

Composers: Know Your "Rights"

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In a climate where the expected financial return from concert music is low, maintaining legal control of a piece is usually secondary to getting performances. Nevertheless, the potential of any piece of music, much less the potential of a composer's career, is partly dependent on decisions made by that composer—consciously or unconsciously—concerning the rights to his or her music. Most composers have little or no training in rights and learn about them on an "as-needed" basis as they try to publish, record, or obtain performances. The following is an attempt to present, at least in outline, the major rights areas as they apply to pieces of concert music.

All composers initially own the rights to their own compositions by virtue of US copyright law. Traditionally, these rights are assigned by the composer to a publisher as a condition of publication and in return for certain financial considerations.

Some payments for rights are set by industry standards, some are statutory, and some are negotiated. In the case of commercially viable music, rights are sometimes divided and assigned to many different parties. Currently, the rights to a piece of music are constituted as follows:

Distribution Rights

This is the right to distribute published (printed) copies of a piece of music. This right is exercised by the publisher, and the publisher pays the composer a royalty for same. Typical royalty based on this right is 10% of the retail price for purchases and 50% for rental of score and parts. Even though publishers only need one of those rights (distribution rights) to publish and sell printed copies of a piece, publishers are traditionally assigned most rights. They then, on their behalf and the behalf of the composer, negotiate the other rights with third parties as needed. Publishers maintain that they need a share of the money from these other rights to cover the costs of publication and distribution.

Performance Rights

This is the right to perform a work at public concerts. Collection of fees for performance rights is by ASCAP, BMI, and SEESAC (in the US) and is accomplished by annual blanket licenses or one-time special licenses for all concert uses of any music

represented by the licensing agency. After costs, revenues are distributed through the collecting agency 50% to the publisher and 50% to the composer. Fees for performances in foreign countries are collected by foreign collection agencies and passed on to one of the US collection agencies. Unfortunately, foreign collection is very slow and it can be years before you receive fees for foreign performances.

Mechanical Rights

This is the right to reproduce and distribute a performance of a composition on CD, record, or tape. The first time a piece is recorded the recording company must have permission from the mechanical rights holder (usually the publisher) but all subsequent recordings can be without permission so long as the standard fee is paid to the mechanical rights holder. The publisher may negotiate a first-time fee for the granting of this right (if the piece is published) but usually the publisher is satisfied with only the statutory per-record royalty rate. All income (first-time fee and subsequent royalties) is distributed usually 50% publisher, 50% composer. The per-record fee paid to the publisher by the recording company was set by the Copyright Tribunal established when the new copyright law went into effect, Jan. 1, 1998. The rate is 7.1 cents or 1.35 cents per minute, whichever is larger, for each record manufactured and distributed. Most publishers use the Harry Fox Agency to license and collect mechanical royalties.

Grand Rights

This is the right to present a theatrical or dance work. This right is negotiated by the publisher (if the publisher is the copyright holder), and the revenues received by the publisher are distributed according to agreement between the publisher and the composer. Most publishers use the Harry Fox Agency to license and collect grant rights.

Synchronization Rights

This is the right to use a composition in film, TV, or video. It is negotiated by the publisher (if the publisher is the copyright holder), and the revenues received by the publisher are distributed according to agreement between the publisher and the composer.

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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 *either* of 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 in Iowa: (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 II

State University of New York
at Stony Brook
December 4-5, 1998

Perry Goldstein and Dan Weymouth, *hosts*

DEADLINE:

September 25, 1998 (postmark)

Composers are invited to submit works for any combination (up to six instruments) of the following: fl (2), ob, cl (2), vn (2), va, vc, pf (2), perc (2), hn (2), tpt (2), tbn, and chamber chorus. Composers who can provide their own performers or perform their own works are encouraged to submit. Works with computer/electronics/tape are also encouraged. Each composer may submit one or two works. Composers of works selected must attend the conference and must be or become members in good standing of SCI. While works of all composers will be considered for performance, preference will be given to composers from Region II.

Scores and tapes (if available) should be accompanied by: a brief biographical sketch (including SCI affiliation), name and address (including e-mail), information sheet for each piece (including title, duration, brief program note, and whether composer can provide performers), self-addressed stamped postcard (for notification of receipt of materials), and a SASE for return of scores and tapes, if desired. Send materials to: Perry Goldstein and Dan Weymouth, Department of Music, State University of New York at Stony Brook, Stony Brook, NY 11794-5475; tel (516) 632-7330; fax: (516) 632-7404; e-mail: pgoldstein@ccmail.sunysb.edu or dweymouth@ccmail.sunysb.edu.

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, or orchestra. Available instruments for chamber works include all standard band and

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editors

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(319) 335-1626; (319) 335-2637 FAX

For other business:

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

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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; e-mail: awomack@hawaii.edu.

Rights - continued from pg. 1

First Performance Rights and Exclusive Performance Rights

These are rights often assigned as a condition of a commission. While they may be desirable to the commissioning party they are sometimes limiting to the composer who might prefer more universal performances opportunities for his/her work.

A word about commissions: The only rights usually assigned as a condition of a commission are first performance rights (for a stated period of time), exclusive performance rights, and the initial mechanical performance rights. In other words, income-producing rights are almost never transferred. Thus a composer may hope to get paid to write a piece and then to receive future payments for the performance/recording or other uses of the piece all because specific rights to the composition (distribution, performance, mechanical, grand and synchronization) were retained by the composer and not transferred as part of the commission. This situation is in contrast to

the other arts where, for instance, a person commissioning a portrait gets a painting which they own and which their heirs may sell at a later date. (In other words, the painter has no further claim to the portrait other than authorship.) In legal terms, there is little or no exchange of goods or services in a typical music commission.

Historically, rights evolved so that composers could benefit from the fruits of their labor and likewise so that publishers could benefit from undertaking to print and distribute the printed music. Thus "publication" was central to all other activities involving the presentation of music. Today, however, publishers derive very little income from distribution. Most money lies in performance rights and the other rights that the publisher negotiates. For this reason composers have increasingly taken on the responsibility of printing and distributing their music themselves in order to control the other rights to their pieces and to retain the publishers share of the collected performance royalties.

Rights have always been defined to accommodate the various media in which music may be presented, and they are relevant to the income your compositions may generate and to the conditions under which your compositions may be performed. With the appearance of the Internet and the vital participation of music in that medium it is now unclear whether these "traditional" rights are sufficient to protect composers' interests.

Gerald Warfield

Note: This article represents the personal view of the author and does not constitute legal advice nor does it represent the official view of SCI. Thanks to Richard Brooks for reviewing and amplifying the section on mechanical and grand rights. Other points of view, corrections or observations are welcome and will be printed in future volumes of the Newsletter.

Transitions

With this issue, we announce that **John Allemeier** is stepping down as one of the editors of the SCI Newsletter. John has been an editor since April 1997. John is being replaced by **Vatchara (Oak) Vichaikul** who begins his interim period as editor with this issue. SCI would like to take this opportunity to thank John for all of his hard work and we wish him the best of luck in at his new position at Marshall University. We would also like to announce the addition of **David Drexler** as assistant editor to SCION.

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

Region V Updates

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

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

HOW TO SURVIVE AND PROSPER AS REVEALED BY THE "NEWSLETTER NINE"

An interpretive summary of the nine Independent Composer Profiles, prepared by Barton McLean, SCI Independent Composers Representative

Although the path to an academic career is fairly well-defined, that of the successful professional composer outside of academia falls somewhere between a mystery, an enigma, and a black hole. It was this attempt at discovery, not only for my colleagues and their students in SCI but also because of my own curiosity, that I developed the series of nine profiles, choosing individuals in and out of SCI that I thought might be able to shed some insight. One common thread running through all profiles revealed the element of struggle. None of these people was born rich, and virtually all had to achieve success through their own talent, energy and vision. It was this element of struggle against often daunting odds that I found to be the most compelling thread running through so many of these stories.

The nine composers featured between the March '96 and the April '98 issues were, in no particular order, Carl Stone, Phillip Bimstein, Warren Burt, Tina Davidson, Julie Kabat, Byron Petty, Jin Hi Kim, Lois V Vierk, and Michael Hunt. All are, or were, existing as full-time paid career composers in their respective communities for a significant length of time. I deliberately avoided profiling what we might call the big "media star" independent composers, rather choosing to concentrate on those whose stories might resonate more authentically and realistically with most of us.

As I developed these profiles and worked with the individuals, I could not help but notice that certain characteristics pointing toward their success kept surfacing, from one composer to the next. And successful they are, as is noted by continued accolades after appearing in their profiles. For example, Warren Burt just received the most coveted award given to an Australian composer (he has joint citizenship), a \$40,000 stipend each year for two years to compose whatever he wants. Phillip Bimstein just received a prestigious Meet the Composer New Residencies Grant, a 3-year \$160,000 cash award (with additional in-kind benefits). In knowing these nine individuals and seeing all of them at work personally in various contexts, it was natural for me to be curious

as to what makes them tick. Can it be distilled and bottled? Let's try and see.

SKILLS

Aside from composition itself, all nine had developed significant skills separate but related to composing prior to their breakout into self-sustaining careers. Of the nine, four had significant radio production skills as heads of nationally-syndicated or large metropolitan radio programs, and six had worked as arts administrators, either in conjunction with their own composition work or as full-time heads of organizations. A few had done some short-term teaching, but this was not a significant factor. The most universal skill, seen in all nine to a high degree, was that of music performance on an instrument, voice, or conducting or in combination. This was often an entrance point to the development of a career. The second most ubiquitous skill was that of media and technology. Interestingly, three composers spent considerable time accompanying and improvising for ballet and modern dance companies, a skill which led in these cases to commissions from those companies. Similarly, early employment as an opera coach has promoted many a composer's career (but not any of these).

FORMAL TRAINING

Curiously, I could find no connection between formal music study, or lack thereof, and success. A few possessed music doctorates, some had no formal training in music to speak of (one came to music late in life from painting and poetry), and most were in the middle. Those who were farthest from formal music training were often the most knowledgeable and passionate about literature, art, and cross-cultural ideas, all of which infused their music. Those having more formal training showed this in the solidity of their work.

OTHER EMPLOYMENT

At the beginning stages of their careers, almost any employment was taken, often not related to music at all. The typical case would be one of working, usually just long enough to survive and meet the basic needs (in Woolworth's Department Store, or as an office secretary), to be able to direct the energy to their music, slowly developing their craft, contacts, and self-confidence,

while gradually shifting to the composition career as the main economic support system. This gradual shifting, developing relationships, skills, attending events where they would meet others who would help them, performing service for individuals or arts organizations, accepting ever larger commissions over a period of time, was revealed time and again in the nine profiles.

SACRIFICE

A strong recurring theme among most of the "nine" was what they had to give up in order to channel what resources they had into their art. For many, this meant avoiding marriage, family, or children. On the other hand, from knowing Julie Kabat and Tina Davidson, it is clear that they value their roles as mothers as being extremely important, even though they had to sacrifice even more to maintain both roles successfully. In fact, family was so important to Michael Hunt that at one point he gave up his professional composing career in order to better support his family with a "real job." The majority of the "nine" are not married, and mostly this has been a conscious career choice in order to be able to exist in their chosen field. There is no question that all nine had to give carefully considered thought to this issue, which, above almost all others, may determine whether or not one persists in this field. I know personally that a number of the "nine" have rather spartan life styles by our suburban standards, and I would place this characteristic among the most important – that is, the ability to pare down one's material needs to the essentials of what is required for the career.

FOCUS AND UNIQUENESS

And then, at a certain stage of their lives, with the thought that they can burn their bridges behind them to exist as full-time composers, they often would undergo some sacrifice in living style in order to focus on their music and forgo other employment. This is what stands out – their ability to focus on their unique vision, to the lessening of all other priorities. Make no mistake about it ... all of these individuals are unusually passionate about their work, and have the ability to turn ordinary contacts and events into fodder for their creative minds. But without something very special to say, this focus might not be very valuable. And so the companion characteristic to extreme

focus is ... uniqueness. This is the ability to hear a composer's name and instantly be able to recall a set of characteristics which makes this creative force stand out ... that separates it from any other. You may not necessarily like what you hear (or you may love it!), but you certainly can recognize it as being unique ... a strong individual personality behind the work.

THE BIG BREAK

A few of the composers related one important event that raised their career immediately to a self-sustaining plateau. Two of these mentioned a commission by the Kronos Quartet. Others mentioned the Readers Digest Commissioning Project and the Meet the Composer residency and commissioning grants. Still others, the majority I think, found no single event that would raise them up to another level, but rather found their careers progressing gradually from one step to another.

LOCATION, LOCATION, LOCATION?

But many stated that, big break or not, it was important to be in the right place at the right time. This may be a physical place (some mentioned New York, others the Bay Area) or a conceptual one. Jin Hi Kim and Lois V Vierk mentioned attendance and participation in New Music America, Bang on a Can, and other similar festivals as events in which critical mass produced contacts and opportunities. Phillip Bimstein mentioned that his sense of place, the canyon country of Utah, was absolutely critical to his uniqueness of the concept of his current work, and that he was greatly influenced by his surroundings and chose to compose there at this time because of them. It seems that "location" has two meanings for these people. First, the idea of critical mass of contacts provided by often the largest metropolitan areas, and second the idea of the place itself as central and inseparable to the creative idea. Sometime these two senses of "place" are in conflict, sometime they are reinforcing. But it is clear to me that a successful career composer has to have one reason or the other for choosing his/her location. To have neither is to strike out.

COLLABORATION

Virtually everyone mentioned the

importance of working with other artists, performers, composers, dancers, music clubs, and ensembles as crucial to their success. The idea of mentoring was also very crucial to their careers as they worked with older individuals who helped open doors. A path toward success often can be shortened by someone who knows the way.

INFRASTRUCTURE

Implicit in everything we have said so far is the existence of an infrastructure within which a composer can move, relate, make contacts, achieve performances, and realize income. To many of us, our own SCI is a ready-made infrastructure, as is the university community within which we operate, either as staff, adjuncts, or students. Consequently many of us do not think as consciously about infrastructure as do the professional composers among us who need to make a living by finding and creating career/performance/income relationships. As supportive as the SCI infrastructure is to many of us (including myself), to date it has not accomplished a great deal in producing professional composition income, nor has it intended to. In terms of career, SCI is more important in advancing the academic career than the professional one outside academia. And so it is not surprising that more professional career composers existing outside the university do not join SCI, but rather place their energies in finding and creating their own personal career infrastructures. In defense of SCI, we have recently developed an interesting area of Fiscal Sponsorship and its relationship to the development of Local Chapters that has the potential of significantly expanding the sense of infrastructure to a much wider group of composers, helping them to realize income and expand infrastructure support. It is an open question as to whether this will work, but stay tuned. We are hopeful at this point.

In any case, to read the profiles of Byron Petty, Lois V Vierk and Michael Hunt is to absorb textbook cases of how to create and discover infrastructures that can be of significant and even crucial help to a self-sustaining composition career. It is clear, in reading between the lines here, that one can simply not exist as an independent composer without a good infrastructure in place, an extended family, so to speak, that will enable one to realize continuous performance, audience, and income.

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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)

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Competitions, Grants and Calls

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

Sounds New

Deadline: Aug. 17

Works for any combination of fl, cl, vn, vc, pf, and baritone voice are being sought for Sounds New concert II March 1999. For phase one of the search, composers are invited to submit 8 1/2 x 11 photocopies of no more than ten pages of one or two works, with their home and e-mail addresses, and telephone and fax numbers. Full scores, tapes, bios, or programs notesshould not be sent at this time. Scores will be selected for phase two at which time selected composers will be asked to submit the full scores and tapes for final selection. Scores of works not chosen will be kept as back-ups, but will be returned immediately after the concert if a self-addressed, stamped envelope is provided. Submit scores to: Sounds New, c/o Herb Bielawa, 38 Sunset Drive, Kensington, CA 94707 (510)524-2912, e-mail: hbielawa@sfsu.edu.

Jaures Lamarque Pons

Guitar Composition Competition

Deadline: Aug. 25

In conjunction with the 2nd International Guitar Festival of Montevideo, to be held Sep. 6-14, the Intendencia Municipal de Montevideo announces a composition competition of works for solo guitar. Composers are invited to submit unpublished works for solo guitar (no accompaniment) of any duration. First prize is \$3000; second \$1000. Five copies of each work must be submitted. Every submitted work must have a title, and the composer must be identified with a pseudonym. The title and pseudonym must appear on every page of the work. A sealed envelope marked with the pseudonym which contains the composer's name, age, nationality, country of residence, telephone and fax numbers, address, affiliated institution and the institution's address, and a brief biography. The decision will be made Sep. 14. Send works to: Concurso de composicion para guitarra "Jaures Lamarque-Pons," Orquesta Filarmonica de Montevideo, Teatro Solis, Juncal 1255, CP 11000, Montevideo, Uruguay.

Alberto Ginastera Composers Competition

Deadline: Aug. 31

Fee: \$50

The Alberto Ginastera Foundation announces the Third International Alberto Ginastera Composers Competition. Composers of any nationality who will not be more than 45 years of age on December 31, 1998 may submit unperformed works for symphonic or string orchestra, with or without solo voice or instrument. Anonymous submission. Prize: \$15,000 plus performance. Fee: \$50. For information and an application form, contact: Concurso Alberto Ginastera, Ministerio de Educacion y Cultura "INAEM", Subdireccion General de Musica y Danza - Sr. Jose Antonio Campos, Plaza del Rey No. 1E, Madrid 28004, SPAIN, tel. (341)521 3209-532 5089, fax (341)532 9361.

MUSICA NOVA '98

Deadline: Sep. 15 (postmark)

The Spolecnost pro elektroakustickou hudbu (Society for Electroacoustic Music) announces the MUSICA NOVA '98 competition. Composers are invited to submit unawarded electroacoustic works created after Jan. 1, 1996. Submissions must be no longer than 15 minutes and may include live performers. Prizes include cash, performances, and radio broadcasts. Submit CD or DAT, score (if any), technical and artistic description, name of studio where work was produced, brief artist statement, short biography, nationality, gender, address, telephone number, fax, and e-mail. Submissions will not be returned. Contact: Libor Zajicek, Spolecnost pro elektroakustickou hudbu - MUSICA NOVA '98, Radlicka 99, 150 00 Prague 5 - Smichov, CZECH REPUBLIC, tel. (0042)2-537374, fax (0042)2-4014083, e-mail: czmic@login.cz, web: <http://www.sdmusic.cz/CZMIC/comp.htm>.

8th Annual Florida

Electroacoustic Music Festival

Deadline: Sep. 15 (receipt)

The Florida Electroacoustic Music Festival issues a call for electroacoustic art music works in the following categories: 1) tape alone, 2) tape and instrumental solo (special interest in works including fl, sax, hn, tbn, bass, pf, or perc), 3) tape and soprano and/or baritone voice, 4) works utilizing interactive

applications. Submit DAT or CD, performance parts and/or score, brief biography, program notes, address, phone, fax, e-mail, and SASE. All works that include live performance need to be accompanied by a tape of a performance or high quality realization. Please note if a performer can be provided by the composer. Composers selected for performance are required to attend the festival, Apr. 8-10. Send materials to: Dr. James Paul Sain, Director of Electroacoustic Music, University of Florida School of Music, P.O. Box 117900/130 Music Bldg., Gainesville, FL 32611-7900, tel. (904) 392-0223 ext. 240, fax (904) 392-0461, e-mail fems@nersp.nerdc.ufl.edu, web: <http://emu.music.ufl.edu>.

Bonk Festival Of New Music

Deadline: Sep. 30 (receipt)

The BONK Festival of New Music announces a call for materials for consideration for the eighth annual festival, March 1999. The BONK Festival is an annual forum for avant-garde and experimental music, and submissions of non-mainstream works are welcome, especially work that makes use of electronics and computer technology. Send curriculum vitae or resume, list of works, score and/or tape, brief bio, statement of ability to attend the festival and contribute as a performer, and SASE to: Prof. Robert Constable, BONK Festival of New Music, New College of USF, Division of Humanities, 5700 N. Tamiami Trail, Sarasota, FL 34243-2197, tel. (941) 359-9295, fax (941) 359-4479, e-mail: bonk@sar.usf.edu.

International Society Of Bassists 1998 Composition Contest

Deadline: Sep. 30

Fee: \$25

The International Society of Bassists announces its 1998 Composition Contest, open to all composers. Division 1: a new work, 8-15 minutes, never published or publicly performed, for solo double bass or solo double bass and one other player drawn from the following: picc, fl, alt fl, ob, Eng hn, cl, bs cl, bsn, perc (1 player), hrp, pf, vn, va, vc, db (normal woodwind doublings are acceptable). Prize: \$1,000, performance at the 1999 ISB Convention, May 31-June 5, at the University of Iowa. Division 2: a new work, 8-15 minutes in duration, never published or

publicly performed, for an ensemble of 4 or 5 double basses. Prize: \$1,000, performance at the 1999 ISB Convention by the Outer Bass ensemble of Indianapolis, and a commission from Outer Bass for a new work. Anonymous submission: Send 4 legible copies of score with title, instrumentation, and a pseudonym printed on the music. In a sealed envelope, place a 3x5 card with the same title, instrumentation, and your real name, address and phone number. Audio cassettes are encouraged. Entry fee paid with check, money order, or Visa/Mastercard. Send entries to: International Society of Bassists, Composition Contest, 4020 McEwen, Suite 105, Dallas, TX 75244, tel. (972) 233-9107 ext. 204, fax (972) 490-4219.

**Symposium XXIV For New Band Music
Deadline: Oct. 1**

The Virginia Chapter of the College Band Directors National Association announces a call for compositions for Symposium XXIV for New Band Music, to be held Feb. 11-13, 1999 at Old Dominion University in Norfolk, Virginia. Five works will be selected for the symposium; participating composers are required to attend Symposium XXIV to conduct and discuss their works in open reading sessions. The Virginia Intercollegiate Band, an auditioned ensemble of 60-70 student musicians from Virginia colleges and universities, will again serve as the symposium ensemble. Travel awards of \$350 will be presented to each composer selected to attend. One score per composer per year may be submitted. Works must be for full symphonic band instrumentation and may include soloists or tape. Selected composers must provide a full set of parts for the Symposium, and if the work requires a soloist, the composer is responsible to locate one. Scores and tapes will not be returned unless return postage and envelope are sent with the entry. Send materials (tapes are welcome) to: Dr. Gordon Ring, Dept. of Music, Longwood College, Farmville, VA 23909; tel (804) 395-2628; e-mail: gring@longwood.lwc.edu.

SoundMoves Composition Prize

Deadline: Oct. 1

SoundMoves, the resident chamber trio at Western Oregon University, is building a repertoire of contemporary works that are accessible to a wide range of audiences. We are open to the inclusion of poetry, dance, world or popular music influences and an electronic "fourth member". Structured im-

provisation is an option in all parts. Improvisation in any style is an option in the saxophone part. The work must be an original composition for sax (a or s), cl (b-flat or a) and pf of 10-15 minutes duration. Submissions must include a completed score, performance parts, and a brief bio. Prizes: 1st - \$1200, 2nd - \$500, 3rd - \$300. SoundMoves reserves the rights to the premiere performances of the 3 prize winners and for the right to perform other works selected for Honorable Mention. Works selected for prizes and Honorable Mention will remain in the SoundMoves library. Awards will be announced in January, 1999. Deadline: Oct 1. Send submissions to: SoundMoves, Dept. of Music, Western Oregon University, 345 N. Monmouth Ave., Monmouth, OR 97361; tel (503) 838-8275.

**NFAA Arts Recognition And
Talent Search**

Deadline: Oct. 1 (postmark)

Fee: \$35

The National Foundation for Advancement in the Arts (NFAA) announces the 1998 Arts Recognition and Talent Search (ARTS), a national program designed to identify, recognize, and encourage talented high school seniors. Applicants may apply in one or more of eight art disciplines (including musical composition). Except for those applying in the discipline of jazz, registrants must be citizens of the United States or its official territories. Prizes: 1) \$3,000, 2) \$1,500, 3) \$1,000, 4) \$500, 5) \$100. Fee: \$35 per discipline. (A fee waiver program is available for applicants unable to meet the fee requirements.) For information and application forms, contact: NFAA/ARTS, 800 Brickell Avenue, Suite 500, Miami, FL 33131, tel. (800) 970-2787, web: <http://www.nfaa.org>.

**The Allen E. Ostlander Trombone
Composition Prize**

Deadline: Nov. 13 (postmark)

The Ithaca College Trombone Troupe announces the Third Bi-Annual Allen E. Ostlander Trombone Composition Prize. Entries must be original unpublished compositions, 6-12 minutes in length, for trombone ensemble of four or more individual parts, intended to be performed by two or more players per part. At least one of the parts should be for bass trombone. No transcriptions or arrangements (except those of the composer) will be eligible. Current faculty of Ithaca College are not eligible to enter the contest. The composition may have

already been performed, but shall have been written within two years of the contest deadline. The purpose of the prize is to encourage the composition and performance of the highest quality of trombone ensemble literature possible. Therefore, the composition should be conceived and constructed to ensure an effective performance by professional, college, and university ensembles alike. Compositions must be submitted with full score and parts. A high-quality cassette recording of the work may be submitted if available, but is not a requirement for submission. The composer's name must not appear on the score, parts, or cassette recording (if submitted). A sealed envelope with the name and address of the composer should be affixed to the title page of the score. The date of the composition must appear on the title page. The winner will be selected and notified no later than February 15, 1999. Lyceum Press guarantees the publication of the winning composition with the option of publishing any other compositions that may be selected as finalists. The composer of the winning work may opt to publish the work with a publisher with whom they have a prior agreement. The composer will receive a cash prize of \$500 with the performance of the work to occur in the Spring of 1999. The composer will be notified of the performance date well in advance so that arrangements may be made to attend the concert if they so desire. The Ithaca College Trombone Troupe reserves the right to withhold the award if no entry is found to be suitable. Copyright remains with the composer. A SASE must be included for return. Contact: The Allen E. Ostlander Trombone Composition Prize, School of Music, Ford Hall, Ithaca College, Ithaca NY 14850-7240.

The Rome Prize

Deadline: Nov. 15 (postmark)

Fee: \$30

The American Academy in Rome offers Rome Prize fellowships for periods ranging from six months to two years. Rome Prize winners are provided with stipends, meals, a bedroom with private bath, and a studio. Applicants for one-year fellowships in musical composition must hold a bachelor's degree in music, musical composition or the equivalent. For application materials contact: The American Academy in Rome, 7 East 60 Street, New York, NY 10022, tel. (212) 751-7200, fax (212) 751-7220, e-mail: aainfo@aarome.org, web: <http://www.aarome.org/prize.htm>.

Contra Costa Chamber Orchestra

1999 Composer's Award

Deadline: Nov. 1 (postmark)

Fee: \$30

The Contra Costa Chamber Orchestra announces the 1999 Composer's Award, open to citizens or permanent residents of the United States. Works should be playable by a string section of 88663, double winds, and up to three percussion parts, including timpani. Concertos and works for string orchestra are eligible. Duration: 10-20 minutes. First prize: \$500 and two performances. Other works of merit will also be considered for programming. Entry fee payable to the Contra Costa Chamber Orchestra for each work submitted. Submit: score (bound or stapled, with duration indicated), cassette recording if available (MIDI realizations OK), SASE, and entry fee. Send to: Contra Costa Chamber Orchestra, 232 Sharon Court, Martinez, CA 94553, e-mail: maltestr@ccnet.com.

New Music For Young Ensembles

Deadline: Dec. 31 (receipt)

Fee: \$15

New Music for Young Ensembles, Inc., in association with the Manhattan School of Music, announces the Twenty-First Composers' Competition. American residents may submit chamber works of medium difficulty for three to five instruments, with or without voice, without tape. Submitted works must be unpublished and must not have been professionally performed. Maximum duration: 10 minutes. Anonymous submission. Prize: New York premiere performance and \$1,000 Josef Alexander Prize (may be shared by more than one winner). Please submit scores after November 1. Send score and SASE to: New Music for Young Ensembles, Inc., c/o Claire Rosengarten, 246 West End Ave., New York, NY 10023.

The 1999 Dimitris Mitropoulos International Competition for Composing

Deadline: April 30, 1999

Age: under 40

Composers born after April 30, 1960 may submit an unpublished, unperformed work for Symphony Orchestra, 10-20 minutes in duration. Up to 6 works will be chosen for premiere performances on November 8, 1999 in the Athens Concert Hall. Three prizes will be awarded: 1st prize: 5,000,000 drachmas, 2nd prize: 3,000,000 drachmas, 3rd prize: 2,000,000 drachmas; additionally 1,000,000 drachmas will be given to each of the 6

finalists to cover costs of copying and rental of orchestral parts. For more information and entry form, please contact: the Dimitris Mitropoulos International Competition, Alex Soutsou, street 18 GR-106 71 Athens, Greece; tel (+01) 36 27 412; fax (+301) 36 21 477.

Opportunities Without Deadlines

International Trumpet Guild

1999 International Trumpet Guild has announced the 1999 Composition Contest for *Trumpet and Voice with Piano Accompaniment*. Entrants will be eligible for a first prize of \$1500 and a second prize of \$750. New works that are unperformed and written for this competition between 1997 and 1999 are eligible. The winning compositions will be premiered at the 1999 ITG Conference. For rules, contact: Dr. Moffatt Williams, Stetson University, School of Music, 421 North Woodland Blvd., Unit 8399, Deland, Florida, 32720-3778; tel (904) 822-8988; <http://www.itg.dana.edu/~itg>.

Works For Soprano And Cello

Julie Ann Greif seeks works for soprano voice and cello for possible performance in late 1998 or 1999. Pieces may include piano or another instrument. Duration: under 10 minutes. Contact: Julie Ann Greif, 7701 Ewald Terrace, Golden Valley, MN 55426, tel. (612) 546-7696.

MeloMania! Ensemble

The new Chicago-based ensemble MeloMania! seeks scores to consider for upcoming concerts. Instrumentation: 2 sax, vc, pf, and perc. Send to: MeloMania!, c/o Susan Fancher, 1101 North Marshfield Avenue, Chicago, IL 60622; tel. (773) 252-4095; e-mail: s-fancher@nwu.edu.

Orchestral Scores For Use In Church Services

Mark Chambers announces a call for short (3-5 minute) orchestral scores of easy to median difficulty for use in church services. Instrumentation: any combination of 2 fl, cl, bs cl, hn, 3 tpt, 2 tbn, pf, str qt, and choir. Send scores and tapes (if available) to: Mark Chambers, 127 Broadway, Homewood, AL 35209.

Works For Recording

A composer/engineer seeks 3-5 minute works

for pf, duo, trio, or str qt, to be used for a recording engineering class for children. Selected composers must provide musicians for the recording session, and will receive a DAT or cassette copy of the recording. Send score, and permission to record the works to: Carl Protho, 3400 Ben Lomond Place 324, Los Angeles, CA 90027-2956, tel. (213) 661-2986, e-mail: mbyc@aol.com.

Furious Artisans Records

Furious Artisans, a contemporary music label, invites composers to submit works for any instrumentation, especially works which include classical guitar, for recording consideration. They offer to produce and release full CDs of composers' works, with a basic 50/50 split contract. Send score and recording (cassette, DAT, CD, or LP, MIDI is OK) to: Furious Artisans Records, 34 North Main Street, 3rd Floor, Port Chester, NY 10573, tel. (914) 934-9127, e-mail: mwolf@cloud9.net.

KVNO Radio Call For Recordings

KVNO, a public radio station in Omaha, Nebraska, announces a call for recordings of new music for a show called "Beyond the Edge." Recordings must be CD, DAT, or open-ended analog reel-to-reel format and must be broadcast quality. Extremely high-quality cassettes will also be considered. All submissions must be accompanied by composer address and biography, program notes, and information on performers. Music which in some way connects with American popular culture of the last half of the 20th Century is of special interest. Contact: William Jenks, KVNO Music Director, 60th & Dodge Streets, Omaha, NE 68182, tel. (402) 559-5866, fax. (402) 554-2440, e-mail: bjenks@unomaha.edu.

CRI Remix

Composers Recordings, Inc. (CRI) is looking for DJs, remix artists, electronic music composers, etc., to take existing CRI recordings and add new elements like dance beats, rhythm tracks, etc. for a collection titled "CRI Remix," planned to include contributions by about 10 artists. CRI can loan out a limited number of LPs to participants. Unspecified honoraria will be awarded to those whose work is included in the final project. Contact: Joseph Dalton, Executive Director, Composers Recordings, Inc., 73 Spring St. Suite 506, New York, NY 10012, tel. (212) 941-9673, fax. (212) 941-9704.

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GRANTS, RESIDENCIES, CONTESTS, CALLS FOR SCORES, AND OTHER WAYS TO SPEND ONE'S LEISURE TIME

Of the categories mentioned above, only the first two were deemed of significance in forging a professional independent career. Of the first category, the "Newsletter Nine" were formed into two equal camps. One half applied directly and in fact developed considerable skill in writing grant applications. The others managed to somehow hook onto agents or arts administrators or colleagues who would do the grant writing. It seems that some composers are well-suited to this activity and other are just not. In many cases the receipt of grants provided a crucial element in the ability of the composer to continue along the chosen path. Grants are very important. Similarly, composer residencies figured prominently in the stable of awards received by many of those profiled. On the other hand, contests and calls for scores were just about universally scorned as events which had little or no bearing on the establishment of the professional career. I am certain about this since I asked each one of them to comment directly on this area. Our own personal experience bears this out as well. The problem as I see it is that, although contests and calls for scores will in some cases result in performances, there are two problems with this method of career advancement. First, the amount of expense and effort necessary is way out of proportion to the results one is likely to achieve, and second, once a contest or call for scores is announced, the promoter is literally overwhelmed with material. As Byron Petty said (and I'll paraphrase it for a little more kick) "Don't submit, but rather initiate." The effort in finding one's own sources of performance and locating funding not yet discovered by others is far more cost-effective and successful than joining the contest and call-for-scores herd. And that is why so many of the "nine" commented negatively on these two areas of promoting their music. To read their profiles is to realize how creative one must be, not only in the work itself, but also in finding sources of funding, performers, conductors, and venues that have not been discovered by the "call for scores" masses. "Initiate, initiate, initiate."

ADVICE FROM THE HORSES' MOUTHS

Each composer was asked to give a favorite bit of advice in the profiles. I close by excerpting a few of them.

Michael Hunt: "Learn as much about as many different kinds of music as possible ... be as flexible as possible ... make the time to take some business courses."

Lois V Vierk: "I can only advise being single-minded about what you do. Insist on what you need to work and to live a fulfilling life, and be willing to let go of other things."

Carl Stone: "Be honest, do your best, don't take any job that you wouldn't be proud to attach your name to."

Phillip Kent Bimstein (commenting on being mayor and composer at the same time): "In either case, the challenge is to find satisfying ways for different voices to blend. Politically, it pays to know that dissonant notes have value and that even opposites can be orchestrated together. As a community we're engaged in a collaborative composition. If we do it right, a good work emerges, a constantly evolving composition."

Warren Burt: "1) Think globally, act locally. 2) Diversify! 3) Don't lose your dream."

Tina Davidson: "Being an independent composer is risky and scary – there is no doubt about that – but to have time not only to compose, but also to sit, as I do in the afternoon, and to think, inform myself, to dream and remember – that is the real gift of the independent composer's life."

Julie Kabat: "Ask, 'What are you passionate about?' Allow yourself to be surprised."

Byron Petty: "Initiate ... Treat every opportunity, large and small, with a professional demeanor. Join professional organizations. ... There can be no room for shyness... Never lose your passion for the art."

Jin Hi Kim: "I follow my intuition and go for my mission and believe the positive result. Being persistent is good for your goal, but everything has its own time and place to be recognized by others. You also have to wait until then."

I hope that some of the readers might revisit the full versions of these profiles (along with the excellent ones done by David Gompper and others at the same time) in the last two years of the Newsletter. Taken all together, I think they form a textbook of how one might thread a way through the thicket of cultural indifference to the numerous and growing pockets of real support blossoming throughout our country. As we all struggle with these ideas, perhaps I can add my own favorite bits of advice:

- *Have something unique and important to say.*
- *Focus and persist.*
- *Be kind and supportive to your fellow composers. What goes around comes around.*
- *Refuse to allow others to define your own creative vision. Don't submit – initiate!*

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SCION

Bryan Burkett, *Editor*
David Drexler, *Assistant 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:

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drexler@msn.fullfeed.com

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Telephone (home): 812-857-2166
(office): 812-855-4163

Visit our Web page

Tom Lopez, a graduate student in composition at the University of Texas, is helping to construct the SCI web page. The URL is:

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

Please visit the page and make your suggestions on the information you would like members and non-members to access. Should SCI offer, for a fee, individual web sites? What order of priority should the page serve: members, non-members, performers, clients, enthusiasts, or others? Inform Tom or Martin in the main office.

Members' Activities

Keith Dippre's *Retort Part 3* (pf, fl, b cl, bong) was premiered on 5/12 at the Ohio State University's composers' workshop concert and was awarded this year's Ruth Friscoe Composition Award for Chamber Music. Mr. Dippre also recently received a commission to produce a work for the University's Symphony Orchestra which will premiere in June of 1999.

Aaron Johnson's *Man* (tape) and *6 bye Six* (tape) were both premiered at Louisiana State University on 5/4; *Igor, Jr.*, a collaborative project between the composer and computer animator John Meadows, was also premiered at LSU on 5/4; *Turning Spotted Leaves* (pf, pg turner) was premiered at the University of North Alabama on 5/4; *Festival of Floccus* (2 fl) was performed by Michelle Willis and Blaga Ivantcheva at the Baton Rouge Gallery as part of a NACUSA Mid-South concert on 4/26; *Songs of Innocence* (chor, narr, cl) was premiered by the Camerata Singers conducted by Karl Thomsen at LSU on 4/20; *Vexation* (t sax, bar sax) was premiered at LSU on 4/17 and performed again on 6/14 at the Baton Rouge Gallery as part of a NACUSA Mid-South concert featuring the Red Stick Quartet.

Mikel Kuehn has been newly appointed to the composition/history faculty of Bowling Green State University where he will teach composition and direct the New Music Ensemble. He recently received awards from the League of Composers/ISCM and the Salvatore Martirano Memorial Competition. Kuehn's music was performed at June in Buffalo (by Harvey Sollberger and the New York New Music Ensemble), New York's Merkin Hall (and was favorably reviewed in the New York Times by Paul Griffiths), and several events hosted by the Texas Computer Musicians Network. His *Music through Prisms*, which will be featured at ICMC98, was among nine works selected by SEAMUS to represent the U.S. at Vienna's Festival Elektrokomplex.

Christopher Kuzell's *Amazing Grace Elegy* (cham orch) was performed by the San Luis Chamber Orchestra on 2/1 in San Luis Obispo, California. The composer conducted the entire concert as well as the next two

concerts presented on 3/22, and 5/31. Next season he will act as Musical Advisor and perform with the orchestra as a member of the violin section.

Pamela J. Marshall received a commission from Trio Arundel for *Waves and Fountains* (ob, hn, pf), which they premiered on 9/21/97. Her horn quartets, *Isolde's Garden* and *Cornwall Hunt* were performed by the massed horn choir at the International Horn Society Workshop at the Eastman School of Music in June of 1997. The Louisiana Symphony performed her *Three Appalachian Carols* in their 1997 Christmas season.

Dan Maske was recently commissioned by the Milwaukee Youth Symphony - Junior Wind Ensemble. Thomas Dvorak commissioned the work to show gratitude for his ten years as conductor of the ensemble. The premiere is scheduled for Thursday, October 28, 1998 at the WMEA Convention in the Marriott Madison West Hotel, Madison, Wisconsin.

Michael Pounds's *Reflections* for alto saxophone and tape was performed last spring at Millikin University. *Critical Mass* (tape) was recently performed at Ball State University; at the Next Wave Festival in West Melbourne, Australia; at the Seventh Annual Florida Electroacoustic Music Festival; and at the Society for Electro-Acoustic Music in the US (SEAMUS) National Conference at Dartmouth College, where the composer was given the 1998 ASCAP/SEAMUS Student Commission Award. He also received a Residence Award at the International Competition of Electroacoustic Music in Bourges, France.

Harvey Stokes's *Sonata for Violoncello and Piano* by James Herbison (vc) and Kyong Jarrell (pf) was performed at the National Association of ComposersUSA concert (NACUSA), Tidewater Chapter, Old Dominion University, Norfolk, VA on 3/15. *Three Psalm Fragments* (S, cl) was performed by Tracy Shea (S) and Gene Kavadlo (cl) at the Southeastern Composers League 1998 Festival of New Music, Charlotte, NC on 3/27. *Lyric Symphony* for orchestra was performed by the Richmond Symphony,

George Manahan, conductor, on the In Harmony subscription series, Richmond, VA on 4/30. A CD entitled *The String Quartets of Harvey Stokes* was released on Albany Records.

Karen P. Thomas's *Roundup* (sax qt) was performed at the American Saxophone Alliance Biennial Conference at Northwestern University on 3/26. *Alnight by the rose* (ATTB) has been given numerous performances by the Hilliard Ensemble, and will be performed in their touring repertory in 1998. *The Gloves* for choir and chamber ensemble was performed by Projektenkoor Morgenrood in Amsterdam, The Netherlands on 6/20-6/21.

Bruce Trinkley's *Alone/Together* (male chor, CA, pf), written for Anne Hampton Calloway and commissioned by the Harrisburg Men's Chorus, was premiered at their 10th Anniversary Concert on 12/7/97. *Images and Elegies*, seven choruses for mixed voices, won first place and *Songs for the End of the Recital* (voice, pf) won second place in the 1997 Composer's Guild Contest. *Lieder* (chor, orch) on a poem by Deborah Austin was performed by the State College Choral Society as part of its 50th Anniversary Concert on 4/25. *Cold Mountain* (pf trio) was commissioned and premiered by the Castalia Trio at Penn State on 5/3 and later performed during their tour to China in Beijing (5/20), Jinan (5/22, 5/23), and Nanjing (5/29). *Santa Rosalia* (vocal qt, hpschd, ww qnt), a cantata based on the Fernando Botero painting with text by Jason Charnesky was broadcast on WPSX-TV on 5/7 and 5/10. *Sun* (female chor, pf) was a winner in the International Composer Competition and was performed at the Jihlava Choral Festival on 6/28 in the Czech Republic.

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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

1999 "Spring Fever" Student Conference

Austin, Texas

March 26 - 28, 1999

University of Texas Student Chapter, *host*

DEADLINE:

November 1, 1998 (postmark)

The Society of Composers Student Chapter at The University of Texas at Austin is hosting the first SCI Student Conference. All student composers are encouraged to submit works. There is no age limit, however students are expected to be in high school or beyond, or studying composition privately. Works will be selected by a panel of student composers and performers according to quality and availability of performers. All composers programmed are expected to attend the conference and to be SCI members before the conference begins. There will be a \$20 registration fee.

Proposals for papers, panels, demonstrations and workshops are welcome; please submit an abstract, biography and submission form. Send no more than two compositions. Large ensembles will not be available; limit instrumentation to small chamber ensemble, soloist, electronic tape, video or any combination thereof.

Submissions should include: score (if applicable; do not send parts at this time), recording (if available; cassette, CD, DAT), program notes, biography, photo copy of student ID or signed letter from private mentor, SASE for returning materials, SASPostcard for verifying receipt of submission, submission form. Send your submission materials to: Tom Lopez, School of Music, University of Texas, Austin, Texas 78712; e-mail: tommyboy@mail.utexas.edu.

1999 "Spring Fever" Student Conference Submission Form

Name _____

Address _____

Telephone _____ Email _____ SCI affiliation (Full, Student, etc.) _____

Composition title _____ Duration _____

Composition instrumentation _____

Composer will provide performer(s)? Yes No



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.

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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.

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

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

MEMBERSHIP INFORMATION

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

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

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

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

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

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

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

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

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



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