

1998 NATIONAL CONFERENCE

CALL FOR SCORES

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

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

AUGUST 20, 1997 (RECEIPT)
(do not submit prior to June 20, 1997)

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

OCTOBER 1, 1997 (RECEIPT)

...

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 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

Conference Review

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

The 1997 Region VI Conference was held on the campus of Oklahoma Baptist University in Shawnee. 26 composers attended the three-day event which consisted of eight concerts and three paper sessions.

The conference began with a Thursday evening concert by the Uwharrie Clarinet Percussion Duo of Andrea Splittberger-Rosen and Robert Rosen. They performed works by Joel Naumann, Charles Ruggiero, James Marshall, Nancy Hill Cobb (premiere), Charles Rochester Young, and Alexina Louie. The Uwharrie Duo also presented a Friday morning lecture/demonstration for students and attendees.

Concerts on Friday included performances by the University of Central Oklahoma Chorale directed by Lon Dehnert and a concert of George Crumb's piano music performed by Jeffrey Jacob of St. Mary's College, Indiana. The UCO concert featured works by UCO composer and Region VI co-chair **Samuel Magrill**. Other concerts during the day featured the Oklahoma Baptist University Wind Ensemble and University Chorale (directed by Jim Hansford and Nancy Cobb, respectively), and included performances of works by **Greg Steinke**, R. Murray Schafer, **Andrew Bonacci**, Scott Robbins, Beverly McLarry, **George Chave**, **Frank Gilgin**, Lewis Phelps, **Hye Kyung Lee**, Shawn Stewart McClain, Amy Dunker, **Timothy Kramer**, and **William Hooper**. Saturday morning included a concert of the works of **Jason Bahr**, Charles Smith, **Timothy Kramer**, and **Warren Gooch**, as well as an outstanding concert by the Southwestern Oklahoma State University Percussion Ensemble and New Music Ensemble, directed by David Bessinger and Scott Robbins, respectively. This concert featured music of Scott Robbins, Chick Corea (arranged by David Bessinger), and Minoru Miki, as well as SWOSU student composers Daniel Racer, Glen Dale Barney, Jennifer Jarnagin, and Eric Doss.

Paper were presented by **Greg Steinke** (Millikin University), Jay Batzner (University of Kansas), **Eleanor Trawick** (Ball State University), **Mary Lee A. Roberts** (Moorhead State University),

continued on pg. 3

In this issue...

Region VI Conference Review	pg. 3
Competitions, Grants, Calls	pg. 4
Member's Activities	pg. 6

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.

SCI Welcomes New Members

John Allemeier (IL)

Bob Hall (CA)

Cheryl E. Leonard (CA)

Michael and Kathleen Murray (TX)

Jonathan D. Southwood (IA)

Gunther Tautenhahn (CA)

Adam Wilson (OH)

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

John Allemeier & Jon Southwood,
interim editors

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URL: <http://www.utexas.edu/cofa/music/ems/sci>

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CALL FOR SCORES

Region I

Massachusetts Institute of Technology

October 25, 1997

Eric Sawyer, Brian Hulse, *hosts*

DEADLINE:

June 10, 1997 (postmark)

Region I issues a *Call for Scores* for its 1997 regional conference. Works for solo instruments (including harpsichord), small chamber ensembles, tape or live with tape, and SATB chamber chorus (16-20 singers) will be considered. Submissions from any region are invited, but preference will be given to composers residing in Region I. Composers who can provide their performers or perform their own pieces are especially encouraged to submit. Send scores and cassette or CD recordings to: Eric Sawyer, SCI Region I Co-Chair, 10 Swan St., Arlington MA 02174, tel: (617) 646-7857, e-mail: esawyer@mit.edu. Please indicate if you are able to provide performers. Composers whose work is programmed are expected to attend the conference and become members of the society.

Region VII

Cal. State, Fresno

November 7-9, 1997

Jack Fortner, *host*

DEADLINE:

August 15, 1997 (postmark)

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 piano, flute, violin, viola and trumpet. 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. 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, and become members of SCI by the conference date.

SCI Committee on Women and Minorities

Papers and ideas for panels and the like for the next meeting of the SCI Committee on Women and Minorities during the 1998 National Meeting at Indiana University (April 16-19) are now being accepted. Please send materials to Marshall Bialosky at 84 Bresta Verde Drive, Rolling Hills Estates, CA 90274; tel.: (310) 541-8213; fax: (310) 373-3244.

Transitions National Council

SCI would like to take this opportunity to thank outgoing National Council Chairs **Jan Krzywicki** (Region IV) and **Michael Schelle** (Region V) for all their selfless dedication and years of service in the grueling task of finding regional host sites for conferences. **Bruno Amato** is currently co-chair of Region IV, and **Rocky Reuter** of Region V.

Forthcoming conferences National

April 16-19, 1998

Indiana University

Don Freund-*host*

Region I

Oct. 25, 1997

MIT

Eric Sawyer & Brian Hulse-*hosts*

Region II

Oct. 31-Nov. 1, 1997

SUNY, Potsdam

Andrew Simpson, David Heinick-*hosts*

Region VI

Feb. 25-27, 1998

University of Texas, Arlington

George Chave-*host*

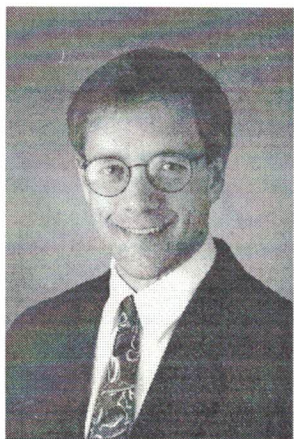
Region VII

November 7-9, 1997

Cal. State, Fresno

Jack Fortner-*host*

Presidential Message



David Gompper

Upon assuming the presidency of SCI, I am obliged to offer a presidential message containing encomiums thanking my predecessor and colleagues for

their hard work on behalf of the society, as well as outlining my agenda for the future of SCI. I shall try not to disappoint.

Seriously, it is truly an honor for me to be elected to this post, and I thank the co-chairs of the National Council for their confidence and support. My intention is to build on the solid foundation that Greg has laid, a task that will be both challenging and rewarding. This letter is to share with you several ideas I have for future projects that SCI will begin to develop and implement over the next few months.

First, let me address the issue of greater support for regional activities, or how SCI can kick back more money to assist the hosts of regional and national conferences in their effort to put on a first rate show. Keep in mind that except for one part-time staff, SCI relies on volunteers to keep the organization running without going into bankruptcy. Our hidden support comes by piggybacking on the academic infrastructure in mounting our conferences. We rely on hosts to create performance opportunities for our members. With money for performances in increasingly short supply these days (and I'm afraid we are in for a long dry-spell), especially at the national level (NEA, etc.), we must continue to rely on local support for funding. In any case, SCI is committed to returning a greater portion of membership dues to the regional hosts. Specifically, the national office will return \$10 for every new member a region gains within a specific time period (between the deadline of the *Call for Scores* and the end of the conference). This additional money will help to offset the increasing demands regional

hosts currently encounter.

Secondly, SCI plans to reinstate the student composers contest. While the details are still fermenting as this issue goes to press, I can tell you that the winner(s) will be commissioned to write a work, to be performed at the National conference and recorded on the CD series. In addition, the adjudication process will be similar to the National Federation of Music Clubs, where submissions are made at the regional level, and winning compositions sent up to the final round of judging at the National conference next April. Stay tuned!

Finally, I have begun to attend meetings with the heads of the other composer organizations (American Composers Forum, American Music Center, Society of Electro-Acoustic Music, Meet the Composer, and ASCAP) to discuss ways in which we can work together to provide various services and support for American Composers. By avoiding duplication, and yet reinforcing proactive advocacy for our membership, we hope to create a network of services on a national level that will assist composers in their career and compositional activities. If you have questions or guidance for me in these matters, please let me know by contacting me: gompper@blue.weeg.uiowa.edu. I look forward to serving the society for the next three years.

Region VI Review (from pg. 1) and **Charles Hoag** (University of Kansas).

Performers for these events were our special guests, and they included Angella Hedrick (clarinet), David Robillard (violin), Katie Moreland (soprano), Burr Phillips (baritone), Jocelyn Chang (Dilling harp), Todd Yukumoto (soprano saxophone), Karen Sapp (alto saxophone), Emily McClain (cello), Paula Niehaus (piano), John Krebs (piano), Sally Todd (piano), Randall Alan Smith (alto saxophone) and Janet Bass Smith (piano). Oklahoma Baptist University Faculty members Carol Bell (piano), Sandra Meyer (piano), and Chris Bade (clarinet).

Special thanks go to the Music Theory and Composition Faculty of Oklahoma Baptist University for their help and organization of this event. They are Christopher Bade, Nancy Cobb, Ron Davis, Darla Eshelman, Sandra Meyer, Mary Kay Parrish, and **James Vernon** (chair). We also appreciate the help and support of **Samuel Magrill**, Region VI Co-Chair, and **Martin Gonzalez** at the National Office.

James Vernon

SCION

Reynold Weidenaar, *Editor*
Bryan Burkett, *Associate 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:

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@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 also has a home page on the World Wide Web:

<http://www.utexas.edu/cofa/music/ems/sci>

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

jallemei@blue.weeg.uiowa.edu
and
jdsouth@blue.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.

BARLOW INTERNATIONAL COMPETITION 1997: CHORAL MUSIC

Deadline: June 1

The Barlow Endowment announces the Barlow International Competition 1997: Choral Music. Applicants should submit an application form, a resume of compositional activity, and one or two representative choral scores with corresponding cassette or CD recordings. The winning composer will receive a \$10,000 commission to compose a work to be performed beginning with the 1998-99 season by the Vancouver Chamber Choir, the Kansas City Chorale, the Netherlands Radio Choir, and the Brigham Young University Singers. Deadline: June 1. For an application form, contact: Barlow International Competition 1997, Harris Fine Arts Center, Brigham Young University, Provo, UT 84602; fax: (801) 378-8222; e-mail: lpalma@adml.byu.edu.

NEWEAR CONTEMPORARY MUSIC ENSEMBLE

Deadline: June 1

NewEar Contemporary Music Ensemble announces a call for scores for chamber works of 2-8 players. The instrumentation is to be drawn from the following: fl(picc), cl (b cl), saxs, bn, vn, vc, perc (1-2 players), pf (kybd), and up to two additional instruments not listed. Deadline: June 1. Send scores, tapes (if available), and a SASE (don't ask for an application form, just send the scores) to: NewEar, c/o Jan Faidley, 3526 Genesee, Kansas City, MO 64111.

2ND ANNUAL HECKSCHER FOUNDATION COMPOSITION PRIZE

Deadline: June 15

The Ithaca College School of Music announces the 2nd annual Heckscher Foundation Composition Prize to be awarded for a chamber work for 6-10 players chosen from the following instrumentation: fl, ob, cl, bn, vn, va, vc, db, pf, and perc. Submitted works should be approximately 10-20 minutes in duration, and must have been composed

within three years of the submission deadline. One entry per composer. Prize: \$4000 and a performance by the Ithaca College Faculty Camber Ensemble on Oct. 14. The composer is expected to attend the performance. Deadline: June 15. Submit a score, tape (if available), and a self-addressed, stamped envelope. Submissions are anonymous, with the composer's name, address, telephone number, and a brief resume in a separate sealed envelope. For information, contact: Dana Wilson or Gregory Woodward, tel.: (607) 274-3157; e-mail: woodward@epix.net. Send materials to: The Heckscher Foundation Composition Prize, School of Music, Ithaca College, Ithaca, NY 14850.

BRITTEN-ON-THE-BAY COMPOSITION COMPETITION 1997

Deadline: June 15

Fee: \$25

Composers over the age of 21 are invited to submit works to the Britten-on-the-Bay Composition Competition 1997, Category III: Violin. The works can be with or without piano, in any style, and have a duration of up to 25 minutes. Five prizes, including cash awards, with or without performance, publication, and recording, will be awarded. Deadline: June 15. Application fee: \$25. For information, contact: Britten-on-the-Bay, Inc., 73 Ireland Place, Suite 108, Amityville, NY 11701.

VIENNA MODERN MASTERS MILLENNIUM COMMISSIONS

Deadline: July 15

Vienna Modern Master, in celebration of the Millennium, announces nine orchestral commissions. The Commissions will be awarded in 1997, 1998, and 1999, with the works being released on compact disc in 1998, 1999, and 2000, respectively. The three 1998 commissions are for works for symphony orchestra, each up to six minutes in duration, with or without instrumental soloists. The award includes a concert performance of the work by a European orchestra, recording and release on a Vienna Modern Master CD, publication by Vienna Masterworks, and 50 copies of the CD. Eligible for two of the 1998 commissions are women composer of any age or nationality whose orchestral music is not yet available on LP, CD, or cassette. Eligible for one of the 1998 commissions are

black composers of either gender and of any age or nationality. Deadline: July 15. Applicants should send a cover letter, a short bio, a list of compositions, and a cassette (if available) of one or two work samples for orchestra or symphonic band, or chamber or choral ensemble. For information, contact: Clyde Smith, President, Vienna Modern Master, Margaretenstrasse 125/15, A-1050 Vienna, Austria; tel.: 431 + 545 1778; fax: 431 + 544 0785; e-mail: vmmsmith@ping.at.

CYGNUS ENSEMBLE

Deadline: JULY 31

Fee: \$25

The Cygnus Ensemble announces a competition for chamber music with guitar. All composers are invited to submit a work for 2-6 players, with at least one guitar, electric guitar, banjo, or mandolin. Other instruments must be drawn from the following: a second gtr (elec, banjo, or mandolin), fl (alto, bass, or picc), ob (eng hn), vn, and vc. The winning work will be performed by Cygnus in New York's Merkin Hall during the 1997-98 season. Deadline: July 31. Submit one score and cassette (if available) and a \$25 application fee. The composer's name should not appear on the score or tape, but should be included in the package. Send materials/direct inquiries to: The Cygnus Ensemble, 275 W. 96th, #35-D, New York, NY 10025; tel.: (212) 932-3440.

DISCOVERIES 1997-98

Deadline: August 1

Composers and sonic artists are invited to submit electroacoustic pieces for tape alone with a duration of 15 minutes or less. Particularly welcome are tape pieces from students and school children. The concerts will take place in and around Aberdeen, Scotland between Oct. 1997 and June 1998 and will be performed over a multichannel loud-speaker projection system. Works selected for performance will be kept in the Northern College electroacoustic archive. Deadline: Aug. 1. Submitted works should be on DAT or CD, and must be accompanied by biographical information and program notes. Send submissions to, or for information, contact: Dr. Pete Stollery, Department of Aesthetic Education, Northern College, Hilton Place, Aberdeen AB9 1FA, Scotland, UK; tel.: 44-1224 283601; fax: 44-1224 283576; e-mail: p.stollery@norcol.ac.uk.

**8TH INTERNATIONAL
COMPOSITION CONTEST
"ALFREDO CASELLA"**

Deadline: October 1

The Accademia Musicale Chigiana announces the 8th International composition Contest "Alfredo Casella." Composers of any age may submit instrumental chamber works (with or without soloist) for 10-15 performers, and with an approximate duration of 15-18 minutes. The works must be unpublished and must never have been performed in Italy. Submissions are anonymous. Prize: 8,000,000 lire, plus publication by Ricordi, and performance during the Accademia Musicale Chigiana's and the Orchestra della Toscana's 1998 seasons. For information, contact: Accademia Musicale Chigiana, Concorso "Alfredo Casella," Via di Citta, 89, 53100 Siena, Italy; tel.: 0577-46152.

**BRITTEN-ON-THE-BAY
COMPOSITION COMPETITION 1997
Deadline: December 15**

Fee: \$25

Composers over the age of 21 are invited to submit works to the Britten-on-the-Bay Composition Competition 1997, Category IV: Woodwind Ensemble. The works can be for 3-5 woodwinds (with or without piano), in any style, and have a duration of up to 25 minutes. Five prizes, including cash awards, with or without performance, publication, and recording, will be awarded. Deadline: Dec. 15. Application fee: \$25. For information, contact: Britten-on-the-Bay, Inc., 73 Ireland Place, Suite 108, Amityville, NY 11701.

DOUBLEBASS WORKS

Deadline: None given

A doublebassist is requesting scores by American composers for solo doublebass (unaccompanied or with piano), chamber music with significant double bass parts, or doublebass concerti written no later than 1960. Send scores and/or information to: Robert Black, 1800 Albany Ave., Hartford, CT 06105; tel.: (860) 523-1820; fax: (860) 232-5214; e-mail: hogrivers@aol.com.

**THE AMERICAN
CELEBRATION DUO**

Deadline: None given

The American Celebration Duo seeks new works for solo voice and piano. Compositions will be featured in concerts devoted to American composers and possibly in a re-

cording project. Both sacred and secular works are desired in a wide range of styles, from lighter works to more-extended pieces involving unconventional performance techniques, electronic/computer components, elements of performance art, dramatic reading, etc. Recordings, if available, should be submitted with scores. Contact: Richard Steinbach and Diana Guhin Wooley, 3806 Jackson Street, Sioux City, IA 51104; tel.: (712) 279-5550; fax: (712) 279-1698; e-mail: steinbac@briar-cliff.edu.

THE SCHRECK ENSEMBLE

Deadline: None given

The Schreck ensemble seeks scores for S, vn, b cl, and live electronics and/or tape, in any combination. Contact: Schreck Ensemble, Koperwieklaan 48, 2252 NW Voorschoten, The Netherlands; tel.: 31-71-5612287; fax: 31-70-3859268.

KLANGART 1997

The fourth KlangArt will take place in Osnabrueck, Germany, June 4-7. The theme will be "Music in Virtual Spaces." Forty highly regarded speakers from both Germany and abroad have been invited to present their research. Highlights include lectures that address the consequences of the digitalization and globalization of music in the electronic media, scientific publishing on the Internet, promising new approaches to computer-based composition, and new approaches to musicology and music education. For information, contact: Dr. Joachim Stange-Elbe; tel./fax: 541-46003, or visit the Web site: <http://www.musik.Uni-Osnabrueck.DE/homepages/dokhabil/stange>.

**LA SCHOLA CANTORUM SUMMER
PROGRAM**

La Schola Cantorum announces a summer program for composers in Paris, France June 30-July 31. This program will include master classes and seminars in counterpoint, harmony, analysis, and composition in the French musical tradition. The faculty includes Philip Lasse, David Diamond, and Narcis Bonet. Limited scholarships are available. For information and applications, contact: Dr. Philip Lasser, 1160 Fifth Ave., #210, New York, NY 10029; tel./fax: (212) 831-1502.

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SCI National Council (1997-98)

David Gompper, President

University of Iowa

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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

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Kate Waring

Europe (IX)

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Members' Activities

Garth Baxter's song cycle *Four Views of Love* was selected from over 100 entries to receive the 1997 Delius Composition Award for new music. The award was presented during the annual Delius Festival in Jacksonville (FL) in 3/97.

Nancy Bloomer Deussen received the following performances: *East Coast Triptych* (pf) performed by the composer at the Palo Alto Cultural Center on 3/1/97; *One of Nature's Majesties* (cl, bn, pf) and the world premiere of *Woodwind Quintet #2* at the Palo Alto Cultural Center on 3/9/97; *Two American Songs* was performed on the Musica Delle Donne concert series at California State University, Hayward on 3/14/97; *Pacific City* (pf qnt) and *San Andreas Suite* (fl, vn, va, vc) at St. Mark's Episcopal Church, Palo Alto on 3/16/97; *Reflections on the Hudson* was performed by the Redlands Symphony Orchestra conducted by Jon Robertson at Memorial Chapel at The University of Redlands on 4/26/97.

Paul Epstein's *Reading*, text by Toby Olson, was premiered by baritone Thomas Buckner and pianist Joseph Kubera at the Herbst Theater in San Francisco on 3/9/97. This work was commissioned by Mutable Music Productions, Inc.

Robert J. Frank's *Part of the Wind* (S, fl, perc) was premiered at Central Washington University on April 2, 1997. This work was commissioned by Valeri Doyle under a CWU Farrell Scholarship Grant and will be released on a non-commercial CD along with Frank's *The Emergence of Night* (fl, pf/cel) and works for flute by other Northwest Composers' this spring. *Coral Fantasy* (ob, elec fx, tape) was performed by the Texas Computer Musicians Network in Austin, TX on April 1, 1997.

David Gompper recently received a performance of *Shadows* (organ, midi) at the 6th Biennial Symposium for Arts & Technology at Connecticut College 2/28.

Daniel Goode presented his digital audio (work-in-progress) *Juicy Cantata*, pt. 1: "Mark Fuhrman" at a panel "Political Art Today" sponsored by the Democratic Socialists of America at a conference in New York City on 3/39/97.

Ting Ho recently served on a panel at Montclair State University discussing "Musical Arrows and Circles," the paths of historical development in music in the East and the West. *Portraits*, was performed by the MSU Madrigal Singers at Montclair State as part of a Memorial Musical Celebration sponsored by the Keating Crawford Foundation. *From a Maid to Her Faraway Lover* was presented at the Odessa International Contemporary Music Festival. Ho has been appointed Division Head of Music Theory, Composition and History at Montclair State.

Elizabeth Lauer's *Seven Songs on Poems of James Joyce* was recently released on a Capstone CD. The score of that work will be published by SCI. *Variations for Chamber Orchestra* was premiered in Sarajevo on 1/4/97. The premiere was conducted by Charles Ansbacher. *Four Seasonal Settings* (Mez, mixed chorus, pf) was performed by the Eastern Illinois University Concert Choir with soloist Dr. Marilyn Coles and pianist Karen Sanders on 3/6/97. *Magnolia—a concert rag* was performed by pianist Margaret Mills at the Barthelson School in Scarsdale, New York on 3/14/97. On that same concert, the pianist and composer performed *It Takes Two...* (six dances for piano, four hands).

Stephen Montague's *The Creatures Indoors*, commissioned by British Telecommunications PLC and the Association of British Orchestras for the 1997 BT Celebration Series, was premiered by the London Symphony Orchestra on 1/16/97. The work, for narrator and orchestra, was also performed on the following dates: 1/20/97 by the London Symphony Orchestra, 2/4/97 by the Orchestra of St. John's Smith Square, 2/18/97 by the Royal Philharmonic, 2/21/97 by the Ulster Orchestra. Other performances include: *At the White Edge of Phrygia* on 1/26/97 by the Israel Contemporary Players, 2/26/97 and 4/16-19/97 at the Meadows School of the Arts, Southern Methodist University, Dallas (TX), 2/28/97 at the Concert Band Directors National Conference; *Phrygian Tucket* by Elisabeth Chojnacka, harpsichord on 1/26/97 at the Salzburg Mozarteum, 1/27/97 at the Academy of Fine Arts, Munich, 3/8/97 at the Gaudeamus Festival, Rotterdam; *Paramell VI* by the Cornelius Cardew Ensemble on 1/29/97 for the Huddersfield Contemporary Music Se-

ries and on 1/30/97 at Thorn Park Arts Centre, Wakefield, Yorkshire, and again on 2/23/97 by the Relâche Ensemble at the Atlantic Center for the Arts, Florida; *Vlug* performed by Jos Zwaanenburg, flute/electronics at Dartington College of the Arts, Devon. A CD recording of Stephen Montague's music, recorded by John Lubbock and the Orchestra of St. John's Smith Square, has just been released on the ASV label. The works are *Snakebite*, *At the White Edge of Phrygia*, *Varshavian Autumn* and *Behold a Pale Horse* in the composer's arrangement for organ and brass.

The music of **Leon Stein** appeared on a concert by violinist Samuel Thaviu, saxophonist Frederick Hemke, and pianist Yoko Yamada at Northwestern University on 4/6/97. His article "Reflections" appears in the current issue of College Music Symposium, volume 36.

Laura Elise Schwendinger's setting of *In Just Spring* by e. e. cummings was performed by Dawn Upshaw at Carnegie Hall on 4/25/97 and at Herbst Theater in San Francisco on 4/16/97.

John D. White (FL) received a Fulbright Research Fellowship to Iceland in 1996 and was named as a Fellow of the American Scandinavian Foundation for 1997. His *O Sing to the Lord a New Song* (SATB, org.) was recently published by G. Schirmer. *Time and the Water* (hn, pf) was premiered by Paul Basler and Kevin Sharp at the University of Florida on Sept. 25, 1996. *Summer Storm Madrigals* was premiered by the University of Florida Choir on Sept. 24, 1996.

Richard Willis's *Colloquy* (ww qnt, perc) will be published by Southern Music Co. *Bagatelles* (fl, cl, perc) has been accepted for publication by Media Press. *Colloquy II* (vn, perc) was performed at the University of North Texas in 11/96 by Derrick Logozzo and Bethany Mennemyer.

Members' Activities Column

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**SCI Newsletter
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Commissioning in the 90's: Consortiums

by Dr. Robert J. Frank

How many times have you heard someone tell you that he or she would love to commission a new work from you, but doesn't have the money? Since artists of all types are usually in the same economic boat, this is more common than not. Tightening university budgets are reducing the amount of faculty research grants, which in many cases no longer cover the full cost of a commission. Charitable grants are rarely awarded to composers for commissions from individuals, and the NEA, regardless of it's survival, has eliminated this practice for composers altogether. Recent economic trends seem to indicate that this won't get any better soon. So how can composers continue to make a living writing music for performers who want to play it?

While one person may not be able to come up with \$2,500, there is a much better chance that five people could each come up with \$500, or find someone who could. If several performers/organizations all wish to commission the same composer, foundations and agencies are usually more likely to provide matching support. This philosophy is becoming more common both at the individual and organizational level. In an age of mega-mergers and multinational conglomerates, where success is measured on a scale of millions, the arts are following the survival plan of corporate America: pooling of resources. A recent article (Chester Lake, "Consorting for New Music." Symphony, Jan/Feb. 1996) reports that more and more orchestras are forming consortiums to commission new works, as evidenced by the final round of "Meet the Composer" commissions. The recent change in the Barlow Foundation Award to a commission by a consortium of performing ensembles also following this trend. Consortiums benefit both performers and the composer. Performers are able to commission a work that they would otherwise be unable to afford; the composer gets several performances in different geographic areas by different performers.

There are, however, some daunting problems that face the instigating composer/performer in setting up a consortium. The first is coming up with enough other performers willing to chip in to support the

composer during the time needed to write the work. Here is where both the composer and the performer need to identify and approach prospective members. If too many performers are in the same geographic area, the effectiveness of a "premiere" is lost. Tapes of other works by the composer can help the prospective consortium members decide if they want to be a part of the project, but enthusiasm is perhaps the greatest factor. When people are excited about a project, others will want to be a part of it. One person needs to act as the chair, coordinating the paperwork and scheduling of performances. Who gets the first performance? Who writes the check? To whom do you apply for additional funds? These are matters that one person needs to be accountable for, or else the project may never move forward.

This is the point where a catch-22 exists: foundations, organizations, corporations, and charitable individuals can and do often provide support for the commissioning of new music, but only receive tax benefits from donations to non-profit organizations. Very few groups or individuals will write a check to an individual performer or composer. So composers are often forced to incorporate as a professional non-profit organization or to direct their funds through an existing non-profit organization to obtain the grants and funding. Incorporating requires a good deal of research, cost and time, and for single projects is not practical. Assisting in the commissioning of new works should be a vital function of all performer and composer organizations, since it not only provides a service to the members but also identifies groups most likely to contribute additional funds in later campaigns. Writing a clear proposal of the project, indicating the budget, dates and schedules, and submitting it to the organization will increase chances for success. Vague proposals get vague results.

A commissioning agreement is a necessity. Ask any experienced composer and you will most likely hear horror stories about "orally commissioned" works that were never performed or paid for. In addition to the commission, the agreement should include other composer costs: copying, personal appearances, and travel expenses for the premiere. It should also specify who is involved in the consortium, how much each member is responsible for financially, when payment(s) will be made, when the work will be completed and delivered, and a window of time during which each member will

give the work the required number of performances. The agreement should outline what rights are granted the performers and supporting contributors, (first performance, credit on all future scores, published or not, etc.) and should include a statement reserving all non-specified rights to the composer. Even among friends, a written agreement will clarify possible misunderstandings and reaffirm the commitment of each member. It also provides performers with a physical realization of the commission until the final music arrives to help them feel that they really will be getting something for the money they are investing.

For performers, patrons and composers alike this can also be an exciting event: the first commission of a new work! This is the attitude to which composer's should approach prospective performers and commissioners. Commissioning new music is one of the best ways someone can affect, contribute, and directly shape the future of music. •

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