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Notes from the President

2014 Forum Updates

Music has been arriving over the past several weeks for the 2014 Forum at UTC. For the Walton Lott guest piano recital, there were 9 works submitted and forwarded onto Walt for consideration. Several orchestral works have arrived, and numerous other chamber and solo works as well.

As of October 4, it is confirmed that The Marian Anderson String Quartet will be in residence at UTC during the SCL Forum, offering two additional musical opportunities for SCL members. I began working on this initiative last spring, seeking support, and writing a grant proposal to the Tennessee Arts Commission. This grant was awarded, and campus support was pledged from the office of Equity and Diversity, and final approval for the remaining needed funds from the Ruth Holmberg Chair in American Music came last week.

The Marian Anderson String Quartet (www.marianandersonstringquartet.com) is the first African-American ensemble in history to win a classical music competition, winning the prestigious International Cleveland Quartet Competition in 1992. The winners of the 2008 Chamber Music America Guarneri String Quartet Award and the 2006 Congress of Racial Equality Martin Luther King Award for Excellence in Arts and Culture, the Marian Anderson String Quartet is equally at home in the concert hall and the classroom. With performance venues that range from the 1993 Presidential Inaugural, Alice Tully Hall and the Library of Congress to soup kitchens and juvenile correctional facilities, the MASQ continues to uphold its mission to create new and diverse audiences for American Chamber music.

The MASQ will perform a concert on Friday, Feb. 21, at 7:30 p.m., including works by SCL members, as well as other repertoire selections. On Saturday morning, Feb. 22, they will offer a reading session for young composers who are either affiliated with SCL members in good standing, or are student members of SCL. The quartet will also give a performance and masterclass at the Chattanooga Center for Creative Arts high school on Thursday, Feb. 20, from 1:30 - 3:00 p.m.

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October 2013

Notes from the
President



Jonathan McNair

Because this announcement could not be made at the time of the original call for scores, and because it is a more highly competitive situation (the MASQ will make final selections of works), members may submit a string quartet in addition to your other submissions. Students and other young composers may submit a quartet, (either complete or a work in progress, well under way), in addition to entering a work in the Salop-Slates competition. (There is no cash prize with the reading session, just a priceless opportunity!)

Deadlines: for SCL member works to be considered for the Feb. 21 concert, scores should be sent by Oct. 31, 2013. Young composer works for the reading session must be received by December 6, 2013. **Electronic submission is preferred** for this initial screening; however, printed, bound scores may be sent as well.

E-address for pdf/mp3 submissions: JonathanMcNairMusic@gmail.com.

Physical address for printed submissions:

Jonathan McNair
Music Dept. 1451
UTC
615 McCallie Ave
Chattanooga, TN 37403

By now, members should have received the flyer on the 2014 Salop-Slates competition for student composers. That deadline is Dec. 2 (receipt; e-submission preferred). If for some reason you did not receive it, or have misplaced it, let me know at the e-mail address above and it will be forwarded to you again.

The Farmer's Almanac and the Forum. While it is true that the Almanac is predicting a colder-than-recently winter for much of the nation, Tennessee is not in the "heavy snow" region, according to the Snowboarding and mnn.com websites. So, while it may be cool or cold and potentially wet here in late February, I'm not going to worry about being snowed in at this point.

Other news. In November 2013, the UTC Music Dept., in cooperation with the UTC Art Dept., will host a residency with pianist-composer-improvisation specialist Thollem McDonas composer-improvisation specialist Thollem McDonas (www.thollem.com). Thollem will speak to students about alternative career paths (he is constantly on tour and frequently making "live" recordings); and about Active Listening. He will also coach small groups of students in free improvisation. This residency is funded by a ThinkAchieve grant, a program to encourage students to develop critical thinking skills.

Jonathan

Jonathan McNair
President



Ken Davies

Some Rambling Thoughts on Music Licensing

by Ken Davies

Imagine having one of your works selected as background music for use in an episode of a nationally syndicated cable television show. One minute and 20 seconds of your piece will be used twice in two different scenes. Your name will be listed in the show's credits and your publisher may receive a check for \$3,600.00 which will be split 50/50 with you. ASCAP or BMI will send you a performance royalty statement and a check one or two quarters or so after the show airs. This is the nature of synchronization ('sync') licenses which make up a part of that bundle of rights that comprise a musical work's copyright.

With as much TV, film, advertising and video work, including YouTube, going on today, there is a need for people in the position of music supervisor for various ongoing projects to quickly acquire suitable music on short notice. Naturally, this is the sort of thing they used to hire composers for, like back in Mozart's time, before the music had to be uploaded to the supervisor first thing the next morning. Today, it seems that a part of bigger publishers' corner workshops with a small crew are dedicated to the task of placing music with supervisors. With fewer and fewer publishers, a newer branch has begun to operate as "licensing organizations" who may approach composers directly to provide this service and its option of additional royalty income without necessarily wanting to own the composer's copyright along with rights to a piece of his home equity.

The licensing organization is, in effect, an agent, not that much different in purpose from a writer's literary agent. Naturally, some are better and more ethical than others. Yet it seems all of them offer contracts that range from one to ten pages and are written in the foreign language known as legalese which sometimes reads like the "Geek Greek" of a programming language. Carefully parse each multi-clause sentence in one of these to determine what it really says and you'll be grateful for whatever sentence diagramming you learned in school English class. Among these organizations are firms like TAXI, Pump Audio and a panoply of others that can be quickly googled. Their fees can range from subscription payments to a percentage of action, depending on the terms agreed upon. Their quality depends heavily on the "place ability" of your music and upon the relationship between the licensing team and the industry supervisors.

Basically, what a licensing company is expected to do is contract with a composer and/or his/her publisher for the rights to "make deals" (license) on specified musical works and their sound recording masters with companies who pay to use those works in their projects. The normal standard is that gross income from "rents" of these music

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Member News



Kenneth R. Benoit



Fred Cohen

uses would be split 50/50 between the parties. This is usually intended to mean between the licensing company and the publisher. If the composer is the publisher, the composer gets the publisher share in addition to his/her writer share. When the show is aired, there are also performance royalties payable from ASCAP and/or BMI.

That's just one more way your music could earn you additional money.

Ken

Member News

Kenneth R. Benoit performed his Suite No. 3 for Piano at the SCI Region I Conference in conjunction with the PARMA Music Festival. The performance took place at North Church in Portsmouth, New Hampshire on August 15, 2013. Rehearsals have begun for the performance of his Christmas cantata Fear Not, tentatively scheduled for December 15 at First Presbyterian Church of Hollywood (Florida).

Fred Cohen's commissioned work for *Harmonie del Sur*—English horn player Lauren Murray and trumpet player Robert Murray—entitled *Salon Music* was premiered in Columbus GA on September 15, 2013, and performed at the University of Southern Carolina on September 22. A recording of his recent composition for bass/alto trombone solo and trombone ensemble—*Laps and Lhasa*—featuring Charlie Vernon, was released on Summit Records in summer 2013.

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Member News



Rodney Waschka



Laurent Estoppey

Member News

The re-release of a recording of Rodney Waschka's Winter Concerto by the London Schubert Players chamber orchestra with Huw Morgan trumpet soloist, this time on the Nimbus Alliance label (United Kingdom) as part of a 3-CD set, "A European Odyssey" (NI6195) has been named "Record of the Month" by the journal *Composition:Today*.

October 15, 2013: Performance of *A Noite, Porem, Rangeu E Quebrou* by Andrea Cheeseman at the Titmus Theater in Raleigh. October 5, 2013: Performance of *CHATting Up* at the CEMICIRCLES Festival at the University of North Texas, sponsored by the Center for Experimental Music and Intermedia at UNT. October 4, 2013: Performance of *Wall Street 2008* at Harvestworks on Broadway in New York City. September 23, 2013: Performance of *Wall Street 2008* in Clarke Recital Hall at the University of Miami.

Laurent Estoppey's new piece "NFM" for saxophone ensemble will be premiered by 25 students of all ages and levels on October 27th in Neuchâtel, Switzerland. Commissioned by the Conservatory of Neuchâtel, the piece uses some musical material, like a remix, from Frank Martin's "Ballade" for saxophone and orchestra - one of the major works of the saxophone literature - that Estoppey will perform with the Neuchâtel Symphonic Orchestra during the same concert. "NFM" will be performed then in Greensboro on November 15th by the UNCG saxophone ensemble conducted by Steve Stusek.

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Member News



Don Freund

Member News

Don Freund's visit to Brazil in May included lectures, master classes and recitals at the National Musicology Symposium in Pirenópolis, the Colloquium of Early Music in Goiânia, and at the State University of Ceara in Fortaleza. Included were Brazilian premieres of Daydream for Recorder, Songs without Words for clarinet and piano, and seven Piano Preludes, as well as Freund's piano performances of Preludes and Fugues from Bach's Well Tempered Clavier and his own transcriptions of Machaut chansons, Machaut Tunes. In June, the Jacobs School's String Academy Virtuosi toured Argentina and Brazil with many performances of Freund's Seven Violin Duets.

http://www.donfreund.com/media/audio/string_chamber/SevenDuetsVV2013.mp3 In May and June, Chicago's MAVerick Ensemble gave 3 performances of Freund's Crunch Time. http://donfreund.com/?page_id=2682 In June, the Utah Arts Festival presented two performances of its featured commissioned work, Freund's Mixed Blood, for "Pierrot plus" sextet.

http://www.donfreund.com/media/audio/mixed_chamber_ensemble/MixedBlood.mp3
http://www.donfreund.com/media/scores/mixed_chamber_ensembles/MixedBlood.pdf In July, the Musashino Academy (Tokyo) Wind Ensemble under the direction of Ray Cramer toured with Freund's Five Elizabethan Dances.

http://www.donfreund.com/media/audio/wind_ensemble/FiveElizabethanDances.mp3 In August, Freund was featured at the University of Costa Rica's Seminar of Music Composition, including the Costa Rica premieres of Spur of the Moment for flute and piano, http://donfreund.com/?page_id=2807 and seven Piano Preludes. This summer and fall has four new postings of Freund's music on YouTube: A video of Kathleen McLean's performance of Life of the Party with a mostly faculty chamber ensemble, <http://www.youtube.com/watch?v=Z8RQgXpdnoE> a supertitled text video of our CVE's performance of God's Grandeur, <http://www.youtube.com/watch?v=f-7Daus7G2g> a scrolling score of Freund's trio tribute to the Rite of Spring — Rite Now <http://www.youtube.com/watch?v=uJZw2TRxAPM> and a scrolling video and live performance by IU's Chamber Orchestra, Uriel Segal conducting, of Freund's orchestration of the Toccata from Ravel's Tombeau de Couperin: <http://www.youtube.com/watch?v=bPBZr-vOqbs>

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Member News



Ken Davies



Judy Davies



Daniel Arite

Member News

Ken Davies (electronic music) and wife Judy (narrated poetry) collaborated on a 17-poem CD in 2012 called Poetic Soundscapes. Three of those ("Bridges," "The Silent Sea" and "Window To The Stage") were selected for presentation on the electronic music concert at the PARMA Music Festival in Portsmouth, New Hampshire August 15-17. These three titles were also selected for presentation at the national NACUSA music festival, Oct. 5, at Louisiana Tech University at Rustin, LA. On that same program, Ken performed his Notasonata for trombone and digital media. Ken & Judy have presented live readings with music of Poetic Soundscapes at the Fairhope Writers' Showcase in Fairhope, AL on Sept. 17 and at Mississippi Gulf Coast Community College Jefferson Davis Campus in Biloxi, MS Sept. 19. The Mississippi Music Teachers Association commissioned Ken for this year's new composition, Collage 2013 for trumpet, trombone and piano, which will be premiered at the MMTA conference November 1 by Dr. Jason Bergman, Dr. Ben McIlwain and Dr. Ellen Elder (all University of Southern Mississippi faculty), at Mississippi University for Women in Columbus, MS.

SCL member Ken Davies has presented a workshop for college composition majors which he has titled "OK, I Got My Composer's Degree. Now What?" This one or two hour presentation can be available to interested music schools.

Daniel Arite is a new member to SCL. His interest is in chamber music, electro-acoustic and improvisational music and audio collage. This past summer he was immersed in ongoing solo recording projects as well as collaborations with his wife, poet and performance artist Thandiwe Shiphrah, on several theatrical storytelling performances. He also spent some time facilitating his signature composition workshop, Why Not Make Something Up? during residencies at youth camps in Murfreesboro, TN and Clinton, TN. Why Not Make Something Up? is an experiential composition workshop for high school and college-aged youth that teaches ways to develop and honor ones creative abilities while collaborating with other artists. For more information about Daniel, visit <http://www.danielaritemusic.weebly.com/> Check out my music at <http://www.danielaritemusic.weebly.com/>, also, hear the Bosch Institute at <http://www.sonicbids.com/theboschinstitute>. Check out my artwork at <http://www.danielariteart.weebly.com/>

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Member News



Bruce Mahin

Composition
Opportunity

Special Thanks

Member News

Glasgow's "Scottish Voices" have just released "Music From 3 Continents" on Ravello records. Joined by harpists Jacqueline Pollauf and Helen Thomson, they introduce world premieres of works by Virginia composer Bruce Mahin and Australian composer Graham Hair. This music combines intricate counterpoint with virtuosic bel canto technique and sparkling harp accompaniment. With an enhanced compact disc -- and an iPad app - containing musical scores, photos, biographies and more information about the singers, listeners can get closer to the performers and the music like never before. Recordings and iPad app now available on the iTunes store. CD's on the Ravello label now available at Amazon.com. See the November/December issue of "Fanfare" for a review and interview with Graham Hair.

Vox Novus currently holding a call for scores for one-minute compositions for solo tuba. Fifteen of these submissions will be selected to be premiered at the 2014 International Tuba/Euphonium Conference as part of a Fifteen Minutes of Fame recital. Deadline for submissions is March 7, 2014. More information is available at... http://www.voxnovus.com/15_Minutes_of_Fame/calls/#14-03-07

Thank you to Terry Vosbein for creating the new website, and to Kevin Paul for having web-mastered the previous site and coordinating with Terry to do the change-over.

Our new website is up and running! www.southeasterncomposersleague.org

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About SCL

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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: Jonathan McNair - Jonathan-McNair@utc.edu

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Treasurer: Fred Cohen - fcohen@ColumbusState.edu
