

# The Society of Composers, Inc.

# NEWSLETTER

P.O. BOX 296 OLD CHELSEA STATION, NEW YORK, NY 10113-0296

## Independent Composer Career Profile #5

### Byron Petty

The following article is the fifth of seven installments of **Independent Composer Profiles**. All articles printed in the Newsletter are the property of SCI with the exception of the IC Profiles. Barton McLean retains ownership of these articles.

*Byron Petty provides penetrating insights into how an independent composer literally creates not only his works but also his audience, performers, publisher, and income-generating strategies, and all this in an area not known for its passionate support of "difficult" new music. He has given new significance to the term "inventing the wheel" and as such serves as an inspiration to all of us who are searching for ways to meaningfully and financially integrate our music with the community we live in. Of particular interest to me is the unusual way he finds and cultivates local patrons who commission his work.*

—Barton McLean, Independent Composer Representative

**BM:** Give us an idea of the range of your creative activities.

**BP:** The practice of a variety of art forms has produced, for me, a re-generative effect in creative terms - as a flutist, pianist, piano tuner/tech., painter, poet, and potter. In 1987, at the age of 32, I began to compose, and most recently I have become co-founder and conductor of a 40-member Community Orchestra. I have derived some sort of income in all these endeavors, but more importantly I find the diversification of creative focus to be mentally refreshing. Whenever I return to music, I discover a greater ability to concentrate and to achieve goals. And, developing a widely varied background in the arts (and sciences) is a great aid to cultivating patronage. Primarily, I compose for one to five instruments with or without piano, piano solo, and art songs. This has better enabled me to present and receive performances. I find that developing a variety of styles at various levels of technical difficulty in which to compose presents more opportunities and, with the correct artistic approach, does not necessarily compromise one's more personal style. My targeted audience is anyone with the patience to listen. My preferred audience is one that is intellectually and emotionally responsive. About 1/3 of my income is derived from composition.

**BM:** What other kinds of employment make up the rest of your income?

**BP:** Formerly, I taught in the Roanoke College Preparatory Division of Music (defunct). Now, I rely on

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## Region VII— Conference Update

The response to the call for scores for the Region VII Conference to be held November 7-9 was staggering. I received 132 scores from 71 composers. As you can imagine, the challenge of the coping with the logistics of producing the concerts was daunting. Matching pieces with the capabilities of the university ensembles; working around concert conflicts of professional players in the area, and attempting to represent the work of as many composers as possible were the touchstones of the decision making process. It was apparent to me that shorter works or movements of larger works would best serve this end. The final scheduling will be done by September 6th, after which all composers who submitted works will be notified by mail. (In a number of instances, works that were not feasible to be performed during this conference were retained by the performer/s for later performance.) The decisions have been difficult to make, not only because of the large number submitted, but also because of the general quality that I perceived. In the end, we will have the possibility of performing about 25 of the submissions.

Regarding the conference proper, registration will begin at 6:00 p.m., and the first concert is at 8:00 p.m. There will be 5 concerts and at least 3 papers in a 42 hour period ending about noon on Sunday, November 9th. The registration fee for the conference is \$30. I have reserved rooms for those attending the conference at the Piccadilly Inn University. I was able to cut an extraordinary deal at \$62 per night, plus taxes (Rooms normally start at \$95). This is a first class hotel surrounded by several good restaurants and approximately a quarter mile from the university. The hotel operates a shuttle from the Fresno Air Terminal which is about 5 miles from the hotel, but I will also empower an emergency service if I know your arrival time in advance. The hotel telephone number for reservations is (800) 468-3587. My numbers are (209) 278-5085 or 278-2654; fax: (209) 278-6800; e-mail: jackf@zimmer.csufresno.edu

*Jack Fortner*

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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,  
editors

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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](mailto: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.

## Tampa Bay Composers' Forum Prizes Announced

The Tampa Bay Composers' Forum is pleased to announce the recipients of **The Tampa Bay Composers' Forum Prize for Excellence in Chamber Music Composition - 1997.**

From a field of over one hundred submissions of superior quality, the following distinguished composers, and their compositions, have been awarded as noted. A concert performance of the three prize winners was featured in the Forum's *Autumn Festival of New Music '97* which was held in St. Petersburg, September 11, 12, and 13.

1st Prize: George Arasimowich  
for string quartet, *Mist of Remembrance*

2nd Prize: Daniel Kellogg  
for solo piano work, *Things Fall Apart*

3rd Prize: Mark Satterwhite  
for mixed ensemble work,  
*Time Considered as a Helix of Semi-Precious Stones*

## 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.

*Have you considered becoming a lifetime member of SCI?*

## Transitions

### Executive Committee

John Allemeier and Jon Southwood, after having completed their interim period, are now the editors of the Newsletter.

## 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



## Michael Iatauro Remembered

Many SCI members are probably unaware that Michael Iatauro, a former co-chair of Region VII in the early 90s, passed away on February 14, 1996 after a struggle with lung cancer. The high point of his tenure as co-chair was an intimate regional he organized at his school, New Mexico Institute of Mining and Technology, in Socorro. In view of the fact that he was a one-man department, the meeting was something of a small miracle. Musicians from Albuquerque, seventy miles away, were summoned to play, and this led to many scheduling problems, but still the meeting did happen, and it had a very "homey" feel about it and those of us who attended were glad we came.

A native New Yorker, Michael graduated from the famed New York High School of Music and Art. How many of us have wished for a start like that! Later he received his B.M. degree from the Manhattan School of Music, an M.M. in Music Education/Supervision at Central Michigan University, and did extensive graduate work at the University of Colorado. His principal teachers of composition were Vittorio Giannini, Cecil Effinger, and David Diamond.

As a performer he appeared in many different areas: television, radio, recordings, Broadway musicals, Carnegie and Town Hall concerts in New York, and even led a jazz trio for three years.

His articles on music and music education appeared in many national journals, magazines, and newspapers, and even had poetry published in the CMS *Symposium*.

He composed music in a wide variety of styles ranging from jazz to serial music. He was part of the University of New Mexico's 1991 Composers Symposium and also participated in the Ernest Bloch Music Festival in Oregon in 1990. Adapting to the New Mexico area, many of his compositions reflected a western influence such as his *Westward Movements* for string quartet and narrator, and his *Southwest Cantos*, a vocalise song cycle for soprano and piano/synthesizer. His music has been published by Peer-Southern and G. Schirmer. He was also a member of CMS, MENC, ACDA, and ASCAP.

In view of the scarcity of SCI members from New Mexico, the passing of Michael Iatauro has left a serious gap in Region VII which we hope will be filled with new members from that area so that we may arrange a concert in Michael's memory.

Marshall Bialosky  
Region VII co-chair

### Composerver

<http://composerver.sss.arts.ohio-state.edu>

Contact:

Tom Wells, Composerver  
School of Music

The Ohio State University  
1866 College Road  
Columbus, Ohio 43210

[twells@postbox.acs.ohio-state.edu](mailto:twells@postbox.acs.ohio-state.edu)

### 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

### 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

### 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:

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

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

SCI also has a home page on the 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](mailto:jallemei@blue.weeg.uiowa.edu)  
and  
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private teaching, the usual assortment of "gigs," for example: weddings, receptions, club or restaurant jobs at which I play a mix of classics and jazz standards. A small, but important, source of income are stipends offered by music clubs and schools for judging music competitions. These opportunities have increased my profile and reputation in the community. Also, ICs usually acquire their own high quality recording equipment and computer software for music writing along with other equipment such as xerox machines and binders, and so on. These possessions may be used to generate income by recording student audition tapes, recitals, and special occasions; with music publishing abilities one can print music for area teachers and amateur composers, or the occasional transposition for a singer. By now I have acquired everything relating to publishing and recording music; it's an expensive but necessary process. I derive additional income from the Composer's Assistance Circle, a group I founded to support my compositions.

**BM:** How important is it in your career to seek strategic alliances with other composers, performers, artists?

**BP:** So far, my alliances with other composers have presented me with many opportunities. I have been able to respond in kind through connections with certain colleges and a concert series, *Con Spirito*, that my wife and I manage. Connecting with performers is extremely important! Composers should consult performers frequently and respectfully. This benefits the composer through increased knowledge, wins over the performer and improves technical performability, thereby increasing opportunities for repeat performances. Music may be easy or difficult, but should never be thoughtlessly so. Remember that performers wish to demonstrate their abilities. In chamber works I always make sure each instrumental part has its shining moment.

**BP:** The area in which I reside, referred to as the Roanoke Valley, consists of three cities with respective counties and outlying areas totaling approximately 250,000. Developing a musical reputation in a small town is more difficult than one might assume. It takes patience and time. The opportunities are few and appear as jealously guarded territories. However, when one does be-

come well-established, the smaller community becomes devoted. The biggest downside is the lack of professional musicians in the numbers required to provide size and variety of instrumentation as well as an interest in contemporary music. Fortunately, I have developed some long distance cultural connections in Washington D.C.

**BM:** There seem to me to be two basic strategies the IC can employ to secure performances or commissions: the first involves grant proposals or calls for scores as advertised in the various journals. The second involves more of a grass-roots inventing the wheel, creating your own situations. Which area do you find more rewarding aesthetically and financially?

**BP:** I have tried the grants and score announcements and will continue to value these sources and opportunities. Some see this as an expanding opportunity. I'm not sure I agree. I have had more success in the grass roots approach. I do think that developing and reinforcing small enclaves of cultural appreciation is of vital importance to the preservation of culture in these inhospitable times. In 1991, I founded the Composer's Assistance Circle of Roanoke simply by stating my needs and proposing a service that I could provide to a number of friends and acquaintances. In return for yearly dues, I select one of my best pieces for that year, dedicate it to the group and make sure it receives performances. I also offer a number of lectures on various aspects of music and composers. The group has most often consisted of Professors of Art, English, Physics, and so on, medical doctors, and occasionally college students. Incidentally, this is a great way for a recent college graduate to gain experience in delivering a coherent account of his knowledge as preparation for a college or university position. It gives purpose to one's goals, encourages self-confidence, and lessens the discouragement that can set in while in search of full-time employment. In 1992, my wife and I established a concert series through the Unitarian Universalist Church at which she is employed; reciprocal situations followed. In 1995 we established a community orchestra *Eurydice* which will give me the chance to compose larger works, gain wider recognition in the area, and increase reciprocal opportunities. In addition to these strategies, I advertise in local publications the availability of commissioned commemorative compositions and I have

been fortunate in acquiring several patrons in the D.C. area as well as in Roanoke.

**BM:** Where do you see yourself in five years in terms of your career? In ten years?

**BP:** Actually, I am pretty sure my situation will improve. I go to great lengths to increase my knowledge and abilities every year. Education should not be considered as terminal. As for recognition, the only way to be heard in a crowd is to raise your voice; by this I mean persistence of character and insistence on integrity, a firm belief, which must be conveyed to everyone, that what you do is honorable, respectable, and must be valued!

**BM:** Has the general climate relating to the acceptance of your work gotten better or worse during the past few years? How do you see the general conditions developing in the future?

**BP:** Better, I think, through efforts to educate audiences. The appreciation of art music requires certain basic levels of knowledge. If this is lacking, then only a small percentage of the composer's intention becomes intelligible to the listener. I do not mean by this to underrate the importance of emotional responses, however, these can change in complex and significant ways through the intellectual comprehension of a work.

**BM:** How do you cope with health insurance, other matters as a self-employed artist?

**BP:** I don't have any health insurance and we don't have any children. Our two dogs do require boarding in order for us to travel to SCI, etc. and this can become quite expensive. Our parents are currently in good health.

**BM:** What is the most rewarding thing you have ever done in terms of your IC career?

**BP:** The creation of a work of art, especially those moments which have marked my growth as an artist, are without a doubt the most exciting and rewarding moments in my life. Another aspect of composition I have found particularly rewarding is the commemorative composition, whether commissioned or free of charge. The pieces I have composed to celebrate births and weddings - even the pieces I have written in remembrance have touched others and myself. This



is a less abstract function of music that I value.

**BM:** What is the smartest thing you have ever done relating to IC career advancement?

**BP:** Joining the various societies available to musicians and composers. At this point I would take umbrage with the recent bickering over expenses involved in attending SCI events. The money needed for conference trips is money well invested, and for the money conscious it is a tax write-off. What the student members and ICs must realize is the importance of networking and developing the skills it takes to network. Also, I wish to mention, and not just in passing, how important the encouragement from more experienced composers has been for me. I would like to acknowledge a few by name: Jackson Hill, Bruce Mahin, Bruce Thompson, Bart McLean, Gil Trythal, and Robert Stewart (recently deceased).

**BM:** What is the dumbest thing you have ever done regarding your career?

**BP:** Wasting time worrying over certain nonresponsive musicians or audiences only to discover it's their problem and not mine. All artists should apply a form of healthy self-criticism. Strive for perfection, but do not be a perfectionist. If one's work is not appreciated it is important to quickly and honestly determine which is to blame, the work or the recipient of the work.

**BM:** What advice would you give to young ICs just initiating a career?

**BP:** Initiate is the key word. Innovate - look for the angles and complete every situation that arises. Be straightforward without being arrogant. Treat every opportunity, large or small, with a professional demeanor. Join professional organizations. Build a reputation that does credit not only to yourself, but to all others in our profession. It is a good idea to present solo (one man) composition recitals, even if there is some initial cost. This can lead to commissions or even patronage. There can be no room for shyness. Today's ICs need to promote themselves any way possible. Search out performers and solicit their participation. Present your attributes and don't consider this as unbecoming or brash. Have several hundred flyers printed of musical examples from your

works. Include your name, address, phone number, and a short artists statement. Distribute these at every opportunity. Place a few compositions in local music stores on commission. Some music clubs and similar organizations have newsletters in which you can place inexpensive advertisements. Exchange talents such as accompanying skills, page turning, etc. for read-throughs or performances. Never lose your passion for the art. This is the way to impress upon society the tremendous importance of the arts.

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## The 1997 ASCAP Award winners for Adventurous Programming

**ASCAP/John S. Edwards Award for Strongest Overall Commitment to New American Music**  
**San Francisco Symphony**  
*(Michael Tilson Thomas, Music Director and Conductor)*

**ASCAP/Morton Gould Award for Innovative Programming**  
**Minnesota Orchestra**  
*(Eiji Oue, Music Director)*

## First Prize Awards for Programming of Contemporary Music

*Orchestras with Annual Operating Expenses over \$9 Million*  
**National Symphony Orchestra**

*Orchestras with Expenses \$4 M - \$9 M*  
**Colorado Symphony Orchestra**

*Orchestras with Expenses \$1 M - \$4 M*  
**American Composers Orchestra**

*Orchestras with Expenses \$275,000 - \$1 M*  
**Albany Symphony Orchestra**

*Orchestras with Expenses \$275,000 or less*  
**Boston Modern Orchestra Project**

*College Orchestras*  
**Manhattan School of Music Symphony/Philharmonia/Chamber Sinfonia**

*Youth Orchestras*  
**Etowah Youth Orchestras**

*Festival Orchestras*  
**Grant Park Music Festival**

## SCI National Council (1997-98)

**David Gompper, President**

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MIT (I)

**Brian Hulse**

Harvard (I)

**Andrew Simpson**

SUNY, Potsdam (II)

**Samuel Pellman**

Hamilton College (II)

**Simon Andrews**

Franklin and Marshall College (III)

**Bruno Amato**

Peabody Conservatory (III)

**Kari Henrik Juusela**

Stetson University (IV)

**Vernon Taranto Jr.**

Tampa Bay Composers' Forum (IV)

**James Chaudoir**

University of Wisconsin, Oshkosh (V)

**Rocky J. Reuter**

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**Marshall Bialosky**

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**Charles Argersinger**

Washington State University (VIII)

**Cindy Cox**

University of California, Berkeley (VIII)

## Executive Committee (1997-98)

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**Martin Gonzalez, Executive Secretary**



# Members' Activities

**Peter Boyer** won the 1997 FIRST MUSIC national composers competition, for which his prize is a commission to compose an orchestral work to be premiered in Carnegie Hall by the New York Youth Symphony on 5/17/98. He was also commissioned by the American Jazz Philharmonic to compose a new work for the inaugural season of its Henry Mancini Institute. He will conduct the premiere of this work, *Celebration Overture*, with the HMI Orchestra at the Carpenter Performing Arts Center in Long Beach on 8/16. *Titanic* was premiered by the Hartford Symphony Orchestra on 2/22, and was performed by the Young Musicians Foundation Debut Orchestra in Los Angeles on 5/4. He served as orchestrator on the MGM animated feature film *Babes in Toyland*, which will be released this Christmas, while his original score for the short film *Covenant* has played at more than 15 major film festivals around the US.

**James Burke's** *Overture: "Good Luck, America"* was premiered on 7/4 by the Acadiana Symphony Orchestra conducted by Xaio-Lu Li.

**Nancy Bloomer Deussen's** *Trio for Violin, Clarinet and Piano* was performed at the 16th St. Paul's Festival of the Arts at Hargrovia, Monsey (NY) on 7/4; *San Andreas Suite* (fl, vn, va, vc) was recently released on "Postcards" a new CD from North/South Recordings.

**Lawrence Dillon** was Composer-in-Residence at the 1997 Swannanoa Chamber Music Festival, where he received three performances of a new work by the Cassatt String Quartet. *Spring passing* was premiered this past summer by Origins at the North Carolina School of the Arts. *Another Mad Scene* was premiered by Marilyn Taylor in June at Carnegie Hall.

A 60th birthday celebration for **Brian Fennelly** was presented at Merkin Hall, NYC, on 3/25, that included the premiere of *Monogram* (pf), the New York premiere of *Skyscrapers* (sax, str qrt) and a performance of *Five Songs with Improvisation* with soprano Cheryl Marshall. An all-Fennelly concert was presented by the Greenwich House North River Music Series (NYC) earlier on 11/14/96. Fennelly has received a 1997 Acad-

emy Award from the American Academy of Arts and Letters, honoring lifetime achievement. In summer 1997 CRI will release an all-Fennelly CD with new orchestral recordings (*A Sprig of Andromeda* and *Empirical Rag*) and re-mastered recordings of *Wind Quintet*, *Evanescences* (instruments, tape), and *Tesserae II* (vc).

**Cynthia J. Folio** was invited as one of several guest lecturers and composers at the University of New Mexico Composer's Symposium in April, 1997, where several of her compositions were performed. A new composition, *Acra Sacra*, for solo flute, was commissioned by the National Flute Association for its 1997 High School Flute Soloist Competition and it will be premiered by six flutists at the Chicago convention in August; it will be published by Hildegard Publishing Company, both as a "solo" piece and within an anthology of flute music by contemporary women composers. Other recent performances: *Trio* (fl, vc, pf) was performed by the Sierra Trio at the San Francisco Conservatory of Music in 10 and 11/96; *Desert Winds*, for band, was performed at Swarthmore College in 4/97; *One for Four*, (fl, qrt) was performed by the Flute Ensemble at Stanford 10/96, and by Sonora Flutes at Southwest Texas State University in 2/97; *Developing Hues* (fl, b cl) was performed at the Suburban Music School Benefit Concert in 3/97; and *Sketches* (fl, pf) was performed at the Indiana University (PA) in April and May, 1997. She received a commission from Girard College to write a piece for band, organ, and heraldic trumpets, to commemorate the 150th Anniversary of the founding of the College.

**Orlando Jacinto Garcia** recently received the following performances: *La luz penetra el cristal* performed 11/96 by Joel Sachs Continuum Ensemble at the Festival of the Arts held in Miami; *musica para Segovia* in a version for orchestra premiered 11/96 by the Orquesta Sinfonica de Venezuela as part of the Foro de Compositores del Caribe (also performed at the festival was *timbres artificiales* by guitarist Ruben Riera); *recuerdos de otra musica para piano*, performed 3/97 and 6/97 by pianist Martha Marchena as part of the Cuban American Cultural Festival in Los Angeles, CA and at a recital in Miami at the Spanish Consulate's

Cultural Center; *Music for Chamber Ensemble*, performed 2/97 by Dennis Kam's Other Music Ensemble at the Southern CMS regional conference held at the University of Miami, FL; *Music for Berlin*, performed by duo (Linda Wetherill, flute, and Richard Cameron-Wolfe, piano) 11/96 in NY; *canciones fragmentadas*, performed by bassist Corrado Canonici 10/96 (premiere) at the Musica 2000 Festival in Ancona, Italy, and at concerts in Maine 12/96 and Turin, Italy 1/97; *cuerdas, vientos, y voces* premiered by the Walach, Buttery duo (mandolin and tuba) 3/97 in concerts in Miami and Connecticut; *String Quartet #1* (Rendering Counterpoint) by the Miami String Quartet at the 1997 Society of Composers National Conference held in Miami; *Cello (colores)* for solo cello performed by Craig Hultgren 7/96 and 7/97 at recitals in Alabama; *soy (I am)* for contrabass and piano 5/97 by Luis Gomez Imbert and Juan Francisco Sans, at the Subtropics Music Festival held in Miami; *un otono en Salamanca*, by the Camarata Kronos at the New Music Festival in Salamanca, Spain 4/97; *a-dios*, premiered 4/97 by the Ensemble Ciudad de Segovia at the New Music Festival in Segovia, Spain; *arcos, fragmentos congelados, musica para Segovia, a-dios, tres*, performed 4/97 at a concert of the composers works held in Madrid, Spain, featuring the Ensemble Ciudad de Segovia; *Collaga* for 4 instruments and tape performed 4/97 by the FIU New Music Ensemble at a concert in Miami. His work *on the eve of the 2nd year anniversary of Morton's death* for SATB chorus was selected by the international jury for the 1997 ISCM festival and is scheduled for performance at the World Music Days being held in Seoul, Korea 10/97. Garcia's new orchestra piece, *sombras iluminadas*, is scheduled for premiere by the Orquesta Sinfonica de Malaga at the Alicante festival in Spain where Garcia will be presenting the composition workshop. Another work, *cantos*, for flute and contrabass is scheduled for premiere 8/97 in Assisi with bassist Corrado Canonici and flutist, Andrea Cecomori. Recent recording of Garcia's music include *recuerdos de otra musica para piano* released 5/97 on a compact disc featuring pianist Martha Marchena on Albany Records and *musica para nada*, for tape, released on La Musica en el Caribe II, by the Foro de Compositores del Caribe and the University



of Puerto Rico. *Images of Wood and Wire*, for solo piano is scheduled to be released on North/South Records in January 1998 with Max Lifchitz performing.

**Stephen Gryc's** *Shadowdance* (fl, pf) was performed in a recital given by the 1996 winner of the National Flute Association's Young Artists Competition, Kanae Kikuchi. Ms. Kikuchi performed the work on 1/24 in Tokyo. The composer's *Fantasy Variations on a Theme of Bela Bartok* was performed at the New Music Delaware Festival of Contemporary Music by oboist Lloyd Shorter and the Mendelssohn String Quartet at the University of Delaware in Newark on 3/10. *Dream Vegetables*, a setting of poems by Maggie Anderson for speaker, clarinet, violin and marimba, was premiered by the New World Chamber Ensemble in West Hartford (CT) on 4/5.

**Dorothy Hindman's** newly completed work *fin de cycle* for muted piano and tape, commissioned by Pianist Laura Gordy, received its premiere performance in May on *The Future is Here*, an all-premieres program on the Thamyris New Music Ensemble's concert series in Atlanta (GA). Gordy also performed the work on the Birmingham Art Music Alliance's series in July at the Hoover Library Theater in Birmingham, Alabama. Earlier this spring, her *drowningXnumbers* for amplified solo cello was performed by Hugh Livingston as part of his March United States tour at Birmingham-Southern College, University of Tennessee-Knoxville, Harvard University and at Tufts as part of the "Year of Women in Music" conference. *drowningXnumbers* was also performed by cellist Craig Hultgren at the University of Montevallo on a Contemporary Music Ensemble concert. *Echo* (hn) was performed by Paul Basler in March on the SCINational Conference in Miami, Florida. In February, the Gregg Smith Singers premiered her choral work *I Have Heard...* in NYC, and repeated the performance in Birmingham, where they recorded the work for CD release. Her *Soliloquy* (cl) was performed in March on the Birmingham Art Music Alliance's series in Birmingham. Her *Dances* for (cl, mar, pf) was premiered on the American Originals series in Fairbanks, Alaska, where she was in residence in April. She was a featured panelist at the University of Tennessee-Chattanooga's Contemporary Music Symposium in April.

**Aaron Johnson's** *Six Potential Episodes in Time, Space, and Energy* (pf) was performed on 2/2 in Baton Rouge by Louis Wendt; *Reconstructions of Epicurus* (vn) was premiered on 2/24 at Murray State University by Dinos Constantinides; *Deconstructing Epicurus* (tpt, tbn, tba, perc, va, pf) was premiered on 3/20 in Baton Rouge by the LSU New Music Ensemble; *String Quartet* was premiered 5/18 in Baton Rouge by the Louisiana Sinfonietta String Quartet.

**Daniel Kessner's** *Simple Motion*, *Circle Music I*, and *Preludes for Piano* were performed at the Primer Festival de Musica Contemporanea de El Salvador on 11/1/96; *Circle Music I-B* (b, pf) was premiered at California State University, Northridge on 2/14; *Dueling* (va, vc) was performed at the Meeting of the Pacific Southern Chapter of the College Music Society at the University of California, Riverside on 3/1; *Equali VI* (mar ensemble) was performed on 4/10 in Eindhoven, Netherlands; *Symphonic Mobile I* (fl choir) was premiered at Cal State Northridge on 5/7; *Symphonic Mobile II* was premiered on 5/14 by the Irvine Valley College Wind Ensemble, Steve Rochford, conductor; *Chamber Concerto No. 7* was premiered by the Summit Brass, conducted by Paul Lustig Dunkel, during the Rafael Méndez Brass Institute at Arizona State University on 6/21.

**Sasha Matson's** *Range of Light* (M, chamber orch), texts of John Muir, was recently released on the New Albion label.

**Jerome Miskell's** *Of Summer and Eternity* (pf qrt) was performed at the University of Akron on 7/31 by Roger Zahab, Jerome Miskell, David Russell, Robert Frankenberry; *String Trio* on 8/11 at Redeemer Methodist Church, Cleveland; *The Winds are Aloft in the Western Reserve* (vn, va) was performed at the University of Akron by Roger Zahab and Jerome Miskell on 4/3.

**David Meckler's** *On Contradiction*, text by Walt Whitman, was premiered by the Skyline College Choir in San Bruno (CA) on 5/10, and again on 5/20.

**Stephen Montague** received the following performances: *Tigida Pipa* and *Synthetic Swamp* at the Jauna Muzika Festival, Vilnius, Lithuania on 5/2; *Synthetic Swamp* was again

performed at the Kopa Festival on 5/17; *Tigida Pipa* was performed again on 5/31 at the Bing Theatre (CA), and on 8/5 at Dartington Hall (UK); *Aeolian Furies* (accordion) was performed on 5/10 at the Music Action Festival; *Mirabella* (toy pf) was performed on 5/12 in Montreal, and again on 6/6 at the Piccolo Spoleto Festival in Charleston (SC); *The Creatures Indoors* (orch) was performed on 5/18 by the City of London Sinfonia, on 5/29 by the Northern Sinfonia in Newcastle (UK), on 6/18 by the City of Birmingham Symphony Orchestra (UK), on 6/26 in Manchester by the Hallé Orchestra; *Phrygian Tucket* (hpchd) was performed by Elisabeth Chojnacka at New Music Days in Warsaw on 6/18; *Vlug* (fl with electronics) was performed on 6/30 at the Sibelius Academy in Helsinki; *At the White Edge of Phrygia* was performed on 7/11 at the World Wind Band International Conference in Austria; *Southern Lament* (pf) was premiered by Stephen Kovacevich on 7/19, on 7/28 at the BBC Proms, on 8/2 at Dartington Hall, on 8/17 at the Aspen Festival, on 8/25 at the Ravena Festival (IL); *Concerto for Piano and Orchestra* was premiered on 8/12 at Royal Albert Hall, London, by the Orchestra of St. Johns, Smith Square.

**Alfonso Montecino's** *Sonata for 2 Pianos* was performed on 5/28 at the Sejung Cultural Center Auditorium of Seoul, Korea, by Mi Jai Youn and In-Bo Chung. *3 Hommages* (pf) was premiered by Paulina Zamora at the Auditorio Fundadores of Medellin, Columbia on 3/19.

**David Moore** presented a paper, "Vernacular Forms in Alban Berg's *Wozzeck*," at the Northeast Chapter Meeting of the College Music Society on 4/5 at Trinity College, Hartford (CT). His motet, *God So Loved the World* (SATB) was performed on 5/25 at St. Thomas Episcopal Church, Rochester (NY).

**Marshall Ocker's** *Elegy: Flight 800* (str orch) and *Elysium* (orch) were premiered on 6/22 and 6/29 by the Moravian Philharmonic in Olomouc, Czech Republic as part of an international festival of New Music for Orchestra. Both works were also recorded by the orchestra and will be released on separate compact discs in late 1997 and early 1998 by the Vienna Modern Masters.

**Robert Pitton's** *Recordate B.A.C.H.* (org)

cont. on pg. 10



# 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.*

## **Knox-Galesburg Symphony**

**Deadline:** October

The Knox-Galesburg Symphony is interested in receiving submission by composers for performance. Include a self-addressed, stamped envelope if the return of materials is desired. Deadline: before Oct. for any upcoming season, but submissions will be accepted anytime. Send submissions to: Bruce Polay, Music Director, Knox-Galesburg Symphony, Knox College, Campus Box 5, Galesburg, IL 62401-4999, tel. (309) 341-7208, fax (309) 341-7090, e-mail [bpolay@knox.knox.edu](mailto:bpolay@knox.knox.edu).

## **Texas Computer Musician's Network**

**Deadline:** October 10

The Texas Computer Musician's Network (TCMN) invites composers to submit electro-acoustic works for upcoming concerts. The first concert will be held at Collin County Community College, Plano, TX on Sep. 17; the second concert will be held at Southeastern Oklahoma State University, Durant, OK on Oct. 20; the final concert will be held at the University of North Texas, Denton, TX on Nov. 11. The deadlines for submissions are Sep. 1, Sep. 20, and Oct. 10, respectively. Only members of TCMN can submit works, contact TCMN at the address below for membership information. Works can be submitted in the following categories: 1) Tape alone - a stereo work recorded on digital media (DAT or CD) to be presented in concert without performers or visual media. Multi-channel works cannot be programmed unless the composer agrees to supply the appropriate playback equipment (ADAT, multi-channel analog tape, etc.) at the event. 2) Performer(s) and Tape, Interactive Computer Music, or Algorithmic Computer Music - a work for performer(s) and tape (tape must be on digital media), interactive computer music for performer(s) (composer must include with submission a list of all specific technical requirements), or an algorithmic composition for performer(s). 3) Multimedia - a work which combines visual (dance, video, theater, slides, computer-generated graphics, animation, performance art, etc.)

and aural media (tape, performer(s), a combination of performer(s) and tape, or interactive computer music with one or more performer(s)). Please submit visual entries on VHS cassette or Macintosh CD-ROM format. Any accompanying audio tapes should be recorded in a digital format (DAT or CD). Pieces with performer(s) or multimedia aspect(s) are particularly encouraged for this event. Include the year of composition, program notes, and composer/performer biographies with the submission. Submissions not selected for these event will be archived for consideration at later events unless accompanied by SASE and request for return of materials. Send submissions or requests for information to: TCMN, P.O. Box 310613, Denton, TX 76203, [tcmn@sndart.cemi.unt.edu](mailto:tcmn@sndart.cemi.unt.edu).

## **Bang On A Can**

**Deadline:** October 10

Composers are invited to submit tapes of innovative and adventurous music for small ensembles, solo performers, composer-performers, large ensemble, or orchestra for consideration for performance on the Bang on a Can Marathon, World Orchestra Day, or spring concert of the Bang on a Can All-Stars, SPIT Orchestra, and other events. Deadline: Oct. 10. Submit tapes to: Bang on a Can, 222 East 5th Street, #12, New York, NY 10003.

## **MANY**

**Deadline:** October 31

MANY, a collective of musicians and artists in New York, announces a call for scores for the first of four events to take place in New York City in 1998. Composer whose permanent residence is outside the New York City area are invited to submit works with a maximum duration of 15 minutes, for a maximum of 5 instruments drawn from the following: fl, ob, cl, pf, vn, va, vc. Pieces using tape or electronics will also be considered. Works selected will be included on a program featuring new music, experimental film, dance, visual art, and interdisciplinary art. Deadline: Oct. 31. Submit scores and tapes (if available), bio, program note for the pieces (1 paragraph) and a self-addressed stamped envelope. Submission fees: \$15 for the first entry and \$10 for each additional entry. Make checks payable to MANY, Inc.). Submit works to: MANY, c/o James

Marentic, 235 East 5th Street, #5, New York, NY 10003, e-mail [manti@earthlink.net](mailto:manti@earthlink.net).

## **Christian Fellowship Of Art Music Composers Scholarship**

**Deadline:** November 1

**Age:** 30 and under

The Christian Fellowship of Art Music Composers (CFAMC) announces the 1998 CFAMC Scholarship. Christian composers born on or after Feb. 1, 1968 may apply for a scholarship award of \$500 for use during the summer of 1998 or academic year 1998-99. The scholarship must be used specifically for art music composition study in either a preparatory or collegiate music program, or an approved summer music program. All applicants must be (or become) members of CFAMC (\$15 yearly membership dues). For information, contact: CFAMC, Dr. Mark Hijleh, School of Music, Houghton College, Houghton, NY 14744, tel. (716) 567-9424, e-mail [mhijleh@houghton.edu](mailto:mhijleh@houghton.edu).

## **Salvatore Martirano Memorial Composition Award**

**Deadline:** November 15

**Age:** 30 and under

**Fee:** \$10

Eligible composers are invited to submit one score for one to ten players. Works for tape, electronics, and/or mixed media with or without instruments will be considered. Maximum duration of 20 minutes. A panel of judges consisting of University of Illinois music composition faculty members will select the winning composition. The composer whose work is selected for performance will assume full responsibility for providing adequate performance materials upon request. The winning composer will receive a cash award of \$500 and a performance by the University of Illinois Contemporary Chamber Players on the "+" series during the 1998-99 concert season. The composer's name must not appear on the score. A sealed envelope must accompany the score and contain the composer's name, address, telephone number/e-mail (if applicable), brief bio, and a written statement verifying the composer's age. If a recording is available, it should accompany the score and be identified only by the title of the composition. Scores will not be returned unless a SASE of the proper size is enclosed.



Submit only one work to: 1997 Salvatore Martirano Memorial Composition Award, attn: Zack Browning, 2136 Music Building, University of Illinois, 1114 West Nevada, Urbana, IL 61801.

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**Organ Composition Competition,  
"Furio Franceschini"**

**Deadline:** November 30

The Art Institute of the Universidade de Estado de Sao Paulo announces an Organ Composition Competition, "Furio Franceschini." Composers of any age and nationality may submit works for organ solo. **Deadline:** Nov. 30. For information, contact: Ms. Dorothea Kerr, Rua Francisco Perroti, 441, 05531-000 Sao Paulo, Brazil, tel/fax 55-11-2105830.

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**The Diana Barnhart American Song  
Competition**

**Deadline:** December 15

**Fee:** \$5

Delphi Media announces the Diana Barnhart American Song Competition. Composers may submit unpublished songs for S and pf, with English language text. Submission is anonymous. Scores cannot be returned. Prize: \$500, plus performance and possible publication. Fee: \$5 for the first entry and \$3 for each additional entry. For information, contact: Delphi Media, The Diana Barnhart American Song Competition, 340 Rices Mill Road, Wyncote, PA 19095, tel. (215) 886-0606.

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**1998 Trumpet Alone In The Jazz Idiom  
Composition Contest**

**Deadline:** January 1

The International Trumpet Guild announces the 1998 Trumpet Alone in the Jazz Idiom Composition Contest. Composers are invited to submit a work which has not been premiered and written during 1996-98. A score and tape reading must be submitted. Prizes: 1st) \$1500; 2nd) \$750. **Deadline:** Jan. 1. For information, contact: Dr. Gregory Jones, International Trumpet Guild Composition Contest Chair, Fine Arts Division, Truman State University, Kirksville, MO 63501, e-mail grjones@truman.edu.

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**Sigma Alpha Iota, Beta Phi Chapter**

**Deadline:** January 12

**Fee:** \$15

The Beta Phi chapter of SAI is announcing a call for scores for intermediate to advanced high school concert pieces for pf, fl, S, or any combination of these. Scores chosen will be

performed at a concert for an invited audience of Maryland, Washington DC, and Virginia music teachers who will have an opportunity after the concert to view all scores and composer information submitted. Send scores, resume, program notes, and SASE (for return of all materials) to: Michele Schottenbauer, Beta Phi Chapter, Sigma Alpha Iota Score Call, The Benjamin T. Rome School of Music, Ward Hall, The Catholic University of America, Washington DC 20064.

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**The South Bay Master Chorale  
Composition Contest**

**Deadline:** January 15

**Fee:** \$10

To help celebrate their 20th anniversary season, the South Bay Master Chorale, a forty member SATB ensemble, announces a competition for unpublished, unperformed compositions of 3-5 minutes in duration. Keyboard accompaniment is preferred, but a cappella works will be accepted. Submission is anonymous. First Prize: \$500, performance, and a professionally recorded tape. Other finalists may also have their entries performed and taped. **Deadline:** Jan. 15. Fee: \$10. For information, contact: South Bay Master Chorale, attn: Composition Contest, 17005 Yukon Avenue, Suite 11, Torrance, CA 90504, tel. (310) 327-6111.

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**Santa Fe International Electro-  
Acoustic Music Festival**

**Deadlines:** January 15, February 15

The 2nd Annual Santa Fe International Electro-Acoustic Music Festival will be held April 3-4 in Santa Fe, NM. Being sought are works for tape intended for stereo playback in an indoor location conducive to active and attentive listening in a comfortable environment. Preference is for recent works, no longer than 15-18 minutes, composed specifically for the tape. All submissions must be submitted on CD or DAT (44.1 only), and include short program notes and bio. Technical information may also be included. **Deadline:** Feb. 15. Proposals for live performance of electro-acoustic music will also be considered. At this time only a modest honorarium for performers can be offered, and assistance with transportation, lodging, or other expenses cannot be provided. Submit a high quality recording of the piece(s) to be performed or other relevant examples, a complete description of technical needs (indicating what will be provided by the performers, and what will need to be provided

by the Festival), program notes, and bios. **Deadline:** Jan. 15. Send submissions and requests for information to: Steven M. Miller, Director, Contemporary Music Program, The College of Santa Fe, 1600 St. Michael's Drive, Santa Fe, NM 87505, e-mail cmp@unix.nets.com.

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**CalArts New Millennium Players**

**Deadline:** None

The CalArts New Millennium Players seeks scores for the CalArts Spring Music Festival. The submitted works should be for large chamber ensemble (up to double winds, single strings) that may require a conductor. Electro-acoustic works and jazz influenced works are especially welcome. Submit scores, tapes, and a self-addressed, stamped envelope. For information, contact: Marc Lowenstein, New Millennium Players, School of Music, CalArts, Valencia, CA 91355, tel. (510) 665-1414, e-mail marc.lowenstein@calarts.edu.

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**Annotated Bibliography Of String  
Quartets**

**Deadline:** None

A professor of cello and chamber music is seeking string quartets by American composers for inclusion in a published annotated bibliography. Quartets utilizing extended techniques are of particular interest. Scores will be kept for future reference. Include a self-addressed stamped envelope for the return of materials. For information, contact: Katherine Jetter Tischhauser, Dept. of Music, Fort Lewis College, 1000 Rim Dr., Durango, CO 81301, tel. (970) 247-7377, fax (970) 247-7520, e-mail jetter\_k@fortlewis.edu.

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**Sea Changes**

**Deadline:** None

**Age:** 50 and up

Myron Turner, a Resident Artist in the Media and Visual Arts Department of The Banff Centre for the Arts, is seeking contributions from artists (including composers) age 50 and up for a web site entitled Sea Changes. This web site is a collaborative biography project for artists. The participating artists will be free to develop their own approaches to creating their biographies as they see fit. For information, contact: Myron Turner, 333 Barlet Ave., Winnipeg, MB, Canada R3L 0Z9, tel. (204) 284-8387, e-mail mturner@cc.umanitoba.ca.

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was premiered by James Hildreth on 3/10 in Columbus (OH). *Aphorism III* (org) was premiered on 5/12 at Ascension Lutheran Church Columbus.

**Yong Jean Park's** *Future to the Origin* (1997) for string quartet was premiered on 6/4 at the June in Buffalo festival (NY).

**Ira-Paul Schwarz** was recently honored by the Society of New Music and by the School of Arts and Performance of SUNY Brockport. *Sappho, Fragments and Variations* (S, pf) was performed 2/2 by Neva Pilgrim and Sar-Shalom Strong, and again on 2/9 by Denise Milner and Rose Shlyam Grace at SUNY, Fredonia; *Time Pieces* (pf) was recently recorded by Jeffrey Jacob for a New Ariel Recordings, this work was also included in a program of new music from WCNY-FM on 2/21; *Five Cats and a Porcupine* (ww qnt, pf, nar) was produced and recorded by WXXI-FM and featured as part of the public radio's fund drive on 5/17.

**Bruce Trinkley's** song cycle, *A Communion of Saints*, commissioned by soprano Suzanne Roy and pianist Steven Smith, was premiered 1/26 at Penn State. *Eve's odds* was premiered by Penn State Opera Theatre in April. His cantata, *Santa Rosalia*, was performed on 7/30 for the 10th Congress of the Society of the Colobianists. Recent choral publications include *Three Venezuelan Carols* by GIA and *To a Sinister Potato/A Gnarled Old Crab-apple Tree Answers Joyce* by Alliance.

**Mary Jeanne Van Appledorn's** *Reeds Afire* (cl, bn) was premiered on 6/3 by Paul Gallo and Gilbert Dejean, and again on 7/9 during the Clarinet Fest '97 of the International Clarinet Association at Texas Tech University, it was also recently published by Southern Music Company. *Native American Mosaic* for Native American Flute, commissioned by James Pellerite, was premiered in February. *Postcards to John* (gui) and *Trio Italiano* (tpt) were recently released on a new CD titled "Postcards" from North/South Recordings. In June, she received her 18th consecutive ASCAP Standard Panel Award.

**Kristin Wendland's** *Songs of Three Seasons* was performed on 5/2 by Neophonia with Sam Hagan, Georgia State University.

## MEET THE NC/EC

### Richard Brooks

Producer of the CD Series  
Nassau Community College



#### Biography

Richard Brooks (b. 1942) is a native of upstate New York and holds a B.S. degree in Music Education from the Crane School of Music, SUNY Potsdam, an M.A. in Composition from SUNY Binghamton and a Ph.D. in Composition from New York University. Since 1975 he has been on the music faculty of Nassau Community College where he is Professor and Department Chair.

From 1977 to 1982 he was Chairman of the Executive Committee of the American Society of University Composers (now the Society of Composers, Inc.) on which he continues to serve as the Producer of the SCI Compact Disc Series. In 1981 he was elected to the Board of Governors of the American Composers Alliance and, after serving two terms as Secretary and three terms as Vice-President, he was elected President in the Fall of 1993. He is also currently a member of the Junior/Community College Commission on Accreditation of the National Association of Schools of Music. He has received a major grant from the SUNY Research Foundation, a Composer Fellowship from the NEA, an AMC grant and several Meet the Composer awards. In 1994 he received a commission for the Quintet for Oboe (Sax) and Strings from the New York State Music Teachers National Association; premiere performance took place at the NYSMTA Conference in Ithaca, NY in October 1994. *Landscape...with Grace*, commissioned for

the twentieth anniversary season of the Kent Philharmonia Orchestra in Grand Rapids, Michigan was premiered on April 21, 1996.

He has composed nearly fifty works in all media. His opera for young audiences, *Rapunzel*, was commissioned by the Tri-Cities Opera (Binghamton) in 1971 and has been mounted also by the Opera Theatre of Northern Virginia, Wolf Trap Farm Park, and the Denver Symphony/Central City Singers. A full length opera, *Moby Dick*, was completed in 1987. *Sonata* for violin and piano (1973) is published in Vol. XI of the ASUC Journal of Music Scores and recorded on Record no. 5 of the ASUC Record Series (Advance label). *Prelude and Lament* for wind quintet (1970), *Suite* for Percussion (1975), *Chorale Variations* for horns and string orchestra (1980), *Serenade* for flute, cello, and piano (1982), *Seascape* for orchestra (1987) and *Landscape...with Grace* for orchestra (1996) are recorded on the Capstone label.

#### SCI CD Series

The SCI CD Series is a peer-reviewed series of recordings representing the best work of the SCI membership. In order to ensure that all stylistic persuasions and all regions of the country are fairly represented, a different panel of composers is involved each time a selection of works is made. This policy dates from the late 1970s when the ASUC Record Series was launched. Ten LPs were produced in that series and the CD Series has now reached a total of ten with numbers eleven and twelve in the development stages. We are attempting to produce an average of two CDs per year. The CD Series is produced on the Capstone Record label which is distributed nationally by Albany Music Distributors.

When the LP series was undertaken it was intimately connected the the Journal of Music Scores in that every other LP and Journal were a complete match. This made both series uniquely valuable. Since the CD format allows for much more music to be included on a single album than can reasonably fit into one issue of the Journal, we are no longer able to maintain the same direct connection. However, many works on the CD Series are also included in issues of the Journal of Music Scores. We hope someday to be able to reissue the original series on CD so that it can continue to be available.



# 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.



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**The Society of Composers, Inc.**

**School of Music**  
**The University of Iowa**  
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