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Regional Conference Reviews

REGION I CONFERENCE

October 25, 1997

MIT

Eric Sawyer and Brian Hulse, co-hosts

This one-day conference took place on quite a rainy and chilly day in Boston. Twenty-nine composers had works performed, with many of the performers from MIT and the greater Boston-NY area. The MIT Chamber Chorus under the direction of William Cutter performed two motets of John Harbison, and Brian Hulse assembled a stunning student chorus (the one-time Holden Chapel Chamber Singers), who performed three compositions. All of the four, well-attended concerts took place in Killian Hall on the campus. The following composers were in attendance:

Elizabeth AUSTIN, Brian BEVELANDER, Allen BRINGS, Kristine BURNS, Peter CHILD, Noam ELKIES, David GOMPPER, Stephen GRYC, Matthew HALPER, John HARBISON, Laura HOFFMAN, Brian HULSE, Margaret FAIRLIE-KENNEDY, Alexandros KALOGERAS, Dennis LECLAIRE, HyeKyng LEE, John McDONALD, Lansing McLOSKEY, Jim McMANUS, James MOBBERLEY, Lydia OKUMURA, Apostolos PARASKEVAS, David PATTERSON, Mark PHILLIPS, Eric SAWYER, David TADDIE, Frank E. WARREN, Beth WIEMANN, Noel ZAHLER.

REGION II CONFERENCE

November 7-8, 1997

SUNY Potsdam

David Heinick and Andrew

Simpson, co-hosts

This conference took place at the Crane School of Music in Potsdam, a large and thriving institution in upstate NY, just below the Canadian border. Five concerts were presented during this two-day conference, and many of the large ensembles took part, including the Symphony Orchestra, the Chamber Choir and the Wind Ensemble. Twenty-seven composers had pieces performed:

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SCI/ASCAP STUDENT COMPETITION

This is the first year of the SCI/ASCAP Commissioning program, sponsored by Frances Richard at ASCAP. Winners from Regions I, II, III and VII, listed below, will have their compositions adjudicated at the National Conference at Indiana University this April. Students living in the remaining regions and who submit works to the contest will have their works judged at either the two remaining conferences (regions IV, VI), or at the National conference (regions V and VIII). We plan to change the deadline structure next year. Rather than eight deadlines with judging held at each of the eight regional conferences, we will have one deadline, and all the judging will take place at the National conference, yet to be announced. SCI would like to thank the judges listed below for their time listening to and choosing the regional winners.

Region I

judges: Linda Dusman and Noel Zahler
winners: Karim AL-ZAND, Timothy MELBINGER, and Ken UENO

Region II

judges: Greg Wanamaker and David Heinick
winners: Stefan FREUND, Daniel KOONTZ and Howard YERMISH

Region III

judges: Bruno Amato, Simon Andrews and Evan Chambers
winners: Andrea CLEARFIELD and Daniel KELLOGG

Region VII

judges: Charles Argersiner, Marshall Bialosky and Glenn Hackbarth
winners: Renee ARAKAKI, Pamela MADSEN and Linda HOLLAND

Forthcoming conferences

National

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

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*

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

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

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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, tbn (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:

majordomo@raven.dartmouth.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

Transitions

Region I

Noel Zahler (Connecticut College), who has agreed to become co-chair of region I, will replace **Brian Hulse** from Harvard University. SCI thanks Brian for his work in this region for the past year, and looks forward to working with Noel on next year's regional conference at Connecticut College.

Region II

SCI is extremely grateful to both **Samuel Pellman** and **Andrew Simpson** for their work as co-chairs. Andrew took the post last year until he recently moved to Washington DC, and Samuel has been co-chair for the last twelve years!

Region III

With region III's rotating host-becomes-co-chair structure, **James Haines** has replaced **Simon Andrews** as co-chair. SCI thanks Simon for his work in this region over the past two years. Next year's regional conference will be hosted by Jennifer Barker of Christopher Newport University, VA.

Region IV

The Birmingham Art Music Alliance will host the 1998 Regional conference in Atlanta, Georgia, with **George Mason** and **Dorothy Hindman**, co-hosts.

Region V

Indiana State University in Terre Haute will host the 1998 regional conference. Dates will be announced in the next issue.

Region VI

Scott Robbins and David Bessinger will co-host the region VI conference next Fall at Southwestern Oklahoma State University.

Region VIII

Cindy Cox, who has been co-chair of this region for many years, has stepped down from this position. SCI thanks Cindy for her work in this region. **Patrick Williams** of the University of Montana has agreed to become co-chair, and we look forward to an exciting regional conference next Fall, November 20-21, 1998 at the University of Montana.

• • •

Mary Jeanne van APPLIEDORN, Andrew BONACCI, Scott BRICKMAN, Richard BROOKS, James CHAUDOIR, Michael DELLAIRA, David GOMPPER, Ulf GRAHN, Stephen GRYC, David HEINICK, David HEUSER, Margaret FAIRLIE-KENNEDY, Paul Yeon LEE, Tom LOPEZ, Larisa MONTANARO, Marshall ONODRIO, Terry Winter OWENS, John RICHEY, William RYAN, Salil SACHDEV Ann SILSBEE, Andrew SIMPSON, Paul STEINBERG, Gregoria Karides SUCHY, Vernon TARANTO, Elizabeth Walton VERCOE, Gregory WANAMAKER.

REGION III CONFERENCE

October 17-18, 1997

Elizabethtown College

James Haines and Simon Andrews,
co-hosts

As the first regional conference of the year, the beautiful campus of Elizabethtown College, about a 90 minutes drive west of Philadelphia, was host to a two-day, four-concert event. The works were well performed by students and faculty of the College, as well as guest performers, including the Philadelphia Brass Quintet and the Franklin and Marshall Chamber Singers, under the direction of Simon Andrews. The following composers had works performed:

Bruno AMATO, Simon ANDREWS, Jennifer BARKER, Evan CHAMBERS, James CHAUDOIR, David DREXLER, Donna Kelly EASTMAN, Paul EPSTEIN, Brian FIELD, Cynthia FOLIO, Stephen GRYC, James HAINES, Jackson HILL, Michael JOHANSON, Frances McKAY, David MOORE, Larry NELSON, Douglas OVENS, Bruce REIPRICH, John RICHEY, Richard ROBERSON, Phillip SCHROEDER, Vernon TARANTO, Terry VOSBEIN, Anthony Scott WATSON, Dan WEYMOUTH.

REGION VII CONFERENCE

November 7-9, 1997

Cal State University, Fresno
Jack Fortner, host

This very successful SCI conference at Cal

State, Fresno was part of a larger American Music Week festival, which began and ended with a jazz concert and a tribute to Ella Fitzgerald. The three-day conference included five concerts and three paper sessions, and featured the Orpheus Chamber Ensemble, pianist Jeffrey Jacob performing the music of George Crumb, percussionist Ron George with his unique instruments, and the CSUF percussion ensemble, orchestra and wind ensemble. Twenty-eight composers had works performed:

Renee ARAKAKI, Charles ARGER-SINGER, Marshall BIALOSKY, Ling Chao CHEN, Robin COX, Jack FORTNER, Ron GEORGE, David GOMPPER, David HATT, Leslie HOGAN, Deborah KAVASCH, Christopher KUZELL, HyeKyung LEE, David LEFKOWITZ, Timothy LYNCH, Jim McMANUS, Carleton MACY, Pamela MADSEN, David MECKLER, Doug MICHAEL, Lawrence MUMFORD, Jeff MYERS, Steve PAXTON, Alexandria PIERCE, Howard QUILLING, Greg STEINKE, George WARREN, Robert WEHRMANN.

...

**REMAINING STUDENT
COMMISSION 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.

SCION

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

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

weidenaar@email.njin.net

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

Reynold Weidenaar, *SCION Editor*
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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/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.

Young Composers' Competition

Deadline: Dec. 10

Age: born after May 2, 1968

Composers born after May 2, 1968 who are US citizens or permanent residents are invited to submit unperformed works for orchestra to the Haddonfield Symphony's Young Composers' Competition. The instrumentation may not exceed 3333, 4331, timp, perc(3), kybd, hrp, str. Works with soloists are not eligible. The duration should be between 8 and 15 minutes. Prize: premiere by the Haddonfield Symphony, consideration by Theodore Presser Company for inclusion in its rental library, professional recording of the premiere, and round-trip airfare to attend rehearsals and the performance. Deadline: Dec. 10. For information, contact: Daniel Dorff, Composer-in-Residence, The Haddonfield Symphony, tel (610) 446-0376, email Ddorff@Presser.com.

Whitaker New Music Reading Sessions **Deadline: Dec. 30**

The American Composers Orchestra seeks orchestral works for its 1997-98 Whitaker New Music Reading Sessions to be held in New York City on May 19. Unperformed orchestral works written after Jan. 1993 with a duration of no more than 15 minutes will be considered. One of the selected composers will be commissioned for an ACO performance at Carnegie Hall. Deadline: Dec. 30. For guidelines, contact: Bridget Force, American Composers Orchestra, tel (212) 977-8495, fax (212) 977-8995, email AmCompOrch@aol.com.

Inoue Chamber Ensemble **Deadline: Dec. 31**

The Inoue Chamber Ensemble seeks works for a trio consisting of ob, bn, and pf for concerts in 1998 and 1999. Composers should submit scores, with a cassette or CD (if available), and a self-addressed, stamped envelope. Deadline: Dec. 31. For information, contact: Ms. Kazuko Inoue, Inoue Chamber Ensemble, Inc., 440 Riverside

Drive, #216, New York, NY 10027, tel (212) 864-6459.

NATS Art Song Composition Contest

Deadline: Jan. 10

Fee: \$25

The National Association of Teachers of Singing announces the NATS Art Song Composition Contest. Composers may submit a song cycle, group of songs, or extended song for single voice (any category) and unprepared piano. Entries must be unpublished, composed within the last five years, and between 12-15 minutes in duration. Submissions are anonymous. Prize: \$1000, plus premiere performance at the 1998 National Convention in Toronto. Entry fee: \$25 for each submission. Deadline: Jan. 10. For information, contact: Dr. Jean Sloop, NATS Art Song Composition Contest, Department of Music, Kansas State University, McCain 109, Manhattan, KS 66506.

Illinois State University Composition Contest **Deadline: Jan. 15**

The Music Department of Illinois State University announces a Composition Contest, open to citizens or permanent residents of the United States, currently residing in the contiguous 48 states. Works for piano quartet (vn, va, vc, pf) between 10 and 18 minutes long will be considered. The winning composition will be premiered during the Fall semester of 1998 at Illinois State University. The winning composer will receive \$1,000 and be invited to attend rehearsals and the premiere, as well as speak for students and faculty while visiting the campus—expenses paid. Contact: Composition Contest, Illinois State University, Music Department, Campus Box 5660, Normal, IL 61790-5660.

Women In Music-Columbus **Deadline: Jan. 17**

Women in Music-Columbus announces a call for scores by women composers to be performed on its 1998-99 concert series and beyond. Works can be for standard chamber ensembles (str qt, ww qnt, pf trio, etc.) or for unusual combinations of instruments, limited to no more than six performers; for pf or duet/duo; and for vocal solo or duet with pf (or with one or two additional instruments). All scores received without a self-addressed,

stamped envelope will be put in the music library of Women in Music-Columbus for use in future seasons. Deadline: Jan. 17. For information, contact: Jerry Casey, tel (614) 846-9942. Submit scores to: Ruth Manahan, 183 N. Broadleigh Road, Columbus, OH 43209-1507.

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 works 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, email gaud@xs4all.nl.

1998 BMI Student Composer Awards **Deadline: Feb. 13**

BMI announces the forty-sixth annual Student Composer Awards. For information and entry materials, contact: Ralph N. Jackson, Director, BMI Student Composer Awards, 320 West 57th Street, New York, NY 10019.

1998 International Competition For Choral Composition **Deadline: March 15**

Florilege Vocal de Tours announces its 1998 International Competition for Choral Composition. Composers are invited to submit up to three unpublished works for men's,

women's, or mixed chorus. The works must be performable by amateur choirs and 3-5 minutes in duration (5-10 minutes if the work is in a cyclic form with multiple sections). The text may be in French or Latin only. Submissions are anonymous. Prizes: 1) 10,000 FF; 2) 5000 FF; and 3) 3000 FF. Submit five copies of each work. The scores will not be returned. For information and an entry form, contact: Florilege Vocal de Tours, Hotel de Ville, Rue des Minimes, B.P. 1452, 37014 Tours Cedex 1, France, tel 33 2 47 21 65 26, fax 33 2 47 21 67 71.

1998 Ascap Foundation/Morton Gould Young Composers' Awards

Deadline: March 15

Age: under 30

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.

First Annual Riverside Choral Composition Contest

Deadline: May 30, 1998

Age: Born after May 30, 1968

The Riverside Church in the city of New York announces its first annual choral composition contest for young composers. Works should be for SATB chorus, organ and instrumental ensemble (no more than quartet) of composer's choice. The text must be based on Isaiah 58:6-12 (to be paraphrased by composer). Prizes: \$2,000 scholarship for first place, \$1,000 scholarship for second place plus professional recording of both first and second place compositions. For more information and application materials, contact the music office: The Riverside Church, 490 Riverside Drive, New York, NY 10027-5713, tel (212)870-6722.

Digital Renaissance Consort

Deadline: None given

Digital Renaissance Consort announces an ongoing call for scores of recent composi-

tions for 2 to 14 players from the following instrumentation: fl, ob, cl, bn, hn, tpt, tbn, pf, perc, 2 vn, va, vc, and db. Works should be no longer than 20 minutes in duration and can range in difficulty. Submit a cover letter, a legible score and tape of the work (MIDI realizations are acceptable, a brief biography, and a self-addressed, stamped envelope for the return of the materials. Send materials to: Digital Renaissance Consort, Call for Scores, P.O. Box 341487, Los Angeles, CA 90034, e-mail drc@ymusic.com.

Black-Tie Banjo

Deadline: None given

Black-Tie Banjo, a Boston-based five-string banjo ensemble, performs dances and serenades from the parlor and concert hall written during the "golden era" of the banjo (1880-1920), as well as contemporary compositions. The ensemble is currently seeking new works of any length to perform and possibly include in upcoming recordings. Contact: Geoff Freed, Black-Tie Banjo, 128 Alpine Terrace, Arlington, MA 02174, tel (617)641-3156, email geoff_freed@wgbh.org.

Composers Needed For SCI Newsletter IC Profiles

Deadline: None

Here is call to all SCI members for those of you who would be willing and able to share your insights about independent composing careers through being profiled in our regular IC Profiles in the SCI Newsletter. Those of you who have had some experience as independent composers are urged to contact Barton McLean, the IC Representative. tel (518) 658-3595, email mclmix@aol.com.

Journal of Musical Scores

Volumes 22 and 23 of the SCI Journal of Musical Scores are now available from European American Music Distributors Corporation, P.O. Box 850. Valley Forge, PA 19482.

Volume 22

Intimations by Dinos Constatinides
Just Us by Donna Kelly Eastman
Seven Songs on Poems from Chamber Music by Elizabeth Lauer
Nightstuff and Moonbells by Frederick Speck

Volume 23

Concerto for Piano and Chamber Music by Charles Argersinger
Rhapsody by Jackson Hill

SCI National Council (1997-98)

David Gompper, President

University of Iowa

Eric Sawyer

MIT (I)

Noel Zahler

Connecticut College (I)

Andrew Simpson

SUNY, Potsdam (II)

Samuel Pellman

Hamilton College (II)

James Haines

Elizabethtown 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)

Patrick Williams

University Montana (VIII)

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Members' Activities

Jason Bahr's *The Function of a Flower* (hns, hrp, str orch) was premiered at Indiana University on 4/4, by the Newhouse Ad Hoc Orchestra, James Johnston, conductor. *Meditation and Fanfare* (org) was premiered by Kirsten Halker at the Third Annual CFAMC Conference in Bowling Green (OH) on 9/20. *Postcards* (picc, eng hn, bn, cl) was commissioned by Shannon Finney of the Kansas City Symphony and premiered in Kansas City on 11/9.

Sansan Chien was commissioned in 6/97 to compose arrangements of traditional Taiwanese folk songs (rec, ob, vn, cont) that are being performed by the Melothesia Baroque ensemble in both the US and Taiwan. *Satyr's Triumph* (vn) was performed by the MusicLink Contemporary Consort at the University of Michigan on 2/22. She was recently hired to teach music theory and composition at the Kaohsiung National Normal University in Kaohsiung, Taiwan.

Nancy Bloomer Deussen's *Reflections on the Hudson* (orch) was performed by the Dubuque (IA) Youth Symphony on 10/25; *Amber Waves* (pf) was premiered at the America Composer's Forum Salon, Berkeley (CA); *Two American Songs* was performed at First Baptist Church in Ojai (CA) by Joyce McWilliams; *Trio for Violin, Cello and Piano* was performed on the following dates: 11/16 at Bethlehem Lutheran Church in Long Beach (CA), 11/23 at Claremont Graduate University, 11/24 at Saddleback College in Pomona (CA); *Parisian Caper* (cl, a sax, pf) was premiered by the Soundmoves from Western Oregon State University in Aptos (CA).

David Hatt's *The Rev. T. W. Webb's Description of Antares* (SATB, pf, fl) was performed by the Choir of Hillcrest Congregational Church, Pleasant Hill, CA; *Canons and Variations on a Theme of G. O'Connor-Morris* was performed by the composers at Holy Name Cathedral, Chicago.

Charles Hoag recently presented a recital of his own music at the University of Kansas, Swarthout Recital Hall. The program included: excerpts from *Nine Studies for Double Bass*, *Tubaplay*, *Lyrical Sonata* (vn, pf), *Thoreau's Flute* (fl, pf), *With Mallets*, *Aforethought* (mar), and *A Fancy of Fives*.

Alfred Hoose's *Allegro for Violin and Piano* was recently issued on MMC Chamber Music Series, Volume II.

An exhibition of paintings by **Jeffery Hover** was presented from 9/12 to 10/3 at the Center for Arts and Performance in Milwaukee, (WI). On 9/12, a concert of his works was given in conjunction with the opening of the art show. The pieces included: *Peacock Blue* (fl, painting), *Lions Roar* (fl), *The Colors of Music*, movt. III (tape, paintings), *An American Toccata* (pf, painting), *French Blue* (va, painting), *Evocation* (va, pf), and *Five Mysteries* (s sax, tape, paintings). *Dreaming* (cl, pf) was performed for the Southern Utah Orchestra Series in Cedar City (UT) on 9/28; *Bring Light!* and *To Touch the Knee of God* were performed at the Performing Arts Center, Illinois Central College, East Peoria (IL) by the Prairie Winds on 10/12.

Karel Husa's *Two Sonnets from Michelangelo* was performed by the Louisville Orchestra, conducted by Robert Franz, at the Indiana Festival in Terre Haute on 10/10; *Frangmenti* (org) was performed by Karel Paukert on 8/1 in Gmund, Germany; *Music for Prague 1968* was performed by the North Carolina Symphony, Gerhart Zimmerman conductor, on 9/5-6 in Raleigh, NC; and again by the Ithaca Wind Ensemble, R. Winther conductor, on a tour of the United Kingdom in 9/97; *Five Poems* (ww qnt) was performed by the Quintet of Americas for the American Opera Project, in New York on 9/12; *Sonatina for Violin and Piano* was performed in Ithaca (NY) on 10/12.

Rafael Mevorach recently received three commissions from members of the Florida Philharmonic Orchestra; *Three Pieces for Oboe and Gifts* (S, perc) were performed by members of the New Music Ensemble at the University of Nebraska-Lincoln on 11/13.

William Price's *Passion for Maria* (vn) was premiered 2/24 at Murry State University by Dinos Constantinides; *The Jabberwocky* (chamber ens, narrator), text by Lewis Carroll, was premiered 4/21 at Louisiana State University by the LSU New Music Ensemble and Aaron Johnson, narrator; *Prince Albert vs. The Can* (str qt) was premiered 5/18 in Baton Rouge by the Louisiana Sinfonietta String Quartet; *Dhamar* (tbn

duet) was premiered 7/24 at Louisiana State University in Baton Rouge; *A Play on Words* (S, vocal qt), text by Kuo Mo-Jo, was premiered 9/21 at the Baton Rouge Art Gallery, and again on 10/7 at a LSU New Music Ensemble Concert in Baton Rouge.

Paul SanGregory's *Nocturnal Blue* was performed by the MusicLink Contemporary Consort at the University of Michigan on 2/22; *Three Songs* was premiered at the University of Indianapolis on 3/10; *Two Short Pieces* was premiered at the University of Toledo Spring Festival of New Music on 5/8; *Lures of Antiquity* (mixed ens) by the University of Ohio New Music Ensemble, conducted by Mark Phillips, on 4/23/97.

Phillip Schroeder's *Lux aeterna* was performed by the Franklin and Marshall Chamber Singers, conducted by Simon Andrews, at Franklin and Marshall College on 11/1. The Sam Houston State University Wind Ensemble, conducted by Donald Ryder, premiered *Unions: Merging with the Universe* on 11/20. Bocal Music has released *Reminiscence* for double reed quartet, and *Three Portraits* (bn, pf). Recital Publications has released *Five Whitman Songs* (S, pf).

Terry Vosbein's *Trio No 2 for Violin, Piano and Cello* was premiered by Los Tres Musicos at the Banff Centre in 7/97. *Biography for Two Pianos* was premiered at the Southeastern Composers League Forum at Radford University, in 4/97. *An Anthem for All Times* (chorus, org, tpt) was the featured work on the opening convocation at Washington and Lee University. *God of All Generations* (S, cl), which was commissioned by clarinetist Barry Kolman, was premiered in Staunton, Virginia in 11/97.

Betty Wishart's *Memories of Things Seen* was performed at the Schacknow Museum in Coral Springs, Florida on 9/19 by Mei-Mei Luo (vn), Steven Sigurdson (vc), Lea Kibbler (fl), and Richard Hancock (cl). *Sunday Sauna* and *Shopping at the Mall* (both pf duets) were performed by Connie McNamara and Mary McOwen in Delray Beach, Florida on 10/17.

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SUBMISSIONS PROCEDURES FOR SCI PROJECTS

Members are urged to submit items in any (or all) of the categories below. All scores and tapes will be evaluated by a rotating panel of judges before they are included in any project. The panel consists of three members of the National Council and one member of the Executive Committee. All matters concerning the calligraphic acceptability of scores will be determined solely by the Editor of the Journal, and all matters concerning the acceptability of recording and performance qualities will be determined by the Submissions Coordinator. Compositional quality will be evaluated solely by the panel of judges.

Deadline: March 1, 1998

	<i>required for consideration</i>	<i>encouraged as part of submission</i>
JOURNAL OF MUSIC SCORES	score (camera-ready)	tape
CD SERIES	tape (& score, if it exists)	score (camera-ready not required)

CD SERIES

- For initial submission to the CD SERIES, the following format is required: cassettes (regular or Cr02, not metal), Dolby B.
- For preparation of the master tape (leave the first minute of tape blank):
 - a. DAT recording at 44.1kHz sampling rate.
 - b. 1 kHz reference tone, preferably 14db VU, at the head.

SCI JOURNAL OF MUSIC SCORES

- Length: 30 pages maximum.
- Scores must be neat, clear, and clean.
- Size is important; remember that it will be reduced to 8-1/2" x 11".
- Instrumentation: any combination is acceptable.
- Submit one camera-ready copy, which can be reproduced clearly.
- All works involving materials not either entirely in the public domain or copyrighted must be accompanied by the following, where applicable:

Published works: permission of copyright owner; mechanical licensing waiver.

Text under copyright: text copyright clearance.

N.B.: American Composers Alliance waiver includes a written statement from the copyright owner that they "agree to allow the work to be reprinted by the Society of Composers, Inc., provided that proper acknowledgments are given to the copyright owner, and provided that in no way may the anthology be used for performance purposes."

GENERAL INFORMATION

- Any work selected for publication in any past or future issue of the SCI JOURNAL OF MUSIC SCORES will automatically be acceptable, compositionally, for possible recording (providing the submitted tape is of acceptable quality). Send copies only, not original scores or master tapes. Each tape will be evaluated for consideration in the following categories:
 - A. Dubs of professional-quality master tapes.
 - B. Work tapes, rehearsal, or performance tapes not up to the recording or performance standards of the series.
- Each tape will be assigned to either of the above categories upon the recommendation of an expert designated by the Executive Committee and such recommendations shall be deemed final. Compositions selected by the judges from Category A can be used as is: those selected from category B will be slated for CDs upon the receipt of a new tape which satisfactorily meets the recording and performance standards. It is understood that works may be recorded only, published only, or both recorded and published, at the discretion of the judges and all the project coordinators. New tapes of works selected from Category B above must be *reevaluated* for performance and recording excellence by the designated recording expert. The composer of a work whose tape falls into Category B agrees (by the act of submission) to provide a new tape of acceptable performance and recording quality not later than three calendar months from the date of notification of acceptance by the judges, or the option to be recorded will be forfeited.
- The composer accepts all responsibility for securing an acceptable tape, including financial obligations. In addition, a recording fee of **\$85.00** per minute will be charged to each composer whose work is accepted. The composer assumes responsibility for securing any necessary written union, mechanical, or royalty waivers for any copyright holders other than the composer. (Forms will be provided for this purpose.) Composers (or copyright owners) shall not expect to receive any royalties from the sale of CDs or journals. Copyrights are not transferred to SCI. The composer assumes responsibility for securing permission letters from all performers and/or conductors. The composer agrees to provide biographical data on her/himself (including high-resolution black-and-white photographs) and/or performers if requested. Eligibility for the **CD Series** and the **Journal of Music Scores** is restricted to *Full, Joint, and Senior members*. There is a limit of two submissions per member in any one round of judging. All materials must be accompanied by return postage.

Society of Composers, Inc.
William Ryan, Submissions Coordinator
P.O. Box 296, Old Chelsea Station
New York, NY 10113-0296

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

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