



THE SOCIETY OF COMPOSERS, INC.  
NEWSLETTER XXXIII:3

## FORTHCOMING CONFERENCES

### 2003

#### Region IV Conference

November 6–8, 2003  
Stetson University  
Host: Dr. Kari Juusela  
kjuusela@stetson.edu

#### 5th National Student Conference

November 20–22, 2003  
University of Miami  
Miami, Florida  
Host: Fred De Sena  
fdesenna@miami.edu

### 2004

#### Region II Conference

April 2–3, 2004  
Submission Deadline:  
September 30, 2003  
SUNY-Geneseo  
Anneliese Weibel  
weibel@geneseo.edu

#### 2004 National Conference

March TBD 2004  
University of Central Oklahoma  
Edmond, Oklahoma  
Host: Dr. Samuel Magrill  
smagrill@ucok.edu

#### 6th National Student Conference

April 2–3, 2004  
Submission Deadline:  
October 1, 2003  
University of Iowa  
Host: Joseph Dangerfield  
joseph-dangerfield@uiowa.edu

**SCI Region V Conference**  
**March 6–8, 2003**  
**Macalester College**  
**St. Paul, Minnesota**

by James Chaudoir

SCI members were treated to an exciting weekend of good music and excellent performances during the Region V Conference held at Macalester College in St. Paul March 6–8. Host Carleton Macy's tireless efforts in planning and programming were heartily applauded by all in attendance.

The conference began on Thursday night with the first concert featuring chamber works by eight composers. Included were performances of pieces by Martin Rokeach, Michael Eckert, Donald Betts, Dorothy Chang, David Heinick, Carleton Macy, Ralph Kendrick, and David Baldwin. Performances were by students and faculty of Macalester College, local artists, and ensembles from neighboring St. Olaf College and the University of Minnesota whose Brass Choir played three compositions and took advantage of the entire performing space of the Concert Hall of the Janet Wallace Fine Arts Center, where all concerts were held. A reception was held in the Fine Arts Lounge after the concert with lots of goodies and live jazz performed by Macalester students.

Day two began Friday at 1:00 with Concert 2 which featured electronic works and a joint performance by the Macalester New Music Ensemble and Dance Improvisation Ensemble. Composers represented were Christopher Frye, Jean Paul Perrotte, Paul Cantrell, Gregory Hutter, Bruce Reiprich, Doug Geers, and Brian Belet.

Concert 3 followed at 3:30 with chamber works representing a wide variety of styles from Stephen Michael Gryc, Jan Gilbert, Ernesto Pellegrini, Chichun Chi-sun Lee, Marjorie Merryman, and Eric Graham.

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**SCI Region VIII Conference**  
**April 11–12**  
**Central Washington University**  
**Ellensburg, Washington**

by Joseph Dangerfield

On Thursday, April 10, 2003, a group of several suspicious looking people gathered at a small café called Sweet Memories to confer about Machiavelian deeds and consume sustenance. I am of course referring to the composers and performers participating in the Society of Composers Region VIII Conference in Ellensburg, Washington, hosted by Mark Polishook and the Central Washington University School of Music. This band of nomadic musicians sat down to the opening event of the conference; a meal of grilled salmon accompanied by sweet asparagus and assorted cooked vegetables. Following the main course, many sweets and desserts were rained down upon them and were consumed until there was no more room in their bellies. The meal was both exquisite and full of brilliant company.

After a comfortable night's rest in the Munson Conference Center, they all abounded to the School of Music for an enlightening presentation by the American Music Center's Lyn Liston. Her topic: *Getting Down to Business: Navigating the New-Music World*, was an informative chat on the ins and outs of copyright law and other assorted aspects of the business end of music. For more information on the AMC or this important topic, please visit the Web site at [www.amc.net](http://www.amc.net), [www.newmusicbox.org](http://www.newmusicbox.org), [www.newmusicjukebox.org](http://www.newmusicjukebox.org), or contact Lyn at [lyn@amc.net](mailto:lyn@amc.net).

The day's further events included two concerts, one at 3PM, the other at 8PM, where the excellent music of Sue Dellinger, John Sanders, Alan Chan, Mike McFerron, Jennifer Fitzgerald, Robert Dickow, Bruce Bennett, Robert Paterson, Mark Phillips, Jason Bahr, Stephen Gryc,

"Region VIII" ...continued on page 8

## ***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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Rocky J. Reuter  
Capital University

### ***Region VI***

Kenton Bales  
University of Nebraska at Omaha

Phillip Schroeder  
Henderson State University

### ***Region VII***

Marshall Bialosky  
California State University at  
Dominguez Hills

Glenn Hackbarth  
Arizona State University

### ***Region VIII***

Charles Argersinger  
Washington State University

Patrick Williams  
University of Montana

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becoming a  
lifetime member of SCI?***

Become a lifetime member of SCI  
today, and enjoy the benefits of SCI  
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Please email current information on your activities to:

**SCI Newsletter**  
**Bruce Bennett, Editor**  
[newsletter@societyofcomposers.org](mailto:newsletter@societyofcomposers.org)

### **Bruce Christian Bennett**

*Meditation* for solo clarinet was performed by Matt Ingalls at the NOW Music Festival in Pleasant Hill, California on February 22, 2003.

*Stretch*, for Compact Disc, was presented as part of the Pulse Field International Exhibition of Sound-Art in Atlanta from January 18–February 28, 2003.

The second movement, *Andante con sordino*, of *An Exaltation of Larks* for string quartet was performed by the Kairos Quartet at the SCI Region VIII conference at Central Washington University on April 11, 2003

### **Dinos Constantinides**

I. Intimations - One Act Opera in English - ALEA III concert at Tsai Performance Center in Boston on March 24, 2003 at 8 P.M.

II. Concerto of Psalms for Violin, Clarinet, and Chamber Orchestra - Elsa and Walter Verdehr - soloists with the Chamber Strings of Toowoomba, Australia at Fairholme College on March 29, 2003 at 7:30 P.M.

#### **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 suggestions to [webmaster@societyofcomposers.org](mailto:webmaster@societyofcomposers.org)

III. Intimations - One Act Opera in Greek. Megaron - Athens Concert Hall, with the Greek Ensemble for Contemporary Music - Athens, Greece on May 10, 2003 at 8:30 P.M.

IV. Concerto for Two Cellos and Orchestra with the Louisiana Sinfonietta in Baton Rouge, LA. on May 4, 2003.

V. Various Performances in:  
a. Royal Academy of Music.  
b. Ecole National de Musique - Paris.  
c. In Four Cities in Norway (Oslo, Nasodden, Dremmen, and Tonsberg).  
d. In various cities in Greece (for details contact the composer).

### **Joel Feigin**

Scenes from Feigin's opera-in-progress, *Twelfth Night*, will be performed by New York City Opera as part of VOX 2003: Showcasing American Composers on May 7, 2003.

Also in May, *Song of Loving-Kindness*—a winner of top honors in the Waging Peace Through Singing competition—will be performed at the Laguna Blanca School, where Feigin is Composer-in-Residence.

### **Charles Savage**

Charles Savage's *Shakespeare Music, Set 1* was heard during the performances of *Taming of The Shrew* at the Zanesville Community Theatre, Zanesville, Ohio, in the month of March. The performances were in celebration of the theatre's 40th season.

#### **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.

## The SCI Newsletter

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## 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](mailto:david@drexlermusic.com)

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

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Madison, WI 53711  
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## ***Experiences with Online CD Distribution as an Independent Classical Recording Artist***

**by Robert Paterson**

September 2001

Updated: May 2003

*This article is a re-print from Paterson's online article under the same name located at [www.robpaterson.com](http://www.robpaterson.com).*

In 2001 my wife Victoria decided to make a CD of wedding music played by a string quartet. Her impetus for making this recording is that there is definitely a need for recordings of the actual wedding music that is played at weddings: not orchestra arrangements or obscure works that no one ever programs, but the popular, classical music selections that are always requested. Since we were both unfamiliar with marketing and selling CDs online, I took it upon myself to explore the possibilities.

Numerous online stores sell CDs. These stores range from ones that sell music recordings only, such as [CDNow.com](http://CDNow.com), all the way to stores that sell non-music items, but will also sell CDs related to those items. An example of this would be a wedding Web site such as [weddingchannel.com](http://weddingchannel.com) that not only sells wedding CDs, but just about anything else related to weddings. A few major online stores fall somewhere in the middle, such as the ever-popular [Amazon.com](http://Amazon.com) Web site. [Amazon.com](http://Amazon.com) not only sells books but also has a vast music store with hundreds of thousands of CDs.

There are vast differences between all of these online stores. Here are the main ones I explored:

- [Amazon.com](http://Amazon.com)
- [Barnes & Noble \(bn.com\)](http://Barnes.com)
- [Borders.com](http://Borders.com) (now part of [Amazon.com](http://Amazon.com))
- [CDNow.com](http://CDNow.com)
- [CDStreet.com](http://CDStreet.com)

As an independent artist, the most important consideration is whether

these stores will sell CDs that are not distributed by a major distributor. A major distributor is one that distributes for the big labels—or even the big label itself—such as BMG, Columbia, Sony, etc. Many of these large labels distribute or market subsidiary labels. An example of this in the pop music world would be Madonna's label, Maverick Recording Company, marketed by Reprise Records, an AOL Time Warner Company. What does this mean for an independent, classical recording artist? Not much, except that on a smaller scale, you will end up doing this work yourself. In order to successfully market and sell top-selling popular recordings, many companies often work together in order to do the job efficiently. Doing all of this yourself can initially be a lot of work, but once you figure out how to do it, the pay off can be much more substantial in the end.

One of the reasons to not find a distributor for your independent CD is that you will only be paid a small percentage of the money that the CD sells for. Distributing CDs yourself takes more time, but you also make more money—it is your call. The trade-off is large-scale distribution versus profit, as well as time spent dealing with sending the CDs out by yourself.

This is where online distribution comes in. If you can market your CDs online, either through the major outlets mentioned above or by yourself on your own Web site, you will make more money—it is that simple. However, there are a few major obstacles I encountered when attempting to do this.

Some of the stores mentioned above will not carry independent CDs. [Barnes & Noble.com](http://Barnes.com), for example, not only flat-out refuses to carry independently-released CDs not distributed by a major distributor (or marketer), they also have a very unclear policy regarding the recordings that they carry. Their Web pages that explain their process of acquiring new "titles" are obviously geared toward books, not music recordings. In this sense, it is obvious to me that a bookseller

implements the content and policies of this Web site. As of this writing, [Barnes & Noble.com](http://Barnes.com) seems out of touch with the recording business. However, the [Barnes & Noble](http://Barnes.com) Web site will sell CDs that are distributed by [The Orchard.com](http://TheOrchard.com), an online distributor/warehouse catering to independent artists. Unfortunately, convincing them to carry an Orchard CD is extremely difficult.

Many online recording stores I researched specialize in selling CDs by independent artists—[CDStreet.com](http://CDStreet.com) is a good example. They have a wonderful Web site that is easy to navigate and friendly to independent artists, both classical and otherwise. [CDStreet.com](http://CDStreet.com) allows you to include sound files, recent news, a bio, and almost any other information that you think would be pertinent to selling your CDs. They also openly allow you to link to your Web site, and you can set up your Web site so that people click on a button for the CD they want and can immediately pay through [CDStreet.com](http://CDStreet.com).

Some online services allow you to sell CDs by setting up a button on your Web site that will allow you to take credit card orders and even figure in shipping and handling costs. This is similar to the [CDStreet.com](http://CDStreet.com) Web site mentioned above. The [PayPal](http://PayPal.com) service is a good example of this. This service can be used for anything from recordings to sheet music to general merchandise. You are responsible for shipping your CDs yourself and keeping track of everything, but if this is the path you choose, this is a great service. [PayPal](http://PayPal.com) also takes less money from you than [CDStreet.com](http://CDStreet.com), but also does not have a centralized Web site geared toward independent artists like [CDStreet.com](http://CDStreet.com).

Unlike with [Barnes & Noble.com](http://Barnes.com), the [Borders.com](http://Borders.com) service representative I spoke with on the telephone was very helpful. He knew what he was talking about and immediately gave me the information I needed in order to sell Victoria's CD through their Web site. It is interesting to note that CDs sold through [Borders.com](http://Borders.com) are actually rerouted through [Amazon.com](http://Amazon.com).

(Amazon.com recently bought the ailing Borders.com Web site.) Borders accepts independent CDs through a service called Muze, Inc. This is a company that does the work for Borders.com regarding their online sales of independent CDs.

One online music site that was very helpful was CDNow.com. A representative from this company immediately informed me that just like Barnes & Noble.com, they work with independent artists through a distribution company called The Orchard.com. This company is the leading supplier of independent music on the Internet, and it offers every artist and record company worldwide, non-exclusive distribution. Here is a partial list of some of the major e-stores that The Orchard.com currently supplies CDs to:

- Amazon.com
- ArtistDirect.com
- Barnes & Noble.com
- Bestbuy.com
- Buy.com
- CDconnection.com
- CDNow.com
- CDquest.com
- Circuitcity.com
- Sonicnet.com
- Yahoo.com

Using The Orchard.com can end up being very beneficial and convenient for independent classical artists. However, the initial costs of joining this service are a little steep and can quickly add up. First, they charge a set up fee of \$90 just to join. There are other optional fees on top of that, such as \$10 extra for listing your Web site URL on their Web site. They also set up a Web page for you on their Web site, with sound clips, a biography, etc. Taking all of this into account, I think this service is definitely worthwhile since they distribute to all of the above-mentioned sites and to retail outlets. This service will also cut down on the amount of shipping you pay in sending your CDs around.

Also, The Orchard.com asks for five (five!) CDs for scanning/sound clip purposes. This seems extreme to me, and it is obvious that they should

streamline their service so they can just use one CD for all of these purposes.

The last site I will go over is the well-known Amazon.com Web site. This is probably the most well known online store that sells books and recordings. They offer a service called Amazon.com Advantage that is meant exclusively for independent artists. There are many advantages and disadvantages to using Amazon.com to sell your CDs. (As mentioned above, you could bypass working directly with Amazon.com by using The Orchard.com.) In my view, I currently think the advantages outweigh the disadvantages:

#### **Amazon.com Advantages**

- Extremely large customer base
- High profile exposure
- Database is easy to search
- Customer ratings may be added (only an advantage if your CD is rated well!)
- You are ranked next to all other CDs for sale
- They are very organized and efficient
- They e-mail you when you have new orders
- Artist information is included
- CD cover image is included
- You can include MP3 files on their site
- They include two 30-second sound clips from two different tracks

#### **Amazon.com Disadvantages**

- This program takes the most money from independent artists (55%) compared to other options, such as selling through CDStreet.com or selling directly from your own Web site.
- They charge \$29.95 per year to take part in this program.
- Their method of payment is very slow.
- Getting in touch with a live human being over the telephone (i.e., tech support) is very difficult, if not impossible.
- They usually keep no inventory of

independent artist CDs. This means that if you have an order for one CD, you either need to wait for more orders (and then send some orders late) or send just the single CD, shipping paid by you.

- If you want the CD cover image scanned, you cannot send them a file—they scan it for you, and you must send a CD.
- You must send another CD if you want sound files included. You cannot e-mail sound files.
- If you want to be reviewed by Amazon.com staff, you must send a third CD.
- They currently do not let independent artists have more than two sound clips, yet major artists are allowed to have more sound clips—this does not seem fair.
- Amazon.com will not let independent labels directly link to their own Web sites. CDStreet.com allows independent labels to link to their own Web sites.

Probably the biggest gripe I have with Amazon.com is that they require three (three!) CDs in order to include sound files, the CD cover, and a possible review by a staff member. This is not as many CDs as The Orchard.com requires, but this still seems unnecessary. It seems like Amazon.com receives an awful lot of CDs for free. Do they keep them for themselves or re-sell them? According to Amazon.com, they give them away to “charity.” Ultimately, it seems like independent artists are being swindled. It is not as if independent artists manufacture millions of CDs and have the luxury of sending out lots of free ones for promotion. For independent artists, it is usually a struggle just to produce and manufacture the CD in the first place. Amazon.com also does not offer to send them back to the artist, even if the artist pays the postage or includes a postage-paid mailer. They either keep these CDs for themselves or give them away.

It is much less convenient for consumers to go and search for MP3 files than

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"CDs" ...continued from page 5

to click on a RealPlayer file on your CD's page. Also, the RealPlayer files are just clips—now Amazon.com seems to expect that you will let consumers download entire tracks from your CD as MP3 files. Amazon.com does not make the "majors" do this, only the little guys. This puts the independent labels in an awkward position: many customers will only buy what they can hear immediately, and they will do it quickly as an impulse purchase. By not letting independent labels include more sound clips on their CD's selling page, they will probably not be able to sell as many CDs as the major labels and distributors. The independent labels will also look "independent" and will not blend in as well with the majors. Originally, this was an "advantage" when selling through Amazon.com: you were viewed in exactly the same way that the major labels were viewed. Now, Amazon.com is singling out the independent artists. This is obviously a major disadvantage.

My second major complaint is that Amazon.com now charges \$29.95 per year in order to take part in the Advantage program. If you are a composer or other artist who would like to sell CDs through Amazon.com but you might not be able to sell more than a small number per year, this fee might prevent you from making any sort of profit or even breaking even. It is my hunch that Amazon.com instituted this fee in order to weed out unprofitable independent artists. In a nutshell, if you are selling less than six CDs per year, using the Advantage service is probably not cost effective. If you are more concerned with getting your music "out there," then perhaps you can overlook this fee.

Amazon.com has other programs, such as their Marketplace and Associates programs. These programs add more work to the independent artist but also let them make more money. Typically, the artist takes care of all of the shipping, returns, invoices, etc., but still uses Amazon.com as the conduit. The major disadvantage is

worrying about shipping. Personally, I would rather leave this up to Amazon.com. Even if you only ship ten CDs per month, the time you spend packing and sending each CD to a different address will add up.

Amazon.com is very well organized and easy to navigate and their entire business is Internet-based. However, as of this writing, they do not accept graphic files or sound files via the Internet. Of course, the reason they operate this way is so they can achieve a certain uniform standard, and also so they can keep a close eye on quality and time spent doing all of this. For example, some people might send graphic or sound files that are way too large. Computer novices typically scan images at a resolution much higher than necessary for screen viewing. However, it seems to me that Amazon.com could have a very strict policy about what they will accept as e-mail attachments, and then let the artist send the files. That way Amazon.com does not have to spend time processing sound and graphic files, and the artist can keep the sample CDs they would otherwise send to Amazon.com for this purpose.

Having said all of this, CDStreet.com does allow you to send graphic and sound files. In this sense, they are much more efficient than Amazon.com. Of course, the major disadvantage is that they have nowhere near the same size customer base as Amazon.com.

When people want to buy your CD, they will also probably want to buy other CDs and books by other artists. This is why people often do "one stop shopping" through larger sellers rather than through smaller ones like CDStreet.com. Unless you publicly state that you will receive less money if people buy through Amazon.com than if they buy directly from you, people will not know the difference and shop where it is more convenient for them. Although Amazon.com takes a lot of money from independent artists, a certain percentage of this is warranted. They advertise much more heavily than CDStreet.com or other

smaller online stores and they constantly update their Web site. They also offer special holiday deals, occasional free shipping or shipping deals, etc.

In the end, the road you take when selling your recordings online is up to you. The three major issues to consider are:

- Time: how much time you want to spend doing the work
- Money: how much money you spend versus how much you earn
- Exposure: how much exposure you will receive or are willing not to receive

The ultimate decision is, of course, up to you. Remember that if you do choose to manufacture and/or market or distribute your CDs yourself, you will not only gain substantial insight into how the recording industry works, you will also enjoy knowing that you are essentially responsible for your own success. You may also find that you will begin to view buying recordings, whether online or in a physical store, with an entirely fresh perspective.

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*Robert Paterson  
(Photo: © Guy Vivien)*

**SCI Student Chapter host  
Marilyn Shrude and Maria Sampen**

**by Joseph Dangerfield**

On March 7<sup>th</sup> and 8<sup>th</sup> 2003, the University of Iowa's student chapter of SCI welcomed two special guests, Marilyn Shrude and Maria Sampen. These very successful professionals were brought in by the student chapter to present seminars and master classes in their respective areas. Marilyn Shrude is currently the chair of the composition/theory/musicology department, and professor of composition at Bowling Green State University, Bowling Green, Ohio. Maria Sampen is assistant professor of violin at the University of Puget Sound.

The first event, held at 3:30 on March 7<sup>th</sup>, was a seminar presented by Marilyn Shrude regarding her music. The bulk of her presentation centered around her work *A Window Always Open on the Sea*, a commissioned work for cello, piano, and percussion. Professor Shrude guided us through her process of composition, offering several hand-outs that illustrated the many steps she took during the development of this work.



*Marilyn Shrude and Anne Guthrie*

The following day Maria Sampen gave a lecture at 1:30 PM to the composers at the University of Iowa on how to effectively write for the violin. Professor Sampen used works by Ravel, Bacewicz, and three student composers (Joseph Dangerfield, Andy Jasinski, and Megan Jenkins), to demonstrate these points. At 3:30 PM Marilyn Shrude provided a master class on composition, also to four student composers at the University of

Iowa (Anne Guthrie, Andy Jasinski, Tohm Judson, and Steve Gliske). Both sessions were very informative.



*Maria Sampen*

The weekend's festivities culminated at 8 PM with a concert in Harper Hall. The concert consisted of works written by three student composers from Bowling Green State University (Matthew Brazofsky, John Stafford, and George Tanner), three composition students from the University of Iowa (Joseph Dangerfield, Megan Jenkins, and Andy Struck-Marcel), and Marilyn Shrude. Each event was well attended by University of Iowa personnel and community members. The weekend was a very successful experience for all involved.

**Michael Glenn Williams  
performed by Roberto Prosseda**

**11/6/2002** *Canzicranz Dance* at Nuovi Spazi Musicali, Rome  
**11/13/02** *Nocturne* at Mantova Musica Contemporanea, Teatro Accademico del Bibiena  
**12/8/02** *Berceuse* at Musiche in Mostra, Torino  
**2/2/03** *Nocturne* at Noe Valley Ministry, San Francisco  
**2/10/03** *Collage Suite, Dance of the Wood Nymphs* (from *Enchanted Forest*) in Los Angeles  
**2/11/03** *Collage Suite, Enchanted Water, and Three Songs Without Words* in Thousand Oaks, CA  
**2/14/03** *Nocturne* at the Music Forum Series, Essex, Baltimore  
**2/21/03** *Nocturne* at Georgetown University  
**3/20/03** *Nocturne* at the University of Melbourne  
**3/21/03** *Nocturne* at the Australian National University  
**3/28/03** *Berceuse* at the Esplanade Recital Hall, Singapore

**New Music Concert at  
Old Dominion University in  
Norfolk, Virginia**

"New Music Performance  
Collection"  
Sunday, June 8, 2003  
3:00–5:30 pm  
Chandler Hall, Diehn Fine and  
Performing Arts Center

"A Representation of the New Music Performance Collection" will feature a selection of original compositions from the New Music Performance Collection, which is housed in the Diehn Composers Room. The concert will feature the works of composers Frank Felice, Jan Krzywicki, Michael McFerron, Frances Thompson McKay, Timothy Melbinger, Brian Robison, and Alicyn Warren.

The performers include Creo, the Old Dominion University's contemporary music ensemble, and the members of the Virginia Symphony Orchestra and the Virginia Chorale. The program is directed by Andrey Kasparov, Professor of Music at Old Dominion University. The concert is free and open to the public. Following the concert there will be a reception in the Atrium of the Diehn Fine and Performing Arts Center at 5:30 pm.

The New Music Performance Collection is a cooperative project of the Virginia Tidewater Consortium libraries to serve music faculty members who incorporate new music in their teaching. The Collection features compositions created after 1970 by active, living composers. For more information about the project, please view the Web page at <http://www.lib.odu.edu/newmusic>

This concert of new music is made possible by a grant from the F. Ludwig Diehn Music Fund of the Norfolk Foundation. For more information, please call Anna Gordon, Diehn Composers Room Consultant, at: (757) 683-4175.

"Region VIII" ...continued from page 1

Robert Hutchinson, and Melissa Maier could be heard performed by many very able student and faculty musicians.

That night the conference participants gathered at the Rodeo City Barbeque for some good eatin'. There was quite an array of barbeque and accompanying dishes such as cole slaw, cornbread muffins, and rolls. We all had very full bellies again!

On Saturday, the conference continued with two more concerts at 10AM and 3PM full of a variety of music (in terms of scope and instrumentation) by Charles Argersinger, David Blink, Joyce Barnes, Robert Dickow, Ron Parks, Liviu Marinescu, Dan Gutwein, John Picket, Joseph Dangerfield, Bruce Reiprich, Brendan Smith, Stephen Gryc, Mark Polishook, David Asplin, Mike McFerron, Frank LaRocca, and Ernesto Pellegrini (whew!).

Ongoing throughout the conference was a wonderful exhibit by the International Webern Society displayed by

Donivan Johnson. One could stop by and see photos of the late master, as well as thumb through numerous books about Webern and look at editions of his scores (facsimiles of his original manuscript!). Donivan was always on hand to happily answer any questions that one might have had concerning the exhibit and the society.

One other event that was quite evocative was Chris Shainin's lecture entitled: *A Critical Look at Composer Organizations*.

The final event of the conference was a concert at 8PM featuring the work *Book of Days* for soloists, mixed chamber ensembles and video by the featured composer Eve Beglarian. *Book of Days* is, according to the composer, "to be a long-term project that contains text, music, and visuals for each day of the calendar year."

This was quite an interesting and ambitious work. If you would like to know more about Eve Beglarian you can visit her Web site at: [www.evbvd.com](http://www.evbvd.com). The conference then concluded with a reception to honor Eve and all of the conference participants.

A special thank you goes to Mark Polishook and the Central Washington University School of Music for an exceptional conference. We appreciate all of the hard work that Mark and all of the ensemble directors, faculty and students put into this conference. In my opinion it was a huge success. We even founded a new SCI Student Chapter and played the longest game of pool ever!!

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"Region V" ...continued from page 1

For Friday night's program, the stage was given to ICE, aka the Intergalactic Contemporary Ensemble, from Minneapolis. Composers performed were Robert Paterson, Charles Norman Mason, Alejandro Ruty, and John Howell Morrison. Afterwards a reception was held in the Fine Arts Lounge with live harp music provided.

Day three proved to be no let down from what had happened before with three concerts of music yet to be performed. Concert 5 opened with a performance by the Macalester African Music Ensemble performing a work by its director Sowah Mensah. Pieces that followed were by Yehuda Yannay, Tom Schnauber, and Jason Bahr. The concert closed with the Sartory String Quartet of St. Paul playing works by Charles Argersinger and Anthony Lis.

Saxophones were heard throughout most of Concert 6 with saxophonist Angela Wyatt, faculty at Augsburg College in Minneapolis, performing works by Byron Yasui and Ellen Lease and the Ancia Saxophone Quartet performing quartets by Mary J. King and Peter Blauvelt. Three works by David Heuser, James Chaudoir, and Marc Satterwhite were performed by Verederos, a flute and percussion duo from Oshkosh, Wisconsin. Added to the concert was an electrifying performance by Andrey Kasparov of his *Second Piano Sonata*. This performance was a substitution for his piece that had been canceled the night before due to illness of one of the performers.



Composers in attendance at the SCI 2003 Region VIII Conference

The final concert on Saturday night filled the stage with musicians and the hall with the sounds of ten compositions featuring a mixture of diverse ensembles. This writer is still amazed as to the speed and efficiency in which stage changes were accomplished. The concert opened with the St. Paul Civic Symphony playing works by Anthony Lis and Christopher Gable. The Macalester Concert Choir followed performing pieces by Paul Siskind and Robert Morris. River Fall Brass, of the University of Wisconsin River Falls, next performed a work by Sabang Cho. Hye Kyung Lee's *Frenetic Dream* for piano four-hands concluded the first half of the program. After intermission, the St. Olaf Percussion Ensemble performed works by Alan Chan and John White. The concert ended with the return of River Fall Brass playing works by Michael Sidney Timpson and Mark Philips. A reception followed at the home of Carleton and Julia Macy with yet more treats and jazz by Mac students, but the real treat of the evening was an impromptu performance featuring Charles Argersinger at the piano with Byron Yasui on the bass working their way effortlessly through a few tunes... nice, real nice.

## 2004 SCI Region II Conference Call for Scores

State University of New York  
School of Performing Arts  
Geneseo, New York  
April 2-3, 2004  
Anneliese Weibel, host

The Society of Composers, Inc., Region II Conference will be held April 2nd and 3rd, 2004, at the State University of New York Geneseo, in Geneseo, NY. Scores from all SCI members are welcome. The performers for the conference will include The Society for New Music (Syracuse), The Tremont String Quartet (Geneseo), the Geneseo Chamber Singers, the Geneseo Carol Choristers, and members of the Geneseo Wind Quintet, as well as performance faculty of SUNY Geneseo.

### Instrumental:

Works should be for one to ten performers, in any combination of: Flute, Oboe, Clarinet, Saxophone, French Horn, Piano, Percussion, Violin, Viola, Violoncello, Double Bass.

### Choral:

The choirs are SATB (Geneseo Chamber Singers), and SSA (Geneseo Carol Choristers).

### Electroacoustic:

Electroacoustic works for live electronics, acoustic soloist or ensemble and electronics, or playback alone may be submitted.

Each composer may submit up to two pieces from 3 to 30 minutes in duration. Composers providing their own performers are encouraged.

### Selection process:

The scores will be selected by the conference hosts and the ensemble directors and performers. The choral compositions will be performed by students choirs, and therefore highly complex works might not get programmed.

Attendance at the conference is required of all composers whose works will be performed.

### Submission must include:

- score and separate cassette/CD of each work submitted (include duration)
- electro-acoustic or computer works must include a list of technical requirements
- page with composers' name, address, telephone number, e-mail address, and list of works submitted
- SASE
- a list of the performers, if they are provided by the composer

### Submission Deadline:

All the materials need to be received by **September 30, 2003**. Composers whose works have been selected will be notified by November 15.

### Send Submissions to:

Anneliese Weibel  
State University of New York  
School of Performing Arts  
Geneseo, New York 14454



Charles Argersinger and Byron Yasui at the SCI 2003 Region V Conference

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

**ANNOUNCEMENTS** of contests, calls for scores and other solicitations 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.

## **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.

