

UPCOMING CONFERENCES

2006 National Conference
San Antonio, TX
September 13-17, 2006
Co-located Conference with the
College Music Society

2006 National Student Conference
Arizona State University
October 2006
Host: Glenn Hackbarth
E-mail: hackbarth@asu.edu

2006 Region IV Conference
Middle Tennessee State University
October 26-28, 2006
Host: Paul D. Osterfield
E-mail: osterfie@mtsu.edu

2006 Region II Conference
Hamilton College, Clinton, NY
November 10-11, 2006
Submission Deadline: TBA
Host: Sam Pellman
E-mail: spellman@hamilton.edu

2007 Region V Conference
Clarke College, Dubuque, IA
February 22-24, 2007
Submission Deadline: TBA
Host: Amy Dunker
E-mail: amy.dunker@clarke.edu

2007 Region VI Conference
Central Missouri State University
Spring, 2007
Submission Deadline: TBA
Host: Eric Honour
E-mail: eric@erichonour.com

New Editor for the SCI Newsletter

Bruce Christian Bennett

It has been my great pleasure and honor to serve the membership of the Society of Composers, Inc. as the Editor of the SCI Newsletter for the past five years. I hope that during my tenure as editor I have been able to provide you with a professional publication as befitting our organization, and to have not only reported the news of the membership, but also to have provided compelling and thought-provoking articles and interviews relevant to our profession. However, the time has come for me to step aside and introduce the new editor of the SCI Newsletter, Sam Hamm.



Sam Hamm

Samuel J. Hamm, Jr. (b. 1968) is a composer of acoustic, electroacoustic, and mixed-media music within a variety of genres including concert music, theatre, and dance, with a focus upon live-performance interaction between musicians and technology. Sam completed a PhD in Music Composition in 2005 at the University of Florida, where his dissertation advisor was James Paul Sain. Sam also holds a BM in Composition from the University of Alabama (1991) and a MM in Composition from the University of Florida (1995). In addition, Sam has studied composition with Cort Lippe at the University of Buffalo. Currently, Sam holds the position of Assistant Professor of Music at Rocky Mountain College in Billings, MT, where he teaches music theory, music history, and counterpoint. He has held prior teaching positions at the University of Florida, The University at Buffalo, and the University of Louisiana at Lafayette.

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Behind the Scenes: The Sonata for trumpet and strings (or piano) Premiere Project

**Contributed by Robert J. Bradshaw
and Members of the Consortium**

Trumpet soloists throughout the United States of America began a premiere project in November, 2003, with performances in Alabama, Alaska, Arizona, Arkansas, California, Colorado, Connecticut, Delaware, Florida, Idaho, Illinois, Iowa, Kansas, Louisiana, Maine, Maryland, Massachusetts, Michigan, Mississippi, Missouri, Montana, Nebraska, Nevada, New Hampshire, New Jersey, Ohio, Oklahoma, Pennsylvania, Rhode Island, South Carolina, South Dakota, Texas, Washington, Wisconsin and Wyoming. Performances also quickly spread around the world to Ireland, England, Scotland, China, Singapore and South America. "What a project!" Edward Reid (Associate Professor of Music (trumpet), University of Arizona) "Who would have thought it possible? Robert's Herculean effort to compose this wonderful piece, promote its performances worldwide and then to receive the accolades he has, is amazing. The piece's vigor reflects the energy within this composer. I am thrilled to have been included in the Arizona aspect of this spectacular undertaking." Reid's comments are indicative of the enthusiastic atmosphere that surrounded the premiere. Many soloists expressed the sentiment that they felt the project provided a unique opportunity to support new music.

Sonata for trumpet and strings (or piano) was composed by Robert J. Bradshaw in January, 2003. "I continued to edit the work throughout the Spring as well" explained Bradshaw, "most notably by expanding the fourth movement to provide additional rest for the soloist." After several revisions, the final publication was released during the 2005 International Trumpet Guild Conference, hosted by Mahidol University College of Music, held at the Grand Hotel, Bangkok, Thailand.

"Premiere Project" ...continued on page 4

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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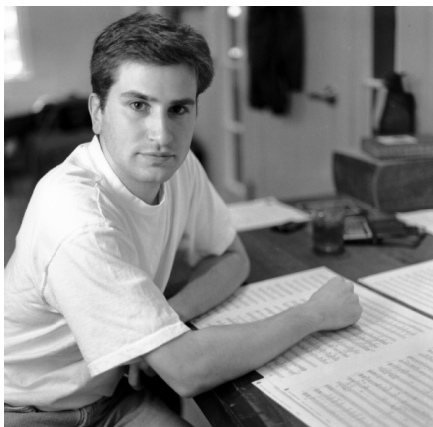
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Karim Al-Zand



Karim Al-Zand was awarded first prize in the The American Composers Forum 2nd annual Art Song competition, cosponsored by the Schubert Club, for his composition "The Secret of Your Heart"—a cycle of love songs on texts by Rabindranath Tagore.

Brian Bondari

On June 4, 2006, Mary Fukushima and Mike Kirkendoll premiered Brian Bondari's *Kaykhosrow's Ascension* for flute and piano at the Weill Recital Hall in New York City. The same work was performed again at the Cortona Festival in Italy on July 17, 2006.

Douglas Boyce

On May 21, 2006, Robert Baker, Lura Johnson-Lee and the Contemporary Music Forum premiered two songs by Douglas Boyce from his ongoing project *A Book of Songs*. The songs are settings of texts by B.J. Ward and Jorie Graham.

Matthew Brazofsky

Matthew Brazofsky presented a concert of piano and saxophone works entitled "Scenes, Sounds, and Silences" on May 23, 2006 at the Downtown United Presbyterian Church in Rochester, New York.

Richard Brooks



The Kent Philharmonic Orchestra premiered Richard Brooks' *Concerto for Trumpet/Flugelhorn and Orchestra* by on May 12 in Grand Rapids, Michigan.

Timothy J. Brown

Timothy J. Brown's song cycle *Songs of Light, Songs of Shadows* has been released on compact disk by Capstone Records. The first song cycle uses texts by Mark Doty, and is performed by Justin Ryan, baritone; Mary Jo Peña, piano; Michi Wiancko, violin; and Javier Diaz, percussion. The second cycle is scored for baritone and piano only, and are settings of poems by Pablo Neruda in Spanish. The CD was recorded at The Looking Glass Studios in New York City, and is available at www.capstonerecords.org.

John Carollo

Four works from John Carollo's nine-movement *Romantica Passione Suite for Guitar and Violin* (2004) were premiered and recorded by Duo46 (www.duo46.com). Also, his *Trio for Piano, Guitar, and Violin* (2003) was premiered by Duo46 and Nathanael May. His first solo flute work, *Metamorphosis No. 13, Let It Not Be In Vain* (2006), was

"Members"...continued on page 10

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SCION

John Bilotta, *Editor*

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Robert J. Bradshaw

About the Composition

Sonata opens with the mournful sound of muted trumpet playing the melody from movement III. As the trumpet sustains a single note, the accompaniment explodes with a fast-paced and dance-like rhythm reminiscent of twentieth century sonatas well known to trumpeters. The shifting meter provides both a "bouncy" rhythmic feel and, at times, either holds the beat back or propels it forward. The trumpet introduces several contrasting thematic motives that are developed throughout the movement ending with a brief recapitulation of the main theme. The coda, with its fiery ascending unison line, consists entirely of elements presented earlier in the movement—including an abrupt ending based on measure 54.

Keith Thompson (Principal Trumpet, Eau Claire Chamber Orchestra) writes of movement I, "The melodies are driving and angular, yet familiar at the same time. This is not music just for academia. It's music to be appreciated and enjoyed. But, this is not traditional harmony. There isn't a triad to be found anywhere in the piece, but it still has a beautiful ring of familiarity to it (discussed below). The strings aren't just hanging around in the background putting together pretty chords to support the trumpet. It's a truly collaborative effort amongst all players."

Movement II is frequently described as pointalistic. In this movement, Bradshaw

steps away from standard trumpet writing. Eric Berlin (Artist and Teacher of Trumpet, University of Massachusetts) writes, "The second movement is especially enjoyable. To me, it feels like gazing into a beloved's face contentedly with the occasional heart flutter that such gazing can produce." Lacking a traditional melody, small fragments of sound are traded between the trumpet and accompaniment producing a very open and seductive counterpoint.

Movement III ("not to be performed too slowly," remarks Bradshaw) can aptly be described as hymn-like. A single melody is presented several times: first by the trumpet; secondly by strings or piano; and finally with a trumpet countermelody. After briefly returning to the theme near the end, the trumpet rises to a high "C". Many soloists have mentioned that after holding this long fermata, the last two measures appropriately sound like "Amen."

"The third movement is quite simply beautiful," states Thompson. "The flowing, jazz inspired melody begins with a soft mute, giving it a sweet and serene texture. As the strings take over, the trumpet switches to harmon for a reflective, distant sound. Open trumpet reprises the melody as it grows to a large climax and quiet release... stunning."

About the Project

Bradshaw, a freelance composer working from picturesque Gloucester, Massachusetts, developed the idea for the project when a grant opportunity for which he was applying collapsed. "I had recently begun teaching trumpet at Gordon College and was inspired to write for the instrument. I made plans to focus my efforts on a composition for trumpet during the winter break. I enlisted the help of four friends in writing a grant to fund the piece. All was moving along smoothly until I was notified of a requirement, not published in the documents I had received, which disqualified my project. At this point, and due to the fact that I had been assured my project was 'perfect' for funding, I had devoted a great deal of time composing. Determined not to let the project collapse too, I decided that I would attempt to exceed the scope of the original grant and have it performed throughout America."

Building the Consortium

"With his internet mail campaign, Robert Bradshaw was able to generate an unprecedented number of performances of a new work in a very short period of time."

Mark V. Flegg

21st Century Trumpet Solos: How Three Composers Introduced New Trumpet Works to the Trumpet Community

80

Tpt.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mp

mp

mp

mp

mf

mf

mf

mf

mf

f

As is usually the case, moving from idea to practical application proved to be a very large step. When asked how he built the consortium, Bradshaw's response is always immediate: "Email!" He utilized the Internet to research and contact trumpet soloists. Bradshaw admits that he was surprised by the response to his emails, "Many musicians immediately responded to my inquiries and the project began to grow quickly." In an interview for an October 2003 press release Dr. Gilbert Cline (Professor of Music, Humboldt State University) stated: "This piece is really fun to play. It is fresh, contemporary, vivacious and full of life. It's also very modern and full of rhythmic complexity, but it's easy to listen to." Cline decided to perform the piece without first hearing it and chose to participate in the project because it was so unique. "You have to take a chance with new music."



Lynne Garrett and Gilbert Cline

Soon it became apparent that even though the experience emailing musicians was positive and successful, Bradshaw would not be able to complete the project's goals simply through email. A trip to the 2003 ITG Conference, held at Texas Christian University, would fill that void and expand the project exponentially. About a week before the Conference, several trumpeters strongly suggested to Bradshaw that he should attend. Heeding their advice and just days later, Bradshaw found himself on a plane to Texas with no idea what to expect. "At first, I was unsure how to proceed so I did what everyone else was doing, I went to the events. Having played the trumpet since fourth grade, I enjoyed every moment." Bradshaw then began to introduce himself to people he had contacted.

First, he checked the program to see if he recognized any names, and attended specific events in the hopes of meeting them in person. "In fact," remarked Bradshaw, "this is how I met James Ackley (Assistant Professor of Music, Trumpet, University of Connecticut). James was chair of the Mock Orchestral Competition. Immediately following the competition I went backstage and introduced myself. As I was leaving, James called after me and said he'd play the piece." Ackley performed the Connecticut premiere of *Sonata*, South American premiere with the Orquesta de Cuerdas Facultad de Música de la Corpas in Colombia, and at the 2004 International Trumpet Guild Conference at the Lamont School of Music, University of Denver, Colorado. In addition to performing the composition, he has also recorded the Bb version with piano for his upcoming CD.

Between events, Bradshaw even resorted to standing on staircases and watching people's name cards as they passed. "I just stepped right up to everyone and introduced myself. They must have thought I was crazy! I have to admit it was extremely difficult. I am usually a very quiet person—sitting at my computer for countless hours every day. Cornering people all day long was grueling, but I didn't let that stop me! I continued meeting people all week. It was in this way that I met Eric Berlin." When approached, Berlin remembered being contacted about the project and agreed to review *Sonata*. He participated in the Premiere Project by performing the work in recital with Nadine Shank in Bezanson Recital Hall at the University of Massachusetts, Amherst Campus.

It should be noted, that the 2003 ITG Conference was also the catalyst for four additional works for trumpet:

1) *Out of the Quiet* for trumpet in Bb (and flugelhorn) and percussion. Purely by chance, Ivano Ascari (Professor of Trumpet, Riva del Garda State Conservatory of Music, Italy) and Bradshaw met on the sidewalk outside of the 2003 ITG

Conference. Bradshaw had attended Ascari's recital earlier in the day and was delighted to have the opportunity to speak with him. Not long into the conversation, Ascari asked Bradshaw if he would be interested in composing a piece for his upcoming CD (Ascari's fifth CD of new music for trumpet). He had two requests; that the composition be written for trumpet and percussion, and that the work be inspired by "interesting" program notes. Both ideas sounded great to Bradshaw. Bradshaw's wife, Lori, is a South Carolina native, so he decided to research the state's history for a programmatic element for the work. Government documents concerning the Battle of Camden on August 16, 1780 (during the American Revolutionary War) caught his attention and inspired *Out of the Quiet*. Ascari recorded and released the work on his CD titled, *Nuove Musiche per Tromba* 5.



Ivano Ascari

2) *Ozymandias* for trumpet and orchestra or organ. Dr. Jean-Christophe Dobrzelewski and Bradshaw met while perusing the sheet music bins at the 2003 ITG Conference. With music in hand, Dobrzelewski and Bradshaw discussed collaborating on a new composition for trumpet and organ. They researched poetry for a programmatic basis for the composition and selected Percy Bysshe Shelley's masterpiece, "Ozymandias". *Ozymandias*, was recorded and released on Dobrzelewski's latest CD, *Triptyque Renewal*.

3) *Statements, Commanding; statements made by the Presidents immortalized in the sculpture of Mount Rushmore* for trumpet or violin, violoncello and piano. Written for the Orenunn Trio and the Contemporary Music Festival at Wichita State University.

"I have had the privilege of working with Robert on two projects so far, and hope to have many more opportunities in the future. I believe that Robert is one of a rare breed of living composers who is able to blend innovation with audience appeal. I was a part of the Sonata Premiere Project as well as giving the world premiere performance of *Statements, Commanding* at Black Hills State University near Mount Rushmore. In both cases, the compositions provided an exciting experience for both the performers and audiences. My trio, Orenunn Trio, has performed Robert's works in the United States, South Korea, and Thailand, and I think that both *Sonata* and *Statements, Commanding* are works that carry the traditions set forth by Aaron Copland by incorporating elements of American music in a unique and forward looking style that is his own.



Orenunn Trio

Statements, Commanding is a wonderful composition that challenges the performers technically and musically. Robert skillfully weaves the trumpet, cello, and piano in and out of textures to create a piece that sets new standards for living composers to think outside the box in a way that appeals not only to the musician, but also to the audience. This piece is a true chamber ensemble work, in that no single instrument carries the entire composition. Each person must be up to the task, as the work is only truly heard when all three members are in sync and working as one instrument. The Orenunn Trio performed this work at the 2005 International Trumpet Guild Conference in Bangkok, Thailand as the culmination of their overseas tour, and the audience responded with overwhelming applause at this great triumph in chamber music. Both

Sonata and *Statements, Commanding* are worthy of many, many more performances, and I would not be surprised to see them become staples in chamber music literature."—Mark Boren

4) *Arboretum: for the conservation of our world* for trumpet (in C, flugelhorn or trumpet in Bb and piccolo in A) or trombone is available for performance with: chamber orchestra; piano quintet; or woodwind quintet and piano. Bradshaw composed this four movement work for Richard Stoelzel. *Arboretum* has been programmed on the *New Music Concert 2: Trumpet in Chamber*, 2006 ITG Conference, Rowan University—Richard Stoelzel, trumpet and the Rowan Faculty Woodwind Quintet.



Richard Stoelzel

After the conference, Bradshaw worked even harder to build the consortium, putting all other work on hold for months. He emailed soloists, mailed copies of the composition and called every trumpeter he could find. Once the summer rolled around, it became more difficult to contact people by email, so he began to focus on the actual event. Having spent his savings on travel, printing piano scores and trumpet parts, he no longer had any funding to market the event. "It was time to come up with another creative way to contact people and get the word out."

"At this point, things started to move very quickly so I am not sure exactly what order each of the next events happened. Probably all at the same time (at least it felt that way!)." remarked Bradshaw. His first thought was to release a recording. "I knew that it was a long shot (to get a recording so quickly) but I figured I would

try anyway. Very generously, Eric Berlin and Nadine Shank agreed to learn and record the work in August (2003)." They granted permission to post the recording on Bradshaw's website. "It was a huge boost to the project!" Bradshaw recalled.



Eric Berlin

"It was a thrill to be able to record Robert's sonata. When I had a chance to look at it carefully for the first time, I thought: 'Wow, this seems like a piece that I can sink my teeth into.' Rhythmically interesting and varied melodic content made it interesting to me. I called Robert and told him that although I didn't think I could get a performance in on the premier date, I would be happy to record it. Nadine and I had a wonderful time preparing and recording the work. I think that this sonata will become a staple of the trumpet recital repertoire and I wish Robert continued success with his work," Eric Berlin.



Michael Anderson

In the continuing attempt to contact musicians without spending money on postage and phone calls, Bradshaw contacted Michael Anderson, founder and moderator of the Trumpet Players International Network (TPIN). "I was not sure if the members would be interested in this type of project." Bradshaw said, "but Michael thought it would be a good idea for me to try. I wrote a rather lengthy post

(excerpt included below) and received a warm welcome."

Dr. Peter J. Wood (Assistant Professor of Trumpet, University of South Alabama) writes of the TPIN post: "When I read Robert's post to the Trumpet Players International Network in the summer of 2003 announcing this Premiere Project, I thought, 'What an innovative, creative idea!' I enjoy performing new music and believe strongly in supporting composers willing to write for the trumpet—especially those who are ingenious enough to go to these lengths to get their music performed. I was planning a recital for the fall semester and figured it would be worthwhile at least to check out Robert's piece. When I received the music, I began practicing it and quickly found it to be a very well written sonata and an enjoyable composition to play. The rhythmic interplay between the trumpet and piano in the second movement was especially appealing to me. I found the entire piece to be very well balanced: technically and musically challenging, but not so much so as to become frustrating. The final result was a very satisfying musical experience: definitely well worth the time and effort spent preparing it. I hope that many more people become acquainted with Robert Bradshaw's music and that he continues to write for the instrument."

Bradshaw continued to post updates on TPIN and soon received a reply from Keith Thompson. After making contact, Thompson sent him a letter that was quite a surprise. Thompson suggested that Bradshaw contact Ivar Lunde, conductor of the Eau Claire Chamber Orchestra (ECCO), and see if he would program the composition. Only one week prior to publication of their upcoming season's programs, Bradshaw found himself scrambling once again—this time to get a score to the orchestra for review. ECCO agreed to give the world premiere of the work at the Mabel Tainter Memorial Theater, located in Menomonie, Wisconsin. Bradshaw, and his wife Lori, were also invited to attend the performance.

Keith Thompson writes, "I have a nasty habit of getting myself involved in things that are just too much. Maybe they take an unexpectedly large amount of my time (or money, or both) or maybe they simply push me farther than I'm prepared to go. But, then on occasion I get myself involved in something that's such a perfect fit and so satisfying that all my crazy involvements are worth it because without that pushing I would have missed something that turned out wonderful and meaningful. This latter case is exactly what happened with the world premiere of Robert J. Bradshaw's *Sonata for Trumpet and Strings (or piano)*."



Bradshaw and Thompson after the world premiere in Wisconsin

Robert posted a note on TPIN, describing the project and offering music to anyone who wanted to consider being a part of his project. I got the message, and I ignored it. More time passed and he decided to give it another go on TPIN. This time I read it and thought, 'What the heck—nothing to lose.' I contacted Robert and said I'd like to get the music and give it a go. He responded quickly and generously sent me music in short order.

I buy lots of music and to be honest, I'm rather finicky when it comes to music selection, so not a large percentage of that music makes it beyond a first reading. Either a piece will speak to me or it won't. I received *Sonata* one afternoon and I read it over with my eyes. It grabbed my attention right away. This was not a smattering of notes with no direction or

purpose as I have seen just too many times. There were distinctive, creative melody lines that were built and expanded. It grew when it needed to grow and receded when it needed space. This one was speaking to me.

That night I played it through on the trumpet. I later gave it one read through before bedtime. It would work. I sent Robert a note. 'I'll do it on my next recital', which coincidentally was planned for about the same time as his project timeframe for a premiere in each state. As the first performance in Wisconsin, it would become the Wisconsin premiere. This was exciting. I had been involved in music premieres before, but never something in which I was the soloist—and I had certainly never been involved in a project like this.

For the last several years I have played trumpet in the Eau Claire Chamber Orchestra, an excellent group that has provided some of my most memorable musical moments. Hmmm... Robert said that this sonata was originally for trumpet and strings and as luck would have it, the repertoire for the orchestra's concert (within the premiere time-frame) was still not solidly planned in the upcoming concert season. I quickly sprang into action.

I asked about the availability of the string edition and whether he had thought of having one of the premieres with strings. Robert responded with rousing interest, saying that he never would've expected such an opportunity and was thrilled by the

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prospect. I asked him to send the score to the chamber orchestra's musical director, Ivar Lunde. The music was received, the musical director liked what he saw, and almost as if by magic *Sonata* was scheduled right where we wanted it to be—all within a few short days. Quick action landed me another solo opportunity with a fine orchestra and the world premiere for the original string version of *Sonata*.

Preparation of the music for the premiere was no problem. There is music you sweat over and music you don't even bother with because it's an easy sight read. This was somewhere in the middle. The piece doesn't hold any serious technical challenges, but does have its moments when the fingers need to be twisted back into their normal position for another attempt through this section or that. I decided that despite being written for C trumpet, I felt much more comfortable on E-flat trumpet. My E-flat trumpet is a 4-valve model by Schilke with a large bell that has a sound much more like a large trumpet than a typical E-flat trumpet. Plus, I also used an unusual mouthpiece on it—a deep, German cornet mouth-piece with a cornet to trumpet adapter that also gives the instrument a sound more like a larger trumpet. For me the piece just seemed to click on the E-flat trumpet, with the exception of a couple spots where the previously comfortable C trumpet fingerings became twisted, torturous fingering combinations on the E-flat. Still, it was clearly my preferred instrument—possibly because I had just recently performed a recital in which I used the instrument for Eric Ewazen's Trio for trumpet, violin and piano, making it familiar in my hands. I reported this to Robert. He seemed to find my choice unusual, but also immediately volunteered to send a part in E-flat so that I didn't even have to transpose as I played—good man.

The piece also involved another equipment decision. Several, in fact. *Sonata* requires straight, harmon and cup mutes. I wonder what it is about mutes? No matter how many you own, the perfect mute for each

piece is always one you don't yet have! After trying several mutes, I found myself with two new, different harmon-style mutes, a new straight mute, and a mute holder that I could clip to my music stand so that I could make the fast mute changes necessary without trying to get to and from the floor in time. Robert's use of mutes is not gratuitous. I completely agree with each mute usage, despite the fact that I also swore about a couple of the mute exchanges. E-flat trumpets are not designed for fast mute changes. With the big bell of my E-flat, standard mutes fit with no problem, but changing the tuning to accommodate a mute change meant loosening two thumb-screws, pulling or pushing a slide, then tightening the screws again. I'm not quite sure, but I think I spent more time practicing mute changes than practicing the music. At least it seemed like that anyway.

On to the performance itself. All concerts are exciting. They're always a thrill for me, even if all I'm doing is playing the simple, repetitive trumpet parts in a Mozart Symphony. Even so, concerts with solos are far more exciting. Double that with a world premiere. Triple that when the composer is going to be in the audience. Robert arrived the night before the concert. His flight came in a little too late to attend our rehearsal, but I had recorded it with my MD recorder. I met Robert and his wife, Lori, for dinner and I brought the recorder along for him to hear. I could tell he was really chomping at the bit to hear the recording, so Lori and I chatted and ate while he sat still with his eyes affixed forward, intently listening (and to my pleasure, smiling as well). He was pleased. The orchestra only had three short rehearsals—a lot to accomplish on a moderately difficult piece, but had pulled through with colors. The concert was the following afternoon. It was everything I wanted it to be. I was pleased with my playing, with that of the strings, and with the look on Robert's face throughout and afterward. The audience's response capped it off with rousing applause from a full house and many compliments after the

concert—including from the tougher critics I knew in the audience.

Sonata is not programmatic, but is still very emotional to me. One cannot help but be moved by this music—either as performer or listener. If all music affected me as much as this piece, I'd be an emotional wreck all the time! My only disappointment is that most people will only become familiar with it as a piece for trumpet and piano. It's very good in that format, but it quite simply doesn't compare to the edition for trumpet and strings.

I thank Robert and the Eau Claire Chamber Orchestra for this wonderful opportunity."

Sonata received its second (III/IV) orchestral performance, also during the premiere concert season, by the Hillyer Festival Orchestra (HFO) on August 25, 2004. Eric Berlin was the featured soloist. The concert took place at Boston's famous Hatch Memorial Shell, on the Charles River Esplanade, as part of the WCRB Classical Concert Series. "It was quite an honor to have *Sonata* performed at such an historic venue. Eric played beautifully, as did the HFO," recounted Bradshaw.

On a related note, Dr. Paul Neebe recently recorded *Sonata* with the Slovak Radio Symphony Orchestra for his CD titled *American Trumpet Concertos*. The recording will be released on Albany Records in 2006. When asked about his experience recording the work, Neebe stated: "*Sonata* showcases the many timbres, styles and dynamic range of the trumpet in a challenging and rewarding musical experience. The more I perform and hear the piece, the more I think that it is truly a wonderful trumpet sonata by a very gifted American composer."

International Trumpet Guild (ITG)

The next important step came with the assistance of Neville Young and ITG's "News From the Trumpet World." Young posted two stories about the project to the

ITG website and later wrote a story about Michael Anderson's fascinating live performance over the Internet. "I am very honored that Neville found the story newsworthy," Bradshaw explained, "Dr. Albert Lilly's posts about performances in the ITG Calendar and Al Hood's programming *Sonata* on the "New Works for Trumpet" recital at the 2004 ITG Conference held at the Lamont School of Music, University of Denver, Colorado, helped make many more people aware of the project. I would like to thank ITG for helping me to address the trumpet world."

Dr. David Reynolds (Head and Professor, Department of Music, South Dakota State University) recalls, "It was very interesting to hear portions of the sonata performed by James Ackley at the 2004 ITG Conference. Seated next to me was another who had been involved in the Premiere Project, and we began to speak about the differences between our performances and the one we had just heard. We celebrated the fact that, as in a Bartok String Quartet, this work opens the door to individuality. My plan is to program it again next year for a new audience, simply because I know I will find something new when I delve into it."



Ackley and Bradshaw at the 2004 ITG Conference

Barbara Prugh had an opportunity to perform *Sonata* in late October, a few days before the official Premiere Project began. "Performing this music was both challenging and fun!" writes Prugh. "The challenging part was working out the ensemble aspects with the pianist. The fun part was in the rhythmic drive and juxtaposition of

motifs. Robert's use of syncopation in the thematic material gives movement I a jazzy feel. Movement II requires some real sensitivity on the trumpeter's part in balancing the little rhythmic fragments of trumpet tone with the piano part. It is a rather "cool" movement. He makes nice use of mute colors in movement III, and gives the trumpeter "something to tongue about" (both single and double) in movement IV! All in all, it is a well-constructed sonata that is quite enjoyable to play, and I look forward to future opportunities to perform it."

Then, the Premieres Began!

Day after day in November of 2003, musicians across America performed *Sonata*. With each performance came more inquiries about the piece and the scheduling of additional performances throughout the rest of the 2003–2004 season. Bradshaw recalls, "I was overwhelmed by the response to the piece. Many soloists, pianists and audience members contacted me to talk about the performances. It is an experience that I will never forget."

Although Bradshaw is quick to state "all of the performances were equally important," there were certain premieres that the reader might find especially interesting. As previously mentioned, the complete work for trumpet and strings was performed in Wisconsin by the Eau Claire Chamber Orchestra and Keith Thompson. There was one additional performance of *Sonata* with strings by Dennis B. Keck, trumpet, and the Boise Contemporary Chamber Players in Idaho.



Shaun Hooke in the Ireland premiere

Two performances of *Sonata* were accompanied by computer: James R. West (Associate Professor School of Music Louisiana State University) and Michael Anderson (Assistant Professor of Trumpet, Wanda L. Bass School of Music, Oklahoma City University) at Dana College, Nebraska. "In an interesting twist to the already novel story of Robert Bradshaw's 50 States Premiere Project," Neville Young, ITG News Editor, "it was today announced that one of the state premieres—that in Nebraska—will be available worldwide through a live webcast." After the performance Bradshaw recalls receiving emails from around the world saying they had listened to the performance. "Hi Robert, Just to say I enjoyed the web cast from Nebraska. It still amazes me that I can sit in bed with my cocoa listening to someone broadcasting over the net!" wrote Dr. Shaun D. Hooke (Principal Trumpet, RTE Concert Orchestra Royal Irish Academy of Music). Hooke participated in the premiere and performed the work in Dublin, Ireland.



Mark O'Keeffe premiering Sonata in Scotland

Other international premieres included James Ackley's performances in South America; Murray Greig in Manchester, England; Mark O'Keeffe (Principal Trumpet, BBC Scottish Symphony Orchestra) in Glasgow, Scotland; Laurence Gargan (Principal Trumpet, Singapore Symphony Orchestra) in Singapore; and Richard Stoelzel (Associate Professor, Grand Valley State University) at the Central Conservatory of Music, China. When asked about his experience, Stoelzel replied: "It was a pleasure to perform *Sonata* in China during my recent tour of

the Far East. It is one thing to perform such a fine new addition to the trumpet repertoire but even more breathtaking was the standing ovation and wonderful response from the audience. *Sonata* was the highlight of the evening's recital. Thanks Robert for adding such a wonderful piece to our repertoire! I look forward to many more performances of your brilliant works."

Is the Premiere Project Over?

That is a challenging question to answer. When did the project end and when did repertoire performances begin? It might be most accurate to say that they have overlapped. Many soloists who participated in the project have continued to perform *Sonata*. Several have taken the composition on tour, while others have taught the work to their students. Dr. Kevin Eisensmith (Professor of Trumpet at Indiana University of Pennsylvania) who worked on *Sonata* with his student, Brockton Shaffer, said of the composition: "*Sonata* proves entertaining for both the performer and the audience. The added flexibility to play it either on E-flat, B-flat or C trumpet (same part) will make it a valued addition to all libraries. I look forward to more works by Robert!"

In an email, Shaffer (who corresponded with Bradshaw while preparing the work) wrote: "My audience seemed to really enjoy your piece! Had a lot of questions about it afterwards and everyone thought it was very enjoyable to listen to. I would like to thank you for giving me insights about it. I enjoyed learning *Sonata* and sharing it with my colleagues." Bradshaw continually receives similar emails from professionals and students who are programming the composition in concerts, recitals, or juries.

On the other hand, the work is still receiving premieres. There are a limited number of states that have yet to have performances of the work and many soloists continue to contact Bradshaw with word of first performances in Europe and Asia. When asked about this, Bradshaw replied "There haven't been any perfor-

mances in Africa or Australia yet—but I'm working on it!"

Dr. Peter Wood's review of *Sonata* in the January 2005 ITG Journal (p. 64), describes the work as "soaring" with "mysterious character with great personality" and that "Throughout the entire piece, the writing for both the trumpet and piano is stylistically appropriate at all times." It looks as though *Sonata* will continue to find its way onto music stands for years to come.

Sonata for trumpet and strings (or piano) is published by Beauport Press Music Publications, and is available online and in music stores.

Please visit www.robertjbradshaw.com (to contact Robert J. Bradshaw) or www.beauportpress.com for more information on availability and to listen to Eric Berlin and Nadine Shank's recording (C trumpet and piano).

"Members" ...continued from page 3

also premiered by Lisa Cella. Mr. Carollo's first CD has been issued by Musica Baudino, with details on how to purchase a limited First Edition posted on his website (www.john-carollo.com).

Ken Davies



Composer and trombonist Ken Davies has been awarded the prestigious Performing

Arts Fellowship Grant for 2006–2007 in composition by the Mississippi Arts Commission. Having recently rebuilt his Gautier studio from the effects of Hurricane Katrina, Ken plans to use the \$4,000.00 grant to compose new electronic and instrumental art music for individual instruments and small ensembles. The nationally known composer has had several contemporary works premiered recently. His website (www.kendavies.net) draws an average of 600 visitors daily. It showcases much of his music with sound clips and promoting his music and books across the country. The grant, a portion of the \$1 million in grants the Commission will award in 2006–2007, is made possible by continued funding from the Mississippi State legislature and the National Endowment for the Arts.

In his congratulatory letter to Mr. Davies, Malcolm White, Executive Director of the MAC, Mr. White applauded "the many friends in the legislature who share our belief that the arts can strengthen and enhance the quality of life in every community in Mississippi." Said Mr. White: "The individual artists across the state exemplify the value of the arts-at-work in Mississippi. By participating in the creative process, sharing their art... artists help to ensure the cultural, social, and economic success of their community. The Mississippi Arts Commission is proud to support their efforts."

Ken's "Dark River" for English horn and Digital Media received its premier performance at the Southeastern Composers' League Conference in March at Converse College in Spartanburg, SC, with Dr. Kelly Vaneman playing English horn.

Keith Dippre

Keith Dippre's *California Low Brow* for piano was premiered by pianist Jane Gardiner at the NOW Music Festival (part of the 2006 Goat Hall Productions Fresh Voices Festival in San Francisco) on May 28, 2006.

Dorothy Hindman



Dorothy Hindman, Assistant Professor of Music at Birmingham Southern College, received a number of performances of her music during the spring of 2006, including a performance of her work *Drift* by the IALSAX saxophone quartet at the Conservatorio di Santa Cecilia in Rome, Italy, the premiere of her work *centro* by Karen Bentley Pollick, violin and Ivan Sokolov, piano in Seattle, Washington, the premiere of her work *Monumenti* by Karen Bentley Pollick and Craig Hultgren, cello, and a performance of her work *Ticking* by the Freon Ensemble in Rome, Italy. Her work *Seconds* for soundfile, realized at the Visby International Centre for Composers in Sweden, toured the US as part of the 60x60 Midwest Minutes project, and was featured in the VOICES ON THE EDGE: International Women's Electroacoustic Listening Room Project at Cal State Fullerton in March. Her *Psalms 121* was featured by the Birmingham-Southern College Concert Choir as part of their Spring Tour 2006. In April 2006, her work *Needlepoint* was performed by guitarist Paul Bowman at the American Academy in Rome (AAR), and at the end of May, four of her works will be performed at the AAR in a Salone concert. She recently collabo-

rated with photographer/video artist Carrie Mae Weems, providing the music for the video *Italian Dreams* which premiered in May, also at the AAR. While on leave of absence from BSC during the 2005-06 academic year, she completed the following commissioned works: saxophone and piano for Carey Valente (*Lost in Translation*); violin and cello (*Monumenti*); violin and piano (*centro*); baritone and piano for Daniel Seigel; *Tapping the Furnace* for percussion solo for international artist Evelyn Glennie, in consortium with Scott Deal (Fairbanks, Alaska) and Stuart Gerber (Atlanta). Dr. Hindman returns to the BSC Faculty in the fall of 2006, after spending the year in Rome, Italy at the AAR.

Jeffrey Hoover

Several interdisciplinary works by composer Jeffrey Hoover—compositions and original paintings—were performed and displayed at Illinois Central College, East Peoria, Illinois on April 21, 2006. Music for piano performed by Irina Feoktistova included *Final Light*, *MindScape*, *Etude-Millennium*, *Into the Night*, *Spirit of Light*, and *Epiphany Vigil at Gethsemane Abbey* were performed by Jeffrey Hoover, soprano saxophone, and Irina Feoktistova, piano. *Blue Wizard* for guitar was performed by Michael Hull. During the concert, images of the paintings were projected while the musicians performed.



Irina Feoktistova

Hoover's *Dancing in the Park* for large mixed chamber ensemble was premiered April 23, 2006 at the Green Mill in Chicago by Accessible Contemporary Music, directed by Seth Boustead. The composition was created in collaboration with the ACM ensemble members. Hoover com-

posed and sent the music by installments via the Internet and the ensemble recorded the music. The composition evolved in response to the recordings and comments from the musicians. More information on the project is available at www.acmusic.org/composeralive.html.

Duo Ahlert & Schwab (Daniel Ahlert and Birgit Schwab) performed Hoover's *American Tango* for mandolin and guitar on June 11, 2006 at the Evangelisch-reformierte Kirche Konzerte, in Borkum, and on June 16, 2006 at the St. Georgen Kapelle in Bernau bei Berlin, Germany. Hoover has completed a new work for solo mandolin, for Daniel Ahlert, called *Inner Rhythm*.

Vera Ivanova



On May 20, 2006, Vera Ivanova's work for solo voice *Un-Now* was performed by a mezzo-soprano Melissa Attebury at St. Bartholomew's Church in New York City. On June 15, 2006, Ivanova's large ensemble composition *Night Music* was performed by North/South Consonance ensemble at Christ and St. Stephen's Church in New York City.

Kendall Kennison

Kendall Kennison's opera *The Window Seat*, with libretto by Jim Sheehan, was performed on May 16 and May 18, 2006, at Goucher College by the Goucher Opera Workshop. A short opera, written for student performers, *The Window Seat* is

an opera in one act with music by Kendall Kennison and the libretto by Jim Sheehan.

Dan Kessner

In honor of his retirement from California State University Northridge (after 36 years) and his 60th birthday, the CSUN Symphony Orchestra performed his composition *River of Time* (2001) on May 12, 2006.

Alex Kotch

Alex Kotch's composition *tracks* for chamber orchestra and tape was premiered on May 10, 2006, at Brown University. In addition, Kotch delivered a post-concert lecture on his research and experience of musical time.

Angel Lam

Angel Lam's work *Symphonic Journal: Ambush from Ten Directions* for orchestra with narration, was premiered by the Chicago-area Symphony of Oak Park and River Forest on May 21, 2006.

Pamela J. Marshall



Pamela J. Marshall's *Black Bear Dance* was premiered on May 19, 2006, by Esprit de Cor at the First Parish Unitarian Church in Lexington, MA. *Black Bear Dance* is one of the 2006 projects of the Spindrift Commissioning Guild (www.spindrift.com/projects/guild.html).

Carl Schroeder



Coinciding with the release of his CD "88 Keys: Piano Music by Carl Schroeder," a performance of his piano music took place on June 25, 2006, at Christ the King Church in Minneapolis, MN. The composer performed a selection of works from the CD, including "Mississippi River," "Birmingham" (composed in honor of Martin Luther King, Jr.), and "88 Keys" (an experimental work that uses each of the piano's 88 keys once). Audio samples and more information on the CD are available at the composer's website (www.CarlSchroederMusic.com).

Kevin Walczyk

On June 8, 2006, the choirs of Western Oregon University performed the music of composers from the Willamette Valley, including *Canticle* by SCI member Kevin Walczyk.

Stefan Weisman

Stefan Weisman's opera *DARKLING* was performed at the German Consulate in New York City on June 6, 2006, as part of the Jewish Documentary Film, Theater, and Speaker Series Presented by Friends of Freie Universität Berlin and American Opera Projects. The performance was followed by a panel discussion with its creators.

Mark Winges



The Volti Chamber Choir collaborated with the San Francisco Chamber Orchestra in the premiere Mark Winges' *Open the Book of What Happened* on several concerts in May 2006.

Donald Yu

Donald Yu's composition *Recalling from Dreams for Trumpet and Piano* was premiered on June 21, 2006, in New York City at Rochester Christian Reformed Church by Carson Cooman (piano), and Colby Cooman (trumpet).

"Editor" ...continued from page 1

Professional affiliations include the American Society of Composers, Authors, and Publishers (ASCAP), Society for Electro-Acoustic Music in the United States (SEAMUS), and Society of Composers, Incorporated (SCI), and the College Music Society (CMS).

As of the next issue of the SCI Newsletter, Sam will be taking the helm, but I will stay on for the time-being (as first mate, if you will) to assist Sam and effect a smooth transition.

Sincerely, and in gratitude for the opportunity provided me,

Bruce Christian Bennett

2006 SCI/ASCAP Student Composition Commission Regional Results

Kari Juusela

SCI/ASCAP Student Composition Commission and Grants Coordinator

The regional adjudication of scores for the 2006 SCI/ASCAP Student Composition Commission has been completed. I would like to congratulate the regional winners whose scores will move on to the national adjudication level. This year, there were 222 scores submitted from the nine regions, and according to our judges, the quality of the submissions was extremely high. Since these are student composer awards, I have also listed the composition teacher(s) of the regional winners so their fine work will be recognized. Lastly, but perhaps most importantly, I would like to give a huge thanks to the eighteen regional adjudicators who volunteered their time and expertise to judge this year's scores. Adjudicators did not review scores from their own region.

Regional Adjudicators: Elizabeth Vercoe, Ken Ueno, Terry Winter Owens, Cort Lippe, Judith Shatin, Bruce Mahin, Chihchun Lee, Ronald Parks, Marilyn Shrude, Mark Sullivan, James Chaudoir, George Arasimovicz, Kurt Stallman, Daniel Adams, Donald Womack, Liviu Marinescu, Brian Belet, and Robert Hutchinson.

Regional Winners:

Region I

1. *Maxell Dulaney*, Huayruro (*David Rakowski*, Composition Teacher)
2. *Jonathan Blumhofer*, String Quartet no. 1 (*Jan Swafford*, Composition Teacher)
3. *Jeremy Sagala*, spaces between time (*Martin Boykan*, Composition Teacher)

Region II

1. *Andrian Pertout*, La flor en la colina (*Brenton Broadstock*, Composition Teacher)
- Co2. *Ryan Carter*, Gravity Modulations (*Daniel Weymouth*, Composition Teacher)
- Co2. *Kar Young*, How Perfumes are Transmitted by Feathery Telegraph (*Paul*

Lansky, Steve Mackey, and Barbara White, Composition Teachers)

Region III:

1. *Juan Gendelman*, Patagonia Norte (*Lawrence Moss*, Composition Teacher)
2. *Andrew McPherson*, Pillars (*Jay Reise*, Composition Teacher)
3. *Peter Swendsen*, Shaking Leaves (*Judith Shatin*, Composition Teacher)

Region IV:

1. *Chia-yu Hsu*, Zhi (*Stephen Jaffe* and *Scott Lindroth*, Composition Teachers)
2. *Ya-Ting Lee*, Ritual (*Ladislav Kubik*, Composition Teacher)
3. *Carlo Frizzo*, Jazz Tango (*Dinos Constantinides*, Composition Teacher)

Region V (East):

1. *Ming-Hsiu Yen*, Sorrowful Beauty (*Tania Leon* and *Michael Colgrass*, Composition Teachers)
- Co2. *Glenn Crytzer*, In Stride (*Margaret Brouwer*, Composition Teacher)
- Co2. *Christopher Dietz*, Caldera (*Michael Daugherty*, Composition Teacher)

Region V (West):

1. *Eun Young Lee*, Nok-du-kkot (*Bernard Rands*, Composition Teacher)
2. *Erin Gee*, Mouthpiece VII (*Beat Furrer*, Composition Teacher)
3. *Fusun Koksai*, Quartet for Oboe, Violin, Viola and Cello (*Marta Ptaszynska*, Composition Teacher)

Region VI:

- Co1. *Pui-shan Cheung*, The Dragon (*Chen Yi* and *James Mobberly*, Composition Teachers)
- Co1. *Hu Xiao-ou*, Mo Xie (*Chen Yi* and *James Mobberly*, Composition Teachers)
3. *Takuma Itoh*, Night Signals (*Shih-hui Chen*, Composition Teacher)

Region VII:

1. *Hermes Camacho*, Cold Winter (*Daniel Kellogg* and *Richard Toensing*, Composition Teachers)
2. *Tasos Stylianou*, STOES (*Morris Rosenzweig*, Composition Teacher)
3. *Jeffrey Holmes*, Rays of Twilight (*Donald Crockett*, Composition Teacher)

Region VIII:

1. *Carolyn O'Brian*, Conveyance (*Pablo Ortiz* and *Yu-hui Chang*, Composition

Teachers)

2. *Nathan Davis*, Into the Wind (*Ross Bauer*, Composition Teacher)

3. *Aaron Einbond*, Leaping Lizards (*Jorge Liderman*, Composition Teacher)

Mélange, New Music for Piano

The Society of Composers, Inc. Performers Recording Series #1, *Mélange: New Music for Piano*, featuring pianist Jeri-Mae G. Astolfi, has as its official release date: July 18, 2006. The Capstone Records disc is available through the Capstone and SCI websites, as well as on Amazon, ArkivMusic, Tower Records, et al. The music, performance, and recording are wonderful and an important first release in the series. Please support this exciting and significant SCI project.

The disc includes:

Chant d'augmentation by Andrián Pertour
Parallax by John Blair
Illusions by Edward Knight
Lotus Pond, From Three Chinese Paintings by Pui-shan Cheung
Suite for Piano by Paul Dickinson
Prelude and Caprice by John C. Ross
Between Stillness and Motion by Daniel Adams
...into all crevices of my world by Craig Weston
Fakebook I by Arthur Gottschalk
Wrap It Up by Phillip Schroeder

Watch for future Calls for Scores for future SCI Performers Recording Series project!

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 both ASCAP and BMI on a regular basis. Each agency, which relies on these programs, extracts performance information and determines the amount of royalty credited to each composer based on a sample rate.

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