



THE SOCIETY OF COMPOSERS, INC.
NEWSLETTER

FORTHCOMING CONFERENCES

2001-2002

36th National Conference
University of Akron, Ohio
Daniel McCarthy, *host*
April 18-20, 2002

4th Student National Conference
Bowling Green State University
March 21-23, 2002

2002-2003

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March 2003

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An Interview with Andrew Imbrie



Andrew Imbrie is heralded as an artist of commensurate originality, expressiveness, and depth to such others of his generation as Lutoslawski, Dutilleux, and Carter. Born in New York City on 6 April 1921, Imbrie studied with Leo Ornstein, Nadia Boulanger, and Roger Sessions, with whom he studied from 1937 to 1948. He has taught at the University of California at Berkeley since 1949, and at the San Francisco Conservatory of Music since 1970.

Imbrie has composed works for orchestra, chorus, chamber ensemble, and stage, and his music has been praised for its profound integrity, ardent expression, and an intense drive and conviction. Imbrie's list of prestigious commissions and honors begins from his earliest days as a composition student. The first of his five string quartets, written while at Princeton, won the New York Music Critics' Circle Award in 1944. Other commissions include works for the New York Philharmonic, San Francisco Symphony, Halle Orchestra, San Francisco Opera, the Naumburg Foundation, Ford Foundation, and the Pro Arte Quartet. His awards include the Prix de Rome, two Guggenheim Fellowships, The Walter M. Naumburg Recording Award, and membership in the American Academy and Institute of Arts and Letters.

BB: One of the things that stuck me when I entered your studio for the first time was the complete works of Haydn filling a bookshelf along one wall, always readily accessible. What can we learn from our classical predecessors? What of this body of music do you find both most and least relevant to our contemporary experience?

AI: What you saw on my bookshelf was a 12-volume edition of the complete symphonies of Haydn. (I also have a two-volume edition of Mozart's symphonies.) I remember hearing a broadcast of Haydn's Symphony no. 64. In the slow movement

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Boola Boola Revisited by Orlando Jacinto García

Slightly more than 15 years ago, soon after finishing my doctoral studies, I had the great fortune of studying with Morton Feldman for 3 intensive weeks. These sessions proved to have a great impact on my career as a composer and pedagogue, and I was fortunate to be able to count Morty as a friend as a result of those three weeks. One day not long after his death in 1987, I came across an article he had written entitled "Boola Boola" published in a collection of his essays by Berlinger Press, in which he strongly criticized academia. At first this seemed a bit contradictory; he was after all a Professor of Composition at SUNY Buffalo when I met him. However the article written much earlier was still consistent with the criticisms he continued making even after he was in academia. Given my own continual strong criticisms of the composition world in the US (which consists of large numbers of people involved with academia), I have been challenged by several colleagues to write a short article expressing my concerns at the end of the 20th century. The following is a summary of these concerns.

As we reach the millennium, unbeknownst to many of the participants, we find the Art Music world in the US in a state of disarray and chaos, mired in a mediocrity few eras have known. Perhaps we the composers/teachers are at fault; the victim of our efficient technology where all kinds of information is made available to everyone with an immediacy not known before. We will try to teach almost anyone just about anything (after all, who needs talent when you have technology?). Unfortunately, the result has been that those without talent, musicianship, musicality, or imagination, have been invited to join and subsequently invaded our ranks. This situation is the accumulation of decades of work by the composer mills around the country propagating and justifying faculty teaching positions at the expense of quality while at the same time graduating mediocrity. This situation has reached a point where the majority of the 20,000-30,000 so-called composers of Art Music in the US (figures compiled by the American Music Center), many of whom have or have had some affiliation with a university, are "successfully disseminating" their technically barren, unimaginative works throughout the university systems of our country and to some extent even parts of the rest of the "world".

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the phrase structure doesn't correspond with the harmonic structure. One phrase would stop and there would be a long silence, but the cadence had not been arrived at yet. And then at the beginning of the next phrase he would resolve the cadence of the first phrase and go on to start the second. And then he would interrupt that and then there would be another long pause. It was crazy and it was wonderful because it worked fine. Haydn did things like that all the time: he tried funny things and made them work. What you learn from this is that musical "form" is more than a textbook subject. It is something that can be toyed with, once the listener has had his expectations raised. How to raise such expectations is a good question" one writes for an audience that has had some previous experience with a culture common to both composer and public.

BB: I remember a reviewer once commenting that your musical language was similar to Schoenberg and Berg, but aesthetically closer to Mozart. How would you characterize both your musical language and aesthetic? Are they so distinct from one another as that reviewer's comments might imply?

AI: Asking a composer to describe his own style is like asking a person "How do you walk? How do you talk?" We are all subject to influences. Back in the '50s the European avant-garde tried to eliminate influences from the past by setting up purely abstract mathematical systems to control various "parameters" and thus insulate the composer from unconscious indebtedness. It just plain didn't work (in my opinion ...I never say "In my judgment")

BB: Can you give us some insight into your compositional process? When you are preparing to write a piece, whether for a commission or not, how do you proceed?

AI: I start from the beginning, having determined what instruments or voices I am writing for.

BB: What do you look to for inspiration? What motivates you to compose?

AI: I usually know more or less how long the piece is to be, and for what type of performance situation—whether or not it is commissioned. I then try to imagine how the piece will begin. Inspiration is a hard word to define; I find the very act of putting notes down on paper causes me to think of what will come next; and little by little the

ideas take shape. Occasionally I will suddenly come upon a solution to a given problem—I guess this is what you mean by inspiration. Anyway, this experience can be exciting and can cause me to imagine what the piece will really be like.

BB: What is your relationship with the audience? That is, what considerations regarding the audience come into play for you both while composing and during the performance? What sort of experience do you envision for the audience when they hear your music?

AI: I feel that a composer should make the following "deal" with the audience: I'll make myself as clear as I can. You in return must give me your undivided attention. I don't try to write "down" to the audience: I can enjoy certain complexities and surprises, etc. But I do attempt to make my intentions clear. A composer, no less than a performer, must allow time for things to make their full effect, and to avoid confusion or overwhelming complexity. In acting the part of Hamlet, a person should not say "To be or not to be, that is the question" in a rapid monotone: he has to ham it up. In music, the composer has to make clear to the performer exactly what he needs in this respect, while allowing the performer to cooperate in various ways.

BB: What is your relationship to the performers? What are your principal concerns when writing for a specific performer or group of performers? What do you hope the performer comes away with when they play your music?

AI: I try to be as specific as necessary in giving directions to performers, but there is always a way in which the performer adds his or her own dimension to the mix. In discussing aspects of a composition with the performers, I often am able to give them a hint as to my intentions, which would have been difficult to put into the score itself. In any case, they would probably have come up with their own satisfying solution. It just saves time if you can carry on a two-way conversation now and then during a rehearsal.

BB: What was it like to study with Nadia Boulanger? What was your experience of Fontainebleau?

AI: I studied with Nadia Boulanger one summer at Fontainebleau when I was 16. I found her a bit dictatorial: she insisted that all counterpoint exercises be written in ink, all bar-lines drawn with a ruler, and that all the C-clefs be used. When she found parallel fifths, she gave a lecture on

discipline. She also taught a course on early Beethoven quartets, which showed a great sensitivity to texture and dynamics in particular. She adored Stravinsky, and analyzed one of his newest works, *Persephone*. Many other American composers found her to be a profound influence: I was probably too young to appreciate her. She did arrange to have all her students that summer meet with Stravinsky in his Paris apartment. When I showed him a little piece that I had written, he kindly said to me: "Ten years from now you will hear this as I do."

BB: What was it like to study with Roger Sessions? What was the best piece of advice you received from Sessions regarding composition? Regarding teaching?

AI: My studies with Roger Sessions began as soon as I returned to my home town, Princeton, in the fall of 1937. When he looked at my first counterpoint exercises, he laughed and said: "You can use pencil and treble, alto and bass clefs: but just do more counterpoint." When he found parallel fifths, he crossed out the offending passage and substituted a correct solution before my eyes. I said to myself: "If he can do this, why can't I?" I continued my studies with him during my four years as an undergraduate at Princeton, and after the war as a graduate student at Berkeley. During seminars, he would sight-read student compositions at the piano, and then comment on them. He was amazingly perceptive. I would ask myself what was wrong or confusing about another student's piece; he was able to put his finger right on the problem. His advice to the student was always both diplomatic and encouraging. He did not insist on stylistic matters, although he would sometimes suggest that a little more of this or a little less of that would clarify the structure. In other words, he was interested in making sure that the student was making his own ideas clear to the listener.

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2001 SCI REGION I CONFERENCE REVIEW

Works were performed both by University of Maine faculty and students, and by visiting performers, on three concerts during the last weekend in October. There was an afternoon session on Professor Nancy Ogle's web radio project, "American Composers Radio," in which six of the visiting composers were interviewed about their work, and web and/or radio needs and preferences. Guest saxophonist Thomas Bergeron also presented an extended-techniques clinic for students and visiting composers.

Participating composers included **Daniel Adams, Garth Baxter, Scott Brickman, Allen Brings, William Goldberg, Gregory Hall, Douglas Ovens, Christie Rinck, Julie Rohwein, Elliott Schwartz, Paul Siskind, Frank Stemper, Ken Ueno, Scott Vaillancourt, Beth Wiemann, John D. White, and Mark Zanter.**

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SCI Newsletter

Bruce Bennett, Editor

941 Dolores Street #2

San Francisco, California 94110

(650) 731-6367 (voice)

bruce@cnmat.berkeley.edu

For other business:

Martin Gonzalez, Executive Secretary

Society of Composers, Inc.

70-30 80th Street

Glendale, NY 11385

Phone/fax: (718) 416-2623

E-mail: socofcompinc@earthlink.net

www.societyofcomposers.org

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2001 SCI REGION V CONFERENCE REVIEW

An exciting SCI Region V Conference 2001 was held at Wayne State University in Detroit from November 1-3 co-hosted by Department of Music Professors **James Lentini** and **James Hartway**. The conference presented seven concerts of works by SCI composers for chamber ensembles, wind symphony, orchestra, and chorus. The conference was highlighted by featured presentations from veteran composer **Samuel Adler** and world-renowned percussionist Evelyn Glennie. Ms. Glennie presented a wonderful master class for percussionists and composers that was inspiring and enlightening to all who attended. **Samuel Adler's** keynote address touched on major issues of importance to all musicians and composers, sending a message that calls on all of us to become more involved in sharing our music with the educational community.

The performances during the conference were of the highest caliber, involving the Wayne State University faculty and students, in addition to Detroit area professionals. Superb performances were given by Frances Brockington (voice), JoAnn Richardson (piano), Movses Pogossian (violin), The Dorati String Quartet (Detroit Symphony members), Judy Vander Weg (cello), Dana Lentini (voice), Kerstin Allvin (harp), Laura Larson (flute), David Taylor (percussion), Velda Kelly (violin), Nadine Deleury (cello), Jaqueline Csurgai-Schmitt (piano), John
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Daniel Powers, *Asst. Editor*

SCION, SCI's on-line electronic news, provides information on opportunities for composers. News items, announcements, comments, and other material for publication may be sent via e-mail to:

drexler@msn.fullfeed.com

Mail, telephone calls, and fax messages should be directed to:

David Drexler, *SCION Editor*

2560 Kendall Avenue

Madison, WI 53703

Telephone (home): 608-255-6491

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SCI Newsletter
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Recent and Upcoming Performances

Paul SanGregory: *Piano Trio*

performed by: Pro Arte Trio (of Taipei, Taiwan)

October 4th at the Kaohsiung City Culture Center, Chih Shan Hall (world premiere) and October 13th at the National Recital Hall, Taipei, Taiwan

Sansan Chien: *Forbidden Decision* for piano trio

performed by faculty of the National Kaohsiung Normal University, Kaohsiung, Taiwan

November 8th at the Kaohsiung City Culture Center, Chih Shan Hall presented as part of the University Anniversary Celebration

Orlando Jacinto Garcia: *fragmentos romanos* (2000)

performed by: Continuum

Sunday, November 11 at The Knitting Factory as part of Sonic Boom 10

Dinos Constantinides' Concerto of Psalms for Violin, Clarinet and Orchestra

will be performed by Elsa and Walter Verdehr and the Contra Costa Chamber Orchestra under the direction of Harvey Benstein twice in California. The first concert will be on Saturday 11/17/01 at 8:00 pm at Los Medanos College in Pittsburg, CA. The second concert will be on Sunday 11/18/01 at 7:30 pm at the Dean Leshner Regional Center for the Arts in Walnut Creek, CA. The Concerto of Psalms was commissioned by the Verdehrs and premiered with the Louisiana Sinfonietta earlier this year.

For the second concert of its 25th season on Tuesday, December 11, 2001 at 8:00 p.m. at Merkin Hall, the **Washington Square Contemporary Music Society** will present, "From Europe to America" a program of vocal and instrumental chamber music to include two remarkable works by visiting Scottish composer James

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He did not want students to be clones of himself. He became an example for someone like me to emulate. His students will agree, I believe, that they never formed a "school", but benefited from his teaching in that he helped them to find themselves.

BB: You have a great deal of teaching experience yourself. Your students often speak of you as being an excellent listener, insightful, and always with an ear towards the intention of the composition and how it can best realize its intentions, regardless of your own stylistic or aesthetic inclinations—not unlike how you describe Sessions. What advice would you give to those who are in the early stages of their career as teachers of composition?

AI: My advice to young teachers would be based on what I have just said about Sessions: try to put yourself in the student's shoes, and help him to find his own way. Make sure that the student is aware of other possibilities, but do not expect him to be just like you. Try to understand what excites and motivates him, and build on that. Of course, you can warn him of pitfalls that might be worth avoiding, but always seek the true individual voice and try to help him strengthen and clarify it.

BB: What advice can you offer for young American composers today? What do you see as the unique challenges facing them today in contrast to young composers from other countries?

AI: I have taught a certain number of composers from other countries, and have assumed that the challenges are similar for both groups. Perhaps American composers are somewhat more likely to gravitate toward universities, rather than conservatories. This may force them to submit to certain pressures, such as being expected to be "theorists" as well as composers. Some are vitally interested in "theory", others are not. Those who are not may be just as talented, or more, or less. But they must realize the existence of this type of pressure, and decide what to do about it. In any event, they all should be prepared to teach such things as harmony and counterpoint and analysis, and to do so from the point of view of a practicing composer. If they do not enter the teaching profession, they will undoubtedly have to make their living as performers.

BB: What is your experience of the contemporary classical music world, particularly how things are for new music with professional symphony orchestras

and opera companies and how their relationship to new music has changed over the years?

AI: Professional orchestras and opera companies are having financial difficulties these days. Some people attribute this to the emergence of a less sophisticated public, which in turn has been less well educated to appreciate classical music. This may be true; I cannot prove it. I do know that there seems to be less interest in new music on the part of these organizations, on the grounds that their audiences are opposed. Several years ago the San Francisco Symphony sponsored a series of chamber music concerts called the "New and Unusual Music Series," which immediately became known in certain circles as the "Cruel and Unusual Music Series." It is not uncommon to find contemporary works chosen for their brevity and their stylistic conservatism. The orchestration has to be brilliant. The conductor may introduce the composer to the audience, and have him say a few words of his own to them, so that at least they can identify the music with a living, breathing human being. Operas these days often sound like plays, literally supplied with rather neutral musical backgrounds. There are, fortunately, some exceptions to this generalization. It should still be possible for a resourceful conductor and board of directors to undertake to educate their audience, and get them to look forward to stylistic challenges, and take pride in them. The San Francisco Contemporary Music Players have a wonderful motto: "Listen to Modern Art."

BB: It seems that today many composers are self-published and distributing their work over the Internet. Do you think this a viable means for composers to make their work available for performance? Do you see an impact on traditional music publishers in how they conduct business? Are publishers able to effectively advocate a composer's work?

AI: I understand that music publishers are finding it difficult to make ends meet, for the reasons that you mention. Nevertheless, it is their obligation to promote any work for which they own the copyright, and for which they receive half the royalties. They should promote any work that they own, not only the ones that are easiest to sell.

BB: As far as I know, you have never composed for electronics. Have you ever been interested in working with electronics? If not, then why, or if so, what has kept you from it?

AI: There are many electronic compositions that I admire very much, for example, works by Mario Davidovsky or Milton Babbitt, to mention only two. I particularly enjoy the interaction between electronics and live performance. I have never attempted to master the techniques involved, partly because it would take so much time. Unless I feel that I have achieved true mastery, I would not want to go public with the results. The technology of electronics is changing so rapidly that I would have to keep learning the latest tricks—as opposed to refining one's technique as a pianist or violinist (or composer!) during one's lifetime. Maybe I'm just lazy.

BB: Tell us about your recent music, what are you working on now?

AI: A CD will be coming out in a few months from now, with three recent works of mine, sponsored by the San Francisco Contemporary Music Players. These works are *Spring Fever* for ten instruments, *Chicago Bells* for violin and piano, and *Songs of Then and Now* performed by the San Francisco Girls Chorus and a group of six instruments. The first of these ends with a third movement consciously influenced by jazz arrangements, but in my own musical idiom. The second takes off from a reference to the sound of bells ringing, which I used to hear while a guest at the University of Chicago: it is essentially a sonata in three movements. The third is a series of eight songs on texts by Robert Louis Stevenson, Shakespeare, and e. e. cummings—chosen to seem relevant to teenagers who are entering into adulthood. At this time I expect to start work on a brief experimental film project: I have never written for film before.

"WSCMS" ... continued from page 3

Dillon from London: *Sgothan* for solo flute, to be played by Jayn Rosenfeld, and Redemption for ensemble, the latter a U. S. premiere. The concert includes two world premieres: *Tribeca*, a character piece for trio by the young New Yorker **David Gordon**, and the virtuoso solo piano work *I Stepped into the Dawn* by **Elizabeth Hoffman**, to be performed by pianist Daan Vandewalle from Belgium, for whom it was written. Mr. Vandewalle will also play the challenging *Canteyodjaya* by Olivier Messiaen. Renowned soprano Judith Bettina will sing two striking works for voice and electronic sounds: Milton Babbitt, *Phonemena* and Seattle composer **Richard Karpen**, *Il Nome*, written for Ms. Bettina, in its New York premiere.

The Society of Composers, Inc.

The Society of Composers, Inc. is a professional society dedicated to the promotion of composition, performance, understanding and dissemination of new and contemporary music. Members include composers and performers both in and outside of academia interested in addressing concerns for national and regional support of compositional activities. The organizational body of the Society is comprised of a National Council, co-chairs who represent regional activities, and the Executive Committee.

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"Boola Boola" ...continued from page 1

I use the term "successfully disseminating" in quotes because a large percentage of my colleagues don't live in the real world and, as such, successful dissemination is a relative term. Unknown to many of my colleagues, a performance by the university choir or the faculty pianist at their or another university does not generally constitute a performance in the real world, pedagogical relevance notwithstanding. Concerts where the audience consists of composers listening to composers is not the real world. Concerts where the audience consists of music students listening to composers is not the real world. Concerts where students are performing these works, generally, is not the real world. Unfortunately, due to the overwhelming numbers of mediocre composers pushing their wares, any university performance can and is considered successful dissemination by my colleagues since much of this music would rarely, if ever, be performed outside of the university system. Please note that by this I am certainly not implying that music needs to be dumbed down to exist outside of academia, but more on this later.

When I read the bios of many of the so-called relatively successful university composers in the US, they are chock full of citations about performances at this university or that university. In short, the Art music scene in the US has been brought down to amateur standing by the university composer.

The university has become the triple A ball, the NCAA of the Art music world and the composer organizations and their conferences most often basically provide the tournament or world series. Unfortunately (or fortunately, depending on your perspective), most composers never leave the minor leagues. The alternative to being presented at these events for many is not writing and/or receiving performances. In some ways this may be preferable given what I am hearing around the country.

The so called post-modern culture we live in where synthesis, a look at the past, a plethora of styles, points of view, aesthetics, etc. are all viable, has also been another catalyst for the opening of a Pandora's box of mediocrity. There is no better place where this is evident than in the conferences/festivals of so-called Art Music (whether it be acoustic or electro-acoustic or both) around the country where out of more than 100 "curated works" that are being performed you are fortunate if you hear 1 or 2 with anything to say. Most

of the works consist of a "gray" blend of aesthetics with each composers presenting his or her "mix". Professional, high quality soloists and ensembles who do live in the real world, do not become interested in someone's works because those works were played at numerous university conferences.

They often become interested because the music has something to say (regardless of aesthetics or style). Of course all of the composers that I am discussing in this article will assume that they have something to say and that I am addressing someone else. If your music is not traveling among the professional world, whether it be Festivals abroad or professional first-rate ensembles in the US (and I don't mean the wind ensemble at a university in Texas or the hand bell choir at some school in Maine) then I am talking about you. This is not to say that a composer's music should not be heard at a university. Many of us are pedagogues and, as such, students should be exposed to our work. Nevertheless, with extremely few exceptions, if that is where the majority of a composer's works are being performed, then something is wrong.

In the age of government cut backs, anti-quality, anti-substance (whether it be in education, the arts, or elsewhere), many of my university colleagues are on the pseudo-ethno, pseudo-jazz, pseudo-Mozart, pseudo-Strauss populist bandwagon. Let's write a music that will sell to the new NEA or its eventual new version, regardless of substance, imagination, or craft. Pretty melodies are back. Let's reach out to the condo-commandos at the retirement home; they do so love nice chamber music. Let's see what we can appropriate from another culture-probably Hispanic, Asian, or Native American folk music since these seem to be a big hit today. How about recent popular culture? The 50's, 60's, and 70's are quite in vogue today. Let's extract some tunes/quotes from the Pop Icons, TV shows, etc. of the time and try to add a few "twists".

Recently at a national festival one of my colleagues whose music does travel, exclaimed to me while listening to piece after piece of mediocre "gray" conglomeration of aesthetics, "haven't any of these composers ever heard of Stravinsky, Varese, Webern, or Cage." I briefly replied, "if they have (and who knows), in these composers' minds those aesthetic won't fly today, that music is not "catchy" or "pretty" enough, so why should it be considered." Of course there is and has been the other side of the coin. The ultra pseudo-sophisti-

cated technology, pseudo-ultra abstraction folks listening to their own and their colleagues works since no one else will. Finding solace in their schematics, diagrams, algorithms, software and hardware, rather than in their music. Fortunately (or unfortunately, depending on your point of view), to some extent the post-modern aesthetic climate has more or less diminished their relevance (except amongst themselves) although one never knows when the next "New pseudo-ultra abstraction" movement will flare up.

But let's be honest, an individual with some real imagination and craft can create a work of Art whether it be by using total serialization, chance procedures, minimalism, a neo-Strauss, neo-ethnic, avante-garde jazz aesthetic or whatever. The problem is not necessarily in the style or procedure, but rather by the fact that many composers feel that the style or procedure that they employ validates what they do, whether what they create in that style has anything to say musically. How many times can people write works based on 4'33" or Pierrot Lunaire ? Not many, given that the original version just about said it all, conceptually and otherwise.

What is lacking in American Art Music? Auto criticism. It doesn't exist. Why? Because a great many of the composers that I am citing have been brought up in a period of time where you're okay and I'm okay and everything is great. We are all just great artists. We can all do whatever we want, no matter how bad. None of these composers ever ask themselves if what they do has any merit or benefit. Some basically just did what they had to do to finish graduate school and once they got out, kept doing it. For others it was rebel against what they were doing in graduate school, now that post-modern times are here, let's let it all go and Rock and Roll no matter how bad the result may be. Others were having post-modernist fun by letting it go before they graduated. How many of my colleagues and their students have ever tried to detach themselves from their work objectively and rigorously critique it? Few at best and as a result we are all suffering.

To add to the confusion in post-modern times, a tango, a rock tune, and a Mozart symphony are all the same. Music is Music everyone says (I'm okay, you're okay). Very few stopped to consider that Art music may be different due to something other than stylistic considerations. People stopped asking themselves what is Art (not an easy question) and decided to take the easy route and say it's all the same. The

Beatles, the Rolling Stones, Rap tunes, Hip Hop, Stravinsky, Wynton Marsalis, Cage, Hootie and the Blowfish, the Art Ensemble of Chicago—it's all the same. Let's all just write nice tunes. Well friends, I am afraid that it is not all the same. Art music has always been more abstract and challenging than functional music. It is not entertainment, although many would like to market it as such, and those that can't take this fact should get out of the business and focus on writing arrangements for the Boston Pops (if they have the chops). Just like Michael Crichton is not James Joyce, neither is listening to Madonna like listening to Webern, and we as educators are guilty of not dealing with this and/or challenging our students and ourselves with these notions. Is it better?

Are apples better than oranges? Probably not, but how many of my colleagues have discussed these questions with the faculty teaching music appreciation at their university? From the papers and presentations I hear around the country relative to this issue, not many. Elvis and Varese it's all the same. Morty would have loved it (in fact Morty would have said we need more lame uneducated composers like the mediocre majority that exist today so his work would stand out even more).

So, as we head for the twenty first Century, what is in store? More mediocrity I am afraid. Until composers find a way to be auto critical and universities find a way to limit the number of student composers they take in and graduate (and base this on quality and not numbers), I am afraid that the current state will continue. The word "composer" in the twenty first century will not mean very much given the current trend (not that it means much today). There just is not enough of a need for 20,000-30,000 composers of Art music in the US, especially when the majority have nothing to say and the US as a country is not interested in supporting the Arts. It will take a truly concerted effort by teachers to really think about quality and, if they can, overcome their own shortcomings.

The greatest thing I received from the composers that had an impact on my own musical consciousness was the importance of self-criticism and the great responsibility that the creation of Art brings with it. Hopefully, this trend will "flare up" somewhere in the future.

"Conference" ... continued from page 3

Paul White (voice), Flavio Varani (piano) Patricia Terry-Ross (harp), Brian Ventura (oboe), Keith Claeys (percussion), Jeffrey Jacob (piano), and Maria Stablein (piano). Special mention goes to pianist Robert Conway, who played a number of works marvelously, and to Douglas Bianchi (conductor, wind symphony) Kypros Markou (conductor, orchestra), and Thomas Sheets (conductor, Concert Chorale), all of whom led their ensembles with aplomb. All concerts and events were very well attended by an audience of students, campus members, and the metropolitan Detroit community.



Herbert Bielawa, Samuel Adler, James Lentini, and Betty Wishart

The following composers had works performed: **Daniel Adams, Samuel Adler, William Alves, Michael Angell, Mary Jeanne van Appledorn, Kenneth Benoit, Brian Bevelander, Herbert Bielawa, Karl Boelter, Allen Brings, James Chaudoir, Michael Conti, Thomas Dennis, Amy Dunker, Margaret Fairlie-Kennedy, Tom Flaherty, James Hartway, Jeffrey Jacob, Mark Kilstofte, Paul Yeon Lee, James Lentini, Edward Martin, Timothy Melbinger, Joshua Palay, Steven Paxton, Abram Plum, Bruce Reiprich, J. Griffith Rollefson, John Stafford II, Greg Steinke, Craig Weston, Betty Wishart, Donald Womack, and Mark Zanter.**

The new Schaver Music Recital Hall at Wayne State served as a terrific acoustical environment for an enjoyable and musically stimulating conference!

Dr. James Lentini
Professor of Composition
Associate Chair, Department of Music
Wayne State University

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