



Society of Composers, Inc.

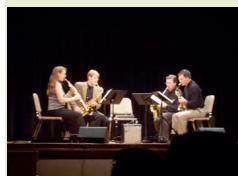
*...dedicated to the promotion, composition,
performance, understanding and dissemination of
new and contemporary music...*

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XXXVI:5, September-October 2006

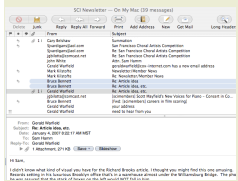
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interested in the
exciting world of
contemporary music*

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2008 National Conference: Georgia State University

Atlanta, Georgia will be the site of the next SCI National Conference, to be held February 20-23, 2008 on the campus of Georgia State University. Nick Demos will be our conference host. "This conference promises to be an exciting event," said Tom Wells, president of SCI, "with the excellent performance resources and facilities of the Georgia State University School of Music located in the center of a vibrant Atlanta." The call for scores and papers will be forthcoming on the listserv, and conference information will be posted soon on the SCI website.

Host Nick Demos said: "On behalf of the faculty and students of the School of Music at Georgia State University, it

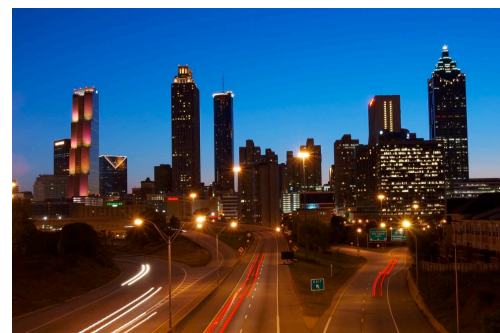
is my pleasure to welcome you all to Atlanta. We are looking forward to an outstanding conference filled with your music and wonderful performances by our students, faculty and area professionals! In addition to all the conference activities, we hope you will have a chance to enjoy downtown Atlanta. Georgia State University is located in the heart of the city and close to the Atlanta Symphony, High Museum of Art, Centennial Olympic Park, the Martin Luther King Center and, of course, the world's largest aquarium! See you next February!"

Performance resources will include performers and ensembles from Georgia State University including the University's excellent Symphonic Wind Ensemble. Also included will be the NeoPhonia New Music Ensemble of which Nick is Founder and Artistic Director. Atlanta's professional contemporary chamber music ensemble, Bent Frequency, will also give a concert. Host Nick Demos has

been a long-time member of SCI and currently serves as the Student Chapter Representative on the National Council.

Since the conference is in the spring semester, the calendar year 2007 has been skipped for a National (though not for the Student National). Over the years the Society has shifted back and forth from spring to fall semesters for its main conference. Usually, it is the resources and calendar of the host institution that determines in which semester the conference will take place.

Atlanta, GA at dusk





2008 National Conference:
Georgia State

It is my pleasure to welcome you all to Atlanta. We are looking forward to an outstanding conference filled with your music and wonderful performances by our students, faculty and you.

I have been a long-time member of SCI and currently serve as the Student Chapter Representative on the National Council.

About the Newsletter

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HELP WANTED:

Assistant Editor for SCI Newsletter

Want to give back to SCI by investing a little of your time to assist in the production of this publication? The primary role of the Assistant Editor is to compile and organize the Member News & Activities section, and provide other assistance to the Editor as needed. Contact Sam Hamm at the email address above if you are interested.



Upcoming SCI Events

February 8-10, 2007

Region VI Conference

Central Missouri State University

Warrensburg, MO

Host: Eric Honour [eric@erichonour.com]

<http://www.erichonour.com/SCIIndex.htm>

February 22-24, 2007

Region V Conference

Clarke College

Dubuque, IA

Host: Amy Dunker [amy.dunker@clarke.edu]

Spring 2008 (dates TBA)

2008 Region VI Conference

The Bass School of Music at

Oklahoma City University

Oklahoma City, OK

Host: Edward Knight [Eknight@okcu.edu]

Submission deadline: TBA

February 20-23, 2008

SCI National Conference

Georgia State University

Atlanta, GA

Host: Nick Demos [ndemos@gsu.edu]

Submission deadline: TBA



Internet & Email

www.societyofcomposers.org

The SCI website is an up-to-date source of information:

- Conference dates and submission guidelines
- Contact information and links to member webpages
- Student chapters and opportunities
- CDs and journals produced by SCI
- Details on SCI such as membership options, listing and contacts for officers, regional structure, by-laws, newsletter archives, and more...

SCION

SCION is a listing of opportunities on our website exclusively for members. It is updated on a continual basis so that it may be checked at any time for the most current notices. In addition, members are emailed on the first Monday of each month to remind them to visit the site for new or recent postings. The large number of listings is easily managed by a table of contents with links to the individual notices. In-depth coverage--contest listings in full--all items listed until expiration--this is a valuable resource that you may print in its entirety or in part at any time.

John Bilotta, SCION Editor
scion@societyofcomposers.org

[scimembers]

Scimembers is a member-driven e-mail mailing list that is intended to facilitate communication between members of the Society on topics of concern to composers of contemporary concert music. It conveys whatever notices or messages are sent by its members, including announcements of performances and professional opportunities, as well as discussions on a wide variety of topics.

For more information, including how to join and participate in the listserv:

<http://www.societyofcomposers.org/data/publications/listserv/listserv.html>

Irregular meters, Dashed Measure Lines, and Rests

Gary D. Belshaw, Ph.D.

On Wednesday, December 1, 2006, I posted a query on the Society of Composers Incorporated listserv. In the query, I described a project I had assigned to the Music Technology course I teach as part of a team of three instructors. The message described a problem with the design of a portion of the project, and some student responses to it. The query in this post, and in a subsequent and clarifying post, asked listserv subscribers about their solutions to problems raised by the use of irregular meters and dashed (dotted) measure lines, and to effective notation of measures of rest in compound irregular meters such as seven-four.

For a discussion of the term "compound irregular meter" as used herein, please see: Read, Gardner, *Music Notation, a Manual of Modern Practice*, 2nd Ed.; Boston: Crescendo Music Publishers; 1969; pp. 150, 168-169. This tome was cited by several respondents, as was the now out-of-print volume by Kurt Stone, *Music Notation in the Twentieth Century*; New York, London: W. W. Norton & Co., 1980.

Several of those who posted messages on the query expressed an interest in the results. This, then, is a summation of the more than 50 responses which were generated by the query. Organized by topic, the summation is neither scientific nor comprehensive on the pedagogy of rhythmic notation. The results should not be construed as representative of all SCI composers, based as it is on 55 responses from 43 composers.

On Software Procedures

Early responses addressed procedural solutions specific to the use of Finale® Music Notation Software. The solutions differed on the writer's understanding of the problem, which was not as clearly defined as I would have preferred. Writers offered guidance through the Users Manual as to how to:

1. replace default whole rests with other rests by simply inserting the desired rest;
2. insert dashed (dotted) measure lines, either by means of the Measure Tool and the Measure Attributes dialog box, with the result that one "complete" measure only appears to be subdivided into two or three partial measures, but is in actual fact separated in three actual and discrete measures, or the Expressions Tool, by which one measure appears to be subdivided but retains its integrity as one complete measure;
3. hiding time signatures from the second (or second and third) partial measures and displaying a time signature in the first partial measure which is different from the actual one; this is accomplished by means of the Time Signature Tool and the Time Signature dialog box.

The following, then, summarizes the responses to my query. The number of responses to specific point precedes each issue.

On Three Options

In my query, I offered three options for dealing with the use of dashed measure lines (and, hence, the subdivision of measures) in a specific example: If a 7/4 has been broken into 2+2+3, and a player is to rest throughout the bar, which of the following do we want to see:

1. *Three default whole rests?*
2. *Quarter rests (2+2+3)*
3. *Half rest, half rest, half and quarter (or dotted half) rests?*

Two respondents chose Option 1

Five respondents chose Option 2, advocating all quarter rests. One writer suggested that this was the emerging standard.

Ten writers advocated my Option 3, the use of dotted quarter rests and quarter rests within dotted measures (in 7/8). One of these respondents was one of two writers who noted the need in notation for the fewest visual symbols. The other of these two writers acknowledged performer frustration with the whole rest as a signifier for a varying number of beats. It was further suggested by another writer that there were still those among us who believe the whole rest stand for four beats.

On dashed (dotted) measure lines

Six writers opposed the use of dotted measure lines.

Five writers advocated hiding the dashed measure lines in measures of complete rest

On denomination of rests

Eight respondents advocated the use of the default whole rest; as one writers suggested, "the player knows how to count."

Two respondents opposed the use of whole rests in subdivided measures

Four respondents advocated whole (or half-half) rests and dotted half rests

One respondents advocated the use of dotted quarter rests, but insisted on using two eighth rests for the quarter beat rather than the quarter rest.

On meters

Eight advocated using composite meters (e.g. 2 + 2 + 3)

Three advocated combining 7/8 and 5/8 into 4/4

Two advocated using eighth note denominations (x/8) as opposed to quarter-note (x/4) in order to exploit rhythmic beaming

One writer advocated avoiding compound irregular meters (7/x) altogether in favor of simple meters (2/x and 3/x). This was the suggestion made by the commissioner in my original example and was the notation used to complete the project. It should be noted here that they players in that ensemble disagreed as to whether or not these very frequent changes of meter should be heralded by double measures lines.



New Music Champion

*Richard Brooks honored by **New Music Connoisseur***

*This article is reprinted with gracious permission of Barry Cohen and **New Music Connoisseur**. It appeared in the Spring-Summer 2006 issue.*

Composer Richard Brooks (2006 New Music Champion) never had it in mind to start a record label at all. The chairman of the music department at Nassau Community College and an active participant in the Society of Composers, Brooks more than had his hands full already when, in 1985, he and a colleague, composer Reynold Weidenaar,

decided to self-release an LP of their music.

Weidenaar had some experience as a recording engineer, recalls Brooks, “and I had been doing some production work for what was then the American Society of University Composers, which had had a series of LPs which I produced. Basically we were just doing this one thing for ourselves, and we wanted it to be nice and professional and so on and so forth, hence the label name. I remember we spent an afternoon going through the

dictionary looking for a catchy word that we could use for a label name, and settled upon Capstone.

“A year or two later, we gave a presentation to what’s now the Society of Composers—I think it was still the A.S.U.C. back then—at their national conference at Northwestern, on how to produce your own recording, which was very well-received and lots of people were interested,” Brooks continues. “But the curious thing is that not so many people were interested in doing it themselves, but somehow getting out on ‘our

label.’ And I kept saying, Well, one record doesn’t really make a label.” But the seed was planted and Brooks opted to pursue it, with Weidenaar bowing out but giving the label his blessing.

Funding for Capstone releases comes from a number of sources, but all production costs are essentially absorbed by the artists themselves. “The artists provide a studio-ready CD-R master or a DAT, and they provide camera-ready artwork and material for the booklet notes,” Brooks explains. “Sometimes I help

assemble that. Unfortunately, the label doesn't provide enough income for me to be able to subsidize the production costs. But sometimes the artists are able to get funding from their universities, or from small grants."

The cornerstone of the Capstone catalog is the series of recordings dedicated to the Society of Composers, Inc. (or SCI), a large national organization of some 1200 composers from the United States and Canada as well as a handful of foreign members. "They do a large conference and festival every year, usually taking advantage of a university facility, says Brooks. "They present concerts, give a few papers and have an ongoing CD series—13 in that series so far—which is produced on Capstone, and I do that work for them free of charge. They also have a publication series which has 20-some volumes of music from the members. Both the recording series and the publication series are selected by a peer review process; it's a competitive selection process."

Brooks says his goals for Capstone are quite simple and clear: "I'm very devoted to the concept of helping American composers—I will not do a CD that doesn't have a substantial portion of it devoted to American composers, preferably living ones. I have sometimes stretched the definition to cover composers who we generally don't think of as American but who actually lived here for a long time, for example Hindemith, who actually was an American citizen while he lived here. But generally that's my aim... it's a labor of love, I'm a composer myself, and I know so many talented people out there whose music needs to be heard."

From "Off the Record! A Hyper-History of American Independent New Music Record Labels" by Steve Smith © 1999 NewMusicBox.

Excerpts from an Interview with Richard Brooks

by Diane Sward Rapaport

Rapaport: Many people think that "contemporary classical" means the atonal, serial compositions of Schoenberg's disciples. Some of my friends get downright hostile when they hear that music. Is this changing?

Brooks: Today, a lot of composers who were influenced by jazz, rock and world music are using tonal based systems and writing music that is much more accessible to contemporary audiences. Their music is more in tune with what lovers of classical music are comfortable with and like. A very good sign that the music is becoming much more accessible and desirable is the signing of three contemporary composers to major record label deals: Richard Danielpour, Aaron Kermis, who won the 1998 Pulitzer, and Henrik Gorecki from Poland, who had a bestseller with his *Second Symphony*. All had put out records on smaller labels before being signed.

Rapaport: Why did you found Capstone?

Brooks: One afternoon, my composer/recording engineer friend Reynold Weidenaar—an important multimedia pioneer—and I talked ourselves into doing an album of our own music. We spent an afternoon trying to think up catchy titles. We called the album "Music Visions" and the record label Capstone. We thought it was a one-shot thing.

The next year, we gave a presentation at a composer's conference about how to produce your own record. Afterward, a curious thing happened. Several composers approached me and said 'It's okay doing it ourselves, but how about doing it on your label?' We did a second, then a third. The label began to grow by word of mouth ... I have a sense of mission to get some very wonderful music out to where audiences can find it.

Rapaport: Doesn't it cost a fortune to make a record with a full orchestra? How do you keep recording costs down?

Brooks: By engaging orchestras in Eastern Europe, we can contain costs tremendously. For example, the annual International Music Days festival in Constanta, Romania, is dominated by American composers. In addition to performing their pieces publicly, they schedule recording sessions with the Constanta Symphony orchestra and do the rest of it back here. It would cost three to four times as much to do it here. The festivals and recordings have helped bring the Constanta Symphony prestige and the orchestra has twice toured the United States under the auspices of Columbia Artists Management. The festival is a collaboration of the International New Music Consortium, New York University, the Constanta Symphony, Orfeus Choir, Hyperion University, Thalassa Sound, the Inspectoratul de Cultura and the American New Music Consortium.

Rapaport: What do composers like about Capstone Records?

Brooks: We think of it as a compatible alliance. Our artists know that we are making our selections solely on the quality of the work. They know we make a conscious effort to include a broad spectrum of styles and approaches without assuming any aesthetic bias. The composers produce the music the way they want and get to keep inventory to sell at performances or give away to people who are likely to hire them or review their performances. Our distributor, Albany Music, gets our records into stores all over the country, and we are beginning to work with several European distributors. We send promotional mailings to our list of classical radio stations and reviewers. We put ads in the Calendar for New Music, *Fanfare* magazine and others.

What is the New Music Champion Award?

The NEW MUSIC CHAMPION award has been presented biennially by the New Music Connoisseur to an individual or a closely associated team of practicing participants serving any area of contemporary music (but not necessarily purely musical) who have clearly

1. demonstrated a regard for and understanding of contemporary music's place in the arts and in our society and has pursued a career devoted to that notion
2. made very definite contributions to areas of new musical activity that support music's creation and production and that are necessary for the maintenance of the health and prosperity of the art -- such as leadership, organizational design, administration, technology, education/mentoring, influential literature and any activity that proves inspirational to and ultimately necessary for the survival of the new music community and those who champion contemporary music
3. accepted the importance of the music press (including support for the mission of the New Music Connoisseur) and the essential value of criticism and reportage.

NEW MUSIC CHAMPION Recipients through 2006-07

1998-1999
Francis Thorne

2000-2001
Cheryl Seltzer & Joel Sachs

2000-2001
Otto Luening
(special posthumous award)

2002-2003
Paul Sperry

2004-2005
Frances Richard

2006-2007
Richard Brooks

Note from the Editor: Due to the delays in production of this Newsletter while undergoing editorial transition, this section has developed quite a backlog that will be remedied in subsequent issues. Thank you for your patience.

Pianist Jeri-Mae Astolfi presented a recital on September 8, 2006, at the University of South Florida's recital hall. The concert was part of a Florida tour of solo piano works released on an **SCI Performer's Series CD** and features compositions by **Larry Barnes, J.C. Batzner, Clifton Callender, Michael Coleman, Jack Gallagher, Kent Holliday, Timothy Kramer, Paul Lombardi, Suzanne Sorkin, Michael Timpson, and Wang An-Ming.**



SCI Performers' CD No.1 *Mélange*

Pianist Jeff Jacobs presented a series of concerts of American piano music in Fall 2006. The programs featured recent piano works by SCI members **Chester Biscardi, Ethan Haimo, Patricia Morehead, and Paul SanGregory** as well as major works by George Crumb and Bela Bartok. Performances in South Africa included the University of Capetown on September 11, North West University (Potchefstroom) on September 14, the University of Pretoria on September 18 and 19, and Nelson Mandela University on September 20. Recitals in the U.S. included the University of North Dakota on September 28, and Columbia College, Chicago on October 16.

Albany Records has released a CD titled "Butterfly Dance, Music by Americans" by (TROY882) featuring SCI composers **Joseph Dangerfield, David Gompper, and Marilyn Shrude.** The disc was recorded between April 22-24, 2006 at the Moscow Conservatory by the Studio for New Music ensemble.

On October 22, 2006, pianist Tomoko Deguchi presented a concert of contemporary piano music which included *The Hole Through Which the White Light Shines* by **Sam Hamm** and *...drift...* by **Ron Parks.**

On Sunday, October 29, 2006, the Lexington Guitar Trio premiered two compositions by **Larry Barnes**, *Incantation* and *Dervish*, at the Carrick Theatre on the campus of Transylvania University.



Larry Barnes

The Presidio Ensemble and guest artist Susanne Rublein will be performed seven new works by local Bay Area composers on October 14, 2006 as part of the Irregular Resolutions concert series. Included was a work by SCI member and SCION editor **John Bilotta.**

Peter Blauvelt released a CD of piano music titled "Rituals". All five pieces on the CD are live recordings of concerts he performed. The compositions were written between 1979 and 2002, the performances occurred between 1981 and 2003. The CD, released by Zimbel Records, is available at www.zimbel.com/zr107.html, Amazon.com, TowerRecords.com, as well as CDBaby.com.



Rituals: Piano Music of Peter Blauvelt

The Elastic Arts Room (formerly Project One) and counter(induction) presented a concert that included a premiere performances of *Study for Etude* for bass clarinet and double bass by **Douglas Boyce.**



Douglas Boyce

Jenni Brandon's composition *The Wildflower Trio*, for oboe, bassoon, and piano, was performed several times in the fall of 2006. On Saturday, November 4, 2006, The Heart of America Woodwind Quintet presented the work as part of its "Lyrical Ladies" concert at

the Carnegie Arts Center in Leavenworth, KS. On Sunday, November 5, a performance by the Monadnock Trio was presented at The Bedford Public Library as part of their 'Sundays at the Library' music series in Bedford, New Hampshire. The Monadnock Trio performed the composition again at the Redfern Arts Center on the campus of Keene State College in Keene, NH.



Jenni Brandon

Hugh Sung, resident pianist at the Curtis Institute of Music, performed a concert on November 9, 2006 at Cabrini College, which premiered three piano works by **John Carollo**.



John Carollo

The world premiere of the *Concerto for Toy Piano and iPod* by **Frank Felice** was presented in Indianapolis, IN, on October 17, 2006.



Frank Felice

On Sunday, October 22, 2006, **Ross Feller** presented a concert of nine original compositions at Roulette, featuring performances by Peter Evans, Steven Parker, Tom Blancarte and others. In addition, on December 1st the Prism Saxophone Quartet premiered his "Nomadology" at Symphony Space in New York.



Ross Feller

Sam Hamm was a guest artist at Del Mar College in Corpus Christi, Texas, on November 2 and 3, 2006. While at Del Mar, Dr. Hamm gave a lecture on his compositions, conducted a master class, and presented a concert of his music. The concert featured the premiere of Dr. Hamm's work for euphonium and tuba, *de•ja*, on which he was the tubist, and the premiere of the piano and computer version of *The Hole Through Which the White Light Shines*, which he also performed, plus several other compositions.



Sam Hamm

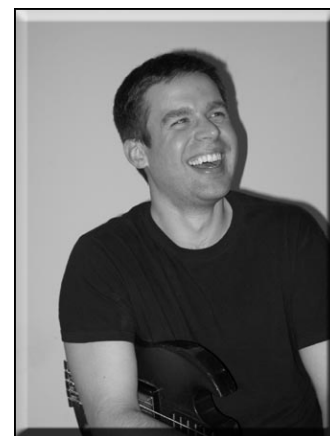
The Peabody Wind Ensemble premiered *Sinfonia Concertante for Jazz Band & Wind Ensemble* by **Richard Lake** on Wednesday, Oct. 11, 2006.

Kathryn Mishell's *One Thing Leads to Another* for guitar, alto saxophone and cello was premiered in Austin, Texas on October 22, 2006, as part of the local Salon Concerts series.



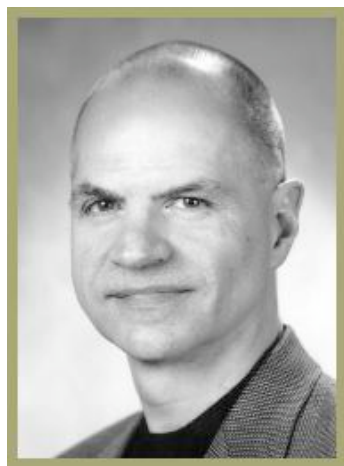
Kathryn Mishell

The Archdiocese of Baltimore, MD rededicated the altar of the beautifully restored Baltimore Basilica on November 5, 2006. Featured at the offertory was the anthem *Great is This Place*, for chorus, brass, timpani, and organ, by **Tadd Russo**.



Tadd Russo

On Friday and Saturday, November 3 and 4, 2006, the Spirit and Place Festival and the Indianapolis Symphony Orchestra's Encore with Mario series presented *Dervish*, a saxophone quartet by **Chris Rutkowski**. On Tuesday, November 7, 2006, the Ronen Chamber Ensemble, performed *Divertimento* for flute, clarinet, violin, cello and piano. The piece was commissioned for the ensemble in 2001.



Chris Rutkowski

The Indiana University Percussion Ensemble, directed by Anthony Cirone, performed **Paul SanGregory's** *Concerto for Percussion* (adapted from *Concerto for Percussion and Orchestra*) in Auer Hall on the IU campus On November 5, 2006.



Paul SanGregory

Internationally acclaimed composer (and SCI member) **Hilary Tann** was in San Francisco for a week of rehearsals and performances of recent orchestral and chamber works during late October 2007. In conjunction with her visit to the Bay Area, Dr. Tann will participated in a series of open rehearsals, workshops, and concerts featuring her work. Compositions performed included *Gardens of Anna Maria Luisa de Medici*, *Water's Edge*, *Of Erthe and Air*, and *Sarsen*.



Hilary Tann

Five compositions by **Alex Temple** were performed at the Tenri Cultural Center in New York City on October 28, 2006: *Grass Stem Behaviors*, *This Changes Everything!*, *Nobody Cares About Your Dreams But You*, *Nine Piano Pieces*, and *Three Creatures*.

KANTELE presented a program of music for voices, cello and piano on October 1, 2006, in the Recital Hall of the King Center Auraria Campus, Metropolitan State College in downtown Denver, CO. Included were two premieres by **John White**: *Memoir for Cello* and *Legend of St. Cecilia*. In addition, Dr. White's *Piano and Songs for a Saint* for soprano, baritone and piano, with poetry by Lola Haskins, was also performed.

A Note From The Editor

This is the first issue of the *SCI Newsletter* to be produced under my stewardship, and the process has been beset by a series of unanticipated technical difficulties. I apologize for the delays in publication, and we will be back on track very soon.

As you can see, the *Newsletter* has undergone some changes, and there will be more forthcoming. I hope that the changes will constitute a series of improvements that will make the *Newsletter* an even greater asset to SCI.

Your comments and feedback are always appreciated, as are your suggestions and submissions. You can reach me via email at either newsletter@societyofcomposers.org or sam.hamm@rocky.edu with your input.

I want to take this opportunity to thank a few people who have been of tremendous assistance:

Bruce Bennett, prior Newsletter editor
Gerald Warfield, General Manager of SCI
Tom Wells, President, SCI
Jim Sain, Chair, SCI Executive Committee

These individuals have each provided valuable guidance and support through this editorial transition, and I extend my gratitude to each.

I look forward to serving SCI as we all strive to accomplish the common goal of "promotion, composition, performance, understanding and dissemination of new and contemporary music."

-Sam Hamm

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Society of Composers, Inc.

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Message from The President

Welcome to the Internet home of the Society of Composers, Incorporated, one of the premiere professional service organizations for composers in America.

SCI was founded in 1966 as the American Society of University Composers to further the cause of contemporary American music by providing opportunities for performing, recording, and publishing members' works. The name ASUC was later changed to SCI to reflect the demography of our organization, which today comprises around 1,200 members, in- and out of academe.

Some of the measure of SCI's success in promoting contemporary American music can be seen in the more-than 5,000 performances of new works SCI has sponsored at its annual national, regional, and student conferences. The presentation of conferences--music festivals that showcase the works of SCI composers--is one of the primary missions of SCI, and distinguishes us from other service organizations for composers.

Our Conferences are far from staid affairs, with guest composers like (the late) Frank Zappa and Michael Daugherty, evenings of symphonic, choral, wind-symphony, electroacoustic, and chamber music as well as multimedia. SCI-members' music speaks in a broad range of musical styles and aesthetics.

In addition to conference presentations, our organization has many other facets:

Our CD-recording series is flourishing, with seventeen volumes currently available from Capstone records and catalogued on this website. We recently began another CD project, our Performers Series, each volume of which showcases an up-and-coming instrumentalist or ensemble performing SCI-member works recorded in close consultation with the composers.

We offer personal, updatable web pages at our site <http://societyofcomposers.org>, on which SCI members can post .mp3s and .pdfs of their compositions. Our streaming-media server, COMPOSERVER, provides internet streaming-audio publishing for recordings of members' works.

Our annual Student Commission Competition, which we sponsor with the generous assistance of ASCAP, has helped and encouraged the careers of many young composers. Indeed, the student-membership and student-chapter component in SCI is one of the strongest in our organization. Our yearly National Student Conference is a major festival of works by young composers, and is "student" in name only.

Our 29-volume Journal of Music Scores, published by European American is a wonderfully broad-spectrum archive of contemporary American music.

For a complete description of SCI's activities, I invite you to browse this website.

Thanks for your interest in SCI. Please feel free to contact me, or any of our other officers, if you need more information about our organization.

Cordially,

Thomas Wells

President, Society of Composers, Incorporated

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MEMBERSHIP INFORMATION

FULL MEMBERSHIP (\$55/year): Eligible to submit scores to the National Conferences, regional conferences, SCI Recording Series, SCI Journal of Music Scores, and will receive the *SCI Newsletter* in electronic form. Optional subscription to [scimembers], the SCI listserv. Eligible to vote on Society Matters and in elections for the National Council.

JOINT MEMBERSHIP (\$75/year): Same benefits as full members

SENIOR MEMBERSHIP (\$27.50/year): Open to those 65 years of age or older, or retired. Same benefits as full members.

ASSOCIATE MEMBERSHIP (\$27.50/year): Open to performers and other interested professionals. Receives the *SCI Newsletter* in electronic form and can participate in national and regional conferences.

STUDENT MEMBERSHIP (\$27.50/year): Eligible to submit to regional conferences and receive the *SCI Newsletter* in electronic form. Optional subscription to [scimembers], the SCI listserv.

STUDENT CHAPTER MEMBERSHIP (\$17.50/year): Same benefits as student members, but only available on campuses having Student Chapters.

INSTITUTIONAL MEMBERSHIP (\$25/year): Organizations receive hard copy of the *SCI Newsletter* and other mailings.

LIFETIME MEMBERSHIP (\$1100 or \$120/year for 10 years): Benefits the same as full members, for life.

PUBLICATIONS

Publications include the *SCI Newsletter*, *SCI Recording Series*, *Performers CD Series*, *SCI Journal of Music Scores*, and **SCION** (monthly e-mail listing of announcements and opportunities for composers).

ANNOUNCEMENTS

Announcements of contests, calls for scores, and other solicitation 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.