

Jin Hi Kim

I first met Jin Hi Kim in Manila last year at the Asian Composers League festival, and was highly impressed by her sense of mission and focus. Very often the ingredients for success as an independent composer are twofold: on the part of the composer, a unique and narrowly-focused approach, and on the part of the support system, a hunger for what she has to offer. From a struggling young immigrant landing in California with only an instrument, an idea, and no money or contacts, Jin Hi Kim has managed, through her focused approach, her talent, and the general interest in cross-cultural themes and new instruments, to develop her career to a very high level. Space constraints have forced me to cut out many of the prestigious performances and honors she has received, but they are many.

Here is her story in her own words.

—Edited and Transcribed by Barton McLean,
IC Representative

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news letter

I grew up in Korea right after the Japanese occupation and Korean war. Music and art classes were then Western oriented. In 1973 the government founded a school under the most prestigious and nation's only music institute (Center for Korean Traditional Performing Arts). I was in the first class. After the Korean independence from Japan in 1945, the music institute has re-organized the 1,500 years old Korean traditional court music and dance and trained selected traditional musicians, some of them now becoming national living treasures. Most Koreans didn't know about court music. I remember that I was not proud of carrying my instrument, komungo on the bus. Many people looked down on me for not playing Western instrument instead. My experience at this school was invaluable, since I was trained under many national living treasures on court and folk style of voice, drum, bamboo flute, and my major instrument, komungo. I saw many important concerts at the high school. I subsequently attended Seoul National University for further study on Korean traditional music. As I recall it looked like Korean music was not worthy there, even among the musicians in Korea and academic people in the university. My frustration as a traditional musician germinated a particular symptom in my heart ("symptom" means anxiety experienced from the problematic and unbalanced cultural scene in Korea-BM), which caused me come to the USA after my graduation.

I thought I should compose such a piece that combines both Western and Korean instruments in equal base. To achieve my dream I realized that I must study Western music thoroughly, but I didn't have money nor a friend in the USA. I came with only a student visa and my komungo

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Forthcoming conferences

National

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

For updated information please visit
the conference web page:
<http://php.indiana.edu/~bburkett/conf>

Conferences for 1998-1999

Region I

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

Region II

SUNY, Stony Brook
Perry Goldstein, Daniel Weymouth
hosts

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 VI

Southwestern Oklahoma
State University
Scott Robbins-host

Region VII

University of Hawaii
Don Womack-host

Region VIII

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

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?

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editors

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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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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: jbarker@cnu.edu.

Region VIII

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

DEADLINE:

May 1, 1998 (receipt)

Region VIII issues a *Call for Scores* for its 1998 Regional Conference. Composers are invited to submit works for solo instrument, voice, small ensemble, choir, wind ensemble, orchestra, jazz band, video, and interactive media. Proposals for lecture presentations are also welcome. Composers are encouraged to supply performers if possible. Submissions should include full scores and a recording if available, a brief biographical sketch and return mailing materials (SASE). Parts should be available immediately upon request. Composers whose works are selected for performance at the conference must attend the conference and be members in good standing of SCI. Please direct all materials to: Professor Patrick C. Williams, Music Department, The University of Montana, Missoula, MT 59812; email: willmus@selway.umt.edu.

Region V

Indiana State University
November 13-14, 1998
Daniel McCarthy, *host*
Samuel Adler, *guest composer*

DEADLINE:

April 3, 1998

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 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 include a SASE for return of materials. Please send scores and papers to: Daniel McCarthy, Chair, SCI Region V Conference '98, Dept. of Music, Indiana State University, Terre Haute, IN 47809.

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(Korean 4th C. fretted board zither). When we arrived in San Francisco, a friend I met on the plane took me to the SF Conservatory of Music and then he registered at a motel for me, and took me to restaurant for food. I had trouble getting support from Koreans in the area. I wound up being shuttled from one Korean family to another. My pleasure was going to the conservatory to study composition with John Adams and Western music. I was very proud of my studying Western music in the USA. Most Korean students I met there were rich and didn't understand my situation. For a time I played piano at a Korean church. I didn't get paid but I lived free with a family of church member. Sometimes I could stay at friend's apartment during the summer vacation, when my friend went back to Korea to see her parents. I couldn't manage to pay tuition and finally I had to drop out of school. I went to San Francisco Art and Music Institute to retain my student visa. I lied to the dean that my parents support me and I got a room in the basement. I was settled down for living, but not for food. One day the dean told me that he would sue me, because I had not paid tuition. I started to work at the wig department in the Woolworth department store, making 40 dollars per week at that time. I barely managed to eat with this earning. My pleasure was not in the living situation, but in going to new music concerts every day during New Music America '81 for two weeks with a friend who bought all the tickets for me and we saw entire program at the festival, which was incredible study for me to understand American new music and meet composers. Since then we continued to see many other world music and new music concert series in San Francisco. We never skipped a concert. This was my pleasure. My boyfriend helped me (along with scholarship) to receive an MFA degree in electric music and composition at Mills College.

My study of new music was not just from the school but more from actual concerts I attended. I met so many wonderful composers through New Music America Festival from 1981 to 1990, which was held different city every year. I made important contact through this festival.

Meanwhile I wrote over 30 articles for Korea's largest music magazine, Eumak Dong-A which was published by Dong-A

Daily News. I interview more than 30 American composers including John Cage, Steve Reich, Philip Glass, Lamont Young, Joseph Celli, Malcolm Goldstein, David Moss, Robert Dick, Phill Niblock, Annea Lockwood, Pauline Oliveros, Laurie Anderson, and others during this time. In 1989 I was invited to Telluride Composers to Composers directed by Charles Amirkhanian. My articles about American new music included reviews of concerts and festivals and interviews with some of America's most significant composers. These articles were the initial exposure to Korean audiences of contemporary musical ideas, concepts and composers from the United States. I learned a great deal about new music and Western esthetics through this job. I also noticed that American musicians are very much interested in non-Western music. I felt very comfortable that my music could be acceptable to American audience.

Meanwhile my homesickness never diminished. I wrote a string quartet, *Linking* during the period I heard the Kronos so many times in San Francisco. I sent it to David Harrington to get an advice. Six month later in 1986 the Kronos Quartet gave me the first commission, rewriting *Linking*. I used much of Korean musical concept of "living tones" for the string quartet, which requires Korean way of performing notes. I thought I clearly made a point of balancing Korean and Western musical elements in my *Linking*. For the past 20 years, I have been developing the concept of 'Living Tones' and made this the manifest foundation of my compositional path. The conceptual basis for 'Living Tones' is that each tone is alive, embodying its own individual shape, sound, texture, vibrato, glissando, expressive nuances, and dynamics. This radical departure from a harmonic based musical language is concerned with minute tonal shadings, gradation, texture, and an organic process for developing form and structure. In 1995 my "Living Tones" concert tour, featuring Korean music masters from National Center for Korean Traditional Performing Arts and leading American contemporary musicians, was co-sponsored by the Korea Society and was presented at Los Angeles County Museum of Art and at Interpretation Series at Merkin Hall in New York.

During my residence in San Francisco, I met Henry Kaiser, one of leading guitar player in the USA. Since he already improvised with

Sang Won Park (Korean kayagum player in New York) in 1979 he was very interested in my komungo. My experience of performing with him was so prestigious, because he introduced me guitar virtuoso Elliott Sharp, Eugene Charbourne, Derek Bailey and Hans Richel. I performed with all of them at the international festivals in Europe, Canada and the USA. My komungo improvisations became real mission to recover from my old symptom. I experienced that Korean and American/European musicians are really performing together in equal base through my improvisations. But I realized that American audiences are very curious about new (unheard) sound, but very few people are interested in learning about insight and different aesthetic. My goal as a composer has to be extended to compromise all things concerned in contemporary society both in Korea and West. I began to compose an interactive piece for komungo with computer MIDI system with David Wessell. I co-designed electric komungo drum and composed pieces for those new invented instruments using computer system with Alex Noyes at the PASS during my artist in residence at Harvestworks. In 1990 I decided to move to New York, because many good musicians were living in New York and many famous musicians from over sea comes to New York to perform. I toured quite often with Elliott Sharp in Europe and I gave komungo/electric komungo solo concerts as well as duo concerts with jazz musicians such as William Parker, Oliver Lake and James Newton. I felt that there were great interest in such a combination of East meet West in Europe, Canada, the USA and even in Korea. In 1990 I was invited to the National Center for Korean Traditional Performing Arts to give a komungo improvisation concert. I was nervous once, since I should be judged by all my teachers and living treasures in Korea. I talked about this to John Cage and he told me "if they don't like it, it is their problem." I went to Seoul with Joseph Celli (double reed) and we did improvisation concert, entitled "No World Improvisation". My teachers and old masters didn't say a word. I thought that as good sign. They could have told bad things about the concert. Many young people were fascinated by the electric komungo. Since then I went back to Korea to perform my new music once a year. My musical activities have been broadcasted by more than 50

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Competitions, Grants and Calls

The following listings are condensed and may not have complete information. You are encouraged to contact the sponsoring organizations directly for submission guidelines, particularly if anonymous submission is required.

Toru Takemitsu Composition Award

Deadline: March 31

Age: under 35

The Tokyo Opera City Cultural Foundation announces the Toru Takemitsu Composition Award. Composers who will not be older than 35 at the end of 1998 may submit works for orchestra which have not been performed, published, or recorded. The maximum size of the Orchestra is 3=3*3=3*4331 hrp, pf(CEL), synth, perc(4), str (30-12-10-8). Concerti and works using electronics are not eligible. Submission is anonymous. Submit two copies of the score. A total of 3,000,000 Yen will be awarded, plus performance(s), round trip air fare to Tokyo, and hotel accommodations for four nights. Deadline: March 31. For information, contact: Office of the Toru Takemitsu Composition Award, Tokyo Opera City Cultural Foundation, P.O. Box 2502, 3-20-2 Nishi-Shinjuku-ku, Tokyo 163-14, Japan; tel 81.3.53530770; fax 81.3.53530771.

Kenneth Davenport National Competition For Orchestral Works

Deadline: March 31

Fee: \$35

Age: under 21

Music in the Mountains announces the Kenneth Davenport National Competition for Orchestral Works. Composers who are citizens or permanent residents of the US and who were born before Jan. 1, 1977 may submit works for the following maximum orchestra: 2222-2221 perc, hrp, kybd, str. Works requiring chorus or solo voice are not eligible. The submitted works must have duration of between 10 and 20 minutes, cannot be commercially recorded, must have been written within the past 10 years, and may not have received any other national awards. Submissions are anonymous. Prize: \$2500 and performance, plus \$500 for travel expenses to attend rehearsals and performance in July. Application fee: \$35. Deadline: March 31. For information and an application form, contact: Music in the Mountains, Kenneth Davenport National Competition for Orchestral Works, School of Fine

and Performing Arts, State University of New York at New Paltz, 75 S. Manheim Blvd., Suite 9, New Paltz, NY 12561-2443; tel (914) 257-3860; fax (914) 257-3859.

ISCM World Music Days 1999

Deadline: March 31

Fee: 30 Dutch Guilders

Composers are invited to submit works for the ISCM World Music Days 1999, to be held in Romania and Moldova, Sep. 25-Oct. 2. Works may be submitted in the following categories: orchestra (with or without soloists, choir, electronic instruments); chamber orchestra; music for ensembles with or without soloists; vocal music (choir and smaller ensembles, with or without instruments); solo instruments (including organ) and/or voices; electroacoustic works; music theater and music for dance; video (VHS, European format), film, installation/ambient events; other categories such as improvised msec or conceptual music. Each National Section and Associate Member of ISCM may submit up to six works in at least two categories. Composers, including those from countries not affiliated with ISCM, may submit only one work. Only one submission per composer can be accepted. Entries by publishers must be accompanied by a letter of consent from the composer. All submissions must be accompanied by a short biography (in English), proof of his/her nationality, address, recording of work (audio or video VHS), program notes (in English), year of composition and duration of work, all necessary information/documentation relevant for judging by the committee. Submissions by individual composers or publishers must be accompanied by proof of payment of an entry fee of 30 Dutch Guilders. Composers must supply all performance materials. In case of special requirements concerning the performance, the expenses must be covered by the composer, National Section, or Associate Member. Submitted materials will only be returned if expressly requested and the postage has been prepaid. Deadline: March 31. Send materials and/or inquiries to: ISCM Romanian Section, c/o UCMR, Claea Victoriei 141, sector 1, 70102 Bucharest, Romania; tel 40.1065202838; fax 40.1.2107211.

3rd Vienna Summer Seminar For Contemporary Music

Deadline: March 31

Fee: ATS 500

Composers are invited to submit works to the 3rd Vienna Summer Seminar for Contemporary Music for any combination of the following instruments: accordion, cembalo, fl, gui, mandolin, pf, ob (ob d'amore, eng hn). The submitted works cannot be previously published or performed. The maximum duration of submitted works is 10 minutes. Three prizes will be awarded and the compositions will be taped. The decision of the jury is final, eliminating legal proceeding. The results will be published, at the latest, during the Vienna Summer-Seminar for Contemporary Music 1998, which will take place 17-28 August, in Erdody-Schlosschen (Beethoven-memorial) in Wien-Floridsdorf. Winners will receive the tapes and a diploma in a final ceremony. The prize-winning compositions should mention the award in all publications and performances. Application fee: ATS 500/work. Deadline: March 31. For information and application, contact: Wiener Sommer-Seminar fur Neue Musik, Postfach 345, A-1061, Vienna, Austria.

Arts In Celebration Midwest Composers' Competition

Deadline: April 1

Fee: \$10

Midwestern composers are invited to submit one work to be considered for the Arts in Celebration Midwest Composers Competition. Prize: \$500 stipend, a performance at the Arts in Celebration Festival, and a travel/lodging honorarium. Submissions are anonymous. Entry fee: \$10. Deadline: April 1. For information, contact: Coordinator, 1115 West Sycamore St., Carbondale, IL 62901; tel (618) 457-5100.

6th Annual Composition Competition

Deadline: April 10

The International Clarinet Association announces its 6th Annual Composition Competition. The category for the competition is a newly-composed work for clarinet, voice (any range), and piano. Entries cannot be published or commercially recorded. Prize: \$1000, plus performance. A cassette tape must accompany the score (synthesized recordings are acceptable). All scores and tapes will become the property of the ICA Research Center at the University of Maryland

Hornbake Library. Deadline: April 10. Submit scores and tapes to: Michele Gingras, Chair, ICA Composition Competition, Department of Music, Miami University, Oxford, OH 45056; tel (513) 529-3071; fax (513) 529-3027; email gingram@muohio.edu.

BMW Musica Viva Prize

Deadline: May 5

Age: under 35

Bayerischer Rundfunk (Bavarian Radio) and the Bayerische Motorenwerke AG (BMW) announce the BMW Musica Viva Prize. Composers not older than 35 on May 5, 1998 may submit works for orchestra which have not been performed or published. The maximum size of the orchestra is 4445 6541 timp, perc(3), hrp, pf, cel, str (14-12-10-8-6). Works which redefine, or cross, the frontiers of present-day music are especially sought. The duration of the submitted work should be 12-15 minutes. Submissions are anonymous. Prizes: 1) DM 20,000; 2) DM 15,000; and 3) DM 10,000. The right to the first performance is retained by the organizers of the competition for a period of three seasons after the award of the prizes. Deadline: May 5. For information, contact: Bayerischer Rundfunk, Büro musica viva, BMW Kompositionspreis der musica viva, Prof. Udo Zimmermann, Rundfunkplatz 1, 80300 Munich, Germany.

Residencies At The Bellagio Study And Conference Center

Deadline: May 7

The Bellagio Study and Conference Center, Lake Como, Italy, announces the availability of four-week residencies for artists, composers, scholars, and scientists. Applicants may apply as individuals, or with a collaborator who is also qualified for the residency. Spouses/spouse-equivalents may accompany residents, however, a resident's spouse who is interested in designation as a resident artist or scholar must submit a separate application and is subject to the same selection criteria. Residents must have substantial accumulated achievements. Deadline: May 7. For guidelines and application forms, contact: Bellagio Center Office, Rockefeller Foundation, 420 Fifth Ave., New York, NY 10018-2702; email bellagio@rockfound.org.

Arthur Honegger International Prize For Composition 1998

Deadline: May 15

The Fondation de France announces the Arthur Honegger International Prize for Musical Composition 1998. Composers may submit a one-movement symphonic poem, composed after Jan. 1, 1993, with a duration of between 8 and 15 minutes. The work must be written for a traditional symphonic orchestra or for an instrumental group made up

of acoustic instruments exclusively. The work can be previously published, but must not have been performed in France. Composers should send a curriculum vitae, two copies of the score, and, a recording (if available). Prize: 50,000 French francs. Deadline: May 15. For information, contact: General Secretary of the Arthur Honegger Foundation, Fondation de France, 40 avenue Hoche, 75008 Paris, France; tel (33.1) 01 44.21.31.00; fax (33.1) 01.44.21.31.54.

4th Concorso Internazionale Di Composizione "2 Agosto"

Deadline: May 16

Age: under 40

The Comune di Bologna, supported by the "Associazione Familiari Vittime della Strage alla Stazione di Bologna del 2 Agosto 1980" and the "Comitato di Solidarietà alle Vittime delle Stragi," announces the 4th Concorso Internazionale di Composizione "2 Agosto." Composers who will not be older than 40 on May 31, 1998 may submit unperformed works for percussion ensemble (up to 12 performers) with the following maximum orchestra: 2*222 4331, perc(2), str. The duration of the work should be between 10 and 15 minutes. Submissions are anonymous. Applicants must submit three copies of the scores, which will not be returned, except in the case of specific agreement. The finalists' works will be performed at an open-air concert in Bologna on Aug. 2 by the Orchestra Sinfonica dell'Emilia-Romagna "Arturo Toscanini." Finalists will be required to furnish parts. Prizes: 1) 10,000,000 lire; 2) 5,000,000 lire; and 3) 3,000,000 lire. Deadline: May 16. For information, contact: Secretary's Office of the Concorso Internazionale di Composizione "2 Agosto," c/o Teatro Testoni, Via Matteotti 16, 40129 Bologna, Italy; tel 39 51 371348 (10 a.m. to 1 p.m.).

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.

SCI National Council (1998-99)

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Tampa Bay Composers' Forum (IV)

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radio and TV programs. Many critics and magazines in Korea, Europe, Asia, Canada, Russia, New Zealand, Australia, Argentina, Peru and the USA have reported about my mission.

I think my mission of balancing Korean and Western music in some degree has realized and my goal has to be extended once more to multi-cultural collaboration. In my recent work, *Dragon Bond Rite*, a pan-Asian music theater piece, I conscientiously pursued working with various ethnic perspectives and developed it through three years of research, study and collaborating with leading artists from Korea, Japan, India, Indonesia, Tuva and the USA. *Dragon Bond Rite* was commissioned and premiered in June, 1997 at the Japan Society, New York and the Kennedy Center, Washington, DC with support from the Rockefeller Foundation Multi-Arts Production Fund, Mary Flagler Cary Charitable Trust, the Rockefeller Foundation Bellagio Center (Italy), Asian Cultural Council, Walker Art Center and the Korea Society.

America is an immigrant country, a cultural melting pot. Korea, as a very small and homogeneous country, had its own strong culture based on Shamanism and aristocratic culture which had an influence from China with Buddhism and Confucianism. I am now living in many different countries and collaborate with various musicians around the world. The contemporary culture of Korea is focused too much on Western ideas. They are not particularly interested in other cultures such as India, Indonesia, Africa, South America and Japan. Historically in Korea cultural and social system is formed by the group. Therefore the individual idea is not welcome, unless it influences the whole group. I don't see my future to locate there.

The most difficult part of life is earning for living. I don't have health insurance as a self-employed artist. I don't have children. Most of my earning comes from komungo concert tours at international festivals and symposiums/conference. I have presented lectures about Korean court & folk music and instruments as well as my compositions at many universities in the USA, Japan, Korea, and Europe. If I am lucky I receive a commission grant a year. To secure performances or commissions I have to apply for grants and make proposals to presenters. I don't have a manager or publisher yet. I tried to find them many times. Specially in the

USA, composer must create own situation. Nobody works for you and respects your creativity. In Europe and Asia the situation is different, because once a composer is renowned, the society/government supports the living situation, but in the USA the composer has to run his/her own business. Quite often the composer who has business skill is a winner.

There is no one perfect place to develop career as a composer. The world is wide open and musicians must travel in the world for their career and for their education. I always apply grants to make this dream happen to me. The general climate relating to the acceptance of my work has gotten worse during the past few years. It is very tough to continue creating new works, but I am getting more satisfaction in my artistic growth as I get mature. I am fortunate to have my studio. It is very important to have private space for creation. I have been very successful in my own way, which is that I follow my intuition and go for my mission and believe the positive result.

My symptom hasn't completely gone. I tried to develop and promote Korea awareness in the USA and Europe through my own performances and compositions. Now I see even bigger problem that the world is overpowered by Western value in that artistic aesthetic is not balanced in contemporary time. I have served as Asian Liaison and a board director of International Alliance for Women in Music (IAWM) since 1996. IAWM is my platform to pursue my new mission that world should share different cultural background and historical context in music. I believe that we are living on the turning point that the feminist movement over masculine power is one of the strongest cultural currents of our time, but also Western values and aesthetics have reached its climax and is retreating in favor of the East. *I Ching* (Book of Change) states, "The movement is natural, arising spontaneously."

If one wishes to experience Asia as a creative musician, one should try to understand the different musical concept, function and method in Asia. I see the most significant opportunities for young American composers to study different esthetic in Asia now is in Indonesia, Japan, Korea and India. Also there are International festivals such as Asian Composers League in Japan, Korea, China and New Zealand.

My final mission is to continue my develop-

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 arments

Bloomington, IN 47408

Telephone (home): 812-857-2166

(office): 812-855-4163

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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

ment in multi-cultural compositions with the research and development (developing a universal understanding of the solar system) over the next two years of a new music theater work entitled, *Touching The Moons*. The work will be the evolution of my ongoing concern for the relationship of traditional Asian cultures within the context of the 21st century. *Touching The Moons* will both interweave and juxtapose traditional Asian female performing arts forms with contemporary Western scientific knowledge and technology. The schedule of performance events has not been confirmed yet, but the discussion is taking place currently. I hope to present this piece in 2000.

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Accommodations in Bloomington

There are a number of hotels/motels around Bloomington, unfortunately none very convenient to campus. Doubly unfortunate, is the on-campus hotel in the IU Memorial Union is booked for the week of the conference. However, blocks of hotel rooms in different facilities have been reserved which will suit various tastes and budgets.

Eigenmann Hall

A number of single rooms have been reserved in Eigenmann Hall, the graduate residence hall. It is a ten minute walk from the School of Music. All rooms are air conditioned and linen is provided. There are no private baths or maid service. Each room has a telephone, but no television. Rates will not exceed \$27/night, plus tax. Persons who do not cancel their reservation will be charged for their room if they do not show. Participants who elect to stay in Eigenman may purchase parking permits at the front desk upon arrival. If you wish to reserve a room in Eigenmann, please complete the Eigenmann Housing Reservation Request portion of the conference registration form (available on the home page), or call the Conference Registrar at (800) 933-9330.

Local Motels

We have also reserved rooms in the following two local motels. If you wish to reserve a room in either place, please telephone the reservation office at the motel directly. It is important that you identify yourself as a participant in the national SCI conference in order to receive the conference rate.

Courtyard by Marriott (located downtown)	(812) 335-8000	\$79.00
Travelodge (located at 3rd and College Mall Rd.)	(812) 339-6191	\$58.00

The blocks will be held until April 3, 1998. After that date the rooms will be open to the general public, and we cannot guarantee that a lodging will be available.

Special Requests

We will be happy to comply with any special requests, or to accommodate your specific needs, including making arrangements to purchase health insurance. Please direct your requests to the Conference Registrar at (800) 933-9330 or by e-mail at iuconfs@indiana.edu.

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

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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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