

January 2018

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President's Message



Greetings to all SCL composers!

Our 2018 Southeastern Composers League (SCL) Forum is less than a month away, and will be held at the [Northwestern State University of Louisiana](#) (NSULA) in Natchitoches, Louisiana on 23-24 February 2018. Chialing Hsieh will be our gracious host, and the Iridium Saxophone Quartet, our featured ensemble for the 2018 SCL Forum, will be performing on Friday, 23 February 2018 at 7:30 p.m. All Forum concerts will occur in the Magale Recital Hall at NSULA, and the composers and works to be performed at the 2018 SCL Forum are listed below:

Concert 1 (Friday, 2/23, 5:30 p.m.)

Larry Barnes: *Cloud Breathing for Oboe and Piano*

Mel Mobley: *Bagatelles for Violoncello*

David Mahloch: *Landscapes (Forest) for Violin and Piano*

Richard Pressley: *Paschal Prelude*

Leonard V. Ball: *A Day—Just Like Any Other*

Concert 2 (Friday, 2/23, 7:30 p.m.)

Rob Smith: *Morse Code Pop*

Dinos Constantinides: *Music*

Tayloe Harding: *Seven Churches*

Peter Gilbert: *Burned Into The Orange*

Alan Kinningham: *Summer Nights*

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David Maslanka: *Recitation Book*

Concert 3 (Saturday, 2/24, 1 p.m.)

Mark Prince Lee: *IO/F-2*

Ken Davies: *Dark Side of Venus*

Michael Young: *Prelude and Fugue No. 6 in B-flat major*

Joe L. Alexander: *Forestasia Fantasy*

Gil Trythall: *Signals*

John Hennecken: *Second Sonata for Trumpet and Piano*

Concert 4 (Saturday, 2-24, 3 p.m.)

Kenneth R. Benoit: *Moasics for Tuba, Flute, Oboe, Clarinet, and Bassoon*

Scott Robbins: *Serenade*

Mark Francis: *Remembrance of Former Things*

Betty Wishart: *Requiem for Dreams*

Harvey Stokes: *Piano Sonata No. 8*

Concert 5 (Saturday, 2-24, 5 p.m.)

Douglas Hedwig: *Movable Borders*

Gary Nash: *Seven Classic Rock Miniatures for Saxophone Quartet*

John McLean: *Fantasy for String Bass and Percussion*

Jane Patterson: *A Little Percussion Music*

Roger Vogel: *Cityscapes*

Also, I want to congratulate all performers for agreeing to participate in the upcoming great concerts at the SCL Forum. After all, there would be no music without performers, and your contributions to the 2018 SCL Forum are invaluable. Whenever you see these people, please thank them and honor them for their commitment to the music of our time. These SCL Forum concerts give audiences an opportunity to experience great music as written by modern composers, and all composers are in debt to the performers below:

Leah Forsyth, oboe

Christ Allen, piano

Paul Christopher, cello

Sofia Tchetelashvili, violin

Francis Young, piano

Kelsey Wright, flute

Hope Spaw, flute

Andrej Kurti, violin

Malena McLaren, bass clarinet

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Iridium Saxophone Quartet

Paul Nolen, soprano saxophone

Marcos Colon, alto saxophone

Paul Forsyth, tenor saxophone

Eric Lau, baritone saxophone

Daniel Larin – soprano saxophone

Julio Galvan – alto saxophone

Tyrell Redd – tenor saxophone

Zackary Killingsworth – baritone saxophone

Michael Young, piano

Luis Osorio Betancourt, violin

Colin Horton, cello

Robyn Tan, piano

Lily Taylor, soloist

Chris Probst, trumpet

Greg Hankins, piano

Justin Garretson, tuba

Becky Blackshear, flute

Luis Alejandro Gallo Quintero, oboe

Jorge Ojeda, clarinet

Reed Between the Lines

Alex Butler – soprano saxophone

Tristian Zamora – alto saxophone

Eric Pannell – tenor saxophone

Nick Swank – baritone saxophone

Oni Melendez Carrillo, flute

Samantha Morris, clarinet

Marcy McKee, mezzo soprano

Michael Rorex, piano

Susan C. Ha, piano

Emily Owens, violin

Luis Osorio, violin

James Ellison, viola

Colin Horton, cello

Luz Arietta-Jimenez, double bass

Laura Lovell, soprano saxophone

Alex Guillory, alto saxophone

Timothy Xenakis, tenor saxophone

Stephen Garrett, baritone saxophone

Ricardo Ventura, string bass

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The deadline for the receipt of Salop-Slates student competition submissions is a few days from now--January 29, 2018. 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.

I want to remind all of us again that the SCL is now in its 68th year. Much music has been performed, rehearsed, recorded, and discussed among the membership during our Forum conferences over the years. These are all positive developments for music in general, and contribute to the dissemination of great art music. Our YouTube video performances are receiving much attention in cyberspace, and represent some of the best of the new music compositions of our day.

Indeed, the artistic momentum in our organization is growing upward. And so, those of you who can host the 2019 SCL Forum should indicate that to me as soon as possible, so that our momentum continues for future years. I am aware of the various financial and other challenges in hosting these kinds of events; nevertheless, my hope is that there will be that individual (or individuals!) who will take on the great challenge in these things. You can indicate the following in your e-mail response:

- Any performing forces at your institution
- Specific conference dates in the Spring of 2019
- A deadline date for the receipt of scores

Finally, there is a fee for membership in SCL (\$35) as well as a fee for attending the 2018 SCL Forum (\$25). Those fees can be remitted online at the [SCL website](#) or mailed to the address below:

Paul Schreiber
Southeastern Composers League
318 W. Jefferson Ave

Greenwood MS 38930-3408

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Or, if you want, simply provide a check in person at the 2018 Forum.

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 fluid and cursive, with the first letter being a large, stylized 'H'.

Harvey Stokes

President

Southeastern Composers League

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Member News



Gary Nash

Gary Powell Nash's *A Fraternal Prelude* (1997) for band/wind ensemble was performed by the University of Central Florida Symphonic Band, with conductor Tremon Kizer, on their Fall 2017 Concert and by the Nebraska All-State Band, with conductor Dr. Erica Neidlinger, for the 2017 Nebraska Music Educators All-State Conference. *A Fraternal Prelude* has also been programmed by ensembles at the University of South Carolina, The College of New Jersey, and Easton High School in Easton, MD for their respective Spring 2018 concerts.

Dr. Charles Guy, tubaist, performed Gary Powell Nash's *Deformation IV* (1992) for tuba and piano on a Faculty Recital featuring Charles Guy on January 24, 2018, at the Crane School of Music, SUNY Potsdam, in Potsdam, NY.



John Poore

John Poore finished a seven-movement requiem for choir, narration, and piano in remembrance of the 9/11 attacks on America. He will also be singing behind Andrea Bocelli for his Valentine's Day Concert, February 14th in Tampa, Florida.

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Mickie Willis

Mickie Willis' newest music composition *Canticles Derived from the Fragmentary Remains of the Journals of Commander Nemo Oz* has been released for online streaming. This piece could be described as a 21st century audio drama or science fiction cantata. The work is based on a fictional character that was to be the protagonist in a novel Willis began twenty-five years ago. This musical derivation represents the recovery and attempts at restoration of fragmentary, charred remains of the writings of a rebel leader in a fictitious American civil war to have happened sometime in the future; a time at which divergent political and cultural forces have descended into violent national conflict. The title character is a combination of the names of Willis' favorite fictional characters: Captain Nemo, commander of the undersea vessel, Nautilus, of Jules Verne's novel *20,000 Leagues Under the Sea*, and the elusive title character in the fantasy film, *The Wizard of Oz*.

Here is a link to this new composition:

<https://www.mickiewillis.com/>



Jim Puckett

Jim Puckett will premiere two works this spring with the Symphonic Wind Ensemble of Mount Vernon Nazarene University (Mt Vernon, Ohio). *FANTASIA* for Bass Clarinet will premiere on the Instrumental Ensembles Concert on March 20, 2018 with Dr. Adrienne Lape as guest soloist. On April 28 the group will premiere *CONCERTO* for Percussion Quartet featuring four of the school's percussion students. Puckett is the guest/interim conductor of the Symphonic Wind Ensemble at MVNU where he serves as adjunct faculty and director of the school's Jazz Band.

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James M. Guthrie

In the fall of 2017 Guthrie performed in the cello section of the Tar River Symphony Orchestra at N.C. Wesleyan College in a concert featuring (among other things) Dvořák's *Ein Heldenlied*, and *Nimrod* from Elgar's *Enigma Variations*. In spring 2017 he performed as cello soloist for the Vivaldi *Gloria* presented by the Chowan Masterworks Orchestra. During the Summer Guthrie published 40 original music scores at Jmsgu3 Publications on SheetMusicPlus.com. Among these publications were such diverse curiosities as *Strange Fanfares for Brass Quintet*, and *Meherrin Symphony No. 2 for String Orchestra*. Additionally, Guthrie published over 1000 arrangements of popular songs for a variety of instrumental combinations. His publisher page at SMP can be perused via this link:

<https://www.sheetmusicplus.com/publishers/jmsgu3/6498>

This Spring Guthrie plans to perform his *Dardanus Variations for Solo Cello* at the Campbell University *Concert of Living Composers*, which is scheduled for March 15, 2018. Also, this spring he will serve as a preliminary juror in the string category for the 8th Annual Rosen-Schaffel Competition for Young and Emerging Artists, which is hosted by Appalachian State University's *An Appalachian Summer Festival*.

James M. Guthrie, ASCAP
Jmsgu3 Publications

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Kenneth Benoit

The premiere of Benoit's *Pastorale* for flute and handbells was given on December 24, 2017 at First Presbyterian Church of Hollywood (FL). Mary Silvestro was the flute soloist and the ensemble was conducted by Dr. Robert Remek.





Gil Trythall

My Composition Teachers

By Gil Trythall

The teaching of music composition varies greatly. Each of my composition teachers, David Van Vactor at UT Knoxville, Wallingford Riegger at Northwestern, and Robert Palmer at Cornell, taught very differently.

David Van Vactor (1906-1994)

The music department at UT Knoxville was established in 1947 with David Van Vactor as chair and conductor of the Knoxville Symphony.

I enrolled in 1948. The department was housed in a two-story old house on Cumberland Avenue where the law school stands today. Fine arts music occupied the downstairs, and music education occupied the upstairs. There were more faculty than music majors. Our classes were small; and even as an underclassman I soon had private lessons with Dave.

Dave's office was the second room back from the entrance on the left of the first floor. It had an upright piano (I think), which we never used. Here and there were piles of stacked scores. Dave's desk and chair were at right angles to the window with another chair beside it where I sat. I brought whatever I was working on (he never made an assignment) and Dave would study it; then he would say something like, "Well, you could have done this."

He would pull out a sheet of manuscript paper from a drawer and begin to write a line, a melody, and check to see that I was observing what he was doing. He whistled as he jotted it down. Then he would write and whistle a second line beneath the first followed by more whistling and more writing.

He would look at me to see if I understood. I obliged by pretending that I knew perfectly well what was going on. I was mightily impressed, but I had no idea of *how* he did what he was doing. He modeled what a composer does. The model was the organization of lines. This gave me a lifetime appreciation for the

power of counterpoint. Years later I wrote and published two textbooks on counterpoint.

Sometimes on a weekend Dave would invite me to his house on the Tennessee River. We would read scores while we listened to recordings in his small glassed-in study off the living room.

All in all, you will agree, I was fortunate to have such a mentor. He seldom taught craft, never criticized, but modeled what it is to be a composer.

He showed the direction. I was to teach myself.

And slowly, I did.

Wallingford Riegger (1885-1961)

After the small department at UT Knoxville, Northwestern School of Music was huge and daunting. I thought I was going to study with Anthony Donato, but when I arrived I found he was on sabbatical. The School of Music hired Wallingford Riegger to fill in. Riegger lived in New York City, and he took the train to Chicago and on to Evanston for a few days every week.

Riegger was one of the first Americans to adopt the Schoenberg 12 tone system. But he had a different use for the system. He repeated a small segment of the row more than once before going on to the rest of the row as a continuation or counterpoint. This made his compositions melodically accessible. He had a number of recordings and performances to his credit.

He taught me his ‘system’ and that was what I wrote for a time. This was a 180-degree approach from Dave who seldom taught craft – Riegger was all craft.

His office in the old music building at the south end of the campus had a grand piano, a window (I think), and a lingering smell of cigar smoke. Riegger always had a cigar in his mouth. He put it out for lessons. We propped my score up on the piano while sitting side by side on the bench. Riegger was excellent on suggestions for orchestration and for constructing lines using his method.

Near the end of my first quarter he pronounced my use of the 12 tones to be satisfactory. The problem was, having reached this point, I didn’t particularly like the results. As a brash young man I told him I wanted to use other musical languages. That was fine with him. For the rest of the year, we mainly talked about form and orchestration. Many years later I used a variation of what he taught in a number of serial compositions. While Riegger was at Northwestern, he

wrote a piece for 24 brass. He showed the score to me and pointed to a place where *every* note for one octave on both sides of middle C was covered. “You know”, he said with a twinkle in his eye, “I doubled the third.”

I’ve never forgotten.

Robert Palmer (1915-2010)

The Southeastern Composer’s League was instrumental in my enrollment at Cornell.

It was spring 1957. I was completing four years in the USAF. I had military leave to attend the annual SCL forum. A composition of mine was played. Robert Palmer was guest composer. He offered me an assistantship at Cornell where I would enroll in their new DMA program.

What a break.

The music department had a two or three story old house just over Triphammer Bridge at the back of the Cornell campus. The first floor had a classroom on the right from the entrance and a small music library on the left.

Palmer had a spacious office with windows on the second floor. I was back in a small department in an old campus house.

I assisted with the ‘Big Red Band’ in the fall and taught a section of undergraduate music theory in the spring. Meanwhile I studied music history with Donald Grout; composition, form and analysis with Robert Palmer; and creative writing with Baxter Hathaway.

The first Cornell DMA class of three students enjoyed a seminar on musical analysis every Monday afternoon, every semester, for three years. Palmer had a unique system of analysis. It just about pulverized each score. The assigned scores went from Gregorian chant through every period to the latest available in print.

That was just the start. Then came an analysis of phrase structure, high and low melodic contour points marked by carats, every melodic skip indicated. Next we graphed rhythmic activity, rhythmic tension, changes in density, number of voices, changes in texture, orchestration if more than one instrument, and dynamics.

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Article

And finally, a rising and falling graph of overall estimated tension and release. Each Monday was a composition lesson from a different master. Maybe not *how* but a very careful look at *what*, which is almost as useful.

Private lessons with Palmer were productive. He suggested that my rhythms were too regular and helped me to develop more rhythmic variety.

But it is Palmer's form and analysis class that I remember. He used the masters from all music periods to teach us what had been done. Then we could take from it what we needed.

Graduates of the Nashville Peabody School of Music will recognize the assignments. They were treated to similar studies in my classes. Analysis scrolls sometimes arrived enhanced by pizza stains.

One can only wonder.

That's what I remember. Perhaps others will share their training?

Gil Trythall, Dallas Texas, 1.20.2018

SCL 2018 Forum Update

Our host for the Southeastern Composers' League Forum is Chialing Hsieh, and the Forum will occur on the campus of Northwestern State University of Louisiana during February 23–24, 2018. The upcoming SCL Forum serves as a celebration of our 68th year as a composer organization. Chialing has provided some information on the travel and lodging elements of the upcoming Forum below.

From Chialing:

Northwestern State University is located in beautiful historic Natchitoches (pronounced "Nack-a-tish"), the oldest town in Louisiana. It is also known as the filming location of "Steel Magnolias." A guided tour for our SCL members is scheduled in the morning of February 24. Please join us

Natchitoches is recognized as the Bed and Breakfast capital of Louisiana. If you would like to try the Southern B & B experience, please contact Angela Price at angelaprice.nbb@gmail.com. The special SCL member rate of \$86 per night (plus \$9 for an authentic southern breakfast) is available at four B & B's: the famous Judge Porter, Queen Anne, Violet Hill, and Andrew Morris. Please let Angela know which one you would like to stay at.

If you prefer staying at a more modern place, please contact Cassy Gebhart at cgebhart@chateausaintdenis.com or [318-951-4116](tel:318-951-4116) for lodging at Chateau Saint Denis. The special SCL member rate is \$97 per night plus \$9.95 Value Added Fee.

Airports serving Natchitoches are AEX at Alexandria (53 miles away), SHV at Shreveport (78 mi), BTR at Baton Rouge (177 mi), IAH at Houston (215 mi), MSY at New Orleans (260 mi) or DFW at Dallas (276 mi).

The Forum registration fee is \$25. Please visit <http://southeasterncomposersleague.org/forum/> for more information.



Announcing for 2018

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.

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. 29, 2018

Opportunities

CALL FOR WORKS

SCI Student National Conference 2018

Deadline: February 11, 2018

We are delighted to announce the next SCI Student National Conference to be held at the Jacobs School of Music, Indiana University from 27-29 September, 2018.

We invite submissions of musical works from any full or half-time student currently enrolled in a high school or university. There is no fee to enter works. Details of the call appear here:

http://societyofcomposers.org/conferences/2018_2019/2018studentnational.html

The SCI runs a number of programs that support and develop young composers. Details can be found here: <http://societyofcomposers.org/students/chapters.html>

Please feel free to share this information with your students, colleagues and wider cohort.



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