

## UPCOMING CONFERENCES

**Region VI Conference**  
University of Texas  
at San Antonio

February 24–26, 2005

Host: David Heuser

E-mail: [dheuser@utsa.edu](mailto:dheuser@utsa.edu)

<http://music.utsa.edu/electron/sci.htm>

**2005 National Conference**  
University of North Carolina  
at Greensboro

October 13–15, 2005

Host: Mark Engebretson

E-mail: [engebretson@uncg.edu](mailto:engebretson@uncg.edu)

**2006 National Student Conference**  
Central Washington University

Ellensburg, WA

April 14–15, 2006

Submission Deadline: TBA

Host: Mark Polishook

E-mail: [polishoo@charter.net](mailto:polishoo@charter.net)

**2006 Region VI Conference**  
The Shepherd School of Music  
at Rice University

Houston, TX

February, 2006

Submission Deadline: TBA

Host: Art Gottschalk

E-mail: [gottsch@rice.edu](mailto:gottsch@rice.edu)

**2007 Region VI Conference**  
Central Missouri State University  
Warrensburg, MO

Spring, 2007

Submission Deadline: TBA

Host: Eric Honour

E-mail: [eric@erichonour.com](mailto:eric@erichonour.com)

## SCI Region IV Conference Review

**Scott Brickman**

Reflecting on the first SCI event I attended, a Regional Conference in 1994, the SCI Region VI Conference, held on Nov. 11–13 at Winthrop University, was more surprising and refreshing had I not recalled the past Conference. What I remember from 10 years ago is that many of the pieces were influenced by minimalism, direct multiculturalism, and new romanticism/new tonality.



*Hubert Howe, James Paul Sain, and  
Gerald Warfield*

The Region VI Conference was notable in that majority of the pieces were modernist in style. The sole exceptions to this were the *Missa Brevis* by Christopher Wicks, and the Wind Ensemble pieces by Chin-Chin Chen and Paul Richards, which were more traditional in their overall musical grammar. The choral and band pieces were idiomatic, yet approached imaginatively. The diatonically saturated *Missa Brevis* received a first-class performance by a very assured and well-prepared Winthrop University Chamber Singers, under the direction of Katherine Kinsey. Their diction and enunciation were superb. The use of the harp in Chin-Chin Chen's *Like a Chinese Waterfall* was unique in a Wind Ensemble piece. The audience approval after the Paul Richards' *Jacob's Ladder* piece, an attractive and colorfully written work, was worth the experience and an appropriate stamp of approval at the end of this event.

## A Few Thoughts on the SCI Region VI Recording Project

**Phillip Schroeder**

I was stunned when word hit the street that Composers Recordings Incorporated (CRI) was closing up shop, one of the oldest and most respected labels producing contemporary music folds. This did not seem to bode well for the future of our art! After asking many friends and acquaintances about the demise, and reading articles about the plight of independent labels, one reason for the growing problem seemed to me both clear and preventable: very few people are purchasing recordings. I was not surprised to find that the average music consumer was ignoring these labels, yet I was perplexed by the fact that very few composers are supporting their art by purchasing CDs. (Kudos should go to New World Records for picking up the entire CRI catalog!)

Another contributing issue has been the ever-changing means of music distribution: vinyl to CD, MP3, DAT comes and is going, hard disk, downloading free music, etc. One medium of dissemination, however, has not changed: performers.

Other than a few works written specifically for me, most of my work is generated for individuals, performers that I know and who are dedicated to presenting new music (and my music). In fact, I have often found it more productive in recent years to attend instrumental/vocal conferences: International Clarinet Association, International Double Reed Society, National Association of Teachers of Singing, to name a few. More directly, for the past ten years I have been working with a core group of players. Over the past 4–5 years a creative process has emerged. Music for a CD is determined, old music and new. We then perform the music on 3–8 concerts, which then culminates in a 2- to 5-day recording session. Having the music thoroughly rehearsed and performed prior

### ***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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## MEMBERS' ACTIVITIES COLUMN

Please email current information on your activities to:

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

### Daniel Adams



Two compositions by Daniel Adams were recently performed. *Khromas Diabolus* for trombone solo and five percussionists was performed by the Winthrop University Percussion Ensemble under the direction of Ron Parks on November 4, 2004 in Rock Hill, South Carolina. *Two Antiphonal Portraits* for twelve percussionists was performed by the Shepherd School of Music Percussion Ensemble at Rice University, conducted by Richard Brown, on November 19, 2004.

### Timothy Brown



Four compositions by Dr. Timothy J. Brown were premiered in New York City on November 14, 2004. The pieces were from his larger set of chamber pieces, *In Flanders Fields*, in which are used anti-war texts by World War I soldiers. The pieces were *Dulce et Decorum Est*, *Les Gaz*, *In Flanders Fields*, and *Peace*. The performance was given by the Downtown Music Productions, with Gayla Morgan, soprano; James Wilson, oboe; Rachel Golub, violin; Whitfield LaGrange, viola; Daniel Barrett, cello; and Mimi Stern-Wolfe, piano.

### Orlando Garcia



During 2003–2004 Garcia's music was performed at venues in the US, Europe, Asia, and Latin America. Selected performances of note include:

The New York premiere of his work for orchestra and chorus, *Auschwitz (nunca se olvidaran)* by the Brooklyn Philharmonic and the Holy Trinity church choir in October 2003 at the Cathedral of St. John

*"Members" ...continued on page 7*

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

### The SCI Newsletter

*Editor:* Bruce Bennett  
*Circulation:* 1,350  
*Annual Subscription Rate:* free with membership (electronic delivery)  
*Frequency of Publication:* bimonthly.

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)

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Composer Paul Richards and conductor Lorrie Crochet

Notable was the presence of featured composers Hubert Howe and James Paul Sain. While not an Electroacoustic festival, the conference did include a significant number of pieces that involved digital media. Additionally, presentations by Sam Hamm and Mike McFerron addressed contemporary technology.



James Paul Sain and Sam Hamm

Hubert Howe's *Harmonic Fantasy* was obviously about the overtone series. However, as much as the series defines this work, so to does envelope, register and sonic space. These elements create a dynamic narrative. The work evolves gradually. Through the rich use of the music material, this work in addition to being a satisfying artistic listening experience, like *Ionization*, is suggestive because it encourages listeners to focus on parameters other than pitch and assess how they are used to shape the music.

James Paul Sain's *ball peen hammer* for flute and electronics attractively used many different digital timbres to create background counterpoint to the flute part. The middle section's emphasis on repeated pitches created a contrast to the

rhapsodical opening. The end was delicate and subtle. The expressive range of the flautist spoke to the musicianship and expert execution this work was given by Cynthia Sain.



Cynthia Sain

Hsiao-Lan Wang's *Star Gazer*, also for flute and electronics, asserted its own musical personality and was not overshadowed by Sain's work, as other pieces might easily have been. Metallic timbres, microtonal colors in the audio part color the clear flute motives. Electronic bell-like sounds, articulating a descending stepwise motive emanating from the beginning round the piece off nicely.



Paul Osterfield, flutist Jill O'Neill, and Hsiao-Lan Wan

Two explicitly multimedia pieces were Samuel Pellman's *Perelandra*, for digital audio and video, and Tom Lopez's *Hollow Ground II*, for digital audio, voice and dancer. *Perelandra*'s clear textures made the sections of the work, which are synchronized with the video, immediately discernable. As the piece progresses, the listener is able to trace the path of a dyad, isolated melodically and harmonically, and developed timbrally. *Hollow Ground II*'s audio ostinati, wordless vocals, and careful

use of the dancer's space, which was originally confined and became less limited as the piece continued, gave the work a uniquely imaginative quality.

Complimenting the multimedia works were pieces using extended techniques. Among these, Samuel Hamm's *Absence of Joy* and Paul Elwood's *Among Vanished Aviators* both integrated electronics in addition to extended techniques. *Absence of Joy* began with the pianists "bowing" the low register, which became elegantly integrated in a "salad bowl" including what struck me as references to Cowell's *The Banshee* and the later music of the Smashing Pumpkins.

It was wonderful to witness the extended techniques for banjo in *Among Vanished Aviators*. A bowed banjo and the use of harmonics conjured in my mind the similar innovative instrumental solos of the major jazz soloists. This work did seem to speak to the absorption of American folk idioms, at times making the banjo sound like a violin, airplane propeller, or sitar.

Amy Dunker's *The Raven* highlighted Ms. Dunker's performance versatility. An example of the integration of music with literature and theater, the use of drum brushes on the trumpet's bell and simultaneously blowing through the instrument without definite pitch produced a unique texture and timbral counterpoint. Rodney Waschka II's *A Short Letter from a Small Place* took the theatrical element further. Scat singing interspersed with a highly rhythmicized text recitation of Freudian correspondence, coupled with electronic music reminiscent of the 1980's club sound, made me redefine my idea of musical therapy and gave me ideas on how to creatively deal with colleagues at my institution.

Interestingly, many of the digital audio pieces included a text. Michael Pounds' *Mixed Messages* was an example of reemergence of sound collage. Outstanding because of the virtuoso interaction of the sound technician and performer was Joseph Waters' *Air, Earth*. The composer's

concerns about extremely high volume proved unnecessary, and the audience was able to appreciate both the electronics and the impressive percussion set-up brilliantly performed by Joel Bluestone.



Joel Bluestone

While the Conference displayed little evidence of either minimalism or new romanticism, the fourth movement, a rag, of David Henick's *Homages*, for piano, was the "hit" of this attractive set. Well-absorbed pop influences and attractive registral contrasts were apparent in the Organ pieces of David Hatt, Chihchun Lee and Michael Sidney Timpson.

Outstanding amongst the modernist instrumental works was Craig Boves's *Piano Piece*. The music begins with a soft and static 0134 melodic cell, suggesting the octatonic scale. Pitches unfold very slowly and poignantly, as do new registers of the piano. Arpeggio like runs in contrary motion contrast dynamically with the static opening section.



Red Clay Saxophone Quartet

A colleague of mine at another institution whom I regard highly is fond of bemoaning the proliferation of "onesy-twosy pieces". A treat therefore was the Red Clay Saxophone Quartet's performance of Mark Engebretson's four movement piece *Tell*

*no more of Enchanted Days*. Particularly interesting was the third movement's sonic splash, which I assume was improvised. The work struck me as programmatic because of the artful melding of action, stillness, and focus in the overall narrative.



Along with the Region VI Conference of 2002 hosted by Philip Schroeder, Ron Parks production was among the most impressive SCI events I've attended. As I head off this winter break for my usual trip to New York City, I recall many a new music concert I've witnessed there where audiences of fifty or less people were in attendance. The consistently high turn out at the Winthrop events, along with the noticeable interaction of the audience members with the composers after the performances, should be an inspiration for all SCI members to both host and participate in our conferences. According to this conference, modernism is back, alive and well. Thank you Ron Parks for this first class production.

Scott Brickman, Associate Professor of Music and Education  
Chair, Arts and Humanities Division  
University of Maine at Fort Kent

### 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 both ASCAP and BMI 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.

## ASCAP and Lotte Lehmann Foundation Announce New Song Cycle Competition For Young Composers

Frances Richard, ASCAP Vice President and Director of Concert Music, and Daron Hagen, President of the Lotte Lehman Foundation (LLF), announced the creation of the first ASCAP/Lotte Lehmann Foundation Song Cycle Competition. The competition, named for legendary soprano Lotte Lehmann, was established to recognize talented young composers who write for the human voice. Winning works will be selected via a juried national competition from amongst eligible composers under the age of thirty.

First Prize will be a \$3,500 commission for a song cycle for voice and piano, publication by E.C. Schirmer of the completed work, and performances of the song cycle in three major American cities, including New York. Second Prize (\$1,000) and Third Prize (\$500) will be awarded to commission two new songs for voice and piano. The deadline for entries is September 15, 2005. Applicants must be citizens, permanent residents of the United States, or enrolled students with student visas, who will not reach their 30th birthday by January 1, 2006. One original work per composer may be submitted. A panel of professionals will be convened to select the composers to be commissioned. Guidelines and application can be downloaded at: <http://www.ascap.com/concert/lottelehmann/>.

Commenting on the ASCAP/Lotte Lehmann Foundation Song Cycle Competition, Frances Richard, ASCAP Vice President and Director of Concert Music said, "Founded in 1914, by great American songwriters, ASCAP welcomes the opportunity to encourage today's gifted young composers to perpetuate the tradition of the classical art song, in memory of the great Lotte Lehmann."

"Competition" ...continued on page 6

to the recording makes for a much better quality and efficient result. The music is then edited and mastered in studios in Los Angeles and finally released by Capstone Records (there is good distribution throughout the U.S. and Europe). Each year I have learned more about recording techniques, have purchased better or improved equipment, and learned volumes about publicity and soliciting reviews, radio broadcasts, and sales.

During the 2003–2004 season, pianist Jeri-Mae Astolfi performed five of my works for solo piano on many concerts. A few of the venues included all five works, while most presented one piece on a concert. Two of the pieces were performed seven times.



*Jeri-Mae Astolfi*

This process was adapted and is being applied to the Society of Composers, Inc. Region VI Recording Project. First, I contacted Richard Brooks of Capstone Records and asked if he would be willing to release such a recording. I then contacted Tom Wells, SCI President, to get approval. Everyone who I talked with was remarkably positive about offering such an opportunity.

The following is the original call for scores (with commentary in parenthesis!).

Composers who are full or student members of SCI and live in Region VI may submit music for solo piano to be performed in concert and recorded on a CD released by Capstone Records (22 composers with 31 submissions; 10 selected). Scores of any length and style may be submitted, including pieces that include live-electronics or extended techniques (9 solo and 1 w/electronics; 3' to 13'). The music will be prepared, performed on several concerts (it appears as though there will be four concerts scheduled during April and early May), and recorded by pianist Jeri-Mae G. Astolfi, DMA from University of Minnesota (a real new music fan and supporter, young, and completely dedicated to the piano). Composers will be encouraged to attend the recording sessions or coach the preparation for the concerts (preparation preferred!). The music will be digitally recorded on hard disk using Neumann microphones, and in a very friendly hall with a choice of Steinway or Bösendorfer Imperial 9' grand pianos (I have purchased \$20,000 in recording equipment during the past 4 years). The CD will be edited and mastered in Los Angeles, with professional graphics and design included. The recording will take place in late May 2005 and the CD should be released in the fall of 2005. The length of the CD will determine the number of copies that each composer will receive per minute. Composers involved with the project will be required to pay a fee of \$125 per minute to cover the cost of the CD production. This is a break-even project. (Many owners and producers of independent labels have been shocked that we requested so little per minute! A Production cost with many independent labels is \$20,000 for what we are offering.)

The pieces chosen by Jeri-Mae Astolfi:

- Daniel Adams, *Between Stillness and Motion*, 4'
- John Blair, *Parallax*, 6.5'

- Pui-Shan Cheung, *Lotus Pond*, 3.5'
- Paul Dickinson, *Suite for Piano*, 9'
- Arthur Gottschalk, *Fakebook I*, 13'
- Edward Knight, *Illusions*, 6'
- Andrián Pertout, *Chant d'augmentation*, 3'
- John C. Ross, *Prelude and Caprice*, 8.5'
- Phillip Schroeder, *Wrap it Up*, 3'
- Craig Weston, *...into all crevices of my world*, 9'

I know that there are many young professional performers who would be delighted to commit to a similar project, and excited about the professional opportunity to present new works and record them. There is a barter: the commitment of performer skills for the financial and logistic support from composers. The potential for future recordings is only limited by adequate dedication on our part as composers, recording engineers, and entrepreneurs.

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"Competition" ...continued from page 5

Composer Daron Hagen, President of the Lotte Lehmann Foundation said, "The Lotte Lehmann Foundation is proud to launch this important competition in partnership with ASCAP. We are grateful to Margo Garrett for generously underwriting the commission prizes, and to EC Schirmer for pledging to publish the Song Cycle created through this initiative. We welcome presenters whose willingness to join in the presentation of multiple performances will fulfill Lehmann's dream of bringing art song to people everywhere."

World famous soprano Lotte Lehmann (1888–1976) was one of the great musical artists of the 20th Century. Lehmann's glorious voice and expressive interpretive talent enthralled her audiences with material ranging from opera to Lieder (classical German song). Lehmann fled her native Germany for the US in 1938 and became an American citizen. After her singing career ended she continued to write books, give master-classes, and helped found the Music Academy of the West in Santa Barbara, CA. Her influence in the world of opera, art song, and education was enormous.



"Members" ...continued from page 3

the Devine. *imagenes sonidos congelados* for violin and tape was also performed in October 2003 as part of the International Computer Music Conference held in Singapore.

*lineas en la caida de la noche* for clarinet and piano was performed in December 2003 in Amsterdam, Holland by members of the Barton Workshop.

*silencios imaginados* was performed in January 2004 by the North/South Consonance at St. Stephens in New York city.

*resonancia* for solo piano was performed in February 2004 by pianist Dante Oei in Amsterdam, Holland.

*mixtura* for cello and tape was premiered in March 2004 by Carter Enyeart at the Spring in Havana Festival in Cuba.

*nubes nocturnas* for trombone and tape was premiered in March 2004 by James Fulkerson in Amsterdam, Holland and subsequently in concerts at Roulette in New York and at the Florida Electroacoustic Music Festival in Gainseville.

*viento sonoro* for solo flute was performed in April 2004 by Linda Wetherill at the New Music Miami Festival and again at concerts in New York at Columbia University and NYU and again by Continuum at the Americas Society in New York.

*sombras sobre parque central* for bass clarinet was performed in April 2004 at the New Music Miami Festival by Henri Bok.

*fragmentos del pasado* was performed in May 2004 by the Cuarteto Latinoamericano at the International Forum for Contemporary Music in Mexico City.

*Music for Berlin* was performed in May 2004 by the Omni Ensemble at the Brooklyn Conservatory in New York.

*recuerdos de otra musica* for woodwind quintet was premiered in June 2004 by the Mexico City Woodwind Quintet at the Colegio Nacional in Mexico City.

*sombras para piano* was performed in July 2004 at the International Music Festival in Santa Maria, Italy.

*imagenes sonidos congelados* for violin and tape and *como los colores del viento nocturno* for viola and tape were performed in August 2004 by the duo decentro at the Teatro Cristobal Colon in Bogota Colombia.

Premieres during 2004–2005 include those at festivals in Peru, El Salvador, Mexico, Holland, Italy, and the US.

### **Andrián Pertout**



Andrián Pertout recently attended the premier of his work *L'assaut sur la raison* (*The Assault on Reason*) for Symphony Orchestra at the Indiana State University 38th Annual Contemporary Music Festival as part of winning the First Prize in the 2004 ISU Contemporary Music Festival/ Louisville Orchestra Composition Competition. Part of the prize was an invitation to attend the world premier of his winning orchestral work by the Louisville Orchestra and to conduct a 50-minute talk at the 3-day Indiana State University Contemporary Music Festival, November 10–12, 2004. He was the first composer outside of the US to win this award.

He was also in the finals of the Rarescale/RCM Alto Flute Composition Competition (London, UK), which resulted in a workshop as well as a concert performance of *Sonus dulcis* for flute, guitar, and cello at the Recital Hall, Royal College of Music, London, UK.

In Australia, as part of the 2004 3MBS National Composer Award, he was further been awarded the APRA Encouragement Award for *L'assaut sur la raison*.

### **Alex Shapiro**

The Los Angeles Flute Quartet performed Alex Shapiro's *Bioplasm* at Chapman University, presented in conjunction with the American Composers Forum of Los Angeles, on Saturday, September 25, 2004 at 8:00 PM.



*Colleen Carroll, Lisa-Maree Amos, composer Alex Shapiro, Peter Sheridan and Eileen Holt-Helwig*

The Blackbird Trio (Nancy Roth: violin; Mary Anne Steinberger: cello; and Alan Steinberger: piano) performed Alex Shapiro's *Piano Trio No. 1: Elegy* on Sunday, September 26, 2004 at 4:00 PM in Los Angeles.



*The Blackbird Trio*

**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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