



THE SOCIETY OF COMPOSERS, INC.
NEWSLETTER

FORTHCOMING CONFERENCES

2002

Region III

October 11–12, 2002
The Johns Hopkins University
Peabody Conservatory
Baltimore, Maryland

Region IV

November 1–2, 2002
Rhodes College
Memphis, Tennessee

2003

Region VI

February 13–15, 2003
Henderson State University
Arkadelphia, Arkansas

Region V

March 6–8, 2003
Macalester College
St. Paul, Minnesota

CALL FOR SCORES

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Region IV

Rhodes College
Memphis, Tennessee
Deadline: August 9, 2002

Region VI

Henderson State University
Arkadelphia, Arkansas
Deadline: September 14, 2002

Region V

Macalester College
St. Paul, Minnesota
Deadline: September 15, 2002

Letter from the President

Dear fellow SCI members,

I have been involved with SCI for thirty years, and have a deep affection for the organization and desire to see it grow and continue to serve its members. It is a great honor for me to be SCI's President.

I believe SCI is as "relevant" today as when it was founded as the American Society of University Composers some forty years ago. A.S.U.C.'s mission then was the same as SCI's now: to provide services to members—performance-, publishing-, and networking opportunities. Then, to be sure, performance opportunities were relatively more scarce, and networking was more difficult. Certainly, today we have new ways of delivering some of these services: listservs, streaming-audio, e-mail, and the like.

Looking back over thirty years in A.S.U.C./SCI, what most stands out in my mind is the conference aspect of the organization—meeting colleagues face-to-face, listening to live performances of their works, and the social give-and-take that goes on at Regional and National Conferences. As rabid an advocate for new technologies as I am, still, in my book they are not a strong substitute for the good, old-fashioned conference.

My idea of the function of the president of an organization is like that of T. S. Eliot, who said: "My conception of a leader or 'organizer' is simply of a necessary organ in a body, which has no superiority at all, but simply exercises a particular function, and makes it possible for others to do their best work."

As President, my agenda first and foremost is to deliver services to the membership in a timely, efficient, and thorough fashion and assure continuity in conference-giving at the Regional, Student-National, and National levels.

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New Music of the Nordic Countries: An Interview With John White

by Gerald Warfield

The following interview was conducted as NEW MUSIC OF THE NORDIC COUNTRIES was going to press. Published by Pendragon Press of Hillsdale, NY, it is edited by John D. White. John also contributed the "Iceland" section of the book. The others are: Denmark (by Jean Christensen), Finland (by Kimmo Korhonen), Norway (by Harald Herresthal and Morten Eide Pedersen), and Sweden (by Per Broman).

SCI: Congratulations, John! Since you've been a champion of Scandinavian music for some time I take it you have a Viking in your background?

JW: There are many Vikings in my background, the most immediate being my maternal grandparents who immigrated to Minnesota from the Trondjheim area of Norway. But growing up near the Minnesota/Wisconsin border also contributed because that area is loaded with descendants of all five of the Nordic countries. In my childhood I often heard Swedish and Norwegian being spoken—even at home, because my Mother's first language was Norwegian.

SCI: In your e-mail to me you said "The Nordic countries are wonderful, and nowhere else in the world is there so much excellent new music being written." Was that hyperbole in the wake of bringing a book to print or is it fact?

JW: I think it is fact, although the U.S.A. is right up there too. But the musical environments of the Nordic countries are much more receptive to new music and concert music in general than here in the United States. That's partly because the general cultural and intellectual level of Northern Europe is much higher than ours, but it's also because the audi-

"Nordic" ...continued on page 4

The Society of Composers, Inc.

The Society of Composers, Inc. is a professional society dedicated to the promotion of composition, performance, understanding and dissemination of new and contemporary music. Members include composers and performers both in and outside of academia interested in addressing concerns for national and regional support of compositional activities. The organizational body of the Society is comprised of a National Council, co-chairs who represent regional activities, and the Executive Committee.

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becoming a
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MEMBERS' ACTIVITIES COLUMN

Please email current information on your activities to:

SCI Newsletter
Bruce Bennett, Editor
newsletter@societyofcomposers.org

Erich Stem



After Rain, for piano trio, was recently premiered by the Opus 3 trio at the Clarice Smith Performing Arts Center, University of Maryland. *After Rain* was chosen as one of the four winning works of the Walsum Competition, sponsored by the University of Maryland and philanthropist, Walter Summers.

Bay Images, for piano and clarinet, is scheduled for release on the Living Artist Recordings label and was recently performed at the Mid-Atlantic Regional Conference of the College Music Society held at Wingate University.

Bay Images and *Shaded Gray* for string quartet were also featured on *The Latest Score*, hosted by Canary Burton on WOMR, 92.1FM, Cape Cod, MA.

Terry Vosbein

Terry Vosbein conducted his composition, *A Prayer for Peace*, in concerts in China during April. The Washington and Lee University Wind Ensemble performed this work in Beijing, Xian and Shanghai. *A Prayer*

for Peace has received world-wide performances in places as diverse as England, Denmark, Germany, Israel, Brasil and China, as well as all over the United States. It was composed in reaction to the events of 11 September and Vosbein has offered it on his Web site (www.vosbein.com) as a free download to performing ensembles.



In the fall of 2001 Vosbein was a visiting fellow at University College, Oxford, where he composed *A Prayer*

"Members" ...continued on page 94

The SCI Newsletter

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Mark Kilstofte Wins Rome Prize

The American Academy in Rome has announced the 2002-3 Rome Prize fellowships. Among the winners is SCI member Mark Kilstofte who won the Frederic A. Juilliard/Walter Damrosch Rome Prize Fellowship. Mark says that he will use the prize to complete his first symphony—a large-scale statement to be structured loosely on Dante and the Orpheus legend, and a chamber opera based on the life of medieval ascetic and pirate-saint, Godric of Findhale. Congratulations to Mark and best wishes for his stay in Rome!



Photo: Joanna E. Morrissey
(Peterborough, NH)

SCION

David Drexler, Editor
Daniel Powers, Asst. Editor

SCION, SCI's on-line electronic news, provides information on opportunities for composers. News items, announcements, comments, and other material for publication may be sent via e-mail to:

david@drexlermusic.com

Mail, telephone calls, and fax messages should be directed to:

David Drexler, SCION Editor
653 Charles Lane
Madison, WI 53711
Telephone (home): 608-238-4284

"Members" ...continued from page 3

for Peace and a concerto for cello and orchestra.

A Romance for Viola and Piano was premiered by Eva Stern and Joel Schoenhals in January in a concert tour of Virginia. It has subsequently received performances in Florida and Georgia.

"President" ...continued from page 1

Unfortunately, I inherited a situation in which no National Conference was arranged for next year. I am still working with the Executive Committee and National Council on a solution for this issue even as the time for preparing a conference draws short.

I will also maintain and try to elevate SCI's profile among national and international organizations; to incorporate modern Internet communications and distribution facilities into existing programs (e.g., streaming audio and video articles in the Newsletter; National Conferences archived on COMOSERVER, a possible web-zine SCI Journal for members' scholarly articles), and encourage elements in the society, such as the Student Chapters and National Student Conferences that show big potential for growth.

Those of us who are entrusted with national office in SCI are always working on the type and quality of services SCI offers. We have excellent people on the Executive Committee working on services such as the SCI CD series, the Newsletter, the SCION opportunities list, the SCI/ASCAP Student-Composition competition, our extremely-active student chapters, our Journal of Music Scores, and Monograph Series.

Our Regional Co-Chairs are the eyes and ears of SCI: they are a major conduit through which the national organization is apprised of the needs and activities of the membership. The National Council elects the President, and along with him/her keep activity and communication alive in their regions-especially through the encour-

agement of Regional Conferences.

The General Manager's position is crucial to the success of SCI, and for some years following Gerald Warfield's retirement from that position we had problems filling that job with an efficient person. Some of you were probably affected by this situation in your dealings with the National Office in New York. Happily, that period is over, and it is the collective good fortune of all of us in SCI that Gerald has come out of retirement in his home in Mineral Wells, Texas to resume his duties as General Manager with the meticulousness, dependability, business-sense, and flair for problem-solving that were hallmarks of his previous tenure as General Manager. Thank you, Gerald!

Finally, I certainly want to acknowledge the outstanding accomplishments of my predecessor, David Gompper, whose innovative leadership brought SCI many benefits and innovations during his six years as President. Fortunately, as our bylaws prescribe, David will be with us as President Emeritus on the National Council, for the next three years during which we can avail ourselves of his counsel.

Also, kudos to Dan McCarthy, for his hosting of the very successful 2002 SCI National Conference in Akron. Dan's outstanding work is a credit to all of us in SCI. Congratulations, Dan!

Best wishes, and I look forward to seeing many of you at conferences around the country during the next few years.

Tom Wells

Visit our Web page

Tom Lopez, assistant professor at Oberlin Conservatory, is our webmaster. The URL is:
<http://www.societyofcomposers.org>

Please visit the Web site and send comments and suggestes to webmaster@societyofcomposers.org

New Executive Board of the SCI Student Chapter at the University of Iowa

The SCI Student Chapter at the University of Iowa has recently held elections for the 2002–2003 school year.

President: Megan Jenkins
Vice President: Jean-Paul Perrotte
Secretary: Andy Jasinski
Treasurer: Thomas Judson
Advisor: David Gompper

<http://www.uiowa.edu/~music/>

"Nordic" ...continued from page 1

ences over there have a genuine interest in new music and are eager to hear the latest creations of their living composers. They know them by name, and often, they know them personally, particularly in Iceland, because their populations are so much smaller than ours.

By way of example, in the U.S. we know that Elliot Carter or George Crumb are not exactly household names, even among the concert-going public; whereas in the Nordic countries everyone knows who Atli Heimer Sveinsson is, and Allan Petterson, and Einojuhani Rautavaara, and Kaia Saariaho. The general public over there is knowledgeable and receptive to new music. Another reason for this (perhaps both cause and effect) is that the governments support composers and other artists as well. The most distinguished of them often receive stipends for a year or more, and a few receive lifetime support so that they can devote themselves completely to their creative efforts. Can you imagine our congress deliberating over which American composers should receive stipends next year?

SCI: But I suspect that composers bear some responsibility here, too. Using the "Kapellmeister" paradigm, Isn't a composer who writes within (and for) a smaller universe likely to

make his/her music more accessible than composers writing in almost unbounded anonymity—as in this country?

JW: That's true, but even more significant is the fact that quite a few Nordic composers believe that it is important to write music for specific occasions. In Part III of NMNC I have an extended quote from fiorkell Sigurbjörnsson on his philosophy of "music for use." It's not quite the same as "Gebrauchsmusik." fiorkell might write a piece for brass quintet for the opening of a new school, but it would be a piece that might never be performed again. He has no illusions about creating timeless music for posterity. Of course, there are many Scandinavian composers who also write music they hope will live on, but this "music for use" syndrome is quite prevalent.

There is a philosophical question here about why composers write music. It's something we Americans might think about!

SCI: I know this is a hard question, but do your best. Tell us about the current styles in Nordic music. How much influence did the aleatoric movement have? Twelve-tone technique? Is the ghost of Sibelius still haunting Finland? You know what I mean.

JW: Yes, the specter of Sibelius will probably always hover over Finland, and to some extent the adjacent countries as well, particularly Denmark. But often his ethereal presence has caused a reaction in the opposite direction. To cite a prominent Finnish example, the neo-romantic symphonic urge can be heard in Rautavaara's symphonies, but some of them are so serialistic as to be viewed as negative reactions to Sibelius—yet always with the organic use of motives. The same might be said of Joonas Kokkonen, although the two are strikingly different in style.

As to stylistic trends over the past half century, they pretty much follow those of the U.S.A. (Which is to say, it's all over the ballpark!) There was the modernism of the immediate post

WWII years, the Weberian (Darmstadt) phase of the 50's and early 60's—so inflexible that a composer might be viewed as totally "out of it" if he was not dodecaphonic. Then came the reaction (in the 70's) of "new romanticism" with its "free tonality" followed by another return of modernism in the 80's (including Darmstadt modernism as well as the Polish influence and aleatoric, as well) followed by post-modernism which was very much akin to the "new romanticism." Through it all there were a few composers who clung with determination to one or another of these trends. There are a few who have stayed firmly ensconced in their electronic studios (influenced by IRCAM and Pierre Schaeffer), but don't forget that Sweden had some of the first world pioneers in electronic music. And for many the most influential composers are Webern, Schoenberg, Xenakis, Stockhausen, Boulez, Berio, Ligeti, and Lutoslawski.

Yet many of the very young Nordic composers of today are returning to simplicity and free tonality. But each of the five countries is different, and the variety of styles is as striking as it is in the U.S.A.

SCI: What about the roots of Nordic music? They have a great saga tradition but did the Vikings save any of the Psalters from those monasteries they burned?

JW: They did, and one of the things that all of the Nordic countries have in common is the mistaken belief that their cultural history is shorter and thinner than that of England, France, Italy, Germany, etc. Icelanders forget that their ancestors sang Gregorian chant as early as 1000 A.D. and that they have traditional musics such as *tvísongur* (two-part organum), folk songs such as *Lilja* and *Bi Bi og Blaka*, along with extant manuscripts such as *fiorlak's Office* going back to the middle ages. By contrast, America's heritage is much shorter, for until the late 19th century we could look back to very little significant music history. Musicians in the Nordic countries tend to be too diffident and even apologetic about their cultural heritage. Denmark,

in particular, has a musical and cultural history as deep-rooted as any European country. Their King Christian IV (1588–1648) established a Renaissance court-life that was comparable to that of Elizabethan England.

SCI: So tell us about your initial incursions into Nordic music. You seem to know everyone.

JW: Well, it started in 1986 when my wife's research in family sociology took her to Iceland, and I went along. I introduced myself to Atli Heimir Sveinsson at the Reykjavík Conservatory and he in turn introduced me to others. Jón Nordal, then Rector of the Reykjavík Conservatory, was particularly helpful. At first he seemed resistant and a bit hostile to my explorations, but I pushed on anyway. I suggested a musical exchange between the Reykjavík Conservatory and the University of Florida and this came to pass in the late 80's. I and two musician colleagues visited Reykjavík where we performed both Icelandic and American music, and Atli Heimir Sveinsson came to Florida with a pianist named Guridur Sigurdóttir. She performed with our musicians—Atli lectured at UF about Icelandic music and I lectured at the Reykjavík Conservatory about American contemporary music. We then started to receive funding from the National Endowment for the Arts through the Florida State Council on the Arts.

Then, as my wife's research took her to Sweden and later to Finland, I set up similar exchanges with Sweden and Finland in the early 90's. By the mid-90's I had a lot of contacts and the idea for a book began to take shape. That's when I applied for and received a Senior Fulbright Research Scholarship to Reykjavík for the specific purpose of exploring the music of living Icelandic composers.

SCI: How did you zero in on your five co-authors?

JW: That happened initially through contacts I made in Sweden in 1997

"Nordic" ...continued on page 6

"Nordic" ...continued from page 5

when I received an American-Scandinavian Foundation Fellowship to explore music by living Swedish composers. The fellowship granted me a couple of months at Gothenburg University and contacts there helped me to find both Per Broman and Jean Christensen. Per, by the way, is now at Butler University and Jean is Director of the Center for Danish Music at the University of Louisville. I found Kimmo Korhonen through the Finnish composer Mikko Heiniö, who had helped with our Finnish-American New Music Exchange Project. Kimmo is a music journalist in Helsinki and had already written a great deal about Finnish composers. To find the two Norwegians I simply went to the Norwegian State Academy of Music, introduced myself and soon had many new acquaintances. Harald Herresthal is a former rector of the Academy and writes in French, German and Norwegian. He's a Grieg specialist, but this is the first time he had written in English, so I had to sort of translate his English into American English. He had already written a monograph about Haflii Hallgrímsson's *Poeme for Violin and Orchestra* (with Mist fiorkellsdóttir) so he was a natural. Morten Eide Pedersen, who lives in Bergen, was recruited by Harald.

SCI: Books take time, and time equals money. Did you get any funding?

JW: Well yes, some, but I also had to spend a quite a bit out of pocket. I've already mentioned the Fulbright and ASF Fellowships, but the National Endowment for the Arts continued to help me as long as UF furnished matching funds. Plus the University contributed about \$5,000 for each of the three exchange projects. The Scandinavian co-authors managed to find their own funding through their own state sources. This is common practice in the Nordic countries and this makes the U.S.A seem very backward by comparison.

SCI: I'm seeing some Nordic names among our student members. What seems to be the preferred place for Scandinavian composers to study?

JW: In the United States they have favored the University of Illinois, the University of Michigan, Cornell, Yale, Harvard, Princeton, various California state schools and we have had a few at the University of Florida and Florida State. The older generations of Nordic composers seemed to favor Europe and many have lived in France or Italy as expatriates. Saariaho, for example, lives in Paris—she likes to be near IRCAM, I think. Many spent time at Darmstadt, IRCAM, or the Institute for Sonology; and the composer/teacher's name who seems to crop up more than any other is Brian Ferneyhough.

SCI: Having delved into Scandinavian music this far, let's have a few URLs so that we can visit some of the Nordic sites right now—maybe do a little research or maybe just to listen to some music! I'm sure each country has its own music center, but give us the Web sites of a few composers, too.

JW: I'll provide you with a list for the end of the article. Each of the five Nordic countries has a "Music Information Center" in their capital cities, which functions as a clearing house for concerts, music festivals, performers, composers, recordings, and scores. They publish brochures about each individual composer and I have a fine collection of these pamphlets. The "Centers" are very generous to people who are seriously interested in exploring the music of their countries. The Iceland Music Information Center treated me royally, furnishing me with many photographs (for the book), CDs, brochures—even scores. And I know that my co-authors used their countries' Music Information Centers in the same way. In the latter stages of the book, I received photographs from all five of the Centers. A starting point might be the Norwegian Music Information Centre, Toftesgata 69, N-0552 OSLO, Norway.

SCI: John, thank you so much for the interview. Your book is a unique and timely resource about an important facet of new music. How and when can we get a copy?

JW: NEW MUSIC OF THE NORDIC COUNTRIES by John D. White et al (Pendragon Press, Hillsdale, NY, 600+ pages, 2002) can be ordered from your bookstore, but you could also go to your acquisitions librarian and ask that it be ordered for the library. It should be in print by late summer. Pendragon Press produces handsome books and this one is beautiful—in double columns with many photos and musical examples.

References:

Norwegian Music Information Centre:
<http://www.mic.no>
Icelandic Music Information Center:
<http://www.mic.is>
Swedish Music Information Center:
<http://www.mic.stim.se>
Danish Music Information Center:
<http://www.mic.dk>
Finnish Music Information Center:
<http://www.fimic.fi>

**SCI Region IV Conference
November 1–2 2002
Rhodes College
Memphis, Tennessee**

Call for Scores

Receipt deadline: August 9, 2002

Rhodes College and the MidSouth Composers Forum announces a call for compositions to be performed at the SCI Region IV conference November 1–2 at Rhodes College in Memphis. Composers may send up to two scores up to 15 minutes long. Solos, duos and trios for both faculty and student (especially pedagogical) level musicians are available for any single standard orchestra instrument and/or piano, organ, guitar, and voice. Ensembles available include guitar duo/trio, chamber choir, and a small student wind ensemble. Submissions by composers who can provide their own performers are particularly welcome.

Submit: Scores; separate CD recording for each work; information sheet with name, address, telephone, e-mail, bio, titles submitted, SCI region affiliation, and indication whether you can provide performers; SASE.

Selected composers must attend the conference and must be or become members of SCI. Preference will be given members of region IV.

Send materials to:

Michael Timpson/Chihchun Lee
Rhodes Music Department
2000 North Parkway
Memphis, TN 38112
timpsonm@rhodes.edu

**SCI Region V Conference
March 6–8
Macalester College
St. Paul, Minnesota**

Call for Scores

Deadline: September 15, 2002

Notification Date: November 1, 2002

The SCI Region V Conference will be held March 6–8, 2003, at Macalester College in St. Paul, Minnesota. Composers are invited to submit scores for the following performers and ensembles:

Local professional and semi-professional ensembles:

- St. Paul Civic Symphony, Edouard Forner, Conductor (with soloists or electronics; soloists must be provided by the composer)
- Intergalactic Contemporary Ensemble, Duane Schulthess, director (ICE will consider pieces that use any combination of string quartet, piano and french horn)
- Anicia Saxophone Quartet
- University of Minnesota Brass Choir, directed by David Baldwin
- University of Riverfalls Brass Quintet
- Sartory String Quartet
- Verederos (flute and percussion duo from U of W, Oshkosh)

Macalester College Ensembles:

- The Macalester college Symphony Orchestra (expanded chamber orchestra with soloists or electronics; soloists must be provided by the composer)
- The Macalester College Concert Choir (40 voices- with and without accompaniment)
- Mac Jazz big band and combos
- Flute ensemble—(one alto flute possible) intermediate difficulty

- Macalester African Music Ensemble: drums, singers, flutes, marimbas, and more...
- Macalester College Bagpipe Band
- Macalester New Music Ensemble (an ensemble of unspecified improvising musicians performing from graphic scores or verbal directions)
- Solo, solo with piano, and in small ensembles (duos up to quartets)
- Instruments and voices (both student performers and professional studio faculty) available for consideration: violin, viola, cello, string bass, piano, acoustic and electric guitar, percussion, trumpet, horn, trombone/bass trombone, tuba, flute, recorder, clarinet, bassoon, and soprano, mezzo, and baritone singers.

Please submit up to four pieces that are no longer than 15 minutes. Submissions that include guest performers are encouraged; the conference will provide a small travel honorarium for such performers. Electro-acoustic music and pieces for soloist and electronics or other media are welcomed; stereo and quadraphonic playback is available. Macalester College ensembles will be most receptive to pieces tailored to undergraduate performers.

Scores will be accepted from all SCI regions with preference for scores by composers residing in Region V. Scores will also be accepted from non-members but they will not be programmed unless the composer becomes a member of SCI.

Submissions must include:

Score and separate recording for each submission (cassette or CD). Please include a program note with each score. SASE for return of materials. A single page with: Name, Address, Telephone numbers, Email address, List of pieces submitted with accurate durations.

Send materials to:

Dr. Carleton Macy
Macalester College
1600 Grand Ave.
St. Paul, MN 55105
macy@macalester.edu

**Region VI Conference
February 13–15, 2003
Henderson State University
Arkadelphia, Arkansas**

Call for Scores and Papers

Postmark Deadline: September 14, 2002

Composers are invited to submit scores for the following instrumentation: Chamber Choir, Wind Ensemble, Brass Ensemble, and Percussion Ensemble; Flute, 2 Clarinets, Bassoon, Saxophones, Horn, Trumpet, Trombone, Tuba, Percussion, 2 Pianos, Organ, Soprano, Mezzo-Soprano, and Bass/Baritone. Music for soprano and clarinet (w/ or w/o piano) is particularly welcome. In addition, the Quapaw String Quartet (Arkansas Symphony) will perform 3-4 works; each submission may be a maximum of 15 minutes. Composers are welcome to submit electro-acoustic music and pieces for soloist and electronics. Submissions that include guest performers are encouraged. Composers must be members of SCI and are required to attend the conference. Submissions from all SCI members will be considered, with preference given to those in Region VI.

The following must be included with each submission. Scores: one copy of each score, performance materials for chamber music, recording if available, a letter with contact information, and SASE. Performance materials for the larger ensembles must be available upon request. Papers/Workshops: 3 copies of a 1-page synopsis suitable for inclusion in the conference program, logistic and equipment requirements, and timing. All participants will be notified no later than November 1, 2002, and will then be required to provide biographies and program notes via e-mail or disk.

Send materials to:

Phillip Schroeder
Department of Music
Box 7671
Henderson State University
Arkadelphia, AR 71999
schroep@hsu.edu

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.

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

PUBLICATIONS include the SCI Newsletter, CD Series, Journal of Music Scores, and SCION (the SCI Online Newsletter).

MEMBERSHIP INFORMATION

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

JOINT MEMBERSHIP (\$65/YR): Same benefits as for full members, but couple receives only one copy of any hard-copy mailings.

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

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

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

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

INSTITUTIONAL MEMBERSHIP (\$25/YR): Organizations receive the *SCI Newsletter* in electronic form (hard copy available for an extra charge) and other mailings.

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

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

