

National Update

The following is a preliminary schedule for SCI 98 at Indiana University.

Tuesday, April 14, 1998

8 pm. Indiana University Composition Department Student Recital

Wednesday, April 15, 1998

9-12 am. Papers, exhibits, and installations

1 pm. Chamber works by student composers performed by IU students and guests

4 pm. Chamber music by visiting composers performed by IU students and guests

8 pm. Indiana University Symphony Orchestra

Thursday, April 16, 1998

9-12 am. Papers, panel, exhibits, and installations

1 pm. Chamber works by visiting composers performed by IU students and guests

3 pm. Songs and vocal chamber music performed by IU students

4:30 pm. Indiana University Concert Orchestra

8 pm. Keynote Speech by Karel Husa. Concert by IU Symphonic Band and Wind Ensemble

Friday, April 17, 1998

9-12 am. Papers, panel, exhibits, and installations

1 pm. Chamber works by visiting composers performed by IU students and guests

3 pm. Solo and chamber music performed by IU faculty and featured IU chamber ensembles

4:30 pm. Indiana University Chamber Orchestra

8 pm. IU New Music Ensemble

Saturday, April 18, 1998

9:30 am. Chamber works by visiting composers performed by IU students and guests

10:30 am. Opera scenes produced by IU Opera Workshop

1 pm. Works for Choral Ensembles

5:30 pm. Banquet (reservation and ticket required)

8:00 pm. IU Opera: *Falstaff* (reservation and ticket required)

We have arranged our conference schedule to allow visiting composers the opportunity to attend an opera production by the internationally renowned IU Opera Theatre. Unfortunately no new American opera is on this year's season, but *Falstaff*, a scintillating ensemble opera, provides a chance to see IU Opera at its best. \$20 tickets for the April 18 performance of *Falstaff* are being held for SCI Conference registrants through March 15.

Don Freund

Banker's Hours

I will always remember Stravinsky's response to the amount of time he spent composing: "I keep bankers hours." So if Stravinsky were alive today, would he be writing eight hours a day, nine if you include the drive-up window?

Upon returning from our composer's concert last Sunday, I found a box (which came from an auction in Illinois) sitting outside of my door filled with rancid-sounding piano and organ music. This box also contained music history books published at the turn of the century and a number of *Etude* magazines, including the December 1950 issue. In the latter, there is a Slonimsky translation of an interview with Tchaikovsky from 1892, wherein I.T. admitted composing "...from 10 a.m. to 1 p.m., and from 5 p.m. to 8 p.m. I never work late in the evening or at night." That is six hours each day!

A few pages later in the same issue, there is an interview with Sigmund Romberg, who admonishes young composers "...not to think of yourself as a composer until you have actually written a great many songs. Two or three tunes which your family and friends consider masterpieces aren't infallible proof of talent. To be a composer you must write, write, write—60, 70, 100 songs or more."

Some of us receive commissions (self-obtained or as gifts), when for a brief period we work like dogs, only to retreat into the drone of doing what we can to keep the bank from repossessing our home. The hardest part is always to keep the fire hot after the last piece, usually, by starting the next work, whether we feel like it or not. I think one effective way to bridge that lull is to keep the same hours at the same time of the day. Consider that time precious, set it aside and protect it from the encroaching consumerism of our existence. Such regularity is self-propellant. In time you find yourself writing music you could only have dreamed to have written. It is an old problem, and one that needs constant attention. The answer? Keep banker's hours, but feel free to ignore the drive-up window.

David Gompper

In this issue:

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3 National Conference Large Groups

4 Competitions, Grants, Calls

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news
letter

Forthcoming conferences

National

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

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

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

The SCI Newsletter

John Allemeier & Jon Southwood,
editors

Circulation: 1200

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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.

SCIMEMBERS

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.

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

SCI Welcomes New Members

Jay C. Batzner (KS)
Doug Bristol (AL)
Arcangel Castillo-Oliveri (OH)
Cheong Leong Chuah (CA)
Andrea Clearfield (PA)
Allen Cohen (NY)
Jose Carlos Diaz (CA)
Paul Elwood (NC)
Matthew H. Fields (MI)
Sheila Forrester (FL)
Ryan Fraley (NY)
Ellen Golden (CA)
Kendrick Goode (LA)
James L. Haines (PA)
Emil Harnas II (NY)
James Hartway (MI)
Brian Heller (CT)
James S. Hoch (MN)
Linda L. Holland (CA)
Ping Hu (MD)
John Kaefer (NY)
Daniel Kellogg (PA)
Stephen Kemp (AR)
Sinae Kim (KY)
Richard D. Kroot (NY)
Martin Kutnowski (NY)
Colby Leider (NH)
Mei-Fang Lin (IL)
Ryan W. Lott (GA)
M. Ray McFerron (MO)
Timothy Melbinger (MA)
Justin Merritt (TX)
Gregory Mertl (CT)
Joseph Reinsel (CT)
Robert T. Reno (CA)
Eric Schwartz (OH)
Peggy Still (GA)
Persis Parshall Vehar (NY)
Mark Warhol (MN)
Robert Wehrman (HI)
Dan Welcher (TX)
Kristin Wendland (GA)
Saundi Wilson (NY)
Michael E. Woods (IN)
Yehuda Yannay (WI)
Howard Yermish (CA)
Ricardo Zohn-Muldoon (OH)

Playing the Odds

Student Commission Update

The SCI/ASCAP student composition commission project begins its first round of judging this weekend at Region III's conference at Elizabethtown College, alas, with a total of eight compositions submitted! Up to three works will be chosen to be sent on to the National Conference. Three out of eight—not bad odds. Composers from the other regions should be as fortunate. Nevertheless, this is the first year of the project, and the first adjudication. I suspect that the number of responses will increase as we continue the commission each year. Naturally, you will spread the word to your students as the various deadlines approach for the remaining regional conferences (see box below).

REMAINING DEADLINES

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 VIII

AK, WA, OR, CA, ID, MT, WY (BC, AB, SK)

Deadline: January 31, 1998

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.

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.

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

Have you considered becoming a lifetime member of SCI?

1998 National Conference

Works selected for Symphonic Band

Indiana University Symphonic Band

Stephen W. Pratt, conductor

Lamont Downs-*DDA40X*

Carlton Macy-*Summer Solstice*

Karel Husa-*Concertino for Piano and*

Wind Ensemble

(with Edward Auer, piano)

Works selected for Wind Ensemble

Indiana University Wind Ensemble

Ray E. Cramer, conductor

Richard Willis-*Sun Circles*

Jack Gallagher-*Proteus Rising from the Sea*

John Harbison-*Olympic Dances*

(with the IU Ballet Theatre, Jacques

Cesbron, choreographer)

Opera scenes produced by IU Opera Workshop

Larry Austin-*Euphonia 2344*

John Beall-*Ethan Frome*

Larry Christiansen-*Antigone*

Donna Kelly Eastman-*The Mirror*

Phillip Rhodes-*The Magic Pipe*

Edwin Penhorwood-*Too Many Sopranos*

Choral works selected

Dorothy Hindman-*I Have Heard*

Scott Robbins-*Sliver Moon*

Herbert Bielawa-*Rants II*

Stephen Suber-*Soleil*

SCION

Reynold Weidenaar, *Editor*

Bryan Burkett, *Associate Editor*

SCION, SCI's on-line electronic news, provides information on opportunities for composers. News items, announcements, comments, and other material for publication may be sent via e-mail to:

weidenaa@email.njin.net

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

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.

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

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/](http://www.utexas.edu/cofa/music/ems/sci)

[cofa/music/ems/sci](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.

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.

3rd Pacific Centuries Conference

Deadline: November 15

Composers and performers are invited to submit scores and proposals for concerts for the 3rd Pacific Centuries Conference. Ensemble 20/21 will present a concert of music from throughout the Pacific area by composers and performers of diverse cultures and background. The intent of this concert is to present recent works which demonstrate the interaction of musical ideas from around the Pacific. Music for small to medium chamber ensemble with or without electronics is possible. Performance proposals by specialist performers will also be considered. Works calling for specific non-Western instruments are encouraged, but the composer may need to assist in locating performers. The Conference, to be held at the University of the Pacific April 24-26, is a multi-disciplinary conference designed to illuminate the evolution of both trans-Pacific and intra-Pacific relationships, leading to a better understanding of the long-term international exchange involving island and continents touched by the Pacific Ocean. Sessions will be held focusing on the migration and exchange of musical culture, instruments, and ideas within and across the Pacific area. Composers, performers, ethnomusicologists, and others are invited to propose papers for this session. Deadline: Nov. 15. Include a copy of your score or description of your paper and a brief resume. A self-addressed, stamped envelope is required for the return of materials. Submit proposals to: Dr. Robert Coburn, Conservatory of Music, University of the Pacific, Stockton, CA 95421, tel (209) 946-2186, e-mail rcoburn@uop.edu.

ASCAP Foundation Rudolf Nissim Composers' Competition **Deadline: November 15**

ASCAP announces the ASCAP Foundation Rudolf Nissim Composers' Competition. All living concert composer members of ASCAP who have not previously won this competition are eligible. A score of one published or unpublished concert work requiring a conductor, scored for full orchestra, chamber

orchestra, or large wind/brass ensemble (with or without soloists and/or chorus) and not previously performed professionally, may be submitted. The submissions are anonymous. Prize: \$5000 plus supplementary funds to encourage first professional performance of prize-winning score. Deadline: Nov. 15. For information, contact: Frances Richard, Director, Symphony & Concert Department, The ASCAP Foundation/Rudolf Nissim Composers' Competition, ASCAP Building, One Lincoln Plaza, New York, NY 10023, tel (212) 621-6329.

1997 Newly-Published Music Competition **Deadline: December 1**

The National Flute Association announces the 1997 Newly-Published Music Competition. Deadline: Dec. 1. For complete guidelines contact: Department of Music, c/o Dr. Wendell Dobbs, Coordinator, Newly-Published Music Competition, Marshall University, Huntington, WV 25755-2232.

Billboard Eighth Song Contest **Deadline: December 15** **Fee: \$20**

Billboard, in conjunction with the Oklahoma City University School of Music and Performing Arts Music Entertainment Program, announces the Billboard Eighth Song Contest. Categories in this contest include jazz, pop, rock, etc. Grand Prize: \$5000, single song publishing contract, and other awards. Additional prizes will be awarded. Entry fee: \$20 per song entered. Deadline: Dec 15. For information, contact: Billboard Song Contest, P.O. Box 60628, Oklahoma City, OK 73146-0628, fax (405) 523-4815.

11th Annual Competition For New Jewish Music **Deadline: January 2** **Fee: \$50**

The Jewish Music Commission of Los Angeles announces the 11th Annual Competition for New Jewish Music. Composers may submit works in the following categories: 1) song form, to be submitted in lead-sheet form with melody, lyrics, and chord symbols, and 2) non-song form, to include instrumental and/or vocal compositions which do not adhere to a popular song form. Themes must be derived from or suggested by the Jewish Bible, rabbinic literature, synagogue

liturgy, or Jewish life cycle events. Submitted works must not have been professionally performed, recorded, published, or commissioned. Submissions are anonymous. Prize: \$1000 in each category, plus performance and professional digital recording. Entrance fee: \$50 for each song or composition. Deadline: Jan. 2. For further information, contact: The Jewish Music Commission of Los Angeles, 15739 Ventura Boulevard, Encino, CA 91436.

International Gaudeamus Music Week 1998 **Deadline: January 31** **Fee: 50 Dutch guilders**

The Gaudeamus Foundation announces International Gaudeamus Music Week 1998, "a composers' competition for the young generation." Composers born after Sep. 13, 1967 may enter works in the following categories: 1) chamber music for 1-16 performers; 2) orchestra music/choir music (tentative). The submitted works may already have been performed, but must have been composed during the past three years. Submissions are anonymous. The selected work will be performed during the Music Week 1998 (Sep. 7-13). Composers whose works have been selected will be hosted by the Gaudeamus Foundation, including accommodation and meals. Following the performances, one work will be awarded the Gaudeamus Prize of Hfl. 10,000, as a commission for a new work to be premiered during the 1999 Music Week. Entry fee: 50 Dutch guilders. Deadline: Jan. 31. For information and entry forms, contact: Gaudeamus Foundation, Swammerdamstraat 38, NL-1091 RV Amsterdam, The Netherlands, tel 31-20-6947349, fax 31-20-6947258, e-mail gaud@xs4all.nl.

Wayne Peterson Prize In Music Composition **Deadline: March 1** **Fee: \$25**

The San Francisco State University Music Department, in joint sponsorship with the San Francisco Symphony Youth Orchestra, announces the Wayne Peterson Prize in Music Composition. Composers who are age 35 or younger as of Jan. 1, 1998 and who are citizens or legal residents of the US and its territories may submit one unperformed orchestral work, composed after August 1994

for the following maximum instrumentation: 3333 4331 timp, perc(5), hrp, pf(cel), str. Works utilizing electronics, tape, chorus, or soloists will not be considered. The duration should be 10-15 minutes. Submissions are anonymous. Prize: \$5000 and a premiere performance by the San Francisco Symphony Youth Orchestra. Fee: \$25. Deadline: Mar. 1. For information, contact: Wayne Peterson Prize, Music Department, San Francisco State University, 1600 Holloway Ave., San Francisco, CA 94132, tel (415) 338-1431.

**1998 Ascap Foundation/Morton Gould
Young Composers' Awards**
Deadline: March 15

The ASCAP Foundation announces the 1998 ASCAP Foundation/Morton Gould Young Composer Awards. The Foundation awards \$20,000 to talented young composers, providing encouragement, recognition, and remuneration to gifted, emerging talents. Composers who are citizens or permanent residents of the US and who have not reached their 30th birthday by Mar. 15, 1998 may submit one composition. For guideline and official submission forms, contact: Frances Richard, Director, The ASCAP Foundation/Morton Gould Young Composers' Awards, ASCAP Building, One Lincoln Plaza, New York, NY 10023, tel (212) 621-6329.

**3rd International Festival Of New
Music For Orchestra**
Deadline: April 15

The Vienna Modern Masters' 3rd International Festival of New Music for Orchestra will be held in Olomouc, The Czech Republic, from June 15-28. The Festival will feature the Moravian Philharmonic Orchestra. Composers of any age or nationality are eligible for consideration. Deadline: Apr. 15. All selected works will be performed by the orchestra on concerts in Philharmonic Hall. Inclusion in the Festival requires that the music be recorded for CD release and international distribution on the Vienna Modern Masters label at a special subsidized cost to the composer of \$450 per minute of music. All participating composers receive, in addition to the performance, recording, production, release, and distribution of their music, five copies of the CD. For information, contact: Clyde Smith, Ph.D., President, Vienna Modern Masters, Margartenstrasse 125/15, A-1050 Vienna, Austria, tel 431-545 1778, fax 431-544 0785, e-mail vmmsmith@ping.at.

The Sabeth Trio Basel
Deadline: none given

The Sabeth Trio Basel (fl, va, hrp) seeks new works for possible performance. In addition to performing regular concerts throughout Europe, the Trio presents special youth concerts with commentary, therefore they also seek "pedagogical" material for the same combination of instruments. For information, contact: Sabeth Trio Basel, Matthias Ebner, Schweizergasse 58, CH-4054 Basel, Switzerland, tel/fax 41-61-2817233.

Ensemble "Laboratorio Novamusica"
Deadline: none given

The Ensemble "Laboratorio Novamusica" of Venice seeks works for future performances. The instrumentation of the ensemble is as follows: fl (picc, a fl), sax (s, a, t, bar), vn, va, elec gtr, 2 pf. The ensemble is also interested in combinations using non-traditional instruments such as sho, harmonica, ocarina, etc. For information, contact: Giovanni Mancuso, Cannaregio 3482, 30100 Venice, Italy, tel/fax 39-41-5241903 or Mauro Lanza, calle Zugna 4, S. Elena, 30132 Venice, Italy, tel 39-41-5288652, fax 39-41-5289589, e-mail fabiosan@unive.it.

Writer/Librettist
Deadline: none given

A writer/librettist seeks a composer for collaboration on a new opera. The opera, for which a draft libretto has been written, is about a conflict involving fishermen, realtors, and Native Americans in Maine. The librettist envisions a comic opera with lyrical and farcical elements. For information, contact: Ron Singer, English Department, Friends Seminary, 222 East 16th St., New York, NY 10003, tel (212) 979-5035 ext 410, e-mail rsinger@fsnyc.k12.ny.

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SCI National Council (1997-98)

David Gompper, President
University of Iowa

Eric Sawyer
MIT (I)

Brian Hulse
Harvard (I)

Andrew Simpson
SUNY, Potsdam (II)

Samuel Pellman
Hamilton College (II)

Simon Andrews
Franklin and Marshall College (III)

Bruno Amato
Peabody Conservatory (III)

Kari Henrik Juusela
Stetson University (IV)

Vernon Taranto Jr.
Tampa Bay Composers' Forum (IV)

James Chaudoir
University of Wisconsin, Oshkosh (V)

Rocky J. Reuter
Capital University (V)

Daniel Adams
Texas Southern University (VI)

Samuel Magrill
University of Central Oklahoma (VI)

Marshall Bialosky
Cal State University, Dominguez Hills (VII)

Glenn Hackbarth
Arizona State University (VII)

Charles Argersinger
Washington State University (VIII)

Cindy Cox
University of California, Berkeley (VIII)

Executive Committee (1997-98)

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William Paterson College

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Jon Southwood & John Allemeier, Editors of
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Bruce J. Taub, Editor of Journal of Music Scores
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Martin Gonzalez, Executive Secretary

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.*

MEET THE NC/EC

Reynold Weidenaar

Editor of SCI Online News
William Paterson College

Biography

Reynold Weidenaar, composer and video producer, received degrees from the Cleveland Institute of Music and New York University. Since 1982 he has produced 7 concert videos; these have received over 75 honors and awards, over 350 live performances, and over 2,500 screenings and broadcasts in tape-alone versions. He has been awarded Fulbright and Guggenheim Fellowships in video and an NEA Composer Fellowship. He is Assistant Professor of Communication at William Paterson College, Wayne, New Jersey.

SCION

I founded SCION (SCI Online News) nearly five years ago and have served as editor since its inception. SCION is an electronic newsletter that provides information about professional opportunities to composers. Earlier this year, Bryan Burkett took on the newly created post of associate editor, doing the lion's share of compiling and assembling items for publication. On the first Monday of every month, SCION is emailed to all SCI members who have email addresses. Each issue provides announcements of competitions, festivals, conferences, calls for works, seminars, workshops, employment listings, and similar events. Because the format is electronic and not constrained by print limitations, details can be fairly complete and comprehensive. A special feature is the repeated publication of every item every month until its deadline has expired. This way, members do not have to search through prior issues to learn of opportunities that are currently available. SCION is designed to be timely, complete, and conveniently available without members having to take time to search a website. The only downside is that the issues are voluminous, about 100 to 125 kilobytes in length—equivalent to 20-25 pages of 9-point type. Some email providers, e.g., Juno, do not allow receipt of documents this long. Interested members who have email addresses but who do not receive SCION would therefore need to switch to another email provider. Many members have commented on having found SCION to be the best single source of its kind for composers, and to be an important benefit of SCI membership.

My other position for SCI is chair of the Executive Committee. This entails coordinating and facilitating the work of the various members of the EC. We meet in New York every two months or so and discuss the progress of the various programs that are supervised by EC members, as well as to consider possible new projects. It is a welcome challenge to provide maximum value and opportunity to as many SCI members as possible while working within severe budget constraints. It is a tribute to the imagination and dedication of our EC members, all of whom are volunteers, that SCI is able to offer its membership a wide range of programs to foster professional growth and career development.

Members' Activities Column: (please mail to: *SCI, Univ. of Iowa, School of Music, Iowa City, IA 52242*)

Name: _____

Activities (for performances, include title of work, date(s), performers, location and if premiere):

If your address is not correct, please indicate corrections to the right of the label.

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

WHY NOT GO FIRST-CLASS?

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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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