

# To the Members

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**A**s my first year of serving you as president comes to a close, I am proud to say that SCI is healthy and growing. The membership stands at well over 1,130, the highest participating membership in its history. Last fall and this spring, I attended all of the regional conferences and have met many composers who are excited about SCI's direction, its purpose and function as a society, together with its projects, both ongoing and projected.

However, I have also met some composers who seem unclear about the main thrust of SCI. For, with the exception of our friends at SEAMUS, whose focus is on electro-acoustic music, SCI does what no other national composer's organization does—seek out host institutions that organize conferences for our membership. These events provide the potential for future performances and commissions. SCI helps to connect the *composer* with the *performer*.

SCI is a professional society. It is where composers meet and network with other composers, conductors and performers in our profession, mostly in but also outside of academia. SCI is an organization run by composers for composers of all styles. SCI gives its members the opportunity for a juried performance in the presence of their peers. For many of us, such opportunities are not so frequent—it is one thing to play for your friends, and quite another to get constructive feedback from peers. I believe such opportunities enable us to remain honest and personally integrated. By providing a broad platform for the discussion and presentation of our music, SCI connects *composers* with other *composers*.

SCI is run virtually by volunteers. Save for our executive secretary and general manager, no one gets paid for his or her time or effort. It seems to me that SCI's strength emanates from that level of commitment from its membership and board members. SCI has evolved into its current operations over the years by trial and error, and the interests and concerns of the people who have held the offices.

What is the future of SCI? One vision might be advocacy, where SCI members would represent the interests of the society by taking a proactive lobbying role with government officials, much like ASCAP gathers its members to speak to their congressmen against

several bills that would negatively impact on all composers.

SCI is considering broadening its support for the local community of composers who may want to come under SCI's non-profit status for its own local activities, but without going through the tedious task of applying for that financial status themselves. While SCI currently does not have the support staff to begin seeking grants for its activities, relying instead on membership dues for stability, there is serious interest in this area. These and other proposals will be discussed during the coming year, beginning at the National Conference this month.

Of course, there are areas where SCI could improve. While we have a strong presence in rural and smaller urban communities, SCI is weaker in the larger cities. In part, this is due to the fact that cities are self-contained infrastructures with large systems built for a wide dissemination of culture. In contrast, there are many institutions across the country that lack those cultural supports, or if such supports exist, they are much smaller in scale.

SCI, by its very nature and development, has relied on existing institutions for its own activities, and serves the needs of those isolated communities and schools for connections beyond their borders. If music schools in larger cities tend to shy away from, say, hosting conferences, it is because they are either 1) too busy with their own activities, or 2) the contact person doesn't have the time to invest in organizing such a conference. But this pressure for time occurs in just a few institutions. I would say that 80% of the schools are eager to join SCI, to be a part of a larger community, and to consider hosting a regional or national conference. Nevertheless, I would encourage SCI to seek out a stronger presence in the urban areas, much as the American Composers Forum has been doing lately. Their successful meetings, many of which are similar in nature to our experience in *composition seminars*, are known models for us. Why not extend into the urban community that which occurs in the classroom?

The SCI/ASCAP Student Competition has been very successful (see the results of the latest regional adjudications), and I look forward to working with each of the winners on developing new works for future perfor-

*continued on pg. 7*



# 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 solo instruments through chamber orchestra, and or voice, with or without electro-acoustics and scores for concert band, string quartet, and chamber choir. Featured ensembles include: The United States Coast Guard Band, The Charleston String Quartet, The University of Iowa's *Center for New Music*, The Connecticut College Chamber Players, and The Connecticut College Chamber Choir. Those who can provide performers will be most appreciated, but the number of performances is limited. Paper proposals, lecture demos, and proposals for panel discussions are also welcome, but special consideration will be given to those addressing the music of special guest composer **Pierre Boulez**, or featured composers **Mario Davidovsky** and **Bernard Rands**. 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.

## 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 Bar. 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 IV

Valdosta State University  
November 5-7, 1998  
Tayloe Harding, *host*

### DEADLINE:

June 15, 1998 (postmark)

Region IV issues a *Call for Scores* and Presentation Proposals for the 1998-99 Regional Conference hosted by the Department of Music at Valdosta State University in Valdosta, GA. Composers are invited to submit no more than two works for any of the following forces: 1) standard woodwind quintet; 2) standard brass quintet;

3) standard string quartet; 4) any combination of the above with additional players available: percussionist, baritone and soprano voice, double bass, and piano to a total available ensemble of no more than 10. Electro-acoustic works can not be considered. Composers able to provide their own players are encouraged to submit as well. Proposals for papers, panels, demonstrations and workshops concerning any aspect of composers or the composition enterprise are welcome. Please submit a 200-250 word abstract outlining the presentation, and indicating its nature and time required for presenting. Supplemental materials are welcome. Send scores, and cassettes, DATs or CDs of submitted work (if available), and contact info with specifics regarding the availability of one's own performers, along with SASE, to Tayloe Harding, Head, Department of Music, Valdosta State University, Valdosta, GA 31698. Inquiries to tharding@valdosta.edu, 912-333-5804. All selected participants are expected to attend the conference and be SCI members in good standing.

## 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. Send to: Professor Patrick C. Williams, Music Department, The University of Montana, Missoula, MT 59812; email: willmus@selway.umt.edu.

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## The SCI Newsletter

John Allemeier & Jon Southwood,  
*editors*

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# CONFERENCE REVIEWS

## Region IV Conference

February 20-21, 1998  
Georgia State University  
Nickitas J. Demos, *host*

This conference took place at Georgia State University in the historic Fairlie-Poplar District in downtown Atlanta. All of the concerts and events took place at the Recital Hall some three blocks south of the music building. The featured ensembles were *Thamyris New Music Ensemble* and the *neoPhonia New Music Ensemble*. Performers included students and faculty from GSU, as well as an ensemble from the University of Georgia, Athens. There was one panel discussion, "The Composer As Entrepreneur: 21<sup>st</sup> Century Realities" which dealt with the emerging opportunities for all composers. Robert Scott Thompson had an ambient installation in the lobby of the recital hall.

The following composers were represented: Michael **Angell**, Larry **Barnes**, Zack **Browning**, Dinos **Constantinides**, John M. **Crabtree**, William **Davis**, Nickitas J. **Demos**, Orlando J. **Garcia**, Monroe **Golden**, David **Gompper**, Tayloe **Harding**, John **Harvey**, Dorothy **Hindman**, J. J. **Hudson**, Michael **Kallstrom**, Derek L. **Keller**, Charles **Knox**, Hye-Kyung **Lee**, Ryan **Lott**, Randall **Muck**, Lewis **Nielson**, James Paul **Sain**, Laurence **Sherr**, Susan **Tepping**, Robert Scott **Thompson**, Terry **Vosbein**, and Becky **Waters**. Due to performer illness, two works were not performed: *Reminiscences* by Kyong-Mee **Choi** and *Natai Boogie* by Kari Henrik **Juusela**.

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

## Transitions

With this issue, we would like to thank **Kari Henrik Juusela** and **Daniel Adams** for their years of service as co-chairs of region 4 and region 6 respectively. **Nick Demos** of Georgia State University has agreed to become co-chair of region 4, and **Kenton Bales** of the University of Nebraska at Omaha will be co-chair of region 6.

## Region VI Conference

February 26-28, 1998  
University of Texas at Arlington  
George Chave, *host*

The 1998 Region VI Conference held at the University of Texas at Arlington was a resounding success. The high calibre of the compositions coupled with the extraordinary talent of faculty, student, and guest performers made for seven outstanding concerts over the course of two-and-a-half days. These concerts featured forty-two works of thirty-two SCI members. Two papers were presented by Charles Hoag and Scott Robbins respectively. An informal roundtable discussion "Composing a Life" was organized by Tom Lopez.

Featured UT-Arlington ensembles included the Wind Ensemble conducted by Ray Lichtenwaller, the Percussion Ensemble with Michael Varner and Phil Clements conducting, the Flute Choir under the direction of Janis Grannell, the A Capella Choir directed by Gary Ebensberger, the Chamber Singers directed by Jing Ling Tam under the baton of Chris Lanz, and the Jazz Orchestra directed by Bill Snodgrass and conducted by Mike Bogle. Faculty members who donated their time and talents included Rick Bogard, Cathy Forbes, Carol Jessup, Elizabeth Morrow, Linton Powell, Rob Rose, John Solomons, Joan Stanley, and Larry Wiley. Guest performers were David Bessinger, Stephan Casurella, Christina Fernandez, Angela Gabriel, Jean-Francois Guay, Hye-Kyung Lee, Martha MacDonald, Larisa Montanaro, Nick Petrella, Andrew Perea, Lisa Robertson, Robert Rudie, Regina Tan and Hong Zhu. We were also treated to a concert of twentieth-century and contemporary music by the University of Central Oklahoma directed by Ralph Morris.

SCI Composers represented on the concerts were Joe **Alexander**, John **Allemeier**, Jason **Bahr**, Ken **Bales**, Scott **Brickman**, George **Chave**, Amy **Dunker**, Elisenda **Fabregas**, Mark **Francis**, Elizabeth **Hinkle-Turner**, Charles **Hoag**, Stephen **Kemp**, Ralph **Kendrick**, Mikel **Kuehn**, Robert **Lemay**, Tom **Lopez**, Samuel **Magrill**, Robert J. **Martin**, Casey **McClure**, Ray **McFerron**, John **McKinnon**, Kathryn **Mishell**, Michael **Murray**, William Allen **Myers**, Jon **Nelson**, John **Orfe**, Richard **Power**, William **Price**, Sally **Reid**, Paul **Richards**, Scott **Robbins**, and Paul **Siskind**.

## 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 IV

November 5-7, 1998  
Valdosta State University  
Tayloe Harding-*host*

### Region V

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

### Region VII

March 11-13, 1999  
University of Hawaii  
Don Womack-*host*

### Region VIII

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

## Conferences for 1999-2000

### Region I

November 19-21, 1998  
Bowdoin College  
Scott Brinkman, Elliot Schwarz

### 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.*

## **9<sup>th</sup> Biennial Festival Of New Music**

**Deadline: May 1**

The Florida State University announces their 9<sup>th</sup> biennial Festival of New Music to be held Feb. 4-6, 1999. Composers are invited to submit up to two compositions for consideration. Preference will be given to recent works. Emphasis will be on solo and chamber music, although wind ensemble/wind orchestra works will also be considered. Works for orchestra or operas cannot be performed. Attendance of selected composers is expected. Submit the following: scores with appropriate timings and date of composition; performance materials for works requiring 6 or fewer performers; cassette recording of submitted work(s); a brief biographical sketch; an information sheet which includes the composer's name, telephone, email, title of work(s) with instrumentation, duration, and date of composition; a self-addressed, stamped postcard for confirmation of receipt of materials; a self-addressed stamped envelope for return of materials. Student composers should identify themselves as students. For works requiring more than 6 performers, the composer must guarantee immediate availability of performance materials. **Deadline: May 1.** Send submissions to: Ladislav Kubik, Chairman, Festival of New Music, School of Music, The Florida State University, Tallahassee, FL 32306-1180, email [kubik\\_l@cmr.fsu.edu](mailto:kubik_l@cmr.fsu.edu).

## **Leonard Bernstein Young Composers Competition**

**Deadline: May 1**

**Age: 25 or younger**

In commemoration of Leonard Bernstein's 80<sup>th</sup> birthday, and in recognition of his lifelong commitment to the musical education of young people and encouragement of young musicians, the Indiana University School of Music announces the Leonard Bernstein Young Composers Competition. This competition is for a new orchestral work and is open to composers 25 years of age or younger. The winner will receive \$5000 and a performance by an IU School of Music orchestra during the 1998-99 concert season. The winner will also be invited to IU the final re-

hearsals and performance at the competition's expense. For more information, contact: 1998 Leonard Bernstein Young Composers Competition, Composition Department, Indiana University School of Music, Bloomington, IN 47405.

## **1998 McKnight Visiting Composer Program**

**Deadline: May 14**

American Composers Forum, through a grant from the Minnesota-based McKnight Foundation, is awarding two composers \$11,000 to design and carry out residencies in Minnesota. Visiting composers spend at least 60 days in Minnesota working on projects with local communities. The program encourages interaction with a variety of venues where new music is not often heard. Projects should be completed within one year of receiving the award. The program is open to ACF members living outside Minnesota (composers may join at time of application). Students who have not yet completed their course work and previous McKnight Visiting Composers may not apply. To apply send a project proposal (3 pages maximum), a maximum of 3 clearly-labeled recordings of works composed within the last 3 years, a maximum of 3 scores (preferably matching those on the recordings), a resume and/or bio (2 page maximum), other relevant support materials, a check to cover return postage of application materials. **Deadline: May 14.** Send applications and make inquiries to: Phillip Blackburn, ACF, 332 Minnesota Street, E-145, St. Paul, MN 55101-1300; tel (612) 228-1407 or (800) 263-2259; fax (612) 291-7978; email: [pblackburn@compose.rsforum.org](mailto:pblackburn@compose.rsforum.org).

## **Young Composers' Competition**

**Deadline: May 15**

**Age: under 30**

Austin Peay State University announces the 12<sup>th</sup> annual Young Composers' Competition. Student composers who have not reached their 30<sup>th</sup> birthday by May 15, who are citizens or permanent residents of the US, and who are enrolled in accredited public, private, or parochial secondary schools, in accredited college or conservatories of music, or engaged in the private study of music with recognized and established teachers are eligible. Submitted works should be for the following instruments and voices in any combination: fl, cl, hn, tpt, perc, pf,

mezzo-soprano, tenor, or baritone. The duration of the works should be between 4 and 15 minutes. Submissions are anonymous. Prizes: 1) \$600, plus performance, 2) \$300, 3) \$100. **Deadline: May 15.** For further information, contact: Dr. Jeffrey Wood, Young Composers Competition for 1998, Department of Music, Austin Peay State University, Clarksville, TN 37044; email: [woodj@apsu01.apsu.edu](mailto:woodj@apsu01.apsu.edu).

## **1998 USA Songwriting Contest**

**Deadline: May 31**

**Fee: \$12**

Entries are being accepted for the 1998 USA Songwriting Contest. Cash and merchandise prizes will be awarded in 14 song categories, including jazz, children's, and novelty/comedy. Entry fee: \$12 for each entry. For information, contact: USA Songwriting Contest; tel (617) 536-6630 or (617) 576-9732; email: [asn@tiac.net](mailto:asn@tiac.net).

## **North Shore Pro Musica 1998**

**Composition Contest**

**Deadline: June 1**

**Fee: \$15**

The chamber music ensemble North Shore Pro Musica announces its 1998 Composition Contest. Composers may submit unawarded, unpublished scores for 3 to 5 performers from the following: S, ob, va, vc, pf (fl, bn, or vn may be included). Vocal works must be in English, and composers must have permission for the use of the text if not original or public domain. The duration of the submitted work should be between 12 and 20 minutes. Submissions are anonymous. Submit two copies of the score, a full set of parts, and a tape (if available). Prize: \$500 and a performance in NSPM's 1998-99 concert series. Entry fee: \$15. **Deadline: June 1.** For information, contact: NSPM Composition Contest, Box 562, East Setauket, NY 11733; email: [kmars@suffolk.lib.ny.us](mailto:kmars@suffolk.lib.ny.us).

## **1998-99 New Music Reading Sessions**

**Deadline: June 1**

The Women's Philharmonic announces a call for scores for their 1998-99 New Music Reading Sessions. American women composers are invited to submit orchestral works (2222, 2220, pf, hrp, perc(2), str) which have never been performed by a professional orchestra. Two or four composers will be selected to have their works read by the Phil-



harmonic. The sessions will be digitally recorded, and each composer will receive cassette copies of the reading. Composers may apply for partial financial aid to cover travel expenses. Deadline: June 1. For application, contact: The Women's Philharmonic, 44 Page St., Suite 604D, San Francisco, CA 94102; tel (415) 437-0123; fax (415) 437-0121; email [womensphil@aol.com](mailto:womensphil@aol.com).

**Musica Nova Radio Program**  
**Deadline: Aug. 1**

The Musica Nova radio program airs every Mon. at 9 p.m. on Radio Universidade, which is organized by the University of Londrina, Brazil. Two series of electroacoustic music programs are being planned for broadcast in Sep./Oct. Composers are invited to submit works for these programs. The works received will be integrated into the Nucleo de Musica Contemporanea music library for research and teaching activities. Send recordings (DAT, CD, MD, or LP), program notes, and related information to: Janete El Haouli, Nucleo de Musica Contemporanea, Universidade Estadual de Londrina, Campus Universitario - CECA - Arte, Cx. P. 6001, CEP: 86051-970, Londrina - Parana, Brazil; email [janete@sercomtel.com.br](mailto:janete@sercomtel.com.br).

**AGO/ECS Publishing Award In Choral Composition 1998-99**  
**Deadline: Sep. 30**

The American Guild of Organists and ECS Publishing announces the 7<sup>th</sup> Biennial AGO/ECS Publishing Award in Choral Composition 1998-99. Composers who are citizens of the US, Canada, or Mexico are invited to submit one unpublished work for SATB chorus, harp, and organ, approximately 4 to 8 minutes in duration, in which the organ plays a distinctive and significant role. The text must be suitable for use in religious services of various kinds. Deadline: Sep. 30. For entry form and instruction, contact: 1998-99 AGO/ECS Publishing Award in Choral Composition, American Guild of Organists, 475 Riverside Dr., Suite 1260, New York, NY 10115; tel (212) 870-2310; fax (212) 870-2163; email [info@agohq.org](mailto:info@agohq.org).

**20<sup>th</sup> Annual Young Composers' Competition**  
**Deadline: Oct. 30**

The National Association of Composers/USA announces its 20<sup>th</sup> Annual Young Composers' Competition which is open to NACUSA members between the ages of 18 and 30. Composers may submit up to two unpublished, unawarded works for no more

than five performers with a maximum duration of 15 minutes. Submissions are anonymous. Prizes: 1) \$200 and performances in Los Angeles and New York City); 2) \$50 and a performance in Los Angeles. Deadline: Oct. 30. For information, contact: The National Association of Composers, PO Box 49256, Barrington Station, Los Angeles, CA 90094.

**Techno Music Noon Concert Series**  
**Deadline: None given**

The Cal Poly University Music Department announces a call for works for the Techno Music Noon Concert Series. This series consists of 8 concerts held every other Wed. at noon in the ITAC Technopolis Courtyard. Sought are works which fall into the following categories: 1) solo live acoustic instrument (cl, hn, tpt, tbn, or pf [elect]) with electronic part; and electronic work without live performer. The works should be 5 to 10 minutes in length. Tapes should be analog or DAT. Selected composers will be sent a program. Programs will also be sent to ASCAP and BMI for performance credits. Send submissions or direct inquiries to: Stan Gibb, Cal Poly University, Music Department, 3801 West Temple Ave. Pomona, CA 91768; email [sggibb@csupomona.edu](mailto:sggibb@csupomona.edu).

**Works For Bass Voice And Chamber Ensemble**  
**Deadline: None given**

A professional singer seeks works for bass voice and chamber ensemble of two to five performers (without piano) on a text by James Joyce for a performance in June. The duration should be between 10 and 15 minutes. The range may be from C2 to F#4 (middle C = C4), with extremes used for special effects. Send scores and a self-addressed stamped envelope to: Myron Myers, 153 Park Ave., DeKalb, IL 60115; tel (815) 756-3429; fax (815) 754-5529.

**Digital Renaissance Consort**  
**Deadline: None given**

Digital Renaissance Consort announces an ongoing call for scores of recent works for 2 to 14 players from the following instrumentation: fl, ob, cl, bn, hn, tpt, tbn, pf, perc, vn(2), va, vc, db. The duration of the works should be between 2 and 20 minutes. Submit a legible score, tape (MIDI realizations are acceptable), cover letter, brief bio, and a self-addressed, stamped envelope for the return of materials. Contact: Digital Renaissance Consort, P.O. Box 341487, Los Angeles, CA 90034; email [drc@ymusic.com](mailto:drc@ymusic.com).

**SCI National Council (1998-99)**

**David Gompper, President**  
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**Eric Sawyer**  
MIT (I)  
**Noel Zahler**  
Connecticut College (I)  
**James Haines**  
Elizabethtown College (III)  
**Bruno Amato**  
Peabody Conservatory (III)  
**Nick Demos**  
Georgia State University (IV)  
**Vernon Taranto Jr.**  
Tampa Bay Composers' Forum (IV)  
**James Chaudoir**  
University of Wisconsin, Oshkosh (V)  
**Rocky J. Reuter**  
Capital University (V)  
**Kenton Bales**  
University of Nebraska at Omaha (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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# Members' Activities

**Daniel Adams's** *Everglades* (Monet (fl, vc, perc) was premiered at the University of South Florida in Tampa on 9/17/97; and performed again at the Tampa Bay Performing Arts Center on 10/13. The same piece was also one of eight works selected for performance as part of a masterclass featuring percussionist Nebojsa Jovan Zivkovic at the University of Minnesota on 11/15/97, and was recently accepted for publication by Rolly Music, Inc. *Augustine Shadows* was premiered in Houston, Texas on 11/2/97 as part of a concert series sponsored by the Houston Composers Alliance. *Ambience* (windchime ensemble with three conch shells) was performed in Tampa, Florida by the University of South Florida Percussion Ensemble under the direction of Robert McCormick on 11/18/97.

**Al Benner's** *In My Father's Arms* and *Through a Baby's Eyes* were performed on 6/22/97 at the First United Presbyterian Church, De Pere, WI. *Psalm 100* was performed on 8/17/97 at the First United Presbyterian Church. At the Board Meeting this summer of the Wisconsin Alliance of Composers, Inc., Benner accepted the position of WAC's newsletter editor beginning with the October 1997 issue. He has also received the H. Thomas Hurley Memorial Commission by the Union Congregational Church in Green Bay (WI). *Psalm 121* (SATB) and organ is being written in memory of Tom Hurley, the long-time organist at the Union Congregational Church who died very suddenly early last year.

**Eleanor Cory's** *Of Mere Being* (SSATB, brass qnt), text by Wallace Stevens, was premiered by the New York Virtuoso Singers, with conductor Harold Rosenbaum, at Merkin Concert Hall (NY) on 11/8/97.

**David Drexler's** *Echoes* was performed by the Tuba Tzars on a Sound—the Alarm! concert on 5/13/97 at the Hyde Park Theater in Austin (TX). *Electricity* (fl) was performed at the Ear & Now concert on 4/6/97 at Canterbury Booksellers & Coffeehouse. *Fanfare: Christ ist erstanden* (two tpt, hn) was performed as part of Easter services at Grace Episcopal Church in Madison. *Forgotten at Dawn...* was performed by Synchronia, the St. Louis new music ensemble, on 2/9/97.

**Jackson Hill's** *A Song of Pilgrimage* and *Psalm 119*, composed for the General Convention of the Episcopal Church, were premiered at the Pennsylvania Convention Center in Philadelphia on 7/19/97. Martha Johnson conducted the St. Peter's Chamber Choir at the convention's principal Eucharist before a congregation of 8,500.

**Troy Sterling Nies** was selected winner of the North Dakota Music Teachers Association (MTNA) Composition Contest. He was selected winner of the Collegiate category, and his composition *Prelude To The Storm* was premiered on 10/18 at the North Dakota MTNA Convention in Bismarck, ND.

**Apostolos Paraskevas's** *Constitution Article 91* (concerto for fl and gui) was premiered by the ALEA III orchestra in Boston with Ellen Rakatansky (fl), Apostolos Paraskevas (gui) and Theodore Antoniov, conductor on 12/8/97. *Sonetos de Amor* (Mez, orch) was performed by the Hellenic Contemporary Orchestra in Athens, Greece; *Chace Dance* (gui) was performed by David Starobin for the 4th Santo Tirso International Guitar Festival on 7/12/97, and again for the Nottingham Mimi Festival on 11/9.

**Robert Pitton's** *Aphorism III* (org) was premiered by James Hildreth at Ascension Lutheran Church in Columbus, OH on 5/12.

**H. Owen Reed's** following works were recently published by Syler Music, St Augustine (FL): *All for Wind Ensemble*, *Missouri Shindig*, *Theme and Variations*, *Renascence*, *Ut Re Mi*, and *Of Lothlorien*.

**Michele A. Schottenbauer's** *Fantasy for Solo Piano* was performed by Stephan Manes at June in Buffalo on 6/7/97; and was again performed by the composers at the Capital Composers' Alliance Concert on 9/28; and on a Baltimore Composers Forum Concert on 10/19/97.

**Paul Siskind's** *Rituale* has recently been released on a CD on the Innova label by the Minnesota Contemporary Ensemble.

**Robert Starer's** new book *The Music Teacher* (Overlook Press) has a chapter on teaching music appreciation in college.

**Karen P. Thomas's** *When night came...* (cl, cham orch) was performed on 1/27/97 by the Prism Chamber Orchestra; *Roundup* (sax qrt) was performed on 9/10/97 and 9/14/97 in Fiuggi, Italy on the II Symposium Festival Dome in Musica; *Coyote's Tail*, a one-act opera for children, was performed on 4/25/97 and 4/28 in Redmond, WA sponsored by Art Splash; *Four Delineations of Curtmantle* (tbn) was performed at Illinois State University, Chicago on 2/22/97.

**Persis Parshall Vehar's** *French Friends* was premiered at Canisius College on 9/28/97; *Hudson River Diary* was premiered at the Albright-Knox Art Gallery on 11/15/97; *Sea Pieces* was premiered by the Buffalo Woodwind Quartet at the Burchfield-Penny Art Center on 11/19/97; *A Hill of Bones*, a one-act family opera, was performed by the University of Buffalo Opera Department in 6/97 and 12/97.

**Yehuda Yannay's** *Tango of Death*, commissioned by contrabass soloist Michael Cameron, was premiered in 3/97; and was performed again 8/97 "Musica 2000 Festival" in Ancona, Italy; and again in Amherst (MA) in 10/97. In March, Yannay was guest composer on the New York University Composers Forum where a number of his collaborative work were performed, including *I can't fathom it...* written for projections by Marie Mellott (UWM Graduate) and Madeleine Shapiro, solo cello: the music film *Jidyll*, created jointly with Dick Blau and *In Madness There Is Order* created jointly with Jerome Fortier. In April, Yannay was guest artist at Western Carolina University where his song cycle *Eros Reminisced* was performed. The program included also the work *I can't fathom it...* Other performances included: *Three Jazz Moods* (sax, tpt, cham orch) was performed in Timisoara, Romania, in 3/97; a concert-version performance of *I can't fathom it...* in Winnipeg, Canada, in 5/97; *Five Pieces for Three Players* by the NewEar concert series in Kansas City, MO. in 3/97. This fall a compact disk of Yehuda Yannay's chamber music entitled "Music Now and From Almost Yesterday" was issued on Innova. The CD includes the following works: *Nine Branches of the Olive Tree* (rec, gui, b cl, and perc), *Seven Late Spring Pieces* (pf), *Duo* (fl, vc), and *Trio* (cl, vc, pf).



Members - continued from pg. 1

mances. I would like to thank **Frances Richard** of ASCAP for supporting this project. I am also pleased with the growth of the SCI Student Chapters, one direct result of the competition. I would also like to thank **James Paul Sain**, coordinator for the students chapters, for his hard and diligent work in this area.

I am pleased to report that next year's National Conference will take place in New York City, between Queens College, New York University and Mannes/The New School. The dates of the 1999 National Conference will be announced at Indiana University. Let me extend my thanks to **Don Freund**, host of 1998 National Conference, for his work in organizing what will be one of the largest conferences on record. We are deeply grateful for his efforts, and look forward to four days of continuous music!

Below is our 1997 budget. In short, we have been able to keep our overhead low, and are careful on how we spend our money.

While it appears from a casual reading we came out over \$6600 in the black, the picture is not quite as rosy as such a record overage would seem to indicate. For several years now we have sent dues notices at the beginning of the academic year. As a result we've been getting an increasing amount of dues before January 1. In practical terms this means that we are paying the current year's bills with next year's dues. Of our total dues receipts, \$26,306.00 was for 1998. In other words, if we hadn't received these dues early we would be short \$16,000.

As you consider the future course of the Society, do you feel the appropriations are reasonable? If you have suggestions, please feel free to contact your regional chair (see page 5), the editors of the newsletter or me with your comments.

David K. Gompper

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## SCI/ASCAP STUDENT COMPETITION

Winners from Regions IV and VI, listed below, will have their compositions adjudicated at the National Conference at Indiana University this month. Students living in regions V and VIII will have their works judged at the National in separate sessions. SCI would like to thank the judges listed below for their time listening to and choosing the regional winners.

### Region IV

*judges: Nick Demos, Kari Jueesla and Robert Thompson*

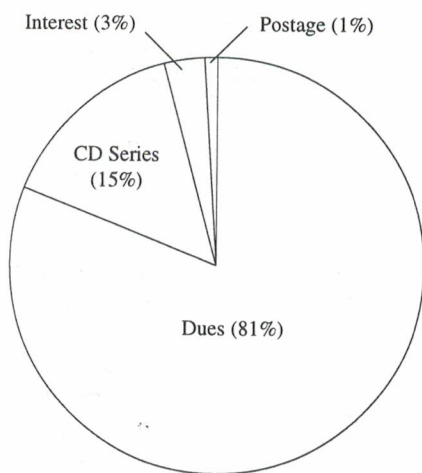
*winners: Kawai SHIU, Joy SPAINHOWER, and J.J. HUDSON*

### Region VI

*judges: Scott Robbins, Ken Bales and Paul Siskind*

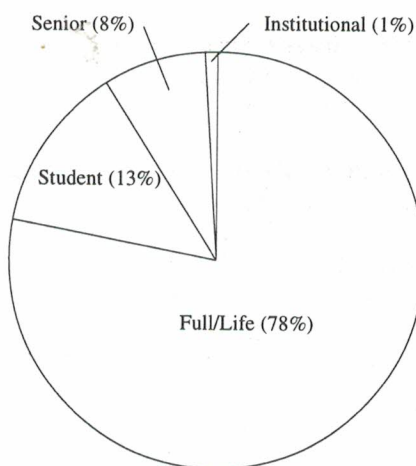
*winners: Christopher ARRELL, Rob SMITH, and Hye-kyung LEE*

## 1997 SCI BUDGET



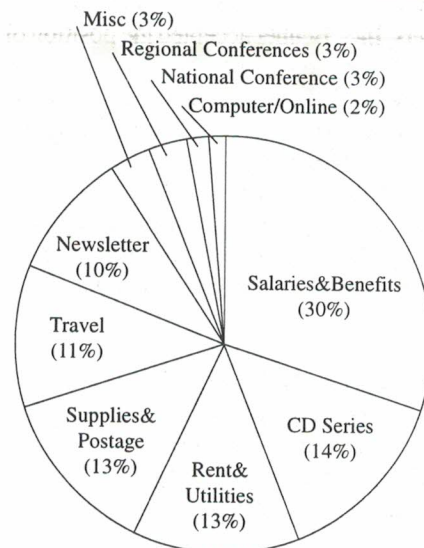
### Receipts (\$52,194.81)

Dues	\$42,241.58
CD Series and Interest	\$8,059.19
Interest	\$1,262.54
Postage Fees	\$571.50
Label Sales	\$60.00



### Dues (\$42,241.58)

Full/Life	\$32,873.33
Student	\$5,288.25
Senior	\$3,512.50
Institutional	\$432.50
Associate	\$135.00



### Expenditures (\$45,520.04)

Salaries/Benefits	\$13,150.00
CD Series	\$6,305.00
Rent/Utilities	\$5,997.40
Supplies/Postage	\$5,882.26
Travel	\$5,001.99
Newsletter/Postage	\$4,313.85
Misc (accountant, bank debits)	\$1,394.81
Regional Conferences	\$1,243.50
National Conference	\$1,226.67
Computer/Online	\$1,004.56

A small distortion is that at year's end we had an outstanding bill of several thousand dollars on Newsletter printing and mailing, which must be taken into account in next year's budget.

## ANNOUNCEMENTS of contests,

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

## WHY NOT GO FIRST-CLASS?

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

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

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

## MEMBERSHIP INFORMATION

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

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

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

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

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

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

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

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

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



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**SCI Editors**  
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