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## Earl Kim — remembered

Memorial services for composer **Earl Kim**, the James Edward Ditson Professor of Music Emeritus at Harvard, took place on Sunday, November 22, 1998. The 78-year-old composer died on Nov. 19. The following testimonials were gathered from various sources: the Harvard University Gazette of April 27, 1990; the memorial service itself; and Lehigh University's Earthlight program booklet, September 22-23, 1990, with many thanks to Paul Salerni.

**Jeff Nichols** described his mentor as "an incredibly eloquent man [who can] penetrate the often-abstruse approaches that composers use these days and get down to very concrete musical issues without losing sight of the subtleties involved in a real piece. Kim also succeeded in being tonal in a way that could only be happening now. He creates tonal attractions with materials that are quite contemporary in their structures. I don't quite understand the secret of how he does it."

At the memorial service, Paul Salerni characterized Earl's musical world as "a magical one, one where the steely-mindedness of Schoenberg could co-exist happily with the warmth of Puccini, a world where every note was deeply heard, deeply considered, deeply connected and above all, deeply felt."

Back in the early sixties, as composer and teacher, Earl Kim helped keep some paths open — overgrown and unvisited paths then — to directness, to simplicity, to diatonicism, always from a forward-looking perspective. The participants in this celebration attest to his influence and the continuing vitality of his musical ideas. At seventy he is still one of the 'new' composers!"

— *John Harbison*

"Earl Kim once told a group of students that 'the role of an educator is to interfere as little as possible with the development of a student.' Miraculously, he was able to 'teach' his uncompromisingly high musical standards without disrupting each one's unique artistic and musical development."

— *William Banachs*

"As a teacher, Earl was a tremendous influence, above all because he helped me find my own voice. As a colleague, he was endlessly engaging and a true friend. As a composer, he has achieved great distinctiveness and beauty of expression. His refined sensibility and infinite musicality will always remain an inspiration."

— *Fred Lerdaahl*

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## Conference Review

### Region II

December 4-5, 1998

SUNY Stony Brook

Perry Goldstein, Daniel Weymouth, *hosts*

I have just returned from the first day of SCI's Region II Conference hosted by the State University of New York at Stony Brook (which, by the way, is celebrating its fortieth anniversary this year) and coordinated by Perry Goldstein and Daniel Weymouth. Our heartiest congratulations to both. The conference is off to an excellent start!

Registration began at 5:00 pm accompanied by coffee and doughnuts. At 6:00 pm, all interested participants were whisked off by van and automobile to a local Indian restaurant for a delicious and convivial dinner, following which it was back to the Staller Center for Fine Arts Recital Hall for the conference's opening concert.

An extremely warm and enthusiastic audience heard a rich sampling of the works of six composers: **David Brackett**, **Robert Lemay**, **Charles Koci**, **Mark Kilstofte**, **William Price**, and **Stephen Gryc**.

To mention a few: **David Brackett's** *Another Boring Day in Grungeland*, for solo double-bass was jazzy and witty and a wonderful vehicle for the instrument. **Charles Koci's** remarkable *Partially Electric Shapeshifter* combined flute, clarinet, violoncello, and percussion, with electric guitar and bass guitar. It closed with the most magical and breathtaking clarinet solo I've heard in quite a long time (the audience seemed to hold its collective breath before the explosion of applause). **Mark Kilstofte's** *You* (unfolding) was a

*Region II - cont. on pg. 3*



## Call for Scores— works for Double Bass

**DEADLINE: April 2, 1999 (postmark)**

In our effort to help to support and develop links between composers and performing organizations and individual performers, we are announcing this Call for Scores. The International Society of Bassists will hold their Convention at the University of Iowa May 31-June 5. SCI will set up a booth to provide samples of your works that will include tapes, scores as well as a list that includes your contact information. If you have written a piece using double bass (where the instrument is featured prominently), please submit a score of the work along with a sound recording. We will **not** sell or give the piece away (send a SASE for its return), but will allow participants to review the work. They can then write to you or to your publisher for more information. Please send (**deadline: April 2, 1999**): 1) your name and contact information, 2) a short bio, 3) publishing information (self or commercial) and 4) score and tape/CD to: David Gompper, SCI - ISB, School of Music, University of Iowa, Iowa City, IA 52242.

## The SCI Newsletter

J.J. Hudson, Jon Southwood,  
Vatchara Vichaikul,  
*editors*

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*For other business:*

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URL: <http://www.utexas.edu/cofa/music/ems/sci>

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## Call for Scores and Proposals Region V

(Midwest U.S., Ontario, and Manitoba)

Grinnell College, Grinnell, Iowa

October 1-3, 1999

Jonathan Chenette, *host*

*In a joint meeting with the  
Iowa Composers Forum*

**DEADLINE:**

**April 15, 1999 (postmark)**

### Composition submissions

Composers are invited to submit works for any solo or chamber combination (up to eight instruments, including standard winds and strings plus harp, harpsichord, organ, saxophone, percussion, and guitar), for electronic or multimedia performance, or for the ensembles listed below. Each composer may submit up to three works. Composers of works selected must attend the conference and must be or become members in good standing of SCI or the Iowa Composers Forum by July 1, 1999. Pending the results of fund-raising efforts, one or several composer(s) of works selected for the student ensembles may be invited for residencies a day or two prior to the conference, receiving an honorarium for their work in the community. While music of all SCI and ICF composers will be considered for performance, preference will be given to composers from SCI Region V.

### Performers

Minnesota Contemporary Ensemble (flute/piccolo, clarinet/bass clarinet, two violins, viola, cello, piano); The University of Iowa Center for New Music (chamber groupings up to eight instruments); Grinnell High School Concert Choir (fifty-member SATB chorus); Andrea Gullickson (oboe, oboe d'amore, English horn: solo, with piano or organ or tape), University of Wisconsin Oshkosh.

Grinnell College ensembles include the Orchestra (seventy members) and a (fifty-member SATB chorus.

### Information

Title; Composer's name; Instrumentation; Accurate timing; Short program note; Short bio; Special notes such as availability of composer-supplied performers and technical requirements for set-up; Interest in residency

if submission is for student ensemble? YES or NO (if YES, attach a summary of ideas for or previous experiences with residencies); Contact information (address, phone, e-mail, fax); Include a self-addressed stamped postcard if you desire confirmation of receipt of materials.

### Paper or panel proposals

Members of SCI or ICF may submit paper or panel proposals on subjects dealing with any aspect of composition. Topics of particular interest for this event include composition pedagogy, relations between composition and other disciplines, composers and musical traditions of the Midwest and central Canadian regions, multimedia, and music technology. Include a single 8.5" x 11" sheet giving your name, the title of the proposed paper or panel discussion, a brief description, technical requirements for set-up, suggested duration, and contact information (address, phone, e-mail, fax).

### Send materials to:

SCI Region V Conference  
c/o Jonathan Chenette  
Grinnell College Department of Music  
1102 Park St.  
Grinnell, IA 50112-0806  
email: [chenet@ac.grin.edu](mailto:chenet@ac.grin.edu)  
phone: (515) 269-3065  
fax: (515) 269-4420

## Conferences: 1998-1999

### National Conference

April 22-25, 1999

New York City

### Region VI

March 5-6, 1999

University of Central Arkansas

Paul Dickinson-*host*

### Region VII

March 11-13, 1999

University of Hawaii

Don Womack-*host*

## Conferences: 1999-2000

### Region I

November 19-21, 1999

Bowdoin College

Scott Brickman, Elliot Schwartz, *hosts*

### Region V

October 1-3, 1999

Grinnell College

Jonathan Chenette, *host*



deep and moving study for solo violoncello, and **Stephen Gryc's** *Dream Vegetables* (poems by Maggie Anderson), for narrator, clarinet, violin, and marimba was hilarious and yet strangely touching.

And it was a joy to hear this music played by the students of SUNY-Stony Brook with such brilliance and obvious love! Personally, I am always happy to attend an SCI conference and meet composers whom I otherwise have only known through letters and e-mail ... to shake hands at last, converse, discuss, laugh ... collegiality... it's a thrill!

*Martin Gonzalez, Executive Secretary*

Alas, Martin Gonzalez took ill and was unable to attend the second day of the Region 2 Conference hosted by SUNY Stony Brook. I have been asked to report in his place.

Day Two began with continental breakfast followed by Concert II at 10:00 am and a performance of **Reynold Weidenaar's** *Swing Bridge* for clarinet and concert video, an homage to the Brooklyn Bridge with Lisa McKinney on clarinet. **Brian Bevelander** was the soloist in his own *Syntheticisms 5* for piano and tape. This was followed by **Jody Rockmaker's** *Magical place of my dreams* for two clarinets performed by Anna Maria Baeza and Evan Spritzer, and *Vagvisa For Mitt Ofodda Barn* for soprano and tape by **Howard Fredrics** with soprano Lori Joachim Frederics. After intermission the concert continued with *Unvoice* for two horns and piano by **John Parcell** with hornists Susan Winterbottom and Stacie Lorraine and pianist Kate Boyd. *After the Fall* by **Hi-Kyung Kim** again featured Anna Maria Baeza on clarinet and Evan Spitzer on bass clarinet. The concert ended with the first two movements of **Jeffrey Stadelman's** *Aerial* with Andree Martin, flute, Kenneth Long, clarinet, Gabrielle Painter, violin, David Russell, cello, Molly Morkoski, piano, Paul Vaillancourt, percussion, and Jeffrey Meyer, conductor.

A business meeting took place during lunch. President **David Gompper** extended appreciation to **Perry Goldstein** and **Dan Weymouth** for hosting the conference. After a leisurely period for relaxation and chatting we returned to the Staller Performing Arts Center for Concert 3.

The third concert began, regrettably, with an announcement that, due to the illness

of one of the performers, we would not get to hear **Neil Flory's** (*Not Yet*) *Any of These Selves*. The hosts expressed the hope of rescheduling a performance in the Spring. The concert opened with an excellent performance of my own *Trio* by Laurent Weibel, violin, Andrea Lysack, cello and Zoe Browder, piano. This was followed by **Charles Bestor's** *Partita for Solo Clarinet* performed with great artistry by Kenneth Long. Next came a spectacular performance by violist Emma Lively of **Paul Yeon Lee's** demanding *Sanjo*. The concert ended with a bravura performance by Naoko Takao of **Matthew Halper's** *Dithyramb* for piano.

The fourth and final concert began at 4 pm with a highly energized performance of the second movement of **Lori Dobbins's** *String Quartet* by the North Shore Pro Musica consisting of Irina Pustovoit and Song-A Cho, violins, Christopher Shaugnessy, viola and Laurinel Owen, cello. **Daniel Koontz's** *Trellis* was a nicely evocative piece performed by Anna Povich, flute, Kenneth Long, clarinet, Anne-Marie Hoffman, violin, David Russell, cello, Joe Browder, piano and Jeffrey Meyer, conductor. **Jason Bahr's** *Lacerations* deftly explores various performance techniques both traditional and new for oboe and piano and was given an excellent performance by Norihide Hayashi, oboe and Xiao Hu, piano. After a brief intermission the concert ended with a stellar performance of **Peter Winkler's** *Nine Waltzes* which pays homage to Brahms and explores various aspects of the waltz, creating an interesting interplay between the new and the traditional.

It was a great pleasure to hear so many fine works performed with such authority. Hats off to the wonderful players and to the hosts for making the weekend really memorable!

*Richard Brooks*

## Music Of The 21<sup>st</sup> Century

### REGION VII CONFERENCE

March 10-13, 1999

Host: Don Womack  
(University of Hawaii)

This conference will feature works by 46 composers and include 6 concerts with performances by the University of Hawaii Orchestra, the University of Hawaii Symphonic Wind Ensemble, Kawana'ao (the contemporary music ensemble of the University of Hawaii), the Arizona State University Contemporary Music Ensemble, members of the Honolulu Symphony Orchestra, and other performers. Other

conference events include 2 paper presentation sessions, a forum discussion, and a performance-demonstration session featuring instruments from several Asian and Pacific Islands cultures. Also to be included is an optional excursion, a whale-watching boat tour.

Composers whose works will be performed include: **Arakaki, Argersinger, Axelrod, Belden, Bialosky, Chaudoir, Christiansen, Constantinides, Crowley, Dickinson, Dries, Dunker, Eigenfeldt, Gompper, Hackbarth, Hogan, Holland, Holliday, Hu, Johnson, Kam, Kessner, Kudo, Kuehn, LaRocca, Lee, Lis, McFerron, McKay, Mercer, Mobberley, Rockmaker, Rudy, Scinto, Schmitz, Stasack, Tatro, Thomas, Trubitt, van Appledorn, Van der Slice, Wehrman, Wieland, White, Womack, and Yasui.**

Presentations will be made by Bialosky, Constantinides, Kam, and White.

### REGISTRATION

The conference fee is \$50. To register send a check made out to "SCI" to: SCI Region VII Conference, c/o Donald Reid Womack, University of Hawaii Music Department, 2411 Dole Street, Honolulu, HI 96822. Only composers whose works are being performed need to pay the registration fee.

### INFORMATION

For information on lodging, registration, etc., contact Donald Reid Womack; awomack@hawaii.edu; 808-956-6383. Reduced-rate hotel rooms are available for those booking before February 10, 1999. Participants are strongly encouraged to make reservations as early as possible.

### CONFERENCE SCHEDULE (subject to change)

Wednesday 3/10/99  
6:30 pm Conference Check-In  
7:30 pm Concert 1. Chamber Works.

Thursday 3/11/99  
9:00 am Presentation Session 1  
10:30 am Concert 2. Chamber Works.  
7:30 pm Concert 3. Chamber Works.

Friday 3/12/99  
8:30 am Presentation Session 2  
10:00 am Concert 4. Chamber Works.  
12:00 noon Optional excursion: Whale watching boat tour with luncheon  
7:30 pm Concert 5. Orchestra and Band.

Saturday 3/13/99  
9:30 am Performance-demonstration:  
*Performances on instruments from various Asian and Pacific Islands cultures.*  
1:00 pm Forum Discussion. Topic: *Cross-cultural Influences in Music of the 21st Century.*  
2:00 Open rehearsal: UH Gamelan Ens.  
7:30 pm Concert 6. Chamber Works.



# Competitions, Grants and Calls

*The following listings are condensed and may not have complete information. You are encouraged to contact the sponsoring organizations directly for submission guidelines, particularly if anonymous submission is required.*

## **SCI JOURNAL OF MUSIC SCORES**

**Deadline: March 1**

All Full, Joint, and Senior members are invited to submit ONE work to be considered for inclusion in the next Journal of Music Scores. The Journal is an anthology of music by members of the Society and is published by European American Music. It is sold mostly to music libraries throughout the United States by subscription. Submissions may be for any instruments including voice, but should be of relatively short to medium length since the volumes generally contain 3 to 5 pieces and are approximately 100 pages. Scores should be exceptionally clear and reduceable to 8 1/2 by 11 inches. The composer must provide the editor with camera-ready copy. The Journal is used for reference only. A notice about the availability of performance material is included. The composer retains the copyright of the music and royalties are not paid by either SCI or European American Music. Although most of the pieces in the Journal are unpublished, we have occasionally reprinted pieces that are commercially published. If this is the case, the composer must submit a letter of permission from the publisher with the submission and make it clear that royalties or reprint fees are not paid. A panel of judges will review all submissions at the National Conference in April. Send submissions to: William Ryan, Submissions Coordinator, Society of Composers, Inc., P.O. Box 296, Old Chelsea Station, New York, NY 10113-0296.

## **SCI CD SERIES**

**Deadline: March 1**

All Full, Joint, and Senior members are invited to submit one work to be considered for inclusion on the next SCI Compact Disc. The series is released by Capstone Records and is distributed by Albany Music Distributors. Works may be for any instruments including voice, tape, and electronics, and of any duration. If selected, each composer must provide a professional-quality studio DAT recording of the work and pay a composer's fee of \$85 per minute to cover production costs. A panel of judges

will review all submissions at the National Conference in April. Submit a score, recording, SASE, and a cover letter with title, instrumentation, duration, and which series each work is to be considered, to: William Ryan, Submissions Coord., SCI, P.O. Box 296, Old Chelsea Station, New York, NY 10113-0296.

## **NATIONAL FEDERATION OF MUSIC CLUBS**

**Deadline: March 1**

**Fee: \$5**

The National Federation of Music Clubs announces their annual Young Composers Contest. U.S. citizens between the ages of 18 and 26 on March 1 are invited to submit up to three scores in one or more of four classes: 1) sonata for string or wind and piano, 8 minutes or longer; 2) work for chorus, English text, 4 minutes or longer; 3) sonata or theme and variations for solo piano, 5 minutes or longer; 4) accompanied song for solo voice, English text, 4 minutes or longer. Submitted works must be unpublished and unawarded. Entrants not enrolled in federated schools must become members of the State Federation of Music Clubs; dues are \$15. Prizes: Victor Herbert ASCAP Awards from \$500 to \$1000 and Devora Nadworney Awards from \$100 to \$250. Anonymous submission. For information sheet and official entry blank, contact: Marjorie Gloyd, National Student Advisor, 1480 W. Belfry Court, Green Valley, AZ 85614; tel.: (520) 648-5856.

## **ALEA III**

**Deadline: March 15 (postmark)**

**Age limit: born after 1/1/59**

Unpublished, unperformed works, 6-15 mins., 1-15 players eligible. Instrumentation: fl (dbl picc/alto); ob (dbl EH); cl (dbl b cl); bn; hn; tpt; tbn; tuba; 2 perc; harp; keyboard; gui; 2 vn; va; vc; db; tape; voice. Submit with pseudonym. Application form required. No application fees. For more information and application form, contact: Alex Kalogeras - (781) 793-8902; e-mail: kaloger@fas.harvard.edu.

## **THE FRANKLIN AND MARSHALL COLLEGE COMPOSITION CONTEST 1999**

**Deadline: March 15 (receipt)**

Franklin and Marshall College invites submissions of original, unpublished

compositions 7-15 minutes long for standard wind ensemble. Compositions must be at a technical level that non-music majors can perform, and must have been written within three years of the contest deadline. Prize: \$750 and recorded performance. Anonymous submission. Send score, one copy of each part, a title page containing name, address, date of composition, SASE to: Dr. Brian Norcross, Director of Instrumental Music, Franklin and Marshall College, Music Dept., P.O. Box 3003, Lancaster, PA 17604; (717) 291-4233; e-mail: B\_Norcross@ACAD.FANDM.EDU.

## **MARGARET BLACKBURN MEMORIAL COMPOSITION COMPETITION 1999**

**Deadline: March 15**

The Pittsburgh Alumnae Chapter of Sigma Alpha Iota announces the 3rd Margaret Blackburn Memorial Composition Competition 1999. A \$500 prize will be awarded a post-secondary, female student composer. The submitted works may be for any two instruments (including voice) to small ensemble. Previous winners of the prize are not eligible to enter, and no published scores will be accepted. If no entry is deemed worthy, the prize need not be awarded. For information and an application, contact: Melissa Knight, 4271 Frank St., Pittsburgh, PA 15217; tel.: (412) 521-3668.

## **1999 INTERNATIONAL CHAMBER MUSIC COMPOSITION COMPETITION**

**Deadline: March 27 (postmark)**

**Fee: \$15-20**

The New England Reed Trio, in collaboration with Frank E. Warren Music Service and Not Perfect Musical Services, announces their 5th annual composition competition. All entries must utilize a minimum of 2 instrument from the following: ob, cl, bn. Up to two additional instrumentalists may be included (standard woodwind quintets are not eligible). Music for solo voice with accompaniment (as described above) is encouraged. Prizes: 1st) \$300, performance, and publication; 2nd) performance and publication; 3rd) publication. Prize winning compositions will be published by Frank E. Warren Music Services and will be computer engraved by Note Perfect Musical Services. Entry fee:



\$15 for US composers and \$20 for international entries. For information and/or an application, contact: Frank E Warren Music, 689 Main Street, Waltham, MA 02451; tel.: (781) 398-1838; e-mail: Fewpub@Juno.com.

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#### **CITY OF OSTEND, BELGIUM**

**Deadline: March 31 (postmark)**

The City of Ostend, Belgium, is sponsoring a clarinet composition contest to commemorate the 150th anniversary of the Conservatory of Ostend. Composers of all ages and nationalities may submit unpublished, unperformed works in the following categories: 1) high-school level clarinet choir, 8-10 minutes; 2) Clarinet and string quartet, professional level, 10-15 minutes; 3) Clarinet quartet, professional level, 10-15 minutes; 4) Bass clarinet solo, professional level, 6-8 minutes; 5) Clarinet trio, professional level, 10-15 minutes. Prize for each category: \$1,000 and performance at ClarinetFest 1999 in Ostend. Submit scores to: Conservatory of Music, Romestraat 36, B-8400 Oostende, Belgium.

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#### **55TH COMPOSERS CONFERENCE**

**Deadline: March. 31**

**Fee: \$15**

The 55th Composers Conference announces a call for scores to be read during the Conference to be held at Wellesley College Jul. 25-Aug. 8. Works may include any combination of the following instrumentation: fl, ob, cl, bsn, hn, tpt, tbn, perc(2), pf(2), and soprano. Ten fellowships will be awarded. The works will be rehearsed, performed and taped. Submit materials to: Composers Conference, Isabelle Plaster, Wellesley College, 106 Central Street, Wellesley, MA 02481; tel.: (781) 283-2069; e-mail: cccmcl@aol.com.

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#### **NAU CENTENNIAL COMPOSITION COMPETITION**

**Deadline: April 1**

**Entry Fee: \$25**

Northern Arizona University invites submissions for chamber works drawn from the following forces: Woodwind Quintet, Brass Quintet, Guitar, sop, string quartet, perc., db, pf (2), sax. The work must be for a minimum of 6 performers and a maximum of 15 using any combination as indicated in the instrumentation list above. The submitted work must never have been performed professionally or published. The duration should be between 10 and 15 minutes. First prize: \$3,000, Second prize: \$1500, Third

prize: \$500. World premier of first, second and third prize works will take place at Northern Arizona University as a part of the School of Performing Arts Gala Concert in late September of 1999. For more information contact: NAU Centennial Composition Competition, Committee for the Centennial Commissioning Competition, School of Performing Arts, NAU, Box 6040, Flagstaff, AZ 86011-6040.

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#### **WAYNE PETERSON PRIZE**

**Deadline: April 1**

**Fee: \$20; Age limit: 35**

San Francisco State University and the Earplay Ensemble announce the second annual Wayne Peterson Prize in Music Composition. Composers who are 35 years old or younger as of Jan. 1 and are U.S. citizens or legal residents are invited to submit one 10-15 minute work for 3-6 players chosen from: fl/picc/alto fl, cl/bs cl, perc, pf, vn, vc. Submissions must be unawarded and must have been written after Jan. 1, 1997. Prize: \$4000 and performance. Anonymous submission. Send two copies of score, tape (if available), entry fee, and SASE. For complete information, contact: Wayne Peterson Composition Prize, Music Department, San Francisco State University, 1600 Holloway Avenue, San Francisco, CA 94132.

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#### **OMAHA SYMPHONY GUILD 1999 INTERNATIONAL NEW MUSIC COMPETITION**

**Deadline: April 15 (postmark)**

**Fee: \$30; Age limit: 25**

The Omaha Symphony Guild invites entries for its New Music Competition from composers who have reached age 25 on or before April 15, 1999. Submit unpublished, unperformed scores for chamber orchestra or chamber ensemble (2222 2211 timp, perc(2), hrp, kybd 66442 max.) no longer than 20 minutes in duration. Submit entry form, two copies of the score identified only by Social Security number (no tapes), entry fee, and additional \$10 handling fee if you want scores returned. Prize: \$3,000 and possible inclusion in the Omaha Symphony 2000-2001 season. For complete information and entry form, contact: Omaha Symphony Guild, Janus Kulakofsky, 13441 Pine St., Omaha NE 68144-1221; e-mail: bravo@omahasymphony.org.

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#### **INTERNATIONAL COMPETITION**

**Deadline: April 30; Age limit: 39**

The Dimitris Mitropoulos International

Competition for Composing invites unpublished, unperformed works for symphony of 10-20 minutes duration from composers born after Apr. 30, 1960. Up to six finalists will be chosen for premiere performances Nov. 8 in the Athens Concert Hall. Prizes: 5,000,000 drachmas, 3,000,000 drachmas, and 2,000,000 drachmas. All finalists will receive 1,000,000 drachmas to cover costs of copying and rental of orchestral parts. For information and entry form, contact: The Dimitris Mitropoulos International Competition, Alex. Soutsou Street 18, GR-106 71 Athens, Greece; tel.: 301 36 27 412; fax: 301 36 21 477.

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#### **20TH IRINO PRIZE 1999**

**Deadline: April 30; Age limit: 40**

Composers less than 40 years of age as of Jun. 23, 1999 are invited to submit a work for no more than 6 players with or without tape that had it's first performance between Jan. 1, 1997 and Dec. 31, 1998 and which has received no prize. Electroacoustic music is not accepted. The duration of the work should not exceed 15 minutes. Prize: 200,000 Japanese Yen. Submit the following: score; tape of performance (cassette only); short bio (including date of birth and nationality); program of the first performance; address, phone number, and fax number (if available). Submitted score will be kept in the archive of Japan Music Life. Send submissions to: The Irino Prize Foundation, c/o JML Seminar Yoshiro Irino Institute of Music 5-22-2 Matsubara, Setagay-ku, Tokyo 156 Japan; tel.: 81-3-33230646; fax: 81-3-33255468.

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#### **YOUNG COMPOSERS' COMPETITION**

**Deadline: May 15 (postmark)**

**Age limit: 30**

Austin Peay State University announces the Young Composers' Competition for 1999. Student composers who have not reached their 30th birthday by May 15, who are citizens or permanent residents of the US, and who are enrolled in accredited public, private, or parochial secondary schools, in accredited college or conservatories of music, or engaged in the private study of music with recognized and established teachers are eligible. Submitted works should be for the following instruments and voices in any combination: fl, cl, hn, tpt, perc, pf, mezzo-soprano, tenor, or baritone. The duration of the works should be between 4 and 15 minutes. Submissions are anonymous. Prizes: 1) \$600, plus



performance; 2) \$300; and 3) \$100. For further information, contact: Dr. Jeffrey Wood, Young Composers Competition for 1998, Department of Music, Austin Peay State University, Clarksville, TN 37044; e-mail: woodj@apsu01.apsu.edu.

### Call for Scores without deadlines THE GRIEG TRIO

A classical piano trio seeks American composers of Norwegian descent for a possible commission. Send scores and/or tapes and composer information to: Colbert Artists Management, 111 West 57th Street, New York, NY 10019.

### WORKS FOR TRUMPET AND GUITAR

The principal trumpeter of the Copenhagen Philharmonic seeks works for trumpet and classical guitar. Additional instruments other than brass are also possible. Send scores and contact information to: Kjell-Ake Anderson, Nystedvej 54, DK-2500 Valby, Denmark; tel.: +45 3645 6789.

### CALL FOR SCORES

A new music ensemble seeks scores for any combination of the following: Tenor, fl, cl, vn, va, vc. Send scores, recordings (if available), and an SASE to: Cathy Shankman, 5544 N. Glenwood Ave. #1E, Chicago, IL 60640; e-mail: cshankma@shrike.depaul.edu.

### WORKS FOR OB, CL, HN, AND BSN

New works by American composers are sought for 3 to 5 performers from the following instrumentation: ob, cl, bsn, hn, pf. Send materials to: Nick Fitter, 12 Alfred Street, Nth. Fitzroy, Victoria 3068 Australia; tel.: 61-3-9489-4837; e-mail: s.greenbaum@pgrad.unimelb.edu.au.

### WORKS FOR HARMONIUM

A performer seeks works for harmonium. Submit works to: Dirk Luijmes, Csardasstraat 41, 6544 RV Nijmegen, Netherlands; tel/fax: 001-31 2 437 86464; e-mail: dirk.luijmes@hetnet.nl.

### MOST SIGNIFICANT BYTES

#### Deadline: March 1

Most Significant Bytes presents three electronic music concerts in the Spring of 1999 at Mount Union College, Baldwin-Wallace College, and Ashland University. In addition to live performances, works will be posted on an Internet concert gallery page in HTML (Mac or Windows). All

works and programs notes shall be posted on an Internet concert gallery page; graphics may accompany the work, however QuickTime integration of graphics and sound will be the sole responsibility of the composer. Composers are invited to submit one work in the following possible formats: MIDI Works: Standard General MIDI files or MusicShop files (using the General MIDI program changes). MIDI files will be performed on a Korg X-5 Synthesizer connected to a Macintosh Computer with the MusicShop sequencing application. Works should not exceed 10 minutes and contain no more than 16 tracks compliant with the General MIDI standard. Composers are discouraged from submitting unmusical music engraving playback files of acoustic works. The work may incorporate various files to be played in a specific, indeterminate, order linearly or simultaneously. Sound Sampling Compositions: Only sound sampling and digital video works in QuickTime format (3.0 preferred) will be considered. The entire work may last up to 10 minutes, but the file must not exceed the capabilities of a G3 PowerMac loaded with 64 MB of physical RAM. The work may incorporate various files to be played in a specific, indeterminate, order linearly or simultaneously. Graphics: Of special interest are works that include accompanying graphics or web pages. Only graphics in JPEG format shall be considered. Graphics shall be displayed from a single computer (with projection unit) using JPEGView. Composers may wish to submit specific timings for graphics to appear. No provisions will be made for multiple projection sources. Composers may also submit web presentation pages for display during composition performance. Composers must possess copyright ownership or permission for all submitted graphics and materials. Send: Floppy disks (Mac or PC format) or Zip disk (Mac format) A text only (or Macintosh Word Perfect) word processor document including: Program notes and any necessary instructions, a brief bio, address, phone, e-mail address, and a SASE for return of material. Contact: Dr. Jerome Miskell, Music Department, Mount Union College, Alliance, OH 44601; jmiskell@raex.com or <http://www2.bw.edu/~jmiskell/msb/msb.html>. Materials under 200 MB may instead be sent via e-mail with attachments to: miskelljp@muc.edu.

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