

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. Cassette or CD recordings of submitted pieces, if available. One piece per cassette. The composer's name and the title of the piece should appear on the spine of the cassette 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.
8. Submitted scores can be no larger than 11" x 17".

All composers programmed will be expected to attend the conference and be members of SCI by the date of the conference.

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

SCI/ASCAP Student Composition Commission

I am pleased to announce the start-up of our student composition competition after a hiatus of about seven years. SCI sincerely thanks **Frances Richard** of ASCAP, who agreed to commit monies on a yearly basis for a series of commissions to be awarded to students. More information on this exciting project, including a list of deadlines and an application, can be found at the back of this issue.

Unlike the SCI/SEASAC competition we used to run, these series of awards will differ in several ways. There will be two sets of juries: one at the regional level, and one at the national. Such a format will take advantage of the structure naturally inherent in our organization, and use the conferences as conduits for student activities. From each regional adjudication, three composers' works will be sent to the national conference for a second and final round of adjudication. All three finalists will compose a work to be premiered at the national conference the following year, and will work closely with that host and local performers in setting up the instrumentation and other parameters and expectations. It was also felt that rather than giving only financial compensation to the winners, SCI would pay for the cost of having the three winners placed on the SCI CD series. Additionally, the first place winner will be published in the SCI Journal of Music Scores.

In each case, the juries will be made up of three senior SCI members, chosen in consultation with the host and the coordinator of the competition. Every effort will be made to minimize stylistic biases and keep the final selection as objective as possible.

While there is no upper age limit on students entering this competition, we suspect most entrants will be in some kind of a composition program at the college/university level. Nevertheless, students who are studying privately with a composer but **not** enrolled in a degree program can enter as well. We will keep track of the number of applicants in this category.

Finally, it is hoped that the number of student chapters will increase thanks to this competition. Our students are the future of this organization, and we will support them to the fullest extent possible.

David Gompper

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Forthcoming conferences

National

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

Region I

October 25, 1997
MIT

Eric Sawyer & Brian Hulse-hosts

Region II

November 7-8, 1997
SUNY, Potsdam

Andrew Simpson, David Heinick-hosts

Region III

October 17-18, 1997
Elizabethtown College

James Haines, Simon Andrews-hosts

Region IV

February 20-21, 1998
Georgia State University
Nick Demos-host

Region VI

February 26-28, 1998
University of Texas, Arlington
George Chave-host

Region VII

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

The SCI Newsletter

John Allemeier & Jon Southwood,
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The University of Iowa
School of Music
Iowa City, IA 52242
(319) 335-1626; (319) 335-2637 FAX

For other business:

Martin Gonzalez - Exec. Secretary
Society of Composers, Inc.
PO Box 296, Old Chelsea Station
New York, NY 10113-0296
Phone/fax: (212) 989-6764
E-mail: sci@uiowa.edu

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

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CALL FOR SCORES

Region IV

Georgia State University
February 20-21, 1998
Nick Demos, host

DEADLINE:

December 15, 1997 (postmark)

Region IV issues a *Call for Scores* for its 1998 Regional Conference. Composers are invited to submit works for any combination of the following: fl (2), ob, cl (2), bn, trbn (2), vn (2), va, vc, pf, harp, and perc. Composers who can provide their own performers or perform their own pieces are encouraged to submit. Students are encouraged to submit works for 2 student concerts—preference will be given to students providing their own performers. Please send scores and cassette or CD recordings to: Dr. Nick J. Demos, School of Music, Georgia State University, Box 4097, Atlanta, Georgia 30302-4097, tel: (404) 651-1728 fax: (404) 651-1583, email: ndemos@gsu.edu. Submissions should include: a brief biographical sketch (including SCI affiliation) and a SASE for return of materials. Composers whose works are programed are expected to attend the conference and become members of SCI.

Region VI

University of Texas, Arlington
February 26-28, 1998
George Chave, host

DEADLINE:

October 15, 1997 (postmark)

Region VI issues a *Call for Scores*. Faculty performers are available for the following instruments: fl, ob, cl, a sax, tpt, tbn, perc, vn, va, vc, org/hpd, pf, B, A. In addition, there are many talented students who would be willing to perform. Student ensembles include: the A Capella Choir (large), Chamber Chorus, Jazz Ensemble, Percussion Ensemble, Trombone Choir, Clarinet Ensemble (all B-flat), and Flute Choir. 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: George Chave, Music Department, Box 19105, Arlington, TX 76019.

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. CSU, Fresno has an excellent wind ensemble and percussion ensemble. There is a very good scholarship brass quintet. In addition, the brass faculty (trumpet, horn, and trombone) are excellent. There is a flute ensemble of modest quality. The scholarship woodwind quintet just acquired a couple of new members but could approach modest works. The orchestra is also of modest to mediocre technical ability. With the choral area undergoing significant personnel changes, it is not advisable to consider choral works; but works for solo voice might be possible. Electronic music is acceptable. Consider these options when submitting scores. 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.

Transitions

Executive Committee

SCI welcomes **Thomas Wells** to the position of Audio Streaming Project Manager.

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

National Conference Update

A number of composers have asked me about the performing resources available at the IU School of Music, and what kind of pieces have the best chance for being selected for performance at the 1998 SCI National Conference at Indiana University.

IU has a faculty of 140 teachers many of whom are performers recognized around the world. We also have over 1400 students, certainly one of the greatest talent pools in the world. Every year over a thousand recitals and ensemble concerts are presented; I consider many of these performances to be among the most thrilling I have experienced anywhere and hardly any fall below a very high professional standard. Outstanding faculty and student performers are available for virtually every instrument (including early music instruments) and voice type.

IU's New Music Ensemble has a core instrumentation of string quintet, woodwind quartet, brass quartet, percussion, piano and harp; occasionally strings or winds may be doubled to a group of around 20 players. The IU Percussion Ensemble and the IU Brass Ensemble will also be performing during the conference. Of course, there is a wide variety of student chamber ensembles available, from string quartets and saxophone quartets to any number of heterogeneous groupings. We plan to include at least two concerts of faculty chamber performances; one faculty ensemble, The Indiana Trio, composed of IU's clarinet faculty is particularly interested in reviewing works for three or four clarinets. At least one recital of vocal chamber music is planned.

As conference host, I will be responsible for the final programming decisions; I do have an agenda of which composers submitting scores should be aware. I want this conference to give us the chance to hear music by many SCI composers whose music is not programmed often enough. I want the music we hear to be intriguing, surprising, compelling, and rewarding to the players and the listeners—both the audience of composers and the musical community. And I want to

give the faculty and student performers here at IU opportunities to commit themselves to performances of the music of their time that will change the way their audiences think about music. Two considerations arise from this agenda: (1) I tend to favor shorter pieces—in general, a concert of 8 pieces averaging 7 minutes will offer the listener more perspectives of composers' ideas than a concert of 4 15-minute works (I know, I've had a few 15-minute+ pieces done at conferences—I'm just lucky I wasn't the host!); (2) I want to utilize as many of the performing resources of the IU School of Music as possible, both for the purpose of giving these very influential performers as much experience as possible playing "our" music, and to showcase the tremendous array of performing talent here. In most other situations I would probably be thankful for as many guest performers as possible; here, it's the opposite situation—during the course of a 4-day conference it won't be possible to do more than to scratch the surface of what's possible here.

Don Freund

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

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.

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

Composers On-Line— a new project

The following articles serve to introduce a new service sponsored by SCI.

The Ohio State University Sound Synthesis Studios will sponsor an on-demand, streaming-audio archive of SCI members' works to be known as **Composerver**: <http://composerver.sss.arts.ohio-state.edu>

Thomas Wells, former SCI Region V co-chair, and host of the 1984 SCI (ASUC) National Conference, will be the submissions coordinator and system administrator for Composerver. Composerver will reside on a dedicated SUN Sparcstation with 9 gigabytes of disk storage at Ohio State's Sound Synthesis Studios.

Members will be able to post up to ten minutes of music that can be auditioned on-demand, without the necessity of downloading soundfiles to the listener's personal computer. Program notes and biographical material can also be published on the site.

The site will use the Progressive Networks RealAudio server software, a client-server based streaming media delivery system for the Internet. Software required to listen to the files can be downloaded for free from Progressive Networks as plug-ins for IBM- and Macintosh-based browsers from Progressive Networks.

The audio fidelity, while not digital-mastering-quality, is about that of high-quality FM broadcast, and improvements continue to be made on the system. Fidelity, of course, improves with increased bit rate. Initially, Composerver will support both 14.4 and 28.8 kbps users, with higher bit rates to come as standards and hardware availability change.

Listening to a file involves simply clicking on an icon on the Composerver web page. The RealAudio server and player do the rest. Detailed instructions on how to use Composerver, as well as information on listener hardware requirements will be posted as .html documents on the site, along with links to technical and other helpful information regarding streaming audio.

Help in using Composerver, obtaining RealAudio plug-ins, submitting works, and other related matters, will be available as links on the Composerver webpage.

SCI-members submissions to Composerver will be made via DAT or cas-

sette tape, or on ZIP cartridges, through the mail, or to an ftp site to be announced. Detailed instructions on submissions will be posted on the Composerver site. Members may submit excerpts, complete pieces, or any presentation they like, within the ten-minute maximum limit.

Program/biographical notes should be submitted in HTML format, and mailed on ZIP cartridges, or high-density IBM/Mac formatted floppy disks — or ftp'd directly to the site.

Tom Wells, *Composerver*
School of Music
The Ohio State University
1866 College Road
Columbus, Ohio 43210
twells@postbox.acs.ohio-state.edu

QUESTIONS ABOUT COMPOSERVER

What Do I Need to Know/Have to Put My Music on the Internet?

If you mean what do you need in the way of computer, modem, or Internet browser, the answer is, "Nothing". Simply send Tom Wells a tape (ten minutes maximum) along with the necessary documentation. (At the minimum include composer, title, and copyright owner.) A DAT or a cassette will do. Your music will be placed on a web-site called Composerver and available for listening. Be sure to read Tom's announcement for instructions.

What is Composerver?

It is a web-site especially designed to provide sound that can be listened to in real time over the Internet. This method of transmission and reception is called "streaming mode". Every SCI member has a ten minute slot available on which to post anything he or she likes: their music, an interview, a demo, whatever, as long as it is sound. Brief documentation and biographical information can be included, and there will be links back to the SCI web-site and your home page (if you have one) for more extensive documentation.

What is Streaming Mode?

When you listen to a sound file over the Internet—as opposed to downloading it and listening to it later—you are listening in what is called Streaming Mode. For instance,

when you are at a web-site with this capability, you might click on a link that says "Sonata No. 1." A control panel will appear in the middle of the screen with Stop, Start, Rewind, and Volume Control; and you will hear the piece immediately (almost) while remaining connected to the Internet. You can control the playback much as you would from a tape deck. You can even leave the web-site and visit others, and the music will continue.

Is Composerver the SCI Web Site?

No. Don't confuse Composerver with the regular SCI web-site (now under construction). The two will be interlinked, but Composerver is only for making music available in Streaming Mode.

What Do I Need In Order to Go to Composerver and Listen to My Own and Other Sound Clips?

SOFTWARE REQUIREMENTS: To go onto the Internet you need a web-browser. Once you get to Composerver, to hear music in Streaming Mode you also need to have another piece of software called a plug-in, that works in conjunction with your web-browser and that is designed to play music in Streaming Mode. Some recent web-browsers have an audio player already built in (I believe the most recent version of Netscape does) but most will need to add such a program. How to find, download, and implement RealPlayer, one of the standard plug-ins, is described in the article that follows. These plug-ins often come in two versions, one for video and one just for sound. You need only the one for sound. They also come in versions specific to your modem's speed, so you will need to know whether you have a 14.4 or 28.8 modem.

HARDWARE REQUIREMENTS: Probably the most important piece of hardware is your modem. The minimum speed (kbps) is 14.4. However, at this speed you will experience longer delays and interruptions. A 28.8 modem is better, but with a bit of patience you can get good results even at the lower speed. (See the RealPlayer description elsewhere.) The CPU minimum, in a windows environment, is 486/33 for a 14.4 modem and 486/66 for a 28.8 modem. For a Mac you need a 68040 CPU for either the 14.4 or the 28.8 modem. Of course, you'll need a sound-card and speakers. Other re-

quirements are 2MB of hard disk space and 8MB of RAM, except that the version for the 14.4 modem in Windows requires only 4MB.

What Are the Catches?

If you currently do not have an audio plug-in on your web-browser, downloading it and getting it running can be a pain. (See the RealPlayer description that follows.) After you're up and running, the biggest irritations are the delays and interruptions you will probably experience listening to the sound clips. With a 14.4 modem these delays are substantial (although there is a way to circumvent them). With a 28.8 they are much less intrusive.

What Causes the Music to Stop and Start?

Streaming Mode operates on the principle that enough data must first be accumulated in the buffer so that music (or video) can be generated in real time. Depending on the speed at which the buffer receives information there may be a long wait before the music begins or a short wait. After the music starts, if the music "catches up" with the information in the buffer there will be pauses during which the buffer refills. (This is called "stuttering playback".) If the buffer can replenish itself fast enough there will be no pauses once the music starts. With a 14.4 modem typically you will hear only about 10-20 seconds of music before a 15-30 second pause. There is, however, a way to get around this problem. Punch the "pause" button on the monitor (see the RealPlayer description in the next article) and wait for a few minutes for the buffer to fill. Then, when you punch "play," you can hear music interrupted for two to five minutes.

How Good Is the Fidelity?

This partly depends on your equipment. Generally, with the 14.4 modem the sound is described as AM-quality graduating to FM-quality and better with a 28.8 modem.

What Would I Realistically Use Composerver For?

With your posting on Composerver, anyone, anywhere in the world with the right equipment will have access to your music 24 hours a day. No composer in history has had such a resource. You can use your slot for your most recent composition, or a segment of it. You can post a sampler of your music, CDs or tapes, including narration if you like.

Even with AM-quality and frequent pauses, your clips will be able to demonstrate accurate tempos and difficult coordinations. Some have suggested that your sound clip be thought of as a kind-of Internet calling card.

Yes, the technology still has some rough edges, but it is almost there. In a few years the potential of Streaming Mode audio will be almost unlimited. SCI is proud to bring such a resource to its members in these early stages of development and grateful to Tom Wells for making the site available at Ohio State University.

Gerald Warfield

How to Download and Use the RealPlayer Plug-in

As discussed elsewhere, in order for you to hear sound in real time over the Internet—called Streaming Mode—you must have one of the standard audio plug-ins such as RealPlayer working with your web browser. If your current web browser does not have it, you will need to download it from a commercial web site. If you are not sure whether your Internet provider already has the plug-in, one way to tell is to go to a web-site with Streaming Mode links and see if they work. Click on one, and a control panel with start and stop buttons and volume control should appear. Probably there will be a small window showing that data is being downloaded to the buffer. At the end of this article find a list of web sites where you can test your browser.

Assuming you need to acquire the RealPlayer plug-in, here's how. Go to the page on the RealAudio web site for downloading Progressive Networks software. (RealPlayer, RealAudio, and RealVideo are registered trademarks of the Progressive Networks, Inc.) The address is <http://www.real.com/products/player/download.html>. RealPlayer, which is all you need for sound, is a free download. (Note that on other pages of this site you will find RealAudio and RealVideo. Don't confuse them with RealPlayer. If you have a 28.8 modem and want the ability to view videos in real time you may want to download one of these other products. Currently the cost is \$28.)

RealPlayer is available in version 3.0 or two Beta versions 4.0 (Beta 1b and Beta 2). We suggest you download one of the Beta versions if your system will support it (see

below). In that it is Beta (meaning still in development), it will expire in 60 days and you will need to download another Beta at that time. The final version will be available for free download at a date to be announced. (It sounds like trouble, but the 4.0 version is much improved over the 3.0.) Select RealPlayer 3.0 for Windows 95/NT, Windows 3.1, Macintosh PowerPC, or Macintosh 68040. Select RealPlayer 4.0 Beta 2 for Windows 95/NT. Select RealPlayer 4.0 Beta 1b for Macintosh PowerPC. Exception: if you have Windows 95 and are using a 16-bit winsock you must download the RealPlayer 3.0, instead of the Beta version. You may also want to download the RealAudio FAQ (Frequently Asked Questions) sheet. It will walk you through the steps to configure RealPlayer to your web-browser.

Once downloaded, the file is self-extracting (meaning you don't have to Unzip it), but you do need to get the process going. Run the .exe file (however you initiate programs in your system). It will install four programs in the files of your default web-browser.

When you test your audio plug-in, don't go to a web-page with a lot of graphics unless you have a 28.8 modem. I tried to hear the sound clips on a pbs web-page, but gave up after 20 minutes when the page had not yet downloaded. (I have only a 14.4 modem.) Here are some web-pages with a minimum of graphics where you can hear audio in streaming mode. Other than Composerver there is no particular recommendation with respect to these pages. There are not a lot of sites. These are ones I happen to have heard of:

The SCI Composerver site: <http://composerver.sss.arts.ohio-state.edu>

A site for a piano recital by Brent Hugh (note that the encore piece is an electronic score): <http://cctr.umkc.edu/userx/bhugh/recital.html>

As in most windows applications, if you rest the arrow on each of the controls a sign will come up as to its function. When the RealPlayer control panel first comes up the play button will not be illuminated. That's because it is on. You can't tell it because the buffering is taking place. Best just to punch Pause and wait for the buffer to fill. Then hit Play.

Gerald Warfield

Members' Activities

John Allemeier's *Processional* (perc ens, pf) was performed by the Texas Christian University Percussion Ensemble in Fort Worth (TX) on 4/19/97 and 4/22/97, and again in Switzerland by the World Youth Orchestra Percussion Ensemble in 7/97. This piece will be published by M Baker Publications. In May, he was awarded the Henry and Parker Pelzer Fellowship Award for Composition from the University of Iowa. Other performances include *Machine* (perc) for the Days of Percussion, Janacek Academy of Music and Drama, Brno, Czech Republic on 10/14/97; *Très* (pf) for the Midwest Composers Symposium at Indiana University, Bloomington (IN) on 11/2/96.

Elizabeth Austin's *Wilderness Symphony* (#1) was released on Capstone CD; "...and the eagle flies..." was premiered by the Manchester Symphony Orchestra (CT), conducted by Tibor Putztai, in 2/97. Also in February, her CD, *Reflected Light: Elizabeth Austin* was nominated for a Nashville Music Award; *Water Music I* "Beside still waters..." (8 vc), commissioned by Mary Lou Rylands, was premiered in 1/97; *Sans Souci Suite* (Baroque fl, mar) was premiered at The Musical Club of Hartford with Susan Lowenkron and Jason Walker in 1/97.

Al Benner's *Little Suite for Solo Violin* was premiered by Linda Rose at a NACUSA and The International Congress on Women in Music concert, El Camino College, Torrance (CA) on 2/27/97. The piece was again played by Sara Mezacapa during the 1997 New Music Festival at Viterbo College, La Crosse (WI) on 4/16/97. At the Viterbo Festival, Benner was one of three guest composers and panelists on a "Young Composer's Workshop" on 4/15/97. *Ephesians 5:19* was performed by organist Norberto Guinaldo for a NACUSA concert at The United Methodist Church of Garden Grove, Garden Grove (CA) on 3/16/97. *To an Unborn Soul* was performed by Mary Leavell (fl) and Tom Bishop (pf) during the Wisconsin Alliance of Composers Spring Conference 1997 at the First Unitarian Meeting House, Madison (WI) on 4/26/97; *Reflections upon a Windowsill* was performed on a LSU New Music Ensemble concert by Sarah Matthys (fl) and Matt Cannon (pf), Louisiana State University, Baton Rouge (LA) on 5/1/97; *Somewhere Alone* (v, pf) by

Cindee Rupert and Samantha Wrenshall on a LU New Music Ensemble concert, Lakehead University, Thunder Bay, Ontario on 4/3/97; *Three Preludes* (jazz str qt) on a New Music Alberta concert, Muttart Hall, Alberta College, Edmonton, Alberta, by the Strathcona String Quartet 5/10/97. Benner was a participant in the Louisiana Sinfonietta's String Quartet Festival of New Works From Baton Rouge (5/12-18). He was a panelist for the May 17th discussion on "String Quartets in the 20th Century" moderated by Dinos Constantinides. Benner's *Three Preludes* was one of ten pieces chosen for the Grand Finale concert on 5/18/97. Through a blind judging procedure, the audience selected *Three Preludes* as the winner of the Audience Choice Award. This is also his fourth consecutive year to receive an ASCAP's Standard Award. Benner has been commissioned by St. Norbert College (De Pere, WI) to compose an alma mater (v/pf; band) in recognition of the college's centennial year.

Jack Behrens's *Auf Widorsehen* (org) was performed twice by Victoria Henings in London (ON); *Concertino for Trombone and Chamber Orchestra* by Dale Sorensen and the Windsor Symphony, conducted by Susan Haig; *Music for Flute, Bassoon and Piano* was performed by Sylvia Kim, Jennifer Jones and Joanne Lee at The University of Western Ontario; *Schemata* (fl, vn, vc, perc, pf) was performed at the London (ON) Arts and Historical Museums. *Auf Widorsehen* and *Concertino for Trombone and Orchestra* have recently been published by Eighth Note Publications of Markham (ON).

Thomas D. Brosh's *Three Movements for Solo Saxophone* and *Series One* were performed at the University of Wyoming, Cory Hill (sax) and the composer (pf), on 3/22/97; *Our Father* was performed by the Community College of Aurora Choir with conductor Ronald Seggerman on 4/28/97.

Elenor Cory's CD *Images, Music by Eleanor Cory* was recently released by Soundspells Productions; *Encounters* (fl, ob, cl, vn, va, vc) was performed by the New York University New Music and Dance Ensemble at the Frederick Lowe Theater (NY) on 12/2/96; *Play Within a Play* (pf) was premiered by

Marcia Eckert at Lang Recital Hall (NY) on 2/4/97, and at A Celebration of Women Composers at Barnard College (NY) on 2/28/97, and again for the National Association of Composers/USA at Christ and St. Stephen's Church (NY) on 3/11/97; *Inter-views* (va, pf) was premiered by Liana Laura Mount (va) and Max Lifchitz (pf) of North/South Consonance at Christ and St. Stephen's Church (NY) on 2/16/97; *Pas de Quatre* (fl, vn, vc, pf) was performed by the Washington Square Contemporary Music Society at Merkin Concert Hall (NY) on 3/25/97.

Keith Dippre's *Chorus of Cows* (a surrealistic theater piece for percussion, brass, synthesizers and poets) was recently premiered at the Wright State University Creative Arts Center in Dayton (OH) on 5/13/97.

Jack Fortner's *für Eloisa* was performed in the Teatro Pergolesi in Jesi, Italy by the Akanthos Ensemble on 5/31/96 during the Incontri Internazionali di Musica Contemporanea. This work has also been released on New Ariel Records CD, Jeffrey Jacobs, pianist in 2/97. *CHART* was recorded by the CSUF Jazz Band A in 5/96; *Cantilenae for Flute and Piano* was performed in Cluj-Napoca by Art-Contrast on 11/18/96; *Symphonies* was recorded by the State Filarmonica Transylvania in Cluj-Napoca, Romania in 6/96 conducted by the composer; and was again performed during the Cluj Moderne Festival by State Filarmonica Transylvania, Barry Webb conductor on 4/11/97. Recent commissions include *Etudes for Two Cellists* from Michael & Julianne Flaksman, Mannheim, Germany; and *Chiaroscuro for Guitar and Percussion* from Reinbert Evers, Münster, Germany.

Mark Francis's *7 Dickinson Songs* (S, gui) were performed at the Vanderbilt University International Festival in Nashville (TN) in 3/97. *Outpages* (cl) was performed by F. Gerald Errante at Norfolk State University (VA) in 3/97, and again at the Southeastern Composers League Conference at Radford University (VA).

Sean Hickey's *Sonata for Flute and Piano* was performed 5/10/97; *String Quartet* on 5/11/97; *Second String Trio* on 5/11/97 at Temple University.

Alfred Hoose's *Pange Lingua* (org) was premiered by Glenn Goda in a recital at Mission Church in Boston (MA) on 6/1/97. This performance was broadcast on Station WCRB-FM 102.5.

Karl Husa's *Music for Prague* was performed at the closing concert of the 1997 Spring Music Festival in Prague by the Czech Philharmonic Orchestra, conducted by Zdenek Macal, on 6/2/97. *Music for Prague* has also recently been performed by the Jacksonville Symphony, conducted by the composer; in Sao Paulo, Brazil conducted by Frank Battisti; at the Peabody Conservatory, conducted by Harlam Parker; at the University of Connecticut; and by the U.S. Marine Band, Washington D.C. conducted by Major D. Burian. *Symphonic Suite* was performed at Carnegie Hall by the American Composers Orchestra, conducted by Paul Dunkel. *4th String Quartet* received its Prague premiere by the Suk Quartet at the chamber series concerts of the Czech Philharmonic in 3/97, and was again performed by the Colorado Quartet in Wooster (OH) and at the National Gallery in Washington. *Sonata for Piano* was performed by Michael Salmirs in Ithaca (NY) and Syracuse (NY) in 4/97; *Sonata a Tre* was performed by the Ceruti Chamber players in Louisville (KY) in 5/97; *Variations* was performed by members of the St. Louis Symphony in 5/97; *Five Poems for Woodwind Quintet* were performed this season in Bowling Green, Prague, Tallahassee and Atlanta. *Les Couleurs Fauves* (for wind ensemble) was premiered by the Northwestern University Wind Ensemble in Evanston (IL) on 11/16/96 and since has received performances in Chicago, Atlanta, Boston, University of Connecticut, Baton Rouge and in Norway and Holland. *Apotheosis of this Earth* was conducted by the composer in 3/97 at Michigan State University and Sam Houston University. Mr. Husa received an honorary degree from the Hartwick College at its Bicentennial Celebration Convocation in 5/97. *Festive Ode* (for chorus, orchestra, and band) was performed at that same celebration. *Concerto for Wind Ensemble* and *Smetana Fanfare* were released on Summit Records with Mallory Thompson conducting the Cincinnati Wind Symphony.

Steven L. Rosenhaus has been named Composer-in-Residence for the Allegheny Brass Band (Pittsburgh, PA) concert tour of China this August. The tour will consist of ten

concerts in five cities in fifteen days. His *Allegheny Blast*, commissioned and premiered last October by the ABB will be performed, as well as arrangements of Chinese songs written specifically for the tour. Mr. Rosenhaus has also been commissioned to compose and conduct a new work for the Sussex County Youth Orchestra (NJ) in celebration of the ensemble's tenth anniversary; the work will be premiered in June 1998 and will be included in the repertoire for the groups subsequent European tour. The composer has accepted an invitation to join the group for the tour as Guest Composer/Conductor.

Charles Savage received the premiere performance of his *Ceremonial Procession* (4 tpt, org) at First Christian Church in Cambridge, Ohio on 10/12/96; and again at the Ohio Baptist Women's Conference at Muskingum College on 6/12/97. His *Breath* (2 fl) was premiered at Ohio State University on 5/10/97.

Michael Sidney Timpson recently received an ASCAP for his work *Decatet Percolating Particle MIX* (s sax, b cl, cbn, tbn, mar, hpd, banjo, vn, vc, db), this piece was recently performed by MusicLink Contemporary Consort in Ann Arbor (MI). *Synscacrony* (tape), *Surface Music* (va, harpsichord) and *METALBURNER* (flugelhorn, tbn, euphonium, tba) were recently premiered in Ann Arbor. *RIP* (pf) was performed by I-Hsuan Tsai for MusicLink in 8/97, and again at the Midwest Composers Symposium in 11/97. His solo vibraphone works and jazz pieces are continually receiving numerous performances by percussionist/keyboardist Tony Bott in Japan. This summer, his *Four Songs of Dorothy Parker* will be performed in Prague, Czech Republic.

Have you considered becoming a lifetime member of SCI?

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 National Council (1997-98)

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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.

SETTING OF TEXTS BY GERARD MANLEY HOPKINS

Deadline: August 15

A singer is seeking musical settings of texts by Gerard Manley Hopkins for possible performance on a recital at the Gerard Manley Hopkins International Conference. Especially sought are settings for S or M with or without piano, but other combinations will also be considered. Send scores to: Nancy Ellen Ogle, Associate Professor, School of Performing Arts, 1944 Hall, University of Maine, Orono, ME 04469-5743.

JOHN LENNON SONGWRITING CONTEST

Deadline: August 15
Fee: \$30 per song

DAS Ventures Limited announces the John Lennon Songwriting Contest. Composers may submit songs in 12 categories, including jazz, children's, folk, and pop. More than \$200,000 in cash awards and prizes will be made to a total of 120 winners. For further information, contact: John Lennon Songwriting Contest, One Hayes Ave., Suite 301, Newark, NJ 07114, e-mail info@jlsc.com.

FIFTH FESTIVAL OF WOMEN COMPOSERS

Deadline: August 15
Fee: \$25

Women composers are invited to submit a score of one chamber work for up to nine performers—any instrument or voice range with a maximum length of fifteen minutes. (If choral work, it may be for up to sixteen singers.) Pieces will be performed and recorded at the Festival by Indiana University of Pennsylvania faculty, guest artists, and advanced student performers when appropriate. Composers are required to register and attend the performance and are respon-

sible for providing all scores and parts. Among the pieces accepted for performance, three will be chosen by the FWC panel and Festival audience vote to receive cash awards. Send scores, tapes (if possible), and fee to: FWC, Department of Music, IUP, Indiana, PA 15705. Make checks payable to "Foundation for IUP/FWC."

WORKS FOR PERCUSSION AND TAPE

Deadline: October

Philip Hornsey invites submissions of works for tape and percussion (one percussionist) for his upcoming residency at the Banff Centre for the Arts. The submitted works should be not longer than 20 minutes in duration. The selected works will be prepared for a series of concert at the Banff Centre in early spring and in Montreal in late spring 1998. Contact: Philip Hornsey, 152 Beaconhill Road, Beaconsfield, Quebec, H9W 1T1, Canada, tel. and fax (514) 697 4374, e-mail (through Jeff Chippewa) jj_chipp@alcor.concordia.ca.

5th ANNUAL UNIVERSITY OF MONTEVALLO CLARINET SYMPOSIUM

Deadline: October 24

The University of Montevallo announces the 1997 Composition Contest for chamber work written for clarinet, trumpet and piano. A \$500 prize will be awarded to the winner. The winning composition will be performed on November 14, 1997 at the opening recital of the 5th Annual Clarinet Symposium. The University of Montevallo reserves the right not to choose a winner if no compositions of merit are submitted. Score and parts should be sent to: Dr. Lori Neprud-Ardovino, Symposium Director, Station 6670, University of Montevallo, Montevallo, AL 35115, (205) 665-6670, Fax: (205) 665-6676.

FORUM 98

Deadline: October 31

The nouvel Ensemble Moderne (NEM) is pleased to announce the fourth International Forum of Young Composers in collabora-

tion with the Faculty of the Music of the University of Montreal, La chaîne culturelle FM de Radio-Canada and sponsored by the International Music Council. Composers under the age of 30 are invited to submit two scores: 1) a work of their own choice, 2) a work for chamber orchestra or large ensemble. Selected composers will write a 15 to 20 minute work for an ensemble of 15 musicians. For information: Nouvel Ensemble Moderne, 200, avenue Vincent-d'Indy, C.P. 6128, succursale Centre-Ville, Montreal, Quebec Canada H3C 3J7, (514)343-5962, fax: (514) 343-2443.

INTERNATIONAL COMPOSER WORKSHOP

Deadline: October 31

Klangforum Wien announces an International Composer Workshop to take place in Vienna Apr. 14-23. Lecturers at the workshop will be W. Rihm, H. Kyburz, and B. Furrer. Interested composers are requested to send scores of recent works which do not exceed the following orchestral instrumentation: 1121, sax(1) 1111 hrp, pf, perc (2) str (2121). Single additional instruments as well as electronic media are also possible. Works by seven composers will be selected for study and presentation at the final concert. Accommodation in Vienna will be provided and travel expenses reimbursed. For further information, contact: Klangforum Wien, Kirchengasse 1a, a-1070 Vienna, Austria, tel. 43 (1) 521 670, fax 43 (1) 52167 31.

ALAN TIDAL HUTCHINSON MEMORIAL YOUNG COMPOSERS COMPETITION

Deadline: November 1

The Department of Music at George Washington University announces the Alan Tidal Hutchinson Memorial Young Composers Competition. Composers under the age of 25 may submit works for up to 8 players drawn from the following instruments: fl, cl, hn, tpt, perc (1 player), pf, vn, va, vc, db, S, elec media (1 engineer). The duration of the submitted works should be 15-30 minutes. \$5000 in prizes will be awarded, and the winning compositions will be performed by the Contemporary Music Forum of Wash-

ington, DC on a fall concert. For information and entry-forms, contact: Hutchinson Competition, Department of Music, George Washington University, 801 22nd St., N.W., Suite B144, Washington, DC 20052, tel. (202) 994-6245, e-mail: gwmusic@gwis2.circ.gwu.edu.

ALIENOR HARPSICHORD COMPOSITION AWARDS

Deadline: December

Composers are invited to submit unperformed, unpublished works for harpsichord in one of the following categories: 1) concerto for harpsichord and chamber orchestra; or 2) solo harpsichord. Prizes: category 1) \$3000 plus performance; category 2) \$1000 plus performance. For information, contact: Alienor Harpsichord Composition Awards, P.O. Box 3529, Augusta, GA 30904-3529.

STOCKHOLM HEY LISTEN! 1998

Deadline: December 1

An international conference on acoustic ecology is planned to take place in Stockholm, Jun. 9-14, 1998. The conference is being organized by the Royal Swedish Academy of Music, in cooperation with the World Forum for Acoustic Ecology (WFAE), as an event of the Stockholm Cultural Capital program. The conference will focus on three main themes: city sounds; sound design; and new technologies and sound. The aim of the conference is to progress from "Awareness and To Action" (the subtitle of the conference). Contact: Henrik Karlsson of the Royal Swedish Academy of Music, tel. (46) 8 611 2399, fax (46) 8 611 8718, or consult the World Forum for Acoustic Ecology web site at <http://interact.uoregon.edu/MediaLit/WfaeHomePage>.

AD REFERENDUM II

Deadline: December 15

The Societe de musique contemporaine du Quebec (SMCQ) announces the international composition competition "Ad Referendum II." Composers are invited to submit works of any duration for 5-15 instruments chosen from the following: fl (picc), ob (Eng hn), cl (bs cl), bsn, hn, hrp, pf (2), perc(2), vn (2), va, vc, db. Submissions are anonymous.

Biographical information, program notes, score, parts, and recording (if available) should be submitted. Selected works will be performed by the Ensemble of the SMCQ and broadcast live on Feb. 25. The audience will then choose the winner by secret ballot. Prize: \$5000 Canadian. For further information, contact: Ad Referendum II, International Composition Competition of the SMCQ, Centre Pierre-Peladeau, 300, boulevard de Maison neuve est, Montreal, Quebec, Canada, H2X 3X6, tel. (514) 843-9305, fax (514) 843-3167.

4TH INTERNATIONAL WITOLD LUTOSLAWSKI COMPOSERS COMPETITION

Deadline: December 31

Fee: \$40.

The Warsaw Philharmonic announces the 4th International Witold Lutoslawski Composers Competition. Composers are invited to submit unperformed works which have not received an award in any of the following categories: 1) symphony orchestra 2) chorus, with or without solo voice(s), and symphony orchestra, 3) solo voice(s) and symphony orchestra, and 4) solo instrument(s) and symphony orchestra. Maximum duration of the submitted works is 60 minutes. Submissions are anonymous. Prizes (paid in zlotys): 1) \$3000, 2) \$2000, and 3) \$1000. One of the awarded pieces will be performed during a public concert by the Warsaw Philharmonic. For detailed application rules, contact: Katarzyna Andrzejowska, Secretary, International Witold Lutoslawski Composers Competition, Warsaw Philharmonic, Jasna 5, PL 00-950 Warsaw, Poland, tel. (4822) 826 57 13, fax (48 22) 826 56 17, e-mail: phil@pol.pl

BLAUE BRUCKE 1998

Deadline: February 15, 1998

The Dresden Center for Contemporary Music announces Blaue Brucke 1998. The purpose of the competition is the furtherance of close cooperation between composers and interpreters during the development of a project. Composer and interpreters are invited to submit project proposals for a new work on the theme of "Music and Space." The proposed work should deal with the theme through elements of the theater, instrumental theater, or through the use of

audiovisual media, dispensing with traditional forms of musical theater and ballet. Selected projects will be premiered during "Dresden Days of Contemporary Music" in 1999. One or more productions will be awarded a prize after the premiers, with a maximum of 30,000 DM. Contact: Dresdner Zentrum furzeitgenossische Musik, z.H. Herrn Prof. Udo Zimmermann, Schevenstrasse 17, D-01326 Dresden, Germany.

ARTS IN CELEBRATION MIDWEST COMPOSERS COMPETITION

Deadline: April 1998

Fee: \$10

Midwestern composers are invited to submit one work to be considered for a prize that consists of a \$500 stipend, a performance at the Arts in Celebration Festival, and a travel/lodging honorarium. Submissions are anonymous. For information, contact: Coordinator, 1115 West Sycamore St., Carbondale, IL 62901, tel. (618)457-5100.

ABA-OSTWALD BAND COMPOSITION CONTEST

Deadline: November 15 1998

Composers are invited to submit unpublished works for concert band written within the past two years for the ABA-Ostwald Band Composition Contest. Any duration will be accepted, but 8-10 minutes is recommended. American Bandmasters Association members are not eligible. Prize: \$5000, plus \$5000 commission for a second work. Contact: James F. Keene, Chairman, 1103 South Sixth St., Champaign, IL 61820, tel (217)333-3025, fax (217) 244-4585.

ONIX

Deadline: none given

ONIX, Nuevo Ensemble de Mexico, announce a call for works for 1-6 instruments drawn from the following: fl, ob, cl, vn, va, vc, hrp, perc, pf, electronics, and guest performers. Of special interest are electroacoustic works. Send scores and tapes to: Alejandro Escuer, Av. del Convento 34-6, San Mateo Coyoacan, Mexico, D.F. 04120, tel. (525) 604-4299, fax (525) 604-1127.

continued on pg. 10

SOCIETY OF GAY AND LESBIAN COMPOSERS

Deadline: none given

The Society of Gay and Lesbian Composers (SGLC), based in San Francisco, seeks choral music by lesbian composers for a concert of new choral music to take place during the 1997-98 season. Registration fee: \$8. For further information, contact: Harry Bernstein, SGLC, P.O. Box 14521 San Francisco, CA94114, e-mail mpmp@best.com.

ALPHA LAMBDA CHAPTER OF PHI MU ALPHA

Deadline: none given

The Alpha Lambda Chapter of Phi Mu Alpha Sinfonia Fraternity is commissioning a work for wind ensemble to be premiered at Illinois Wesleyan University in honor of its sesquicentennial in Oct. 2000. Prize: approx.\$5000, including all copying costs. Send scores and tapes (if available) of one or more previously composed works for winds, preferably with percussion. Contact: Peter Gilbert, Sinfonia 2000 Chair, 303 E. Chestnut St.,Bloomington, IL 61701, tel. (309) 556-2613.

PIANO WORKS FOR RIGHT HAND ALONE

Deadline: none given

Professor Theodore Edel would like to receive scores of piano works for right hand alone for an article to be published this winter. He is also interested in works for piano, right hand and other instruments. He wants to know the inspiration/reasons for each work, and how performers might obtain the music. For return of materials, include a self-addressed, stamped envelope. Send scores to: Prof. Theodore Edel, Dept. of Performing Arts, Mail Code 255, University of Illinois at Chicago, 1040 West Harrison St., Chicago, IL 60607-7130, e-mail tedel@uic.edu.

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MEET THE NC/EC

Recently the Newsletter requested photos and bios from the members of the National Council and Executive Committee. Those materials provide the basis for this new column. "Meet the NC/EC" is dedicated to introducing the people responsible for managing SCI. Each of these members was asked to provide a statement regarding either their function within the Society or their vision for the future of the Society.



Eric Sawyer

Co-Chair, Region I
Massachusetts Institute of Technology

Biography

A native of California, Eric Sawyer has received performances of his compositions in the San Francisco Bay Area, at New York's Weill and Merkin concert halls and at Tanglewood, as well as in England, France, and Germany. He has received the Joseph Bearns Prize, the C. D. Jackson Award from Tanglewood, and a Charles Ives Scholarship from the American Academy of Arts and Letters. Among his commissions have been works for the New York Youth Symphony, baritone Paul Hillier, the Alaria Chamber Ensemble, the Boston Chamber Ensemble, and the International Arts Chamber Orchestra. Mr. Sawyer has appeared frequently as a pianist in solo and chamber recitals. He has taught theory and composition at the University of California, Santa Cruz, and currently teaches music theory as a Visiting Scholar at MIT. Mr. Sawyer received his undergraduate musical training at Harvard University and completed his graduate studies at Columbia University and the University of California, Davis. His teachers have included Leon Kirchner, Ross Bauer, George Edwards, and Andrew Imbrie.

Statement

It is my hope that Region I of SCI can serve both as a forum of communication for New England composers and as a channel of outreach to a wider musical audience. By bringing together composer members with the communities of musical institutions and the concertgoing public, regional conferences can provide not only performances for the membership by an opportunity for audiences to hear a diverse body of music they could hear no other way. Regional concerts can and should be made an attractive opportunity for those both inside and outside the academy to discover varied and interesting music of our time. •

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 Welcomes New Members

Anthony Barrese (MA)
Joshua Bayer (MD)
Hayes Biggs (NY)
Jacqueline and Mark Bobak (CA)
Mark Cook (MD)
Dorothea Endicott (MA)
Lawrence Fritts (IA)
Aaron Goldstein (CA)
Micky Helms (CA)
Alice Ping Yee Ho (ON)
Terrance Kalka (NJ)
Daniel Koppelman (SC)
Gregory Frank Hoepfner (OK)
Ken Langer (VT)
Colby Leider (NH)
Sasha Matson (GA)
Erica Muhl (CA)
Troy Sterling Nies (ND)
J. Brian Post (KS)
William Price (LA)
Steven Ricks (UT)
Marjorie M. Rusche (IN)
Jennifer E. Stasack (NC)

1998 SCI/ASCAP Student Composition Commission

SCI, in conjunction with ASCAP, announces the first of a series of annual commissions to be awarded to three student composers. The winners will be selected from a pool of finalists from each region, and their music will be subsequently premiered at the National Conference and recorded on the SCI CD Series.

Prizes

1st place — \$1250; recorded in SCI CD series; published in SCI Journal of Music Scores.

2nd place — \$750; recorded in SCI CD series.

3rd place — \$500; recorded in SCI CD series.

Admission process

- submit both a score and a cassette tape or CD of one work for any combination of instruments, voices, and electronics. The work must show competency in writing for the chosen medium. Regardless of medium submitted, the subsequent commission may be limited to a particular instrumentation (to be negotiated with the host of the National Conference). The recording you submit can be of a studio session, a live performance or a sequenced format. See the map to the right for your region and receipt deadline.
- all entrants must be SCI members at the time of submission. The student rate is \$22.50 per year. If your institution has an SCI student chapter*, then membership dues are \$15.
- official submission form, found below.
- composers can be of any age and nationality, but they must be either a) a full-time student in a college or university composition degree program, or b) studying privately with a recognized professional composer but not enrolled in a degree program (min. age 18). Send proof by submitting either a) a copy of your current transcript that clearly indicates your degree program or b) a letter from the composer confirming that the entrant is their student.

Each work will be adjudicated at one of the eight SCI regional conferences that take place in the Fall and early Spring. Up to three winners will be selected from each region and sent to the National Conference for the final round of adjudication. At the final round, three composers will be chosen to write works that will be performed and recorded the following year. If there is no national conference, then a regional conference will be chosen for the performance. Additionally, the composer is not restricted to having the premiere performance placed on the CD, and may have the option to find his/her performers for the final CD recording. SCI reserves the right to choose the CD on which the winners will be produced (either on the regular SCI CD series, or a special issue every other year). All rights will remain with the composer.

*SCI student chapters at the time of press: *Indiana University, University of Florida, University of Miami and Stetson University*. Please write or phone **James Paul Sain** at the University of Florida for more information about student chapters: (352) 392-0223 x 240; 0461 (w/fax); e-mail: jsain@nervm.nerdc.ufl.edu



Send all submissions to:
The Society of Composers, Inc.
P.O. Box 296, Old Chelsea Station
New York, NY 10113-0296

Please indicate on the outside of your package the region in which you reside. All submissions must be received by the dates indicated below.

REGION I

ME, NH, VT, CT, MA, MA (NF, NS, NB, PQ, PE)
Deadline: October 17, 1997

REGION II

NY, NJ, PR
Deadline: October 31, 1997

REGION III

PA, WV, VA, MD, DE, DC
Deadline: October 10, 1997

REGION IV

AL, FL, GA, KY, LA, MS, NC, SC, TN
Deadline: February 13, 1998

REGION V

IL, IN, IA, MI, MN, ND, SD, OH, WI (ON, MB)
Deadline: February 6, 1998

REGION VI

AR, KS, MO, NE, OK, TX
Deadline: February 20, 1998

REGION VII

NV, UT, CO, AZ, NM, HI, CA
Deadline: October 31, 1997

REGION VIII

AK, WA, OR, CA, ID, MT, WY (BC, AB, SK)
Deadline: January 31, 1998

1998 SCI/ASCAP Student Competition Commission Entry Form

Submit to SCI, P.O. Box 296, Old Chelsea Station, NY, NY 10113-0296. Scores must be received by the deadline indicated.

Name: _____

Address: _____

City: _____ State: _____ Zip: _____ Phone: () _____

Title of work: _____ Instrumentation: _____ Duration: _____

Institution (if app): _____ Degree: _____ Composition teacher: _____

SCI Region: _____ SCI Student Member? Yes ☐ No ☐ If no, include \$22.50, payable to the Society of Composers, Inc.

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.

School of Music
The University of Iowa
Iowa City, Iowa 52242

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