

1998 NATIONAL CONFERENCE

CALL FOR SCORES

Indiana University
School of Music
April 15-19, 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)

Composers may submit as many as two scores during this round of submissions.

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

OCTOBER 1, 1997 (RECEIPT)

...

1. Scores with approximate timings and date of composition.
2. A brief biographical sketch
3. Tape recordings (cassette only) if available (one piece per cassette). The name of the composer and title of the composition must appear on the spine of the cassette box or CD box.
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. NB: All this information must appear on the information sheet even if it also appears in the score. (The scores may circulate; the information sheets stay on file.)
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

A Conversation With William David Brohn

William Brohn returned to the Michigan State University campus in April 1995 for the MSU Symphony Orchestra and Chorale's production of "Alexander Nevsky," which he orchestrated. He presented several master classes and seminars, and spoke with associate professor of composition Mark Sullivan at length. The following is an excerpt of their conversation.

M.S. You mentioned last night that you have been revitalized by some of your recent creative projects. Could you elaborate on that remark?

W.B. Before these projects, I was settling for this and that. I was doing all right. I didn't have a stunning career, it was a good career. I was making a living, a pretty fair one, doing orchestrations. A few years prior to these good breaks, I had gone to California and tried the movie business and the television business, both as an orchestrator and as a composer. I never got the big breaks in composing, I just didn't stay with it. I did a couple of television series, a few episodes in each, but I wasn't what's called 'the first composer,' the one who does the title music and collects all the gravy. One of the series I worked on was called "Bring Him Back Alive," done by Bruce Boxleitner on CBS. The series was on in the early eighties.

As an orchestrator, I started working with Arthur Rubinstein, that's Arthur B. Rubinstein, who is not related to the pianist. He is a very funny composer. He and I were pals, so I went out to California pretty much on speculation to help him with film and television. He pushed a few episodes my way here and there, which was fine. It paid the rent. It even paid the rent in New York where I kept my apartment. I just—I've made an epigram of it—I just got tired of orchestrating car chases. That's mainly what's involved in work for television and the movies. Television imitates on Friday what the movies did on Tuesday. If you really care about what you're doing, and if you work on building up excitement with rhythmic motifs, and stretto, and contraction of themes, working the whole thing out to the last detail, say, for a two-minute car chase sequence, and then after you've recorded it the director says only,

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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 III

Elizabethtown College
October 17 - 18, 1997
James Haines and Simon Andrews, *hosts*

DEADLINE:

June 16, 1997 (postmark)

Region VII

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

DEADLINE:

August 15, 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.

Scores will be considered for combinations of the following instruments: fl, ob, cl, tpt, tba, hn (either solo or with pf); solo pf, pf trio, vn, vc; gui; S and Bar soloists (either with pf or the above instruments); perc ensemble, mixed ensembles of 2 - 6 players from the above list, brass qnt and chamber chorus (24 singers). Works with cptr/elec/tape are encouraged, but composers must be prepared to bring any specialised equipment. Works for string quartet cannot be considered. Each composer may submit up to two works. Composers of works selected must attend the Conference. While works by all composers will be considered for performance, preference will be given to composers in Region III.

Scores and tapes (if available) should be accompanied by: a brief biographical sketch (including SCI affiliation), an information sheet for each piece including title, duration, brief program note, and whether the composer can provide performers, a self-addressed stamped postcard (for notification of receipt of materials), and a SASE for return of all scores and tapes. Send materials to: James Haines, Department of Music, Elizabethtown College, Elizabethtown, PA 17022.

A *Call for Scores* for the next Region VII conference is hereby announced. Musical forces available at Fresno include a wind ensemble, ww qnt, mixed chamber ensembles, and excellent soloists in pf, 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. Preference will be given to composers within Region VII. Composers will be expected to attend the meeting and become members of SCI by the conference.

Forthcoming conferences

National

April 15-19, 1998
Indiana University, Don Freund-*host*

Region I

Oct. 25, 1997
MIT, Eric Sawyer & Brian Hulse-*hosts*

Region II

Nov. 7-8, 1997
SUNY, Potsdam
Andrew Simpson, David Heinick-*hosts*

Region III

Oct. 17-18, 1997
Elizabethtown College
James Haines, Simon Andrews-*hosts*

Region IV

March, 1998
Georgia State Univ., Nick Demos, *host*

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*

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John Allemeier & Jon Southwood,
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Transitions

National Council

SCI would like to thank **Kate Waring** for her dedicated service as chair of Region IX.

Executive Committee

SCI would like to take this opportunity to thank outgoing Listserv Coordinator **Kirk Corey** who will be succeeded by **Kristine H. Burns**.

GETTING STARTED IN MUSIC

by Hale Smith

Recently, Boston's Share-a-Composer Consortium (Berklee College of Music/Boston Conservatory/Indian Hills, Arts/Longy School of Music/Harvard University/Northeastern University/University of Massachusetts-Boston/Tufts University) celebrated the distinguished American composer, arranger, editor, and educator, Hale Smith. He has written jazz compositions and orchestral arrangements for William Brown, Jessye Norman, and Kathleen Battle. He has worked with Chico Hamilton, Dizzy Gillespie, Eric Dolphy, Randy Weston, Melba Liston, and Ahmad Jamal. He has received awards from The American Academy and Institute of Arts and Letters, The National Black Music Caucus, and an honorary doctorate from the Cleveland Institute of Music. The following is an excerpt from a talk given at the University of Massachusetts-Boston on March 10, 1997; it was transcribed and edited by David Patterson.

Learning Early

The only excuse for studying music as a profession is that nothing else will do. The idea of getting into music as a way of making a living is so difficult. Unless this is what you really want to do, I say, do something else. When I discovered, at the age of seven, I was interested in music, that meant everything else suffered including my school work. Getting too old at age 14, I was kicked out of elementary school: it was a "social promotion." In 1943, I finished my public education in the tenth grade while on probation—I just turned 18 and was drafted. So, I always tell people I was not a "dropout" but a "draftout." When I got out of the army in 1945, I knew full well that I needed more education than I had. That summer, I read a notice in the newspaper that the Board of Education—this was in Cleveland, Ohio—announced a series of examinations that were among the earliest high school equivalency exams. The were open to war veterans. Just after I registered for the exam, my father stopped me and said, "Son, don't you have an examination next week? I haven't seen you look at a book." I said, "Well, I figure if I don't know it now, it's too late for me to learn." And that has been my attitude all the way through the rest of my education. I never crammed. That meant I didn't pass every exam I was supposed to

pass. But what I had learned I *still* know. What I always have done is read. I've read very widely. In fact, when I was eight years of age, my father had me sit on his lap and open a book. He said, "start reading." It was the Harvard Classics edition of the *Odyssey*. All this reading helped in Junior High School where we read *Romeo and Juliet* and other books I already knew. The trouble I had with my English teacher, however, came from another direction. She was saying, "Don't you understand the English language?" I was saying, "Not the way you speak it!" I didn't do too well there, but I did pass that high school equivalency exam—how, I don't know.

Earning a Degree

Also at the time that I got out of the army, I had a band with three saxophones and a rhythm section. Because I had been writing music since I was eight years of age and knew how to write and arrange really nice tunes, I decided I was going to write a major composition for my little band. So, I got a thick pad of music paper and started writing tunes in it. I had filled two-thirds of the book before it struck me that I didn't know what to do with them. That is when I discovered the difference between real composition and writing tunes—there is a vast difference. I went down to the Cleveland Institute of Music. I was fortunate to live in a city with one of the finest music schools in the country. With financial support under the GI bill, I was able to become a full-time student placing into the second year of study. I had to take prerequisite courses simultaneously with the second-year courses. So, at one point, I was carrying 14 subjects. People would say, "you mean *credit hours*." "No, 14 subjects," I'd answer. And I was playing in a nightclub. I'd do my harmony in the dressing room 'til I got sick of some of the acts appearing there—drugs, in particular. So, I did my homework next to the jukebox. I did my psychology homework there also. I would put the psychology text book up on the music rack of the piano and read while we were playing. I did that for almost a year. Another student working in composition there was Donald Erb who played trumpet in the band I wrote arrangements for. That first year I was in trouble: I failed keyboard harmony and solfege. Eventually I got a hold of it. I managed to get both the Bachelor's and Master's degrees.

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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:

weidenaa@email.njin.net

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

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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](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

TUNUGAN '97 ("Soundings"), Asian Composers League Festival: A Report

by Priscilla McLean

From January 20-26, 1997, Bart and I were privileged to be invited composer-performers (The McLean Mix) at the 18th Asian Composers League International Conference and Festival, held biannually, this year in Manila, the Philippines. ACL has many similarities to SCI, as most of the participants are teaching (or studying) at a university or freelancing, almost all of the composers have studied in the U.S. or Canada, except for the youngest participants, and many write in a heavily western-influenced style. Unlike SCI, the Asian Composers League exists solely as a conduit for the international conferences, with no newsletter, journal, recordings, or regional (the composers' respective countries') conferences.

However, if this festival held in Manila is a good example, the biannual conference is a major event in the country, with cooperation and assistance from major hotels, the mayor, the Cultural Center, the tourism and transportation boards, and five universities, along with granting agencies. A festival book listing all the events, biographies with photos of the composers, and program notes includes forwards written by Fidel Ramos, President of the Republic of the Philippines, Carmen Padilla, Executive Director of the National Commission for Culture and the Arts, among other high executives (let us not compare the state of a new music festival in the U.S., hoping for a note of greetings from President Clinton!!). We were generously housed in a first-class hotel near the beautiful modern Cultural Center of the Philippines, where many of the evening events took place, and (along with the other participants) given all of our meals by the various hosts for the day. This translates into almost 90 composers, plus performers and speakers, all receiving free meals for a week! Four air-conditioned buses with festival banners on them drove us everywhere gratis, and were even waiting for us after a two-hour ferry ride (also gratis) to Subic Bay, another island, on the last day! Bart and I, as well as a few others, were also fortunate enough to have our hotel expenses and airplane fare paid for, a rather hefty sum flying from the Albany, NY side of the U.S.!

Composers who participated, either with works performed or workshop lectures, were from Australia, Azerbaijan, Canada, Cyprus, France, Germany, Hong Kong, Indonesia, Israel, Japan, Korea, Malaysia, New Zealand, the Philippines, Singapore, Taiwan (Formosa), Thailand, U.S. (the McLean Mix and Michael Tenzer, who now lives in British Columbia), Vietnam, and Yunnan, China. I can only sum up our experience, and make a few comments on the incredibly (over)packed schedule of events. Each day we went to a new campus and heard concerts, reports, and workshops, the venue providing the performers, and nights were usually concerts at the Cultural Center (the "Lincoln Center" of the country), which has several elegant halls. The last concert was dramatically held near Mt. Pinatubo, still wallowing in volcanic dust, and was in a private cultural center, a Spanish-style villa with mango trees and an ultra-modern wood and glass concert and art gallery building. The Philippines are breathtakingly beautiful, but we were kept mostly too busy to look around!

Of the composers there, 56 were men and 32 were women. The Korean delegation had eleven women to three men composers! There was a young composer's contest with two prizes of \$1,000 US dollars each, one going to a Korean woman composer and the other to a Filipino man composer. All of the entries selected as finalists were performed on the festival, and were often the best pieces. The musical styles heard included no elements of pop music, hardly any minimalism, some native folk elements, especially from the Taiwanese and Filipino composers, and much dense atonal European dissonance. Several of the pieces, moreover, seemed to have a different sense of climax, form, and sense of pause than I have heard before, perhaps an intrinsically Asian sense unfamiliar to my ears. The Philippine Philharmonic Orchestra performed the most difficult concert we have ever heard, superbly conducted by Josephino Chino Toledo, playing seven complex atonal works for over two hours! Imelda Marcos' daughter was in the audience, but few of the regular concert goers were there, as sadly seems to be the case there as well as here! The chamber and ethnic music concerts, however, were very well attended.

The highlight of the festival was the inclusion of many superb ethnic music ensembles in bright costumes, often coming right out of the Asian villages to perform!

Because of rehearsing, we were unable to attend all of the events, but the most memorable were the Sekolah Tinggi Seni Indonesia Gamelan Ensemble, who performed traditional as well as a stunningly exciting vocal and instrumental improvisation in modern style, Tom Lewis—an Australian aborigine improvising an incredible variety of sounds on the didjeridu, the Formosa Aboriginal Troupe from Tufuya Village who danced in snakelike fashion while singing, reminding me (at times) of native American music and dress, the Samulnori Percussion Ensemble, who performed just before the McLean Mix on an outdoor concert, and created a teeth-rattling bone crush of militant sound that drummed incessantly (almost pulverizing the performers!), traditional Chinese Nankuan Music, a very refined, delicate ancient solo singing and small ensemble of Chinese instruments, very lovely, and an arrangement, *Kaisahan: Pitong Alay* by the national artist, Lucretia Kasilag, of ancient Filipino music, in full dance and costume by the Philippine Women's University Philippine Music Ensemble. In addition to these was the national winning children's Parangayong III Rondalla Ensemble, a Filipino folk orchestra performing Spanish-derived music on strummed "guitars" of various sizes. These ethnic ensembles were all extremely different from each other, beautifully performed, and spread out over the seven days of concerts.

Our own contributions came on an outdoor concert with high winds, as a typhoon narrowly missed Manila, and kept our large video screen in a desperate sway for hours, while the students bodily held it in place. I always give a prayerful plea to the spirits of the concert space, and magically the typhoon missed us, sweeping in a blinding full moon, which had the decency to hide under clouds until after our video, as it was shining directly on the screen! I sang *Wilderness* which includes extended vocal techniques performed with bird and animal sounds on tape, which was tremendous fun, as I gestured to the roiling clouds overhead like a goddess! The video was *Rainforest Images*, video by Hasnul Saidon of Malaysia and music by us, with sound system and video system provided by the Cultural Center. The audience was in a carnival mood, sitting on the grass and wandering around the courtyard, and it was a bit like performing during the Middle Ages at a street fair! This took place at the University of the Philippines. Electro-acoustic music was very

sparse at this festival, and we had the only art video except for one featuring native Filipino peoples, shown on the same concert as ours.

This was our second trip to Asia, the first ending a three-month residency at the University of Malaysia at Sarawak December 4, and our first chance to rub elbows with so many Asian composers, whom I found to be extremely friendly, generous, complimentary, and (mostly) good speakers of English. The only people really lacking in English were the ethnic tribal performers, except for the Indonesians, who will probably be hosting the next festival in '99. The U.S. is pathetically underrepresented, as Bart and I are not members, and the other U.S. composer attending lives in Canada! It is a rare chance to participate in another part of the world's music, and we would recommend it for anyone who has the slightest curiosity about what is happening on the other side of the world, even if many ACLers have absorbed too much Stockhausen!

There was a good variety of quite beautiful chamber as well as orchestra music, and it would be difficult to list all the pieces we enjoyed, so I will just mention a few of the ones I liked most: three orchestral works come to mind — *L'Bad* by Ramon P. Santos (Philippines), the title derived from "lebad", a small musical cell from Yakan folk music, and forms a very powerful work of great energy; *Snowflake* by San Kwan (Hong Kong), more of a tornado than a snowflake but very effective; *Il Pensiero del Bosco* by Tomoyuki Hisatume (Japan), a lively cacophonous listen to a forest of birds; *Peril IV* by Chung-Kun-Hung (Taiwan) for solo piano harp and keyboard, which won an audience ovation and had lovely shrieking and wailing sounds; *Liam-Hiong* by Chick-Chun Lee (Taiwan) for six traditional Chinese instruments, very coloristic and dissonant, from Formosa folk music; *Balangaw* ("Rainbow") by Lily Ann Perez (Philippines) for banduria, octavina, and guitar, gritty and rhythmically interesting; *Konzertstuk I* by Khajjam Mirzazadeh (Azerbaijan) for chamber orchestra, in east Euro-Russian style, alternating delicacy with dense chromaticism.

All in all, we felt extremely lucky to have participated in the ACL Festival, and kudos go to the ACL president and head of this year's festival, Ramon P. Santos, who managed to put together beautifully an extremely difficult, costly, and complex group of people, music, venues, and everything

that makes something like this work, plus his army of helpers, the resilient, always cheerful Filipino faculty, Cultural Center and Subic Bay people, students and dozens of Manila townspeople — we have a glimpse of what this is like from our own SCI conferences! Now imagine an SCI International Conference with Canada, Mexico, South America, Central America, Greenland, the Caribbean, and Europe attending!•

1998 National Conference

Works Selected for Orchestra Concerts (April 15-17, 1998)

- Seascape* - Richard Brooks
After a Line by Theodore Roethke -
 John C. Ross
Concerto for Tuba and Orchestra -
 David Baker
Violin Concerto - Donald Erb
Fantasy Variations on a Fragment by
 Schoenberg - Paul Siskind
Petruchio - Andrew Simpson
Symphony No. 1 - David Dzubay
Crossing the Rubicon - Frank La Rocca
Ice Path - Alice Ho
*Concertino for Violin and Chamber
 Orchestra* - Yehunda Yannay
Images from the Eye of a Dolphin -
 Edward J. Miller

SCI Welcomes New Members

- James A. Castelli, Jr. (FL)
 Joel F. Durand (WA)
 Dorothea Endicott (MA)
 Dan Fulmer (FL)
 Micky Helms (CA)
 Alice Ping Yee Ho (Ontario)
 Gregory Frank Hoepfner (OK)
 Ken Langer (VT)
 Brian Mills (FL)
 Dr. Erica Muhl (CA)
 J. Brian Post (KS)
 William Price (LA)
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"Well, I want more effects here," that's not very satisfying. You realize that the screeching of the tires, the howling of police sirens, the sounds of crashing into obstacles, is more important to the director than what you tried to contribute to the film. Even more, the director doesn't even realize that. To him, the music score is sort of like a carpet. He thinks "lay the music down, I'll be able to use it. It's a bed. Directors often use the word 'bed.' When I want to bring the music up, I'll do that, but I better get the sound effects right because this is realism." The music is secondary to the effects. All of this is symptomatic of what scoring for film and television is all about. It's just not what I want. No thanks!

So I went back and forth for about three years, but finally I said New York is the place for me. I can't do this anymore. I don't mind going out for a specific project, a film or a record or whatever. As a matter of fact, I'm going out this month to do a record, but I find more fulfillment in the mixed milieu that is in New York. There's more opportunity, and more kinds of opportunity in New York, even though they are shrinking there too now. That's why I went back.

When I got there, I got to do the orchestration for a concert with Marilyn Horne in "Live from Lincoln Center." John Goberman called me in on that job, and that led to some commissions from the Cleveland Orchestra for orchestrations of pieces for chorus and orchestra. So, immediately there was work that was more rewarding than car chases. And thinking back on it now, the Broadway shows, even the ones that fail, are somehow more interesting, more challenging, more demanding, make you stretch more, than the work for television and movies. Actually, most of the shows I have worked on have been losers. I had a show called *Marilyn*, based on the life of Marilyn Monroe, and a show called *King of Hearts*, based on the film. They were both orchestrating jobs.

But at that point, along came the job working on *Pacific Overtures* for Sondheim. It was Jonathan Tunic, who was Sondheim's normal orchestrator, who passed on the job. He didn't like the tone, or actually, I think he didn't want to do it. He was having a falling-out with Sondheim at that point, so it fell to me. It was a fascinating gig, orchestrating those themes. Sondheim said "use this and this and this," but that was it.

He said: "Do it for orchestra and I'll see you at the recording session." It was fun and it turned out quite nice. It's officially called a suite of dances for orchestra from *Pacific Overtures*, which was a show of his from the seventies.

From there, one thing led to another. I got a call to do a show which was called *Jerome Robbins' Broadway*. Jerry Robbins, the choreographer and director, was doing a retrospective of all his Broadway work, from *Fiddler on the Roof* to *High Button Shoes* to *West Side Story*, and many others. I worked on it, and had the great privilege of working on that show with Sid Raymond, who was Bernstein's original orchestrator, one of the tremendous gentlemen and the elder statesman of orchestrators.

The work on *Pacific Overtures* led Cameran MacIntosh to seek me out for *Miss Saigon*. I guess they liked what they heard in *Pacific Overtures*. Actually, *Miss Saigon* could have gone either way, but it wound up being a hit. You just never know with a musical, although I'd have to say I had a hunch when I first heard the score, that there was something there that could really take off. As an orchestrator, when you get a hit, the whole climate changes. It's not that you are suddenly writing differently, of course you write differently every time you write, but you're still basically the same writer. I mean, two months after writing *Miss Saigon*, you're still using basically the same techniques you used before you worked on *Miss Saigon*, but there's a magic that's associated with your name once you've been associated with a hit. Conversely, when you get only flops, you're anathema. Everybody who works on a hit becomes a hero to the producers and the public. So you have to use it. Let the producers call with a new tone in their voice: not "I got this job for you..." but "Do you think you'd be available for..."

M.S. How does music education fit into the career of a professional arranger or orchestrators? In music schools, courses are offered in orchestration and arranging, there are sometimes courses offered that deal with music theater, that provide performance opportunities in music theater, and some schools offer courses dealing with the business side of music. Do you think schools of music should try to provide something like the kind of experience you have had as a professional orchestrator?

W.B. I don't think a school of music

could provide that kind of experience. And if they started to try, and did so to the detriment of the classical training in theory and performance, then I think they would be on the wrong track. Who's going to do that if they don't, who's going to connect us with the centuries before, which, by the way, we really are part of.

On the other hand, I think smugness in the fine arts should be abandoned. We need to find a way to be more inclusive, not only of jazz, but of all pop music. It all emanates from one source. I don't mean that we should abandon all the other music we love. Love is inclusive, the more you love, the more there is to love. The love we hold for the classics can't be diminished by loving popular music. I don't think loving Charlie Parker or James Brown or Cole Porter can diminish the love I have for Bach. It doesn't work that way. There's lots of room...

M.S. You said in your talk last night that you thought Broadway, in many ways, had become stodgy or stagnant. Do you think it's still possible to create musical theater that is original and innovative, even daring, instead of constantly parading out remakes, cheap imitations, and revivals?

W.B. Producers generally don't want to touch new and daring works. But there are some exceptions. I would have to compliment Garth Drabinsky, who's the Canadian producer in Toronto who did *Showboat*. He made a lot of money mounting *Phantom of the Opera*, then he did *Kiss of the Spider Woman*, on which he lost money. Although I think it's a flawed show and won't be around much longer, I would say that it was at least an attempt to do something aggressively different in musical theater. He went on to do *Showboat*, which was a success. Now he's set up funding for a program so that every summer he can do readings and workshops of selected new works by English speaking lyricists and composers. Last summer he did three of them. One of those three, he's optioned and he's going to produce it. Since then he's optioned another work that he didn't do over the summer, a work based on a text by Doctorow. He's in there slugging. He's putting his money on the line, when a lot of other people only put their mouth on the line.

M.S. You asked earlier if there have been any original musicals produced in this area

lately. Do works make their way from a place like Lansing to Broadway, or to some sort of off-Broadway scene?

W.B. Well, there certainly is still an off-Broadway scene in New York, but I think it has expanded into a world stage. It's really off Broadway, which is all to the good. And Garth Drawnsky is a good example of that. I'm not, by the way, touting him because I particularly like him. Rather it's because what he is doing is pretty amazing. He's the only one I can think of that is really pushing for new authors and new works, at least among the dedicated professional and successful producers.

The Schubert family in New York, a family that owns most of the theaters and has a huge theatrical empire, has a foundation. They underwrite some things, but it's mostly lip service. They don't really go on a search, trying to find a hotbed of activity in a place like, oh, say here. They don't really seek out the people who are trying to expand the envelope and give them a shot, saying, "We'll give you \$10,000, let's put this piece on this summer and see what we get."

However, sometimes universities play that role. I wrote a musical that was done by Catholic University. It wasn't a very progressive musical, but it was a good composition. It was called *Werewolf* and was a horror operetta. Catholic University devoted a lot of time and effort to it, and mounted a very good production. It went no further, but at least somebody was trying, and did do something new, and did it well. I think there are many places like Catholic University and Michigan State University, where there are facilities, faculty, and students ready to try new things, by new authors, for a new generation of audiences. They just need to be given the chance. •

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Going to New York

I came to New York in 1958. I was going to be this great genius coming from Cleveland. I was going to visit New York for two weeks and impress everybody so much that I could return to Cleveland and just choose from the many offers that they were

going to give me. Here it's 40 years later and I haven't dazzled anyone in New York yet. Actually, I stayed for two and one half months and did get some things started. I shared an apartment with a former classmate, one of the great guitarists, Jim Hall. I knew Dizzy Gillespie and he recommended that I meet Quincy Jones who was in his twenties then. Several years later, I gave up trying to make it in the Pop business because I realized I could never become a successful Pop writer. I drifted into the world of music publishing and I became active as an editor with several companies: Edward B. Marks; C.F. Peters; Frank Music Corporation (that was Frank Loesser who was the great Broadway show writer); and Sam Fox Music Publishers. I remember standing on the corner of 48th or 49th Street and Broadway one day. I had been in New York for about a year and was still wondering what to do. It was such an amorphous life working in music. I needed to get a foothold. I asked Jimmy Jones (the great pianist and arranger who accompanied singers like Ella Fitzgerald and Sarah Vaughn) and Duke's son, Mercer Ellington what one does; was there a formula? They both thought for a moment and said they didn't know. There's some kind of way it clicks. There's some kind of way it doesn't click.

About the time I was ready to give up the struggle and leave New York with my tail between my legs, a woman asked me to write some arrangements for a young singer she wanted to promote. The check she wrote (for \$300) to pay for my work, bounced. How was I to pay for the rent I owed the hotel? I went to the hotel manager who was Jewish. He had a reddish face, a high forehead, and bald head with a ring of hair around the side. He hunched over a little bit. He could have walked on stage without a bit of make-up playing any of the negative stereotypical Jewish roles. This man "hung with me" to use the expression. My wife was going to come up to New York for a visit. Mr. Garfinkel said "Your wife can't stay in your little room. That is out of the question." And he gave me probably the biggest room in the hotel and cut \$10 dollars off the rent—remember, I still owed him back rent. Here, I learned the real truth: you cannot tell a person just by looking at him; or, if you follow a stereotype, you're going to be dead wrong. It took me an entire year to pay what I owed. It took me that long to get situated in New York.

Teaching Music

My work in the publishing field exposed me to a lot of people, and a lot of issues, and knowledge that I needed to function on my own. One day, I was met on the street near Carnegie Hall, by a friend, Raoul Pleskow, who was head of the Music Department at C. W. Post College. "I want you to teach a couple of introductory music classes," he said. I said, "Well, I'm not a teacher. I've never been interested in teaching. Don't know a thing about it." I became an Adjunct Associate Professor and found out that this title meant "part-time." Toward the end of that year, I got a call from the University of Connecticut. To avoid confusion from the start, I told them, "I don't have a doctorate and don't have any intentions of getting one, the lowest rank I would accept would be Associate Professor, I have to live in New York—the center of my profession, and I need a block of time there."

I learned on the job. I have never learned how to write out a lesson plan. I

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Visit our Web page

Tom Lopez, a graduate student in composition at the University of Texas, is helping to construct the SCI web page. The URL is:

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

Please visit the page and make your suggestions on the information you would like members and non-members to access. Should SCI offer, for a fee, individual web sites? What order of priority should the page serve: members, non-members, performers, clients, enthusiasts, or others? Inform Tom or Martin in the main office with your suggestions.

SCI's new office phone

We have established a new business line in SCI's New York office, with an answering and fax machine. **Martin Gonzalez**, SCI's Executive Secretary, works in the office MWF in the afternoons, and you are free to phone him for information or questions regarding the society.

(212) 989-6764

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.

COMPUTER MUSIC FESTIVAL IN SEOUL

Deadline: July 31

The Korean Electroacoustic Music Society (KEAMS) is accepting works for the Computer Music Festival in Seoul to be held Nov. 26-28 at the Seoul Arts Center. Submitted works can be for tape alone, tape and live instrument, live electronics, and music video, with a maximum duration of 12 minutes. Works recorded in stereo should be submitted on CD and DAT with Score, and ADAT can be accepted for multi-channel works. The chosen works will be performed and broadcasted. Selected composers will be notified by Sep. 1. Contact: Prof. Hwang Sung Ho, KEAMS, Department of Composition, College of Music, Seoul National University, San 56-1, Shinrim-dong, Kwanak-ku, Seoul, Korea 151-742.

MUSIC FOR DANCE

Deadline: July 18

Composers are invited to submit original, unperformed compositions of no more than 15 minutes duration for up to six instruments of the composers choosing (percussion and voice are strongly encouraged, but by no means essential). Works using electronics or tape cannot be considered. There are no restrictions as to style. The winning composition will be choreographed by a member of the Dance faculty and premiered in a combined new music/dance concert on Nov. 21, 22 and 23, 1997 as part of the school's "Sound Horizons" concert series. It should be understood that while the musicians will be faculty and area professionals, the dancers will be students. Prize: \$500. Scores should be sent to: Simon Andrews, Music Department, P.O. Box 3003, Franklin and Marshall College, Lancaster, PA 17604-3003; tel: (717) 291-4179; e-mail: s_andrews@acad.fandm.edu.

CLAUDE T. SMITH MEMORIAL

BAND COMPOSITION CONTEST

Deadline: Oct. 1
Age: 26 or younger

The Lambda chapter of Phi Beta Mu established a composition contest in 1982 under the leadership of Claude T. Smith. The contest, now held every three years, has continued since his death as a memorial. Rules: The composer must be 26 years of age or younger, on or before January 1, 1998. The work should be a grade III-IV in difficulty, using a grading scale of I-VI, and it must conform to standard band instrumentation. The entry must include a full score and a high quality cassette tape, send no parts. The work must be original and unpublished. Transcriptions will not be considered. The name of the composer must not appear on the score. A sealed envelope with the name, address, telephone number, and birth date should be affixed to the title page of the score. The winner will be notified by Nov. 1, 1997 and will receive a prize of \$1,000 and expenses to attend a performance of the work at the 1998 Conference/Clinic of the Missouri Music Educators Association (January 29-31, 1998). Send manuscripts and tapes to: Dr. Russell Coleman, Chairman, Phi Beta Mu Composition Contest Committee, 601 S. Main, Warrensburg, MO 64093; tel: (816) 747-7253; e-mail: RColeman@cmsvmb.cmsu.edu

SONUS IMAGINOREM COMPOSITION CONTEST

Deadline: Dec. 31
Fee: \$15

Sonus Imaginorem, through its non-profit fiscal sponsor the Chamber Music Partnership, is sponsoring a composition contest to encourage development of innovative repertoire for chamber ensemble. The winning entry will be performed by Sonus Imaginorem in San Francisco in April 1998 (or as close to that time as possible). Prize: \$500 and a recording of the performance. It is hoped that the winning composer will attend the performance. Submitted works must not have been previously performed professionally, with a duration of not more than 15 minutes. The instrumentation of the

work must be for 1 to 7 instruments selected from the following: fl, ob, cl, hn, vn(2), va(2), vc(2), gtr, pf. Members of Sonus Imaginorem, the Clavion Quartet, the Chamber Music Partnership board, their spouses, domestic partners, and family are not eligible. A pseudonym must appear on the submitted compositions. Submit legible scores and cassette tapes (if available), a non-refundable \$15 fee for each piece made out to The Chamber Music Partnership, Inc., and a SASE for the return of materials (the return envelope should be addressed to your pseudonym). Deadline: Dec. 31. For applications and information, contact: Sonus Imaginorem Composition Contest, The Chamber Music Partnership, Inc., 196 Ripley Street, San Francisco, CA 94110; e-mail: chmusic@dnai.com.

THE COMPUTER MUSIC CENTER LUNCHTIME CONCERTS

Deadline: none given

The Computer Music Center at the IBM Research Division, Yorktown Heights, NY is sponsoring a series of lunchtime concerts in 1997. The performed works will be of interest to a general audience and that show off interesting technology. The Computer Music Center is located one hour north of midtown Manhattan. Some travel money is available if necessary. If interested in performing, contact: David Jameson (dhj@watson.ibm.com) or Danny Oppenheim (music@watson.ibm.com).

OSLO SINFONIETTA

Deadline: none given

In conjunction with an upcoming CD production, the Oslo Sinfonietta is investigating the repertoire for sinfonietta and electronics for inclusion in the program. The Sinfonietta tries to avoid string quartets, wind quintets, and other traditional combinations, but can perform works written for 1 to 36 musicians. There is no limitation on the technology used. Works can use both live electronics and tape. There is no set deadline, but the Sinfonietta would like to select works before fall. For information, contact: Joran Rudi, Director, Norsk nettverk for Teknologi, Akustikk og Musikk, Postboks

COMPOSER-LYRICIST TEAM

Deadline: none given

A composer-lyricist team is sought for collaborating with the authors of a proposed musical drama based on the life of Fidel Castro, the Revolution, and the history of the Cuban people. The two-act manuscript is written in the accepted format for stage plays. At appropriate places within the script are the song titles with an explanation for the lyrics; the orchestral numbers are also explained. Contact: Herbert N. Siegel, Professional Writing Services, 1114 Adams Street, Hollywood, FL 33019-1911; tel: (954) 927-5822.

WORKS FOR SOLO CLARINET

Deadline: none given

A professional clarinetist is seeking works for solo (unaccompanied) clarinet by women or African-American composers. Send scores to: James Gholson, 1311 Parkland, Memphis, TN 38111; tel: (901) 743-0109; fax: (901) 745-5650; e-mail: ggholson@cc.memphis.edu.

UNDO MUSIC PROJECT

Deadline: none given

The Undo Music Project announces auditions for composers, conductors, and instrumental or vocal performers. Prizes include performance and CD recording by a major European orchestra (London Symphony Orchestra, Slovak Radio Symphony Orchestra, Sofia Philharmonic, etc.) or, for chamber music, members of a major European orchestra. For guidelines and application forms, send a letter, resume, and 20 international postal reply coupons to: Undo Music Project, 2-13-20 Tobu Highline Ginza Building, 5th Floor, Ginza Chuo-ku, Tokyo, Japan 104.

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relied on my knowledge. I was with the University of Connecticut for 14 years and am now Professor Emeritus.

By not having a lesson plan, the students never knew from one class period to the next what they were going to face. This was good for them. In earlier years when I asked, "How far along are you?" people would say "I'm on page 9" or "I'm on page 25." This kind of measurement still seems irrelevant to me. I am a free-lance type. I became very accustomed to improvising very early in my life. I know how to envision an entire structure. Many teachers are not trained to do that—create things on the spot. They use different methods. Some teach harmony using restricted progressions. For me, any chord can go to any chord. The trick is how is how you get there; how you handle voice leading.

Over those years, I got tired of teaching. My primary interest has always been my writing, and teaching, the way I did, required that I go into the mind of each individual student to draw out the ideas, a far more difficult approach. It is also an impractical approach because it takes so much time. I taught this way in all my courses: harmony, counterpoint, composition and jazz improvisation.

While I would suggest books to read, in counterpoint, for example, I always wrote out a *cantus firmus* for the students' assignments. They would have to solve the contrapuntal problem relating to the species we were working on. Now some of those things I put on the blackboard would be absolutely unworkable. Sometimes the student would spend a whole week trying to solve the problem that couldn't be solved because the *cantus firmus* was bad. I think that this was a much better discipline than their finding a series of *cantus firmi* marked "good" or "bad" in a text book.

When you come into contact with something that you don't know is bad and start wrestling with it, and you discover whether it's bad or good, you can then discover why. You don't have to depend on being told. And you can discover this on your own, you don't have to depend on someone else's authority. You know it yourself. That is real knowledge—direct knowledge.*

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CD/Journal Winners Announced

At the 1997 SCI Annual Conference at Florida International University, judges selected member's compositions to be featured in the next releases of the SCI Compact Disc and Journal of Music Scores series. Serving as this year's judges were **Dorothy Hindman, Rocky Reuter, and Andrew Simpson**. 74 compositions by 38 composers were submitted this year. After careful deliberation, the judges selected the following works:

CD Series:

Four Proportional Preludes -
Brian Belet

Of Times and Their Places -
Charles Bestor

Breakpoint Screamer - Zack Browning

Quatrains - Morris Cotel

Fugaz - Carlos Delgado

Piano Variations - David Epstein

Bon - James Neng-Hsien Ho

Ilta Pala(a) - Kari Juusela

Tears - Andrew Rindfleisch

Rose - Joseph Rubenstein

Sonate - Alexandre Rudajev

Concerto for Soprano Saxophone -
Jonathan Sheffer

Journal of Music Scores:

Four Proportional Preludes -
Brian Belet

Quatrains - Morris Cotel

Landscapes of Collective Unconscious -
James Neng-Hsien Ho

Scenes from Sedona - James Lentini

By Departing Light - Bruce Mahin

Members' Activities

Richard Brooks's *Hymn to Intellectual Beauty*, a cycle of seven songs for high voice and piano to a poem of Shelley was premiered on 4/13/97 at a Long Island Composers Alliance Concert sponsored by Nassau Community College, Garden City (NY). *Four-Play* (sax qt) was performed at Queens College, CUNY on 3/27/97.

Canary Burton's *We Want To Pond Naked* a piece for reader, fl, ob and pf was performed by Row Twelve in Providence (RI) at Beneficent Universalist Unitarian Church on 4/4/97; at Harvard (MA) Unitarian Church on 4/6/97 and in Boston (MA) at the Chinese Cultural Institute on 4/20/97. Penelope Foran is the poet who inspired this piece and wrote the poem.

Judith Cloud conducted the Washington, D.C. premier of her cantata, *Feet of Jesus*, at National City Christian Church on 5/4/97. The cantata (s sax, S, Bar, chorus, org) was recorded in Stockholm, Sweden on 5/20/97 by the Saint Jacob's Chamber Choir for release on the BIS label. *Berceuse* (vn, pf), was premiered 1/26/97 at the Seaside Institute, where Cloud was composer in residence with the "Escape to Create" program in Seaside, Florida. *I've Always Had Some Problems With The Resurrection* (Bar, str qt) received its first performance at Northern Arizona University on 5/8/97.

Nancy Bloomer Deussen's *One of Nature's Majesties* (cl, bn, pf) and *Woodwind Quintet #2* were performed at a Sigma Alpha Iota concert in Menlo Park (CA) on 4/12/97. Other performances include: *Two Pieces for Violin and Piano* at Trinity Church in Berkeley (CA) on 3/5/97, *Trio for Violin, Clarinet, and Piano* by the American Chamber Ensemble on 5/4/97, *Carmel by-the-Sea* (chamber orch) and *Woodwind Quintet* at the Sandusky Music Festival (OH), *San Andreas Suite* by the Onyx String Quartet on a NACUSA concert in Palo Alto (CA) on 5/31/97, and the World Premiere of *Canticles for Brass* by The Gabrieli Brass on 5/31/97 and again on 6/1/97. Recent commissions include: *Canticles for Brass* by the Gabrieli Brass, *Sound Moves* (cl, sax, pf) by Oregon State University, and a flute and piano work for Angela Koregelos and Zoe Smith.

J. Abelardo D. Flores recently received the

following performances: *Ring in the Holidays* at the East County Performing Arts Center by the San Diego Concert Band conducted by Warren Torns on 12/1/96, *A Waltz for Jennie* and *On the Wing* were performed at the Poway Center for Performing Arts by the Mt. Carmel High School Wind Ensemble on 2/5/97, *One the Wing* was again performed on 3/22/97 at the National Concert Band Festival in Indianapolis. *Of Honor and Courage* was premiered on 2/16/97 at the California Center for the Arts, Escondido (CA) and again performed on 2/17/97. This work was commissioned by the 1st Marine Division Band and was conducted by Robert Grimes and narrated by Jack White. *Romp* and *Of Honor and Courage* were performed at the 50th Anniversary CMEA conference in Pasadena (CA) by the 1st Marine Division Band conducted by Robb Trebbe on 4/3/97. *Three 4 Five* (ww qt) is regularly performed by the Charleston Symphony Woodwind Quintet in South Carolina.

Maurice Gardner's *Unicinium, Concerto for String Quartet and Orchestra* was premiered on 3/25/97 at Gusman Concert Hall at the University of Miami by the Miami String Quartet and the Miami Chamber Symphony.

Daniel Goode (cl) recently performed a program entitled "Interesting Melodies" with Larry Polansky (gui and electronics), and guests Barbara Benary and Jody Diamond at Roulette, New York (NY) on 4/24/97. The program included works by Tom Johnson, Howard Skempton, Warren Burt, David Feldman, and Johanna M. Beyer.

Patrick Houlihan's *Create in Me* (choir, text from Psalms 51 and 25) was premiered on 4/3/97 by the Ouachita Singers at the 33rd annual Ouachita Baptist University Composers' Symposium (AR).

Kari Henrik Juusela received five awards in the 1996 Composers Guild Composition Competition. *Ilta Pala(a)* (gui) won Second Prize in the Instrumental Music category, *Lake Effect for Winds* won Second Prize in the Orchestra/Band category, *Three Songs of Lovers* won Second Prize in the Vocal Solo category, *Mill Town Johnny* won an Honorable Mention in the Choral Music

category, and *Break Out!* won an Honorable Mention in the Instrumental Music category. *Ilta Pala(a)* was performed at the College Music Society Southern Chapter Annual Meeting in March at the University of Miami by guitarist Rene Gonzalez. *Anandkari*, Concerto for Santur and Chamber Orchestra, co-composed by Juusela and Indian Santur virtuoso Nandkishor Muley, received its premier performance on 2/15/97 at Stetson University (FL) with Muley and the Stetson University Chamber Orchestra conducted by Alvaro Gomez, and again at Rollins College in Orlando. "His Entrance," from *Bolt of White Cloth*, was performed by the Stetson University Digital Art Ensemble in 4/97. *Stand Together as One* was premiered by the Stetson Children's Choir on 5/1/97. *Apollo and Daphne* (vc) was performed by David Bjella in Ormand Beach (FL) on 5/4/97. *Crossing Twilight* (tape) was included on the CD Stages produced to commemorate the new Maryland Center for the Performing Arts.

Michael A. Kimbell's *Celestial Encounters* (pf) was performed by Sally Christian at Davies Symphony Hall, San Francisco (CA) on 9/30/96. *The Hot Iron*, libretto by Ross Halper, was premiered and received six performances from 4/11 to 4/26/97 at Cinnabar Opera Theater, Petaluma (CA).

Jan Krzywicki recently received a Pew Fellowship, and commissions from Greenwood Music Camp and The Music Group of Philadelphia. *Sonata for Trumpet and Piano* received performances at the College Music Society National Conference in Atlanta (GA) on 10/19/96, Roberts Wesleyan College in Rochester (NY), and by the Alea II Contemporary Ensemble in Boston (MA). *Planctus for Oboe and Harp* was performed at the College Music Society Northeast Chapter Meeting at Trinity College (CT) on 4/5/97, and also in Seoul, Korea on 4/22/97. *Dirge in Woods* (M, pf) was premiered at the AIDS Quilt Songbook concert on 6/1/97. *Deploation* (brass quintet) was performed at Illinois Wesleyan University on 4/19/97. Recent recordings include *Deploation* by the Chestnut Brass Company on Albany Records, *Nocturne II* (S, vib, harp, pf) on North-South Recordings, and *Sonata for Trumpet and Piano* on De Haske recordings. New publications include *Starscape* (harp)

by Lyra Music Company, *Four Songs After Rexroth* and *Lute Music for Chorus and Instruments* by Theodore Preser Co.

Jerome Miskell's *The Winds Are Aloft in the Western Reserve* (vn, va) was performed at the University of Akron by Roger Zahab and the composer on 4/4/97. *Your Standard Midi File* (tape) and *Rocks* (3 vc) was performed at Mount Union College on 4/21/97.

Lawrence Mumford's *Le Tourbillon* for winds and harpsichord was premiered at the Master's College in Santa Clarita, CA in 11/96. *12th Night* (sax, pf) was premiered at California State University, Northridge, CA.

Mark Phillips received a \$10,000 award from Ohio Arts Council. In February *Rain Dance* (fl, tape) was performed in Merkin Hall (NY) by Patricia Spencer. In March the Lark Quartet premiered his new string quartet and *Shadow Dancing* was performed by the Kansas City Symphony. His *T. Rex* (trbn, tape) was premiered at the Eastman School of Music by John Marcellus, with subsequent performances at Rice University and at Raimondai Conservatory, Athens, Greece. Andrew Glendening also performed the work at Morehead State University.

Abram M. Plum's *Fantasy on "The Western Wynde"* was premiered by the Western Arts Quartet (fl, cl, hn, bn) at Western Kentucky University on 3/11/97.

Robert Starer's novel *The Music Teacher* was recently published by The Overlook Press, Woodstock (NY).

Betty Wishart had three works performed on concert in West Palm Beach (FL) on 4/20/97: *Sonata* (pf) was performed by Heather Coltman, *No More* (S, pf) was premiered by Sherri Hall and Sally Privett. The U.S. premiere of *Memories of Things Unseen and Seen* (fl, cl, vn, vc) was performed by Jeremy Miller, Steven Sigurdson, Richard Hancock, and Suzanne Duffy.

Members' Activities Column

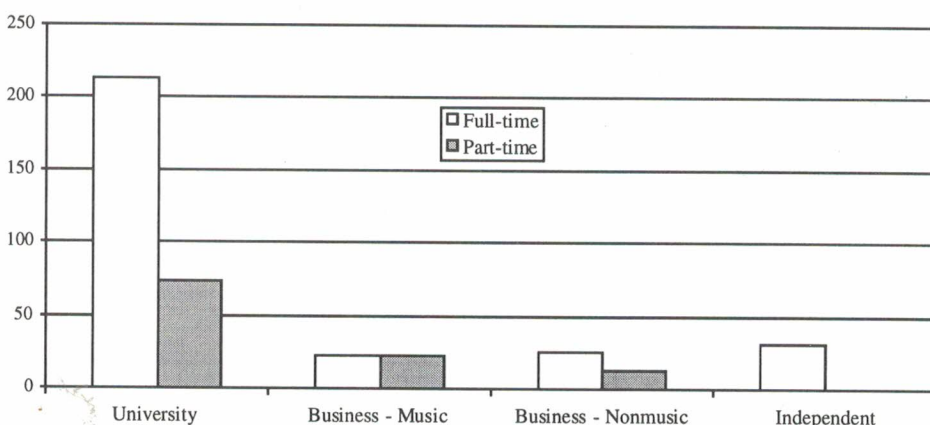
Please send information on your activities to the following address:

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

SCI Membership Affiliations

Recently, there was a membership survey in which we were asked to determine the affiliations of our membership (academic or otherwise) and how much of their income is derived from their compositional activity. It may be helpful, for instance, to have in mind the complexion of our Society *vis-à-vis* academic affiliation when deliberating on the corporate statement of purpose.

The graph below shows a breakdown of the employment affiliations of our membership. There are five main "affiliations" represented in the survey, four of which are represented here in this graph. "University" indicates employment by a college or university to teach some aspect of music. "Business - Music" indicates employment in the business community in a position that relates directly to music. "Business - Nonmusic" indicates employment in the business community in a position that has little or nothing to do with music. "Independent" indicates activity as a free-lance composer. In all, 512 members responded to the survey, but the numbers represented in the graph total more than 512 since, in some cases, multiple responses were permitted. For example, one might be retired but also teach part-time in a university.



Not shown in this graph is the affiliation labeled "Retired." The responses of this category were broken down into two parts: a) those who checked retired only and b) those who checked retired but also checked that they were full-time composers. We disallowed the full-time composer in this case since the implication of "retired" was that they were receiving an income and don't entirely support themselves by composing. However, by maintaining a separate count of these composers, the numbers can be added back into the full-time composers category if needed.

Gerald Warfield

SCI MEMBERSHIP BY REGION As of May 12th, 1997

	4/97	5/97	(+/-)
Region I:	95	96	+1
Region II:	141	142	+1
Region III:	120	120	0
Region IV:	148	156	+8
Region V:	193	200	+7
Region VI:	97	100	+3
Region VII:	87	91	+4
Region VIII:	93	97	+4



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

WHY NOT GO FIRST-CLASS?

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

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

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

MEMBERSHIP INFORMATION

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

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

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

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

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

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

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

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

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



The SCI Newsletter
Society of Composers, Inc.

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