



**In this issue:**

2 Call for Scores

4 Competitions,  
Grants, Calls

6 National  
Conference  
Schedule

7 National  
Conference  
Registration

**news**

**letter**

## **"Teaching" Composition— An Interview with Jack Beeson**

*David Gompper conducted the following interview in 1995, with substantial revisions made by Jack Beeson this past month. Beeson recently retired as Professor of Composition at Columbia University in New York. His opera Lizzie Borden will be mounted by City Opera for 6 performances from March 6-24. The last performance will be telecast on "Live from Lincoln Center," on PBS.*

**DKG:** How do you prepare a composer for a career in composition? I see many students who start off in composition but become confused in their search for a career and drop out.

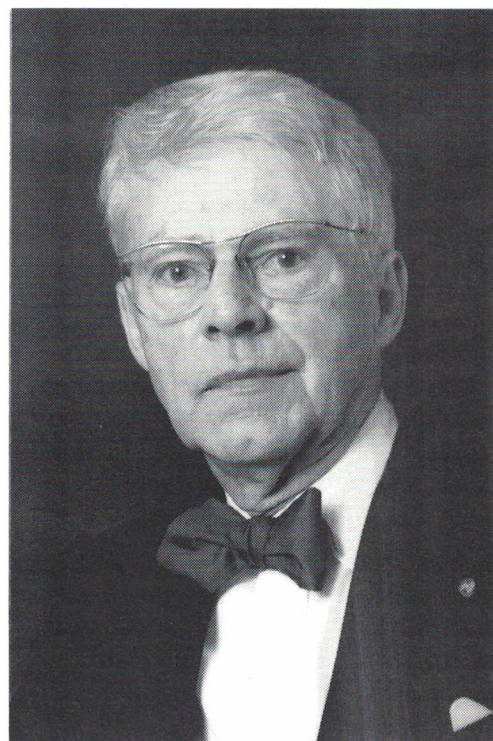
**JB:** Then they aren't destined to become composers. No harm done! Composers compose; if they cease composing, they cease being composers. If someone drops out and then feels guilty enough, they'll return to his habit and join the profession, if that's what it is. The drop-out who feels relieved of a burden has learned things about music that can't be learned by those who have not composed.

One can only teach aspects of composing, not composition: notation, some aspects of instrumental and vocal usage, and orchestration (when, if ever, it's separable from creation); clarity and projections, texture, coherence, and shaping time over short and long spans — not to speak of line-writing, pitches and rhythms. (I guess that covers it.) Which of these elements dominate and to what expressive end are what forms a style. And that is none of the teacher's business. Oh, one can say, as I did back in the 60's and 70's, "If you write that way, you pay a price for it. Do you know the prices, and are you willing to pay it? If you want to write extremely difficult rhythmic music, are you willing to put up with performances that don't come about, or with performers who don't like it, or with poor performances or none? It is a free country and you can do it if you want to. But don't come to me later complaining that no one is performing your music." Or one can say to a student who churns out quickly one piece after another, stylistically all over the map and with no trace of self-criticism, "Let's write a piece for solo oboe. Never mind the two pianos and the rest of it." You don't have to write an orchestral piece to have somebody tell you that you can't write a musical line.

**DKG:** It isn't easy to do — or to teach composition, for that matter.

**JB:** Yes, I know, and the trouble is that there's no way of objectively testing success either. Let's be modest: after all, what do we remember learning from our teachers? It is possible to aid the talented by helping to clear the brush along the paths to their goals, or sometimes by helping them to discover a path that they had neglected or avoided, perhaps one that someone else had forbidden. Talented students, I think pick up quickly on the things we have said in passing. Hints usually work better than pronouncements. With the less talented and hopeless, one tries to be encouraging — up to a point — and at least to let them get full value for their tuition. We should not say, "You're untalented. Drop it." Let them discourage themselves.

**DKG:** The same with pianists, who are always trained to become the next concert artist. I think this is wrong. You are trained to be a pianist not only to produce those warm tones, but more importantly to sight-read, to be a useful musician.



*continued on page 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*

*Circulation:* 1300

*Annual Subscription Rate:* \$50

*Frequency of Publication:* Monthly, except June/July and August/September. Edited and printed at The University of Iowa. Send articles and member activities to:

The University of Iowa  
School of Music  
Iowa City, IA 52242  
(319) 335-1626; (319) 335-2637 FAX

*For other business:*

Martin Gonzalez - Exec. Secretary  
Society of Composers, Inc.  
PO Box 296, Old Chelsea Station  
New York, NY 10113-0296  
Phone/fax: (212) 989-6764  
E-mail: [sci@uiowa.edu](mailto:sci@uiowa.edu)

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

**Copyright © 1999  
by the Society of Composers, Inc.  
All rights reserved.**

## 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), Singers (fifty-member SATB chorus), Symphonic Band (sixty members), Jazz Band (twenty members), and the Percussion Ensemble (fifteen members).

### 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 12-14, 1999

Bowdoin College

Scott Brickman, Elliott Schwartz, *hosts*

#### Region V

October 1-3, 1999

Grinnell College

Jonathan Chenette, *host*



*"Teaching" - continued from pg. 1*

**JB:** Not counting composers, I've tried to help elsewhere, I had about 300 composition students at Columbia, over a span of forty-some years, mostly graduate students. They ran the gamut from Wuorinen and Sollberger to John Kander. I certainly have nothing to do with the latter's ability to write memorable tunes for his musicals, but he admits to my having introduced him to *Wozzeck* and still calls me by his nickname for me, "Teach".

"Teach" has the duty to share his longer and wider musical experience with the young, sometimes unconventional ways. Though I never studied with Otto Luening, he said to me as I was just beginning to teach, "You know, Jack, you won't have to worry about their pitches and rhythms. They will be no problem for you." And he added, "that is not the problem teaching composition. The problem is being a lay psychiatrist. You will find that the blocks that people have are not about musical problems; they are about something else, and it is up to you to get them unblocked or send them off to the clinic for professional help." He was right: as any large group of persons immersed in an art, many did seek counseling. On my own, though, I made two diagnoses of manic-depression, one of diabetes, and one thyroid disorder. Thereafter, we could more easily get down to the problems of their musical choices.

I remember well a too tightly-wired student with a special kind of talent. He was writing something with words and wasn't getting very far with it - everything was oblique. I looked at him, I asked, "Are you gay?" And he looked at me as though I was absolutely crazy, didn't answer, then thought for a while and said, "Yes, why do you ask?" Well because, I think you ought to come to terms with that aspect of your being, because nothing that you are writing projects. You are keeping everything in the closet, but when you write music, you are presumably writing it for somebody, one or two or lots of people. There are words here that you don't exploit and I don't see why you should hurt yourself by keeping your music so inexpressive. We had a long conversation that I think was beneficial to both of us.

**DKG:** How did he turn out?

**JB:** He died of AIDS. I don't think he wrote much music after he finished the master's program.

It was also from Otto Luening that I learned the importance of a teacher's accompanying students on their search for their means toward their ends. He once told me of a 3-day-long convivial visit with that great musician-composer, Paul Hindemith. The latter spoke of his forthcoming "Craft of Musical Composition". "You'll like it. It tells you what's right and what's wrong." When Otto read it upon publication he was not charmed. Hindemith's students acquired great craft, but only the most self-directed could avoid becoming lesser Hindemiths. On the one occasion when I met Hindemith, I asked him his opinion of Bartók's music: "Oh, I can't hear it."

And it was also from Otto that I learned the danger of too successful identifying with a student's ends and means. As a young man, Frank Wiggleworth studied with Luening and then continued showing him his music for many decades. Late in the game, Frank told me that he had just shown him a very small opera. After Luening had spent hours on the piece, he had so wholly become Frank's alter ego that he could tell Frank nothing that he did not already know. After hearing that story, and the death of my remarkably frankly-speaking son in 1976, I became more forthright in sharing my reactions to students' pieces — but not less careful in my choice of words. One has to remember that students are as affectionate toward their music as we are to ours: theirs may be puppy love and ours a more mature affection, but nevertheless...

**DKG:** What was your experience with Bartók?

**JB:** That's much too long a story, but I can explain the "Teaching" in the title of this piece. When I finished my studies at Eastman in the spring of 1944 I decided that I would study with Bartók. But I was told by some of my former teachers that Bartók had not and would not teach composition; that composer-pianists (as I was) occasionally studied piano with him and might try to bring along one of their own piano pieces for his comment. I was much too stiff-necked for such a subterfuge, so I wrote Bartók a letter, more than half of

which was: "I have been told that you do not accept students in composition, that you do not believe it is possible for one man to teach another to compose. Nevertheless I write to you asking if I may study with you this winter; for even if it be true that one can not teach another, is it not possible for one to learn from another?" I received a prompt reply, which included, "You are quite right in supposing that I do not "teach" composition. (I have my several reasons for that.) However, something could perhaps be done, if I will know what you wish me to do ... and show me some of your compositions..."

Although many of Bartók's comments over several months were substantive, he fussed about such matters as notation, double bars, phrasing, etc., that might have seemed oddly pedantic to those knowing his idiosyncratic and vigorous music. Thereafter I had the courage to run the same risk and to limit my teaching to what was teachable.

And there are those subjects, too often neglected that should be part of a composer's education, some of them easily discussed in seminars or meetings: music copyright and text-rights-clearing, finding a publisher or self-publishing, Internet usage, membership or not in composers' organizations and in a collection society (ASCAP, BMI, SESAC). In private meetings with a student: if, when in what order, and how to apply for grants, fellowships, and prizes: his or her suitability for a teaching career and its relevance to pursuing graduate degrees; the pleasures and perils of collaboration in the theater, film, TV and other matters of a delicate nature, such as are already included above. All these, and more, are packaged in what's called "teaching" composition, though few are in the job description.

*Jack Beeson, February 1999*

### **Visit our Web page**

**Tom Lopez**, a graduate student in composition at the University of Texas is our webmaster. The URL is:

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

Please visit the page and make your suggestions on the information you would like members and non-members to access.



# 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.*

## MIDWEST COMPOSERS'S FORUM

**Deadline: April 9 (postmark)**

Composers residing in Illinois, Indiana, Iowa, Kentucky, Michigan, Missouri, and Ohio are encouraged to submit scores to be considered for performance at the Midwest Composers' Forum at the 33<sup>rd</sup> Annual Contemporary Music Festival, Thursday, October 7, 1999. Full scores of any style and aesthetic direction for no more than six players may be submitted. Works for voice, electronic tape, and electro-acoustic combinations are also eligible. Composers wishing to provide their own performers must so indicate in a letter accompanying their submission. Selected composers will receive a \$100 travel stipend and will be expected to attend the festival. A guest artist luncheon will be provided during the three-day festival. To enter, please submit the following materials: one full score with the title of composition on the cover. The composer's name must not appear anywhere on the score. The composer's social security number must be placed in the upper right hand corner of the manuscript for identification purposes. All performance parts must accompany each submission unless the composer is supplying the performers. Include a cassette tape or compact disc recording (if available) with the composer's social security number and title of composition affixed to the cassette or compact disc. The following composer information must be placed in a sealed envelope with the composer's social security number placed clearly on the front of the envelope: - composer's name, address, telephone number, and e-mail on a single sheet of paper - complete composer biography -complete program notes -complete performer biographies (if applicable). Incomplete entries will not be considered. All materials must arrive in a single package. Send entries to: Daniel McCarthy Midwest Composers' Forum Call for Scores, ISU Contemporary Music Festival, Department of Music, Indiana State University, Terre Haute, IN 47809.

## 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.

## 20<sup>TH</sup> 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, Setagayaku, Tokyo 156 Japan; tel.: 81-3-33230646; fax: 81-3-33255468.

## INTERNATIONAL COMPETITION OF COMPOSITION "2 AGOSTO"

**Deadline: May 10**

**Age Limit: 40**

The "Comune di Bologna", in collaboration with the Fondazione Arturo Toscanini, announce the 5<sup>th</sup> International Competition of Composition "2 Agosto." Musicians who are not older than 40 on May 20 are invited to submit scores which have yet to be performed for electric guitar and orchestra which last no more than 10 minutes. The selected scores will be performed in concert in Piazza Maggiore in Bologna on Aug.

2. Because the works will be played outdoors, scores unsuitable to be played in the open air will not be considered. The maximum orchestration is as follows: 3322 4331, timp, perc(2), str. One flute may double on piccolo and one oboe on English horn. One trombone part must be for bass trombone. Electric bass (fretted or fretless is also acceptable. The electric guitar is intended as an amplified guitar, with metal strings, to be exclusively executed with a picking technique. Prizes: 1) 10,000,000 lire; 2) 5,000,000 lire; and 3) 3,000,000 lire. The scores must be submitted anonymously and must not contain any identification. Submit three copies of the score, along with the composer's data, by registered mail. Scores will not be returned. Submit materials and inquiries to: Secretary's Office of the International Competition of Composition "2 Agosto," c/o Teatro Testoni, Via Matteotti 16, 40129 Bologna, Italy, tel. 39/51/371348.

## 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 30<sup>th</sup> 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.

## SAARLOUIS SECOND INTERNATIONAL ORGAN COMPOSITION CONTEST



**Deadline: May 15.**

The Crispinus and Crispinianus Catholic Church of Saarlouis-Lisdorf and the City of Saarlouis, Saarland, Germany announce their Second International Organ Composition Contest for a work from 8-10 minutes in length for the organ in the cathedral in Saarlouis and a solo instrument. Grand Prize: 5000 DM (approx. \$3000), recording by Saarlaendischen Rundfunk, and a premiere performance at the Saarlouis Organ Festival, Oct. 16-24. Second and third prizes of 2500 DM and 1000 DM may be awarded. For application form, rules and description of the Organ (specify if you would like the brochure in English), contact: Kulturstiftung Saarlouis, Stichwort "Saarlouiser Orgeltage," Postfach 2260 D-66722 Saarlouis Germany.

---

**THE INDIANAPOLIS SYMPHONY ORCHESTRA**

**MARILYN K. GLICK**

**YOUNG COMPOSERS SHOWCASE**

**Deadline: May 30 (postmark)**

The Indianapolis Symphony Orchestra Marilyn K. Glick Young Composers Showcase seeks orchestral works by composers age 25 or under. Instrumentation may not exceed the following: 3333, 4331, timp, perc(3), piano/cel, hp, strings. Maximum duration: 6 minutes. Prize: performance by the Indianapolis Symphony Orchestra on the 1999-2000 Classical Series, travel & accommodations to attend rehearsals & performances, a copy of a restricted-use archival tape of the performances, parts prepared by the Orchestra. Submit brief biography or resume with score. For further information, contact: Linda Noble, Indianapolis Symphony Orchestra 45 Monument Circle, Indianapolis, IN 46204, e-mail: lnoble@indyorch.org, web site: www.in.net/iso/.

---

**NORTH/SOUTH CONSONANCE**

**Deadline: Jun. 1 (postmark)**

**Fee: \$25**

All composers are invited to submit works for 1-15 performers for consideration for performance and recording by North/South Consonance. Preference will be given to compositions that have not been professionally performed in New York. Send score, cassette (if available), brief biographical sketch, address and phone, ASCAP or BMI affiliation, fee payable to North/South Consonance, Inc., and SASE to: North/South

Consonance, Inc., P.O. Box 698 Cathedral Station, New York, NY 10025-0698, web <http://www.nsmusic.com>.

---

**RODRIGO RIERA  
THIRD INTERNATIONAL GUITAR  
COMPOSITION COMPETITION**

**Deadline: June 30 (receipt)**

**Fee: \$25**

The Mavesa Cultural Project, the Latin American Music Center at Indiana University, The Caracas Hilton and the National Council of Culture of Venezuela announce the guidelines for the Third International Guitar Composition Competition RODRIGO RIERA 1999. The Competition will accept works written for: a) Solo guitar b) Guitar and orchestra c) Guitar and ensemble. Works should be 15-20 minutes in duration. The score must be prepared according to the following: a) Notation and calligraphy must match accepted professional standards and must include all necessary instructions for performance. Works with deficient calligraphy will be eliminated. The score can be copied with computer software or by hand with equivalent quality. b) Metronome and/or chronometer indications are required. The duration of the work must be specified on the front page. Fingerings are optional, but recommended. c) It is recommended that a live recording or a MIDI sampled model be included. Each composition must be identified with a pseudonym and an envelope identified with the same pseudonym should be attached to the score. In it the composer must include a sheet with his or her name, personal address including fax and e-mail data if available, a publicity photo, a biographical note, and copy of a document proving the participants' identity (such as a passport or drivers license). Three copies of the competing works must be submitted along with a registration fee which must be paid with a check or money order drawn from a United States bank. The check should be made to Latin American Music Center/Mavesa. All works will be donated to the MAVESA Library at the Universidad Simon Bolivar in Caracas and to the Latin American Music Center at Indiana University. The jury will award one indivisible prize of US \$10,000. The winning composition will be programmed as a required work in the next Alirio Diaz International Guitar Performance Competition of 2000. Send material to Latin American Music Center, ATT:

Rodrigo Riera Competition, Indiana University School of Music, Bloomington, IN 47405, tel: (812) 855 2991, email: [lamc@indiana.edu](mailto:lamc@indiana.edu), web: <http://www.music.indiana.edu/som/lamc>.

---

**MUSICA NOVA  
SOFIA 2000**

**Deadline: JUL. 31**

ISCM Bulgarian Section welcomes proposals for performances of new works for up to 12 players and electronic music. Composers may submit up to two works. Submissions should include the score(s), recordings (if available), program notes, indication of duration, a short c.v., and address. Submit materials to: Organizing Committee of Musica Nova, Sofia 2000, Evlogi Georgiev 149, Bulv., 1504 Sofia, Bulgaria, tel. 359 2 442 780, fax 359 2 432 675, e-mail [mproducers2@bnr.acad.bg](mailto:mproducers2@bnr.acad.bg) or [ludens@mail.bol.bg](mailto:ludens@mail.bol.bg).

---

**HOLTKAMP-AGO AWARD IN  
ORGAN COMPOSITION 1999-2000  
MAY 31 (postmark)**

The American Guild of Organists, The Holtkamp Organ Company, and Hinshaw Music, Inc. announce the ninth biennial competition for the Holtkamp-AGO Award in Organ Composition 1999-2000. The competition is open to citizens of the US, Canada, and Mexico. Composers are invited to submit one work for soprano and organ, no longer than 12 minutes, using as text the "Song of Ruth" (Ruth 1:16-17, NRSV or KJV). The work must not have been previously published. Prize: \$2000, publication by Hinshaw Music, Inc., and a performance at the biennial National Convention of the American Guild of Organists to be held in Seattle, July 2-6, 2000. If, in the opinion of the judges, no submitted composition meet the standards of musical excellence, no award will be made. Submit the work, tape, and entry form. For entry form and complete instructions, contact: 1999-2000 Holtkamp-AGO Competition, American Guild of Organists, 475 Riverside Dr., Suite 1260, New York, NY 10115, tel. (212) 870-2310, fax (212) 870-2163, e-mail [info@agohq.org](mailto:info@agohq.org).

*Have you considered becoming a lifetime member of SCI?*



## SCI National Council (1998-99)

**David Gompper, President**  
The University of Iowa  
**Scott Brickman**  
University of Maine-Fort Kent (I)  
**Noel Zahler**  
Connecticut College (I)  
**Perry Goldstein**  
SUNY-Stony Brook (II)  
**Daniel Weymouth**  
SUNY-Stony Brook (II)  
**James Haines**  
Elizabethtown College (III)  
**Jennifer Barker**  
Christopher Newport University (III)  
**Nick Demos**  
Georgia State University (IV)  
**Taylor Harding**  
Valdosta State University (IV)  
**James Chaudoir**  
University of Wisconsin, Oshkosh (V)  
**Rocky J. Reuter**  
Capital University (V)  
**Kenton Bales**  
University of Nebraska at Omaha (VI)  
**Samuel Magrill**  
University of Central Oklahoma (VI)  
**Marshall Bialosky**  
Cal State University, Dominguez Hills (VII)  
**Glenn Hackbarth**  
Arizona State University (VII)  
**Charles Argersinger**  
Washington State University (VIII)  
**Patrick Williams**  
University of Montana (VIII)

## Executive Committee (1998-99)

**Reynold Weidenaar, Chairman**  
William Paterson College  
**Greg A. Steinke, President Emeritus**  
**J.J. Hudson, Jon Southwood & Vatchara Vichaikul, Editors of Newsletter**  
The University of Iowa  
**Bruce J. Taub,**  
*Editor of Journal of Music Scores*  
C. F. Peters Corporation  
**Richard Brooks, Producer of CD Series**  
Nassau Community College  
**William Ryan, Submissions Coordinator**  
**James Paul Sain, Student Chapters**  
University of Florida  
**Tom Lopez, Webmaster**  
**Bryan Burkett, Editor, SCION**  
**Kristine H. Burns, Listserv Coordinator**  
**Barton McLean,**  
*Independent Composer Representative*  
**Dorothy Hindman,**  
*Representative for Local Chapters and Affiliate Groups*  
**David Vayo, Membership Chair**  
Illinois Wesleyan University  
**Fred Glesser, Editor of Monograph Series**  
**Thomas Wells,**  
*Audio Streaming Project Manager*  
Ohio State University  
**Gerald Warfield, General Manager**

# National Conference Schedule

## 1999 SCI NATIONAL CONFERENCE

APRIL 22-25, 1999  
NEW YORK CITY\*

MANNES COLLEGE OF MUSIC  
150 W. 85th St.

### THURSDAY, APRIL 22

8:00pm: Mannes Contemporary Music Ensemble, Madeleine Shapiro, director  
Works by: Joan Huang, Paul Yeon Lee, Bernard Rands, Elliott Schwartz, others  
TBA

NEW YORK UNIVERSITY  
Frederick Loewe Theater  
35 West 4th Street, Washington Square

### FRIDAY, APRIL 23

9-11am: Paper sessions  
10am: SCI Panel Discussion

11:00am: Chamber Music Concert  
Works by: Carlos Delgado, John Allemeier, Mark Kilstofte, Ching-chu Hu, Stefan Freund

12:00pm: lunch

1:00pm: NYU New Music Ensemble, Esther Lamneck, Director.  
Works by: Tina Davidson, Emily Doolittle, John Howell, Rolv Yttrehus, Lawrence Dillon, Lawrence Moss, Jonathan Kramer

2:30pm: Chamber Music Concert: NYU Composers Ensemble & Guests  
Works by: William Ryan, Janice Misurell - Mitchell, Dinu Ghezzo, Brian T. Field, Elizabeth Bell

4:00pm: Esther Lamneck Recital  
Works by: Elliott Schwartz, Henrik Juusela, Dinos Constantinides, Kristine Burns, Timothy Melbinger, Steven Gutheinz

7:00pm: Panel Discussion, Madeleine Shapiro, Moderator

8:00pm: NYU Choir, Jeff Unger, Director  
Works by: Jonathan Santore, Ann Kearns, Andrew Bleckner, Brian T. Field, John Slover

QUEENS COLLEGE, CUNY  
Aaron Copland School of Music

### SATURDAY, APRIL 24

10:00am: Albert Ahlstrom, Organ  
Works by: James Chaudoir, David Hatt, Zae Munn, An-Ming Wang, Jack Behrens, James S. Hoch

12:00pm: Executive Committee/National Council Meeting

1:00pm: Chamber Music Concert  
Works by: John Crawford, Amy Dunker, James Haines, David McMullin, Edwin C. Robertson, Erik Santos

3:00pm: The Meridian String Quartet  
Works by: Robert Gibson, Steven Gerber, James Lentini, Noel Zahler

4:30pm: Panel Discussion

5:30pm: SCI Membership Meeting

6:00pm: Banquet, Frances Richard (ASCAP)  
- Keynote Speaker

8:00pm: Nota Bene Contemporary Ensemble, Ronald Roseman, Director  
Works by: Jason Bahr, Eleanor Cory, Robert Ceely, Ellen Harrison, Jody Rockmaker, Albert Tepper

10:00pm: Electronic Music Concert  
Works by: Michael Angell, Steven David Beck, Robin Julian Heifetz, Hubert Howe, Marvin Johnson, Larisa Montanaro, Rachel McInturff

### SUNDAY, APRIL 25

10:00am: Chamber Music Concert  
Works by: Nickitas Demos, Kenneth Jacobs, Geoffrey Kidde, Gerald Lefkoff, Orlando Legname, Howard Yermish, David Young

1:00pm: Queens College Percussion Ensemble, Michael Lipsey, Director  
Works by: Lori Dobbins, Howard Fredrics, David Hainsworth, James A. Jensen, Bruce Mahin, Kristi McGarity, Terry Winter Owens

\*Program and times subject to change



1999 National Conference  
New York City  
April 22-25, 1999

Aaron Copland School of Music at  
Queens College of the C.U.N.Y.,  
*Hubert Howe, host*  
New York University,  
Department of Music & Performing Arts,  
*Dinu Ghezzo, host*  
The Mannes College of Music,  
*Joel Lester and Madeleine Shapiro, hosts*

Hotel & Flight Information

*The first two hotels are very close  
to NYU (see description in Nov. issue):*  
Larchmont Hotel (*pension style*)  
27 West 11th Street,  
(between Fifth and Sixth Ave.)  
Phone: 212-989-9333  
Fax: 212-989-9496  
55 rooms  
\$60 (single)—\$99 (double)  
All major credit cards accepted

Washington Square Hotel  
103 Waverly Place, at MacDougal Street  
Phone: 212-777-9515/979-8373 (fax)  
180 rooms  
\$110 (single)—\$160 (quad)  
All major credit cards accepted

*A more modern hotel nr. NYU:*  
Chelsea Savoy  
204 West 23rd Street (at Seventh Ave.)  
Phone: 212-929-9353  
Fax: 212-741-6309  
90 Rooms  
\$99 (single); \$185 (quad)  
All major credit cards accepted

*A hotel near Queens College:*  
Sheraton-LaGuardia  
135-28 Thirty Ninth Ave  
Flushing, NY 11354  
(718) 460-6666 x 3012  
20 rooms booked under "SCI"  
make reservation by 2 weeks before  
\$129 plus tax  
All major credit cards accepted  
If flying into LaGuardia,  
phone the hotel nr. baggage claim  
and asked to be picked up (it's free)

Flight Information

There are three major airports serving the New York City area: Kennedy, LaGuardia and Newark, New Jersey. While the Kennedy and Newark airports have both train and bus service to the city, LaGuardia has an efficient bus service (ask for the bus to Grand Central) directly into New York City (East 42nd Street). Since Queens College is near LaGuardia, you might plan to fly in and out of this airport, making your Sunday return fairly quick and painless.

Misc. Information

The banquet will be held at **Queens College Saturday** evening. The bus transportation (which is still being arranged at press time) is included in the registration form below. This is for those participants who wish to stay in the City, but who need to travel to Queens College for the Saturday and Sunday events without depending on public transportation, which operates on reduced schedules during the weekends. The bus will include a Saturday and Sunday trip out to Queens and return back after the last event. A taxi ride to Queens is about \$20 one way.

1999 SCI National Conference Registration Form

April 22-25, 1999  
New York City

Surname: \_\_\_\_\_ First Name: \_\_\_\_\_  
Affiliation: \_\_\_\_\_  
Address: \_\_\_\_\_ City: \_\_\_\_\_ State: \_\_\_\_\_ Zip: \_\_\_\_\_  
Daytime telephone: (     ) \_\_\_\_\_ - \_\_\_\_\_ e-mail address: \_\_\_\_\_

REGISTRATION FEES

	<i>Before 4/1/99</i>	<i>After 4/1/99</i>	
Regular	\$100	\$110	\$ _____
Students	\$35	\$40	\$ _____
(Queens) Sat. lunch (\$10); Sat. Banquet (\$36); Sun lunch (\$10) x # of persons			\$ _____
Bus Transportation	\$30		\$ _____
<i>(between NYC and Queens)</i>			
<b>TOTAL</b>			<b>\$ _____</b>

Payment must be made in U.S. currency; checks should be made out to SCI.

Return registration form to: 1999 National Conference  
Society of Composers, Inc.  
P.O. Box 296  
Old Chelsea Station  
New York, NY 10113-0296

## **ANNOUNCEMENTS** of contests,

calls for scores and other solicitations appear in the SCI Newsletter as a service to SCI members. While every effort is made to assure the accuracy of these announcements, SCI cannot accept responsibility for errors, misrepresentations or misinterpretations.

## **WHY NOT GO FIRST-CLASS?**

First-Class Mail instead of the slower Bulk-Rate, send \$8 to cover postage and handling for one year to the New York Office.

**ADDRESS LABELS** Members of SCI may obtain the Society's membership list on pressure-sensitive labels for \$30 (half the usual price). Write to the New York office, enclosing your payment. Specify alphabetic or zip code sequence. The list can also be sorted by region. Allow four weeks for delivery.

**PUBLICATIONS** include the SCI Newsletter, CD Series, Journal of Music Scores, Monograph Series and SCION-the SCI On-line newsletter.

## **MEMBERSHIP INFORMATION**

**FULL MEMBERSHIP (\$50/YR):** Eligible to submit scores to the National Conferences, regional conferences, *SCI Record Series*, *SCI Journal of Music Scores* and will receive the *SCI Newsletter*. Eligible to vote on Society matters and in elections for the National Council.

**JOINT MEMBERSHIP (\$65/YR):** Same benefits as for full members, but couple receives only one copy of the *Newsletter* and other mailings.

**SENIOR MEMBERSHIP (\$25/YR):** Open to those 65 years of age or older, or retired. Same benefits as full members.

**ASSOCIATE MEMBERSHIP (\$25/YR):** Open to performers and other interested professionals. Receives the *Newsletter* and can participate in the national and regional conferences.

**STUDENT MEMBERSHIP (\$25/YR):** Eligible to submit to regional conferences and receive the *Newsletter*.

**STUDENT CHAPTER MEMBERSHIP (\$15/YR):** Same benefits as student members, but open only on campuses having Student Chapters.

**INSTITUTIONAL MEMBERSHIP (\$25/YR):** Organizations receive the *Newsletter* and other mailings.

**LIFETIME MEMBERSHIP (\$950 OR \$110/YR FOR 10 YEARS):** Benefits the same as full members, for life.

**AFFILIATE MEMBERSHIP (\$45/YR):** Open to members of music organizations that are institutional members of SCI, except libraries and archives. Same benefits as for full members.



**The SCI Newsletter**  
**The Society of Composers, Inc.**

**SCI Editors**  
**School of Music**  
**The University of Iowa**  
**Iowa City, Iowa 52242**

Non-profit Organization

U. S. postage

**PAID**

Permit #45  
Iowa City, IA