

National Conference Review

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news letter

There seems to be some confusion about how many national conferences SCI (and earlier, ASUC) has had in New York. This conference, the 32nd since 1965 (not counting years when we skipped a national conference), is the third. The first was in 1965 (the organizational meeting). The second was in 1973. Unlike most SCI conferences, which tend to be centered on the campus of one college or university, this one took place in three: New York University, the Mannes College of Music, and Queens College. Thirteen concerts in all were scheduled, as well as a panel discussion, and a presentation by representatives of the American Music Center. Mannes provided the site for the opening concert and reception Thursday; NYU was the site for Friday's events, and the rest of the conference took place at Queens College. Unlike the other locations, the latter was not convenient to New York's usually reliable public transportation, but a bus was chartered to take participants to Queens from the Washington Square and Chelsea Savoy hotels.

Concerts were by far the most important part of the conference, and it's not surprising that they took up most of the time, with five on both Saturday and Sunday. The majority consisted of chamber music for mixed ensembles played by various groups such as the Mannes Contemporary Music Ensemble, NYU New Music Ensemble, the NYU Composers Ensemble, and the Nota Bene Chamber Ensemble. But a number were devoted to specific ensembles or instruments such as chorus, organ, string quartet and percussion ensemble, with artists such as clarinetist Esther Lamneck (director of the NYU New Music Ensemble), the NYU Choir, organist Albert Ahlstrom, the Meridian String Quartet, and the Queens College Percussion Ensemble. There was also a late-night electronic music concert Saturday night at Queens. Over 70 composers were featured from all over the country, ranging from graduate student Howard Yermish (University of Southern California), winner of the SCI Student Competition, to senior composers, like Dinos Constantinides. Many of them, in addition to composing, were accomplished in other fields such as performance, conducting, or writing, and many also held administrative positions in colleges or universities. The style of music covered an equally wide range, from neo-Romantic to serial to the unconventional. For example, Stefan Freund's A New York Trio performed at NYU Friday morning, showed a decided rock influence, while the sound source for Larisa Montanaro's electronic Deep Pockets was a game of pool.

In addition to the concerts, three paper sessions were held on Friday, the first full day of the conference. Marvin Johnson's and Marshall Bialosky's both dealt with specific aspects of individual works (Schubert's *Der Doppelgänger* and Dallapiccola's *Song of Liberation*, respectively), while the others dealt with more general subjects: Mickie Willis' *The Flattening Historical Perspective of Music Caused by the Advent of Sound Recording*; Jeffrey Hoover's *Melodic Light: Compositional Relationships between Music*

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SCI Report On Arts Agencies

Barton McLean is preparing an investigative report for the SCI Newsletter on the current state of arts agencies and how they succeed or fail in serving the interests of composers. He would like to hear about your experiences with these agencies, good or bad, and how you think they are succeeding or how they might be improved. Some of the types of agencies he is focusing on are: federal and state arts councils and their programs; local (county) arts councils and their programs; service organizations such as publishers, record companies, dictionaries of composers, agents, etc., be they "vanity presses" or not; contests and opportunities for composers of the kind normally advertised in SCION; royalty payment organizations such as BMI, ASCAP; national organizations such as Meet the Composer, American Music Center, American Composers Alliance, SCI, and the American Composers Forum; local and regional composers organizations; educational organizations and arts agencies closely associated with them, often on the state or county level. Some of the themes he would like to address with these and other organizations are: How burdensome is the application process in terms of the eventual reward? Does the agency seem to

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CALL FOR SCORES AND PROPOSALS

Region I

Bowdoin College
November 12-14, 1999
Scott Brickman and Elliott Schwartz,
hosts

DEADLINE:
July 15 (receipt)

Region I issues a call for scores for its 1999 Conference. Composers are invited to submit up to three works. Available ensembles will include the Bowdoin Chamber Choir (no more than 30 voices), the Nordica Trio (clarinet, violin/viola, piano), and the Bowdoin Improvisation Ensemble (for which, graphic scores are especially desirable). We will also have standard winds and brass available (solos and duos). Electronic pieces are welcome. Composers who can provide their own performers are asked to indicate so. Members may also submit paper or panel proposals. Especially sought are proposals on either improvisational music of the 1960s or young composers. Composition proposals should include one score and an accompanying recording

(recording not mandatory but desirable). Selected participants must be or become members in good standing of SCI and attend the conference. Paper or panel proposals should include two copies of a 250-word abstract. Send all proposals to; Scott Brickman, Assistant Professor of Music University of Maine at Fort Kent Fort Kent, ME 04743 Brickman@Maine.Edu.

Region III

Hampton University
February 11-12, 2000
Harvey Stokes, *host*

DEADLINE:
November 19 (postmark)

Composers are invited to submit up to two works for any of the following forces: 1) standard ww quintet; 2) standard brass quintet; 3) any combination of the above with the following additional available players: fl, a sax, tbn, tba, S, pf (2 players), gtr, vc. Composers able to provide their own performers are encouraged to submit as well. Electroacoustic works will also be considered. Paper proposals on subjects dealing with any aspect of music composition or music theory are welcome. Score submissions must include score(s), CD or cassette recording(s) if available, a brief bio including SCI regional affiliation, SASE, a stamped self-addressed postcard for acknowledgment of receipt of materials, contact information (address, phone, e-mail, fax), and a brief program note for each piece submitted. Composers should also indicate whether they will provide their own performers. Paper proposal submissions must include a single letter-size sheet giving your name, the title of the proposed paper, a 250-word abstract, technical requirements for setup, duration, a brief bio including SCI regional affiliation, contact information (address, phone, e-mail, fax), and SASE. All selected participants are expected to attend the conference and be SCI members in good standing. Send all submissions to: SCI Region III Conference, c/o Harvey Stokes, Department of Music, Hampton University, Hampton, VA 23668; tel (757) 727-5410; fax (757) 727-5084; e-mail hstok1412@aol.com.

Region VI

Sam Houston State University
March 30 - April 1, 2000
Phillip Schroeder, *host*

DEADLINE:
October 1, 1999 (receipt)

Composers are invited to submit one or two works for the following media: wind ensemble, symphonic band, chamber orchestra, chamber choir, concert choir, percussion ensemble, flute or clarinet choir, and combinations of all standard instruments except harp. Indicate whether you can provide performers. Composers of music for electroacoustic medium or tape with solo performers are encouraged to submit works. New Music Ensembles and performers from other schools are invited to submit programs that include SCI composers or may request access to the scores submitted for the conference. Composers must provide performance materials by November 1, since most of the large ensemble works chosen will also be performed prior to the conference. Submit score, recording, program notes, a short bio, and SASE. Submissions for paper presentations, panels and workshops should include a letter of proposal, a 200-250 word abstract suitable for publication, approximate timing, and list of necessary equipment. Composers whose music or proposal is chosen must attend the conference and be members in good standing of SCI. Please send all materials and inquiries to: Phillip Schroeder, SCI Region VI Conference, Department of Music, Box 2208, Sam Houston State University, Huntsville, TX 77341; tel (409) 294-1377; e-mail mus_pjs@shsu.edu.

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

and Art; and Paul Epstein's Filtered Melodies. A fascinating discussion on "Women and Minorities" followed the sessions, moderated by Bialosky and featuring panelists Victoria Bond and Ruth Schontal. In addition, AMC's Richard Kessler and Leonard Lionnet presented a highly informative session on "Basic Skills for Composers" Saturday afternoon, where they stressed the point that anyone deciding to become a composer is basically setting up a business, and the way your material is presented is every bit as important as the product. They also discussed the importance of protecting one's work by joining a performance rights organization, and this year the emphasis was on ASCAP, with lots of promotional and informational material from that organization on hand.

At this conference, it seemed to this first-timer that the concerts were just a little too much of a good thing. Even to a diehard concertgoer such as myself, who normally attends at least two to three concerts a week during the regular season, five concerts a day for two days in a row (not to mention the opening concert at Mannes on Thursday and the two at Queens on Sunday) got to be a strain after a while, and many people (myself included) succumbed to the temptation to drop in and out of them, or skip several altogether. A number ran over as well, which was especially unfortunate on Saturday, as this resulted in the AMC presentation being compressed to half its original length and the general membership meeting being canceled altogether.

It's not often easy for composers to meet and network, and at this conference opportunities to do so seemed especially difficult, which I found disappointing. The fact that participants were staying in so many different places didn't help, nor did the fact that there was really no place to hang out at NYU. (A nearby restaurant which probably could have served this purpose was closed that day for a private function, and although a reception was scheduled following the final evening concert, it took place in the lobby which, with its narrow space and constant coming and going of elevators, was not exactly conducive to prolonged socializing.) To be fair, the situation was better at Queens, where everyone got a chance to eat together, and an atrium in the Aaron Copland School of Music provided a space for those wanting

to converse or temporarily give their ears a rest.

Special thanks should be given to hosts Joel Lester, Madeleine Shapiro, Dinu Ghezzo, and Hubert Howe. Keynote speaker at the conference banquet on Saturday evening was Frances Richard, Director, Symphonic and Concert Department of the American Society of Composers, Authors, and Publishers (ASCAP).

D. C. Culbertson

(D. C. Culbertson has written over 50 works in a variety of media. In 1992, she founded the Baltimore Composers Forum, a nonprofit organization providing opportunities for area composers to get their music performed. She makes her living primarily as a journalist whose writings appears in a number of national and local publications, and she is also a professional lute player and singer and aspiring choreographer.)

Arts Agency—continued from pg. 1

be focusing more on the health and growth of its own staff and programs at the expense of the composer? Does the organization serve the interests of the composer more than it does its own interests? Do the individuals in charge unduly benefit from the programs? Has there been a change in terms of the organizations' direction and mission over the years? How have issues such as handicap access, minority rights, women's issues, access to the underprivileged and underserved, rural and/or inner city preference, etc. either enhanced or impeded your own opportunities as composers as you see these issues stressed in grant applications? Has there been an undue emphasis on stressing children and public/private schools in the grant process? Have public school educators come to dictate our creative space? How can we as individuals and as a society of composers, make the system work better? Have you read any publications recently which address these issues? Any responses, no matter how small, are welcome. Requests for confidentiality will be respected. Contact: Bart McLean, Independent Composer Representative, SCI, e-mail McLMIX@aol.com.

As there will be no national conference in 2000, the annual meeting of the membership will be held during the National Student Conference at the University of Michigan in March, 2000.

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)

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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.

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.

Surrey Philharmonic Orchestra Deadline: July 31 (receipt) Fee: \$8

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 to: SPNM Call for Scores, Fairlea, Maddox Lane, Bookham, Surrey KT23 3BT, Great Britain.

Fulbright Awards Deadline: Aug. 1

The 2000-2001 Fulbright Awards for lecturing and research grants are available to U.S. citizens who hold the PhD or comparable professional qualifications. For more information, contact: USIA Fulbright Scholar Program, Council for International Exchange of Scholars, 3007 Tilden Street NW, Suite 5L, Box GNEWS, Washington, DC 20008-3009; tel (202) 686-7877; e-mail apprequest@cies.iie.org; <http://www.cies.org>.

American Composers Forum 1999 Composers Commissioning Program Deadline: Aug. 7 (postmark)

The Composers Commissioning Program supports the creation of new musical works in all genres by emerging composers, composer/performers, improvisers, and sound

artists by granting up to \$8,000 towards the composer's commission fee. "Emerging" composers who are at an early stage in their careers, with as-yet little peer recognition, no national reputation, and have had limited professional opportunities. Currently-enrolled music students may apply only if they have completed all coursework. A composer applies in conjunction with a performing organization (which may be any soloist or group, not necessarily a non-profit organization). Alternatively, composer/performers who play in their own work apply in conjunction with a venue or presenter. Composers residing in Minnesota or New York City may apply with performers based anywhere in the world. Composers residing elsewhere must work with Minnesota-based performers and present the work in Minnesota (a list of Minnesota performers is available upon request and on the ACF web site). Materials to be submitted by the composer include: application form; scores and recordings of two works composed in the last five years; a one-page personal statement; a description of the proposed composition; resume or bio; and SASE. For complete information and application form, contact: Philip Blackburn, CCP, American Composers Forum, 332 Minnesota Street, E-145, St. Paul, MN 55101-1300; tel (651) 228-1407 ext. 23; fax (651) 291-7978; e-mail pblackburn@composersforum.org; <http://www.composersforum.org>.

National Kaohsiung Normal University Deadline: Aug. 15

The National Kaohsiung Normal University seeks pieces of new chamber music for its student ensembles to perform. The instruments available include: fl (2), cl (2), vn (3), va, vc, cb, pf (2), and possibly bn, perc. Pieces that include double bass are especially sought, but any combination of 2 or more instruments taken from this list will be considered. All submitted works will be added to the music department's performance library, and will be available for future study and performance. Send scores and parts, tape if available, and your e-mail address to: Sansan Chien, National Kaohsiung Normal University, Music Department, 116 Ho-Ping 1st road, Lin-Ya 802, Kaohsiung, Taiwan, ROC; e-mail ychien@nknuc.nknu.edu.tw.

Third International Electroacoustic Music Contest Of Sao Paulo Deadline: Aug. 31 (postmark)

The International Electroacoustic Music Contest of Sao Paulo 1999 invites submissions from all composers. Visit the Cimesp web site for complete rules and official entry form. Contact: Studio PANaroma - FASM, Flo Menezes, Director, Rua Dr. Emilio Ribas, 89 (Perdizes), 05006-020 Sao Paulo - SP, BRAZIL, tel (+55/11) 8269700, fax (+55/11) 2412401, e-mail flomenezes@uol.com.br; <http://sites.uol.com.br/flomenezes/cimesp.html>.

1999 New Music For Sligo Composers Competition Deadline: Sep. 5 Fee: 10 Irish Pounds

Composers may submit unperformed, unrecorded works five to eight minutes long for string quartet, drum kit, el gtr, cl or sax, or any combination. Prizes will be awarded in two categories: non-Irish composers and citizens or residents of Ireland. Prizes: 1,500 Irish pounds and performances during the Sligo Contemporary Music Festival. The competition organizers reserve the right to make a live recording of the competition concert without incurring additional fees. Send three copies of the score, identified by a pseudonym, with an envelope containing the name, address and phone number of the composer to: The Model Arts Centre, The Mall, Sligo, Ireland; e-mail Modelart@iol.ie.

Alma Vernon Gonigam Memorial Composition Prize Deadline: Sep. 10 (receipt)

The Alma Vernon Gonigam Memorial Composition Prize for Orchestra and Interactive Electronics offers cash prizes and performances to the three top submissions. For complete information, contact: Forrest Tobey, Music Director, 21st Century Ensemble, Alexandria, VA; tel (703) 660-0028; e-mail forrest@offchants.com; http://www.offchants.com/ensemble21/composition_prize.html.

Carol And Chanukah Song Writing Competition Deadline: Sep. 20

The Amadeus Choir announces the 13th Annual Carol and Chanukah Song Writing Competition which is open to composers of

all ages and experience. Music must be original; text can be original or from the public domain. There are seven categories including adults, youth, and children, as well as group and school class compositions. The winner in each category will receive a cash award to be presented at the Amadeus Choir's "Celebrate with Brass Concert". For full information contact: Amadeus Choir of Toronto, 75 The Donway West, Suite 410, North York, Ontario, Canada M3C2E9; tel (416) 446-0188; fax (416) 446-0187; e-mail amachoir@idirect.com; <http://amadeus.idirect.com>.

Christoph Delz Foundation

Deadline: Sep. 30 (postmark)

Age: under 35

Composers may submit unperformed, unpublished compositions for orchestra (3333-4331-timp, 3 perc, str 14-12-10-8-6, with up to three additional instruments and up to two solo instruments or voices). Prize: 50,000 Swiss Francs and performance by the Saarbrücken Radio Symphony in May, 2000. For complete information, contact: Stiftung Christoph Delz, General Guisan-Strasse 51, CH-4054 Basel, Switzerland; e-mail info@delz.ch.

Alfredo Casella Competition

Deadline: Oct. 1 (postmark)

The Accademia Musicale Chigiana announces the ninth annual Alfredo Casella Composition Competition. Submit an unpublished work for 10-15 performers of 15-18 minutes duration which has not been performed in Italy. Prize: 8 million lire, performance, and publication by Ricordi. For complete information contact: Accademia Musicale Chigiana, Concorso "Alfredo Casella," Via di Città 89, 53100 Siena, Italy; tel 0577-46152.

Imagine 2000

Deadline: Oct. 1

The University of Memphis will present the Imagine 2000 festival of new music from Feb. 17-19. Composers may submit works for any combination of instruments and voice, including orchestra up to 2222-2221-perc-87641. For further information and application form, contact: John Baur/Imagine 2000, Department of Music, The University of Memphis, Memphis, TN 38152; tel (901) 678-3523; fax (901) 678-3096; e-mail music@cc.memphis.edu; <http://www.people.memphis.edu/~music>.

Symposium XXV For New Band Music

Deadline: Oct. 1

The Virginia Chapter of the College Band Directors National Association announces a call for compositions for Symposium XXV for New Band Music to be held in Feb. at the University of Richmond in Richmond, VA. Five composers will be given travel awards of \$350 to conduct and discuss their works in open reading sessions by the Virginia Intercollegiate Band. Works must be for full symphonic band, and selected composers must provide performance parts. Soloists or tape are permissible if supplied by the composer. Submit one score, recording if available, and SASE to: Dr. Gordon Ring, Virginia College Band Directors Association, Music Department, Longwood College, Farmville, VA 23909; tel (804) 395-2628; fax (804) 395-2149; e-mail gring@longwood.lwc.edu; <http://web.lwc.edu/academic/LAS/Music/Symposium99.htm>.

International Choral

Music Competition

Deadline: Oct. 15

The Canadian Music Centre Quebec region, in collaboration with the ISME 2000 Committee, announces an International Choral Music Competition. All composers may submit an unperformed piece for choir a cappella or with piano accompaniment no longer than five minutes. The winning work(s) will be premiered by choirs participating in ISME 2000 (Jul. 17-22). For complete rules and entry form, contact: Mireille Gagne, CMC, 416 Rue McGill, Montreal QC H2Y 2G1, Canada; tel (514) 866-3477; fax (514) 866-0456; e-mail cmc_que@cam.org.

Haddonfield Symphony Young Composers' Competition 2000

Deadline: Oct. 20 (postmark)

Age: under 29

US citizens and permanent residents born after Mar. 18, 1970 may submit one unperformed work for orchestra (3333-4331-timp., 3 perc., kbd, harp, str, no soloists) between 8 and 15 minutes long. Prize: premiere performance by the Haddonfield Symphony; recording of the premiere; domestic airfare to attend rehearsals and performance; consideration for inclusion in Theodore Presser rental library. Submit: application form, two copies of score and two copies of a sample instrumental part, SASE, two copies of a recording, if available (piano or MIDI OK). For official application form or information, contact: Daniel Dorff, Composer in Resi-

dence, The Haddonfield Symphony, Young Composers' Competition, 20 Washington Avenue, P.O. Box 212, Haddonfield, NJ 08033; tel (610) 446-0376; e-mail DDorff@Presser.com.

World Cello Congress III

International Composer's Competition

Deadline: Nov. 1

Towson University announces the World Cello Congress III International Composer's Competition. Composers are invited to submit one work for 4-8 cello parts. Submitted works should be 10-15 minutes in duration and should be conceived and constructed so it may be performed effectively by both professional and amateur cellists together. Compositions must not have been professionally performed, awarded, or selected for a previous prize. Prize: \$5,000 and world premiere performance by the 200+ massed cello ensemble at the Joseph Meyerhoff Symphony Hall as part of the World Cello Congress III, to be held in Baltimore, MD, from May 28-June 4, 2000. Anonymous entry. Submit: full score marked only with the duration of the work; a sealed envelope, marked with the title of the composition and the duration, containing the composer's name, address, phone/fax, e-mail, brief bio, and sufficient return postage if return of materials is desired. Send materials to: World Cello Congress III Composers Competition, Towson University, 8000 York Road, Baltimore, MD 21252-0001. Questions should be directed to Dr. Helene Breazeale; tel (410) 830-3451; fax (410) 830-4012; e-mail hbreazeale@towson.edu; <http://www.towson.edu/~breazeale/cello.htm>.

Toru Takemitsu Composition Award

Deadline: Nov. 30

Age: 35 or under

Composers not older than 35 on Dec. 31 are eligible to submit a work for orchestra for the Toru Takemitsu Composition Award. Works selected for the final round will be performed at a concert at the Tokyo Opera City Concert Hall. The award will be decided by the judge following the performance. Prize: Yen 3,000,000. Submit two copies of the score and a completed entry form. Contact: Toru Takemitsu Composition Award, Tokyo Opera City Cultural Foundation, j3-20-2 Nishi-Shinjuku, Shinjuku, Tokyo 163-1403 Japan; tel 81 3 5353 0770; fax 81 3 5353 0771; e-mail toccf@po.infosphere.or.jp; <http://www.ntprintec.co.jp/TOCCF>.

Cologne Chamber Music Series

Andrew Joy, principal hornist of the Cologne Radio Symphony Orchestra, seeks scores and tapes for possible performance on the Cologne Chamber Music Series. Works for solo horn or featuring horn are of special interest. The concerts will be recorded and broadcast. For further information: Andrew Joy, Blumenthalstr. 2, 50670 Koln, Germany; e-mail a.joy@angel.de.

City Live Arts

City Live Arts is a ten-piece ensemble dedicated to performing new music, and to promoting the contemporary arts through collaborative projects. They are interested in both existing works and works that are especially written for the group. Works 8 to 15 minutes long are best, but longer works will also be considered. The performers play the following instruments: cl, bs cl, sop/alto sax; SATB saxes, cl, fl ("jazz"), vn, tpt, flugelhorn, tbn, e gtr, e bass, picc, fl, a fl, pf, kbd, perc, drum kit, perc. Contact: Tim Adnitt, 2 Hayward Road, Whetstone, London N20 0HA; tel 07957-197166; e-mail cla@smadnitt.dircon.co.uk.

Conferences:1999-2000

National Student Conference

March 17-18, 2000
University of Michigan
Student Chapter, *host*

Region I

November 12-14, 1999
Bowdoin College
Scott Brickman, Elliot Schwartz, *hosts*

Region III

February 11-12, 2000
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*

Members' Activities

Daniel Adams received a premiere of his composition entitled *Isorhythmic Concerto* (perc solo, wind ens), presented by the New Music Tampa with members of The University of South Florida Wind Ensemble, William W. Wiedrich, conductor, and Robert McCormick, soloist. The performance was held at the Tampa Bay Performing Arts Center, Tampa, FL, March 30. *Adams' Fanfare for Tomorrow* was performed by the Houston Composers Alliance Brass Quintet at the Museum of Fine arts in Houston, TX on April 21. He also presented a paper entitled *The Solo Timpani in the Second Half of the Twentieth Century* on February 19 at the South Central Regional Conference of the College Music Society, held at the University of Central Oklahoma.

Stephanie Bennett's *Music in the Shape of a Quilt* (hrp, fl, va) and *Music in the shape of a Brook* (hrp, fl, va) were performed at the American Harp Society, Los Angeles Chapter's *New Music for Harp* concert on April 18. She also performed her own *Flutter By, Butterfly* (elec hrp, digital effects).

Warren Gooch's *Mimos* (vn, mimist), *The View From The Tower* (T, tbn, pf), *Monodies* (vc, pf), *Romanza and Gallop* (a sax) were performed on April 28 at Truman State University. *Mimos* was also performed March 26 at the 1999 Crane New Music Festival at SUNY-Postdam. *Romanza and Gallop* was also performed March 6 at the regional conference of the North American Saxophone Alliance at the Southwest Baptist University. All four pieces were performed March 19 at the 1999 Great Plains Regional Conference, College Music Society, at the University of Missouri-Columbia. His *Out of the Primordial Ocean* (perc ens) was performed April 19 at Truman State University.

Abram M. Plum has received three recent performances of compositions for carillon. On April 17 George Matthew, Jr., performed *Constellations* (which has been published in the Albany Carillon Book) on the Harkness Memorial Carillon at Yale University. On March 7 James R. Lawson performed *Paeon* on the Arvella Schuller Carillon in the Crystal Cathedral (Garden Grive, California), and on May 4 he performed

Waves. Both of these works have been published recently by Fenwick Parva Press, along with another carillon composition entitled *A Ground*.

William Price's *A Prayer for the Forgotten* (sax qt) was performed by The CWF Saxophone Quartet at Mississippi State University on February 24 and again on February 27 at the Southeastern Composers League Annual Conference in Starkville, MS; *Strata I* (fl) was recently selected as the first prize winner in the Southeastern Composers League 1999 Philip Slates Memorial Composition Contest; *Strata I* was performed by Sarah Beth Hanson on April 16 at the Baton Rouge Gallery as part of a Louisiana Sinfonietta concert; *Let Freedom Ring* (tape) and *2 Days in the Tank* (tape) were performed on June 13 at the Baton Rouge Gallery as part of a NACUSA Mid-South concert.

Ryan Scheeler's *He is Risen!* (orch) was premiered at the Easter Services at First Evangelical Free Church in Ames, IA on April 4.

Dawn K. Williams was commissioned to write a piece for the Italian organ quartet *Chant d'Oiseaux*. Her composition *Tiramisu* (performed by Dawn K. Williams, Chef; and Robert Peck, Sous-Chef) was premiered December 3, 1998 in Baton Rouge, as part of a concert sponsored by the NACUSA Mid-South Chapter. She has received an Artist Mini-Grant from the Louisiana Division of the Arts. She is also to be included in the forthcoming edition of the *International Who's Who in Music and Musicians' Directory*.

Members' Activities Column

Please send current information on your activities to the following address:

SCI Newsletter
University of Iowa
School of Music
Iowa City, IA 52242

Have you considered becoming a lifetime member of SCI?

2000 "March Madness" Student Conference

Ann Arbor, Michigan
Friday, March 17 - Saturday, March 18, 2000
University of Michigan Student Chapter, *host*

DEADLINE:
October 1, 1999 (postmark)

The Society of Composers, Inc. Student Chapter at The University of Michigan (SCIUM) is hosting the second SCINational Student Conference. All student composers are encouraged to submit works. There is no age limit, however students are expected to be in their senior year of high school or beyond, or studying composition privately. Works will be selected by a panel of student composers and performers according to quality and duration of work and availability of performers. All composers programmed are expected to attend the conference and to become SCI members before the conference begins. There will be a \$25 registration fee.

There are two categories for submissions: A) solo to small ensembles (up to ten players), and B) large ensembles up to twenty-five players (ie. chamber orchestra, wind ensemble). Send no more than ONE COMPOSITION PER CATEGORY. Preference will be given to instrumentation of small chamber ensemble, soloist, electronic tape, video or any combination thereof. Compositions with a duration under ten minutes will be given priority.

Submissions should include: score, parts (if applicable), recording (if available, cassette, CD, or DAT), photocopy of student ID or signed letter from private mentor, a short bio, a black and white photo, and a completed submission form (below). In addition, each composition should have an accompanying information sheet with: the title, movement titles (if applicable), an accurate duration, instrumentation, and program notes. Please also include a SASE for returning materials and a SASPostcard for verifying receipt of submission.

Send your submission materials (postmarked by October 1, 1999) to:

Ching-chu Hu - SCI National Student Conference
School of Music, University of Michigan
1100 Baits Drive
Ann Arbor, MI 48109-2085

Questions should be directed to Ching-chu Hu via e-mail: chewie@umich.edu.

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Submission Form

Name: _____

Address: _____

Phone: _____ E-mail: _____

Are you currently an SCI student member? Yes No

If yes, what region/student chapter? _____

Name of Private Instructor: _____

School Affiliation (if applicable): _____

I am submitting a work for (please circle): Category A (solo up to ten players) Category B (11 - 25 players)
(Limit one work per category)

.....
Submission Checklist

Score _____ Parts _____ recording _____ photocopy of ID _____ letter from mentor _____ bio _____ b/w photo _____ submission form _____

Information sheet(s) checklist

Title _____ Movement titles _____ Duration _____ Instrumentation _____ Program notes _____

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?

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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.

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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.

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The Society of Composers, Inc.

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