

## D. Martin Jenni—an interview

*On April 14, Vatchara Vichaikul (Oak), a graduate student, interviewed D. Martin Jenni, professor of composition, who is retiring from the University of Iowa after teaching for 31 years.*

OAK: What made you want to compose at such an early age?

DMJ: I started playing the piano at about five or six years old and I started composing music because it seemed the natural thing to do. I had so much printed music to play and when I ran out of that I made more stuff. So naturally I composed for piano. I remember being in grade school and writing a bassoon quartet and I had never seen a bassoon. It was just a kind of concept. By high school I knew what a bassoon was—I wrote lots



of music, I destroyed it all when I was twelve years old and started over again, because at twelve I started going to study with Leon Stein in Chicago at DePaul University. I became involved with the International Society for Contemporary Music which had a very active role in Chicago and started being quasi-professional.

I started composing seriously when a teacher I had, with whom I was studying piano, found that there was very little time at our lessons to do the stuff I was suppose to do because I was bringing in my own compositions. That must have been at age 7 or 8. So at that time we split off piano lessons from composition lessons, and harmony lessons, and violin lessons, and organ lessons and so on. It became a full time occupation. My parents bought me an upright piano when I was 5 or 6. They wouldn't invest in anything better than that because they wanted to see if it was just a passing fancy. But I think when I was 11 they bought me a small grand piano and it was very fantastic—I played night and day and I had to be removed physically. So there was a great deal of passion for my music in those days. I never thought about doing anything else, which was I suppose what happens to single-minded wunderkinder of that sort. It never occurred to me to study anything else until I had already finished college. Then I went to the University of Chicago to study something else.

OAK: Were your parents very supportive?

DMJ: They were very supportive because they had no idea what they had. I was their only child so they had no basis of comparison. At some point when my father saw that this was rather serious, he counseled me to have music as an avocation and to be something serious or real, like a doctor or a lawyer. He didn't think it was very secure as a profession. Of course he was right—it was only when I became a professor that I think I became honestly employed in his eyes.

OAK: In our lessons you've often suggested to write a lot of music and then put it all together and see what happens. Do you think young composers obsess too much over form, structure and organization?

*continued on page 3*

### In this issue:

2 Conference  
Review

4 Competitions,  
Grants, Calls

6 Transitions

# news letter



## 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)  
Tayloe 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*  
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*  
David Drexler, *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 Glessner, *Editor of Monograph Series*  
Thomas Wells,  
*Audio Streaming Project Manager*  
Ohio State University  
Gerald Warfield, *General Manager*  
Martin Gonzalez, *Executive Secretary*

## Conference Review

### Region VI

March 5-6, 1999  
University of Central Arkansas  
Conway, Arkansas  
Paul Dickinson, *host*

The 1999 Society of Composers, Inc. Region VI Conference took place March 5-6 at the University of Central Arkansas, in Conway, Arkansas hosted by Dr. Paul Dickinson. The Conference featured chamber music by twenty composers on four concerts and a lecture/recital.

The first concert, "The Twentieth Century: A Cellist's Perspective," was performed by cellist Tess Remy-Schumacher and pianist Samuel Magrill, both faculty members from the University of Central Oklahoma. Included on the program were performances of the Concerto pour violoncelle et orchestre d'instruments a vent by Jacques Ibert, Sonatas by Alfred Schnittke and Dmitry Shostakovich, and "Tess" Variations for solo Violoncello by Region 6 co-chair Samuel Magrill.

Stuart Hinds of Lubbock, Texas followed with a fascinating lecture/recital demonstrating his technique of 'harmonic singing.' Using a microphone to add only a slight bit of reverberation he was able to sing a fundamental tone and isolated overtones simultaneously. But what he sings is truly contrapuntal: both the fundamental line and the overtone line move independently, as if performed by two separate musicians. Mr. Hinds preformed three of his works as part of the lecture/recital, *Harmonic Overtures*, *Variations*, and *Renaissance Man*. In *Renaissance Man* he actually sang in canon with himself!

Among the 20 composers, 13 were from Region VI. Six of the works were by student composers. There were five works featuring electronic tape, and two vocal works. Overall the conference offered a wide variety of composers and works performed wonderfully by faculty and students of the University of Central Arkansas and other performers from near and far.

### Friday March 5

#### CONCERT I "The Twentieth Century: A Cellist's Perspective"

Concerto pour violoncelle et orchestre d'instruments a vent (1925), Jacques Ibert  
Sonata (1978), Alfred Schnittke  
"Tess" Variations for solo Violoncello (1998), Samuel Magrill  
Sonata (1934), Dimitry Shostakovich

#### LECTURE/RECITAL "Harmonic Singing" Stuart Hinds, Lubbock, TX

#### CONCERT II

David Heuser, Al Benner, Paul Dickinson, Kristin McGarity, Timothy Kramer

### Saturday March 6

#### CONCERT III

Warren Gooch, Luca Vannesch, Daniel Nass, John Crabtree, Mark Francis,  
George Chave, David Moore, Jason Bahr

#### CONCERT IV

Marvin Johnson, Min-Jung Kim, Mike McFerron, Arthur Gottschalk, Robert Frank



DMJ: Well two things, I think that less experienced composers find it difficult to break out of the bag of starting at the beginning of a piece and plugging on until they think they've come to an end. I think that's a blind way to proceed. My advice about making music is to develop lots of stuff without any preconceived notion of what it is or how it belongs together and then when one has enough stuff to actually compose it, just put it together. Then an interesting shape will emerge. Some pieces actually come with their shapes, clear, pretty much at the outset. I can remember at least one piece that I could diagram—although I didn't know what all the notes were—but I could diagram it pretty early on. But many more pieces have just come from a fascination with particular kinds of stuff without any limiting concern about how that was going to go together to make a piece. But the important thing I think is to get away from starting at what you think is the beginning and then going on blindly towards some unknown end. It's not an original idea. Richard Strauss said he could never get anywhere until he knew what the end of the composition was and then he knew where he was going. The training of musicians, particularly the academic training of musicians, makes them too focused on pitch matters at the expense of rhythm and technical things rather than suggesting a freer exploration of the music that exists and what could exist.

OAK: That seems very Zen or at the least very Eastern in thought.

DMJ: Well I think one ought to immerse oneself in the music of the tradition. I think I have learned as much from composers who have been dead for hundreds and hundreds of years as I have from live encounters, because my take on music is perhaps not a very natural one. For me it is a kind of communication with the composer who made it, that is, western music. I feel very strongly the presence and intelligence of the maker of the music even if he's been dead for a long time, even if he's anonymous such as the composers of chant. So, much of the work is revealed to me through what I perceive to be the personality, the intelligence, that made the piece. About 20 years ago when I turned 40, I had the sudden overwhelming feeling that all the tricks of the trade were very

familiar to me, that is, how to manipulate material, how to manipulate listeners, how to do things with notes, how to trick out affections and so on. It all became very problematic, because I didn't know how it was possible to pursue a profession in music when it no longer seemed like an honorable thing to do. Luckily that passed, although some western music has become unlistenable for me ever since. But that passed and a few composers regained their prominence in my thinking. I also became very much interested in non-western music.

OAK: Do you think that some composers pretend they know what they are writing and they attempt to write in a certain style that they really don't know?

DMJ: I think composers are in a very unnatural situation here [in this country] although it's been the situation for composers for a long time. It's just a curious historical accident that American composers have had to become attached to academic institutions to survive and to have contacts with performing organizations and so on. I think that was workable 30 years ago, when "new music" was still a going concern at large. Academia has become a much less conducive environment for exploring the arts than it was—mostly because of managerial matters of faculty governance, oversight, agencies and so forth. It's become a less conducive environment, and that's a real crisis because what else is there in this culture? So is there something for composers to do? Should they face the music and become computer designers or what? One disadvantage of the academic environment is that composers probably think too much theoretically and technically about what they do rather than doing it. Also the occasions for doing what they do are more accidental; they're related to university calendars rather than the professional aspect of making the music for people who commissioned it. There are a few people who can keep that other aspect going, that is, they write for real people who really want their music—but that's not the usual situation for composers in universities and that's unfortunate.

OAK: So now that you are retiring from the academic institution, what are you going to do?

DMJ: One of the things about retiring is shedding an institutional identity that is like

a barnacle on a ship that grows over a period of time. My retirement party was a kind of critical mass of institutional identity. It's natural in this position to effect people in a direct way over a very long period of time, and it's often of more critical importance to the person being affected than to the person who is dishing out the advice—so that sometimes what people say were the most important thing they got from me I don't, in all honesty, remember. Sometimes it doesn't even sound like me—that I would have said such a thing—but that's O.K.

I want to go back to certain places where I find the music is a very rich experience, like central Java, or southern India. I want some time, at least initially, to think things over and not to jump from the proverbial frying pan into the fire. I have no idea whether composing will play any part in my future. I sometimes have the fantasy that I would like to leave with just a toothbrush and sandals and start over. Why not?

OAK: You have obviously traveled to many places where you've experienced so many cultures musically and personally. Do you feel that you've seen it all and done it all and that there's nothing left to do in terms of composition?

*Concluded on pg. 7*

## The SCI Newsletter

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

*Circulation:* 1500

*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.



# 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.*

## **The British & International Bass Forum 1999 Composition Contest June 1, Fee: \$25**

The British and International Bass Forum, founded in 1994, is holding a composition competition. Composers of any age or nationality may submit unpublished works 6-12 minutes long in two categories: 1) solo double bass; 2) four double basses. Prizes: GBP 200, GBP 100 (in each category), performances, possible publication. Send three copies of the score (or two scores and one set of parts) identified with a pseudonym, recording if available, and a sealed envelope containing the composer's name, address, telephone, and the title. Score and parts will not be returned. Contact: BIBF (Composition), Studio Ten, The Maltings, Farnham, Surrey GU9 7QR, UK, tel/fax 01252 319610, e-mail: bibf@classical-artists.com, web <http://www.classical-artists.com/bibf>.

## **North/South Consonance June 1 (postmark) Fee: \$25**

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>.

## **Julius Hemphill Composition Awards June 1 (postmark)**

The Jazz Composers Alliance invites composers to apply for the Julius Hemphill Composition Awards in two categories: 1) compositions for jazz orchestra of 9 or more players; 2) small groups of 1-8 players. Entrants may submit up to three works in each category. Prizes: in each category, \$1100 cash divided among three winners;

three finalists will receive software from Mark of the Unicorn; plus possible performances by Jazz Composers Alliance Orchestra. Anonymous submission. For each entry send: score or leadsheet; cassette; name, address and phone number; performer info; resume or brief bio; entry fee payable to Jazz Composers Alliance; and SASE for return of materials. Send materials to: Jazz Composers Alliance Composition Contest, Box 491, Allston, MA 02134, tel: (781) 899-3130, e-mail: JCAComp@AOL.com.

## **The Hammerhead Consort Deadline: June 1**

The Hammerhead Consort, a Canadian ensemble, seeks new works for two pianos and two percussionists to perform in their 1999/2000 season. Contact: The Hammerhead Consort, Corey Hamm, 10962- 138 Street, Edmonton, Alberta, CANADA T5M 1P2, e-mail: chamm@telusplanet.net.

## **Toronto Camerata Folksong Competition Deadline: June 1 (postmark)**

The Toronto Camerata 1999 Folksong Competition offers cash awards in four categories for arrangements of folksongs and settings of folksong texts. For complete information and entry form, contact: Toronto Camerata, Andrew Wenk, Director, St. Andrew's College, 15800 Yonge Street, Aurora, Ontario, L4G 3H7 Canada, tel: (905) 841-7994, (905) 841-6911, e-mail: awenk@sac.on.ca, web: <http://www.torontocamerata.org>.

## **Women's Philharmonic Deadline: June 15 (receipt)**

The Women's Philharmonic announces a call for scores for the 1999-2000 New Music Reading Session. Women composers who are U.S. citizens are invited to submit orchestral works (2222-2220-pf, hrp, 2perc, str) that have not been performed professionally. Contact: The Women's Philharmonic, 44 Page Street, Suite 604D, San Francisco, CA 94102, tel: (415) 437-0123, fax: (415) 437-0121, e-mail: womensphil@aol.com.

## **The 4th Dutilleux International Composition Competition Deadline: June 30 (postmark) Fee: 100FF, 400FF**

Composers of all nationalities and ages may

submit an unpublished, unawarded 8 to 12 minute work in one of two categories: a) piano; or b) violin and piano. A preliminary round will select finalists whose works will be publicly performed to select winners. All finalists must attend the final session from Sep. 28 to Oct. 4. Room and board will be provided, but finalists must make their own travel arrangements. Prizes: 40,000 FF and 10,000 FF in each category, and publication. For complete information and an official Registration Form, contact: Concours Dutilleux - B.P. 357, 37703 Saint-Pierres-des-Corps Cedex, FRANCE, tel: 02 47 44 74 73, fax: 02 47 32 01 60, e-mail: concours.dutilleux@wanadoo.fr, web: <http://perso.wanadoo.fr/dutilleux>

## **Britten-on-the-Bay 1999 Category VII Deadline: June 30 Fee: \$25**

Composers 21 and over are invited to submit works for chorus, with or without piano, up to 15 minutes long. Prizes: \$250, performance, publication, and recording; \$100, performance, publication; \$75, publication; \$50, publication; \$25, publication. Fee payable to Britten-On-The-Bay, Inc. Submit: three copies of score; tape if available; fee; SASE. All materials should be labeled with contact info. One copy will become the property of Britten-On-The-Bay, Inc. Contact: Britten-On-The-Bay Composition Competition 1999, 73 Ireland Place, Suite 108, Amityville, NY 11701, tel/fax: (516) 691-3810, e-mail: musinskus@aol.com.

## **Rodrigo Riera Guitar Composition Competition 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 Third International Guitar Composition Competition Rodrigo Riera 1999. Composers of any age and nationality may submit works 15-20 minutes long for solo guitar, guitar and orchestra, or guitar and ensemble. Prize: \$10,000. 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. Send three copies of score identified with a pseudonym; recording



if available (MIDI ok); (check or money order drawn on a U.S. bank) payable to Latin American Music Center/Mavesa; envelope identified with pseudonym containing composer's name, personal address, fax, e-mail, publicity photo, a biographical note, and copy of a document proving the participants' identity (such as a passport or drivers license) to: Latin American Music Center, ATT: Rodrigo Riera Competition, Indiana University School of Music, Bloomington, IN 47405, tel: (812) 855-2991, e-mail: lamc@indiana.edu, web: <http://www.music.indiana.edu/som/lamc>.

---

**The Sonic Circuits VI  
Electronic Music Festival  
July 1 (postmark)**

The Sonic Circuits VI Electronic Music Festival announces a call for works or acts which involve electronic technology. Selected pieces will circulate with a caravan of curated works presented in various locations around the world. Submit a work for audio or video tape; a work for visual or live component, or a work for ISDN hook-up, the Internet, or sound-sculpture installation less than 15 minutes long. Contact: Philip Blackburn, ACF-SC, 332 Minnesota Street, E-145, St. Paul, MN 55101-1300, tel: (800) 263-2259, fax (612) 291-7978, e-mail: [pblackburn@composersforum.org](mailto:pblackburn@composersforum.org); web: <http://www.composersforum.org>.

---

**Marin Ballet Center For Dance  
Deadline: July 30**

The Marin Ballet Center for Dance announces their 1999 Dance Score Competition. Submit performance-quality CD or cassette of a work up to 15 minutes long with no more than three movements. Prize: public choreographed performance and \$100. Include three copies of score and SASE. Contact: Music Director, Marin Ballet, 100 Elm Street, San Rafael, CA 94901, tel: (415) 456-0724.

---

**Musica Nova, Sofia 2000  
July 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).

---

**Surrey Philharmonic Orchestra  
Deadline: July 31 (receipt)**

The Surrey Philharmonic Orchestra will present at least six new works for orchestra at its second Composers' Day in Nov. At least one piece will be performed during the orchestra's regular season, and future commissions are also possible. Submitted scores may be up to ten minutes long, with maximum instrumentation of 3332-4331-hrp, timp, perc, str. Send score, bio, comments, and \$8 for return postage and fees to: SPNM Call for Scores, Fairlea, Maddox Lane, Bookham, Surrey KT23 3BT, Great Britain.

---

**21st International  
Composer Competition  
"Luigi Russolo,"**

**Deadline: July 31 (receipt)  
Fee: \$25**

The "Russolo-Pratella" Foundation of Varese presents the 21st edition of the international electroacoustic music competition for composers up to the age of 35. Entrants may submit one or two unpublished compositions up to 15 minutes long in these categories: analog or digital electroacoustic music; electroacoustic music with instruments or voice; electroacoustic music for the radio. No cash awards, but winners will be selected for inclusion on a privately-released CD, which will be distributed to competition winners, institutes, research centers, radios and specialized magazines. For complete information and official competition rules, contact: Fondazione "Russolo-Pratella," Via Bagaini, 6 - 21100 Varese, Italy, tel: 0332.237.245, fax: 0332.280.331, e-mail: [polova@tin.it](mailto:polova@tin.it).

---

**2000 Miniatures For 2000  
Deadline: August 31**

Ensemble Decadanse invites composers to submit 5 to 15 miniature pieces (10 seconds or less) for performance in the year 2000. Pieces may be in any style, should be easy to play, and should be scored for an ensemble of 1 to 4 instruments (1 high, 1 medium, 1 low, 1 keyboard). Scores may be submitted by postal mail, or send Finale or Encore files via e-mail. Deadline: Aug. 31. Contact: Ensemble Decadanse, 82, rue des Colverts, 34400 Lunel, France, e-mail: [decadanse@hotmail.com](mailto:decadanse@hotmail.com).

**Quartett Avance Composition Contest,  
Deadline: August 31 (postmark)**

The "musik-theater-werkstatt" of the Hessischen Staatstheater in Wiesbaden, Germany announces a composition competition on behalf of the Quartett Avance. Composers born after January 1st, 1960 may submit unperformed, unpublished works of 10-20 minutes' duration for cl/bs cl, tbn/euph, vc, pno (preparation is possible). Prizes: A total of DM 8,000 and performances. Anonymous submissions: send three copies of score identified by a code word which also appears on a sealed envelope containing the applicant's code word, name, address and date of birth. Send scores to: Hessisches Staatstheater Wiesbaden, Herrn Ernst-August Klotzke, Christian-Zais-Strasse 3-5, D-65189 Wiesbaden, Germany, web: <http://www.chaconne.com/quartett-avance>.

---

**30th International Competition  
Jeunesses Musicales Belgrade  
September 1**

The 30th international Competition Jeunesses Musicales Belgrade is open to composer under the age of 30 on Apr. 5, 2000. Eligible are works between 10 and 20 minutes duration (to be indicated on the score) for 3 to 12 players from the following list of instruments: fl/picco(3), ob/Engln(2), bsn(2), hn(3), tpt(3), tbn(2), pf/cel(2), hpschd, hrp(2), perc(2), vn(7), va(2), vn(2), db. Works including electronic sound is not eligible. The submit pieces must not be previously published, performed, or recorded before Apr. 5, 2000. Submit the following materials: 8 copies of the score in an envelope marked with the letter "A" and a code chosen by the candidate; a sealed envelope marked with the letter "B" and the selected code containing the application form, a brief c.v., and a recent 8X10 black and white glossy photograph of the composer; a sealed envelope marked with the letter "C" containing envelopes "A" and "B." Alternatively, one copy of the score may be sent via e-mail copied in at least Finale 3.5 for Mac or PC or in Adobe. The composers of the selected works will be invited to Belgrade with full board and lodging covered. Rights in any Competition performance, recordings or films, belong to the Competition and no fee is payable to any composer. For information and application, contact: International Jeunesses Musicales Competition, Terazije 26/II, 11000 Belgrade, Yugoslavia.



**Peace Anthem  
For The Third Millennium  
September 30 - Fee: \$150**

EuroMusica announces the international competition to compose a Peace Anthem for the Third Millennium. There is a sliding entry fee for this competition. It is \$150 for US Composers. For complete information, contact: EuroMusica, Foresto Vecchio, 8 - 31011 Asolo (TV) - Italy, tel. +39 (423) 950966, fax +39 (423) 950970, e-mail euromusica@euromusica.net, web <http://www.euromusica.net>.

**1999 Orvis Prize In Vocal Composition  
October 1 (postmark)**

The Music Department of the University of Hawai'i announces the 1999 Orvis Prize in Vocal Composition. Composers born on or after Oct. 1, 1964 are invited to submit one work for solo voice, with up to two instruments (one of which may be piano). The submitted work must have been completed after Oct. 1, 1994, must have not been previously performed or published, must not have received a prize in any other competition, and must be between approximately 9 and 15 minutes in duration. Works utilizing tape or live electronics will not be considered. The submitted works may be in the form of a song cycle or an extended single song. Prize: \$1500 and a premiere performance in Honolulu. The winning composer will be invited to attend the performance, but travel money cannot be provided. The winner must agree to acknowledge the competition on the score even if published later. The composer must also agree to provide a copy of the score to be deposited in the University of Hawai'i Sinclair Library music collection, and to the Arthur E. Orvis Foundation. Submissions must be anonymous. Composers must use a pseudonym on the score. A sealed envelope must be included, with the pseudonym on the outside, and the composer's name, address, e-mail, phone, and a brief bio enclosed. If the text of the work is not in the public domain, the composer must also enclose a letter from the copyright holder granting permission to use the text. The composer's name must not appear anywhere on the score or on other submitted materials. Submissions should include the score, a recording (if available), the sealed envelope described above, and a SASE for the return of materials. Send materials to: Orvis Prize in Vocal Composition, c/o Donald Reid Womack, University of Hawai'i Music Department, 2411 Dole Street, Honolulu, HI 96822.

**Alienor Harpsichord  
Composition Awards  
October 15 (receipt)**

The final Alienor Harpsichord Composition Awards invite submissions of unpublished collections of short works for harpsichord with a total duration of 6-12 minutes. Entries should be of a difficulty level suitable for students of any age or "amateurs of modest attainment." Six finalists will receive \$1500 and are expected to supply their own performer for the festival in the early spring of 2000. After the concert, the audience will vote to select prize winners of \$1000, \$500, and \$250. Anonymous submission requires score and cassette recording. For full rules and entry form, write: Alienor Harpsichord Composition Awards, Dorothy S. Freeman, Secretary, 1 Cotton Hall Lane, Hilton Head Island, SC 29928-3350.

**Twenty-First Annual Nacusa  
Young Composers' Competition  
October 30 (receipt)**

The National Association of Composers/USA (NACUSA) is sponsoring its Twenty-First Annual Young Composers' Competition. NACUSA members between the ages of 18 and 30 may submit one or two unpublished, unawarded compositions under 15 minutes in length for up to five players. An additional person for tape playback will not be counted as a performer. Prizes: \$200, \$50, and performances. Send anonymous score, with attached envelope containing the title, composer's name, address, and phone; cassette if available; SASE. Contact: The National Association of Composers, P.O. Box 49256, Barrington Station, Los Angeles, CA 90049.

**CALL FOR WORKS WITHOUT DEADLINES**

**23rd International Composers'  
Workshop - Sofia, Bulgaria  
September 16-27**

The 23rd International Composers' Workshop will be held in Sofia, Bulgaria, 16 September arrival, 27 September departure. Theme: "Traditional Music, Folklore & Contemporary Models of Composition." The Workshop was founded in 1977 as a common initiative between Holland and Bulgaria. In charge: Prof. Dimiter Christoff, Mavrovets 7, 1415-SOFIA Dragalevtsi, BULGARIA. Tel 359-2-672351 (6 a.m. to midnight), Fax 359-2-874378. Costs: \$300 for participation, \$300 for food and lodging. It is possible to obtain a scholarship for participation.

The Workshop follows a long

European tradition to seek innovations from different music practices all over the world, in our own history and from many points of view, in objective music materials from the past, and involving all the technological means we possess. It is a laboratory for evaluating and proposing means for personal solutions. It is also a group research, a time for seeking valid hypotheses. Every composer is welcome, and so are performers, musicologists and participants from other professions, and interested listeners. We are an open institution without age limits.

The Workshop is situated high (ca. 1800 meters above sea level, nearly 6,000 feet) in the densely forested Mount Vitosh, 26 km (about 16 miles) up from the capital city of Sofia, in the full beauty of nature. There is hourly bus service between Vitosh and the center of Sofia. Village visits are planned for meeting with living folkloric musicians. Accommodations are simple and wholesome. Single room with shower. Interested composers may contact Christoff directly. Information also supplied on request by D. Martin Jenni ([d-martin-jenni@uiowa.edu](mailto:d-martin-jenni@uiowa.edu)).

**Call for New American Solo and  
Chamber Works**

The Moebius Ensemble seeks performing materials (scores and parts) to donate to conservatories and libraries in eastern Europe, where—because of economic hardships—performers have little access to American music. We have made arrangements to deposit materials at conservatories of Saint Petersburg (Russia) and Plzen (Czech Republic), and we expect to expand our contacts to other institutions in the near future. Enclose with each work a brief program note in plain language suitable for translation into other languages, a brief professional biography, and contact information. You may also include a recording. All music received will be sent on to Europe. No music will be returned. Since Moebius is a not-for-profit corporation, your costs for submitting music are tax deductible. Postage to Europe and other Moebius expenses are supported by a grant from the Trust for Mutual Understanding. For further information contact artistic advisor Jonathan Kramer at [jdk4@columbia.edu](mailto:jdk4@columbia.edu) or 212-854-1253, or artistic director Deborah Bradley at [devrah13@aol.com](mailto:devrah13@aol.com) or 212-866-7689. Send all materials to: European Project, The Moebius Ensemble, 25 Claremont Ave., Suite 4B, New York NY 10027-6802.



DMJ: Well I hope I haven't seen it all and done it all. I've seen enough to make me wonder about the role of the western composer. There are musics in the world which do not require composers as we know them in the west or where making new music is a group activity that comes from a group dynamic rather than someone imposing their will on others. I'm always a bit shocked when I come back and see the almost fascist or apparently fascist mechanism of public music making—somebody waving a stick at people, and people reading graphic symbols off a piece of paper—that seems very far from the auditory wonder of making music, and also what music is. Is music something that is recorded, is it on CD, or is it simply the experience of making something live in a group or by oneself? Is it evanescent, something that disappears as soon as it's over or maybe lives on in the memory for a short time until the next music comes along? There are a lot of fundamental issues that have to be considered, that I want to consider.

OAK: Do you see yourself as a teacher of composition or simply, like you say, part of a greater group dynamic?

DMJ: I don't think teaching composition means training other people to replicate one's own style or to think about music in the same way. But it's obvious that one accumulates a great deal of experience over the decades and a lot of practical knowledge and some degree of aesthetic judgment. All of these things can be helpful in proper doses to people who, for better or worse, are devoted to creating music.\*

**Donald Martin Jenni** - Born October 4, 1937 in Milwaukee, began the early study of piano, harmony, form, violin, organ, orchestration between the ages of 7 and 11 with Agnes Meysenburg, a School Sister of Saint Francis. He became a student of composition and theory of Leon Stein, DePaul University, Chicago, between the ages 12-15. During this time he also worked as a cantor and organist at St Patrick's Church, Chicago.

His membership to the American Composers Alliance was sponsored by Henry Cowell in 1955, and in 1958 he received a B.M. degree from DePaul University. In 1959, he began his graduate studies at the

University of Chicago in medieval languages and literature. The following year he received a Ford Foundation Young Composer in Residence Award, which he spent at Ann Arbor, Michigan. In 1962 he earned his A.M. at the University of Chicago.

From 1962 to 1964 he was appointed instructor in music theory at DePaul University, and two years later moved to Stanford University to complete the D.M.A. He was appointed Assistant Professor and Head of Theory and Composition at DePaul from 1966-68, and in 1968 moved to Iowa City to be Associate Professor at the School of Music (1968-74).

In 1974 he was a Delegate to the International Congress on New Music Notation, Ghent. The same year he was promoted to Professor at the University of Iowa School of Music (1974-99). In the spring of 1977 he was a Visiting Professor at Stanford.

During the late 70s and early 80s, he founded the University of Iowa chant group The Cantores. He participated in the International Composers' Workshop, Burgas, Bulgaria (1979); served as the Music Director, Compagnie de Danse Jo Lechay, Montreal during his sabbatical leave (1981); and was designated Chairman of the Music Teachers National Association Student Composers Contest (West Central Division) (1984-90). He has served as a faculty member in the Program of Literature, Science & the Arts between 1984 and 1999, and was the Area Head of Composition and Theory at the University of Iowa between 1989 and 1997.

### Conferences: 1999-2000

#### Region I

November 12-14, 1999

Bowdoin College

Scott Brickman, Elliott Schwartz, *hosts*

#### Region III

Hampton University

Harvey Stokes, *host*

#### Region IV

November 10-14, 1999

University of Miami

Dennis Kam, *host*

#### Region V

October 1-3, 1999

Grinnell College

Jonathan Chenette, *host*

#### Region VI

March 30-April 1, 2000

Sam Houston State University

Phillip Schroeder, *host*

## SCION

David Drexler, *Editor*

SCION, SCI's on-line electronic news, provides information on opportunities for composers. News items, announcements, comments, and other material for publication may be sent via e-mail to:

[drexler@msn.fullfeed.com](mailto:drexler@msn.fullfeed.com)

Mail, telephone calls, and fax messages should be directed to:

David Drexler, *SCION Editor*

2560 Kendall Avenue

Madison, WI 53703

Telephone (home): 608-255-6491

## Transitions

**J.J. Hudson** has decided to pursue a master's degree in vocal performance and will no longer be a co-editor of the newsletter. We would like to thank him for his help this past year with the newsletter and wish him luck in his new field of study.

**Brian Burkett** is leaving his position as editor of SCION. On behalf of SCI, we would like to thank Brian for his many years of service on SCION and for his help with the SCI newsletter. We wish him luck in all his future endeavors.

**David Drexler** will now take over as editor of SCION. We also wish him luck in this new position and we the editors of the SCI Newsletter look forward to working with him.

### 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 site and make your suggestions on the information you would like members and non-members to access.



**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