

Fiscal Sponsorship

The following article is an introduction to a new service provided by SCI.

In this issue:

2 SCI Call
for Scores

4 Competitions,
Grants, Calls

6 Members'
Activities

7 Meet the
EC/NC

news
letter

A fiscal sponsor is a go-between. In a recent SCI e-mail questionnaire, that was a point many members misunderstood. If the Society of Composers serves as fiscal sponsor for you or your organization, SCI does not give you its own money. Nor does SCI go out and raise money for you. What it does do is receive—on your behalf—money that you have raised and monitor the way you spend it. (At first blush it doesn't sound very appealing, does it?)

The purpose of this article is to give you an idea of the scope of fiscal sponsorship and explain why the trouble and expense (SCI gets a small percentage for its services) is sometimes worth it. Of course, some grants require a fiscal sponsor, so you're stuck with one whether you like it or not. Still, we'd like you to know enough about the service so that you can determine whether it is appropriate for you or your circumstances.

Over the last few years, grants and donations have increasingly gone through fiscal sponsors. A grantor, for instance, may want independent oversight of the activity being funded. Foundations or agencies are frequently not in a position to monitor all the activities they support, and misuse of their grants is one of the surest ways to have their tax-exempt status called into question by the IRS. Also, grantors usually want to pass along as much of their money to their grantees as possible, and that means not spending large amounts on reviewers and auditors. The transferring of oversight responsibility to a fiscal sponsor makes sense even for large granting organizations because a fiscal sponsor is expected to have more expertise in the activity being supported than the grantor.

If the go-between is a tax-exempt organization (like SCI) it can render the money it receives (on behalf of the grantee) tax exempt for the purposes of the grantor. That is not an issue if the grantor is a foundation, but it can be crucial for small or private donations. In other words, the money received from an individual can become a tax-deductible contribution—even if the eventual recipient is not a 501(c)(3)—if the money is passed through SCI. This is not, however, a simple laundering operation. Responsibility is assumed by an independent third party (in this case, SCI) for the activity that the funds support.

Since tax issues are at stake, scrutiny of fiscal sponsorship can be expected. In all cases, the money must be paid directly to the sponsor. (Your organization cannot receive money and simply tell SCI that you got it.) Two points are crucial to the IRS. First, the fiscal sponsor must exercise sufficient supervision over the funds being donated to support the activity. Second, the funds must be used by the grantee only for charitable purposes that further the exempt purposes of the fiscal sponsor. That is why SCI recently went to the trouble of changing its certificate of incorporation, to include performance and composition specifically. The older certificate leaned heavily toward education.

What kind of activities can make use of fiscal sponsorship? Any that would ordinarily be tax-exempt but, for some reason are not. For instance, you may have a small group that performs your music. The fact that your group is not incorporated as a 501(c)(3) means that you cannot raise tax-deductible contributions. In general, grants to groups are easier to fund than to individuals. Unfortunately, it appears that individual commissions to a targeted composer do not qualify.

Details of SCI's fiscal sponsorship program have yet to be finalized, but they will probably include two types of contracts between SCI and the grantee. One will detail the terms of the sponsorship and another will be an advance agreement that may be used to strengthen a grant application. For instance, it could be valuable for someone seeking to mount a large production to demonstrate to potential donors that a mechanism is already in place for administering (as

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

e-mail: 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.

Region VII

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,

The SCI Newsletter

John Allemeier & Jon Southwood,
editors

Circulation: 1200

Annual Subscription Rate: \$50

Frequency of Publication: Monthly, except June/July and August/September. Edited and printed at The University of Iowa. Send articles and member activities to:

The University of Iowa
School of Music
Iowa City, IA 52242
(319) 335-1626; (319) 335-2637 FAX

For other business:

Martin Gonzalez - *Exec. Secretary*
Society of Composers, Inc.
PO Box 296, Old Chelsea Station
New York, NY 10113-0296
Phone/fax: (212) 989-6764
E-mail: sci@uiowa.edu

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

Copyright © 1998
by the Society of Composers, Inc.
All rights reserved.

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.

Sponsorship - continued from pg. 1

well as rendering tax-exempt) any donations received.

In preparation for fiscal sponsorship SCI will, from 1998 on, have its books audited on an annual basis. In the past our financial reports, while reported to all appropriate agencies, were not subject to a full audit. Some agencies, especially state agencies, will expect a fiscal sponsor to have audited financial reports. This will increase the cost of our tax filings by a significant amount. The fee charged by SCI (4 to 8 percent has been suggested) is not expected to cover these costs. Still, if the service is valued by our members, the cost will be worth it.

We welcome your comments on this program and particularly the suggestions of members who have already made use of fiscal sponsorship through another organization.

Gerald Warfield

Region V Updates

For up-to-date information on the Region V conference please visit the following URL:

<http://baby.indstate.edu/music/composerinc.html>

HELP WANTED

SCION is looking for an assistant editor to help with the production of the monthly on-line newsletter. The assistant editor will help compile the monthly announcements and prepare an entire issue when the editor is unable to do so. The requirements for the position are a high level of writing and editing skills, an excellent eye for detail, proficiency in typing, access to appropriate computer equipment, and availability during the last week of each month (approximately 2-5 hours). After a brief probationary period, the position could be elevated to associate editor with a seat on the Executive Committee of SCI and could eventually lead to the editorship of SCION. Here's your chance to provide a vital service to our organization. If interested e-mail Bryan Burkett, editor at bburkett@indiana.edu.

SCION

Bryan Burkett, *Editor*

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

bburkett@indiana.edu

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

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

NEW OR CHANGED E-MAIL ADDRESSES of members in good standing who are receiving or who wish to receive SCION, should be 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
Taylor Harding-host

Region V

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

Region VI

March 5-6, 1999
University of Central Arkansas
Paul Dickinson-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 Schwartz

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

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.

1998 Heckscher Foundation

Composition Prize

Deadline: June 15

The Ithaca College School of Music announces the 1998 Heckscher Foundation Composition Prize for a work for standard string quartet. Composers are invited to submit one work, with a duration between 10 and 20 minutes. The submitted work must have been written within the past 3 years. Prize: \$4000 and a performance by the Ariadne Quartet on Oct. 12 at the school's Voices of Our Time Festival of Contemporary Music. The winner is expected to attend the performance. Deadline: June 15. For information, contact Dana Wilson or Gregory Woodward at (607) 274-3684. Submit entries to: The Heckscher Composition Prize, School of Music, Ithaca College, Ithaca, NY 14850.

1998 Wish Upon A Song

Songwriters Contest

Deadline: June 15

Fee: \$10 per song

Songwriters aged 18 or older are invited to submit original songs to the 1998 Wish Upon a Song Songwriters Contest. Songs may be submitted in any of the following categories: 1) All Country; 2) Gospel-Contemporary Christian or Southern Gospel; 3) Pop, Rock, and Dance; 4) R&B, Hip Hop; and 5) Christmas, Easy Listening or Instrumental. All winning songs will be mastered and manufactured on a compilation CD, which will be delivered to producers, record companies, and radio stations for promotion and possible release. All winners will be offered a publishing contract or may retain their own publisher. One Grand Prize Winner will receive \$500, a publishing contract, 50 copies of the compilation CD, and a certificate. First, Second, and Third Place awards, to be given in each category, will include publishing contracts, copies of the compilation CD, and certificates. Entry fee: \$10 per song. Deadline: June 15. Submission must include the following: entry form, cassette tape with no more than 3 songs per tape, lyric sheet, entry fee. Materials will not

be returned. For information and entry forms, contact: Wish Upon a Song, P.O. Box 1367, Orange County, CA 92856-0367.

Sonic Circuits VI

Deadline: July 1

Sonic Circuits is a festival of works which travels the world to form the basis of its many events. Any works or acts which involve electronic technology may be submitted for consideration. The selected works are offered to more than 20 venues around the world and may be featured on the highlights CD. The Sonic Circuits season begins in October and continues throughout the year. Submitted works should be less than 15 minutes in duration, but longer works will be considered. Submit one work in the following categories: 1) Audio or video tape (NTSC format only); 2) works with a visual and/or live component; or 3) works appropriate for ISDN-, phone-line hook-ups, the Internet, sound-sculptures or installations. Selected composers are expected join the American Composers Forum if not already a member. Deadline: July 1. For information and an application, contact: American Composers Forum, 332 Minnesota Street, #E-145, St. Paul, MN 55101; tel (612) 228-1407/(800) 223-8619; fax (612) 291-7978; e-mail pblackburn@composersforum.org; URL: <http://www.composersforum.org>.

10th Annual Choral Composers'

Readings Workshop

Deadline: July 13

Fee: \$200

The Gregg Smith Singers announce their 10th Annual Choral Composers' Readings Workshop in Saranac Lake, NY, to be held July 13-18. Enrollment is limited to the first 12 composers to apply. A composition by each composer will be rehearsed and taped by the Gregg Smith Singers, with commentary during each reading by the singers and Mr. Smith. Fee: \$200. Housing is available at reasonable rates. For information, contact: Gregg Smith Singers, 171 West 71st St., #PHW, New York, NY 10023; tel (212) 874-2990.

Firewind Chamber Ensemble

Deadline: Aug. 1

The Firewind Chamber Ensemble, a group of student and faculty musicians from Kent State University, is looking for new works to

perform. Sought are works of average to above-average abilities for any combination of the following instruments: fl/picc, cl/b cl, bn/cbn, sax (SATB), tpt(3), tbn, euph, tba(2), perc(4), pf, hrp, vc, and S and A voice. Deadline: Aug. 1. Send submissions or inquiries to: Anthony Boyer, Kent State University, 59 Swallow Drive, Dayton, OH 45415; tel (330) 672-61389; e-mail aboyer@kent.edu.

New American Music For Young Audiences Project

Deadline: Aug. 31

The American Music Center and the New York State Council on the Arts are seeking scores and CDs of works specifically for young audiences (pre-K through 12) composed by American composers. The works should be for young audiences, not young performers. The scores and CDs will be catalogued and added to AMC's collection and will appear in a specially-published catalog and on-line database. Submit the following on the score and/or CD or on a separate sheet of paper: instrumentation, duration, year composed or last revised, age and/or grade of audience for which the work was composed, author of text (for sung or narrated works), subject of the work (e.g., story or topic on which the work is based), a brief description of the musical style, and a brief description of how and why the work was composed specifically for a young audience (e.g., subject matter, audience participation, etc.). Deadline: Aug. 31. Submit materials to: The American Music Center, New American Music for Young Audiences Project, New York, NY 10010; tel (212) 366-5260 x11.

Contest For Choral Composition "Juan Bautista Comes"

Deadline: Sep. 23

The town council of Segorbe, Spain announces the Contest for Choral Composition "Juan Bautista Comes." Composers may submit one work for mixed a capella choir which has yet to be performed in total or part in public, broadcast or published. The text can be any religious text in Latin. Composers who have won previous editions of the contest are not eligible. Prize: 300.00 ptas. If the jury considers no work worthy, no award will be given. The winning work will be given its premiere during the concerts of the

XVI Choral Festival of 1999. The score of the winning work will be published by Jaime Piles Publishing House and will show the inscription "Premio de Composicion Coral Juan Bautista Comes 1998" on the front cover. Submission must be made with a pseudonym. Submit: two copies of the score and an envelope containing the composer's pseudonym, title of the composition, and the composer's name, address, and telephone number. Deadline: Sep. 23. Works not claimed within 3 months of the awarding of the prize will be considered the property of the Town Council. For information, contact: Segorbe's Town Council, Concejalía de Cultura, Pza. Agua Limpia, C.P. 12400 Segorbe (Castellon), Spain.

1999 Museum In The Community Composers' Award

Deadline: Oct. 15

Fee: \$25

Composers are invited to submit a work for standard string quartet for the 1999 Museum in the Community Composers' Award. The submitted work must not have been previously published, performed, or awarded. Prize: \$2500 and a premier by the Montclair String Quartet, transportation to the performance, and lodging while in WV. Submissions are anonymous. Three bound copies of the score must be submitted. Deadline: Oct. 15. Entry fee: \$25. Send submission or inquiries to: Patricia Fisher, Competition Administrator, P.O. Box 251, Scott Depot, WV 25560; tel (304) 562-0484; e-mail mitc@newwave.net.

The Haddonfield Symphony 1999 Young Composers' Competition

Deadline: Oct. 20

Age: under 30

Composers who are citizens and/or permanent residents of the US who were born after March 20, 1969 are invited to submit one work for orchestra to the 1999 Young Composers' Competition sponsored by the Haddonfield Symphony. Previous winners are not eligible. The instrumentation of the work may not exceed 3333 (including doublings), 43331, timp, perc(3), kybd, hrp, str. Works with soloists are not eligible. The work's duration should be between 8 and 15 minutes. The winning composer will receive a premiere of the work by the Symphony, a recording of the premier, round-trip domestic airfare to attend the rehearsals and performance. The winning work will also be considered for inclusion in the Theodore Presser

Company's rental library. Submitted works may not be premiered prior to the concert date of March 20, 1999. The score and parts must be legible, with good page turns, and ample rehearsal numbers and cues. The winning composer must provide 3 full scores and a full set of parts with a sufficient string count by Jan. 20. Deadline: Oct. 20. To apply submit 2 copies of each of the following: the full score plus 2 copies of a sample part; a demo tape (pf reading, computer demo, or reading session), if available; bio (optional); an information sheet which includes the composer's name, the title of the work, duration, date of birth, citizenship or residence information, mailing address, telephone number, fax number, and e-mail address. Also include an SASE for the return of materials. Submissions without a return envelope will not be considered. Send submissions or inquiries to: The Haddonfield Symphony, Young Composers' Competition, 20 Washington Ave., P.O. Box 212, Haddonfield, NJ 08033; tel (609) 429-1880; e-mail Symphony@Haddonfield.com.

Song Cycles For Tenor And Piano

Deadline: Nov. 30

A singer seeks American song cycles for tenor and piano written after 1984, with a maximum duration of 15 minutes. Deadline: Nov. 30. Send scores to: Gregory Wiest, Klenzestr. 8, D-80469 Munich, Germany.

Works For Accordion And Orchestra

Deadline: none given

A professional accordionist seeks original works for accordion and orchestra or string orchestra (no chamber ensembles). Selected works will be performed during the 1998-99 season. Send score, tape (if available), cover letter, and brief bio to: Christos Zerbinos, 135 Dardanelion St., New Smirni 17123, Athens, Greece; e-mail almouz@ath.forthnet.gr

Works For Electric Guitar

Deadline: none given

An electric guitarist is seeking solo works for that instrument for possible performance. Contact: Mauro Franceschi, Via Montetondo 4, 39100 Bolzano, Italy; tel/fax 0039.471.976075; e-mail franceschi@dnet.it

• • •

SCI National Council (1998-99)

David Gompper, President

The University of Iowa

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 of Montana (VIII)

Executive Committee (1998-99)

Reynold Weidenaar, Chairman

William Paterson College

Greg A. Steinke, President Emeritus

John Allemeier & Jon Southwood,

Editors of the Newsletter

The University of Iowa

Bruce J. Taub,

Editor of Journal of Music Scores

C. F. Peters Corporation

Richard Brooks, Producer of CD Series

Nassau Community College

William Ryan, Submissions Coordinator

James Paul Sain, Student Chapters

University of Florida

Tom Lopez, Webmaster

Bryan Burkett, Editor, SCION

Kristine H. Burns, Listserv Coordinator

Barton McLean,

Independent Composer Representative

Dorothy Hindman,

Representative for Local Chapters

and Affiliate Groups

David Vayo, Membership Chair

Illinois Wesleyan University

Fred Glessner, Editor of Monograph Series

Thomas Wells,

Audio Streaming Project Manager

Ohio State University

Gerald Warfield, General Manager

Martin Gonzalez, Executive Secretary

Members' Activities

Daniel Adams presented a paper entitled *Extended Performance Techniques and External Sonic Resources as Compositional Elements in Selected Timpani Solos by John Beck* at the South Central Regional Meeting of the College Music Society held at the University of Central Arkansas in Conway on 2/27-28. The paper was subsequently published as an article in the Spring 1998 issue of the *Journal of the National Association of College Wind and Percussion Instructors* (Volume XLVI, Number 3). *Fanfare for Tomorrow* was premiered at the College Music Society South Central Meeting; *The Glass Bead Game* (pf) was performed at Texas southern University on 3/24; *Lignumvitae* (perc) was performed at the University of North Carolina-Charlotte as part of the Southeastern Composers' League Festival of New Music on 3/26.

Elizabeth Bell's *Loss-Songs* (S, pf) was performed on the Autumn Serenade Festival on 10/30/97; *Duovarious* (pf duet) was performed on 12/8/97.

Judd Danby recently gave a lecture entitled: *The Fabric of Musical Shaping: Inspiration, Chosen Materials, Compositional Technique, and Style Interwoven* at the University of Illinois at Urbana-Champaign, and in February, was Guest Composer at Connecticut College. Danby's *The Piano's Stuck* is published by Soundout Digital Press, a new Web-based publisher.

Keith Dippre's *Retort part 2* (pf, cl, vc) was premiered at the Ohio State Contemporary Music Festival on 2/11/98.

Jerome Miskell's *Commercial Timeout* (ww qnt), commissioned by the Tapestry Quintet, was performed on 3/16 at Mount Union College, and again on 3/18 at Ashland University; *Puzzles and Cannons* (ww trio) was performed at Ashland University on 3/4 and 3/18; *Endless Summer, Eternal Light...and Fireworks* (orch) was performed on 2/18 by the University of Pittsburgh Chamber Orchestra. Miskell was recently commissioned to compose a bassoon quartet for the 1998 John Miller Bassoon Symposium.

Robert Peck's *Phaethon's Fall* (orch) was premiered on 2/25/98 by the Indiana University Symphony Orchestra; *Hommage a*

Messiaen (vc, harp) was performed on 3/15 in Baton Rouge (LA) as part of the Festival of Contemporary Music at Louisiana State University.

Abram M. Plum received premieres of two new works on a concert at Illinois Wesleyan University on 4/5: *Inscapes*, a song cycle to five poems by Gerard Manley Hopkins, was sung by John Pescitelli, baritone, and *Mountain Music* (pf) was performed by the composer. Earlier works presented on this program included *Three Lyric Pieces*, played by cellist Gregory Hamilton, *Mutation*, sung by soprano Jody Kienzler, and *Seven Reflections*, played by the composer.

William Price's *And They Did Feast Upon...* (fl, ob, cl, tpt, tbn, tba, pf, perc) was premiered on by the LSU New Music Ensemble, conducted by Dinos Constantinides, at the LSU Union Theatre on 3/2/98.

Howard Quilling's *Trio for Violin, Cello and Piano* was performed at Los Angeles Valley College on a program presented by the Pacific Composers Forum on 7/27/97; *Variation and Prelude on Brother James's Ayre for Organ* at St. Paul's Episcopal Church of Bakersfield (CA); *From Quiet Beginnings* was performed at the Bakersfield Convention Center with the Bakersfield Symphony Orchestra on 1/11/98; *Trio for Flute, Viola and Guitar* at the Bakersfield Christian Life Center on a New Directions Concert presented by the Bakersfield Symphony Orchestra on 2/15/98.

Laura Elise Schwendinger's *Songs of Heaven and Earth* was premiered on 2/7 at the Kennedy Center for the Performing Arts in Washington DC by receiving a grant from the American Composer's Forum for this project. Ms. Schwendinger also received support for *Songs of Heaven and Earth* as a Fellow at both the Five College Women's Studies Research Center in Spring of 1997 and the Rockefeller Foundation's Bellagio Center in Italy in 7/97.

Karen Thomas's *Roundup* (sax qrt) was performed in Fiuggi, Italy on the II Symposium Festival Donne in Musica on 9/10/97 and 9/14/97; and again for the Women in Music Conference by the Athenian Saxophone Quartet on 10/25/97 at the University

of Ohio, Athens; and again at the American Saxophone Alliance Biennial Conference at Northwestern University on 3/26/98; *Over the City (In memory of the victims of the bombing of Hiroshima)* (choir, cham ens) was performed at the Women in Music Conference at Ohio University on 10/25/97; *Alnight by the rose* (ATTB) has been given numerous performances by the Hillard Ensemble; *Four Delineations of Curtmantle* (tbn) was performed at the University of Virginia, Charlottesville on 6/6/97. *Three Medieval Lyrics* for a cappella choir received Second Prize in His Majesty's Clerkes Choral Composition Competition 1997.

Mary Jeanne van Appledorn's *Music of Enchantment*, for Native American flute and strings, was premiered at Texas Tech University on 12/9/97; *A Native American Mo-saic* for Native American flute, was performed at the College Music Society Conference at Adams State College, Alamosa (CO); *Terrestrial Music*, a double concerto for violin, piano and strings was recorded for Opus One in Poland.

Dawn K. Williams' Praesepe (str qrt) was premiered at the 1997 Louisiana Music Teachers Association convention on 10/30/97 in Ruston (LA). The work was performed by the Premiere Quartet, comprised of the principal string players of the Shreveport Symphony Orchestra. *Praesepe* is the commissioned work of the 1996-97 LMTA Commissioning Award. For partial funding of the performance, Williams was also a recipient of an Individual Artist Mini-Grant from the Louisiana Division of the Arts.

Donald Reid Womack recently received premieres of three commissioned works. *Out of the Blues*, a concerto for marimba and chamber orchestra, was premiered in Pittsburgh (PA) on 2/16/98. *On Fields of Frozen Fire* was performed by the Honolulu Symphony on 1/4 and 1/6; *O Magnum Mysterium* (SATB) was performed on 12/20/97 and 12/21/97 in Honolulu by the Hawai'i Vocal Arts Ensemble. Womack also received an Individual Artist Fellowship from the Hawai'i State Foundation on Culture and the Arts in 1997.

• • •

MEET THE NC/EC



Jon Southwood

John Allemeier

Jon Southwood is currently a Master of Arts candidate in Music Composition at the University of Iowa. He received his Bachelor of Arts degree in Music Performance from Clarke College in Dubuque, Iowa with concentrations in Voice and Classical Guitar. Jon's music has been performed by the Clarke Collegiate Singers, members of the UI Center for New Music, members of the UI Kantorei, and members of the UI faculty. He has received performances on numerous concerts at the University of Iowa as well as at Indiana University and the Oberlin Conservatory during the Midwest Composers' Symposiums of 1997 and 1998 respectively.

John Allemeier, currently a Ph. D. Candidate in composition at the University of Iowa, received his Master of Music in Composition from Northwestern University and

a Bachelor of Music in Guitar Performance from Augustana College (IL). He has studied composition with David Gompper, D. Martin Jenni, M. William Karlins, and Michael Pisaro. His music has been performed by the Oberlin Percussion Group, University of Iowa Percussion Ensemble, University of Illinois Contemporary Chamber Singers, Texas Christian University Percussion Ensemble, and by Kronos Quartet in a student reading session. John's music was programmed at the 1995 Society of Composers, Inc. National Conference and the 1998 Society of Composers Region VI Conference. In May of 1997, he received the Henry and Parker Pelzer Fellowship Award from the University of Iowa. Most recently he received Honorable Mention in the ASCAP Foundation/Rudolf Nissim Composers Competition.

The SCI Newsletter

As editors of the SCI Newsletter, we are responsible for the primary vessel of communication between the members of the society. Every month, we gather members' activities, calls for scores and competitions, and solicit articles for the following month's issue. Each Newsletter is assembled from various scraps of paper, numerous e-mail correspondences and hours of work. Once the Newsletter is completed, it is sent to the University of Iowa Printing Center. After the Newsletters return from printing, they are individually labeled by the editors and sent on to the University Central Mail Processing Center. At times, we work [too] closely with the president to inform the membership of conference dates and special programs offered by SCI. In addition to the Newsletter, we also process all of the bulk mailings, like the Membership Brochure and the SCI/ASCAP Student Competition Brochure.

We have been fortunate to have inherited a publication with a record of high quality and with a preestablished production process. It is our intention to maintain and if possible enhance the quality of the publication. We are now striving for a newsletter that balances the current communicative focus with substantive content.

...



Society of Composers Lapel Pins

Show your support for the Society of Composers Inc. Order a SCI pin using the order form below. Each pin is designed with a blue cloisonne field, white lettering and a gold outline. Cost is \$9.95 per pin.

Name: _____ # of pins: _____

Street Address: _____ X \$9.95 per pin

City/State/Zip: _____ Total: _____

Send orders to:
Society of Composers Inc. - Student Chapter
University of Florida School of Music
P.O. Box 11790
Gainesville, Florida 32611-7900
ATTN: Lapel Pin Order

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

WHY NOT GO FIRST-CLASS?

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

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

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

MEMBERSHIP INFORMATION

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

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

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

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

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

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

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

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

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



The SCI Newsletter
The Society of Composers, Inc.

SCI Editors
School of Music
The University of Iowa
Iowa City, Iowa 52242

Non-profit Organization

U. S. postage

PAID

Permit #45
Iowa City, IA