

Table of Contents

President's Message	1-2
Member News	3-5
Article	6-8
Salop-Slates	
Competition 2018	9-11
SCL Forum 2019	12
About the SCL	13

President's Message



Happy Academic New Year to all!

A new school year is upon us once again, and I am sure that the upcoming academic year will be one of great activity, accomplishment, and triumph for all of you in your locations. I encourage all Southeastern Composers League (SCL) members to submit your scores online for the upcoming 2019 SCL Forum. The 2019 SCL Forum will be held at Fisk University in Nashville, Tennessee on 1-2 March 2019. Gary Nash will be our host, and all the details of online score submission for the 2019 SCL Forum will be placed on the [SCL website](#) in due course.

Our deadline for the receipt of Salop-Slates student competition entries is set for January 28, 2019. Please encourage your students to participate in these competition opportunities. Our students are the future of composition activity in our region, and we want the SCL to continue to encourage the development of young talent in the realm of creative activity.

During the summer months, your SCL Executive Board convened to consider the acquisition of a "per service license" from ASCAP for the performance of works during the past three Forums as well as future Forums. Most of our SCL members belong to ASCAP. According to ASCAP rules, performances given under educational ASCAP licenses (for universities and so on) are credited or not credited according to a random sample on a specific set *sample date*. A royalty credit occurs for a composer if and only if a performance occurred on a set *sample date*. Two SCL members, Ken and Judy Davies, indicated to me that they received no performance credits for the past three years of Forum concerts; this means that the other SCL-ASCAP members of the SCL did not receive performance credits either. And so, the SCL Executive Board voted unanimously to procure an ASCAP license for SCL Forum events. I feel this is an excellent example

Music Now

Page 2

September 2018

President's Message

of how the SCL seeks to protect the legal and remunerative rights of our SCL composers who are ASCAP members.

The Southeastern Composers League is now in its 69th year. Much music has been performed, rehearsed, recorded, and discussed among the membership during our Forum conferences over the years. Our YouTube video performances are receiving much attention in cyberspace and represent some of the best of the new music compositions of our day. The 2021 SCL Forum has been set tentatively for the University of South Carolina School of Music, with Tayloe Harding as host. And so, those of you who can host the 2020 Southeastern Composers League Forum should indicate that to me as soon as possible. You can indicate the following in your e-mail response:

- Any performing forces at your institution
- Specific conference dates in the Spring of 2020
- A deadline date for the receipt of scores

Also, I would like to encourage all SCL members to think about ways that we can reach out to other composers in our region to join our organization. I am sure that all of us enjoy the comraderie that we have as well as the great interest we have in the eclectic aspect of our compositions. I feel that there is room for all compositional points of view that we have in this organization—as is amply demonstrated at all the Forums that we have produced over the years. Do we not want others to experience this? I am sure that we do. And so, an e-mail to a colleague which would introduce them to the opportunities that we all share in the SCL would be most welcome, and I hope that all of us would consider participating in a “reach out to others” to join the SCL.

And so, until the next time I write, I am wishing all of you the best of compositional activities, artistic growth, and music performances. Keep writing great music!

Warmest regards,



Harvey Stokes

President

Southeastern Composers League

www.southeasterncomposersleague.org

harvey.stokes@hamptonu.edu

Music Now

Page 3

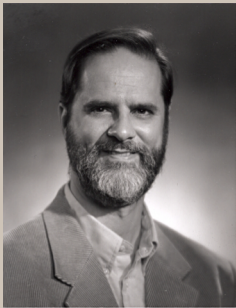
September 2018

Member News



Larry Barnes

“Mixed Company”, a new work for wind quintet and piano by Larry Barnes, music professor at Transylvania University in Lexington Kentucky, will premiere at the Kentucky Music Teachers’ Association annual conference at the Galt House in Louisville on September 14 at 7 p.m. The music was commissioned by Les Six of Louisville. Subsequent performances are scheduled for Sunday September 20 at St Paul Episcopal in New Albany IN and October 7 at University of Louisville School of Music. Both are at 3 pm.



Rodney Waschka

Rodney Waschka’s piece, *Considering Jupiter* (piano, tape and real-time visuals) was premiered by Olga Kleiankina and Emil Polyak in Raleigh in February. Also in February, his piece for soloist and tape, *Singing in Traffic*, was performed by Allan Ware in Osnabruck, Germany, and by Craig Hultgren in Jacksonville, Florida. Finally in February, his piece *Ravel Remembers Fascism* (cello alone) was performed by Jonathan Kramer at Campbell University. Waschka’s wind quintet, *Nikolai Vavilov Considers the Future of Science* was performed by the Coastal Winds Quintet in Raleigh – March (premiere) – and Greenville, North Carolina in April. In December, the premiere performance of his flute duet, *Film Noir Trailer*, took place at the Municipal Conservatory, Patros, Greece played by Iwona Glinka and Renata Guzik.

Music Now

Page 4

September 2018

Members News



Ken Davies

Though summer is supposed to be time to kick back, rest, and work on a suntan, that hasn't been the case for **Ken Davies**. NACUSA's Mid-South Chapter had its "New Music Through the South Tour" in June, which included a concert at the Mississippi University for Women, Columbus, MS, where Ken played his *Nocturne-September 2017*, and his *Brain Fantasies* for horn and digital media was performed by his former star student, Brittany White. Brittany just completed her bachelor's degree at the University of Southern Mississippi in Hattiesburg in May and has moved to Columbus State's Schwob School of Music for her Master's of Music in Horn Performance. Brittany also performed *Brain Fantasies* at Montevallo University, Montevallo, AL as part of NACUSA's New Music Tour.

Dr. Richard Kravchak, Director of the School of Music at USM, Hattiesburg, and an outstanding oboist, commissioned an oboe work by Ken. The result of that commission was *Weather Report* for oboe and fixed audio, which Dr. Kravchak premiered at his June 25th recital at the Marsh Auditorium on USM's campus. Ken's recently completed work commissioned by Dr. James Boldin for horn and vibraphone (premiere pending at this time). *Crystal Kaleidoscope* was funded in part by the *International Horn Society's, Meir Rimon Commissioning Assistance Fund*.

In July, Ken was awarded his third Performing Arts Fellowship by the Mississippi Arts Commission, supported in part by the National Endowment for the Arts. Additional funding means more new music!

August is catch-up time for Ken with his website and catalog store being updated in preparation for advertising this fall. Hope everyone else is having a restful? and productive summer.

Music Now

Page 5

September 2018

Member News



Gary Nash

Dr. Nash's composition *Dandelion and Azure* (2018) for violin and piano, composed for Stefan Petrescu, violin and Philip Autry, piano received a preview performance on August 16, 2018 for Fisk University's Opening Convocation and will be premiered at its entirety on September 16, 2018. Dr. Nash will be a guest composer for the University of Tennessee, Martin Woodwind Day, November 17, 2018.

Laurent Estoppey, Swiss saxophonist and composer residing in Greensboro, NC, just released two recordings on NC label Out & Gone.

Zkrabuj et Chou et Pâté, an improvised duo with drummer Luc Müller, is a live recording of three concerts played in December 2017.

<https://laurentestoppey.bandcamp.com/album/nc3>

HiLyeDyeLieDieWhyBye started from a saxophone solo on which fifteen musicians from four countries added their music. Estoppey mixed all the tracks in order to create a band...which never played together.

<https://laurentestoppey.bandcamp.com/album/hilyedyeliediewhybye>

In October 2018, Estoppey's *Challenger 321* will be premiered and performed four times in Switzerland and Romania. It is a composition for the nine musicians of Swiss ensemble NEC, based on Honegger's *Pacific 231*.



Laurent Estoppey



Harvey Stokes

On the notion of “Art music” (Or, the Seriousness of Creativity)

By Harvey J. Stokes

Preliminary considerations

The writings of theorist-composer Arnold Schoenberg (1874-1951) have occupied my imagination quite often over these many years. While many would acknowledge the importance of Schoenberg’s seminal articles on classical serialism, there are additional insights of a more philosophical nature in other writings of this master musician. As an evident example, I provide three connected sentences from the writings of Schoenberg below:

- “No one should give in to limitations other than those which are due to the limits of his talent.
- No violinist would play, even occasionally, with the wrong intonation to please lower tastes, no tight-rope walker would take steps in the wrong direction only for pleasure or for popular appeal, no chess master would make moves everyone could anticipate just to be agreeable (and thus allow his opponent to win), no mathematician would invent something new in mathematics just to flatter the masses who do not possess the specific mathematical way of thinking, and in the same manner, no artist, no poet, no philosopher and no musician whose thinking occurs in the highest sphere would degenerate into vulgarity in order to comply with a slogan such as ‘Art for All’.
- Because if it is art, it is not for all, and if it is for all, it is not art.”¹

It seems to me here that Schoenberg is offering a series of dialectics that are applicable to *any* compositional style as well as *any* approach to music creation. And so, our point of interest in this brief article features the creation of so-called “art music,” which is a part of a plethora of objectives for our composer organization.

... “Art music” or “serious music” ... ?

Immediately, a question comes to mind: what is “art music?” This question is asked by many in terms of “art music” being *different* from “other music”—as in “art music” is “serious music” and so on. But given the eclectic profile of works which has been selected for performance at our composer forums over the years, I would like to suggest simply that our “art music” could be described as *music which has been created by those who are “artists.”* Is there any music “artist” that creates “art” without a “seriousness” of purpose? It seems, however, that our “art” is made for a “segment” of the population, and due to a variety of considerations—regardless of whether there is appropriate remuneration for the “art” or not. And two examples of musicians among many can be mentioned here: 1) Schoenberg and 2) “a certain modern artist” of our day.

¹See Arnold Schoenberg, “New Music, Outmoded Music, Style and Idea,” *Style and Idea: Selected Writings of Arnold Schoenberg*, ed. Leonard Stein (New York: St. Martin’s Press, 1975), p. 123-124.

- Schoenberg
Now Schoenberg was the quintessential “serious” artist. And as a true artist, Schoenberg created his “art music” for an audience of one *initially*—himself. And interactions with a population “segment” for concert presentation occurred subsequently. Of course, the remuneration prospect of the music performances turned out to be less lucrative than the “art music” created by other “artists.” Nevertheless, the prospect of lucrative financial remuneration for Schoenberg’s creative expressions was not an apparent concern to him.
- “a certain modern artist” of our day
In 2004, a very lucrative “rock music” recording entitled *Musicology in 2004* was released; the musician² that created the recording has since passed from us. This recording supported a concert tour which sought to entertain *as well as* invite the audience to “study the structure of music” in the framework of a performing event. The remuneration for this concert tour was \$87,000,000 (or so) for the musician—with a concert audience consisting of many thousands of people at every venue. Nevertheless, the “art music” made by “The Artist³”—as others called him at an earlier point of his career—was *not* for everybody due to a variety of social considerations. However, these social considerations were not an apparent concern to this musician either, because the critical goal of these concerts was to provide “music education” and “rescue” audiences from “static computer/electronic music.” And so, the “serious” intent of these concerts is quite evident.

Concluding considerations

Of course, neither of the two musicians mentioned above have been members of our composer organization, which will celebrate 70 years of existence very soon. Nevertheless, there are all kinds of composers among us with similar profiles as these two musicians who have contributed greatly to the success of our many forums over the years. As I investigated the large archive of music at our composer league website (and compact disks from years gone by), the postmodernist eclecticism of the created “art” was on full display—with examples of electronica, disco-funk, jazz, spoken word, collage, chamber expression, and so on. All of these works could be considered as “art music,” because the works were *created* by great “artists” indeed.

²The musician is the late Prince Rogers Nelson (1958-2016); his CD recording *Musicology* was released in 2004. See Prince Rogers Nelson, *Musicology*, NPG Records/Columbia Records, CK 92560, 2004, CD.

³ From 1993 to 2000, “The Artist (formerly known as Prince)” was the name by which many would identify this musician, because the musician’s symbol name (♏) had no pronunciation during that time. The artist continued to use the symbol thereafter for marketing purposes. For additional information, see Ben Greenman, *Dig If You Will the Picture: Funk, Sex, God, and Genius in the Music of Prince* (New York, Henry Holt and Company, 2017), p.168-169.

To create these works is to accomplish a task which has the activities of the Supreme Commander (as Schoenberg would suggest) as an evident model. And seven connected sentences from Schoenberg's writings below provide a certain inspiration:

- *"To UNDERSTAND the very nature of creation one must acknowledge that there was no light before the Lord said: "Let there be Light." And since there was not yet light, the Lord's omniscience embraced a vision of it which only His omnipotence could call forth.*
- *We poor human beings, when we refer to one of the better minds among us as a creator, should never forget what a creator is in reality.*
- *A creator has a vision of something which has not existed before this vision.*
- *And a creator has the power to bring his vision to life, the power to realize it.*
- *In fact, the concept of creator and creation should be formed in harmony with the Divine Model; inspiration and perfection, wish and fulfillment, will and accomplishment coincide spontaneously and simultaneously.*
- *In Divine Creation there were no details to be carried out later; "There was Light" at once and in its ultimate perfection.*
- *Alas, human creators, if they be granted a vision, must travel the long path between vision and accomplishment; a hard road where, driven out of Paradise, even geniuses must reap their harvest in the sweat of their brows."*⁴

And so, all "artists" who create "art music" for presentation at our forums are involved in immense "serious" activity, for they reveal what it means truly to be human—what it means to be an "artist" indeed.

Harvey J. Stokes is Professor of Music at Hampton University

© 2018 Harvey J. Stokes. All rights reserved.

⁴ See Arnold Schoenberg, "Composition with Twelve Tones," *Style and Idea: Selected Writings of Arnold Schoenberg*, ed. Leonard Stein (New York: St. Martin's Press, 1975), p. 214-215.



**Southeastern Composers League (SCL)
Arnold Salop Memorial Competition for Undergraduate Students (2019)
Philip Slates Memorial Competition for Graduate Students (2019)**

The newly revised Arnold Salop Memorial Competition for Undergraduate Students and Philip Slates Memorial Competition for Graduate Students offer sizeable increases in cash awards for 1st and 2nd place winners.



Gary Nash

The SCL values the education of young composers and administers student composer competitions to encourage all students to strive for creative excellence. Please encourage your students to enter our Salop-Slates student competitions and join the SCL as a student member. Alternatively, student composers may enter our competitions without becoming a member of SCL if they have teachers who are SCL members. All composer member of the SCL are privileged to invest directly in the future of creative activity among young composers.

Young composers who are undergraduate or graduate 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) to the Salop-Slates competitions. Compositions may also combine acoustic and electroacoustic sounds.

If you would like more information, you may contact Vice-President Gary Nash directly with your comments and questions (gnash@fisk.edu) or access the SCL website (<http://www.southeasterncomposersleague.org/info/>). Membership fees may be submitted online at the SCL website or snail-mailed to the address below:

Paul Schreiber
Southeastern Composers League
318 W. Jefferson Ave

Greenwood MS 38930-3408



Announcing for 2019

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.

Students should have teachers who are SCL members, and students must be studying in SCL's geographical region: Alabama, Arkansas, Delaware, District of Columbia, Florida, Georgia, Kentucky, Louisiana, Maryland, Mississippi, North Carolina, South Carolina, Tennessee, Virginia and West Virginia.

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

\$400 1st prize undergraduate award; \$200 2nd prize undergraduate award.

\$500 1st prize graduate award; \$250 2nd prize graduate award.

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. 28, 2019



**Arnold Salop Memorial Competition for Undergraduate Students
Award Recipients (2006-2018)**

1st prize winners

Hollis Roberts
Dosia McKay
Casey Edwards
John Rose
Taylor Helms
Alexander Welch
Thomas Day
Micah Burkhardt

2nd prize winners

Luke Ellard
Tyler Kline
Zak Truett
Jonathan Bartholomew

**Philip Slates Memorial Competition for Graduate Students
Award Recipients (2006-2018)**

1st prize winners

Jess Hendricks
Kadisha Onalbayeva
David Mitchell
John Hennecken
Brian Kelly
Joshua Carver
Zach Pentecost
Tyler Kline
Marcus Norris
Niloufar Iravani

2nd prize winners

Timothy Cooper
Cody Brookshire
Zachary Gulaboff Davis
Stephen Montalvo



Southeastern Composers' League Forum 2019 Call for Scores

Location: Fisk University, Nashville, Tennessee

Dates: Mar. 1–2, 2019

Members of the Southeastern Composers League (SCL) may submit up to 2 scores only for the following available performers:

- Organ solo
- Contralto and piano duo
- The Belmont University New Music Ensemble (flute, clarinet, violin, viola, cello, piano and percussion, as well as sub groups within this configuration).

Of course, composers are welcome and encouraged to bring their own performers.

Submission: Electronic submissions only. You must 1) be a member of SCL in good standing, and 2) agree to attend the 2019 Forum, to submit music.

You may submit up to two compositions, although only one will be selected. All submissions must be received by 1 November 2018.

Online score submission information for the 2019 SCL Forum is located at the [SCL website](#).



The Southeastern Composers 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 (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> or Facebook – search for “Southeastern Composers League”.

Current Officers:

President: Harvey Stokes- harvey.stokes@hamptonu.edu

Vice President: Gary Powell Nash- gpnashlj@hotmail.com

Secretary: Larry Barnes- lbarnes@transy.edu

Treasurer: Paul Schreiber- paul@psmus.com

Webmaster: Terry Vosbein- VosbeinT@wlu.edu

Editor: Lauren McCall- cagneymac@gmail.com