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## Vladimir Tarnopolski—An Interview

Between September 28 and October 1, the University of Iowa hosted the Russian Contemporary Music Festival (see the November 5<sup>th</sup> issue of the New York Times for a review written by Richard Taruskin). This is an interview between **Vladimir Tarnopolski** and **David Gompper** that took place (in a maxi-van driving to Chicago) on October 2, 2000, and was translated by Marina Frolova-Walker. Following, on page 11, is a short interview with **Roman Ledeniov**.

**DKG:** Discuss contemporary music and how it functions at the Moscow Conservatory of Music.

**VT:** Seven years ago a special center for contemporary music was founded at the Moscow Conservatory. The reason for that was so that our students had the chance to learn about the most modern trends. We are collecting as much information as possible on modern music—booklets, work lists, and most importantly, scores and recordings.

**DKG:** How do you seek out these recordings and find the composers? How do you decide what to perform?

**VT:** Our library is so poor that we still need the traditional 20<sup>th</sup>-century scores—Berio, Stockhausen, and Ligeti. They are simply not there. We are first trying to obtain the classics of modern music. As part of this center, a new music ensemble was formed called *Studio New Music*. This ensemble was originally founded as a special post-graduate class for performers. Now it is much more than that, not just part of an educational system—its role is much bigger. We give over ten different concert programs a year. The ensemble is made up of not only post-graduate students but musicians who have graduated.

The most important performing repertoire for us is music from the Russian avante-garde (music from the 1920s)—many of these works have been revised and are now enjoying their second premieres. Secondly, our repertoire includes both the classics of Europe and of our own avante-garde: Gubaidulina, Schnittke, Denisov, etc. Finally, the most important part of our work is performing compositions by our young composers. We also organize concerts that are devoted to one composer, dedicated exclusively to their work. At present we are trying to organize competitions for young composers. The last one was in December 1999, with a sponsorship by SONY. And we found a whole number of new, very interesting young composers.

But the main part of our activities is centered around the festival of music called *Moscow Forum*. Seven have already been organized, and each of them has had a theme with one particular country: Holland, England, Germany, Italy, Austria (two times),

*continued on page 3*

### National Conference — An Update

A total of 333 scores were submitted by 150 composers for performance at the 35<sup>th</sup> National Conference, held in Syracuse, New York and hosted by the Society of New Music, Neva Pilgrim, director. The web site has been successful for informing composers and performers of the current status of their scores—where each score was sent and what ensemble chose which works for performance. At the time of press, some 198 scores were distributed.

The registration fee for all events has been set at \$65, with Saturday's all-day fee at \$20 and a per-concert fee of \$10. There will be receptions after the Thursday and Friday night concerts, plus a banquet before the Saturday evening concert.

**Hotel Information:** Genesee Inn, 1060 East Genesee St., Syracuse, N.Y. 13210, Phone: 800-365-4663. Ask for block of rooms (30) under "Society of Composers". Cut off date is 1 March 2001. Rate is \$59/night for one queen-size bed, \$79 for 2 double beds.

Radisson Plaza, The Hotel Syracuse, 500 South Warren Street, Syracuse, N.Y. 13202; Phone: 800-333-3333 or 315-422-5121. Ask for block for rooms (20) under "Society of Composers". Cut off date is 28 February 2001. Rate is \$95 for either single or double. Transportation to and from airport or train station on an individual basis.



## SCI/ASCAP Student Competition—An Update

A total of 88 students submitted scores for adjudication in this year's commissioning competition. The scores will be sent out to two evaluators in each of the nine regions, and three regional winners will be selected. For the second adjudication round, up to twenty-four scores will be evaluated and will take place at the Student National Conference at Indiana University March 1-3. The winners will be announced at the banquet.

I am pleased to announce that the winners of last year's competition will have their works premiered at the Student National conference: first place winner **Lansing D. McLoskey**, with a work for chorus, to be performed on Saturday, March 3<sup>rd</sup> at 4:00 p.m.; second place winner **Karim Al-Zand**, with a work for wind ensemble, slated for Thursday, March 1<sup>st</sup> at 8:00 p.m.; and third place winner **Ching-chu Hu**, with a work for the New Music Ensemble, which will be premiered on Friday, March 2<sup>nd</sup> at 8:00 p.m. I look forward to this exciting conference, hosted by **Jason Bahr**. Heads up—we are looking for a school to host next year's student conference!

*David Gompper*

### The SCI Newsletter

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*editors*

David Gompper, *editor (this issue)*

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#### SCI Editors

The University of Iowa  
School of Music  
Iowa City, IA 52242

(319) 335-1626 (voice); (319) 335-2637 FAX  
E-mail: david-gompper@uiowa.edu

*For other business:*

Martin Gonzalez - *Exec. Secretary*  
Society of Composers, Inc.  
170 West 74<sup>th</sup> Street

New York, NY 10023  
Phone/fax: (646) 505-0207

E-mail: socofcompinc@earthlink.net  
URL: <http://www.societyofcomposers.org/>

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## SCI REGION V CONFERENCE

February 8-10, 2001

Ball State University

Ernesto Pellegrini, *host*

### THURSDAY

4:00 p.m. Lecture recital by Larisa Montanaro, Sound House (electronic studio)

8:00 p.m. **Concert I** (Pruis Hall). Music by Adams, Brown, Chaudoir, Frye, Felice, Lin, McFerron, Miller, Pounds, Steinke, Trawick, and Yasui.

### FRIDAY

5:00 p.m. **Concert II** (Pruis Hall). Music by Brings, Brooks, Chen, Dionne, Fennelly, Hu, Lee, Lopez, Maske, Molineux, Montanaro, and J. D. White.

8:00 p.m. **Concert III** (Emens Aud.). Music by Corbett, Husa, Macy, Satterwhite, Simpson, and others.

### SATURDAY

9:00 - 10:30 a.m. **Paper Sessions** (Room 123, Music)

11:00 a.m. **Concert IV** (Pruis Hall). Music by Jensen, Kidde, Nielsen, Sheppard, and Vayo.

2:00 p.m. **Concert V** (Pruis Hall). Music by Bahr, Brouwer, Carpenter, Pellegrini, and J. White.

3:30 p.m. **Concert VI** (Pruis Hall). Music by Harchanko, Mobberley, Paterson, Reuter, Stemper, van Appledorn, and F. White.

5:30-7:30 p.m. Dinner and Region V Meeting

8:00 p.m. **Concert VII**. Music by Browning, Freund, Misurell-Mitchell, Munn, Richards, and Rutkowski.

*Conference fee is \$15 paid by January 8, 2001. If paid at conference time, \$20. Make check payable to Ball State University, School of Music. Saturday evening meal at the HOUSE OF YU (3511 W. Fox Ridge Lane). Buffet style meal, \$8.25 per person, payable at the restaurant.*

## Forthcoming Conferences 2000-2001

### 35<sup>th</sup> National Conference

Society of New Music  
Neva Pilgrim, *host*  
March 29-31, 2001

### 3<sup>rd</sup> Student National Conference

Indiana University  
Jason Bahr, *host*  
March 1-3, 2001

### Region III

Old Dominion University and Libraries  
Elizabeth Hogue, *host*  
January 19-21, 2001

### Region V

Ball State University  
Ernesto Pellegrini, *host*  
February 8-10, 2001

### Region VI

University of Kansas  
Michael Timpson, *host*  
March 30-31, 2001

### Region VII

Arizona State University  
Glenn Hackbarth, *host*  
April 5-7, 2001

### Region VIII

University of Alaska, Anchorage  
George Belden, *host*  
March 15-17, 2001

## 2001-2002

### 36<sup>th</sup> National Conference

University of Akron, Ohio  
Daniel McCarthy, *host*

### Region I

University of Maine, Orono  
Beth Wiemann, *host*  
Fall 2001

### Region V

Wayne State University, Michigan  
Fall 2001

## 2002-2003

### Region V

Macalester College, Minnesota  
Carleton Macy, *host*  
March 2003



**Tarnopolski**—cont. from pg. 1

and France. For instance, the Austrian festival focused on music of the period of the dismantling of the empire at the beginning of the century in Austria and the end of the century in Russia. Another theme was *Freedom or Engagement*, which was the Dutch-Russian festival. With every festival we invite an ensemble from that country. Our festival attracts the leading ensembles from the guest countries such as *Ensemble Modern* from Germany, *Klangforum Wien* from Austria, etc. During these festivals we also hold master classes and a musicological conference. Also, we have separate days of contemporary music outside these festivals and themes. We have attempted to hold an American festival, but we found that America was the poorest country—we couldn't find any organization in America to sponsor American musicians to participate.

DKG: That's because such support doesn't exist in this country.

VT: It is very strange, because each European country has some organization responsible for assisting musicians in this regard. We tried to put together a festival with the help of Joel Feigen (UCSB). He very kindly recommended two agents from New York, but they couldn't raise the money. So the two most difficult countries for modern music is Russia and America. For the past seven years we have not received any financial support for these festivals from any entity within Russia. And I understand it is similar to a certain degree here in America. Some years ago I also spoke to the American cultural attaché in Moscow. It seems our bureaucrats are also very similar to each other. But I still dream to hold an American festival.

DKG: What is your approach to composition, and do you consider yourself a Russian composer?

VT: First of all the composer must work on two levels. The first level is one of beauty and sensuousness—the sensation of the material itself. At this level, the composer must be a hypersensitive yet mentally ill person. But one must understand that everything has been done, that every combination has been tried. And yet the composer still exists. The artist must continue to search for something new, like finding a new perfume. At the same time he or she must work at a different level, in an

opposite direction. They must be a philosopher. They must be above the petty things of life. Wise, in terms of form, divorced of sentimentalism, to have a birds-eye view of the world, to see how the world is constructed. And between these two novels the composers must oscillate. If you look at Beethoven's sketches, you will see that this is the way he worked. He always had an idea of the entire construction. And he was tormenting himself by searching for material, only to realize that the material didn't match the construction. So he changed the construction, the approach. Gradually, the amplitude (or the shifting back and forth) becomes smaller and smaller, at which time you end up with a composition.

I am not ethnically Russian, and while I belong to the Russian culture, maybe I have a slightly different temperament than the Russian people, more southern. Originally I come from the Ukraine, of Jewish origin. There have been Jewish settlements in the Ukraine for centuries, and it is considered a different culture. But in short, I would say that I am a Russian composer. What it doesn't mean is thus: I think there are composers in Russia who think of themselves as merely ethnic composers. They still think in terms of 19<sup>th</sup> century ideas in trying to solve problems that are not topical anymore. Everyone has forgotten these problems in the West, for example, of nationalism in music. I still maintain it is a 19<sup>th</sup> century problem—the Polish school, the Czech school, the Norwegian school, etc. For me, the “national” in cultural terms manifests itself somewhere else, in the feeling of space and time. Some of my colleagues look for the national in the wrong place, in the quotation of stylization of folk music. I don't believe such approaches can't be grounds for the composer's idea, but to say, “I compose folk music” is a bit naive.

As you know, our festival *Moscow Forum* next April has the following theme—*The Avant-garde at the Crossroads of the Ethnic and Technique: Technology and Ethnicism*, and will attempt to show the use of folkloric elements within the broader

context of technique and technology. To date, in this time of increasing globalization, the naive quasi-folk is interesting only to tourists—yes, they are completely Russian, but I see them as foreigners.

It is like matryokhas [the colorfully-painted dolls or objects (eggs, bowls, etc.) made of wood]. No Russian would ever purchase these dolls for themselves, but only for foreigners as presents. A composer who uses folk music, for instance in this naive way, is a foreigner in my view. Unfortunately, they think themselves as true Russians—this is a painful and serious problem for us.

I think there are much deeper things that define whether one belongs to this or that culture. When you have a country with a special history that has never had democ-

racy, all those social ideals have tended to be expressed in art. In your country, those ideals have been expressed in science, in religious or social orders, in individual careers and in other organizational forms. For us, art is much more important than it seems for those living in the West. It is one of the most important aspects of our life. It can be both religion and philosophy for us.

For example, in England, you can compliment a composer by saying, “that was a lovely piece.” Such a statement would be very offensive said to a Russian composer. Art has a very special function in the structure of Russian social life, for it was the only thing that was opposed to the official way of life, which is why most of the Russians have this special sense of time.

A true story, probably Swiss. A writer is taking a train, and decides to write a real Russian novel. He takes out his pen, his paper...the train takes off. He looks out the window and starts to write the first phrase. And at this very moment, the train reaches the end of Switzerland. He has no physical possibility to write a real Russian novel because of the small size of the country. In Russia, on the other hand, we have this limitless space, history, and time.

If we compare Russian music with the music of Europe, Germany or Austria, we shine quite a lot, with which I am always in dialogue or argument over this. But this

cont. on pg. 11





# Herbert Brün—A Rememberance

Texts for a Festival of Compositions  
Celebrating Herbert Brün's  
80th Birthday Year  
Champaign/Urbana, Illinois  
February, 1998

## My Beginning Brün

Most memorable was my time as Herbert's student. The journey began with "The Monadology" of Gottfried Leibnitz. The scenario, repeated almost weekly for 2 years, always placed me in a comfortable brown barrel chair facing Herbert with a fresh pack of cigarettes between us on a coffee table. The task: to learn to know the proper considerations for useful acts of composition in one's time—in spite of the contretemps of society—without misplaced hankerings for the past. Mechanics were left for official channels, nor was pleasant musical chit chat ever permitted.

My reward: aesthetic life itself.

*Burt Levy*  
*Oxford, Mississippi*  
*22 January 1998*

almost everybody  
who knows those of us who know Herbert  
know about the care and intensity  
with which we have paid attention to his  
work

many people understand  
that it is both the work  
and its presentation  
which have elicited that response

some people know  
what it is we're talking about  
when we now,  
in his words or ours, refer to  
gesture under stress and  
retarded decay and  
contradictions and links and  
what is lost when what is gained and  
the happiness to be in error and

that things which are funny  
are not necessarily laughing matters

few people know  
that in the midst of all of this  
it was Herbert who gave permission  
to love Tchaikovsky

Capriccio Italien ...

and also Escales  
and Schoene Muellerin  
and what the forest tells me and  
what love tells me...

Herbert knows  
exactly what  
I mean

*Allen Otte*  
*Cincinnati, Ohio*  
*27 February 1998*

In the late 1960s, I studied with composer Herbert Brün who cautioned me against making music a competitive activity. He taught my ensemble to play Schoenberg's "Wind Quintet". We rehearsed, not with the goal of public performance, but to explore the piece. Insisting on a clear performance of each phrase, he let the music become our teacher. He urged us to create long phrases by just playing each note like building sentences by saying each word. When our concentration would falter, he would show where we neglected individual notes. He led us away from the cults of cerebral inquiry and concert-driven preparation. He simplified performance.

*Charles Lipp*  
*Chicago, Illinois*  
*14 January 1998*

Often,  
when showing someone something,  
I notice traces left  
of what I was shown  
(by Herbert):  
traces of a thought,  
a formulation,  
a performance.

Some don't teach; some do.  
Some teach, but not teaching.

Some teach,  
and teach teaching too.

He did; he does:  
Teach me,  
teach the language,  
teach composition  
and society,  
something new  
to want,  
to see,  
to understand,  
to hear,

to say,  
to do.

*Mark Sullivan*  
*East Lansing, Michigan*  
*March 1998*

I share with Herbert a similar narrative. At one point in our lives we had to flee Europe (because the deathtrap it had become for Jews) to Israel. And then some years later we landed in this country yearning to become insiders in a hospitable (intellectual and artistic) milieu. Indeed, we did find here great friendships and they are our daily sustenance. Reluctantly or gladly (whatever may be our case) we the "foreign" outsiders joined the "native" outsiders hoping to become someday insiders in a hospitable (intellectual and artistic) milieu.

*Yehuda Yannay*  
*Milwaukee, Wisconsin*  
*2 March 1998*

Here is my small thought for Herbert:

Precision driven beyond the boundary of extremity—of perversity, even—to the place where it transmutes into transcendent insight: So, often, has Herbert Brün, in words and sounds and algorithmic imagery, opened and reopened my rational senses by turning their gaze inside out. (In words, "Against Plausibility"; in sounds, "Futility"; in graphics, "Mutatis Mutandis", and much elsewhere.) Driving rationality beyond the arcane, behind the banal, to the place where it looks, with astonishment, but without pity, upon its own self-delusion ... on the very tongue in which it pronounces its own name ... and reconstructs a possible world which, possibly, could be habitable ...

With love,

*Ben Boretz*  
*Red Hook, New York*  
*3 March 1998*

Herbert Brün is one of the most relevant and important musicians in the Western World.

*Stuart Saunders Smith*  
*Baltimore, Maryland*  
*16 February 1998*

Most artists are diverted from their creative ends by the pressures of the art world, by fads and fashions, by what critics think of as "hot" at any particular time. One of Herbert Brün's most special qualities has been his indefatigable exploration of the implications of the new technologies with which he's worked, wherever that exploration may have



led him. Even more important, Herbert has made us aware that those explorations might help us to open up new possibilities for enjoying the world, especially when they do not conform to conventional tastes and understandings. As Herbert put it to me on a few occasions, "Music that you do not yet like." He meant that what's really important is that we open up to what's new and interesting in the world. It's a wonderful message and I've always loved him for it.

*Joel Chadabe  
Albany, New York  
27 February 1998*

Having arrived in Champaign-Urbana in 1974, I remember coming out of my first class taught by Professor Brün with my being somewhat dazed, confused and saying to myself "well Toto, we're not in Kansas anymore!" For some reason I decided to give these encounters, and myself, several more chances to attempt to ascertain their meaning and purpose.

Perhaps it was the unusualness of the class and the unusualness of the teacher that finally peaked my interest, patience and inner strength to begin to question that which I had not previously considered or understood. I was struck by not only Professor Brün's unique language constructions, observations, criticisms and often provocative tactics, but also his enticing and genuine "dear Dad" qualities that guided me through the moments of conflict and discovery. Initially, the investigations of definitions, distinctions, intent, the unintended and critical discourse were at times uncomfortable, yet I believe these awakenings became the spark that maintains much of the energy in our lives today.

For many of us, Professor Brün's discourse was a language not yet experienced and understood. Composition of an idea, text, context and/or conditions with, not only full awareness of intent, but also with an awareness and avoidance of that which is not intended, and to construct systems wherein deliberately stipulated premises and statements of desires, become true—became a non-trivial language found—with much yet to be experienced and understood.

These encounters, continuing questions and constructs, and for me, our ensuing wonderful collaborations over many years both in and out of the Studio, remain fresh to this day.

"A Mere Ripple"? ... No! You are

much, much more. Thank you for the consequences I have experienced through your being my teacher, my colleague and my friend!

*Scott Wyatt  
Urbana, Illinois  
2 March 1998*

January, 1974: Herbert in his small studio at the School of Music, biting his pipe, while a computer science student with a scraggly beard and long brown hair argues with him: a professor of music, debating cognition with a scientist. Herbert's eyes, behind his small, brown glasses, are alert, thinking, and noticing everything. The room is cramped: there is just enough room for a desk, two chairs, and an upright piano.

Cold, grey, late-afternoon winter's light comes through a tall, narrow window, looking out over the roof of a restaurant. There is a small clipping from a newspaper, hung on the wall next to his desk, of eight men in military uniform, standing in line. "That," Herbert says to the student, pointing to the clipping with the stem of his pipe, "gives me nightmares!"

This was my first meeting with Herbert. I had come to ask permission to take his freshman music composition class. He allowed it; I stayed 24 years.

Herbert, someone without diplomas, knows the difference between getting a degree and getting an education. He demands that his students know what they are talking about: that they use the language they speak, rather than be used by it.

For this he earns the wrath of many musicians, artists, and composers—and even some of his students, who fail to see that he offers a way of maintaining friendships instead of the husk of linguistic usage. Nor does he allow sentimentality to intrude, or its converse, cynicism.

His musical knowledge ranges from the 18th, 19th, and 20th century piano literature (for which he trained as a concert pianist), to the jazz composers of the 1930s and 40s (he worked for 20 years as a nightclub pianist), to the compositional experiments of the 1950s and 60s (he was one of the first composers to work in the Cologne electronic studios), and up to the present. However, he does not let his knowledge of what has been the case become a standard for what is not yet the case: He teaches the past so that his students learn what they no longer have to do.

His enthusiasm for music, theater,

and art infects his students. He attracts them due to his knowledge of the arts, the clarity with which expresses it, their current social function, and their potential.

Though patient with ignorance and naivete, he has no tolerance for strutting scholarship, pedagogy, social climbing, or hypocrisy, whether it comes disguised as a potential student or a pretentious colleague. The fury he unleashes on present conditions and linguistic usage mirrors the passion and intensity with which he stakes his hope on a potential future.

For all this, and for much more, his students love him.

*Arun Chandra  
Olympia, Washington  
October, 1998*

*The texts were originally collected by Arun Chandra and translated from German into English by Marianne Brün. Many thanks to Mark Sullivan who contacted each person for permission to have their tribute reprinted.*

**Herbert Brün** was born in Berlin, Germany in 1918. A German composer residing in the USA since 1963, he left Germany in 1936 for Palestine, where he studied piano and composition at the Jerusalem Conservatory and then with Stefan Wolpe, Eli Friedman, and Frank Pelleg. He furthered his studies at Tanglewood and Columbia University (1948-50).

From 1955-61, in addition to composing, he conducted research concerning electro-acoustics with regard to possibilities for musical composition in Paris, Cologne, and Munich. During this period he also worked as composer and conductor of music for the theater, gave lectures and seminars emphasizing the function of music in society, and did a series of broadcasts on contemporary music. After a lecture tour of the U.S. in 1962, Brün was invited by Lejaren Hiller to join the faculty of the University of Illinois. There Brün continued his work in the electronic studio and began research on composition with computers, which resulted in pieces for tape and instruments, tape alone, and graphics some to be performed by interpreters).

Throughout the 1970s, 80s, and mid 90s, while remaining on the University of Illinois faculty (Professor Emeritus 1987), Brün held residencies and guest professorships around the world. Since 1980, he has also toured and taught with the Performer's Workshop *Ensemble*, a group he founded. His awards and honors include an honorary doctorate from the University of Frankfurt, one prize from the International Society of Bassists, (1977), and the Norbert Wiener medal from the American Society for Cybernetics (1993).



# 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.*

## MUSIC OF CHANGES

Deadline: DEC. 10/JAN. 10 (receipt)

Fee: \$30/\$40

Music of Changes announces its annual Composer Competition. The group will present five concerts each dedicated exclusively to the music of a chosen composer. In addition, each composer will receive a \$1000 commission for a short work to be performed on the program. Works must be written for any combination of the following: fl, cl, voice, pf, perc, vn, va, vc. Fee: \$30 if materials are received by the first deadline, \$40 for the second deadline. Receipt deadlines: Dec. 10 and Jan. 10. Submit: score for the above instrumentation; recording if available; brief CV; entry fee; and SASE. For further information or to send materials, contact: Music of Changes, P.O. Box 1203, Studio City, CA 91614, e-mail [info@musicofchanges.org](mailto:info@musicofchanges.org), web: <http://www.musicofchanges.org/compcomp.htm>

## MICHIGAN MUSIC TEACHERS ASSOCIATION

Deadline: DEC. 31 (postmark)

The Michigan Music Teachers Association offers a \$1000 commission for a new 10-15 minute work for up to 6 instruments or voices. American citizens age 18 or older are eligible to apply. The winning composer must attend the MMTA convention in Oct. 2001 and provide performers to present the work there. Send anonymous score of a representative work and CD or cassette recording if available. For full information, contact: Deborah L. Beachnau, Composers Commissioning, Program Chair, Michigan Music Teachers Association, 553 Pacific Parkway, Lansing, MI 48910, tel. (517) 484-2296, e-mail [beachnau@pilot.msu.edu](mailto:beachnau@pilot.msu.edu).

## INTERNATIONAL TRUMPET GUILD 2001 COMPOSITION CONTEST

Deadline: JAN. 1 (receipt)  
Fee: \$10 per work

The International Trumpet Guild invites submissions of unperformed works between 10 and 20 minutes long for trumpet and piano composed between 1999 and 2001. Prizes: \$1500 and \$750; premiere performances. Submit score and a tape of a reading. For full information, contact: Dr. Matthew Inkster, Chair, ITG Composition Contest, Department of Music, East Tennessee State University, P. O. Box 70661, Johnson City, TN 37164, tel. (814) 824-2449, fax (423) 439-7088, e-mail [2001compcontest@trumpetguild.org](mailto:2001compcontest@trumpetguild.org), web: <http://www.trumpetguild.org/resources/composition2001.htm>

## MARIN BALLET CENTER DANCE SCORE COMPETITION

Deadline: JAN. 1

Composers of any age or nationality may submit performance-quality CD recordings of works up to 15 minutes long in no more than three movements. One winner will receive a choreographed performance and a \$100 honorarium. Send CD and SASE to: Music Director, Marin Ballet, 100 Elm Street, San Rafael, CA 94901, tel. (415) 453-6705.

## GUILD OF TEMPLE MUSICIANS YOUNG COMPOSER'S AWARD

Deadline: JAN. 10 (postmark)

Jewish composers born on or after Jan. 1, 1966, may submit unperformed 7-10 minute works for two or more soloists with SATB choir and optional keyboard accompaniment and solo instrument. The text should be drawn from Hebrew and/or English biblical writings and/or Jewish poetry from any historical period. Prize: \$1800, premiere, travel costs to attend the premiere, and possible publication. For complete details, contact: Ben Steinberg, Chairman, GTM Young Composer's Award, Temple Sinai Congregation, 210 Wilson Avenue, Toronto, Ontario, Canada M5M 3B1, tel. (416) 487-4161, fax (416) 487-5499.

## SEARCH FOR NEW MUSIC BY WOMEN COMPOSERS

Deadline: JAN. 12 (postmark)

The International Alliance for Women in Music is pleased to announce the 20th

IAWM (2001) Search for New Music by Women Composers. Women IAWM members may compete in several categories: the Student Composer Prize for women currently enrolled in school offers prizes of \$250 and \$150 for works in any medium; the Ellen Taaffe Zwilich Prize for women 21 and under offers \$150 for a work in any medium; the Theodore Front Prize for women 22 and over offers \$300 for chamber and orchestral works; and the Miriam Gideon Prize for women 50 and over offers prizes of \$300 and \$200 for works for solo voice with 1 to 5 instruments. Composers may submit only one unpublished, unawarded, unrecorded piece. Non-members may join at time of entry, membership dues are \$45, \$30 senior, \$25 student.

Submit: score and tape (if available) identified only with a 6-digit number and a code indicating for which prize you are applying ("ST," "Z," "TF," or "G"); sealed envelope labeled with the 6-digit number containing the number, title, composer's name, address, phone, e-mail address, birthdate (for age-dependent categories), and/or statement from your composition teacher verifying your student status (for the student category); and SASE. Send entries to: Marilyn Shrude, IAWM Search for New Music, College of Musical Arts, Bowling Green State University, Bowling Green, OH 43403, e-mail [mshrude@bgnet.bgsu.edu](mailto:mshrude@bgnet.bgsu.edu), web: <http://music.acu.edu/www/iawm/opportunities/snm.html>

## ICMC 2001

Deadline: JAN. 15

The 2001 ICMC will take place Sep. 18-22, 2001 in Havana, Cuba. ICMC invites submissions of works for: computers and acoustic instruments, interactive performance, improvisation, sonic processing and spatialization, loudspeakers and sound diffusion systems (up to eight channels). Composers are strongly encouraged to provide their own computers, hardware, and software. Submit works on DAT, ADAT, or CD.

The conference, subtitled "ICMC 2001 in Havana: A Cultural Odyssey," also invites submission of papers dealing with the influence of digital technology in both Western music and in traditional cultures,



and papers dealing with improvisation in electroacoustic music. Submit abstracts as ASCII files by e-mail to [papers@icmc2001.org](mailto:papers@icmc2001.org). For complete information, contact: Laboratorio Nacional de Musica Electroacustica, Calle 17 esq. I, No 260, Primer piso, Vedado, C. Habana, CP 10400, Cuba, tel. (537) 30-3983, fax (537) 66-2286/33-3716, e-mail [Lnme@cubarte.cult.cu](mailto:Lnme@cubarte.cult.cu), web <http://www.icmc2001.org/>.

**LEFT COAST CHAMBER ENSEMBLE  
COMPOSITION CONTEST**

Deadline: JAN. 15 (postmark)  
Fee: \$15

The Chamber Music Partnership announces the Left Coast Chamber Ensemble's Fourth Annual Composition Contest. Composers may submit works for 1-7 of the following: fl/alto fl/picc; ob/Eng hn, cl/bs cl; bsn; hn; gr; pf/harpsichord; 2 vn; 2 va; 2 vc; db. Works may also use tape. There is no time limit, but works under 15-20 minutes are preferred. Prize: \$500, performance, CD recording of performance. Send anonymous score, tape if available, and SASE to: The Left Coast Chamber Ensemble Composition Contest, 196 Ripley Street, San Francisco, CA 94110, tel. (415) 642-8054, e-mail [chmusic@dnai.com](mailto:chmusic@dnai.com), web: <http://www.chambermusicpartn.org/>.

**ELECTRONIC MUSIC AT LEWIS**  
Deadline: JAN. 15 (postmark)

The Lewis University Music Department is pleased to announce a call for scores for the first "Electronic Music at Lewis" 2001 Festival to be held Apr. 5-6. Composers of any age or nationality may submit up to two works for consideration in the following categories: 1) Two channel works for tape alone; 2) Eight channel (ADAT) works for tape alone; 3) Instrument(s) and tape (composer must supply performer); 4) Works for video; 5) Sound Installations and Interactive Media (composer must provide all non-standard equipment). Submissions of research and technical papers, panel discussions, and technical demonstrations are also requested. Student submissions are also strongly encouraged.

Submitted pieces must be on DAT, ADAT, CD, VHS, or S-VHS. Please include a cover letter with contact information. Works in progress will be considered if a substantial portion of the work is submitted.

For paper proposals, please submit an abstract of topic and technical requirements. There will be a \$20 registration fee to attend the conference. Submitted works will not be returned. Contact: Mike McFerron, Lewis University, 500 South Independence Blvd., Romeoville, IL 60446-2298, e-mail [mcferrmi@lewisu.edu](mailto:mcferrmi@lewisu.edu), web: <http://home.earthlink.net/~mikemcferron/festival>

**NACWPI CALL FOR NEW CHAMBER  
WORK PROPOSALS**

Deadline: JAN. 15 (postmark)

The National Association of College Wind and Percussion Instructors 2001-2002 competition invites composers to submit proposals for new, original works 10-15 minutes long for 3-11 players drawn from the following: fl, ob, cl, bsn, sax, hn, tpt, trb, euph, tuba, perc. Prize: \$1500 commission to complete the work, premiere at the Music Educators National Conference in Nashville, TN, Apr. 11-14, 2002, and publication by Southern Music Company.

Submit: one-page description of the instrumentation, concept, duration, and difficulty level of the proposed work; list of previous compositions for wind and/or percussion instruments, if any; one score and cassette tape of composer's most representative work; short biographical sketch; address and telephone number; self-addressed stamped postcard to confirm receipt of materials; SASE. Send applications to: Edward Jacobs, NACWPI Composition Project Chair, School of Music, East Carolina University, Greenville, NC 27858-4353, tel. (252) 328-4280, e-mail [jacobse@mail.ecu.edu](mailto:jacobse@mail.ecu.edu).

**PENFIELD MUSIC COMMISSION  
PROJECT COMPOSITION CONTEST**

Deadline: JAN. 15 (receipt)

The Penfield Music Commission Project seeks scores of unpublished compositions for standard concert band instrumentation, difficulty level 3-5. Prizes: 1) \$1000, travel stipend, publication by the Penfield Music Commission Project; 2) \$500; 3) \$200. All three winning compositions will be performed by the Penfield High School Wind Ensemble. First place winner must be available for coaching and/or conducting the ensemble on Jun. 1-2, 2001. Submit score and one set of parts. Entries will not be returned. For full information and application or contact: Jim Doser, Director,

Penfield Music Commission Project, 25 High School Drive, Penfield, NY, 14526, 716-249-6738, e-mail [pmcp@netacc.net](mailto:pmcp@netacc.net), web <http://www.penfield.edu/pmcp/>.

**NEW MUSIC FOR YOUNG  
ENSEMBLES**

Deadline: JAN. 31 (receipt)  
Fee: \$20

New Music for Young Ensembles, Inc. sponsors a competition to encourage the composition of accessible chamber music for performance by pre-professional players. American residents of all ages may submit a single unpublished, unperformed, unawarded chamber work of medium difficulty for three to five instruments (voice OK, no tape) up to ten minutes long. Prize: \$1000 (may be divided between multiple winners) and premiere performance. Please submit scores after Dec. 1<sup>st</sup>. Submit: score identified only by social security number; entry fee; card with name, address, phone number, and social security number; and SASE. Send materials to: New Music for Young Ensembles, Inc., c/o Mannes College of Music, 150 W. 85th Street, New York, NY 10024, tel. (212) 580-0210, ext. 344.

**COMPOSITION COMPETITION  
"LUIS DE NARVAEZ,"**

Deadline: JAN. 31

In honor of the 16th Century Granada composer and Spanish lute player Luis de Narvaez, the Caja de Granada y la Consejeria de Cultura de la Junta de Andalucia announces the 12th International Musical Composition Competition for String Quartets. Composers of all nationalities, except prize-winners from previous years, may submit any number of unpublished, unperformed, unawarded works. Prize: ESP 1,250,000 (approx. \$6650), multiple performances, possible publication and recording. For full information, contact: Twelfth International Musical Composition Competition "Luis de Narvaez," Caja de Granada, c/o Reyes Catolicos, 51-20, 18001 Granada, Spain.

**GAUDEAMUS MUSIC WEEK 2001**  
Deadline: JAN. 31, Fee: NLG 50

Composers born after Sep. 10, 1970, may submit works composed in the past three years in two categories: 1) chamber orchestra (3333-4231-timp, 2 perc, hp-strings 10-8-



6-6-4); and 2) works for 1-16 players. Proposals for installations, electroacoustic music, and improvised music are also welcome. Selected works will be performed, and composers will have their expenses paid to attend the festival. One composer will be awarded a commission of NLG 10,000 (approx. \$4000) for a follow-up work. Entry fee: NLG 50 (approx. \$20) each entry. Deadline: Jan. 31. For full information, contact: Gaudeamus Foundation, Swammerdamstraat 38, NL-1091 RV Amsterdam, The Netherlands, tel. (31) 20-69-47-34-9, fax (31) 20-69-47-25-8, e-mail: [music.week@gaudeamus.nl](mailto:music.week@gaudeamus.nl), web <http://www.gaudeamus.nl/>.

**SALVATORE MARTIRANO  
MEMORIAL COMPOSITION AWARD**

Deadline: FEB. 1 (postmark)  
Fee: \$15

The University of Illinois School of Music announces the 2001 Salvatore Martirano Memorial Composition Award. Composers of any age or nationality may submit one score up to 20 minutes long in any style or aesthetic direction for one to ten players and/or tape, electronics, or mixed media. Prize: \$500 and performance. Fee: \$15, payable to the University of Illinois. Submit: anonymous score; anonymous recording if available; sealed envelope containing composer's name, address, telephone number, e-mail, and brief bio; SASE. Send materials to: 2001 Martirano Composition Award, Attn: Zack Browning, 2136 Music Building, University of Illinois, 1114 West Nevada, Urbana, IL 61801, e-mail [zbrownin@uiuc.edu](mailto:zbrownin@uiuc.edu).

**DIANA BARNHART AMERICAN  
SONG COMPETITION**

Deadline: FEB. 1, Fee: \$5

Nuvovox invites submissions of unpublished songs in English for soprano and piano for the 4th Diana Barnhart American Song Competition. Prize: \$500, possible performance and publication. Submit: anonymous score; recording if available; separate sheet with contact information, title of the song, and the author of the text; entry fee. Song cycles may be submitted but only as individual songs entered separately. Scores will not be returned. For more information, contact: Diana Barnhart American Song Competition, 340 Rices Mill

Road, Wyncote, PA 19095, tel. (215) 886-0606, e-mail [rdjb@voicenet.com](mailto:rdjb@voicenet.com).

**EDVARD GRIEG MEMORIAL  
COMPETITION**

Deadline: FEB. 1 (postmark)  
Fee: NOK 350

The Fifth International Edvard Grieg Memorial Competition for Composers invites submissions of 12-18 minute works for violin and piano. Prizes: NOK 10,000 (approx. \$1090) and NOK 5000, plus performances and travel stipends to attend the performances. Entry fee: NOK 350 (approx. \$38). Send: anonymous score; sealed envelope containing contact information, short bio, program note, and photo. Scores will not be returned. For full information, contact: The National Music Collection, c/o Norheim, PB 2674 Solli, N-0203 Oslo, Norway, tel. (47) 22-49-36-30, fax (47) 22-49-23-11, e-mail [per@griegselskapet.org](mailto:per@griegselskapet.org).

**BMI STUDENT COMPOSER AWARD**

Deadline: FEB. 9 (postmark)

The BMI Student Composer Award competition will award a total of \$20,000 to student composers who are citizens of the Western Hemisphere and under 26 years old on Dec. 31. Anonymous submission. For complete information and entry forms, contact: Ralph N. Jackson, Director, BMI Student Composer Awards, 320 West 57th Street, New York, NY 10019, e-mail [classical@bmi.com](mailto:classical@bmi.com).

**GERHART/TABOR  
PERCUSSION DUO**

Deadline: FEB. 15 (receipt)

The Gerhart/Tabor Percussion Duo, a Los Angeles Based contemporary Percussion Duo, seeks scores for their 2001 season. The ensemble is looking for mallet duo and multi-percussion works. Pieces using extended techniques are encouraged. Send score, recording (MIDI ok), bio, and program notes to: Dave Gerhart, 1250 Bellflower Blvd., Long Beach, CA 90840, e-mail [gerharttaborduo@hotmail.com](mailto:gerharttaborduo@hotmail.com).

**EARPLAY 2001  
COMPOSERS COMPETITION**

Deadline: FEB. 17 (postmark)  
Fee: \$25

Composers of any age or nationality may submit works for one to six performers selected from the following: fl (picc/alto fl); cl (bs cl); pf; perc; vn; va; vc. Works with electronics will also be considered. Prize: \$500 and performance. Entry fee: \$25 for one score or \$20 per score for more than one, payable to Earplay. Submit: anonymous score; anonymous recording if available; sealed envelope containing title, composer's name, address, telephone, and e-mail; entry fee; and SASE. Send entries to: Earplay 2001 Composers Competition, P.O. Box 192125, San Francisco, CA 94119-2125, tel. (415) 974-9300, e-mail: [earplay@thecity.sfsu.edu](mailto:earplay@thecity.sfsu.edu), web <http://thecity.sfsu.edu/~earplay/>.

**MOST SIGNIFICANT BYTES 2001  
CALL FOR WORKS**

Deadline: FEB. 19

Most Significant Bytes 2001 seeks multimedia works for a live concert to be held Apr. 17 at Mount Union College and for exhibition on the MSB Internet Concert Gallery. Works may include video works on VHS, digital video pieces on CD-ROM or DVD, sound compositions or MIDI works with digital visuals, and works for electronics and live performers (composers must supply performers and any specialized equipment). A limited number of sound only compositions may also be programmed. For application information, contact: Jerome Miskell, MSB Founder & Producer, tel. (330) 829-6658, e-mail: [miskelljp@muc.edu](mailto:miskelljp@muc.edu), web <http://www.muc.edu/~miskelljp/msb/msb.htm>

**NEW YORK TREBLE SINGERS  
2001 COMPOSITION COMPETITION**

Deadline: FEB. 28 (postmark)  
Fee: \$25 (per submission)

Composers may submit three to eight minute works or suites for SSAA voices with or without piano. The pieces should be based on ethnic folk music origins, poems, or musical idioms. First prize: \$250; New York premiere; DAT or CD recording; publication. Second prize: \$100; cassette recording. Third prize: cassette recording. Full score (no parts); tape if available; bio; list of works; and SASE. Send materials to: Virginia Davidson, New York Treble Singers, 210 W. 89th St., Ste. 4L, New York, NY 10024, tel. (212) 496-0094, e-



mail vsdavidson@nytreblesingers.org, web:  
<http://www.nytreblesingers.org/>.

**KIDSING 2001 COMPOSERS'  
COMPETITION**

Deadline: MAR. 1

Fee: \$15 (per song)

Montessori Parents Cooperative for Children invites submissions for the KidSing 2001 Composers' Competition. Submit new or previously published songs in the categories of "Inspirational/Spiritual" and "General/Secular." Songs must include some vocal elements which can be performed by children (solo or two part harmony for any of K-6 grades). Optional instrumentation (for adults or children to perform) may include pf, synth, gtr, fl, vn, vc, and any percussion instrument easily available within schools and churches (such as congas, spoons, kazoos, maracas, etc.). All finalists will be performed at a concert at the Rose Theatre for Young People in Omaha, Nebraska. Prizes in each category: \$1000, \$500, and \$250, plus an invitation to be promoted on a cassette tape to be distributed to local private and public schools. For application form, contact: KidSing 2001, PO Box 6470, Omaha, NE 68106-0470, e-mail [info@kidsing.org](mailto:info@kidsing.org), web <http://www.kidsing.org/>.

**2001 ICA COMPOSITION  
COMPETITION**

Deadline: APR. 15 (postmark)

The International Clarinet Association announces its ninth Annual Composition Competition. Composers may submit an unpublished composition at least seven minutes long for clarinet and string quartet or trio of clarinet, any wind instrument, and piano. Works must not have been commercially recorded. Prize: \$2000 and performance. Submit: score labeled with composer's name, address, e-mail, telephone, and date of composition; CD or cassette recording (required, no MIDI); and parts (optional). All submissions will become the property of the ICA Research Center. Contact: Professor Michele Gingras, Chair, ICA Composition Competition, Miami University, Department of Music, Oxford, OH 45056, tel. (513) 529-3071, e-mail [gingram@muohio.edu](mailto:gingram@muohio.edu), web: <http://miavx1.muohio.edu/~gingram/>.

**ELISABETH SCHNEIDER PRIZE**  
Deadline: MAR. 31 (postmark)

The Elisabeth Schneider Foundation, in collaboration with Ensemble Aventure, is pleased to announce the "Elisabeth Schneider Prize 2001" International Composition Competition. All composers may submit unperformed, unpublished and unawarded works of any duration scored for 3-15 instruments drawn from the following: fl, ob, cl, bsn, hn, tpt, tbn, tuba, pf, hrp, perc, vn, va, vc, db, voice. Conceptual scores and works including staged elements as well as those using additional electro acoustic equipment and media are also eligible.

Prize: DEM 26,000, which may be divided among up to three winners. Additional winners may receive a performance. Submit three anonymous copies of score and a sealed envelope containing the completed application form and other information. For full information, contact: Das Regio NETZ.werk neue musik, Postfach 252, D-79002 Freiburg, Germany, e-mail [elisabeth-schneider-preis-2001@ensemble-aventure.de](mailto:elisabeth-schneider-preis-2001@ensemble-aventure.de), web <http://www.ensemble-aventure.de/>.

**2001 MERLE J. ISAAC  
COMPOSITION CONTEST**  
Deadline: APR. 1 (postmark)

The American String Teachers Association with the National School Orchestra Association invites submissions of unpublished, uncommissioned works for middle school/junior high and high school level full orchestra. Prize: \$1000 and publication. Submit: seven anonymous copies of the score; complete set of parts; and application form. For full information, contact: Michael L. Allen, Chair, Merle J. Isaac Composition Contest, School of Music, Florida State University, Tallahassee, FL 32306-1180, tel. (703) 476-1316, fax (703) 476-1317, e-mail [asta@erols.com](mailto:asta@erols.com), web [http://www.astaweb.com/Composition\\_Contest.html](http://www.astaweb.com/Composition_Contest.html)

**NEW CALLS FOR PARTICIPATION  
WITHOUT DEADLINES**

**ROBIN COX ENSEMBLE**

The Robin Cox Ensemble is seeking works for violin, cello, and 2 percussionists for their fall 2001 concert series. Works including electronic playback, video, or

dance will also be considered. One to three works will be selected for multiple performances and possible inclusion on a summer 2002 CD release. The composer of each selected work will receive \$200. Send scores and/or recordings and SASE to: Robin Cox Ensemble, 10 Mira Mar Ave., Long Beach, CA 90803, web <http://www.robincoxensemble.com>

**COMPOSITIONS FOR VIOLA**

A violist seeks new works for solo viola or viola with piano, small ensemble, or orchestra for possible performance. For more information, contact: H. Arnold, Jr., 320 N. Lake Street, Apt. 214-N, Miller, IN 46403, tel. (888) 975-7980, e-mail [harnold3@aol.com](mailto:harnold3@aol.com).

**TRUMPET, OBOE, AND CLARINET**

A trumpet player seeks works for solo trumpet or trumpet with oboe and/or clarinet to be performed on tour in India beginning Jan. 21. The pieces are to represent American music while still being accessible to the average listener. Contact: Ronald A. Stewart or Christine L. Stewart, D'Mello Chamber Ensemble, 8181 Blue Ridge Circle, Baldwinsville, NY 13027, tel. (315) 638-4226, e-mail [cstewart@a-znet.com](mailto:cstewart@a-znet.com).

**NEW MUSIC FOR THUMB PIANO**

A kalimba player seeks scores for or possible collaborations involving the African thumb piano. He performs on the Mbira Dza Vadzimu, the Lukembe, and the Karimba, in addition to other non-African thumb pianos in various Western tunings. For more information, contact: Karl Lorenzen, 77 Eastern Pkwy, #3F, Brooklyn, NY 11238, tel. (718) 622-6593, e-mail [poepurry@aol.com](mailto:poepurry@aol.com).

**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 performance 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 Stuart, 6-10 Balmoral Street,  
Winnipeg, Manitoba, Canada R3C 1X2, e-  
mail [fstuart@hotmail.com](mailto:fstuart@hotmail.com), web [http://  
www.tornadowarning.f2s.com/](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](mailto: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](mailto: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](mailto: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](mailto:eliasoundrecords@netscape.net), web <http://www.elliouthumbertokavee.com/>.

#### Visit our Web page

Tom Lopez, a visiting 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.

#### SOCIETY OF COMPOSERS, INC. CD SERIES

**Deadline: February 1 (postmark)**

The Society of Composers, Inc., invites composers to submit one work to be considered for inclusion on their next CD. The series is released by Capstone Records and is distributed by Albany Music Distributors. Works may be for any instruments including voice, tape, and electronics, and of any duration. If selected, each composer must provide a professional-quality studio DAT recording of the work and pay a composer's fee of \$85/minute to cover production costs. All entrants must be (or become) full members of SCI to be considered. In addition to being eligible to submit works for this project, members receive the monthly SCI Newsletter, monthly transmission of SCION (SCI Online News), and are eligible to submit works to Regional and National Conferences for performances. Postmark deadline: February 1. Submit anonymous score and recording, SASE, \$50 one-year membership dues (if not already a member), and an envelope containing composer name and contact information, title, instrumentation, and duration to: William Ryan, Submissions Coordinator, Society of Composers Incorporated, 170 West 74<sup>th</sup> Street, New York, NY 10023.

#### SOCIETY OF COMPOSERS, INC. JOURNAL OF MUSIC SCORES **Deadline: February 1 (postmark)**

The Society of Composers, Inc., invites composers to submit one work to be considered for inclusion in the next Journal of Music Scores. The Journal is an anthology of music by members of the Society and is published by European American Music. Submissions may be for any instruments including voice, but should be of relatively short to medium length since the volumes generally contain 3 to 5 pieces and are approximately 100 pages. Scores should be exceptionally clear and reducible to 8-1/2 by 11 inches. If selected, each composer must provide the editor with camera-ready copy. The Journal is used for reference only. A notice about the availability of performance material is included. The composer retains the copyright of the music and royalties are not paid by either SCI or European American Music. Although most of the pieces in the Journal are unpublished, we have occasionally reprinted pieces that are commercially published. If this is the case, the composer must submit a letter of permission from the publisher with the submission and make it clear that royalties or reprint fees are not paid. All entrants must be (or become) full members of SCI to be considered. In addition to being eligible to submit works for this project, members receive the monthly SCI Newsletter, monthly transmission of SCION (SCI Online News), and are eligible to submit works to Regional and National Conferences for performances. Postmark deadline: Feb. 1. Submit anonymous score and recording, SASE, \$50 one-year membership dues (if not already a member), and an envelope containing composer name and contact information, title, instrumentation, and duration to: William Ryan, Submissions Coordinator, Society of Composers Incorporated, 170 West 74<sup>th</sup> Street, New York, NY 10023.

#### **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.



## SCI National Council (2000–01)

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**Daniel Weymouth**

SUNY-Stony Brook (II)

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European music, in its logic and gestures reminds me of the following. It is as if I came into a beautiful supermarket where there are many items for sale. They are not connected to each other, but I can buy lots of unconnected things. From these materials I can create my own composition, as if I were working with those colorful building blocks for children known as Legos. I think many Russian composers are opposed to this way of working because they acknowledge a different sense of a continuum, and try instead to find some unity in everything. As a result they understand music with a special sense of time and space.

For instance, the typical idea of credit for the West is when a person borrows something from the future. He wants to have everything at the same time, everything now, a piece of the future right now. It is great for economics, but I am not sure it is good for art. In Russia, just the opposite occurs. We tend to look into the past, to what happened in our history. A “new means” is not an end in itself but rather the confirmation of an old truth. We ask where mistakes were made—was it after the revolution? We are endlessly digging up our own history. That is why the category of the past, in quotations or poly-stylistic elements is so important for us. In my opinion, our minimalism often has different roots than in the West.

DKG: What are the roots of Russian minimalism?

VT: The causes can be found in Russian Nihilism, like Turgenev’s *Fathers and Sons*. There for the first time we can see the psychology of negation of everything. I also think Russian minimalists suffer a great inferiority complex, because they think they lag behind the West and have no hope of catching up. The Russian minimalism appeared in the time of the empty counters of the Soviet regime, and in this sense it reflects exactly its epoch, the 1970s and 80s in the USSR. Fortunately, there is an entirely new epoch in Russia today. •

**Vladimir Tarnopolski** (b. 1955) was born in Dnepropetrovsk and studied composition at the Moscow Tchaikovsky Conservatory with Nikolai Sidelnikov and Edison Denisov, and music theory with Yuri Cholopov. Tarnopolski is a frequently seen as a guest at many western festivals of contemporary music.

Tarnopolski was one of the initiators of ACM, the Association for

Contemporary Music in Moscow (1989), a group of composers who reacted against the official Soviet cultural philosophy (the so-called socialist-realism). In 1992 he became a professor of composition at the Tchaikovsky Conservatory. In 1993 he organized the ISCM in Moscow and was one of the founders of the ensemble *Studio New Music* which performed many premieres including the works of the Russian avant-garde from the last 90 years. Since 1994 Tarnopolski has organized the new annual International Festival of Contemporary Music in Moscow, *Moscow Forum*, the main idea which is to integrate contemporary Russian and East-European music with Western music. •

## Roman Ledeniov— a brief interview

DKG: Can one “teach” composition?

RL: One can learn, but one can’t teach it. You can teach a talented person to compose, and here the advice of the teacher would be useful. But if the person is not talented, you can only teach them to imitate. As everywhere, we have lots of non-talented composers who write music.

We all learn from the music that has already been written, from the composers who have already left their trace in history. A composition teacher can play the role as a mediator between the music that has already been written and the young composer who doesn’t know much yet. The teacher should find the kernel of the talent of the composer (of which the composer may not be aware) and basically push him or her in the right direction.

The process of education in a composition class is based on the works that the young composer is writing...it is important that the teacher would comment and point out various things, and make criticisms and that the young composer would listen. The role of a composition teacher is a responsible one.

Lutoslawski was once asked why he doesn’t teach. He said two things: “I don’t know enough”, realizing the responsibility of the teacher. And the second thing he said was that there were not enough talented people around and he didn’t want to waste his time. With age, I find that the technical aspects, even the most tempting of them is less important. It is most important that music be most expressive, filled with feeling. •



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