

Beat Furrer — an interview

*The University of Iowa in conjunction with the Center for New Music and the Austrian Cultural Institute in NYC sponsored a Festival of Contemporary Music featuring Austrian composers of this decade. The second in a series of two interviews with these composers, Matthew Groves, co-editor of the Newsletter interviewed **Beat Furrer**, Professor of Composition at the University of Music and Dramatic Arts in Graz and founder of Klangforum Wien.*

MG: What is the history of Klangforum Wien?

BF: It is an ensemble which started as a series of concerts, about 15 years ago. The performers were initially musicians who also played in orchestras. But we saw that it was not possible to always organize rehearsals considering the schedules of the musicians. We soon realized that it's impossible work with a group of musicians who were not used to playing together, so we formed an ensemble of trusted, engaged musicians.

First this was constituted of a group of strings, then we searched for winds and brass, and percussion was always a problem. This process lasted more than five years. First, we started with members of the Chamber Orchestra of Europe (based in London), which plays only half the year. There was one flute player from the Vienna Philharmonic, Dieter Flury. This was the beginning. Later we went to work with freelance musicians.

We started in a hall called Secession. This is quite a famous building from the beginning of the century where modern painters had their exhibitions. This was our first concert hall. Step by step, we won a new public which was maybe afraid to go in a concert house and attend classical concerts. But our events were very open and public. We then moved to the Wiener Konzerthaus and had a series of concerts each year and we started our activities in Germany, Italy, France, and so on.

Since six years ago, the ensemble has played about seventy concerts a year, so I can't make programs anymore. Until this time I had been musical director, and I decided to leave this and just to conduct a few concerts a year, not too many.

MG: How do you finance the ensemble?

BF: First, our financial possibilities were quite limited. We had some subsidies, such as the Swiss Cultural Foundation. This was very important, because they didn't force us to play only Swiss music, so we could play whatever we wanted. They have been quite generous. Gradually, there was also more money from the city [Vienna], and the state [Austria]. But it was quite hard to convince them. At the beginning, everyone said, "Oh, we have enough ensembles, why do we need another one?" But it was necessary because in Vienna we didn't hear the music of Morton Feldman, of Cage, Luigi Nono, or Xenakis. They didn't play that. So it was important. The direct subsidy from the state for Klangforum is about a quarter of the budget, and the rest comes from festivals and concerts. This quarter from the state is quite important.

The manager, Peter Oswald, was able to build a structure for this ensemble, to give musicians possibilities to make a living out of Klangforum. One of the problems is that the performers don't have any security, because they are not really employed. But now they

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1998 SCI National Conference Keynote Address

The following is the keynote address given given by Karel Husa at the 1998 SCI National Conference held at Indiana University.

When my colleague, Prof. Don Freund, asked me to speak to you at such a festive occasion, I was flattered, naturally. Then I thought about the reason why I would deserve such honor; perhaps because I am now very old, probably one of the oldest of composers. Then it crossed my mind that a speaker from a big state would be preferred, maybe, and my up-state New York stutters and accent, therefore, would qualify.

And then I looked in the Webster dictionary and found out exactly what a "keynote address" really means, and I got immediately scared. You will hear my first keynote speech in any language and I beg you to be patient.

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Conference Reviews

Region V

October 1-3, 1999
Grinnell College, Iowa
Jonathan L. Chenette, *host*

The joint meeting between the SCI Region V conference and the Iowa Composers Forum took place October 1-3 at Grinnell College, Iowa. Many thanks to **Jonathan L. Chenette**, who hosted this exciting joint conference. Forty-seven SCI composers attended eight concerts (the eighth concert comprised the 8 winners of the 5th annual ICF student composers competition, listed below in *italics*). The ensembles from Grinnell College performed, as well as a number of guest ensembles and performers: The Center for New Music from the University of Iowa, David Gompper, director; The Minnesota Contemporary Ensemble, Duane Schulthess, director; and Andrea Gullickson, oboist and Marianne Chaudoir, pianist, from the University of Wisconsin-Oshkosh.

Additionally, there were panel presentations and discussions: **Mike McFerron** and **Daniel Nass** "The Composer's Toolbox", **Jeremy Beck** "Discovering the Composer: Teaching What Can't Be Taught", the keynote speaker **John Kratus** "Composing Lessons from

Children", and **John Kratus** and ICF President **Tracey Rush** "Teaching Composers to Teach Composers".

Sharon Anway, Renee Arakaki, Jason Bahr, Burton Beerman, Kari Besharse, Peter Blauvelt, Andrew Bonacci, Richard Brooks, Clifton Callender, James Chaudoir, Claire Chenette, Jonathan Chenette, Nathan Chenette, Andrea Clearfield, Amy Dunker, Donna Kelly Eastman, Matthew H. Fields, Jack Gallagher, Anne Gaylor, Warren Gooch, Luc Gullickson, Christopher Hadley, Bruce Hamilton, Brian Heller, Laurie Hollander, Jeffrey Hoover, Joseph Koykkar, Amy Kucera, Chihchun Lee, Paul Yeon Lee, Sarah Lepp, Mei-Fang Lin, Carleton Macy, Daniel McCarthy, Jonathan Monhardt, John Morrison, Jerry Owen, Tim Polashek, Richard Power, Mark Phillips, Jeffrey L. Prater, Paul Richards, Anna Rubin, Tracy Rush, Ralph Russell, Jonathan Clarke Schwabe, Vineet Shende, David Smooke, Raymond Songayllo, Michael Sydney Timpson, Joel Waggoner, Craig Weston, Josh Whitver, Yehuda Yannay, Byron Yasui. *DKG*

Region VIII

October 29-30, 1999
Marylhurst University, Oregon
Greg A. Steinke, *host*

This beautiful campus just south of Portland, Oregon was the site of the Region VIII conference hosted by president emeritus **Greg Steinke**. Forty-eight composers attended five concerts of music, which featured the ensemble Seventh Species, and individual performers David Hatt, organ and Jeff Leisenring, trombone, among others.

There were a number of paper presentations, including "Three Generations of Contemporary Israeli Music by Robert Fleisher, "The Composer's Role as the *Imatione Dei*" by Cynthia Ley, "On the Improv Mind State" by Richard Freeman-Toole, and "The Creation of a Phonemaelstrom" by Samuel Pellman.

Peter Armetta, Lawrence Axelrod, Jason Bahr, Karen Bates-Smith, Brian Belet, Kenneth Benoit, Richard Brooks, Robert Coburn, Robert Dickow, Paul Dondero, Dennis Esselstrom, Seth Evans, Sister Magdalen Fautch, Robert Fleisher, Richard Freeman-Toole, Jack Gabel,

Michael D. Golden, Bruce Hamilton, David Hatt, Ron Herrema, Lothar Kreck, Steve Layton, Bruce Lazarus, Art Maddox, Mike McFerron, John McKinnon, James McManus, Margaret Meier, Janis Mercer, Doug Michael, Janet Mittelstaedt, James Mobberley, Timothy Nickel, Gary Noland, Samuel Pellman, Jody Rockmaker, Bernard Scherr, Rob Smith, Lesley Sommer, Melissa Spiteri-Stark, Greg A. Steinke, Mark Thrall, Stephen Truelove, George Warren, Christopher Wicks, Gregory Yasinitsky, Byron Yasui, Laura Zaerr. *DKG*

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The **Region III** conference, hosted by Hampton University, Virginia, is all set to perform 34 compositions (out of 107 submissions) in 5 concerts over a two-day period. Contact **Harvey Stokes** at Hstok1412@aol.com for more info.

Conferences: 1999-2000

2nd Annual National Student Conference

March 17-18, 2000
University of Michigan, Ann Arbor
Ching-chu Hu, *host*

Region III

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

Region VI

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

Region VII

January 28-30, 2000
California Institute of the Arts
Jacqueline Bobak, *host*

Conferences: 2000-2001

3rd Annual National Student Conference

Indiana University
Jason Bahr, *host*

Region VI

Spring, 2001
The University of Kansas
Michael Sidney Timpson, *host*

The SCI Newsletter

Jon Southwood, Vatchara Vichaikul,
Matt Groves, *editors*

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* Dear Composer Colleagues, Ladies and Gentlemen:

I am deeply honored to be here with you today. Before I came to the United States I lived over eight years in Paris, and was impressed by the young American musicians who always performed contemporary music with the same fervor and natural feeling as if they were playing old masters. I have been told one doesn't approach modern music before one performs Mozart perfectly—which one, of course, doesn't. I realized that we in Europe have such incredible admiration for tradition, which makes us afraid and suspicious to tackle the present. And if we do not experience the present while we are young, we may not extend our knowledge at all.

When I came in 1954 to this country, I still remember what Rafael Kubelik (who was here on tour with the Concertgebouw Orchestra from Amsterdam after he had left the Chicago Symphony) said to me: "The new music is mostly performed in the universities. There is the interest, and you should be happy to be a member of one."

When I started to teach in Ithaca, I was immediately impressed by the contemporary festival of arts at Cornell. The festival chairman was Prof. Painter. But the largest part of the events was concerts of new music. The same situation also existed at Ithaca College, also in the same town. In the spring of 1955 I met Aaron Copland, who spoke on the subject of American music very eloquently; William Carlos Williams read his poetry; we saw exhibitions of paintings, dance concerts; John Kilpatrick played Ives' *Second Sonata*, an amazing monumental piece; band, orchestra, chamber music, as well as soloists were involved.

Joseph Szigeti, who championed Bartok and Stravinsky came to Cornell and was interested how young people write music in those days. Visiting orchestras, such as Cleveland, started concerts with Webern's *Five Pieces* or Rochberg's *Symphony*, with George Szell conducting. Boulez stirred the academic atmosphere with his highly intellectual lecture, and branded Bartok a third-class peasant composer.

We were impressed by Elliott Carter and his analyses, Schoenberg's *Survivor from Warsaw* was followed by Brahms' *Requiem* on student orchestra program, and Nadia Boulanger prepared a perfect lecture on Stravinsky. Ross Lee Finney and

Messiaen brought us their most inspired works.

Programming a new piece, or at least a contemporary one, was considered not a duty but something that would interest the public, too. I have admired conductors such as Serge Koussevitzky or Charles Munch, because in every program, they prepared a new or rarely performed modern work. They brought the composer prior to the concert and introduced him at receptions and rehearsals and concert. It was always a special occasion. Dmitri Mitropoulos conducted new works from memory, and Erich Leinsdorf had the courage to play not only new works but also rather unknown works of great masters. All these musicians championed music which was new, unproven, and which often has not been well accepted in premieres, although later rightly recognized. It was all so exciting.

I know that some composers do not feel the academic life is conducive enough, they do not feel free, and teaching takes too much time. Stravinsky was not impressed by academic life. Others feel stifled by the environment, and also by the refusal of some performers on the faculty to play their and student works. It is true that some musicians prefer to devote their performing talents to the music of the past, a luxury that living composers do not have—I would pay anything, well almost anything, to have Paganini play my difficult violin sonata. These are exceptions, though, and generally we get much of our support from our performing colleagues.

As far as I am concerned I have loved teaching all my life and still do during my visits these days. I find concerts, lectures, exhibitions, libraries, all facilities most interesting, colleagues in all fields intriguing, music buildings and halls equipped with most modern facilities. Where else would you find complete percussion equipment, sometimes with eight, nine marimbas, recording schools, managerial office, facilities, all in one school. And most important we have young interested students who want to learn and have open minds. This is the ideal place to expose these young people with new ideas, with what is important presently and what it is to respect of the past.

It is also important that young composers learn the techniques and forms of masterpieces of all centuries. These are great works that have been scrutinized during

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SCI National Council (1999-00)

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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.

Kansas City Festival of Electronic Music

Deadline: Jan. 31 (postmark)

The Conservatory of Music—University of Missouri at Kansas City and Kansas City Kansas Community College are pleased to announce a call for scores for the first annual Kansas City Festival of Electronic Music to be held Apr. 28-29 on the campus of Kansas City Kansas Community College. Tom Lopez, Visiting Instructor at Oberlin Conservatory, will be the featured composer for this conference. Each concert will feature an 8-speaker diffusion system. In addition, submissions for research and technical papers, panel discussions, and technical demonstrations are also requested. Student submissions are strongly encouraged. For more information and complete guidelines contact: Mike McFerron, Conservatory of Music—UMKC, 4949 Cherry, Kansas City, MO 64111, e-mail mmcferron@cctr.umkc.edu, web <http://www.umkc.edu/mpact/festival/>.

International Gaudeamus Music Week 2000

Deadline: Jan. 31

The Gaudeamus Foundation announces the International Gaudeamus Music Week 2000. Composers born after Sep. 6, 1969 may enter works composed in the last three years for 1-16 performers or for chamber orchestra (2222-2221-pf/celeste, 2 perc-strings). Selected works will be performed during the Music Week 2000 (Aug. 29-Sep. 6), and the composers will be hosted by the Gaudeamus Foundation, including accommodation and meals. One composer will be awarded a commission of NLG 10,000 for a new work to be premiered during the 2001 Music Week. Entry fee: NLG 50. For full information, contact: Gaudeamus Foundation, Swammerdamstraat 38, NL-1091 RV Amsterdam, The Netherlands, tel. 31.20.6947349, fax 31.20.6947258, e-mail info@gaudeamus.nl, web <http://www.gaudeamus.nl/>.

Truman State University/M.A.C.R.O. Composition Competition

Deadline: Feb. 1

The Truman State University music fraternities and the Macro Analysis Creative Research Organization (M.A.C.R.O.) announce their Year 2000 Composition Competition for unpublished, unawarded works for SATB choir (any duration), that have been composed within the past three years. First prize: \$300 cash and a \$500 commission for a new choral work. Second prize: \$200. Third prize: \$100. First prize winner must attend the MACRO workshop June 23-24 in Madison, WI, and the premiere of the new work at Truman State University in Nov., 2000. Travel expenses will be paid. Submit anonymous score, cassette (if available), entry form, resume or biographical sketch, and SASE. Indicate permission for use of texts not in the Public Domain. For full information and entry form, contact: Dr. Warren Gooch, Competition Chair, Division of Fine Arts, Baldwin Hall 118, Truman State University, Kirksville, MO 63501, tel. (660) 785-4429, e-mail: wgooch@truman.edu.

University of Illinois School of Music 2000 Salvatore Martirano Memorial Composition Award

Deadline: Feb. 1 (postmark)

Fee: \$15

Eligibility: Any composer age 30 and under. **Award:** \$500 and a performance by the University of Illinois New Music Ensemble in the fall of 2000 at the Krannert Center for the Performing Arts. The composer whose work is selected for performance will assume full responsibility for providing adequate performance materials upon request. **Guidelines:** 1) medium: Full scores of any style and aesthetic direction for one to ten players may be submitted. Works for tape, electronics and/or mixed media with or without instruments are eligible. 2) duration: Maximum 20 minutes. 3) limit: One entry per composer. 4) anonymous submission: Composer's name must not appear on the score. A sealed envelope must accompany the score and contain the composer's name, address, telephone number/e-mail (if applicable), brief biographical sketch and a written statement verifying the composer's age. If a recording of the work is available, it should accompany the score and be

identified only by the title of the composition. 6) return of materials: Scores will not be returned unless a self-addressed, stamped envelope of the proper size is enclosed.

Friends Of The Albany City Carillon

Deadline: Feb. 1 (receipt)

Fenwick Parva Press and the Friends of the Albany City Carillon are publishing a festschrift in honor of the 80th Birthday of James Lawson. Composers and arrangers are invited to submit works less than 8 pages, preferably camera ready, and playable on 4 octave instruments. (Works for larger instruments should have alternate notes for instruments of 4 octaves, works for smaller range instruments will also be welcomed.) Send scores to: Charles Semowich, 242 Broadway, Rensselaer, N.Y. 12144.

Viola Da Gamba Society Of America

Deadline: Feb. 1

The Viola da Gamba Society of America announces the 7th International Composition Competition for New Music for Viols. Submit pieces under 10 minutes long for a consort of 3, 4 or 5 viols. Composers are urged to make their compositions accessible to experienced amateur players. Works by finalists will be performed by the New York Consort of Viols on July 26 at Reed College in Portland. Prizes: \$1,000; \$500; \$250, and publication. For further information, contact: Traynor Competition, VDGSA, 1308 Jackson Ave., Charleston, IL 61920, e-mail cfjaw@eiu.edu.

Seventh Leo M. Traynor Competition for New Viol Music

Deadline: Feb. 1 (receipt)

The Viola da Gamba Society of America (VdGSA) is sponsoring the seventh international composition competition for new music for viols. The Society's goal is to stimulate development of a contemporary literature for this early instrument and thus continue its tradition in modern society. The competition is dedicated to the memory of long time VdGSA member Leo M. Traynor who inaugurated the first two competitions which were sponsored by the Viola da Gamba Society of Japan. A composer's guide to the viola da gamba is available upon request. Original compositions are to be written for a viol consort of three, four or

five instruments. Each piece must not exceed ten minutes in length and any style of composition will be considered, as the VdGSA is interested in a broad range of music. Composers are urged to make their compositions accessible to experienced amateur players, as the VdGSA hopes that the music will be frequently performed by its many member. Each entry must consist of a neatly legible score, parts, and a completed entry form. Tapes are not acceptable. Composers' names should not appear on the score parts. Finalist entries will be performed in concert by the New York Consort of Viols on July 26, 2000 at the VdGSA annual Conclave at Reed College, Portland, Oregon, where winners will be selected. First Prize: \$1000, Second Prize \$500, Audience Prize \$250. For more information contact: Traynor Competition, VdGSA, 1308 Jackson Ave. Charleston, IL 61920-22422, e-mail: cfjaw@eiu.edu, web: www.enteract.com/~vdgsa.

The Kathryn Thomas Composition Competition For Flute

Deadline: Feb. 5

Professional, amateur and student composers of any nationality and age may submit compositions in any style for solo flute, flute and piano, flute and guitar or flute and up to three string instruments. Recommended length is under 15 minutes. Entries will be judged in two categories: Adult and School Age. The winning pieces will either be performed at the British Music Information Centre, or at a suitable alternative date during Kathryn Thomas's 2000/1 season. Other entries may also be performed. Submit score and parts, tape or CD if available, and entry form (available at web site). Send entries to: Kathryn Thomas Composition Competition for Flute, c/o Dr. Malcolm Galloway, 39 Bushwood, Leytonstone, London, E11 3BW, England, e-mail malcolmjg@aol.com, web <http://members.aol.com/malcolmjg/Page1.html>

Kazimierz Serocki 7th International Composer's Competition

Deadline: Feb. 5 (postmark)

Fee: \$20

The Polish Society for Contemporary Music (ISCM Polish Section) announces the Kazimierz Serocki 7th International Composer's Competition. Composers of all ages and nationalities may submit unpublished, unperformed, unawarded compositions for string quartet with one soloist (any

instrument or voice) of 15-30 minutes' duration. Tape and live electronics are permitted; include a cassette of any tape part or a description of live electronics. Prizes: \$5,000; \$3,000; \$1,500; two prizes of \$1,000; and performances with live broadcast. Submit: anonymous score with a sealed envelope containing composer's full name, date and place of birth, citizenship, address, telephone, fax and e-mail addresses, sex, and duration of the piece. Contact: ISCM Polish Section, ul. Mazowiecka 11, 00-052 Warsaw, Poland, tel. (+48 22) 827 69 81, fax (+48 22) 827 78 04, e-mail: iscm_pl@ddg.art.pl.

BMI Student Composer Awards

Deadline: Feb. 11 (postmark)

The 48th annual BMI Student Composer Award competition will award \$20,000 to young composers. Students who are citizens of the Western hemisphere and who are under the age of 26 on Dec. 31 may submit works of any instrumentation, style, or length. Prizes: \$500 to \$5000. Anonymous submission. For official rules and entry blanks send your mailing address to: Ralph N. Jackson, Director, BMI Student Composer Awards, 320 West 57th Street, New York, NY 10019, e-mail: classical@bmi.com.

Diana Barnhart

American Song Competition

Deadline: Feb. 15

Fee: \$5

The Third Diana Barnhart American Song Competition invites submissions of unpublished songs for soprano and piano using an English or American text. Prize: \$500, performance, and possible publication. Submit anonymous score and tape if available. For further information, contact: The Diana Barnhart American Song Competition, 340 Rices Mill Road, Wyncote, PA 19095, tel. (215) 886-0606.

NKV Millennium Carillon Composition Competition

Deadline: Feb. 19 (receipt)

The Netherlands Carillon Society (NKV) is pleased to announce a Carillon Composition Competition. Composers may submit any number of unpublished original compositions for carillon of any duration that have not been entered in other competitions. The piece must be playable on a standard European four-octave carillon: 47 bells, four octaves without low c# or d#,

pedal range from c to g1, manual from c to c4. Prize: NLG 2000 (may be divided between several winners), possible performance and publication. Submit two anonymous copies of each score with a letter listing the composer's name, address, title of the piece(s) and a short curriculum vitae. To submit materials or for further information, contact: Mr. Freek Bakker, Van Kluyvelaan 14, 3862 XG Nijkerk, The Netherlands, tel./fax +31 (33) 245 90 53.

New Clothes,

A Choral Composers' Competition

Deadline: Mar. 1

The Leigh Morris Chorale, with the support of the Jerome Foundation, presents its first Choral Composition Competition for emerging African American composers. For information and application materials, contact: Leigh Morris Chorale, P.O. Box 211006, Eagan, MN 55121-2406, e-mail LMChorale@aol.com.

The Galliard Ensemble Wind Quintet Competition

Deadline: Mar. 5

Composers of any nationality and age may submit compositions in any style for wind quintet (fl, ob, cl, hn, bsn, with standard doublings). Recommended length is under 15 minutes. Entries will be judged in 2 categories: Professional and School Age. The winning pieces will be performed at least once during the Galliard Ensemble's 2000/1 recital series, and the composers will receive a commemorative trophy. Some other entries may be performed. Submit score and parts, tape or CD if available, and entry form (available at web site). Send entries to: Galliard Ensemble Composition Competition, c/o Dr. Malcolm Galloway, 39 Bushwood, Leytonstone, London, E11 3BW, England, e-mail malcolmjg@aol.com, web <http://members.aol.com/malcolmjg/Page1.html>.

ASCAP Foundation/Morton Gould Young Composer Awards

Deadline: Mar. 15 (receipt)

The ASCAP Foundation/Morton Gould Young Composer Awards will grant \$20,000 to young American composers who are citizens or permanent residents of the U.S. and have not reached their 30th birthday by Mar. 15. Each composer may submit one work. For guidelines and forms, please contact: Frances Richard, Vice-President & Director of Concert Music, The ASCAP

Foundation/Morton Gould Young Composer Awards, ASCAP Building, 1 Lincoln Plaza, New York NY 10023, web <http://www.ascap.com/>.

Margaret Blackburn Memorial Composition Competition

Deadline: Mar. 15

The Pittsburgh Alumnae Chapter of Sigma Alpha Iota announces the 4th Margaret Blackburn Memorial Composition Competition. A \$500 prize will be awarded to a post-secondary, female student composer. Compositions may be for any two instruments (which can include voice) to small ensemble. Previous winners are not eligible to enter, and no published scores will be accepted. For complete information and application form, contact: Janis M. Kapadia, 2553 Glenwood Dr., Wexford, PA 15090-7939, tel. (724) 935-7507.

Masterprize 2001

Deadline: Mar. 31

Registration for the second Masterprize International Composing Competition is now open. Composers of any age and nationality are invited to submit works for symphony orchestra between 6 and 15 minutes long. Works may have been previously recorded, broadcast, and performed, but may not have won another competition at the time of entering Masterprize. Prize: US\$50,000, performance, and recording. 12 semi-finalists will be selected and recorded and receive multiple international broadcasts. Five finalists will have their works distributed in BBC Music Magazine. Entrants must register by Mar. 31 and scores should be submitted by Jul. 31. To receive an entry form contact: Louise Burton/ Masterprize, PO Box 248, Barnet EN4 9ZU, UK, tel. +44 181 449 8252, fax +44 181 447 1677, e-mail entries@masterprize.com, web <http://www.masterprize.com>.

The Wayne Peterson Prize in Music Competition

Submission deadline: April 2, 2000 (postmark)

Entry fee: \$20

San Francisco State University, in joint sponsorship with the San Francisco Contemporary Music Players, announce the third Wayne Peterson Prize in Music Composition. The award consists of a \$4000 cash prize and a public performance by the San Francisco Contemporary Music Players no later than fall of 2001. Composers must be

35 years or younger (as of 1/1/00) and U.S. Citizens or legal residents of the U.S., or its territories. Submissions must be anonymous (use pseudonym) and consist of a single 12-15 composition for a chamber ensemble of 3-6 players chosen from: fl, picc, alt. fl, ob, cl, bs cl, bn, hn, tpt, tmb, perc (one player) pn, hp, vl (2), vla, vlc, cbs. The composition: 1) must have been written within two years prior to 1/1/00; 2) must not have been awarded a prize; 3) may have been previously performed. Applicants should send two legible, bound copies of the score, two copies of a recording (if available), and a self-addressed, stamped envelope for return of materials to: Wayne Peterson Composition Prize, Music Dept. Music, SFSU, 1600 Holloway Avenue, San Francisco, CA 94132 tel. (415) 338-1431. Make checks payable to San Francisco State University and drawn from a U.S. Bank. The winner will be announced in June 2000 and must provide a complete set of parts no later than three months before the performance date.

27th Annual Percussion Composition Contest

Deadline: Apr. 12

Fee \$25 per submission

The 2000 Percussive Arts Society invites submissions of unpublished, uncommissioned original compositions in two categories: 1) 10-20 minute works for percussion soloist with band; 2) 8-12 minute works for ensemble of 4-6 mallet players. Prizes in each category: 1) \$1000 and publication, 2) \$300, 3) \$200, and possible performances. Submit four anonymous copies of the score, 4 cassette recordings of the piece if available, application form, and entry fee. Entries will not be returned. For application form or information, contact: PAS, 701 NW Ferris Avenue, Lawton, OK 73507, tel. (580) 353-1455.

Contemporary Music Contest "Citta' Di Udine"

Deadline: Apr. 30 (postmark)

Fee: \$35

The City Council of Udine, Italy, together with TauKay Music Publishing House, announces the Third International Contemporary Music Contest. Composers may submit unpublished works in two categories: 1) instrumental chamber works; 2) electro-acoustic works. Chamber works must be under 8 minutes, scored for an ensemble selected from: fl, cl, perc (1 player), pf,

string quartet. A tape part may be included. Electro-acoustic works must be under 10 minutes, in DAT or compact disc format. Selected works will be published by TauKay Music Publishing House, and performed in Udine during Autumn 2000. Application form required. Six copies of all works must be submitted. For full information and application form, contact: Settore Attivit  Culturali ed Educative del Comune di Udine-viale, Ungheria 15, 33100 Udine, Italy, tel. +39/0432/271703, e-mail taukay@mail.nauta.it, web <http://www.nauta.it/taukay/>.

International Composition Competition "2 Agosto"

Deadline: May 10 (postmark)

The Sixth Edition of the International Composing Competition "2 Agosto" is open to musicians of all nationalities who were under the age of forty on May 20, 1999. Submit unperformed works for saxophone (S, A, or T) and orchestra, suitable for open-air performance, with a duration under ten minutes. The solo part may include improvisation in jazz or rock idiom. Maximum instrumentation: 3222-4331-timp., 2perc., el bass-strings. Prizes: 1) Lit. 10,000,000; 2) Lit. 5,000,000; 3) Lit. 3,000,000. Winning scores will be performed in Concert in Piazza Maggiore in Bologna on Aug. 2, 2000, by the "Orchestra Sinfonica dell'Emilia Romagna-Arturo Toscanini." Scores must be submitted anonymously. Participant's name and contact information must be enclosed in a separate envelope. Scores will not be returned. For more information, contact: Secretary's Office of the International Composing Competition "2 Agosto," c/o Teatro Testoni, Via Matteotti 16, 40129 Bologna, Italy, tel. ++39/51/371348.

2000 International Chamber Music Composition Competition

Deadline: May 15 (postmark)

Fee: \$15 (U.S.), \$20 (Int)

The 2000 International Chamber Music Composition Competition is sponsored by the New England Reed Trio in collaboration with Frank E. Warren Music Service and Note Perfect Musical Services of Pekin, IL. The ensemble is seeking compositions for oboe, clarinet, and bassoon. Prizes: 1) \$350, performance & publication; 2) performance & publication; 3) publication. Prize winning compositions will be published by Frank E. Warren Music. Application form required. For information and

application, contact: Frank E. Warren Music, 689 Main Street, Waltham, MA, 02451, tel. (781) 398-1838, e-mail: Fewpub@Juno.com.

Sacred Music Competition

Deadline: May 30 (receipt)

Fee: 50,000 Lit.

The Haydn Music Association announces an international competition dedicated to sacred music composition. Composers of any age may submit works in these categories: 1) solo organ; 2) "Missa Brevis" for chorus and organ and other soloists, or chorus with organ and chamber orchestra accompaniment; 3) settings of sacred texts for chapel chorus. Prizes: three awards of Lit. 10,000,000 and a CD recording. Submit: artistic curriculum; photo labeled with composer's name; five copies of score; and permission to use work in broadcast and CD recording if composition is chosen as the winner. For more information contact: Associazione Musicale Haydn, Via Liguria, 24, 64014 Martinsicuro (TE), Italy, tel./fax 0861-760818, e-mail asshaydn@advcom.it, web <http://www.advcom.it/asshaydn>.

CALLS FOR WORKS WITHOUT DEADLINES

The Brass Quintet of San Francisco

The Brass Quintet of San Francisco is interested in performing works by contemporary composers. Submissions must be for a standard brass quintet (2 b-flat tpt, hn, tbn, tuba). Submit score, parts, program notes, bio, and SASE for return of materials. If SASE is not enclosed, submissions will be retained for the SFBQ's permanent library. Send materials to: SFBQ, c/o Eric Black, 847 South Mayfair Ave., Daly City, CA 94015-3414, e-mail ecblack@earthling.net.

La Tempete Trio

La Tempete Trio (clarinet, horn, piano) is looking to perform new repertoire. Any style or form is welcome. For more information, contact: Anna Krendel, AnKrendel@aol.com.

The Rutgers University Queen's Chorale

The Rutgers University Queen's Chorale is seeking scores of medium difficulty for SSA or SSAA choir, a cappella or with piano, organ, or a few instruments. They perform both sacred and secular music, and are interested in music of various cultural

and language backgrounds. Composers who would like their scores returned should include SASE. Other scores will be kept for future consideration. Contact: Steven Russell, The Rutgers University Queen's Chorale, 104 Christine Court, Matawan, NJ 07747-3078, e-mail: srussell@monmouth.com, web <http://www.monmouth.com/~srussell/>.

New Music For Harmonium

Performer seeking new works for harmonium (reed organ), with or without other instruments. Contact: Dirk Luijmes, Csardasstraat 41, 6544 RV Nijmegen, The Netherlands, tel. 0031-243792558, fax 0031-243792559, e-mail d.luijmes@worldonline.nl

Works For Soprano, Flute, Cello, Piano

A group based in Portland, Oregon seeks works for any combination of soprano, flute, cello, and piano. Contact: Nancy Ives, 312 West 33rd Street, Vancouver, WA 98660, e-mail: comicello@aol.com.

Works For Solo Clarinet

Professional clarinet soloist from Norway seeks scores for solo B-flat or A clarinet. He is interested in recording works on video for promotion at contemporary festivals in the 2000/2001 season. Contact: Roger Arve Vigulf, Eikelivn. 25, 3145 Tjome, Norway, e-mail flugiv@online.no, web <http://www.astroatlas.com/clariworld/Welcome.htm>.

Association Of Contemporary Music

The Association of Contemporary Music plans to program works by American composers on concerts in Paris, Moscow, and other cities. Composers or their sponsors are required to cover half the concert expenses. For information, contact: The Association of Contemporary Music, Demirchian Str. 33—29A, 375002 Yerevan, Armenia, tel. 374-2-585761, fax 374-2-151795, e-mail: ngoc@moon.yerphi.am.

Millennium Chamber Symphony

The Millennium Chamber Symphony, a new chamber orchestra based in New York City, invites composers to submit scores to be considered for performance in the MCS inaugural season for the following instrumentation: 2 fl (picc/alto fl), 2 ob (Eng hn), 2 cl (E-fl or bass cl), 2 bsn, 2 hn, 2 tpt, 1 kybd (pf, celesta, synth, harpschd), 1 perc, 7 vn, 2

va, 3 vc, 1 db. They are particularly interested in challenging chamber concerti for unusual instrumental combinations, multidisciplinary works, multimedia collaborations, and works requiring unconventional spaces or that involve the audience.

Interested composers are also invited to apply to the MCS Composer Roster. A copy of the Prospectus/Application can be found on the MCS web site. For full information, contact: Barbara E. Seidel, MCS CO-Creator, 142 Henry Street #5, Brooklyn, NY 11201, e-mail millenniumchambersymphony@yahoo.com, web <http://www.mmml.org/>.

Works For 5-String Electric Violin

Performer is looking for old, new, and future scores written for 5-String Electric Violin (includes low C string). Capabilities are unlimited by using effects processor and digital recorders. Pieces that composers would like to rewrite for the electric are also welcome. Please contact: Sabrina A. Berger, 2 Soundview Avenue, Norwalk, CT 06854, e-mail sabrinab@bestweb.net.

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

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

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

"Furrer" - continued from pg. 1

are trying to find a solution. Everything is going very slowly. They are speaking about ten years or more. But it's not important enough to the politicians.

MG: Can you characterize the repertoire of Klangforum Wien?

BF: In terms of our repertoire, of course there is a concentration on music of our century, but all of the musicians still play classical music in chamber groups. I think it's very important not to specialize too early, to create a good sound. We quite often play Schubert in a program. I think it's quite important to play Debussy, Ravel, Schubert. There are not many possibilities to mix a program in a way that makes sense

musically. An ensemble like Klangforum is engaged in festivals of modern music, and people there like to hear modern music. I think the last fifteen years, this changed. Before specialization, this music was always some kind of second possibility for a musician. Now this is not so.

This summer, at the Salzburg Festival, they played the opera of Luciano Berio. They did a project with Mauricio Pollini, who programmed the concerts. Old music and modern. It's very good.

Of course the majority of our repertoire is German and Austrian, but it's not a national ensemble. We play music of Italian composers, too, but not enough. I think there are many composers here [in America] that we do not know, and we should do something about this. I'm sure there are many composers here to discover. There is a strange separation between us. But we have possibilities to communicate now and it's not anymore like it was. Also with the French composers, still in many contexts there is a wall between us.

We perform many premieres in Klangforum. But this was one of the major problems of new music, this mania of first

performance. I think this is over now. It's important to have a series of performances to develop a piece. But there are festivals, such like Witten, a quite important chamber music festival in Germany, and they play only first performances. And Donau-Eschingen is the same. These are the most important festivals. And other festivals like Schleswig-Holstein festival, they are festivals for classical music and first performances.

MG: What are the current activities of Klangforum?

BF: Currently, Klangforum is playing in European festivals, but not only in Europe. There are concerts in Japan. Next year they have a South American tour. This is an old project, always put off, but it will finally happen next year.

The musicians are still young. They're still very curious. There's still not this mentality that you'll find in many European orchestras, "Again, another rehearsal? Oh, no!" [Furrer slouches complacently in his chair.] It's something completely different. They are there, they know why they are doing this, and they are engaged. This is very important—now the musicians have the possibility to decide about programs, repertoire, conductors. It is a democratic system. This was I think an important step, because otherwise I couldn't get this engagement. They meet every third week, this is called Plenum, and decide about projects in the future, speak about conductors, about composers, about each composition. Step by step they start to discuss. I think this was the most important step. You can't vote about programs. It's impossible to decide the details of a program democratically, you'll never get a really interesting program. Most of the decisions are made by Oswald, because he is the contact to festivals, to concert halls.

An interesting aspect of Klangforum is that the performers sometimes collaborate with composers. Often, the musicians have ideas about creating new sounds and new

techniques. But one must always take care when dealing with special sounds that are particular to an individual performer. For example, Ernesto, the bass clarinet player, plays up to F3 sounding on bass clarinet, with a clear sound and pianissimo. But this is his specialty.

MG: Recordings?

BF: Klangforum started quite late in recording. For me it's not that important, but for an ensemble it's very important. Peter Oswald, the manager of the ensemble, founded a label called Kairos. There is one CD of my music, and Hans Peter Kypurz, a young Swiss composer—quite successful in the last few years with a performance with the Berlin Philharmonic. Kairos is not merely a label for Klangforum. •



Beat Furrer, Iowa City, September 1999

Beat Furrer (b. 1954, Schaffhausen, Switzerland) received his first musical education at the local music school, where he was taught the piano. In 1975 he moved to Vienna, where he studied conducting with Otmar Suitner and composition with Roman Haubenstock-Ramati.

In 1984 he won prizes at Köln, Biennale Venice and the Festival d'Automne, Paris. The following year he founded the Klangfourm Wien. With a commission by the Staatsoper Wien he wrote his first opera *The Blind*, based on Maeterlinck's piece of the same name and Platon's cave-parable. This opera received its first performance in 1989 at the Festival Wien Modern. In 1991 Claudio Abbado performed his piece *Face de la Chaleur* for flute and orchestra at the Wiener Musikverein. Since 1991 Furrer has been a professor of Composition at the University of Music and Dramatic Arts in Graz.

TRANSITIONS

We would like to take this opportunity to greet **Byron Petty** as the new Independent Composer Representative.

ALERT!

If you teach in a department or school of music, please ensure that concert programs presented by your university are being collected and sent to ASCAP and BMI each on a regular basis. Each agency, which relies on these programs, extracts performance information and determines the amount of royalty credited to each composer based on a sample rate.

"Keynote" - continued from pg. 3

many years and remain perfect. It is also important that young composers are exposed to works and studies of many—in fact, all—techniques. One never knows which of these may be helpful in the future.

It is sure we live and write in a very different atmosphere than the post-war generation of 1945, and we are not as much impressed by the twelve-tone system today. Yet, let us not forget that this system didn't come from nowhere, and that it has roots in the music of the past. It doesn't fit, perhaps, in our world today, but we can learn so much from it, its discipline, applications, and colors. It may not be a universal language, but some powerful and lasting music has been written by practitioners of these techniques, and many composers have been helped, or better, saved, when they, in younger years, were not sure how to write.

I remember having programmed in the 1960's a concert with the Cornell Orchestra of Schubert's *Second Symphony*, Berg's *Violin Concerto*, and Saint-Saens' *Third Symphony*. In the beginning, Saint-Saens' luscious score was the favored work, followed by Schubert, and I had to suffer tough cross-examinations from all my players: why Berg? Then Louis Krasner came, and played with such passion and conviction, that this work became the great experience for all orchestra members, and pronounced successful in the concert.

I am not saying that learning the twelve-tone row will assuredly make one a composer, but that the techniques used, just as the modes of the middle ages, may help in one's development.

It seems that more and more the university will have the responsibility to champion not only new works, but music of all periods, and in addition it will be its high function to educate new audiences for the symphony orchestras, bands, operas, chamber music concerts. The average age of concert goers these days is 65 or more, and we urgently need a young generation of subscribers in order to continue the classical music life in this country.

We face the same problem with art museums, which are mostly visited by an older generation. And yet every museum in this country has interesting works and many masterpieces, and there is a striking resemblance between museums and concerts. After you have spent one or two hours with the masterpieces of the past you feel an urge to see some different, new colors, different

conceptions, and rush to another room with impressionists and modern paintings. You feel invigorated, I hope, as I do.

And the same goes for concerts. There has been a variety of styles of time, in fact, new, different colors. We have this in new music, and we hope we also can feel the excitement, pulse, vitality, drama, tragedy as well as happiness of the twentieth-century. We have to convey again and again to our students that we have an important task: our music has to be good enough to be able to stand next to great works of the past, not only as far as ideas are concerned but with our techniques. Serious preparation, knowledge, which, too, will be impressive enough.

I was a little surprised when I was about twenty-five years old, a well-known conductor told me: "you see, all the known composers of the twentieth century write perfectly. A score is a pleasure, excitement to read, be it Stravinsky, Bartok, Ravel, Prokofiev and others." I started to think: he's interested in techniques only? But then I realized that if the score wasn't technically good, he didn't bother to see it any further. The conductor sees already the problems in rehearsals, difficulties with some sections, awkwardness in instrumental writing. And he/she thinks: why should I lose so much time in explaining? As teachers we have to be demanding from the quality of writing; just as we ask of violinists to first have a solid technique so that they can play the concerto, the same goes for composers.

Our music lives through performances which unfortunately are costly. Not much art could support itself in the beginning, and especially not new musical works. For the last twenty five years, the National Endowment for the Arts has been immensely helpful, but instead of support being augmented, like all budgets we face cuts and even elimination. In addition our high schools still do not recognize the important volume of new music by not allowing proper credits. It is up to us, educators and legislators, to fight, so that we become musically literate at an early age. Meantime, though, we still have to bear the burden in the universities.

Fortunately we have many young talented students, and many excellent composers are succeeding these days even in very strong competitions. Combined with a strong generation of extremely gifted performers which we find these days in our schools, we can hope for a bright future. Many young players do have open minds,

and do want to perform new works. We should encourage them. They should know the music of the living composers, too.

And last we have to encourage also the non-musicians in universities through concerts, courses, conferences, and any means to become interested in music so that they can be the future subscribers, of orchestras, bands, operas, chamber music concerts. They need to be our future audience, as the present one will not be able to attend and support the musical life for long. We have lost at least one if not two generations starting in the late sixties, who, although they have learned how to play instruments and music, have turned toward the rock and roll and other types.

Speaking of pop art with which we solidly are impregnated these days, some say that J.S. Bach would have had great fun writing commercials for German light beer, instead of pondering a cantata for every Sunday, a few minor passions and difficult concertos, and Claude Debussy would have written perfectly aromatic sounds for the Oil of Olay. We are also told that a T.V. commercial is a very high art. I think we should have to aim much higher.

On the other hand, the late sixties brought us freedom to choose how to write, which style to choose, and not to be a slave of one system. I remember in the fifties a Darmstadt teacher told the composer that if it isn't a twelve-tone and post-Webern construction I will not look at it. But in the eighties the Webernists acknowledged that a tree has many branches. Every composer today in the university or outside can compose as he/she chooses, and that is the sign of freedom.

Think how lucky we also are with the excellent organizations we have in this country, including the performing rights, publishing, and performers' interest in our work, which gives us a better chance than in many countries I know. When I think how difficult it is to be performed in my native country at present, I feel sad for my composer colleagues there. I have recently read an article in which a well-known Czech composer says, "I shouldn't complain, because I have two performances this year, one orchestra, one of chamber music."

Our universities here employ thousands of composers; it is not so in Europe. Composers only teach in conservatories and colleges, and there are not too many in Europe. In the universities the only subject is musicology. The Society of Composers

has organized many festivals and meetings, regional and national, several thousands of new works by living composers have been performed all over the country. How impressive this achievement is, and how many thousands are performed in universities and colleges each school year. In fact in some cities and communities the only place one can hear contemporary music are the universities and colleges. What a vital force our Society has been for contemporary works.

I wish I could be with you for the next fifty years to help the task of championing new music. I have enjoyed tremendously my forty-four years writing, performing, and teaching in this country. It has been a wonderful life. I wish you all the same joy and thank you again for inviting me to speak to you. It has been a great honor. Thank you.

*Transcribed by David S. Lefkowitz
Assistant Professor of Composition,
UCLA*

New Members

Region I

Eric Lemieux (Montreal, Quebec)

Region II

Elizabeth Alexander (Ithaca, NY)

John Littig (Brooklyn, NY)

Andreas K. Meyer (Cliffside Park, NJ)

Nicolas Scherzinger (Rochester, NY)

Gregg Wramage (Forest Hills, NY)

Region III

Greg Brown (Charlottesville, VA)

Eric W. Greco (Warrington, PA)

Region V

Shawn Salmon (Charleston, IL)

Tadd W. Russo (Columbus, OH)

Region VI

Ian Corbett (Kansas City, MO)

Jason Kniep (Lawrence, KS)

Cyrill Schurch (Houston, TX)

Region VII

Margaret Shelton Meier (Claremont, CA)

Region VIII

Daniel J. Drullard (San Jose, CA)

Daniel Feinsmith (Berkeley, CA)

Michael Lau (Vancouver, BC)

Members' Activities

Ten of **Karel Husa's** works (chamber, orchestra and band) were performed at Hartwick College Summer Festival in Oneonta, NY, July 1999; *Sonata a tre* performed by the Ithaca College Trio at Cornell University (Sept. 16) and Ithaca College (Oct. 2), Ithaca, New York; *Divertimento*, *Pastoral* and *Four Little Pieces*, all for string orchestra performed by the Manhattan Chamber Orchestra, R. Clark cond., Merkin Hall, New York on Sept. 16; *String Quartet No. 1* performed by Suk Quartet, Chamber Society, Czech Philharmonic in Prague, Nov. 10 in Dvorak Hall, Czech Republic; *Celebracion* for orchestra performed by the Ithaca College Symphony, Charles Peltz cond., at the opening of Ithaca College's new James J. Whalen Center for Music, Oct. 2; *Five Poems for Wind Quintet*, performed by the Laureate Wind Quintet on tour: Morgantown, WV, Oct. 26; Fredonia, NY, Oct. 28; Ithaca College, NY, Nov. 2, and Ithaca High, NY, Nov. 3; *Concerto for Orchestra* performed by the Cleveland Orchestra, Stephen Smith cond., Nov. 18, 19 and 20 in Cleveland, Ohio; *String Quartet No. 2* performed by Apollon Quartet in Munich, Germany, August 10; *Concerto for Wind Ensemble* performed by the Rutgers University Wind Ensemble, Richard Clark cond., Dec. 10, Rutgers University, N. Brunswick, NJ; *Sonata for Violin and Piano*, performed by E. Altschuler and Ch. Griffiths, Juilliard School, NY, Dec. 6; *Evocations of Slovakia*, performed by J. Nelson, E. Bartlett, M. Nuccio (New York Philharmonic Ensembles), Dec. 5, Merkin Hall, New York.

New publications by Karel Husa include *Les couleurs fauves* for Wind Ensemble (AMP/G. Schirmer); *Sonatina for Violin and Piano* (AMP/G. Schirmer); *Five Poems for Wind Quintet* (AMP/G. Schirmer); and *Festive Ode*, new revised ed., for chorus and orchestra or band or brass ensemble (E.C. Schirmer).

New recordings by Karel Husa include: String Quartet No. 1, *Variations*, *Five Poems*/Suk Quartet, Prague Trio, Prague Wind Quintet, PANTON 81 9009-2 131. *Music for Prague 1968*, Temple University Winds, Karel Husa guest cond., TROY 271 A1b. *Les couleurs fauves*, New England Conservatory, F. Battisti cond., TROY 340 A1b. The "Karel Husa Gallery" has opened in the new James J. Whalen Center for Music at

Ithaca College, Ithaca, New York.

Charles N. Mason received a \$1500 grant from the Mary Flagler Cary Charitable Trust and the American Music Center to pay for his orchestra parts to be copied for the premiere of his full-length opera in April, 2000. His *Hradcanska* for flute, violin, cello and piano was performed by Composers, Inc. (Ettelston Competition) in San Francisco in October, and his piece for flute and tape, *Pipeline*, was premiered by Donald Ashworth at a Birmingham Art Music Alliance Concert at Birmingham-Southern College.

Elizabeth Morrow, Associate Professor of Music at the University of Texas at Arlington, announces the commercial release of her new CD, *Soliloquy: Contemporary Works for Unaccompanied Cello*, on Centaur Records, October 1, 1999. The recording features eight works by living composers: **George Chave's** *Three Reflections*, **Daniel Kessner's** *Four Studies in Melodic Expression*, Mark Sforzini's *Remembrance Upon a Midnight Hour*, **Zae Munn's** *Projectual*, Kevin Malone's *Four Pieces for Solo Cello*, Geoffrey Gordon's *Lorca Musica Per Solo Cello*, Robert Fleisher's *Two Movements* and Benjamin Boone's *Buffing the Gut: A Jazz Etude*.

Alex Shapiro's *Evensong Suite for Flute, Clarinet, Bassoon and Piano* was performed in October 1999. Her 1999 *Piano Trio No. 1: Elegy* has been performed twice this year, including as part of a concert in November 1999 in the Los Angeles area programmed entirely with Shapiro's chamber works. Premieres included *Intermezzo for Clarinet and Harp* at Austin, Texas on Sept. 7, 1999, *Shiny Kiss*, for solo flute was premiered in Carmel, Ca. on Oct. 16, 1999 and Shapiro's electronic soundscape and electric violin piece, *Journey* was premiered on Nov. 11th in Pacific Palisades, Ca.

The music of **Stephen A. Lias** was performed this summer at the Texas Shakespeare Festival in productions of Shakespeare's *Antony and Cleopatra* (co-composed with Cynthia Walsh, and directed by Eve Adamson) and *Two Gentlemen of Verona* (directed by Tom Whittaker). A recital featuring the works of Dr. Lias was presented at Kilgore College on November 29th, 1999.

The program included premiers of Lias' *Piano Sonata No. 1 in G Minor* and *Summer Diaries* (performed by pianist Sandra Siler), and *The Learned Ladies* (performed by the Kilgore College Keyboard Orchestra). The concert also included performances of other vocal, choral, and instrumental works by Stephen Lias.

Dr. Lias' newest choral work, *Psalm 23*, was commissioned by Monmouth College, IL, for Dr. Perry White and the 1999 Monmouth College Chorale. They will be premiering this work later this season and performing it widely on their spring concert tour. The spring of 2000 will also see the world premier of Lias' *Jeremiah*, a cycle of choral works on biblical texts, by the Kilgore College Chorale.

Harvey Stokes' *String Quartet No. 4* was performed by the Gateways Music Festival Quartet on 9/19/99 at Old Dominion University and on 10/17/99 at Hampton University for the Composer Concert/Exhibit (*From Exposition to Development: The Legacy of Composers at Hampton University*) sponsored by the Norfolk Foundation, the Old Dominion University Library and the Hampton University Library.

Recent performances of music by **Richard Brooks** include: *Quintet for Saxophone and Strings* performed by the University of Iowa Center for New Music at Dordt College, Iowa on 10/02/99 and the University of Iowa 10/03; and *Invention* for solocello performed at a Composers Concordance concert, at Christ and St. Stephen's Church.

Region I

November 12-13, 1999
Bowdoin College, Maine
Scott Brickman, Elliott Schwartz, hosts

This beautiful campus is just north of Portland, Maine, and was the site of the two-day, two-concert Region I conference, warmly and ably hosted by both **Scott Brickman** and **Elliott Schwartz**. Thirteen composers attended the conference, with performers from the area as well as the Bowdoin College Chamber Choir, Robert Greenlee, conductor.

There were three presentations: a very well done lecture on "Extended Trumpet Techniques" by Amy Dunker, an informative lecture on "Contemporary Composition for the Harpsichord" that included a performance of Ligeti's *Continuum*, by Joyce Lindorff, and "George Crumb's 'Makrokosmos II' for Piano" by Jeffrey Jacob. In addition, Robin Hodson demonstrated the new and eagerly awaited Sibelius Music Notation Software for the Macintosh platform.

Amy Dunker, Dan Koontz, Ulf Grahn, Scott Brickman, Scott Vaillancourt, Rain Worthington, James Casavant, II, Robert Fleisher, Paul Siskind, Douglas Ovens, Janis Mercer, Paul Epstein, Jim McManus, David Patterson, Beth Weimann, Richard Brooks, Michael Karmon, and Richard Francis. DKG

Region IV

November 10-13, 1999
University of Miami, Florida
Dennis Kam, host

This four-day conference hosted 38 composers in seven concerts on the campus of the University of Miami in Coral Gables. Many thanks go to **Dennis Kam** for his organizational efforts not only for this conference but for many previous conferences over the years. Additional thanks go to Ferdinando De Sena, Lissette Dominguez, Paul Wilson, John Van der Slice and the Univ. of Miami SCI Student Chapter.

Ensembles included the Other Music Ensemble, the U of Miami Symphonic Winds, Gary Green, director, and the U of Miami Symphony Orchestra, Thomas Sleeper, director, and the U of Miami Singers. Guest ensembles included the FIU New Music Ensemble, Luis Gomez-Imbert, music director. There was one paper, "The Flattening Historical Perspective of Music Caused by the Advent of Sound Recording: A Unique Twentieth-Century Phenomenon" by Mickie Willis, with responses from Peter Blauvelt and Keith Kothman.

Daniel Adams, Joe Alexander, Jason Bahr, Al Benner, Kenneth Benoit, Peter Blauvelt, James Castelli, James Chaudoir, Paul Clem, Dinos Constantinides, Khoi Dang, Donna Kelly Eastman, J. B. Floyd, Mark Francis, Jason Freeman, Orlando Garcia, Fred Glesser, Monroe Golden, Dorothy Hindman, Kenneth Jacobs, James Jensen, Aaron Johnson, Joseph Koykkar, Keith Kramer, Takeo Kudo, Steven Jon Landis, Jr., James Lentini, Charles Mason, William Price, Salil Sachdev, James Paul Sain, Vernon Taranto, Jr., Stephen Taylor, John White, John D. White, Betty Wishart, Donald Reid Womack, and Byron Yasui. DKG

2000 SCI National Student Conference "March Madness"

The Student Chapter of SCI at the University of Michigan (SCIUM) is hosting the 2000 SCI National Student Conference. Performers include **The Phoenix Ensemble**, Annunziata Tomaro, Music Director, **Non Sequitor**, a professional new music ensemble, Chris Kim, music director for **Brave New Works**, and students at the University of Michigan. The keynote speaker will be **Melinda Wagner**, the 1999 Pulitzer Prize Winner. There will be 35 student composers from across the United States, which will include the premieres of three new works by the 1999 SCI/ASCAP Student Composition Commission winners: Steven Ricks, Jennifer Furr and Chihchun Lee. There will be panels and a banquet too! Registration fee: students \$25, non-students \$45 (the registration fee includes the cost of the banquet). Fill out the form below and send to David Schober, Treasurer, 1124 Nielson Ct., #5, Ann Arbor, Michigan 48105. Any questions should be addressed to Ching-chu Hu at chewie@umich.edu or scium@umich.edu.

Name: _____

Address: _____

School affiliation, if any: _____

Check, with registration amount: _____

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.

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