



THE SOCIETY OF COMPOSERS, INC.  
NEWSLETTER XXXIV:1

## FORTHCOMING CONFERENCES

SCI Region VI Conference  
Arkansas State University  
January 29–31, 2004  
Host: Tim Crist  
E-mail: [tcrist@astate.edu](mailto:tcrist@astate.edu)

SCI National Conference  
University of Central Oklahoma  
March 2–6, 2004  
Host: Sam Magrill  
E-mail: [smagrill@ucok.edu](mailto:smagrill@ucok.edu)

6th SCI National Student Conference  
University of Iowa  
April 2–3, 2004  
Host: Joseph Dangerfield  
E-mail: [joseph-dangerfield@uiowa.edu](mailto:joseph-dangerfield@uiowa.edu)  
<http://www.uiowa.edu/~newmus>

SCI Region II Conference  
SUNY, Geneseo  
April 9–10, 2004  
Host: Anneliese Weibel  
E-mail: [weibel@geneseo.edu](mailto:weibel@geneseo.edu)

SCI Region VII Conference  
California State University, Northridge  
April 16–18, 2004  
(see call for scores on page 5)  
Host: Daniel Kessner  
E-mail: [dkessner@csun.edu](mailto:dkessner@csun.edu)

SCI Region IV Conference  
Winthrop University  
November 11–13, 2004  
(see call for scores on page 9)  
Host: Ronald Keith Parks  
E-mail: [parksr@winthrop.edu](mailto:parksr@winthrop.edu)

## SCI Region IV Conference 2003

### Opening Night by Chris Vancil

The first in a series of five concerts of new music took place Thursday night, November 6<sup>th</sup> in Elizabeth Hall on the campus of Stetson University, featuring new music from members of the Society for Composers (SCI). Featured guest composer Sydney Hodkinson offered these words of advice to the audience, "Don't listen for what you want to hear. Listen for what the composer wants you to hear." This advice served the rapt crowd well, especially in Hodkinson's dazzling *Monumentum pro umbris* scored for wind ensemble. Brilliant timbral gems melded one into the next, with orchestration that resembled a large symphonic work more than the usual band fare. The Stetson Wind Ensemble handled the difficult piece with great success and musicality, with conductor Bobby Adams leading the students with a clear understanding of the intricacies of the work. A larger component of winds performed Paul Richards' *Passamezzo Antico*, a medieval flavored piece that received a standing ovation from those in attendance.

Opening the program were two works for digital media, *Toy Forrest* by Paul Mullen, and Nathan Wolek's *Must Contain*. Both showed tasteful use of concrete sounds, and a clear development and formal structure so often lacking in electronic works. James Welsch's *Helen Retires* showcased the gorgeous voices of Stetson students Candice Corbin, soprano, and Stephen Mumbert, tenor, in a preview of Welsch's opera in progress. Showing both compositional and performance mastery, Jennifer Barker played her *Geenyoch Ballant* for solo piano. Recalling the virtuosic piano works of the late Romantic period, her piece was a frenzy of sweeping pianistic gestures that left the audience breathless.

The Florida State University Clarinet Choir performed two multi-movement works: *Don't Take a Breath* by Michael Deall and *To Everything* by Tom Nelly. Deall's piece showcased the virtuosity of the clarinet, painting contrasting melancholic and energetic sections, punctuated by masses of glissandi and the chatter of key clicks. Nelly's work programmatically represented the cycle of life, from birth to death, utilizing jazz influenced riffs in the full range of the choir.



Hodkinson and Hsu

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## ***The Society of Composers, Inc.***

The Society of Composers, Inc. is a professional society dedicated to the promotion of composition, performance, understanding and dissemination of new and contemporary music. Members include composers and performers both in and outside of academia interested in addressing concerns for national and regional support of compositional activities. The organizational body of the Society is comprised of a National Council, co-chairs who represent regional activities, and the Executive Committee.

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### ***Region VIII***

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Washington State University

Patrick Williams  
University of Montana

## MEMBERS' ACTIVITIES COLUMN

Please email current information on your activities to:

**SCI Newsletter**  
**Bruce Bennett, Editor**  
newsletter@societyofcomposers.org

### Three SCI Members Receive Fromm Commissions

Among the twelve composers selected by Board of Directors of The Fromm Music Foundation at Harvard University to receive 2003 Fromm commissions, three are current members of SCI: Bruce Christian Bennett (New Orleans, LA), Derek Hurst (Somerville, MA), and Ken Ueno (Cambridge, MA).

*"Region IV" ...continued from page 1*



*Conference host, Kari Juusela*

A testament to the quality of the music and performances was the unbroken attention of the audience throughout the two-hour performance. Each work was met with roaring approval and the conclusion of this first concert only left those in attendance hungry for more.

### Visit our Web page

Peter Swendsen, assistant professor at the University of Virginia, is our webmaster. The URL is:  
<http://www.societyofcomposers.org>

Please visit the Web site and send comments and suggestions to  
webmaster@societyofcomposers.org



*DeSena and West*

### Day Three By Nathan Wolek

The third and final day of concerts for the SCI Region IV conference started after a paper session with an afternoon concert featuring several works for interactive electronics and various forms of new media.

The concert began with the only completely acoustic work on the program, a woodwind quintet by Tayloe Harding called *Sacraments from Faith*. The two presented movements of this piece made wonderful use of timbre combinations available in both its rich chords and sometimes athletic arpeggiations. It was played confidently and carefully by Bläserquintet, the ensemble for whom it was commissioned.

Next we watched an animation by Tawatpong on DVD that featured a computer music score by James Croson. The expressionist visual style of the animation gave reference to the main character of the animation, an artist, with its bright colors and abstraction into basic

*"Region IV" ...continued on page 6*

### The SCI Newsletter

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### SCION

David Drexler, *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:

david@drexlermusic.com

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

David Drexler, *SCION Editor*  
653 Charles Lane  
Madison, WI 53711  
Telephone (home): 608-238-4284

***“Life is what you make it, friend;  
if it doesn't fit, make alterations.”***

**by Jesse Ayers**

We composers often bemoan the lack of performance opportunities, and rightly so. It seems, at least to us, that we live in an era when the concert hall is primarily a museum for the music of the past, great though it may be, rather than the showcase for the voices of our own time and culture. We organize our own “new music” festivals, and I applaud those who do so, but the audiences are often sparse and comprised mostly of the other composers with pieces on the program.

Orchestras seem reluctant to leave the box office comfort zone of their “classical top 40” playlists. Some of the symphonic bands, once quite open to gamble on new works by unknown composers, have become more inclined to limit their repertoire to the “big name” composers. The culture in applied teaching circles generally places far greater weight on teaching the standard repertoire of the past than equipping students to bring to life new pieces of their own time.

There are, no doubt, many factors contributing to this situation. Performers and conductors may have forgotten that artists must take risks: in this case, risking precious rehearsal time on an unknown piece which, once learned, may or may not provide much aesthetic reward (not to mention a conductor's risk of offending a deep-pocket board member). Audiences, having been lulled into complacency by the constant programming of the familiar, may have forgotten the excitement, and the challenge, of encountering the unfamiliar. And composers, locked away in ivory towers making incredible demands on performers' technique and listeners' endurance capacities, may have forgotten that on the other side of their scores are human spirits to touch.

In one of my favorite movies, the 1985 western *Silverado*, Linda Hunt's character, Stella, says, “Life is what you make it, friend; if it doesn't fit, make alterations.” Rather than dwell on the negative, I want to tell you about one composer/conductor (not me) who has made an “alteration” in the situation described above. He is not the only one to have done so, of course, but I have first hand experience with his idea and it is the one about which I write here.

Some of you may remember a call for CDs of band works last July from Doug Davis at California State University, Bakersfield. Doug is a composer who chairs the CSUB music department and directs their college-community band. He had a simple idea: “why not do what I can with what I have to promote the music of living composers” (note the plural). His plan for this academic year is to bring not one, but six (!) composers, two for each of the band's three concerts. I was fortunate to be one of those six, and was off to California this past November, along with fellow composer (and SCI member) and friend Jack Gallagher, for the first concert in Doug's new series.

This was a positive experience from top to bottom, certainly for me, and I think for all concerned. Doug and his wife Adele, as well as the members of the CSUB music department, were gracious hosts, taking good care of Jack and me. In addition to the activities of the rehearsal and concert, Jack and I were invited for a Q&A session with the students of a “Music Since 1945” class, and to co-conduct a master class for their student composers. In addition, Doug arranged a luncheon with area composers to give us all a chance to meet and exchange ideas.

As a conductor, Doug was a pleasure to work with in the rehearsal. He showed the utmost concern for the intent of the composer, even offering to allow both Jack and me to conduct our music. Jack accepted this offer, capably rehearsing his

piece and providing the band with wonderful composer-performer interaction. Since my piece has musicians scattered all over the hall, I preferred to leave the baton in Doug's capable hand and listen from the seating area for balance and timing issues, and Doug and the band cooperated wonderfully with my suggestions.

But now to go back to my introductory remarks about the conventional wisdom that says neither performers nor audiences will enjoy “new” music. I'll begin with the performers--what was the attitude of the musicians in this band toward performing pieces by composers not only living, but present in the hall, collaborating with them to make music? Were there any signs of a positive response?

First, the reader should know that the final rehearsal was not a regularly scheduled one, but an extra evening rehearsal added to accommodate the composers' flight schedules. We all know that extra rehearsals are difficult enough to schedule with an ensemble of college students, but with a band which includes a large number of community musicians with jobs and families, it approaches impossible. Yet, there they were, with nearly 100% attendance, ready to work, before they had met either of the composers. It seems to me that this would indicate that there really was an eagerness to work with a living composer, even one like me whose name is far from being a household word. In other words, the appeal was not the “personality” status of a “big name,” but a desire to participate in the experience of re-creators working with creators, exploring the gulf between the printed page and the composer's intended aesthetic experience. Further, I heard many positive comments from band members at the post-concert pizza party indicating that the project had been as rewarding for them as it was for me.

And how about the audience? How did they seem to react to hearing new, unfamiliar pieces? For starters, the hall's

492 seats were almost sold out for a concert clearly advertised as presenting the pieces of two living composers (yes, they had to pay for tickets, no less). I thought their response to both Jack's work and mine was as strong, if not more so, as to any of the "standards" on the program. And after the concert, both Jack and I received many handshakes and compliments, and even requests for autographs. Clearly, the listeners were excited by their encounter with the "new," with the unfamiliar, with the current.

I do not believe the positive responses at this particular concert to be any fluke. I could repeat everything said above about conductor, band, and audience were I to tell you about my good fortune to work with Jeff Doebler and the Valparaiso University Chamber Concert Band in Indiana or John Owen and the Symphonic Band at Heidelberg College in Ohio. At both of these schools, the conductors were wonderful to work with and both the band members and the audiences responded to playing and hearing new music with enthusiasm. Other composers have enjoyed far more numerous such collaborations than I, and it is these positive new-music experiences we should emphasize to the naysayers and doubting Thomases.

So is there an audience for contemporary music? You bet! Do people respond as well to music composed within the last ten years as to the proven masterworks of the past? Absolutely. People respond to strong pieces, and contemporary works have an advantage by virtue of providing the wonder of a new experience. Is it still an uphill struggle to get one's work performed? It is for me, but what is the alternative? To give up? I think we composers must develop the patience and determination of a good salesperson, who knows he/she must make x number of contacts to make y number of sales. (To continue the sales analogy, it should go without saying there must be quality control of the product: self-criticism, crafting, honing, and revision.)

And so, as I have worked through the writing of this article, I have come to realize that I will be a more effective proponent for the performance of recently composed music if I develop four or five short, convincing arguments, like a mental PowerPoint presentation, to have at the ready when the topic arises. And to this end, I would welcome the help of the SCI membership. I am certain that if we pool our collective wisdom and salesmanship to develop concise, persuasive arguments in our collective favor, that together we can, in Stella's words, "make alterations."

#### **Editor's Note**

*The SCI Newsletter extends an open invitation to the membership to share their own experiences of the successful promotion, presentation, and creation of new music. Please send submissions to [newsletter@societyofcomposers.org](mailto:newsletter@societyofcomposers.org).*

### **SCI Region VII Conference Call for Scores and Papers**

**SCI Region VII Conference  
April 16–18, 2004  
California State University, Northridge**

**Submission Deadline:  
January 15, 2004 (received by)**

#### **Guidelines**

Three or four concerts are projected, plus papers and/or panel discussions depending upon submissions. Solo and chamber works will be performed by a combination of faculty and advanced students. A small number of larger ensemble works will also be considered (up to 20 players drawn from the student orchestra and/or wind ensemble). The following instruments may be counted upon, with others possibly available: soprano and bass-baritone voices, flute, oboe, clarinet, bassoon, keyboard, percussion, violin, violoncello. If you can arrange for your own performer(s) (at no cost to SCI), it would be most welcome.

Electro-acoustic music for live electronics, instrument(s) and electronics or playback, or playback alone is encouraged. Available resources include: DAT and CD playback, a Macintosh G4 computer, and various keyboards and synthesizers. Other equipment must be supplied by the composer. Works with a video component are also welcome in DVD format with stereo audio. It is anticipated that electroacoustic works will be integrated into the vocal/instrumental concerts, rather than presented at a separate event.

#### **Timetable and submission of works**

Each composer may submit up to two works. All submissions must be received by January 15, 2004. Materials will be reviewed by the CSUN Composition Faculty: Daniel Kessner, Liviu Marinescu, and Daniel Hosken. We hope to notify everybody as to whether or not they have been selected by February 15 at the latest.

Submission of compositions for performance should include: score, recording if available, approximate duration, complete contact information including e-mail address and institutional affiliation if any, SASE if you wish your materials returned, and mention of any performances at SCI conferences during the past three years (priority will be given to those not performed recently).

Proposals for papers and other presentations should include a specific description of the presentation, approximate duration, audio/visual resources required, and complete contact information as above.

Important note: composers and other presenters are expected to attend the entire conference.

Submit all materials to:

Daniel Kessner  
Music Department  
California State University, Northridge  
Northridge, CA 91330-8314

shapes. The score provides the only sounds heard and therefore functions not only as music, but also as sound design to emphasize certain events in the animation's action. Croson's whimsical music provides the perfect accompaniment to the adventure that the artist finds himself on in this DVD.



James Cronson

Third, we heard a piece called *Wake* for string bass and interactive electronics by Mark Quanthamer. The electronics and bass worked in tandem for the majority of the piece, forming a work that was understated at times, exploring soft timbres often at the edge of perceptibility. Steven Landis performed the bass with great concentration while the composer monitored his carefully constructed software for producing the electronic accompaniment.

Next, James Paul Sain presented his work *Coriolis Effect* from a digital recording adding minimal diffusion. The piece was inspired by a trip that the composer made to Buenos Aires, Argentina in 2001 and clearly demonstrates the compassion he developed for the country while there. The audience was presented with the sounds of subways, street scenes, birds and bandoneón. Most of the processing heard

was subtle enough that it did not totally conceal the original source material while more synthetic sounds punctuating the drama at key moments.

Sain's piece was followed by another digitally recorded presentation by Chin-Chin Chen. The three movements of her work presented a variety of possibilities from very limited sources materials using just one percussion instrument per movement. The first movement explores the rhythmic possibilities of a wood block using delays and other effects. The second movement uses samples of a tam-tam and explores the timbre through a series of attack types. Finally, the sounds of wind chimes begin the last movement with their characteristic ringing before being subjected to Chen's meticulous variations of pitch and attacks.



James Paul Sain

The concert concluded with another interactive work by Sam Hamm for clarinet and computer called *Fix-a-tion*. While Hamm monitored the computer running his custom electronics software, the clarinet part was played with finesse by Russell Brown. The slow bending of notes by the clarinet toward the beginning the piece gave the impression of an awakening creature. The piece includes many moments of impressive technical skill by the clarinetist as the electronics seemed to react to this material, extending it in ways that were at times subtle and at other points surprising.

After breaking for the rest of the afternoon, we gathered one last time for the final evening's concert. This concert featured mostly small chamber ensembles, some

compositions for solo instruments and a one piece for full choir.

The concert began with a work for cello and interactive electronics, a piece by Anthony Cornicello entitled *I'll Have an Electric Mahabharata, Please*. For this performance, the cello part was performed passionately by our conference host, Kari Juusela. The musical material in the cello score was inspired by Hindustani music and was both extended by and, at times, enveloped by the sounds of the interactive electronics. The rich and complex timbres that arose from the electronics software surrounded the audience through a four channel sound system and filled the already live concert space.

Next we heard a trio entitled *Equilibrium* written by Chihchun Lee and performed by Haiqiong Deng on zheng (a traditional Chinese plucked-string instrument that is the precursor to the perhaps more familiar Japanese koto), Chun-yu Chen on violin and Ryan Lewis on marimba. The zheng part was marked with idiomatic gestures including pitch bending and tremolos that would accelerate and decelerate. These were mimicked by the two Western members of the trio as the work oscillated between sparse sections with free rhythm and segments of unison with more frantic melodic materials.



Haiqiong Deng, zheng; Chun-yu Chen, violin; Ryan Lewis, marimba

Third, the Stetson University Choir, under the direction of Duncan Couch, gave a stirring performance of Mark Kilstofte's *Beauty*. Kilstofte gave this nineteenth-

century poem by Gerard Manley Hopkins a simple, homophonic setting with only the briefest of polyphonic deviations. The simple beauty of the vocal harmonies was not only a fitting treatment for a text dealing with life's simple pleasures, but also provided a wonderful contrast to some of the concert's more complex works.

After this, we heard *Senderos que se Bifurcan* by Charles Norman Mason performed by Lynn Musco on clarinet and Tammy Miller on Piano. The piece opened with a lively section of driving rhythms and virtuosic runs for the clarinetist. This gave way to a second section in which the clarinetist played into open piano and assisted with some of the preparation effects. The final segment returned to the pace of the original and built toward a final sprint for the end of the piece.



*Charles Norman Mason and Lynn Musco*

Next on the concert was John White's piece for solo trombone as performed by David Johansen entitled *Tragetesthoc*. The opening arpeggiations were given just the right amount of space by Johansen to ring inside the reverberant concert hall, so that the notes would almost hang in the air creating sustained chords. A slow, contemplative muted section set the stage for a rhythmic drive toward the finale that used portions in the brilliant, high range of the instrument. The work closed by returning to the slower material once more for its final coda.

The audience then welcomed Ms. Deng back to the stage with her zheng. This time, she performed a duet with Richard

Scruggs on soprano saxophone called *CRUSH* by composer Michael Timpson. The duet opened with the zheng playing sustained tremolos under a slow saxophone melody before an exchange of slap tongues and hard picks. Each player had to manage multiple lines within their individual parts resulting in an overall feeling of angularity. The work then dropped into a dance rhythm that allowed the pair to truly play together before returning to the exchange of ideas found at the beginning. The dance finally re-emerged to conclude the duet of these two splendid performers.



*Haiqiong Deng*

Sabin Levi followed with a performance of his own work for organ entitled *Triptych* on the concert hall's beautiful 54-rank Beckerath organ. The three movements referenced by the title began with a first that expanded from a simple voicing to settle into an exploration of parallel and contrary melodic motion. The second movement featured two darting melodies that once stated, continued to interrupt each other in a disjointed exchange. The third and final movement presented a more Romantic-styled melody that was again developed through a series of fragmentations.

The concert continued with another composer/performer as Mark Francis performed his *Intermezzo* for guitar before the audience. His work presented a jaunty melody set in triple meter followed by a slower motive with a freer rhythmic feel. These two ideas were juxtaposed against one another in sequences that explored the possibilities of each idea separately.

To conclude the evening and the conference, we heard a trio written by Bryan Burkett entitled *A Little Night Music* that was performed by Trio Bel Canto. This ensemble features Patrick Meighan on alto saxophone, John S. Moore on tenor saxophone and Krista Wallace-Boaz on piano. Burkett's trio provided an energetic close to the concert with a mixture of saxophones wailing sustained notes and wandering, quarter-tone motives while the pianist covered the length of the keyboard. Among these elements were quasi-Romantic melodies that somehow worked in their given context.

Overall, the pieces and performances of this final conference day were well worth the trip many made to be present. They showed the great variety of musical styles being explored by SCI's members and reaffirmed the organization's commitment to ensuring the performance of contemporary music by outstanding musicians at its annual conferences.

### **Position of Assistant Editor of SCION Open**

After four years of excellent service, Daniel Powers has decided to resign as the assistant editor of SCION. SCI is now looking for a new assistant editor to help with the production of the monthly on-line newsletter. The assistant editor will help compile the monthly announcements and occasionally prepare an entire issue when the editor is unable to do so. The requirements for the position are a high level of writing and editing skills, an excellent eye for detail, proficiency in typing, access to appropriate computer equipment, and availability during the last week of each month (approximately 2–5 hours). Here's your chance to help provide a vital service to our organization.

If interested please contact: David Drexler, SCION editor by email at: [scion@societyofcomposers.org](mailto:scion@societyofcomposers.org).

## New SCI Web Site Member Services

Peter Swendsen, SCI Webmaster  
Mike McFerron, SCI Web Content  
Manager

### Update Your SCI Membership File Online

You may now update or amend information in your SCI membership file. You can, for example, change your email address or even have your telephone number (or address) suppressed so that it does not show in a member lookup. It's simple and easy. Go to Members->Member Login and enter your email address and password. (If you don't have your password you can request it to be emailed to you immediately.) The page that comes up will show the (public) information in your SCI file. Just click on "Update Contact Information," and you can change anything but your name.

Do note that if you change your email address you will be automatically subscribed to scimembers, the SCI listserv. If you do not wish to be subscribed to scimembers you may unsubscribe yourself. Instructions for unsubscribing as well as posting to the list will be sent to you automatically.

Any questions, please write:  
secretary@societyofcomposers.org

### Listserv "Subscribe" and "Unsubscribe"

It is now easier than ever to remove or add yourself to the members' listserv. Many members have been uncertain of the "subscribe" or "unsubscribe" protocol, but now you need only login at the web site and select "ListservManagement" from the Navigation Bar on the left. Two clicks and you are on or off the list. Members who "unsubscribe" from scimembers will still receive monthly SCION issues, bimonthly announcements of the Newsletter, and other official SCI communications.

### New Discussion Forum Added to SCI Web Site

Have you been reluctant to contribute to the listserv because of member complaints about too much mail? This new bulletin board accommodates many topics and threads, all sorted by category. Easy to use, it is in standard forum format where you may respond to individual posts or start your own thread. Topics initiated on scimembers are easily moved to this venue. The forum is also *open to the public*, so you may see/receive responses not from SCI members. However, the forum will constantly be watched by the site administrator, so there is no need to worry about inappropriate content seeping in. Visit this forum often. To visit the forum, point your browser to the SCI Web site and choose: Member Publications->SCI Forum from the navigation bar on the main window. You can also go directly to the forum by visiting:

[www.societyofcomposers.org/data/forums](http://www.societyofcomposers.org/data/forums)

In addition to providing an environment conducive to discussion and debate, SCI-Forum also offers the ability to PM (Private Message) other board members to talk privately, as well as a new calendar interface which will allow important concert dates to be posted for everyone to see. The calendar interface may also be used for reminders which may be viewed privately. SCI-Forum will also offer important Conference Information. It is our hope that SCI-Forum will grow to become an integral part of SCI, allowing us to share our ideas in an organized fashion. If anyone has any suggestions on how to improve the forum, please feel free to contact Charles Warrick via PM (boardname: subspace1011), which may be done via SCI-forum.

*My thanks to Charles Warrick for his volunteer work. He has already spent a great deal of time developing online infrastructure, and he will remain the administrator of the discussion forum. I appreciate his commitment to SCI. If you*

*have any problems, please contact him via the discussion forum or by sending an email to: cwarrick@udel.edu.*

### Listserv Digest Now Available

Too much email? Now you can keep up with the chat on "scimembers" by taking advantage of a new digest version. When you subscribe to this new feature, you will receive an email that is a compilation of all the discussions posted on "scimembers."

There are two ways you can subscribe to the new digest:

1) Log in to your SCI Account and choose "Listserv Management" from the navigation bar on the left-hand side of the screen. From here, you can easily manage your subscriptions to "scimembers" and "scimembers-digest."

2) If you wish to subscribe to "scimembers-digest" for an email account other than the one listed with SCI, send an email from that email account to: majordomo@list.serve.com. In the text of your email, type "subscribe scimembers-digest" (without quotes).

The newly created "scimembers-digest" is independent of "scimembers." Therefore, you can subscribe to one or both of these services. A nice description of digests in general can be found at:

<http://www.uoregon.edu/~llynch/majordomo/digest-options.html>

Requested by members, we are pleased to make this new service available.

If you have any questions, please contact:

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SCI Web Content Manager  
webcontent@societyofcomposers.org

Gerald Warfield  
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secretary@societyofcomposers.org



## Get the Current SCION on the Web Site

Past issues of SCION have been available on the Web site for some time, but to get a copy of the current issue you had to email the editor or general manager to have them re-send you a copy. Now, if you login to the Web site a new navigation button appears in the left column: "SCION, Current Issue." Use this new facility if you misplaced the current copy emailed to you or if you simply want to obtain SCION from a different location.

## SCI Region IV Conference Call for Scores and Papers

SCI Region IV Conference  
November 11–13, 2004  
Winthrop University, Rock Hill, SC

Submission Deadline:  
March 1, 2004 (received by)

The Society of Composers Region IV meeting will be held November 11–13, 2004 at Winthrop University, in Rock Hill, South Carolina. Composers are encouraged to submit up to two music proposals and one paper or panel submission. The postmark deadline for the submission of music, paper presentations, and proposals for panel discussions is March 1, 2004. Submitters can expect notification of status by the end of April, 2004. Papers and panel discussion proposals will be evaluated by a jury comprised of professionals from various music disciplines. All music submissions will undergo an initial screening by the Winthrop University composition and theory faculty. Compositions deemed best suited for our resources will then be forwarded to the appropriate performers or ensemble directors. The performers and ensemble directors will make the final determination regarding inclusion on the conference. In order to program as much music as possible, works under fifteen minutes in length will be given preference. Works over twenty minutes in length will generally not be considered. Many of the available performers are graduate and undergraduate performance majors, consequently, the level of difficulty of the

submission will have some bearing on the selection process.

Available instrumentation, solo or in combination, includes: flute, piccolo, alto flute, bass flute, clarinet, oboe, bassoon, horn, trumpet, trombone, tuba, euphonium, saxophone (SATB), percussion, violin, contrabass, electric bass, piano, all voice types, and guitar. Additionally, the following ensembles will be available; flute ensemble, percussion ensemble, electric guitar quartet, symphonic band, wind ensemble, and SATB choir. Composers are encouraged to supply their own performers. Electroacoustic music submissions are welcome, however, playback is limited to four channels. Interactive computer music submissions are welcome, as are works utilizing instruments or voice combined with electroacoustic music. Available playback formats include CD, DVD, and DAT. Composers may propose works requiring specialized equipment, however, if accepted the composer may be required to supply the equipment needed as a condition for presentation of their composition. Composers selected for inclusion in the conference are required to pay a \$35 registration fee and are expected to attend the conference.

Music submissions should include scores with the duration clearly indicated, any available recordings (CD, DAT, cassette, high-quality MIDI realizations accepted), a cover letter including composer contact information, program notes, and a brief bio. Please include a self addressed stamped envelope for return of materials. Submissions that do not include a SASE will be retained for inclusion in the newly-formed Winthrop University Contemporary Music Collection. Send materials to:

Ronald Keith Parks, Ph.D.  
SCI IV Submissions  
129 Conservatory of Music  
Winthrop University  
Rock Hill, SC 29733.

For further information contact Ronald Keith Parks, Ph.D., at (803) 323-4608 or parksr@winthrop.edu.

## New SCI Officer for Membership and Media Relations

Dr. Ronald K. Parks, Assistant Professor of Music at Winthrop University, is the new officer for the newly constituted position of Membership and Media Relations in the Society of Composers, Inc. Dr. Parks will act as liaison between the Executive Committee of SCI and the full membership by monitoring and/or maintaining services that reach out to all current and potential members. Ron looks forward to acting in collaboration with various internal and external media sources to better publicize SCI projects. He will also contribute prose and editorial expertise to organization publications in both print and electronic format. This includes maintaining an events calendar to help minimize conference date conflicts between SCI and other organizations where SCI composers may be involved. I would like personally to thank Ron for his willingness to assist us with this important and often overlooked aspect of for our organization.

The Membership and Media Relations position is a replacement for the Membership Chairman, a post of long standing on the Executive Committee. Our thanks to Eva Wiener who is the most recent officer to hold that office, and who has recently announced that she will step down.

*Jim Paul Sain*  
Chairman of the SCI Executive Committee

### 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.

**PUBLICATIONS** include the SCI Newsletter, CD Series, Journal of Music Scores, and SCION (the SCI Online Newsletter).

**ANNOUNCEMENTS** of contests, calls for scores and other solicitations appear in the SCI Newsletter and SCION 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.

## 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* in electronic form (hard copy available for an extra charge). 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 any hard-copy 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* (electronic) and can participate in the national and regional conferences.

**STUDENT MEMBERSHIP** (\$25/YR): Eligible to submit to regional conferences and receive the *Newsletter* (electronic).

**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 *SCI Newsletter* in electronic form (hard copy available for an extra charge) 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.

