

PROPOSAL: Formation of a National Music Theory Committee

This proposal is offered as an alternative to the formation of a national music theory society. The Committee, consisting of approximately ten persons, would be elected at each national music theory conference and serve until the convening of the next conference.

A. Duties of the committee

1. To plan and implement a national theory conference biennially and, if possible, in conjunction with another national music organization.
2. To stay in close touch with appropriate music organizations and with all aspects of the music theory profession, and to represent or speak for theorists when appropriate.
3. To assist in the formation and function of local or state theory organizations.

B. Advantages of this proposal

1. There would not be another organization to which to belong and pay dues yet there would still be the opportunity to meet every other year with colleagues and professionals in the field.
2. When meetings are in conjunction with other organizations it would provide the advantage of attending two conferences in one.
3. Possibility of the publication of papers presented at the conference in the journals of the host organization.

C. Implementation of the conferences

1. The host organization or institution would bear all expenses for advertising and effecting the conference (in the name of the committee) and all monies from conference registration, book exhibits, and other sources would go to the host to defray these expenses.
2. The conference program would be determined by the conference committee in collaboration with the host society or institution.

National Conference on Music Theory/ Steering Committee

as of 3-8-76

(this list is ready for thermofaxing onto mailing labels)-R. Browne

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Conference)
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CMS-AMS theory
panels for Nov
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March 20, 1976

To the College Music Society (William Reynolds, James Ming, Leo Kraft, Wallace Berry) and theory steering committee members James Harrison, John Hanson, Gerald Warfield, Edward Largent, and Don Fisher

From Richmond Browne, steering committee chairman

RB

At the National Conference on Music Theory (held at MIT February 29 and March 1) the approximately 100 theorists in attendance discussed at length the possibilities for an increase in the organized activity of music theorists. Most of those present, with varying degrees of reluctance and trepidation, felt that theorists will have to create their own organization, and ought to be moving carefully but firmly ahead in that direction. The only "formal" structure to emerge was the creation of a "steering committee" charged with planning various kinds of meetings during the next year or so--and with drafting an organizational proposal for presentation to some future meeting.

The idea of investigating, as an alternative to a separate society, increased theory activity in connection with some other existing society also received strong support--and indeed the group asked that the steering committee approach AMS and CMS first. I have asked James Harrison to meet with AMS at its board meetings in New York at the end of this month to explore the matter with them. It appears, however, that no major portion of the AMS Philadelphia sessions can be reserved for theory.

As for CMS--I very much appreciate the presence of Leo Kraft and James Ming at the MIT meetings. I would like to propose (following a suggestion by James Harrison) that the CMS consider devoting one of the sessions at its November conference to a topic like "Music Theory: The Art, the Profession, and the Future". I am sure that a very distinguished set of participants could be rather quickly lined up for such a forum; the advantages of having such a discussion in the CMS arena and published in your Symposium are manifest. If this idea seems worthy of discussion at the CMS board meetings at the end of March, I would ask that James Harrison be invited to represent the steering committee for discussion purposes.

Responses or questions from any of you receiving this memo will be welcomed by either myself or James Harrison. The steering committee is very grateful to CMS for its expressions of interest and support.

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CONFERENCE XI HELD IN BOSTON

The eleventh annual conference of the American Society of University Composers was held in Boston from February 26th to the 29th, 1976. The meetings, concerts, and get-togethers were hosted by the New England Conservatory and the Massachusetts Institute of Technology. Those of us fortunate enough to attend all or part of this significant gathering were impressed by the quantity and quality of the events and by the gracious hospitality extended to us by the host institutions and their representatives. Special accolades must be offered to Donald Harris of the New England Conservatory who shouldered the greatest responsibility for the successful planning of the conference. He was ably assisted in his efforts by Nancy Van de Vate (University of Hawaii) who was chairperson for papers. Others whose contributions were so vital in the success of the conference were Fredrick Imbimbo, Coordinator; Beatrice Haines, Secretary; Martin Farren (Massachusetts Institute of Technology); Donald Martino (New England Conservatory); Elliot Schwartz (Bowdoin College); Robert Stern (University of Massachusetts, Amherst); Bruce J. Taub, Executive Committee, American Society of University Composers; and Barry Vercoe (Massachusetts Institute of Technology). Also thanks are due James Whitaker, Administrative Coordinator for the New England Conservatory and other members of the staff of our host institution: Gene Haley, Director of Public Affairs; Elizabeth Burnett, Performance Librarian; Robert Rachdorf, Director of Audio-Visual Facilities; Jonathan Wulp, Stage Manager; Patricia Kenny, Assistant Director of Public Affairs; and Carol Woodworth, Assistant to the Administrative Coordinator. All of these

hard working people contributed immeasurably to the success of the conference.

Among the many highlights of the four day conference was the opening concert by the New England Conservatory Wind Ensemble, conducted by Frank L. Battisti, on Thursday evening in Jordan Hall. The works on that program were *Passacaglia Profundus* by Jere Hutcheson (Michigan State University); *Rhombohedra* by Gordon Cyr (Towson State College, Towson, Maryland); *Nova* by David Stock (Pittsburgh, Pennsylvania); *Pometacomet, 1676* by Robert Selig (New England Conservatory) and *The Continental Harp and Band Report* by Eric Stokes (University of Minnesota). A reception in the foyer of Brown Hall was provided after the concert.

Formal proceedings began Friday morning in Brown Hall. Greetings were extended by Donald Harris, Marshall Bialosky, and Elizabeth Cook, Director of the Mayor's Office of Cultural Affairs for the City of Boston. These were followed by a special treat as Otto Luening, in honor of his 75th birthday, spoke on "The University and the Larger Community."

The first Paper session, with John Rogers (University of New Hampshire) as chairman, consisted of papers by Claire Polin (Rutgers University) on "Musical Notation as Communication Today" and William Benjamin (University of Michigan, Ann Arbor)--"On Pitch Reclassification: Unmaking Some Myths of Octave Equivalence." These were followed by a lecture demonstration by Ron George (University of California, San Diego) on "Research into New Areas of Multiple-Percussion Performance and Composition."

The second paper session, "American Music, Past and Present," was chaired by Gregory Levin (University

of Calgary, Alberta) and included papers by Barbara English Maris (Peabody Conservatory) on "American Compositions for Piano and Tape-Recorded Sound" and Marshall Bialosky (California State College, Dominguez Hills) discussing "Some Late Nineteenth-Century Members of ASUC: Paine, Parker, Chadwick and MacDowell."

At four o'clock Friday afternoon a concert titled "Contemporary Chamber Music Concert I" was presented in Jordan Hall involving faculty, students, and alumni of the New England Conservatory. It was obvious that the performers in this concert, as in all of the other concerts, had put in many devoted hours of preparation in order to present the highest quality performances. The sincere attention to excellence was appreciated by all in attendance! This first concert included *Music When Soft Voices Die* by John Harbison (Massachusetts Institute of Technology); *Links* by Stuart Smith (University of Maryland, Baltimore); *Starting Over* by Marshall Bialosky; *Line Drawings* by Leo Kraft (Queens College, CUNY); *Flight of The Flute* by James Hoffman (New England Conservatory); *Episodes* by Greg Steinke (Evergreen State College, Olympia, Washington); *Sound Play* by Elaine Barkin (University of California, Los Angeles); *Vox In Rama* by Henry Weinberg (Queens College, CUNY) and *Missa Brevis* by Vladimir Ussachevsky (Columbia University).

After a break for dinner, activities were transferred to the campus of the Massachusetts Institute of Technology where the Inaugural Concert of the MIT Experimental Music Studio was presented in Kresge Auditorium. This beautiful structure seemed to be the ideal visual and aural setting for such an auspicious event and we were not disappointed. The program included *Music For Synthesizer And Six Instruments* by Edwin Dugger (University of California, Berkeley); *mild und leise* by Paul Lansky (Princeton University); *Mirrors III* by Edward Diemente (University of Hartford, Hartt School of Music); *Synapse For Viola And Computer* by Barry Vercoe (Massachusetts Institute of Technology); *Alternate Routes* by Ronald Perera (Smith College); *Two Short Computer Pieces* by Godfrey Winham (Princeton University) performed in memory of the composer by Bethany Beardslee.

The concert was followed by a panel discussion on the topic "The Emerging Role of Technology in the Arts." Participants in the panel were Milton Babbitt, Bethany

Beardslee, Michael Dertouzos (Massachusetts Institute of Technology), Walter Rosenblith (Massachusetts Institute of Technology), Barry Vercoe, and Robert Freeman (Eastman School of Music), moderator. The discussion was both lively and informative. Friday ended with a reception in the Bush Room.

Saturday began with the third paper session. Gordon Cyr served as Chairperson and the presentations were by Newton Hoffman (Ball State University) discussing "Circular Diagrams for the Tone Sets;" Jonathan Kramer (Yale University) speaking about "Teaching Music to the Amateur through Composition;" and Harold Oliver (Geneseo College, SUNY) on "Teaching Music Theory Within a Liberal Arts Program." These were followed by a lecture demonstration by Ronald Pellegrino (Novato, California) entitled "Thought Processes in the Electronic Arts of Sound and Light."

The afternoon began with the Second Chamber Music Concert, in Jordan Hall, including excerpts from *Mass: For Abraham Lincoln* by Warner Hutchison (New Mexico State University, Las Cruces); *Pianissimo* by Donald Martino (New England Conservatory); and *Quartet* by Steven Stucky (Cornell University), the winning composition in the ASUC Student Composition Contest, 1976.

The ASUC General Business Meeting was held following the concert. Priscilla and Barton McLean reported on the ASUC radio series, which, by all accounts, is becoming quite successful. They pointed out that in honor of the Boston Conference, the local Public Radio Station, WGBH, was featuring the complete series. In addition, with the help of Wesley Horner, Mace Rosenstein, and Radio Manager John Beck, WGBH was taping "Meet the Composer" with invited panelists Marshall Bialosky, Barney Childs (Redlands University), Donald Harris, Edwin London (University of Illinois), Donald Martino, and Nancy Van de Vate. This program will be aired at a future date.

Executive Committee Chairman Bruce Taub welcomed Randolph Coleman and Edward Mattila to the National Council and Priscilla McLean (new director of the Radio Series) and Richard Brooks to the Executive Committee. He then reported on membership (now increased to almost 500) and finances. A discussion of a possible increase in dues to enable ASUC to pursue more programs, as well as to insure the continuation of the high standards apparent in present programs, ensued (see Editorial Comment).

No decision was reached, but to this observer it was clear that, while no one looked forward to paying higher dues, all who commented seemed to agree that a dues increase was not unreasonable and might, indeed, be necessary. One further point involved the fact that ASUC has rather few student members. Perhaps all members should encourage those students who appear to be interested in a career in college teaching to join the Society.

Saturday afternoon came to a close with a Concert by Lois Svard Burge and David Burge. Included on the program were *Etudes* by David Chaitkin (New York University); *Orpheum (Night Music I)* by Andrew Frank (University of California, Davis); Three movements from *Five Pieces For Piano* by Edward Chudacoff (University of Michigan, Ann Arbor); *Dimensions II, for Piano and Tape* by Barton McLean (Indiana University, South Bend); and *The Rite of Spring* by Igor Stravinsky, a reduction for piano duet by the composer.

Saturday evening's concert featured The New England Conservatory Contemporary Music Ensemble conducted by Gunther Schuller. Compositions performed on this outstanding concert were *Music for Sixteen Instruments and Percussion* by Ernesto Pellegrini (Ball State University); *Paintings #2* by William Thomas McKinley (New England Conservatory); *Two Mexican Serenades* by Otto Luening (Columbia University); *Blood and Milk Songs* by Robert Stern (University of Massachusetts, Amherst); *Transactions for Seven Players* by Howard Rovics (Manhattan School of Music); and *Concerto for Violin and Chamber Orchestra* by Robert di Domenico (New England Conservatory). A reception in the foyer of Brown Hall followed the concert.

The fourth paper session began Sunday's events. This session was chaired by Marga Richter (Huntington, New York). The presentations involved Richard Saylor (California State College, San Bernardino) on "The South Asian Conception of Time and Its Influence on Contemporary Western Music;" Robert Newell (California State University, Long Beach) on "Four Tiers on the Foundation of Time;" and Juan Orrego-Salas (Indiana University) on "The Avant Garde Composer in Latin America." After the presentation of these papers the opening session of the National Conference on Music Theory was held. Bruce Taub provided an insight into the reasons for a National Conference on Music Theory and as a spokesman for ASUC, welcomed the delegates

to the Theory Conference to share with the ASUC members the remaining events. The first of these joint activities was a paper by Benjamin Boretz (Bard College) entitled "What Lingers On, (When the Song Is Ended)."

The third and last Contemporary Chamber Music Concert followed. This included *Echo Music II* by Elliott Schwartz; *Slide Music for Four Trombones* by Robert Ceely (New England Conservatory); *phrases from "whirl...ds (I)"* by Robert Cogan (New England Conservatory); *Samsara* by Harold Oliver; *Prelude and Elegy* by Brian Fennelly (New York University) and *Quintet* by Bruce Taub. The concert was followed by brief closing remarks and adjournment.

The Eleventh Annual Conference was well planned, well executed and ...well... exhausting! All who contributed in any way toward its success are to be congratulated. The programs were many and varied, the facilities were excellent, and the press coverage was outstanding. To our hosts from all of us who attended, "Thank You!" From those of us planning next year's conference, "We have a tough act to follow!"

Alfred Blatter
University of Illinois

NATIONAL CONFERENCE ON MUSIC THEORY 1976

The first National Conference on Music Theory, planned and hosted by ASUC, was held in Boston February 29 - March 1 as an extension of ASUC's Eleventh Annual Conference. Approximately 100 theorists attended a program of papers, panels, and organizational discussion put together by Gerald Warfield (conference coordinator) and Richmond Browne (program chairman).

The Conference opened at the New England Conservatory of Music with an address to theorists and ASUC members by Benjamin Boretz (Bard College). The rest of the Conference was arranged at MIT by Barry Vercoe, and began with a panel on "Introductory Techniques and Modifications" arranged by Warfield. Participants were Robert Gauldin (Eastman) on "Introduction to Set Theory;" Harold Lewin (Manhattan School of Music) on "Permutational Aspects of the Twelve-Tone System;" Barry Vercoe (MIT) on "Music and Technology: Breaking the Language Barrier;" and Gerald Warfield (Index of New Musical Notation) on "Introduction to Schenker Analysis."

Two organizational discussions were held. The first, on Sunday, allowed members of the planning committee representing various regional theory groups to raise questions pertaining to the possibility of a national theory society. The speakers were Donald Fisher (Northwestern; Midwest Theory Society), John Hanson (Eastman; Music Theory Society of New York State), James Harrison (Hunter; MTSYNS), Edward L. Largent (Youngstown; Ohio Theory-Composition Teachers Association), John Rahn (University of Washington; ASUC), and moderator Richmond Browne (University of Michigan; Michigan Conference on Music Theory).

Journal of Music Theory editor Bryan Simms introduced the theorists on Monday morning's program: Robery Cogan (New England Conservatory) on "Carter's 'Pair o' Diamonds';" Robert P. Morgan (Temple) on "Reduction Theory: An Historical View;" and Charles Shackford (Connecticut College) on "Resolution and Progression in Complex and Ambiguous Harmony."

At the second organizational meeting, many persons spoke from the floor on the pros and cons of forming an independent theory society. With some trepidation, the sense of the meeting arrived at a decision to proceed toward that goal by cautious steps--first attempting to explore the chances of increased theory activity in existing societies and in regional formats. A theory steering committee was formed. Chaired by Richmond Browne, it includes representatives of known theory organizations and others who have volunteered or may be asked to help by the committee, which is charged with exploring theory activity in other groups, planning another national meeting of theorists, and drafting a model for a theory society. The committee asks all interested theorists to send in their names for the mailing list and their ideas for consideration.

Concrete future plans include a panel scheduled for November 6 at the 1976 Annual Meeting of the College Music Society in Philadelphia on "Music Theory: The Art, the Profession, and the Future." Other time may also be used at the CMS meetings to advance the national organizational situation. CMS has also agreed to host a national meeting of theorists at its 1977 Conference in Evanston.

Richmond Browne
University of Michigan

1977 NATIONAL CONFERENCE INFORMATION

The 1977 National Conference of ASUC will be held March 3-6, 1977, at the University of Illinois at Urbana-Champaign. Program Chairman is Randolph Coleman, and in charge of local arrangements is Edwin London assisted by Paul Zonn, John Melby, Alfred Blatter, and student member Brad Albers. *Members with ideas for papers or panels* should get in touch with Mr. Coleman at Oberlin College, Department of Music, Oberlin, Ohio 44074. *Scores to be considered for performance* can be sent to Edwin London, School of Music, University of Illinois, Urbana, Illinois 61801. The deadline for receiving scores is October 1, 1976.

ASUC JOURNAL OF MUSIC SCORES

Scores selected for Volume VI of the *ASUC Journal of Music Scores* (available in September) are: *Duo Concertante* by Allen Brings (Queens College); *Reri Velocitam* by Richmond Browne (University of Michigan); *Spring* by Ernesto Pellegrini (Ball State University); *In Memoriam* by William Prunty (Fairmont State College); *Phi* by John Selleck (Columbia University); and *Cadenza* by Timothy Sullivan (Nazareth College).

Volume IV, currently available, includes *Hades* by Anthony Iannaccone (East Michigan University), *Quintet I* by Bruce Taub (Columbia University), *Sound Piece III* by Nancy Van de Vate (University of Hawaii), *Incubus* by Ruth Shaw Wylie (Professor Emeritus, Wayne State University), and, by special invitation of the selection committee, *Trio for Clarinet, Cello and Piano* by Barney Childs (University of Redlands).

Volume V, featuring compositions selected for the first release of the ASUC Recording Series (see below), will be available soon. It includes *Prelude and Elegy* by Brian Fennelly (New York University), *Interplanes* by Priscilla McLean (Indiana University at South Bend), and *Variations and Metamorphoses* by Gerald Warfield (University of Illinois).

The *Journal's* stylistic and geographic diversity are assured by the selection procedure: the selection committee--three regional chairmen and one executive committee member--changes for each volume, so scores not selected for a current volume may be resubmitted.

The contract between ASUC and composers states that, because the Society is a non-profit organization, royalties cannot be paid to composers. However, composers retain all other rights and commercial publication is not precluded. A number of compositions in the *Journal* had been published previously or were published subsequent to their appearance in the *Journal*: Solo compositions (pieces that may be performed from a single copy of the score) cannot be considered because publication of performance material would endanger the *Journal's* non-competitive status.

The editor of the *Journal* thanks the judges and the editorial staff (Jeffrey Hall, Nigel Manuel, and John Selleck) for contributing time to the production of these volumes. Projects such as the *Journal* would not be possible without the hundreds of hours of volunteer work of members of the Society. We also are indebted to Joseph Boonin, Inc., publisher of the *Journal*.

Instructions for submitting scores for the next series of volumes appear below. Further information is available in the *Newsletter* (Vol. 5, Nos. 2-3) or from the Editor.

ASUC RECORDING SERIES INITIATED

The Society is now able to provide a significant new service to its members through the initiation of the ASUC Recording Series. The importance of recordings to composers can hardly be overemphasized, and the issuance of recordings in conjunction with the publication of the scores makes this series unique among current American contemporary music recordings. (As mentioned in the above article, the compositions on the first recording are contained in Volume V of the *ASUC Journal of Music Scores*).

The production of recordings, one of the original goals of the Society, was proven feasible two years ago by the appearance of a recording (undertaken primarily by David Cohen) in conjunction with *Proceedings* 7/8. ASUC is indebted to Barney Childs and Advance Recordings for making the present series possible at a cost the Society can afford.

Our goal is to produce three new recordings this year, if manpower for the administrative work can be found. It should be emphasized that the goals for

the recording project are the same as those for the *ASUC Journal*, and one of these is proportionally equal stylistic and geographic representation of all members of the Society. Sometimes this goal has been difficult to maintain because of sparse submissions from some areas. Judging of the Recording Series rotates as it does for the *Journal* (i.e., three regional chairmen--thus assuring disparate geographic representation--and one member of the Executive Committee).

Compositions on the first recording are: Priscilla McLean, *Interplanes* for two pianos; William Penn, *Chamber Music II* for cello and piano; Brian Fennelly, *Prelude and Elegy* for brass quintet; Gerald Warfield, *Variations and Metamorphoses* for two cellos and offstage piano. Records may be ordered from Advance Recordings for \$6. An order blank is enclosed with the *Newsletter* as is a *special order blank for your music department library*. You are urged to pass this on to your music librarian with your recommendation. Three recordings are scheduled for this year:

- Recording 1:* Compositions not to be published in the *ASUC Journal of Music Scores*. (Submit tape and score; scores need not meet publishing standards of the *Journal*.)
- Recording 2:* Compositions already published in the *Journal*, Volumes I-IV. (Submit tape only.)
- Recording 3:* Compositions to be published in Volume VIII of the *Journal*. This will be a coordinated set as the first recording was coordinated with Volume V of the *Journal*. (Submit tape and scores; scores must meet publishing standards of the *Journal*.)

Instructions for submitting tapes and scores appear below, but in every case you must, if you submit tapes, state *within which category you are submitting them*.

INSTRUCTIONS FOR SUBMITTING SCORES AND TAPES

Materials for the *Journal* and Recording Series should be submitted by October 1, 1976. In addition to your entry, send

a separate letter including a description of the contents of the package, permission for any text that is used, a statement of release for any union performers, and an indication of the volume of the *Journal* and/or recording for which it is being submitted. Enter only one composition. Scores not accepted for Volume VIII will automatically be submitted for Volumes IX or X.

Send four copies (not original or master), one of which must make good camera copy: black copy on white paper. The score must present a professional appearance and should not be crowded. Include one typed copy of any instructions or analytical material that might enhance the usefulness of the score. Short scores (under 30 pages) are preferred in order to include as many composers as possible in each volume.

The requirement of clean, high contrast, reproducible copy must be strictly enforced. The *Journal* staff can no longer afford to spend an inordinate amount of time repairing manuscripts. Facsimile publication involves much more than simply photographing the score, and volumes can be published more frequently if preparation time can be held to a minimum.

Send entry to: John Epperson, Editor, *ASUC Journal of Music Scores*, 250 West 57th Street, Room 626, New York, New York 10019.

Tapes

Submit one high quality stereo dub (not the master) on low noise, high output $\frac{1}{2}$ inch tape. There must be no discernible variance between the score and tape. The performance should be of the best possible quality. Acceptable tape formats, in order of preference, are: $\frac{1}{2}$ track, 15 ips; $\frac{1}{2}$ track, 7 $\frac{1}{2}$ ips; $\frac{1}{4}$ track, 15 ips. Dolbyized tapes are preferred but not necessary. For *Recording 2* only, include one legible copy of the score with the tape. See the *Newsletter* (Vol. 7, No. 3) for further information, or write to the *Journal* editor.

Send entry and letter to: Barton McLean, 58412 Locust Road, South Bend, Indiana 46614.

ASUC RADIO PROGRAM

ASUC radio program directors Priscilla and Barton McLean report that materials are now needed in order to produce two or three new programs this summer. All Society members are strongly urged to send tapes and/or records for programs 9, 10, and 11.

Since March, nearly forty additional broadcasts have been logged bringing the series to an all-time high in numbers of broadcasts.

A newly purchased Phase Linear Auto-correlator noise reduction unit now makes it possible to accept unplayed and sealed recordings as well as slightly lower quality tapes. Moreover, some quarter track copies of good quality can now be used. So please send any tapes or records you think are acceptable.

Following are guidelines for submitting material. Under each heading those items listed first are most needed.

Length: short (3-7 minutes), medium (8-12 minutes), long (21 minutes and up).

Instrumentation: orchestra, orchestra and chorus, large chamber ensemble, small chamber ensemble, duo, solo instrument, electronic.

Tape Format: $\frac{1}{2}$ track, 15 ips; $\frac{1}{2}$ track, 7 $\frac{1}{2}$ ips; $\frac{1}{4}$ track, 15 ips; $\frac{1}{4}$ track, 7 $\frac{1}{2}$ ips.

All tapes must be stereo. If they use dolby A or B specify which one. Do not send master tapes, but do send good copies on high quality low noise tape. As noted above, records are now also acceptable. Each submission must contain the following: permission in writing with all tapes for union musicians to broadcast over non-union commercial stations; a short biography of the composer; a brief description of the work. Please feel free to submit several works. Composers will be notified of acceptability this summer. Send all materials to: Priscilla and Barton McLean, 2914 South Locust Road, South Bend, Indiana 46614.

ASUC STUDENT COMPOSITION CONTEST

Winners of the first annual ASUC Student Composition Contest were Steven Stucky (first prize for his *Quartet for Clarinet, Viola, Cello, and Piano*) and Robert Shuffett (second prize for his *Six Delineations* for woodwind quintet). Mr. Stucky's composition was performed at the National Conference in Boston. Entries are now being accepted for the 1976 contest. The competition is open to: a) student composers (students currently enrolled or studying privately) who are

present or former students of ASUC members--excluding doctoral candidates currently working only on dissertations; and, b) composers who are student members of ASUC. *Persons who hold Full Membership, present or former officers of ASUC, and persons related to present or former officers of ASUC are ineligible.* All entrants must be 28 years of age or under. Entries must be unpublished compositions for a maximum of five instruments or voices, or a maximum of four instruments with tape. Two copies of the score must be submitted. If the composition requires tape, the tape must also be included. Parts must be available and each entry should include return postage. ASUC will not be responsible for lost material. If the contestant is not a member of ASUC, the entry must include a statement signed by the appropriate ASUC member certifying that the contestant is the member's present or former student.

Entries will be judged by three Regional Chairmen and one member of the Executive Committee. ASUC reserves the right to award no prizes if, in the judgment of the committee, none of the pieces submitted is of sufficiently high

quality. Awards to be given are a \$250 first prize and a \$50 second prize. The first prize composition will be submitted to the judges of the *ASUC Journal of Music Scores* for possible inclusion in the *Journal*. Moreover, the winning composition may be performed at a Regional and/or National Conference of ASUC. Deadline for entries is September 15, 1976. Entries and inquiries should be sent to: John Melby, ASUC Contest Chairman, School of Music, University of Illinois at Urbana-Champaign, Urbana, Illinois 61801.

CELLO COMPOSITION CONTEST WINNER

Ernesto Pellegrini has been announced winner of the fourth annual Cello Ensemble Composition Contest for his *Divertimento a Tre* for bassoon and two cellos. The work is slated for performance next season by the Arizona Cello Society. Judges for this year's competition were Takayori Atsumi, Frederick Donnelly, Roger Harris, Peter Lieberon, and Bruce Taub.

Details for the next Cello Contest will be announced in the *Fall Newsletter*.

PROCEEDINGS OFFER

ASUC is once again making back issues of its *Proceedings* (Volumes 1-5) available to members at half price. This offer is being made particularly for the many new members of the Society so that they may learn more about the history of the organization through the events of the first five

Annual Conferences and receive the many fine articles in the *Proceedings*. The contents of these volumes is listed below. To order, please return the coupon included at the end of the *Newsletter* to: American Society of University Composers, 250 West 57th Street, Room 626-7, New York, New York 10019.

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GROOVE, A Program for Real Time Control of a Sound Synthesizer by a Computer
- Robert Moog
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- Panel Discussion: "Should Composition Be Taught in Universities, and if so, How?"

Bertram Turetzky
Performance Demonstration: "The New World of Sound"

Volume V Panel Discussion: "Notational Problems"
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 An Electronic Music Studio in a Conservatory
Ronald Pellegrino
 Some Considerations for the Real Time Performance of Music Using
 Electronic Means
David Rosenboom
 In Support of a Systems Theoretical Approach to Art Media
Joel Chadabe
 Technical Report: The CEMS System
Panel Discussion: "Electronic Music"
Benjamin Boretz
 Composing With Electronics: Sensitive Mirrors for Subtle Echoes
Panel Discussion: "New Music in the Undergraduate Music Program: The
 Composer - Theorist View"
John Melby
 Some Recent Developments in Computer-Synthesized Music

Benjamin Suchoff
 Bela Bartok
Claudio Spies
 Stravinsky

I.S.C.M. NEWS

Hubert S. Howe, Jr., President of the League of Composers - International Society for Contemporary Music, U.S. Section, reports that several ASUC members are represented in the final selection for the ISCM World Music Days in Boston in October, 1976. Over one hundred works were submitted to the U.S. Section for consideration, but only six works could be chosen. Since there was such a large quantity of excellent music, the selection board felt it impossible to eliminate so many works from this number, and therefore made a larger choice of eighteen works. Six were designated the official U.S. entries to the festival and twelve were submitted individually with the endorsement of the U.S. Section. The selections are as follows with the six official entries listed first.

George Edwards, *Giro* (1974) for orchestra (ASUC)
George Perle, *Songs of Praise and Lamentation* (1974) for chorus and orchestra (ASUC)
Leonard Rosenman, *Chamber Music II* (1968) for chamber ensemble
Seymour Shifrin, *Chronicles* (1971) for chorus and orchestra

Stefan Wolpe, *Piece for Trumpet and Seven Instruments* (1971)
Rolv Yttrehus, *Music for Winds, Percussion, Cello and Voices* (1969) (ASUC)
Paul Betjeman, *Hawthorn Three* (1975) for string quartet and piano (ASUC)
Allan Blank, *Three Novelties for Alto Sax* (1971) (ASUC)
Paul Levi, *The Truth* (1975) for voice and chamber ensemble
Robert Hall Lewis, *Combinazioni* (1973) for violin, cello, clarinet and piano (ASUC)
John Melby, *Two Stevens Songs* (1975) for soprano and tape (ASUC)
Robert Pollock, *Geometrics'* (1974) for string quartet
Netty Simons, *Diverse Settings* (1959) for large chamber ensemble
David Stock, *Inner Space* (1973) for orchestra (ASUC)
Richard Swift, *Prime* (1973) for alto sax and seven instruments
Bruce Wise, *Variations* (1973) for orchestra
Judith L. Zaimont, *Chansons Nobles et Sentimentales* for high voice and piano (ASUC)
Ellen Zwilich, *Symposium for Orchestra* (1972-73)

COMPETITIONS AND PERFORMANCES

The Contemporary Music Forum, Ulf Grahn, director, is looking for new pieces to perform on their regular series at the Washington Ethical Society. Their performance group consists of flute, clarinet, piano, and percussion. They are also able to use tapes and may add one or two more instruments for any single performance. This past fall their programs included works by Mario Davidovsky, Robert Hall Lewis, Donald Martino, Lawrence Moss, and Stephen Strunk.

Composers wishing to submit works for possible performance should send them to: Ulf Grahn, The Contemporary Music Forum, 7750 16th Street N.W., Washington, D.C. 20012.

The music department of Mars Hill College invites composers to submit unpublished choral compositions to be chosen for performance in a choral festival at Mars Hill College, November 5-6, 1976. Hinshaw Publishing Company will offer to the composer of one of the performed works a publication award for inclusion in the recently inaugurated Mars Hill College Choral Series.

Scores should be suitable for college and advanced high school singers and may include works for mixed a cappella, treble, male, or small vocal ensembles and pieces utilizing piano, organ, or small ensemble accompaniments.

Composers should send three copies of each score, postmarked no later than September 1, 1976, to: Donna Robertson, Chairperson, Choral Festival, Music Department, Mars Hill College, Mars Hill, North Carolina 28754.

The College of Saint Thomas Department of Music announces a composition competition in liturgical music. Awards include \$1000 first prize, \$500 second prize, and \$250 third prize and performance of the winning compositions. In addition G.I.A. Publications, Inc., will award a contract to the first prize winner for publication. For further details write: Dr. Francis N. Mayer, College of Saint Thomas, St. Paul, Minnesota 55105.

The Festival Arts Trio, in residence at Louisiana State University, announces a composition contest for an unpublished work for piano, violin, and cello which has received no public performance. The prize

will include \$300 and a performance at the LSU Festival of Contemporary Music. Performance time should be twelve to twenty-five minutes and the entry must have been written within the past two years. Names must not appear on the compositions. Instead, place your name, address, and the title of the work in a sealed envelope attached to the score. Full score and parts, along with a two dollar entry fee, should be sent no later than October 31, 1976, to: The Festival Arts Trio, c/o School of Music, Louisiana State University, Baton Rouge, Louisiana 70803.

The College Band Directors' National Association (CBDNA) announces the Max Winkler Band Composition Contest sponsored by Belwin-Mills Publishing Corporation and administered by CBDNA. The winning composition will receive \$1,000 and possible publication by Belwin-Mills. The contest deadline is September 1, 1976. Composers wishing further information and entry forms should contact: Professor James D. Robertson, Chairman, CBDNA Small College Committee, Eastern Oregon State College, LaGrande, Oregon 97850.

ASSISTANCE NEEDED

Composers Autograph Publications is going out of business and is attempting to return all vellum master sheets to the composers. To date they have not been able to contact the following people:

George Andrix
William K. Bland
Alan Boehmer
Allen R. Bonde
Brit Carrel
Robert Chauls
Richard Chruszch
Henry Coleman, Jr.
Emma Lou Diemer
Dean Estabrook

Marje Fowler
Clare Franco
F. David Giggy
Tom Hamilton
James Heinke
J. H. Heller, Jr.
Margaret E. Henry
Richard Hensel
Benjamin P. James
James Jensen

David Kechley
Robert W. Kehrberg
E. Takeo Kudo
Trent Kynaston
Elliott J. Landon
James MacDonald
George Frederick McKay (estate)
A. Loren Olsen
Patrick B. Quinn
Lawrence R. Smith
Thomas Read

Tonald Roxbury
Stephen Scott
Johannes Smit
Sally Speare-Lutyens
Jared Spears
Jeffrey Swann
Theodore Toews
Philip Westin
L. Keith White
John Worst
Klaus von Wrochem

It would be of real help to CAP if anyone knowing the whereabouts of any of these composers will write: David Cope, 508 Edgehill Drive, Oxford, Ohio 45056.

HARPSICHORD BOOK

Karen Shirer is writing a book on contemporary harpsichord music and needs information about works using unusual techniques (new tuning systems, prepared harpsichord, playing on the harp, using the case as a resonator, exotic amplifications, electronic harpsichord). Composers with appropriate pieces can send the composition's title, publisher's or composer's address, and a description of the techniques used to: Karen Shirer, 23 Martinal Road, Valparaiso, Indiana 46383.

SUMMER WORKSHOPS

The University of Wyoming will conduct a composers' symposium June 21-25 entitled "New American Music: Tangents II." The symposium will feature nationally prominent composers for the concert hall, school, and film who will discuss and demonstrate their work. Vaclav Nelhybel is the first announced symposium lecturer. Further information is available from: Dr. Edgar Lewis, Department of Music, University of Wyoming, Laramie, Wyoming 82071.

ELECTRONIC CONCERT

Dexter Morrill, Associate Professor at Colgate University, is accepting 1976-77 engagements for a program of music called "Rotations." The program, consisting of computer-generated music designed especially for halls, galleries, and unusual spaces, is a quadraphonic tape/loudspeaker presentation which can be repeated each hour or at scheduled times, to permit a larger audience and a less formal listening environment. All audio equipment for "Rotations" is provided and installed by Mr. Morrill. Persons interested in the program can write: Dexter Morrill, "Rotations," Box 251, Hamilton, New York 13346.

PUBLICATIONS

Aesthetic Research Centre (A.R.C.) Publications is a publishing house specializing in presenting recent developments in the arts and their related

disciplines including education, scientific research, aesthetics, and perceptual development. They sell a diverse range of books and records in limited editions primarily through mail order. Centre publications include *Sound Sculpture*, edited by John Grayson; *Biofeedback and the Arts: Results of Early Experiments*, edited by David Rosenboom; and *J.E.E., The Journal of Experimental Aesthetics*. For further information write: A.R.C. Publications, P.O. Box 3044, Vancouver, B.C., V6B 3X5, Canada.

NEWS FROM THE REGIONS

Larry Austin of the University of South Florida, Tampa, has been appointed the new chairman of Region IV. Randolph Coleman has been elected co-chairman of Region V and Edward Mattila of Region VI.

William Penn and James Willey, co-chairmen for Region II, announce that two ASUC regional conferences were scheduled during May, one in New York City and one in Rochester, New York. It was hoped that in offering two locations it would be possible for more members to participate. The Rochester meeting was held at Nazareth College on May 8 and included a paper given by Dexter Morrill ("A Computer Instrument Design for Digital Sound Synthesis"), a workshop on new marimba techniques by Leigh Howard Stevens, and two concerts that included works by Harris Lindenfeld, James Gibson, William Penn, Daria Semegen, Dexter Morrill, Ann Silsbee, James Willey, Samuel Pellman, and Timothy Sullivan.

The meeting in New York City took place on May 10 at the CUNY Graduate Center on 42nd Street and consisted of two concerts featuring works by Allan Brings, Bryan Fennelly, Eleanor Cory, Laura Greenberg, Lawrence Kucharz, Christopher Rouse, Marga Richter, Walter Hartley, Daria Semegen, David Maslanka, Arline Diamond, Richard Brooks, and Ursula Mamlok.

Unseasonably pleasant spring weather favored attendance at the annual conference of Region III held February 14 and 15 at Towson State College report regional co-chairmen Gordon Cyr and Larry Nelson. The conference, which began Saturday morning with a business meeting, included two panels, two concerts, and a session for playing tapes and examining scores of members' compositions. The first panel, "Why,

When, How, and How Not to Prepare a Piano," moderated by Barbara English Maris, included panel members Arno Drucker (pianist), Ernest Weissenborn (piano technician), and Stuart Smith (composer). The second panel, moderated by Robert Shuffett, was titled, "The Education of Composers; The 'Ideal' vs. Reality," and included participants Robert Hall Lewis, Larry Nelson, and Gordon Cyr.

ASUC composers featured on the two concerts were Vivian Rudow, Julia Stilman-Lasansky, Ronald Reaser, Robert Shuffett, Donald Martino, Burton Beerman, Jonathan Kramer, Larry Nelson, and Gordon Cyr. Members represented at the tape and score session were Howard Patrick, Larry Nelson, and Vivian Adelberg Rudow.

Region VIII held its first mini-conference (the regular regional occurring in November) on Saturday, April 24, at the University of Redlands. The conference was organized by Regional Chairman Barney Childs and included a tape listening session, lecture demonstrations ("New Resources for Flute," Patrick Parswell; "Extended Vibraphone Research," Ron George; "Tympanum Luminorum," John Forkner), and two concerts which featured works by Larry Solomon, Rule Beasley, Alfred Carlson, Nancy Van de Vate, Jim Fox, Marshall Bialosky, George Heussenstamm, Richard Saylor, Gunther Tautenhahn, Alexandra Pierce, and Ron George. The next regional will be November 12 and 13, 1976, at California State University, Fullerton.

ASUC COMPOSERS IN ACTION

Larry Barnes received a grant from the Gund Foundation for the April premier at Heidelberg College of his *Earthwalk*, a double concerto for piano, percussion, and wind orchestra. In January, he performed two of his compositions at the Ohio Contemporary Composers' Concert at Miami University, Oxford, Ohio.

Jon Bauman's (Frostbury State College) *Concerto for Oboe d'Amore* was premiered in May by the Chamber Orchestra of the Fort Worth Symphony.

Marshall Bialosky (California State College, Dominguez Hills) has had four pieces published recently with Seesaw Music Corp.: *Variations on an Elizabethan Lute Theme* for alto, tenor, and bass re-

corde; *Starting Over* for solo flute; *Two Voices in a Meadow* for voice and viola; and *Six Riddles from Symphosius* for voice and two instruments.

Dr. Sy Brandon was third runner up in the 1976 National Association of College Wind and Percussion Instructors' Composition Contest for his *Random 7* for trombone and percussion.

Richard Brooks heard premiers of four of his works (*Prelude and Lament, Suite for Percussion, Sonata for Violin and Piano, and Song Cycle: Last Night I Was the Wind*) at New York University in April. Also in April his opera, *Rapunzel*, for young audiences received three performances by the Opera Theatre of Northern Virginia.

Richmond Browne (University of Michigan) has been elected president of the Yale School of Music Alumni Association and named chairman of the Yale Music Alumni Fund.

Alfred Carlson's *Piano Sonata and Suite for Clarinet and Piano* were performed at Los Angeles City College in February. His *Polymorphics, Five Duets for Guitars*, was heard at the University of Redlands in April.

David Cope's (Miami University) book, *New Music Notation*, has recently been published by Kendall/Hunt Publishing Company. The second edition of his *New Directions in Music* is now available through William C. Brown Company. Both publishers can be contacted at 2460 Kerper Boulevard, Dubuque, Iowa 52001.

Emma Lou Diemer (University of California, Santa Barbara) recently presented a concert of keyboard compositions by women composers. Included were three of her own works (*Declarations for Organ, Pianoharp-sichordorgan*, and selections from *Seven Etudes for Piano*); *Five Over Twelve* by ASUC member Ludmila Ulehla; and other works by women composers of the 17th to 20th centuries. Ms. Diemer will have three works published in the near future: *Three Pieces for Carillon* (Guild of Carillonners of North America); *Music for Woodwind Quartet* (Oxford University Press); and *Celebration* for organ (Augsburg Publishing House). Her *Choruses on Freedom* were premiered recently by the Dallas Civic Chorus.

Jim Fox (University of Redlands) and Fredrick May (University of Oregon) have been appointed student representatives to the ASUC Executive Committee.

Emmanuel Ghent's *Dithyrambos* for brass quintet has just been published by Oxford University Press. Mr. Ghent, under the sponsorship of the Mimi Garrard Dance Company, is participating in a \$25,000 grant from the National Endowment for the Arts to make possible further development of computer-controlled theatrical lighting.

Ulf Grahn's *This Reminds Me Of---* for flute, clarinet, French horn, trombone, and percussion, was premiered in Washington, D.C., by the Contemporary Music Forum, and his *Det Ar Nagon I Narheten* for soprano, flute, and guitar received its U.S. premiere in February at the Catholic University of America.

George Heussenstamm's *Playphony* for alto saxophone and percussion, winner of the 1975-76 Composition Competition of the National Association of College Wind and Percussion Instructors, was premiered in Tucson in April. His *Canto Nuovo* for solo recorder received its premiere at the International Recorder Competition in Bruges, Belgium. Two other works, *Poems from the East* and *Stream*, have been premiered in recent months. Mr. Heussenstamm has been awarded a 1976 Fellowship Grant from the National Endowment for the Arts to compose a large work for multiple groups.

Karel Husa (Cornell University) has received several commissions lately including one from Coe College, Cedar Rapids, Iowa, to celebrate its one hundred and twenty-fifth birthday and one for Western Michigan University's Brass Quintet. This Spring he is conducting concerts with the Rochester Philharmonic Orchestra that include his own work, *Apotheosis of this Earth*. In October, Miami University presented its Achievement Award to Mr. Husa "who has made outstanding and significant contributions and is duly recognized for his meritorius achievement as one of the influential leaders in the United States in the discipline of music."

Janos Kiss (The Cleveland Music School Settlement) has been included in the Fifteenth Edition of *Who's Who in the Midwest* and in the 1975-76 edition of

Community Leaders and Noteworthy Americans. He will also appear in *Notable Americans of the Bicentennial Era*. His *Ballet for Harps* was premiered in December in Tokyo and his *Spring - At Last!* has been recorded on RCA by the Mimuar Harp Ensemble who performed it during their world wide concert tour. His *Winter's Sonnet* for flute, harp, and organ recently received its premiere in Willoughby, Ohio, and his *Concerto for Violoncello and Orchestra* was premiered by the West Suburban Philharmonic Orchestra.

Leo Kraft has been elected President of the American Music Center, succeeding Ezra Laderman. Mr. Kraft will serve a term of three years.

Barton McLean (Indiana University at South Bend) will compose *Identity I*, an environmental audience interaction work exploring man's relation to nature and his environment, with a grant from the National Endowment for the Arts. The project, premiering in 1977 in South Bend, has been featured in *Asterisk Magazine* and cited in David Cope's *New Directions in Music*.

Dr. McLean will be featured in an hour long, nationally syndicated, Composers Forum FM radio broadcast produced by Martin Bookspan. McLean's *Dimensions II* was recently given its New York premiere in Lincoln Center (Alice Tully Hall) by pianist David Burge.

Excerpts from Harold Oliver's (State University of New York, Geneseo) chamber opera, *King of the Cats*, were performed at SUNY, Geneseo in March.

William Penn (Eastman School of Music) will compose and produce the sound track for the Smithsonian Institution's *Cosmic Awakening*, a planetarium show displaying the development of astronomy in the United States. The show, narrated by Burgess Meredith and presented in the National Air and Space Museum's Albert Einstein Spacearium, opens in July with attendance figures for the Summer estimated at three quarters of a million people. Mr. Penn has also received a CAPS Grant to compose a harpsichord piece for Elizabeth Chojnacka.

Claire Polin (Rutgers University) received special honor in Gedok 1975 (Mannheim, Germany) for her *Infinito* for soprano and alto saxophone, narrator, dancer, and chorus. Seesaw Music Corp. will

publish two recently completed compositions, *Laissez sonner!* (piano sonata), and *Dark Nebulae I: Paraselene* (song cycle in six languages). Her recently commissioned work, *Ma'alot*, for vibraphone and percussion, was premiered at Rutgers in May.

John E. Price (Eastern Illinois University) had several pieces performed this Spring including *For Brass Quintet: Hymn and Deviation*, *Carol VII* for tenor and flute, *Set I* for voice and piano, and *Impulse and Deviation I* for solo cello. His *Meditation and Change of Thought* for orchestra was premiered in May by the Eastern Illinois University Symphony.

H. Owen Reed (Michigan State University) was honored upon his retirement from MSU with a concert of his music presented by the University wind ensemble and symphonic band. Pieces performed included *Spiritual Renaissance*, *For the Unfortunate*, *Missouri Shindig*, *The Touch of the Earth*, and *La Fiesta Mexicana*. Professor Reed plans to spend his time completing a three-book series on theory and composition, composing, and guest conducting and lecturing.

Marga Richter performed her *Concerto for Piano and Violas, Cellos and Basses* with the Oklahoma Symphony Orchestra in January. Also in January the concert version of her *Abyss* was premiered by the Madison Symphony. Ms. Richter has recently signed an exclusive five-year publishing contract with Carl Fischer, Inc.

Daria Semegen (State University of New York at Stony Brook) has received a National Endowment for the Arts commission for a work using voice, instruments, and electronic tape. She has recently won a prize in the I.S.C.M. International Electronic Music Competition and her work, *Electronic Composition No. 1*, will appear on a Columbia Masterworks record in June. She is Associate Director of the Electronic Music Studios at Stony Brook.

Timothy Sullivan (Nazareth College, Rochester, New York) recently completed *Trio* for the Long Island Brass Trio and *Deep River* for trumpet, piano, and tape. The latter was heard at a meeting of the Rochester Piano Guild in April. *The Rainbow*, for women's choir, a small vocal improvisation choir, percussion, and electronic instruments was performed at Nazareth College in March.

Two works of Bruce Taub have been presented by The Composers' Ensemble in New York in recent months: *Forme* (Horace Mann Auditorium), and a new one act opera, *Passion, Poison, and Petrification* (Carnegie Recital Hall).

Gunther Tautenhahn's *Caprice and Meditation for Flute*, *The Last Farewell* for French horn and piano, and *Two Bagatelles for Right Hand Piano* have been published by Seesaw Music Corp. Mr. Tautenhahn has been selected for inclusion in the 1976 edition of the *International Who's Who in Music*.

Gerald Warfield's book on elementary Schenker analysis, *Layer Analysis: A Primer of Elementary Tonal Structures*, is now available from David McKay, Inc., 750 Third Avenue, New York, New York 10017.

James Willey's (State University of New York, Geneseo) recently completed string quartet was performed by the Esterhazy Quartet at the University of Missouri at Columbia in February. His works were also heard during American Music Week at Nazareth College in October.

James Wintte (Southeastern Oklahoma State University) has received several recent premiers including *Capriccio for Organ* (University of Oklahoma), *Alla Camera* (Mount Allison University, New Brunswick, Canada), *Music for Woodwind Quintet* (Austin College) and *Katachresis* (Southeastern Oklahoma State University).

The Celebration of Contemporary Music Inaugural Festival at Lincoln Center (March 5-13, 1976) featured works of two ASUC founding members, Charles Wuorinen (*Arabia Felix*) and Milton Babbitt (*Correspondence* for String Orchestra and Synthesized Tape). ASUC Executive Committee Treasurer Gerald Warfield also gave a lecture entitled "Notation--Contemporary and Future." The Festival was under the auspices of the New York Philharmonic, Juilliard School, and the Fromm Music Foundation.

West Chester State College School of Music, West Chester, Pennsylvania, in its concert series, *Evenings of New Music*, has featured works by ASUC composers Burton Beerman, Jonathan Kramer, Robert Lombardo, and Larry Nelson.

CHANGE OF ADDRESS

Michel Meynaud, 31, Boulevard du
Commandant Charcot, 92 Neuilly s/Seine,
France.

Rob Newell, Music, California State
University at Long Beach, 6101 East 7th
Street, Long Beach, California 90840.

Gerald Warfield, University of
Illinois School of Music, Urbana, Illinois
61801 (after August 1, 1976).

EDITORIAL COMMENT

In addition to the usual reminder
about the next deadline (September 10,
1976) for submitting copy to the *News-*
letter, I would like to devote this
issue's Editorial section to the follow-
ing important letter from Executive
Committee Chairman Bruce Taub and urge
that you give it careful consideration.

Dear ASUC Members:

I would like to thank all of you
who were able to attend and those who
participated in our Eleventh Annual
National Conference at the New England
Conservatory of Music and the Massachu-
setts Institute of Technology. About
175 of our members were there, making
this conference not only (I think you
will agree) our best and most success-
ful, but our best attended conference.

I would especially like to thank Donald
Harris, Chairman of the Planning Com-
mittee, and his staff, Frederick Imbim-
bo and Beatrice Haines, as well as the
other members of the Committee (Martin
Farren, Donald Martino, Elliott Schwartz,
Robert Stern, and Barry Vercoe) for the
superb job they did organizing the con-
ference. I would also like to thank
Nancy Van de Vate, Chairperson of the
Program Committee, for the excellent
work she did putting the papers and panels
together. Although many of our members
were not able to stay and attend the
National Conference on Music Theory, this
meeting was an extremely important event.
A great deal of credit is due the Com-
mittee for the National Conference on
Music Theory for all of their efforts:
Richmond Browne (Program Chairman),
Gerald Warfield (Coordinator), Marshall
Bialosky, Richard Brooks, John Hanson,
James Harrison, John Rahn, and Bryan Simms.

One of the many important items that
came up at the general business meeting at
the conference was the raising of the dues.
For the first time, the idea was not met
with the hostility that I expected, since
I think that I was able to make a pretty
good case for our financial need. At the
present time, the Society is not able to
take on any new projects. It is not only
for lack of funds, but for the lack of
people who can do the work (Those with
both the time and ability). Remember that
the Society has no professional office
staff--even though we now have close to
500 members!--and that everyone who works
for the Society does so without remunera-
tion. The reason that we have no office
staff is simply because we can't afford it.
All of our money is spent on the projects
we support as a service to our members:
the *Journal of Music Scores*, Recording

EXECUTIVE COMMITTEE (1976)

Richard Brooks, Nassau Community College; Richmond Browne, University of Michigan;
Thomas Cleman, Northern Arizona University; John Epperson, Queens College; Jeffrey
Hall, Columbia University; Warner Hutchison, New Mexico State University; Priscilla
McLean, Indiana University at South Bend; John Melby, University of Illinois; Bruce
Taub, *Chairman*, Columbia University; Gerald Warfield, *Treasurer*, Music Division,
New York Public Library.

NATIONAL COUNCIL (1976)

Elliott Schwartz, Bowdoin College (Region 1); William Penn, Eastman School of Music
(Region 2); Gordon C. Cyr, Towson State College (Region 3); Larry Austin, University
of South Florida (Region 4); Edwin London, University of Illinois (Region 5); Michael
Horvit, University of Houston (Region 6); Charles Eakin, University of Colorado
(Region 7); Barney Childs, University of Redlands (Region 8); Greg Steinke, The
Evergreen State College (Region 9); Marshall Bialosky, *Chairman*, California State
College, Dominguez Hills.

Series, *Proceedings*, *Newsletter*, A.S.U.C. Radio Programs, Student Composition Contest, Conferences, and so forth. The result of this situation is that whatever work has to be done is done rather haphazardly--when people have enough time and energy to do it (since we all are also busy as composers, teachers, performers). The Society, therefore, does not operate nearly as efficiently as it could. This is particularly frustrating to me as Chairman of the Executive Committee and as a member who strongly believes in ASUC--what we stand for and what we do.

No one, of course, wants to pay more money for anything, but I feel that it would be money well spent. Our dues is the Society's only present source of income. Unlike almost any other organization that I can think of, our Society has not raised its dues since its inception more than ten years ago. Since we now have close to 500 members, raising the dues by \$5 (making Full Membership \$30, Associate Membership \$20, and Student Membership \$15) would give us an additional \$2500.

Rather than use this money for any new project, I feel we should use the money to pay for more office and other help so that we can operate at maximum efficiency, be of more service to our members, and be able to keep to our goal of publishing at least three volumes of the *Journal* and producing three records every year (which we have not been able to do as yet). The money could also be used for increased publicity for the Society. You would be surprised to learn

how many well-informed people do not know about the Society and the things that we do.

The dues will not be raised unless we have the consent of the general membership. I, therefore, ask all members to please fill out the form on the back of this *Newsletter* and send it to me as soon as possible giving me your approval or disapproval on the question of raising the dues. The results of this vote will then be considered by the members of both the National Council and the Executive Committee. This is extremely important to do so that we can plan and make policy decisions for the coming year.

I hope that you will all spend both an enjoyable and profitable summer.

Best wishes,

Bruce J. Taub, Chairman
Executive Committee, ASUC

Since the last issue there has been a change in my mailing address (zip code only). Please send all *Newsletter* material by September 10 to:

Tom Cleman, Editor
ASUC *Newsletter*
Box 6031
Northern Arizona University
Flagstaff, Arizona 86011

BALLOT FOR RAISING THE DUES

Name: _____

Address: _____

Check one:

- I approve raising the dues
 I do not approve raising the dues

Mail to: A.S.U.C. - Dues
250 West 57th Street
Room 626-7
New York, N.Y. 10019

ASUC PROCEEDINGS OFFER

Name: _____

Address: _____

Zip

Please send me _____ copies of Volume I
_____ copies of Volume II
_____ copies of Volume III
_____ copies of Volume IV
_____ copies of Volume V

A check for \$ _____ is enclosed.