

The SCI Newsletter

Society of Composers, Inc.

P.O. Box 296 OLD CHELSEA STATION NEW YORK, NY 10113-0296



ACA Laurel Leaf Award

VOLUME 21 NUMBER 4

MAY 1991

Southern Illinois U., Carbondale Hosts Region V Conference

The Region V conference was presented by Southern Illinois University at Carbondale, March 21-23, hosted by SCI co-chair **FRANK STEMPER**. In addition to eight lectures, there were eight concerts of 47 compositions. The performances were of very high quality, featuring the Southern Illinois faculty and students. Ensembles that participated included the SIUC Wind Ensemble, the New American Woodwind Quintet, SIUC Brass Trio, SIUC Jazz Ensemble, duo pianists Delphin and Romain, and the Southern Illinois Children's Choir. Solo performers included Eric Mandat, Tom Flaherty, Paul Hunt, Judith Bentley, Johnny Rodriguez, Kay Slocum, Todd Welbourne, Brad Hansen, Shrinvas Krishnan, Michael Kruge, Christopher Creviston and Karen Koch.

SCI members performed at the conference included **JOHN R. AKINS, BURTON BEERMAN, MARLYN BLISS, WILL GAY BOTTJE, JAMES CHAUDOIR, JONATHAN CHENETTE, DAVID DOLATOWSKI, TOM FLAHERTY, HAROLD FORTUIN, CHRISTOPHER FRYE, ULF GRAHN, BRAD HANSEN, TAYLOR HARDING, PAUL HAYDEN, DOUGLAS B. HOLMES, MARVIN JOHNSON, JOSEF JUREK, MICHAEL KALLSTROM, KARL KORTE, JOSEPH KOYKKAR, ANTHONY LIS, CARLETON MACY, ERIC MANDAT, JAMES MOBBERLY, ERNESTO PELLEGRINI, ABRAM PLUM, ROCKY REUTER, JOHN RODRIGUEZ, ROBERT ROLLIN, MICHAEL SCHELLE, GREG STEINKE, FRANK STEMPER, GREGORIA SUCHY, STEPHEN L. SYVERUD, PETER TERRY, MARY JEANNE van APPLIEDORN, PETER WARE, JAMES WATERS** and **RICHARD WIENHORST**.

Student Chapter Established at University of Miami, Coral Gables

Composition students at the University of Miami, Coral Gables (FL) have founded a student chapter of the Society of Composers, Inc. The current officers for 1991 are **FRED De SENA**, president, **CHEONG KEONG CHUAH**, vice-president/parliamentarian, **LYNN SQUICCIMARRA**, secretary, **ERIKA BUSCH**, treasurer, **GENE CROUT**, Newsletter editor, and **KEVIN McPEAK**, special events coordinator.

Charter member and past-president **DEBORAH De La TORRE** was instrumental in organizing the chapter with the guidance of **DENNIS KAM**, Chairman of the Department of Theory/Composition at the University of Miami School of Music, who serves as chapter advisor. Dr. Kam is also SCI Eastern Coordinator for Student Chapters.

The University of Miami chapter publishes its own newsletter and sponsors concerts, recitals and guest composers, in order to enhance awareness of contemporary music in the university community and foster collaborative efforts among composers. The first concert was held at Gusman Concert Hall in February.

Anyone interested in contacting the SCI student chapter at the University of Miami, or forming a student chapter can contact Dr. Dennis Kam, Department of Theory and Composition, School of Music, University of Miami, PO Box 248165, Coral Gables, FL 33124. The Western Coordinator for Student Chapters is Deborah Kavasch, 601 East Main Street, Turlock, CA 95380.

Competitions, Grants and Calls for Scores

The following listings are condensed from a variety of sources. You are encouraged to contact the sponsoring organizations directly for submission guidelines, particularly if anonymous submission is required. SASE in a listing means that a "self-addressed stamped envelope" should be included if you want your materials returned.

Percussive Arts Society Val and Venus Eddy Composition Contest

DEADLINE: September 1, 1991.
INSTRUMENTATION: Xylophone and piano or marimba and piano.
DURATION: 4-8 min.
AWARD: \$1000 and option of publication of work by Meredith Music Publication.

This competition is open to women composers only, no age limit. The winning composition will be performed at a future Percussive Arts Society International Convention. Submit one copy of the manuscript and optional cassette recording, with entry form. Material will not be returned.

CONTACT: Val and Venus Eddy Composition Contest, Percussive Arts Society, 123 West Main Street, Urbana, IL 61801

1991 Kennedy Center Friedheim Awards Chamber Works

DEADLINE: July 15, 1991.
INSTRUMENTATION: Chamber ensembles without voice except in the context of the instrumental fabric and without text.
DURATION: Min. 15 min.
AWARDS: 1st-\$5000, 2nd-\$2500, 3rd-\$1000, 4th-\$500.

All nominated works are studied in

(continued on page 2)

three stages by a jury of recognized musical authorities. Ten semi-final works will be chosen soon after the submission deadline, with public notification. From these, four finalist works will be chosen to be presented in concert at the Kennedy Center's Terrace Theater in November, 1991, at which time the rankings for the awards will be decided. Composers who are US citizens or have Permanent Resident status are eligible. Submit a completed nomination form, score of the composition, three cassette recordings of good quality, printed programs including program notes, a brief biography including musical training, teachers, awards, etc., list of addresses of vocal newspapers and radio and TV stations for notification if a semi-finalist/finalist, and \$20 fee. Self-nominations are accepted. Include SASE for return of materials by First Class mail.

CONTACT: Mr. Charles F. Croog, Coordinator, Kennedy Center Friedheim Awards, The John F. Kennedy Center for the Performing Arts, Washington, DC 20566-0001.

University of North Carolina at Greensboro Women's Choir Composition Competition

DEADLINE: December 1, 1991.
INSTRUMENTATION: Women's choir, unaccompanied, or accompanied by piano or no more than five orchestra instruments (which may include piano).
AWARD: \$2500.

This competition is for works written after 1985 that have not been performed in a public concert, published or commercially recorded. Submit anonymously three copies of the score with SASE. Current students, faculty and staff of UNCG are not eligible. Winning composer will be notified by February 15, 1991. The winning work will be premiered on the UNCG campus during the closing ceremony of the University's centennial celebration in October, 1992.

CONTACT: Dr. Eddie Bass, Centennial Composition Competition, School of Music, UNCG, Greensboro, NC 27412-5001.

SCI Newsletter

Ting Ho, Editor
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Other Business:

Martin Gonzalez, Exec. Secretary
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PO Box 296, Old Chelsea Station
New York, NY 10113-0296
718/899-2605

National Band Association 1991 Fifteenth Annual Band Composition Contest

DEADLINE: November 1, 1991.
INSTRUMENTATION: Concert band/wind ensemble.
AWARD: \$3000.

This competition is open to all composers, and solicits works for concert band or wind ensemble with no restrictions to style, form or length. Include a full score and tape recording of specified instrumentation. The winning work will be performed at the national or a regional music convention of the NBA.

CONTACT: Dr. Gary M. Ciepluch, Director of Winds and Bands, Music Department, Haydn Hall, Case Western Reserve University, Cleveland Ohio 44106.

Minnesota Independent Film and Television Call for Submissions

DEADLINE: June 15, 1991.
AWARDS: \$100 for works 5 minutes or less; for works over five minutes, \$100 plus \$20 for each minute over five.

Station KTCA-TV has announced a call for submissions for a second season of MNTV, a series devoted to works of local independents. Works of any genre or length about anything that can be legally broadcast are eligible. Preference will be given to Minnesota producers and recent work. Works previously submitted are not eligible. Submit materials with entry form, include name, phone number, title of pieces and length. Format should be broadcast quality on 3/4 inch VHS, 16mm or super 8. Do not send masters.

CONTACT: MNTV/KTCA-TV, 172 East 4th Street, St. Paul, MN 55101. 612/229-1419.

GALA Choruses Festival IV First Composition Competition

DEADLINE: August 15, 1991.
INSTRUMENTATION: Chorus of at least 25, TTBB, SATB or SSAA.
DURATION: 6-12 min.
AWARDS: For each composer selected, \$1000 plus \$350 travel allowance and \$150 per diem during the Festival; all winning compositions will be professional copied.

For the festival, 4 TTBB works, 2 SATB works and 1 SSAA work will be chosen for performance. The SSAA work will be awarded to a woman composer. Submit score and an optional tape for unpublished works. For works requiring instruments, include a piano reduction Instrumental parts will be optional.

CONTACT: Jeffrey Harms, Artistic Director, GALA Choruses Festival IV, PO Box 18987, Denver, CO 80218. 303/832-1526, FAX 303/861-0797.

Baltimore Symphony Orchestra Composers' Reading Project

DEADLINE: June 17, 1991.
INSTRUMENTATION: Standard orchestra.
AWARDS: Four awards of paid expenses to attend rehearsal, public concert and symposium/reception on November 9, 1991.

The Baltimore Symphony Orchestra's Composers' Reading Project solicits unpublished orchestral scores from African-American composers to be read at a public session at the Joseph Meyerhoff Symphony Hall in Baltimore (MD). Submit scores (in ink), following guidelines, available from address below. A maximum of four scores will be chosen for the reading session, which will be followed by a symposium on the music of African-American composers, related to the interests and expertise of the selected composers. The audience will be invited to critique the selected compositions, a summary of which will be given each composer, with a complete and uninterrupted taping of each work.

CONTACT: Jean Boone, Composers' Reading Project, Baltimore Symphony Orchestra, 1212 Cathedral Street, Baltimore, MD 21201. 301/783-8100.

NACUSA 13th Annual Young Composers Competition

DEADLINE: October 30, 1991.
INSTRUMENTATION: Chamber ensemble of up to five players; additional person for tape playback allowed.
DURATION: Max. 15 min.
AWARDS: 1st-\$100 and performance at Los Angeles and New York NACUSA concerts; 2nd-\$50 and performance at Los Angeles NACUSA concert.

This competition is open to all NACUSA members 18-30 years old. Submissions should not have been published nor won any other musical awards. Submit up to two compositions anonymously, with SASE.

CONTACT: National Association of Composers, USA, PO Box 49652, Barrington Station, Los Angeles, CA 90049.

Roodepoort International Eisteddfod of South Africa Composition Competitions

Competition 39

DEADLINE: October 31, 1991.

INSTRUMENTATION: Set of 3 songs for SATB with optional accompaniment.

DURATION: Max. 12 min.

Competition 40

DEADLINE: October 31, 1991.

INSTRUMENTATION: Suite for piano in 4 or 5 movements.

DURATION: Max. 15 min.

Competition 41

DEADLINE: October 31, 1991.

INSTRUMENTATION: For chamber orchestra (string quintet, fl, ob, Bb cl, bsn, tpt and Fr hn), variations on measures 1-16, 1st mov't of Mozart's piano sonata, K. 331.

DURATION: Max. 15 min.

SINGLE AWARD: R1 500,00 for best overall composition.

The Roodepoort International Eisteddfod of South Africa (REISA) is an international festival of music, song and dance. Winners of the 1991 competitions will be announced during 1992 festival, and will be considered for performance during 1993 festival. Submit compositions not published or entered in any other competition. Submit application form and 5 copies of score anonymously.

CONTACT: Joe Le Roux, Executive Director, REISA, PO Box 738, Roodepoort 1725, Republic of South Africa. 011-472-2820, FAX 011-472-1014.

Contemporary Record Society National Competition for Composers Recording

DEADLINE: July 19, 1991.

INSTRUMENTATION: Not to exceed 9 performers.

DURATION: Max. 25 min.

AWARDS: 1st-inclusion on a commercially distributed CD recording; 2nd and 3rd-consideration for future recordings.

Submit works that are unpublished and not commercially recorded. Each composer may submit one work for each application submitted, to include SASE and \$25 fee. This competition is limited to the first 300 applicants.

CONTACT: National Competition for Composers Recording, Contemporary Record Society, 724 Winchester Road, Broomall, PA 19008. 215/544-5920, FAX 215/544-5921.

Members' Activities

FRAN RICHARD, Director of Concert Music for ASCAP, was profiled in a recent issue of *ASCAP in Action*. She has just finished a five-year term on the Barlow Endowment's Board of Advisors. Bunker Hill Community College, Boston, MA, recently presented an Art Gallery concert featuring the first performance of nine piano pieces by **ALFRED HOOSE**. Also presented was a Kurzweil realization of *Variations* for piano/four hands and orchestra. Dr. Harold Knight was the pianist for this performance.

JEAN EICHELBERGER IVEY's composition *Voyager* for solo cello and orchestra had its premiere at Peabody Conservatory, Baltimore, MD in February. The Peabody Symphony was conducted by David Zinman, conductor of the Baltimore Symphony, with Mihaly Virizlay, principal cellist of the Baltimore Symphony and a Peabody faculty member, as soloist. Composition of this work was supported by fellowships from the National Endowment for the Arts, the John Simon Guggenheim Memorial Foundation and the Margaret Fairbanks Jory Fund of the American Music Center. The piece is one of a number of Ivey works inspired by her interest in astronomy.

Sonare Alla Mente by **JAMES R. WINTLE** was performed by Hexagon, a wind quintet with piano, on the Southeastern Oklahoma State University Musical Arts Series and on the guest artist series at West Texas State University in Canyon, TX. The Verdehr Trio premiered *Phantasierter Satz* for violin, clarinet and piano at Pittsburg State University, KS. *Tomando Todo Encuentra* was performed by Dr. Steven Harlos at the University of North Texas, Denton, and *joue sur instruments a vent* for woodwind quintet won the Delius Prize in composition and was performed by members of the Jacksonville Symphony during the Delius Festival held at Jacksonville State University.

Recent and upcoming performances of music by **VERNON TARANTO JR.** include the premieres of *Fanfare for an Afternoon Concert* at the Tampa Bay Performance Center by the Florida Orchestra Brass Quintet, and *Sonata for Cello and Piano* at the Tarpon Springs Cultural Cen-

ter, performed by Theresa Villani and Jacques Linder. *Five Haiku Impressions* was performed in recitals in Tampa and Sarasota by **PETER BLAUVELT**, and *Metamorphoses for Violin Alone* will be featured on concerts at the Museum of Fine Arts in St. Petersburg, FL, and at the New York Public Library at Lincoln Center, by **DINOS CONSTANTINIDES**.

Sun Circles by **RICHARD WILLIS** was premiered by the Baylor University Wind Ensemble, conducted by Michael Halthcock.

JAMES C. MOBBERLEY's work *Soggiorno* for solo violin and tape received the 1991 Lee Ettelson award for composition. The work was written during a fellowship at the American Academy in Rome, and will be premiered in San Francisco this fall. *On Thin Ice* for tuba/euphonium ensemble was premiered at the Sapporo International Festival in Japan, conducted by R. Winston Morris. *The Ceremony of Innocence* for SATB chorus and wind ensemble was premiered at the College Band Directors National Association Conference at the University of Missouri, Kansas City, Gary Hill conducting. Mobberley recently received a commission for an orchestra work for the Kansas City Symphony Orchestra, to be premiered in 1992. Another commissioned work, for six performers and computer-generated tape, will also be





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

premiered by SUNY-Stony Brook New Music Ensemble at Carnegie Hall in 1992.

Chautauqua Overture by **WALTER S. HARTLEY** was performed by the University of Kansas Symphonic Band, conducted by Robert Foster, at the recent CBDNA Conference. A new work, *Sinfonia No. 9* was commissioned by this band and will be premiered by them in 1992 in honor of the band's 100th anniversary.

MICHAEL SCHELLE's "*restless dream before* *The Big Night*", a commission from the Barlow Endowment, will be performed during the 1991-92 season of the Albuquerque Symphony.

DAVID VAYO's *Study in Carmine and Coral* was recently performed by Teresa Dybuig, piano, at Yale University. *Reflex* for marimba was performed at

SUNY-Stony Brook and Rice University, and *Love Songs to a First-Born* for baritone voice and viola was performed at the Peabody Conservatory. *Time Elastic* for tape was performed at Southern Methodist University. Vayo has accepted a position at Illinois Wesleyan University to begin in fall, 1991.

Two Elizabethan Lyrics by **STEFANIA de KENESSEY** was featured in a concert by the New York Women's Chorus, conducted by Gail S. Berman, at CAMI Hall in NYC.

JAY VOSK's *Diversions* for two alto saxophones was performed at the region 8 North American Saxophone Alliance Conference at the University of Lowell, CT. *Sonoran Deserts* for saxophone quartet was performed at the New England Saxophone Symposium at the University of Massachusetts. *Rise Up, My Love* for mezzo soprano, clarinet and guitar was premiered at Pima Community College in Tucson, and *Liebes-Lied* for soprano, viola and piano was premiered at Crosder Hall at the University of Arizona.

JOSEPH KOYKKAR received an Individual Artists Award in music composition from the Wisconsin Arts Board. *Composite* was one of four compositions selected to be read by the Milwaukee Symphony for its first score reading program competition for Wisconsin composers. Koykkar was the recipient of a Meet-the-Composer/Arts Midwest grant to conduct his composition, *In Focus*, at the "Music of Our Time" concert in Milwaukee. *Impulse* will be featured on the Buffalo New Music Ensemble concert in

May, and *Touchings: a Love Story*, an interactive work for computer music technologies and video, was featured on the first Interarts and Technology Concert at the University of Wisconsin-Madison.

Hearing Things (1989) by **JUDITH SHATIN** received its New York premiere at the Kathryn Bache Miller Theater of Columbia University (NYC) in a performance by the New York New Music Ensemble, conducted by Robert Black. *Three Summers Heat*, commissioned by the Barlow Endowment, was performed in the 1989 Bourges International Experimental Music Festival, at the Strathmore Hall New Arts and Technologies Festival in Maryland, and recently at the French Embassy in Washington, DC. *Piping the Earth* received its premiere by the Women's Philharmonic in San Francisco.

Three works by **LEON STEIN** were performed by the Arioso Wind Quintet in a concert celebrating Stein's 80th birthday. Included on the program were *Suite for Woodwind Quintet* (1970), *Three Pieces for Solo Bb Clarinet* (1969) and *Suite for Solo Flute* (1978). *Trio Concertante* for violin, saxophone and piano was performed on a concert of works by CMS composers presented by the Pacific Southern Chapter of CMS and the University of California - Riverside. Performers were Wahne Chen, Jerry Luedders and Deon Nielsen Price.

The Seventh International Congress on Women in Music at Utrecht, the Netherlands, include works by two SCI members

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on the program. Performed were *Duo hobo/altviolo* by HILARY TANN and *Sonatine* for clarinet and piano by MARY JEAN van APPLIEDORN.

Two works by MARY JEANNE van APPLIEDORN have recently received premieres: *Parquet Musique pour Clavecin* by Barbara Harbach at Rice University and *Ayre* for clarinet ensemble at Texas Tech University. Recent composition performances include *Missa Brevis* for voice and organ at the "Women in Music Festival" presented by Georgia State University, *Patterns* for horn quintet at the International Horn Society conference at North Texas State University, and *Concerto for Trumpet* by Alan Finney, trumpet and van Appledorn, piano, at Texas Tech University.

ANTHONY LIS was recently named President-Elect of the Minnesota Music Theory Consortium. He has also been chosen for inclusion in the 22nd edition of the *Dictionary of International Biography*, published by the International Biographical Centre, Cambridge, England.

SYLVIA PENGILLY presented a concert of her most recent compositions in Louis J. Roussel Hall, Loyola University, New Orleans, LA. Presented were two major works, *The Wizard of Id* for computers, synthesizers, performers and interactive video, and *Pendulum* for dancer, video and performers. Premiered were *Elemental Chaos*, an art/music

video, and *In search of Infinity* for dancer, tape and video feed-back.

Several works by WALTER WINSLOW have received performances recently. *Trio Rustico* received its premiere in San Francisco by Earplay, which commissioned it. *Artemisia* was performed in New York by Lois Martin and Emma Tahmisian at a concert of the Composers Guild. *A Modern Evangelist* was performed by John Leisenring at the University of Missouri-Kansas City.



For Members' Activities Column:

NAME: _____

ACTIVITIES (for performances, include title of work, date(s), performers, location and if premiere):

If your address label is not correct, please indicate corrections below:

PHONE: _____ / _____

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.

Publication of the **SCI Newsletter** is partially supported by a grant from the National Endowment for the Arts.

Membership Information

Full Membership (\$45/yr): Eligible to submit scores to the National Conference, 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 (\$60/yr): Same benefits as for full members, but couple receives only one copy of the **Newsletter** and other mailings.

Senior Membership (\$22.50/yr): Open to those 65 years of age or older, or retired. Same benefits as full members.

Associate Membership (\$20/yr): Open to performers and other interested professionals. Receives the **Newsletter** and can participate in the National and regional conferences.

Student Membership (\$20/yr): Eligible to enter the **SCI/SESAC Student Composition Contest** and regional conferences, and receives the **Newsletter**.

Student Chapter Membership (\$12/yr): Same benefits as student members, but open only on campuses having Student Chapters.

Institutional Membership (\$20/yr): Organizations receive the **Newsletter** and other mailings.

Lifetime Membership (\$550 or \$80/yr for 10 years): Benefits the same as for full members for life.

Affiliate Membership (\$40/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

Society of Composers, Inc.

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