

Elliott Schwartz—an interview

David Gompper interviewed Elliott Schwartz during the Summer of 1995 at Bowdoin College, Maine. Elliott was the regional director (what is now Region I) of the old ASUC for a while and then became the national chair in 1985. Around the same time he was elected vice-president to the American Music Center and then became president of the College Music Society. As he put it, "I have had many wonderful experiences with SCI, the various conferences and good friends that I have made, and great performances of pieces by so many people. It has been a very worthwhile organization, and it does a lot of good." The interview was recast in the style of Studs Terkel.

As a composer, recently I have begun to narrow my focus, almost literally. My earlier music was not so much unfocused, but multi-focused. I've really enjoyed working with multiple exposures of different kinds of textural levels and juxtapositions, familiar and unfamiliar, sounding at the same time. That kind of urge is less important in my scheme of things now. My most recent piece, a large orchestral work, is almost entirely focused in one direction, so that one thing happens at a time. There are still moments of my earlier style in that piece, where the edges are blurred and one has a sense of different levels occurring simultaneously. But they are much fewer than they use to be. Berio was a very strong influence on me at one point—I was really taken by his music—as I was taken by the writings of Cage, and that very wise overview of the entire compositional scene. But I was much more moved by Cage's writings than the music itself, which I felt I could not use in my own work.

Much earlier, I thought that I would be a concert pianist, and I use to practice many hours a day, especially in junior high and high school. I would practice six, seven and eight hours a day, but I would practice with the television on, sometimes with the sound on, sometimes off—and very often with Brooklyn Dodgers games on in the summer. I think in a way it is comparable to one of those Cage anecdotes, where there are people skating somewhere out of doors, and Cage is sitting inside a small cafe with a jukebox inside, and the music is accompanying the skaters, even though they don't know that they are being accompanied. In the same sense, all of these baseball players were being accompanied by my music, but they didn't know it. Or you can say that there is visual imagery that is taking place while I am playing Beethoven, Chopin, Liszt and Bach. And of course having the TV going with the sound was even weirder.

I had also found Charles Ives a source of inspiration for me. His sense of music growing out of his own experi-

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Regional Conference Preview

REGION VI

Hosted by **James Vernon** with assistance from **Sam Magrill**, to be held at Oklahoma Baptist University, Thursday-Saturday, February 20-22, 1997.

Thursday

Concert at 7:30 pm, featuring the *Uhwarrie Duo* (cl, perc) from The University of Wisconsin, Stevens Point.

Friday

Concerts at 9 am, 11 am, 2 pm (featuring the University of Central Oklahoma Concert Choir), 4 pm, 6 pm and 8 pm (featuring the Oklahoma Baptist University Ensembles and Faculty. Paper session at 10 am.

Saturday

Concerts at 9 am (featuring the Southwestern Oklahoma State University New Music Ensemble, Scott Robbins, *director*) and 11 am. Paper session at 10 am.

The following composers will have works performed:

Jason Bahr
Andrew Bonacci
George Chave
Amy Marie Dunker
Frank Gilgin
Warren Gooch
William Hooper
Timothy Kramer
Hyekyung Lee
Sam Magrill
Shawn Stewart McClain
Greg Steinke
Lewis Phelps
Abram Plum
Scott Robbins
Charles W. Smith

Papers will be read by Mary Lee A. Roberts (Moorehead State), J. Batzner (U of Kansas), Greg Steinke (Millikin University), Eleanor Trawick (Ball State), and Charles Hoag (U of Kansas).•

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Look at our record!

- **4400** member compositions performed at SCI concerts
- **1467** member composers performed
- **194** member composers performed in 1995-96 alone
- **726** concerts sponsored in **119** different cities
- **93** member composers published in the *SCI Journal of Music Scores*
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New Logo

SCI is currently developing a new, unified logo and "look" for everything we publish or print, from the *Newsletter* to the letterhead for correspondence. Since our blue mastheads were used up in the November issue, the last two issues reverted to a black and white cover.

HOSTING REGIONAL CONFERENCES

Elizabeth Vercoe, outgoing Region I co-chair recently e-mailed Gerald Warfield with some thoughts on the job of organizing and hosting conferences.

I think the keys to success of these regional conferences are several:

1. A willingness to use connections with friends heading local music departments or music schools, or convincing those who teach in local music departments to find a host.

2. An outright confession of financial need so that composers bring their own performers when they can. Sometimes their institutions will provide some funding for that, which spreads out the cost and frees up whatever funding is available to those without their own support. Also, the performances by composers are almost always enlightening and often spectacular.

3. Do at least two mailings, one at the beginning, calling for scores, and a second a month or so before the event plus e-mail contact whenever possible, to keep reminding people of the event. Everyone is busy and we all forget deadlines occasionally.

4. Independent composers will need to work closely with the host music department in order to have somebody else pay for the mailings etc. and not incur expenses themselves or on behalf of SCI. Otherwise, if the music secretary will help out, there is no reason independent composers cannot offer their services as co-chairs. In fact, there are many rewards for so doing (such as increased visibility, opportunity for contacts with performers, etc.).

5. Scheduling of meals in places where conferees eat together can be important for giving the event a sense of cohesion, especially if it is only a one-day program. Likewise, any gestures of hospitality (such as morning coffees and even modest receptions) offer opportunities for interaction, one of the most important parts of any conference.

6. Exhibition of scores of performed works, CDs, SCI materials, and publications by local small presses expands the value of the

conference. This is a small effort with no cost. Sometimes there are unexpected results (new contacts and connections).

Elizabeth Vercoe

SCI THANKS OUTGOING REGIONAL CO-CHAIRS

Max Lifchitz Region II

The Society of Composers extends its appreciation to **Max Lifchitz**, who was Region II Co-Chair for ten years (1986-1996). While Co-Chair, he organized and/or helped organize four conferences: Montclair State (Spring, 1987); SUNY Albany (Fall, 1987); C. W. Post College (Spring 1989) and Hamilton College (Spring, 1991). His work as a pianist and a composer has helped to bring prominence and recognition to the society, and his expertise and efforts in organizing those four conferences, as well as his untiring work with North/South Consonance, have helped to create opportunities for composers regionally and nationally.

Lily Hood Gunn Region VII

SCI also appreciates the work of **Lily Hood Gunn**, who was appointed Region VII Co-Chair in 1985, and who organized and hosted the 1994 Regional Conference at San Diego State University. Lily has since moved to the Washington D.C. area. •

NEW REGIONAL CO-CHAIR Region VII

Glenn Hackbarth of Arizona State University has been appointed co-chair of Region VII. SCI welcomes Glenn to his new position.

Forthcoming conferences National Conference

March 5-8, 1997

Florida International University
Orlando Garcia, *host*

Region VI

February 20-22, 1997

Oklahoma Baptist University
James Vernon, *host*

ence—not an idealized experience recollected in tranquillity, but actual experience in the real world, which, as he must have perceived it, involved many things happening at one time: an overload of sensory information and multiple stimuli, forcing the listener, composer and performer to select and make choices, either to tune some out or focus on others, or to accept multiplicities as a fact of life. To learn to hear one strand with one ear and another with another ear—like the overlap of conversation at a party—that is what I found most exciting about Ives.

And Ives was becoming a fairly known quantity by the time I enrolled at Columbia College in 1953. I remember there was a big concert of Ives' music in what was then called MacMillan Theater on the Columbia campus (now called the Miller Theater), which took place during the Spring of my junior year, the same weekend as the undergraduate Spring carnival. The games were held right outside of the entrance to the theater, with rides and a lot of popular music and crowds and games, and in fact different kinds of musics going on, each of these booths and rides having its own music. And the NY Times reviewer, I recall, mentioned the fact that the Ives concert was going on inside while all this stuff was going on outside, and you could hear it all through the theater. The reviewer commented that Ives would have probably loved it.

As a graduate student, I was trying to use the sound world of the so-called avant garde—the Weberian sound-complex—without putting me in a straight jacket of fixed pitch relationships; as a result, I became more concerned with a collision of levels. My very earliest pieces had been all very fixed in pitch, and fairly tonal, or better yet, modal. My doctoral dissertation was on the symphonies of Vaughan Williams, and I was very taken by them, especially by modality as used in the 20th century, and also became focused on Satie and other approaches to triadic harmony that could be non-functional. Later, as I got more and more interested in Ivesian textures, and in what would have been called “new music” in the mid-sixties (I really loved the sound of it), what I wanted to do was to overlay that with the tonal and triadic music I also loved, to see if both levels could coexist.

I have been playing some of my pieces for the students here at the Bowdoin Summer Festival, and they have been playing their compositions for me. I've been struck by the fact that in so many cases, they create music where only one thing happens at a time. In turn, they're struck by the fact that in my music there is a relative shortage of those moments, and usually they like those simpler moments the most. I am not sure what causes this; it almost seems that there is a generational gap developing. Is it possible that the Ivesian aesthetic is not as relevant for young people today as it was when I was growing up? That the whole idea of collision of layers and levels, multiple exposure, the grand circus of overstimulation—that approach to texture—is not relevant for them?

Is it due to popular culture? I assume that what I do is not that freakish or unique, and represents my generation to some degree; there are a number of people like me, who have worked with discontinuity at the level of textural overlay, from Brant to Carter, from Larry Austin to Bolcom. That approach to discontinuity has been replaced by another type of discontinuity that the younger generation is much more accustomed to: the sequential, narrative discontinuity of MTV, visual images that are instantly displaced by completely irrelevant other images. But only one thing happens at a time. This discontinuity is one dimensional, a series of sudden shifts, analogous to what 20-year olds in the 1990's experience in their everyday lives when they play with the channel zapper for the TV. Our popular culture may explain why they are perfectly happy with rapid shifts in the temporal sense, but fairly monolithic textures at any one moment, with only one image being defined at any given instance. Perhaps I am maligning an entire generation by dwelling on the few student pieces I heard over the summer. But it is also true of some of my Bowdoin undergraduate students, and of the Ohio State students I recall seeing in the 1980s. Textural complexity for its own sake is not as important as it was for my generation.

There is an essential connection for a composer, and that is the performer. One of the most interesting books I've read in a long time surveyed different generations of American composers, and notes that composition has changed drasti-

cally within the 20th century. Originally, composers and performers were ghettoized together in this institution called the conservatory, and historians and theorists were at a place called the university. And so talking about music took place at a different location from the making of music.

This was followed by an alliance between composers and theorists in the postwar era, where composers began to find themselves at universities, in many cases institutions where performance was accorded a second-rate status, or perhaps not even allowed at all, as was my case in Columbia in the 1950s. This was a place where you might perform, but never got any academic credit for it; no one on the faculty took performance seriously and no one thought it was intellectually rigorous enough. That bias still exists at Oxford, Cambridge, Harvard and so on. At that particular level, the composer, theorist and musicologist might be composing for each other, leaving the poor performer out of the equation...that's the general thesis behind this book. The suggestion for reform was to go back to the older situation, where the composer would once more consider the performer as his or her natural ally. I am not sure the corollary is that you consider the theorist or musicologist as your enemy.

But certainly, there was a period in our history where composition had become so theoretical in a sense that a major criterion of success or of worth was the way in which one could analyze a given piece. I think it's worth contrasting that to a much older view of success or worth (equally restricted in its own way), which is whether the piece is performable—how it strikes the performer, how it turns the performer on, and consequently how it affects the audience.

Are theorists taking over jobs? One of the more frustrating aspects of my visiting Ohio State tenure in the 80s was that I was placed, willy-nilly (because this is where the bureaucracy places you), in the department of theory and composition. I discovered that I wanted to spend my time teaching courses that were defined by the bureaucracy as music history courses—for example, a course in music since 1945, a course in minimalism, a course comparing Cage and Babbitt. But those tend to be defined as musicology courses. Then it becomes a turf war. I also discovered that

one constituency I really wanted to work with (who might benefit the most from my insights) were the performing students. The traditional, lock-step view is that composers teach theory courses, analyzing music in the abstract. That sort of philosophy doesn't apply to all composers equally, however. In my case, it tended to put me in a box where I was asked to do things I don't want to do, and do least well, and also forbade me from doing the things that I did want to do. At OSU, I ended up teaching a number of lit. courses, but I had to petition the musicology department in writing to do so.

The composer's role on the campus is potentially the most valuable and certainly more versatile. The composer is the one person who can discuss certain aspects of musical structure and music history, who can talk to performers without being patronizing. I think so many scholars, when they talk to performers, tend to betray the fact that they don't think performers have any brains. Of course, performers looking at scholars think, oh, you are people without any talent. And very often the only figure standing between those two hostile groups is the composer. Of course, the cynic would say that the composer has neither talent nor brains.

Often, historians are obsessed with "greatness", with the priesthood, with the major monuments, with the maintenance of a canon (or they want to be the canon creators). I suspect art historians consider artistic creation by mere mortals much less significant in the grand scheme of things. They don't understand why anyone would bother composing or performing music unless it is as monumental as Beethoven's or the performance is as great as Horowitz's. I recall a colleague who taught an aesthetics course, who could never understand why his own daughter, who was enrolled in the studio art program and a serious student, ever wanted to do what she did. She wasn't going to be Raphael or Rembrandt. She was just going to be a painting student. You spend your entire life dealing with what you perceive to be "greatness", and suddenly, you are confronted with nothing more than enthusiasm and talent, and somehow it seems not enough. That may be one particular area in which the spin-off of ethnomusicology has become very significant. You can say to your students or to your colleagues, that it is perfectly OK to be passionately devoted to

music, not because a handful of individuals have done it perfectly well, but because all over the world, whole communities and villages make music either well or not so well. And it is not important whether it is great or not so great; those terms don't mean anything any more. The ripple effect from ethnomusicology is that the canon represents merely one particularly western European view of literature. From the ethnomusicological angle, the very existence of the canon is just an artifact of Western music in the 19th century. If you look at it that way, it's fun to make lots of different kinds of canons. It is like that wonderful game of creating hypothetical all-star baseball teams, the all-Polish team, the all-Italian team, the all-short team. You realize that the notion of canons can be broad, not narrow.

Finally, I would call for a return of Gebrauchsmusik. I would ask us all to consider that composing is just one aspect of music-making, and that ideally it should be part of a larger picture, with composers doubling as performers, as critics, as teachers, as those working with community groups; to consider composition a very specialized profession is self-defeating. It should be much broader than that, it should be part of a life that includes as many of those different aspects as possible, which also includes being of use to their own communities: writing music for amateurs, for children, for specialized occasions, for celebratory functions, occasions that call for music. Contact people who are in charge of things, who, on their own, would never consider asking a composer to write music for an occasion (because they think that music is written by dead people). Get involved in the life of your village, as a person who makes music, and that could involve composing, conducting, performing, writing, speaking: all of those.*

SCI Welcomes New Members

Arthur Campbell (MN)
James Nenghsien Ho (Taiwan)
Edgar W. Williams, Jr. (VA)

YOUR NEWSLETTER WANTS YOU!!

The editors are seeking anyone with an interest in writing articles on a regular basis for forthcoming issues.

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SCI JOURNAL OF MUSIC SCORES & SCI CD SERIES

Deadline: February 1

All Full, Joint, and Senior members of SCI are invited to submit works to be considered for inclusion in both the next Journal of Music Scores and Compact Disc. Submissions for the former may be for any instruments including voice and should be of short to medium length. Scores should be legible and reducible to 8-1/2 by 11 inches. The composer must provide the editor with camera-ready copy. If the submitted work is already published, the composer must submit a letter of permission from the publisher waiving royalties or reprint fees. Submission for the CD Series can be any instrumentation, including voice, tape, and electronics, and of any duration. If selected, each composer must provide a professional-quality studio DAT recording of the work and pay a composer's fee of \$85/minute to cover production costs. Submit scores, tapes, cover letter and a SASE Send submissions to: William Ryan, Submissions Coordinator, Society of Composers, Inc., P.O. Box 296, Old Chelsea Station, New York, NY 10113-0296.

Competitions, Grants and Calls

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

VLAHOPOULOS COMPOSER'S COMPETITION

Deadline: February 1
Age limit: 25 or under
Residents of: MD, VA, & DC

The Washington Conservatory of Music announces its first annual Vlahopoulos Composer's Competition. Eligible composers are invited to submit a work for piano trio (vn, vc, pn) of no more than 10 minutes in duration. Prize: \$250, plus a public performance by Opus 3 Trio. Contact: The Washington Conservatory of Music, P.O. Box 5758, Washington, DC 20016, tel. (301) 320-2770, fax (301) 320-2794.

RIVERSIDE SYMPHONY INTERNATIONAL COMPOSER READING

Deadline: February 1
Fee: \$10

The Riverside Symphony invites American composers of any age to submit works for chamber orchestra (2222 2221 pn, hrp, perc (2), str) or string orchestra for consideration for public reading and taping. Submit a score and tape (if available). If a tape of the submitted work is not available, submit the score and a tape of one or two representative works. Also submit a CV, a brief statement addressing the reading's potential impact on the composers' career, and a SASE. Send submissions to: Riverside Symphony International Composer Reading, 258 Riverside Drive, #7C, New York, NY 10025-6193, tel. (212) 864-4197, fax (212) 864-9795.

SPECULUM MUSICAE

Deadline: February 1
Fee: \$20 per composition

Speculum Musicae announces its third annual competition for composers. Submit works for a max. of 6 players from the

following: fl, ob, cl, bn, hn, gui, perc, pn, vn, va, vc, db. No limitation on duration. SASE. Title and instrumentation must appear on outside cover, in the upper right-hand corner. Anonymous submission, with 3x5 card in sealed envelope with all of the appropriate info. Submit cassette. Send to: Speculum Musicae Competition for Composers, 255 West 88th St., Suite 10C, New York, NY 10024.

1997 STUDENT COMPOSER AWARDS COMPETITION

Deadline: February 7
Age limit: Under 26 on 12/31/96

BMI announces the 1997 Student Composer Awards Competition. There are no limitations as to instrumentation, style, or length of work submitted. Prizes range from \$500 to \$3000. Contact: Ralph N. Jackson, Director, BMI Student Composer Awards, 320 W. 57th St., New York, NY 10019, tel. (212) 830-9703.

DJERASSI RESIDENT ARTISTS PROGRAM

Deadline: February 15
Fee: \$25

The Djerassi Resident Artists Program in Woodside, CA is accepting applications for its 1998 season (4/1-11/31). Residencies in its composers' studio are for six weeks or one month. Studio is equipped with a piano, Kurzweil synthesizer, and recording/playback equipment. Composers of color may apply for the Gerald Oshita Memorial Fellowship which supplies the same six-week or one-month residency, plus an honorarium of \$2500. To request an application, send a SASE to: Charles Amirkhanian, Executive Director, Djerassi Resident Artists Program, 2325 Bear Gulch Road, Woodside, CA 94062-4405, tel. (415) 747-1250, fax (415) 747-0105.

MASTERPRIZE INTERNATIONAL COMPOSING COMPETITION

Application deadline: February 28
Scores deadline: July 31

Masterprize announces the Masterprize International Composing Competition. Any composer may enter a work for symphony orchestra with a duration between 8 and 12 minutes. Fifteen works will be recorded by the BBC orchestras and broadcast on BBC Radio 3. Works by six finalists will then be recorded by the London Symphony Orchestra to be released as a cover-mount CD in the BBC Music Magazine, broadcast by BBC Radio 3, and performed by the London Symphony Orchestra. Prizes include 25,000 (1st), 3000 (2nd), 2000 (3rd), and 1000 (for the remaining finalists) British Pounds. Contact: Masterprize, P.O. Box 12713, London NW66WR, England, tel. 44 171-624 5859, fax 44 171-624 7606.

1997 INTERNATIONAL CHAMBER MUSIC COMPOSITION COMPETITION

Postmark deadline: March 29, 1997
Fee: \$15 (\$20 for international entries)

The New England Reed Trio is sponsoring their third annual composition competition. The ensemble is seeking compositions that feature the core ensemble or any combination from that grouping of: ob, cl, bn with up to two additional instruments (standard ww quintets are *not* eligible). Music for solo voice with accompaniment also encouraged. Application form required. For more information, contact: Frank E. Warren Music, P.O. Box 650006, West Newton, MA 02165; fax/tel: (617) 332-5394.

24TH ANNUAL PERCUSSION COMPOSITION CONTESTS

Deadline: April 1

The Percussive Arts Society announces their 24th Annual Percussion Composition Contests. There are two categories in this competition: 1) works for large percussion ensembles (8-10 players); and 2) works for solo marimba. Submitted must be uncommissioned, unpublished, and 5-15 minutes in duration. Prizes are identical for both categories: 1st) \$500 plus publication by Southern Music Company; 2nd) \$250; and 3rd) \$100. An effort will also be made to program the winning works at PAS events.

Four copies of the score should be accompanied by an entry form. The composer's name may appear on the score, but will be deleted before being judged. Contact: Percussive Arts Society, P.O. Box 25, Lawton, OK 73502-0025, tel. (405) 353-1455.

5TH ANNUAL CLARINET COMPOSITION COMPETITION

Deadline: April 10

The International Clarinet Association announces its 5th Annual Composition Competition for works for clarinet quintet with strings (B-flat or A clarinet with string quartet). Submitted works should be unpublished and may be of any duration. Prize: \$1000 and a performance at the 1997 ClarinetFest at Texas Tech University. Entries must be labeled with the composer's name, address, and telephone number. A standard audio tape (MIDI or synthesized interpretations are acceptable) of the work must accompany the score. Send materials to: Michele Gingras, Chair, ICA Composition Competition, Department of Music, Miami University, Oxford, OH 45056, tel. (513) 529-3071, fax (513) 529-3027, e-mail gingram@muohio.edu, web: <http://miavx1.muohio.edu/~gingram>.

G. SCHIRMER COMPETITION FOR AMERICAN CHORAL WORKS

Deadline: April 30

Age limit: 40 and under on 4/30/97

Citizens, permanent residents of: US

G. Schirmer is seeking new pieces for chorus. Eligible composers are invited to submit up to three unpublished works based on sacred or secular texts, for SATB, SSAA, SSA, TTBB, TTB, with or without piano accompaniment. Works may be of any difficulty level and may be part of a larger work, but will only be considered as individual pieces. Selected works will be engraved, printed, and published as part of G. Schirmer's New American Voices Series. Submit a score, cassette or CD (if available), bio, list of works, a letter indicating that the text is in the public domain or a letter from the copyright holder to use the text, and a SASE. Contact: G. Schirmer, Inc., The 1997 Young Americans Choral Competition, 257 Park Avenue South, New York, NY 10010, fax (212) 254-2013.

THE UNITED STATES AIR FORCE BAND

Deadline: April 30

Age: born after 4/30/62, US citizens

The United States Air Force Band announces a call for works for standard symphonic band. American citizens born after Apr. 30, 1962, except those currently involved in a military music program or who have been commissioned to write a composition for an Air Force Band, are eligible. The winning work will receive a performance by the United States Air Force Band, plus a \$3000 follow-up commission for an additional work. Submit one unpublished full score accompanied by either a recording or full set of parts, a letter stating the composer's name, address, telephone, date of birth, and a SASE. Submit works to: A Call For Compositions, The United States Air Force Band, Attn: Master Sergeant Lawrence Ink, 201 McChord St., Bolling AFB, Washington, DC 20332-0202, tel. (202) 404-8363.

JULIUS HEMPHILL COMPOSITION AWARDS

Deadline: May 1

Fee: \$15 per work

The Jazz Composers Alliance announces the Julius Hemphill Composition Awards. There are two categories: 1) jazz orchestra; and 2) small groups. The winning work for jazz orchestra will be performed by the Jazz Composers Alliance Orchestra. \$750 will be split between the top two composers in each category, and music software worth up to \$595 will be distributed between winners and runner-ups. Contact: Jazz Composers Alliance, Box 491, Allston, MA 02134, e-mail JCAComp@aol.com.

NEW CALLS FOR PARTICIPATION WITH NO DEADLINES

SOLO ELECTRIC GUITAR WORKS

Guitarist seeks contemporary American works for solo electric guitar for possible performance. For information, contact: Wiek Hijmans, 510 W. 123rd St., #38, New York, NY 10027, tel. (212) 316-7093.

FANFARE RECORDS

Fanfare Records of Toronto Canada announces a CD series entitled "Bridge to the 21st Century." Composers interested in having an orchestral work included in the series should submit a score and cassette. The chosen works will be recorded by the Czech National Symphony Orchestra. Partial subsidy is required. Contact: Joan Yarbrough, Project Director, Fanfare Records, P.O. Box 91, Brevard, NC 28712, tel/fax (704) 883-2837.

KESATUAN

Kesatuan, a recently-formed duo for flute and marimba, is seeking original works for the 1996-97 performing season. Works of any length will be considered. Contact: Ingrid Grete Gordon, 1105 West Columbia Avenue, Champaign, IL 61821, tel. (217) 351-5758, e-mail ingridgordon@uiuc.edu.

INTERNATIONAL YOUNG COMPOSERS COMPETITION OF SOUTH AFRICA

Age: up to 35

The International Eisteddfod of South Africa, announces the 1997 International Young Composers Competition of South Africa. Eligible composers are invited to submit works for a possible debut performance at the International Eisteddfod, to be held in Roodepoort, South Africa, Sep. 26-Oct. 5. Prizes: 7000 Rands to the best composition (regardless of nationality of the composer) and 5000 Rands to the best Southern African composition. Contact: International Eisteddfod of South Africa, P.O. Box 738, 1725 Roodepoort, South Africa, tel. (27) 11-472-2820, fax (27) 11-472-1014, e-mail iesa@infodoor.co.za.

WORKS FOR HARP

Sue Carole DeVale is looking for new music for harp for future performances. All formats are of interest: solo; with voice; with another instrument; in a chamber ensemble; with tape; etc. Contact: Sue Carole DeVale, 18341 Coastline Drive, Malibu, CA 90165-5729, tel. (310) 459-6029, fax (310) 459-8584, e-mail SCDV@aol.com.

Members' Activities

Daniel Adams' *Mangrove Memoir* (fl, cl, bn, perc, vn, va, vc) was premiered by The Other Music Ensemble, under the direction of Dennis Kam, Coral Gables, FL 11/25. *Stratum* (marimba qt) was performed by the University of South Florida Percussion Ensemble under the direction of Robert McCormick, Tampa, FL 12/7.

Mary Jeanne van Appledorn's *Spirit Divine* (chorus, org) was accepted for publication by Moon of Hope Publications. Her *Cycles of Moons and Tides* (band), commissioned for the 50th anniversary of Tau Beta Sigma, was performed by the Texas Tech University Symphonic Band and released on Opus One CD #170 in August. *Variations and Toccata on "Jerusalem the Golden"* was selected for publication by Vivace Press. *Trio Italiano* (tpt, hn, tbn) received an award in the 1996 International Trumpet Guild's Brass Trio Composition Competition and was accepted for publication by Southern Music Company; the work was premiered at the ITG Conference 6/7/96 in Long Beach, CA.

Recent performances of **Klaus Cornell's** music include *Oregon Trail, A notebook for Strings* by the Yaquina Orchestra, Newport, 3/16/96; *Aquamarin* by the Südwestdeutsche Philharmonie in Konstanz, Germany, 6/8/96; *Widerschein* by the Orchestra of the Jewish Community in Portland, 6/22/96; and *Remember Kolozsvar* by the Yaquina Orchestra in Newport, 12/14/96.

Warren Gooch received the following performances of his work at Truman State University: the American premiere of *Labyrinthodontia* (tpt, pn) 11/11/96, also performed earlier this year in Athens, Greece; the premiere of *Te Deum* (chorus, orch) by the Truman State University Chorus and Symphony Orchestra, 11/24/96; and *Three Reflections from the Psalms* (chorus) by the Truman State University Chamber Choir, 12/6/96. Works recently published by Alliance Publications, Inc. include *Out of the Primordial Ocean* (perc ensemble), *Dragon Music* (pn), and *A Song of Night* (treble chorus).

Daniel Goode received a performance of music for the dance theatre work *Frogs* 11/21-23 at The Painted Bride in Philadelphia.

The dance was choreographed by Hellmut Gottschild.

Michael Hunt's *Emerald Reflections* was performed by the Bremerton Symphony Orchestra in the Performing Arts Center in Bremerton, Washington 11/2.

Karen P. Thomas received the 1996 ASCAP/Chorus America Award for Adventuresome Programming of Contemporary Music for concert programming for the 1994-95 season of the Seattle Pro Musica. She also received a grant from the Artist Trust of Washington for extensive revisions to *When night came...* (cl, orch). Premieres in 1996 include *Ancestral Hunt* (M, pn) in Seattle, 2/10/96, performed by Louise Marley and Joseph Adam; the work was commissioned by Ms. Marley and supported in part by a 1995 Seattle Arts Commission Artist Grant. *Deep River* (SATB) was premiered by The Seattle Pro Musica 5/11/95 in Seattle.

As part of an educational recital series, **Cherilee Wadsworth's *Sonata for Unaccompanied Soprano Saxophone*** was performed at the Agano Theatre in Naples, Italy 11/14/96. The featured soloist was James E. Walker.

The New York chapter of the American Composers Forum presented its first concert at Steinway Hall. On the program was **Stephen Weinstock's *Six Twisted Little Minuets*** (pn). He is currently workshopping his musical *Rock and Roy*, about the double life of Rock Hudson, a collaboration with playwright Barry Jay Kaplan, at the New Dramatists organization in New York City.

Lynette Westendorf's *Dreams of the Internal Animals*, a five movement avant-jazz suite for sextet, was premiered 9/2/96 in Seattle at the 1996 Bumbershoot Arts Festival. The work also received a live radio broadcast as part of the Earshot Jazz Festival and KCMU-FM's Sonarchy program. Westendorf recently received an honorable mention from the Jazz Composers Alliance for the 1994 jazz suite *Bleysphemous and Hadenistic*.

Betty Wishart's *Folksongs for Four* was premiered at the Florida State Music Teach-

ers Convention 11/10/96; it was also selected as a required piece for the 1998-2001 NFMC Junior Festivals and was published by CPP Belwin. *Memories of Things Unseen and Seen* was published by Frank Warren Music.

John D. White (AL). Dr. Thom Bergeron of Western Oregon State College premiered *Hommage a Jenni* (sax, hn, pn, perc) 10/24. Also on the program was *Courtly "Addio"*, *Neon Sein Leo* (hn, perc, pn). Joining Drs. White and Bergeron for the performance from the University of Iowa were Michael Geary, percussion and Kristin Thelander, horn.

Rolv Yttrehus's *Espressioni Per Orchestra* was performed 10/14-15 by the Philharmonic Orchestra of Augsburg, Germany, conducted by Peter Leonard. Mr. Yttrehus participated in an interview panel discussion on the Sunday before the concert.

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