



## UPCOMING CONFERENCES

**SCI Region IV Conference**  
**Winthrop University**  
**November 11–13, 2004**  
**Host: Ronald Keith Parks**  
**E-mail: parksr@winthrop.edu**

**Region VI Conference**  
**University of Texas at San Antonio**  
**February 24–26, 2005**  
**Host: David Heuser**  
**E-mail: dheuser@utsa.edu**

**2005 National Conference**  
**University of North Carolina**  
**at Greensboro**  
**October 13–15, 2005**  
**Host: Mark Engebretson**  
**Submission Deadline: Dec. 1, 2004**  
**E-mail: engebretson@uncg.edu**

## Getting Out the Vote!

I produced a short video to encourage college students to vote in November. If you have a way to post it on a Web site or broadcast it on cable please let me know. It's available as .mov, .rm or NAB broadcast quality tape at no charge. You can see the video at:

[www.radford.edu/~bmahin/vote.htm](http://www.radford.edu/~bmahin/vote.htm)

Email requests and questions to: [bmahin@radford.edu](mailto:bmahin@radford.edu). This piece was produced in Final Cut Pro. Music was produced with Logic Audio and Ableton Live.

*Bruce Mahin (SCI region 3)*

## The Quest for the Best Score Binding

### Eric Honour

Thanks to all who responded to my query posted to the SCI listserv regarding score binding in the Santa Cruz area. I managed to get the score bound, though it was considerably more challenging than I thought it would be. For those who may be interested, the following provides a list of suggestions I received, as well as the solution to my particular situation.

The goal (again) was to get an 11x17 score bound with something considerably more sturdy than the standard plastic comb binding.

Among the suggestions I received were, to:

1. Ask the library where it will be deposited for help or suggestions
2. Get the score bound at Kinko's (or similar) with a coil binding instead of a comb
3. Explore Staples, which offers a combination coil/comb binding
4. Go through Judy Green Music

The Kinko's where I live most of the year, near Kansas City, stocks 11x17 vinyl backs and clear plastic fronts. My minimum acceptable bind for this job would be the plastic comb with those covers. I didn't find any place in the Santa Cruz area that stocks those covers in that size, which surprised me. Similarly, no one stocks 17-inch binding combs or coils. That was not surprising, as I've never found a place that did. Several places (such as Kinko's and OfficeMax) were willing to work with me to overlap two combs or coils to cover the entire 17-inch edge, but could only use card stock covers for the score—and that would be too flimsy.

My next thought was to explore #1 above. The library for which my score was destined is far from Santa Cruz, but I went

## Announcing the 2005 SCI National Conference

The Society's 2005 National Conference will be held October 13–15, 2005 at the University of North Carolina at Greensboro. Mark Engebretson, the conference host, has announced extensive performance resources available to Society members including orchestra, wind ensemble, choral and jazz ensemble, string quartet, percussion ensemble, and of course, chamber ensembles. Even opera Scenes are solicited. Name groups will include the Thelema Trio (of Belgium), the Eastwind Reed Trio, and the Red Clay Saxophone Quartet.

Electroacoustic music in all major playback forms and multimedia works with or without live performers are also solicited. As always, with SCI conferences, members who wish to bring their own performers are encouraged to submit works. Papers, panels, and lecture demonstrations will also be scheduled. Postmark deadline for all submissions (scores or papers) is December 1, 2004. For an extensive list of available resources and for the submission guidelines please consult the SCI web site under "Conferences."

The dates for the conference were chosen so that the maximum number of ensembles and performers would be available to the Society, and we are greatly indebted to Mark for his tireless efforts in bringing all these resources together. A fall conference, though not common for the Society, does have precedence. Of course, many aspects of mounting a conference do not lend themselves to the same time of year. During the first ten years of our existence, 1965-1975, society conferences were always held in April. After that, schedules (regional and national) tended to vary greatly.

More details about the National will be forthcoming. In the meantime, for any questions, Mark can be reached at [engebretson@uncg.edu](mailto:engebretson@uncg.edu).

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## ***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.

### ***SCI National Office***

Gerald Warfield  
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## MEMBERS' ACTIVITIES COLUMN

Please email current information on your activities to:

**SCI Newsletter**  
**Bruce Bennett, Editor**  
newsletter@societyofcomposers.org

### Wang An-Ming



Wang An-Ming's *Concerto for Piano and Orchestra* was broadcast by Treehouse Productions over 61 national public broadcasting stations in 20 states on May 9, 2004. Mary Kathryn Traver was at the piano, with Sylvia Alimena conducting the Friday Morning Music Club Orchestra.

### Larry Austin



Larry Austin has been invited to be a Master Artist-in-Residence at the Atlantic Center for the Arts, New Smyrna Beach, Florida (near Daytona Beach), this coming Feb. 7 to 27, 2005.

The 2005 Center schedule has just been announced along with a call for applications. For more information, see the Center Web site at:

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

The deadline for applications is October 22, 2004.

### John G. Bilotta



On July 23, 2004, at the 2nd Annual Festival of Contemporary Music, John Bilotta's most recent chamber work *Shadow Tree* was premiered. *Shadow Tree*, an impromptu in one movement, was performed with delicacy and assurance by Meghan Miller, alto flute, and Josh Friedman, guitar. The festival, which featured the works of nine composers from California and Oregon, was held at the Park Boulevard Presbyterian Church under the direction of Brian Bice and C. Michael Reese. The accompanying photo of Josh, John, and Meghan was taken the night of

*"Members" ...continued on page 4*

#### Visit our Web page

Peter Swendsen, assistant professor at the University of Virginia, 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)

### The SCI Newsletter

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Please send articles, reviews, and member activities (email preferred) to:

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### SCION

John Bilotta, *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:

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

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

John G. Bilotta, SCION Editor  
1699 Agadir St.  
Concord, CA 94518  
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## **Society Dues Billing in September (Dues Levels Remain the Same)**

### **Gerald Warfield**

Members of SCI will receive their dues billing this month. In 2000 the Society changed its fiscal year to begin in September instead of January so as to correspond more closely with the concert season and academic year.

All statements are sent electronically which has sometimes caused confusion. When second notices go out there are invariably members who claim that they didn't get a bill—meaning a hard copy. They are correct. In the interest of keeping overhead low, SCI has not mailed hard copy statements in three years.

Members may respond simply by mailing their check. If they wish, they can print a copy of the bill, but it is not necessary. Usually cancelled checks will serve for tax purposes but for those members needing a receipt, simply request a receipt with your payment and it will be sent to you by return mail.

Dues amounts remain the same for all levels of membership. The last dues increase was in 1996 when full membership went from \$45 to \$50, and all other levels increased accordingly—except life membership. Lifetime membership, which did not increase in '96, remains at one payment of \$950 or ten annual payments of \$110.

### **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.

## **Failure of STUDIO in Composers Competition**

### **Gerald Warfield**

The STUDIO for New Music has failed to announce the winners of the Second Annual International Composers Competition and to award the prizes. This, after the original date for announcement of the winners, Jan. 15, 2004 was extended to July 19, 2004. Molly Sheridan, of the American Music Center investigated the STUDIO and JD Hixson, the "main man behind STUDIO." The general conclusion was that Hixson had made a best-effort attempt to manage the contest, but had gotten in over his head. You can read Sheridan's report at: [www.newmusicbox.org/news.nmbx?id=00381](http://www.newmusicbox.org/news.nmbx?id=00381)

Questionable contest practices were a hot topic on the SCI listserv last year. Unfortunately, there is very little one can do to protect against fraud or incompetency in new music competitions. Tom Wells, President of SCI, said in an e-mail recently to one of the contestants: "We've all been burned in [contests] like this, but shared experiences don't necessarily improve the personal situation."

High entrance fees are a possible danger sign, and the International Composers Competition fee of \$40.00 seemed to push that limit. On the other hand, the contest had a history, and the first year of the contest seemed to have been successfully completed albeit the concert of the winning pieces was postponed. Unfortunately, it now appears that at least some of the prize winners of the first year's contest have not been paid. Further, we understand that Hixson has had serious medical problems that included a stay in a NY hospital intensive care unit.

The STUDIO has a Web site which, as of this writing, is still down. Their e-mail address is [StudioNewMusic@aol.com](mailto:StudioNewMusic@aol.com).

Members with more information on this situation are invited to post their remarks on the SCI member listserv, [scimembers@list.serve.com](mailto:scimembers@list.serve.com).

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*"Members" ...continued from page 3*

the festival. Meghan Miller is a graduate of California State University, Hayward, has studied with Trevor Wye at his studio in Kent, England, and will be entering the Longy School of Music in Cambridge, Massachusetts, this fall. Josh Friedman graduated from the University of California, Santa Cruz, receiving both his BA and MA there. One half of the Santa Cruz Guitar Duo, Josh teaches privately and through Music Together, as well as teaching the history of guitar at UC, Santa Cruz.

### **Wallace De Pue**



Since November 2003, I have been working on *The Bird, Frog and Tree Club* (full symphony orchestra and chorale), a 32-minute commissioned work by Maestro Paul Stanbery, conductor of the Hamilton/Fairfield Symphony and Chorale (Cincinnati, Ohio, area). The premiere will be given on February 27, 2005, in Hamilton, Ohio (Cincinnati area).

There are three movements (durations included): *The Sensible Bird* (15:55), *The Friendly Frog* (7:45), and the *Servant Tree* (9:15). They are unified as a continuous composition through melodic material, orchestral forces and poetry. Each movement is distinctive in style: the first is a discourse between a lyric soprano and her observers in the chorus; the second is highly “contemporary” and depicts a frog who celebrates life in a swamp like musical atmosphere; the third is the celebration of life as experienced by trees that swirl in the wind, shelter wild life, and serve mankind in countless ways.

This composition is also arranged for SATB with organ. Both versions may be performed apart from the others without any loss of musicality.

The approximate voice ranges for the entire work are: solo, A1–a2; alto, a–d2; tenor, D1–g2; bass, F–D1.

More information is available online, at [mustec.bgsu.edu/~wallace](http://mustec.bgsu.edu/~wallace).

## David Vayo



On April 15, David Vayo's *Mosaics and Webs*, commissioned by the National Association of College Wind and Percussion Instructors, was premiered at that

organization's annual conference in Minneapolis. The performers were faculty and students from Ball State University, conducted by Christian Zembower. On April 29, the Sound One Festival at the University of Illinois included the world premiere of Vayo's *Three for Two*, a set of clarinet duos performed by John and Lisa Reams. *Play of Hands* was performed on July 13 in Tokyo by harpsichordist Michiyo Honma, and *Prayer: In Memoriam Olivier Messiaen* was performed by organist David Hatt in a July 18 concert at St. Mary's Cathedral in San Francisco.

Vayo's percussion composition *Border Crossing* was used as the soundtrack to a dance composition by Laurie Cameron of Pomona College, which was performed a number of times in late April and early May at Pomona and at the Festival of Solos and Duets at the Fountain Theater in Los Angeles.

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*"Score Binding" ...continued from page 1*

to the UCSC library to see where they send things. They were very helpful and pointed me at the UC book bindery, which is in Oakland. Between that bindery and several others I found in the yellow pages (a learning experience—I didn't know binderies existed that would do single copies of books) I explored this option further. Unfortunately, I couldn't find one who wanted to do this job. Most of the binders I found are artists themselves, doing hand binding, and they didn't like the idea of the book just sitting in a library, gathering dust. I respect that, but it didn't provide a solution to my problem.

In the end, I received a suggestion from a neighbor this summer to visit an art supply house and see if they could help me out. This route worked for me. I had them cut two pieces of mattboard (like you use in framing pictures) to 11x17. Then I took those covers and the score to Kinko's, where they bound it with an overlapping coil bind. The final product is much stiffer

than it would be with the card stock covers (or the vinyl/plastic covers) and looks quite nice. Using mattboard enabled me to pick a very pretty color for the cover (I like that). Finally, I put an 8.5x11 Avery label on the front cover with the title page. In the end, it's quite a nice-looking score, and sturdy enough to live on the shelf without deforming.

I didn't explore #4 above, mainly because I'd forgotten about Judy Green Music and already had the score bound when the suggestion arrived. I expect they could do the job very nicely, though I've heard they are usually pretty expensive. All told, the mattboard and Kinko's bind came to about \$12 interest

## SCI Needs You! Call for Submissions

The Newsletter of the Society of Composers, Inc. strives to represent the diverse and particular interests of the society's membership. To achieve this goal, we require the contribution of members like you! The Newsletter has a standing call for member news, articles, interviews, and reviews.

SCI Member News reports your career—send news about new works, performances, publications, recordings, lectures, and more (be sure to include pictures!). Submit articles on virtually any topic of composerly interest—write about your thoughts on composition, pedagogy, performance practice, contemporary music in society, the economics of contemporary music, pragmatic matters, projects, polemics, ...you get the idea. Submit interviews with master musicians and great teachers. Submit reviews of compositions, books, recordings, performances, festivals, and conferences.

Please email all submissions or other inquiries to the editor of SCI Newsletter at [newsletter@societyofcomposers.org](mailto:newsletter@societyofcomposers.org).

**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.



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