

1998 National Conference—Review

Indiana University

April 15-18, 1998

Don Freund, *host*

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The National Conference was held this year at Indiana University. SCI wishes to thank Don Freund and his students (especially Jason Bahr), and to both performing faculty and students for the extraordinary time and effort invested in this very successful conference. There were fourteen concerts featuring performances by ensembles such as the Indiana University School of Music Symphony Orchestra, the IU Concert Orchestra, the IU Percussion Ensemble, IU Brass Chior, the Indiana Trio, the Concord Ensemble, the IU Symphonic Band, the IU Wind Ensemble, IU Jazz Ensemble, IU Brass Quintet, IU Chamber Orchestra, IU New Music Ensemble, IU Bassoon Ensemble, IU Opera Workshop, IU Singers, IU Contemporary Vocal Ensemble, IU International Vocal Ensemble, Corigliano Quartet, and The Ryoanji Duo. Prior to the Friday evening concert, **Karel Husa** gave a keynote address.

This conference was the largest National Conference in recent memory. Over 100 composers had pieces performed, and the level of each of the performances was first rate. The following is a list of composers who had works performed on the conference:

Argersinger, Charles; **Austin**, Larry; **Bahr**, Jason; **Baker**, David; **Barrese**, Anthony; **Beall**, John; **Beckel**, James; **Bevelander**, Brian; **Bielawa**, Herbert; **Biggs**, Hayes; **Bog**, Natasha; **Boyce**, Cary; **Brickman**, Scott; **Briggs**, Roger; **Brooks**, Richard; **Brouwer**, Margaret; **Browning**, Zack; **Burkett**, Bryan; **Chenette**, Jonathan; **Christiansen**, Larry; **Clark**, S. M.; **Clearfield**, Andrea; **Cohen**, Fred; **Danby**, Judd; **Dauids**, Brent Michael; **Downs**, Lamont; **Dzubay**, David; **Eastman**, Donna Kelly; **Elmqvist**, John; **Erb**, Donald; **Fitch**, Keith; **Freund**, Don; **Gallagher**, Jack; **Garcia**, Orlando; **Gass**, Glenn; **Godfrey**, Daniel; **Gompper**, David; **Gooch**, Warren; **Gryc**, Stephen; **Hagar**, Donald; **Hanks**, N. Lincoln; **Harris**, Donald; **Hayden**, Paul; **Heuser**, David; **Hindman**, Dorothy; **Ho**, Alice; **Hoag**, Charles; **Hoffman**, Laura; **Husa**, Karel; **Kallstrom**, Michael; **Kechley**, David; **Kuehn**, Mikel; **LaRocca**, Frank; **Lemay**, Robert; **Lopez**, Tom; **Macy**, Carleton; **Mason**, Charles; **McCarthy**, Daniel; **Miller**, Edward J.; **Miskell**, Jerome; **Misurell-Mitchell**, Janice; **Mobberley**, James; **Molineux**, Allen; **Montecino**, Alfonso; **Nelson**, Larry; **Nin Chan Ka**; **Ovens**, Douglas; **Patterson**, Robert; **Pellman**, Samuel; **Penhorwood**, Edwin; **Phillips**, Mark; **Preissing**, Christopher; **Prinz**, Alfred; **Rhodes**, Phillip; **Robbins**, Scott; **Robison**, Tucker; **Rokeach**, Martin; **Rosenblum**, Mathew; **Rosenzweig**, Morris; **Ross**, John C.; **Satterwhite**, Marc; **Schwartz**,

What is SCI?

A few words about my view of SCI, its place in our contemporary society, and its function for its membership. As a volunteer organization, SCI's principal role is to support the vital connection between composers and performers. That is why we put our efforts and resources into events called conferences: concerts and gatherings of peers that bring these two areas together. Just as a music theorist requires the context of history to ground their research, so does the composer need the performer, to realize ideas and intentions. Without the performer, the composer can too easily remain aloof from the realities and desires of the performer, sometimes resulting from a disconnection from the music itself. SCI's strength is in offering, to its membership, performing opportunities. By taking advantage of established educational institutions, SCI acts as a catalyst for showcasing composers. We should feel no shame in the fact that our roots, as our former name implied, are in the educational academy. Our strengths are linking to these institutions. It is what we do best.

And yet, our growth must continue to be with composers both in and out of the academy. Our expansion must be with composers with diverse backgrounds, differing styles, and varying approaches. We must avert becoming too narrow, and continue to encourage a wider acceptance of music of all styles and aesthetics. I am pleased to serve this organization. Our growth and impact on both the young and professional composer will continue to be a source of strength and encouragement to us all.

David Gompper

continued on pg. 3

CALL FOR SCORES

1999 National Conference

New York City
April 22-25, 1999

Queens College, Hubert Howe
New York University, Dinu Ghezzo
Mannes College/New School, Henry
Martin, *hosts*

DEADLINE:

September 4, 1998 (receipt)

The Society of Composers is holding the 1999 National Conference in New York City, among a consortium of three institutions. Please send one composition along with cassette/DAT tape if available, scored for any ensemble up to 12 players (string quartet, piano trio, etc.), or specific ensembles: the NYU Wind Ensemble, New Music Ensemble, Big Band, Choral Arts, and a clarinet/piano duet; the Mannes Percussion Ensemble and Contemporary Music Ensemble; Queens' Nota Bene Contemporary Ensemble, the Talujon Percussion Ensemble and a Bedient pipe organ. Electroacoustic works will also be considered. In addition, performing ensembles willing to participate in the performance of the submitted scores are encouraged to apply as

well. Please contact David Gompper for more information.

To be considered, composers should submit the following:

1. Scores, if applicable, with approximate timings and date of composition; "study" scores are appropriate—scores larger than 11"x17" must be reduced to this size or smaller.
2. A brief biographical sketch.
3. Tape recordings (cassette or DAT).
4. Self-addressed envelope with postage for the return of materials.
5. A stamped, self-addressed postcard for acknowledgment of receipt of materials.
6. An Information sheet with your name, address, telephone, fax, e-mail, SCI affiliation and the following information about the work: title, duration, instrumentation, and program notes.
7. No performance materials should be sent at this time; composers must guarantee immediate availability of performance materials.
8. Composers programmed on the last two National Conferences (1997 at FIU; 1998 at Indiana) are asked *not* to submit scores, to allow a wider pool of member composers to have the chance at a performance.

All composers programmed will be expected to attend the conference and be members of SCI by the date of the conference. Please expect the conference fee for this conference to be higher than normal, due to the additional costs of mounting events in NYC.

Submit scores to:

SCI 1999 National Conference
School of Music
University of Iowa
Iowa City, IA 52242

email: david-gompper@uiowa.edu or
sci@uiowa.edu;
office phone: (319)335-1626 or
in New York (212)989-6764.

The University of Iowa will act as a central depository site in order to keep track of all scores and tapes.

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. Electroacoustic works cannot 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.

The SCI Newsletter

John Allemeier & Jon Southwood,
editors

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Look at our record!

- 4776 member compositions performed at SCI concerts
- 1603 member composers performed
- 124 member composers performed in 1996-97 alone
- 789 concerts sponsored in 123 different cities
- 99 member composers published in the *SCI Journal of Music Scores*
- 98 member compositions recorded on LPs and CDs

CALL FOR SCORES

Region VIII

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

DEADLINE:

September 1, 1998 (postmark)

Composers are invited to submit up to 2 works for solo instruments, instruments with tape, chamber ensembles, symphonic band, or orchestra. Available instruments for chamber works include all standard band and orchestral instruments (excluding harp), piano, saxophone, guitar, and soprano voice. Many non-western instruments are also available, though composers should contact the host to confirm availability before submitting scores. Composers may also submit papers on subjects dealing with any aspect of composition. Works involving non-Western instruments, or otherwise displaying non-Western influences are especially welcome. Composers are encouraged to provide their own performers. Works may be of any duration, but in order to program as many composers as possible, preference will be given to works of less than 10 minutes. Preference will also be given to members of Region VII. Composers performed at the conference must attend and must be (or become) members of SCI. Submissions must include score, with CD or cassette if available, a brief biography (including SCI regional affiliation), and brief program notes for each piece submitted. Composers should also indicate if they will provide their own performers. Materials must be postmarked no later than Sept. 1, 1998. Selected composers will be notified by Dec. 1, 1998. Materials will be returned only if a SASE is included. Send materials to: SCI Region VII Conference, c/o Donald Reid Womack, University of Hawaii Music Department, 2411 Dole Street, Honolulu, HI 96822; email awomack@hawaii.edu.

Members' Activities Column

Please send information on your activities to the following address:

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

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Elliot; Scott, Cleve; Shrude, Marilyn; Simpson, Andrew; Siskind, Paul; Stanojevic, Vera; Sturm, Bob; Suber, Stephen; Taddie, David; Tann, Hilary; Taub, Bruce; Tecayehuatzin, Victor Saucedo; Thomas, Augusta Read; Vayo, David; White, John D.; Willis, Richard; Yannay, Yehuda; Yermish, Howard; Yong, Yang; Zaimont, Judith Lang and Zohn-Muldoon, Ricardo.

The following is a list of people who gave presentations:

Allan, Keith; Beerman, Burton; Fuentes, David; Grahn, Ulf; Kuehn, Mikel; Legname, Orlando; Magrill, Sam; Peck, Robert; Weidenaar, Reynold; Woods, Mike.

Three panel discussions addressed the following topics: "Audio and Music on the Web" with Judd Danby, David Gompper, Roger Johnson, and Tom Lopez; "Composer as Performer" with James Chaudoir, Nick Demos, Michael Kallstrom, Douglas Ovens, and Betty Wishart; and "Midi Demos and Computer Music Production for CD" with Larry Austin, Rob Frank, Roger Johnson, and Robert Patterson.

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 email to:

bburkett@indiana.edu

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

Bryan Burkett, *SCION Editor*
720 Tulip Tree Apartments
Bloomington, IN 47408
Telephone (home): 812-857-2166
(office): 812-855-4163

NEW OR CHANGED EMAIL ADDRESSES of members in good standing who are receiving or who wish to receive SCION, should be emailed to the SCI Office at: sci@uiowa.edu

Conferences for 1998-1999

National Conference

April 22-25, 1999
New York City

Region I

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

Region II

December 4-5, 1998
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, 1999
Bowdoin College
Scott Brickman, Elliot Schwarz

ALERT!

If you teach in a department or school of music, please ensure that concert programs presented by your university are being collected and sent to ASCAP and BMI each on a regular basis. Each agency, which relies on these programs, extracts performance information and determines the amount of royalty credited to each composer based on a sample rate.

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.

Auros Group For New Music

Deadline: May 10 or June 10

Fee: \$15 (May) or \$25 (June)

The Auros Group for New Music, a Boston-based ensemble, announces a composition competition. Being considered are duos and trios drawn from the following instrumentation: fl, ob, cl, sax, vn, vc, pf, perc(2), gui(2), and soprano. Works may have already been performed. Prize: \$150 and performance during the 1998-99 season. All works will be considered for future programming. Entry fee: \$15 for works postmarked by May 10 or \$25 for works postmarked by June 10. Submit score, tape (if available), entry fee, and a self-addressed stamped envelope to: Auros Group for New Music, 639 Weld Street, West Roxbury, MA 02132.

Settings Of Emily Dickinson's Poetry

Deadline: June 1

Nancy Ellen Ogle, soprano, seeks settings of Emily Dickinson's poetry on "the mystic landscape" for a lecture-recital tour. The settings should be for high or medium voice with piano. Especially sought are the following poems (Dickinson's numbers): 249, 273, 285, 288, 303, 341, 613, 754, 937, and 1233. Deadline: June 1. Submit scores and a self-addressed, stamped envelope to: Nancy Ellen Ogle, Associate Professor, School of Performing Arts, University of Maine, Orono, ME 04469-5788.

The Barlow International

Competition 1998

Deadline: June 1

The Barlow Endowment announces the Barlow International Competition 1998. This year's competition is for a major piano work. Composers are invited to submit an application form, resume of compositional activity, and scores of two representative piano works with corresponding recordings on cassette or CD (recordings are required). Prize: \$10,000 to compose a work to be performed during the year 2000 season by a consortium of pianists. For information and application form, contact: Barlow International Competition 1998, Harris Fine Arts Center, Brigham

Young University, Provo, UT 84602; tel (801) 378-8204; fax (801) 378-8222; email lpalma@adm1.byu.edu.

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. For information, contact: NSPM Composition Contest, Box 562, East Setauket, NY 11733; email kmarks@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 Philharmonic. 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.

Britten-On-The-Bay Composition

Competition 1998

Deadline: July 15

Fee: \$25

Age: over 21

Britten-on-the-Bay, Inc. announces the Britten-on-the-Bay Composition Competition 1998. This year's competition is for works for oboe. Composers over 21 years of age are invited to submit works for oboe

(with or without piano), in any style, with a 25 minute maximum duration. Five prizes will be awarded, including cash awards, with or without performance, publication, and recording. Application fee: \$25 per work. Deadline: July 15. For information, contact: Britten-on-the-Bay, Inc., 73 Ireland Place, Suite 108, Amityville, NY 11701.

eXindigo! CD Contest

Deadline: July 30

Fee: \$25

The contemporary music ensemble eXindigo! is seeking five works to including on their upcoming CD. Composers are invited to submit works for any combination of the following instruments: cl/b cl, hn, perc, vn, va, vc, gui, perc, pf/kbd, org, and SATB (one voice per part). Works using electronics and/or tape will also be considered, as will solo works. The duration of the submitted works should be between 3 and 10 minutes. Fee: \$25 per submitted work. Deadline: July 30. For information, contact: eXindigo! Search Committee, PO Box 6741, Los Osos, CA 93412; email exindigo@slonet.org.

5th Annual Boston Chamber Ensemble

Composition Contest

Deadline: July 31

Fee: \$20

All composers are invited to submit published or unpublished works for chamber ensemble or chamber orchestra to the 5th Annual Boston Chamber Ensemble Composition Contest. The instrumentation should be drawn from the following standard orchestral instruments: 2222 2110 timp, perc(1), kbd, hrp, str. Works with soloists or voice will be considered, however scores containing choral ensemble, tape parts, or computer music will not. Prizes: 1) \$300, a performance by the Boston Chamber Ensemble, and a recording on DAT; 2) performance and recording on DAT. Submission fees: \$20 for first entry and \$15 for subsequent entries. Deadline: July 31. For information, contact: Boston Chamber Ensemble, 6 Summer Street, Hyde Park, MA 02136; tel (617) 361-5975; fax (617) 364-1944; email ebirdseye@earthlink.net.

2nd Biennial Competition For American Composers

Deadline: Aug. 1

Fee: \$15

The Debussy Trio Music Foundation announces its 2nd biennial Competition for American Composers. Composers are invited to submit original compositions or transcriptions for hrp, fl, and va which have not yet been performed, published, or recorded. Submissions are anonymous. Scores must be printed using Mosaic, Finale, Nightingale, or Performer. Prizes: 1) The Susan and David Hirsch \$2000 award and publication by Fatrock Ink; 2) publication by Fatrock Ink. Both works will be premiered by the Debussy Trio. Entry Fee \$15. Deadline: Aug. 1. For information, contact: The Debussy Trio Music Foundation, 223 South Bundy Drive, Suite 201, Los Angeles, CA 90049.

Collaboration

Deadline: none given

J. M. Ackermann, a playwright/lyricist seeks a composer for collaboration on a musical. The subject of the musical is an adventurous, historic, joyous, despairing American family of the 1800s. For information, contact: J.M. Ackermann, PO Box 424, Pacific Grove, CA 93950.

Works For Electric Violins

Deadline: none given

Trevor Maplestone, a music teacher in Wales, is seeking works for 4 electric violins and mixer for performances by advanced students aged 16-18. The duration of the works should be between 5 and 10 minutes. For information, contact: Trevor Maplestone, 19 Salisbury Court, Greenmeadow, Cwmbran NP44 3EN, United Kingdom; tel 011 44 1633 866 780.

Works For Solo Piano

Deadline: none given

Teresa McCollough, pianist, seeks solo piano works by American composers to be performed and recorded on CD during 1999. The duration should be no more than 15 minutes, with shorter works preferred. Send score, tape (if available), and a self-addressed, stamped envelope to: Teresa McCollough, 2212 Blackburn Ave., Menlo Park, CA 94025; tel (650) 322-9007 or (408) 554-4890; fax (408) 554-2171; email tmccollough@mail.scu.edu.

NY Multimedia Performing Ensemble

Deadline: none given

The NY Multimedia Performing Ensemble seeks scores and tapes for possible performance. Commission/collaboration ideas will also be considered. Contact: Paula Landry,

Aruspex Music, Ltd., 395 Riverside Dr., Suite 2H, New York, NY 10025; tel/fax (212) 531-0060.

Bel Canto Chamber Ensemble

Deadline: none given

The Bel Canto Chamber Ensemble seeks works for tpt, S, pf/hpd, and vc in any combination. For information, contact: James Knabe, 181 Belmont Street #2, Belmont, MA 02178; tel (617) 489-2347; email jknabe@ix.netcom.com.

Works For Trumpet

Deadline: none given

James Knabe, trumpet, seeks works for solo trumpet or trumpet and piano/organ for premiere or performance. The works can be in any style, but especially sought are works in a "neo-baroque" style for piccolo trumpet. For information, contact: James Knabe, 181 Belmont Street #2, Belmont, MA 02178; tel (617) 489-2347; email jknabe@ix.netcom.com.

2nd Festival Of Contemporary

Piano Music

Deadline: none given

The 2nd Festival of Contemporary Piano Music, March 1999, is announced by ppIANISSIMO. Interested composers should submit a score (with duration indicated), program notes, and a short bio. Send submissions to: ppIANISSIMO, Evlogi Georgiev 149, 1504-Sofia, Bulgaria; fax 359-2-4326975.

Soundout Digital Press

Deadline: none given

Soundout Digital Press invites composers to submit scores (limit one score per composer) of solo and chamber works for publication at their web site. Interested musicians will be encouraged to download perusal copies of scores and contact the Press to arrange performances, purchase scores, etc. Requests for scores will be forwarded by email to the composer. The service is free, and is designed to encourage the dissemination of previously unpublished new music. If selected the composer must submit their score in Adobe Acrobat format, and must have his or her own email address. Submit score, tape (if available), bio, and a self-addressed stamped envelope. Submit materials or requests for information to: Anthony Brandt, Editor-in-Chief, Soundout Digital Press, 113 Antrim Street, Apt. 1, Cambridge, MA 02139.

SCI National Council (1998-99)

David Gompper, President

University of Iowa

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Members' Activities

John Allemeier received Honorable Mention in the ASCAP/Rudolph Nissim Composers Competition in 1/98 for his piece *Locust Hour* (chamber orch).

Kenneth R. Benoit's *Indecision* (brass qnt) was performed by the Westwind Brass on 11/14/97, as part of the Festival of New American Music at California State University, Sacramento, CA.

Robin Cox and his wife, choreographer Staphanie Nugent, produced an evening-length concert of their works in San Diego on 1/30 and 31 at Sushi Performance and Visual Arts. He is also completing a commission from the New Horizons Chamber Ensemble of Baltimore.

Tina Davidson was recently appointed the first composer-in-residence at the Fleisher Art Memorial. Her first solo compact disc, *I Hear Mermaids Singing* was selected by the City Paper as one of the top ten recordings of 1996. Performances included: *Of the Running Way* (cl, pf) on 10/11/97 and *Fire on the Mountain* on 3/8/98 by New Ear in Kansas City (MO).

Nancy Bloomer Deussen received the following performances: *Reflections on the Hudson* by the Coastside Community Orchestra on 1/17 and 1/18, by the Iowa State University Symphony on 1/14, and by the Lowell Philharmonic Orchestra on 2/27; *Parisian Caper* and *Soundmoves* were performed on 1/29 at Western Oregon University on 1/29; *Ascent to Victory* was performed by the Mission Chamber Orchestra in Palo Alto (CA) on 2/15; *Pegasus Suite* was premeiered at All Souls Episcopal Church in Berkeley (CA) on 3/29.

David Drexler was commissioned by Music on the St. Croix, a concert series in Stillwater (MN), the work was premeiered in 2/98. *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 and Coffeehouse. *Forgotten at Dawn...* was performed by Synchronia, the St. Louis new music ensemble on 2/9/97.

Donna Kelly Eastman's *Scenes for Piano*

won the 1997 Keyboard Music Award of the Delius Composition Competition and was performed in Jacksonville (FL). Other 1997 performances included three works on a concert sponsored by the Sigma Alpha Iota Alumni Chapter of Washington, DC — *The Signs of the Zodiac* (fl), *Three Dances for Violin*, and *Andante cantabile* (fl, va, vc). *If Only...* was performed by the NYU New Music Ensemble, and *Windows* (cl) was premiered by Leslie Nicholas at the Mid-Atlantic Regional meeting of the College Music Society at the University of Richmond (VA). *Gold, Incense, and Mirth* was heard at the University of Massachusetts and again at Ohio University during their Women in Music Conference. *A Virginia Labyrinth* (fl) was played at Radford University, the University of Tennessee, and the Virginia Polytechnic University. *Au Lever du Soleil* for Orchestra was premiered by the Ohio University Symphony Orchestra. Her song cycle *Encounters* (texts by Dona Stein) was released on CD by Living Artist Recordings with performers Carmen Mason (S) and Ginger Englund Dismukes (pf).

Daniel Goode's *Tunnel-Funnel*, a recording of his ensemble music, was released in 1/98 on the Tzadik label.

Donivan Johnson had several recent works premiered during a Good Friday concert at the Cutter Theatre in Metaline Falls, WA. His passion music *Ecce Agnus Dei* (pf), *Lindisfarne Ground* (tape), *Until The Ninth Hour/Passion Chorale* (tape), *The Seven Last Words of Christ* (speaker, pf), *By His Grace Alone* (fl), and *Deeply Fixed Thorns* (T, vn, pf, chimes) was performed. His *Easter Vigil Cradlesong* (org) was premiered by the composer at American Lutheran Church, Newport, WA on Easter.

Ann Kearns's *So be it: Amen* (SAB, org) was premiered on 2/21/98 at the Five College Choral Festival by the combined choirs of Amherst College, Hampshire College, Mount Holsoke College, Smith College, and the University of Mass.

Daniel Kessner received the following performances at the Romanian-American Music Days: *Chamber Concerto No.3* by the Black Sea New Music Ensemble on 7/9/97; *Five Preludes for Piano* by Sanda Luca-

Zodieru on 7/15/97; *Raging: Orchestral Prelude No.2* by the Black Sea Philharmonic on 7/17/97. Other performances include: *Lyric Piece for Piano and Orchestra* by the Sinfonica de El Salvador on 10/1 and 10/2; *Shades of Pastel* and *Circle Music II* on 10/4; *Symphonic Mobile II* by the Caltech Occidental Concert Band on 11/15; and *Divertimento for Flute, Alto Flute, Vibraphone, and Piano* was premeiered on 11/19 by the Consort of Families for a National Association of Composers USA concert at California State University, Northridge.

Jan Krzywicki's *Concerto for Tuba and Orchestra* was premeiered by Paul Krzywicki and the Temple University Orchestra on 10/12. *Dirge in the Woods for Mezzo Soprano and Piano* was premeiered as part of an AIDS Quilt Songbook concert by Orchestra 2001 on 6/4, and again in St. Petersburg, Russia in 12/97. *Dithyramb for String Orchestra*, commissioned by the Greenwood Music Camp on 8/2.

Daniel McCarthy recently completed three grant commissioning projects from the Indiana Arts Commission, The Indiana State University Arts Endowment, and Indiana State University College of Arts and Sciences. He appeared as guest composer and conductor at the 1997 Midwest Band and Orchestra Director's Clinic in Chicago (IL) and his composition for jazz orchestra, *The Age of Reason*, will be performed at the SCI National Conference in Bloomington by the Indiana University Jazz Ensemble. A commissioned work by Barrick Stees for bassoon and string quartet, *All The West Was Moving*, was premiered at the Double Reed Society National Conference this spring.

Steven Paxton has been named winner of the La Crosse Chamber Chorale's commission for a new work celebrating Wisconsin's statehood sesquicentennial. The commissioned work was performed in February by the chorale, under the direction of Paul Rusterholz. Paxton's *Woods Mix* for dancer and six jamboxes was selected for inclusion in the American Composers Forum's Sonic Circuits Electronic Music Festival. *Wong Universal*, an experimental music/theater/dance work, was premiered at Texas Tech University, and subsequently scenes from *Wong Universal* were presented at a concert

of the Houston Composers Alliance. His *Patterns and Poses* (tbn) was published by ITA Press (International Trombone Association). Other commissions and awards have come from the Lubbock Youth Symphony and the Helene Wurlitzer Foundation of Taos, New Mexico.

A concert of chamber music by **Steven L. Rosenhaus** was presented by Greenwich House Arts/North River Music Series on 2/19. Works included: *Rondo for Flute and Piano*, *For Clarinet Solo*, *Trumpet Sonata*, *The Kiss* (pf), *Suite for Harp* (Airs and Dances), *Philharmonic Preludes* (pf), *Kol Nidre Prelude* (va, vc), *Strange Loops* (String Quartet No.1), and *Tower Music*.

Michele A. Schottenbauer's *Fantasy for Solo Piano* was performed on 9/28 Capitol Composers' Alliance Concert, on 10/19 for a Baltimore Composers Forum Concert, and at *June in Buffalo* on 6/7 by Stephen Manes.

Phillip Schroeder's *Movement: in Ten Parts* (cl, pf) was performed by clarinetist Tamara Raatz and the composer at five schools in Texas: Lee College on 1/20, Sam Houston State University on 1/29, University of North Texas on 2/3, Lamar University on 2/9, and Texas Christian University on 2/18. *Veni Sancte Spiritus* was premiered along with *Lux Aeterna* at Sam Houston State University on 1/29 by the SHSU All-Star 'Scratch' Choir with Schroeder conducting. Recital Publications has released *Five Whitman Songs* (S, pf) Edition No. 697.

Elliott Schwartz traveled to Holland this past December for a week-long residency with the Dutch National Youth Orchestra. His *Equinox* was performed at four different locations in the Netherlands, conducted by Roland Kieft. In February he conducted his *Chiaroscuro* for symphonic wind ensemble at the annual CBNDNA Symposium at Norfolk, Virginia; in March, Schwartz was in England for the premiere of his *Vienna Dreams* at the "Music Past and Present" series (London) and in Germany for a series of lectures and a concert of his music at the Franz Liszt Conservatory, Weimar.

Ira-Paul Schwarz's *Rosa's Rhapsody*, a tribute to Rosa Parks, was premiered on 2/7 by the Topeka Symphony Orchestra; *The Legacy of Martin Luther King, Jr.* (B, pf) was performed by the National Association of Composers, USA on 2/22.

Independent Composer Profile # 9:

Michael F. Hunt

This is the last in a series of Independent Composer Profiles by Barton McLean. The editors would like to take this opportunity to thank Barton for his time and commitment to this project.
—The Editors

Over the twenty years I have known Michael, I have marveled at his versatility and success in so many areas related to composing, and how he has managed to keep his unique works coming through it all. His comments below ring particularly true, coming from one who has deeply experienced all three sides of the fence—as a struggling composer, as an academic, and as an arts administrator. He holds a Ph.D. in music composition from Washington University, and was Composer in Residence at Fontbonne College for nine years. Dr. Hunt served as the Visiting Fulbright Scholar at Trinity College, Dublin, Ireland and presently administers the Music, Dance, and Literature Programs for the Missouri Arts Council. Here is his own story:

I have spent two extended periods of time as an independent composer, the interim being interrupted by nine years of full-time college teaching as a Composer-In-Residence. The first IC period followed my completion of a Ph.D., the second following the demise of the music department where I taught after the administration declared financial exigency, closed all of the arts departments, and "released" the faculty.

Upon graduation, the need to make money came crashing down on me. I assumed that with good grades, a record of successful graduate assistant teaching, published works, and the fact that my dissertation had been performed by the Los Angeles Philharmonic, getting a teaching position would be easy. It wasn't. At the time (1974), there was an average of 400 applications for every position advertised. I turned to the only area I had been trained to do: writing music.

I have written for solo instruments, chamber groups, orchestra, dance companies, jazz, and electronics. I have even done ghost film scoring and commercial orchestrations of other composers' works. My works are primarily written for professional musicians and have been performed across the United States, Ireland, Yugoslavia, and Tasmania. The general climate of acceptance of, or demand for my music has always fluctuated. There were periods of overwhelming demand, and periods of total neglect. I expect these cycles to continue, as all cycles in life do. My publishing royalties and ASCAP royalties will not support me, but provide great entertainment when royalty checks arrive.

As a full-time, independent composer, I wrote music for any ensemble or performer that asked. However, I only wrote for commissions, tending to dislike "drawer music". In addition, I lectured, performed in professional classical ensembles on trombone and piano, did "pit" conducting, performed as a side-man in jazz ensembles on trombone, was a side-man for recording studios, produced studio recordings, was the token white in a twelve-piece, black jazz band in East St. Louis, performed for Young Audiences, worked with Artist-In-Education programs, was a Composer-In-Residence at a local high school for one year, and accompanied dance classes. The majority of my income came directly or indirectly from my identity as a composer, even the school residencies. However, probably 40% of the free-lance income came from lectures, residencies, and performing. In very lean times, I worked as a carpenter's assistant, and helped an artist do environmental installations in restaurants.

My first big break came through my composition teacher in graduate school. When I was finishing my dissertation, (a work for orchestra), Leonard Slatkin approached my composition teacher about an opportunity he was offered in a "Young Conductors and Young Composers Symposium" with the Los Angeles Philharmonic. My composition teacher gave Slatkin my dissertation score. I received a call "out of the blue" from Slatkin asking if I would accompany him to Los Angeles where he would conduct my work. I was convinced this was all a prank. I stayed up all night trying to figure out which one of my friends had a voice like Slatkin's. However, it was true. A teacher, who had become a friend and colleague, had spoken on behalf of my music.

It is very important to form alliances with others. Your creative work will seldom speak for itself. It needs other people to speak on its behalf. If you have a large circle of composers, performers, and artists working with you to help promote your music, your music has a much greater chance of being performed. I had hired some St. Louis Symphony musicians to do a studio recording of one of my pieces. After the recording was released,

one of the symphony musicians recommended the piece to his friends in other symphonies around the country, which resulted in more sales for the publisher and more performances for me.

While working totally free-lance, a substantial amount of my income came from talking about my music. It never ceased to amaze me that people who never came to concerts that featured my music were very interested in listening to me talk about it. Many acquaintances and contacts were very useful in helping me to find social clubs, fraternal organizations, music clubs, school programs, Oasis programs, and the like that were looking for speakers.

Besides writing and playing music, I also supplemented my income by being a dance accompanist. This sideline led to dance commissions, and many rewarding collaborations, including lecturing at dance conferences. After giving a lecture at a dance conference on music for dance, I was approached by a woman who asked for my business card. Since I did not know who she was, I was very polite, smiled, and thanked her for her interest. Six months later, she hired me to be director of music for choreography camps in New York and Los Angeles.

During a conversation with a visual artist, we discussed the typical collaboration between artist and composer. In most instances, an artist would ask a composer to view his work and write some music to accompany it. I admired his work and he admired mine. I suggested that the whole procedure needed to be turned upside down. Later, he privately raised the funds to support a commission for his gallery opening. However, the commission came first, then a studio recording of the work, followed by a commission to a choreographer to produce a dance for the piece, which was in turn filmed. The artist then based all of his paintings on the dance film. There were funds left over for a live performance of the commission (music and dance) at the gallery opening. Gallery viewers listened to the music that inspired the dance, which in turn inspired the paintings. Collaboration with other artists is always rewarding.

Most commissions came from 501c3 not-for-profit organizations. These included new music presenting groups, professional orchestras, community orchestras, and dance companies. A few commissions came from individuals, and school systems. The most unusual commission came from a martial arts school that was celebrating its

10th anniversary. One of the most lucrative contracts I wrote was to arrange the music of another composer for full orchestra and chorus, record the music in London (I hired London Symphony and Philharmonic musicians), and then issue a commercial recording of the works in the United States.

It is hard to convince people that you make a living by writing music. Many people look at composers as playing. When introduced as a composer, many people ask, "But what do you do for a living?" A free-lance composer needs to develop negotiation skills. The smartest thing that I did as an independent composer was not to compromise. I always negotiated for a fair commission. Many people felt that composers should give away pieces, and were offended that I would ask for fair compensation. My fondest memory is one of negotiating a contract with a major dance company. I had presented a contract that covered forty minutes of music for orchestra with a piano soloist, which then had to be arranged for touring with two pianos, (essentially two complete forty minute works). I was placed in a room negotiating with the dance company's artistic director, the technical director, the business manager, and the company's lawyer. After fielding questions from everyone, the business manager said he did not understand my fee structure. He questioned how I could charge the same rate for the two-piano version as I was for the orchestra version. Without hesitation I answered, "You know you are right, I should double the orchestra rate". He immediately accepted my original offer.

My residence in St. Louis, Missouri was both a help and a hindrance. St. Louis is a small market. This means that there are not a lot of commissions and opportunities. However, since it is small, once one has established a name and a reputation, it is possible to be considered for the commissions that are available. It is also possible to travel around the state and meet people connected with the music world. Once connections were established in St. Louis and Missouri, it was possible to widen the search outside of Missouri, and use previous commissions and performances as a basis to beg for more. As an independent composer, I was also having my music performed at regional and national meetings of SCI (at that time ASUC). Because I was using primarily professional performers and was not based at a school, I could not reciprocate with performance opportunities for other composers (which seemed to be the way to

secure other performances at the time). I was getting some performances at universities around the country, but I had no university or performing forces to offer to other composers. As I concentrated my efforts to the professional arena, my contacts at universities began to dwindle. I miss these university connections.

In the beginning, I tried every strategy available to try to secure performances and commissions. Some of these strategies involved grant proposals and the "calls for scores" which were advertised in various journals. I soon found that writing grants was time consuming, expensive (in relation to duplicating tapes, scores, and the number of copies of applications required), and yielded very few results. Most "calls for scores" ask for very strange instrumentation, or require that you sign in blood that the work has never been awarded another prize, was never performed before, or that the concept was never conceived until the moment that you read the "call". I opted to create my own venues.

A self-employed, independent artist has two options in dealing with a space to create art. Either one rents space or works at home. Renting space requires that one have significant income to cover monthly expenses, (which do not fluctuate, even if your free-lance income does). An outside space also requires necessities such as office furniture, telephone service, answering machines, instruments, etc. Establishing a workspace at home is easier and cheaper. Working at home with children is a two-edged sword. It is great not having to commute. It is wonderful to be able to work at any time. However, it also means that you are available at any time. Calling a special room an office does not mean a lot to small children. You are there, so you are available. You are also available to help run the endless taxi service. Working at home also requires some investment in equipment. I factor these costs in the commissioning structure.

It would be difficult to return to being a totally independent composer. When I was, I spent 90% of my time scaring up the next job or commission, and only 10% actually writing music. I felt that my main job was in public relations and research. Businessmen talk about every contact resulting in more contacts and more spin-off business. However, a commission by an organization seldom resulted in another commission by

Hunt - continued on pg. 10

SCI LOCAL CHAPTERS: WHERE WE STAND

Does SCI have local chapters? While some think it already does, the situation is a bit more complicated. Many of you will recall that SCI began an effort toward the formation of local chapters about four years ago, but you may not know how things have progressed with that effort.

In 1994, a group of composers and a few new music performers in Birmingham, Alabama began meeting together to discuss the feasibility of combining the resources of several smaller local colleges. The purpose was to put on concerts, and to give their students the chance to interact with their peers in other local departments. In order to overcome the isolation felt by many composers in small music departments, this initiative was an attempt to broaden our base of support in the community. The group was still mostly restricted to "academic" composers, since few knew other composers in Birmingham. As many of the composers were also members of SCI, and as SCI had recently proposed the idea of local chapters, the composers decided to look into the possible benefits of such an affiliation. SCI offered the possibility of immediate fiscal sponsorship (serving as a tax umbrella for fundraising) if the composers wanted to try forming a local chapter, something new for SCI. The composers who had previous experience with applying for tax IDs and non-profit status quickly recognized the value of this proposed fiscal relationship.

Therefore, in 1995 the Birmingham Art Music Alliance was the first and to date the only local chapter to affiliate with SCI. This pioneering relationship has allowed both Alliance members and the SCI national office to gradually explore the concept of community composer groups and SCI local chapters, to examine local chapter organization, SCI support levels, and the boundaries and legal aspects of such an association. The Alliance has been very successful in its programs, including concertizing to a very large and receptive community audience, educational outreach in the form of master classes, a commissioning program, and a series of guest composer appearances. However, it has also had its share of growing pains. It has proved a valuable model both for local composers reaching out to each other and to their community, and for the chapter's relationship with the national

organization. Recently, SCI's executive and national committees have discussed both the problems and benefits of such future relationships with other potential local chapters to the degree that the local chapter program has been officially adopted as an arm of SCI. Our by-laws were officially amended to include this category of activity under SCI's auspices.

Over the coming months, as local chapter coordinator, I will be drawing up a handbook for anyone interested in undertaking such a venture. The handbook will define the local chapter, and include: chapter obligations to the SCI national office, benefits of affiliation, and suggested strategies for successfully forming a chapter, putting on various types of activities, fundraising, and building audiences. However, obligations are few, and each local community will be strongly encouraged to develop programs uniquely suited to their resources and interests. Briefly, some basic definitions of a local chapter are:

1. The local chapter shall exist to generally promote the cause of new music.
2. The local chapter shall be defined by geographical boundaries, such as a 40-mile radius around a city or town, and the majority of its activities shall take place within said boundaries, encouraging local participation and community outreach.
3. Members of the local chapter will be composers, performers, students, and others interested in the promotion of new music locally, regionally and nationally. Ideally, this will include a mixture of current SCI and non-SCI members, although it may take some time to build relationships with community based artists.
4. All composer members of the local chapter will become members of the Society of Composers, Inc. through payment of national dues. Payment of local dues, if required by the chapter, will be set above that of the national dues level for local chapter membership in each of the above member categories.
5. The local chapter will have regular meetings.
6. It has been generally agreed that the SCI local chapter will be completely under the auspices of SCI, some part of the national dues paid will be rebated to the chapter (similar to the way regions work), and SCI may be used as a fiscal sponsor for receipt of tax deductible donations or grants.

I cannot state strongly enough how highly I recommend that those of you not currently involved with a community composer group channel some effort into a venture such as a local chapter. You will be amazed at how great and direct the benefits are to your compositional career. As a founding member of the Birmingham Art Music Alliance, I frankly have been overwhelmed at the results generated by the efforts put forth by about twenty people, and at the wealth of wisdom shared by that community. In a few short years, the Alliance has truly created both a place and an increasingly knowledgeable audience outside of academia for new music without compromising the quality of our art, and has done so in a community that wasn't exactly known for its support of the arts. We have also created a very tightly-knit group of individuals who support each other and inspire each other to keep working, composing, and exploring new avenues for their art. While it hasn't been exactly easy, I wouldn't say it was really hard, either, and it certainly has been fun. Gerald Warfield will be sharing the names of people who expressed an interest in forming a local chapter in their community, and I will be contacting those people directly via email. If you see yourself as someone who wants to become involved in a similar venture, even if you don't know of anyone else in your community who might be interested, please email me directly at: <dhindman@bsc.edu> I can give you lots of suggestions as to how to begin.

*Dorothy Hindman
Local Chapter Coordinator*

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](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.

Hunt - continued from pg. 8

the same organization, or by another organization in the same vicinity. (Personality saturation does not work for drawing audiences, even if you are a superstar, who I was not.) One soon learned that if an organization had commissioning money, it also had the obligation to spread those commissions among as many composers as possible. The next commission for me from that same organization could be ten years away. Some organizations raised funds for special events in the organization's history, and would never be in the commissioning market again. Also, I had become keenly aware of arts organizations' budgets and the economic climate. Everyone's budget was shrinking, public funding was diminishing, and commissioning was not on the tips of their tongues. After a few years of paying all the bills as a freelance composer, (I just didn't always know when), I decided that my family needed more security than I was providing. Yes, I was providing food and shelter. However, solvency depended on the next rabbit-out-of-the-hat. There was no health insurance, (I have three children), no savings, and no retirement. It was time for a change. Since I had spent a considerable amount of time applying for grants, I opted to sit on the other side of the desk. I now work full-time for the Missouri Arts Council where I administer grants for music, dance, and literature. There seem to be more people smiling at me now than before.

Now that I am in arts administration, I spend a lot of time thinking about how the arts funding community relates to the individual artist. Many states, like Missouri, are prohibited by state statutes to give funds directly to individuals. (The state of Ohio should be held up as the ideal model for state agencies that deal with individual artists. Composers who reside in Ohio are very fortunate.) In most states, it is still up to the individual artist (composer, choreographer, painter, writer, etc.) to convince a 501c3 not-for-profit organization to apply for the funds on the artist's behalf. The application was written by the organization, the grant was awarded to the organization, and the funds were sent to the organization. One can only speculate on the amount of persuasion needed to convince an organization to do this for you. The "artist" (for whom the program was written) had to appeal to the organization for their commissioning funds, (some checks spent a long time accumulating inter-

est before it made its way to the composer). There are even fewer opportunities available from foundations and corporations. The standard line from the majority of foundations and corporations is "no funds to individuals". The National Endowment for the Arts no longer has programs for individuals, except in literature. When the Endowment had programs for composers, the funded rate was approximately 10% of all applicants. The present "climate" in arts funding being pushed by the anonymous "they" is concerned with relevancy. The newest buzz category is social relevancy. Since the private sector and government have failed, the arts are being looked to as agents for social change. The outlook for composers and public funding is not bright. I reiterate my previous statement: "Make your own venues".

I have three things to say to anyone who wishes to be an independent composer. First, learn as much about as many different kinds of music as possible. One never knows what opportunities will knock. Second, be as flexible as possible. And third, make the time to take some business courses. Everyone talks about the business of music. However, very few schools allow the time to learn about the music business. Performers spend all of their time practicing. Composers spend all of their time writing. Actually, producing is just part of the whole picture. If the monetary rewards are not great, I think the personal rewards are. The most rewarding event for me is hearing one of my orchestral works performed by a professional symphony. The next most rewarding event is being introduced to a stranger who says, "I know you, you are a composer."

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YOUR NEWSLETTER WANTS YOU!!

The editors are seeking anyone with an interest in writing articles for forthcoming issues of the newsletter. Contact John Allemeier or Jon Southwood at

jallemei@blue.weeg.uiowa.edu and
jdsouth@blue.weeg.uiowa.edu.

SCI/ASCAP Student Competition

Regional Winners

REGION I

Karim Al-Zand
Timothy Melbinger
Ken Ueno

Judges

Linda Dusman and Noel Zahler

REGION II

Stefan Freund
Daniel Koontz
Howard Yermish

Judges

Greg Wanamaker and David Heinick

REGION III

Andrea Clearfield
Daniel Kellogg

Judges

*Bruno Amato, Simon Andrews,
Evan Chambers*

REGION IV

Kawai Shiu
Joy Spainhower
J.J. Hudson

Judges

*Nick Demos, Kari Jueesla,
Robert Thompson*

REGION VI

Christopher Arrell
Rob Smith
Hye-kyung Lee

Judges

*Scott Robbins, Ken Bales,
Paul Siskind*

REGION VII

Renee Arakaki
Pamela Madsen
Linda Holland

Judges

*Charles Argersiner, Marshall Bialosky,
Glenn Hackbarth*

SCI/ASCAP Student Competition Commission

This is the first year of the student competition, supported by funds provided by ASCAP with many thanks to **Frances Richard**. Except for Regions V and VIII, all adjudications took place at the regional conferences. Up to three students were selected from each region for a national round of judging that occurred at Indiana University. The judges decided to award two second place winners rather than a third place winner. Their criteria were in three categories: imagination, craft and the potential to write a new work. The national judges had no knowledge of the regional identification of each entrant. Beyond the three winners, seven students were selected for honorable mention. All names, institutions and compositions submitted for the competition are listed below.

National Winners

First Place: **Howard Yermish**, USC (*Five Images*, fl, cl, perc, pn, vn, va, vc)
Second Place (tie): **Stefan Freund**, Eastman (*dodecaphunphrolic*, cl, vn, vc, pn)
Emily Doolittle, Indiana U (*Weather Songs*, S, fl, vn, vc, pn, perc)

Honorable Mention

Karim Al-Zand, Harvard (*String Quartet*)
 Christopher Arrell, UT Austin (*Crippled Muses*, 15 players)
 Andrea Clearfield, Temple (*Spirit Island*, fl vc, pn)
 Daniel Kellogg, Curtis (*Whitening Fury*, piano quintet)
 Hye Kyung Lee, UT Austin (*Sonatina*, s sax, pn)
 Joy Spainhower, Cleveland Institute (*Tagebuch*, tpt, 3 vn, va, vc and strings)
 Daniel Worley, U Michigan (*Beat (Primal Invention)*, small orchestra)



David Gompper, Frances Richard, Howard Yermish

Region V winners

Emily Doolittle, *Indiana U*
 Gabriela Lena Frank, *U Michigan*
 Daniel Worley, *U Michigan*

honorable mention

Ching-chu Hu, *U Michigan*
 Anthony D. Moore, *Indiana U*
 Peter Roubal, *U Illinois*

Region VIII winner

Christopher Merrifield,
San Francisco State U

Judges

National

Charles Hoag
 Marilyn Shrude
 Paul Siskind

Region V and VIII

James Chaudoir
 Daniel McCarthy
 Rocky Reuter

Guidelines for the 1999 Student Contest will be mailed out by the middle of May, 1998. Changes include:

- Students must submit their works within the region they are studying;
- Students can be members at any level of SCI, from student chapter to full;
- Regional adjudication will take place during the spring of 1999 in order to have one deadline for all regions. The deadline will be Friday, January 15, 1999 (postmark).
- There will be no age limit. The only requirement is that students be enrolled in a college or university composition degree program, or show proof they are studying with a composer.
- Region V will be divided into two smaller regions for judging: East (MI, OH, IN) & West.



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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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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.

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

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