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## 1982 SEATTLE CONFERENCE

Preparations are well under way for the Seventeenth Annual Conference/Festival which will be hosted by the University of Washington in Seattle, April 22-25, 1982. Conference Chairperson Diane Thome reports that the selection of scores for performance is under way and the results will be announced shortly. Plans include concerts by the University of Washington faculty, choral group, chamber orchestra, Contemporary Group, and the Philadelphia String Quartet. In addition, there will be a concert by the Gamelan Pacifica from the Cornish Institute which will also present a musical theater production. There also will be concerts by the Contemporary Directions Ensemble of Pacific Lutheran University, the Da Capo Chamber Players, the Fauchet Duo, and Carole Terry, harpsichordist.

Program Chairperson, Walter Winslow (University of California, Berkeley) is developing and coordinating panel discussions, papers, and lecture-demonstrations on topics of interest to the profession. The opening address will be given by Lou Harrison.

This is the first Annual Conference to be held in the Northwest and promises to be a major festival of contemporary American music. We urge all members to plan to attend.

## CINCINNATI CONFERENCE

The Sixteenth Annual Conference/Festival of ASUC was held April 8-12, 1981, hosted by the College-Conservatory of Music, University of Cincinnati. Norman Dinerstein and Jonathan Kramer served as Conference Co-Chairpersons. They were most ably assisted in the

enormous organizational effort by Susan Walden, Local Arrangements Chairperson. Sixty-eight works were performed on eleven concerts, several of which involved large ensembles: two orchestras, three choruses, opera, symphonic band, wind ensemble, and brass choir. There were many outstanding performances of chamber works by distinguished faculty and student instrumentalists and vocalists as well. A major attraction was the performance of two fully staged one-act operas: *The Crimson Bird* by Fredric Ennenbach and *The Tower* by Marvin David Levy. Fifteen lecture-demonstrations, papers and panel discussions were presented on various topics of interest to the profession. Pauline Oliveros delivered the tone-setting speech. An entire afternoon of electronic works was presented at the Contemporary Arts Center in downtown Cincinnati. Another highlight was the presentation of the first and second prizes in the ASUC-SESAC Student Composition contest to Henry Gwiazda and Garth Drozin, followed by a performance of Mr. Gwiazda's first-prize-winning songs *Buckdancer's Choice* and *Into the Stone*. The Conference/Festival was reviewed in detail in the September issue of *Musical America Magazine* as well as several midwestern newspapers.

The very high quality performances, remarkable organization, and graciousness of the College-Conservatory and University personnel contributed towards the tremendous success of the conference. The society extends its sincere appreciation to Jonathan and Norman for all which went into making this an outstanding event.

## NEWS OF THE SOCIETY

### Winners of ASUC/SESAC Competition Announced

American Society of University Composers and SESAC Inc. are pleased to announce the winners of the 1980-81 ASUC-SESAC Student Composition Contest. Judges Ross Lee Finney, Jerzy Sapiyevsky, and Brian Fennelly awarded First Prize to Henry Gwiazda of Cincinnati, Ohio for his *Buckdancer's Choice* and *Into the Stone*, two songs for baritone voice, violin, cello, and harp. Second Prize went to Garth M. Drozin of Ithaca, New York, for *Parabolics* for saxophone and percussion. *Piano Percussion Piece* by Cindy McTee of Iowa City and *Chamber Concerto No. 1* for oboe and string quartet by Harvey Stokes of Athens, Georgia, were awarded Honorable Mention.

In addition to the First Prize award of \$500 and the Second Prize award of \$300, the First Prize work was performed at the Annual Conference-Festival of the American Society of University Composers, April 8-12 at the College

Conservatory of Music, University of Cincinnati.

The joint ASUC-SESAC Student Composition Contest is designed to encourage and promote the creative work of composers under the age of 28. Its purpose is to introduce these young composers to the profession by performing the winning work at the Annual Conference of the society each year.

### ASUC Members honored by American Academy

ASUC composers Ursula Mamlok and Robert Erickson were honored recently by the American Academy and Institute of Arts and Letters, one of this country's pre-eminent cultural organizations. The awards provide a cash prize of \$5,000 along with a recording by Composers Recordings Inc.

### Society Members Prominent in NEA List

ASUC composers figure prominently in the list of awards made in 1980 by the National Endowment for the Arts. They include Samuel Adler, William Albright, Ruth Anderson, Robert Carl, Nancy Laird Chance, Curtis Curtis-Smith, Norman Dinerstein, Michael Eckert, Donald Erb, Bruce Faulconer, David Felder, Ronald George, Kevin Hanlon, Robin Heifetz, John Heiss, Paul Levi, Harris Lindenfeld, Joel Naumann, Larry Nelson, Frank Retzel, Elliott Schwartz, Paul Theberge, Ramon Zupko, David Cope, Emmanuel Ghent, Robert Lombardo, Lawrence Moss, Daria Semegen, and Bruce Taub.

### National Flute Association Composition Awards

Several ASUC members figure in the list of awards for "works of exceptional merit" designated recently by the National Flute Association, Inc. Twelve works were selected for promotion by the association by composers Warren Benson, John Biggs, **Michael Gandolfi**, **Jackson Hill**, Sukui Kang, **Ursula Mamlok**, **Donald Martino**, Robert Morris, **David Mott**, Robert Pace, **Roger Reynolds**, and Joji Yuasa.

### International Rostrum/Unesco Composers

**William Albright's** *Five Chromatic Dances* for piano and **Barton McLean's** *Dimensions 3* for saxophone and tape were selected to represent the United States at the International Rostrum of Composers/UNESCO meetings in Paris in June.

### ASUC Electronic Music Consortium Activities

The Electronic Music Consortium continues to develop a consensus regarding the establishment, promotion, and dissemination of both standards and educational guidelines, as well as music exchange. We anticipate that the completion of these projects will be a significant influence on the electronic music field.

At this time, 117 studios have responded to the Studio Directory project, coordinated by Cleve L. Scott, chairman of the consortium. This project is part of the computer data base established at Ball State University, Muncie, Indiana. Printing costs have delayed publication of the directory, but advance copies are available in computer-printout format from Ball State.

The consortium is open to anyone interested in electronic and computer music regardless of affiliation and we

invite questions or comments concerning the consortium projects.

Bruce Faulconer  
Editor, Electronic Music Consortium  
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## USEFUL INFORMATION

### Call for Compositions

Howard J. Buss has been asked to update an article he wrote for the *Journal* of the International Trombone Association in 1978 entitled "Trombone Theatre Pieces." He is currently searching for trombone theatre pieces (published and unpublished) that have been composed since 1978. If you have written a theatre piece for solo trombone or one that includes a trombone in the ensemble, please send a copy of the score to Dr. Howard J. Buss, Department of Music, Florida Southern College, Lakeland, FL 33802.

### Performance Opportunities

Alex Lubet is interested in receiving scores of new music for possible performance by the University of Minnesota Contemporary Music Ensemble. Instrumentation varies according to student enrollment, but can include voice, live-plus-tape, and live electronics. Scores should be sent to: Alex Lubet, School of Music, University of Minnesota, 106 Scott Hall, 72 Pleasant Street, S.E., Minneapolis, MN 55455, (612) 373-3546.

Unless accompanied by a self addressed stamped envelope, scores will be added to the institution's music library.

Barry Hannigan, a pianist specializing in contemporary music, is interested in receiving scores from composers, particularly those from Pennsylvania. He has received a grant from the Pennsylvania Arts Council to put together a series of recitals featuring Pennsylvania music. He is, however, interested in receiving materials from all parts of the country. Send scores and inquiries to: Barry Hannigan, Department of Music, Bucknell University, Lewisburg, PA 17837, (717) 524-3894.

## NEWSLETTER ARTICLES

### Notes to Myself by Stuart Smith

#### Risk

The composer must put himself in an unfamiliar room—a room where all the objects and furniture are unfamiliar. The composer's job is to put this room in order. (If the room is familiar and the objects and furniture in the room are already in order, then he knocked on the wrong door!)

The only way to find these special chaos rooms is by risking. The composer takes an initial risk that puts him into an unknown place—such a place demands invention and organization. This initial risk of knocking on an unknown door of an unknown room with unknown objects and furniture—this is how one begins. The *rest* is composition! (Composition without any risk is not composition. It is mere professionalism—living off risks of long ago.)

On the other hand some "composers" merely risk. There is no composition—just risk—just a first step.

## Balance

Balance is my goal. A balance between homo faber and homo risker. I need and seek more than the mere. I am after the middle ground between only invention and only craft. This middle place is shaped by the force of a perfect synthesis in the deepest part of me (us) of what is and what must be. This place of balance is deeply rooted in our center, our core, our middle. This synthesis must be the *shaping* force. It cannot be coerced. It can be gently pursued, but not coerced. It must emerge. I find it in wordless places, rising from my solitude, taking shape in my work.

## Invention and Craft

In this equilibrium, invention and craft are one. They are a whole.

Invention should not be an historical requirement for glory—a conscious effort to achieve notice within the limits of a linear historiography that can only value the next invention (or worse yet the next bandwagon). This “Tradition of the New” is decadent. It floats, tragically, without an anchor.

Invention must be an inner manifestation of a natural uniqueness—a strong innerself, not beaten down by a grinding conformity.

Craft is all too often a badge of respectability—a façade of learning, without wisdom. Craft most often stands for mere correctness. (Cowardice in the face of risk.)

Craft is simply making one’s inventions work. It is not something one gets. It must be what one is.

—Baltimore, Maryland

## “Overwriting” as One Approach to Unity within Stylistic Diversity by Thomas Moore

My personal reactions to *A Statement Concerning Eclecticism and the “Gesamtstilwerk,”*<sup>1</sup> by Andrew Gelt were favorable enough so that I came to feel that they functioned to help crystallize my ideas towards my own musical compositions. One pole of compositional possibility is expressed by Gelt when he states:

The European school of composition, practically universal and one that we have all studied, is forcibly representative of stylistic unity. Changing stylistic stance in midstream has been viewed as, in effect, “Stillosigkeit,” as serious an offense as parallel octaves in a baroque choral.

And towards the end of his article he states, “The liberation of the composer from stylistic unity is long overdue.” To underscore this thought he quotes Anthony Burgess:

Perhaps 2001 A.D. will, musically, be less a time for odysseys into the new than a beginning of synthesis, upgathering what the past has had to offer and seeing how a limitless language can be put together out of the fragmented dialects lying around us.<sup>2</sup>

What I personally see as the key idea here is the development of a “language,” and as has been so often the case in music, the key problem seems to center around the development of new unities amidst the new diversities.

A concern which has occupied my own mind for several years has been with a kind of “overwriting” in which an addition is made to an original in such a way that the additional matter absorbs the original into itself. At one end of the spectrum of possibilities, overwriting may be

enlisted simply as a special emphasis on unity. In Westergaard’s words:

True polyphonic structure is characterized by control not only over the succession of events in any one “voice” but also by control of the succession of events caused by the combination of “voices.” A model example of total control of pitch succession in a twelve-tone polyphonic structure is found in the first song of Babbitt’s *Du*. The pitches within each of the four “voices” (as defined by timbre and register) form one derived set, while the pitches of the total web formed by all four voices form another derived set.<sup>3</sup>

In each of the pieces in my *Pieces in Simple Rhythm*,<sup>4</sup> the pitches within the oboe part form one set-form (of a twelve-tone set), while the pitches of the total web formed by all three instruments form another set-form.<sup>5</sup> Although this is a “freer” procedure, it is probably derived, at least in part, from Babbitt in the theoretical respect. But, its stylistic flavor and import suggest a different direction, with an emphasis on dramatic contrast and “cover up” (which is to say that the ear tends to be distracted away from a direct perception of the oboe part as a set-form presentation). And further, this stylistic difference suggests something else—the use of overwriting as a means of integration in pieces involving stylistic diversity.

In writing my *Metamorphosis*,<sup>6</sup> I experienced a compulsion to play the game of filling in spaces in some piece sufficiently characterized by its sparseness and economy, to serve (at least in my own mind and from one viewpoint) as a kind of formal skeleton for a quite different kind of piece. I chose a work which I had been very emotionally involved with (as I have always felt it to be one of our century’s greatest): the first movement of Anton Webern’s *Symphony*, Op. 21. Webern’s material (in augmentation) is embedded in the new work, his static material being confined rather towards the center of the keyboard,<sup>7</sup> while the additional matter (more rapidly and kaleidoscopically unfolding) largely occurs in outbursts in the extreme registers. I have come to regard *Metamorphosis* as a simultaneous combination of two style fields through unifying techniques such as the governing of the total compositional fabric by one set (in this case, Webern’s own), and the expansive use melodically, of the interval of the fourth.

In *Lisa Variations*<sup>8</sup> and *The Battle*<sup>9</sup> there is a further development (and I believe a simplification) of overwriting as a means of unification in stylistic diversity. In *Lisa Variations* I have used the tune *I’m Not Lisa*,<sup>10</sup> which persists in the final variation (with slight modification) in the violin part, while the total compositional web forms a twelve-tone statement.

In *The Battle* I have taken up G. F. Root’s tune (from the Civil War period) as still another cantus from popular source. But, the intention involves not simply the addition of counterpoint (or counter matter). The tune’s slowly unfolding tones (in transformed rhythmic guise) are sufficiently dissociated to be consumed and digested into twelve-tone structure.

—Orlando, Florida

1. *American Society of University Composers Newsletter*, Vol. 13, No. 4 (December, 1890), p. 4.

2. Anthony Burgess, “Music at the Millennium,” *High Fidelity Magazine*, May, 1976, p. 49.

3. Peter Westergaard, “Some Problems Raised by the Rhythmic Procedures in Milton Babbitt’s Composition for Twelve Instruments,” *Perspectives of New Music*, 4, No. 1 (Fall-Winter 1965), p. 116.

4. For oboe, 'cello, and piano (1972).
5. In the first piece, for example, the oboe takes the R-o, while the total web forms the R-o.
6. For piano, four hand (1969), recorded by Genevieve Chinn and Allen Brings for Composers Recordings, Inc. (SD383).
7. Webern's first double canon, for example, is composed in a static pitch field formed by the superimposition of two fourth chords (of six tones each) plus one additional tone. (Interestingly enough the interval of a fourth is not present in his set, but it is, nonetheless, of considerable structural significance in respect to vertical matters.)
8. For violin, voice, and piano (1976).
9. For violin, timpani, trumpet, and piano (1977); based on the song *Just Before the battle, Mother*, by G. F. Root.
10. By Jessi Colter.

## 1981 FESTIVALS

CAL ARTS' Contemporary Music Festival 1981 was held from February 26 through March 1. The festival included six concerts, panel discussions, showings, and radio broadcasts, featuring guest composers Morton Feldman, Kenneth Gaburo, Vinko Globokar, Lou Harrison, Karl Kohn, Joan LaBarbara, Gordon Mumma, Will Ogden, Bernard Rands, Roger Reynolds, Frederic Rzewski, Alfred Schnittke, Carl Stone, Morton Subotnick, Toru Takemitsu, Joan Tower, and Louis Vierk.

The Washington Square Contemporary Music Series at NYU's University Theatre featured two concerts on February 3 and March 10. Composers represented include Sten Hanson, Eric Chasolow, Sheree Clement, Laurie Schwartz, Mario Davidovsky, Ami Maayani, Bruce Saylor, Ira Taxin, Ruth Schonthal, Eleanor Cory, Chester Biscardi, and Aaron Copland.

A Gala Cincinnati-Jerusalem Concert last February featured works by Norman Dinerstein and Jonathan Kramer that were performed last July during the 59th annual ISCM World Music Days in Israel. These works were *Zalmen* by Dinerstein and Kramer's *Renascence*.

Louisiana State University's 36th Annual Festival of Contemporary Music was held in Baton Rouge February 15-23, 1981. Eight concerts and two opera performances were held during the festival. Among the ranks of composers performed during the week were ASUC members James Chaudoir, Richard Brooks, Dinu Ghezzo, and Dinos Constantinides.

Music of our Time: A Festival of Contemporary Music was held at James Madison University in Virginia February 11-13, 1981. Karel Husa served as principal guest composer, and ASUC members Michael Udow, Cleve Scott, and Fritz Dolak were also featured.

Memphis State University's "New Music Festival VIII," by Don Freund, was held February 11-15, 1981. Eight concerts included music by ASUC members Gregory Sanders, Philip Carlsen, Harold Schiffman, Gunther Tautenhahn, Alan Schmitz, James Chaudoir, Jordan Tang, Newel Kay Brown, Michael Horvit, Annette LeSieg, Don Freund, Elliott Schwartz, Ulf Grahn, Dinos Constantinides, Yehuda Yannay, Will Gay Bottje, Richard Willis, Thom Hutcheson, Ursula Mamlok, Morgan Powell, Thomas Clark, David Berlin, and Frank Wiley.

The Festival of New Music—1981 at Florida State University was held May 7-9 in Tallahassee. A series of six concerts was presented over the three days of the festival. Represented in the festival were composers William Matthews, Ellen Taaffe Zwilich, Roy Johnson, Nancy Laird Chance, Dwight Gatwood, John Corina, Fred Thayer,

Charles Threatte, Judith Shatin Allen, Richard Brooks, Ashenafi Kebede, Samuel Hope, Burton Beerman, Andrew Frank, Faye-Ellen Silverman, Richard Toensing, James Lewis, Charles Fussell, Henry Woodward, Harold Schiffman, Fraom Campo, Samuel Fellman, William Winstead, Allan Blank, Kip Irvine, Richard Bell, Martin Rokeach, Mark Nixon, Frederic Glessner, James Lovendusky, George Hendon, Karel Husa, and John Boda.

## MEMBER ACTIVITIES

*Nautilus* for four-channel tape by **James Hobbs** (Northwestern University) was performed last fall at the 1980 International Computer Music Conference held at Queens College in Flushing, New York.

**Dinos Constantinides** (Louisiana State University) received four premieres in 1980: *Rejoice Evermore* for brass and choir, in Atlanta in June; *Mountains of Epirus* for violin and orchestra, in Atlanta in July; *Suite for a Young Man* for piano, in Lafayette, Louisiana in September; and *Fugue for Two Voices*, a one act opera premiered by the New York University Contemporary Players, in New York in November. He served as a guest composer at the Autumn Festival of Contemporary Music at Denton, Texas, in October, 1980.

**Vivian Adelberg Rudow** (Baltimore) has founded a chamber ensemble, Res Musica, to perform American contemporary music. The first two concerts, held at the Baltimore Museum of Art, featured music by George Crumb, **Gordon Cyr**, John Cage, **John Rinehart**, **Vivian Adelberg Rudow**, **Vincent Persichetti**, **Robert Hall Lewis**, and Ernst Krenek. Last January, a concert was held in conjunction with the Biennial Exhibition of the museum.

*TimeCoded Woman II* by video artist Laura Foreman with original sound by **John Watts** (New School for Social Research) won the 1980 Silver Award for "Women in Film" at the 13th Annual Houston International Film Festival of the Americas. In October, 1980, Watts held a two-week residency in Canada with performances at the Banff Centre School of Fine Arts and at the University of Calgary. In December, 1980, he presented an all-Watts concert at the Cooper Union Forum in New York, where his *Gallery Piece* and *Blue Notes* were premiered. Spring and Summer were spent on a study grant to La cité des arts in Paris from the College Center of the Finger Lakes.

**James Pethel** (Carson-Newman College) has had several compositions published recently. They include an anthem, *We Look to Thee*, published by Hinshaw Music, Inc., and a collection of twelve organ preludes entitled *Jesus, Priceless Treasure*, published by Broadman Press.

**John Duesenberry** (Allston, Massachusetts) has recently released an album of compositions on Opus One Records. Included on the recording are *Four Movements for Tape and Prepared Piano*; *Phrase*; *Moduletude*; and *Three Variations, Two Interludes*.

*Concertino* for violin and chamber orchestra by **Yehuda Yannay** (University of Wisconsin at Milwaukee) was premiered by the Wisconsin Chamber Orchestra in Madison a year ago October. In Summer, 1980, he spent a month in Brazil as a guest composer of the Musica Nova Festival in Santos, where his *Tombeau de Satie* and *I Campana di Leopardi* were premiered.

**David Kechley** (University of North Carolina at Wil-

mington) was commissioned by the Winston-Salem Symphony Orchestra to compose a work for their opening concert of the 1981-82 season.

A Guild of Composers, Inc., concert at Columbia University last March featured performances of *Two Pieces for Flute Solo* (1981) by **Eric Chasalow**, *In Tenebris* (1980) by **John Melby**, and *Voices* by **Steven Gerber**. Also in March Gerber's *Doria: Three Poems of Ezra Pound* and *Duet* by **Milton Babbitt** were performed at The Community Church, 40 East 35th Street, in New York.

**Nancy van de Vate's** *Concertpiece* for Cello and Small Orchestra was performed by the Honolulu Symphony in September, 1980, with Steven Pologe as soloist. Her *Nine Preludes for Piano* was premiered last December at the University of Wisconsin at Platteville, and her *Trio for Bassoon, Percussion, and Piano*, commissioned by the Unitarian Church of Honolulu, received its performance there in the same month. Her *Sonata for Piano* was premiered a year ago October by Sallie Warth Schoen.

*Four Little Pieces for String Orchestra* by **Karel Husa** (Cornell University) was recorded on Opus One Records by the Chamber Orchestra of Albuquerque, David Oberg conducting. Recent performances include his *Divertimento for String Orchestra* at the Bowdoin Summer Festival, *String Quartet No. 2* during a tour of SUNY campuses by the Tremont Quartet last November, and his *Concerto for Percussion and Winds* at the Eastman School of Music, also in November. His *Music for Prague 1968* continues to receive many performances, including recent ones in Wisconsin, California, and North Dakota.

**Dennis Miller** (Columbia University) was awarded two commissions for works premiered in 1981 by the Hartford Chamber Orchestra and the Contemporary Trio of New York.

*Music for Clarinet Solo* by **Daria Semegen** (SUNY/Stony Brook) was premiered at Carnegie Recital Hall in November. She has recently received her fourth grant from the National Endowment for the Arts.

*When Summer Sang*, a sextet for mixed ensemble by **Ursula Mamlök**, premiered by the Da Capo Players at Rutgers University and repeated in Carnegie Recital Hall in April, 1980, was performed in February at Memphis State. Her *String Quartet* was performed by the Tremont Quartet at SUNY at Geneseo in November.

**Jordan Tang** (Southwest Missouri State University) had the following works premiered recently: *Symphonic Movement on a Theme of Mozart* (Springfield Symphony); *Three Pieces for Orchestra* (SMSU Symphony); *In Celebration* (SMSU Symphony); *Ensemble One* (SMSU Flute Ensemble). Other performances include: *Symphony No. 2* (Indianapolis Symphony); *Piece for Violoncello and Harp* (Bowling Green State University's First Annual New Music Festival). His *A Little Suite for Woodwind Quartet* is now available on Golden Crest label.

**Richard Wilson** (Vassar College) received premieres of the following works in 1980: *Concerto for Violin and Chamber Orchestra*, the Hudson Valley Philharmonic, in Poughkeepsie, New York; *Deux Pas de Trois* at Rhinebeck, New York; *Profound Utterances: Music for Solo Bassoon* at Hudson, Ohio; *August 22*, for mixed chorus, piano, and percussion at Hudson, Ohio; and *A Theory*, a setting of Musa Guston's poem, for soprano and

vibraphone, in New York City. **David Burge** performed Wilson's *Eclogue* for piano twelve times in 1980, and his *Serenade* was performed at the Bruno Walter Auditorium at Lincoln Center.

**William Albright** (University of Michigan) has completed a new recording called "Albright Plays Albright" for the Musical Heritage Society. The disc includes all of his own ragtime compositions for piano from 1967 to 1971. The University of Michigan School of Music Centennial Celebration commissioned a new opera from the composer as part of its celebration. Albright completed a West-Coast organ tour in February and March, and in March Leonard Raver gave the New York premiere of his composition *The King of Instruments* in Alice Tully Hall.

**H. Owen Reed** was honored on November 2, 1980 with an all-Reed program performed by several Michigan State University organizations. From this program, four works will be recorded by Mark Records and released in early Spring: *Renascence* for symphony band; *Ut Re Mi* for wind ensemble and men's voices (or tape); *The Touch of the Earth* for symphony band and mixed voices; and *Missouri Shindig* for symphony band. Volume II, "Exploring the Parameters," of his book *The Materials of Music Composition* (co-author Robert Sidnell) has just been released by Addison-Wesley Publishing Company. His chamber dance opera on an Indian spirit legend by Hartley Alexander, *Butterfly Girl and Mirage Boy*, was given an instrumental premiere by the MSU Chamber Orchestra in May.

A recent concert by The Pittsburgh New Music Ensemble, directed by **David Stock**, included *Three Poems of Günter Grass* by **Ronald Perera** and *Corridors* by **Thomas Read**.

*Chronovisions* by **Gary C. White** (Iowa State University) is the winning work in a contest for symphonic band sponsored by Wabash College. The piece was performed last March by the Wabash College Band.

*CAM 5* by **Frederic Enenbach** (Wabash College) was premiered by the Camerata Woodwind Quintet of Western Illinois University at Wabash College last February. His *Music for Aeschylus' "Agamemnon"* for four percussionists was premiered in theater performances of the play on the composer's campus also in February.

**Priscilla and Barton McLean** as "The McLean Mix" gave a concert tour in Europe last Spring. Performances, lectures, and radio interviews were given in Antwerp, Brussels, Ghent (Belgium), IRCAM in Paris, Hilversum (Holland) and BBC Radio, London, and they performed a full concert while in residence for the Zagreb (Yugoslavia) New Music Biennale. Works the McLean Mix performed are: *Mysteries from the Ancient Nahuatl* by Barton McLean for narrator/singer, prepared piano, recorders, tape, and percussion; *The Inner Universe* by Priscilla McLean (premiere) for piano, tape, and electron-microscope slides (4 pieces from the set-in-progress of 9), *Invisible Chariots* for quadrasonic/stereo tape by Priscilla McLean, and *Dimensions VIII: Volvox* for piano and tape (premiere) by Barton McLean.

**Ulf Grahn** lectured recently on new American music on the Swedish Broadcasting Corporation. His *Mist* for flute, violin, and viola, was performed in Washington, D.C., at two concerts of the Contemporary Music Forum. *Soundscape II* was premiered at the Memphis State Uni-

versity Contemporary Music Festival VIII in February. His *Concertino* for piano and string orchestra was premiered in February by Barbro Dahlman and the Northern Virginia Symphony Orchestra.

**Edmund Dehnert** (Truman College) has been awarded an NEH fellowship to study urban Polish-American folk music and rituals. He was awarded a 1981 performance grant from the Illinois Arts Council for the production of his music drama, *The Last Days of Lincoln Avenue*. His song cycle adapted from his music drama *Crash Landing* was broadcast over WNIB-FM, Chicago, in April.

**C. Curtis-Smith** (Western Michigan University) has been awarded an NEA fellowship for the composition of a work for the Netherlands Rijnmond Saxofoon Kwartet. He was awarded a Michigan Council for the Arts grant for the composition of a work for the Kalamazoo Symphony, to be premiered in February, 1981. His *Rhapsodies* was performed at Aspen this past summer by Juilliard pianist, Myron McPherson.

**Mary Jeanne van Appledorn** (Texas Tech) was commissioned by the National Intercollegiate Bands to compose a piece for their 1981 national convention in Cincinnati. She is the first woman to have received this annual commission.

The first performance of *Dawnstone* by **Lou Coyner** (Chatham College), a concerto for tuba and symphonic winds, was performed in July at Point State Park in Pittsburgh by the American Wind Symphony, which commissioned the work. His *Ricorso* was performed in New York in Carnegie Recital Hall in April by the Pittsburgh New Music Ensemble, **David Stock**, conductor.

A new *Chamber Concerto* for harpsichord, flute, oboe, and string quartet by **Frank Wiley** (Kent State) was premiered by harpsichordist Karel Paukert and members of the Cleveland Orchestra at the Cleveland Museum of Arts' AKI Festival last fall.

**Dwight Gatwood** (University of Tennessee at Martin) was named Tennessee MTA composer-of-the-year and was commissioned to write a work premiered last fall at the TMTA convention. The work featured electronic music, traditional instruments, and voices.

**Bain Murray** (Cleveland State University) received the premiere of his composition *Four Lyrics of Janet Lewis* in July by Noriko Fuji, soprano, and Karel Paukert, organist, at the Magadino Festival near Lugano, Switzerland.

**Elliott Schwartz** (Bowdoin College) heard the premiere of his *Chamber Concerto IV*, with John Sampen as saxophone soloist, at the Bowling Green State University New Music Festival last spring. He was featured composer at a concert of his works held last spring at Brown University. His *Bellagio Variations* for string quartet was performed on a fall tour of South America and the Caribbean. Schwartz participated in the invitational College Music Society "Wingspread" Conference on Music in General Education this past summer in Wisconsin.

**William Goldberg** heard premieres of several of his works recently: *By the Bivouac's Fitful Flame* at Hofstra University, *Shine Down Pale Moon* at the Cranberry Isles (Maine) Music Festival, *Sonata No. 3*, for piano, at SUNY at Stony Brook, *Three Pieces* for alto recorder and guitar in Huntington, New York, *Two Songs* in Hicksville, New

York in June, and *The Term* at Hofstra University in March. The *Three Pieces* will be published by Unicorn Press.

Music by **Barry Vercoe** (M.I.T.) was featured in May in a concert of experimental music from the MIT Electronic Music Studio in New York at Alice Tully Hall. Also included on the program were works by **Richard Boulanger**.

Two works by **Daniel Kingman** (California State University, Sacramento) received their first performances recently. His *String Quartet No. 2—Joyful* was premiered by the Kronos Quartet in Sacramento last November. It was subsequently performed in San Francisco. His *Songs on Poems of Gerard Manley Hopkins* were also premiered recently in Sacramento by Claudia Kitka, soprano.

Music by **Dary John Mizelle** was presented in New York in May at Roulette in SoHo. The concert featured an historic performance of *Radial Energy I* (published in *Source #3*), identified as "the longest piece in history, just emerging from a seven-year silence." Roulette was cited as the scene of significant activity in new music in a Tom Johnson article in *The Village Voice*.

Music by **Michael Rawlings** (University of Cincinnati) was featured on an NPR broadcast special, "The Arts Scene in Indianapolis." The program, "Music of Michael Rawlings," featured his *Meturgy IV* for brass and percussion and *Aberdeen* (tuba duet). Both works were premiered this past year at Butler University.

*Of the People* for SATB soloists, chorus, and orchestra by **Sy Brandon** (Millersville State College) was premiered last February by the York (Pennsylvania) Symphony Orchestra. He received a composer-assistance grant from the Martha Baird Rockefeller Foundation for the work, which was premiered as part of the inaugural season of the Strand Capitol Performing Arts Center in York.

**Jean Eichelberger Ivey's** *Hera, Hung from the Sky* was performed in May in Pittsburgh by the Pittsburgh New Music Ensemble, **David Stock**, conductor. Professor Ivey teaches at the Peabody Conservatory.

**Leslie Bassett** (University of Michigan) has been elected to membership in the American Academy and Institute of Arts and Letters. He serves as Albert A. Stanley Distinguished Professor of Composition in the School of Music at the University of Michigan.

**David Maslanka's** *Five Songs for Soprano, Baritone, and Chamber Orchestra* was performed last December by the 20th Century Consort at the Smithsonian in Washington, D.C. His *Concerto for Piano, Winds, and Percussion* was performed last February at Northwestern University.

A concert of music for electronics, theater, and voices by **Ann Silsbee** and Judith Martin was presented in June in New York at the Midtown YM-YWHA.

**Harris Lindenfeld** (Hamilton College) appeared in April with the Catskill Brass Quintet in Carnegie Recital Hall in the New York premiere of a new work commissioned by the quintet.

**Frank G. Stewart** (Mississippi State University) was awarded first place at the Symposium VI for new band music last February at Radford University in Virginia. The new work is *Illuminations* for solo trumpet, baritone horn, tuba, and wind band.

*Concertino* for violin and chamber orchestra by **Yehuda Yannay** (University of Wisconsin at Milwaukee) was premiered last fall by the Wisconsin Chamber Orchestra, which commissioned the work. His *Brazilian Birdwhistles* was performed, along with a film "Snow-bound," during a tour sponsored by Meet the Composers at Hartford and Boston last winter. A song cycle, *The Hidden Melody*, was premiered in Milwaukee in January. Two recordings of music by Yannay have appeared recently—*At the End of the Parade* on CRI and *The Hidden Melody* on ASUC Record Five. *Seven Late Spring Pieces* has been published by the Israel Music Institute (Boosey and Hawkes).

**Bruce Faulconer** (Ohio State University) has received an NEA grant for 1981–82. Dorn Publications has recently published his *Music for Saxophone and Percussion, Interface IV*, and *Interstices 11/5* (for orchestra). He has also recently composed a work for chorus commissioned by Marygrove College in Detroit.

*Expression: Lyric Piece for Small Orchestra* by **David Saturen** was premiered by the Orchestra Society of Philadelphia in May.

A Chicago Society of Composers concert last May at Goodspeed Hall at the University of Chicago featured works by **Howard Sandroff** and **Stephen Syverud**.

Works by **Elizabeth Hayden Pizer** performed recently include *Look Down, Fair Moon* (last January in San Francisco), and *Sunken Flutes* (in Santa Barbara in April). Broadcast performances during the spring included *Five Haiku*, *Five Haiku II*, *Under and Overture*, and *Sunken Flutes*.

**Alexandra Pierce** (Redlands, California) was a featured composer on the Leading Edge Music Series during 1980–81 at Texas Tech University.

A book of poetry, *The Cat and Translations of Chinese Poems*, by **Wen-Ying Hsu** (Pasadena, California) has been published recently in Taiwan. In March she delivered a paper on Chinese women in music at the First National Congress on Women in Music held in New York. The paper is related to her research for a book on the *Ku-ch'in*, a Chinese stringed instrument. Her composition, *Sonorities of Chinese Percussions with Tune of Three Variations of Plum Blossoms*, was presented in April at the University of California at Santa Barbara conference on women in music.

**Vera Preobrajenska's** *Preludium* for solo organ was performed at the University of Oregon a year ago November. Last December her *Suite for Strings* was performed in Santa Cruz, California. Her *Impromptu* for oboe, violin, and cello will be published in Noro Post's *Contemporary Oboe Technique*.

**Robert Carl's** *December 27, 1966* for soprano and seven players was premiered last summer at Tanglewood. That work and Carl's *Piano Trio: Always Rising* were awarded the C. D. Jackson Prize in composition at the end of the summer. The piano trio also won second prize in the 1980 New York Review of Contemporary Literature and Music Composition Competition and was premiered in Carnegie Recital Hall and performed subsequently in Dallas and Chicago. He also received a 1980–81 Luray Trust Fellowship for musical study in Paris.

*Colloquy* by **Richard Willis** (Baylor University) was performed in February, 1981, at the Memphis State University Contemporary Music Festival VIII and performed

subsequently at the Texas Music Educators' Association. His *Three Songs from Blake* was performed at the University of Texas at Austin in April. Dr. Willis has been named to the Yeager Professorship in Music at Baylor.

**David Berlin** (Pittsburgh) received performances on four concerts in April. These included a full program of works by Berlin at West Virginia University, a performance of his *Music for Brass and Percussion* at ASUC/Cincinnati, and his *Synergism No. 1* at Millersville State College in Pennsylvania. The West Virginia concert included the premiere of his composition *Intermix* for horn and tape.

**Todd Brief** (Boston) has recently been awarded a Rome Prize Fellowship for 1981–82. The RAI Symphony Orchestra will give the premiere of his *Cantares* for soprano and orchestra while he is in residence there. He has also won a second ASCAP Foundation Grant to Young Composers for a new work for piano, and has been awarded a second Norlin Fellowship to the MacDowell Colony.

*Sonata for Cello and Piano* (1978) by **Robert Palmer** (Cornell University) was premiered March, 1980, at the American Academy in Rome by Frances Uitti and Ivar Mikhasoff. His *Third Sonata for Piano* was premiered in London on June 5, 1979, by Ramon Salvatore.

**Thomas Cain's** opera, *Jack*, was premiered in the Washington, D.C., area last January by the Prince George's County (Maryland) Opera.

*The Times Will Change* by **Maurice Wright** (Temple University) was premiered in New York in February by the Columbia University Orchestra, Howard Shanet conducting.

The premiere performance of 1978 #9 by **Lawrence Kucharz** was given as part of the 1981 Memphis State University New Music Festival VIII in February.

**Blythe Owen's** *Seis miniaturas modales*, Op. 26, and *Toccata*, Op. 21a, were performed in February in Mexico at the University of Montemorelos. Her *Trio for Clarinet, Cello, and Piano* was premiered at the Michigan Music Teachers' Convention in Traverse City, Michigan, last October. Her *Trio for Violin, Cello, and Piano* was performed by the Sterling Chamber Players in Ann Arbor in January.

**Gunther Tautenhan's** *Brisk Romance* for flute and piano and his *Last Farewell* for horn received their world premieres respectively at an ASUC regional conference in San Diego and at the New Music Festival VIII in Memphis, both in February.

**Nancy Laird Chance** has been awarded a National Endowment for the Arts Fellowship to compose a large orchestral song cycle. The text will be taken from the *Odyssey*, in Greek. Her duo for alto saxophone and tympani, *Exultation and Lament*, was premiered at Florida State University in May, and *Duos I* was performed this past spring in Washington, D.C., at the Corcoran Gallery by the Contemporary Music Forum.

**Frederick Koch** (Cleveland) heard the premiere of his chamber piece *5/9*, five pieces for nine players, speaker, and tape, at the Lakewood Beck Center in February. Other performances include his brass quintet, *Games Brass Members Play* and his song cycle *Animal Flowers* in April. In July an entire evening of Koch's music was presented by the Cleveland Museum of Art.

An April concert by the Pittsburgh New Music Ensemble featured performances of *Pentacles* by **David Stock** and *Divertimento a Sette* by **Ernesto Pellegrini** (Ball State University).

Music by **Claire Polin** (Rutgers/Camden) was featured in a Delaware Valley Composers concert in March, with performances of her works *Felina*, *Felina* (a premiere), *Vignatures*, *Eligmos Archaicos* (*Winding Path*), and *Tower Sonata*. Her compositions *Serpentine* for viola, *Sonata for Flute and Harp*, *Margoa* for flute, *Eligmos* for harp, and *Berceuse*, were performed at a New Jersey Pops concert at Short Hills also in March.

**Bruce J. Taub** has received an award from the National Endowment for the Arts (1981) for his opera, *Waltz on a Merry-Go-Round*. His composition, *Extremities* (Quintet III) for flute (piccolo), clarinet (bass clarinet), violin, cello and piano is being published by C. F. Peters Corporation.

*Sonata: By the Waters of Babylon* for piano by **Jackson Hill** (Bucknell University) was performed at the University of Delaware Contemporary Music Festival in April. The pianist for the performance was Barry Hannigan, who has recorded the work for Opus One Records. Hill's *Tōrō Nagashi* (*Lanterns of Hiroshima*) for two pianos was performed at the University of Hawaii at Hilo in March, and his *Three Mysteries* for organ was performed in Indiana at Valparaiso University in February.

**Ada Belle Marcus'** *Textures* for flute, strings, and piano was premiered by the Santa Cruz Chamber Orchestra at the University of California at Santa Cruz in June.

**Phil Winsor** (DePaul University) attended the Chicago premiere of his compositions *Cindy 633* and *Planesong*. The premiere of *Planesong* occurred in November in a concert by the Northwestern University Contemporary Music Ensemble. He received an NEA fellowship to compose the work. A new intermedia work, composed under a 1980 grant from the Illinois Arts Council, was premiered this past spring. He served as a guest composer at Bowling Green State University last April, where his *Coronation* for four amplified trumpets was performed.

*Newsletter* per year and keep those issues timely enough to include contest solicitations and dated material.

Solicitations and dated items should now be sent to the New York office for handling. Correspondence, news items, short articles, and member activities may be sent either to the New York office or to the *Newsletter* editors directly.

## LETTERS TO THE EDITORS

Editors:

Although I find it difficult to agree with an article on composition published in *Music Educators Journal*, I am forced to admit that Alice Parker's summation of ASUC (*Newsletter*, Vol. 13, No. 3, Sept., 1980) is identical to my own. After acting as host to the Region I meeting last spring, I cannot refute a single word of her remarks.

Consider: Music was submitted *months* after the well publicized cut-off date. Some scores contained both technical errors and ambiguities and even out-and-out notational errors. Publicity (relatively none) and all planning was my duty alone—and what little was done was only casually accepted. Only a few members who did *not* have music performed attended and there was little welcome for those few brave non-members who attended. The previous meeting had had no non-members attending, and this lack of audience was not missed.

A thorough and complete change of attitude is needed if there is to be any hope of survival of our music. This must include:

- 1) Organization—at all levels,
- 2) Respect of the performers,
- 3) Cultivation of (and respect for) an audience,
- 4) De-emphasis of "in" performances and an attempt to perform each others' music as part of general concerts (whether or not it benefits each of us individually),
- 5) Musical styles that are accessible rather than theoretical (I *don't* mean to be easy or old-fashioned—but can't we *listen* first and talk theory second?).

Alice Parker may not be the answer but at present, neither are we.

Sincerely,  
David F. Sears  
Dunstable, Massachusetts

## ECONOMY MOVES AFFECT NEWSLETTER

In order to maximize the effectiveness of the ASUC *Newsletter* in a period of economic austerity for the Society, it has been decided that the *Newsletter* will reduce the number of issues published each year to three and that the character of the *Newsletter* will change slightly to reflect the new publishing schedule.

The *Newsletter* will feature general information, short articles, correspondence, member activities, and reportage of festivals and performances. Announcements that are normally affected detrimentally by a serious time lag will be published by the Society in the form of "newsflashes" from the New York office. Members will have noted that this change has already occurred and that there has been a longer interval between receipt of issues of the *Newsletter* and that in its place the Society has sent out individual mailings of "newsflashes" with contest announcements, deadlines, and submission requests nearly on a monthly basis.

It is hoped that the new system for the two news publications will be more efficient and more economical than the previous attempts to publish five or six issues of the



**IN MEMORIAM**  
**Robert Miller (1930–1981)**

With the passing of Robert Miller American composers have lost a great friend. His championship of our music as a pianist acclaimed by critics and audiences nationwide encouraged many to compose new works for him. These works, his performances, and numerous recordings provide a rich legacy for the future. Many of us were privileged to work with him at the Composers Conference in Vermont to which he was devoted for many years.

In addition to his commitment to the performance of new music, he worked tirelessly in support of the profession. As a lawyer he provided advice to several organizations, including ASUC, which he served as counsel from the beginning. The American music scene was greatly enriched by his dedication, intelligence, and superb musicianship. He will be missed.

**EXECUTIVE COMMITTEE (1982)**

Richard Brooks, *Chairman*, Nassau Community College; Jackson Hill, Bucknell University and Thomas Cleman, Northern Arizona University, Editors of the *Newsletter*; Bruce J. Taub, C. F. Peters Corporation, Editor of the *Journal*; Cleve Scott, Electronic Music Consortium, Ball State University; Samuel Hope, National Association of Schools of Music; Greg Steinke, Editor of the *Proceedings*, Linfield College; Reynold Weidenaar, ASUC Submissions Coordinator, New York University; Phillip Rehfeldt, Associate Representative, University of Redlands; Stuart S. Smith, Representative to Assembly of National Arts Education Organization, University of Maryland; Mark Schneider, Student Representative, University of Texas at Austin.

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1. For membership and subscription information write: ASUC, 250 West 54th Street, Room 300, New York, New York 10019.
2. To submit materials to the *ASUC Journal of Music Scores* or Record Series, write: ASUC, 250 West 54th Street, Room 300, New York, New York 10019.
3. To submit information for inclusion in the *ASUC Newsletter*, address: Tom Cleman and Jackson Hill, editors, *ASUC Newsletter*, 250 West 54th Street, Room 300, New York, New York 10019.