



MUSIC NOW

September 2015

Greetings from the President,

Welcome to new members of the Southeastern Composers League and welcome back to returning members. I hope you have all had a rewarding summer that will invigorate you for all your musical endeavors in the fall.

Our next Forum will be Friday and Saturday, February 19–20, 2016 at Campbell University in Buies Creek, North Carolina. I am very grateful to our host, Betty Wishart, and to the music department at Campbell for being willing and able to serve our organization's annual celebration of new music.

The deadline for submissions for the Forum is September 30. SCL members may submit works for organ solo, clarinet solo, piano, student string ensemble, or for SATB choir (details on the following page). Members may also, and are encouraged to, provide their own performers for works of whatever instrumentation they wish. Electroacoustic works are also welcome. For the 2016 Forum, most composers will need to supply performers, or submit electroacoustic works. Please send a PDF of the score(s) along with an mp3 audio file to: wishartb@campbell.edu. Alternatively, hard copies may be sent to: PO Box 70, Buies Creek, NC 27506.

I am looking forward to another great Forum with the camaraderie, musical open-mindedness, and mutual support that always accompanies these events.

Michael Young

**2016 SCL Forum Call for Scores
February 19th-20th 2016
Campbell University
Buies Creek, North Carolina**

SCL Members may submit works for:

- SATB Choir (with or without piano accompaniment)
 - Student String Ensemble (5 or 6 violins, 2 violas, 1 cello, 1 bass)
 - Organ Solo*
 - Clarinet Solo* (with or without piano accompaniment)
 - Piano Solo*
- * Organist, Clarinetist, and Pianist are professionals.

Members are also encouraged to submit works that they can provide their own performer(s) for. Electroacoustic works are also welcome. Most composers will need to supply performers or submit electroacoustic works.

Please include an information sheet in your submission, including your name, your contact information, the title(s) of the submitted works, the instrumentation, the approximate duration, and whether or not you can supply your own performers.

You may submit 2 scores to be considered by Campbell performers; 3 scores if you are supplying the performers.

Send score(s) along with mp3 audio file(s) to:
wishartb@campbell.edu

Or, send hard copies to:
PO Box 70, Buies Creek, NC 27506

DEADLINE FOR SUBMISSION: September 30th

**Results for the 2015 SCL Arnold
Salop and Philip Slates Memorial
Composition Competition**

Arnold Salop Memorial Competition for
Undergraduate Composers:

- 1st place : Thomas Day – *The Dark Path*
- 2nd place : Zak Truett – *Hydrargyria*
- 3rd place : Jack Powers – *A Young Sonata*

Philip Slates Memorial Competition for Graduate
Composers:

- 1st place : Tyler Kline – *On the Substance of Multiplicity*
- 2nd place : Cody Brookshire – *Irreconcilable Differences*

Treefalls Calls for Scores

Treefalls has put out a call for scores from South Carolina, North Carolina, and Georgia composers in two categories:

- Woodwind Chamber Ensemble works written by established composers
- Brass Quintet works written by emerging composers

There is no submission fee. There are awards. The deadlines are September 26th, 2015 and December 12th, 2015, respectively. For more information, specific details, and guidelines, please see the following links:

<http://treefallsmusic.org/call-for-scores-SPO2015-established.html> and <http://treefallsmusic.org/call-for-scores-SPO2015-emerging.html>.

A Letter from the Past-President

Thank you to the dedicated members who have supported and participated in SCL, both the long-term folks and the newer members. I've enjoyed getting to know more of you, and meeting new people at each Forum. Seeing numerous new membership applications come in over the past couple of years has been rewarding, and seeing some of those recent members return to subsequent Forums even more-so.

Speaking for Forums, let's all say Thank You again to Scott Robbins and David Berry for hosting a terrific Forum at Converse College, in Spartanburg, SC, back in February. And, a hearty expression of gratitude to Betty Wishart for agreeing to host the 2016 Forum at Campbell University in Buies Creek, NC.

I also want to thank the members who have, over the years, provided service to the League through designing, maintaining, and hosting the SCL websites. First, to Bruce Mahin who created and maintained webpages for SCL through the Radford University site for a number of years. Then, R. Kevin Paul and Ken Davies established an independent domain name, www.southeasterncomposersleague.org, and provided hosting for a few years. Terry Vosbein updated and redesigned the site, adding functionality and pizzazz. Terry continues as webmaster, with our gratitude. Back in the spring, we had a serious glitch with our website, in that the domain name expired, and the site was inaccessible for several weeks. It took some time to sort through what had happened and to get that rectified. In the process, it was decided that SCL would be best served in the long run to have its website hosted independently. The treasurer and webmaster will deal with keeping the domain name and hosting up to date now, which will make it easier to maintain the site in the future, as those duties are passed to others (well into the future, it is hoped).

Finally, I will reiterate something that has been said before. SCL is somewhat unique among composer organizations in that we are: Intergenerational to a considerable degree; highly diverse in musical styles and careers; open and friendly. SCL is somewhat diverse in gender and racial/ethnic membership, and it would be wonderful to see the group grow in these areas of diversity.

Best wishes to you all, and I look forward to continuing friendships and shared musical experiences.

Jonathan McNair, Past-President



Announcing for 2016

Arnold **Salop** Memorial Competition for **Undergraduate** Students

Philip **Slates** Memorial Competition for **Graduate** Students

Composers who are students of SCL members in good standing, or who become student members of SCL, may submit one (1) score of an instrumental or vocal composition for 1 – 8 performers, or for electroacoustic resources. Compositions may also combine acoustic and electroacoustic sounds.

There are cash awards for 1st and 2nd place winners in each category.

Compositions that have previously won awards are not eligible.

Details, the application form, and submission links may be found at

www.southeasterncomposersleague.org/contest

RECEIPT DEADLINE: Jan. 11, 2016

Member News

Terry Vosbein has spent the summer finalizing the release of his latest CD, *Les Chanson Française*. The new disc includes a dozen Vosbein arrangements of classic French melodies by Piaf, Trenet, Brel and others, set for a jazz nonet. It will be released by Max Frank Music this autumn. September marked the debut of the Vosbein Magee Big Band at the Salem Jazz and Art Festival. The new band, co-led with trumpeter Chris Magee, is the resident professional big band of Washington and Lee University. Additionally, Vosbein has been working on a new string quartet that will be premiered by the Dalí Quartet next March.

Swiss saxophonist and composer **Laurent Estoppey** has been very active last months, particularly with a strong presence at the World Saxophone Concert in Strasbourg, France, (July 9-15) with four concerts including a world premiere by composer Nic Scherzinger for tenor saxophone trio with electronics and five Estoppey's compositions. Other concerts featured STACKS duo (saxophone duo and electronics/video with Steve Stusek) and Estoppey's piece *Zap no Zap*. A large ensemble of 45 saxophonists from Fribourg, Switzerland performed three pieces composed and conducted by Estoppey : *NFM* (2013), *Keine Schönheit ohne Gefahr* (2009) and *Ombres de C.* (1998 rev.2015 world premiere). The Swiss saxophone quartet Marquis de Saxe performed Estoppey's staged piece *Le défi de la baleine* (*The challenge of the whale*) in dialog with *Le carnaval des Animaux* by Camille Saint-Saens. Estoppey also initiated a new series of recordings published by French label Thödol. Named *Quadrilatere*, Four musicians each create a piece successively remixed by the three others. For each issue, musicians come from the USA , Switzerland and France. First issue was released in April, next one will be released in September, with the exceptional participation of New-York based avant-garde/electronics musician Ikuu Mori. www.laurentestoppey.com

Betty Wishart had two performances of *Variations on a Folk Melody* for piano solo last fall. Jonathan Alwine performed the piece at the Christian Fellowship of Art Music Composers National Conference at Biola University (Biola, CA) on October 11. Jeri-Mae G. Astolfi performed *Variations* at the NACUSA National Festival at Georgia State University (Atlanta, GA) on November 15. Dr. Astolfi also performed *Toccata II* on the All American Piano Celebration at the University of North Georgia (Dahlonega, GA) on November 1 and at Piedmont College (Demorest, GA) on January 25. Judith Bruno, soprano and Kent Lyman, piano premiered *Requiem for Dreams* at Campbell University on the Music of Contemporary American Women concert on January 12. They also performed it at Campbell University on the March 12th Music of Living Composers concert and at the Cape Fear New Music Festival at Methodist University (Fayetteville, NC) on April 18. Ms. Bruno and pianist Max Lifchitz performed *Requiem* at Christ & St. Stephen's Church in New York City on May 18. On December 10th the Arts Council of Fayetteville and Cumberland County awarded Betty a Regional Artist Project Support Grant to record a CD of her piano music. Julie Tran, flute, and Julie Smith, piano, performed *Oracle I* and *Oracle III* the SCL Forum on February 27.

Mark Francis' *In Evening Air* for baritone and piano was performed at the Rural America New Music Festival in Plymouth, Indiana. Mark Francis' *Divertimento* for clarinet, tenor saxophone and percussion was released on Triptych's self-titled album on Marshall University Recordings. 2 movements from Mark Francis' *Sonata* for harpsichord were published in a collection, "The Contemporary Harpsichordist" by Bellman Musik.

Member News (Continued)

John Hennecken's *Everything Beautiful In Its Time*, an orchestral piece commissioned by Shizuo Z. Kuwahara and Symphony Orchestra Augusta, won 3rd Prize in the Jolliet Symphony Orchestra Competition and was a finalist in the Morton Gould Young Composers Awards.

Rodney Waschka's *Belgrade Overture*, for orchestra, will receive its Australian premiere in Sydney on September 25. His *MAYDAY: Requiem For Those Lost At Sea* (tape) was premiered by the Bristol University Loudspeaker Orchestra, Bristol, England, on May 1. Another tape piece, *Still Life with Castanets* was performed on March 21, 2015 at the Frontiers Festival in Birmingham, England.

Tommy Joe Anderson's *Berceuse & Tango, Op. 38 for Oboe, Alto Saxophone, and Orchestra* was premiered April 28, 2015 by the DeKalb Symphony Orchestra conducted by Fyodor Cherniavsky with Rebecca Collins (oboe) and Greg Collins (alto saxophone) at Georgia Perimeter College, Clarkston Georgia. The commission, funded by GPC's Foundation, was to celebrate the 50th Anniversary of the DeKalb Symphony Orchestra.

Andrey Kasparov has recently been promoted to Full Professor, Old Dominion University. Act 1 of his opera *Lorca* premiered by the Norfolk Chamber Consort at Old Dominion University in Norfolk, VA on April 20, 2015. Several recent pieces were performed by the Invencia Piano Duo: arrangements of three pieces from Albéniz's *Iberia* premiered at Old Dominion University in Norfolk, VA on April 20, 2015, a version of his *Cadenza for LvB* premiered at the Lancaster International Piano Festival on July 19, 2015, and the PA premiere of his arrangement of Liszt's *Totentanz* at the same event.

To honor the Sailor and four Marines killed in the July 2015 shooting, a consortium of high school and university bands are joining Chattanooga composer **Kenyon Wilson** to create a new work for concert band. Performances will be in Spring 2016. Details are available at www.kenyonwilson.com.

Virginia Thompson, Paul Scea and **Gil Trythall** were scheduled to perform the media piece *Three Fables* live at the SCL Forum at Converse College this past February. Virginia's early and tragic death made this impossible. A version of the work is now online at on youtube at <https://www.youtube.com/watch?v=2znfvwLJQ-M> The eight minute film is a tribute to her memory.

Dr. Sally Reid, Director of Lipscomb University's School of Music, attended a recording session for her composition, *Three Trifles*, for alto saxophone and percussion at the Shalin Liu Performance Center in Rockport, Massachusetts on July 1, 2015. The recording of this piece, which consists of three movements, *Bagatelle*, *Reverie*, and *Flytja*, will be part of a compilation CD being produced by PARMA Recordings scheduled for release next year. Dr. Reid worked with PARMA recording artists Matt Sharrock (percussion) and Philipp A. Stäudlin (saxophone).

The premiere of "Sonata for Trombone and Piano" by **Kenneth R. Benoit** took place at the SCI Region VI conference at Henderson State University in Arkadelphia, Arkansas in March 2015.

Member News (Continued)

Jonathan McNair had multiple performances by the Marian Anderson String Quartet of *Follow the Drinking Gourd*, including one at the National Gallery of Art in Washington, DC. The Brazos Valley Symphony has commissioned an orchestrated version of this work for a performance on Feb. 21, 2016, featuring the Quartet as soloists. McNair provided a new introduction for *Lift Every Voice and Sing* for the Marian Anderson Quartet to perform at the Brown University Commencement, May 2015. His songs for mezzo-soprano *A Divine Image* were performed at the Manchester New Music Festival, Manchester University, Indiana, on March 27. *Digressions* for violin and piano will be performed at the Society of Composers National Conference, Gainesville, FL, in November. McNair was commissioned to compose a new work for band for the St. Edward High School in Lakeview, Ohio, which will be premiered in the spring of 2016. His orchestral work *Hopyard Overture* was selected by Ablaze Records for their recording series, summer 2016, and this work is also a semifinalist (at this writing) in the American Prize for Composition. His chamber work *The Gathering* is also in the semi-finalist stage in this competition.

Dr. David Mitchell has several works published: *Rainy Nights* published by Dorn Publications, *Lake Avondale* published by Dorn Publications, and [A Summer Song Swirls through the Branches of a Willow Tree](#). He has also given a recent presentation on [online music streaming](#) at the University of Mississippi for Women, as well as being recently featured in [Decaturish](#). Visit his websites at: www.davidmitchelldma.com and www.davidmitchellaudio.com.

Ken Davies has received many performances recently, including: Feb. 20, 2015 - On the College Music Society Southeastern Conference held at the Mississippi University for Women, violist Yan Mao from the University of Mississippi, Oxford, premiered Ken's *Violalina* for solo viola. Feb. 28 - Dr. Joe Alexander and Cody Ford performed Ken's *Compare and Contrast* at the Southeastern Composers' League Forum at Converse College, Spartanburg, SC. Mar. 7 - Once again, Ken's *Compare and Contrast* was performed; this time at the Society of Composers Region VI Conference at Henderson University, Arkadelphia, AR. Performers were Dr. Jaime Lipton (euph.) and Todd Cranson (tuba). Apr. 11 - At the Mississippi University for Women, Columbus, MS, *Compare and Contrast* was performed by Cody Ford and Keith Sanders on a NACUSA concert. That concert also heard the world premier performance of Ken's electronic piece, *Wall Art: Paintings at a Coffee Shop*. The work is based on four paintings at the Beans & Cream Coffee Shop in Columbus. Apr. 12 - *Compare and Contrast* received another performance by Cody Ford and Keith Sanders, this time on their Red and Black recital, also held at MUW. Apr. 25 - On a NACUSA concert at Louisiana Tech University in Ruston, LA, Ken's newest brass work, *Colloquium* for trombone and tuba was premiered with Ken on trombone and Dr. Joe Alexander on tuba. Ken's electronic *Wall Art: Paintings at a Coffee Shop* was also performed on that concert. Apr. 26 - *Colloquium* with Ken and Dr. Alexander performing and Ken's electronic *Wall Art: Paintings at a Coffee Shop* both received additional performances at a NACUSA concert at the University of Louisiana, Monroe, LA.

Member News (Continued)

Cody Brookshire's *From Afar, Drawing Near* for trumpet and electronics won 1st place in the 2015 ElectroBrass National Composition Competition in Tuscaloosa AL, where it was performed by Victoria Bethel. The work will also be performed by Christopher Probst at the Studio 300 Digital Art and Musical Festival in Lexington KY, in October. *Spellbound* for alto flute and guitar won 3rd place in the 2014 National Association of Composers in the USA (NACUSA) Young Composer's Contest. *endless forms most beautiful*, a work involving evolving music that changes from performance to performance, received several performances in May by members of Atlanta's Terminus Ensemble. Brookshire also received performances of *break / make* for percussion sextet by the Messiah College Percussion Ensemble in Pennsylvania, as well as a performance of *What Never Was and What Could Still Be* for concert band by the University of Georgia's U-Band. *PRISM*, commissioned by the Athens Guitar Duo, was included on their 2014-2015 tour, including performances across Georgia, the US west coast, as well as in Spain and Ireland. The work will also be included on their forth-coming sophomore album, *Magellan's Playlist, Vol. 2*, due in October. *Quiver* received its premiere by Great Noise Ensemble, featuring dance choreographed by Arlynn Zachary, at the Charlotte New Music Festival in June. At the festival, Brookshire participated in a music and dance collaboration workshop, working with Zachary on a unique performance of *Quiver* involving electronic sounds controlled by the movement of the dancers.

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About the Southeastern Composer's League

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 with your comments and questions. More info at:

<http://www.southeasterncomposersleague.org>