

## SPECIAL ISSUE

## The Society of Composers, Inc.

This issue of the newsletter is being sent to many non-SCI composers to apprise them of our Society and the professional opportunities it provides. Of those opportunities, the conferences, both regional and national, are perhaps the most important, providing performance possibilities for your compositions several times in the course of a year. Conferences are given through host institutions in both educational and regional forums. SCI also has publication and recording opportunities in the CD Series and the Journal of Music Scores (see pg. 3), and there is the monthly Newsletter with a complete Call for Scores section and the electronic version known as SCION which provides a timely and comprehensive listing of performance and other professional opportunities all over the world (see pg. 4).

There are several excellent music organizations for composers: one that archives scores and acts as a clearing house for grants, and one that hosts local concerts and sponsors important correspondences between businesses and individual artists. *The Society of Composers*, however, is the only professional organization for composers similar to the *Society of Music Theory* (SMT) for theorists, or the *American Musicological Society* (AMS) for musicologists, where host sites are established on a regular basis in an effort to bring professionals together for the exchange of ideas and contacts, but especially for performances of their music. It is in this context that the *composer-performer* connection becomes crucial, for much of our music is born from that spark. It is our belief that *composer-composer* contact, in addition to *composer-audience* and *composer-performer* connections, is vital to our craft. You would probably not disagree if it were said that there is a certain risk to sharing your work with fellow composers. Nevertheless, we learn from that encounter, we sharpen our craft, and we can draw on that experience to both our benefit and our audience's.

## Transitions

### National Council member appointed

**Rocky Reuter** was appointed as co-chair to Region V. He is the chair of the Department of Core and Academic Studies, Conservatory of Music at Capital University in Columbus, Ohio, and is the Director of the Recording/Electronic Music Studios. He is also the founder and director of the NOW MUSIC Festival, currently in its 10th year. Rocky also hosted a Region V conference in 1992. SCI welcomes him to the National Council.

## 1998 NATIONAL CONFERENCE

### CALL FOR SCORES

Indiana University  
School of Music  
April 16-19, 1998  
Don Freund, *host*

#### DEADLINES (receipt):

Works for orchestra, symphonic band, chorus (including chamber choir), jazz band, and opera scenes:  
**APRIL 10, 1997**

Works for new music ensemble, small chamber ensembles, voice and/or solo instruments, and electroacoustic compositions:

**AUGUST 20, 1997**

(do not submit prior to June 20, 1997)

Proposals for papers, panel discussions, and/or other demonstrations:

**OCTOBER 1, 1997**

...

Indiana University's large ensemble performing resources include 4 large orchestras, a chamber orchestra, a Baroque orchestra, Concert Band, Symphonic Band and Wind Ensemble, several choirs including the Contemporary Vocal Ensemble and Pro Arte Singers (directed by Paul Hillier, whose professional vocal ensemble "Theatre of Voices" will perform during the conference), and Jazz Ensemble.

Proposals for workshop production of opera scenes are also due under this April 10th deadline: composers should submit scenes of no more than a total of 10 minutes in length, with an accompaniment of piano or small ensemble of no more than four instrumentalists; works featuring women's voices are most appropriate.

Composers may submit as many as two scores dur-

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## SCI Welcomes New Members

Dr. Jennifer M. Barker (VA)  
Dean D. Bouzianis (MA)  
Kui Dong (CA)  
Charis Bean Duke (IL)  
Andrew Hasenpflug (OH)  
James R. Jenkins (FL)  
Roger Johnson (NY)  
Kendall Kennison (MD)  
Lee McClure (NY)  
John A. McKinnon (OR)  
Till Meyn (CA)  
Bruce Reiprich (PA)  
Judith Shatin (VA)  
David Smooke (IL)  
Glenice G. Sousa (RI)  
Paul Steinberg (NY)  
David W. Taddie (MA)  
Peeter Tammearu (FL)  
Peter & Lynn Ware (ON)

## Look at our record!

- 4525 member compositions performed at SCI concerts
- 1529 member composers performed
- 124 member composers performed in 1996-97 alone
- 744 concerts sponsored in 123 different cities
- 93 member composers published in the *SCI Journal of Music Scores*
- 89 member compositions recorded on LPs and CDs

## The SCI Newsletter

David K. Gompper, *editor*

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sci@serial.music.uiowa.edu

*For other business:*

Martin Gonzalez - *Exec. Secretary*  
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New York, NY 10113-0296  
(718) 899-2605  
sci@vaxa.weeg.uiowa.edu

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## Call for Scores

### REGION II

Crane School of Music  
SUNY, Potsdam  
October 31-Nov. 1, 1997  
Andrew Simpson, David Heinick, *hosts*

Region II issues a call for scores for its 1997 regional conference. *Please note: send scores only, no papers.*

Works will be considered for the Crane Symphony Orchestra, the Crane Wind Ensemble, Crane Chorus (large SATB chorus) and chamber chorus, a faculty brass quintet, woodwind quintet, pn quartet, tape alone or live-tape pieces, and chamber works drawn from the following: fl, ob, cl, bn, hn, tpt (2), trbn, tb, perc, pn, hp, gui, vn, va, vc, db, voice (any range).

Please send score, tape (if available) and a brief bio. Pieces must be **POSTMARKED BY APRIL 1, 1997**. If selected for performance, you will be responsible for providing performance materials by **MAY 1**. Please include a SASE, and self-addressed stamped postcard.

*Please send materials to:*

Dr. Andrew Simpson  
Crane School of Music  
SUNY Potsdam  
44 Pierrepont Avenue  
Potsdam, NY 13676

## Call for Scores

### Region VII

Cal. State, Fresno  
November 7-8, 1997  
Jack Fortner, *host*

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 VII are welcomed, but preference will be given to members residing in this region. Composers will be expected to attend the meeting if chosen.*)

*National Conference (cont. from pg. 1)*

ing this "large ensemble" round of submissions. To be considered, composers should submit the following:

1. Scores with approximate timings and date of composition; "study" scores are appropriate—scores larger than 11"x17" must be Xerographically reduced to this size or smaller. For opera scenes, only the libretto and vocal score of the submitted scene(s) should be submitted, with a synopsis explaining its context.
2. A brief biographical sketch
3. Tape recordings (cassette only) if available (one piece per cassette).
4. Self-addressed envelope with postage for return of materials.
5. A stamped, self-addressed postcard for acknowledgment of receipt of materials.
6. For each work, an Information sheet, 8-1/2" x 11", with your name, address, telephone, fax, e-mail, SCI affiliation and the following information about the work: title, duration, instrumentation, and program note.
7. No performance materials should be sent at this time; composers must guarantee immediate availability of performance materials.

All composers programmed will be expected to attend the conference and be members of SCI by the date of the conference. Composers who have submitted large ensemble works will be notified of performance decisions by July 1, 1997.

Send all materials to:

**Don Freund**  
**SCI 1998 National Conference**  
**School of Music**  
**Indiana University**  
**Bloomington, IN 47405**  
*e-mail: dfreund@indiana.edu*

## Forthcoming conferences

### Region II

Oct. 31-Nov. 1, 1997  
SUNY, Potsdam  
Andrew Simpson & David Heinick-  
*hosts*

### Region VII

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



## SUBMISSIONS PROCEDURES FOR SCI PROJECTS

Members are urged to submit items in any (or all) of the categories below. All scores and tapes will be evaluated by a rotating panel of judges before they are included in any project. The panel consists of three members of the National Council and one member of the Executive Committee. All matters concerning the calligraphic acceptability of scores will be determined solely by the Editor of the Journal, and all matters concerning the acceptability of recording and performance qualities will be determined by the Submissions Coordinator. Compositional quality will be evaluated solely by the panel of judges.

	<i>required for consideration</i>	<i>encouraged as part of submission</i>
<b>JOURNAL OF MUSIC SCORES</b>	score (camera-ready)	tape
<b>CD SERIES</b>	tape (& score, if it exists)	score (camera-ready not required)

### CD SERIES

- For initial submission to the CD SERIES, the following format is required: cassettes (regular or Cr02, not metal), Dolby B.
- For preparation of the master tape (leave the first minute of tape blank):
  - a. DAT recording at 44.1kHz sampling rate.
  - b. 1 kHz reference tone, preferably 14db VU, at the head.

### SCI JOURNAL OF MUSIC SCORES

- Length: 30 pages maximum.
- Calligraphy: neat (scores will automatically be rejected for poor calligraphy) — no broken lines, dropouts, overly-thin lines, uneven layout. Do not use anything thinner than a #0 Rapidograph.
- Size: not important; but remember that it will be reduced to 8-1/2" x 11".
- Instrumentation: any combination is acceptable.
- Submit one camera-ready copy, which can be photographed clearly.
- All works involving materials not either entirely in the public domain or copyrighted must be accompanied by the following, where applicable:

*Published works:*                      *permission of copyright owner; mechanical licensing waiver.*

*Text under copyright:*              *text copyright clearance.*

*N.B.: American Composers Alliance waiver includes a written statement from the copyright owner that they "agree to allow the work to be reprinted by the European American Distributors Corporation, provided that proper acknowledgments are given to the copyright owner, and provided that in no way may the anthology be used for performance purposes."*

### GENERAL INFORMATION

- Any work selected for publication in any past or future issue of the SCI JOURNAL OF MUSIC SCORES will automatically be acceptable, compositionally, for possible recording (providing the submitted tape is of acceptable quality). Send copies only, not original scores or master tapes. Each tape will be evaluated for consideration in the following categories:
  - A. Dubs of professional-quality master tapes.
  - B. Work tapes, rehearsal, or performance tapes not up to the recording or performance standards of the series.
- Each tape will be assigned to either of the above categories upon the recommendation of an expert designated by the Executive Committee and such recommendations shall be deemed final. Compositions selected by the judges from Category A can be used as is: those selected from category B will be slated for CDs upon the receipt of a new tape which satisfactorily meets the recording and performance standards. It is understood that works may be recorded only, published only, or both recorded and published, at the discretion of the judges and all the project coordinators. New tapes of works selected from Category B above must be *reevaluated* for performance and recording excellence by the designated recording expert. The composer of a work whose tape falls into Category B agrees (by the act of submission) to provide a new tape of acceptable performance and recording quality not later than three calendar months from the date of notification of acceptance by the judges, or the option to be recorded will be forfeited.
- The composer accepts all responsibility for securing an acceptable tape, including financial obligations. In addition, a recording fee of **\$85.00** per minute will be charged to each composer whose work is accepted. The composer assumes responsibility for securing any necessary written union, mechanical, or royalty waivers for any copyright holders other than the composer. (Forms will be provided for this purpose.) Composers (or copyright owners) shall not expect to receive any royalties from the sale of CDs or journals. Copyrights are not transferred to SCI. The composer assumes responsibility for securing permission letters from all performers and/or conductors. The composer agrees to provide biographical data on her/himself (including high-resolution black-and-white photographs) and/or performers if requested. Eligibility for the **CD Series** and the **Journal of Music Scores** is restricted to *Full, Joint, and Senior members*. There is a limit of two submissions per member in any one round of judging. All materials must be accompanied by return postage.

**Society of Composers, Inc.**  
**William Ryan, Submissions Coordinator**  
**P.O. Box 296, Old Chelsea Station**  
**New York, NY 10113-0296**



# SCION

Reynold Weidenaar, *Editor*  
Bryan Burkett, *Assistant 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:  
[weidenaar@email.njin.net](mailto:weidenaar@email.njin.net)

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

Reynold Weidenaar, SCION Editor  
Department of Communication  
William Paterson College  
Wayne, New Jersey 07470-2152  
Telephone: 201-595-2540  
Fax: 201-595-2486

NEW OR CHANGED E-MAIL ADDRESSES of members in good standing who are receiving or who wish to receive SCION, should be e-mailed to the SCI Office at:  
[sci@vaxa.weeg.uiowa.edu](mailto:sci@vaxa.weeg.uiowa.edu)

SCION is distributed to every current SCI member who has joined or re-newed for 1997 and who has indicated an e-mail address on the membership form.

The SCI discussion list SCIMEMBERS is available for queries and exchanges among members. To join, send a message to:

[majordom@kahless.isca.uiowa.edu](mailto:majordom@kahless.isca.uiowa.edu)  
consisting only of the text:

SUBSCRIBE SCIMEMBERS  
on the first line of the message. Leave the subject field in the address section blank. Do not put any other text in the message.

SCI also has a home page on the Web:

<http://kahless.isca.uiowa.edu/~kcorey/sci/>

Member news is not published in SCION, but these items are most welcome in the SCI NEWSLETTER:

[sci@kahless.isca.uiowa.edu](mailto:sci@kahless.isca.uiowa.edu)

## 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.*

### AMERICAN FESTIVAL FOR THE ARTS SUMMER CONCERT SERIES

**Deadline: April 1**

The American Festival for the Arts announces a call for scores from American composers of any age for consideration for performance on its Summer Concert Series held in Houston. Works for any combination of the following instruments will be considered: fl; 2 Bb cl (doubling A and Eb); bn; 2 hn; 2 tpt; trbn; b tbn; tba; pn; perc; 3 vn; va; vc; db. Submit: scores, recordings, and a resume with contact information to: American Festival for the Arts, J. Todd Frazier 1436 West Gray, #313, Houston, TX 77019, tel. (713) 520-1670, fax (713) 520-1694, e-mail: [afa@firstnethou.com](mailto:afa@firstnethou.com).

### I CANTORI DI NEW YORK

**Deadline: April 1**

I Cantori di New York, a 40-voice chamber chorus in Manhattan, seeks works for voices, string quartet, and up to three other instruments. Secular works with good literary quality are preferred. Composers are invited to submit a score, tape (optional), and a letter from the author/copyright holder showing the rights have been secured for texts not in public domain. Materials submitted with a self-addressed, stamped envelope will be returned, although the review may take one year or longer. Send materials and inquiries to: I Cantori di New York, Inc., P.O. Box 4165, New York, NY 10185-0035.

### 2ND ELECTROACOUSTIC MUSIC CONTEST OF SAO PAULO 1997

**Deadline: April 30**

This contest is open to composers of any nationality and age. Works for tape and for instrument(s) and/or voice(s) with tape and/or live electronics will be considered. Each composer may submit up to two works (along

with scores) recorded on a single DAT (works must be clearly identified numerically) with the sample rate clearly marked on the box (place a test signal of 1000 Hz at -12 dB before the recordings). The submitted works must neither have been produced in the form of a CD recording, nor have received a prize prior to the date of the final selection. Only one work per contestant will be selected for the finals. An entry form must also accompany the submissions. The winning composition(s) will be recorded on CD and promoted by the Studio PANorama. For information and application, contact: Studio PANorama-FASM, c/o Flo Menezes, Director, Rua Dr. Emilio Ribas, 89 (Perdizes), 05006-020 Sao Paulo- SP Brazil, tel. 55-11-8269718, fax 55-11-8269700, e-mail: [fmenezes@bra000.canal-vip.onsp.br](mailto:fmenezes@bra000.canal-vip.onsp.br).

### 1ST COMPOSERS' COMPETITION "IN MEMORIAM ZOLTAN KODALY"

**Deadline: May 31**

Composers of any age and nationality are invited to submit works for orchestra, with or without chorus, 1-4 vocal soloists, or one or more instrumental soloists. Submitted works must be unpublished and must not have been previously performed. Orchestra size: 3333 4331 timp, perc(3), pn(CEL), hrp, str. Duration: 15 to 20 minutes. Prizes: 1) \$10,000, 2) \$5000, and 3) \$3000, plus performance, live broadcast, and recording by the Symphony Orchestra and Choir of the Hungarian Radio and Television. Anonymous submission. For information, contact: First International Composers' Competition "In Memoriam Zoltan Kodaly," Andrassy ut 89, H-1062 Budapest, Hungary, tel. 36-1-1428-448, fax 36-1-3229-647.

### 8TH BIENNIAL HOLTKAMP-AGO AWARD IN ORGAN COMPOSITION

**Deadline: June 1**

The American Guild of Organists, the Holtkamp Organ Company, and Hinshaw Music, Inc. announce the eight biennial competition for the Holtkamp-AGO Award in Organ Composition 1997-1998. Composers who are citizens of the US, Canada, and



Mexico are invited to submit a score and tape of an unpublished work for organ and brass ensemble comprising 2-5 instruments taken from the following: hn, tpt, trbn, tba. The work must also be appropriate for Easter. Duration: 5-8 minutes. Prize: \$2000, publication by Hinshaw Music, Inc., and performance at the biennial National Convention of the American Guild of Organists to be held in Denver, Jun. 28-Jul. 2. For an entry form and complete instructions, contact: Holtkamp-AGO Competition, American Guild of Organists, 475 Riverside Drive, Suite 1260, New York, NY 10115.

### INTERNATIONAL WOMEN'S BRASS CONFERENCE

**Deadline: June 20**

The International Women's Brass Conference is holding its second convention from June 26-29 in St. Louis. A listening corner will be set up to acquaint participants with works for brass written by living composers. Composers are invited to send scores and cassettes or CDs of no more than two works for brass, accompanied by a one-page biography and program notes. Each work must be on a separate cassette/CD. Scores and cassettes/CDs must be labeled with information on where to obtain the work. The submitted scores and cassettes/CDs will be added to the collection of the Gaylord Music Library of Washington University, unless appropriately marked and submitted with a self-addressed, stamped envelope. **Deadline: June 20.** Submit materials to: International Women's Brass Conference, 540 South Geyer Rd., St. Louis, MO 63122.

### BOOK OF ORIGINAL CARILLON MUSIC

**Deadline: August 1**

A book of original carillon music will be published to celebrate the 70th anniversary of the City of Albany, NY City Hall Carillon and the 200th anniversary of Albany as the capital of New York state. Composers and those who have access to unpublished original carillon music are invited to submit works for inclusion. The Albany Carillon consists of four octaves (C to c<sup>3</sup>) with no low C#, but with a low Bb below the C. Both new and existing pieces in all styles are welcomed. For information, contact: Charles Semowich,

242 Broadway, Rensselaer, NY 12155, tel. (518) 449-4756.

### "GINO CONTINELLI" COMPETITION FOR COMPOSITION

**Deadline: September 10**

**Age: under 40 (by 12/31/97)**

The 1997 "Gino Continelli" International Competition for Composition is open to composers of any nationality. Submitted works must be for symphonic orchestra of no less than 25 components, with or without soloists (instrumental or voice), with a duration of no more than 15 minutes. The works must never have been performed or published, nor submitted to any other competition. Prizes: 1st) 5.000.000 lire; 2nd) 3.000.000 lire; and 3rd) 2.000.000 lire. The winning work will be performed by the Orchestra Sinfonica Siciliana and will be published by Suvini Zerboni Publishers in Milan. Entry fee: 50.000 lire (non-refundable), paid by check or postal order, made out to the Accademia Filarmonica of Messina. An application on plain paper must accompany the scores, which includes the composer's name, address, telephone number, and a statement confirming the work has not been previously published, performed, or submitted to other competitions. Anonymous submission. For further information, contact: Segretaria dell'Accademia Filarmonica, via Giacinto 4, 98122 Messina, Italy, tel. 39-90-343420, fax 39-90-46432.

### 19TH ANNUAL YOUNG COMPOSERS' COMPETITION

**Deadline: October 30**

**Age: 18-30**

The National Association of Composers/USA announces its 19th Annual Young Composers' Competition. This competition is open to NACUSA members. Eligible composers can submit up to two unpublished, unawarded works for not more than five players. Maximum duration is 15 minutes. Prizes: 1) \$200 and two performances (Los Angeles and New York), and 2) \$50 and one performance (Los Angeles). Submissions are anonymous. For information, contact: The National Association of Composers, P.O. Box 49256, Barrington Station, Los Angeles, CA 90049.

### 3RD INTERNATIONAL EDVARD GRIEG MEMORIAL COMPETITION FOR COMPOSERS

**Deadline: December 1**

The Oslo Grieg Society invites composers submit works for piano and orchestra to the 3rd International Edvard Grieg Memorial Competition for Composers. The submitted works must have a duration between 12 and 20 minutes, and must include elements from the sketches Grieg left behind for a second piano concerto in B minor (freely adapted by the participant). These sketches may be obtained from The Oslo Grieg Society and are also produced on a CD (NAXOS 8 553400). The orchestration of the work must be derived from the following: 3222 4330 timp, per(2), str. Prize: NOK 100.000, plus a performance by The Norwegian Radio Orchestra at The Bergen International Festival in May 1998. Submissions are anonymous. Scores will not be returned, but will be kept at The National Music Collection at the University of Oslo. For further information, contact: The Oslo Grieg Society, Gaustadveien 4b, N-0372 Oslo, Norway, tel. 47 22 49 36 30, fax 47 22 49 23 11.

### NEW CALLS FOR PARTICIPATION WITHOUT DEADLINES

### 1ST INTERNATIONAL COMPOSERS COMPETITION FOR CARILLON

The 1st International Composers Competition for Carillon is open to composers of any nationality and age. The goal of this competition is to obtain more contemporary music for carillon and to make the carillon and its possibilities more known to today's musicians and composers. There are two categories: one-part work (max. 8 minutes); more than one part work (max. 15 minutes). There will be several money prizes. The winning compositions will be played and probably published. For information about this competition and the carillon, contact: J. Vlemmings, St. Louis 121, 6001 JJ Weert, The Netherlands.

### Help on our WEB site—

If you have any interest in developing and maintaining our existing web site, please contact Gerald Warfield at (212) 691-1135.



## SCI National Council (1997–98)

**Greg A. Steinke**, *Chairman*  
Millikin University  
**Eric Sawyer**  
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)  
**Rocky Reuter**  
Capital University (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 (1997–98)

**Reynold Weidenaar**, *Chairman*  
William Paterson College  
**David Gompper**, *Editor of Newsletter*  
The University of Iowa  
**Bruce J. Taub**, *Editor of Journal of Music Scores*  
C. F. Peters Corporation  
**Richard Brooks**, *Producer of CD Series*  
Nassau Community College  
**William Ryan**, *Submissions Coordinator*  
**Ting Ho**, *Student Chapters*  
Montclair State University  
**Kirk Corey**, *Listserv Coordinator*  
**Barton McLean**, *Indep. Comp. Representative*  
**Dorothy Hindman**, *Representative for Local Chapters and Affiliated Groups*  
**David Vayo**, *Membership Chair*  
Illinois Wesleyan University  
**Fred Glesser**, *Editor of Monograph Series*  
**Gerald Warfield**, *General Manager*  
**Martin Gonzalez**, *Executive Secretary*

# SCI: HOW IT WORKS

SCI has two governing bodies: the National Council which sets policy and develops new projects, and the Executive Committee which implements and oversees the policies and projects mandated by the National Council. In practice, the Executive Committee also develops new projects.

The National Council consists of the two Co-Chairs from each of the eight continental regions. The Co-Chairs are generally elected by the members of each region and serve for a two year term. It has been the practice of most regions in recent years to designate the host of the annual regional conference as the junior Co-Chair. He/she in turn becomes the senior Co-Chair in order to provide continuity from year to year. In those regions where, for some reason, elections or conferences haven't taken place, the Chairman eventually appoints a new Co-Chair.

The Chair of the National Council is elected by the Council for a three year term. If the incumbent Chair does not run, or is not reelected, the new Chair serves as Chairperson-elect for a year and assumes office at the next Annual Conference. In addition to planning and hosting Regional Conferences, the National Council meets each year at the National Conference, along with the Executive Committee, to review current projects and policies and develop new ones. The Chair of the National Council also serves as the President of the Corporation, and thereby the President of the Society.

The Executive Committee elects its own members and, like the National Council, elects its own officers with advice and consent of the National Council. The Chair of the Executive Committee serves as Secretary of the Corporation and of the Society. The Executive Committee is charged with implementing the policies and projects of the Society and reporting on these activities regularly to the National Council and to the membership. Because of the nature of many of our projects the Executive Committee members tend to reside in New York City and to serve long tenures in their positions. This sometimes gives the impression that a small group is always running things. In order to keep the Newsletter, SCION, the CD Series, the Journal of Music Scores, the Monograph Series, etc., functioning, the project directors are given reasonable latitude for day-to-day decision-making but everything they do is answerable to the National Council. Proximity to the national office is necessary for several projects but whenever feasible, folks from other areas are able to take on various tasks. The Newsletter is done in Iowa and the Monograph Series in Florida; coordination of student chapters is handled in New Jersey, and new membership mailings come from David Vayo in Illinois. So, every effort is made to engage the talents of people all over the country, making SCI truly national—in fact, international—in scope.

A part-time office staff, consisting of Gerald Warfield, General Manager, and Martin Gonzalez, Executive Secretary, provides much support and carries out the routine work needed to keep the Society functioning.

How you can play a part - If you would like to become involved in SCI, either by becoming a member of the Executive Committee or National Council or in some other way, please let someone in one of those bodies know. Frequently, there is a need in SCI—a job to be done or a conference site needed—and we have no one to do it. If any of you could volunteer some time and have good e-mail and Web browsing facilities, we'd like to hear from you. Contact the general manager, Gerald Warfield, at:

76352.2367@compuserve.com  
or Martin Gonzalez at:

sci@vaxa.weeg.uiowa.edu

Richard Brooks

## SCI Regions



Each state belongs to a specific region, and each region is co-chaired by two members of the National Council (see the list of names in the column to the left).



# Membership Application

(mail this form to the address below)

Name: \_\_\_\_\_

Address: \_\_\_\_\_

City: \_\_\_\_\_ State: \_\_\_\_\_ Zip: \_\_\_\_\_

Telephone (home): (\_\_\_\_) \_\_\_\_\_ (work): (\_\_\_\_) \_\_\_\_\_

e-mail address: \_\_\_\_\_ Web URL: \_\_\_\_\_

Affiliation: \_\_\_\_\_ (college/university or independent)

Check the desired membership category on the opposite side and return with your remittance to:

**Society of Composers, Inc.**  
**P.O. Box 296, Old Chelsea Station**  
**New York, NY 10113-0296**

## **Independent Composers Representative**

**Barton McLean**

We are all directly affected by the idea of Independent Composer, either by our own career activity in the communities outside the teaching area, or by teaching composition students who will themselves need to become independent composers (unlike past generations, who could rely on teaching). The IC position does this with a series of Newsletter career profiles highlighting successful full-time composers, the development of an IC written manual, and by advocating positions of IC support within the membership and the Executive Committee.

## **Student Chapters**

**Ting Ho**

Being a part of SCI through a student chapter at your school connects you with the vibrant contemporary musical life. And as a member, you will see your dues reduced even further. To establish such a chapter, find a faculty advisor who is an SCI member. Then contact your school's Student Government Association to obtain guidelines for campus organizations. Some advantages in establishing an SCI chapter as a campus organization are that it may give you formal representation on campus and allow certain privileges, such as internal funding.

## **Local Chapters and Affiliated Groups**

**Dorothy Hindman**

The Birmingham Art Music Alliance is a local chapter of SCI, begun in 1994. We felt that affiliation with SCI was a natural choice for the Alliance. Our benefits include the immediate use of the nonprofit status of SCI for grant-writing purposes, as well as discounted SCI national membership dues. As our membership includes students and community composers who were not previously aware of SCI, we were able to provide these members with a valuable introduction to composer opportunities, conferences, and other such programs SCI has long provided.

## **Members' Activities Column:** (please mail to: *SCI, Univ. of Iowa, School of Music, Iowa City, IA 52242*)

Name: \_\_\_\_\_

**Activities** (for performances, include title of work, date(s), performers, location and if premiere):

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

If your address is not correct, please indicate corrections to the right of the label.

**ANNOUNCEMENTS** of contests, calls for scores and other solicitations appear in the SCI Newsletter as a service to SCI members. While every effort is made to assure the accuracy of these announcements, SCI cannot accept responsibility for errors, misrepresentations or misinterpretations.

## WHY NOT GO FIRST-CLASS?

First-Class Mail instead of the slower Bulk-Rate, send \$8 to cover postage and handling for one year to the New York Office.

**ADDRESS LABELS** Members of SCI may obtain the Society's membership list on pressure-sensitive labels for \$30 (half the usual price). Write to the New York office, enclosing your payment. Specify alphabetic or zip code sequence. The list can also be sorted by region. Allow four weeks for delivery.

**PUBLICATIONS** include the SCI Newsletter, CD Series, Journal of Music Scores, Monograph Series and SCION-the SCI On-line newsletter.

## MEMBERSHIP INFORMATION

**FULL MEMBERSHIP (\$50/YR):** Eligible to submit scores to the National Conferences, regional conferences, *SCI Record Series*, *SCI Journal of Music Scores* and will receive the *SCI Newsletter*. Eligible to vote on Society matters and in elections for the National Council.

**JOINT MEMBERSHIP (\$65/YR):** Same benefits as for full members, but couple receives only one copy of the *Newsletter* and other mailings.

**SENIOR MEMBERSHIP (\$25/YR):** Open to those 65 years of age or older, or retired. Same benefits as full members.

**ASSOCIATE MEMBERSHIP (\$22.50/YR):** Open to performers and other interested professionals. Receives the *Newsletter* and can participate in the national and regional conferences.

**STUDENT MEMBERSHIP (\$22.50/YR):** Eligible to submit to regional conferences and receive the *Newsletter*.

**STUDENT CHAPTER MEMBERSHIP (\$15/YR):** Same benefits as student members, but open only on campuses having Student Chapters.

**INSTITUTIONAL MEMBERSHIP (\$22.50/YR):** Organizations receive the *Newsletter* and other mailings.

**LIFETIME MEMBERSHIP (\$950 OR \$110/YR FOR 10 YEARS):** Benefits the same as full members, for life.

**AFFILIATE MEMBERSHIP (\$45/YR):** Open to members of music organizations that are institutional members of SCI, except libraries and archives. Same benefits as for full members.



**The SCI Newsletter**  
**Society of Composers, Inc.**

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Iowa City, Iowa 52242

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