



Dear Members:

Ah Spring is here, the blue jays cavort outside my window, the crabgrass is preparing for a summer offensive.... the blizzard of March 2&3 seems but a faint memory now. True, we were dealt a pretty harsh blow by the forces of nature that weekend, still there were some very fine performances, good lectures, and a chance to reconnect and exchange ideas. In the wake of that experience, we are pleased to announce that **Jeff Prater** will be impresario for the next ICF Festival which be held at Iowa State University November 8-9, 2002. I think that one of the most revelatory experiences coming from the UNI Festival was the Student Composer Competition Winners concert. We saw four works performed, each having merit and displaying demonstrable talent in the craft of composition. I say revelatory, because for me, I had never felt that the student composer initiative was very important. I left that concert with a different attitude and a real sense of commitment to it. JS.

## Member News

A concert entitled "A Celebration of Women's Music" featured the music of ICF member **Stacey Berk** on April 7 at Drake University. The concert was sponsored by the Drake University chapter of Sigma Alpha Iota. Works performed were: *Valley Songs I & II* for tenor and piano, *Myths* for Solo Oboe, *A Prayer of the Holy Name* for SATB choir, *Portraits of the Odyssey* for ten winds, *Doodling Through History* for ten winds, and the premiere of *Tzango!* for saxophone quartet. Stacey also composed the music for *A Moon and a Mountain Away*, for narrator and double reed quartet, which was commissioned by Wizards! Double Reed Consort and premiered in Iowa City in January, 2002.

The 5th Anniversary of the George Daily Community Auditorium in Oskaloosa, Iowa will be celebrated July 26, 27 & 28, 2002, with the Premiere Musical Theatre production of "George," music and book by **Iola Powell Cadwallader**, who, until apprised differently, considers herself the oldest member of ICF! Obviously, George Daily, the world's greatest eccentric, left a bundle of money to a community that needed the state-of-the-art facility it got through his Trust, plus matching funds from community people and corporations. Director Randy Wright said of this show, "You can have everything you want this time, production-wise." "Pennies from heaven?" I asked. He replied, "Yes, Silver Dollars from heaven!" Come see for yourself! The Auditorium is located across the highway from William Penn University, within the Public School Complex on North 3rd Street. Curtains

open at 7:30 p.m. Friday and Saturday and 2 p.m. for the Sunday Matinee. Ticket Information: 641-672-0190 or [gdca@kdsi.net](mailto:gdca@kdsi.net)

**Jonathan Chenette's** *Posthumous Orpheus* was featured in the concert "Lute Contacts Over the Centuries," performed by soprano Jessica Gould and lutenist Peter Martin at Villa Schifanoia in Florence, Italy in February, 2002. Chenette recently completed *Song of the Moon*, based on a sonnet by George Best, for the London-based early music ensemble Virelai. The piece is for alto voice, Renaissance flute, lute, and bass viol. Several of Chenette's compositions are published in score and CD in the Spring, 2002 issue of the *Platte Valley Review*, a special issue devoted to "Music in the Midwest." Chenette is co-author of a recent article on technology and learning in the journal *Liberal Education*. He has received an "American Spirit" project grant from the Iowa Arts Council for a new work for cello and piano reflecting on the aftermath of September 11.

**Tracey Rush's** "Angels in the Snow" was given six performances in December 2001 by the Naples (FL) Philharmonic, under the baton of Erik Kunzel. Tracey is currently working on a recessional for her son's wedding in June, to be played by a string quartet. In her spare time, she opened the Northeast Iowa School of Music in Dubuque, which now has 20 part-time faculty members, over 100 private students, 12 Continuing Education classes each semester, and provides music classes to students of Hillcrest Family Services, the Boys and Girls Club, and St. Mark's Community Center. She has purchased Fountain Park Music Publishing (formerly Castle/Stoskopf Music), which specializes in educational music for strings and orchestra. FPMP has over 25 composers and 100 titles in its catalog, including several works by members of ICF. Anyone with appropriate works should contact Tracey at [IowaMusic@aol.com](mailto:IowaMusic@aol.com) or (563)690-0151.

The following pieces by ICF Co-Chair **Alan Schmitz** were (or will be) presented during the Spring of 2002: *Musical Heritage Overture* for Orchestra performed by the South Dakota State Univ. Civic Symphony in Brookings, SD on March 3, 2002. A String orchestra version of this piece was also presented by the Waterloo West High School Orchestra on Feb. 4, 2002. The Iowa Composers Forum presented Schmitz's "Seven Images for Guitar" on March 2, 2002, performed by Todd Seelye at the Spring ICF Conference held at UNI. Schmitz's "Quartet for Bassoons" will be premiered

at the International meeting of the Fou de Basson (Bassoon Society) in Angouleme, France on May 20, 2002.

**ICF Profile: by Ralph Kendrick**

In the next few newsletters I will be interviewing various Forum members to learn and share with each of you, how composers within our organization became interested in composing, how they are inspired to write, and what their basic approach to composition is. In April, I had the privilege of interviewing Jonathan Chenette, a composer and long-time member of the ICF who resides in Grinnell, IA.

**RSK:** Tell me a bit about the musical experiences you had as a child?

**JC:** My father was a band director at a college in Ohio. I remember my pride at seeing him conduct the marching band and hearing them play the college fight song -which he composed. I remember another time when he composed a song for an Indian theme show we were having at my elementary school and I was the one that got to play the drum accompaniment while the class sang. I took piano lessons from an early age and later played trumpet in band.

**RSK:** If you had to pick 3 to 5 composers who have had a lasting influence on your music whom would you choose?

**JC:** In grad school I was working on a piano piece of Takemitsu's called *Far Away* and it, and other of his compositions, had a big influence on me. Also, while in grad school, I was fascinated by the symphonies of Hans Werner Henze. Today I'm a big fan of Ligeti, Lutoslawski, Harbison, and Schubert, especially his harmonic writing. The Trout Quintet and *Schwanengesang* are two pieces I'd take with me to a deserted island. Deep in my heart, I really like harmony and I think that there are more things that can be done with it.

**RSK:** The prairie seems to be a recurring source of inspiration for you, what inspires you about the prairie?

**JC:** I like living in Iowa and I try to do things that help me feel invested in this place. I bought a square mile of land near Grinnell with eight other families to preserve it from development and keep it in its current undeveloped state. I like to walk on this land and canoe on Iowa's rivers. In grad school at the University of Chicago I didn't think of music being related to extra-musical stimuli, like where one lived. My *Chamber Symphony* (composed in 1983) is constructed with chromatic rhythms and harmonies that I viewed as abstract musical materials. I sent it

off to the ISCM World Music Days and it was accepted for performance at Amsterdam's Concertgebouw. The performance received several reviews in international publications, some of which said the music was well-crafted but did not sound American. At the time, I was starting work on an opera based on an Irish play but I decided to put that aside and work with some American texts. I spent the next 5 years, when I had time, working on an opera based on a story by Willa Cather called Eric Hermanson's *Soul*. The story is about a Norwegian immigrant fiddler in Nebraska who gets swept up in a fundamentalist movement and smashes his violin (because of the evil that the violin represents). The irony is that the fiddle was his soul and when he smashed it he, in effect, smashed his soul. As the opera progresses, a woman helps him rediscover his love for the fiddle and, as a result, he rediscovers his soul. This was my first piece that reflected on the prairie Midwest, but since then there have been many others, such as *Oh Millersville!* and *Broken Ground*.

**RSK:** I noticed a sort of aesthetic change between those works composed after 1993 and those that were composed before.

**JC:** I don't think that writing music for audiences and performers in Iowa should be the same as writing music for a doctorate at the University of Chicago. Recently I wrote a piece based on interviews with Iowa farmers. Perhaps no-one in New York or London would be interested in such a piece, but I try to compose things in multiple "worlds". For those around me, I like to pour my interest into things that are engaging to listeners and challenging to me, which often involves a rhythmically intense piece at an up tempo pace. I balance those projects with things for professional performers whom I keep contact with around the world. I've just finished a piece for the early music group Virelai in London – my second piece for members of that group.

**RSK:** How did the *Broken Ground* project come about? Did you have an opportunity to talk with the poets about the texts...get their thoughts, or hear them read the poems?

**JC:** Grinnell College was seeking ways to connect the celebration of its 150<sup>th</sup> anniversary with the 150<sup>th</sup> anniversary of the State of Iowa. I proposed, along with our choral conductor, commissioning some nationally-known composer to write a large-scale choral-orchestral work. After the College responded favorably, we approached the Des Moines Symphony, which agreed to perform the work with the Grinnell Singers. Then, as we pursued funding through the College, some member of the Board of

Trustees suggested that the College would get more “bang for its buck” if it commissioned me to do it. Of course, I was thrilled at the opportunity. The College agreed to grant me a special half-year’s leave with pay to work on this project. I began contacting poets I respected: almost all of us gathered in my dining room in the summer of 1994 and discussed how to tie the texts together. The poets decided to focus on the themes of “Earth, Air, Fire, and Water: the Four Elements”. The rhythmic interpretation was all based on my own frequent re-readings of the texts aloud -- fast, slow, loud, soft - until I was able to notate a rhythm that projected the sense of the text as I heard it. Of course, these rhythms changed somewhat, once I attached notes to them; but the basics were derived from those pitch-less notations, mostly written on the typing paper beneath the words. Once or twice, in the middle of a movement, I called the poet for advice on interpretation, but mostly I just worked on my own.

**RSK:** The poems for Broken Ground share similar themes and I noticed that you set some of these recurring elements in similar ways throughout the various movements to tie the ideas together, how did you approach these incredibly long texts and achieve this unification in a piece that spans over 30 minutes?

**JC:** I did a lot of study of relationships among the texts beforehand. One of the most fun things was figuring out in what order to do them. And, I was very conscious that I was going to use rhythmic and melodic elements from one movement in another movement that seemed related. The numerous relationships among the poems were especially fruitful. There are also numerous pitch shapes shared among movements, especially the opening arch-shaped melody from the first movement.

#### **Other News:**

If interested in purchasing a CD from the UNI Festival, contact Jon Schwabe at (319) 273 5891

#### **Call for Entries in the Iowa Composers Forum Eighth Annual Student Composers Competition**

Music educators, both private instructors and school teachers, are encouraged to submit works by their students for this competition. Awards are \$50 savings bonds to the top student winner in each category according to the grade the student completed in 2002:

- 1) 5th grade and below
- 2) 6th-8th grades
- 3) 9th -12th grades

Certificates or ribbons will be awarded to the top several winners in each category. Students selected for cash or certificate awards will be invited to perform their works on a concert during the Iowa Composers Forum Annual Festival of New Music, November 8-9, 2002 at Iowa State University. For instrumental ensemble and choral works, we will try to arrange a performance but may not be able to do so in all cases. The ICF reserves the right to declare no winners in a category if the judges determine there are no entries of sufficient quality.

To sponsor a student composer, please submit a recording or score (or both) by August 23, 2002 (postmark deadline.) On a separate sheet of paper include: Teacher's name, address, telephone number, and school (if applicable) Student's name, school, age, grade level completed in 2002, and short biography, brief program notes, information about the composition including accurate timing, instrumentation, and date the piece was written

#### **Submit to: ICF Student Composers Competition**

c/o Jonathan Chenette

Grinnell College Department of Music

1108 Park St.

Grinnell, IA 50112-2019

NOTE: Compositions must be submitted by a teacher. Submitted compositions will be judged by Iowa composers. They will be returned only if accompanied by a self-addressed, stamped envelope. Questions regarding the competition should be directed to Jonathan Chenette, phone: 641/269-3065; fax: 641/269-4420; or e-mail: [CHENET@GRINNELL.EDU](mailto:CHENET@GRINNELL.EDU).

#### **Cantus Commission/Residency, deadline Jun. 1**

Cantus seeks a composer partner for a commissioning and residency opportunity. A new work six to seven minutes long will be premiered on a concert titled "Magic, Myth, and Legend," performed on a US concert tour, and used as the focus of workshops with a St. Paul high school choral and/or composition program. Composer stipend: \$3500. The selected composer will be responsible for all his/her travel costs and must be or become a member of the American Composers Forum. Postmark deadline: Jun. 1. Submit: contact info with name, address, tel., fax, and e-mail; brief narrative describing your interest in the project and what you would bring to it; resume, bio, or vita; two or three scores/recordings of relevant sample works; names of two references, including one who can discuss your ability to work with high school students; SASE. For full information, contact: Elissa Chaffee, Cantus Residency Application, American Composers Forum,

332 Minnesota Street E-145, Saint Paul, MN 55101-1300, tel. (651) 251-2826, e-mail [echaffee@composersforum.org](mailto:echaffee@composersforum.org), web <http://www.cantusonline.org/> and <http://www.composersforum.org/>.

#### **Big Ten Band Commission, deadline Jul. 1**

One outstanding composer will be commissioned to write a new work 7-15 minutes long for the concert bands of the Big Ten universities. Commission: \$8000 including copying and duplication (two scores and one set of parts). Receipt deadline: Jul. 1. Submit: two representative scores; cassette or CD recordings (MIDI OK); resume; list of recent performances. For more information, contact: Craig Kirchoff, Director of Bands, School of Music, University of Minnesota, 2106 Fourth Street South, Minneapolis, MN 55455, tel. (612) 624-6873, fax (612) 624-3856, e-mail [ubands@umn.edu](mailto:ubands@umn.edu).

#### **Choral Composition Contest "Juan Bautista Comes," Deadline Jul. 16**

The town-council of Segorbe announces the choral composition contest "Juan Bautista Comes." Composers of all nationalities may enter a single unpublished, unperformed work for mixed choir a cappella. Works should be six to nine minutes long on any religious text in Latin. Prize: EUR 1805 (approx. US\$1655), premiere, and publication. Receipt deadline: Jul. 16. Submit: three anonymous copies of the score identified with a motto; sealed envelope containing the motto, title, composer's full name, address, and tel. number. Send materials to: Segorbe's Town Council, Concejalía de Cultura, Pza. Agua Limpia, C.P. 12400 Segorbe (Castellon), Spain.

#### **Athena Festival, Deadline Jul. 30**

The Athena 2003 Festival and Competition at Murray (KY) State University announces a search for original, unpublished choral scores by women composers. Works should be for SATB vocal choir, divided up to eight parts, a cappella, and 5-7 min. in duration. Prizes: \$500 honorarium, \$400 travel allowance, residency at Murray State University Mar. 4-6, 2003, premiere performance, recording of the performance. One to three winners will be selected. Deadline: Jul. 30. Submit seven copies of the score and sheet with contact info, title of submitted work, and a statement indicating the work is original and has not been published. (Self-published work is eligible as "unpublished.") Contact: Athena Festival Composition Competition, Department of Music, 504 Doyle Fine Arts Building, Murray State University, Murray, KY 42071-3342, e-mail [athena@murraystate.edu](mailto:athena@murraystate.edu).

#### **Cantate "Signature Anthem" Competition, Deadline Aug. 1**

Cantate, the Children's Choir of Central Virginia, announces a "Signature Anthem" competition to celebrate the choir's 10th anniversary season. Anthems should be in English and Latin and should use "Cantate" in the text. Works may be scored for SSA or for soprano, alto, and descant, with piano or organ accompaniment. Prizes: \$1000; \$500. Receipt deadline: Aug. 1. Send three anonymous copies of the score, which will not be returned, to: Gordon Betenbaugh, Conductor, Cantate, The Children's Choir of Central Virginia, First Presbyterian Church, 1215 V.E.S. Road, Lynchburg, VA 24503, tel. (434) 384-6231, fax (434) 384-9635, e-mail [CantateVA@aol.com](mailto:CantateVA@aol.com), web <http://www.cantate.centralvirginia.net/anthem.html>.

#### **ASCAP/CBDNA Frederick Fennell Prize, Deadline Sep. 15**

U.S. citizens or permanent residents between the ages of 18 and 30 may submit a single original work for concert band. Prize: \$5000 and performance at the 2003 CBDNA Conference. Postmark deadline: Sep. 15. Submit: completed application form; score; cassette or CD recording if available; bio listing music studies, background, and experience; list of compositions; SASE. For full information and application form, contact: Frances Richard, ASCAP, One Lincoln Plaza, New York, NY 10023, web <http://www.ascap.com/fennell/>

#### **Dale Warland Singers, Deadline Oct. 15**

The Dale Warland Singers announces the 2002-2003 Choral Ventures program. The program is designed to serve talented emerging composers who are at an early stage of career development, have not received acknowledgment as established professionals by other musicians and arts professionals, and have had a limited number of major performances. Four composers will be awarded a commission of \$1500 plus travel expenses for a new 5-7 minute work to be read at a reading session in May, 2003. Following the reading session, one of the four composers will be awarded a \$7000 commission for a 10-15 minute work to be premiered during the Dale Warland Singers' 2004-05 season. The composer will receive travel expenses to attend final rehearsals and the world premiere. For full information, contact: Choral Ventures, Dale Warland Singers, 2300 Myrtle Ave., Suite 120, St. Paul, MN 55114, tel. (651) 632-5870, e-mail [newmusic@dalewarlandsingers.org](mailto:newmusic@dalewarlandsingers.org), web <http://www.dalewarlandsingers.org/>.

#### **Truman State University/MACRO Composition Competition, Deadline Oct. 21**

The Upsilon Phi Chapter of Phi Mu Alpha Sinfonia, the Epsilon Pi Chapter of Sigma Alpha Iota, and the Macro Analysis Creative Research Organization (MACRO) announce the Year 2003 Truman State University/MACRO Composition Competition. Composers may submit unpublished, unawarded works for SATB chorus composed within the past three years. Prize: \$1000 from MACRO; \$500 commission from Truman State's music fraternities, travel expenses to attend 2003 MACRO workshop and speak about the piece. Deadline: Oct. 1. Submit: anonymous score and recording (MIDI OK); entry form; resume or biographical sketch; explanation of how principles of macro analysis apply to your work; SASE. For further information, contact: Dr. Warren Gooch, Competition Chair, Truman State University/MACRO Composition Chair, Division of Fine Arts, Truman State University, Kirksville, MO 63501, tel. (660) 785-4429, e-mail [wgooch@truman.edu](mailto:wgooch@truman.edu), web <http://www.macromusic.org/>.