

SCI Student Chapters

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news letter

This has been a wonderful year to be the Student Chapter Representative to the SCI Executive Committee as we have seen an exciting revival of Student Chapters in SCI. Many new chapters, and several former chapters (some that have not been active since we were called ASUC), are in the process of organizing throughout our regions. Chapters are remembering the importance of holding regular concerts of new music and that a composition is not complete until performed. This is rewarding for it is the music that makes SCI so important.

To encourage student growth within our organization our President, David Gompper, has secured the funds to support the ASCAP/SCI Student Composition Commission Contest. Already several of our regions have selected their finalist that will be included in the pool of compositions judged at our national conference this coming April at Indiana University.

It is important that our student members remember that the key to long term success as a chapter is the setting of short-term, mid-range, and long-term goals. In speaking with various chapters I have heard some of the following suggestions: Concerts are excellent short-term projects that support both the student composer and need to be proactive in developing an audience for contemporary art music. Another great short-term idea is to bring a visiting composer to campus for a workshop/concert. An excellent mid-range project could be the mastering and duplication of a Compact Disc of student works or even the purchase of equipment for your institution's electronic music studio. Long-range goals could include a scholarship or even a composition contest or commissioning project. Many institutions have student governments that can grant funds for on-campus student organizations to assist in the completion of these projects.

The success of student chapters is integral to the renewal and future of SCI. I trust all our academic, independent, and student members will become involved with a student chapter in their area. It is only with enthusiastic sponsors and dedicated students that we will see the full potential of SCI come to fruition. Please contact me should you require any assistance or have any successes you would like to share with our membership.

James Paul Sain

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Advisor	Danene Richardson

CALL FOR SCORES

Region I

Connecticut College
November 19-21, 1998
Noel Zahler, *host*

DEADLINE:

May 1, 1998 (receipt)

Region I issues a *Call for Scores* for its 1998 Regional Conference. Composers are invited to submit up to two works for small ensembles, solo instruments, tape with or without instruments, video, and interactive media. Paper proposals, lecture demos, and proposals for panel discussions are also welcome. Submissions should include: a brief biographical sketch (including SCI affiliation) and a SASE for return of materials. Composers whose works are programmed are expected to attend the conference and become members of SCI. Send all proposals, scores, tapes (CD, DAT, or cassette) to: Prof. Noel Zahler, PO Box 5632, Connecticut College, 270 Mohegan Avenue, New London, CT 06320.

Have you considered becoming a lifetime member of SCI?

The SCI Newsletter

John Allemeier & Jon Southwood,
editors

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

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Region III

Christopher Newport University
October 31 - November 1, 1998
Jennifer Barker, *host*

DEADLINE:

May 1, 1998 (receipt)

Christopher Newport University Music Department announces a *Call for Scores* for the 1998 Region III Conference. Submit one score for the following ensembles: Symphonic Band, SATB Chamber Choir, Women's Chorus, Jazz Band, Guitar Ensemble; or a combination of any number of single str, ww, brass with a maximum of three perc. Works for solo voice will be accepted for S, A, T, and Baritone. Composers are greatly encouraged to submit works for which they can supply performers. Composers whose works are programmed must attend the conference and be members in good standing. Submit score and tape (if possible) to Dr. Jennifer Barker, Department of Arts and Communication, Christopher Newport University, 50 Shoe Lane, Newport News, VA 23606-2998; tel: (757) 594-7824; email: jrbarker@cnu.edu.

Region V

Indiana State University
November 13-14, 1998
Daniel McCarthy, *host*

DEADLINE:

April 3, 1997

Composers may submit one composition in one or more of the following categories:

(1) Electroacoustic Music: Solo instrument or voice with tape/computer/disc; (2) Chamber Music: Any combination of instruments up to 6 performers, including voice, no electronics; (3) Vocal Music: Chorus, High School Chorus (written with high school performers in mind), vocal solo, duo, trio, or quartet with accompaniment; (4) Orchestra; (5) Wind Ensemble or Symphonic Band; (6) Jazz Ensemble; (7) Percussion Ensemble; (8) Saxophone Quartet.

Composers may also submit a paper on any subject relating to composition to be read at the conference. Composers selected for this category may also be asked to participate in

Forthcoming conferences

National

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

Conferences for 1998-1999

Region I

November 19-21, 1998
Connecticut College
Noel Zahler-*host*

Region II

SUNY, Stony Brook
Perry Goldstein, *host*

Region III

October 31 - November 1, 1998
Christopher Newport University
Jennifer Barker-*host*

Region V

November 13-14, 1998
Indiana State University
Daniel McCarthy-*host*

Region VII

University of Hawaii
Don Womack, *host*

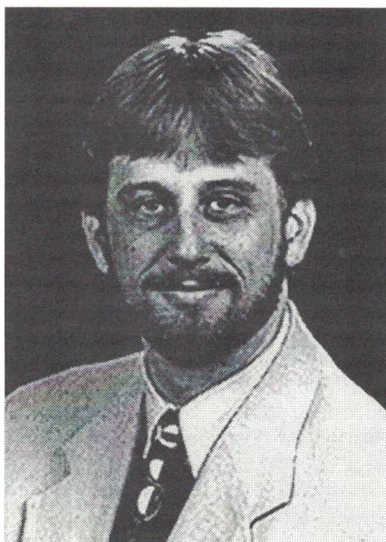
Region VIII

November 20-21, 1998
University of Montana
Patrick Williams-*host*

a panel discussion. The deadline for submissions is April 3, 1997. Composers must be members in good standing with SCI and must attend the conference if their work is selected. Composers who can provide performers should indicate so in a cover letter accompanying their submission.

Important: All submissions must be anonymous—composers' name must be substituted with a pseudonym on the score. An envelope marked with the corresponding pseudonym must be provided containing the following information: composer's name, address, telephone number, and email (if available), complete composer biography, complete composition program notes, names and instruments of provided performers. Please send scores and papers to: Daniel McCarthy, Chair, SCI Region V Conference '98, Dept. of Music, Indiana State University, Terre Haute, IN 47809.

MEET THE NC/EC



James Paul Sain
Student Chapter Representative

Biography

James Paul Sain, Assistant Professor of Music at the University of Florida, teaches electroacoustic and acoustic music composition, music theory, and music technology. His duties include directing the annual international Florida Electroacoustic Music Festival. His ongoing cooperative project with colleagues in dance and electrical engineering aimed toward developing an alternative MIDI controller for dance which has been nominated by the editors of *Discover Magazine* for their 1998 Award for Technological Innovation in Sound. This project culminated in the premiere of his techno-ballet at the University of Utrecht and an additional performance at the University of Amsterdam.

His works have been featured at many events, including the Society of Composers, Inc., College Music Society, American Guild of Organists, Southeastern Composer's League, T.U.B.A., International Clarinet Association, World Saxophone Congress, and on the Computer Music at Clark and Discoveries concert series. Sain has been in residence at the Swedish Royal Academy of Music as part of the Swedish-American Music Exchange. He returned to Sweden by invitation to compose at the Institute for Electroacoustic Music in Sweden, EMS, for the summer of 1995. This work was awarded a Bicentennial Swedish-American Exchange Fund grant from the Consulate General of

Sweden. Dr. Sain has served as Board Member in Composition for the College Music Society Southern Chapter. He is also a member of the American Composers Alliance, Society for Electro-Acoustic Music in the United States, and International Computer Music Association

SCI Welcomes New Members

Eliav Brand (NY)
Christopher Buchenholz (NY)
Christian B. Carey (NJ)
David Chiu (CA)
Moon-Cheung Choi (CO)
Todd Coleman (NY)
Michael Hartz Early (CT)
Suzanne Farrin (CO)
Ryan Fraley (NY)
Stefan Freund (NY)
Kendrick Goode (LA)
James L. Haines (PA)
Emil Harnas 2 (NY)
Brian Heller (CT)
Linda L. Holland (CA)
Ping Hu (MD)
Miyuki Ito (NY)
John Kaefer (NY)
Daniel Kellogg (PA)
Daniel W. Koontz (NY)
Martin Kutnowski (NY)
William J. Lackey (CT)
Gordon E. Marsh (VA)
Makia Matsumura (NY)
M. Ray McFerron (MO)
David McMullin (NY)
Timothy Melbinger (MA)
Gregory Mertl (CT)
Benjamin Milstein (NY)
Duncan Neilson (NY)
Nkeiruka Okoye (NJ)
John Orfe (NY)
Paul Pollini (NH)
Eric Ratterman (CO)
Joseph Reinsel (VA)
Christopher Scinto (AZ)
Amy Scurria (MD)
Susan Tepping (GA)
Gilbert R. Trout (MA)
Ken Ueno (CT)
Msark Warhol (MN)
Kristin Wendland (GA)
Matthew P. Whittall (MA)
Saundi Wilson (NY)
Adeline Wong (NY)

SCION

Bryan Burkett, *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:

bburkett@indiana.edu

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

Bryan Burkett, *SCION Editor*

720 Tulip Tree artments

Bloomington, IN 47408

Telephone (home): 812-857-2166

(office): 812-855-4163

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.

Indiana State University Orchestral Composition Competition **Deadline: Feb. 15** **Fee: \$20**

Indiana State University announces its annual Orchestral Composition Competition. Composers are invited to submit works which have standard orchestration and which do not exceed 15 minutes in duration (submissions should include a summary of the instrumentation and accurate timing). Composers who have won the competition within the last five years are not eligible. The winning entry will be performed by the Louisville Orchestra at Indiana State's 32nd Contemporary Music Festival to be held Oct. 6-8. The winning composer will be the guest of the University for the three-day festival. Deadline: Feb. 15. Entry fee: \$20. For information, contact: Dr. James O'Donnell, Department of Music, Indiana State University, Terre Haute, IN 47809, tel (812) 237-2771. Submit entries to: The Louisville Orchestra, Executive Director, c/o ISU New Music Composition, 611 West Main St., Louisville, KY 40202.

1998 National Composers Competition **Deadline: Feb. 15** **Fee: \$20**

The League of Composers/ISCM announces its 1998 National Composers Competition. Composers who are US citizens are invited to submit works for 1-5 players in any combination of the following instruments (one each), with or without electronic tape: fl, ob, cl, vn, va, vc, perc, pf. String quartets will not be considered. The winning work will receive a performance by the Chamber Players during the 1998-99 season and will be submitted to the ISCM's World Music Days as an official US entry. Submissions are anonymous. Deadline: Feb. 15. Processing Fee: \$20 for each submitted work. For application forms, contact: Jason Roth, National Composers Competition, League of Composers/ISCM, PO Box 250281, Columbia University Station, New York, NY 10025.

New Music Delaware **Deadline: Feb. 28**

New Music Delaware, a festival of contemporary music, invites all composers from CT, DE, MD, NJ, NY, PA, VA, and Washington, DC to submit works for a variety of ensembles, including jazz ensembles and vocal groups. The submitted works may not have been published or have won any prize prior to the submission date. The durations

of the submitted works should be between 6-15 minutes. Four composers will be selected to share a total of \$1600 in cash prize awards plus performances at the festival. For a list of ensembles and complete guidelines, contact: New Music Delaware Committee, Department of Music, University of Delaware, Newark, DE 19716-2560.

SCI Journal Of Music Scores **Deadline: March 1**

All Full, Joint, and Senior members of SCI are invited to submit up to two works to be considered for inclusion in the next Journal of Music Scores. The Journal is an anthology of music by members of the Society and is published by European American Music. It is sold mostly to music libraries throughout the United States by subscription. Submissions may be for any instruments including voice, but should be of relatively short to medium length since the volumes generally contain 3 to 5 pieces and are approximately 100 pages. Scores should be exceptionally clear and reducible to 8 1/2 by 11 inches. The composer must provide the editor with camera-ready copy. The Journal is used for reference only. A notice about the availability of performance material is included. The composer retains the copyright of the music and royalties are not paid by either SCI or European American Music. Although most of the pieces in the Journal are unpublished, we have occasionally reprinted pieces that are commercially published. If this is the case, the composer must submit a letter of permission from the publisher with the submission and make it clear that royalties or reprint fees are not paid. A panel of judges will review all submissions at the National Conference in April. Deadline: March 1. Submit scores, a self-addressed, stamped envelope, and a cover letter with titles, and instrumentations, to: William Ryan, Submissions Coordinator, Society of Composers, Inc., PO Box 296, Old Chelsea Station, New York, NY 10113-0296.

SCI CD Series **Deadline: March 1**

All Full, Joint, and Senior members of SCI are invited to submit up to two works to be considered for inclusion on the next SCI Compact Disc. The series is released by Capstone Records and is distributed by Albany Music Distributors. Works may be for any instruments including voice, tape, and electronics, and of any duration. If selected, each composer must provide a professional-quality studio DAT recording of the work and pay a composer's fee of \$85/minute to cover production costs. A panel of judges will review all submissions at the National Conference in April. Deadline: March 1. Submit DAT recordings, a self-addressed, stamped envelope, and a cover letter with titles, instrumentations, and durations to:

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

Digital Soundscapes Computer Music Workshops **Deadline: March 1 (receipt)**

Digital Soundscapes Computer Music Workshops in Crested Butte. The Center for Experimental Music and Intermedia (CEMI) at the University of North Texas is offering four computer music workshops in scenic Crested Butte, Colorado. Enjoy intensive workshops in Csound, KYMA, MAX, and Algorithmic Composition amidst the beauty of the Rocky Mountains. Each workshop will be limited to 15 participants to ensure adequate access to the computer music workstations. The workshop fees are \$750 for one workshop, \$1400 for two workshops, \$1900 for three workshops, and \$2250 for all four workshops. Reduced rate housing and partial scholarships may be available for students. For workshop information please point your browser to our web site at <http://www.music.unt.edu/CEMI/>. To apply, send a letter of intent along with a brief biographical statement by March 1, 1998 to: Jon Christopher Nelson, Director, Center for Experimental Music and Intermedia, UNT College of Music, Denton, TX 76203, tel: (940) 369-7531, email: jnelson@sndart.cemi.unt.edu.

Young People's Concert Composition Competition **Deadline: March 1** **Fee: \$25**

The Muncie Symphony Orchestra announces competition for a Young People's Concert composition. Composers who are age 20-26 on March 1 and who live or study full-time in IL, IN, KY, MI, or OH may submit works for the following maximum size orchestra: 2*222 4231 timp, perc(2), hrp, str(10-10-8-8-6). The works should be suitable for young audiences (grades 4-6) and should be between 6 and 10 minutes in duration. Deadline: March 1. Entry fee: \$25. For information and an entry form, contact: Muncie Symphony Orchestra, YPC Competition, 310 North McKinley, Muncie, IN 47306.

Ucross Foundation Residency Program **Deadline: March 1**

The Ucross Foundation announces its residency program for the fall of 1998. Residencies are available for composers and other individual artists and scholars in a rural setting in northeastern Wyoming. The residencies may run from 2-8 weeks, with the average length being 6 weeks. Room, board, and studio space are provided. A \$50 deposit is required if accepted and applied toward

photocopying, etc. Deadline: March 1. For further information and an application form, send a self-addressed, stamped envelope to: Residency Program, Ucross Foundation, 30 Big Red Lane, Clearmont, WY 82835, tel (307) 737-2291.

Young American Composer-in-Residence Program
Deadline: March 1
Fee: \$20

The California Symphony announces their Young American Composer-in-Residence Program, designed to give an outstanding, emerging, young American composer an opportunity to work with a professional orchestra for a two-year residency (Aug. 1, 1998-July 30, 2000). The selected composer will receive an honorarium/commission fee of \$1000 for each new work, two world premiers in the spring of 1999 and 2000, two or three rehearsal readings and recordings of each work before it premieres, and other benefits. The Symphony will ask the composer to participate in on-site visits to local schools and other activities. Deadline: March 1. Application fee: \$20. For further information, contact: Cynthia Weichel, Operations/Education Director, California Symphony, YACR Program, 1407 Oakland Blvd., Suite 103, Walnut Creek, CA 94596, tel (510) 280-2490, fax (510) 280-2494.

Artist Residency Program
Deadline: March 1
Fee: \$20

Villa Montalvo announces its Artist Residency Program for the period of Oct. 1998 through March 1999. Residencies of 1 to 3 months are available for composers, writers, painters, and other creative artists. Residents provide their own food and expenses. Some stipends are available. Deadline: March 1. Application fee: \$20. For more information, contact: Kathryn Funk, Artist Residency Program Director, Villa Montalvo, PO Box 158, Saratoga, CA 95071-0158, tel (408) 961-5818.

Pulitzer Prize In Music
Deadline: March 1
Fee: \$50

Columbia University announces the Pulitzer Prize in Music for distinguished musical composition of significant dimension by an American that has had its first performance in the US between March 2, 1997 and March 1, 1998. Prize: \$5000. Handling fee: \$50. Deadline: March 1. For further information and entry forms, contact: The Pulitzer Prize Office, 709 Journalism, Columbia University, New York, NY 10027, tel (212) 854-3841 or 3842.

Monmouth Civic Chorus
Deadline: March 15

In celebration of its 50th season, the Monmouth Civic Chorus seeks submissions from composers who will turn 50 between Sep. 1, 1998 and June 30, 1999 (proof of birth date required with submission). The

works may be a cappella or accompanied by keyboard or a small number of instruments. Larger works will also be considered. Only concert music will be considered (no service music). Where the text is still in the private domain, the composer must include proof that he or she has secured the rights to the text. Deadline: March 15. For information, call (732) 933-9333. Submit scores (no tapes) to: Mark Shapiro, 240 West 98th St., #15A, New York, NY 10025.

Oregon Bach Festival Composers' Symposium 1998
Deadline: March 16

Composers are invited to apply to participate in the Oregon Bach Festival Composers' Symposium 1998 to be held July 1-12. Eight composers will be selected to hear their works performed in concert and to attend daily seminars, group talks with Krzysztof Penderecki, question and answer sessions with guest performers, a career development session, and festival events including the premier of Penderecki's *Missa*. Tuition: \$350 for full participants; \$200 for auditors. Deadline: March 16. For further information, contact: Robert Hutchinson, Administrative Assistant, tel (541) 345-2634, email rhutch@oregon.uoregon.edu.

1998 International Chamber Music Composition Competition
Deadline: March 28

Fee: \$15 (US composers), \$20 (others)
 The New England Reed Trio, in collaboration with Frank E. Warren Music Service and Note Perfect Musical Services, announces the 1998 International Chamber Music Composition Competition. Sought are compositions that feature the core ensemble (ob, cl, bn), or two from that grouping with up to two additional instruments. Music for solo voice with accompaniment as described above is encouraged. Standard woodwind quintets are not eligible. Prizes: 1) \$300, plus performance and publication, 2) performance and publication, and 3) publication. Deadline: March 28. Application fee: \$15 for US composers or \$20 for international composers. For further information and application forms, contact: Frank E. Warren Music, PO Box 650006, West Newton, MA 02165, tel (617) 332-5394, email Fewpub@juno.com.

ARTA Young Composers' Competition
Deadline: April 15
Fee: \$15
Age: under 35

The American-Romanian Team for the Arts (ARTA) and Romanian-American Music Days 1998 jointly announce the second edition of their Young Composers' Competition "Bridge of Souls." Composers residing in the United States and under the age of 35 may submit up to three compositions. Submitted compositions may be up to 10 minutes in duration, and must be scored for 3-8 instruments from the following list: fl, ob, cl,

SCI National Council (1998-99)

David Gompper, President
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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)

Executive Committee (1998-99)

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Gerald Warfield, General Manager
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bn, hn, tpt, tbn, tba, perc, vn, va, vc, cb (no more than two of any instrument). Send one copy of the score and cassette recordings if available (computer realizations allowed). Submission should not be anonymous and should include name, address, phone number, and duration of each work submitted (include fax number and email address if available). Six finalists will be selected for performance at the festival, and a second panel of judges will award prizes. Grand prize is \$500; American and Romanian first prizes are each \$250. Deadline for receipt of entries is April 15. Submit materials to: ARTA Young Composers' Competition 1998, c/o William Toutant, Associate Dean, College of Arts, Media, and Communication, California State University, Northridge, Northridge, CA 91330-8236.

Young Composers' Awards 1998

Deadline: May 1

Fee: \$5

The National Guild of Community Schools for the Arts announces the Young Composers' Awards 1998. Students between the ages of 13 and 18 as of June 30, 1998 who are resident in the US or Canada are eligible to apply. Submissions are anonymous. Prizes: 1) \$1000; 2) \$750; 3) \$500; and 4) \$250. Deadline: May 1. Entry fee: \$5. For further information and an official entry blank, contact: Kate Brackett, Program Associate, NGCSA, 40 North Van Brunt St., Room 32, PO Box 8018, Englewood, NJ 07631, tel (201) 871-3337, fax (201) 871-7639.

Summer Workshops In Electronic And Computer Music

Deadline: May 1

Fee: \$50

The Conservatory of Music at Oberlin College announces their 12th annual series of workshops in electronic and computer music held June 16-29. The workshops are designed for high school and college students, teachers, professional musicians, and hobbyists who want to enrich their understanding of new music media. The workshops are Macintosh based with the following topics to be covered: sequencing; music printing; synthesizer programming; sampling; alternate MIDI controllers; and algorithmic composition. Daily lectures and demonstrations will introduce each topic with supervised laboratories to provide hands-on experience. Listening and discussion sessions will expand familiarity with the literature and special attention will be given to the esthetic issues raised. Generous blocks of time will be available for individual work in Oberlin's electronic and computer music complex. Students and faculty will listen to works in progress and share reactions, suggestions, and criticisms. At the end of each week there will be an informal concert to present the music to the public. Deadline: May 1 (late applications will be accepted if enrollment permits). A \$50 non-refundable deposit must accompany the application. This deposit will be applied toward tuition.

The balance for tuition, housing, and dining is due May 15. For more information, contact: Office of Outreach Programs, Conservatory of Music, Oberlin College, Oberlin, OH 44074, tel (216) 775-8044, email anna.hoffmann@qmgate.cc.oberlin.edu.

Internationales Musikinstitut Darmstadt

Deadline: May 15

The Internationales Musikinstitut Darmstadt announces the 39th "Ferienkurse," to be held July 19-Aug. 5. Composers and performers of contemporary music may apply to participate in forums, workshops, and performances under the direction of internationally-known professors. Courses are lead in German, English, and French. The "Kranichsteiner Musikpreis" will also be awarded. Participation fees (including lodging and meals): 1350 DM. A limited number of full or partial scholarships are available through application to the Director of the Institute. Deadline: May 15. For further information, contact: Internationales Musikinstitut Darmstadt, Nieder-Ramstädterstr. 190, D-64285 Darmstadt, Germany, tel (6151) 13 24 16, fax (6151) 13 24 05.

Julius Hemphill Composition Awards '98

Deadline: June 1

Fee: \$20

The Jazz Composers Alliance announces the Julius Hemphill Composition Awards '98 now in its 6th year. All composers are eligible to enter the emphasis is on emerging composers. There are two categories: 1) Jazz Orchestra (9 pieces or larger); and 2) Small Groups (1-8 instruments or voices). The winning Jazz orchestra composition will be performed by the JCA Orchestra. A prize of \$750 will be split between the top two composers in each category, as well as music software, worth up to \$595, for the winners and runners up in each category. Honorable mentions will receive compact disks from Accurate Records. Submit a score and cassette tape (for the Small Group category, a score or lead sheet as appropriate). The composer's name on the score should be removed or covered. Cassettes should be labeled with title only. Include with the submission the composer's name, address, telephone number, ensemble/recording information, resume or brief bio, and a check for the \$20 entrance fee made payable to the Jazz Composers Alliance. Multiple entries must be submitted under separate cover, with separate fee. Do not put multiple entries on the same tape. Cash prize winners from the previous year are not eligible. Include a self-addressed, stamped envelop if the return of the submitted materials is desired. Deadline: June 1. Inquires and entries should be forwarded to: Jazz Composers Alliance, Box 491, Allston, MA 02134, tel (781) 899-3130, email JCAComp@aol.com.

Works For Euphonium **Deadline: None Given**

Composers are invited to submit works for euphonium and piano or euphonium solo which demonstrate extended techniques on the euphonium. The selected entries will receive a guaranteed performance. Contact: Anthony Boyer, 59 Swallow Drive, Dayton, OH 45415, tel (330) 672-6138, email aboyer@kent.edu.

New Music For Women's Voices **Deadline: None Given**

New Music for Women's Voices, a project of the Professional Women Singers Association (PWSA), seeks original works for female voices. Composers may submit art songs for solo voice or voices, opera, works in progress, musical theater, and mixed genre works up to 10 minutes in duration. Longer complete chamber operas with piano reduction will also be considered. The selected works will be read in a workshop and performed with piano. Works submitted without a self-addressed, stamped envelop will be kept in the PWSA library. For further information, contact: Carol Flamm, 719 Greenwich St., #4N, New York, NY 10014, tel: (212) 969-0590, email singerPWSA@aol.com.

Works For Baritone Voice **Deadline: None Given**

A vocal performance major is seeking works for baritone voice, piano, and/or instrument/tape (trio maximum) to be performed in recital. Only art music will be considered. Works with humorous texts are of special interest, but any setting will be seriously considered. Contact: Meredith Taylor, 1565 N. University Ave., #184, Provo, UT 84604, email muzikman@bigfoot.com.

Transitions

With this issue, we announce that **Reynold Weidenaar** has decided to step down as editor of SCION. Reynold has been editor since the first issue of the newsletter was sent out on Jan. 4, 1993 to a distribution list comprising about twelve names. Under his editorship, the list has grown to well over 600 names. We want to thank him for his dedication and service as editor of SCION and wish him the best. **Bryan Burkett**, who has been serving as Associate Editor since April 1996, will be assuming the duties of editor.

Members' Activities Column

Please send information on your activities to the following address:

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

SCI JOURNAL & CD SERIES—SUBMISSIONS GUIDELINES

The following are revised from the December issue of the newsletter, and are now the official submission guidelines for SCI projects.

SCI Journal of Music Scores *Call for Scores*

Postmark deadline March 1, 1998

All Full, Joint, and Senior members are invited to submit up to two works to be considered for inclusion in the next Journal of Music Scores. The Journal is an anthology of music by members of the Society and is published by European American Music. It is sold mostly to music libraries throughout the United States by subscription. Submissions may be for any instruments including voice, but should be of relatively short to medium length since the volumes generally contain 3 to 5 pieces and are approximately 100 pages. Scores should be exceptionally clear and reducible to 8 1/2 by 11 inches. The composer must provide the editor with camera-ready copy. The Journal is used for reference only. A notice about the

availability of performance material is included. The composer retains the copyright of the music and royalties are not paid by either SCI or European American Music. Although most of the pieces in the Journal are unpublished, we have occasionally reprinted pieces that are commercially published. If this is the case, the composer must submit a letter of permission from the publisher with the submission and make it clear that royalties or reprint fees are not paid. A panel of judges will review all submissions at the National Conference in April.

SCI CD Series *Call for Scores*

Postmark deadline March 1, 1998

All Full, Joint, and Senior members are invited to submit up to two works to be

considered for inclusion on the next SCI Compact Disc. The series is released by Capstone Records and is distributed by Albany Music Distributors. Works may be for any instruments including voice, tape, and electronics, and of any duration. If selected, each composer must provide a professional-quality studio DAT recording of the work and pay a composer's fee of \$85/minute to cover production costs. A panel of judges will review all submissions at the National Conference in April. Submit scores, recordings, SASE, and a cover letter with titles, instrumentations, durations, and which series each work is to be considered for to:

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

1998 SCI National Conference Registration Form

April 14-19, 1998

Indiana University, Bloomington, Indiana 47405

Surname: _____ First Name: _____

Affiliation: _____

Address: _____ City: _____ State: _____ Zip: _____

Daytime telephone: () _____ - _____ e-mail address: _____

REGISTRATION FEES

	<i>Before 3/15/98</i>	<i>After 3/15/98</i>	
Regular	\$65	\$75	\$ _____
Student	\$15	\$25	\$ _____
Banquet	\$35 x (# persons)		\$ _____
Falstaff tickets	\$20 x (# persons)		\$ _____
(April 18 performance)			

TOTAL \$ _____

Payment must be made in U.S. currency; checks should be made out to Indiana University, #94-98. Or, you may use the following credit cards:

MasterCard/VISA Account #: _____

Expiration Date: _____ Authorized Signature: _____

Return registration form to: Conference Registrar
IU Conferences
P.O. Box 249
Bloomington, IN 47402-0249

You may fax this form to: (812) 855-8077
You may register by phone at: (800) 933-9330

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

WHY NOT GO FIRST-CLASS?

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

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

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

MEMBERSHIP INFORMATION

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

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

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

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

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

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

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

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

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



The SCI Newsletter
The Society of Composers, Inc.

SCI Editors
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The University of Iowa
Iowa City, Iowa 52242

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