

# SCI

Society of Composers  
Incorporated  
Region I Conference  
at

Connecticut College  
19 - 21 November 1998

Special Guest Composer

## Pierre Boulez

Featured Composers:

## Mario Davidovsky and Bernard Rands

Cummings Arts Center  
John C. Evans Hall

CONNECTICUT COLLEGE

Welcome to the Society of Composers, Region I (New England Chapter) Regional Conference. Over the next three days we will enjoy no less than thirty-eight performances by composers from eighteen states and four countries. Ensembles from far and near have contributed to this conference and so, too, have an enormous number of individual musicians.

I've thought for years that regional conferences should embrace and celebrate the largest cross-section of music they possibly can. Our special guests Pierre Boulez, Bernard Rands, and Mario Davidovsky have made that wish a reality. I am indebted to them and to the membership of SCI for helping me bring about this conference.

There are too many people to thank individually, and I hope that anyone inadvertently left out of the list below will forgive me. We'd like to thank everyone for their efforts, including: Pierre Boulez, Astrid Schirmer, Andrew Gerzso, Laurent Bayle, Agnes Fin, Paul Griffiths, Claire Gaudiani, Mario Davidovsky, Bernard Rands, David Gompper, The University of Iowa School of Music, Martin Gonzalez, Bridget Bernard, Betsy Robson, Rob Richter, Lucas Held, Patricia Brink, Elene Anthopolos, Milton Moore, Chris Barclay, Mark Putnum, James McNeish, Brian Prata, Paul Althouse, Susan Lindberg, Michael Adelson, Gary Chapman, Charles Sherba, Consuelo Sherba, Thomas Stoner, The Department of Music at Connecticut College, Theater Services, Don Filer and the Office of the President of Connecticut College.

Noel Zahler  
Conference Director

# Thursday, 19 November

11:00 am - Paper Session

Matthew Malsky, "The Magnetic Tape Recorder"

How might the introduction of a new technology reveal something about the nature of our subjective response to recorded sound? This paper addresses this question by considering the magnetic tape recorder after World War II, as used in both art and "mass" realms. The paper begins with two examples in which sound produced with the magnetic tape recorder evades the cultural logic of recorded sound: the juvenile experiments of film sound designer Walter Murch, and products of the 'tapesichordists' Otto Luening and Vladimir Ussachevsky. Moreover, this presentation tries to reconcile the appearance in this drama of Hollywood zombies, German Magnetophones, the Lacanian real, and High Fidelity magazine.

Lydia Liberek Okumura, "Service Music"

Composers need performances. Performances happen in churches. Music directors in churches need music to program for these performances. But music directors still search publisher catalogs while composers struggle to be heard.

In the course of a worship service, many pieces of music are used. Some of this is service music, those short pieces that the choir or the congregation sings throughout the service. Where do those come from? Who wrote them? Are they still being published? And more importantly, can they help me get a performance?

A search of the literature discloses that all through the ages important composers wrote service music. The repertoire is vast and rich, but the field is by no means closed. Interviews with Church musicians show that service music is alive, well, and in demand.

The medium carries its own challenges for composers. How can one deliver a piece of twenty seconds or less, that will satisfy the director, the choir, the congregation, the pastor, and the composer?

In the proposed paper, selected results from literature search and interviews will be presented and the challenges involved in producing service music will be discussed. The rewards can be great. While a music director may hesitate to program a major composition from an unknown composer, a short piece might be a more appropriate beginning.

Lev Koblyakov, "Le Marteau"

Boulez's *Le marteausans maître* (1952-55) was analyzed by Koblyakov in the middle of the 1970's as part of his doctoral dissertation. Later he wrote a paper about the genesis of *Marteau*. The current presentation deals with the influence of Boulez's compositional techniques on music of other composers of his generation and later.

2:00 pm - Concert I

Program

Moon Poems..... Enid Sutherland  
Rachel Rosales, mezzo soprano  
Laura McEwan, piano

Geoffrey Kidde..... Sonata for Flute and Piano  
Patricia Harper, flute  
James Lent, piano

Four Poems of Li Ching-chao..... Ann Kearns  
Rachel Rosales, mezzo soprano  
Yuan Sheng, piano

Music Through Prisms..... Mikel Kuehn  
electro-acoustic tape

Landscapes..... James Neng-Hsien Ho  
James Lent, piano

4:00 pm - Concert II

Program

Steven Gryc..... Dream Vegetables  
Rachel Rosales, voice  
Thomas Labadorf, clarinet  
Clara Zahler, violin

Lansing McLoskey..... Zámáh  
Robert McEwan, marimba  
Michael Adelson, conducting

Patricia Harper, flute  
Thomas Labadorf, clarinet  
Robert McEwan, percussion

James Lent, piano  
Michael Adelson, conducting

William Ryan..... Proverb  
The Connecticut College Chamber Choir  
Paul Althouse, director

Scott Brickman..... Elegy  
Patricia Harper, flute  
Thomas Labadorf, clarinet

Robert McEwan, percussion  
Laura McEwan, piano  
Michael Adelson, conducting

Jan Krzywicki..... Nocturne II  
Rachel Rosales, soprano  
Robert McEwan, vibraphone

Hyunjung Choi, harp  
Irina Telyukova, piano  
Michael Adelson, conducting

8:00 pm - Concert III - Featuring The United States Coast Guard Band,  
Commander Lewis J. Buckley, Director (at US Coast Guard Academy Leamy Hall)

Diversions for Wind Ensemble..... Tom Briggs  
Mimetic Variations..... Timothy Kramer  
Trio Italiano..... Mary Jean van Appledorn

Fantasy for 2 Clarinets..... Lewis J. Buckley  
Filet of School Bus..... Janice Misurell Mitchell  
Concerto for Tuba..... James Chaudoir

## Friday, 20 November

10:00 am - Concert IV

Program

Brian Bevelander.....	Syntheticisms 3
Paul Steinberg.....	Hexad
Arlene Zallman.....	Letters
Timothy Melbinger.....	Impromptu

Tony Gibbs, saxophone  
 Thomas Labadorf, clarinet  
 Rachel Rosales, soprano  
 Tony Gibbs, alto saxophone  
 Katie Lansdale, violin

2:00 pm - Concert V

Program

Augusta Read Thomas.....	Spring Song
Robert Lemay.....	L'Errance
Paul Yeon Lee.....	Sanjo
Ching-Chu Hu.....	Night
Betty Wishart.....	Experience
Elizabeth Vercoe.....	Elegy

Kenneth Kuo, solo cello  
 Charleston String Quartet  
 Consuelo Sherba, viola  
 Kenneth Kuo, cello  
 Yuan Sheng, piano  
 Charleston String Quartet  
 Consuelo Sherba, viola  
 Laska Meseck, piano

4:00 pm - Concert VI

Program

Judd Danby.....	The Piano's Stuck
Brian Fennelly.....	Reflected Arc
Linda Dusman.....	Suite Sweet Errata
Gerry Gabel.....	Cantos de Lorca
Brian Field.....	Tres Canciones de Amor
Geoffrey Kidde.....	Sonata for Flute and Piano

Marilyn Nonken, piano  
 Anne Megan, oboe  
 Laura McEwan, piano  
 Laura McEwan, piano  
 James Taylor, baritone  
 Laura McEwan, piano  
 Andrew Childs, tenor  
 Laura McEwan, piano  
 Patricia Harper, flute  
 James Lent, piano

8:00 pm - Concert VII

Featuring

The Ensemble of the Center for New Music at the University of Iowa  
 David Gompper, director

Program

Mario Davidovsky.....	Flashbacks
David Gompper.....	Finnegan's Wake
Bernard Rands.....	Concertino for oboe and ensemble
Noel Zahler.....	Agarttha
Michael Daugherty.....	Sinatra Shag
David Gompper.....	Don't Go There
William Albright.....	Abiding Passions

## Saturday, 21 November

# BOULEZ

- 10:00 a.m. Boulez in an informal meeting with students; questions and answers (open to the public)
- 11:15 a.m. Open rehearsal of Boulez's compositions to be performed in his honor at the evening concert: *dérive*, *memoriale (...explosante-fixe...original)*, *Le marteau sans maître*; Pierre Boulez, Michael Adelson, The Connecticut College Chamber Players.
- 2:00 p.m. Round Table Discussion: Pierre Boulez, Mario Davidovsky, Paul Griffiths, Bernard Rands; Noel Zahler, moderator.
- 4:00 p.m. Electro-acoustics in the performance of *Anthèmes 2*, Andrew Gerzso (IRCAM)
- 8:00 p.m. A Musical Celebration of Pierre Boulez :  
 Featuring  
 The Connecticut College Chamber Players  
 Michael Adelson, conductor
- Program  
 Conferring of the Honorary Degree  
*anthèmes 2* (U.S. premiere) - Charles Sherba, violin  
*dérive*  
*Notations* - Gary Chapman, piano  
*memoriale (...explosante-fixe...original)*  
*Le marteau sans maître*