

1997 SOCIETY OF COMPOSERS 30th NATIONAL CONFERENCE

Florida International University
Orlando Garcia, *host*

GENERAL INFORMATION

CONFERENCE HOTEL

Holiday Inn Airport Lakes South, 1101 NW 57th Ave, Miami, Florida 33126. Telephone for reservations: (305) 266-0000. Single: \$98.00 (plus tax), Double: \$98.00 (plus tax).

This hotel was recently purchased by Doubletree and has undergone major renovations. It is clean, comfortable, and well run. Rate includes bus transportation to and from the university, and an airport shuttle from Miami International Airport to and from the hotel. Please be sure to specify that you are coming to the SCI National Conference in order to get the special rate. Reservations must be made by February 19, 1997 to insure a room at the above rate (after that date, rooms will be released and cannot be guaranteed. Please note that the Doral Open Golf Tournament is that week).

BANQUET INFORMATION

Cost: \$20.37 per person (includes tax). Checks must be received by March 3, 1997. The Keynote speaker is Donald Erb. The dinner will be an Italian buffet that includes wine. Checks can be made out to ARAMARK.

REGISTRATION FEE INFORMATION

Fee: \$65 if received by February 29th; \$75 if received after. Checks payable to: FIU School of Music.

AIRPORT

Miami International Airport (Ft. Lauderdale airport is over an hour to the north; the hotel shuttle does not run to Ft. Lauderdale and transportation between airports can be expensive).

CONFERENCE LOCATION

Florida International University, University Park Campus, SW 8th Street and 107 Ave., School of Music, Wertheim Performing Arts Center, Miami, FL. Tel: (305) 348-2896.

Please send banquet checks and registration checks to:

SCI National Conference
Florida International University
School of Music
Wertheim Performing Arts Center
University Park
Miami, FL 33199
Attn: Cynthia Prater

PRELIMINARY CONCERT/PAPER SCHEDULE

WEDNESDAY, March 5

9:00 PAPERS — Lipten, D.: *Semiotics & Musical Choice*; McClure, L.: *The Separation of Art & Society*.

10:00 PAPERS — Scott, C.: *Electroacoustic Performance*; Snapper, P.: *Cross-fertilization of Electroacoustic and Acoustic music*.

11:00 PAPERS — Weagel, D.: *Schenker, Schoenberg Form*; White, J. D.: *Pythagorean Derivation*.

12:00 LUNCH

1:00 CONCERT #1 — FIU CHOIR: Crowley, J., Nelson, J., Thomas, A. R., Thomas, K. and Druckman, J.

4:00 CONCERT #2 — VISITING PERFORMERS: Lombardi, B., Beerman, B., Blauvelt, P., Hindman, D., Lebenbom, E., Lee, H., Smith, S. and Madsen.

8:00 CONCERT #3 — CONTINUUM: Siskind, P., Brouwer, M., Maier, M., Ho, J., Schwartz, F., Mamlock, U. and Shatin, J.

THURSDAY, March 6

9:00 PAPERS — Brackett, D.: *Postmodernity in Contemporary Music*; Warren, G.: *Serialisms and Aleatory*.

10:00 PAPERS — Richards, E.: *Timbre Resources*; Brooks, R.: *Communities of Composers*.

10:00 COMMITTEE ON WOMEN AND MINORITIES — White, D.: *Composing Black*;

continued on pg. 3

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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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Members' Activities Column

Please send information on your activities (for performances, include title of work, date(s), performers, location and if premiere) to the following address:

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

The SCI Newsletter

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Wadsworth, D.: *Being a Female Composer in the US Navy*.

11:00 PAPERS — Wells, T.: *Spectral Manipulation Composition Res*; Wright, M.: *Warped Ideas Rhythm*.

12:00 LUNCH (SCI National Council/Executive Committee Meeting)

1:00 CONCERT #4 — CONTINUUM: Cameron-Wolfe; Dellinger, S., Ruehr, E., Lang, D., Baley, V., Wiemann, B. and Ortiz, W.

3:00 SAX WORKSHOP — Steve Duke Performer in Computer Music

4:00 CONCERT #5 — OTHER MUSIC ENSEMBLE: Adams, D., Brackett, D., Clark, T., Cox, R., Glesser, F., Koykkar, J., DeSena, F., Kothman, K.

8:00 CONCERT #6 — FIU WIND ENSEMBLE: Freund, D.; Schwartz, E., FIU ORCHESTRA: Bestor, C., Paraskevas, A., Rokeach, M.; FIU JAZZ: Rubenstein, J., Browning, Z.

FRIDAY, March 7

9:00 PAPERS — Hinkle-Turner, E.: *Digital Notation Representation*; Austin, L.: *Ives Universe Symphony*.

10:00 PANEL #1 — *Composition in the 21st Century*: Johnson, R. (moderator); Kam, D., Montague, S., Gonzalez, L., Hinkle-Turner, E.

12:00 LUNCH

1:00 CONCERT #7 — MIAMI STRING QUARTET: Adolphe, B., Starer, R., Gardner, M.; FIU Faculty (Susan Starr): Gonzalez, L., Argersinger, C.

3:00 SCI BUSINESS MEETING (open to all members)

4:00 CONCERT #8 — VISITING PERFORMERS: VanderSlice, McCarthy, D., Schwend, Austin, L.; FIU F: Mobberley, J., Yong, Y., Brickman, S.

8:00 CONCERT #9 — ANDIAMO: Caltabiano, R., Vali, R., Fabregas, E., Dong, K., Kernis, A. J.

SATURDAY, March 8

9:00 PAPERS — Power, R.: *Ligeti String Quartet #2*; Reid, S.: *Women Composers In Cyberspace*.

10:00 PANEL #2 — *Composition Curriculum in the 21st Century*: Johnson, R. (moderator); Freund, D., Kernis, A. J., Thomas, A. R., Schwartz, R.

12:00 LUNCH

1:00 CONCERT #10 — ANDIAMO: Fairlie-Kennedy, M., Beck, J., Gilmore, B., Mason, C., Nelson, R., Epstein, P.

4:00 CONCERT #11 — VISITING PERFORMERS: Vayo, D., Golden, M., Matamoros, G., Snapper, P., Hamilton, B., Sain, P., Korte, K.

5:30 BANQUET

8:00 CONCERT #12 — MIAMI STRING QUARTET: Garcia, O., Erb, D.; FIU STRING ORCHESTRA: Kaufman, F.

INSTALLATIONS — Burns, C., Hinkle-Turner, E.

SCI WELCOMES NEW MEMBERS

Karim Al-Zand (MA)
 Stacy Garrop (IN)
 Susan Forrest Harding (Brasil)
 Ruo Huang (OH)
 Keith Kothman (FL)
 Jason L. Noble (GA)
 Joel Phillips (NJ)
 Joseph Rubenstein (CT)
 Holly Tripp (MO)
 Cam Weckerley (MO)
 Tyler Goodrich White (NE)
 Yang Yong (MA)

Forthcoming conferences

Region VI

February 20-22, 1997
 Oklahoma Baptist University
 James Vernon, host

Region VII

November 7-9, 1997
 Cal. State, Fresno
 Jack Fortner, host

Lois V Vierk

Lois V Vierk is now one of the most sought-after composers in New York. How she achieved this distinguished status is a textbook case of talent, hard work, ability to focus, and strategic thinking. Lois is a friendly, gentle woman with a thread of steel. There are many good lessons here for all of us, and I urge you to read and enjoy as she narrates her story. —Barton McLean, Independent Composers Representative.

After graduating from California Institute of the Arts with an MFA degree in 1978, I lived in Los Angeles for about 10 years. At that time and in that location I was able to find a number of part-time jobs in music, jobs that were interesting, and yet allowed quite a bit of time for my own work. I worked at a half-time position as Assistant Music Director, KPFFK-FM, a listener-supported Pacifica station in Los Angeles. Carl Stone was the Music Director. We produced all kinds of music programming—I was on the air with a weekly program of international music. And I also produced the *World Series*, a series which featured performances of master musicians from Asia, Africa, the Middle East before a live audience. Carl produced a lot of new music programming, including a live series of composers from around the world. It was great fun.

Around that time I was also picking up various other work in music. I played piano for ballet and modern dance classes. For a while I taught music theory and world music appreciation classes at Crossroads School, a private junior high and high school in Santa Monica, CA and at the College of the Canyons, a community college near Cal Arts. I enjoyed this teaching very much. It was particularly rewarding to see how musicians and non-musicians alike could connect with the music I was playing for them from distant corners of the globe. At this I was in the midst of my own studies of Gagaku, or traditional Japanese court music. All together I studied and performed this music for 10 years in Los Angeles with Mr. Suenobu Togi, master Gagaku musician from the emperor's court in Tokyo who was teaching at UCLA (where I'd done my undergraduate work). During this period my friends and I

founded the Independent Composers Association (ICA). Los Angeles was a good place for us to be as young composers. We were one of only a few contemporary music organizations in town. It was a rather unthreatening environment, so we had the chance to try things. A review in Los Angeles, good or bad, would not make or break us. We could succeed or we could fail, with no lifelong consequences. We worked at producing concerts well. It was an important first step professionally for me as a composer. We scraped together money from wherever we could find it. We began with money from some supportive parents. We started applying for grants. Those first small grants from various city and private funders were milestones for us. Everyone in the group pitched in and helped. Our treasurer, David Ocker, was good at writing grant applications and he donated invaluable work to the group. Carl Stone and I could provide a certain amount of radio publicity and press contacts. Other people had contacts in the funding world or knew concert presenters or someone who could provide space. We leaned on our friends for poster designs and for printing. Everyone helped set up chairs, clean up concert halls, do bulk mailings, take flyers around, etc. etc. Of course we called on our performer friends all the time, though I believe that we always paid them. At least that was our goal. It was a start. We received critical attention—reviews in newspapers, interviews and programs on various radio stations, articles in magazines. One important critic, Mark Swed, became interested in some of the things we were doing, and often wrote about the ICA. He helped build the scene, I think, and did not tear it down, as some critics consistently do.

It was a good time and place for building a new career. But in 1982 I felt it was time to leave. The ICA was still going strong, but the work situation at KPFFK-FM had deteriorated badly—we were known as a “leftist” station and the internal political struggles between the political Marxists and the arts and public affairs programmers had in great part forced much of the non-Marxist programming off the air. It was unfortunate, but the radio station suffered greatly and for years lost a lot of its listener support. And my continuing studies in Japanese music made me realize that to achieve the understanding I desired, I should go to Japan for a while.

I didn't have a grant to be in Japan. At that time (1982-84) it was fairly easy for a native English speaker to make a living by teaching language classes and lessons. Children go to “after school schools” to cram in English, math, or whatever subjects they need to especially study. Businessmen sometimes need a smattering of English for their ongoing work. Some housewives seem to take English classes as kind of a hobby. What was most interesting to me was the variety of people I met teaching English. Also it made me think carefully about the sounds of the English language, which are so different from Japanese and its pure vowel sounds (as in Italian), and also about the sentence and grammatical structure of English, which are so completely different from Japanese.

After two years in Japan I was ready to come home. There is a limit to what one can do in Japan as a foreigner. Japan is a country where things get done not so much on merit but because of hierarchy and connections—I kept on feeling you needed something like a “pedigree” to get by. Without that (and you could never achieve this as a foreigner) after a point, doors would not be open to you. You could knock and knock, but to no avail. As a guest, you are much honored and celebrated. As a resident, however, you reach a point and are allowed to go no further.

Coming back home meant coming to the states, but I didn't want to go back to Los Angeles. It seemed the right time for me to come to New York. I moved here in 1984. I again needed part time work, and I began to do word processing in legal offices (for very understanding lawyers, who let me have time off when I had out-of-town concerts, and who even were generous with their copy machines). It was not my choice, at first, to have a job outside of music, but I needed money and this was the most painless way to earn it, as I saw it. The days of part time, interesting work in the arts seemed to me to be over. The only teaching work available was an hour here, an hour there, at schools all over the metropolitan area. The travel time would have been enormous. I investigated local radio stations, as well, but everything was full-time. I'm sure New York City radio work would have been interesting, but I needed my time to compose. The office work I ended up with was uncomplicated and it left my mind free. I feel fortunate to have found the particular situations I did. I

was able to pay rent and living expenses. I had no vacations, except when connected with travel for out of town concerts. I always had health insurance, but a few times I had to lean on my parents to pay it.

Unlike other places where I have lived I feel that my community is here in New York City. I have colleagues here, and friends who are involved in the same things I'm into. I may isolate myself for weeks while working on a deadline, but then I can emerge into the world again, meet my friends who are close by, or go to a concert to hear music and see people. At some point almost everyone comes to New York, so even if you don't travel a lot you're sooner or later going to run into a lot of people here. It is a great place for personal and professional contacts, I've found. Not going out of my way at all, I meet concert-, festival- and CD-producers, also writers, critics, and artists from around the world, all the time.

While here, my professional life has grown, I'm pleased to say. I began getting commissions—first the non-paying kind, then gradually building up the fees—when I moved here and performers began to hear my music. One of my first commissions was from accordionist-composer Guy Klucevsek. I wrote him a piece for 4 accordions. He performed it (with 3 taped parts) so musically, and it was very exciting. Others heard this piece and little by little began asking me for other compositions. My first well-paying commission was from Meet The Composer, when they first began their consortium commission program. It was for the "trombown" ensemble from the San Diego area. This ensemble performed my piece on their tours of college campuses around the country. I began performing at downtown loft venues in New York City like Experimental Intermedia Foundation and Roulette. Little by little I would be asked to participate in this festival or that series around town, and I began being heard at the Kitchen, Dance Theater Workshop and on WNYC-FM. At this time I received commissions and support from the New York State Council on the Arts, the Mary Flagler Cary Charitable Trust, the New York Foundation for the Arts, and more from Meet The Composer. Then out of town groups like the Relache ensemble of Philadelphia began to commission me. I began a collaboration with tap dance choreographer Anita Feldman, which

over the past ten years has produced five pieces, which are performed often in both music and dance venues. Since the birth of Bang On A Can festival they have been supportive of my work. They have performed my piece "Red Shift" often—most recently at Lincoln Center, at festivals in Europe, Australia, and on their new CD on Sony Classical called "Lying, Cheating, Stealing". In recent years I have received commissions from the Kronos Quartet, Lincoln Center (for the Reigakusha Gagaku ensemble of Tokyo), and Sudwestfunk German radio for Ensemble Modern of Europe. I have not "gone after" my commissions. What I have done is to consistently work on my music. I need time and quiet to do this. I don't need a prestigious title. I have always made some effort at publicity, but only recently have I begun working with a professional publicist. She is great and already has helped a lot, arranging articles and interviews that I could not have arranged myself.

Little by little my income from commissions has grown, until finally I was able to say good-bye to office work. Coincidentally, my commission income had reached a comfortable enough level (although commission income will never be reliable) just a little before I married Bruce Ide in 1994. My husband is an economist and businessman. He is extremely supportive of my work and loves new music. He goes to more concerts than I do! Being married to someone who expects to make a living, not who like me will do it grudgingly on the side, surely takes a lot of financial pressure off. I feel very fortunate in this way.

There is no particular path that I can recommend for being an independent composer. Each path will depend on the individual composer's personality, how and where he/she works well and is productive, how creative he/she can be about solving the problems of making a living. I can only advise being single-minded about what you do. Insist on what you need to work and to live a fulfilling life, and be willing to let go of other things. •

YOUR NEWSLETTER WANTS YOU!!

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

SCI National Council (1996–97)

Greg A. Steinke, *Chairman*
Millikin University

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MIT (1)

Brian Hulse
Harvard (1)

Andrew Simpson
SUNY, Postdam (2)

Samuel Pellman
Hamilton College (2)

Simon Andrews
Franklin and Marshall College (3)

Jan Krzywicki
Temple University (3)

Kari Henrik Juusela
Stetson University (4)

John D. White
University of Florida (4)

James E. Chaudoir
University of Wisconsin, Oshkosh (5)

Daniel Adams
Texas Southern University (6)

Samuel Magrill
University of Central Oklahoma (6)

Marshall Bialosky
Cal State University, Dominguez Hills (7)

Glenn Hackbarth
Arizona State University (7)

Charles Argersinger
Washington State University (8)

Cindy Cox
University of California, Berkeley (8)

Kate Waring
Europe (9)

Executive Committee (1996–97)

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William Paterson College

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Gerald Warfield, *General Manager*

Martin Gonzalez, *Executive Secretary*

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.

LYNN FREEMAN OLSON COMPOSITION AWARDS

Deadline: March 1

The National Federation of Music Clubs announces the Lynn Freeman Olson Composition Awards for young, unpublished composers who show promise and skill in developing pedagogical keyboard materials. Age categories are a) grades 7-9; b) grades 10-12; and c) high school graduates through age 25. Compositions must be written for early elementary to mid-intermediate piano study using such forms as ABA, through composition, etc., and may not exceed the equivalent of four engraved pages. Prizes are \$500-1500. Contact: James Schnars, Chairman, LFOCA, 28 Evonair Circle West, Belleair, FL 34616.

ANNUAL NATIONAL CONTEST FOR YOUNG COMPOSERS

Deadline: March 1

Ages: 18-26

Contest open to composers who are between the ages of 18 and 26. Entry categories are 1) a sonata or comparable work for string or wind with pn, 8'; 2) chorus with English text 4'; 3) solo pn, sonata or theme-and-variations, 5'; 4) solo voice, accompanied, with English text, 5'. Prizes include the Victor Herbert ASCAP awards (\$500-1000) and the Devora Nadworney Awards (\$100-250). Contact: Marjorie Gloyd, 1480 West Belfry Court, Green Valley, AZ 85614, tel. (520) 648-5856.

MUSICNINETYSEVEN FESTIVAL

Deadline: March 15

Fee: \$10

The MusicNinetySeven Festival is accepting applications from young composers and performers for participation in this 20th-century chamber music festival/workshop,

to be held in Cincinnati, Jun. 15-26. Guest composers include John Corigliano, Rand Steiger, and Frederic Rzewski. Contact: MusicNinetySeven, University of Cincinnati, College-Conservatory of Music, M.L. 003, Cincinnati, OH 45221, tel. (513) 556-9198, fax (513) 556-1028, e-mail joel.hoffman@uc.edu.

2ND INTERNATIONAL GUITAR COMPETITION

Deadline: March 15

Submitted works should be unpublished, written for 1-3 guitars, and have a duration of 8-15'. Four finalists will be chosen to have their works performed in concert during the Festival Internacional de Agosto 1997. A prize of \$10,000 will be awarded to one of the four finalists. Contact: Latin American Music Center, Attn: Rodrigo Riera Competition, Indiana University School of Music, Bloomington, IN 47405-2200.

1997 INTERNATIONAL CHAMBER MUSIC COMPOSITION COMPETITION

Deadline: March 29

Fee: \$15 (US), \$20 (International)

Sought are works that feature the core ensemble (ob, cl, bn), or any combination from that grouping, with up to two additional instruments (standard woodwind quintets are not eligible). Music for solo voice with accompaniment is also encouraged. Prizes: 1) \$300, plus performance and publication; 2) performance and publication; and 3) publication. Consideration for publication will be given to all entries that meet publication standards. Contact: Frank E. Warren Music, P.O. Box 650006, West Newton, MA 02165, tel/fax (617) 332-5394.

COMPOSERS FORUM

Deadline: March 31

The Oregon Festival of American Music announces a Composers Forum to take place Apr. 30-May 4. Composers who are selected to attend will receive a public reading and recorded concert performance of a work for

any instrumentation drawn from the following: fl, cl, hrp, 1-2 pn, perc (2), vn (2), va, vc. Participation fee of \$325 includes tuition. Submit a cover letter, resume, score(s), cassette (if available), and SASE to: Robert Kyr, Artistic Coordinator, Oregon Festival of American Music Composers Forum, 40 E. Broadway, Suite 200, Eugene, OR 97401.

OMAHA SYMPHONY GUILD COMPOSITION CONTEST

Deadline: May 15

Composers are invited to submit a composition for chamber orchestra to the Omaha Symphony Guild New Music Composition Contest. Submitted works must be unpublished and unperformed. Prize: \$2000, plus performance. Contact: Mrs. Mary Ellen Wychulis, Chairman, 2610 South 100th St. Omaha, NE 68124, tel. (402) 397-2174.

ROGER WAGNER CONTEMPORARY CHORAL COMPOSITION COMPETITION

Deadline: May 1

Composers are invited to submit unpublished works for SATB chorus, a cappella, or with an accompaniment of up to three instruments, including tape. Prize: \$300 and possible performance and publication. Deadline: May 1. Contact: Dr. William Belan, Director, California State University, 5151 State University Drive, Los Angeles, CA 90032, tel. (213) 343-4967, fax (818) 572-0954.

YOUNG COMPOSERS AWARDS 1997

Deadline: May 1

Ages: 13-18

The National Guild of Community Schools of the Arts announces the Young Composers Awards 1997 (US or Canadian residents). Prizes: \$1000, \$750, \$500, and \$250. Contact: Kate Brackett, Program Associate, NGCSA, 40 North Van Brunt Street, Room 32, P.O. Box 8018, Englewood, NJ 07631, tel. (201) 871-3337, fax (201) 871-7639.

KENNEDY CENTER FRIEDHEIM AWARDS

Deadline: May 15
Fee: \$25

Qualified composers (US residents) may submit works for orchestra. The works must have had a U.S. premiere within a two-year period preceding the date it is entered. Prizes: \$5000, \$2500, \$1000, \$500. Contact: Ms. Robyn Williams, Coordinator, John F. Kennedy Center for the Performing Arts, Washington, DC 20566-0001, tel. (202) 416-8127.

NATIONAL SCHOOL ORCHESTRA ASSOCIATION COMPOSITION CONTEST

Deadline: May 15

Composers are invited to submit original unpublished compositions to the National School Orchestra Association Composition Contest. Maximum duration 5'. Prize: \$500 in advanced royalties, possible publication, and additional sharing of royalties. Contact: Donald Spaulding, Contest Chairman, 142 Attison Ave., South Toms River, NJ 08757, tel. (908) 244-1806.

YOUNG COMPOSERS COMPETITION

Deadline: May 15
Age: Under 30

Competition is open to composition students (US residents) studying in accredited schools or with established teachers. Works may be for any combination of the following: fl, cl, hn, tpt, perc, gui, Mez, T, Bar. Duration must be 4-15'. Prizes: \$600, \$300, \$100. Contact: Dr. Jeffrey Wood, Competition Coordinator, Department of Music, Austin Peay State University, Clarksville, TN 37044, tel. (615) 648-7819.

CHAUTAUQUA CHAMBER SINGERS REGIONAL CHORAL CONTEST

Deadline: May 15

The contest is open to any composer living, working, or studying in the northeast quarter of the U.S. (including MO, IA, MN, KY,

VA, and states north or east of them), or in Ontario, Canada. Works should be for mixed chorus, with or without pn accompaniment, 3-10' in duration, with texts in English (proof of permission for copyrighted texts is required). Contact: Lee S. Spear, Artistic Director, Community Music Project, Inc., 116 East 3rd St., Jamestown, NY 14701, tel. (716) 664-2227, e-mail: LSCMP@aol.com.

3RD CONCORSO INTERNATIONAL DI COMPOSIZIONE "2 AGOSTO"

Deadline: May 19
Age limit: 40 on May 31

Qualified composers may submit unperformed works for vn, pn, and orchestra (2*2*22 4331 perc(2) str) with a duration of 10-15'. The works of the finalists will be performed in Piazza Maggiore in Bologna on Aug. 2. Prizes: 10,000,000 lire, 5,000,000 lire, 3,000,000 lire. Contact: Secretary's Office of Concorso Internazionale di Composizione "2 Agosto," c/o of Teatro Testoni, Via Matteotti, 16, 40129 Bologna, Italy, tel. (0039) 051-371348.

ANNUAL MALE CHORUS COMPOSITION CONTEST

Deadline: July 1
Fee: \$10

Composers to submit original compositions for male chorus with a minimum of 3 parts (may include double choir, split parts, or any combination for male voices), with or without accompaniment. For works with instrumental accompaniment, submissions must include parts for each instrument as well as a piano reduction; unaccompanied works must include piano reduction of the vocal parts. Contact: William Bates, AMCA Executive Secretary, Box 106 RR1, Dunsford, Ontario, Canada K0M 1L0.

OLIVER PRIZE

Deadline: June 30, 1998

The Oliver Prize, awarded every second year, was established in 1994 to encourage young people working in contemporary opera. Contact: The Secretary, The Stephen Oliver Trust, PW Productions, 11 Goodwins Court, London WC2N 4LL, England.

WORKS USING EXTENDED VOCAL TECHNIQUES

This is an open call for scores, tapes (DAT or cassette), and videos which use extended vocal techniques for consideration for performance and mention in a new book on extended vocal techniques. The intent is to document the use of the voice as an instrument. Contact: Dr. Michael Edward Edgerton, The Waisman Center, #469, The University of Wisconsin-Madison, 1500 Highland Ave., Madison, WI 53705-2280, tel. (608) 263-5906, e-mail: edgerton@waisman.wisc.edu.

SEATTLE CREATIVE ORCHESTRA

The Seattle Creative Orchestra, a fifty member chamber orchestra dedicated to the performance of contemporary music, is looking for scores which will use most of the following trans-ethnic instrumentation: winds (2-2-2-2, 1 alto or tenor sax), brass (2-2-2-1), 2 perc., pn four-hands, harp, accordion, synthesizer, str (6-5-4-3-2), shakuhachi, koto, ja-khay (Thai three-string floor lute), da luo, and instruments from the Javanese gamelan. The call for scores is ongoing. Send scores and tapes (if available) along with a SASE for the return of materials to the following address: Christopher Shainin, SCO Manager, 719 N. 70th, Seattle, WA 98103. tel: (206) 789-3628. e-mail: orange@seanet.com

Call for Scores

Region VII

Cal. State, Fresno
November 7-9, 1997
Jack Fortner, *host*

If you are located in Region VII, please pay attention!!! A *Call for Scores* for the next Region VII conference is hereby announced. Musical forces available at Fresno include a wind ensemble, woodwind quintet, mixed chamber ensembles, and excellent soloists in pn, fl, vn, va and tpt. Send scores to Jack Fortner, Department of Music, CSU-Fresno, Fresno, CA 93740, tel: (209) 431-7750. Send proposals for papers, panels or demonstrations to Marshall Bialosky, 84 Cresta Verde Drive, Rolling Hills Estates, CA 90274, tel: (310) 541-8213 or fax: 373-3244. (NB: Submissions by composers outside of Region VIII are welcomed, but preference will be given to members residing in this region. Composers will be expected to attend the actual meeting.)

Members' Activities

Elizabeth Austin's CD *Reflected Light* was released on Capstone 8625. Her *Sans Souci Souvenir* (va d'amore, hpd) was premiered 7/96 at the International Viola D'amore Congress in Michaelstein, Germany. *Litauische Lieder* (B, pn) was premiered at the Rheinsberg Music Academy 9/96. *Sandburg Songs* (S, pn) were performed at Xanthippe (Mannheim) during her annual stay in Germany, and *To Begin* (brass qnt) was broadcast by WWUH (Hartford, CT) 7/96. Her *Wilderness Symphony* will be premiered by the Manchester (CT) Symphony in February, 1997.

Jason M. Bahr was recently a guest composer at the C. Buell Lipa Festival of Contemporary Music at Iowa State University (10/24-26/96). The festival included a performance of his *Contrasts* (fl qt); Two pieces from *Character Suite* (pn) were premiered 11/12/96 at Indiana University. *Carlton*, a work from the suite, was a finalist for the Cornelius Cardew Composition Prize in London.

Todd Barton's *Translucencies* (va, cb, str orch) was premiered at the Bing Theater at the LA County Art Museum 1/19/97. Karen Elaine and Bertram Turetzky were the soloists.

Al Benner's *Psalm 100* was premiered on 9/1 by soprano Lisa Benner and pianist Elaine Moss at the Union Congregational Church, Green Bay, WI; and *Five Variations for Piano* was played by Louis Wendt on 9/13 on a Louisiana Sinfonietta Solo Series concert, Baton Rouge, LA. Benner is the series editor for the newly created "Music of America" reprint series books from Connors Publications, and his column "Point of View" can be found in the bulletins of NACUSA.

Nancy Bloomer Deussen's *Concerto for Clarinet and Small Orchestra* was performed by the Mission Chamber Orchestra (Santa Clara, CA) 10/24/96; *Reflections on the Hudson* by the Diablo Symphony Orchestra (Walnut Creek, CA) 11/3/96 and again by the James Madison University Symphony Orchestra (Harrisonburg, VA) 11/11 and by the Vermont Youth Symphony 1/26/97; *Sing Nowell* (SA, fl, pn) was performed in several performances throughout the Bay area by

the Nueva Day School choruses, Hillsdale, CA 12/96; *Pacific City* (pn qnt) and *San Andreas Suite* (fl, vn, va, vc) in a Sigma Alpha Iota Concert in Menlo Park, CA 1/11/97.

The works of **Lawrence Dillon** have received numerous performances this season, including the Midwest premiere of *Andante espressivo-Andante tranquillo* at the Saugatuck Festival, with Naumberg-winner Elaine Richey and NY Philharmonic hornist William Kuypers as the soloists. In addition, *Clausula* was performed at the North Carolina School of the Arts and Interlochen Arts Academy. In June, soprano Marilyn Taylor will give the NY premiere of *Another Mad Scene* at Carnegie Hall.

Brian Fennelly received the following premieres: *Proud Music* (chorus, org, brass), text by Whitman, commissioned by Union College for its bicentennial, at Union College, Schenectady, NY, 2/25/95; *Locking Horns*, a Meet the Composer/Reader's Digest commission for the American Brass Quintet, in Glens Falls, NY 4/10/95 and Merkin Hall 9/19/95; *Skyscapes* (sax, str qt), with David Pituch and the Ad Hoc Quartet on an all-Fennelly concert in the Chicago 20th century Music Series 5/2/96; *Reflections/Metamorphoses* with the Woodstock Chamber Orchestra, in Kingston and Woodstock, NY, 9/21&22/96. Recent CD releases include *Concerto for Saxophone and String Orchestra* and *Tesserae VIII* on the Pro Viva label; *Paraphrasis* (pn) on the New Ariel label, and *Scintilla Prisca* on the Capstone label (SCI CD No. 7).

Daniel Goode's *Circular Thoughts* (cl), published by Th. Presser, 1974, was performed on "Solo Flights" by David Krakauer at the Bloomingdale House, NYC 1/12/97.

Leslie Melcher's *L'Espirito du Temps* (mixed choir, children's choir, S, org, str, pn) was premiered at Central Presbyterian Church, NYC 10/21/96. The work was commissioned for the church's 175th anniversary.

Jerome Miskell's *Puzzles and Canons* (vn, va, a sax) and *The Winds Are Aloft in the Western Reserve* (vn, va) were performed at Mount Union College 11/11/96; the com-

poser performed as violinist on both works. Miskell also received a commission from the Tapestry Ensemble (Akron, Ohio) for a woodwind sextet, *Commercial Time Out*.

Alfonso Montecino's *Sonata for 2 Pianos Op. 36* was performed at Indiana University 6/13/96 and 11/13 by Paulina Zamora and Cecilia Cho. His *3 Homages (to Pablo Neruda, Gabriela Mistral and Claudio Arrau) Op. 41* (pn) was premiered 12/7/96 by Paulina Zamora, also at Indiana University.

David Moore's *La Nave del Deleite* (cl tape) was performed at the Brooklyn College Electro-Acoustic Music Festival 10/24/96; *Let the Light Shine* (SATB, 2 tpt, pn), was premiered (and received Honorable Mention in the 1996 Amadeus Choir Christmas Carol and Chanukah Song Writing Contest) by the Jewish Chorale in Rochester, NY 12/8/96.

Leon Stein's article "Reflections" appeared in Volume 36, 1996 of the College Music Symposium, the Journal of the College Music Society.

David Stock's *3rd String Quartet* was premiered 9/96 at the Mellon Institute (Pittsburgh) by the Cuarteto Latinoamericano. Stock is composer-in-residence with the Seattle Symphony for 1996-97.

Cherilee Wadsworth received premieres of arrangements of *God Rest Ye, Merry Gentlemen* and *Let It Snow* at the annual holiday concert series of the CINCSouth and SIXTH Fleet Bands. She received a total of eight premieres in Naples and other communities in southern Italy, including the premiere of *Sonata for Unaccompanied Soprano Saxophone* at the Agnino Theatre in Naples 11/18/96.

Rolv Yttrehus's *Explorations* (pn) was released on a Centaur CD, CRC 2291. The performer is David Holzman.

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PUBLICATIONS

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