

# Albright Remembered

*Remembrances by Bassett, Bolcom, Lerdahl and Gompper.*

Paul Griffiths, in the N.Y. Times caption of Bill Albright's death, reported: "William Albright, 53, Composer of Ragtime Music for the Organ."

53!!

53!! I have always thought of Bill as a young composer, and 53 still seems young to me.

53!! Aaron Copland once remarked that the public seemed to consider him (Copland) a young composer until he turned 60, at which time he became the Dean of American composers

Bill was indeed a young composer. Young and blazingly gifted, similar to several other remarkable young composers who died at even earlier ages: Mozart, Chopin, Schubert, Pergolesi, Gershwin.

Yet Bill would have soon turned 54, just 3 years younger than Beethoven. We had hoped that Bill would still be composing at 65, the age of Bach or older, as with Wagner, or Vaughn-Williams, or Schoenberg, or Haydn, or Ives. Or still composing at 80, as was Verdi while creating *Falstaff*, or reach 90, as did Ross Lee Finney, or Eubie Blake at the century mark.

"Wm. Albright, 53, Composer....."

Ah, yes indeed, certainly COMPOSER. Bill came to us in Ann Arbor as a sophomore and immediately made his mark as a gloriously talented composer and organist. He produced extraordinary music, had superb craft and a delightfully innovative imagination. Each of his works consisted of something special: witty, fun, powerful, unique. He was interested in many kinds of music. In his early years he performed on the Once Festivals, and was part of the off-beat "Grate Society." (G-r-a-t-e) He regularly premiered scores by his friends and colleagues.

"Wm. Albright, 53, Composer of Ragtime Music....."

Yes, he brought new life and vitality to a music fad that had swept the country in our grandparents' day. Bill thoroughly enjoyed coming up with new rags and performing old ones, playing stride piano, and building a repertory of his own music that he could perform on solo concerts. His rags were delightful, especially when played on the organ.

*Albright - cont. on pg. 3*

## 1999 National Conference

New York City  
April 22-25, 1999

Aaron Copland School of Music at Queens  
College of the C.U.N.Y.,  
*Hubert Howe, host*  
New York University,  
Department of Music & Performing Arts,  
*Dinu Ghezzo, host*  
The Mannes College of Music,  
*Joel Lester, host*

### SCI 1999 NATIONAL CONFERENCE HOTEL INFORMATION

I'm a New Yorker, born and bred. I have lived my entire life (so far) here. I love my city, and will happily sing its praises and cheerfully defend it against all comers. And yet I must needs be the first to admit that New York City can be a tremendously expensive place to visit, particularly when it comes to paying the hotel bill!

This concerned us especially in investigating hotels for next year's National Conference. And so, when David Gompper last visited here, he and I went on a walking tour of the Greenwich Village area, in search of appropriate hotels. We went armed with Allen Sperry's wonderful little book, "New York's 50 best Wonderful Little Hotels" (published by City & Company, New York, and which splendid guide I would enthusiastically recommend to anyone who wishes to sleuth this out further on her or his own), and to which in all fairness I must confess we are much indebted.

Our primary recommendations fall upon two establishments:

Larchmont Hotel  
27 West 11th Street,  
between Fifth and Sixth Ave

*NYC- cont. on pg. 2*

## In this issue:

2 SCI Call  
For Scores

4 Competitions,  
Grants, Calls

6 Members'  
Activities

7 Region IV  
Update

# news letter

# CALL FOR SCORES

## Region VI

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

## DEADLINE:

December 1, 1998

Composers are invited to submit works for any medium, particularly works for which the composer can provide his/her own performers. Please include score, tape (cassette or DAT) or CD, program notes, short bio, and a self-addressed, stamped envelope for return of materials. Send Materials to: Dr. Paul Dickinson, Department of Music, University of Central Arkansas, 201 Donaghey Ave., Conway, AR 72035; tel: (501) 450-3242; e-mail: pauld@mail.uca.edu.

## Transitions

SCI would like to take this opportunity to welcome **J. J. Hudson** to the team of editors for the Newsletter.

### The SCI Newsletter

J. J. Hudson, Jon Southwood,  
Vatchara Vichaikul,  
*editors*

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NYC - cont. from page 1

Phone: 212-989-9333

Fax: 212-989-9496

55 rooms

All major credit cards are accepted

The Larchmont Hotel, standing in one of New York's most beautiful and quiet landmark streets, among turn-of-the-century brownstones and Greek Revival row-houses, is a small old hotel which has been charmingly renovated in recent years. Prices range from \$60 for a single room, to \$99 for a double room, with various levels in between. The floors are arranged in wings, each of which has its own gleaming (I kid you not!) WC and Bathroom, shared by all rooms in that corridor. The rooms themselves are cozy, immaculate, and lovely (please note: the double-rooms do not contain two twin beds, but rather one full bed). The rooms may be on the small side, but the Larchmont is such a fabulous bargain, splendidly located; and besides, this is New York City ... how much time are you planning to spend in your hotel room, anyway?

New York University is just five (short) blocks away.

At the time of our visit, 1999 bookings were not being accepted, but we would strongly advise phoning as soon as possible after January 1st!

Hotel Washington Square

103 Waverly Place, at MacDougal Street

Phone: 212-777-9515 / 979-8373

180 rooms

All major credit cards are accepted

The Hotel Washington Square (which also has had a renovation in recent years, to the tune of ten million dollars!) lies at the northwest corner of Washington Square Park, of which sixty of the rooms offer views. The main buildings of New York University can be reached by a short stroll across the Park. Single rooms are priced at \$90; quad at \$160.

For those who would like a more modern alternative:

Chelsea Savoy

204 West 23rd Street (at Seventh Avenue)

Phone: 212-929-9353

Fax: 212-741-6309

90 rooms

Single room, \$99; quad, \$145

All major credit cards are accepted

The Chelsea Savoy is quite new, having opened only last year. We were informed that the rates quoted above would be changing before the end of the year.

And then, you may like to look into the following (bearing in mind that we did not visit these):

Incentra Village House

32 Eighth Avenue

(between West 12th and Jane Streets)

Phone: 212-206-0007

Fax: 212-604-0625

12 rooms

Single room, \$99; suite, \$169

All major credit cards are accepted

Of Incentra Village House, Mr. Sperry has this to say: "In the heart of [Greenwich Village] lies the Incentra Village House, a charming and inexpensive little hotel. Occupying two 1841 redbrick townhouses, the Incentra is friendly and welcoming, and the young people who run it are especially kind and helpful. The double parlor serving as the lobby is as charming as lobbies come: two fireplaces, a baby grand piano, book-lined shelves, gilded antique mirrors, and beautiful, huge windows with giant drapes. Guests are given both a room key and a key to the front door, so they can come and go as they please. It's like having your own apartment in the Village."

Hotel 31

120 East 31st Street

(between Lexington and Park Avenues)

Phone: 212-685-3060

Fax: 212-532-1232

90 rooms

Single room, \$78; double, \$110

No credit cards are accepted

Mr. Sperry's book describes Hotel 31 thus: "Straight from the pages of Paper magazine comes the hip-hop hotel of the 90s for the cool budget-conscious traveler. Hotel 31 offers not only style, but also safety, security, cleanliness, and decent-sized rooms at remarkably low rates."

Frankly, researching the New York Hotel scene has almost made me wish I did not live here, so that I might visit and stay in these hotels!

*Martin Gonzalez*  
*Executive Secretary, SCI*

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

Albright - cont. from page 1

Wm. Albright, 53, Composer of Ragtime Music for the Organ....."

His organ music is brilliant, powerful, unique. He discovered innovations that organists had never thought about, considered impossible, or avoided as violating the sacred canon of tradition. He brought new life and joy to a repertoire in desperate need. His rich organ music led directly to a substantial group of non-organ works, such as **Chasm**, for orchestra, the lyrical **Quintet for Clarinet and Strings**, **Spheara** for piano and 4-channel computer-generated sound, the **Harpsichord Concerto**, and the lovely sacred choral works.

What master! -  
what a friend and  
colleague! What a  
legacy!!!

only...  
only...  
If only!!!

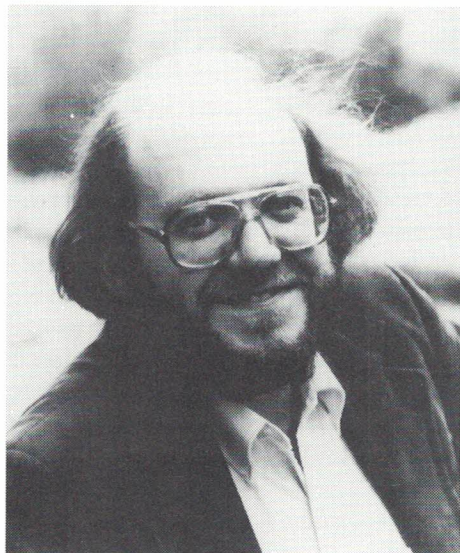


photo by Hans Kneihs

Leslie Bassett  
Unitarian Church, Ann Arbor MI  
September 28, 1998

...

Bill Albright is one of the half-dozen chief composers of the 20th century for organ, as well as a first-rank contributor to chamber, choral and orchestral music of our time. His black humor and profundity—in pieces like the *5 Chromatic Dances* for piano—make his work essential and indispensable. I was his friend for years; together we spearheaded the ragtime revival. I will miss him deeply.

Bill Bolcom

...

Bill Albright and I knew each other most of our lives, from the summer of 1964 at Tanglewood. He was extraordinarily precocious as a composer and performer, and he already had a comprehensive knowledge of contemporary music. As colleagues at Michigan during 1985 to 1991 our friendship deepened.

Bill was an amazingly gifted musician.

He did not broadcast his abilities; on the contrary, he often deprecated them even as he unconsciously conveyed his inner stature. He was both an imposing musical intellectual and an astonishing performer. Most of all, he was one of the most talented composers I have known. I admired him enormously and am grateful for the many beautiful and powerful pieces he created.

My heart always went out to Bill, because beyond his gifts, and beyond his

occasional gruffness, he was a deeply vulnerable and caring human being. I am reminded of a private moment that confirms something of his inner nature. About ten years ago he came to my home for a dinner party. Not atypically, he suddenly disappeared. After awhile I looked for him and found him upstairs, in the dark rocking my two-year-old daughter Ruthie to sleep, in the sweetest, most

tender way. He whispered, "This is the best!"

Fred Lerdaahl

...

Bill Albright was to me and to many of my peers a mentor, teacher, colleague and friend. As a mentor, he was instrumental in helping to create careers, giving us opportunities for awards and grants, and showing us a professional level of discourse through our scores and its music. As a teacher, our lessons were often filled with probing questions attempting to reveal the center, the core of a composition—in reality, teaching us how to consider and comprehend our own music. He was, as a colleague, a stunning pianist and organist as well as a firm supporter and long-time member of SCI. Here in the vast midwest, he was also a composer who among others helped to create the Midwest Composers Symposium, a consortium of five universities. Finally, he was a friend, who shared with me not only compositional problems and solutions, but possible answers to many of life's uncertainties. In my estimation he was a true composer: we are full of respect and admiration for his music, for its power of statement, for its musicality. He will be missed.

David Gompper

## 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 30-31, 1998  
Christopher Newport University  
Jennifer Barker-host

### Region IV

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

### Region V

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

### Region 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.*

## **College Music Society South Central Chapter Deadline: Dec. 1**

The College Music Society South Central Chapter invites submissions from CMS members of compositions for any medium to be performed at the Annual Chapter Meeting to be held February 19-20 at the University of Central Oklahoma, Edmond, Oklahoma. Works for which composers can bring their own performers will be preferred. Send scores (indicating duration) and cassettes to: Dr. Samuel Magrill, Department of Music, University of Central Oklahoma, 100 North University Drive, Edmond, OK 73034, tel. (405) 974-5684, fax (405) 341-4964, e-mail smagrill@aix1.ucok.edu. Also sought are proposals for research papers and lecture recitals on any topic up to 20 minutes long. Travel stipends are available for students selected to appear on the program. Send three copies of the proposal or entire paper and a list of needed equipment to: Dr. Anne Patterson, Department of Music, University of Central Arkansas, 201 Donaghey Avenue, Conway, AR 72035-0001; tel: (501) 450-3163; fax: (501) 450-5773; e-mail: annep@mail.uca.edu.

## **Extended Vocal Techniques Deadline: Dec. 1**

Dr. Michael Edward Edgerton announces a call for scores and recordings of works utilizing extended vocal techniques. The works will be considered for both performance by an EVT group and inclusion in a book on extended vocal techniques. Send scores and recordings, along with a description of what the performer/composer feels is happening physiologically and acoustically to: Dr. Michael Edward Edgerton, The Waisman Center #469, The University of Wisconsin-Madison, 1500 Highland Ave., Madison, WI 53705-2280; tel: (608) 263-5906; e-mail: edgerton@waisman.wisc.edu.

## **Salvatore Martirano Composition Award Deadline: Dec. 1 (postmark) Fee: \$10; Age: 40 and under**

The School of Music at The University of Illinois at Urbana-Champaign and The Crash Ensemble of Ireland announce the 1998 Salvatore Martirano Composition Award for composers age 40 and under. Prize: \$500 plus performances in the fall of 1999 at the University of Illinois and in Ireland by The Crash Ensemble. Submit one score under 15 minutes for one to six players drawn from an ensemble of cl, tbn, perc, 2 pf, vn, cb, 2 female vocalists. Works may include tape, electronics and/or mixed media. Fee: \$10.00 payable to the University of Illinois, either international money order or check drawn on a U.S. bank. Submit anonymous score; recording if available; sealed envelope containing the composer's name, address, telephone number, e-mail, brief biographical sketch and a written statement verifying the composer's age; and SASE to: 1998 Salvatore Martirano Composition Award, Attn: Zack Browning, 2136 Music Building, University of Illinois, 1114 West Nevada, Urbana, IL 61801 USA; e-mail: zbrownin@uiuc.edu.

## **Diana Barnhart American Song Competition Deadline: Dec. 15 (receipt) Fee: \$4**

Delphi Media invites submissions of songs for soprano and piano with American English texts for 2nd Diana Barnhart American Song Competition. Entry Fee: \$4 for each entry (Song cycles are considered a single entry). First Prize: \$500, performance, possible publication. Anonymous submission: include name, address, phone, song title, and text author's name in a sealed envelope. Submissions will not be returned. Send score, recording if available, permission for use of text, and entry fee payable to Diana Barnhart Song Competition to: The 2nd Diana Barnhart American Song Competition, 240 Rices Mill Road, Wyncote, PA 19095; tel: (215) 886-0606.

## **"El Ruisenor Grave" Composers Competition Deadline: Dec. 15**

Works for solo contrabassoon, contrabassoon with piano, or contrabassoon with baritone voice and piano are invited for the fourth "El Ruisenor Grave" Composers Competition. The winning work will be premiered as the competition piece for the next

Contra-fest in Madison, Wisconsin, in Aug. 1999. Anonymous submission. Send by registered mail to: "El Ruisenor Grave" Composers Competition 1998, Chacabuco 760, 1828 Banfield, Buenos Aires, Argentina.

## **The Greater Boston Choral Consortium Composition Competition Deadline: Dec. 18 Fee: \$15**

Frank E. Warren Music, the Greater Boston Choral Consortium, and Pohorence Musical Service announce this fourth annual composition contest for North American composers. Submit scores for any size chorus, a cappella or accompanied by up to six instruments. If texts are not in the public domain, include permission of the copyright holder. Non-English texts must include an English translation. Postmark deadline: Dec. 18. Fee: \$15 composers; \$20 for Canadian or Mexican composers. Prizes: 1) \$300 with performance and publication; 2) performance and publication; 3) publication. For complete information and application form (required), contact: Frank E. Warren Music, P.O. Box 650006, West Newton, MA 02465; e-mail: Fewpub@Juno.com.

## **Bach 2000 Age: under 39 Deadline: Dec. 31**

The goal of the Bach 2000 competition is to inspire young composers of all nationalities to write new compositions whose level of difficulty is set such that they can be sung by good amateur choirs. It should thus give an impulse to the expansion of the modern repertoire of these choirs. Composers may submit one work which reflects intellectual deliberation on Bach's music. The arrangement is to be for an a cappella mixed choir (SATB), whereby each voice may be split to SSAATTBB. The text of the work may be in German, English, French, Italian, Spanish, or Latin. The use of phonetic materials as text is permitted. If using a language other than German, a German translation must accompany the work. The work should be oriented toward the ability of a good amateur choir. The duration should be between 8 and 12 minutes. The submitted composition may not previously have been made public and may not be made public prior to the decision, i.e. neither publicly performed, broadcast,

printed nor published or distributed in any other manner. Prizes: 1) 10,000 DM; 2) 7500 DM; 3) 5000 DM; and 4) 2500 DM. The jury may split or withdraw prizes. It is planned to publicly award the prizes at the premiere of the award-winning works by Hannoverian choirs in the summer of 2000 during the EXPO 2000 in Hannover. The award-winning works are prohibited from being made public prior to their premiere in the year 2000. The score of the work must be in legible handwriting or computer printed, preferably in A4 format. Six identical copies of the score must be submitted that are suitable as originals for producing the scores to be used for the premiere. Submission are anonymous. A sealed envelope containing a signed, completed application is to be submitted along with the six scores. After the jury's decision, copies of all submitted compositions will be made open to the public, featuring the names of the composers, in the reference library of the German Center for Choral Music in Limburg, Germany and other music libraries. For information and an application, contact: Bach 2000, c/o IHCC, Am Sportfeld 5, D-30966, Hemmingen, Germany.

**MMTA Composers  
Commissioning Program  
Deadline: December 31**

The Michigan Music Teachers Association sponsors a commissioned composition each year to be presented at the annual convention held in October 1999. The amount of the commission will be at least \$800. The composition is also submitted for consideration in deliberations for the MTNA-Shepherd Distinguished Composer of the Year award. The composer selected by the national panel will be awarded \$3000 following the performance of the new work at the national convention. Requirements for the commissioned composition will be that it is 10-15 minutes and for no more than 6 instruments or voices. To be considered for the commission, please send a representative composition and cassette tape by the above deadline. Additional requirements: Minimum age of 18; composition must be recent (written within the last 5 years), and send only one composition (score and tape) to be judged. Specify length of work on the score. Specify on the tape: title, length, and instrumentation of composition. Also indicate on tape whether Dolby B (noise reduction) "on" or "off." Composer is not to be identified on the tape. Contact: Deborah L. Beachnau, Commissioned Com-

poser Chair, Michigan Music Teachers Association, 533 Pacific Pkwy., Lansing, MI 48910; tel: (517) 484-2296.

**Jan Vermulst Prize  
Deadline: Dec. 31**

**Age: born between 1950 and 1969**

The Jan Vermulst Foundation announces the Jan Vermulst Prize for organ composition. Composers born between 1950 and 1969 are eligible. Prize: NLG 10,000. Postmark deadline: Dec. 31. Contact: Stichting Jan Vermulst, Aarle-Rixtelseweg 54, NL-5707 GM Helmond, The Netherlands; tel/fax: 011-31-492-52-76-95; e-mail: jmvaham@iaehv.nl.

**Calls for Works With No Deadlines**

**Brave New Works**

Brave New Works seeks scores for any combination of the following instruments: fl, ob, cl, perc(2), hrp, pf, str qt. All submissions will be given serious consideration for performance. Tapes will be accepted, but are not required. Include a self-addressed, stamped envelope if the return of materials is desired. Contact: Brave New Works, Chris Younghoon Kim, 555 E. William St. #11E, Ann Arbor, MI 48104; tel: (734) 332-9830; e-mail: cyoungk@umich.edu; http://www.umich.edu/~cyoungk.

**175 East**

175 East invites submissions of scores written within the past 15 years for at least three performers drawn from the following: cl (E-flat, B-flat, bs); bs cl; perc; vc; db. For information, contact: James Gardner, 3 Sylvan Valley Avenue, Woodlands Park, Titirangi, Auckland 1007, New Zealand; e-mail: skiosk@iconz.co.nz.

**Works For Voice And Piano**

Judy Pile and Sheila Gymer seek new works for mezzo-soprano and piano, or either performer solo. Works may involve theatrical, improvisation, and/or electroacoustic elements, and submissions by women composers are especially welcome. Contact: Judy Pile, P.O. Box 355, Northcote VIC 3050, Australia; tel: (61) 3 9482 1115.

**Friends Of Albany City Carillon**

Friends of Albany City Carillon invite submissions of scores for carillon for possible performance. Contact: Friends of Albany City Carillon, Albany City Hall, Albany, NY 12207; e-mail: semowich@webtv.net.

**Call For Organ Works**

An organist seeks works for solo organ (without tape or additional instruments), with particular interest in works for positivist/continuo organ. Send scores to: David Bohn, 1306 E. Silver #11, Urbana, IL 61801; e-mail: dbohnb@net66.com.

**Improvisatory Music For Vocal Quartet**

IMP, a vocal quartet specializing in the performance of improvisatory new music, seeks music in any style scored for 4 voices, with possible tape and/or additional instruments. Contact: Alan Marshall, 401 12th Ave SE #293, Norman, OK 73071; e-mail: amarshall@ou.edu.

**Works For Solo Doublebass**

The winner of the 1997 International Society of Bassists Solo Competition is looking for works for doublebass solo or with piano for performance during the 1998-99 concert season. Primarily tonal works are preferred. Send scores and recordings, if available, to: Jeremy Kurtz, 271 S. 15th St., Apt. 2003, Philadelphia, PA 19102; e-mail: JerKurtz@ix.netcom.com

**Vienna Modern Masters 4th  
International Festival Of  
New Music**

Vienna Modern Masters invites submissions from all composers of orchestral works for recording for CD release on the VMM label at a cost to the composer of \$480 per minute of music. Works will also be performed by the Moravian Philharmonic at the 4th International Festival of New Music for Orchestra at Olomouc, Czech Republic, June 15-27. All participating composers receive recording, production, release, and international distribution of their music, five copies of the finished CD for every minute of their music appearing on it. Submit a non-returnable score and cassette (if available). Please indicate on customs documents that materials are: "Kompositionen unterlagen nur zum Zwecke des Meinungs austausches." Mark as "Gift" and give value as "Zero" or "0." Contact: Clyde Smith, Ph.D., President, Vienna Modern Masters, Margaretenstrasse 125/15, A-1050 Vienna, Austria; tel: 431 + 545-1778; fax: 431 + 544-0785; e-mail: vmmsmith@ping.at; http://www.xs4all.nl/~gdv/vmm.

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# Members' Activities

**Nancy Bloomer Deussen's** *The Pegasus Suite* was performed at Norwich Festival in England on October 10, by Anne Allen (fl). This same piece was performed on October 24 at the Regents Theatre at Holy Names College in Oakland by Angela Koregelos (fl) and Zoe Smith (pf). *Piano Prelude and Cascades a Tocatta* was performed at the NACUSA concert in Lansdowne, PA. A brass ensemble piece has been commissioned by *Sempervirens* to celebrate this environmental groups centennial year. Premier to take place in May, 2000 outdoors in the Big Basin Redwood State Park, CA. She has also received a commission for two chamber works by *Two x Three-Music by Women*.

**Lawrence Dillon** was Composer-in-Residence at the 1998 Killinton Music Festival, where his piano trio *Endurance and Divergence* was premiered by the Killington Trio. This past season also saw the premiere of Dillon's *Symphony No. 1* at Wake Forest University, and several performances of his *Quintet in C# "D"* by the Cassatt String Quartet. In April, his *Spring Passing* was given its west coast premiere by flutist Laurel Zucker and percussionist Daniel Kennedy. In December, Angela Jones-Reus, principal flutist of the Stuttgart Radio Symphony, will perform Dillon's *Ascending Spiral* on her American tour. Lawrence Dillon was recently appointed chairman of the Composition and Theory department at the North Carolina School of the Arts.

**Stephen Montague's** *Horn Concerto (for 20 automobiles)* was performed at this ISCM festival. His *Dark Sun* was performed by the musicians of COMA (Contemporary Music-making for Amateurs) at the Bath International Music Festival on May 30th with the composer conducting. On June 14th, the commissioned piece, *Beach, Band and Boulder*, was performed, with the composer conducting, for the Aldeburgh Festival.

**Steven Paxton's** *WorldRiffs* for symphony orchestra was premiered by the Lubbock Youth Symphony Orchestra on March 6, 1998, Eric Fried conducting. The work was commissioned by the orchestra as part of its 10th anniversary celebration.

Composer/Pianist **Persis Parshall Vehar** was appointed Composer-in-Residence by

Canisius College, Buffalo New York from 1998-2001. She recently had three works published; her song cycle, *Women, Women*, by Leyerle Publications, *Missa Brevis Pro Pace* by Northfield Press, and *Dona Nobis Pacem* in the Rodney Eichneberger Choral Series by Plymouth Music Company, Inc. In April 1998, her *Moods of the Pacific* was premiered at the University of Buffalo by the composer (pf), Adrienne Tworek-Gryta (S) and members of the Buried Treasures' Chamber Ensemble. Last May, *Three Walking Songs* was premiered by Voici D'Amore at the Burchfield-Penny Arts Center and *View From the Catskills* was premiered by the University of Buffalo Wind Ensemble, Sarah McKoin, conductor. Recent recordings include: *Women, Women*, Sharon Mabry (M) and Patsy Wade (pf); *Three from Emily*, Thomas King (T), Vicki King (pf) and David Vanderkooi (vc). Both song cycles can be found on the CD *Dimensions* released by Aeolian in January 1998 from Austin Peay State University Department of Music and Center for the Performing Arts (Tennessee). The Ethos New Music Ensemble, State University of New York at Fredonia, presented a lecture/recital by Ms. Vehar in March 1998 and invited her to be a panelist as part of "Women: The Survival as Artist in America."

## 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](mailto: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](mailto:sci@uiowa.edu)

## SCI National Council (1998-99)

David Gompper, President  
The University of Iowa  
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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  
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Kenton Bales  
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Samuel Magrill  
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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)

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J.J. Hudson, Jon Southwood & Vatchara Vichaikul, Editors of the Newsletter  
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Thomas Wells,  
Audio Streaming Project Manager  
Ohio State University  
Gerald Warfield, General Manager  
Martin Gonzalez, Executive Secretary

## Region IV— Conference Update

Valdosta State University, Valdosta, GA

November 5-7

Taylor Harding, *host*

**CONCERT #1:** featuring the Valdosta State University Faculty and Student Brass Quintet, with guest soloists. Works by: Mark Kilstofte, Richard Brooks, Jeanne Shafer, Steven Landis, John Corina, Peter Blauvelt, and Robert Lemay.

**CONCERT #2:** featuring the Valdosta Symphony Orchestra String Quartet, other chamber ensembles and soloists. Works by: Dinos Constantinides, Al Benner, James Crowley, Amy Dunker, and Ken Jacobs.

**CONCERT #3:** featuring Mixed Chamber ensembles and soloists. Works by: Henry Vega, Peeter Tammearu, Harry Bulow, James Chadoir, Russell Brown, Mark Francis, and Taylor Harding.

**CONCERT #4:** featuring the Blazer Quintet and other soloists and chamber ensembles. Works by: Ed Barr, Vernon Taranto, Ray McFerron, Simon Andrews, Jonathan Green, and James Jensen.

**CONCERT #5:** featuring the Mixed Chamber ensembles and soloists. Works by: Allen Johnson, Trevor Heitlauf, Phillip Schroeder, Edward Martin, and Charles Smith.

**CONCERT #6:** featuring Mixed Chamber Ensembles and Soloists. Works by: Nickitas Demos, Keith Kothman, Steven Stace, Andrew Papadeas, William Davis, Joe Alexander, and Kari Juusela.

## New Members

Bobby Apperson (TX)  
George Arasimowicz (IL)  
Stephen David Beck (LA)  
Joie Brannan (FL)  
Bryan Clark (TX)  
Kevin Cummings (GA)  
Doug Davis (CA)  
Keith Dippre (OH)  
Jon Forshee (OH)  
Stuart Hinds (TX)  
J.J. Hudson (IA)  
Brian Hulse (MA)  
Robert Hutchinson (SC)  
Jacqueline Jeeyoung Kim (NY)  
Robert C. Maggio (PA)  
Michael J. Millett (OH)  
Robert Morris (NY)  
Joel Naumann (WI)  
John Parcell (NY)  
Nikola Resanovic (OH)  
John E. Rogers (NH)  
Jason Roth (NY)  
Bernard Scherr (OR)  
Paul Sheehan (NY)  
Michael Sinshack (WI)  
Melissa E. Spiteri-Stark (CA)  
David Stovall (TX)  
Frank Thiell (TX)  
Matthew Van Brink (IN)  
Ronald R. Williams (NV)

## SCI /ASCAP Student Composition Commission

**DEADLINE: January 15, 1999**

**SUBMIT TO: SCI/ASCAP, Society of Composers, Inc.,**

**PO Box 296, Old Chelsea Station**

**New York, NY 10113-0296**

SCI, in conjunction with ASCAP, announces the second of a series of annual commissions to be awarded to three student composers. The winners will be selected from a pool of finalists from each region, and their music will be subsequently premiered at the National Conference with the option of placing the recording of the performance placed on the SCI CD Series.

Prizes: 1st place - \$1250 option of recording on SCI CD series score published in SCI Journal of Music Scores 2nd place - \$750 option of recording on SCI CD series, 3rd place - \$500 option of recording on SCI CD series.

**Application process:** Submit both a score and a cassette tape or CD (no DAT) of one work for any combination of instruments, voices, and electronics. The work must show competency in writing for the chosen medium. Regardless of medium submitted, the subsequent commission may be limited to a particular instrumentation (to be negotiated with the host of the National Conference). The recording you submit can be of a studio session, a live performance or a sequenced format. All entrants must be SCI members (at any of four levels) at the time of submission. Composers can be of any age and nationality, but they must be either a) a student enrolled in a college or university composition degree program, or b) studying privately with a recognized professional composer but not enrolled in a degree program. Send proof by submitting either a) a copy of your current transcript that clearly indicates your degree program or b) a letter from your composition teacher confirming that you are his/her student. You must submit to the same region in which you currently study. Winners of the national competition must wait three years before entering again.

**Adjudication:** Each work will be adjudicated in one of nine regions (Region V is being divided between East (MI, OH, IN) and West). Three winning scores will be selected from each region and sent to the National Conference for final adjudication. Three winning composers at the national adjudication will be chosen to write new works to be performed and recorded the following year. If there is no national conference, then a regional conference host will be chosen for the performance. The judges reserve the right to reconfigure the award money. The composer may choose to have the premiere performance placed on the SCI CD, or may reserve the option to arrange his/her own recording session. While it is our intention to include winning compositions on the SCI CD series, in all cases the direct or indirect costs of an acceptable tape for inclusion must be born by the host institution, the composer or an outside funding source. SCI reserves the right to choose the CD on which the winning works will be produced (either on the regular SCI CD series, or a special issue every other year). SCI will endeavor to arrange the performance and recordings to the mutual satisfaction of all parties, but reserves to itself final approval of the arrangements. Nevertheless, all rights to the music will remain with the composer.

For more information on this competition, please contact David Gompper at (319) 335-1626 or email: david-gompper@uiowa.edu  
For more information on **Student Chapters**, please contact James Paul Sain at the University of Florida at 352-392-0223 x240; or e-mail: jsain@ufl.edu.

**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?

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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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**The University of Iowa**  
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