

Chamber Orchestra, Thomas Baldner, conductor

Triton and the Giants

Karim Al-Zand

Alchemy in Silent Spaces

Steven Bryan

the logic of all my dreams
points of attraction(the moon and the sun)
the still point of destruction

Wind Ensemble, Ray Cramer, conductor

Concert II
Friday, 2 March 2001
Ford Concert Hall

Sextet

Robert Paterson

Paolo Bortolusi, Flute
Nick Del Grazia, Clarinet
Victoria Paterson, Violin
Alex Sicola, Cello
Jolie Lin, Piano
Rob Paterson, Percussion
Andres Tolcachir, Conductor

Crossroads

Wendy Lee

Ben Sung, Violin I
Robin Hong, Violin II
Neil Leiter, Viola
Julia Cory, Cello

Minute Etudes

Emily Doolittle

furtive
languid
lively
lonely
playful

Piano, Don Freund

In the Far Fields

Greg Hutter

Nadia Louise Pessoa, Harp
Aaron Westman, Viola
Eve Friedman, Flute

Five String Miniatures

Joshua H. Saulle

- I. *Meditation*
- II. *Nemesis* (duet)
- III. *Dance*
- IV. *Pastorale* (cello solo)
- V. *Finale*

Kenneth McCoy, Violin I
Sarah Maggie Polk, Violin II
Roselyn Wang, Viola
Jason Raff, Cello

Music for Dusk

Matthew Alan Kull

Faihe Roberts, Trumpet I
Emma Murley, Trumpet II
Margaret Moran, Horn
Darin Achilles, Trombone
Will Peterson, Tuba

Concert III
Friday, 2 March 2001
Ford Concert Hall

A Stone That Cries

Jean Milew

Erica March, Violin I
Deborah Katz, Violin II
Roselyn Wang, Viola
Shannon Oar, Cello
Jason Bahr, Conductor

Four Sketches

Ryan C. Beavers

Gwyn Zawisza, Flute,
Heather Peyton, Oboe
Amy McCann, Clarinet
Theresa Koenig, Bassoon
Jenny Stapleton, Horn

A Piece for Flute and Piano

Justin Grossman

Dara Freund, Flute
Andrea Baiocchi, Piano

Caged

Dan Maske

Toshi Kosaka, Trumpet I
James Herzog, Trumpet II
Chris Passmore, Horn
Kaz Kruszewski, Tenor Trombone
Zac Crawford, Bass Trombone

Three Sketches for Guitar

Gord Williamson

Dan Quinn, Guitar

Moments, Tempo Etudes

David Gordon

Concert IV
Friday, 2 March 2001
Ford Concert Hall

Exist

James Holt

Susie Bozell, Flute
Andrew Rehrig, Flute
Guy Yehuda, Clarinet
Mike Sears, Clarinet
Adrienne Taylor, Cello
Herine Coetzee, Cello
John Astaire, Percussion
Francois Bernier, Conductor

Bay Images

Erich Stem

Shanna Davis, Clarinet
Katia Bouscarrut, Piano

Thoughts of Idle Hours

James Lee III

- I. *The Early Morning*
- II. *When You Feel a Little Blue*
- III. *The Beautiful World*

Hannah Penn, Voice
Chris Myers, Piano

A Half Dozen Assorted Minis

James E. Casavant II

Double Chocolate
Plain
Blueberry Cake
Honey Glazed
With Sprinkles
French Cruller

Thomas Fielding, Amplified Harpsichord

B=mn²

Yasuke Iwasaki

Ben Sung, Violin I
Chingyi Lin, Violin II
Rene Salazar, Viola
Isaiah Hsu, Cello

Concert V
Friday, 2 March 2001
Auer Concert Hall

IU New Music Ensemble
David Dzubay, director
Mark Swanson, Conductor
Howard Klug, Conductor
Lewis Spratlan, Guest Composer

Soujourner

Lewis Spratlan

IU New Music Ensemble
Susan Bozell, flute
Guy Yehuda, clarinet
Mike Sears, bass clarinet
Christine Passmore, horn
Martin Kennedy, piano
Stacey Duggan, percussion
Melanie Pikul, violin
Omar Hernandez-Hidalgo, viola
David Bebe, cello
Donovan Stokes, bass
Mark Swanson, conductor
James Holt, Assistant Director
Derek Johnson, Electronics Assistant
Gordon Williamson, Electronics Assistant

Toros desde la Barrera

Juan Cuellar

IU New Music Ensemble
Susan Bozell, flute
Guy Yehuda, clarinet
Stacey Duggan, percussion
Piet Kuijken, piano
Ben Sung, violin
David Bebe, cello

-intermission-

In Frozen Distance

Ching-Chu Hu

IU New Music Ensemble
Susan Bozell, flute
Heather Peyton, oboe
Guy Yehuda, clarinet
Sean Shepherd, bassoon
Christine Passmore, horn
Geoff McBride, trumpet
Jason Hooper, trombone
Bryan Mack, tuba
Stacey Duggan, percussion
Amber Kilgore, percussion
Martin Kennedy, piano
Melanie Beale, harp
Ben Sung, violin I
Melanie Pikul, violin II
Omar Hernandez-Hidalgo, viola
Herine Coetzee, cello
Donovan Stokes, bass
Mark Swanson, conductor

Percussion Quartet

Neng-Hsien Ho

Bryson Kern, percussion
Jesse Nolan, percussion
Greg Schue, percussion
Jenny Triplet, percussion

When Crows Gather

Lewis Spratlan

Jorge Montilla, Eb, Bb Clarinet
Min-Ho Yeh, Eb, Bb, Bass Clarinet
Shannon Kiewitt, Bb, Bass Clarinet
Erik Rynearson, Violin
Eliza Jacques, Cello
Anna Cho, Piano
Howard Klug, Conductor

James Holt, Assistant Director
Derek Johnson, Electronics Assistant
Gordon Williamson, Electronics Assistant

Concert VI
Saturday, 3 March 2001
Auer Concert Hall

Moppet Songs

Jason Bahr

- I. Nosepickers*
- II. Thomas Has Girlfriend*
- III. If I Could Do Whatever I Wanted*

Andrew Henricks, Baritone
Sally Renee Todd, Piano

Ballade

Sarah Snider

Melissa Korte, Piano

Disintegration

Mei-Fang Lin

Mei-Fang Lin, Piano

Hexed

Ed Martin

- I. Enchantment*
- II. Ritual Dance*

Lisa Rhoades, Saxophone
Ed Martin, Piano

Centrifusion

Corey Jackson

Paolo Bortolusi, Flute
Ben Sung, Violin
Avigail Arad, Cello
Kris Sanchack, Piano

Concert VII
Saturday, 3 March 2001
Auer Concert Hall

Contemporary Vocal Ensemble,
Carmen Tellez, director

Mayflies

Lewis Spratlan

Jennifer Rice, soprano
Zinahia Montemayor-Banda, Aiven O'Leary
Jeanie Jang, Kyungwon Nam, flutes
Kate Lukas, coach

December

David Maki

The Tyger

Aaron Johnson

Tenebrae factae sunt

Delvyn Case

breake, blowe, burn

Lansing D. McLoskey

Earnest Berry III, Christopher Lee, percussion

Composers' Biographies and Notes on the Program

Karim Al-Zand (b. 1970) currently teaches at Rice University. He recently completed his Ph.D. at Harvard University and has studied composition with Mario Davidovsky, Bernard Rands and Lesley Bassett. Al-Zand has written works for the California E.A.R. Unit, the New Millennium Ensemble, the Mendelssohn String Quartet, Third Angle Ensemble and the Collegium Novum Ensemble. His work has received recognition from ASCAP, SCI, NACUSA, and the Massachusetts Association of Jazz Educators. In 1998 Al-Zand won the Salvatore Martirano Composition Competition for his *String Quartet*. His most recent commissions have been from the Fromm Foundation, ALEA III and the New England Conservatory Camerata. Al-Zand has been a participant composer in several festivals including MusicNinetySeven, June in Buffalo, the Aspen Festival and the Wellesley Composers Conference, and he has been a resident at the MacDowell Colony and the Atlantic Center for the Arts.

Triton and the Giants

In Greek mythology Triton was a minor sea-god, son of the Olympian Poseidon. Triton is commonly portrayed as a merman; that is, with a human torso and the lower body of a fish. He possessed a large conch shell, the blowing of which could agitate or calm the seas. In the battle between the gods and the giants he aided Zeus by raising such a terrifying sound with his conch shell trumpet, that the frightened giants, fled.

Jason Bahr (b. 1972, Kansas City, KS) is currently doctoral student at Indiana University. He has received over one hundred performances of his works.

Bahr is the winner of the Cambridge Madrigal Singers Choral Composition Competition (2000) with his work, *Psaume 1*. His work *Carlton* (from *Character Suite*, solo piano) is on the required repertoire list for the Bulgarian National Young Pianists Competition.

Bahr's works have been featured on many Society of Composers, Inc. national and regional conferences, the Sixth International Review of Contemporary Music (Belgrade, Serbia; 1997), the first ever "ppIANISSIMO" Festival of Contemporary Piano Music (Sofia, Bulgaria; 1998), the 1998 Bluffton Bach Festival, and national conferences of the Christian Fellowship of Art Music Composers. *Soli Deo Gloria!*

The Moppet Songs were written in the summer of '98. The texts are taken from *The Cat Walked Through the Casserole*, a book of children's poems by Pamela Espeland and Marilyn Nelson. I've always thought the poems were fun, and enjoyed working on the songs. *Nose Pickers* is a brief exploration of a pastime we all share. *Thomas Has a Girlfriend* is a rather sweet, sentimental number. *If I Could Do Whatever I Wanted* brings back memories of childhood fancies, all fun, but some not very nice!

Ryan Beavers (b.1972) is a confirmed fan of cold, icy weather, and constantly wonders why he keeps moving farther south. This seemingly unstoppable trip towards the equator began in his hometown of Chattanooga, Tennessee, where he studied composition with Dr. Peter Temko. He then lived in Atlanta for four years, where played gigs, battled traffic for hours at a time, and got married. He's been in Austin for two years now, and has studied with Dan Welcher, Donald Grantham, and Mark Schultz; his AC has been on this whole time. In addition, he recently attended the Florida Composition Workshop, where he studied with Ladislav Kubik.

Four Sketches for Woodwind Quintet (2000) is based on a set of miniature pieces for solo guitar, composed a few years ago. In an attempt to stray from the usual harmonies and progressions that seem to go hand-in-hand with the guitar, the instrument was retuned as follows: Eb-A-D-G-B-E. As a result, the pieces have an overall "Eb-ness". But you'll get over it. Really.

Robert Bennett was born in Salem, Indiana on January 3, 1974. His early musical endeavors were as a pianist and guitarist, in which he was giving private instruction by the age of 16. He received his Bachelor's Degree in Music (summa cum laude) with a dual major in Composition and Film Scoring from Berklee College of Music in Boston. There he studied with Professor John Bavicchi among others and received various scholarships and awards, including the Richard Levy Scholarship and the Composition Achievement Scholarship. While in Boston he also served as assistant conductor to the Brookline Symphony Orchestra and appeared as guest conductor of the Berklee Wind Ensemble. In the fall of 1996 he traveled to the Netherlands to study with Klass DeVries at the Rotterdam Konservatorium. He completed his MM in composition at Indiana University, where he served as an Associate Instructor of Theory and studied with Daniel Godfrey, Samuel Adler, Don Freund, and Marta Ptaszynka.

Since spring 2000 Robert has lived in Los Angeles, working in film music. That has been temporarily interrupted by the receipt of a DAAD grant for study in Cologne, Germany with the Shostakovich scholar Kryzstof Meyer. Robert has taken advantage of this opportunity and is currently residing in Cologne.

His music has been recognized by the Midwest Composer Symposium, ASCAP/Morton Gould Young Composer Awards, and he has recently collaborated on a score to a USA Movie of the Week, which premiered this past June.

Duo is a miniature that I wrote for two wonderful and wonderfully talented friends. In opposition to much of my art music, this piece has little cerebral/academic ultra organization, but rather exists as a happy little melodic/gotta-dig-those-string-fx piece.

Steven Bryant

Alchemy in Silent Places

points of attraction opens quietly, gaining momentum quickly. Instead of arriving at a particular musical destination, however, it continues spiraling upward and outward, reaching a precipice, and falling into *the still point of destruction*, which is a ferocious, harmonically divergent hybrid of propulsive dissonance and bittersweet nostalgia. Composed of the same motives from the first two movements, they have transformed in character and context, producing an alloy of pleasure and pain in relentless rhythmic release.

James E. Casavant II is currently an undergraduate, senior in standing, at the University of Rhode Island. He currently studies with Dr. Geoffrey Gibbs and Daron Aric Hagen in New York City. His song cycle *America 19x* premiered at Bowdoin College in Maine for the SCI Region I conference - November, 1999.

A Half Dozen Assorted Mini's was written in the summer of 1998. Each miniature is named after a doughnut to which the musical material of that miniature in some way refers.

Delvyn Case

Composer/conductor Delvyn Case (b. 1974) holds degrees from Yale (B.A. summa cum laude) and the University of Pennsylvania (A.M.), where he is currently completing his doctorate in composition as a William Penn Fellow. His composition teachers have included Ezra Laderman, Steven Mackey, David Rakowski, Sebastian Currier, Elliott Schwartz, James Primosch, and Jay Reise. Mr. Case has received honors and fellowships from numerous organizations, including BMI, The Society of Composers, The MacDowell Colony, The Chicago Ensemble, The College Music Society, the Music Teachers' National Association, and the University of Pennsylvania. In 1999, the extensive second movement of his sacred vocal work *No Secret Hidden* was a finalist for the Orvis International Prize in Vocal Composition. He also was a recipient of numerous honors as a Yale undergraduate, including a commission by the Yale Symphony Orchestra as well as the Bach Society prize as the most outstanding musician of his class.

Also active as a conductor, Mr. Case has served as Music Director and Conductor of the Penn Chamber Music Society and the Yale Bach Society Orchestra and Chorus. A specialist in contemporary music, he has conducted orchestral and chamber works by Harbison, Sheng, Adams, Kernis, Corigliano, and many others. His principal conducting teachers have been David Hayes at the Curtis Institute of Music and Lanfranco Marcelletti at Yale.

As a Christian composer, Mr. Case has written both liturgical and non-liturgical sacred music, as well as secular pieces that often explore spiritual issues. He is also the founder of Thinking Through Music, a community education initiative that serves under-resourced Philadelphia public schools and adult-education organizations.

Tenebrae factae sunt is a setting of a portion of the traditional liturgy for Good Friday, the day Christians remember Christ's crucifixion. The opening verse ("There was darkness over all the earth") appears in both English and Latin several times during the piece, casting a mysterious shadow over Jesus' final, excruciating words from the Cross. The darkness is interrupted twice by a fugato treatment of the Matthew's words "Then Jesus cried out in a loud voice", leading each time to the words of Christ himself. The piece ends with an exhausted but tender depiction of Jesus finally handing his soul over to his Father.

Tenebrae factae sunt was commissioned by Jeffrey Brillhart and the Bryn Mawr Chamber Singers in 2000, and was premiered by them on Good Friday of that year.

Juan Cuellar completed his Masters on a Fulbright Scholarship, and is currently a doctoral candidate at Indiana University where he studies composition with David Dzubay. Originally from Bogotá, Colombia, he attended the Pontificia Universidad Javeriana, where he received his BM in composition and later served on its faculty. Mr. Cuellar has been commissioned by the Fundacion Arte de la Música and the Instituto Colombiano de Cultura; has published several of his works for chamber ensemble; and had his work "Ficción" for orchestra recorded by the National Symphonic Orchestra of Colombia. Recently, his work "Tatambó" was selected for the [Whitaker New Music Reading Sessions] by the American Composers Orcherstra. Juan Cuellar is the recipient of the 2000 Deans Prize in Composition.

Toros Desde la Barrera

The Spanish expression [ver los toros desde la barrera], can somehow be translated as "to see the bulls from the barricade." It is a popular saying that has its roots in the bullfight tradition. The actual meaning of the expression refers to somebody who witnesses a particular situation but for some reason cannot take part on it. In the case of this piece, it is about a troubled country in its most difficult moment in history, as seen "from the barricade" by an exiled composer. This piece was commissioned by the New Music Ensemble in 2000, as part of the Deans Prize in Composition.

Andrew Dionne was born in Flint, Michigan and spent most of his early life in Carmel, Indiana, where he began studying violin at the age of eight. Subsequently, he has been active as a composer, violinist, and conductor. While studying at the University of North Carolina at Chapel Hill, Mr. Dionne was concertmaster of the University Symphony Orchestra (1992-'95). He studied conducting with Tonu Kalam and has enjoyed conducting such ensembles as the University of North Carolina New Music Ensemble, the UNC Symphony Orchestra, the Aspen Contemporary Ensemble, the Indiana University New Music Ensemble, and various student ensembles at Indiana University. Mr. Dionne began his studies in composition at the University of North Carolina, where his principle teacher was Roger Hannay.

His works have been performed in the United States and Europe by ensembles such as the UNC New Music Ensemble, the *Cours International de Musique* Student Ensemble, the Kneisel Hall Student Ensemble, the Indiana University New Music Ensemble, the Aspen Contemporary Ensemble, and the Young Musicians Foundation Debut Orchestra. During the summer of 1996, Mr. Dionne studied composition with Bernard Rands as a participant in the Advanced Master Class in Composition at the Aspen Festival of Music. At Aspen, Mr. Dionne conducted the Aspen Contemporary Ensemble in a performance of his work *untitled 1 (1996)*. He also conducted the Indiana University New Music Ensemble in a performance of "...from everlasting to everlasting..." while a guest composer at the June

in Buffalo Festival in Buffalo, NY. Most recently, Mr. Dionne won a BMI Student Composer Award for his composition "My soul walks upon roses...", a sacred work based on the beatitudes from The Gospel of Matthew chapter 5. He has won awards from the National Association of Composers USA, the Composer's Guild, Collegium Novum, and the Young Musicians Foundation of Los Angeles. During the summer of 2000, Mr. Dionne was the composer-in-residence at the Music at Maple Mount Festival in Mount St. Joseph, Kentucky.

Mr. Dionne is working on a doctorate at Indiana University where he was the recipient of the Cole and Kate Porter Memorial Fellowship. He currently is an Associate Instructor in composition at I.U. His principle teachers at Indiana University have included Claude Baker, David Dzubay, Don Freund, Jeff Hass (electronic and computer music), and Sven-David Sandström. Mr. Dionne is married to soprano Sarah Dionne who made her Tanglewood debut during the summer of 1999 as Lauretta in Puccini's *Gianni Schicchi*.

Grace Foretold is based on a painting by Makoto Fujimura. Makoto Fujimura wrote the following about his painting *Grace Foretold*:

Grace Foretold came about during my preparations for the *Images of Grace* exhibit here in New York City. I had visited Niagara Falls with a friend who was interested in painting waterfall images, and it struck me that Grace is both powerful like the Niagara, but also very subtle and sometimes almost invisible. So I tried to capture the breadth and depth of grace experiences via images.

In *Grace Foretold*, I used gold leaf, which are literally cascading down from heaven as my symbol of The New Jerusalem descending from heaven (Revelation 21). The title, of course, is reminiscent of C. S. Lewis' writings (especially *The Weight of Glory*), which emphasize heaven as our true home. Art, he suggests, is like a foretelling of that heavenly reality which is more solid and substantial than what we experience on this side of eternity. —Oct. 2, 2000

A Scripture that comes to my mind after reading Fujimura's description is 1 Corinthians 13:12, which describes the "now and not yet" of the Christian's life: "For now we see in a mirror dimly, but then face to face; now I know in part, but then I shall know fully just as I also have been fully known." Fujimura's painting represents both the pain and reality of sin, as well the glorious grace (free gift) found in Christ—which overwhelms and overcomes sin, yet only finally at death.

Emily Doolittle

Born in Halifax, Nova Scotia in 1972, Emily Doolittle began studying piano at age 6 and oboe at age 11. In 1995 she completed a Bachelors Degree in composition at Dalhousie University, where her principle teacher was Dennis Farrell. She received her Masters Degree in composition from Indiana University, where she studied with Don Freund and taught undergraduate music theory. In 1997 and 98 she studied with Louis Andriessen in Amsterdam on a Fulbright Scholarship. Since 1999, she has been a doctoral student at Princeton University, where she studies with Steve Mackey, Barbara White, Paul Lansky, and Peter Westergaard.

For the past eight years she has been a participant in Schafer's collaborative composition project *And Wolf Shall Inherit the Moon*. She has also worked as an organizer of the student programs at Scotia Festival of Music (1994-97) and the American Conservatory at Fontainebleau (1996-present), and was a founding and organizing member of Convert I t/m IV composer collective and concert series in Amsterdam.

Minute Etudes

These five simple pieces were written as etudes not for the pianist but for myself. *Furtive* exhausts the possibilities of parallel major thirds, long a vice of mine. *Languid* is a simple, lyrical, and rather silly passacaglia, which leads directly in *lively*, a sort of tribute to Scarlatti and his conception of sonata form. *Lonely* explores perfect fifths, and the final etude, *playful*, explores repetition, rhythm, limited range, and the high register.

David Gordon

Recently, David Gordon was commissioned to compose a work for viola and violoncello, *Propulsion*, which was performed in the fall of 2000. In November of 2000, he was nominated for an American Academy of Arts and Letters award. Also in the fall, he was selected by Parnassus in New York from their *Call for Scores* as a composer for possible future commissions and/or programming. In the summer of 2000, Gordon was invited to be a Fellow of the Composers Conference at Wellesley where his submission, *String Quartet No. 1*, was performed. In the spring of 2000, he was invited to have his submission, *Wanting To Soar*, a song cycle, performed at the the SCI national student conference at the University of Michigan. In the fall of 1999, Gordon received a commission to write two pieces for piano, *Ellen* and *William*, one of which, *Ellen*, premiered in December. His *Symphony #4, The Paintings* was awarded finalist status in the 1999 National Alliance for Excellence national competition.

Symphony #3, Joshua, performed by the Hofstra University Orchestra in 1997, as well as 26 other works of various ensembles and lengths have been included in concerts 22 times in the New York City area within the recent past. In 1996, he founded and co-directed a 60-member Composers Ensemble at Hofstra University, a performing ensemble. Also in that year, he wrote the music for, filmed, and edited a 40-minute documentary, *Mitia*, on the life of Matthew Ditlove, a WWII veteran. Gordon is currently working towards a Ph.D. in music composition at New York University, where studies have been with Charles Wuorinen, Louis Karchin, Elizabeth Hoffman and Martin Boykan. Since 1998 he has been a teaching assistant for NYU undergraduate classes, teaching music theory and history. In 1997 he was the recipient of the Getty Fellowship, providing one year's support for graduate studies.

Gordon began composing at around the age of 10. He studied piano since the age of six with Claude Hobson and Charlotte Arnstein, winning an invitation to the national finals of the American Music Scholarship Association competition at age eight. However, by the time he was 15, composition had become a stronger interest than performing.

These four tempo etudes are character pieces. Each attempts to depict a musical image of a moment in the life of a person in the composer's life, and integrates these musical impressions of personality traits into exercises in rhythm and tempo modulation.

I *Eric*, a mechanical engineering consultant and conductor, has premiered seven of Mr. Gordon's works. He has consistently demonstrated an impressive work ethic and has attained many goals through high personal sacrifice, most recently in starting and cultivating an engineering company.

II *Petey* is a pool player and gambler from the mid-west. When he got on a role on the pool table, he couldn't be stopped. He rolled through the field in many a tournament. (He was one of three University of Illinois players, including the composer, who annually vied for the Big Ten championship.)

III *Ellen* is the grand-daughter of Richard Gieser, who commissioned two of these pieces. She is fragile in appearance, strong-willed, unpredictable, and dramatic, in her grandfather's words.

IV *Joshua*, the composer's brother, having high energy and intensity of spirit, often elicits provocative exchanges. His unwavering quest for intellectual pursuits is balanced by a passion for artistic creativity through music. His impressive knowledge of a wide range of topics from philosophy to chess is propitious in any of the passionate discussions Joshua engages in.

Justin Grossman (b. 1979) is currently a junior at Chapman University, where he is a candidate for a Bachelor of Music Degree in Composition and a Bachelor of Music in Performance with an emphasis in Orchestral Conducting. He is also the recipient of the George Veeh Scholarship in Music and recently was awarded the Ralph Smith Award for Music Composition. He studies composition with Dr. Michael C. Martin and conducting with Professor John Koshak and Dr. Joni Steshko.

During the 1999-2000 season, Mr. Grossman's *Short Symphony* (1999) received over twenty performances throughout the West Coast and Europe. This season, he served as Guest Composer with the Las Vegas Youth Philharmonic, where he lectured on his *Short Symphony* and supervised the final rehearsals and performance of the work.

In January 2001, the CMEA Bay Area Honor Orchestra will premiere Mr. Grossman's *Essay* for String Orchestra and the Chapman University Chamber Orchestra will premiere *Variations* for

Orchestra to be in May. Mr. Grossman is a violist and studies at Chapman with Mr. Robert Becker. Additionally, he is the staff coordinator of Chapman's Instrumental Music Library and was recently appointed Apprentice Manager and Apprentice Conductor of the Orange County Youth Symphony Orchestra. He is a member of the American Society for Composers, Authors and Publishers (ASCAP), National Association of Composers (NACUSA), the Society of Composers, Inc. (SCI), and the Society for Music Theory (SMT). Mr. Grossman tutors advanced theory courses and teaches private music theory lessons. He plans to continue studying composition through graduate school and hopes to teach composition and other advanced theoretical courses at the university level.

A Piece For Flute and Piano was premiered by Kara Brennan and Esther Archer in March 2000. Though primarily freely atonal, the work does make use of a row. From the row, motives are derived providing the melodic and harmonic material for the composition. After a slow introduction, the exposition of the quasi-sonata form begins with the establishment of an ostinato. The first theme is characterized by its disjunct melodic content, irregular rhythms and sudden interruptions. The second theme is more lyrical and is immediately subject to motivic development. At the start of the development, the tempo is slightly slower, which rapidly increases through a short series of metric modulations. Following a cadenza-like retransition, the recapitulation begins with the return of ostinato, the fragmented second theme, and elements of the first theme. The second theme continues to be presented in a variety of forms steadily becoming more lyric and building to a sudden return of the introductory music. As it calmly fades away, a final interruption, a fiery coda, brings the work to an end.

Neng-Hsien Ho

Born in 1965, Taiwan. He is pursuing a master degree at Tunghai University in Taiwan. He is a member of the Asian Composers League/Taiwan and the ISCM/Taiwan as well as the Society of Composers, Inc./American.

He won third prize in the 1995 Peking International Piano Composition Competition. In 1993 he won third prize in the Music from China International Composition in New York and in 1994 he won second prize in the same competition. In 1995 he was awarded the Young Composer Prize by the Japan Society for Contemporary Music. The 1994 Taiwan Symphony Orchestra Composition Competition awarded him its special prize and he won the best award in the 1993 Taipei Municipal Chinese Classical Orchestra Composition Competition.

His works have been performed at the American Society of Composers, Inc. National Conference in Miami, the Darwin Guitar Festival in Australia, the Heidelberg New Music Festival, the Music Nova Festival in Sofia, Bulgaria, the Gaudeamus Music Week in Amsterdam, the Youth Music Forum Festival in Kiev, Ukraine, the May in Miami Festival as well as the 16th, 17th and 18th Asian Composers League Festivals in Taipei, Bangkok and Manila. His music has also been featured at the Sendai Asian Composers' Forum Festival and the Fukui Harp Music Festival, both in Japan.

His sextet *Bon* had released CD for Capstone Records in New York. *The Landscapes of Collective Unconsciousness* for piano solo, was published by SCI Journal of Music Scores Vol. 25.

James Holt (b.1975) is currently a masters student in composition at Indiana University. His teachers have included Don Freund, David Dzubay, and Roger Briggs. James has written for a variety of mixed and standard chamber ensembles, solo instruments, and works featuring voice. Recently his music was performed by Ensemble Eleven in Manchester, England as part of a young composers competition. Before moving to Indiana, James co-founded two contemporary chamber ensembles in Washington state which are dedicated to promoting and performing new music by living composers and presenting them through concerts in multiple cities and venues.

Exist, for mixed chamber ensemble, is a piece in which my primary goal was to capture a sense of struggle on both a physical and spiritual level. The one word title comes from a line in a poem by Anne Sexton in which there is a struggle between life and death, however, unlike most stories or poems about a struggle between life and death, this one is a struggle to die, a wanting to die. I referred to this text in the beginning as a backdrop for musical ideas and gestures yet this is not, strictly speaking, a programmatic work. It is also important to know

that this is not an autobiographical commentary. This is a very difficult piece for all of the players and I thank them endlessly for their time and commitment to this performance.

Ching-chu Hu, born in Iowa City, Iowa, received his B.A. from Yale University in 1992. After studying at the Freiburg Musikhochschule for a year, he went to the University of Iowa, where he received a M.A. in Composition and a M.F.A. in Orchestral Conducting in 1996. He has been a composition fellow at the Bowdoin Summer Music Festival, May in Miami Festival, June in Buffalo, and the Advanced Center for Composition at the Aspen Music Festival. He is currently a composition doctoral candidate at the University of Michigan and will defend his dissertation this semester. His composition teachers include William Bolcom, Leslie Bassett, Bright Sheng, Evan Chambers, and Michael Daugherty. He also served as president and founder of the University of Michigan's SCI Student Chapter (SCIUM) and is also active as a pianist and conductor of new music. He has written the score for *The Life and Times of Jimmy B.*, a film by Alison McDonald, which recently received a Director's Guild of America Award. Ching-chu is currently a visiting instructor at Denison University in Granville, Ohio where he is coordinator of the composition and theory programs.

In Frozen Distance

In December 1999, my father fell seriously ill and spent six-weeks in intensive care. While he was in a coma we talked to him and played a variety of music for him. When he finally woke up, he told us about how he could hear our voices and the music fading in and out, and how he felt completely at peace. I picture him suspended, almost frozen, off in a distance, hearing music but unable to communicate. This piece represents to me how he must of felt fading in and out of consciousness.

In Frozen Distance was commissioned by the SCI/ASCAP 2000 Composition Commissioning Program and is dedicated to my father.

Gregory J. Hutter earned his Bachelor of Music degree in music theory and composition from Western Michigan University in 1994. He holds a Master of Music degree with a double major in composition and theory from the University of Michigan at Ann Arbor. Gregory is currently pursuing his doctorate in composition at Northwestern University where he also teaches theory, aural skills, composition, and has assisted in the University's electronic-computer music studios. Hutter's extensive catalog of compositions includes orchestral, solo and chamber works, music written for the theater and modern dance, and works for electronic and computer media.

His music has been cited in competitions by ASCAP, and featured on CD on the University of Michigan/Digital Worlds label. Hutter's music has been presented at various venues, conferences and academic settings throughout North America and Europe. In December 2000, his Toccata for Flute and Mallets was premiered at the Festival Musica Moderna in Lodz, Poland. In March, the work will receive its American premier at the Midwest Graduate Music Consortium at the University of Chicago with flutist Molly Barth, and percussionist Phillip Patti. In addition to the student conference, Hutter's Three Pieces for clarinet and piano will be performed at the SCI 35th National Conference in Syracuse later this month. Hutter has also been invited to be a participant in the 2001 June in Buffalo Festival at SUNY-Buffalo, where his Second String Quartet will be performed by the Cassatt Quartet. Recent accolades include a Harry K. and Ruth Wyatt Grant from Northwestern University, a First Prize in the Fourteenth Annual Young Composers' Competition at Austin Peay State University, an Honorable Mention in the Britten-on-the-Bay International Competition, Series IX (Piano), and a publication award from Brazinmusikanta Publications, New York.

His many distinguished teachers include Ramon Zupko, C. Curtis-Smith, Michael Daugherty, William Bolcom, Evan Chambers, M. William Karlins, Alan Stout, and Marta Ptaszynska. Gregory is a member of the Society for Music Theory, Society of Composers, Inc., Tampa Bay Composers' Forum, National Association of Composers, USA, and is a writer member of ASCAP.

In the Far Field was loosely inspired by the Theodore Roethke poem, *The Far Field*, which I interpreted as a string of metaphors about life and death set in the context of a pastoral scene. I have attempted to capture the essence of a so-called pastoral style by a meandering use of a very sparse, if not static, slow-moving harmonic arsenal a single diatonic pentichord, which over time unfolds into a large-scale melodic gesture.

Yusuke Iwasaki (aka TL) was born in Tokyo and raised in Chiba City, Japan. As a composer of Post-John Zorn Generation, he has an incredibly wide range of interests, from Computer Programming to Sexual Orientation Studies. In addition, he has been involved in filmmaking as a producer, writer, director, editor and actor. He hopes to pursue his career as both a composer and a filmmaker.

B=nm²

Hip Hop, which has totally reversed the value system of the younger generations all over the world during these two decades, is undoubtedly one of the most important cultural heritages in our 20th and 21st centuries. *B=nm²* is my first attempt to show my love for Hip Hop as a classical composer, but unfortunately, nobody thought it was Hip Hop after the premiere performance.

Nevertheless, meticulous sonority, three dimensional rhythm pattern, and unpredictable progression of this piece have attracted quite a big audience. It is dedicated to Melissa N. Manousos, my friend who has dedicated herself to Hip Hop, and the title refers to her initial.

Corey Allen Jackson holds a Bachelor of Music degree in composition from the University of Oklahoma and is currently working on his Master of Music degree in composition from the same school. Mr. Jackson attended La Schola Cantorum in Paris, France where he studied composition and musicianship in the style of the late Nadia Boulanger. Mr. Jackson was awarded the Alice and Albert Kirkpatrick Scholarship in Composition from the OU School of music. He has presented research on Internet 2 video conferencing technologies on teaching music over the Internet for Oklahoma EPSCOR to Oklahoma legislators.

Mr. Jackson has studied composition with Dr. Marvin Lamb, Dr. Carolyn Bremer, Michael Hennagin, Dr. Randy Earls, Dr. Philip Lasser, and M. Narcis Bonet. He received further instruction from Christian Wolff, Rob Smith, Eric Ewazen and Dr. Ken Johansen. In addition Mr. Jackson received instruction from Lukas Foss in master classes.

Mr. Jackson is a member of the American Composers Forum, the American Music Center, and the Society of Composers, Inc., Center for the Promotion of Contemporary Composers and BMI publishing. While at the University of Oklahoma, Corey has held several graduate assistantships including Computer Tech, Midi Lab Supervisor, and music technology research assistant for FIPSE (Fund for the Improvement of Post-Secondary Education).

Centrifusion is a continuous two-movement work for flute, violin, cello and piano. It was my second attempt to find a voice in the "minimalist" genre. The work was composed in the fall of 1997 and was first performed under the title, Transfixed on Scraps on April 3, 2000 at the University of Oklahoma's spring composers' recital. The title *Centrifusion* is an invented word. Both the opening motive of the first movement and the arpeggiated material of the second movement suggest circular motion. Combining elements inspired by several composers creates the fusion.

The piece is based on a motive by Bartók, which is rhythmically recomposed. The form of the first movement is similar to a theme and variations, but variations occur by recombining elements of the piece. The musical style pays homage to Adams and Glass. Repetition of the arched motive in slow harmonic rhythm creates the circular feel. The motive permeates most of the first movement, but is interrupted from time to time with new, but similar material in different tempos. The second movement's opening is comprised of slow material from the first movement. After the opening, an arpeggiated "Glassian" chord progression is introduced, layered with various melodic materials. The slow and fast sections both return to complete a new cycle. In *Centrifusion* I have combined elements from other composers to reflect my personal sensibilities and create my own expression.

Aaron Johnson (b. 1970), a native of St. Louis, recently received his second consecutive ASCAP Standard Award and Second Prize in the Southeastern Composers League 2000 Philip Slaters Composition Contest. Most recently his music has been featured at conferences and festivals in Louisiana, Florida, Texas, Hawaii, and Sofia, Bulgaria. He holds BA and MA degrees in Music Composition from Truman State University where he studied with Warren Gooch and Paul

Siskind. Currently he is writing his dissertation at Louisiana State University where he studies with Dinos Constantinides and Stephen David Beck. At LSU he teaches composition and theory and coordinates the LSU Composers Forum. He is currently president of the NACUSA Mid-South chapter, board member of the Louisiana Sinfonietta, and co-director of the LSU Composers Ensemble.

The Tyger is an a cappella choir setting of William Blake's poem of the same name which comes from the collection *Songs of Innocence and Experience*. This piece marks the first time in ten years I have composed using a key signature. The decision to do so was not necessarily a conscious pre-compositional choice. After a long and thoughtful contemplation of the text, the only way I could hear it was in a tonal language, despite my efforts to hear it otherwise. Perhaps the regularity of the meter, or the sing-songy quality of each stanza, or the memory of reading the poem in my childhood helped to shape my notion of the poem's musical voice. Whatever the reason, I felt I could only be comfortable setting the poem using the same musical voice it used to speak to me. Feeling comfortable with the use of a key signature, however, is another matter.

Matthew Kull is currently a Ph.D. candidate in music composition and theory at the University of Pittsburgh, where he works with Eric Moe, Anne LeBaron and Mathew Rosenblum. He received his M.A. from the same university in May 2000. His undergraduate work was done at Temple University, where he studied with Maurice Wright, Matthew Greenbaum and Richard Brodhead. Kull's music has been performed by such ensembles as the Temple University Faculty Trio, the University of Pittsburgh's Music On The Edge Ensemble, the Scholarship Brass Quintet, the Temple University Festival of the Arts, the University of Pittsburgh Chamber Orchestra, and the Northwestern University Chamber Orchestra.

Music for Dusk was originally composed 1997, when I was studying with Richard Brodhead at Temple University, but has since been subjected to major revisions. The composition deals with different aspects of the same pitch material over the course of two movements. Each of these movements exploits the basic pitch material (two perfect fifths set a half step apart) in terms of differing meters, tempi, spatial organization, timbre, rhythm, and overall mood. There is a programmatic element to this piece as well: it was written at a time when I was experiencing a fair amount of personal loss, and this is manifested itself primarily in the first movement, *Dirge*. This music, effectively a funeral dirge, evokes this idea of loss, and the occasional outbursts in the music represent grieving and the inability to let things that are forever lost go. The second movement, *Vortex*, builds on this idea of not being able to let go or cope, but rather than expressing this sadly, it is represented with anger, rendered through the use of heightened rhythmic activity, increasing dissonance, and other conventions mentioned above.

James Lee III

Thoughts of Idle Hours

Myra Viola Wilds was an African American who lived during the early part of the twentieth century. She was born in Mount Ollie, KY and she lost her eyesight from overwork and eyestrain in 1911. She was a seamstress by occupation. In the following three years she suffered through a severe illness. One morning she woke up and wrote her first poem. In the following eleven months she had written a whole host of poems. Even though she was blind, the poems are all still in her handwriting. She kept a copy and her husband copied them in a book. She says, "I would pen in letters bold! Some thoughts! Perhaps to cheer the soul."

In these songs I try to provide text painting that conveys the simplicity of the poetry. I try to capture the three different moods here presented in nature. The overall sound is that of a kind of French Impressionism.

Paul Yeon Lee's music has been performed by Speculum Musicae, Charleston String Quartet, Contemporary Music Ensemble at Mannes College of Music, Prime Directive Ensemble, UMKC Musica Nova, the University of Michigan Philharmonia Orchestra, the University of Michigan Symphony Orchestra, the Haddonfield Symphony, Redwood Symphony, and the American Composers Orchestra. He has received many commissions including from Redwood Symphony; percussionist Anthony J. Cirone, affiliate of the San Francisco Symphony; and cellist Stephen Czarkowski, affiliate of the Contemporary Music Ensemble at Mannes College of Music; and the Brass Act, brass quintet in San Francisco Bay Area. He has received many honors and awards including a Charles Ives Scholarship from the American Academy of Arts and Letters, the Whitaker New Music Reading Sessions, the Haddonfield Symphony Young Composers' Competition, two Eva Thompson Philips Composition Awards, SJSU Dean Scholarship, ASCAP, and the Mentor Graphics Foundation. He has been a fellow at the CSU Summer Arts Festival at Long Beach where he has studied with Andrew Imbrie and Mario Davidovsky, the Mid-West Composers' Symposium at Oberlin Conservatory in Ohio, the Mid-America Composers Festival at Grinnell College in Iowa, and numerous SCI Conferences including the National Annual Conference in New York. He is currently a doctoral student in composition at the University of Michigan, Ann Arbor. His principal teachers have included Leslie Bassett, William Bolcom, Bright Sheng, Pablo E. Furman, and Allen Strange. His music is published by Theodore Presser Company.

Nocturne is intensely personal and I hope it speaks for itself. *Nocturne* was finished on July 29, 2000 and it is dedicated to Anita Denniston Bassett with my deepest devotion.

Wendy Lee is presently in her second year Master's in Composition at the University of Michigan, studying composition with William Bolcom and piano with Louis Nagel. Recently, Wendy received the Donald Matheson Springer Fellowship awarded from the University of Toronto for her studies in Michigan. She also received the 2000 Alumnae Council Scholarship, awarded by the University of Michigan. Wendy completed a Bachelor of Music Composition from the University of Toronto in April 1999. She received the Fellowship of the Trinity College of Music, London (F.T.C.L.) in May 1999, the Licentiate (L.T.C.L.) in 1997 and the Diploma for the Associateship in Piano Performer of the Royal Conservatory of Music, Toronto (A.R.C.T.) in 1994. Wendy received the National Book Award upon her admission to the Faculty of Music, University of Toronto and she has received scholarships including the Ontario Graduate Scholarship, Robert and Jean McBroom Scholarship, Glenn Gould Composition Award and the Jean Chalmers Award while studying there. Her piano teachers include Larysa Kuzmenko, Boris Lysenko, and her composition teachers include Bright Sheng, Christos Hatzis and Chan Ka Nin. Wendy has been the pianist of the Contemporary Music Ensemble at the University of Toronto from 1995-1999 and she has performed with the Contemporary Directions Ensemble at the University of Michigan.

The Crossroads was composed in 1999. It is a one-movement work scored for string quartet. The piece opens with a dialogue between the viola and the cello. The materials used in the dialogue are transformed into their various disguises later on in the quartet.

Throughout the piece, an attempt is made to portray the different emotional states of mind when one is at a crossroad. Fear, uncertainty, frustration, excitement, and ecstasy are some of the feelings that are being reflected by the music. Before the end of the piece, there is a Tranquillo section where all four instruments play very softly in their highest registers. This is to capture one's peaceful state of mind when he has successfully chosen the correct path that leads to the destination he desires.

Mei-Fang Lin was born in Taiwan. She got her bachelor's degree in composition at the National Taiwan Normal University and her master's degree in composition from the University of Illinois at Urbana-Champaign. She is now pursuing her doctoral degree in composition at the University of California at Berkeley. She has studied composition with Hwang-Long Pan, Ting-Lien Wu, and Yen Lu in Taiwan and Guy Garnett, Sever Tipei, Zack Browning and electronic music with Scott Wyatt in the United States. She was the winner of "Prix SCRIME 2000" in France, "21st century Piano Commission Competition" in 1999, the finalist selection at the "Concours International de Musique Electroacoustiques, Bourges" in 2000 as well as at the "Oncorso Internazionale Luigi Russolo" in 1999,

Honorary Mention and Special Award in the "Music Taipei Composition Competition" in 1998 and 1997 respectively. Her compositions have received performances and broadcast in the United States, Europe and Taiwan. She also performs new music internationally as a pianist.

Disintegration is composed of five movements. I have used a simple Chinese folk tune as the source of material for this piece. The tune was introduced first in the first movement without too much distortion. As the piece progresses, the tune disintegrates as if it gets melted in different ways and results in a variety of shapes. But still certain elements of the original tune can be recognized in one way or another. I have also tried to blend in some other aspects of Chinese music other than the tune itself. An example of this is the timbral imitation of the Chinese instrument "Zheng" in the first movement.

This piece was commissioned by Ms. Jana Mason and her husband Richard Anderson through the 21st Century Piano Commission Competition in 1999.

David Maki earned a B.Mus. in Composition from Northern Illinois University where he studied composition with Jan Bach and piano with Donald Walker. After four years of shining work as a mail carrier, dry cleaner, and lounge pianist, he enrolled at the University of Iowa where he earned a M.A. in Composition studying with David Gompper. He then spent a year teaching music theory at Cornell College in Mt. Vernon, Iowa before enrolling at the University of Michigan where he is currently finishing a D.M.A. in Composition and has studied with Evan Chambers, Erik Santos, James Aikman, Bright Sheng and Michael Daugherty.

December

Snow falls softly around me
like sweet Jesus' gentle blanket
of gradual forgiveness.
Sparkling moments of time frozen.
The strength of moment upon moment
until all is covered, forgiven
brushed and blown over
the flaws are all hidden.
And the world is still white
its pounding head
rests
in these falling
moments
of quietness.

-- Bruce Maki

Edward Martin (b. 1976), originally from Bethlehem, Pennsylvania, is a student at the University of Texas in Austin pursuing a Masters Degree in Composition. His teachers there have included Dan Welcher, Donald Grantham, Stephen Montague, and Mark Schultz. He holds a Bachelor of Music from the University of Florida where he studied composition with James Paul Sain and Budd Udell and was in the piano studio of Kevin Sharpe. His music has received many performances including those at SCI national and regional conferences.

Hexed (1999), for alto saxophone and piano, is a two movement work that makes use of various serial techniques. The principle governing the piece as a whole is as follows: the chromatic scale is divided into two six-note cells and these cells are set against one another. The methods by which these two cells are set against one another provide one of the many contrasts between the two movements.

Dan Maske was born in West Allis, Wisconsin in 1971. He began musical training at age 9 by taking trumpet and piano lessons. His higher education in music began at the University of Wisconsin - Milwaukee where he received a BA in music theory/composition in May of 1995, and a MM in music composition in May of 1997. He is currently in the DMA program in music composition at the University of Wisconsin - Madison, working on his dissertation. His principal composition instructors have been John Downey, Jon Welstead, Joel Naumann, and Stephen Dembski.

Dan's works have been performed throughout the U.S., and in Europe, by various soloists and ensembles. He is a member of the Wisconsin Alliance for Composers (WAC), serving Vice President and as Co-Director for the WAC Madison Chapter. He is also a member of the American Composers Forum and the Society of Composers. Dan has received commissions with grants from the National Endowment for the Arts and Chamber Music America.

Commissions include the Skyline Brass, the Umpqua Chamber Orchestra, the St. Norbert College Wind Ensemble, the Milwaukee Youth Symphony Orchestra - Junior Wind Ensemble, and the Madison Chapter of the Wisconsin Alliance for Composers. Dan's music is recorded on Arizona University Recordings as well as independent releases. His works are published by Sentinel Dome Publications and Alliance Publications, Inc..

He has been a finalist in the Illinois State University composition contest in 1996, and three years of the ASCAP Foundation Morton Gould Young Composer Awards. In 1998, he was the winner of the UW Concerto Composition Contest. In 1999 he was selected as one of the winners of the "First [.] Listen" Composition Contest, and received first place in the "Ear N' Now Composition Contest."

Besides a composer, Dan is active as a teacher, conductor, and performer. He gives private lessons in composition, piano, trumpet, computer music notation, and is a teaching assistant in music theory. Dan performs regularly on trumpet and piano in ensembles and as a soloist and accompanist. As a conductor, he enjoys working with bands and orchestras as well as chamber ensembles.

CAGED was premiered on May 19, 1996 by the Skyline Brass. The performance took place in Jacoby Auditorium at the Umpqua Community College in Roseburg, Oregon. The work was commissioned by the Skyline Brass with Grants from the National Endowment for the Arts and Chamber Music America. Though not intended as a programmatic work, the formal design for *CAGED* is based on a special situation.

The story depicts an animal forcibly put into a cage. This animal goes through fits of violent rage as it attempts to escape. After an attempt fails, the animal rests and thinks of another way to escape. With each new attempt, the animal tries a different idea and then tires out. In the music, each idea is represented by a new theme. The themes are first stated in the slow sections and then developed in their respective fast sections that follow. Every attempt fails until all themes work together in the final section to provide the solution.

Lansing D. McLoskey's music has been performed across the U.S. and Europe, as well as in Canada, South Africa, Mexico, and the Teatro Colón in Argentina. Among his many awards are the Kenneth Davenport National Competition for Orchestral Works, the Charles Ives Center Orchestral Composition Competition, The Paris New Music Review Int'l Composition Competition "60 Seconds," and the Charles Ives Scholarship from the American Academy of Arts & Letters. Most recently he was awarded First Prize in the Omaha Symphony International New Music Competition, and the Lee Ettelson Composers Award.

He has received grants and commissions from ASCAP, the N.E.A., the Barlow Endowment, King's Chapel, The New Millennium Ensemble, Tapestry, the American-Scandinavian Foundation, and many others. His music has been performed at a dozen music festivals, including the Piccolo Spoleto Festival where he was one of the Composers-in-Residence.

Currently a Ph.D. candidate at Harvard University where he directed the Harvard Group for New Music, McLoskey holds degrees with honors from U.C.S.B. and the U.S.C. School of Music, with additional studies at Aspen, The Composers Conference, and The Royal Danish Academy of Music in Copenhagen. His principle teachers have been Mario Davidovsky, Bernard Rands, Stephen Hartke, & Donald Crockett. In 1996 he was awarded the Haug Prize for Scandinavian Studies, and his book *Twentieth Century Danish Music* is published by Greenwood Press (1998). McLoskey's music is available on Wergo Schallplatten and Capstone Records, with an upcoming release on CRS.

breake, blowe, burn ('01) SATB chamber choir & 2 percussionists

Certainly John Donne (1572-1631) is most closely associated with the words "Death, be not proud," "No man is an island," and "...for whom the bell tolls; it tolls for thee." Yet it is ironic that these icons of the English language were written by one of the greatest iconoclasts of the 17th century. A flamboyant yet conflicted person, much has been written about Donne's troubles with authority; both secular and religious. Indeed, few dared to question not just the Church, but God Himself so frankly & bluntly...which gained him few friends in either the Catholic or Anglican churches of the day! And certainly Donne was no "saint." Having inherited a considerable fortune, young "Jack" spent his money on womanizing, books, theatre, and travel. He was a part-time explorer, was kicked out of both Oxford & Cambridge, and served a stint in jail for a scandalous affair.

Yet the man who dared question God and King was no simple heretic. He held - and struggled with - a deeply personal faith, and later in life went on to become one of England's greatest preachers. It was during the transition period of intense personal struggle that he wrote the "Holy Sonnets." Not published until after his death, they contain some of Donne's best - and most intimate - writing (including "Death, be not proud").

I was immediately moved by these texts when I read them, and decided to draw from them for this piece. The 1st movement ("*breake, blowe, burn*") is a setting of Sonnet XIV, an almost violent plea for God to batter his own soul into submission. The 2nd movement is a double-texted motet, combining portions of Sonnet VI ("*This is my playes last scene*") with excerpts from Psalm 54.

Jean Milew received a bachelor of music degree in composition and church music from Mount St. Mary's College in Los Angeles and a master's degree in composition from the University of Southern California. She is currently the recipient of a Century Fellowship at the University of Chicago, where she is working towards her Ph.D. in music composition with a minor field in ethnomusicology. Her teachers have included Rick Lesemann, James Hopkins, Marta Ptaszynska, and Shulamit Ran. University groups such as the Mount Singers, a Los Angeles-based female chamber choir, the USC Percussion Ensemble, the USC Contemporary Music Ensemble, and the University of Chicago New Music Ensemble have performed her work. Her music has also been performed by the Pacifica String Quartet, the Orion Ensemble, the Aspen Contemporary Ensemble and at festivals such as the Bowling Green New Music and Art Festival and at the Musica Moderna Contemporary Music Festival in Poland.

A Stone That Cries

I have always found the connection between art forms of differing media, where one inspires another, rather fascinating. The inspiration for this piece came from a visit to the Lion Monument in Lucerne, Switzerland. This monument pays tribute to the 760 Swiss officers and guards who died in 1792 while defending Paris' royal palace at the Tuileries during the French revolution. The artist, Bertel Thorvalsen, has carved a lion directly into a sandstone cliff. The lion lies at a point near death. A sword in his side, a piece of which still remains, has caused the fatal wound. One has only to gaze into the face of this lion to realize the sense of life that the artist has created in this work. The stone cries out - with anger, in pain and in sadness, and yet also with courage and pride.

Today, people have transformed this war memorial into a place not only of remembrance of the dead, but of life as well. A pool of water stands in front of the Lion Monument. Children play in the water. People of all ages stroll by or relax on nearby benches. Through the medium of sound and the timbre of a string quartet, this piece represents my interpretation and reaction to what another artist has created in stone.

Jeff Myers received his BM at San Jose State University in 2000. He studied composition there with Dan Wyman, Allen Strange and Brian Belet. He is currently interviewing at grad schools and seeks to obtain his Master's somewhere on the East Coast. Jeff is currently working on a medium-length work for violin and orchestra which explores his growing system of altered-quintal harmony. He has been awarded a BMI Student Composer Award for his Disklavier piece, "Five Parametric Etudes" and was voted Outstanding Student for his graduating class.

Chasing Pisces is based on jazz structure. basically there is the head, or main melody which is stated by the ensemble, then there are five sections in which each instrumental group "solos". The piece is rounded off by a re-statement of the head and the piece closes. I meant this piece to be a short fanfare, something that was exciting and somewhat virtuosic--almost a mini-concerto for orchestra.

Robert Paterson's music has been performed in the United States and internationally by numerous ensembles, including the Aspen Contemporary Ensemble, the New York New Music Ensemble at June in Buffalo, the Eastman Percussion Ensemble, the Syracuse Society for New Music, the University of Washington Young Internationals and the Cornell Festival Chamber Orchestra. He is the recipient of the 1999 Brian M. Israel Prize, the ASCAP Morton Gould Young Composer's Award (1998, 2000) and Cornell University's 1999-2000 William James Blackmore Prize, as well as other awards from ASCAP, the American Music Center and the National Foundation for the Advancement of the Arts. He has received fellowships to the Aspen Music Festival and The Hambidge Center for the Creative Arts and Sciences. He currently attends Cornell University where he is working towards a DMA in composition with a fellowship and graduate teaching assistantship. He received a Master's degree in composition from Indiana University and a Bachelor's degree from the Eastman School of Music. Recent honors include an invitation by Aaron Jay Kernis to participate in a workshop at the Atlantic Center for the Arts in Florida during the summer of 2000.

Robert is also active as a percussionist. He has made recordings with the June in Buffalo Chamber Orchestra and with saxophonist Tom Walsh on the Riax label. He has pioneered the use of a six-mallet technique and has given numerous master classes across the United States on the use of this technique on keyboard percussion instruments. In 1993, he gave the world's first all six-mallet marimba recital at the Eastman School of Music. Robert has performed with numerous ensembles, including The Eastman School of Music's Musica Nova ensemble, the Indiana University New Music Ensemble, the Cornell Contemporary Chamber Players and the Vermont Symphony Orchestra. He has also performed in the Skaneateles Chamber Music Festival and the Aspen Music Festival. The Paterson Duo, a marimba/violin duo with Robert and his wife Victoria gave its debut recital during the summer of 1998.

Although *Sextet* is not intended to openly convey a specific program, the work itself is inspired by television shows that expose people in the act of committing crimes. The form and materials are developed from imaginary scenes depicting a day in the life of a criminal: running scared (from the police), traveling on the interstate, having nightmares while sleeping (probably in a rundown motel in the middle of nowhere, off of old Route 66), looming shadows and hysterical visions, breaking out in cold sweat when someone supposedly comes looking and traveling again at 1:00 a.m. To make a long story short, the unfortunate criminal is finally caught in the end.

Joshua Saulle

5 String Miniatures

All 5 movements were written independently over a long period of time, so I hesitate to say that they are related, nevertheless they seem to fit. The piece in its final version was premiered at the Brown University Festival of Contemporary Music in Oct. 2000.

Meditation - (Nov. 1998) A two-note falling motive appears and returns like a recurring thought.

Nemesis (duet) - (July 1999) Originally an exercise for a student film scoring seminar. A mysterious villain of the screenwriter's invention chases him down bent on egregious bodily harm.

Dance - (Oct. 1998) The melody based on a tune from everyone's favorite atonal sight-singing textbook, *Modus Novus*.

Pastorale (cello solo) - (Sept. 1998) Not program music, but close your eyes and hold your breath and see what happens anyway.

Finale - (July 1999) Because everyone likes mixed meter and a clean ending.

Sarah Snider (b.1973) is currently pursuing her M.A. in Composition at New York University, where she studies with Justin Dello Joio. She received her B.A. from Wesleyan University in 1995, where she studied psychology-sociology and music.

Prior to her studies at NYU, Sarah composed incidental music for The Bridge Collective productions of Arthur Sainer's *The Burning Out of '82* (Theatre for the New City, NY, NY) and *Advanced Topics of Capricorn* (NADA Theatre, NY, NY.) Last spring, her *Prelude* for solo piano was performed at the SCI National Student Conference 2000. Sarah is a recipient of New York University's International New Music Consortium Award for Composition.

Ballade (2000), for solo piano, is a lyrical piece based upon a Lydian melodic motive.

Erich Stem's music has been performed, broadcasted, and released on compact disc throughout the United States and Europe. His chamber and orchestral works have received several performances at festivals and conferences including the American Composers Forum, Society of Composers, Inc., and the Virginia Music Educator's State Conference. He has also collaborated with well-known groups such as the Sunrise Quartet, Hardwick Chamber Ensemble, and the Plymouth Music Series Orchestra. Recently, Erich's *Shaded Gray*, for string quartet, was performed at the Living Music Festival in Bucharest, Romania and released on the Living Artist Recordings label.

Along with several commissions, Mr. Stem has received awards and grants from Meet the Composer, Jerome Foundation (American Composers Forum), and ASCAP. He holds a Bachelor of Music (1996) degree from James Madison University and a Master of Arts (2000) in composition from George Mason University. Mr. Stem is currently teaching and pursuing a Doctor of Musical Arts degree at the University of Maryland, where he is studying with composer, Robert Gibson.

Bay Images, for piano and clarinet, was written in 1999 after the composer made several trips to the Chesapeake bay. The work was inspired by the vast array of images from the bay including the various wildlife, water views, and sunsets, all of which are part of its serene, yet constantly changing surroundings. *Bay Images* received its world premiere at the University of Richmond and was performed in Baltimore, Maryland with support from a grant by Meet the Composer.

Gordon Williamson's composition studies began under Dennis Farrell at Dalhousie University in Halifax, Canada. Having completed his undergraduate studies in 1998, he is currently pursuing a Masters degree in Composition at Indiana University, where he is a student of Sven-David Sandstrom.

Three Sketches For Guitar was composed in 1999.

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