

# MUSIC NOW

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### SCL 2011 Forum

The 2011 Southeastern Composers League forum was very successful. Everyone at SCL would like to thank Rodney Waschka at North Carolina State University for hosting the event. The campus was beautiful and the venues were fantastic. All of the events went off as planned and that is a tribute to your hard work organizing this event. First, SCL would also like to thank all the performers who participated in this year's forum. Without their dedication and hard work this event would not have been possible. There were four concerts, twenty two works presented, and eight of these were world premiers:

Joe L. Alexander: *Ask Not...* for Tuba and fixed electronics

Ken Davies: *Three Scenic Songs* on poems by Judy Davies for Tenor and Piano.

Mark Francis: *Two Songs* for Tenor and Piano

John MacLean: *Five Songs* for Mezzo Soprano and Piano

R. Kevin Paul: *Appalachian Hymnsong* for Brass Quintet

Richard Power: *Shadow Play* for Orchestra

Harvey Stokes: *Piano Sonata #3*

Roger Vogel: *Pas de deux* for Flute and Trombone

Next Years Forum will be hosted by Ron Wray at University of Alabama, Huntsville; date to be announced.

### Student Composition Contest

The Salop/Slates Composition Contests - Each year, SCL sponsors two cash-awarding composition contests for students of any age who are 1) student members of SCL or 2) studying with a person who is a member of SCL. The Arnold Salop Memorial Composition Contest is for undergraduates. The Philip Slates Memorial Composition Contest is for graduate students. Each first place award is \$150. The 2nd place awards are \$100. Deadline for entries is usually around November 15. Watch for official entry form to download from the [SoutheasternComposersLeague.org](http://SoutheasternComposersLeague.org) website in early fall.

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### President's 8th-notes:

SCL's student composition contest prizes were awarded at the 2011 Forum.

The Arnold Salop Memorial Composition Contest winners were:

1<sup>st</sup> - Casey Edwards for *The Circus Macabre*, University of Tennessee at Chattanooga, teacher: Jonathan McNair

2<sup>nd</sup> - Luke Ellard - *Two Abstracts*, Louisiana Tech University, teacher: Joe Alexander

The Philip Slates Memorial Composition Contest winners were:

1<sup>st</sup> - no award

2<sup>nd</sup> - Timothy Cooper "Psalm for String Quartet" University of Tennessee at Knoxville, teacher: Ken Jacob

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SCL is beginning a new movement with new officers for the next two years. There are some exciting enhancements in the works. Paul Schreiber will be offering his considerable graphic arts and editing skills as the new editor of our newsletter. Kevin Paul is newly hosting and webmastering our recently revamped website and has registered for us the domain name [SoutheasternComposersLeague.org](http://SoutheasternComposersLeague.org).

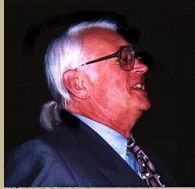
We are on a drive to bring in new members and bring back old ones. Those of you who have been around SCL for a while might check with some of your colleagues who aren't members and invite them in (or back). And those of you who are teaching composition, be sure to encourage your students to join as student members and also work toward entering the student composition contests.

Promoting our music is, of course, one of our objectives. Those of you who are selling music from your websites—either your personal publishing company or a redirect to your commercial publisher—can now get a bit more exposure on the SCL website. The "Buy and Perform SCL Composers' Music" section of the website will link your "music sales" page of your website. We'll be looking for ways to put this page in front of the eyes of conductors, instrumentalists and singers as time goes by.

Getting action on your music? Let us know about your performances, publications, and other by emailing the info to me at [ken@kendavies.net](mailto:ken@kendavies.net) or to Paul Schreiber at [paul@psmus.com](mailto:paul@psmus.com). Please put SCL in the subject line.

Happy Scribbling,

*Ken*



Gil Trythall

## On Electro-Acoustic Music with Live Performers

By Gil Trythall

I have composed many works for prerecorded accompaniment and live performers since 1966. But, sometimes we perform these works in the same manner as 45 years ago: two loudspeakers and an amplifier.

There is a significant difference between loudspeaker sound and the sound of live instruments and voice. Loudspeakers color the sound. Different loudspeakers color sounds differently. Recordings have reverberation times that do not match the concert hall reverb. This produces a performance that sounds as if it is coming from two (or more) different rooms. In short, the overall sound is not integrated or balanced.

For several years, I have asked that live instrumentalists or vocalists use a microphone or pickup so that the live sound may be mixed with the recorded sound and sent to the loudspeakers. Properly mixed, this better integrates the sound.

However, for this to be effective, and for a proper balance to be achieved, monitors for the performers are essential. Only then can the performers judge and adjust their proper volume as they play or sing.

In other words, electro-acoustic music with live performers must have the equipment advantages of a rock or jazz concert: monitors, a mixer in the back or center of the hall and ample rehearsal time to balance volumes.

Today we hear synthesized TV and movie scores all the time. The possibilities of the medium for concert music remain excellent. We need an equal sophistication in the audio equipment used for concert performances of electro-acoustic and live performance.

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Ken Davies



David Caudill



Kenneth R. Benoit



Roger Vogel

## Member News

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On April 4, 2011, **Ken Davies'** Alma Mater, Middle Tennessee State University, celebrated its 100th anniversary with a concert by the Stones River Chamber Players featuring faculty compositions and alumni. Ken's /Three Pieces /for Bass Trombone and Piano was a featured work, performed by Ken's former trombone professor, Dr. David Loucky with Sandra Arndt (piano) accompanying. The performance was a huge success.

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**David Caudill's** setting of "I will praise the Lord" was chosen for the anthem for the Choral Evensong, May 15, 2011 at St. Pancras Church, London. The service is part of the 2011 London Festival of Contemporary Church Music which lasts from May 7 to May 15. Details about the LFCCM can be found at their website, [www.lfccm.com](http://www.lfccm.com).

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**Kenneth R. Benoit's** "St. Mark Passion" was premiered on April 17, 2011. The 38-minute work was performed by the Westminster Choir of First Presbyterian Church of Hollywood (FL) under the direction of Dr. Robert Remek. The soloists were Rev. Kennedy McGowan (Evangelist, spoken), David Ryll (Jesus), Dr. Robert Remek (Peter), Dr. Kenneth R. Benoit (Judas), Paul Lewis (High Priest), Hilde Cottingham, Brenda Hamilton, Sally Southmayd, and Rev. Rosemary Welton (Temple Maids), and Jerry Gensel (Pilate). The organ accompaniment was played by Dr. Robert Remek. "Overture in Black and Silver" had its Florida premiere on May 12, 2011. The work, which was commissioned by Dr. Michael M. Krop Senior High School/Magnet School for the Arts, was performed by the school's Wind Ensemble under the direction of the composer.

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**Roger Vogel's** flute and trombone duet, Pas de deux, was premiered March 14th at the 2011 SCL Forum in Raleigh, NC. The soloists were Lisa Bartholow, flute, and Maureen Horgan, trombone. His Music Becomes Me, a set of five songs for voice, solo flute, and wind ensemble received its premiere April 14, 2011 at the University of Georgia. The performers were Ellen Ritchey, soprano, Angela Jones-Reus, flute, and the UGA Wind Ensemble was conducted by John Lynch. Also, Vogel's Cameos for solo bassoon was premiered by Amy Martinello at the University of Georgia April 20, 2011. Dr. Vogel was also selected as the recipient of the University of Georgia 2011 Albert Christ-Janer Award for creative research.

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Jim Puckett

On December 15, 2010 **Jim Puckett** was named "Finalist of the International Music Prize for Excellence in Composition 2010" by the National Music Academy for his 2008 work **NOCTURNE** (for Tenor Sax and Piano). This marks the 6th recognition Nocturne has received in 2010.

On April 28, 2011 Jeffrey Crabtree premiered Jim Puckett's new duet for Trumpet and Piano "Somethin's Gone Wrong Deep Within". The work, commissioned by Crabtree, echoes the sound of the American Spiritual and depicts the internal struggle of St Paul as stated in Romans 7:14-20. The duality is expressed through the instrumentation, motivic material, and tonality. The trumpet use full range of the instrument, mutes, minor extended techniques, and expressive tone production. A short cadenza allows prime opportunity for the trumpet to give dramatic interpretation to this internal struggle through varied technique, use of range and optional improvisation. The premiere was part of Crabtree's senior recital at University of Louisiana at Lafayette. The work received a preview performance earlier as part of the Phi Mu Alpha American Music Concert.



Betty Wishart

Three compositions by **Betty Wishart** were performed on the Contemporary Music Concert at Campbell University on March 22, 2011.

- Dr. Bruce Blanton, clarinet, and Dr. Earnest Lamb, cello, performed Pastorale.
- Catherine LeGrand, flute, and Pamela Kelly, violin, performed Dreamscape.
- The concert closed with a performance of Memories of Things Unseen and Seen for flute, clarinet, violin, and cello conducted by Dr. Phillip Morrow.



Dinos Constantinides

Upcoming Events of Dinos Constantinides, Director of Louisiana Sinfonietta Dinos Constantinides. LSU Professor Griffin Campbell will present the New York Premiere of Constantinides work Celestial Musings for Saxophone alone at the NACUSA New York concert at the Christ and Stephen's Church in New York on May 23, 2011. The Concerto of Psalms for two violins and orchestra will receive its world premiere at Avery Fisher Hall, Lincoln Center, in New York on Monday, June 6, 2011, 8:00 p.m., with Renata Arado and Espen Lilleslatten as soloists and the Distinguished Concerts Orchestra International, under the direction of Jonathan Griffith, principal conductor of the Orchestra. On the same program, Maestro Griffith will give the New York premiere of Constantinides' work, "Beijing-China II", before taking the piece on tour to Montevideo and Buenos Aires. The tour runs July 23-August 1, 2011. The Louisiana Sinfonietta will present concerts at the libraries of East Baton Rouge during June 2011.

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Byron Petty

On August 31<sup>st</sup>, 2010 **Byron Petty's** new CD, *Tendrils*, (on the Navona label of PARMA Records) was released at #22,000 on the charts rising as high as 11,000. It contains 5 of my recent chamber works along with 2 by Peter Homans (alum of Washington and Lee University) and a special reissue tribute of *Idyll for String Orchestra* by Robert Stewart (1918-1995) - first professor of music at W&L University. You can read an article I wrote about *Tendrils* in the Washington & Lee Alum Magazine – go to [www.wlu.edu/x49006.xml](http://www.wlu.edu/x49006.xml). *Tendrils* is available as a CD or down load through Navona/PARMA records distributed by Naxos, Amazon.com), i-tunes, and other sites as well as i-phone & the old fashioned way of ordering through a music outlet like Barnes & Noble. Of special interest – the hard copy CD is “enhanced” which means you can place it in your computer and access bios, program notes, photos, streaming video, and follow the scores along with the audio.

Many of you will remember Professor Robert Stewart as a former president of SCL. He was an important teacher for Peter Homans and a valued mentor for me. Peter and I are proud to have been able, with the help of PARMA, to include Rob's *Idyll for String Orchestra* (1993) on this CD. *Idyll* is 17 minutes in length and is a richly evocative and warmly sensuous work. It is my hope that members of SCL will consider ordering a copy for their respective University Music Libraries. I would also like to recommend to anyone interested in having a CD produced the team at PARMA (Bob Lord CEO) as an excellent choice. With Capstone Records now associated with PARMA Records, my previous solo CD, *Traveler's Tales* is about to be reissued – both as a download through Naxos, Archive, and others.

During the past academic year I was fortunate to attend the premiere of my *Phantom Encounters for horn and piano* at the National Conference of the Society of Composers held at the University of South Carolina in Columbia. The performance was very successful due to the efforts of Dr. Wallace Easter of Virginia Tech and Dr. Shuko Watanabe, Washington and Lee University, VA.

March 4<sup>th</sup> - 31, as part of the Marginal Arts Festival held in Roanoke, VA, I was featured as both a painter and composer at the studios of WVTF Public Radio 89.1. The show, titled *Creation & Interpretation*, centered around a group of new paintings (acrylic on canvas) relating some facets of art with music. I categorized the paintings under the headings *Free Association Series*, *Score Series*, *Singing Head Series*, and *Cadence & Color Series*. The exhibition also included a concert in WVTF's recital hall at which Dr. Easter & Dr. Watanabe performed my *Phantom Encounters*, *Quaint Notions* for horn and piano, and *Smiling Valleys* for two horns and piano with guest hornist Dr. Abigail Pack of UNCG. Included on the program were works by composers, Dr. Bruce Mahin (Radford Univ.), Dr. Edgar Williams (retired, College of William & Mary) & Finnish composer, Jukka-Pekka Kervinen.

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Mark Francis

CVNC Reprint of  
SCL 2011 Concert  
Review

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**Mark Francis'** Concerto #2, "In Somnis Veritas," for guitar and orchestra was premiered in Jackson, MS at At. Andrew's Episcopal Church on May 1 by the Metropolitan Chamber Orchestra, conducted by Wayne Linehan. The soloist was Jimmy Turner.

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**CVNC: Online Arts Journal in North Carolina**

### **Is it Postmodern? How to Spend Your Spring Break**

**By Karen E. Moorman - March 14, 2011 - Raleigh, NC:**

Dear Students: You may believe that your professors are at the French Riviera basking in the sun while you toil away on those papers. Surprise! They are celebrating the 60th Anniversary of the [Southeastern Composers League Forum](#) at North Carolina State University. In the course of three days, music professors from the greater ACC region will have attended concerts, lectures, engaged in shop-talk and listened (and sometimes performed) as their art became realized. On the evening of March 14, Concert 2\* featured works by Michael Young, Gordon Ring, Harvey Stokes, Roger Vogel and Gilbert Trythall. The event, part of [Arts NOW Series](#), was brought to us by the Music Department and Arts Studies Program of the College of Humanities and Social Sciences. Dr. Rodney Waschka, Professor of Music and Composition, served as host.

Waschka introduced the evening's virtual guest composer, Cindy McTee, and her synthesized electronic composition, "Metal Works" (1989), the first of two imaginative pieces that framed the concert. The other was a theater piece by Gilbert Trythall, "sit.com" (2010), written for Virginia Thompson and performed by Thompson (horn, laptop) and James Miltenberger (piano). Inside were two world premieres — Piano Sonata No. 3 by Harvey Stokes and "Pas de deux" by Roger Vogel — as well as compositions by Michael Young and Gordon Ring.

To witness the birth of new art is sometimes surprising, occasionally intimidating, but always inspirational. Award-winning composer and Professor Harvey J. Stokes (Hampton University) presented Sonata No. 3, a world premiere. Considered a sequel to Sonata No. 1 (1999) and a substantial work for the piano, it was written for Eun Kyong Jarrell, also a member of the Hampton music faculty. Mrs. Jarrell, trained in South Korea (Yeungnam University) and in Paris, France (Ecole Normale de Musique), is an internationally sought-after recitalist and collaborator.

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Not easy for the listener and demanding for the performer, this composition is densely populated with relentless drive and vivid colors. As when listening to Berio, I was quickly pulled in — and remained in my seatbelt. There are marvelous jazz-like riffs and swinging rhythms that zipped by like a high speed train. I found myself catching whiffs of Bill Evans' playing in one moment and Shostakovich in the next. There was just enough glue to keep it together but without descending into familiar musical structures. Jarrell's playing made the experience extraordinary, like a first encounter with Messiaen — mystifying and wonderful. Stokes looked pleased and Jarrell beamed following her stunning performance.

The second world premiere, "Pas de deux" (2010) by Roger Vogel (U. of Georgia), was written for and performed by Lisa Hanson Bartholow (flute) and Maureen Horgan (trombone). In his notes, the composer likens the players to dancers coordinating their efforts yet making it seem so easy. This is a delicate, well crafted, balanced composition that will stretch the repertoire for players in search of a new piece. Bartholow and Horgan work together like hand in glove — they gave a fine performance.

Michael Young performed his Prelude and Fugue No. 12 in C Major ("Pentatonic"), for piano. It's beautiful to hear: the sound harkens back to Debussy. There's nothing earth-shattering. It was meticulously and artfully played. Gordon Ring's "All Interval Suite," intended for students, serves as an entertaining substitute for the dreaded interval exercises familiar to many of us. Thank you, Dr. Ring! (I'm secretly hoping this will adapt to violin and 'cello.)

And finally, for students too young to have read *Europe on \$5 a Day*, among the ways truly to discover the riches of life are through art, friendship, creative work, and life-long learning. There were no fancy light shows or "operabots" in this concert, but there were fine compositions, worthy of recognition. It's through art work of the kind demonstrated on this occasion that we are compelled to look at life's ambiguities and to find reflections of ourselves and the world in which we live. So thanks and congratulations to our talented Southeastern composers. Well done!

\*Concert 1 composers were Ken Davies, Mark Lee, Mark Francis, Greg Carroll, Mickie D. Willis. Concert 2 was followed by two more performances with works by Laurent Esopey, John Mac Lean, Kenneth Jacobs, David Caudill, Joe L. Alexander, Bruce Mahin, R. Kevin Paul, Jonathan McNair, Paul Schreiber, Rodney Waschka, Arthur Gottschalk and Richard Power. Dr. Randolph Foy conducted the Raleigh Civic Chamber Orchestra's performance of Richard Power's "Shadow Play."



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Note from Treasurer

About SCL

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### Dues Due

If you haven't already it's time to pay your 2011 dues. Dues are \$30. You can now pay two ways. You can send your check to: Mark Francis, 1993 Campbell Road, Covington, GA 30014. Please make out your check to the Southeastern Composers League. Also, you can now pay with your credit card at our website through PayPal; <http://southeasterncomposersleague.org/>. I hope to hear from you very soon.

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Founded in 1950, the Southeastern Composers' League is an organization comprised of serious classical modern new scored and electronic art music composers and scholars located throughout the southeastern United States. It is one of the oldest organizations of its kind in America. Many of our members fill distinguished faculty positions throughout the universities and educational institutions in the southeastern states (AL, AR, DE, DC, FL, GA, KY, LA, MD, MS, NC, SC, TN, VA, WV).

Membership is for, but is not necessarily limited to, these states and Washington DC. Membership options include Composer, Associate and Student Memberships. Any [SCL member](#) can assist you in answering questions or in recommending you for a membership. If you are unfamiliar with the organization and would like information, contact one of the Current Officers (below) with your comments and questions. To obtain an application, click the member-new application under Site Navigation.

Look for us on the Web: <http://www.southeasterncomposersleague.org>

Look for us on Facebook – search for “Southeastern Composers League”

### Current Officers:

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