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**news
letter**

SIR HARRISON BIRTWISTLE—AN INTERVIEW

*This interview, based on his new opera **The Last Supper (2000)** was conducted by Steven Ricks at Sir Harrison's home in Wiltshire, England, on Monday, May 29, 2000.*

SR: How did you decide on the Last Supper as the subject for this opera?

HB: It didn't start as an idea about the subject matter; it started as an idea about wanting to write a piece that used a chorus, like a Greek chorus—an ensemble piece for a lot of people. I was going down the Strand in a Taxi—well, first of all, I'd been asked to write a piece to be performed at *Glyndebourne* which was not a theater piece, or that was very limited in its theatrical content, that would go with another piece—Michael Tippett's *St. Augustine*. So I was going down the Strand in this Taxi, and I saw an ad for a film called *The Last Supper* and I thought that it would be an interesting idea for this piece. So it didn't start as the Last Supper.

And then I got in through the back door as far as the theater is concerned, because it wasn't meant to be overtly theatrical. As the idea grew it became more of a theater piece.

SR: This opera carries a subtitle: "Dramatic Tableaux." Why?

HB: Well, it has static things in it—it's not an opera in the "accepted" sense. Although, as I mentioned above, I think it ended up being more like an opera in the "accepted" sense than what I intended originally. But I don't know what I intended originally. There's a strong element of formality in it, and a strong element of ritual in it, and that's where the *tableau* aspect comes in.

SR: When I first met you in 1998 you were just beginning to work on this piece, and I remember you saying, "I'm just interested in 13 blokes in a room." That doesn't initially sound like the perfect setting for a drama, and yet, as you hint at above, you've created a piece that has a very strong dramatic element.

HB: Well, you have to invent that. That's the job of the dramatist or the composer—to find that (the drama). I didn't work with Robin Blaser, who wrote the text, in the sense that I said "Well, you do this," and then wait until

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**National Conference—
An Update**

At the time of press, 100 scores were submitted for programming to the 35th National Conference, which will be held in Syracuse, New York next March and hosted by the Society of New Music, Neva Pilgrim, director.

In order to assist with the distribution of scores and tapes, all submissions are being sent to the University of Iowa. Adam Lewis (a graduate student in composition at UI) is inputting all information into a dbase. From that dbase, a web page has been created that will serve to a) provide score and tape information to performers in New York, and b) keep composers aware of the current status of their works. Please refer to the following URL: <http://www.uiowa.edu/~sci>

To all performers

The procedures for the disbursement of scores and recordings are modeled after a library system. Materials will be loaned to performing groups for a limited time period of two weeks, after which they are to be returned. Compositions which are reviewed and rejected for consideration are to be returned as soon as possible so that other performing groups may consider them.

continued on page 2

Review the full listing of submissions received by clicking on the 'CATALOGUE' button at the top of this page. The listing will include the name of the composer, the title of the composition, the size of the ensemble needed, the instrumentation, the duration, whether a recording has been submitted and is available (as either a cassette tape or CD), whether a score (S) and/or parts (P) have been submitted and are available, and the current status of the submission (available, on loan or selected),

The listing may be re-sorted by clicking on the header links:

COMPOSER,
ENS (Ensemble Size),
DUR (Duration) and
ST (Status).

The sort by the name of the composer will be alphabetical. The re-sort by size of ensemble will list the smallest first. The re-sort by duration will list the shortest composition first. The re-sort by status will list:

1. the submissions that are available ('A');
2. the materials are on loan to a performing group ('Lb on loan to group b');
3. the submission has been selected ('Sc' selected by group c);
4. whether a submission is incomplete (by a hyphen).

The SCI Newsletter

Matt Groves, Christopher Brakel
and Adam Lewis, *editors*

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Send an e-mail to the University of Iowa office with your loan request. Notify the SCI office at the University of Iowa when you have made your selection(s).

To all composers

A complete submission is one where a score, all parts and a CD/cassette have been submitted for performance consideration. After the deadline of November 10th has passed, requests will be made from various performing groups on a first-come, first serve basis. The web page will be updated on a weekly basis to reflect the status of each submission. Please visit the site and verify the information that is published concerning your submission.

Other news items...

SCI extends their sympathies to **William Ryan**, whose mother passed away suddenly in a car accident in October. **Bruce Taub** has agreed to step in and complete the SCI Submissions project until Bill returns.

SCI would like to welcome **Adam Lewis**, who has agreed to become co-editor of the newsletter.

Current membership (as of October 20th) is 1253, made up of 608 full members and 408 student members. SCI welcomes the student chapter of Bowling Green State University, Ohio.

Finally, the New York City offices of SCI will, once again, be moving to a new location early next year. Although rental negotiations are being worked out, it is likely that the location will be 47th Street on the west side. Details will follow in the next issue of the newsletter.

David Gompper

SCION

David Drexler, *Editor*

Daniel Powers, *Asst. 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:

drexler@msn.fullfeed.com

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

David Drexler, *SCION Editor*

2560 Kendall Avenue

Madison, WI 53703

Telephone (hm): (608) 255-6491

Forthcoming Conferences 2000-2001

35th National Conference

Society of New Music

Neva Pilgrim, host

March 29-31, 2001

3rd Student National Conference

Indiana University

Jason Bahr, host

March 1-3, 2001

Region III

Old Dominion University and Libraries

Elizabeth Hogue, host

January 19-21, 2001

Region V

Ball State University

Ernesto Pellegrini, host

February 8-10, 2001

Region VI

University of Kansas

Michael Timpson, host

March 30-31, 2001

Region VII

Arizona State University

Glenn Hackbarth, host

April 5-7, 2001

Region VIII

University of Alaska, Anchorage

George Belden, host

March 15-17, 2001

2001-2002

36th National Conference

University of Akron, Ohio

Daniel McCarthy, host

Region V

Wayne State University, Michigan

Fall 2001

2002-2003

Region V

Macalester College, Minnesota

Carleton Macy, host

March 2003

he finished the libretto. We made a context in which he provided the idea of this woman who is the “Ghost,” and how she begins by inviting all the Apostles to another supper. That was the first thing. From then on, I started to write music, and as dramatic content became necessary, I got him to put it in—we invented it as we went along.

The first dramatic thing is this question about how they enter—that they enter one after the other. And there’s this sense of “Are they all coming or not.” And then they start reminiscing—making a context. The stage is empty, but they make a context by their reminiscences. Like when they talk about falling asleep while Christ was in the garden, and they begin to accuse one another, “You slept,” “No, you slept.” And then finally one of them says “Let’s forget all that. Do you remember the dance?” And they begin to dance, and the dance, as it were, starts as an ingredient. Then they’re having a discussion about some high-flown theological subject, and Thomas overhears them and says, “I doubt that,” so that’s the next stage.

And then there’s no table. I thought that would be quite neat if they then made the table, if they just assembled it, so that it becomes like an altar, which is what it is; it becomes the altar. Another dramatic layer is created by the question of Judas—not “Will everybody arrive?” but “Judas isn’t invited!” Ghost says that very clearly at the beginning, so she sets up that expectation. And they all talk about it—I think it’s Peter who says “It’s clear that Judas isn’t invited.” Then they also discuss this question about whether or not Christ is coming. These are the dramatic elements; this is where you make the drama. You set up anticipations.

And then he arrives, this Judas. And he says “It’s impossible for me not to have come back—you can’t

come back and just ignore me.” And then that becomes an issue about Christianity—if he hadn’t betrayed Christ there wouldn’t have been Christianity, so there’s all that.

SR: To go back to this aspect of the Disciples entering one by one, you created a very interesting effect by having them walk through this long, illuminated corridor and down a ramp. I got the impression they were coming out of a space ship or time machine—that they had been miraculously transported from the past. And yet they appear in modern-day clothes—Birkenstocks, jeans, khakis, etc.

HB: . . . Yes, they’re real people . . .

SR: . . . I guess so . . .

HB: . . . which they were. That’s important, I think.

SR: It seems as though you’re also playing with time somehow. We can’t help but wonder if these men are supposed to be the original Apostles, or if they’ve just been grabbed off the street.

HB: Yes, well, it’s an enigmatic thing in that I think Christianity talks about it being alive today and being as relevant now as it was then, and the 2000 years have gone by, and the dissertation of the piece is where we are now. Where is Christianity after 2000 years? That becomes the dissertation of the piece, and says an important thing: that it was the first religion of love and forgiveness. That no matter how it was perverted or whatever has happened in its name, it was originally supposed to be a religion of love and forgiveness. That’s the thing. There’s no blasphemy in it. I’m just looking from their (the Apostles’) point of view at what has happened in those 2000 years.

And talking about this

disparate entrance of people, and how they arrive, Christ could not come down that ramp. It would be impossible. Christ can’t arrive like everyone else; his arrival has got to be special, and it’s got to be from nowhere. I thought that was brilliant, how he just appears, did you think so?

SR: Yes—I couldn’t figure it out—I was tricked. I didn’t see where he came from . . .

HB: Well, it’s easy. There are 12 people on stage and you’re not looking all the time.

SR: That’s true. Now to focus a bit more on the music, in recent discussions about your pieces *Harrison’s Clocks* and *Pulse Shadows* you’ve mentioned in particular your use of ostinati, and in fact musical mechanisms seem to be a prominent feature of much of your music. I noticed this type of material during the “washing of feet” scene, a part of the story with an obvious cyclical structure. Could you comment on this scene, and possibly other scenes you may have approached in a similar way?

HB: Well, the washing of feet is an obvious one because the Apostles approach Christ one after the other. What happens in it is that there are elements that obviously repeat, and there are elements in it which within the repetition are different. It’s as if you have sandwiches that all use the same type of bread and have the same sandwich shape, but the filling is different. There are certain ingredients which are common to all the sandwiches, like they all have mayonnaise, but the other ingredients are slightly different for each. There’s a sort of variation in the repetition. I think it would be wrong to try and vary it any more, because I think the whole essence of that section is that it should be repetitive. Apart from that,

I can't think of any other sections.

SR: A very striking feature of the opera is the appearance of these beautiful scenes, which you call "Visions," above the stage: Christ on the Cross, Christ carrying the Cross, and the Betrayal in the Garden. They're basically staged paintings. How do these visions function in the context of the opera, and why do they appear in reverse chronological order?

HB: Well, I don't think you can tell this story without the Crucifixion. It's there, it's in the heart of things. It seemed to me that, dramatically, the right place to put it is when Christ enters, when you see him. It re-emphasizes who he is and really was. The Visions are moving backwards, and the theater time is moving forwards, and the two things concur at the end because He says "Let's go to the Garden," and then the Vision of the Betrayal in the Garden is the last thing you see. It's a simple piece of time shift.

It is the difference between telling stories and re-telling them. With kids, we retell stories; they don't want new stories. The re-telling them is where the craft is and where the art is. It's really about re-emphasizing something that's already there. You assume that people know it, so that when you see the Crucifixion, you see a re-emphasis of His presence in the opera, and His presence in history. It becomes an illumination. It is an illumination, like an illuminated manuscript, you know, these words with all the filigree around. It's like that. It's also a bit like the picture in a storybook; there's that relationship as well.

You see, re-telling is something that interests me. It's why I choose subjects like *Punch and Judy* and *Orpheus*. Some of the elements of *Mrs. Kong* are also juxtaposed in a similar way.

SR: And you composed three strictly choral "pieces," which are pre-recorded, to accompany these Visions, and I remember you mentioning that you felt it's impossible to write anything that is strictly choral that doesn't sound liturgical or sacred . . .

HB: . . . Yes. But how do you do it so that it's not a cliché? And I don't think I succeeded . . .

SR: I thought that perhaps the graffiti-spray-paint styled Latin text projected on the brick wall at the beginning of the opera, although this wasn't a strictly choral section, was an attempt to overcome this sacred association?

HB: No. It was meant to charge emblems; it was about highlighting things. The text becomes, well, it's like a sign in Times Square, that sort of idea. It's graffiti with a real message.

SR: I guess hearing you make that comment about the choral pieces led me to look for ways I thought you were trying to "secularize" aspects of the whole scenario.

HB: No. My problem was this question of going back into time in these Visions, which hark back to an original state. Not the theater time, which we'd made with these guys in jeans and linen suits, but the original thing. So we see this vision of the Crucifixion, which is in a different time package. If you're making that jump visually, how do you write the music for it? You can't have the same music that you've got—you've got to write a different music. It has to hark back, but at the same time, it can't be neo-medieval or neo-whatever; the music can't go back 2000 years. It just has to be of a different order, and that was the problem. So those choral pieces are very nice dramatic pieces, but when you write music for voices

in Latin, with a slow line . . . I don't know how you lose that cliché. Did it sound like older music to you?

SR: I think it did, largely because of the powerful visual images with which it's combined. I don't see, given the context, how one could escape it . . .

HB: . . . But you understand the necessity of writing a different kind of music, don't you? If you've taken the image back to the way that it looks in a different theatrical style, and it's very stylized and real, ultra-real, almost picture-book real, like a moving picture, then you can't have the same music you've got in the pit, can you.

SR: As the Apostles and Christ sit down to dinner, Christ asks the question, "Who will betray me?" Judas has already arrived, already made the case that he only did what had to be done; his betrayal is a thing of the past. This question from Christ seems to be a current one . . .

HB: Yes, "Would it happen again?" I don't know, I don't think it (the opera) makes any answers. I don't think it could. I don't think there are any conclusions. It just restates the situation as it was originally, which is this question of forgiveness, and this religion of love. There's no sort of Damocles with a sword hanging over you; nothing like Moses with the sword over Aaron's head. There's nothing like that in Christianity. It's been perverted in history, but it was quite an interesting concept originally.

The Last Supper received its premiere performance at the Staatsoper, Unter den Linden, in Berlin on March 18, 2000, under the direction of Daniel Barenboim. Libretto by Robin Blaser.

2001 SCI/ASCAP Student Composition Commission

SCI, in conjunction with ASCAP, announces the fourth 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 and recorded on the SCI CD Series.

Prizes

1st place - \$1250—recording in SCI CD series; score published in SCI Journal of Music Scores

2nd place - \$750—recording in SCI CD series

3rd place - \$500—recording in SCI CD series

Application process

• Submit both a score and a cassette tape or CD of one work for any combination of instruments, voices, and/or 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. See the map on the opposite side for your region and postmark deadline.

• All entrants must be SCI members (at any level) at the time of submission. The student rate is \$25 per year. If your institution has an SCI student chapter*, then membership dues are \$15.

• Use the official submission form on the right.

• 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.

Adjudication

Each work will be adjudicated in one of nine regions (Region V is being divided between East 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, e-mail: 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.

2001 SCI/ASCAP Student Competition Commission Entry Form

Submit to
SCI/ASCAP
School of Music,
University of Iowa,
Iowa City, Iowa 52242.
Scores must be received by
December 1, 2000

Name: _____

Address: _____

City: _____

State: _____ Zip: _____

Phone: () _____ - _____

e-mail: _____

Title of Work: _____

Instrumentation: _____

Duration: _____

Institution (if app): _____

Degree: _____

Composition teacher:

SCI Region in which you study:

Membership affiliation (check):

- | | | |
|--------------------------|-----------------|------|
| <input type="checkbox"/> | Full | \$50 |
| <input type="checkbox"/> | Joint | \$65 |
| <input type="checkbox"/> | Student | \$25 |
| <input type="checkbox"/> | Student Chapter | \$15 |

Name of Student Chapter:

If you are not currently a member,
please make checks payable to
The Society of Composers, Inc.

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.

AMERICAN WORKS FOR TENOR DEADLINE: NOVEMBER 30

A tenor seeks works by American composers with English texts up to 20 minutes long for possible performance. Works should be scored for tenor and piano or for tenor, piano, and bass. Works must have been composed after 1980. Deadline: Nov. 30. For further information, contact: Gregory Wiest, Turkenstrasse 45, 80799 Munich, Germany, e-mail gswings@gregorywiest.de.

FONDAZIONE ACCADEMIA NAZIONALE DI SANTA CECILIA DEADLINE: November 30 (receipt)

The Fondazione Accademia Nazionale di Santa Cecilia announces their International Competition for a composition for chorus and orchestra. Composers under age 35 may submit unpublished, unperformed settings of a text specified by the competition between 12 and 25 minutes long. Prizes: Lit. 15M; Lit. 10M, Lit. 5M. prize is Lit. 10,000,000; third prize is Lit. 5,000,000. Receipt deadline: Nov. 30. Submit seven anonymous copies of score and sealed envelope with composer's contact information. For full information and required text, contact: Segreteria della Fondazione Accademia Nazionale di Santa Cecilia, Via Vittoria 6 - 87, Rome, Italy, tel. (39) 6 328171, fax (39) 6 3611402, web <http://www.santacecilia.it/>.

MASTERPRIZE 2001 DEADLINE: November 30

Registration for the second Masterprize International Composing Competition is now open. Composers of any age and nationality are invited to submit works for symphony orchestra between 6 and 15 minutes long. Works may have been previously recorded, broadcast, and performed, but may not have won another competition at the time of entering Masterprize. Prize: US\$50,000, performance, and recording. 12 semi-finalists will be selected and recorded and receive multiple international broadcasts.

Five finalists will have their works distributed in BBC Music Magazine. Entrants must register by Mar. 31 and scores should be submitted by Jul. 31. To receive an entry Form contact: Louise Burton/Masterprize, PO Box 248, Barnet EN4 9ZU, UK, tel. +44 181 449 8252, fax +44 181 447 1677, e-mail entries@masterprize.com, web <http://www.masterprize.com/>.

SEOUL INTERNATIONAL COMPETITION

DEADLINE: November 30

The Korean Society of Twenty-First Century Music announces the Seoul International Competition for Composers 2001. The competition has two categories: young composers, born during and after 1973, with grand prize of 1.5M won (ca. \$1300); and other composers, with grand prize of 3M won. Composers may submit works composed after April 1, 1998, of approximately 15 minutes' duration for any three of the following: picc, fl, ob, cl, bsn, hn, trp, trb, vn, va, vc, db, pf. Deadline: Nov. 30. For full information and application form, contact: The Korean Society of 21st Century Music, College of Music, Yonsei University, Suhdaemoon-Ku, Shinchon-Don 134, Seoul Korea 120-749, tel. (82) 2 123-3080, fax (82) 2 313-2821, e-mail chhlee@yonsei.ac.kr, web <http://www.musictoday21.com/>.

TRUMAN STATE UNIVERSITY/ MACRO

DEADLINE: December 1

The Upsilon Phi Chapter of Phi Mu Alpha Sinfonia, The Epsilon Pi Chapter of Sigma Alpha Iota, and the Macro Analysis Creative Research Organization (MACRO) announce the Year 2001 Truman State University/MACRO Competition. Composers may submit unpublished, unawarded works of any duration for concert band or chamber wind ensemble that have been composed within the past three years. Prize: \$1000 from MACRO, and a \$500 commission for a new concert band work. The winner must be a MACRO member or join upon notice that they are to receive the award. The winner agrees to speak about the winning composition at the 2001 MACRO Workshop, to be held in Madison, WI on Sep. 28-29, 2001. Deadline: Dec. 1. Submit anonymous copy of score; cassette

(required, MIDI OK); entry form; and resume or biographical sketch. For full information and entry form contact: Dr. Warren Gooch, Truman State University/MACRO Competition Chair, Division of Fine Arts, Baldwin Hall 118, Kirksville, MO 63501, tel. (660)785-4429, e-mail wgooch@truman.edu, web <http://www.macromusic.org/>.

MOSTLY MODERN COMPOSITION COMPETITION

DEADLINE: December 1

Entry Fee: IRP 10

All composers may submit works for violin, cello, and piano up to 5 minutes long for the Association of Irish Composers' Mostly Modern International Composer's Competition. Prize: IRP 400 and performance. Entry fee: IRP 10. Deadline: Dec. 1. For complete information: AIC, c/o IMRO, Copyright House, Pembroke Row, Dublin 2, Ireland, tel./fax +353-1-4961484, e-mail aic@eircom.net.

HADDONFIELD SYMPHONY YOUNG COMPOSERS' COMPETITION 2001

DEADLINE: December 5 (postmark)

U.S. citizens and permanent residents born after May 5, 1971 may submit one unperformed work from 8-15 minutes long for orchestra (3333-4331-timp, 3 perc, kybd, hrp-strings, no soloists). Prize: premiere of the winning work; recording of the premiere; domestic airfare to attend rehearsals and performance; consideration by Theodore Presser Company for inclusion in its rental library. Postmark deadline: Dec. 5. Submit: entry form; two copies of the score; two copies of a Sample instrumental part; two copies of a cassette, if available (MIDI or piano reduction OK); two copies of bio (optional); SASE (required). Send all materials to: Haddonfield Symphony Young Composers' Competition, 20 Washington Ave., Haddonfield, NJ 08033. For information or application forms, contact: Daniel Dorff, Composer-in-Residence, tel. (610) 446-0376, e-mail competition@danieldorf.com, web [PERLINK http://www.danieldorf.com/entryform.html](http://www.danieldorf.com/entryform.html) <http://www.danieldorf.com/entryform.html>

PETE CARPENTER FILM COMPOSERS FELLOWSHIP

DEADLINE: December 6 (postmark)

The BMI Foundation announces the 12th annual Pete Carpenter Film Composers Fellowship, which includes the opportunity to work in Los Angeles with distinguished film and television composers and a stipend of up to \$2000 to cover costs. Composers under 35 years of age as of the deadline may submit a cassette of up to three minutes of music intended for a particular genre of film. Postmark deadline: Dec. 6. For full information and application form, contact: Mrs. Theodora Zavin, President, BMI Foundation, Inc., 320 West 57th Street, New York, NY 10019, tel. (212) 830-2520, e-mail foundation@bmi.com, web <http://www.bmi.com/about/workshops/pcarpenter.asp>

ANDRES SEGOVIA COMPOSITION CONTEST FOR GUITAR

DEADLINE: December 15

La Herradura Local Authority and the Almunecar Town Council invite entries for the 14th Andres Segovia Composition Contest for Guitar. Composers may submit one unpublished, unperformed, unrecorded work for guitar. Prize: 300,000 ESP (approx. US\$1500), publication, and inclusion as a required piece in the Segovia International Guitar Contest. Deadline: Dec. 15. Submit anonymous score and recording if available. For full details, contact: Secretaria Tecnica del Certamen "Andres Segovia," Oficinas municipales de la Herradura, Calle: Gonzalo Barbero, 1, La Herradura 18697, Almunecar, Granada, Spain, tel. 34 958-64-04-25, fax 34 958-82-77-94, e-mail ofitur@almunecar-ctropical.org.

BAKERSFIELD SYMPHONY NEW DIRECTIONS CONCERTS

DEADLINE: December 15

Entry Fee: \$25

The Bakersfield Symphony announces a call for scores for their New Directions Concerts. Composers may submit pieces in any style, 5-10 minutes long, written in the last 25 years for up to seven instruments drawn from the following: fl, ob, cl, bsn, 2 trp, hn, trb, tuba, va, vc, pf, perc, electronics. Four selected pieces will be performed. Deadline: Dec. 15. Fee: \$25. For further information, contact: The Bakersfield

Symphony, New Directions Concerts, 1328 34th Street, Suite A, Bakersfield, CA 93301.

FINGER LAKES CHAMBER ENSEMBLE AWARD

DEADLINE: December 15 (postmark)

Composers of any age are invited to submit unperformed works written after 1990, 8-20 minutes in duration, for at least three of the following: violin, viola, cello, and piano. Prize: \$500 and premiere. Winner is expected to attend at least one rehearsal and the June 10 concert. Postmark deadline: Dec. 15. Submit anonymous score; anonymous cassette or CD recording if available; resume; cover letter with title, instrumentation, duration, date of composition, name, address, e-mail and phone number; and SASE. Send materials to: Michael Salmirs, Artistic Director, Finger Lakes Chamber Ensemble, 102 First Street, Ithaca, NY 14850, tel. (607)272-4839, e-mail flce@twcny.rr.com.

IAWM 2001 CALL FOR SCORES

DEADLINE: December 15 (receipt)

Members of the International Alliance for Women in Music may submit works for 3-8 instruments drawn from the following: fl/picc, ob/Eh, cl/bcl, bsn, a sax, t sax, hn, trp, trb, perc, pf. Composers who are not presently IAWM members may submit if a check for membership dues is included with the submission (\$45, \$30 seniors, \$25 students). Composers whose works are chosen for performance are expected to attend the IAWM Benefit Concert in Washington, DC, on Jun. 10. Receipt deadline: December 15. Send score(s) identified only with a pseudonym; cassette or CD if available (MIDI OK); an envelope marked with your pseudonym containing two copies of IAWM's Composer Information Form (available at the web site); and SASE for return of materials. Send materials to: Professor Maria A. Niederberger, IAWM Call for Scores, Department of Music, P.O. Box 70661, East Tennessee State University, Johnson City, TN 37614, e-mail niederbe@access.ETSU.edu, web: <http://music.acu.edu/www/iawm/info/composer>

A SOLO AWARD INTERNATIONAL COMPETITION

DEADLINE: December 30 (postmark)

Entry Fee: Lit. 80,000

Euromusica, the European Center for Music and Musical Theater, announces the "Asolo

Award," an international composition competition. The competition is comprised of two sections: Section A for compositions for symphony orchestra (2222-423-timp, perc, cymbal, marimba-strings 10-8-6-4-4) of 15-25 minutes' duration; and section B for compositions for string orchestra (7-6-5-4-2) of 10-20 minutes' duration. Composers may enter only one section, and all entries must be unpublished, unperformed, and unawarded. Fee: Lit. 80,000. Prizes: in Section A Lit. 8,000,000 and 4,000,000; in Section B Lit. 6,000,000 and 3,000,000. Postmark deadline: Dec. 30. For complete information and detailed submission instructions, contact: Euromusica, Foresto Vecchio, 8, 31011 Asolo (TV), Italy, tel. +39 0423950966, fax +39 0423950970, e-mail euromusica@filippin.it, <http://www.euromusica.net>.

AMERICAN SOCIETY FOR JEWISH MUSIC

DEADLINE: December 31

The American Society for Jewish Music announces its Fourth Annual Composers Competition to stimulate new compositions on Jewish themes for liturgical or secular settings. The competition seeks original choral or solo vocal and instrumental works 5-10 minutes long that have never been available for sale in published or recorded form. Entrants must be members of the American Society for Jewish Music. Deadline: Dec. 31. For application materials, contact: American Society for Jewish Music, 15 West 16th Street, Fifth Floor, New York, NY 10011, tel. (212) 294.8328, fax (212) 294.6161, email asjm@cjh.org.

BRITTEN-ON-THE-BAY COMPOSITION COMPETITION 2000-CATEGORY X

DEADLINE: December 31 (postmark)

Entry Fee: \$25 (per work)

Composers who are at least 21 years old may submit works for trombone solo or with piano up to 25 minutes long. Fee: \$25 per work submitted, payable to "Britten-on-the-Bay, Incorporated." First Prize: \$250, performance, publication, and recording. Second Prize: \$100, performance, and publication. Third Prize: \$75 and publication. Fourth Prize: \$50 and publication. Fifth Prize: \$25 and publication. Postmark deadline: Dec. 31. Submit: three copies of score (one will be retained); tape

if available; SASE. For full information, contact Tristan Willems, Britten-on-the-Bay, Inc., 73 Ireland Place, Suite 108, Amityville, NY 11701, e-mail Musinskus@aol.com.

**CLARINETIST SEEKING
UNPERFORMED WORKS**

DEADLINE: December 31

A graduate student in clarinet performance at University of Michigan seeks unperformed works for Bb/A clarinet with or without piano. Selected works will be performed and may be produced on CD. Also seeking ongoing collaborations with contemporary composers. Deadline: Dec. 31. Contact: Cheryl Melfi, 4824 Washtenaw #A4, Ann Arbor, MI 48108, tel. (734)528-3181, e-mail cmelfi@yahoo.com.

**MUSICAL RADIO WORKS CONTEST
2000**

DEADLINE: December 31 (receipt)

The Centra para la Difusion de la Musica Contemporanea (Madrid) and Radio Clasica (Spanish National Radio) announce a call for proposals for radiophonic works. Composers of all ages and nationalities may submit descriptions of proposed works for up to six performers (singers, instrumentalists, reciters, or actors) with optional tape. Texts, if used, should be in Spanish or in many languages. Works that have been performed or broadcast are ineligible. Prize: commission of 500,000 ESP (approx. US\$2500), production of the work by Radio Clasica, premiere, and broadcast. Receipt deadline: Dec. 31. To enter, send a written description of the work and excerpts: scores, score fragments, recordings, etc. Projects should be submitted anonymously. For more information: Centra para la Difusion de la Musica Contemporanea, Santa Isabel, 52, 5a planta, 28012 Madrid, Spain, web <http://www.cdmc.asso.fr/html/compositeurs/concour/text/madrid.htm>

**QUEEN ELISABETH
INTERNATIONAL MUSIC
COMPETITION**

DEADLINE: December 31 (postmark)

Composers born after Jan. 1, 1961, may submit unpublished, unperformed works of about 10 minutes' duration for violin and orchestra (2222-211-timp, 2 perc, harp, cel, strings 12-10-8-6-4). Prize: 300,000 BEF (approx. US\$6400), premiere,

broadcast, and recording. Postmark deadline: Dec. 31. Submit: anonymous score, violin part, piano reduction, contact info, birth certificate, and statement agreeing to keep competition results confidential pending a public announcement. For full information, contact: Queen Elisabeth International Music Competition of Belgium, 20 rue aux Laines, B-1000 Brussels, Belgium, tel. 32 2-513-00-99, fax 32 2-514-32-97, e-mail info@concours-reine-elisabeth.be, web <http://www.concours-reine-elisabeth.be/>.

**INTERNATIONAL TRUMPET GUILD
2001 COMPOSITION CONTEST**

DEADLINE: January 1 (receipt)

Entry Fee: \$10

The International Trumpet Guild invites submissions of unperformed works between 10 and 20 minutes long for trumpet and piano composed between 1999 and 2001. Prizes: \$1500 and \$750; premiere performances. Fee: \$10 per work submitted. Receipt deadline: Jan. 1. Submit score and a tape of a reading. For full information, contact: Dr. Matthew Inkster, Chair, ITG Composition Contest, Department of Music, East Tennessee State University, P. O. Box 70661, Johnson City, TN 37164, tel. (814) 824-2449, fax (423) 439-7088, e-mail 2001compcontest@trumpetguild.org, web <http://www.trumpetguild.org/resources/composition2001.htm>

**SEARCH FOR NEW MUSIC BY
WOMEN COMPOSERS**

DEADLINE: January 12 (postmark)

The International Alliance for Women in Music is pleased to announce the 20th IAWM (2001) Search for New Music by Women Composers. Women IAWM members may compete in several categories: the Student Composer Prize for women currently enrolled in school offers prizes of \$250 and \$150 for works in any medium; the Ellen Taaffe Zwilich Prize for women 21 and under offers \$150 for a work in any medium; the Theodore Front Prize for women 22 and over offers \$300 for chamber and orchestral works; and the Miriam Gideon Prize for women 50 and over offers prizes of \$300 and \$200 for works for solo voice with 1 to 5 instruments. Composers may submit only one unpublished, unawarded, unrecorded piece. Non-members may join at time of entry, membership dues are \$45, \$30 senior, \$25 student. Postmark deadline: Jan. 12.

Submit: score and tape (if available) identified only with a 6-digit number and a code indicating for which prize you are applying ("ST," "Z," "TF," or "G"); sealed envelope labeled with the 6-digit number containing the number, title, composer's name, address, phone, e-mail address, birth date (for age-dependent categories), and/or statement from your composition teacher verifying your student status (for the student category); and SASE. Send entries to: Marilyn Shrude, IAWM Search for New Music, College of Musical Arts, Bowling Green State University, Bowling Green, OH 43403, e-mail mshrude@bgnet.bgsu.edu, web <http://music.acu.edu/www/iawm/opportunities/snm.html>

ELECTRONIC MUSIC AT LEWIS

DEADLINE: January 15 (receipt)

The Lewis University Music Department is pleased to announce a call for scores. Composers of any age or nationality may submit up to two works for consideration in the following categories: 1) Two channel works for tape alone; 2) Eight channel (ADAT) works for tape alone; 3) Instrument(s) and tape (composer must supply performer); 4) Works for video; 5) Sound Installations and Interactive Media (composer must provide all non-standard equipment). Submissions of research and technical papers, panel discussions, and technical demonstrations are also requested. Student submissions are strongly encouraged. Postmark deadline: Jan. 15. Submitted pieces must be on DAT, ADAT, CD, VHS, or S-VHS. Please include a cover letter with contact information. Works in progress will be considered if a substantial portion of the work is submitted. For paper proposals, please submit an abstract of topic and technical requirements. There will be a \$20 registration fee to attend the conference. Submitted works will not be returned. Contact: Mike McFerron, Lewis University, 500 South Independence Blvd., Romeoville, IL 60446-2298, e-mail mcferrmi@lewisu.edu, web <http://home.earthlink.net/~mikemcferron/festival>

**NACWPI CALL FOR NEW
CHAMBER WORK PROPOSALS**

DEADLINE: January 15 (postmark)

The National Association of College Wind and Percussion Instructors 2001-2002 competition invites composers to submit proposals for new, original works 10-15 minutes long for 3-11 players drawn from

the following: fl, ob, cl, bsn, sax, hn, tpt, trb, euph, tuba, perc. Prize: \$1500 commission to complete the work, premiere at the Music Educators National Conference in Nashville, TN, Apr. 11-14, 2002, and publication by Southern Music Company. Postmark deadline: Jan. 15. Submit: one-page description of the instrumentation, concept, duration, and difficulty level of the proposed work; list of previous compositions for wind and/or percussion instruments, if any; one score and cassette tape of composer's most representative work; short biographical sketch; address and telephone number; self-addressed stamped postcard to confirm receipt of materials; SASE. Send applications to: Edward Jacobs, NACWPI Composition Project Chair, School of Music, East Carolina University, Greenville, NC 27858-4353, tel. (252) 328-4280, e-mail: jacobse@mail.ecu.edu.

NEW YORK TREBLE SINGERS

DEADLINE: February 28

Entry Fee: \$25

New York Treble Singers announces their 2001 Composition Competition. Single works or suites for women's voices from 1 to 6 vocal parts (with or without piano), any style, based on ethnic folk music, poetry, or musical idioms, from 3 to 8 minutes duration, will be considered. This 12-voice ensemble is fully-professional, with a full season of New York concerts and premieres of many works each year. Prizes include New York City premiere performance, publication, and cash awards. Application fee: \$25 per work submitted. For guidelines, contact: Virginia Davidson, New York Treble Singers, 210 West 89th Street, Suite 4L, New York, NY 10024, tel./fax (212) 496-0094, e-mail vsdavidson@nytreblesingers.org.

THE ASCAP FOUNDATION/MORTON GOULD YOUNG COMPOSER AWARDS 2001

DEADLINE: March 15

The ASCAP Foundation/Morton Gould Young Composer competition awards \$30,000 to talented young composers each year. Through this program, ASCAP provides encouragement, recognition, and remuneration to gifted emerging talents. The competition is open to citizens or permanent residents of the United States who have not reached their 30th birthday by March 15, 2001, the deadline for the competition. Only one composition per composer may be submitted. For guidelines

and official submission forms please contact: Frances Richard, Vice President & Director of Concert Music, The ASCAP Foundation/Morton Gould Young Composer Awards, One Lincoln Plaza, New York, New York 10023

www.ascap.com/concert/gould-info.html

ELISABETH SCHNEIDER PRIZE

DEADLINE: March 31 (postmark)

The Elisabeth Schneider Foundation, in collaboration with Ensemble Aventure, is pleased to announce the "Elisabeth Schneider Prize 2001" International Composition Competition. All composers may submit unperformed, unpublished and unawarded works of any duration scored for 3-15 instruments drawn from the following: fl, ob, cl, bsn, hn, tpt, tbn, tuba, pf, hrp, perc, vn, va, vc, db, voice. Conceptual scores and works including staged elements as well as those using additional electro acoustic equipment and media are also eligible. Prize: DEM 26,000, which may be divided among up to three winners. Additional winners may receive a performance. Postmark deadline: Mar. 31. Submit three anonymous copies of score and a sealed envelope containing the completed application form and other information. For full information, contact: Das Regio NETZ.werk neue musik, Postfach 252, D-79002 Freiburg, Germany, e-mail: elisabeth-schneider-preis-2001@ensemble-aventure.de, web <http://www.ensemble-aventure.de/>.

2001 MERLE J. ISAAC

COMPOSITION CONTEST

DEADLINE: April 1 (postmark)

The American String Teachers Association with the National School Orchestra Association invites submissions of unpublished, uncommissioned works for middle school/junior high and high school level full orchestra. Prize: \$1000 and publication. Postmark deadline: Apr. 1. Submit: seven anonymous copies of the score; complete set of parts; and application form. For full information, contact: Michael L. Allen, Chair, Merle J. Isaac Composition Contest, School of Music, Florida State University, Tallahassee, FL 32306-1180, tel. (703) 476-1316, fax (703) 476-1317, e-mail asta@erols.com, web http://www.astaweb.com/Composition_Contest.html

NEW ANNOUNCEMENTS NEW CALLS FOR PARTICIPATION WITHOUT DEADLINES

BANG ON A CAN

Bang on a Can invites composers to submit new and adventurous works for their spring season which includes the Bang on a Can Marathon, World Orchestra Day, and other concerts. Instrumentation can be for small ensembles, composer-performers, the Bang on a Can All-Stars (cl/sax, perc, kybd/pf, elec gtr, vc, db), or any other instrumentation. Send no scores, just recordings on cassette, DAT, video, or CD with composer's name, address and phone to: Open Call for Music, Bang on a Can, 222 E. 5th St. #12, New York, NY 10003, tel. (212) 777-8442, fax (212) 388-1727, e-mail info@bangonacan.org, web <http://www.bangonacan.org/opencall.html>

PORTUGUESE PIANIST SEEKING SOLO CONTEMPORARY MUSIC

Pianist and composer Jose Jesus de Azevedo Souza is seeking solo piano music for possible multiple performances in 2001. Preference will be given to shorter works submitted in legible, bound scores. Contact: Jose Jesus de Azevedo Souza, Quinta da Terrugem, Rua Marcela Pires Messias, 72 Esq., Paco de Arcos 2780-747, Portugal, e-mail jk.terrugem@mail.telepac.pt.

FLYING FOOT FORUM

The Flying Foot Forum, a Minneapolis based percussive dance and theatre company is looking for a composer/arranger to develop a new project over the next year. For further information call (612) 825-4291.

VIENNA MODERN MASTERS' INTERNATIONAL

FESTIVAL OF NEW MUSIC

Vienna Modern Masters' Sixth International Festival of New Music for Orchestra or Chorus will be held in the Czech Republic Jun. 12-24. Festival participation requires that the composer contract with the VMM label for recording and distribution. Cost to the composer is \$480 per minute of music for orchestral works, \$680 per minute for works for chorus and orchestra, and variable fees for recordings of operas. Composers also receive five copies of the finished CD for every minute of their music appearing on it. For consideration, send a non-returnable copy of the score and cassette if available. When sending scores and

cassettes from outside the European Union, please indicate on customs documents that materials are "Kompositionsunterlagen nur zum Zwecke des Meinungsustausches." Mark as "gift" and give value as "Zero" or "0." Contact: Vienna Modern Masters, Margaretenstrasse 125/15, A-1050 Vienna, Austria, tel. 431 + 545-1778, fax 431 + 544-0785, e-mail vmm@chello.at.

COMPOSITIONS FOR VIOLA

A violist seeks new works for solo viola or viola with piano, small ensemble, or orchestra for possible performance. For more information, contact: H. Arnold, Jr., 320 N. Lake Street, Apt. 214-N, Miller, IN 46403, tel. (888) 975-7980, e-mail: harnold3@aol.com.

TRUMPET, OBOE, AND CLARINET

A trumpet player seeks works for solo trumpet or trumpet with oboe and/or clarinet to be performed on tour in India beginning Jan. 21. The pieces are to represent American music while still being accessible to the average listener. Contact: Ronald A. Stewart or Christine L. Stewart, D'Mello Chamber Ensemble, 8181 Blue Ridge Circle, Baldwinsville, NY 13027, tel. (315) 638-4226, e-mail cstewart@a-znet.com

NEW MUSIC FOR THUMB PIANO

A kalimba player seeks scores for or possible collaborations involving the African thumb piano. He performs on the Mbira Dza Vadzimu, the Lukembe, and the Karimba, in addition to other non-African thumb pianos in various Western tunings. For more information, contact: Karl Lorenzen, 77 Eastern Pkwy, #3F, Brooklyn, NY 11238, tel. (718) 622-6593, e-mail poepurry@aol.com.

WORKS FOR MIDI RECORDER

A professional recorder player seeks compositions for the MIDI recorder. For information, contact: Cesar Villavicencio, Fijnjekade 42, 2521 CR Den Haag, Netherlands, tel./fax +3170 3891778, e-mail cevill@excite.com, web <http://www.marduk.demon.nl/mire/>.

SCI WELCOMES NEW MEMBERS

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 David A. Congo (MA)
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 Jason A. Crawford (OH)
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 Alice Shields (NY)
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 David Soley (TX)
 Williametta Spencer (CA)
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Have you considered becoming a lifetime member of SCI?

Member's Activities

Tina Davidson—The Philadelphia Orchestra performed *The Selkie Boy* for narrator and orchestra, featured as the main work in The Philadelphia Orchestra's first annual Education Week. In September, Tina Davidson was the guest of the Kansas City corporation, DST Systems, Inc. During the three-day residency, Davidson met with associates of the corporation to discuss bringing music into the workplace as a training tool for new recruits. She also presented her "Creativity Workshop" to DST employees and other interested members of the Kansas City music community. This interactive, hands-on workshop afforded the opportunity to explore the creative process by using compositional techniques, encouraging participants to work as a team as well as an individual, and took a look at the relationship of individual creativity in a broader context (team, company, market, and community).

William Price received performances of *Three Diminutive Pieces for Solo Tuba* at the Mid-South NACUSA concert at Louisiana State University July 20; *Rush Hour* (t sax, tape) at the Louisiana Composers' Consortium Concert June 11 and again at the 12th World Saxophone Congress at the Universite du Quebec a Montreal July 8; *Sleep Cycle* (sax trio) at the Louisiana Sinfonietta Old and New Series March 17; Two Short Pieces for Tape and *Three Diminutive Pieces* at the Louisiana Composers' Consortium concert March 12; the premiere of *Sonata for Baritone Saxophone and Piano* at the North American Saxophone Alliance New Millennium Conference at the University of Arizona March 10.

Margaret Brouwer was awarded the prestigious Cleveland Arts Prize in composition. Brouwer's new chamber music CD entitled *Crosswinds* (CD 821)

was released by CRI in June 1999. Brouwer's new three movement solo piano piece, *Under the Summer Tree...* was premiered at The Greenwich House Cutting Edge Concert Series in New York City on April 6. Her new vocalese for soprano and piano entitled *Winter Dream* was premiered on March 5 by Beverley Rinaldi at the Cleveland Institute of Music, Kulas Hall. Her *Sonata for Horn and Piano* was performed by Cleveland Orchestra principal hornist, Richard King, on April 7. Her new orchestral fanfare, *Sizzle*, was premiered by San Francisco's Women's Philharmonic along with Symphony No. 1 on September 30. Brouwer was a Norton Stevens Fellow at the MacDowell Colony in May and June of 1999.

Karen Thomas's *Ancient Souls* was premiered at the AGO 2000 National Convention July 3, with subsequent performances at the convention July 5 & 6. Her *Four Delineations of Curtmantle* (tbn) was performed at the IV Symposium Festival Donne in Musica in Fiuggi, Italy September 1999. *When Night Came* (cl, pn) was performed at the 11th International Congress on Women in Music in London July 8. *Alnight by the rose* (ATTB) has been given numerous performances by the Hilliard Ensemble, most recently in Germany and Denmark. *Four Lewis Carroll Songs* were performed at the American Choral Director's Northwest Regional Convention March 10, 2000. *Three Medieval Lyrics* were performed by Opus 7 in Seattle on April 1, 2000, and will receive performances in the coming year by His Majestie's Clerkes and Seattle Pro Musica. *Cowboy Songs* (M, pn) were performed in Brighton, England in May 1999 and at the Cleveland Institute of Music March 5. *Desert Songs* (gu, fl) were recently performed by Arnaldo Freire in Goias, Brazil.

Jacinto García include *Noche* (fl, cl) premiered 5/99 at the International New Music Festival in Santa Nuove, Italy; *Cantos* performed 7/99 at the Modern Music Series in London; *Una noche en Caracas* (harp) premiered 7/99 at the International New Music Festival in Senegallia, Italy; *el silencio despues de la lluvia* (fl, gu) premiered 7/99 at a recital of chamber music in Moulin, France; *60" para Guido* (cl) premiered 10/99 at the International New Music Festival Belgium Chocolates and at several other concerts throughout Europe during 1999-2000; *cuatro asimetrias*, premiered 10/99 at the Asturias based guitar quartet Entrecuatre in a recital presented in Oviedo, Spain; *colores ultraviolados*, performed 11/99 by the FIU New Music Ensemble at the SCI Regional Conference held at the University of Miami; *Escher Waterfall (Variant I)*, premiered 11/99 by the NODUS Ensemble at the FIU Festival of the Arts; *Variations of Metallic and Wooden Shades*, performed 12/99 at a Living Music Concert presented at the University of Bucharest, Romania; *Paisaje del Sonido II*, premiered 2/00 at the FIU New Music Miami Festival; *Afternoon Tea with Satie*, US premiere performed 2/00 by the Holland based Duo Contemporain at the FIU New Music Miami Festival; *lineas en la caida de la noche* (cl) performed 3/00 at the New Music Festival 2000 held at Western Illinois University and by members of the ensemble Green 4/00 at the Pacific Contemporary Music Center's Festival, held in Los Angeles and at FIU as part of a NODUS concert, and again 5/00 as part of a festival of new music in Moldova; *Octet*, presented 4/00 at the Southeastern Composers League Forum held at the University of North Carolina at Greensboro; *imagenes (sonidos) sonoros congelados*, premiered 3/00 at the Havana 2000 Electroacoustic Music Festival held in Cuba.

Recent performances of work by **Orlando**

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.

Members' Activities Column

Please send current information on your activities to the following address:

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

Visit our Web page

Tom Lopez, a visiting professor of composition at Oberlin College is our webmaster. The URL is:

<http://www.societyofcomposers.org>

Please visit the site and make your suggestions on the information you would like members and non-members to access.

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 (\$25/YR): Open to performers and other interested professionals. Receives the *Newsletter* and can participate in the national and regional conferences.

STUDENT MEMBERSHIP (\$25/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 (\$25/YR): Organizations receive the *Newsletter* and other mailings.

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

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



The SCI Newsletter
The Society of Composers, Inc.

SCI Editors
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