

This Issue Contains Information For:

PERFORMANCE OPPORTUNITIES IN CALIFORNIA, MARYLAND, AND WASHINGTON
SUBMITTING MATERIALS FOR THE RECORD SERIES AND JOURNAL
ISCM COMPOSERS COMPETITION
UNIVERSITY OF MARYLAND CLARINET CHOIR COMPETITION
PERFORMANCE POSSIBILITIES THROUGH KARLSRUD CONCERTS, INC.

BURGE-EASTMAN PRIZE WINNERS

Richard Wilson, a faculty member at Vassar College, has won the Burge-Eastman Prize, a \$1,500 award made by pianist David Burge for a major new work for piano. Ann Silsbee, a DMA candidate at Cornell University, won the second prize of \$500. The winning compositions, Mr. Wilson's *Eclogue* and Ms. Silsbee's *Doors*, were two of 78 works submitted by members of the American Society of University Composers from 24 states and two Canadian provinces. Honorable mention went to Richard Burger (California), Laura Clayton de Souza (Michigan), and James Woodard (Illinois).

David Burge, chairman of the piano faculty at the Eastman School of Music since 1975 and formerly chairman of the American Society of University Composers, made the awards in conjunction with his tenure this year as the Eastman School's third Kilbourn professor, an Eastman faculty prize that provides special funds to aid in the development both of faculty careers and of music in America.

Mr. Burge was the sole judge in selecting the prizewinning compositions, which he will perform in Rochester and on tour during the 1979-80 season. He plans as well to record the works. In announcing the prizes he commented, "To my knowledge this is the first time an individual performer has been able to administer a national competition. To be given this oppor-

tunity was, thus, a unique privilege. Getting to know such a vast quantity of new music was time-consuming, of course, but extraordinarily worthwhile from every point of view. From the dozens and dozens of hours spent with these scores I gained a perspective on the wide variety of music now being written in the United States and Canada that could hardly be obtained otherwise. My respect for the craft and imagination developed by today's composers has increased many-fold."

Richard Wilson, a graduate of Harvard and the former holder of a Beebe Fellowship to Munich and Rome, took his master's degree in 1966 at Rutgers, where he studied with Robert Moevs. Active himself as a pianist, Mr. Wilson has had works recorded on CRI and published by G. Schirmer, Boosey and Hawkes, and Belwin-Mills. He is professor of composition and theory at Vassar.

Ann Silsbee, a graduate of Radcliffe, took her master's degree at Syracuse. Having taught at SUNY-Cortland, she is presently a DMA candidate at Cornell where she studies with Karel Husa.

The 78 scores submitted to the Burge-Eastman competition become part of the holdings of the Sibley Music Library of the Eastman School, where they will become part of the School's large collection of manuscripts and music by American composers.

ASUC PERFORMERS' COLUMN

As a regular feature the *Newsletter* publishes lists of member performers who would like to receive scores from ASUC composers. If you

are a full or associate member and would like to obtain scores send us your name and address (along with mention of your instrument and/or those instruments available in your ensemble) to: Editor, *ASUC Newsletter*, 250 West 57th Street, Suite 626-7, New York, New York 10019.

David Hatt programs ASUC compositions almost exclusively. His performance resources are piano, organ, harpsichord, carillon, clavichord, and any of these in combination with clarinet, choir, and/or solo voice. The clarinetist is Marty Walker whose recent recording, "New Lights on Old Channels," has been released by Grenadilla. Send scores to: David Hatt, Box 958, Running Springs, California 92382.

Paul Hoffmann announces the following performance possibilities: solo piano (with or without preparations and/or in combination with baritone voice or tape); the Belvedere Players (soprano, trumpet, flute/alto flute, organ/harpsichord, and piano); and the Hoffmann-Smith Duo (piano and percussion). Scores should be sent to: Paul Hoffmann, 26 East Preston Street, Baltimore, Maryland 21202.

Greg Steinke welcomes scores that feature oboe, oboe d'amore, or English horn as a solo instrument. Greg may also include such scores for review in the *International Double Reed Society Newsletter*, or as musical examples in oboe articles which he writes periodically. Materials can be sent to: Greg Steinke, The Evergreen State College, Olympia, Washington 98505.

MORE TAPES AND SCORES ARE SOLICITED FOR THE RECORD SERIES AND THE JOURNAL

Now that the second ASUC Radio Series is complete, directors Priscilla and Barton McLean continue to select materials for the ASUC Record Series. They report that they encourage the sub-

mission of many more tapes. All good tapes are welcome but they are looking for pieces involving large ensembles (including orchestral and choral works) and, in particular, electronic pieces without scores.

While the number of scores submitted for the *ASUC Journal of Music Scores* continues to grow, there remains a vast number of members who have never submitted works for consideration. We urge *all full members* to send materials. We especially encourage you to send scores and tapes for possible use in the joint *Journal-Record* issues. The more works received the more truly representative the selections can be.

All materials--scores and tapes--should be sent to: Barton McLean, 6 Matador Circle, Austin, Texas 78746.

COMPETITIONS AND PERFORMANCES

The League of Composers--International Society for Contemporary Music, U.S. Section, Inc. announces a National Composers Competition to select the six official United States entries to the 1979 ISCM World Music Days in Athens, Greece. Although selection by the judges of the competition does not guarantee performance in Athens, the works chosen (or other pieces by the winning composers) will be among the works performed during the League-ISCM 1978-79 concert series in New York City.

For registration forms and further information write: National Composers Competition, League-ISCM, c/o American Music Center, 250 West 57th Street, Suite 626, New York, New York 10019. The deadline for submitting scores is November 10, 1979.

The Department of Music of the University of Maryland (College Park) and Kendor Music, Inc. announce their third annual Clarinet Choir Composition Contest. The winning composition will receive a \$300 prize, performance by the University of Maryland Clarinet Choir and the All-Eastern High School Clarinet Choir, and publication by Kendor Music, Inc.

The basic instrumentation for the composition should be: first, second, and third clarinets (B-flat), alto clarinet (E-flat), bass clarinet (B-flat), and contra-alto clarinet (E-flat). Optional parts for E-flat soprano clarinet

and B-flat contra-clarinet may be included if these parts are cued in other parts. Works submitted should be five to nine minutes in length, and suitable for a high school or college clarinet choir.

A legible, full score, and set of parts (along with name, address, and telephone number) should be sent by May 1, 1979 to: Dr. Norman Heim, Music Department, University of Maryland, College Park, Maryland 20742.

Karlsruh Concerts, Inc. represents several artists who are interested in premiering works by American composers. Such performances could be part of a regular concert program, or the entire concert could be devoted to a single composer's works. For further information write to: Edmund Karlsruh, Karlsruh Concerts, Inc., 948 The Parkway, Mamaroneck, New York 10543.

INTER-AMERICAN MUSICAL EDITIONS

The General Secretariat of the Organization of American States has initiated a recording series, the *Inter-American Musical Editions*, to introduce the American public to the music and musicians of the Americas and Spain in order to promote musical exchange and understanding.

The first record of the series, *Nostalgia and Fantasy*, features Colombian artists Carmina Gallo, soprano, and Jaime Leon, pianist, performing art songs from Argentina, Colombia, Brazil, Guatemala, Peru, Uruguay, and Venezuela. The second features the Brazilian Symphony Orchestra, with works by the Brazilian composers Heitor Villa-Lobos, Marlos Nobre, and Claudia Santoro. At least four additional albums are now planned.

Those interested in receiving more information regarding the series or in obtaining copies of the recordings should write to: Efrain Paesky, Chief, Technical Unit on Music, Organization of American States, 17th Street and Constitution Avenue, NW, Washington, D.C. 20006.

NEW VIDEO SERIES

A new instructional video series entitled "All About Electronic Music"

has been released recently by New England Video. The series consists of 22 twenty to sixty minute video tapes featuring discussions on such synthesizers as the Electrocomp EML-200, Mini-Moog, Electrocomp EML-500, Arp 2600, and others. Three of the tapes are titled "Basic Electronic Composition."

For further information write to: Carl Rondinelli, New England Video, Box 31, Yardville, New Jersey 08620.

NEWS FROM THE REGIONS

The seventh annual conference of Region VIII was held November 10-12, 1978, at California State University, Northridge, announces regional co-chairperson Beverly Grigsby who was also in charge of hosting the event. Three concerts of music by ASUC members were heard, including works by Jack Fortner, Beverly Grigsby, Daniel Kessner, Nancy Van De Vate, Marshall Bialosky, Robert Stewart, David J. Murray, Alexandra Pierce, Gunther Tautenhahn, Aurelio De La Vega, David Cohen, Lars Edlund, Goesta Nystroem, Elaine Barkin, George Heussenstamm, and David Ward-Steinman. A fourth concert on Sunday morning featured works by student composers Dana Rosen, Stephen Bernhardt, David Froom, Jeff Cotton, Burt Goldstein, and Michael Kibbe.

Other events included "The Music of Sound and Light," a lecture-demonstration-performance by John Forkner (tympanum luminorum), and Ron George (extended vibraphone); a panel discussion, "*Sic et Non: The Philosophies of Teaching Electronic Music at the University*," with panelists Herbert Bielawa, David Cohen, Beverly Grigsby (moderator), Donald Rosen, Victor Saucedo, and Richard Bunker; "Who Will Publish Our Music," an open forum discussion led by George Heussenstamm; and two papers: "Conflicting Polarities in the Music of Leos Janacek" by Nors Josephson, and "The Symphonies of Darius Milhaud" by Ralph Swickard.

The conference was a great success due in no small part to the excellent performances provided by the faculty and students of the CSUN music department.

ASUC COMPOSERS IN ACTION

Nancy Laird Chance's *Ceremonials*

for percussion quartet was premiered by the Manhattan Percussion Ensemble (Paul Price, conductor) in February. Her *Declamation and Song* for violin, cello, piano, and vibraphone, commissioned by the New Music Consort, was premiered by them in April at York College in Queens.

Curtis Curtis-Smith (Western Michigan University) heard the premiere of his *Masquerades* for organ at the National Biennial Convention of the American Guild of Organists in Seattle in June. The work was commissioned and performed by organist William Albright.

Conrad De Jong (University of Wisconsin, River Falls), director of the New Music Ensemble, has programmed works by ASUC composers on several recent concerts. Included were works by Stuart Smith, Richard Felciano, and Conrad De Jong.

Bruce Faulconer (Southern Methodist University) heard the premiere in September of his *Interface I* at the International Gaudeamus Music Week in the Netherlands. The work, played during concerts in Amsterdam, Rotterdam, Utrecht, and Hilversum, was also broadcast over Radio Netherlands.

Peter Racine Fricker (University of California, Santa Barbara) recently conducted the first British performance of his *Sinfonia In Memoriam Benjamin Britten* at the Aldeburgh Festival. His *Anniversary for Piano* has received its first performance at the Cheltenham Festival, England; earlier in the year his *Sonata for Two Pianos* was premiered in London.

Symphony No. 1, Op. 34, The Art of Eclecticism, by Dr. Andrew L. Gelt (Pembroke State University, North Carolina) was performed by Frederick Fenell and the University of Miami Symphony Orchestra in April.

Corpus Christi Mass, a setting of the Mass in English, by Jackson Hill (Bucknell University) and commissioned by Corpus Christi Church, New York City, was premiered by the church choir in November. The choir also commissioned Hill's *Three Tenebrae Motets* which they premiered in 1977.

Karel Husa's (Cornell University)

Landscapes for Brass Quintet is being released on CRI Records performed by the Western Brass Quintet. The score and parts of his *Concerto for Saxophone* are now available through AMP/G. Schirmer. This past summer Mr. Husa participated in conducting symposiums at the University of Michigan (Ann Arbor) and Syracuse University.

A concert of music by J. Donald Robb was presented in August by the Friends of Music of Shelter Island. The concert, which took place in the First Presbyterian Church of Shelter Island, New York, included his *Sonata No. 3*, and five folk songs.

Georg Michael Schelle (University of Minnesota), who was Composer-in-Residence at the Wolf Trap Center for the Performing Arts in Virginia during September, has been awarded the \$3,000 first prize in the Inter-American Music Festival Composition Contest for his *Lancaster Variations for Orchestra*. The work was performed by the National Symphony Orchestra in San Jose, Costa Rica.

Schelle has also recently been awarded a Delius Association Prize for his *El Medico, A Festive Overture for Orchestra*, and a Sigma Alpha Iota Composition Award for his piano trio, *Song Without Words*. He is now working on a commission from the Vale of Glamorgan Music Festival in Cardiff, Wales, to write a Concertino for solo violin and chamber ensemble.

Daria Semegen (SUNY, Stony Brook) has received this year's prize for chamber music composition from the Department of Music at the University of Maryland. Her works were performed at the November concert of the "Music at Maryland" festival of contemporary music. Professor Semegen is Associate Director of the Electronic Music Studios and Assistant Professor in the Department of Music at Stony Brook.

Charles Shackford's *Concerto for Brass and Symphonic Ensemble* was premiered by the Hartford Symphony at Connecticut College, New London, Connecticut in October.

Michael W. Udow (University of Missouri, Kansas City) has won the 1978 Percussive Arts Society International

Composers Competition for his *Bog Music*. The award includes a cash prize and publication. *Bog Music* was premiered by the Tintinnabulum Percussion Quartet at this year's Percussive Arts Society International Convention held in Tempe, Arizona in October.

Elizabeth Vercoe had a program of her music performed in April at The Brookline Public Library in Brookline, Massachusetts. Included on the program were *Fantasy for Piano*, *Herstory: A Song Cycle for Soprano, Vibraphone, and Piano*, and *Balance: Duo for Violin and Cello*. The *Fantasy*, *Balance*, and her *Three Studies for Piano* have been published this year by Arsis Press.

Kevin Waters' (Seattle University) *Dear Ignatius, Dear Isabel*, a one act opera with libretto by Ernest Ferlita, was commissioned by Loyola College, Baltimore, in celebration of its 125th anniversary. The work was premiered at St. Ignatius Church, Baltimore, in May.

Maurice Wright's (Boston University) *Stellae*, a cosmological fantasy for symphony orchestra and quadraphonic electronic sound commissioned by the Fromm Foundation at Harvard and the Berkshire Music Center, was performed at Tanglewood in August by the Berkshire Music Center Orchestra, Gunther Schuller conducting. The premiere was sponsored in part by a grant from Meet the Composer. Wright is the Director of Electronic Music Activities at Boston University.

Works by several ASUC composers have been included on a series of concerts sponsored by the Society for New Music in cooperation with the Everson Museum and Syracuse University, Syracuse, New York. Members whose works will be performed throughout the year are: Ann Silsbee (Cornell University), Nicholas D'Angelo (Hobart-William Smith College), Dexter Morrill (Colgate University), Harris Lindenfeld (Hamilton College), Sidney Hodkinson (Eastman School of Music), James Willey (SUNY at Geneseo), and Karel Husa (Cornell University).

EDITORIAL COMMENT

The positive reactions of members to our new column listing performers who would like to receive ASUC scores has been most gratifying (see p. 1). Judging from your comments this is a much needed service for both performers and composers.

One other service the *Newsletter* could provide is the publication of book reviews and reviews of conferences (other than ASUC). The response to similar suggestions in the past has been, with one or two exceptions, meagre. This is unfortunate because such information would enhance the scope of the *Newsletter* considerably. Members who have material they would like to submit are strongly encouraged to mail it to me at the address which appears below.

Remember that the Society's Fourteenth Annual Conference will be held February 28--March 4, 1979, at the University of California at San Diego. Further information regarding program, lodging, and transportation will be mailed at a later time.

A final reminder: the deadline for submitting copy to the next issue of the *Newsletter* is February 10, 1979.

Tom Cleman, Editor
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EXECUTIVE COMMITTEE (1978)

Richard Brooks, *Chairman*, Nassau Community College; Thomas Cleman, Editor of the *Newsletter*, Northern Arizona University; Bruce J. Taub, Editor of the *Journal*; Cleve Scott, Electronic Music Consortium, Ball State University; Samuel Hope, National Association of Schools of Music; Warner Hutchison, Editor of the *Proceedings*, New Mexico State University; Barton McLean, ASUC Recording Series, University of Texas at Austin; Priscilla McLean, ASUC Radio Series; Kurt Stone, Associate Representative.

NATIONAL COUNCIL (1978)

James Eversole, University of Massachusetts, and Robert Stern, University of Massachusetts (Region 1); David Maslanka, Sarah Lawrence College, and Ann Silsbee, Ithaca, New York (Region 2); Ulf Grahn, The Contemporary Music Forum, and Jackson Hill, Bucknell University (Region 3); Paul Hedwall, University of Alabama, and Dennis Kam, University of Miami (Region 4); Robert Rollin, Youngstown State University, and Richard Hervig, University of Iowa (Region 5); George Eason, West Texas State University, and Edward Mattila, University of Kansas (Region 6); Stephen Scott, The Colorado College, and William B. Stacy, University of Wyoming (Region 7); Robert Stewart, California State University at Fullerton, and Beverly Grigsby, California State University at Northridge (Region 8); Greg Steinke, Evergreen State College, and Gordon Mumma, University of California, Santa Cruz (Region 9); Edwin London, *Chairman*, Cleveland State University.

MAILING ADDRESSES

1. For membership and subscription information write: ASUC, 250 West 57th Street, Suite 626-7, New York, New York 10019.
2. To submit materials to the *ASUC Journal of Music Scores*, Record Series, or Radiofest write: Barton and Priscilla McLean, 6 Matador Circle, Westlake Highlands, Austin, Texas 78746.