

Table of Contents

President's Message	1-5
Member News	6-11
Article	12-13
Salop-Slates	
Competition 2018	14-15
SCL Business	
Meeting	16-18
SCL Forum Videos	19
About the SCL	20

President's Message



Greetings to all Southeastern Composers League (SCL) composers!

The recent 2018 Forum at [Northwestern State University](#) of Louisiana (NSULA) in Natchitoches, Louisiana was nothing short of brilliant for all concerned. I attended every concert, and the diversity of approaches, expression, and performance media was simply breathtaking. There was indeed “something for everyone” at the five concerts—from electronic music to string trio to saxophone quartets to large percussion ensemble exuberance. Additionally, our host, Chialing Hsieh, provided a walking tour of Natchitoches, Louisiana from the front door of the *Chateau de St. Denis* that was very inspirational, adding a special touch to the February 23-24 weekend. Please enjoy the pictures from the tour below.

Music Now

Page 2

May 2018

President's Message



A picture from the walking tour of Natchitoches, Louisiana. The tour guide is wearing the white hat, and discussing the history of Natchitoches. Richard and Johanna Pressley, Chialing Hsieh's children, Gary Nash (and family), and Roger Vogel are listening attentively.

Music Now

Page 3

May 2018

President's Message



Directions to several locations in Natchitoches, Louisiana are observed by Roger Vogel.

Many of you could not attend this year's Forum for a variety of reasons; however, Terry Vosbein (our webmaster) came to our rescue with an internet broadcast link so that the 2-day Forum could be experienced in real time from the SCL Website. Also, Chialing's team configured all concerts so that it would be streamed in real time on the NSULA website. Both technological configurations added an additional feature to the musical outreach of the SCL Forum, and we are so very grateful for both configurations.

Music Now

Page 4

May 2018

President's Message

All 2018 Forum concerts have now been archived to the SCL website as well as placed on YouTube for your listening reflection. We now have an aural archive of compositions over several years representing some of the best contemporary music of our time—and written by living composers. Please take advantage of the SCL Website as well as YouTube to hear great SCL music performed by wonderful performers. As I mentioned during my last message, there would be *no music* without performers, and the contributions of all performers of music from the 2018 SCL Forum are invaluable. Feel free to write the individuals at NSULA and express your thanks for their participation in the 2018 SCL Forum if you haven't done so already.

We held our SCL business meeting on Saturday morning of the 2018 Forum and discussed critical aspects of the Salop-Slates student competitions. The SCL values the education of our young composers and holds these competitions to encourage all students to strive for creative excellence. Please encourage your students to participate in these competition opportunities. The future of composition activity in our region rests with our students, and we want the SCL to invest in the development of young creative talent. A sizable increase in the award amounts for the winners of these competitions was approved unanimously for the next fiscal year at our recent SCL business meeting. To support the award increases, membership dues for composer members have been increased to \$40 for the next fiscal year. Any new composer member of the SCL will be investing directly in the future of creative activity among younger composers. 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 reaching out to other composers to join the SCL.

Our 2019 Forum will take place at Fisk University, with Gary Nash as host, and additional details will be provided through MUSIC NOW in due course. Also, a future SCL Forum is under tentative consideration by the School of Music at the University of South Carolina, with Tayloe Harding as host.

Finally, it seems that several 2018 Forum attendance fees remain outstanding (they are set at \$25 as in past years). All Forum fees can be remitted online still at the SCL website or mailed to the address below:

Music Now

Page 5

May 2018

President's Message

Paul Schreiber
Southeastern Composers League
318 W. Jefferson Ave.
Greenwood, MS 38930-3408

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,

A handwritten signature in black ink that reads "Harvey". The script is cursive and fluid, with the first letter 'H' being particularly large and stylized.

Harvey Stokes
President
Southeastern Composers League

Music Now

Page 6

May 2018

Member News



Tommy Joe
Anderson

Saxophonist J. Scott Turpen performed Tommy Joe Anderson's *Impromptu for solo soprano saxophone, Op. 29* at the Rocky Mountain Saxophone Summit at Colorado State University on March 3, 2018.



Betty Wishart

Betty Wishart's *Variations on Shenandoah* and *O Susanna Variations* were performed by pianist Amanda Schafer at Campbell University's Concert of Living Composers on March 15th. On April 12th Ms. Schafer performed both variations at the Cape Fear New Music Festival at Methodist University in Fayetteville, NC.

Scarlett Dobbs performed Wishart's *Prelude No.4* in a concert at Campbell University's Butler Chapel on April 4. Pianist Slawomir Dobrzanski performed Wishart's *Remembrance* and *Toccata II* at the SCI conference at Kansas State University on April 7.

Music Now

Page 7

May 2018

Members News



Ken Davies

Ken's had a fairly busy spring. Unfortunately, the weather hasn't felt much like spring, but we're still hopeful. In late February 2018, he and wife Judy attended the 2018 Southeastern Composers' League Forum hosted by Dr. Chialing Hsieh at Northwestern State University in Natchitoches, LA and had a great time. It's always refreshing to meet new composers, see friends and colleagues at the annual forum. Ken's saxophone quartet, *Dark Side of Venus*, was premiered by excellent student saxophonists Daniel Larin, Julio Galvin, Tyrell Redd, and Zackary Killingsworth. Coach Dr. Forsyth certainly brought out the best in his students.

In mid-March, Ken went to Buies Creek, NC at the invitation of Dr. Betty Wishart for the Composer's Concordance Concert on March 15th at Campbell University. That evening Don Martin performed Ken's *Twitter Rhapsody* for clarinet and fixed audio and Ken performed his *Notasonata* for trombone and digital media on the same concert. I'm told it was a delightful evening.

March 24-25 found Ken attending the College Music Society's Northeast Regional Conference where Dr. Carol Shansky performed his *Soufriere* for flute and digital media, and clarinetist Dr. Joseph d'Auguste performed Ken's *Twitter Rhapsody* for clarinet and fixed audio. Both performances were excellent and Dr. d'Auguste suggested he may perform the work on his next recital as well. Extra performances are always music to our ears.

Ken's *Notasonata* was again performed on April 3rd in recital at the Scholes Street Studio in Brooklyn, NY by trombonist Jacob Elkin.

April 7th- At the Society of Composer's Region VI Conference held at Kansas State University, Manhattan, KS, Dr. Chialing Hsieh premiered Ken's three-movement piano work, *Landscapes*. The work is based on Wallace Stegner's book Mormon Country. The book provides fascinating information about a very unforgiving landscape in Utah and the challenges settlers faced. The three movements: Drive the Great Desert, South of Kanab and The Terrible Green River gave ample opportunity for Chialing to display her remarkable skills and she did a superb job on this very challenging work. We enjoyed the wonderful conference (12 concerts in 3 days), but not so much the drive home amidst snow flurries--don't get much of that on the Gulf Coast of Mississippi---brrr

Music Now

Page 8

May 2018

Member News



Harvey Stokes

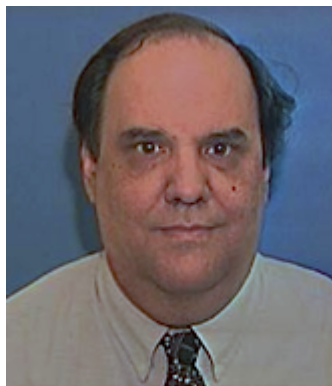
A composition by Harvey J. Stokes, *Trio Ruvido*, was premiered by the *Trifecta!* chamber ensemble of Kentucky, which consists of Lori Baruth (clarinet), David Oyen (Bassoon), and Chialing Hsieh (piano). The work received its West Virginia premiere in early March 2018 during the *Ninth Annual Festival of New Music* at Marshall University, where Mark Zanter served as host.

An additional composition by Harvey J. Stokes, *The Triumphant Men* for wind ensemble, received its Virginia premiere by the Christopher Newport University Wind Ensemble, where Mark Reimer is Music Director and Conductor. The performance was part of the Region III conference of the Society of Composers, Inc. conference at Christopher Newport University, where Maxwell Tfirm served as host.



From left to right—Music Alive Chamber Series, *Ninth Annual Festival of New Music*, 3/2/2018, Marshall University, Huntington, West Virginia.

Chialing Hsieh, piano (member of *Trifecta!* chamber trio); David Oyen, bassoon (member of *Trifecta!* chamber trio); Harvey Stokes, composer; Mark Zanter, composer; Lindsey Goodman, flute; Elaine Lillios, composer; Lori Baruth, clarinet (member of *Trifecta!* chamber trio).



Obituary for Kenneth Roger Benoit

(from Barbara Benoit)

Kenneth Roger Benoit was born on October 12, 1952 in Coral Gables Florida and passed away at home in Hallandale Beach, Florida on March 24, 2018. After graduating from Miami Senior High School, he went on to earn the following degrees: an Associate in Arts in Music Education from Miami-Dade College, Bachelor of Arts in Music Education from the University of West Florida, Master of Music in Music Theory/Composition from the University of Miami, Master of Science in Library Science from Florida State University, and a Doctor of Musical Arts in Composition from Louisiana State University.

Dr. Benoit wrote a *Requiem* for his Master's thesis, "A History of the Florida Philharmonic", and the original composition *The Symphony No. 2* for his doctoral thesis. Dr. Benoit's compositional style ranged from band to modern atonal music and from the sacred to the unusual. Dr. Benoit has completed commissions for the Louisiana Sinfonietta, Louisiana State University New Music Ensemble, Miami Beach Community Symphony Orchestra, and Dr. Michael M. Krop Senior High/Magnet School. Dr. Benoit's compositions have been performed in 26 states and in Austria, Britain, Canada, France, Germany, Italy, Japan, the Netherlands, Puerto Rico, Spain, and Switzerland.

Dr. Benoit contributed three articles to the *Encyclopedia USA* and has published articles in *20th Century Music*. His *Five Flags Suite* for band is published by

Music Now

Page 10

May 2018

Member News

Imagine Music. His song cycle, *Hill Songs* appears on the two-CD set *The Tampa Bay Composer's Forum Presents ...*

Dr. Benoit served as Adjunct Professor in Miami-Dade College and Broward College. He also served as the Composer-in-Residence/Assistant Conductor of both the Miami Beach Community Symphony Orchestra and the North Miami Concert Band (1990-2003). Dr. Benoit's long time professional affiliations included the American Symphony Orchestra League, ASCAP, Conductors Guild, Society of Music Theory, College Music Society, American Music Center, Society of Composers, Inc., and the Southeastern Composers' League.

Dr. Benoit is survived by Barbara, his wife of 36 years, his brother Richard and his wife Jill.

Reflections and Memories

Ken and Judy Davies:

My wife Judy and I were looking forward to again spending time with Ken and Barbara Benoit at the upcoming Society of Composers concerts at Kansas State University in Manhattan when we heard the sad news. We spent much time together at music festivals since we first met in 2007 at a conference at Clarke University in Dubuque, Iowa. I still remember how we met. And Ken B. retold the story for others over the years.

We joined them at a cafeteria table where we exchanged info like they're from Miami, Florida and we're from the Gulf Coast of Mississippi. It had been snowing heavily. They were uncertain how they would get back to their hotel since the hotel shuttle bus refused to come and get them because of the snow. Now Ken and Barbara had seen snow before, but not like this blizzard. "That's an easy fix," I said. "We have our car and can drive you back to your hotel. We're staying at the same place."

Music Now

Page 11

May 2018

Member News

As I brushed a mountain of new snow off our car, Ken and Barbara positioned themselves in the back seat with a bit of concern in their eyes as a couple of southern Mississippi folks were about to drive in these deeply snow-covered streets. We moved easily out of our snowy parking place. Coming to the first of Dubuque's many hills, I accelerated down the hill, spun tires up the next hill, and swerved around the corner, wheels spinning in the snow, exactly how an experienced northerner does these things. Ken and Barbara were now visibly concerned, hands clenched on the arm rests as they stared straight ahead. By the way, Judy told them, Ken and I actually grew up in Wisconsin and Michigan. We took our driver's tests in snow like this!

Jonathan McNair:

I remember Kenneth as a kind and gentle spirit, sincere in outlook and humble. In a profession and a society that often rewards the opposite of those attributes, his passing is a loss indeed, and I hope that his example may speak to many with regard to how we live our lives.

Roger Vogel:

I haven't had many opportunities to collaborate with Kenneth Benoit, but in 1998 I agreed, with Gerry Farmer, to support a composer's concert at the College Music Society Southern Chapter Meeting at the State University of West Georgia, Carrollton, GA, on February 27th. The idea was that I would find the performers for a late afternoon concert where the UGA performers would drive the three hours from Athens to Carrollton in the early afternoon and then drive back to Athens after the concert.

I had a lot of trouble finding a pianist that would agree to make the trip to play Kenneth's *Suite Number 3 for Piano*, so I looked at the score and decided that I could play it myself. So I did. Kenneth was pleased with my performance.



John Mac Lean

My Composition Teachers

By John Mac Lean

I will take my cue from Gil Trythall and relate the experiences I had with all the teachers I had towards my creative work except two, who did little for me to remember.

First, while I was still majoring in mathematics in college, Dika Newlin started me off in music theory. Dika was a remarkable woman who graduated from high school when she was 12 and received the PhD degree in Musicology from Columbia University when she was 20. Before the doctoral work, she studied with Arnold Schoenberg in California while she was a teenager. When I studied harmony with her, from Schoenberg's book on the subject, she really helped me with voice-leading. Later, I studied counterpoint with her from Schoenberg's notes.

In the fall of 1959, I was fortunate enough to enter the composition class of Ernst von Dohnanyi at Florida State University. We studied passacaglia and fugue. He liked my efforts in the former, but less so in the latter. But I was very impressed by the examples he played on the piano, especially the final movement of Brahms' 4th Symphony, as he sang the repeated line over and over. I told him that I had read that Brahms attended the premiere of that symphony and already showed signs of the cancer that finally killed him. He said, quickly, "I knew the cellist on the program". He told the class some of the exchanges he had with Brahms, but showed the great admiration he had for his music. And Brahms admired the performance of Dohnanyi's Piano Quintet in C minor, which he had heard. They liked each other. Oh, I also played violin for Dohnanyi's conducting class. He chose excellent challenges for his students.

Next, one of the most gifted men I had ever met was John Boda. My work with him included an awareness of possibly writing something suggesting

anything else than what I had intended. Perhaps my most successful piece, *Portrait for Oboe and Strings*, was written under his guidance. I've had many performances of that, including one by Joseph Robinson, former principal oboist of the New York Philharmonic. He supervised my work toward the Master of Music degree, received in 1961.

After two years of teaching strings for the Jacksonville, FL schools and playing in the Symphony, I began my doctoral work at Indiana University in Bloomington. As a violist, I played jury examinations for Joseph Ginggold, Janos Starker and others plus William Primrose! My nerves got quite a test through all of that! But my major professor (in composition) was Bernhard Heiden, a student of Paul Hindemith. Even though he was rough on me at times, I realized he meant the best for me. And it worked! He helped me to grasp all that was vital to learning what the best choices in writing are. So, he was my best teacher for writing "strong" music. I owe him a lot and can still hear his critical voice in my head as I improved.

Now, y'all know about me. To be honest, though, I think I have lived at the end of the time when people wrote music that originated in the 19th Century and developed in the 20th. Good luck to everybody! But we could write madrigals!



Philip Slates Memorial Competition for Graduate Students Winners

For the 2018 Arnold Salop Memorial Competition for Undergraduate Students and Philip Slates Memorial Competition for Graduate Students, there were 13 entries, including 10 graduate and 3 undergraduate.

First prize for the Philip Slates Memorial Competition for Graduate Students goes to Niloufar Iravani, a student of Dinos Constantindes at Louisiana State University for her composition *Deep Sea* for string sextet.



Gary Nash



Niloufar Iravani, Louisiana State University

Music Now

Page 15

May 2018

**Salop-Slates
Competitions 2018**

Second prize goes to Stephen Montalvo, a student of Edward Maxwell Dulaney at Tulane University, for his composition *Nighttide For The Shore* for piano, 2 percussion, viola, cello, and bass.



Stephen Montalvo, Tulane University



**Southeastern Composers League Business Meeting, February 24, 2018
Northwestern State University Natchitoches, Louisiana**



Larry Barnes

Members present:

Joe L. Alexander
Larry J Barnes, secretary
Leonard (Chick) Ball, Jr.
Kenneth Benoit
Ken Davies
Alan Kinningham
Gary P. Nash
Richard Pressley
Harvey Stokes, president
Michael J. Young
Jane Patterson

In addition, guest Judy Davies attended and offered herself as typist for the revisions of the organization ByLaws.

Meeting was called to order at 9:05 a.m. President Harvey Stokes reviewed the types of memberships as composer, associate, student, and honorary. No joint membership that he recalls.

Minutes from 2017 Forum business meeting were approved.

Salop Slates competition awardees:

Graduate Division:

First Prize: Niloufar Iravani of LSU, student of Dinos Constantinides, for *Deep Sea*.

Second Prize: Stephan Montalvo, for *Nighttime for the Shore*.

No undergraduates were awarded.

13 entries, only three were totally eligible. Gary Nash expressed concern that the bylaws state that to be eligible, one must either study with an SCL member in good standing or be a student member of SCL. This disqualified ten entries. (See 6.3 below re: eligibility.) Stokes will announce winners in the newsletter on the

website. Newsletters go out in September, November, January and May.

Treasurer report was submitted to Stokes on February 17, 2018. Beginning balance \$3176, \$1725 in bank account deposits, and \$1350.30 in PayPal deposits. Total before expenses \$6251.30.

Withdrawals/fees \$1866.86, current balance as of 02/07/2018 \$4384.44.

Outstanding checks \$1030 Forum fee and Georgia Corp. Registration Fee.

Projected balance \$3354.44.

Unfinished business

6.2

Continuing discussion of revising the bylaws. The website shows letter C link to the constitution. Jane Patterson reported that the bylaws are equal to our Articles of Incorporation; the bylaws tell how we are incorporated. Stokes reported that we are incorporated in Georgia. Judy Davies, Gary Nash, Jonathan McNair, Terry Vosbein are on bylaws committee.

New business

6.1

Host for 2019 Forum. Stokes sent request in July 2017 Music Now, and again in January 2018. No response as yet. Must have resources and facilities similar to this year's site. Gary Nash will ask supervisor about viability of Fisk University as site. Pulling resources from Murfreesboro and Belmont was suggested. The site should be a SCL school. Chick Ball suggested UG, but no SCL composers there. Lack of interest in the organization was cited as reasoning. Stokes mentioned that regions of SCI have had similar issues finding hosts.

6.2

Bylaws Constitution revisions. Stokes sent emails to committee in September 2017. Joe Alexander did not provide comment on the Bylaws as of yet. Terry Vosbein has been active in revising. Stokes will create pseudo-draft for review before 2019 meeting. Any revisions should be in view of what colleagues want.

6.3

Extended discussion on amounts and eligibility for student prizes. Currently \$150 first prize, little incentive to apply. By comparison, Society of Composers, Inc./ASCAP award for high school/undergraduate is \$1000 plus premiere at national SCI, and if qualifying, a recording. Graduate level has two prizes, \$1000 and \$500 with same benefits for top award. Only the student need be SCI member to apply.

Stokes motioned an increase in SCL awards to \$500 and \$250 graduate level; \$400 and \$200 undergrad. Suggestion of application fee was rescinded. Stokes offered second motion that SCL dues increase from \$35 to \$40 for faculty membership and remain \$25 for student, \$20 for associate. Joe Alexander

Music Now

Page 18

May 2018

SCL Business Meeting

seconded.

All two motions (increase in awards, increase in membership fees) unanimously passed as a package at 10:12 a.m.

The meeting adjourned at 10:28 a.m.

Respectfully submitted, Larry J Barnes, March 13, 2018.



Terry Vosbein



2018 Southeastern Composers League Forum Videos

The 2018 SCL Forum concerts have now been archived to the SCL website as well as placed on YouTube.

Links to the 2018 SCL Forum videos at the SCL website and YouTube are provided below:

1) <http://www.southeasterncomposersleague.org/video/>

This has all of the videos, as well as a copy of the program.

2) <https://www.youtube.com/playlist?list=PLBIojdRsFPBt1CF83y3YpikHoFJS0Gw9>

This has a YouTube playlist of the entire SCL Forum.

Please take advantage of the SCL Website as well as YouTube to hear great SCL music.



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”.

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