

The SCI Newsletter

society of composers, inc.

P.O. BOX 296 OLD CHELSEA STATION NEW YORK, NY 10011-9998



FROM
THE CHAIR

Since the last column, I've been able to visit the conferences in Regions I, VI and VII (previously VIII). I plan to continue these visits, so that I can get to each region by the end of my term.

I've recently appointed several interim Co-Chairs. RAOUL PLESKOW of C. W. Post College will join Co-Chair Max Lifchitz in Region II. TIMOTHY KOTH of the University of Virginia and DAVID HEINICK of St. Mary's College (MD) will be Co-Chairs of Region III. JOHN CHENETTE will join Co-Chair Michael Schelle in Region V, and MICHAEL IATAURO of New Mexico Institute of Mining and Technology will join Deborah Kavasch in Region VII. Paul Beaudoin continues as sole Co-Chair of Region I pending election of another Co-Chair. I'm looking forward to renewed activities in several of these regions, and I hope each of you will offer your active support to these people. I've placed a high priority on encouraging activities in the regionals.

I would also remind Co-Chairs to forward regional information to the Newsletter, or make use of the regional address labels available from the Executive Secretary, to stay in touch with your regional members.

I continue to hear about problems with score selection for annual conferences. I am responding to each of these concerns by personal letter whenever possible, and I will continue to work closely with future conference hosts to insure the policy of no member receiving performance two years in a row. Please know that this policy has been emphasized in the past and that usually conference hosts are provided with a list of prior year's composers. However, it is not possible to foresee the specific requirements and problems the individual hosts may encounter, so the final selection must be left up to them. Both the National Council and the Executive Committee are sensitive to this particular problem.

We have had some positive actions in the past year, and a good future to look forward to. ASCAP has made a direct contribution of \$500 towards our overall activity this past quarter, and I am most optimistic that several other grants be coming our way shortly. Hopefully, I'll have more news in the next issue.

Until next issue -- Best Wishes and Good Composing!

Greg Steinke

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JUNE 1989

SCI RECORD SERIES

by Richard Brooks

75 YEARS OF ASCAP

The American Society of Composers, Authors and Publishers (ASCAP) celebrates its seventy-fifth anniversary this year. For three quarters of a century, ASCAP has been serving the interests of music creators, music users and the public.

ASCAP is a voluntary membership association whose function is to protect the rights of its members by licensing and collecting royalties for public performance of their copyrighted works. These royalties are distributed to the members based on performances. ASCAP is the only music-licensing organization whose Board of Directors is made up solely of writers and publishers, elected by the membership. Members therefore know their leaders are music creators and publishers like themselves, who have a personal stake in protecting their interests.

As advances in technology have created new uses for music, ASCAP has led the way in protecting its members' copyrights by actively seeking to license each new music user. In the interests of fostering creativity and protecting the creator, ASCAP has spearheaded campaigns both to stop legislation that threatens copyright protection and to pass laws that strengthen it.

ASCAP members around the country have provided valuable assistance in the grass-roots lobbying efforts that restored legitimate tax deductions to creative artists, facilitated US adherence to the Berne convention, and prevented passage of source-licensing legislation that would deny music creators their right to continue payment for the continuing use of their music.

Through its Special Awards Program, ASCAP rewards composers whose work is performed substantially in media ASCAP does not survey. ASCAP is also dedicated to the encouragement of the writers of tomorrow, through the creation of the ASCAP Foundation which offers a variety of workshops, scholarships, awards and programs to inspire the creation of new music by new talent.

We are pleased to report that the SCI Record Series seems well on the way to "recovery" with three albums in various stages of production. Record No. 9 features works by DAVID WARD-STEINMAN, RONALD PERERA, KEVIN HANLON, JOHN RINEHART and CHARLES BESTOR. It will be available by the time you receive this Newsletter. Record No. 10 features works by GORDON CYR, ERNESTO PELLEGRINI and WILL GAY BOTTJE. It will be released this summer. If all goes well financially, we will also issue Record No. 11 featuring works by WILLIAM MATTHEWS, THOMAS BENJAMIN, EDWARD MATTILLA, VINCENT McDERMOTT and CARLTON GAMER later this year.

Judges are now evaluating scores and tapes submitted over the past year, and the results will be announced shortly.

To honor the Twenty Fifth Anniversary of the founding of the Society, we have decided to transform the series into a compact disc series. CD No. 12 will feature works by VICTOR TECAYEHUATZIN, EMMANUEL GHENT, ROBIN HEIFITZ, KARL MILLER, KARL BOELTER and RONALD PELLEGRINI. CD No. 13 will feature works by LEO KRAFT, DIANE THOME, JOELLE WALLACH, GEORGE BELDEN, JOHN WHITE and others. We hope to produce both in 1990.

The selections process is ongoing, and we urge interested composers to send us scores and tapes as they are available. For the initial selection process, the tapes do not need to be studio quality. The judges simply need a tape which will convey the sense of the work. After selection, it is understood that the composer will provide a studio quality tape.

The production fee charged to selected composers is \$85 per minute of music. It should also be understood that the Society does not, as a matter of policy, pay royalties. Published works will need a waiver of mechanical rights from the copyright holder.

Works will be considered for the Record Series and the Journal of Music Scores, even if both tapes and scores are submitted. Please indicate with your submission whether you wish to be considered for both the Record and Journal, the Record Series only, or the Journal only.

Submissions should include the form found in the center of this issue.

FINALLY A PRO

by Carolyn Curtis

OK, so I admit it. I was the first on my block to run out and pay top dollar for a music notation software package of which all I really knew about it was what the advertising campaign chose to tell me. No one knew how to operate it except for a select few. This will only make sense if you knew I was trying to run a typesetting company with Pro Composer by Mark of the Unicorn.

If you've been following anything of music programs in the past year, you know that what is referred to is none other than Finale, developed by Coda Music Software. During the March 1989 SCI Annual Conference, I was asked to write an article concerning my experiences with Professional Composer and Finale. So before risking a flood of hate mail, I need to state that my choice, as any intelligent purchase of software must be, was made in the light of what the particular needs of my company are vs what these programs could do and how well they could do it. First and foremost, my responsibility is to find a capable, flexible software able to handle whatever compositional demands passed across my desk. Second, I am a MacIntosh fiend and since most new music software is developed first for the Mac, I therefore "restricted" my search.

With that settled, I started out with Pro Composer. At the time, this program was one of the more flexible ones. In addition, its interface was user friendly and therefore, very easy to learn. The first few projects were undemanding and Pro Composer worked fine. The pieces were relatively simple, containing no lyrics, crescendos, multi-voiced sections, and no slurs. The postscript output was acceptable for my purposes. But then I noticed a few things.

First, lyrics have always been a thorn in the side. Traditionally, they were consigned to the last as a cut and past nightmare. While multiple verses can be assigned, hyphens are flush left against the first syllable (ex. "hi- to-ry"). Not exactly earth shattering, but something that does separate the professional from others.

Second, there was a problem if there was a second voice of a different duration. To add one you had to create a second staff, add the second voice, and then merge those two staves together. In theory, fine. In practice, however, Pro Composer was a rookie. The two voices were superimposed one on the other. To be fair, this hiccup has been addressed by Mark of the Unicorn, but only after Finale was already well on the market. In the most recent version, Pro Composer now makes a more intelligent merge by shifting over the offending notehead.

Third, while providing header and footers, you are only allowed title, composer, lyricist, and copyright lines. Should you like to add a dedication or an alternate title, get ready to cut and paste. Also, don't get your hopes up as fare as typefaces go, either. You have no choice of the font, its New York all the way.

This last observation best describes the limitations of Pro Composer. Practically everything is set to a default that the user is unable to alter. This limits us to traditional notation. There is no way to reduce or increase the number of staff lines, to change noteheads or alter the length of a stem. Of course, this is not an issue if you never want to have control over these things. Pro Composer handles music as a word processor handles words. You don't expect a word processor to function as a page layout program, so don't expect to have much control if you choose Pro Composer.

With the purchase of Finale, I soon recalled Newton's Law of Action and Reaction. The benefits of total control over page layout exacted a price of responsibility. It took me months to feel comfortable with Finale. Along with the program came a HUGE three-ring binder containing three volumes of "help." They even included a section called "Finale in An Evening," at the time I thought a more suitable title would be "Finale in a Lifetime."

I started running Finale on a dual-floppy Mac SE without a hard disk. The program required one Mg of memory which ate up one of the drives and the system file was in the other. And I was off, or so I thought. Knowing that I learn best under pressure, I undertook a very large project and a deadline. After two months of 10 hours a day, I was still ready to send it back.

Finale thinks like no other music software. And as such, it must be approached with humility and with your sleeves rolled up, ready to work. Put away all pride, for it doesn't matter how well you relate to computers. The manuals explain the why and leave the how to be somewhat extrapolated from them. This is not a slight on Coda, the publisher. A globe will tell you what the world looks like, but you still need a map to get from Austin to Tallahassee. Coda supplied an

incredible amount of information which only lacks a few keys to put it all together. Once it clicked in my mind how Finale works with a very few defaults became difficult for me to remember of those dreadful first few months. You start knowing that Finale is a hammer in a world of nails.

While I spent much of my time in the beginning remarking how Finale seemed to swallow a camel and gag on a gnat, it still was and is for me the easiest software to use to obtain the maximum results. There hasn't been anything that Finale hasn't been able to handle, as yet.

The output is even more beautiful than anything I have seen short of hand-engraved music. Ties and slurs, crescendos, etc. look more smooth with the Petrucci font when using a laserwriter. Lyrics are easy to insert, and the hyphens are centered. I have total control over the number of headers and footers, titles, etc. The fonts can easily be changed from the default font. I can even change the default! The program even allows me to cross-beam between staves. And all of these represent only a portion of the things Finale has permitted my company to expand into.

With a MIDI, the scores can be "played" into Finale. Extracted parts can be saved as an individual file for editing. Everything is moveable! Scores can be optimized so that only the active parts appear, removing non-playing instruments until they play. Shapes of my own design can be created and given MIDI definition. This is fun!

For what I do, Finale has made my life overall much easier, ignoring the rough beginning. It was cheaper for me than other programs when I calculated the cost per feature. So after several months working on Finale and testing its limits with the types of compositions I've received, I am totally comfortable with Finale and highly recommend it to anyone who needs a program of its sophistication.

Ed: Those attending the 1989 SCI Annual Conference at Tallahassee, FL last April will remember Carolyn Curtis demonstrating music typesetting on the MacIntosh outside Dohnanyi Recital Hall on the Florida State University campus. Carolyn received her degree in 1983 from Florida State, and has extensive experience in various typesetting projects. Her company, Etude, a customized service for contemporary composers, can be reached by writing Suite 145, 3225 South MacDill Avenue, #133, Tampa, FL 33629, or calling 813/253-6064.

SCI NEWSLETTER

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**NOTATION AND THE MacINSTOSH
AN ALTERNATIVE APPROACH**

by Cindy McTee

Most, if not all, music notation programs developed for the MacInstosh provide little assistance to the composer who desires complete freedom over the design and placement of music symbols. Such latitude, however, can be achieved using a general graphics program like Silicon Beach's SuperPaint, along with Adobe's music font, Sonata.

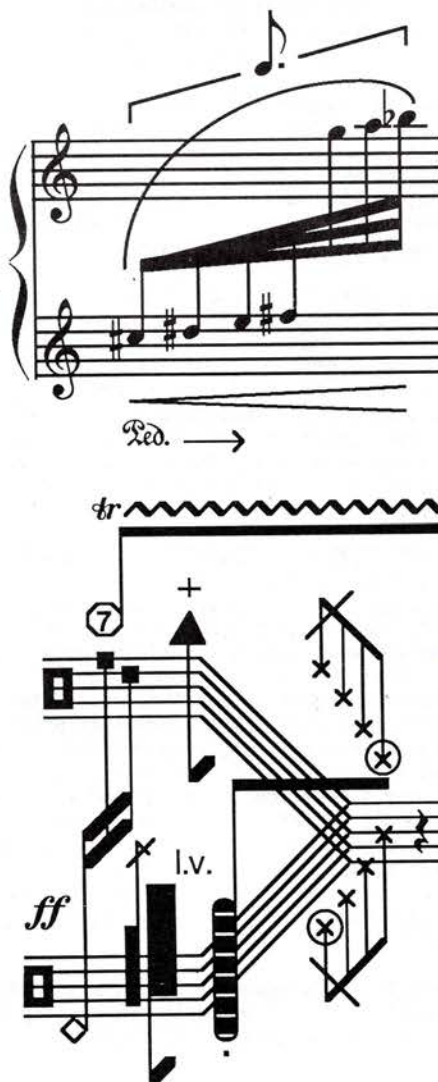
SuperPaint offers several features particularly well-suited to the production of music manuscript: (1) it handles documents of most any dimension; (2) it is equipped with an arc tool making possible the creation of slurs and ties of any size and shape; (3) it is capable of producing patterns and textures useful in the composition of non-traditional music notations; (4) it provides horizontal and vertical rulers as well as grids in any of the standard units of measure; (5) it furnishes flip commands useful in the construction of symbols such as dynamic wedges; and (6) it constructs documents as two superimposed layers, a Draw layer and a Paint layer; graphics can be created on either or both layers, the former storing objects as a series of QuickDraw commands producing high resolution results with a laser or linotronic printer, the latter allowing inclusive and detailed editing of elements originally created with Professional Composer (Mark of the Unicorn), probably the most widely used professional quality music notation program developed for the Macintosh.

Just like the majority of Macintosh applications, SuperPaint has the ability to access fonts installed into the System file of the startup disk. Adobe's laser font, Sonata, provides most of the traditional music symbols, and they can be typed onto either of SuperPaint's layers and readily repositioned if necessary.

Music notation software gets better with each passing month, but developers have yet to incorporate the basic drawing capability of applications such as SuperPaint into easily learned "automatic" notation programs.

"Programming wizards: we composers of non-standard music notations need your support too!"

**MUSIC NOTATIONS
CREATED WITH
SUPERPAINT AND SONATA**



REGION I ANNUAL CONFERENCE

by Paul Beaudoin

Region I's Annual Conference took place April 8-9 at Wellesley College, Wellesley, MA. Forty-seven regional composers were performed and two paper sessions were given throughout the two-day event.

POZZI ESCOT has completed her two-year term as Co-Chair. GREG STEINKE will appoint three candidates and a vote of the regional membership will be held later in the summer.

PAUL BEAUDOIN from New England Conservatory continues as Co-Chair. Plans are underway for the 1990 Regional Conference to be held November 10-11 at Bates College, Lewiston, ME. WILLIAM MATTHEWS from Bates College will be the coordinator.

Region I, along with Greg Steinke, extends their thanks to Pozzi Escot and Arlene Zallman (Wellesley College Conference coordinator) for the 1989 Regional Conference.

COMPETITIONS, GRANTS AND CALLS

The following listings come from a variety of sources, so may not have complete information. You are encouraged to contact the sponsoring organizations directly, before sending materials.

"SASE" in a listing means that a "self-addressed stamped envelope" should be included for return of materials.

Submissions that are to be "anonymous" implies that your name should not appear anywhere on the score; an identifying mark should be placed on the score instead, and a sealed envelope with this mark on the front should be attached, and should enclose at least your name, address, phone number and title of the piece.

It's assumed that if your work is chosen for a performance, you can supply parts on demand.

SCI does not support the charging of entrance fees, which often go to fund the prizes themselves. Composers should consider whether to participate in such competitions, so that the lack of entries may encourage sponsors to include expenses in the competition budget, instead of relying on entrants to pay for them.

ANOPTICON

ARCHIVAL LIBRARY FOR WOMEN COMPOSERS

Panopticon has opened a library for women composers' scores and tapes. The Library is open to the public for viewing and listening of materials.

CONTACT: Chase Morrison, Panopticon, 625 Broadway, 10th Floor, New York, NY 10012. 212/475-4401.

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Annual dues:
\$30 for individuals and small ensembles
\$15 for those age 25 and under
(\$40 and \$25, respectively, after October 1, 1989).

Ed: This article is derived from Cindy McTee's presentation at the SCI Annual Conference at Florida State University last April. Cindy can be contacted at the School of Music, North Texas State University, Denton, TX 76203.

BRONX SYMPHONY ORCHESTRA
FIRST YOUNG BRONX COMPOSERS COMPETITION

DEADLINE: September 1, 1989.
INSTRUMENTATION: Symphony orchestra.
DURATION: Max. 12 min.
AWARDS: 1st - \$1500 plus \$1000 for copy fees, performance during 1989-90 season.
2nd - \$1000 plus \$1000 for copy fees, performance during 1989-90 season.

Competition open to composers born after September 1, 1959, and born or currently living in the Bronx or attending or have graduated from a school in the Bronx. Include SASE. Judges will include William Aguado, Robert Black, John Corigliano, Ulysses Kay and Walter Skolnik.

CONTACT: Young Bronx Composer's Contest, c/o Music Department, Lehman College, Bedford Park Boulevard West, Bronx, NY 10468.

UNIVERSITY OF WISCONSIN-PLATTEVILLE
NEW MUSIC FESTIVAL
(NOVEMBER 9, 1989)

DEADLINE: September 15, 1989.
INSTRUMENTATION: Solo voice, vocal duets, piano, flute(s), piccolo(s), oboe, clarinet(s), bassoon, trumpet(s), Fr. horn(s), trombone(s), tuba(s), percussion and/or electronic music. Intermediate and early advanced piano music more likely to be chosen.

CONTACT: Dr. Rosemary Clarke, Coordinator, Music Department, University of Wisconsin-Platteville, Platteville, WI 53818.

CALL FOR SCORES

DEADLINE: August 1, 1989.
INSTRUMENTATION: Guitar.

This is a call for scores to be presented in a concert of guitar music at the SCI Annual Conference at the University of Nevada, April 5 - 8, 1990. Send SASE for return of scores.

CONTACT: Todd Seelye, School of Music, University of Arizona, Tucson, AZ 85721.

UNIVERSITY OF LOUISVILLE
GRAWEMEYER AWARD FOR MUSIC COMPOSITION
1990

DEADLINE: January 26, 1990.
INSTRUMENTATION: Large musical genre--choral, orchestral, chamber, electronic, song-cycle, dance, opera, musical theater, extended solo work, etc.
AWARD: \$150,000 paid in five annual installments of \$30,000 each.

Each entry for the Award must be sponsored by a professional musical organization or individual (performer or performing group, conductor, critic, publisher, or head of a professional music school or department). A composer may not submit his/her own work. No more than one work of any composer may be submitted, and previous winners are not eligible.

Each entry must be submitted separately, and include a full score; a cassette of excellent quality of a professional-level performance of the complete work (do not include commentary or other works); documentation of the premiere public performance between 1/1/85 and 12/31/89, including printed program, reviews, etc.; supporting letter from the sponsor of the entry, stating sponsor's relation to submitted work and sponsor's belief in the outstanding qualities of the work; composer's photo; composer's biography, briefly outlining total achievement and recognition; completed entry form and signed release; \$30 fee.

CONTACT: Grawemeyer Music Award Committee, School of Music, University of Louisville, Louisville, KY 40292.

MEMBERS' ACTIVITIES

The announcement of the premiere of *Red Shift* (1988) for solo alto saxophone and an ensemble of eleven performers in the April Newsletter neglected to mention the illustrious composer, he being DAVID LIPTAK. We regret the omission.



GREG STEINKE has been active for the year. Last October, *Ein Japanisches Liederbuch* for soprano, chamber ensemble and slides was presented via videotape at the Res Musica International Electro-Acoustic Music Festival in Baltimore. In November, he presented the paper "Towards a New Interdisciplinarity" at a session on Performance and Composition I: *Creative Expression in the Future* presented at a conference of NASM. In January Steinke presented a lecture/demonstration entitled "The Use of Native American Musics and Poetic Images in Compositional Process" at the Far West Popular Cultural Association and Far West American Culture Association First Annual Meeting in Las Vegas (NV). Steinke presented the lecture/demonstration again in March at the 17th Annual Conference of the National Association for Ethnic Studies, Inc., and in April at the 15th Annual Conference of the Sonneck Society for American Music.

VIVIAN ADELBERG RUDOW's composition *Americana Visited* was performed in May at the National Gallery in Washington, DC by Lynne Levine, National Symphony member violist, and Myrian Teie, pianist. The work was also performed at the Phillips Gallery in Washington by Richard Field, BSO principal violist, and Jeffrey Chappell. Rudow's *With Love* was performed on Mothers' Day at Towson State University Fine Arts Center by Cecylia Barczyk, cellist.

JOELLE WALLACH's *La Musica, s Muertos, y Las Estrellas* was premiered at Merkin Hall, NYC, by the Florilegium Chamber Choir and Orchestra, conducted by JoAnn Rice.



society of composers, inc.

COMPOSER INFORMATION SHEET

RECORDING SERIES

P.O. BOX 296 OLD CHELSEA STATION NEW YORK, NY 10011-9998

The information provided below will be used in preparing liner notes and/or introductory material for the ASUC Record Series in the event your work is selected. Your submission must include the following:

1. This form, completely filled in
2. Your score(s) and/or tape(s).
3. Letters of permission to reprint and/or record, signed by:
 - any collaborators
 - text copyright owner, if other than yourself.
 - music copyright owner, if other than yourself.
4. If you are submitting a dub of a Category A (professional quality master) tape, a release letter signed by each of the performers (or only the conductor if one was used).
5. Return postage, if you want your materials to be returned.

Name _____ Address _____
(as you want it to appear in print)

Birthdate _____

Birthplace _____ Telephone # _____

University affiliation _____
(if applicable)

Member of: ASCAP _____ BMI _____ SESAC _____ No affiliation _____

Membership in Professional Organizations: _____

Exact Title of Composition _____

Date of Composition _____

Instrumentation _____

_____ Exact Duration _____ Minutes, _____ Seconds

Number of score pages (include title and instruction pages) _____

Owner of Music Copyright _____

Owner of Text Copyright _____

Author or Collaborator _____

Has this work been released on disk? (Label, Address, Catalogue Number, Year) _____

Has this work been published? (Publisher, Address, Catalogue Number, Year) _____

List any Awards, Grants, Honors you have received with dates:

List companies who have published and/or recorded other of your works
(do not list each work) (include any previous ASUC Journal
or Recording)

List by Name and Instrument the Performers on this Recording:

Recording Engineer (if applicable): _____

In the space below briefly summarize any other information about yourself which could be mentioned in the notes:

In the space below summarize any aspects of the work itself you feel would be important for the listener to be aware of (form, composition techniques, programmatic references, unusual effects, etc.):

The above information is accurate and complete to the best of my knowledge.

(Signature)

(Date)

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The Talisman for two clarinets, violin, viola, 'cello and synthesizer by RUTH LOMON was performed at the First and Second Church of Boston by the Dinosaur Max Music Ensemble. Commentaries, a commissioned work, was performed by Joanne Vollendorf, organist, at the Central United Methodist Church of Detroit. NEWCOMP Computer Arts Showcase presented Lomon's Fantasy Journey into the Mind of a Machine for soprano and saxophone, choreographed by Peggy Brightman. Imprints, a commissioned concerto for piano and four percussion, was performed at Ohio State University with Rosemary Platt, pianist.

MARILYN J. ZIFFRIN's Fantasia for Diana was performed by Diana Jaensch, bassoon, at the Eastern Divisional meeting of the College Music Society at Manhattanville College, Purchase, NY. Ziffrin's Prayer for mixed chorus was premiered at St. Paul's Church, Concord, NH, by the Concord Chorale, directed by John Curtis.

A composition concert of works by ROSEMARY CLARKE was recently presented at the University of Wisconsin at Platteville. Included in the program were premieres of Elegy-Suite for David, Sr. for two euphoniums and tuba, Three Pieces for Cello and Piano, Giles Farnaby's Dreame; His Rest; and His Humour, arranged for brass quartet (three euphoniums and tuba), Slow and Easy, for flute and baritone, commissioned by Wendy Weig of Duque, IA, The Lord Bless Thee for soprano and piano, Meleager for piano and tape (played by the composer), and Hestia for Bb trumpet, commissioned by G. Daniel Fairchild of Platteville, WI.

TING HO has received two composing grants from Montclair State College (NJ). One is to complete a suite of dances for tuba and piano, to be premiered by premiere tubist, Don Butterfield. The other grant is to compose a work for band, to be premiered by the Montclair State Symphonic Band, conducted by Mr. Butterfield. Ting Ho was recently chosen to serve a second time on the Composers' Fellowship Jury for the New Jersey State Council on the Arts.

CHARLES MASON's The Caged Skylark for soprano and tape was performed at the recital of Mildred Allen (formerly of the Metropolitan Opera) and in March was performed at the Contemporary Music Festival in Montgomery, AL. Mason's composition Amalgam I for oboe and tape was performed at the conference of the Southeastern Composer's League at the State University of North Carolina at Greensboro. Mason's organ composition Windage was performed by James Cook at the University of Alabama. In February his quadrasonic tape piece Kinetic was played at the Electro-Acoustic Music Series Tape Music Concerts at the University of Wisconsin-Madison, and his tape piece Sift and Sword was presented at the October SEAMUS conference at Evergreen State College.

MARGARET BROUWER's Third From the Sun was performed in February by the Saint Louis Symphony Orchestra at the ASOL's New Music Reading Session. It was performed again in March by the Indiana University Concert Orchestra. Brouwer's Sonata for Violin and Piano was performed in Greensboro (NC) at the SCL Forum in March. Timespan for brass quintet was performed in College Park (MD) at the CMS Mid-Atlantic meeting.

MICHAEL SCHELLE's The Great Soap Opera received its world premiere at Butler University, Indianapolis, IN. This work, "a domestic tragedy (?) in five scenes and five commercials," was presented by the 500 Festival New Musik and Opera Ensemble, and starred Sharon Beckendorf Seales, Michael Shasberger and Carolyn Scanlan. Also featured were Steven Stolen, Laurel Goetzing, Anna Lee Hamilton, Milton Mondor and Katie Marie Schelle. The production was directed by James Hatfield.

ROCKY J. REUTER was a featured guest composer at the 1989 Plymouth State College New Music Festival, where his Modicum III, a festival commission, was premiered. Other works premiered have included Hymn and Exultation for wind ensemble, and Fanfare for a New Awakening for brass quintet, both commissions from Capital University for the inaugural ceremonies of their 12th president. Also premiered was Modicum IV for trombone, piano and dancer at the season finale concert of the Central Ohio Composers Alliance (COCA); atmospherics after dark for voice and MIDI electronics at the Capital University NOW MUSIC Festival '89 and at a COCA performance, with William Florescu, baritone; Petrucchi & Me for MIDI guitar and MIDI electronics; MicroMusic I for horn and double bass; The Mysterious Cave for three trumpets; Midnight Modality for jazz combo; Hiroshima for electronic jazz combo; and Study for SAIS-R, a work for young orchestra commissioned by the Saud Arabian International School in Riyadh Saudi Arabia.

Reuter gave a presentation of his compositions to the Ohio State University Composers Workshop and performed his Modicum II for piano and synthesizer on an OSU-CW concert. Reuter's Alquemie I was performed at NOW MUSIC Festival '89, by Sandra Cryder, mezzo-soprano, and the Capital University Wind Symphony, directed by Timothy Swinehart, and Chanson de l'ange, a vocalise for soprano, guitar and dancer, was performed at a COCA concert.

Reuter recently received a commission for an orchestral work from the Capital University Conservatory of Music to be premiered during the 89-90 season. Twelve of Reuter's works were recently accepted for publication by Trombone Association Publishing of West Springfield, MA, including works for trombone alone, trombone ensembles, trombone and electronics, and a trombone ballad for jazz ensemble.



The National Association of Composers/USA

Second Oldest Composers'
Organization in the U.S.

- 6 - 8 Concerts a year in Los Angeles and New York.
- A national contest for young composers.
- A national contest for young performers of American music
- A newsletter, broadcasts of members' music, publications, and awards honoring outstanding persons in new music.
- \$15.00 a year membership dues;
an additional \$20.00 for Los Angeles and New York chapter members
- NACUSA, Box 49652, Barrington Station, Los Angeles, CA 90049

Alea III by ELEANOR CORY was presented in Boston University Concert Hall by the string quartet finalists of the Kucyna International Competition. A concert of works by Cory was presented at the Renee Weiler Auditorium (NYC), and included Ehre for solo violin, performed by Gregory Fulkerson, Hemispheres, performed by Maxine Neumann, 'cello and Elizabeth Rodgers, piano, Apertures, performed by Aleck Karis, piano, and Profiles, performed by Steven Hartman, clarinet, Maxine Neumann, 'cello and Elizabeth Rodgers, piano.

My Arabesque for chamber ensemble by RAOUL PLESKOW was premiered recently by North/South Consonance at Merkin Hall (NYC). Six Brief Verses for female voices and chamber ensemble was performed at Kennedy Center, Washington, DC, by the Kennedy Center Chamber Players. The Stony Brook Chamber Players premiered Pleskow's Consort for String Quartet at Merkin Hall, (NYC) and David Holzman premiered his Three Images for Piano at a recital at the Tilles Center in Long Island (NY). Pleskow's Five Bagatelles with Voice was premiered by the Queens Symphony on their "Left Bank" series, with Jeannette Walters, soprano.

Tropes and Echoes for clarinet and orchestra by BRIAN FENNELLY, written on a Guggenheim Fellowship, received its world premiere at Carnegie Hall (NYC) by David Shifrin, clarinet, and the National Orchestral Association conducted by Jorge Mester. Fennelly's Triple Play was recently presented at Weill Recital Hall (NYC) and Trio No. 2 received its New York premiere by the Arioso Trio at Christ and St. Stephen's Church (NYC).

KAREL HUSA's Concerto for Violoncello and Orchestra was premiered in Los Angeles, CA, by Lynn Harrell and the University of Southern California Symphony, conducted by Daniel Lewis. Harrell will perform this work in its European premiere in March, 1990, with the Tonhalle Orchestra, Zurich, Switzerland. Husa has been chosen by the American Academy and Institute of Arts and Letters to receive one of its awards to honor and encourage composers in their creative work. This award also includes a CD recording of one of Husa's works. The Eastman Wind Ensemble, conducted by Donald Hunsberger, performs Husa's Music for Prague 1968 on CBS CD Records. Smetana Fanfare for wind ensemble has been published by G. Schirmer, AMP.

ANTHONY LIS' composition The Circle Dance was performed in April at a "New Voices of Spring" concert sponsored by the Cincinnati Composers' Guild at the Contemporary Arts Center in Cincinnati. Performers were Miriam Shires, clarinet, Shirley Helm, piano and Chris Deane, percussion. Also in April Lis served as a panelist for the North Dakota Council on the Arts in Fargo. Fanfare and Rondellus for woodwind trio was performed at Mankato State University in a concert sponsored by the New Music Network, an organization recently formed to further the performance of contemporary music in Minnesota. Lis was elected Secretary of the Minnesota Music Theory Consortium during their annual spring meeting at Mankato State University.

Two works by LEON STEIN were presented at the 3rd annual meeting of the Southern Pacific Chapter of CMS held in April at Chapman College, Orange, CA. Presented were Stein's Sonata for Tenor Saxophone and Piano (1967), performed by Douglas Macek and Timothy Steele, and the first performance of Duo Concertante for Marimba and Bassoon (1988), by Deborah Schwartz, marimba, and Julie Ann Feves, bassoon.

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