

30th National Conference—Review

Florida International University
March 5-8, 1997
Orlando Garcia, *host*

This successful conference included 17 paper sessions, workshops and panels, and 12 concerts representing 70 works of composers present. SCI thanks **Orlando Garcia** who hosted the 4-day event at the beautiful new performing arts center on the campus of FIU, **Fred Kaufman**, the director of the School of Music, and **Elizabeth Hinkle-Turner** who worked behind the scenes on all things technical and electronic in nature.

The following composers were represented:

Charles Argersinger, Larry Austin, Virko Baley, Jeremy Beck, Burton Beerman, Charles Bestor, Peter Blauvelt, David Brackett, Scott Brickman, Margaret Brouwer, Zack Browning, Ron Caltabiano, Richard Cameron-Wolf, Timothy Vincent Clark, Robin Cox, James F. Crowley, Sue Dellinger, Kui Dong, Jacob Druckman, Paul Epstein, Don Erb, Elisenda Fabregas, Margaret Fairlie-Kennedy, Don Freund, Orando Jacinto Garcia, Maurice Gardner, Bernard Gilmore, Frederic Glessner, Michael D. Golden, Luis Jorge Gonzalez, Bruce Hamilton, Dorothy Hindman, James Neng-Hsien Ho, Fredrick Kaufman, Karl Korte, Keith Kothman, Joseph Koykkar, David Lang, Elaine F. Lebenbom, HyeKyung Lee, Bobby Lombardi, Pamela A. Madsen, Melissa Maier, Ursula Mamlok, Charles Norman Mason, Gustavo Matamoros, Daniel McCarthy, James Mobberly, Jon C. Nelson, William Ortiz, Apostolos Paraskevas, Martin Rokeach, Joseph Rubenstein, Elena Ruehr, James Paul Sain, Elliott Schwartz, Francis Schwartz, Laura

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Transitions

Newsletter

Kirk Corey and **David Gompper**, co-editors of the newsletter since 1994 have changed positions. Kirk will serve as Listserv Coordinator, and David Gompper has become chair of the National Council and President of the Society. SCI appreciates their dedicated work and effort over the past three years. The newsletter will continue at the University of Iowa, with **John Allemeier** and **Jon Southwood** taking over the reigns beginning with this issue. Both John and Jon are graduate students in composition at the University, and the society welcomes their participation.

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1998 NATIONAL CONFERENCE CALL FOR SCORES

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

DEADLINES (receipt):

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

...

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 already

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National Conference Review (cont. from pg. 1)

Elise Schwendinger, Judith Shatin, Paul A. Siskind, Stuart Saunders Smith, Pieter Snapper, Robert Starer, Karen P. Thomas, Reza Vali, John Van der Slice, Beth Wiemann, David Vayo, Yang Yong.

Kristine Burns and Elizabeth Hinkle-Turner had CD-ROM installations each morning, and the following presented papers: Cleve L. Scott, Deborah Weagel and John D. White (AL) on Wednesday; David Brackett, George Warren, E. Michael Richards, Richard Brooks, Maurice Wright, Pieter Snapper and Steve Duke on Thursday; Elizabeth Hinkle-Turner, Larry Austin on Friday; Sally Reid and Richard Power on Saturday. The committee on Minorities met on Thursday, Marshall Bialosky presiding, with Dolores

SCI Welcomes New Members

Ronald Caltabiano (CA)
Sara C. Graef (CA)
Patrick Houlihan (AR)
Stephen Montague (Great Britain)
Derek Smith (MA)
James David Smith (TX)
Clyde Tipton
James E. Walker (Italy)
Mark Wedin (CA)

The SCI Newsletter

John Allemeier & Jon Southwood,
interim editors

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White and Cherilee Wadsworth presenting papers.

Finally, a panel was held on Friday, entitled *Composition in the 21st Century*. Roger Johnson, moderator, presented panelists James Mobberly, Stephen Montague, Luis Jorge Gonzalez, and Kristine H. Burns. A second panel discussion was held on Saturday, entitled, *The Composition Curriculum in the 21st Century*, with Roger Johnson as moderator, and included Don Freund, Francis Schwartz, Fredrick Kaufman, and Judith Shatin.

The FIU Concert Choir, Wind Ensemble, University Symphony Orchestra and University String Orchestra participated in the series of concerts. Guest ensembles included *Continuum* (Cheryl Seltzer and Joel Sachs, directors), *The Other Music Ensemble from the University of Miami* (Dennis Kam, director) the *Bergonzi String Quartet*, the *Miami String Quartet*, and *Ensemble Screamer* from the University of Illinois. •

Transitions (cont. from pg. 1)

Student Chapters

Ting Ho, former editor of the Newsletter, has stepped down as coordinator for student chapters. Ting's valuable work in these areas have helped to increase the visibility of the society, and his participation will be missed. James Paul Sain, who will take over as Student Chapters Coordinator, is a professor of composition at the University of Florida.

Web/SCION

Tom Lopez, a PhD student at the University of Texas, Austin, has agreed to serve as Webmaster (SCI thanks UT Austin for providing access to their servers on which our web pages will reside), and Bryan Burkett has been appointed associate editor of SCION.

President Emeritus

Finally, SCI once again thanks Greg Steinke for his invaluable service over the past nine years as chairman of the national council and president of the society. Greg was honored at the National Conference with a plaque and a portfolio of congratulatory letters from current and past friends of the society. *President Emeritus* was established as an Executive Committee position. •

National Conference (cont. from pg. 1)

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

Call for Scores

Region VII

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

DEADLINE: August 15, 1997

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.*)

Forthcoming conferences

National

April 16-19, 1998
Indiana University
Don Freund. host

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

Conference Review

Region IV The Tampa Bay Composers' Forum, host October 3-5, 1996

SCI's first ever conference hosted by a non-university affiliate took place October 3-5, 1996 in St. Petersburg, FL. The society is deeply indebted to the Tampa Bay Composers' Forum for its efforts in hosting the three day event. Particular credit has to be given to Vernon Taranto and his dedicated committee for all of their work. Though the Tampa Bay Composers' Forum was the official host of the conference, it must be pointed out that two academic institutions had major roles in providing performance halls, meeting facilities and technical support. Events for the conference were housed in four different places: the Salvador Dali Museum, the Museum of Fine Arts (St. Petersburg), Eckerd College, and St. Petersburg Junior College. The pacing of the events was such that conference attendees could conveniently get from venue to venue from the centrally located conference hotel.

The conference began on Thursday evening at the Dali Museum. Those in attendance were treated to a pre-concert reception and a self guided tour of the museum. The evening's concert (the first of a total of seven) featured works by Daniel Adams, Brian McCarren, Kenneth Benoit, Laurence Sherr, David Manson, Tayloe Harding, William Ryan, and John Binder. Works were performed by the University of South Florida Percussion Ensemble and SHIM, a resident experimental and improvisational ensemble of the Composers' Forum. The performances by the percussion ensemble represented the only works performed by students. The remainder of concerts were performed by area professional, faculty, and guest musicians.

Friday's events began with two morning concerts at Eckerd College. Works by John White, Stephen Raskin, Daniel Worley, Dorothy Hindman, Frederick Glessner, and Donald Reid Womack were heard on the first program while the second program featured works by Charles Argersinger, Joan Epstein, Mark Kilstofte, John Costa, Sue Dellinger, Neil Flory and Andrew Simpson. After lunch, a master class "A Composer/Performer Looks at the

Mandolin: a Twentieth-Century Perspective" was presented by Dimitry Marinos at SPJC. From there we went to the Museum of Fine Art for a program of works by Dinos Constantinides, David Hainsworth, Peter Blauvelt, Vernon Taranto, Kenneth Jacobs and Timothy Kramer. The evening program was held at SPJC where pieces by Warren Gooch, Howard Fredrics, James Paul Sain, Alexandros Kalogeras, Brian Field, and Salil Sachdev were heard.

All of Saturday's events were located at SPJC beginning with the Region IV Membership/Business meeting in the morning followed by a concert of compositions by James Jensen, Michael Angell, Dennis Kam, Gustavo Matamoros, and Mickie Willis. The afternoon panel discussion "THE INDEPENDENT COMPOSER: The Composer Outside Academia" proved to be an entertaining if not informative view of the nonteaching composer. Moderated by Joan Epstein, panelists included Al Benner, Peter Blauvelt, Howard Fredrics, Dorothy Hindman, Gustavo Matamoros, and Mickie Willis. The conference closed with an evening concert featuring works by Greg Steinke, Mary Rives, John D. White, Al Benner, James Chaudoir, Charles Mason, Reynold Weidenaar, Jerome Miskell, and Hasan Ucarsu.

Special recognition needs to be given to the grants writer for the Tampa Bay Composers' Forum who was able to receive generous support from the City of St. Petersburg, the Pinellas Council Arts Council, the Florida Division of Cultural Affairs, the Southern Arts Federation, and the National Endowment of the Arts. Though marred in part only by some inconsistency in performance levels, the conference was a success and proved that with well planned organization from both academic and nonacademic sources, the two can coexist in a positive manner beneficial to all. For this the Society is grateful and healthier as a whole. •

James Chaudoir

Alert!

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

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

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

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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

SCION is distributed to every current SCI member who has joined or renewed 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

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 is in the process of moving its web page to the University of Texas at Austin. Tom Lopez will be the new webmaster. Please check here for updates.

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

dgompper@vaxa.weeg.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.

1997-98 NEW MUSIC READING SESSIONS

Deadline: May 15

The Women's Philharmonic announces a call for scores for its 1997-98 New Music Reading Sessions. American women composers of any age are invited to submit orchestral works which have not been performed by a professional orchestra before the reading. Maximum instrumentation is 2222 2220 pn hrp perc(2) str. Two to four composers will be selected to have their orchestral works read by The Women's Philharmonic. Two guest conductors will conduct the works. The sessions will be digitally recorded by a professional engineer, and each composer will receive cassette copies of her reading. Composer may apply for partial financial aid to cover travel expenses to San Francisco. For further information and an application, contact: The Women's Philharmonic, 44 Page St., Suite 604D, San Francisco, CA 94102, tel. (415) 437-0123, fax (415) 437-0121.

NORTH/SOUTH CONSONANCE, INC.

Deadline: June 1

Fee: \$25 per composition

North/South Consonance, Inc. is conducting an open search for compositions to be featured during the 1997-98 season. Composers are invited to submit works for solo instruments or chamber ensembles up to 15 performers, including voice and/or electronics. One of the works selected for performance will be recommended for recording in an upcoming CD featuring the North/South Consonance Ensemble. For further information, contact: North/South Consonance, Inc., P.O. Box 689, Cathedral Station, New York, NY 10025-0698.

BOSTON CHAMBER ENSEMBLE COMPOSITION CONTEST

Deadline: July 31

Fee: \$15 for first entry, \$10 each additional

Composers are encouraged to submit works to the 4th Annual Boston Chamber Ensemble Composition Contest. Submitted works can be for chamber ensemble or chamber orchestra. Instrumentation can be drawn from any combination of the following: fl(2), ob(2), cl(2), bn(2), hn(2), tpt, tbn, perc, kybd, hrp, str. Works with soloist or voice will be considered; works with choral ensemble, tape parts, or computer music will not be considered. Works may be published or unpublished. Cassettes (1 per work) OK. Enter up to 3 pieces. Two winners will be chosen for performance in the 1997-98 season, though the Ensemble reserves the right to not select any works. SASE. Submit a legible score with the composer's name clearly marked, and a CV and/or biographical sketch. Fees should be made payable to the Boston Chamber Ensemble. Send materials to: Fourth Annual Boston Chamber Ensemble Composition Contest, attn. Elisa Birdseye, 6 Summer St., Hyde Park, Boston, MA 02136, tel. (617) 361-5975, fax (617) 364-1944.

CHRISTMAS CAROL AND CHANUKAH SONG WRITING COMPETITION

Deadline: Oct. 3

The Amadeus Choir of Greater Toronto announces the 11th annual Christmas Carol and Chanukah Song Writing Competition. Entry fee for children and full-time students: \$10 (Cdn) or \$8 (US) per composition submitted; all others \$15 (Cdn) or \$12 (US) per composition. For forms and information: Amadeus Choir of Greater Toronto, Christmas Carol and Chanukah Song Writing Competition, 12 Oxhorn Rd., Scarborough, Ontario, Canada M1C 3L5, tel. (416) 287-0008, fax (416) 446-0187, e-mail hobbbs@idirect.com.

INTERNATIONAL TROMBONE ASSOCIATION COMPOSITION CONTEST

Deadline: Jan. 31, 1998

The International Trombone Association announces its 1997-98 Composition Contest. Composers are invited to submit original, unpublished compositions for trombone (1 player) and percussion (1 player). The work must have been composed within the last two years. The winning composer will receive a cash award of \$1000 and a performance at the 1998 International Trombone Festival to be held at the University of Colorado at Boulder. Deadline: Jan. 31, 1998. For contest rules and further information, contact, David Gier, Chair, ITA Composition Competition Committee, University of Iowa School of Music, 1006 Voxman Music Building, Iowa City, Iowa 52242-1795, e-mail david-gier@uiowa.edu.

HIS MAJESTIE'S CLERKES CHORAL COMPOSITION COMPETITION 1997

Deadline: June 27 (postmark)

Fee: \$15 for US composers, \$20 for those living in Canada or Mexico

His Majestie's Clerkes (Chicago), in collaboration with Frank E. Warren Music Service, announce their third annual composition contest for North American composers. The 24 voice, SATB professional ensemble is seeking a *cappella* works with approximate duration of 7 - 15 minutes. Any combination of voices from the ensemble may be utilized, and sets of shorter pieces will be accepted. If text are used which are not in the public domain, include permission of the author or copyright holder. Text not in English must include a translation into English. First Prize: \$300, performance, and publication. Second Prize: performance and publication. Third Prize: publication. Application form required. For information and/or application, contact: Frank E. Warren Music, P.O. Box 650006, West Newton, MA 02165, fax/tel (617) 332-5394, email: Fewpub@Juno.com

**1997 TWENTY-FIRST ANNUAL
WILLIAM D. REVELLI MEMORIAL
BAND COMPOSITION CONTEST**

Deadline: Nov. 1

The National Band Association announces the 1997 Twenty-First Annual NBA/William D. Revelli Memorial Band Composition Contest. Required is a work for concert band/wind ensemble with no restrictions as to style, form, or length. Instrumentation must be for concert band/wind ensemble. Prize: \$3,000. Contact: Terry Austin, Director of Bands, Department of Music, Virginia Commonwealth University, P.O. Box 842004, Richmond, VA 23284-2004, Attn: NBA Composition Contest, <http://pos.net.mpc/nba>

NO STRINGS ATTACHED

Deadline: None given

No Strings Attached, a crossover modern jazz/new music string quartet consisting of vn (2), vc, and db (or vn, va, vc, db) seeks materials to record on an upcoming CD. Preferred are short pieces with a strong rhythmic emphasis including improvisation. No straight ahead jazz arrangements. For further information, contact: No Strings Attached, P.O. Box 60, Cold Spring Harbor, NY 11724, tel/fax (516) 367-6447, e-mail sojay@earthlink.net.

**MCKNIGHT VISITING
COMPOSER PROGRAM**

Deadline: None given

The American Composers Forum invites all composer members living outside Minnesota (excepting students with unfinished course work) to apply to the McKnight Visiting Composer Program. Up to two composers will each receive \$10,000 to design and carry out their own residencies in Minnesota. Applicants must submit a project proposal, recordings, scores, a resume and/or bio, and supporting materials along with a check to cover return postage of materials. For information, including membership in the ACF, and application forms, contact: Philip Blackburn, ACF, 332 Minnesota St., E-145, Saint Paul, MN 55101-1300, tel. (612) 228-1407 or (800) 263-2259, fax (612) 291-7978, e-mail compfrm@maroon.tc.umn.edu.

LeMminGS

Deadline: None given

LeMminGS, a brass quartet, seeks performance materials in 20th-cen. styles. The group specially seeks interesting meters, non-major/minor tonality, and intriguing idioms, but will consider all works. Standard instrumentation consists of 2 tpt (choice of Bb, or C), hn, trb. An opt performer may be included from perc (up to 2 players), db, electric bass, fl, picc, S (words or vocalise), additional trb (b or t), and recordings. Send score, parts, and tape (if available) with SASE if music needs to be returned to Mr. Christan Griego, 2107 15th St., Rear Lubbock, TX 79401, tel. (806) 763-6951.

ZEPHYRUS DUO

The Zephyrus Duo (Sarah Hornsby, fl, and Daniel Goritz, gui and composer) seeks new works to perform on their debut recital at Weill Hall at Carnegie Hall in May 1997 and on future occasions. For information, contact: Daniel Goritz, 238 West 106th St., #4A, New York, NY 10025, tel. (212) 665-1138, e-mail Danphilms@aol.com.

L.A. RHYTHM DUO

L.A. Rhythm Duo, a recently formed duo for double bass and percussion, seeks original works for upcoming performances. Works of any style and length will be considered, although those which incorporate improvisational elements are especially encouraged. For information, contact: Todd Sickafoose, California Institute of the Arts, 24700 McBean Parkway, #HF-06, Valencia, CA 91355, tel. (805) 255-0912, e-mail sickafoose@muse.calarts.edu.

**CENTER FOR COMPUTER MUSIC
AT BROOKLYN COLLEGE**

The Center for Computer Music at Brooklyn College seeks tapes for performance at its two annual concerts of electroacoustic music. Works of ten minutes or less are preferred. For information, contact: Noah Creshevsky, Acting Director, Center for Computer Music, Brooklyn College of the City University of New York, 2900 Bedford Ave., Brooklyn, NY 11210-2889.

SCI National Council (1997-98)

David Gompper, President
University of Iowa

Eric Sawyer
MIT (I)

Brian Hulse
Harvard (I)

Andrew Simpson
SUNY, Potsdam (II)

Samuel Pellman
Hamilton College (II)

Simon Andrews
Franklin and Marshall College (III)

Bruno Amato
Peabody Conservatory (III)

Kari Henrik Juusela
Stetson University (IV)

John D. White
University of Florida (IV)

James Chaudoir
University of Wisconsin, Oshkosh (V)

Rocky J. Reuter
Capital University (V)

Daniel Adams
Texas Southern University (VI)

Samuel Magrill
University of Central Oklahoma (VI)

Marshall Bialosky
Cal State University, Dominguez Hills (VII)

Glenn Hackbarth
Arizona State University (VII)

Charles Argersinger
Washington State University (VIII)

Cindy Cox
University of California, Berkeley (VIII)

Kate Waring
Europe (IX)

Executive Committee (1997-98)

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DONALD ERB

What Do Henry Ford,
Pope John XXIII, and Elvis Presley
Have in Common?

or

The Place of Creativity
in an Age of Sleaze

or

Has Boobus Americanus
Made a Comeback?

A generation or so ago, there was a famous American journalist, columnist named H.L. Mencken who used as his foil a generic uncultured American to whom he referred with obvious contempt as Boobus Americanus. It seems to me that the term is so graphic a description that it doesn't need a lot of explanation. I've simply found the term useful as a way of articulating my concern about the state of musical art in America in the 1980s and 90s.

Thirty years ago the future of music other than pop music looked very bright indeed. The level of music making and music education had been given a big sadistic boost by Adolph Hitler. During the 1930s, musicians and intellectuals from Europe poured into the United States. These people were the creme de la creme of Europe. On the musical level, for instance, we were the beneficiaries of the activities of such creators, performers and teachers as Paul Hindemith, Igor Stravinsky, Arnold Schoenberg, Bela Bartok, Arturo Toscanini, Fritz Reiner and George Szell, to name just a few. In addition to these notables, hundreds of the best performers came to the United States and helped to establish high standards of performance, something for which we were ready and eager. These people had an enormous impact in the two decades that followed. They taught a couple of generations of Americans about music in a way that was unique. They did it with hard-nosed standards which had never been encountered here before on such a broad-based level. The American students of the time brought to their studies unique skills of their own which had been acquired in part as a result of their jazz experience. They had learned how to listen, how to sight-read fluently, and how to play an instrument well—in the case of some instruments such

as brass and percussion, better than they had ever been played before. The mix was volatile and during the 50s and 60s music in America took off as it never had before. Orchestras, music societies and concert series proliferated and an audience comprised of a generation that had lived through a war responsible for killing 40 million people was ready to pay serious attention to the Arts. It all looked very rosy; America was coming of age and American composers were looking forward to a rewarding future.

It hasn't turned out that way. The scenarios did not play as envisioned. What changed? What went wrong? One thing that changed much was the devastating effect of the Vietnam War on the economy and soul of America.

Another factor was the emergence of a new kind of pop culture. Audiences grew tired of jazz as it began to take itself more and more seriously. The newest jazz stars who emerged in the late forties and early fifties were an introspective lot who were studious and not as obviously connected to the audience as their predecessors had been. Into this vacuum stepped a new kind of person. Pop music became very simple again and the new heroes were essentially well publicized and studiously-packaged amateurs. Television was beginning to make us aware of what hype and PR could do and appearances began to become more important than essential values. A relatively new phenomenon called the music industry became an integral part of the American pop culture environment. The music industry was essentially made up of business people and public relations experts, the latter a group often made up of those who are simply hired to lie for their clients. They became a potent force in American music and they have cast a long shadow over artistic values in this country.

This group is mainly concerned, no matter what they say publicly, with cost accounting and profit margins. They have created problems for us, some of which are as sociological as they are musical:

- They have turned music of various kinds into class activities.
- Like good business people, they wouldn't mind in the least killing the competition.
- They have created a great deal of confusion in our society (since they have the only real access to the media) as to the differences between art and entertainment.

- They have elevated the unskilled amateur to a status never held before in the history of music
- Since it suits their purpose, they have attempted, with success, to give dignity and credence to ignorance and insensitivity.

I should like to spend some time with each of these points, but before I do, I'd like to take a moment to explain why I think it matters.

American musicians whose repertoire until fairly recent times has been rooted in the Western European tradition actually became professionals through very different channels than their European counterparts. Many of us have very populist roots. We have learned how to perform and create from origins in jazz and other forms of "people's music." This was really fine since this music had a great richness of its own and had the ability to teach us how to become good musicians and good listeners. Populist music produced some of our own most important composers to date, people such as Charles Ives, George Gershwin and Duke Ellington. It was possible with roots in music like this to go anywhere one wanted. Can Bruce Springsteen, Lionel Ritchie, Madonna et. al., do the same for us? In summary, I'd like to quote Artie Shaw who was a big band leader in the 40s. In an interview in 1984, he said "We've had three generations of entertainers masquerading as musicians."

And now to return to my earlier points with some logical elaboration.

Music as a class activity

Advertising in America has endeavored to lock people into cultural strata and to encourage them to remain where they are. This makes it possible to aim advertising at more or less specific groups. If you drink beer, watch a lot of television, and eat dinner at Wendy's with your hat on, you're supposed to be a Conway Twitty and Wynona Judd fan. You visit Graceland Mansion and Opryland U.S.A. on your vacation. If you drink fine wines and can afford a facelift you're supposed to go to the symphony. This attempt to stratify us and discourage communication is potentially dangerous. An intellectually stratified society is one capable of engendering hatred. A person who is proud of being a boob creates an atmosphere of anti-intellectualism, and that worries me. A TV commercial I love has two men in expensive suits looking out the window of a fine restaurant at a Mercedes Benz. One says

to the other, "What do you think of it?" or words to that effect. His companion replies, "You have to put some Mozart or Beethoven on the stereo and take it for a drive, then you'll understand." No Willie Nelson singing "On the Road Again" would do in this instance. The packaging types occasionally try to lump us all together. As one of the beer commercials assures us, "It's okay to wear pinstripes and like rock and roll."

The role of the music industry

The music industry is in the hands of business men and accountants who haven't the faintest idea about anything musical. They are only interested in destroying the competition. Twenty some years ago, non-pop music represented 20% of the record market. Today the figure is more like 2%. Much of that is, in my opinion, by design. There is very little interest on the part of most classical record companies in recording anything except that which they feel will make a profit. What little profit which was made in recording the same standard works over and over is now gone.

Public Relations

The PR people have created a great confusion concerning the different between art and entertainment. While art can sometimes be entertaining, entertainment by its very definition is very seldom art of any kind. The objective of entertainment is to divert, not elevate, teach or refine sensitivity. There is a side to the American character which has a tendency to regard training in the arts and higher education as elitist. Although I certainly don't regard myself as any sort of expert in the English language, it does seem to me that a prominent function of television is to destroy forever the distinction between adjectives and adverbs. During the "tasteful" celebrations at the Statue of Liberty twenty-one years ago, one of the television networks ran interviews with recent immigrants to America. One that I saw was with a young Jamaican writer who now resides in New York. In his evaluation of the current American condition he referred to our disdain for excellence as the "tyranny of mediocrity."

The elevation of the unskilled amateur.

During the slump in the popular arts in the early 1950s, a new pop "artist" made an appearance. People like Elvis Presley were essentially created by their managers and

public relations people. The folk instrument of America changed from the piano to the guitar. Over a thousand years' worth of wonderful music is now much harder to locate in our time. Churches, schools and the media have given up much of this music in order to popularize products and viewpoints. The wonderful Gregorian masses have been replaced by guitarists who have trouble finding a few simple chords.

There is in the contemporary American character a disturbing tendency to take the easiest possible path in life. Struggle is, after all, not easy to watch. It is sometimes agonizing but it is also fascinating and potentially ennobling. Should the artist only make us feel good? Should the artist only meet us on our own emotional and intellectual level? If that were the case we would have been denied the *Goldberg Variations*, the *Rite of Spring*, *Don Giovanni*, Verdi's *Requiem*—the list goes on. This disdain for struggle is responsible in no small way for the interest in minimalism and New Age music. These egocentric extensions of the drug culture find their allure in escape, not aspiration. Perhaps this is one of the conditions which caused British film producer David Putnam to offer this sobering view of contemporary America:

There is a disillusionment wafting through the heady winds of the American dream as more and more people come to feel that they've had the experience but somehow, somewhere, missed out on the meaning of it.

For the last twenty years, classical music institutions seemed bent on self-destruction. Pointing with some pleasure at the failure of living composers, they would program the same forty or fifty standard works over and over again and record them with different conductors and the most recent technology. Within the last year or so that, too, has dried up and many of the foremost orchestras are recording little or nothing. A small ray of sunshine in all this gloom is the fact that some of the smaller recording companies which specialize in music by living composers are experiencing an increase in sales.

I'm somehow reminded of a moment from *Breakfast of Champions* by Kurt Vonnegut. During his wanderings on the way to pick up an arts prize in Michigan, Kilgore Trout, the science fiction novelist, finds himself in a bordello in Harlem. There on the mirror is written a message from another Vonnegut character, a functioning

crazy named Eliot Rosewater. The message is actually a question written in lipstick, "What is the Purpose of Life?". Trout picks up the lipstick and writes, "To be the eyes, ears and conscience of the creators of the universe, you fool".

ASCAP Awards

Mark Kilstofte

the 17th annual ASCAP Foundation Rudolf Nissim Award for *Recurring Dreams*. The work, subtitled *Variations for Orchestra*, was selected from among 225 applicants.

New SCI Regions



Minimal changes in the re-districting were voted on at the 1997 National Conference last month. Kentucky was moved to region IV, and Nebraska was shifted into region VI.

Each state or province belongs to a specific region, and each region is co-chaired by two members of the National Council. Hawaii is in region 7, and Alaska is in region 8. British Columbia, Alberta, and Saskatchewan are in region 8. Other Canadian provinces are in the regions above which they are located. Overseas members may affiliate with the region of their choice; otherwise, they are assigned to region 9.

Current membership (as of 3/12) (numbers in 2nd column compared to 11/96)

Region I:	95	(+7)
Region II:	141	(-4)
Region III:	120	(0)
Region IV:	148	(+14)
Region V:	193	(+6)
Region VI:	97	(+13)
Region VII:	87	(+3)
Region VIII:	93	(+5)
Region IX:	10	(+3)

Julie Kabat

*At age 28, faced with a divorce and two small children, Julie Kabat could have taken an easier path. Instead, she held true to her faith in her creativity, which has also involved her skills as a vocalist, poet, dramatist, educator, arts administrator, and humanist. She accompanies her vocal voyages with glass harmonica, musical saw, and an array of other homemade and ethnic instruments. She has performed her music throughout the United States, Canada, and Japan. Recently, she has been composing a series of audience participation pieces that celebrate the earth, including *A Wild Sound Symphony* for the Adirondacks and *The Trail of Wind* for Zion Canyon. As an artist educator, she draws on twenty years' experience working with children of diverse backgrounds. Her music is available on Leonarda and Centaur Records. Oh yes, and her children are now embarked on successful careers of their own. Here is her story in her own words.*

I am passionate about the expressive possibilities of the human voice. I often accompany my voice with homemade and ethnic instruments, including the glass harmonica. For as long as I can remember, my voice has been my muse.

In early childhood, I would often wander through the fields and woods, listening, chanting, and singing in an attempt to communicate with the natural world around me. I continue this now as I create large audience participation pieces that take people of all ages out into the wild to perform.

I began to study composition at age eleven with a composer at Brown University. Through my teens and early twenties, as part of my studies, I composed chamber music. But early on, I rebelled. I knew that I wanted to create music true to my own intuitive inner vision, music that explored the psychological and sonorous capacities of the voice, and I decided that I did not care if the "establishment" approved, or not. I discovered the joys of improvisation and free exploration, and I began to join other composer/performers who were experimenting in a similar vein. Thus began my free-lance career. Over the years, I have collaborated with many wonderful artists who have challenged my limits, among them composers Steve Gorn, Neil Rolnick, Marilyn Crispell, Mitchell Korn, John Driscoll, David Moss, Panaiotis, and Jeff Presslaff, as well as many theater artists, designers, puppeteers, mimes, sculptors, and painters.

As I began my career in my early

twenties, I combined my studies of composition and voice with part-time work both as an arts administrator and as a music therapist in-training at a nearby psychiatric clinic. For four years, I directed the Composers' Forum in Albany, a project I initiated at a local arts center, under the guidance of a wise mentor, Sister Annette Covatta. I am ever grateful to Annette because she introduced me to grant-writing, and I have lived largely on grants throughout my career. The Composers' Forum also gave me the opportunity to commission many works and to meet composers and performers of new music.

My life has been indelibly shaped by the struggles of being a single mom and still pursuing my work as a free-lance composer/performer. At the age of twenty-eight, I faced a divorce with two daughters, ages seven and one. I thought I should be practical, and was prepared to give up my music for a more conventional career, but my father reminded me that it is essential to do what you love in life, and he offered to help me at the beginning to see if I could make it on my own as an independent composer. (Needless to say, he was an idealist!) Luckily, I was hired by the Albany City Arts Office under CETA funds, and together with pianist Carole Friedman, we produced and performed in a monthly chamber music concert series. In addition, we offered workshops to area school children. This was a revelation! I discovered that I loved to work with children, not as a performer on stage, but rather as a catalyst and guide who would engage them directly in their own creative process. Being a mother myself, I was attuned to the developmental needs of children, to their imaginative world of play, and to their incredible resources of humor and wonder. I began to help children work with imagery and to write poetry which we would set to music using voices and instruments. Everyone would become part of the ensemble. So my career developed two major strands—my concert career as composer/performer and my work as an artist-in-residence in schools. The second strand allowed me to work near home, to become part of the community, and keep reasonable hours—in other words, to be a mom also.

After our CETA funding ran out, my friend Carole and I formed a not-for-profit arts corporation, Concerted Effort, Inc. This gave us our own vehicle to receive grants and charitable contributions in order to keep our various projects going. We successfully sought funding for our regional chamber music series, and we developed

and toured a lecture/recital on Music By Women under grants from the NY Council for the Humanities and later the National Endowment for Humanities. Through the years, I have found various sources of support, especially through the NY State Council on the Arts, NY Foundation for the Arts, Utah Arts Council AIE Program, Meet the Composer Education Program, and regional foundations. I have written many grants in conjunction with arts centers, libraries, museums, and school districts.

In 1985, I received a fellowship to study Noh Theater in Japan. My own concert work subsequently took off in a theatrical direction, and for the next several years, I created one-woman operas that involved costumes, lighting, puppets, masks. I was reaching for a more inclusive art form. I toured these pieces with my partner, lighting designer, Bob Koch. Tragically, in 1992, Bob was diagnosed with Lou Gehrig's Disease; for the next two years, I became his support and primary care-giver. My singing moved in a new direction through our involvement with Hospice and through the difficult alone-time of grieving.

My life is still in transition. I have been composing works for children's chorus, and a series of large-scale audience participation pieces that celebrate the earth, including *A Wild Sound Symphony*, commissioned for the centennial of the Adirondack Park, *Navajo Mountain Song*, created with children on the Navajo Reservation, and *The Trail of Wind for Zion Canyon*, performed at the New Music Utah Festival. In these pieces, I have performed in and simultaneously conducted a large ensemble made up of both adults and children. I recently received an award from Brown University's Howard Foundation to begin work on a new piece about the Hudson River. In continuing my work as an artist educator, I find myself along the cutting edge of educational reform, deeply involved with issues of creativity and learning.

My involvement with arts in education has broadened my view of creativity. I enjoy the challenge of making art that speaks to a broad audience. I have also become very excited when children, in the process of improvising and performing my music, begin to "get it" and to grow musically. (My concert career has provided a necessary alternative outlet for me to pursue the more esoteric aspects of my artistic vision.) The field of arts in education has also offered the most steady source of financial support because I have formed relationships

with school districts that ask me to return from year to year to do different projects. Arts in education funding is tied indelibly to the political process and to funding for education. There are contradictory strains now as Congress pushes for educational reform and simultaneously cuts funding for public education. Many artists I know are finding it more difficult now to find work in schools, but there are indications that the field may expand in the coming years as schools try to develop partnerships with local community and cultural institutions.

Each artist must find his/her own audience. I love to bring music to audiences who are generally unfamiliar with new music. As an artist educator, I have made a commitment to work primarily in communities and regions that lack economic advantages. It is a joy for me and for everyone to discover the eloquence and beauty expressed by those who are rarely heard. I have had the opportunity to work with people of all ages from diverse cultures ranging from the inner cities to the Navajo Reservation. I have become a troubadour, bringing news of life from place to place, as I share the unique body of work we have created together.

I am amazed to say that for the past twenty years, I have earned 100% of my income as an independent composer/performer. Cut-backs in funding are always looming on the horizon; so far, I have managed to find work, and feel blessed in that. For me, staying in one area has been helpful, because most of my work has come by word of mouth. And I like having a "nest" from which to travel. The larger problem for me has been one of sensible scheduling—making sure to leave enough time for creative work and for resting because the work is always intense and demanding. I also find that it is essential to keep asking what do I want to pursue creatively at this time? Which projects will be true to my evolving inner vision? I try not to be swayed too much by the enticements of marketing, of "making it" by someone else's standards. It's not easy to walk in your own shoes. Someone told me recently, "If you can see the path laid out for you in advance, then it's not your path." I keep telling myself to notice the surprises—and to slow down in order to allow feelings to emerge in the moment, since they move more slowly than thoughts. Actually, I'm trying to do less these days, to live more fully. My advice for others who are beginning a career? Ask, "What are you passionate about?" Allow yourself to be surprised!•

Members' Activities

Daniel Adams's *Mangrove Memoir* (fl, cl, bn, perc, vn, va) was performed on 11/25/96 by the Other Ensemble conducted by Dennis Kam at the University of Miami, Coral Gables; *Stratum* for marimba quartet was performed on 12/7/96 in Tampa, Florida by the University of South Florida; *Twilight Remembered* (fl, perc) on 1/21/97 at Del Mar College in Corpus Christi, and again on 1/23/97 at Texas Southern University in Houston; *Polyduality* (vc) on 2/2/97 by David Garrett for the Houston Composers Alliance Concert Series; a review of *Attention Span* by Mark Saya was published in the Journal of the National Association of College Wind and Percussion Instructors, Winter, 1996-97; *Times Two* (perc duo) was accepted for publication by C. Alan Publications in January 1997.

Brian Belet's *Computer Etudes* for computer, was performed at the American Music Week/Electro-Acoustic Concert, San Jose State University, San Jose, CA, 11/7/96. *Four Proportional Preludes* (pn) was performed at SJSU, 12/6/96.

Two works by **James Chaudoir** have recently received their premiere performances. *Chamber Concerto No. 1* for solo cello and chamber orchestra was premiered on 3/8 by cellist David Cowley with the Sinfonia Camerata at the University of Wisconsin Oshkosh. The three movement concerto was completed in 1995 and is the first of a series of chamber concerti planned (No. 2 for harpsichord solo is also complete). March 13 featured the premiere of his *Symphony for String Orchestra*. The four movement work was completed earlier this year and was performed by the University Orchestra at UW Oshkosh.

Paul Epstein's *Two Studies for Mandolin* was premiered on 2/5/97 by Dimitris Marinos at Merkin Concert Hall, New York; and *Palindrome Variations* was performed by ONIX Nuevo Ensemble de México in Mexico City and also on Synchronia in St. Louis on 10/18/96.

Lynn Harting-Ware, guitarist, performed Greg Steinke's *Another New Beginning II*, Bruce Bielawa's *Three for Guitar*, Doug

Dawson's *Baltimore Sonata*, Daniel Nightingale's *a la luz de la luna llena* and Peter Ware's *Elegy and totentanz* this past fall in Midwest university locals including the University of Dayton (10/27), Mt. St. Joseph (10/28), Ball State University (10/30), Youngstown State University (11/4) and Wayne State University (11/6).

Ursula Mamlok received the following performances in 1996: *A Birthday Tapestry for Elliot* (fl, cl, bn, cl, vn, va, vc) on 1/14 at Merkin Hall (NY); *Three Bagatelles* (pn) on 1/23 by Marcia Eckert at Brock University (VT), 1/28 in Brattleboro (VT), and on 2/4 at Bloomingdale House of Music (NY) by Sarah Cahill, 2/25 at Sarah Lawrence College, 8/97 at Old First Church in San Francisco; *String Quartet I* performed by Flux Quartet on 2/28 at Barnard College (NY); *Girasol* (fl, cl, vn, va, vc, pn) on 2/19 by the Chamber Music Society of Lincoln Center, Bruce Adolphe, conductor at Merkin Hall; *Polarities* on 3/18 for the 20th Century Music Festival, Borden Auditorium, Manhattan School of Music (NY), and also on 11/4 for a faculty recital in Borden Auditorium; *Panta Rhei* (vn, vc, pn) on 5/29 by The New Music Group/Daedalus at the University of Akron (OH); *Festive Sounds* (org), commissioned by the American Guild of Organists for their Centennial Convention, was premiered on 7/8 by David Graf at Temple Emmanuel (NY); *Sonata for Violin and Piano* was performed by Calvin Wiersma (vn) and Eliza Garth (pn) on 10/24 at Bruno Walter Auditorium (NY); *Still* (rec, vn, vc) performed by Alaria Chamber Ensemble on 11/10 at Mannes College of Music (NY).

David Manson was commissioned by the Florida Arts Council and First Night of St. Petersburg, FL to compose *Ripples* for dancers, sextet and interactive electronics. *Ripples* was premiered on New Years Eve at the Florida International Museum in St. Petersburg with choreography by Elsa Valbuena and Gaudere Danza as the dance company. The sextet was SHIM, a new music ensemble. The work integrated motion sensors to trigger musical events.

The works of **Brian McCarren** were performed by faculty and students at Clayton

College and State University on 11/18/96. Performed works included *Passacaglia and Toccata* (str qnt), *Five Pieces for Trumpet, Percussion and Strings*, *The One my Heart Loves* (M, va, vc), *Lo You here She Comes!* (S, pn), *Prelude and Fugue* (pn), *Chew One's Cabbage Twice* (gui), "Bilbo and the Spiders" (Bar, pn—from the cantata *The Misty Mountains: Songs from the Hobbit*).

Priscilla and Barton McLean, husband and wife composers who perform their multimedia as The McLean Mix, have recently completed two trips to Asia spanning 3 1/2 months, to create new works and perform concerts and installations of their previous works. In September through December, they were invited to The Universiti Malaysia Sarawak in Malaysian Borneo. While there they worked on several projects relating to recording sounds, slides, and video of the Malaysian rainforest and its peoples. The result was *Jumbori Rimba*, a multimedia audience-interactive work performed at UNIMAS in 12/96. In January the McLean's toured the Philippines, where they were invited by the international Asian festival Tunugan '97, as the only USA composers having works performed. The McLeans have also recently appeared twice on the Environment Show, broadcast on NPR.

Dave Meckler's *Sirius Melody/Groove Cafe* (fl, cl, vn, vc, pn, perc) was premiered by the ensemble Sirius on their 1997 California tour. The piece was performed at UCLA, UC San Diego, UC Santa Cruz, UC Riverside, and San Francisco State University.

Doug Michael just won the 1997 Student Composition Award from the Pacific Central Chapter of the College Music Society. He performed his winning composition *Extensions #1 for Electric Guitar and Tape* at the annual meeting 3/1/97 at San Jose State University. His tape piece *Iridescence* was performed at the Planetarium in the Museum of Man and Nature in Winnipeg, Manitoba, Canada, 11/21/96.

Blake Neely recently won first prize in the Armadillo String Quartet/Pacific Composers Forum California Composers Competition. His winning work, *Episode*, was premiered 2/13/97 by Armadillo in Pasadena, CA. His *Awakenings* (ww qnt) was premiered 3/2/97 by the Whole Bean Quintet in

Los Angeles. His *A Cold Place* was premiered on KUSC Radio's "Sundays at Four, Live from the Bing Theater" 9/22/96 in Los Angeles.

Lydia Liberek Okumura's *Noel: la Défaite de Satan* (Christmas: Satan's Defeat) was premiered on 12/25/96 in Huy, Belgium. The work is scored for SATB, treble and children's choirs, with soloists and instruments, and was commissioned by Eglise Evangelique Libre.

Abram M. Plum has recently received premieres of several new compositions. *Meg Merrilies' Songs* (to texts from Sir Walter Scott's *Guy Mannering*), on 1/19 at Illinois Wesleyan University. On the same concert Plum also premiered *Eight Pieces in C, Study in Porcelain*, and *Four Idylls*, all for piano solo. On 2/18 the Faculty String Quartet at Illinois State University premiered a new quartet by Plum entitled *Shadows*. In another concert at Illinois Wesleyan University on 2/23, Plum premiered another new piano piece, *Kokoro*.

Paul Siskind's *Fantasy-Variations on a Fragment by Schoenberg* was premiered by the Minnesota Orchestra 1/16-1/18, selected from their inaugural Perfect Pitch reading session. He has also received a commission by the Dale Warland Singers, as part of their New Choral Music program on 6/3. Upcoming performances include the premiere of *Even More Epigrams* 3/15, and five performances of *Rituale* by the Minnesota Contemporary Ensemble on their February Midwest tour.

Peter Ware's orchestral epilogue, *Ancient Evenings* was performed by the Virginia Symphony of Norfolk 4/96.

Richard Willis's work for wind ensemble, *Diversion*, was performed at Longwood College and at Old Dominion University, both in Virginia, in November. *Diversion* was previously selected as one of five works featured at the 1996 Symposium of New Band Music at Virginia Tech. *Prelude and Rondino*, written for the Baylor University Tuba/Euphonium Quartet, was premiered by them at the Mid-West Clinic in Chicago in December.



The International Alliance for Women in Music

is pleased to announce the
**16th IAWM Search for New Music
by Women Student Composers**

First Prize \$250.00

Second Prize \$150.00

Ellen Taaffe Zwilich Prize

(for Composers 21 and under) \$150.00

Nancy Van de Vate Prize

for Orchestral Music \$500.00

(and possible release on a Vienna Modern Masters CD)

Contestants must be IAWM members or willing to join at the time of entry (\$25.00 student membership fee). Membership includes a subscription to the *IAWM Journal*. Checks should be made payable to: International Alliance for Women in Music (IAWM).

Postmark Deadline: May 1, 1997

Awards will be announced in the October 1997 IAWM Journal. Mail entries to:

Nancy Bloomer Deussen

3065 Greer Rd.

Palo Alto, CA 94303 USA

<deussen@ix.netcom.com>

CONTEST GUIDELINES:

- One entry per person—women composition students of any age may enter.
- The composition must be unpublished, have won no prior awards, and have no plans to be recorded at the time of entry in the competition.
- Please send a copy of the score (not the original) and a standard cassette tape copy of a performance of the work, if available.
- Submissions are anonymous. Please do not put your name on either score or tape. Submissions with names on them will automatically be disqualified. Instead, please write a 6 digit number at the top of the score and on the tape.
- If you wish to be considered for the Zwilich award, write a "Z" at the top of the score.
- If you wish to be considered for the Van de Vate award, write a "V" at the top of the score.
- Orchestral works should not exceed 15 minutes in length and must use standard orchestration or less (ww.3333, brass 4321, timp., 3 perc., keyboard, harp and strings). Composition for strings alone or using soloists will not be considered.
- On a separate piece of paper, please write your 6 digit number, the title of the submitted work, your name, address and phone number, and, if you want to be considered for the Zwilich award, your birth date.
- Please place the paper and a statement from your composition teacher verifying your student status in an envelope. Seal the envelope and write your 6 digit number on the outside of the envelope.
- Please enclose a SASE envelope for return of your materials.

<<http://music.acu.edu/www/iawm/snm.html>>

Society of Composers 1996 Receipts and Expenditures

The 1996 receipts seem artificially high because the CD series brought in \$6,000 more than expected. (It would appear that the CD expenditures went over budget but this a self-contained account, spending only the revenues it brings in from composers fees.) Also, \$22,000 of the dues is 1997 dues received in calendar 1996. Expenditures were kept low by both the Executive Secretary coming in under budget. Billing for four months of the Newsletter came in calendar 1997. The Annual conference budget for 1996 was high because of extra payment to Memphis State for accepting the conference after it was discovered that the Florida International University music building wouldn't be ready.

Gerald Warfield, General Manager

Receipts	1995 (act)	1996 (est)	1996 (act)	1997 (est)
Dues	\$40,894.00	\$35,000.00	\$45,530.00	\$40,000.00
First Class Option	\$809.00	\$800.00	\$883.00	\$900.00
CD Series	\$7,092.25	\$4,000.00	\$10,322.50	\$8,000.00
Journal of Scores	\$245.50	\$2,500.00	\$2,023.50	\$2,000.00
Label Sales	\$270.00	\$250.00	\$60.00	\$100.00
ASCAP Grant	\$1,000.00	\$0.00	\$0.00	\$0.00
Interest (CD Series)	\$117.36	\$100.00	\$161.68	\$150.00
Interest	\$948.60	\$1,000.00	\$902.38	\$1,000.00
Miscellaneous	\$50.96	\$100.00	\$40.00	\$50.00
TOTALS	\$51,427.67	\$43,750.00	459,923.06	\$52,200.00

Expenditures	1995 (act)	1996 (est)	1996 (act)	1997 (est)
Supplies & Postage	\$4,534.92	\$6,500.00	\$5,841.77	\$7,000.00
Newsletter Printing & Postage	\$5,086.08	\$5,500.00	\$3,658.88	\$4,000.00
Telephone	\$1,265.18	\$1,300.00	\$1,199.50	\$1,600.00
Rent & Electricity	\$2,995.00	\$3,000.00	\$2,840.00	\$3,000.00
Annual Conference	\$1,560.00	\$1,500.00	\$2,633.18	\$1,500.00
Executive Secretary	\$10,030.00	\$11,000.00	\$8,750.00	\$10,000.00
General Manager	\$2,430.00	\$3,120.00	\$3,475.00	\$3,500.00
Fringe Benefits	\$2,200.00	\$1,000.00	\$1,200.00	\$1,200.00
Regional Expenses	\$1,480.00	\$2,500.00	\$3,932.09	\$4,000.00
Journal of Music Scores	\$200.00	\$0.00	\$55.55	\$100.00
CD Series	\$3,239.00	\$4,000.00	\$9,211.50	\$8,000.00
Executive Committee	\$411.90	\$500.00	\$615.91	\$750.00
Travel	\$2,552.00	\$2,500.00	\$2,483.02	\$3,000.00
Computer	\$0.00	\$1,000.00	\$429.23	\$500.00
Bank Charges	\$63.54	\$100.00	\$177.41	\$150.00
Debit Memos, etc.	\$195.50	\$200.00	\$177.50	\$200.00
Misc. (legal & clerical)	\$665.42	\$1,000.00	\$545.00	\$750.00
E-mail	\$364.73	\$500.00	\$438.50	\$500.00
TOTALS	\$39,273.27	\$45,220.00	\$47,664.04	\$49,750.00

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.

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

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

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

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

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Society of Composers, Inc.

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