

# Conference Reviews

## Region III

Oct. 30 - 31, 1998

Christopher Newport University

Jennifer Barker, *host*

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news  
letter

The Department of Music at Christopher Newport University (Virginia's newest state institution) is delighted to announce the success of the 1998 Region III Conference, held on Friday the 30<sup>th</sup> and Saturday the 31<sup>st</sup> of October. The faculty and students at Christopher Newport University also wish to extend their gratitude to the attending SCI members and their guest performers and friends for giving them the opportunity to mount three concerts of interesting, exciting and widely-diversified high-caliber compositions. Of the seventy-seven music majors at CNU, sixty-one attended at least one of the conference chamber music concerts, in addition to the Friday evening ensemble music concert, and submitted a written post-conference concert review to the Region III chair, Dr. Jennifer **Barker**.

Over the course of the conference the works of twenty-five composers from Virginia, Pennsylvania, Maryland, Alabama, Tennessee, Indiana, Ohio, Wisconsin, Louisiana, Florida, New Jersey, Massachusetts, New York State, Hawaii, Hong Kong, Sweden, China and Scotland were performed by musicians from around the United States, England, Greece, Sweden and South Korea. In addition to the performance of new music, Orlando **Legname**, an Italian/Brazilian born composer and conductor, presented a most stimulating and thought-provoking paper entitled "Density Degree of Intervals and Chords."

The opening concert on Friday, October 30<sup>th</sup>, which was attended by over 320 audience members, presented a collection of works for jazz band, electroacoustics, chorus and symphonic band. The CNU Jazz Ensemble, directed by Professor William Brown, performed Jonathan **Peters'** *Glide, Spin, Sail*. Bruce **Mahin** performed his own composition, *Galileo*, for electronic wind instrument, interactive computer and synthesizers, and Joe **Alexander's** *Infamy...* for tuba and tape was performed by Pete Dubeau, tubist with the Virginia Symphony. The CNU Chamber Singers, directed by Dr. David Means, performed Karen **Tarlow's** *Five Shaker Lyrics*, and the CNU Brass Choir, directed by Dr. Mark

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### A Lesson in Disobedience

(Derek Bermel Remembers Albright)

I've just heard the news about Bill Albright, and needless to say I am shocked and devastated. I have always held him in the highest esteem as an insightful and caring teacher, as well as a brilliant composer, performer, and scholar. But he was also a person with an enormously big heart, and that is what I will miss the most. During my last two years in New York, we would often talk at great length about life, philosophy, food, love, the arts, politics, or any number of other subjects which fired his wild imagination.

He was utterly devoted to the University of Michigan, and rightly considered himself in the teaching legacy of his mentor Ross Lee Finney. Bill leaves behind an awesome teaching legacy of more than twenty-five years, and hundreds of students all over the world. I know that I speak for many of them when I acknowledge that the world has lost some of its vivid color with his passing. As a teacher, he was masterful and penetrating, and always, always sincere. His questions reached to the very essence of the issue at hand - "But is it radical?" "So, what will you do now that you're a great composer?" - yet the ambiguous nature of his comments demanded that we solve the riddles of creation ourselves - "What a gorgeous mess!" He knew when to say "I don't know," and he said it often. But sometimes I could detect, in his enigmatic smirk, a hint that he did indeed know, but wouldn't tell. I can still hear him telling me, quite earnestly, "Derek, disobey your teachers. Disobey us!"

For me, his most inspiring les-

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Reimer, performed Larry Nelson's *Fanfare*. The final two works on the concert were performed by the CNU Symphonic Band, directed by Dr. Mark Reimer. These were Cynthia Folio's *Living Legacy*, which included four herald trumpets, and Donald Reid Womack's *Pearl*. A post-concert reception was hosted by the highly-active National Association of Composers, USA/Tidewater chapter.

The conference proceedings on Saturday commenced with Orlando Legname's research presentation and a buffet luncheon hosted by the CNU Friends of Music, with live music provided by the CNU Jazz Combo, under the direction of Professor William Brown. The remaining two chamber music concerts were separated by a gala dinner, attended by the University Provost, the Dean of the College of Liberal Arts, the Chair of the Department of Fine and Performing Arts, Department of Music faculty, CNU music students, and conference attendees.

The compositions on the two chamber music concerts were performed by guest performers from around the United States and abroad, members of the Virginia Symphony, members of the Virginia Opera Association, members of the USAF Heritage of America Band,

regional freelance musicians, the CNU Contemporary Music Ensemble, CNU faculty members, CNU music alumni, and CNU student soloists. The Saturday afternoon concert was attended by over 250 audience members and the Saturday evening concert (Halloween night) was attended by approximately 75 audience members. The works performed included: *Rite*, by Christopher Coleman, *Cinque Frammenti*, by Bruno Amato, *Studies for Right or Left Hand*, by Allan Blank, *Ali San*, by Wang An-Ming, *Six Symptoms*, by Andreas Meyer, *What, When and Where*, by Donna Kelly Eastman, *Self-Expression*, by Stacy Garrop, *1/2 A Century*, by Ulf Grahn, *Four for Three*, by John Winsor, *A Prayer for the Forgotten*, by William Price, *Music of the Solistice*, by Brian Bevelander, *Shaarei Tikun (Gates of Transformation)*, by Andrew Bleckner, *Three Movements*, by James Chaudoir, *Hill Songs*, by Kenneth R. Benoit, *Nyvaigs/Naibh Beags*, by Jennifer Margaret Barker, *Two Studies for Mandolin*, by Paul Epstein, *Two Songs from Noh Variations*, by Byron K. Yasui, *Dominion Fragments*, by Harvey Stokes.

### Region IV

Nov. 5 - 7, 1998

Valdosta State University  
Tayloe Harding, host

Region IV's 1998 conference was held at Valdosta State University (VSU) in Valdosta, GA on November 5-7. From 112 scores submitted, 37 works were programmed. Six concerts were presented and included works by 36 composers: Mark Kilstofte, Peter Blauvelt, Robert Lemay, Jeanne Shaffer, Richard Brooks, John Corina, James Crowley, Amy Dunker, Dinos Constantinides, Ken Jacobs, Al Benner, Ed Barr, Jonathan Green, Vernon Taranto, James Chaudoir, Harry Bulow, Mark Francis, Tayloe Harding, Peter Tammereau, Simon Andrews, James Jensen, Ray McFerron, Kari Juusela, Nick Demos, Charles Smith, Allen Johnson, Phillip Schroeder, Edward Martin, Keith Kothman, Joe Alexander, William Davis, Steven Stace, and representative works of student chapters at the University of Florida, Stetson University, and Valdosta State University: Steven Landis, Trevor Heitlauf, Andrew Papadeas, and Russell Brown. Twenty-four of these composers are from the Region IV states of Louisiana, Alabama,

## Conferences for 1998-1999

### National Conference

April 22-25, 1999  
New York City

### Region II

December 4-5, 1998  
SUNY, Stony Brook  
Perry Goldstein, Daniel Weymouth  
hosts

### 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

## Conferences for 1999-2000

### Region I

November 19-21, 1999  
Bowdoin College  
Scott Brickman, Elliot Schwartz

Tennessee, Georgia, Florida, South and North Carolina, and Alabama. In addition, 11 composers from Wisconsin, Texas, Missouri, New York, Kentucky, Pennsylvania, Ohio, and Quebec also had works performed. Featured performers included 17 VSU faculty on 13 works, including the three established faculty chamber ensembles: the Blazer Quintet, the Faculty Brass Quintet, and the Valdosta Symphony Orchestra String Quartet. Several VSU student groups, the Clarinet Choir, Student Brass Quintet and New Music Ensemble also participated, as well as numerous guest artists and the Converse College Faculty Brass Quintet. There were no paper sessions or special addresses, but there were several social gatherings and a mercifully short business meeting.

### ALERT!

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

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son was his total and uncompromising musicianship. "We teach composition by example," he would often say, and he meant it. When Bill Albright was at his best, he was as powerful and ingenious composer as any; I dare say that his clarinet quintet is one of the most perfect pieces of music I have ever played - or heard, for that matter. He was a deftly skilled contrapuntist, and an elegantly funky rhythmicist. But I have always felt that the stunning beauty of his writing was wrapped in the details - a quirky "off" note in the harpsichord melody, just in the most annoying spot; a dazzling and grotesque flourish in the tuba; a haunting chord in the vibraphone which lingers a bit too long - for me, these subtleties give Albright's music its distinct and pungent flavor. His expressive markings are a testament both to his humor, and to how passionately he felt the music in his soul: "Strident, shrill, shrieking", "spit it!": *Abiding Passions* (1988) "Suddenly ecstatic": *Quintet for Clarinet and Strings* (1987) "Apoplectically,": *Seven Deadly Sins* (1974) "Maestoso Grunge": *Pit Band* (1993) "Half-lit, smoky ostinato": *Rustles of Spring* (1994) How much poorer our world is without his many Flights of Fancy. I will miss him immensely. My heart goes out to his family and friends.

Derek Bermel  
Aberdeen, Scotland.

## 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)

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NEW OR CHANGED E-MAIL ADDRESSES of members in good standing who are receiving or who wish to receive SCION, should be e-mailed to the SCI Office at: [sci@uiowa.edu](mailto:sci@uiowa.edu)

# 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.*

## Les Ateliers UPIC Center For Musical Creation

**Deadline: Jan. 1**

Les Ateliers UPIC offers an eight-month educational program designed to complement music production. The program, open to students from around the world, runs from October to May, and is divided into three courses: techniques of computer music; compositional theory and practice; and electroacoustic composition on studio tools. Students are provided with substantial private studio time for the realization of their own compositions. In this setting, students can apply the ideas and theoretical knowledge gained from the courses. Les Ateliers UPIC maintains the latest UPIC system running under Windows and MacOS computers. Pro Tools 4 and Deck multi-track digital recording systems are available alongside a wide range of music software for sound analysis/re-synthesis, spectrum editing, signal processing, algorithmic composition, performance, and notation. Advanced Digital Signal Processing is provided through the MARS workstation. French and English are spoken. Fee: \$4000 per semester. Contact: Les Ateliers UPIC, 18 Rue Marcelin- Berthelot, 94140 Alfortville, France; tel/fax: (33) (1) 49 77 51 72; e-mail: [100422.1771@compuserve.com](mailto:100422.1771@compuserve.com).

## 1999 Composition Contest For Trumpet And Voice W/ Piano Accompaniment

**Deadline: Jan. 1**

The International Trumpet Guild announces its 1999 Composition Contest for Trumpet and Voice with Piano Accompaniment. Composers may submit works written between 1997 and 1999 which have not been performed. Prizes: 1) \$1500; and 2) \$750. The winning compositions will be premiered at the 1999 ITG Conference. For information, contact: Dr. Michael Caldwell, ITG Director of Public Relations, 6179 Northwoods Court, Mobile, AL 36608; tel: (334) 460-7821; e-mail: [pr@trumpetguild.org](mailto:pr@trumpetguild.org).

## Pastiche 1998 Composer's Competition

**Deadline: Jan. 4**

The chamber music group Pastiche, with The Department of Music at McNeese State University, announces the 1998 Composer's Competition. Composers are invited to submit works for mixed chamber group drawn from the following: cl (Bb, A, or Eb); tpt (C, Bb, or Piccolo); pf (no organ or electronic keyboards); one perc. Prize: \$600 and performance. Send score, parts, and tape (if available), to: Pastiche Composer's Competition, c/o Dr. Dave Walton, PO Box 92175, Lake Charles, LA 70609-2175; tel: (318) 475-5037; fax: (318) 475-5922; e-mail: [pastiche@mail.mcneese.edu](mailto:pastiche@mail.mcneese.edu); <http://www.mcneese.edu/pastiche>.

## Queen Elisabeth International Music Competition Of Belgium

**Deadline: Jan. 5**

Composers are invited to submit a work for pf and orch for possible selection as a test piece for a piano competition. The duration should be approximately 10 min. The work must not be previously published or performed. Contact: Secretary of the Queen Elisabeth International Music Competition of Belgium, 20 rue aux Laines, 1- 1000 Brussels, Belgium; tel: 32-2-513099; fax: 32-2-5143297; e-mail: [Elisabeth@skynet.be](mailto:Elisabeth@skynet.be).

## First Annual MACRO Composition Competition

**Deadline: Jan. 15 (receipt)**

Composers of any age or nationality are invited to submit works involving in some way the concepts and/or principles of macro analysis for consideration in the competition. Submitted works must have been written within the past two years, and may be of any duration, genre, and concert style. They must be unpublished, and must not have previously won any prize. The competition is open to MACRO members only. If you are not a member at the time of entry, you are expected to join if your work is declared a winner. Submit one copy of each score you are entering, along with a cassette recording, if available. MIDI recordings are acceptable. Remove your name and all other identifying marks from your score(s) and tape(s). DO NOT SEND ORIGINAL MANUSCRIPTS. While every effort will be made to take care of your material, neither MACRO nor the competition administration will be



held responsible for loss or damage. If you would like your materials returned, please include with your entry a self-addressed return envelope large enough to hold your materials, stamped with sufficient return postage. Winners will be notified by March 20, 1999. Prizes are: \$500 for 1st Place, \$250 for 2nd Place, and \$100 for 3rd Place. Winning compositions will be performed at the 1999 MACRO Workshop, to be held in Madison, Wisconsin on May 14-15, 1999. Winning composers must supply their own performers, and will be asked to discuss their work in a workshop session. Some financial travel assistance may be available. MACRO reserves the right not to award one or more prizes based upon quality of entries. Contact Warren Gooch, Composition Chair, at: Baldwin Hall 118, Truman State University, Kirksville, MO 63501; tel: (660) 785-4429; e-mail: wgooch@truman.edu.

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**National Association Of College Wind  
And Percussion Instructors  
Deadline: Jan. 15 (postmark)**

The National Association of College Wind and Percussion Instructors announces its 1999-2000 Composition project. One composer will be awarded a commission of \$1500 to write a 10-15 minute piece for 3-11 players drawn from the following: fl, ob, cl, bn, sax, hn, tpt, tbn, euph, tba, and perc (1 player). The work will be premiered at the National Conference of Music Educators in Washington, DC, March 8-11, 2000, and will be published by Southern Music Company. Send a one-page description of instrumentation, concept, duration, and difficulty level of proposed work; list of previous competitions won; one score and cassette of a representative work; short bio; contact information; SAS postcard for confirmation of receipt of materials; SASE for return of materials. Contact: Dr. Britton Theurer, Chair, NACWPI Composition Project, School of Music, East Carolina University, Greenville, NC 27858-4353; e-mail: theurerb@mail.ecu.edu.

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**Left Coast Chamber Ensemble  
Composition Contest  
Deadline: Jan. 15**

**Fee: \$15**

The Chamber Music Partnership announces the Left Coast Chamber Ensemble's 2nd Annual Composition Contest. Works submitted must be for 1-7 players from the following instrumentation: fl(alto/picc), ob(eng hn), cl(Bb, A, Eb, or bass), bn, hn, pf,

gtr, vn(2), va(2), vc(2), db. Works using other instrumentation or more than 7 players will not be considered. The works may not have been professionally performed. Prize: \$500 cash award and a performance by the Ensemble on their 1999-2000 concert season at San Francisco's Green Room. Entry Fee: \$15 per work submitted made payable in US funds to "The Chamber Music Partnership." Each composer must submit: a legible score of professional quality, labeled with a pseudonym; a tape (if available); an envelope labeled with the composer's pseudonym containing the composer's name, address, telephone number, and/or e-mail address; the entry fee in a separate envelope; a SASE for the return of materials. Submit entries to: The Left Coast Chamber Ensemble Composition Contest, 196 Ripley St., San Francisco, CA 94110. For further information, contact: The Chamber Music Partnership; tel: (415) 642-8054; e-mail: chmusic@dnai.com; <http://www.chambermusicpartn.org>.

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**South Bay Master Chorale Competition  
Deadline: Jan. 15  
Fee: \$10**

South Bay Master Chorale, a 40-member SATB ensemble, announces its second competition for unpublished, unperformed compositions. Entries must be original, 3 to 5 minutes in duration, and may be in any language. Entrants are responsible for clearing rights to texts. Keyboard accompaniment preferred, a cappella accepted. Works may be sacred or secular; the concert theme is "A Celebration of Earth Day." Prize: \$500, plus performance with professional recording. Other finalists may also have their entries performed and professionally recorded. Submit: four copies of each entry without composer's name; a separate paper including name, address, telephone, title, and how you heard of this competition; SASE. Do not submit tapes. Contact: South Bay Master Chorale, Attn. Composition Contest, 17005 Yukon Ave., Suite 11, Torrance, CA 90504; tel: (310) 327-6111; fax: (310) 329-8857; e-mail: debg@loop.com

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**American Composers Orchestra  
Whitaker New Music Reading Sessions  
Deadline: Jan. 15 (Receipt)**

The American Composers Orchestra announces its eighth annual Whitaker New Music Reading Sessions to be held in New York City June 4. Up to six composers in the

early stages of their careers will be selected to participate; one will be awarded a commission to write a new work to be performed by ACO at Carnegie Hall. Applicants must be U.S. citizens or permanent residents of any age, but at the early stages of their professional careers, who have not participated in previous Whitaker Reading Sessions. Applicants may submit one piece for orchestra (3333 4331 hrp, kbd, timp, perc[4] str, no soloists) under 15 min., completed after January 1, 1994, and never performed or read by a professional orchestra. A portion or movement from a longer work may also be considered. If selected, composers must provide parts by April 15. Submit: completed official submission form; one copy of the score; resume; list of works with performance history; letter of recommendation from an established composer or other music professional, attesting to the applicant's accomplishments and potential as an orchestral composer (which may be sent under separate cover); SASE. Do not submit recordings. Contact: American Composers Orchestra, Whitaker New Music Reading Sessions, 1775 Broadway, Suite 525, New York, NY 10019-1903; tel: (212) 977-8495; fax: (212) 977-8995; e-mail: AmCompOrch@aol.com; <http://www.americancomposers.org>.

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**Fernando Rielo Prize For Musica Sacra  
Deadline: Jan. 20**

Contemporary composers are invited to submit new works which constitute an interpretation of the need for values and transcendence in today's world. Works submitted must be scored for one soprano, one baritone, and an orchestra consisting of fl(2), ob(2), cl(2), bn(2), hn(2), perc, str (66442). The text to be set is taken from the "Our Father" as follows: "Our Father, who art in heaven, hallowed be thy name! Thy kingdom come, thy will be done/on earth as it is in heaven." Three works will be chosen and performed on a concert in June. The winner will be announced immediately following the concert. Prize: 5,000,000 lire. The jury may give honorable mention to other works. If in the opinion of the jury, no composition submitted satisfies the criteria of musical excellence and of Musica Sacra as established for the prize, no award will be made. Beyond the prize money, the winner will receive no payment or royalties for any performance of the work either at the finalist concert or at other cultural events sponsored by the Fernando Rielo Foundation. All scores



submitted will be kept in the musical archives of the Fernando Rielo Foundation, which reserves the right to publish or record the finalist works and eventually other works which the jury may choose for publication or recording. Submission of a work shall be deemed as complete acceptance by the contestant of the rules. Works submitted must be original, unpublished, of five to ten minutes in duration, and never before performed in public. Manuscripts must be clearly legible. Composers must submit 5 copies of the complete score. Piano reductions are not acceptable. The identity of the composer may not be indicated anywhere on the score or its cover. Each composer must include with the score a sealed envelope containing identification, with the following personal data clearly legible: name; date of birth; nationality; address; telephone number; fax number (if available); a brief curriculum vitae; a photograph of the composer; and a distinctive, typewritten code which will serve to identify the score, which in turn must be identified only by this same typewritten code. Send submissions to: Fernando Rielo Prize for Musica Sacra, Viale Romania, 32, 00197 Rome, Italy; tel: 39 0684482500; fax: 39 068840564. The US Representative is: Elaine Schenk, 143- 48 84th Dr., Briarwood, NY 11435-2232; tel: (718) 526-3595; fax: (718) 526-9632.

#### **Grawemeyer Award For Music Composition**

**Deadline: Jan. 25**

**Fee: \$30**

The University of Louisville School of Music is pleased to announce the University of Louisville Grawemeyer Award for Music Composition. The University will present an award of \$150,000 in recognition of outstanding achievement by a living composer in a large musical genre for a work premiered between Jan. 1, 1994 and Dec. 31, 1998. Each entry must be sponsored by a professional musical organization or individual (performer or performing group, conductor, critic, publisher, or head of a professional music school or department). A composer may not submit his or her own work. No more than one work of any composer may be submitted, and entries from previous winners of this award will not be considered. Each entry must be submitted separately, and must include: one copy of the full score; one excellent quality audio cassette tape or compact disc recording of a professional-level performance of the complete work (a

VHS format videotape may also be submitted if visual elements are related to the musical aspects of the work); documentation of the premiere public performance (printed program, reviews, etc.); program notes in English; supporting letter in English from the sponsor of the entry, which must state sponsor's relation to the submitted work and sponsor's belief in the outstanding qualities of the work; composer's photograph; composer's biography in English, which should briefly outline the composer's total achievement and recognition; completed entry form in English; non-refundable handling fee of \$30 US funds, payable to the Grawemeyer Music Award Committee. Submissions will not be returned. For information and entry forms, contact: Grawemeyer Music Award Committee, School of Music, University of Louisville, Louisville, KY 40292, USA.

#### **R. Murray Schafer Composing Competition "Music And Play"**

**Deadline: Jan. 31**

The Polish National Center of Arts for Children and Young People and Program Two of the Polish radio announce the R. Murray Schafer Composing Competition "Music and Play." The aim of the competition is to create new forms of children's participation in concerts of modern music and the propagation of this music through concerts and workshops for school children. The object of the competition is to compose a piece of music combined with elements of play which would give children a chance actively to participate in its performance through movement, sound, music, visual art, etc. The duration of the works should be between 3 and 4 minutes. The piece should be performed by 1 to 4 professional musicians and any number of children without musical training chosen at random from the concert public. The participation of the children has to be designed in such a way that rehearsals would not be necessary. A short exercise just before a performance would be permissible. The instruments involved: sax qt or str qt; narrator; tape; and all sorts of sound-making or visual objects, as well as lights. All comments and explanations have to be written in Polish or English. Submissions are anonymous. The works submitted should not have been previously performed in public, recorded, or awarded a prize. There is no limit to the number of pieces one may submit. Prizes: 1) 2000 PLN; 2) 1500 PLN; and 3) 1000 PLN. The jury retains the right to a different allo-

cation of prizes. The winning pieces will also receive a number of public performances and some will be published by the Polish National Center of Arts for Children and Young People. The organizers reserve the right to the first public performance of the winning works and to their publication unless the author has a binding contract with another publisher. The organizers shall also retain the rights to the submitted works for a period of one year from the date of the announcement of the competition results but can relinquish this prerogative. Submit two copies of each score marked with a pseudonym and the annotation "Muzyka I zabawa." Also submit an envelope marked with the pseudonym containing the composer's name, address, and telephone number. For information and an application, contact: Hanna Gawronska, Ogólnopolski Ośrodek Sztuki dla Dzieci i Młodzieży, Święty Marcin 80/82, 61-809 Poznań, Poland; tel: 48-61-523683.

#### **Schiedmayer Celestbau International Competition**

**Deadline: Jan. 31**

The Schiedmayer Celestbau company announces its Second International Competition for Composers. Composers of any age or nationality are invited to submit works for competition in one of two categories: a) scored for celesta solo or for celesta and one voice, duration 5 to 10 minutes; b) scored for one voice and celesta plus 2 to 4 other instruments drawn from the following: str, fl, ob, cl, perc; duration: 10 to 15 min. Pieces should be based on the biblical texts Sirach 39:33-35 or Isaiah 35:1-4. Prize: 10,000 DM. Submit: unperformed, unpublished score; brief bio; international money order to cover return postage. Contact: Mrs. Elianne Schiedmayer, Schiedmayer Celestbau GmbH, Lenbachstrasse 53, 70192 Stuttgart, Germany; tel: 49-711-1353360; fax: 49-711-13533613.

#### **Asian Music In America: A Confluence Of Two Worlds**

**Deadline: Feb. 1**

Hamilton College will host a two-day symposium of performances, lecture/recitals, panel discussions, and paper presentations on topics that concern Asian music in America from the widest possible range of disciplines and expertise. Three guest composers of international stature will be present at the symposium, P. Q. Phan, Bun-Ching Lam, and Toshimitsu Tanaka. Submissions



for papers and lecture/recitals are being sought for the symposium. Papers: abstracts of no more than 300 words on any topic relating to the theme of the symposium. The review committee will take special interest in proposals that address music and ideas of the guest composers (interdisciplinary topics are welcomed). Lecture/Recitals: Submit a 30 min cassette tape and a short abstract. The review committee welcomes a cassette tape submission by solo performers for a performance of a solo work by Phan, Lam, or Tanaka. Winners will receive a \$250 honorarium and performance opportunity at the April 11 concert. (For information about availability of scores, please contact E. Michael Richards - erichard@hamilton.edu). Submit materials to one of the following addresses: E. Michael Richards, Associate Professor of Music, Department of Music, Hamilton College, Clinton, NY 13323; tel: (315) 859-4353; e-mail: erichard@hamilton.edu; or Kazuko Tanosaki, Lecturer in Music, 89 Dewey Ave., Fairport, NY 14450; fax: (716) 425-8525.

#### **Biennale Neue Musik Hannover 1999**

**Age: under 40**

**Deadline: Feb. 28**

The Biennale Neue Musik Hannover 1999, to be held May 27-30, will be organized under the theme "Tradition and Avant Garde in the Music of the Far East." The programs will be focussed on traditional and modern music from China, Japan, and Korea. The organizers wish to promote the meeting of different cultures in the prospect of the Expo 2000. Composers born on or after Mar. 1, 1959 are invited to submit works which reflect the essential contents of Chinese, Japanese, and Korean cultures from a present-time point of view. The instrumentation of the works must include at least four of the following: fl (picc to bass), ob (eng hn and oboe d'amore), cl (all except basset horn), vn, va, vc, perc, pf. One of the following instruments may also be included: Shakuhachi, Daegum, Kayagum, or Biwa. Works which include tape are acceptable, however, works using live electronics are not. The works may not have been previously performed or published. Submissions are anonymous. Prizes will total 25,000 DM and will be awarded by April 15. The organizers will arrange the first performance, which will be on May 28, and will provide the music for following concerts. One score of each winning work will remain with the

organizers. Submit the following: Three copies of the score marked with a code word; a possible envisaged recording on DAT or CD; and a sealed envelope marked with the code word containing the composer's name, address, date of birth, c.v., and confirmation that the piece has never been performed or published. Entries should be sent by registered mail. Submit entries to: Hannoversche Gesellschaft für Neue Musik, Herrn Hinrich Bergmeier, Warmbuchenstr. 16, D- 30159 Hannover, Germany. For information, contact: Hannoversche Gesellschaft für Neue Musik, Hinrich Bergmeier, Zur Salzhaube 12, D-31832 Springe, Germany; tel: 49-5041-971516; fax: 49-5041-971517; e-mail: Bergmeier-HGNM@t-online.de.

#### **Omaha Symphony Guild 1999 International New Music Competition**

**Deadline: April 15, 1999 (postmark)**

**Fee: \$30**

**Age: under 25**

The Omaha Symphony Guild invites entries for its New Music Competition from composers who have reached the age 25 on or before April 15, 1999. Submit unpublished, unperformed scores for chamber orchestra or chamber ensemble (2222 2211 timp, perc(2), hrp, kybd 66442 max.) no longer than 20 min in duration. Submit entry form, two copies of the score identified only by Social Security number (no tapes), entry fee, and additional \$10 handling fee if you want scores returned. Prize: \$3,000 and possible inclusion in the Omaha Symphony 2000-2001 season. Make fee payable to the Omaha Symphony Guild. For complete information and entry form, contact: Omaha Symphony Guild, Janus Kulakofsky, 13441 Pine St., Omaha NE 68144-1221; e-mail: bravo@omahasymphony.org.

#### **20th Irino Prize 1999**

**Age: under 40**

**Deadline: April 30**

Composers less than 40 years of age as of Jun. 23, 1999 are invited to submit a work for no more than 6 players with or without tape that had it's first performance between Jan. 1, 1997 and Dec. 31, 1998 and which has received no prize. Electroacoustic music is not accepted. The duration of the work should not exceed 15 min. Prize: 200,000 Japanese Yen. Submit the following: score, tape of performance (cassette only), short bio (including date of birth and nationality), program of the first performance, address, phone number, and fax number (if available). Sub-

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

**David Gompper, President**

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Connecticut College (I)

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mitted score will be kept in the archive of Japan Music Life. Send submissions to: The Irino Prize Foundation, c/o JML Seminar Yoshiro Irino Institute of Music 5-22-2 Matsubara, Setagay-ku, Tokyo 156 Japan; tel: 81-3-33230646; fax: 81-3-33255468.

### **Sigma Alpha Iota Inter-American Music Awards**

**Deadline: May 15**

**Fee: \$25**

Sigma Alpha Iota Philanthropies, Inc. announces the seventeenth Sigma Alpha Iota Inter-American Music Awards (IAMA) competition. The submitted compositions will be judged by Eleanor Cory and Martin Mailman who also compose works as a part of the IAMA composer-judge agreement. The winning composition and the compositions by the composer-judges will be premiered at the Sigma Alpha Iota National Convention to be held in Dallas, Aug. 4-8, 2000. Transportation to the convention and two nights' lodging will be provided the winning composer. The composer of the winning composition will receive a \$1,000 cash award at the convention and the work will be published by C. F. Peters Corporation for Sigma Alpha

Iota. Royalties will be shared equally between the composer and Sigma Alpha Iota. The judges reserve the right to declare no winner, in which case the cash prize will revert to the Sigma Alpha Iota Inter-American Music Awards fund. The competition is open to any composer from North, Central, or South America, regardless of nationality, race, creed, or sex. Prior winners and composers who are, or have ever been, students of the composer-judges are ineligible. The composition, for solo piano, must be no longer than 10 minutes duration and represent an advanced level of difficulty for college performers. The composition shall not have been published, recorded (other than for the purpose of submitting a recording to accompany the application) or performed publicly prior to entry in the IAMA competition. Once submitted, the work must not be announced, performed, or recorded until the IAMA winner is presented at the National Convention. More than one work may be submitted. Send each composition separately, postage prepaid, certified mail. Each entry must include the official entry blank and a check or money order for \$25 in U. S. funds, made payable to Sigma Alpha Iota

Philanthropies, Inc. The name of the composer must appear on the entry blank but not on the composition. To ensure anonymity during judging, the composer must sign both the entry blank and the composition with the same pseudonym in her/his own handwriting. The candidate's name must not be known to the composer-judges until the winner of the competition is selected. The score should be a finished manuscript prepared by composer/copyist or may be computer engraved, and camera-ready. All manuscripts and cassette tapes other than that of the winning composition will be returned to contestants following the determination of the award. For more information and an official entry blank, contact: Barbara Staton, Director, 10 Berkery Place, Alpine, NJ 07620-1079; tel: (201) 768- 3868; fax: (201) 768-3919; e-mail: statons@nis.net.

### **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**

## **SCI /ASCAP Student Composition Commission**

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@nervm.nerdc.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?

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

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

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

## MEMBERSHIP INFORMATION

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

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

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

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

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

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

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

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

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



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**The Society of Composers, Inc.**

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