

# SCI

## Society of Composers, Inc.

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

### NEWSLETTER CONTENTS

XXXVI : 6, November-December 2006

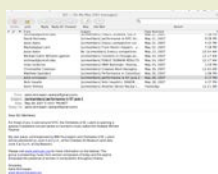
#### Resources

Learn about the Newsletter, upcoming SCI Events, and our many online resources



Page 2

#### Contribute



Guidelines for submitting an article, review, or other item to the Newsletter

Page 2

#### About

President's statement, members of the National Council and Executive Committee



Page 3

#### Feature



Review of the 2006 Region II Conference, by Scott Brickman

Page 4

#### Activities

Performances, awards, commissions, honors, publications, and other accomplishments



Page 6

#### Join SCI

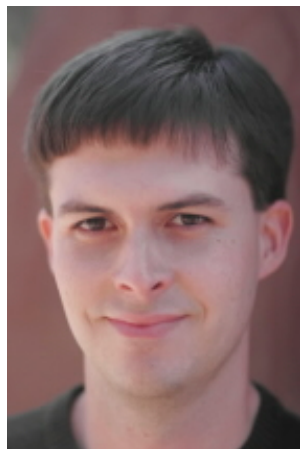


SCI is an organization for composers. Our membership categories include full member, student member, retired member, or life member.

Page 8

### ANACRUSIS...

## Meet the New Assistant Editor for the SCI Newsletter



Brandon Hendrix  
Assistant Editor, SCI Newsletter  
DMA Student, University of Texas

Note from the Editor: I'm thrilled to have Brandon on board as the Assistant Editor of the Newsletter. I'm sure that his contributions and service to SCI, both in the production of this issue as well as upcoming issues, will be greatly appreciated by all.

He is responsible for the Member News & Activities section of the Newsletter; submissions may be sent directly to him at [brandonh72@hotmail.com](mailto:brandonh72@hotmail.com)

#### BIOGRAPHY:

Brandon Hendrix received his bachelor of music degree from Southeastern Oklahoma State University and his Master of Music degree in composition from the University of Oklahoma. His composition teachers include Jason Bahr, Kenneth Fuchs, and Donald Grantham. He is currently pursuing a Doctor of Musical Arts degree at the University of Texas at Austin. His music has been performed across the United States by a wide variety of performers and ensembles. His music has been performed at many SCI conferences, including those held at Arizona State University (Tempe), Middle Tennessee State University (Murfreesboro), Clarke

College (Dubuque, Iowa), and Central Missouri State University (Warrensburg). In 2004, his Caricature was premiered by the University of Oklahoma Symphony Orchestra. His composition *Anniversary Portrait* will be released on a recording of new music for trumpet later this year.

He has received numerous awards for his music, including the John Kirkpatrick Award in Music Composition (2004), and the Intermediate Composition award in the Solo String Music Competition at the University of Texas at Austin (2006). Hendrix is a member of the American Society of Composers, Authors, and Publishers, and the Society of Composers, Inc. His music is noted for its rhythmic excitement and eloquent lyricism.





## About the Newsletter

**Editor:** Sam Hamm

**Assistant Editor:** Brandon Hendrix

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## How to Submit Items to the Newsletter

**Articles:** The Newsletter welcomes submissions of articles to run in future issues. Articles, if accepted, may be edited for length and content. Send to

[newsletter@societyofcomposers.org](mailto:newsletter@societyofcomposers.org)

**Member News + Photos:** Please send these materials to Assistant Editor Brandon Hendrix at

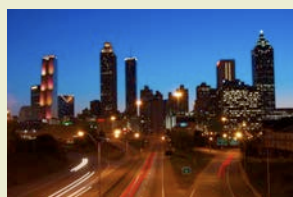
[brandonh72@hotmail.com](mailto:brandonh72@hotmail.com)

**Ideas/Suggestions:** Please send any other ideas or suggestions to Newsletter Editor Sam Hamm via email at

[newsletter@societyofcomposers.org](mailto:newsletter@societyofcomposers.org)



## Upcoming SCI Events



**February 20-23, 2008**

### SCI National Conference

Georgia State University  
Atlanta, GA

Host: Nick Demos [[ndemos@gsu.edu](mailto:ndemos@gsu.edu)]

Submission deadline: TBA

**Spring 2008 (April 16-19)**

### 2008 Region VI Conference

Sam Houston State University  
Huntsville, TX

Host: Trent Hanna [[trenthanna@hotmail.com](mailto:trenthanna@hotmail.com)]

Submission deadline: TBA

**Spring 2009 (dates TBA)**

### 2009 Region VI Conference

The Bass School of Music at  
Oklahoma City University  
Oklahoma City, OK

Host: Edward Knight [[eknight@okcu.edu](mailto:eknight@okcu.edu)]

Submission deadline: TBA

**Spring 2010 (dates TBA)**

### 2010 Region VI Conference

Kansas State University  
Manhattan, KS

Host: Craig Weston [[cweston@ksu.edu](mailto:cweston@ksu.edu)]

Submission deadline: TBA



## Internet & Email

[www.societyofcomposers.org](http://www.societyofcomposers.org)

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

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

## SCION

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

John Bilotta, SCION Editor  
[scion@societyofcomposers.org](mailto:scion@societyofcomposers.org)

## [scimembers]

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

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

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Message from  
The President

Dear Fellow SCI Members,

I hope this message finds you well--and for our members from academe, enjoying your summer break.

I want to congratulate our new Newsletter Editor, Sam Hamm, and Assistant Editor Brandon Hendrix, for this beautiful issue. Please keep them apprised of your activities so that the Newsletter can continue to be a mirror of the rich variety of SCI member achievements.

Another SCI publication is in its startup phase: a web-based refereed journal, with its inaugural issue appearing this fall. This journal will feature scholarly articles by our members as well as invited papers from colleagues from outside our organization. Craig Weston and Jason Bahr have agreed to serve as Co-Editors and have assembled a fine editorial board, consisting of Elliot Schwartz, Steven Heinemann, Robert Rollin, and John White.

Our web-based services continue to improve, with a new faster server for .mp3 and .pdf files based at The Ohio State University, as well as many improvements to the infrastructure of our web services, courtesy of Webmaster Mike McFerron and Web-content Manager Matthew McCabe. Another addition to the SCI web presence: check out the SCI goings-on at Facebook.com. John Bilotta continues to do a terrific job with SCION, SCI's invaluable on-line opportunities list that is distributed to all members.

The Atlanta National Conference, scheduled for February, 2008 is well into its planning. Host Nick Demos will be sending out the call for submissions soon.

The 2009 National is lined up for beautiful Santa Fe, New Mexico at the College of Santa Fe. More news on conferences soon.

Overall, the prospects for SCI look very good: membership is increasing; we have vigorous activity in student-memberships and student chapters; the financial and management picture looks good, thanks to the able stewardship of our General Manager, Gerald Warfield; and we continue to provide new services to our members.

We at the National Office welcome your input. Please don't hesitate to e-mail me, Gerald, or Jim Sain, the Chair of the Executive Committee, with suggestions or criticisms.

All the best,

**Tom Wells**  
*President, SCI*

## EXECUTIVE COMMITTEE

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# No Dessert for Me, Thanks!

A review of the  
SCI Region II Conference  
at Hamilton College

By Scott Brickman  
Associate Professor of Music and  
Education, University of Maine at  
Fort Kent

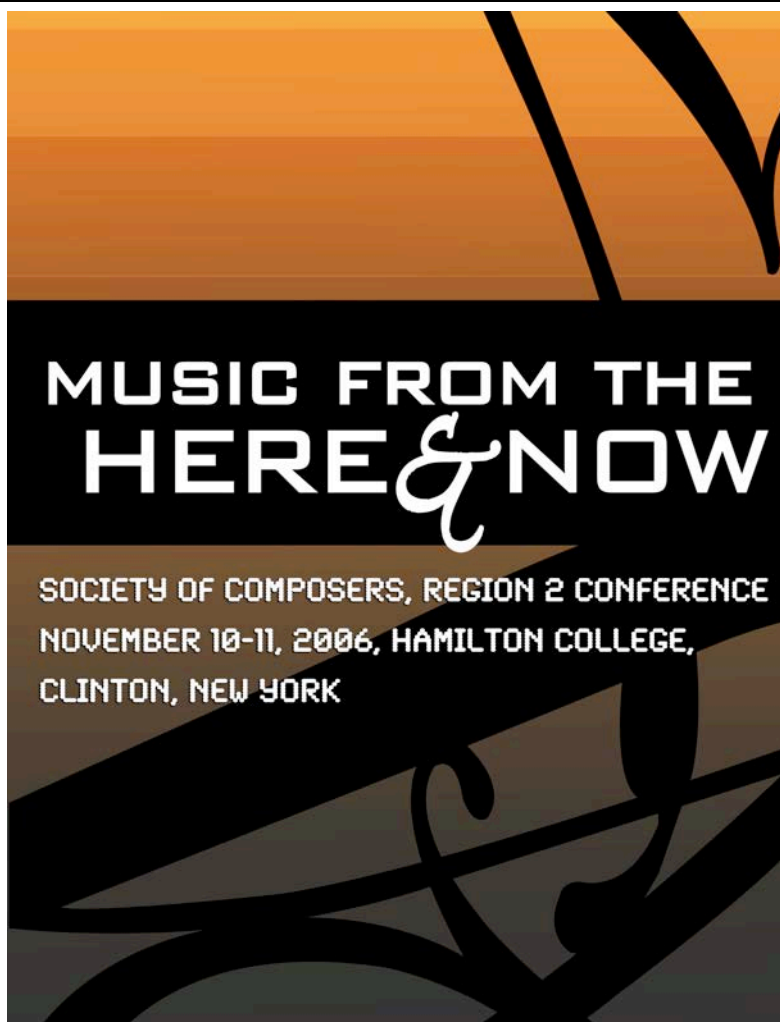
Rather than referring to the United States as a melting pot, contemporary sociologists use the term salad bowl to describe the mix of cultures and backgrounds that comprise our vibrant culture.

*Question: Where in the classical music world can you experience the salad bowl of contemporary American music?*

Coming away from the SCI Region II conference held at Hamilton College, on November 10 and 11, 2006, a set of contrasting works from the final concert on the program remain in my musical memory: *Lauds* by Elliott Carter and *Actions Speak Louder than Words* by Carol Draggs. Rolf Schulte, one of the world's top violinists, performed Carter's *Lauds*. Carter, two years shy of his 100<sup>th</sup> birthday, is familiar to new music devotees as a high modernist. Ms. Draggs is a recent college graduate, is a solid vocalist and pianist. She performed her piece along with Hamilton College students, and has a creative palette that I would describe as being somewhere between Alanis Morissette and Alicia Keys.

*The Great Valley, No. 4* by Paul Epstein, and *Captive Soul* by James Geiger, from the second and fourth programs respectively also offered a contrast, though perhaps less marked than Carter and Draggs. Epstein's piece, whose inspiration was visual art, was scored for mixed chamber ensemble, and Geiger gave us a programmatic string quartet.

In these pieces texture and time seem to be motivating factors, more than but in no way at the expense of melody and harmony. Having heard many of Paul Epstein's pieces, *The Great Valley, No. 4* has a sharp rhythmic sense as do the majority of his works. In three movements, the final slow movement is a masterful stroke vis-à-vis the two previous movements. Geiger's *Captive Soul* presented a texture primarily about imitation between the violins. The interplay



was integral because of the motivic and rhythmic connections it presented to the listener.

My intention is not merely to catalog the Conference's music according to simplistic categories and labels; most importantly I was struck by the creative conviction of the composers and the care and resultant quality which the performers approached the music. In addition to the works that brought attention to the scope of contemporary music, there also were two genres that had prominence: the choral and electronic mediums.

Concert II, the Friday night concert, featured the Hamilton College Choir under the direction of G. Roberts Kolb. I am continually impressed by the high quality of the large ensemble performances at SCI events, and the wonderful musicianship of the Hamilton College Choir became part of this SCI

tradition. The superb accompanying by pianist Colleen Roberts Pellman contributed to the solidity of the Choir's execution.

*We are not Robins* by William Vollinger presented a nice rhythmic text painting in the "number" accompaniment played by piano. The motivic fragmentation was clear but not burdensome; I interpreted it as a reference to shortness of some birdcalls. Like my experience over the years hearing Paul Epstein's music, I have also become keenly aware of Richard Brooks' "voice". His piece, *My Soul's Satisfaction*, has a very American sound particularly reminiscent of a string quartet of his I heard at a previous SCI conference, while not being derivative; my first reaction was that this is a great piece. The *Six American Folksongs* of Derek Healey were fun and very idiomatic for the choir.

If for no other reason, Samuel Pellman's *Kyrie* was interesting because it is one of those rare works that is scored for electronics and a large ensemble. Immediately as the piece began, however, it became clear that novelty of the genre was much less important than the musical expression and craftsmanship of this composition. I can't imagine the digital audio part without the choir or vice versa. The audience was presented with a merger of two materials that were truly integrated and essential to the message of the piece. The text was a collage of statements regarding hate, war, and

ultimately love and peace. The effect is thoughtful without being pompous, simplistic or overblown; as the choir exited the hall, it was apparent that everyone was cognizant of the audience's response to the moving message of the music.

Concert I was the only program to feature works that all used electronics. The opening concert, in addition to the unique live electronics in Orlando Legname's *Schizotronic* and the accompanying video to Beth Weimann's *For he is good to think on*, included a masterpiece, Hubert Howe's *Harmonic Fantasy*. *Schizotronic* had a rich palette of sounds seemingly from the European electronic tradition. Beth Weimann's music has a physicality about it, which recalls Stravinsky's dance music and compliments the video, which is of cats playing in a yard. I have previously reviewed Howe's *Harmonic Fantasy* (in the Jan./Feb. 2005 SCI Newsletter). Howe's work again struck me as sensitive and very subtle. The piece's length is an attribute; it has a unique sense of time. The time does not pass slowly, although the piece is not short. It has the effect of drawing the listener in. I was able to hear the piece on several levels, especially the narrative paths of the glissandi and vibrations as part of a rich and vibrant texture. Hearing the work again reinforced the positive impact it had on me.

A gem from the final concert was *another....turning*, an electronic piece by Thomas Licata. The stereophonic use of space was virtuosic yet integral to the intent of the piece. The inviting colors and textural manipulation provided a memorable and intriguing piece.

The Paper Session on Saturday morning consisted of one presentation: "Harmonic Refinement in the music of Elliott Carter," by Brendan P. McConville. The paper was exceptionally clear, reflecting a positivist perspective on Carter's compositional method. Summarizing Carter's output, he progressed from using tetrachords as building blocks to the aggregate in his works from 1951 through 1980 and has since "de-evolved" to a refinement of the materials he used in his First quartet. Mr. McConville used Carter's recently published *Harmony Book* as a reference.

Interestingly, Carter's music, in which pitch is obviously an important and rich structural element, is also very concerned with rhythm and meter as an important feature. Carter, and those in the general analytic theory community, both make this claim. Yet, I rarely hear and/or see a convincing example of Carter using his pitch collections to reinforce his temporal concerns. Obviously, Carter knows his pitch and temporal foundations, but I have yet to hear a presentation that solidifies these in a meaningful way for me.

I think back to many of the analyses I have read, for example, regarding text setting and narrative or Schenkerian analyses that also explain meter and phrasing. Whether I agree with these interpretations or not, in both of these analytic genres they do a much better job at presenting perspectives and insights that elucidate my musical experience, as opposed to many number crunching papers. These comments in no way reflect on my appreciation of Mr. McConville's research, but are general observations regarding analytic theory in regards to Carter's music.

Two selections from the third concert that struck me were Brian Bevelander's *Music of the Solstice* and Munir Beken's *A Turk in Seattle*. *Music of the Solstice*, a piano work, was based on a repetitious, hypnotic, atonal pattern that sounds improvisatory. The pitch language reminded me of Stravinsky and Ives, but the lyrical melody that emerged in the right hand gave a nice textural variation and recalled a bit of pop music piano styles. Beken's *A Turk in Seattle*, a work for mixed chamber ensemble, began with a nice timbral interplay of a rhythmic idea. The out of sync nature of this surface made the opening very effective. Later in the piece pizzicato and extended techniques are used effectively.

I found the voice and piano genre of the fourth concert very attractive. Daniel Carr's *Three Songs* displayed the influence of pop music textures, pitch language and gesture, but were not derivative. David Heinick joins the Brooks-Epstein group in that I have a greater awareness of his creative voice. The piano writing in his *Bird Songs* is phenomenal. The music successfully negotiates different types of activities and ostinati. In the third song along with the change of tempo comes a change of harmonic language that is very effective. Additionally effective is the text painting and musical metaphors in the fourth song. The final song is a very successful synthesis, whether intentional or not, of entire set.

All of the meals were provided by Hamilton College for the participants in this conference. And, all of the food was available in a large classroom. This engendered consistent interaction with both old and new friends. I found that the conversations were more varied and more in depth than that of conferences at which there were the traditional social arrangements. For those hosting future SCI events, I would strongly suggest they follow this lead if possible.

Initially for me, SCI events were two-dimensional; they were composition conferences at which I could fetch up with old friends. I no longer perceive them as such. Most of us are teachers (an/or performers) who also compose. This next academic year when I will again be teaching a survey of American music, after a brief hiatus with this course, I anticipate that my student's salad bowl will be even healthier than before because of my ability to include in this class the vibrant music of the exciting composers of SCI.

**Question:** *Where in the classical music world can you experience the salad bowl of contemporary American music?*

**Answer:** *At an SCI Conference, of course! And, contrary to what some SCI Region II participants might tell you, I passed on the desserts at the banquet.*



Note from the Editor: As we work this summer on catching up the backlog of Newsletter issues, we will be "rationing" our Member News to two pages of material per issue so that we are sure to have enough items to include in each of the subsequent issues. We will be current by September 1, and will publish all current Member News no later than then. As a result, this issue does not represent all submitted items, but only a portion of them. You are welcome to submit additional materials, of course (see Page 2 for instructions), or check to see if we have materials you have submitted previously.

**Duane Heller's** composition *Gumshoe* was premiered by the Peninsula Youth Orchestra on March 11, 2007 at Skyline College in San Bruno, CA. The work, an homage to film noir detectives, was made possible through a Silicon Valley Community Grant.

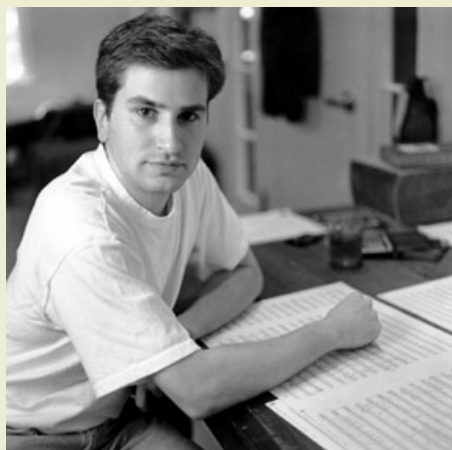


Anthony Cornicello

**Anthony Cornicello's** composition *Spiral Jetty* was premiered on March 13, 2007 by the group ModernWorks. The work was included as part of the Electronic Music Foundation series, and took place at the Judson Church in New York. ModernWorks commissioned the piece with funding from Meet the Composer/Commissioning Music USA.

**Wes Flinn's** *Berkshire Fanfare and Tune* was premiered at the First Congregational Church in North Adams, MA on March 24, 2007. The program was performed by the MCLA Concert Brass and Percussion and also featured the works of Gabrieli and Joplin.

*Innocence and Corruption* for string quartet was performed on April 3, 2007 in Tacoma, WA by the University of Puget Sound's Contemporary Music Ensemble. The work, by **Brendan Faegre**, was accompanied by works of George Crumb and Henry Cowell.



Karim Al-Zand

The group Forecast Music presented a concert on March 10, 2007 at the Yamaha Piano Salon in NY. After an international call for scores, the music of **Karim Al-Zand** and **Mike McFerron** was chosen to be performed. Other composers represented on the concert include James Barry, George Brunner, Eric Schwartz, and Randy Woolf.



photo by Ron Melk

Mike McFerron

On March 19, 2007, **Alex Temple** had three compositions performed at the Ker-rytown Concert House in Ann Arbor, MI: *For Rebecca F.*, *Sewn Bumblebees* and *Black Silhouettes*, and *This Changes Everything!*



Pamela Marshall

**Pamela Marshall's** *Body and Soul Volume 2* (three songs for soprano, flute, cello, and piano) was premiered on March 29, 2007 at Andover-Newton Theological School in Newton Centre, MA. The work was part of the Art Without Borders art exhibition titled "WomenWatch: A Passage to Hope" and featured the soprano Jodi Hitzhusen.

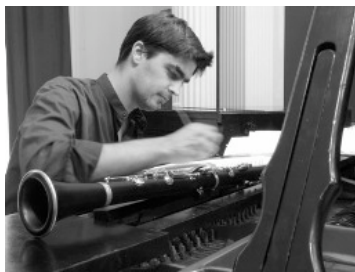


Jenny Johnson

**Jenny Johnson's** *I Refuse to Mourn* for eight amplified percussionists was premiered on March 25, 2007. The work was performed by the Southern Methodist University Percussion Ensemble in Dallas, TX as part of the Voices of Change contemporary music series.

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Jorge Elias Variego

**Jorge Elias Variego's** *Walls* for flute nonet was premiered in Murfreesboro, TN on April 18, 2007. The Middle Tennessee State University Flute Choir performed the work under the direction of Deanna Hann Little. The Renaissance Winds also performed his work *Thrice* for oboe, bassoon, and guitar on April 14, 2007 in Murrysville, PA.



Paul Epstein

**Paul Epstein's** tribute to the late Relache Ensemble violist Tookny Simmons, titled *The Great Valley, No. 6c: Landscape for Tony*, was premiered on April 16, 2007 at the Trinity Center for Urban Life in Philadelphia, PA. The solo viola composition was performed by Ruth Frazier, a member of the Relache Ensemble.



Helena Michelson

The Pleasanton Chamber Ensemble premiered **Helena Michelson's** *softly through the night. memories of music* on April 29, 2007. The performance took place at the Trinity Lutheran Church in Pleasanton,

CA, and was composed for the ensemble through a Community Partnership Grant from the San Francisco Bay Area Chapter of the American Composers Forum.



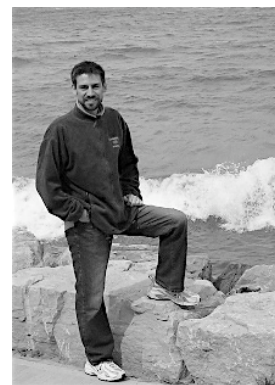
Charles Mason

The New York Times featured an article on April 22, 2007 on the collaborative installation of **Charles Mason**, which will be shown in San Francisco at the Yerba Buena Center for the Arts in July and in New York at the Hosfelt Gallery in September. The installation is titled *Murmur (Flow Room)* and features photographs (Barnes), video (Schweder), and sound art (Charles Mason).



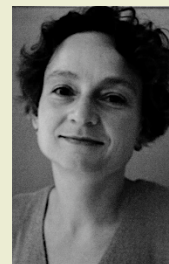
Adrienne Albert

Thanks to a grant received from the National Endowment for the Arts in conjunction with the American Composers Forum, **Adrienne Albert's** *Alaskan Symphony* was premiered in Kenai and Homer, AK on April 28 and 29, 2007. The work was performed by the Kenai Peninsula Orchestra and the Homer High School and Community choirs under the direction of Mark Robinson as part of the Kenai Peninsula Orchestra's 25<sup>th</sup> Anniversary Concert.



Matthew Brazofsky

The Equinox Symphony Orchestra (Pittsford, NY) premiered **Matthew Brazofsky's** *Jacob's Dream* for string orchestra on April 16, 2007 at the St. Louis Catholic Church, under the baton of Paul Bonneau. Also featured on the program were works by Vaughan Williams and Mendelssohn.



Ketty Nez

On April 26, 2007, *take time* by **Ketty Nez** was performed by the Boston University Wind Ensemble at the Tsai Center in Boston, MA, conducted by David Martins.



Daniel Adams

**Daniel Adams' Camaraderie** for timpani solo and percussion ensemble was performed on April 22, 2007 in Baton Rouge, LA. It was commissioned by the Louisiana State University Percussion Ensemble and was conducted by Brett Dietz.

## MEMBERSHIP INFORMATION

*For complete details, please visit <http://www.societyofcomposers.org/data/organization/membership.html>*

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

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

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

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

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

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

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

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

## PUBLICATIONS

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

## ANNOUNCEMENTS

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



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