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Lewis Spratlan - An Interview

The 4th National Student Conference, held at Indiana University and hosted by Jason Bahr, invited Lewis Spratlan as guest composer. This interview was conducted by David Gompper and transcribed by Chris Brakel.

DKG: Tell me about the piece that won the Pulitzer.

LS: *Life is a Dream*¹, which is drawn from *La Vida Es Sueño*², the great baroque era drama by Pedro Calderón de la Barca (1630). In 1975 I was invited by the New Haven Opera Theatre to write a piece for them. The producer and founder of that company was Herta Glaz³, and I was very happy to accept the invitation. I had not been thinking of writing an opera. In our first conversation about this I asked "Do you have any particular suggestions for me regarding the topic or region you would like me to go into?" She gave me a copy of Calderón's *La Vida Es Sueño*. Neither had I read it nor ever heard of it before. But I took it home and that night read it and thought, "This is it." It was an amazingly compelling drama. It's regarded, pretty widely, as a piece of literature within the Spanish tradition, somewhat the equivalent of *Hamlet* in English, and it's just one of those looming masterpieces that is in the conscience of Spanish society. School children memorize soliloquies from it. It's "What is life? A frenzy? An illusion?" This is one of the famous speeches from it—a "to be or not to be" sort of phrase. Apart from the wonderful details of it, at the dramatic level it partakes in absolutely ageless themes in the sense of the Greek dramas. It's very Euripidian in concept and structure. It contains themes of father and son in a tremendously important way. Fate and free will, and, above all, dreams and reality, as is reflected in the title. It has a strikingly modern quality to it. I have a feeling that Berg must have felt the same way in reading Büchner. It's astonishingly forward-looking and I didn't even argue with myself about it, for my initial judgement about the piece was correct from the beginning.

The play is performed as a stage drama rather a lot these days. There was a big production of it done by a Scottish troupe⁴ that came over and put it on. It got a lot of attention here, and last year would have been the Calderón's 400th birthday, so on that occasion, it also got a lot of stage revivals. As far as I know this is the only recent operatic setting of it.

DKG: And she approached you in 1975?

LS: Yes, and this piece was completed in 1978. This is the world's weirdest musical award for the Pulitzer Prize. I know of no other one that has been awarded for a work written that far removed from the date of the prize. It was, however, awarded for the world premiere of Act II of this opera. Here's what

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A Message from the President

As you know SCI is an all-volunteer membership-driven organization with historical ties to the academic institution that still serves as its primary support and foundation. It has resisted the move to becoming a 'corporation,' and with it the pros and cons associated with such a step, such as hiring grant-writers to find ever larger levels and pots of public and private money—a cyclical and often spiraling process that can be whim to uncontrollable market forces and political fall-out. To its credit, SCI is still functioning as it was set up some thirty-five years ago. Most of its components—the newsletter, SCION, the CD series, Journal of Scores, Website, Audio Streaming Project—work efficiently and for the most part without too much grief. New accessories have been added recently, most prominently, the SCI/ASCAP Student Composition Commissioning Program (see pg. 11), and with it, a large presence of students through an increasing number of student chapters. My friends, this is the future of SCI—the active inclusion of young composers who can and will take the society into the next generation. As testament, the new "Student Nationals"—at Indiana University last March and ably hosted by Jason Bahr, and next year at Bowling Green State University—have been a re-

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35th National Conference—Review

The Society for New Music
Neva Pilgrim, host
Syracuse, New York
29-31 March 2001

This unique conference took place on both the campus of Syracuse University and at the Everson Museum of Art Auditorium. Many thanks are extended to Neva Pilgrim and members of the Society for New Music, who organized a tight and well-programmed conference. SCI is also grateful to Andrew Waggoner, director of the School of Music at Syracuse University who made available their auditorium and rehearsal space.

The performances were of the highest quality, and included the University of Iowa Center for New Music, David Gompper, director; The Tremont String Quartet; Cornell University's Ensemble X, directed by Steven Stucky; the Bugallo-Williams piano duo; the Syracuse Vocal Ensemble, Robert Cowles, director; the Rivermist Brass Quintet; and individual musicians, including Deborah Bradley (piano), Ron Caravan (sax), Kelly Covert (flute), Linda Greene (flute), William Nichols (clarinet), Clark Potter (viola), E. Michael Richards (clarinet), Todd Welbourne (piano), Alan Woy (clarinet).

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Christopher Brakel and David Gompper

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There were six concerts, one installation (Sam Pellman) and one paper presentation (Jeffrey Hoover). The conference was unique, for it was hosted by a non-academic institution (SNM) with the academy as secondary resources. There is a lively and active musical life in Syracuse, thanks to the stalwart Neva and her many friends!

The following composers were performed: John AKINS, Jennifer BARKER, Charles BESTOR, James DASHOW, Michael DELLAIRA, Brian FENNELLY, Daniel S. GODFREY, Walter HARTLEY, Jeffrey HERRIOTT, Kent HOLLIDAY, Jeffrey HOOVER, Gregory HUTTER, Alexandros KALOGERAS, Andrey KASPAROV, Hideko KAWAMOTO, Margaret FAIRLIE-KENNEDY, Daniel KOONTZ, Karl KORTE, Joseph KOYKKAR, Jonathan KRAMER, Hye Kyung LEE, Anthony LIS, Patrick LONG, Tom LOPEZ, Melissa MAIER, Daniel McCARTHY, Mike McFERRON, Eric McINTYRE, Dimitri PAPAGEORGIU, Rob PATERSON, Sam PELLMAN, Mark PHILLIPS, Bernard RANDS, Paul RICHARDS, Laura SCHWENDINGER, Ann SILSBEE, Rob SMITH, David SOLEY, Paul STEINBERG, Steven STUCKY, Hilary TANN, Andrew WAGGONER, Alicyn WARREN, Robert WASHBURN, Craig WESTON, John D. WHITE, Beth WIEMANN, Jim WILLEY, Amy WILLIAMS, Michael WOODS, and Noel ZAhLER.

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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:

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Forthcoming Conferences

2001-2002

36th National Conference

University of Akron, Ohio

Daniel McCarthy, *host*

April 18-20, 2002

4th Student National Conference

Bowling Green State University

March 21-23, 2002

Region I

University of Maine, Orono

Beth Wiemann, *host*

October 26-28, 2001

Region IV

University of Florida

James Paul Sain & Paul Richards,

hosts

November 8-10, 2001

Region V

Wayne State University, Michigan

James Lentini, *host*

November 1-3, 2001

Region VIII

University of Alaska, Anchorage

George Belden, *host*

March 15-17, 2002

2002-2003

Region V

Macalester College, Minnesota

Carleton Macy, *host*

March 2003

ALERT!

If you teach in a department or school of music, please ensure that concert programs presented by your university are being collected and sent to ASCAP and BMI each on a regular basis. Each agency, which relies on these programs, extracts performance information and determines the amount of royalty credited to each composer based on a sample rate.

Have you considered becoming a lifetime member of SCI?

happened. Herta made the commission in 1975. Very shortly after that, I was talking about it with my close friend and colleague at Amherst college, James Maraniss, who is, it turns out, a Calderón scholar and knows *La Vida Es Sueño* very, very well. I was telling him how excited I was about this and we agreed that he would do the libretto for it. It was the most natural thing in the world, for he and I are absolute soul mates. He's an amazing listener. He's not an educated musician, but he is one of the greatest listeners of music that I know. We talked a lot about our ideas for the piece, the way we wanted to take the play and render it. We had to do a huge amount of cutting, for it's an enormous sprawling 5-act play. We ditched two or three sub-plots entirely, and got rid of a lot of characters. We did months of hacking around, picking and choosing, shaping it into what our concept was.

When it came down to actually writing the libretto we did not work side by side. I sort of sent him off and he spent about three or four months on the libretto for the first act. When he gave it to me, I thought it was sensationally good, absolutely what I wanted. I had him add one or two things that were not in the original, for musical structural reasons. And then off we went. I worked on the first act with very little conferring with him. I made just tiny changes for local rhythmic reasons, it was very much intact. While I was working on the first act, he started working on the libretto for the second act and on it went. This whole thing took about three years and I finished the piece in 1978. And about half way through the composition of the third act, the New Haven Opera Theater folded. Hence, this absurd situation that I was facing.

For five years my publisher and I tried to get this piece placed with an opera company in the United States. We did not go to Europe, which in retrospect was probably a bad decision because I think we could probably have put it on. I was kind of stubborn about it. I said, "You know, I'm an American, Jim's an American. It's very nearly colloquial American English. It's not some starchy Elizabethan English, by any means." I felt this should be premiered in the United States and should be heard by Americans.

I'm not sure I could describe the whole complex of reasons that we didn't pursue a European connection at the time. The piece was published by Margun Music, Gunther

Schuller's house. They worked, as I did, side by side and we sent it off to everybody with all the usual follow-up, calls and so on. And absolutely nothing came of it. And finally, I just sort of gave up. I turned my attention elsewhere and the piece sat on the shelf for fifteen or sixteen years. And I guess it's fair to say that it was sort of out of my mind for a while, and I began thinking of other things.

About five or six years ago, Roger Reynolds came in to do a semester with us at Amherst College and I played a tiny segment of the end of the second act, which we had done actually with the Amherst College Orchestra and student singers as a tiny little showcase for the piece in 1978 when it was finished (about a nine-minute segment). And Roger finished listening to it and said, "Your nuts not to have pushed this work and gotten someone to hear it! How can you stand having put this much of your life into something this good and let it sit on the shelf?" (He scolded me!)

DKG: Good for him.

LS: And I said, "You're right!" It was sort of a wake-up call for me. I had already made up my mind for a variety of reasons that I was going to put on an "All-Spratlan" concert in Boston, which is sort of a musical home base for me. I hadn't quite made the connection between the opera and this when I first dreamed of it. I was fortunate enough to receive a Koussevitsky commission, which produced *Sojourner*, so that piece became the center of this concert. It occurred to me to use the commission as seed money to expand to an appropriate-sized orchestra, hire the two very expensive singers that would be needed for the two principal roles, and make the bulk of the program Act II of this opera in addition to *Sojourner* and a couple of other smaller pieces. The more I thought about it, the more it seemed the right thing.

And then Scott Wheeler and I rolled up our sleeves and started raising money using the Koussevitsky grant as seed money, and managed to put together \$75,000. I knew that this would be an extremely expensive proposition for a Boston new music concert.

DKG: Whom did you get?

LS: The tenor who played Segismundo was

Allan Glassman, a superb young singer. The father role Basilio was sung by John Cheek. While it is not as virtuosic of a part and it's not as impossible to find a *basso profundo*, it is a real *basso profundo* role, and there are a limited number of singers floating around. Plus it had to be a fabulous character, and John Cheek was the ideal one for it. So I knew I would spend big bucks to get them. And then, of course, hiring a union orchestra from Boston to augment the other forces and so on. In fact, then we had to hire the six additional singers, who were all the *crème de la crème* of the Boston area, with the exception of Christina Bouras who is this fabulous young soprano from the New York City Opera. She's a future superstar, in my opinion. She's of Greek background and her voice is the opposite of generic and full of character. She hadn't done all that much new music, but she was very eager to perform it and did a fabulous job. So those were the three important singers.

Then I enlisted J. David Jackson, who was a former student of mine, and in fact a composer in addition to being a conductor. He's spent the last fifteen years in Europe going up the ladder in various opera companies, and has really paid his dues—a fabulous talent. He has a magical touch with singers, and is a brilliant student of the score and a superb conductor. I knew as soon as this project was on that I wanted him to do it and I was very much rewarded by that choice. I must say that I consider this to be a really wonderful performance, and a very large part has to do with David's direction of it. The singers would have done anything he told them—he had them in the palm of his hand and that isn't easy. Particularly, opera singers, who tend to be very temperamental people and sometimes selfish in a certain way. He handled them with the perfect touch, when to flatter them and when to be demanding in the exact proportions. Just watching him work was a marvel to me. And likewise with the orchestra, he had them in the palm of his hand as well. There was a rare sense of cooperation about the whole thing.

The concerts took place on January 28th and 30th of the year 2000, one in Amherst and the other at Harvard University. They were great events...Roger was right!

DKG: What kind of re-tooling did you do to make it a concert version, if anything?

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LS: Practically nothing. There was maybe a three-percent re-working overall, but it didn't have to do with making it into a concert version as such. It was just a matter of going back to the score after twenty years. Mainly it had to do with sanding down the vocal parts a little bit, to great advantage. I think I got rid of a little bit of my 'composerly arrogance' after so many years. I had squared to the realities of what it means to sing during that time. My wife is a fabulous singer, and she can sing anything. And that's a shame, in a certain sense because I'm spoiled by that.

I also touched up the scoring, just barely. As a matter of fact, I was a little bit amazed when I went back to the score, given that twenty years had gone by, to see how satisfied and right I still felt about it. In fact it continues to surprise me.

I don't have to tell you that there are a lot of opera companies in this country that put on something that happened to have been written within the last five years and pat themselves on the back and say they're great supporters of new opera. They have this idea about what the public wants. And so it's my view that it's largely kind of Hollywood mentality—you know this *Terminator I* or *Terminator II*. Identify *hip* and make an imitation *hit*. And if it's not that, then use what is topical...Marilyn Monroe, *A View from the Bridge*...what's hot, what's gonna grab them. And I have a certain sympathy for that, believe it or not. Putting on operas is extremely expensive and you have to have warm butts sitting in the chairs. The NEA might as well be dead—I mean it's just not there. Corporations are pulling back, and stockholders don't like their hard-won money going to new projects. But, courage is required here. These people have to realize that if something is dramatically good enough and compelling, it's going to fill the house. It doesn't have to be like "X" and it doesn't have to be in C major.

So, as I say, I've got a degree of sympathy with it. Opera, I fear, has lost its venerable edge as cutting-edge stuff. When you think of *The Marriage of Figaro*, these are pieces that were, in a sense, the movies of their day. Movies have co-opted that spot in a way, but I remain convinced that opera is a uniquely moving and enveloping and total kind of art form and experience. There remains a place along side film for opera to still be right up there in the front and engrossing to a population, while saying something significant.

• • •

DKG: Could you talk about this weekend and being here and what you've heard?

LS: I think it's been a wonderful event. It's a very special opportunity for this huge number of kids to hear each other's music—good, bad, or indifferent. We learn from everything we hear. It doesn't have to be great stuff. It's groping, as well. The variety of it, I think, is wonderful—the quality of the performances just blows me away. I'm just staggered by the commitment that these Indiana University students have made to something which, after all, is extra. I mean they have their own recitals to prepare for, their own homework to do, and their own practicing to do. They didn't need to do it, and I think it's a huge tribute to something that's in the air here. At the very least, it's a reflection of the value that new music is held—it's something that they're expected to do and they want to do.

I say to my own students all the time, that is, as far as I'm concerned, the central learning experience of composing is hearing one's own music. I can blabber as a teacher until I'm blue in the face, but when they sit and listen to something and see how it lines up with what they thought they were doing when they were putting the marks on the page, that's where the learning happens. And to have it of such a quality, I mean, there's a potentially unfortunate side to that too, which is if you get a bad performance, you can get wrong signals about your own music. You can think that you miscalculated which, in fact, wasn't your fault. But when you get what are so obviously good performances, such strong performances, they're dependable, they're reliable, and you can trust them as real indicators of what you're doing.

DKG: And that's the importance of the performer and the composer coming together and really interacting. I think it's not only the performance, but the preparation for that performance—the composer working with performers—that is 'gold' to these people, whether they know it or not.

LS: The last several days have been a wonderful eye-opening experience for me. As I told you the other day, I, my students and, in fact, my colleagues generally among the people I know in the Northeast have not been involved in SCI. And that's something

that I'm very eager to change. There's no opportunity remotely like this that my kids or the students of my colleagues have. I mean, we get decent performances locally, but there's nothing like this. Hearing all of this other music by one's peers is what's so significant about this.

DKG: You know, there has existed since 1947 the Midwest Composers' Symposium. Northwestern started it along with the Universities of Iowa, Michigan, Illinois, and Indiana—originally five schools. Oberlin was added in the sixties and Northwestern dropped out twice. But, every fall the students come together. The hosting rotates, and so the composers in the Midwest hear each other works on an annual basis.

LS: No, I wasn't aware of that. As far as I know there's nothing comparable to that in the East, is there?

DKG: I believe the SCI's Student National Conference borrows from that Midwestern model of bringing composers together, on a national basis from a "Call for Scores."

LS: I've made up my mind to promote this. As we were observing the other day, the number of submissions from the East is paltry. I think there is kind of a very unfortunate arrogance in the East that gets in the way of connecting composers. I think that might be a residue from the privatization and hyper-intellectuality streak that was so current in the 60's and 70's. That basic way of thinking, I think, is not still there, but it carries its baggage with it. •

¹ Premiered at the Dinosaur Annex, Boston, 28 January 2000 (Act II, concert version)

² This play is well known in German culture, having been translated in the early 19th century by one of the seminal influences of German Romanticism August Wilhelm von Schlegel (1767-1845) with the title *Das Leben ist ein Traum*.

³ Herta made quite a career at the Met as a contralto. She retired and married Fritz Redlich, who was at that time the chair of the Psychiatry Division at the Yale School of Medicine. That is what brought them to New Haven. She was full of energy, and even after retirement she founded this company.

⁴ Calixto Bieito's production at the Edinburgh Festival and Brooklyn's BAM.

Competitions, Grants and Calls

The following listings are condensed and may not have complete information. You are encouraged to contact the sponsoring organizations directly for submission guidelines, particularly if anonymous submission is required.

DALE WARLAND SINGERS NEW CHORAL MUSIC PROGRAM **Deadline: September 14**

The Dale Warland Singers are accepting scores for their annual New Choral Music Program. Four composers will receive \$1200 and travel expenses to write a 5-7 minute choral work for a public reading session on Apr. 29-30, 2002. Based on those pieces, one composer will be selected for a \$6000 commission for a work to be premiered during the Singer's 2003-2004 concert season. Composers who have not received substantial recognition and have had a limited number of major performances are encouraged to enter. Deadline: Sep. 14. Submit one representative score (need not be choral), recording if available, and resume. If submitted score is not choral, include a short statement on how you might approach a choral commission. Send materials to: New Choral Music Program, The Dale Warland Singers, 119 North Fourth St., Suite 510, Minneapolis, MN 55401, tel. (612) 339-9707, fax (612) 339-9826, e-mail DWSinger@aol.com, web <http://www.dalewarlandsingers.com/>.

SOUNDCLOCK **Deadline: October 1**

Soundclock contemporary music ensemble seeks works for fl, cl, vn, pf, with one additional part (vocal or instrumental) for a concert in Nov. Works should not have been performed in the New York area. Deadline: Oct. 1. For full information, contact: Soundclock, 144-01 21st Ave., Whitestone, NY 11357, tel. (718) 463-8997, e-mail SoundC2000@aol.com.

NOUVEL ENSEMBLE MODERNE FORUM 2001 **Deadline: October 31 (receipt)**

Forum 2002, the sixth International Forum for Young Composers, organized by the Nouvel Ensemble Moderne, will be held in Nov. 2002 in Montreal. Seven composers born after Oct. 31, 1971, will be invited to create a new 15-

20 minute work for 15 players, participate in a month-long workshop with the Nouvel Ensemble Moderne, and have their new works premiered and recorded. Receipt deadline: Oct. 31. Submit two scores, one of which must be for chamber orchestra or large ensemble; CD or cassette recording; and application form. For full information and application form, contact: FORUM 2002, Nouvel Ensemble Moderne (Universite de Montreal, Faculty of Music), 200 avenue Vincent-d'Indy, P.O. Box 6128, Succursale Centre-ville, Montreal, Quebec, Canada, H3C 3J7, tel. (514) 343-5962, fax (514) 343-2443, e-mail lenem@musique.umontreal.ca, web <http://www.nem.umontreal.ca/>.

NATIONAL ASSOCIATION OF TEACHERS OF SINGING **Deadline: January 11 (receipt)** **Entry Fee: \$25**

The National Association of Teachers of Singing, Inc., Vocal Composition Award will be given for an unpublished song cycle, group of songs, or single song composed within the last five years of 12-15 minutes' duration for one voice and piano. Texts must be in English, and the composer must secure copyright clearance. Prize: \$1000, premiere performance, and expenses to attend the premiere. Entry fee: \$25. Receipt deadline: Jan. 11. Submit: three bound copies of the score, marked with the date of composition, and with composer's name appearing only in the top right corner of the title page; cassette recording marked only with the title; written permission to NATS to make ten copies of the work for judging and performance; separate sheet with composer's name, address, and telephone number; SASE. Mail entries to: NATS Vocal Composition Award, c/o Dr. Carol Mikkelsen, Department of Music, Valdosta State University, 1500 N. Patterson St., Valdosta, GA 31698, web <http://www.nats.org/>.

CALLS FOR PARTICIPATION WITHOUT DEADLINES

WORKS FOR PIANO AND VIOLIN
"Tornado Warning," a Canadian piano-violin duo is accepting submissions for works in the genres of new music (neo-romantic/classical, modern, minimalist) as well as folk (Celtic, Canadian Maritime, bluegrass) for perfor-

mance and possible inclusion on a future recording. Submissions may be e-mailed (.gif or .jpg scans only) or sent by snail-mail. Please include contact information and a short bio. Scores can not be returned. Contact: Frederick Steuart, 6-10 Balmoral Street, Winnipeg, Manitoba, Canada R3C 1X2, e-mail fsteuart@hotmail.com, web <http://www.tornadowarning.f2s.com/>.

SEEKING NEW HYMN-BASED MUSIC

A Lutheran church musician is looking for new organ/piano music, with optional solo instrument, that makes use of hymn melodies. The music should be suitable for use in a worship setting. Please e-mail (if possible) before you send materials. Contact: Tim Tollefson, 830 Collett Ave. Apt. C, Terre Haute, IN 47804, e-mail timtol@rocketmail.com.

CALL FOR FLUTE WORKS

A flautist/composer seeks new works that are idiomatically written for flute, piccolo, and/or alto flute, with or without accompaniment. Also seeking concerti and chamber works. Please contact via e-mail before sending materials. Contact: Doug Han, e-mail dhan1@ic3.ithaca.edu.

HORN WORKS BY AFRICAN-AMERICAN WOMEN

A horn player seeks scores and/or information on works for solo horn or horn with chamber ensemble by African-American women composers. Send scores, recordings, or other information to: Crystal Swepson, 1 Crane Park, Jackson, MS 39216-3703, e-mail Cswepson@excite.com.

WORKS FOR CELLO AND DRUMMER

A musician seeks new pieces for cello and drummer. Contact: Elliot Humberto Kavee, e-mail eliasoundrecords@netscape.net, web <http://www.elliouthumbertokavee.com/>.

VIOLA WITH TAPE

Andreas Georgotas, viola player and lecturer at the Ionian University, Greece, is interested in performing and recording contemporary works for viola with tape and/or live electronics. Please send materials to: Andreas Georgotas, P.O. Box 546, Corfu, Greece, 49100.

FRIENDS OF THE ALBANY CITY CARILLON

The friends of the Albany City Carillon welcome submissions of music for carillon for possible performance and publication. Works should be less than eight minutes long and playable on a 4 octave carillon. See the web site for guidelines on composing for carillon. Send scores to: Friends of the Albany City Carillon, c/o Mayor's Office, Albany City Hall, Albany, NY 12207, e-mail Semowich@juno.com, web <http://members.tripod.com/~rensselaer/>.

NEW WORKS FOR BASSOON

An experienced bassoonist in the St. Louis area is looking for new works for possible performance. The bassoonist is mainly a classical performer, but also has experience with blues, experimental, new age, Christian, funk, pop, rock, and Indian musics. For more information, contact: Anthea Ybarra, e-mail antheay@aol.com.

HARPSICHORD AND LIVE ELECTRONICS

Vivienne Spiteri would like to collaborate with composers on works for harpsichord (classical copy, no pedals, no 16-foot register) with live electronics where the parameter of spatialization (in real time or otherwise) plays a major part (holophone technology is highly welcome). She is interested in works where silence is incorporated as a force of positive space. Contact: Vivienne Spiteri, Case postale 1642, Succursale B, Montreal, Canada H3B 3L3, tel./fax: (514) 481-8379, e-mail: vivie@isidorart.qc.ca.

SOPRANO SAXOPHONE AND PIANO

Chamber duo seeks contemporary scores for piano and soprano sax for possible performance. Contact: Rasa Urbsiene, Kretingos 65-27, LT-5809, Lithuania, fax ++370-6-310800, e-mail kjmd@klaipeda.omnitel.net.

WORKS FOR BARITONE VOICE

A singer seeks works for baritone voice and piano and/or other instruments for possible performance and recording. Tonal works preferred. Contact: Meredith Ryan Taylor, e-mail operavillian@joymail.com, web <http://www.mp3.com/mrt>.

CLARINET AND GUITAR

A clarinetist in the Boston area seeks original music for clarinet and guitar. Contact: e-mail bobnsu@net1plus.com.

NEW WORKS FOR SOLO TUBA

A freelance professional tuba player seeks new works for solo tuba with or without accompaniment of any kind for possible performance. Contact: Geoff Moore, 4 Chapel Road, Snodland, Kent ME6 5NE, UK, tel. 01634 - 244849 / 0956 207764, e-mail jennifer@sturman24.freemove.co.uk.

MUSIC WITH DOUBLE BASS

A bassist well versed in contemporary music is looking for new solo, chamber, and orchestral works for possible performance or recording. Contact: Steve Gilewski, e-mail sgilewski@yahoo.com.

VIOLIN SOLO OR WITH PIANO

A violinist seeks works up to 15 minutes long for violin solo or with piano for possible performance. Contact: Dr. Linda Hsu, Department of Music, University of Central Arkansas, 201 Donaghey Avenue, Conway, AR 72035, e-mail lindah@mail.uca.edu.

WORKS FOR ORGAN

An active contemporary music organist seeks works in any style for solo organ, organ with a single other instrument, or organ with tape or electronics for possible performance and recording. Contact: Carson P. Cooman, 386 Oakdale Drive, Rochester, NY 14618-1131, e-mail: carson@carsoncooman.com, web <http://www.carsoncooman.com/>.

SOLO VOICE WITH ELECTRONICS

A singer and researcher seeks works for solo voice with electronic tape and/or live electronics. Any voice type is acceptable. A short description of the works along with composers' contact info will be included in a catalogue of voice and tape works. Materials will be kept at The University of Texas at Austin for archival purposes. Please send score, tape, and a recorded performance of the work (MIDI OK), and any other pertinent information to: Larisa Montanaro, 186 Clover Road, Cedar Creek, TX 78612.

GUITAR PLUS DATABASE

Composers who have written works including guitar are invited to submit information about themselves and their works to the Guitar Plus International online database. For more information, contact: Bob Schneider, GPI Marketing Director, 2324 Madison Rd., Suite 903, Cincinnati, OH 45208, tel. (513) 321-9460, e-mail email@guitarplus.org, web <http://www.guitarplus.org/GPI.html>.

SCI National Council (2001-02)

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Executive Secretary

Gompper, cont. from page 1.

sounding success and help to encourage performers and to prepare younger composers for the “career” in this country as a composer.

I have been president for five years and will hand the baton off to some lucky soul at next year’s National Conference, held at the University of Akron, Dan McCarthy, host. During my time as its leader, I have come to understand SCI’s role in our quite proscribed and narrow field, and it is this: SCI acts to bring together composers and performers on a regional and national level with one purpose in mind—the performance. Ok, sometimes we’ll hear papers, but this is becoming increasingly rare. No, it is not so much the research, but the search, let us admit it, to hear our works performed. But more to the point, it allows an exchange between composer and performer—we learn from them, they learn from us. Having a conference at an academic institution gives young musicians the opportunity to learn from working with living and actively composing composers.

As a composer myself, I have always felt a tug between the intuitive and the analytical, between the need and desire to think about structure and the way music can “hang” supported by such strong underpinnings, and the urging to just “compose,” to write in the heat of the moment, flowing and pouring out without restraint. A diesel engine is only efficient when it is hot—we become hot when we continue to compose, from one piece to the next. Banker’s hours, as Stravinsky reminds us. But, of course, the mediator between the head and heart, the mind and soul, is the ear. The ear becomes the arbiter and judge, sifting out the crude and saving the jewels and gems—knowing what is garbage and what is worth saving; what to keep in a piece and what to jettison...and not only what, but how much or how little.

So what does this have to do with SCI? In a sense, SCI is a resonator for our activities, and extension of what we, as professionals seem to value and hold dear. The struggle between the doers and thinkers, the applied and the academic—between the effort it takes to actively support other composers versus a resilient and virulent restraint, due mostly to self-absorption—between the push to want our music accepted by a wider audience and the pangs we feel when our music may not be cuddled by our

colleagues.

I believe new and contemporary music in American is in good shape—in the sense that composers are writing what they want to write, and that, on the whole, performers are willing to learn and perform our music. There is diversity in our “collective” music—we have learned how to make our music more “performer-friendly”. Remember, these performers are our true friends. They are the one who sell our music to audiences, win over and convince audiences, and in the end build a listener base.

I would encourage you, as “American” composers (whatever that means today) to work more on an international level. Europe, Asia, South America or Africa—it doesn’t matter. These conferences help us to hear what others are doing. But to truly resist parochialism or deadly nationalism, I urge you to continue to make new contacts with those who live and work abroad. This will ensure a continuation and exchange of ideas and of sounds.

Finally, let me encourage you to return to SCI some of your time, your ideas, your expertise and energy in helping to create future opportunities. It is the only society that takes an active role to connect you, the composer, to the performer. Encourage your students to become active participants in what, for all of us, becomes important life-long learning experiences. *David Gompper*

SCI Newsletter Editor Wanted

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

Members Activities

Two compositions of **Daniel Adams** were premiered in February, 2001. *Equipoise*, a duo for saxophone and percussion was premiered by saxophonist Eddie Rich and percussionist Daniel McCloud on February 10 at “Festival 31: New Music 2001” held at Ball State University in Muncie, Indiana. *Two Antiphonal Portraits* for percussion ensemble was premiered by the University of South Florida Percussion Ensemble under the direction of Robert McCormick on February 28 at St. Petersburg (Florida) Junior College. *Lignumvitae*, another percussion ensemble composition by Adams was also performed on this program.

Dr. Adam’s *Quandary* for violin and guitar was performed by Duo 46 (Matthew Gould, guitar; Beth Schneider-Gould, violin) at the Italian Cultural Center in Istanbul, Turkey on February 26 and recorded for international broadcast on Turkish Radio. *Quandary* will be released as part of a Duo 46 CD entitled “Untaming the Fury”, on Guitar Plus Records. Works from this CD are currently available as .mp3 files on the Duo 46 website. *Three Movements for Unaccompanied Marimba* was performed by Mel Mobley at the Louisiana Tech Univ. School of the Performing Arts on Nov. 6, 2000. *Reverberations for timpani solo* was performed by Jeanetter Wrate on the Living Music 2000 Concert, November 10, at Los Angeles Harbor College.

Rolv Yttrehus heard his new work *Plectrum Spectrum* played by the Cygnus Ensemble at Merkin Hall in New York on January 10, 2001. The conductor was Jeffrey Milarsky.

Greg A. Steinke was selected as one of five finalists for the Seoul International Competition for Composers 2001, sponsored by the Korean Society of 21st Century Music. He will attend competition for the selection of the grand prize winner in Seoul, Korea. The work chosen was a revised version of *White Blowing Daffodil Seeds* for Piano Trio.

Members’ Activities Column

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

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

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

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

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

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

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

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

- Category I:** Music for piano alone
- Category II:** Music for percussion (2 to 15 players)
- Category III:** Electroacoustic music (tape/cd alone or performer with tape/cd)
- Category IV:** Music for Symphonic Winds: Scores will be accepted with the following

instrumentation:

1. Chamber Winds (6-15 performers drawn from the standard symphonic band)
2. Full Symphonic Band or Wind Ensemble

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

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

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

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

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

Category X: Music for organ alone

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

INCOMPLETE OR LATE APPLICATIONS WILL NOT BE ACCEPTED.

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

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

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

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

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

Application

Name: _____
Address: _____
email: _____
telephone #: _____
fax: _____
SCI Region Membership (must be in good standing): _____
School or other affiliation: _____

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

#1. Category: _____
Title: _____
Instrumentation: _____

Category: _____
Title: _____
Instrumentation: _____

#2. Category: _____
Title: _____
Instrumentation: _____

Category: _____
Title: _____
Instrumentation: _____

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

#3. Category: _____
Title: _____

Do you wish to bring your own performers (please circle one below)?
YES NO

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

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

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

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

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

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

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

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

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

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

Submission packet should include:

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

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

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

Send submission packet to:

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

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

View the selection procedure online at the following website:

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

Check the Praecepta website often for frequent updates.

Visit our Web page

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

<http://www.societyofcomposers.org>

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

2001 SCI/ASCAP National Adjudication

National Winners

[Lewis Spratlan, Don Freund, Alfonso Montecino, *judges*]

Ceiri Torjussen

Moiya Callahan

Mei-Fang Lin

Regional Winners

Region I [Scott Brickman & Beth Wiemann, *judges*]

- 1 STRING QUARTET Matthew Van Brink
- 2 STRING QUARTET Nancy Kho
- 3 CONCERTO CONCERTANTE Ralf Gawlick

Region II [Paul Siskind & Robert Washburn]

- 1 SONTATA FOR CL AND PIANO Shawn Zhu
- 2 DEEP MIDNIGHT Gregg Wramage
- 3 SEXTET Robert Paterson

Region III [Harvey Stokes & Jennifer Barker]

- 1 WOMEN OF VALOR Andrea Clearfield
- 2 SYMPHONIC ODE David Laganella
- 3 DANTE'S INFERNO Suzanne Polak

Region IV [Nick Demos & Tayloe Harding]

- 1 PERMANENT SECRET James Barry
- 2 LAST DANCE Andrew Papadeas
- 3 PIANO QUINTET Ryan Garber

Region V-east [Dan McCarthy & Mark Phillips]

- 1 ELECTRIC SHEEP Kenneth Froelich
- 2 FOUR-WAY SEXTET Moiya Callahan
- 3 FAHRENHEIT Mischa Zupko

Region V-west [James Chaudoir & David Vayo]

- 1 STRING QUARTET NO. 3 Pelarin Bacos III
- 2 TOCCATA Greg Hutter
- 3 SUDDEN LIGHT Jean Milew

Region VI [Ken Bales & Phillip Schroeder]

- 1 SONATA FOR VIOLIN AND PIANO Tom Osborne
- 2 HANNAH'S GRAVE Daniel Nass
- 3 FLOWERS David Gordon

Region VII [Marshall Bialosky & Glenn Hackbarth]

- 1 DISINTEGRATION Mei-Fang Lin
- 2 L.A. STORIES Ceiri Torjussen
- 3 OCTOBER Rani Sharone

Region VIII [Charles Argersinger & Patrick Williams]

- 1 VISION UNBOUND Helena Michelson
- 2 OSTINATINOS Jonathan Kornfeld
- 3 SYMPHONY Christopher Wicks

SCI is grateful to ASCAP and Frances Richard for their continuing support of this project.

Winners' Biographies

CEIRI TORJUSSEN was born in Cadriff, Wales, in 1976. He is a Welsh speaker. He gained his Bachelors in composition at the University of York, UK, and his Masters at the University of Southern California, Los Angeles. He started playing the trumpet and piano at the age of nine, and began composing seriously at the age of seventeen.

In addition to the main canon of western music from the middle ages to the present, his musical interests have included a special love for jazz, and for certain non-western music, especially Indian classical and Indonesian Gamelan, partly resulting from spending seven months in India when he was 19. Ceiri also has a keen interest in music for the moving image, and began scoring for TV documentaries while still in high school. His screen credits currently include six British TV documentaries, alternative music to Kubrick's "2001: A Space Odyssey", and eight short films. He has recently been orchestrating on Hollywood feature films for the composer Marco Beltrami. Recent projects include Dracula 2000 and Angel Eyes (principal orchestrator and conductor).

In 1998 he was awarded a William J. Fulbright Scholarship to study composition in the U.S. This, in addition to scholarships from the British Arts Council, S4C, and the Welsh American Foundation, allowed him to come to USC for graduate studies where he also held a Teaching Assistantship position. Ceiri has also won the Composers Medal at the Urdd National Eisteddfod three times, and been the recipient of the Daily telegraph Young Jazz Arrangers award, as well as many other awards for his jazz playing. He won the Composers Medal at the Welsh National Eisteddfod in 1999 which made him the official 'Head Composer' of Wales. He has recently been made a 'White Druid of the Island of Britain' for his services to Welsh music, and been the subject of a documentary on national television. Other recent awards include the Hans Salter Award for his outstanding compositions, given by the USC Thornton School of Music, and the SCI/ASCAP award (US) for his chamber ensemble piece, *L.A. Stories*.

His orchestral work, *Momentum*, has been performed widely, notably by the BBC National Orchestra of Wales, and been broadcast on national radio and television. He will be undertaking two new commissions

for the orchestra: one for the prestigious Vale of Glamorgan Festival in September 2001 and another for their 2002/03 season.

A native of Seattle, Washington, **MOIYA CALLAHAN** obtained a B.A. in Music from Whitman College in 1996, a M.M. in Music History at the University of Cincinnati College-Conservatory of Music in 1999, and is currently completing a D.M.A. in Composition at the same institution. Callahan's works have been selected for performance at numerous music festivals in the U.S., including the 2000 New Music Miami Festival at Florida International University, the Music 97, Music 98, and Music 99 festivals at the Cincinnati College-Conservatory of Music, the 2000 Resolution New Music Festival at Indiana University Southeast, and the June in Buffalo festival. She was selected as one of four composers to participate in a residency workshop with the ARRAYMUSIC ensemble in Toronto, Canada, in 2000, and was a grant recipient from the Meet the Composer Foundation in 1999. Most recently she was awarded a Frank Huntington Beebe Fund Fellowship supporting a year of post-doctoral study at King's College London. Commissioned works include *Triple Somersaults* for three pianos, the choral work *The Sea's Repeated Gesture*, and *Sequence*, a solo piano work commissioned by pianist Kathryn Woodard and funded by a grant from the City of Cincinnati.

MEI-FANG LIN was born in Taiwan in 1973. She got her bachelor's degree in composition and theory from the National Taiwan Normal University and her master's degree in composition from the University of Illinois at Urbana-Champaign. She is currently pursuing her doctoral degree in composition at the University of California at Berkeley. She has received "Kate Neal Kinley Memorial Fellowship", "Dr. & Mrs. James C.Y. Soong Fellowship", "Geraldine Cooke Fellowship" since she came to the United States. She has studied composition with Guy Garnett, Sever Tipei, Zack Browning, and electronic music with Scott Wyatt. She is now working with Edwin Dugger and Ed Campion at UC Berkeley.

She has won the the First Prize in the 2000 NACUSA Young Composer's Competition, First Prize in "Prix SCRIME 2000" in France, "21st century Piano Commission Competition" in 1999, the finalist selection

at the "Concours International de Musique Electroacoustiques, Bourges" in 2000 and the "Concorso Internazionale Luigi Russolo" in 1999, "Honorary Mention" and "Special Award" in the "Music Taipei Composition Competition" in 1998 and 1997 respectively. Her compositions have received performances and broadcast in the United States, Europe and Taiwan. She also performs new music internationally as a pianist.

2002 SCI/ASCAP Deadline: Dec. 1, 2001

SCI, in conjunction with ASCAP, announces the fifth in a series of annual commissions to be awarded to three student composers. The winners will be selected from a pool of finalists from each region, and their music will be subsequently premiered at the National Conference and recorded on the SCI CD Series.

Prizes:

- **1st place - \$1250**
recording in SCI CD series
score published in
SCI Journal of Music Scores
- **2nd place - \$750**
recording in SCI CD series
- **3rd place - \$500**
recording in SCI CD series

Application process

• Submit both a score and a cassette tape or CD of one work for any combination of instruments, voices, and/or electronics. The work must show competency in writing for the chosen medium. Regardless of medium submitted, the subsequent commission may be limited to a particular instrumentation (to be negotiated with the host of the National Conference). The recording you submit can be of a studio session, a live performance or a sequenced format. See the map on the opposite side for your region and postmark deadline.

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

• Use the official submission form on the right.

• composers can be of any age and nationality, but they must be either a) a student enrolled in a college or university composition degree program, or b) studying privately with a recognized

professional composer but not enrolled in a degree program. Send proof by submitting either a) a copy of your current transcript that clearly indicates your degree program or b) a letter from your composition teacher confirming that you are his/her student. You must submit to the same region in which you currently study.

Adjudication

Each work will be adjudicated in one of nine regions (Region V is being divided between East and West). Three winning scores will be selected from each region and sent to the National Conference for final adjudication. Three winning composers at the national adjudication will be chosen to write new works to be performed and recorded the following year. If there is no national conference, then a regional conference host will be chosen for the performance. The judges reserve the right to reconfigure the award money. The composer may choose to have the premiere performance placed on the SCI CD, or may reserve the option to arrange his/her own recording session. While it is our intention to include winning compositions on the SCI CD series, in all cases the direct or indirect costs of an acceptable tape for inclusion must be born by the host institution, the composer or an outside funding source. SCI reserves the right to choose the CD on which the winning works will be produced (either on the regular SCI CD series, or a special issue every other year). SCI will endeavor to arrange the performance and recordings to the mutual satisfaction of all parties, but reserves to itself final approval of the arrangements. Nevertheless, all rights to the music will remain with the composer.

mail scores to:
SCI/ASCAP
School of Music
University of Iowa
Iowa City, IA 52242

For more information on this competition, please contact David Gompper at (319) 335-1626, e-mail: david-gompper@uiowa.edu.

*For more information on Student Chapters, please contact James Paul Sain at the University of Florida at 352-392-0223 x240; or e-mail: jsain@ufl.edu.

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

ANNOUNCEMENTS of contests, calls for scores and other solicitations appear in the SCI Newsletter as a service to SCI members. While every effort is made to assure the accuracy of these announcements, SCI cannot accept responsibility for errors, misrepresentations or misinterpretations.

WHY NOT GO FIRST-CLASS?

First-Class Mail instead of the slower Bulk-Rate, send \$8 to cover postage and handling for one year to the New York Office.

ADDRESS LABELS Members of SCI may obtain the Society's membership list on pressure-sensitive labels for \$30 (half the usual price). Write to the New York office, enclosing your payment. Specify alphabetic or zip code sequence. The list can also be sorted by region. Allow four weeks for delivery.

PUBLICATIONS include the SCI Newsletter, CD Series, Journal of Music Scores, Monograph Series and SCION-the SCI On-line newsletter.

MEMBERSHIP INFORMATION

FULL MEMBERSHIP (\$50/YR): Eligible to submit scores to the National Conferences, regional conferences, *SCI Record Series*, *SCI Journal of Music Scores* and will receive the *SCI Newsletter*. Eligible to vote on Society matters and in elections for the National Council.

JOINT MEMBERSHIP (\$65/YR): Same benefits as for full members, but couple receives only one copy of the *Newsletter* and other mailings.

SENIOR MEMBERSHIP (\$25/YR): Open to those 65 years of age or older, or retired. Same benefits as full members.

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

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

STUDENT CHAPTER MEMBERSHIP (\$15/YR): Same benefits as student members, but open only on campuses having Student Chapters.

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

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

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



The SCI Newsletter
The Society of Composers, Inc.

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

Non-profit Organization

U. S. postage

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