

A Year of Transitions

2001 has been a year of change for SCI. Our office space in New York was moved twice in less than a year. The task to pack up everything was enormous, for the main office accumulated volumes of materials and correspondence. We are deeply grateful to SCI's Executive Secretary **Martin Gonzalez** for making such a smooth transition. The new location is now settled and is located at 70-30 80th Street, Glendale, NY 11385. There is also a new phone number, 718-416-2623. The email address, socofcompinc@earthlink.net, remains the same.

There have also been a few changes with SCI's committees. **Ren Wiedenaar**, who for sixteen years as Chair of the Executive Committee had been a significant part of SCI's growth during this time, recently resigned from his position. I have assumed the EC Chair position after serving as Submissions Coordinator for the past five years. **Geoff Kidde** will take over as the new Submissions Coordinator.

Another change has been the addition of two student positions. **Joe Dangerfield** has joined the National Council as the Student Conference Coordinator, and **Jason Bahr** has joined the Executive Committee as the Student Representative. We think these additions are very exciting, for a significant number of our members are students, and they should be represented in our governing bodies.

At the beginning of last year, due to pressing personal and family matters, Gerald Warfield unexpectedly resigned as the General Manager of SCI. Despite this and with the help of many, the organization has continued to function. An intensive search is on to find a replacement (see pg. 3 for the want ad). We will begin interviewing candidates shortly, with the new GM hopefully in place by the fall.

In the fall there will be yet more changes. This summer issue of the newsletter is **David Gompper's** last, after serving as editor for four years, and then overseeing his graduate assistant editors for the past four years. David made the newsletter the professional publication that it is today, significantly improving both its content and appearance. A replacement has not yet been named, so if you are interested, please see the notice in this newsletter (pg. 3). Also, we will be moving to an on-line newsletter. This will result in a significant savings for SCI, which will be applied to new projects and keeping dues at their current level (in fact they haven't increased for six years). Those members without internet access can still receive a hard copy.

Probably the most significant change to take place will be the election of a new President of the organization. At the 2002 National Conference at the University of Akron, Dan

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Conference Review— Region VII

Arizona State University
5-7 April 2001
Glenn Hackbarth & Jody
Rockmaker, *hosts*

The School of Music at Arizona State University, the site of the 2001 Region 7 conference, presented a very exciting conference this past April. Well organized and efficiently run by Glenn Hackbarth and Jody Rockmaker, the performances signified this institution's strength as a first-rate performing school. Seven concerts and two paper presentations made up the bulk of the activities, presented by seven major ensembles as well as by students and faculty in the chamber concerts.

A number of works stood out, including David Lefkowitz's intriguing and beautiful *Autoclave* for percussion ensemble; Lawrence Fritts's enjoyable *Pre-images* for bassoon and tape, performed flawlessly by ASU faculty Jeff Lyman; Chen Yi's two works *Dunhuang Fantasy* (Kimberly Marshall, organ with Gary Hill conducting the wind ensemble) and *KC Capriccio* (mixed chorus and wind ensemble); Tim Kramer's very colorful *Mosaics* for wind ensemble, and James Mobberley's brilliant *Concerto for Marimba (Eight Hands)* and *Wind Ensemble*, performed exquisitely

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3rd Student National Conference—Review

This well-run conference, ably hosted by **Jason Bahr** (who is now the student representative on the board of the Executive Committee), took place the first week of March earlier this year. Seven concerts made up the majority of activities, as well as a panel discussion and Lyn Liston from the American Music Center directing a workshop on self-publishing. Lewis Spratlan, winner of the 2000 Pulitzer Prize in Music, was the featured composer during the conference. Three works of his were heard: *Soujourner*, *When Crows Gather* and *Mayflies*.

The winners of the 2001 SCI/ASCAP competition had their newly written pieces premiered, including **Karim Al-Zand's** very colorful *Triton and the Giants* for wind ensemble, **Ching-chu Hu's** lyrical *In Frozen Distance* for the IU New Music Ensemble, and **Lansing D. McLoskey's** choral and percussion work *breake, blowe, burn*. Many thanks go to Don Freund who helped to act as the faculty liaison and mentor for the students, who alone mounted this rarefied event.

The following composers had works performed on the conference: Karim Al-Zand (*Triton and the Giants*), Jason

Bahr (*Moppet Songs*), Ryan C. Beavers (*Four Sketches*), Steven Bryan (*Alchemy in Silent Spaces*), James E. Casavant II (*A Half Dozen Assorted Minis*), Delvyn Case (*Tenebraefactae sunt*), Juan Cuellar (*Toros desde la Barrera*), Andrew Dionne (*Grace Foretold*), Emily Doolittle (*Minute Etudes*), David Gordon (*Moments, Tempo Etudes*), Justin Grossman (*A Piece for Flute and Piano*), Neng-Hsien Ho (*Percussion Quartet*), James Holt (*Exist*), Ching-chu Hu (*In Frozen Distance*), Greg Hutter (*In the Far Fields*), Yasuke Iwasaki (*B=mn²*), Corey Jackson (*Centrifusion*), Aaron Johnson (*The Tyger*), Matthew Alan Kull (*Music for Dusk*), James Lee III (*Thoughts of Idle Hours*), Paul Yeon Lee (*Nocturne*), Wendy Lee (*Crossroads*), Mei-Fang Lin (*Disintegration*), David Maki (*December*), Ed Martin (*Hexed*), Dan Maske (*Caged*), Lansing D. McLoskey (*breake, blowe, burn*), Jean Milew (*A Stone That Cries*), Jeff Myers (*Chasing Pisces*), Robert Paterson (*Sextet*), Joshua H. Saulle (*Five String Miniatures*), Sarah Snider (*Ballade*), Lewis Spratlan (*Soujourner*, *When Crows Gather*, and *Mayflies*), Erich Stem (*Bay Images*), Gord Williamson (*Three Sketches for Guitar*).

The SCI Newsletter

David Gompper editor

Circulation: 1350

Annual Subscription Rate: \$50

Frequency of Publication: Bi-monthly.

Edited and printed at The University of Iowa. Send articles and member activities to:

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

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 (home): 608-255-6491

Forthcoming Conferences

2001-2002

36th National Conference

University of Akron, Ohio

Daniel McCarthy, host

April 18-20, 2002

4th Student National Conference

Bowling Green State University

March 21-23, 2002

Region I

University of Maine, Orono

Beth Wiemann, host

October 26-28, 2001

Region IV

University of Florida

James Paul Sain & Paul Richards,

hosts

November 8-10, 2001

Region V

Wayne State University, Michigan

James Lentini & James Hartway, hosts

November 1-3, 2001

Region VIII

University of Alaska, Anchorage

George Belden, host

October 2001

2002-2003

Region V

Macalester College, Minnesota

Carleton Macy, host

March 2003

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.

McCarthy, host, **David Gompper** will step down after serving for six years. David will be missed, as he was quite active in promoting SCI during his tenure. He established a variety of new programs, and was directly responsible for the many successful regional and national conferences that were held during this time.

And so despite these changes, particularly the absence of a GM and a permanent office space, SCI had another productive year. There were six regional conferences, the Student Conference held at Indiana University and the Syracuse National Conference, which were all quite successful. The SCI/ASCAP student commissioning contest, organized by David Gompper, produced three wonderful compositions, and next year three new composers will write works that will be premiered at Bowling Green. The SCI Compact Disc series, organized by **Richard Brooks**, and Journal of Music Scores series, organized by **Bruce Taub**, both had new releases, and as in past years our membership continued to grow, now approaching 1,300 members.

William Ryan

Chair, Executive Committee

Review, cont. from pg. 1

by Laurence Kaptain's ensemble from UMKC, Marimba Yajalón.

The following composers were on hand for the conference: Charles Argersinger, Jason Bahr, Bruce C. Bennett, Brian Bevelander, Marshall Bialosky, Elliot Borishansky, Allen Brings, Dinos Constantinides, Thomas Couvillon Jr., James F. Crowley, Frank Felice, Lawrence Fritts, Glenn Hackbarth, N. Lincoln Hanks, Dorothy Hindman, Leslie A. Hogan, Timothy Kramer, HyeKyung Lee, David Lefkowitz, Ruth Lomon, Charles Norman Mason, Timothy Melbinger, James Mobberley, Daniel Nass, Mark Phillips, Daniel Powers, Howard Quilling, Bruce Reiprich, Jody Rockmaker, Steven Roens, Christopher Scinto, Christopher Shultis, Rob Smith, Karen P. Thomas, Deborah Weagel, Robert Wehrman, John White, Reynold Weidenaar, and Byron Yasui.

Call for nominations for SCI President

Nominations are now being accepted for the office of President, the chief elective officer of the society. The term is three years, effective at the 2002 national conference. Duties include presiding over the annual meeting of the National Council and the joint meeting of the National Council and the Executive Committee; maintaining communication with all regional chairs and actively encouraging the holding of annual meetings in each of the regions; maintaining contact with the chairman of the Executive Committee and such other Executive Committee members as may be necessary for the carrying out of the Society's business; representing the Society before various cultural, artistic, musical, and governmental groups of the country as financial realities permit; to organize the SCI/ASCAP student commissioning competition.

Nominations must be postmarked by September 1, 2001. You may nominate yourself. Send a statement of why you feel you should be considered and a ONE PARAGRAPH biography that will be distributed to the voters to: Bill Ryan, Chair, SCI Executive Committee, 327 Erin Lane, Setauket, NY 11733. Nominations may also be emailed to williamryan@earthlink.net.

Newsletter Editor Wanted

The SCI Newsletter, a bi-monthly publication of the Society of Composers, Inc., needs a volunteer to serve as editor beginning with the September/October issue. The duties will include gathering and writing material (lead article, conference reviews, membership news, schedule of conferences, contests, commissions, etc.) and editing the material into a journal format. Since the newsletter will be delivered electronically, printing knowledge is not required, just the ability to convert the document into a PDF file. If interested, please contact William Ryan, williamryan@earthlink.net.

GENERAL MANAGER

SCI is a national membership organization of approximately 1,000 composers of contemporary classical music. Two committees staffed by volunteers, a National Council (NC) and an Executive Committee (EC), govern SCI. The post of General Manager was established as a part-time, paid position to assist in expediting the work of these committees, and to deal with inquiries from the membership and the general public. The GM works primarily with the EC, which is comprised of persons who manage specific projects or areas: the CD series, the Journal of Music Scores, the Web site, the Audio Streaming site, membership, student chapters, etc. Many of the EC members are located in the New York City area and meet there regularly.

The GM must also reside in the NYC area. The NC has members located across the U.S. and is concerned with presenting annually a national conference and 8 regional conferences. The Chair of the NC (who is the chief executive officer of SCI) schedules these conferences and also administers the SCI-ASCAP Student Composition Contest. Once these activities are in place, the GM assists the NC Chair and makes sure that the conference hosts receive all the support, materials, and advice they need. The GM proposes and enforces the budget (the EC and NC approve the budget). The GM must be familiar with the QuickBooks accounting system, sufficient to post all financial transactions (with occasional help from our accountant, if necessary). The GM makes sure that the accountant receives all necessary materials to prepare federal tax reports in a timely manner and to file all reports required by New York State. The GM supervises the executive secretary, a part-time paid position. Average time required: 1 day per week. Schedule flexibility is desirable; on some weeks there may be little or no work, and on others several days. Qualifications: knowledge of contemporary classical music, bookkeeping, preparation of balance sheets, database software. Annual salary: \$5,200. Deadline: ongoing; this search is open until filled. Please submit CV and cover letter to: Bill Ryan, Chair of SCI Executive Committee, 327 Erin Lane, Setauket, NY 11733.

**Seattle Chamber Players
presents**

**Icebreaker: New Music from Russia
a Festival of Contemporary
Russian Music
and an
International Conference on
Russian Music**

**Benaroya Hall, Seattle
8-10 February 2002**

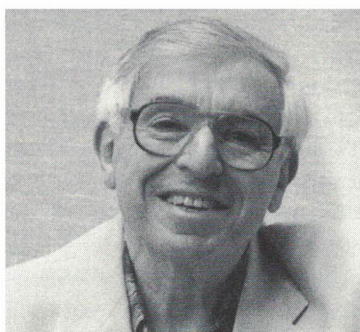
Featured in the festival will be music composed by the post-*perestroika* generation of Russian composers—musicians whose work has rarely been heard in the United States. An important feature of the festival will be the inclusion of internationally-prominent musicologists who will present a number of sessions that will give context and meaning to the large number of new compositions that will be heard, including Taruskin, Mazo, Ivashkin, Savenko, Barsova and Frolova-Walker.

CALL FOR PAPERS

The objectives of this festival are to further the scholarly understanding of contemporary Russian music; to facilitate cooperation among scholars and performers who are engaged in research or performing practice in this field; and to advance education and public understanding of Russian music of our time. Presentations may take the form of papers, lecture-demonstrations, panel discussions, or other formats. The suggested length for individual presentations is 20 minutes; panel discussions should last no more than 50 minutes. Proposals should include:

Title and abstract; Author's name, address, phone, fax, email; Format of presentation (paper, lecture-demo, panel, other); Details of audio-visual requirements, including what the presenter can and cannot provide; A brief biography of the author (no more than 150 words); For proposals of panel discussions or other presentations involving more than one person, all contributors should be specified. Abstracts (limited to 250 words) should be submitted to Dr. Elena Dubinets at 1225 151st Ave SE, Bellevue, WA 98007 [425-401-2942] by 1 October 2001, as should proposals for panel discussions. Email: sdub@iname.com for more information.

Elliot Borishansky



SCI composer Dr. Elliot Borishansky died July 10, 2001 at the James Cancer Hospital in Columbus, Ohio. Born March 17, 1930, Dr. Borishansky, Professor Emeritus of Music at Denison University in Ohio, had retired September, 2000 after 32 years of teaching.

Dr. Borishansky studied at Queens College, the Juilliard School, Columbia University, the University of Michigan and the Hochschule für Musik in Hamburg. He was a student of Philipp Jarnach, Otto Luening, Ross Lee Finney, Jack Beeson, and Niccolò Castiglioni. Recipient of numerous awards, including two Fulbrights, the George Gershwin Memorial Award, Ford Humanities Grants, Ohio Arts Council, Good Fellowship and MacDowell Colony Fellow, he composed for varied combinations of large orchestra, chamber and string orchestra, woodwinds, brass, voice, chorus, children's chorus, strings, piano, organ, percussion, actors, narrator and audience. He wrote pure music, pure theater and fusions of the two arts. At times he also injected humor, which he was known for in his personal life, into his compositions. He also wrote musicals and children's stories and poems and was an experienced lecturer and storyteller for both adults and children. He was a member of ACA and BMI. His works are published by various sources and were performed throughout the Western Hemisphere and Europe.

A beloved husband, father and teacher, Elliot is survived by his wife of 32 years, Betty Borishansky of Granville, OH and his three children—Steven Reed Borishansky of Provence, France; David Michael Borishansky and his wife Jennifer of Brooklyn, N.Y.; and Megan Elizabeth Borishansky, also of Brooklyn, N.Y. Inquiries about his works can be made to Betty Borishansky at bborishansky@yahoo.com, 403 West Broadway, Granville, OH 43023. Memorial contributions may be made to The Nature Conservancy, P.O. Box 17395, Baltimore, MD 21297-1395. A listing of his works will appear in an upcoming SCINewsletter.

SCI National Council (2001–02)

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The University of Iowa
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University of Maine (I)
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SUNY-Stony Brook (II)
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SUNY-Stony Brook (II)
Jennifer Barker
University of Delaware (III)
Harvey Stokes
Hampton University (III)
Nick Demos
Georgia State University (IV)
Taylor Harding
Valdosta State University (IV)
James Chaudoir
University of Wisconsin, Oshkosh (V)
Rocky J. Reuter
Capital University (V)
Kenton Bales
University of Nebraska at Omaha (VI)
Phillip Schroeder
Sam Houston State University (VI)
Marshall Bialosky
Cal State University, Dominguez Hills (VII)
Glenn Hackbarth
Arizona State University (VII)
Charles Argersinger
Washington State University (VIII)
Patrick Williams
University of Montana (VIII)
Joe Dangerfield,
Student Conference Coordinator

Executive Committee (2001–02)

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Greg A. Steinke, President Emeritus
Bruce J. Taub,
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Representative for
Local Chapters and Affiliate Groups
Byron Petty,
Independent Composer Representative
Thomas Wells,
Audio Streaming Project Manager
Ohio State University
Martin Gonzalez,
Executive Secretary

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.

SYMPOSIUM XXVII FOR NEW BAND MUSIC

Deadline: September 1 (receipt)

The Virginia Chapter of the College Band Directors National Association announces a call for scores for Symposium XXVII, Feb. 8-9, 2002, at the University of Richmond. Composers may submit one work for full symphonic band with optional soloist (if the composer can provide the performer) or tape. All styles and difficulty levels will be considered, and preference will be given to unpublished works. Three composers will receive travel awards of \$350 to attend Symposium XXVII and conduct their works in open reading rehearsals. Composers will participate in an informal panel discussion on their compositional techniques, philosophy, or other aspects of their work. Receipt deadline: Sep. 1. For full information, contact: Dr. Gordon Ring, Department of Music, Longwood College, Farmville, VA 23909, tel. (434) 395-2628, fax (434) 395-2149, e-mail gring@longwood.lwc.edu.

ALMA VERNON GONIGAM MEMORIAL COMPOSITION PRIZE **September 10**

The Twenty-first Century Ensemble invites composers of all ages and nationalities to submit 8-20 minute works with computer-generated sound that involves real-time interaction with live performers. Performers may include: fl, ob, cl, bsn, hn, tpt, perc, harp/pf, strings 44321, SATB. Prizes: \$1000, \$500, \$250. Deadline: Sep. 10. Contact: Forrest Tobey, The Twenty-first Century Ensemble, P.O. Box 7445, Alexandria, VA 22307, tel. (703) 660-0028, e-mail forrest@offchants.com, web <http://www.offchants.com/>.

MTNA STUDENT COMPOSITION COMPETITION **September 11, \$15-45**

Music Teachers National Association

The SCI Newsletter XXXI:3

(MTNA) announces its annual Student Composition Competition. All composers under the age of 26 may apply in one of four categories: elementary, junior high, high school, and collegiate. Compositions may be for any instrumentation, but must not exceed 10 min. in duration. Entry fees are \$15 for the elementary level, \$25 for junior high, \$35 for high school, and \$45 for collegiate. There is a \$25 teacher entry fee as well. Composers first enter at the state level; state winners are forwarded to one of seven divisions, and the division winners are entered in the national competition. The national winners will be performed at the national conference to be held Mar. 23-26 in Cincinnati. Deadline: Sep. 11. Send entry form, three copies of score, and three copies of a tape. For full information and entry form, contact: MTNA, 441 Vine St., Suite 505, Cincinnati, OH 45202-2811, web <http://www.mtna.org/>.

2001 WELCOME CHRISTMAS! CAROL CONTEST **September 14**

The Plymouth Music Series of Minnesota and The American Composers Forum invite emerging composers who are permanent residents of North America to submit unperformed Christmas carols for SATB chorus and string orchestra up to three minutes long. Up to two winners will receive \$1000, performances, and international broadcasts. Postmark deadline: Sep. 14. Submit: score, marked with duration; one set of string parts; one-page bio; one-page program note; documentation of text clearance; SASE. To send materials, or for more information, contact: Welcome Christmas! Carol Contest, American Composers Forum, 332 Minnesota Street, Suite E145, St. Paul, MN 55101, tel. (651) 228-1407 ext. 12, e-mail kbanfield@composersforum.org.

KNOX-GALESBURG SYMPHONY CALL FOR SCORES **September 15**

The Knox-Galesburg Symphony announces a call for scores for orchestra (3222-4331-timp, 2 perc, strings) for possible performance. Submitted works should be of moderate technical difficulty and under 10

minutes long. Deadline: Sep. 15. Contact: Bruce Polay, Music Director/Conductor, Knox-Galesburg Symphony, Knox College, Campus Box 5, Galesburg, IL 61040-4999, tel. (309) 341-7268, e-mail bpolay@knox.edu, web <http://www.knox.edu/knox/knoxWeb/kgs/>.

AUSTRALIAN FLUTE FESTIVAL **September 28**

The 2002 Australian Flute Festival seeks works as repertoire for the festival's flute competitions, including solo flute and various flute ensembles. A selection of the entries (including non prize winners) will be included in a book of works for flute to be published after the festival. Postmark deadline: Sep. 28. For full information, contact: Johanna Selleck, PO Box 7114, Upper Ferntree Gully, Vic. 3156, Australia, tel. (61) 03 9758 2641, e-mail j.selleck@music.unimelb.edu.au, Web: <http://www.melbflutefest.org.au/>.

BANJO COMPOSITIONS **September 30**

Konrad Bayer Gesellschaft Wien announces a Call for Banjo Compositions. Up to six works will be chosen for performance in 2002. Compositions should be for banjo (solo), banjo and b-flat clarinet, or banjo and tenor sax. Duration: up to 5 min. No more than six compositions will be selected. All works may be considered for future programming. Postmark deadline: Sep. 30. Send scores, recordings (if available), bio, and SASE to: Christoph Theiler, Vizepraesident der Konrad Bayer Gesellschaft, Grundsteingasse 44/1/5, A-1160 Wien, Austria, e-mail theiler@t0.or.at.

TAMPA BAY COMPOSERS' FORUM PRIZE **September 30, \$25**

Composers of any age or nationality may submit unpublished, unawarded works up to 20 minutes long for one to six performers drawn from the following: fl, ob, cl, bsn, sax, hn, 2 tpt, tbn, tuba, 2 perc, 2 vn, va, vc, db, pf, gtr, sopr, mezzo. Tape or electronics may be included as well. Prizes: \$750, \$500, \$250 and performances. Entry fee: \$25 for the first entry (includes one year Tampa Bay

Composers Forum membership), \$15 each additional. Deadline: Sep. 30. Submit: one anonymous copy of each score; cassette or CD if available; sealed envelope containing composer's name, address, and phone number; fee; SASE. For information or to send materials, contact: Dr. Vernon Taranto Jr., Tampa Bay Composers' Forum, P.O. Box 16251, St. Petersburg, FL 33733.

**INTERNATIONAL HORN SOCIETY
COMPOSITION CONTEST
October 1, \$10**

The 2001 Composition Contest of the International Horn Society invites submissions of works featuring the horn as a soloist or in a chamber ensemble. Works submitted must have been written during the past five years, be unpublished, unrecorded on disc, and received no previous awards. No more than one work per composer. Prizes: 1) \$1000 and performance (if possible) at an International Horn Society workshop; 2) \$500. Entry fee: \$10. Deadline: Oct. 1. Submit three scores with indication if the horn part is in F or concert pitch, three cassette recordings, four copies of a brief description of the work, one brief biographical sketch (include title of composition on this sheet), and entry fee. Composer's name and address must appear only on the biographical sketch, not on any tapes, CDs, scores, or descriptions. Contact: Karen Robertson Smith, Broyhill Music Center, Appalachian State University, Boone, NC 28608, e-mail smithkr@appstate.edu, web http://www.hornsociety.org/NEWS/comp_contest.html.

**TRUMAN STATE UNIVERSITY/
MACRO COMPETITION**
October 1

Composers may submit unpublished, unawarded works for symphony orchestra that have been composed within the past three years. Prize: \$1000 from MACRO; a \$500 commission for a new orchestral work from Truman State's music fraternities; travel expenses to attend the 2002 MACRO workshop in Madison, WI, and the premiere of the new work. Deadline: Oct. 1. Submit: one anonymous copy of each score; anonymous cassette (required—MIDI OK); official entry form; resume or bio; SASE. For full information and entry form, contact: Dr. Warren Gooch, Truman State University/

MACRO Composition Chair, Division of Fine Arts, Baldwin Hall 118, Truman State University, Kirksville, MO 63501, tel. (660) 785-4429, e-mail wgooch@truman.edu, web <http://www.macromusic.org/>.

**GIL EVANS COMMISSION
October 15**

The Gil Evans Commission is open to jazz composers of any nationality and age. Established by a grant from the Herb Alpert Foundation, this annual commission identifies an emerging composer through a competitive application process. Prize: \$2500 commission to compose a work for large jazz ensemble to be premiered at the IAJE Annual Conference and two all-expense-paid trips to the conference—the year before and the year of their commission premiere. For further information, contact: The Gil Evans Commission, International Association of Jazz Composers, 2803 Claflin Road, P.O. Box 724, Manhattan, KS 66505, tel. (785) 776-8744, fax (785) 776-6190, e-mail info@iaje.org, web <http://www.iaje.org/IAJE99/Announcement.asp>

**NACUSA YOUNG COMPOSERS'
COMPETITION
October 30**

The National Association of Composers/USA (NACUSA) announces its 23rd annual Young Composers' Competition. NACUSA members between the ages of 18 and 30 may submit one or two unpublished, unawarded works up to 15 minutes long for up to five players, plus optional tape. Prizes: \$200, \$50, and performances. Receipt deadline: Oct. 30. Submit: anonymous score; cassette if available; envelope containing title and composer's name, address, and phone number; SASE. Send materials to: NACUSA, PO Box 49256, Barrington Station, Los Angeles, CA 90049.

**CBDNA 2001 YOUNG BAND
COMPOSITION CONTEST
November 1**

All composers may submit original, unpublished compositions for "grade 3" band (middle school/junior high level) which have been composed since Jan. 1, 1998. Works should be 6-10 minutes long and scored for full band: picc, fl, ob, bsn, 3 cl, bs cl, alto sax, ten sax, b sax, 3 tpt, 2 hn, 3 tbn, euph, tuba, perc, pf. Prize: \$5000. Receipt

deadline: Nov. 1. Submit anonymous full score and cassette or CD (no MIDI). Contact: Professor Thomas Dvorak, CBDNA, Chair Young Band Composition Contest, University of Wisconsin Milwaukee, PO Box 413, Milwaukee, WI 53201, e-mail tdvorak@hotmail.com, tel. (414) 229-2936.

**LOUDOUN SYMPHONY AMERICAN
COMPOSERS COMPETITION
November 1, \$20**

The Loudoun Symphony Orchestra Composition Contest invites U.S. citizens to submit works for orchestra (2222-4331-timp, 3 perc, harp, strings). Works should be no longer than 20 minutes and must not have been publicly performed as of Nov. 1. Prize: \$1000 and premiere. Entry fee: \$20. Receipt deadline: Nov. 1. Send score, tape or CD if available, resume, entry fee, and SASE. Contact: Loudoun Symphony Orchestra, Attn: Mark Allen McCoy, Music Director, P.O. Box 4478, Leesburg, VA 20177, tel. (703) 771-8287, e-mail markd@loudounsymphony.org, web <http://www.loudounsymphony.org/>.

**ALAN TINDALL HUTCHINSON
YOUNG COMPOSERS
COMPETITION
November 1, \$10**

The Alan Tindall Hutchinson Young Composers Competition is open to U.S. residents under the age of 25 as of April 1, 2001. Submit one unpublished work 15-30 minutes long for up to eight players drawn from the following: fl, cl, hn, tpt, pf, perc, vn, va, vc, db, sop, bass, electronics (one engineer). Prize: \$5000, performance, and travel expenses to attend. Application fee: \$10. Deadline: Nov. 1. Submit: three anonymous copies of the score, marked with composer's social security number or other reference; high-quality cassette or DAT tape if available; entry fee. For full information, contact: Hutchinson Competition, Department of Music, The George Washington University, 801 22nd St. NW, Suite B144, Washington, DC 20052, tel. (202) 994-6245, e-mail gwmusic@gwis.circ.gwu.edu.

**HADDONFIELD SYMPHONY
YOUNG COMPOSERS
COMPETITION
December 4**

U.S. citizens and permanent residents born after May 4, 1972, may submit one unperformed work 8-15 minutes in duration for orchestra (3333-4331-timp, 3perc, kybd, harp, strings, no soloists). Prize: premiere performance, professional recording, domestic airfare to attend rehearsals and performance, possible inclusion in Theodore Presser rental library. Postmark deadline: Dec. 4. Submit: two copies of the score; two copies of a sample instrumental part; two copies of a recording, if available (MIDI or piano reduction OK); two copies of a bio, if desired; application form; and SASE. Send all materials to: Haddonfield Symphony Young Composers' Competition, 20 Washington Avenue, Haddonfield, NJ 08033. For further information and entry form, contact: Daniel Dorff, Composer in Residence, (610) 446-0376, e-mail competition@danieldorff.com, web <http://www.danieldorff.com/youngcomposers.htm>.

**JULIUS HEMPHILL COMPOSITION
AWARDS
December 15, \$20**

The Jazz Composers Alliance is pleased to announce its annual Jazz Composition contest, the Julius Hemphill Composition Awards. All composers may enter in either or both two categories: large ensembles of eight or more performers, and small ensembles of one to seven performers. Prizes: \$1500 in each category split among three winners; performances; music software. Entry fee: \$20. Submit: anonymous cassette or CD; anonymous score or lead sheet; bio or resume; entry fee; SASE. Multiple entries must be submitted separately. Postmark deadline: Dec. 15. For full information, contact: Jazz Composers Alliance, Box 491, Allston, MA 02134, e-mail JCAComp@AOL.com.

**INTERNATIONAL TROMBONE
ASSOCIATION COMPOSITION
COMPETITION
January 31, \$15**

Composers may submit original, unpublished compositions 10-20 minutes long for trombone, trumpet, and piano written within the last two years. Prize: \$1500, performance, and publication. Entry fee: \$15. Postmark deadline: Jan. 31. Submit: two anonymous scores; one anonymous set of parts; sealed envelope containing

composer's name, address, phone, and e-mail; cassette if available; entry fee; SASE. Direct entries and inquiries to: David Gier, Chair, ITA Composition Competition Committee, University of Iowa School of Music, 1006 Voxman Music Building, Iowa City, IA 52242-1795, david-gier@uiowa.edu.

**ELECTRA
January 31**

The ELECTRA ensemble announces a call for scores for recorder, violin, soprano, and percussion. All instruments may be amplified, and pieces involving theatrical or visual elements or other media are especially sought. Receipt deadline: Jan. 31, earlier submissions welcome. For more information, contact: Monica Germino, ELECTRA, Biesboschstraat 26-I, 1078 MT Amsterdam, The Netherlands, tel. (31) 20 679 7256, fax (31) 20 679 7256, e-mail monicag@compuserve.com.

**WAGING PEACE THROUGH
SINGING
February 1**

All composers are invited to submit unpublished, unperformed choral works on a peace-related text for "Waging Peace through Singing." Works should be under 15 minutes long (under seven minutes is preferred), and may be submitted in one of ten categories. Prizes: \$15,000 divided among winners, premiere performances, promotion of works for future performances. Receipt deadline: Feb. 1. Submit score, recording if available, application form, and SASE. For guidelines and application form, contact: Matthew Svoboda, Administrative Assistant, School of Music, 1225 University of Oregon, Eugene, OR 97403-1225, e-mail msvoboda@oregon.uoregon.edu, web <http://www.iwagepeace.com/>.

**POLYTECH CHOIR
100TH ANNIVERSARY
COMPOSITION CONTEST
September 1, 2002**

The Polytech Choir is observing its 100th anniversary with a composition contest for works for male choir. All composers born on or after Sep. 1, 1967, may submit works for male choir, either unaccompanied or with up to three instruments (one of which may be tape). Entries must be between one

and ten minutes long, and may use any text or no text. Prizes: EUR 7000 (approx. \$5900) will be distributed among any number of winning compositions; one composer will be invited to attend the premiere of the winning piece in 2004. Deadline: Sep. 1, 2002. For full information, contact: The Polytech Choir 100th anniversary composition contest, The Polytech Choir Patrons' Association, Contest Office, Mikko Kontiainen, Post Box 69, Otakaari 12, Fin-02151 Espoo, Finland, tel. +358 40 551 1001, web <http://pk.tky.hut.fi/contest/>.

**NEW CALLS FOR
PARTICIPATION WITHOUT
DEADLINES**

SAXOPHONE WORKS

A saxophone teacher at the Conservatoire of Seville, Spain, seeks works for solo saxophone (SAT), or saxophone with piano or percussion. For more information, contact: Alfonso Padilla, e-mail apadilla@supercable.es.

NEW ANNOUNCEMENTS

**MUSIC ALIVE COMPOSER
RESIDENCIES
August 15**

The American Symphony Orchestra League and Meet The Composer announce Music Alive, a composer residency program. Composers will assist in the performance of their own works and other new music during two-eight week residencies. Composers do not apply directly, orchestras must identify a composer and apply on his or her behalf. Receipt deadline: Aug. 15. For full information, contact: Nathan Newbrough, Manager of Artistic Services, American Symphony Orchestra League, 33 West 60th St., 5th Floor, New York, NY 10023, tel. (212) 262-5161 ext. 237, e-mail nathann@symphony.org, Web: <http://www.symphony.org/artistic/musalive/>.

**ASTRAL CAREER GRANTS
September 1**

U.S. citizens and permanent residents, other than full-time students, may apply for small cash grants (up to \$200) to help with urgent career development opportunities. Receipt deadline: Sep. 1. For full information and

cont. on pg. 10

**36th National Conference
The American New Arts Festival
University of Akron, Ohio
School of Music
Daniel McCarthy, *host*
18-20 April 2002**

**CALL FOR SCORES
DEADLINE (POSTMARK)
1 OCTOBER 2001**

- Daniel McCarthy, *Host/Director*
- Nikola Resanovic and Ralph Turek, *Co-Hosts*
- Michael Daugherty, *Guest Composer and Keynote Speaker*

The University of Akron School of Music is pleased to announce the Society of Composers, Inc. National Conference 2002, to be held on the campus of The University of Akron School of Music April 18, 19, and 20, 2002. The SCI National Conference will be part of the 2nd Annual American New Arts Festival at the University of Akron that features artists in dance, theatre, visual arts, and music.

Performances by The Paragon Brass Quintet; The Solaris Woodwind Quintet; The University of Akron Jazz Ensemble, Jack Schantz, Director; The University of Akron Concert and Symphonic Bands, Galen Karriker and Robert Jorgensen, Conductors; The University of Akron Percussion Ensemble, Larry Snider, Conductor; The University of Akron New Music Ensemble, Daniel McCarthy, Conductor; The Akron Youth Symphony, Eric Benjamin, Conductor.

Members in good standing with the Society of Composers, Inc. are invited to submit up to two scores (and corresponding recordings if available) in no more than two of the following categories (four scores maximum). Composers wishing to supply their own performers must so indicate on the application form (composer/performer biographies and program notes must be included with application):

Category I: Music for piano alone

Category II: Music for percussion (2 to 15 players)

Category III: Electroacoustic music (tape/cd alone or performer with tape/cd)

Category IV: Music for Symphonic Winds: Scores will be accepted with the following

instrumentation:

1. Chamber Winds (6-15 performers drawn from the standard symphonic band)

2. Full Symphonic Band or Wind Ensemble

Category V: Music for Jazz Ensemble (5 saxophones, 5 trumpets, 4 trombones w/ tuba and rhythm section)

Category VI: Music for Brass or Woodwind Quintet (standard instrumentation)

Category VII: Chamber Music (The Akron New Music Ensemble, Daniel McCarthy, director) 6-16 performers— instrumentation may be drawn from the following: single winds, 1111, single brass, 1111, one or two percussion, piano, 2 violins, viola, cello, bass. May include voice (1).

Category VIII: Music for Youth Orchestra (High School-age musicians)

Category IX: Interdisciplinary; Music for dance, short musical theatre scenes, music and art combinations.

Category X: Music for organ alone

Category XI: Papers: Submit one paper for a 50-minute presentation at the conference on any topic related to music composition.

INCOMPLETE OR LATE APPLICATIONS WILL NOT BE ACCEPTED.

- Submit up to two scores (and corresponding recordings if available) in no more than two of the eight categories (a maximum of 4 scores) and/or one paper for a 50 minute presentation at the conference.

- All submissions MUST include a composer biography (no more than 500 words) and program notes (no more than 500 words) for each composition submitted. YOU MUST INCLUDE "IN THE PACKAGE ADDRESS" THE CATEGORY(S) IN WHICH YOU ARE SUBMITTING (see address below).

- The registration fee for all events will be \$65. Further information will be posted at the website:

http://www.uakron.edu/music/Music_Welcome.html.

- Please fill out and submit the form below with your scores and other materials:

Application

Name: _____

Address: _____

email: _____

telephone #: _____

fax: _____

SCI Region Membership (must be in good standing): _____

School or other affiliation: _____

Category and Title of Composition(s): Two scores in each category (four scores maximum):

#1. Category: _____

Title: _____

Instrumentation: _____

Category: _____

Title: _____

Instrumentation: _____

#2. Category: _____

Title: _____

Instrumentation: _____

Category: _____

Title: _____

Instrumentation: _____

(a composer submitting in three categories would be submitting a paper)

#3. Category: _____

Title: _____

Do you wish to bring your own performers (please circle one below)?

YES NO

If you checked "yes," PERFORMER BIOGRAPHIES MUST ACCOMPANY YOUR APPLICATION. PLEASE ATTACH ALL BIOGRAPHIES AND NOTES TO THIS APPLICATION. Mail submissions postmarked no later than October 1, 2001 to:

Daniel McCarthy
SCI National Conference 2002
Category # ____
American New Arts Festival
School of Music
The University of Akron
Akron, OH 44325
email: dmccarthy@uakron.edu

**2002 Society of Composers, Inc.
Student National Conference
"Praecepta musica nova"
21-23 March 2002
Bowling Green State University
Bowling Green, Ohio**

**CALL FOR SCORES
POSTMARK DEADLINE:
14 SEPTEMBER 2001**

The Bowling Green State University College of Musical Arts and the MidAmerican Center for Contemporary Music are pleased to join in announcing that *Praecepta*, the BGSU SCI Student Chapter, will host the 4th annual SCI Student National Conference, "Praecepta musica nova," March 21-23, 2002. The following call for scores is announced. Up to two works per composer may be submitted in any combination of four categories. Please limit submissions in Category 1 to one work per composer.

1) Large ensembles: Philharmonia orchestra (or chamber or string orchestra), Symphonic/Concert Band, each of these with or without choir; Men's Chorus, Women's Chorus, mixed choir. Soloists (if any) must be provided by the composer.

2) Small ensembles: New Music Ensemble, Percussion Ensemble, Kusuma Sari Gamelan (Balinese gong kebyar gamelan orchestra, contact host for details), Early Music Ensemble (contact host for details), Afro-Caribbean Ensemble (contact host for details), Trumpet Ensemble, Trombone Ensemble, Tuba/Euphonium Ensemble, Brass Choir, Flute Choir, Bassoon Ensemble, Vocal Jazz Ensemble, Classical/Jazz Guitar Ensemble.

3) Chamber works: one to ten performers, all orchestral instruments available including harp and saxophones, plus instruments used in all above ensembles including guitar, voice, organ, ethnic instruments, and early music instruments. Works involving actors and/or dancers are also welcome.

4) Electroacoustic works: One

concert will be devoted entirely to works from this category. Electroacoustic works alone (CD, DAT, or ADAT, written scores not necessary), chamber works for one to ten performers with tape and/or interactive elements, and works involving mixed media (such as video and installations) are encouraged.

Preference will be given to works under 12 minutes in length for **Category 1**, and to works under 10 minutes in length for **Categories 2, 3, and 4**. Durations must be clearly printed on the first page of all scores and on all recordings. Please indicate if individual movements from a work may be performed separately. Composers may provide their own performers for works in **Categories 3 and 4** if they choose.

Submission packet should include:

- 1) legible scores;
- 2) recording of each work submitted, performances preferred but MIDI acceptable (CD, DAT, cassette, or VHS), separate cassette/VHS for each composition submitted and/or index for CD or DAT;
- 3) SASE for return of materials if desired (all submissions not including SASE will become property of the MidAmerican Center for Contemporary Music for archival purposes, circulation, and performance consideration);
- 4) proof of student status (photocopy of valid Student ID or a letter from instructor); and
- 5) contact sheet including name, address, email, daytime phone, SCI status (region and Student Chapter affiliation, if applicable), titles of works submitted, durations, and instrumentations. Please also indicate on this sheet if you wish to provide your own performers. For works with text, include a letter of permission or a letter stating that the text is in the public domain. This contact sheet may be printed from the website listed below.

Confirmation of receipt of submissions will be sent via email. Please send no performance parts, bios, or program notes at this time. Participants must be members of SCI before the conference and must also be students at the time of the conference to be eligible. There is no submission fee. By submitting, you agree that you will be present at the conference if your piece is programmed (but all who submit, please attend).

In order to be considered, submission packets must be postmarked by September 14, 2001.

Send submission packet to:

Joe Dangerfield, host
2002 SCI Student National Conference
College of Musical Arts
Bowling Green State University
Bowling Green, OH 43403 USA

Email all inquiries to
studentSCI2002@mustec.bgsu.edu.

View the selection procedure online at the following website:

<http://www.bgsu.edu/studentlife/organizations/praecepta/>

Check the Praecepta website often for frequent updates.

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.

application, contact: National Foundation for Advancement in the Arts, 800 Brickell Ave., Suite 500, Miami, FL 33131, tel. (305) 377-1140 x39, e-mail nfaa@nfaa.org, web <http://www.nfaa.org/artprograms/astral.htm>.

**JOHN SIMON GUGGENHEIM
MEMORIAL FOUNDATION
FELLOWSHIPS
OCT. 1**

The John Simon Guggenheim Memorial Foundation Fellowships to Assist Research and Artistic Creation are available to composers who are citizens and permanent residents of the U.S., Canada, Latin America, and the Caribbean. Average amount of a Fellowship grant: \$33,568. Contact: John Simon Guggenheim Memorial Foundation, 90 Park Ave., New York, NY 10016, tel. (212) 687-4470, fax (212) 697-3248, e-mail fellowships@gf.org, web <http://www.gf.org/>.

**COMPOSITION POSITIONS AT
EASTMAN, OCT. 15**

The Eastman School of Music of The University of Rochester announces a search for a composer at the level of Associate Professor (without tenure), Associate Professor (with tenure), or Professor (with tenure). Appointment to begin Jul. 1, 2002. Qualifications: doctorate or masters degree and national/international recognition of compositional achievement, including significant commissions, performances and recordings; experience and commitment to teaching undergraduate and graduate composition instruction and related compositional courses, such as orchestration, current practices, computer music techniques, special topics seminars and/or similar departmental course offerings; commitment to participate in all activities of the Department, including student advisement, recruitment and curricular planning, and to serve as an advocate for the Department both within the school and within the larger musical community. Deadline: Oct. 15. To apply, send a letter and curriculum vitae to: David Liptak, Chair, Composition Department Search Committee, 26 Gibbs St., Rochester, NY 14604.

**University of Maryland,
College Park
New Music Festival**

As part of the inaugural season of the new Clarice Smith Center for the Performing Arts, the School of Music, University of Maryland, College Park, will be presenting a new music festival. "Music of Our Time: A Discovery Series" will include concerts of new music and a host of related events from lectures and master classes to pre-concert events designed to be of interest to the composer, the scholar, the performer, and the general public.

-New Millennium Ensemble
(October 13, Gildenhorn Hall, 8:00 pm)

The opening event will center on a concert by the New Millennium Ensemble, a group of musicians who have gained a world-wide reputation for their electrifying performances of new music. The opening concert will present a range of music spanning the last half century. Members of the New Millennium Ensemble will participate in a pre-concert event of interest to a wide audience. For musicians of the School of Music they will also conduct master classes on the performance of contemporary chamber music.

-The Aprodu-Miroglio Duo
(October 19, Gildenhorn Hall, 8:00 pm)

The Aprodu-Miroglio Duo (piano and percussion) pairs two soloists of international reputation. Based in France, Ancuza Aprodu and Thierry Miroglio have concertized throughout Europe and the world and have released numerous recordings. Specializing in the performance of contemporary music by European composers, they will present a concert of works by Enrico Correggia, Kaija Saariaho, Betsy Jolas, Hugues Dufourt, Maurice Ohana, and Daniel Teruggi

-The New Juilliard Ensemble
(October 20, Gildenhorn Hall, 8:00 pm)

The New Juilliard Ensemble, conducted by Joel Sachs, is an ensemble composed of some of the strongest performers studying at the world-renowned Juilliard School of Music. This ensemble features the next generation of talented young artists and will present a concert of new works by composers from eastern Europe and nations of the former Soviet Union.

-Computer Music Conference:
"Electro-Acoustic Music:
The Continuing Tradition"
(February 20, 21, and 22)

The new music festival will continue in Spring 2002 with a three-day conference on electro-acoustic music featuring a series of concerts, presentations of papers, and panel discussions on the topics "The Aesthetics of Tape Music" and "Analysis of Tape Music." Moderators for the panel discussions will be Professor Thomas DeLio and Dr. Michael Hamman. Two noted composers from Europe will participate in the conference: Jean-Baptiste Barriere from IRCAM/Centre Georges Pompidou in Paris and Agostino Di Scipio from the Conservatory of Bari, Italy. The concerts will feature the music of a wide range of composers of electro-acoustic music and will include works by the invited guests, as well as premieres of works by faculty composers of the University of Maryland.

-Opus 3 and the Walsum Competition
(March 9, Gildenhorn Hall, 8:00 pm)

The Walsum prize is awarded biennially by the University of Maryland to foster excellence in the field of new music and to advance the careers of young composers studying at the University of Maryland. The award has recently been endowed through the generous gift of Walter Summer and consists of cash prizes of \$1,000 for First Prize, \$750 for Second Prize, \$500 for Third Prize, and an Honorable Mention. The third of these biennial competitions will culminate in a concert of the winning compositions by Opus 3, a piano trio based in the Washington, D.C. area (Charles Wetherbee, violin; David Hardy, cello; and Lisa Logan, piano). The event will include a gala concert to be recorded on compact disc, an awards ceremony, and a public reception with the performers, the composers, and the competition's donor.

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**

2002 SCI/ASCAP Student Composition Commission

Deadline: Dec. 1, 2001

SCI, in conjunction with ASCAP, announces the fifth in 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.

mail scores to:

SCI/ASCAP
School of Music
University of Iowa
Iowa City, IA 52242

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.

For more information on membership, please phone the national office on Tuesday and Friday afternoons (718) 416-2623, or email: socofcompinc@earthlink.net.

2002 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, 2001

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: _____

Please make checks payable to The Society of Composers, Inc.

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

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