

Here are reports of the National Conference on Music Theory held in Boston on 29 February- 1 March 1976, directly after the Annual Meeting of the American Society of University Composers (ASUC). This theory conference led two years later to the establishment of SMT.

This report appeared in the Spring/Summer 1976 Newsletter of ASUC, Vol 9/No. 2. The first is excerpted from a report by Albert Blatter, and describes the end of the ASUC conference.

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 next report is by Richmond Brown, and describes the National Conference on Music Theory proper:

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.

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A report on this conference may be found in William E. Benjamin, "Two Conferences, One Culture: A Report on the ASUC and Theory Meetings in Boston," *Perspectives of New Music* 14/1 (1975): 213-21.

On the following pages you may find the program for this conference.

New England Conservatory

Proudly hosts

American Society of University Composers

Eleventh Annual Conference

February 26-29, 1976

ASUC Journal of Music Scores

A publication of the AMERICAN SOCIETY OF UNIVERSITY COMPOSERS presenting a cross section of American compositional styles. The contents of each volume is selected by composers and consists of scores in facsimile.

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JONATHAN KRAMER: Septet
JAN MCNEIL: Aureate Earth
ELLIOTT SCHWARTZ: Octet
1971
JOAN TOWER: Movements
ROBERT STERN: Three
Chinese Poems

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Quartet
WILL GAY BOTTJE: Interplays
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New England Conservatory of Music

founded in 1867

Gunther Schuller, President

presents

American Society of University Composers
Eleventh Annual Conference

February 26-29, 1976

in conjunction with the

National Conference on Music Theory

February 29 – March 1, 1976

Brown Hall and Jordan Hall, New England Conservatory
Kresge Auditorium and Kresge Little Theatre,
Massachusetts Institute of Technology

General Information

The information and registration desk for all delegates will be open from 6:30 P.M. to 8:30 P.M., Thursday, February 26 in Jordan Hall, and from 8:30 P.M. to 3:30 P.M., Friday and Saturday, February 27-28, in the foyer of Brown Hall.

"Meet the Composer" — a panel question and answer session will be taped for future broadcast by WGBH, Public Radio in Boston, on Thursday, February 26 at 7:00 P.M. in the Keller Room. Invited members of this panel include: Marshall Bialosky (California State College), Barney Childs (Redlands University), Donald Harris (New England Conservatory), Edwin London (University of Illinois), Donald Martino (New England Conservatory), and Nancy Van de Vate (University of Hawaii).

Tape listening sessions of compositions by the American Society of University Composers, prepared by Barton and Priscilla McLean, will be held in the Idabelle Firestone Library, Friday, February 27, 10:00 A.M. to 6:30 P.M., and Saturday, February 28, 10:00 A.M. to 4 P.M. The public is cordially invited to these sessions. Detailed programs will be available in the listening room.

Following the concerts of February 26 (The New England Conservatory Wind Ensemble), and February 28 (The New England Conservatory Contemporary Music Ensemble), the delegates and general public are invited to meet the composers and performers at a reception (cash bar) in the foyer of Brown Hall.

The presentation of over 250 free concerts a year is one of the New England Conservatory's many services to the community, one that is supported, in part, by the Massachusetts Council on the Arts and Humanities. In addition, the New England Conservatory wishes to express its appreciation to the Fromm Music Foundation at Harvard for its generous support in helping to make this Conference possible.

American Society of University Composers

ELEVENTH ANNUAL CONFERENCE

Planning Committee

Donald Harris, New England Conservatory
Chairman
(concerts and local arrangements)

Program Committee

Nancy Van de Vate, University of
Hawaii, Chairperson
(papers and panel discussions)

Frederick Imbimbo, Coordinator
Beatrice Haines, Secretary

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Donald Martino, New England Conservatory
Elliott Schwartz, Bowdoin College
Robert Stern, University of Massachusetts, Amherst
Bruce J. Taub, Executive Committee, American Society
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Barry Vercoe, Massachusetts Institute of Technology

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American Society of University Composers

National Council

Marshall Bialosky, Chairman
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Bowdoin College (Region 1)

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University of Massachusetts, Amherst (1)

William Penn, co-chairman
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Towson State College (3)

Donald MacInnis
University of Virginia (4)

Edwin London
University of Illinois (5)

Michael Horvit
University of Houston (6)

Charles Eakin
University of Colorado (7)

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University of California, Santa Cruz (9)

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Gerald Warfield
Music Division, New York Pbulic
Library at Lincoln Center

Committee for the National Conference on Music Theory

Gerald Warfield, Coordinator
Richmond Browne, Program Chairman
Marshall Bialosky
Richard Brooks
John Hanson
James Harrison
John Rahn
Bryan Simms
Bruce Taub

A Note on the Concerts

The New England Conservatory, in hosting this Eleventh Annual Conference of the American Society of University Composers, has felt a particular obligation to perform the music of ASUC members as a complement to the various discussions and papers on subjects dealing with contemporary music and its problems which have traditionally been the mainstay of conferences. A total of seven concerts have consequently been programmed: five under the auspices of the New England Conservatory, two others being presented respectively by pianists David and Lois Burge whose activities on behalf of ASUC during its incipient years are now legendary, and by the Massachusetts Institute of Technology, the Conservatory's neighbor across the river in Cambridge, presently inaugurating its Experimental Music Studio. It is hoped that with the presentation of these concerts the creative personality of the ASUC can be featured as much as the scholarly, its role as a society of composers as much as that of a society of educators.

For this year's conference some 250 scores and tapes were received for consideration by the Planning Committee. This figure does not include tapes sent to the M.I.T. Experimental Music Studio, nor does it include piano music sent for consideration to David and Lois Burge. All scores were screened by a committee consisting of composers and ASUC members, but on which there were no members of the New England Conservatory faculty or administration. From this screening process many scores were eliminated, leaving approximately 50 which the selection committee recommended and upon which the planning committee as a whole acted, leaving final choice to the chairman as coordinator and the directors of participating performing organizations. Discussions were then held with the M.I.T. Experimental Music Studio and with David and Lois Burge to avoid duplication in the final selection of composers whose pieces would be included. In making these final choices, the following criteria were kept in mind:

1. Geographical distribution in order to include composers from as many of the nine ASUC regions as possible.
2. Performance feasibility by New England Conservatory students and faculty.
3. Program building in order that programs, varied both instrumentally and stylistically, would result.
4. A desire to present as much music as possible of composers heretofore little known in the Greater Boston and New England region.

A total of 40 different composers representing academic institutions from all parts of the nation and just about every aesthetic that is current in contemporary music today are thus being performed during the four-day conference, with the hope that as complete a cross-section as possible of current creative thought among American university and conservatory composers will emerge.

The New England Conservatory wishes particularly to thank the Fromm Music Foundation at Harvard University for its generous assistance in making these concerts possible. It is equally indebted to all performers who have given so enthusiastically of their time and energy.

D.H.

Thursday, February 26, 1976
8:30 p.m.
Jordan Hall

THE CONSERVATORY WIND ENSEMBLE
Frank L. Battisti, conductor

Program

JERE HUTCHESON (b. 1938)
(Michigan State University)
PASSACAGLIA PROFUNDUS (1973)

GORDON C. CYR (b. 1925)
(Towson State College,
Towson, Maryland)
RHOMBOHEDRA (1974)
in memoriam, Charles E. Ives, 1874-1954

DAVID STOCK (b. 1939)
(Pittsburgh, Pennsylvania)
NOVA (1974)

Intermission

ROBERT SELIG (b. 1939)
(New England Conservatory)
POMETACOMET, 1676 (1974-75)
Symphony for Wind Orchestra

ERIC STOKES (b. 1930)
(University of Minnesota)
THE CONTINENTAL HARP AND BAND
REPORT (1975)

I. Brooklyn Bridge
II. Cindy
III. Contrapunctus (a 4 voci)
No Deposit - No Return
V. Watergate Galop
VII. Contrapunctus (a voci interrotti)
Revolution, American Birth-Wright

Friday, February 27, 1976
Brown Hall

9:00 A.M. GREETINGS AND OPENING REMARKS
Elizabeth Cook, Director of the Mayor's Office of Cultural Affairs
Donald Harris, Executive Vice President, New England Conservatory
Marshall Bialosky, National Chairman

9:15 A.M. KEYNOTE ADDRESS
"The University and the Larger Community"
Otto Luening, in honor of his 75th birthday

10:30 A.M. PAPER SESSION I
John Rogers, University of New Hampshire, Chairperson
Claire Polin, Rutgers University: "Musical Notation as
Communication Today"
William Benjamin, University of Michigan, Ann Arbor:
"On Pitch Reclassification: Unmaking Some Myths
of Octave Equivalence"

12:00 Noon LECTURE-DEMONSTRATION
Ron George, University of California, San Diego: "Research
into New Areas of Multiple-Percussion Performance
and Composition"

1:00 P.M. LUNCHEON MEETING
Executive Committee, Firestone Seminar Room

1:00 P.M. LUNCHEON MEETING
National Council, Room 1, Jordan Hall

2:30 P.M. PAPER SESSION II
"American Music, Past and Present"
Gregory Levin, University of Calgary, Alberta, Chairperson
Barbara English Maris, Peabody Conservatory: "American
Compositions for Piano and Tape-Recorded Sound"
Marshall Bialosky, California State College, Dominguez Hills:
"Some Late Nineteenth-Century Members of ASUC:
Paine, Parker, Chadwick, and MacDowell!"

Friday, February 27, 1976
4:00 p.m.
Jordan Hall

CONTEMPORARY CHAMBER MUSIC CONCERT I

Performed by Faculty, Students and Alumni of New England Conservatory

Program

JOHN HARBISON (b. 1938) MUSIC WHEN SOFT VOICES DIE
(Massachusetts Institute of Technology) (1966)
New England Conservatory Chamber Singers
Lorna Cooke deVaron, conductor

STUART SMITH (b. 1948) LINKS (1975)
(University of Maryland)
John Grimes, alumnus, vibraphone

MARSHALL BIALOSKY (b. 1923) STARTING OVER (1974)
(California State College, Dominguez Hills)
John Heiss, of the faculty, flute

LEO KRAFT (b. 1922) LINE DRAWINGS (1972)
(Queens College, CUNY)
John Heiss, flute
John Grimes, percussion

Intermission

JAMES HOFFMAN (b. 1929) FLIGHT OF THE FLUTE (1974)
(New England Conservatory)
Robert Stallman, alumnus, flute

GREG STEINKE (b. 1942) EPISODES (1974)
(Evergreen State College, Olympia, Washington)
I. Introspection
II. Ebullience
Kenneth Radnofsky, saxophone

ELAINE BARKIN (b. 1932) SOUND PLAY (1974)
(University of California, Los Angeles)
Nancy Cirillo, of the faculty, violin
First performance

HENRY WEINBERG (b. 1931) VOX IN RAMA (1956)
(Queens College, CUNY)

VLADIMIR USSACHEVSKY (b. 1911) MISSA BREVIS (1972)
(Columbia University) (for mixed chorus and brass)
Kyrie
Gloria
Sanctus
Agnus Dei
New England Conservatory Concert Choir
Lorna Cooke deVaron, conductor
assisted by members of the
New England Conservatory Repertory Wind Ensemble
Michael Walters, conductor

Friday, February 27, 1976
8:00 p.m.

INAUGURAL CONCERT OF THE MIT EXPERIMENTAL MUSIC STUDIO
Kresge Auditorium, Cambridge

Program

EDWIN DUGGER (b. 1940) MUSIC FOR SYNTHESIZER AND SIX
(University of California, Berkeley) INSTRUMENTS (1966)
David Epstein, conductor

PAUL LANSKY (b. 1944) mild und leise (1973-74)
(Princeton University)

EDWARD DIEMENTE (b. 1923) MIRRORS III (1973)
(University of Hartford, Hartt
School of Music)

BARRY VERCOE (b. 1937) SYNAPSE FOR VIOLA AND COMPUTER
(Massachusetts Institute of Technology) (1976)
Marcus Thompson, viola

RONALD PERERA (b. 1921) ALTERNATE ROUTES (1971)
(Smith College)

GODFREY WINHAM (1934-1975) TWO SHORT COMPUTER PIECES
(Princeton University) (1966)
in memory of the composer

MILTON BABBITT (b. 1916) PHILOMEL (1964)
(Princeton University) for soprano and tape
Bethany Beardslee, soprano

PANEL DISCUSSION: "The Emerging Role of Technology in the Arts"

Participants: Milton Babbitt, Bethany Beardslee, Michael Dertouzos,
Robert Freeman (moderator), Walter Rosenblith,
Gunther Schuller, Barry Vercoe

(6:00-8:00 p.m. and 10:00-11:30 p.m.: 15-minute demonstrations will
be given in the MIT Experimental Music Studio, Room 26-311.)

Following the concert and panel discussion, you are cordially invited to a
reception in the Bush Room (10-105)

Saturday, February 28, 1976
Brown Hall

9:00 A.M. PAPER SESSION III
"The Composer as Teacher"

Gordon C. Cyr, Towson State College, Towson, Maryland,
Chairperson

Jonathan Kramer, Yale University: "Teaching Music to the Amateur
through Composition"

Newton Hoffman, Ball State University: "Circular Diagrams
for the Tone Sets"

Harold Oliver, Geneseo College, SUNY: "Teaching Music
Theory Within a Liberal Arts Program"

11:00 A.M. LECTURE-DEMONSTRATION

Ronald Pellegrino, Novato, California: "Thought Processes
in the Electronic Arts of Sound and Light"

2:30 P.M. ASUC GENERAL BUSINESS MEETING

Saturday, February 28, 1976
12:30 p.m.
Jordan Hall

CONTEMPORARY CHAMBER MUSIC CONCERT II

Program

WARNER HUTCHISON (b. 1930) Excerpts from MASS: for
(New Mexico State University, Abraham Lincoln (1975)
Las Cruces) (for amplified and prepared piano)

- I. Introitus (Prologue): The Assassination
- II. Kyrie: Freedom Versus Slavery
- III. Dies Irae: The Conflict
- V. Lacrimosa: Aftermath of War
- VI. Sanctus-Benedictus: Restoration of the Nation
- VIII. Requiescat (Epilogue): The Burial

Alexis Alrich, Kevin Murphy

Intermission

DONALD MARTINO (b. 1931) PIANISSIMO (1970)
(New England Conservatory)
Edward Wood, alumnus, piano

STEVEN STUCKY (b. 1949) QUARTET (1975)
(Cornell University)
Members of Boston Musica Viva
Richard Pittman, conductor
Aaron Picht, viola
Bruce Coppock, violoncello
William Wrzesien, clarinet
Evelyn Zuckerman, piano

*Winner, American Society of University Composers
Student Composition Contest, 1976*

Saturday, February 28, 1976
4:00 p.m.
Jordan Hall

LOIS SVARD BURGE, DAVID BURGE, PIANISTS

Program

- DAVID CHAITKIN (b. 1938) ETUDES (1974)
(New York University) David Burge
- ANDREW FRANK (b. 1946) ORPHEUM (NIGHT MUSIC I)
(University of California, Davis) (1974)
- EDWARD CHUDACOFF (b. 1925) from: FIVE PIECES FOR PIANO
(University of Michigan, Ann Arbor) (1964)
- I. Lento
II. Allegro Deciso
IV. Scherzo
Lois Svard Burge
- BARTON McLEAN (b. 1938) DIMENSIONS II, FOR PIANO AND TAPE
(Indiana University at South Bend) (1974)
David Burge

Intermission

IGOR STRAVINSKY (1882-1971) THE RITE OF SPRING (1913)
(Reduction for piano duet by the composer)

Part I. The Fertility of the Earth

Introduction
Dance of the Youths and Maidens
Dance of Abduction
Spring Rounds
Games of the Rival Towns
Entrance of the Celebrant
The Kiss to the Earth
Dance to the Earth

Part II. The Sacrifice

Introduction (The Pagan Night)
Mystic Circle of the Adolescents
Dance to the Glorified One
Evocation of Ancestors
Ritual Performance of the Ancestors
Sacrificial Dance

Lois Svard Burge, David Burge

Saturday, February 28, 1976
8:30 p.m.
Jordan Hall

THE NEW ENGLAND CONSERVATORY CONTEMPORARY MUSIC ENSEMBLE
Gunther Schuller, conductor

Program

- ERNESTO PELLEGRINI (b. 1932) MUSIC FOR SIXTEEN INSTRUMENTS
(Ball State University, Muncie, Indiana) AND PERCUSSION (1971)
- WILLIAM THOMAS McKINLEY (b. 1939) PAINTINGS #2 (1975)
(New England Conservatory) First performance
Winter
Spring
Summer
Autumn
Epilogue
- OTTO LUENING (b. 1900) TWO MEXICAN SERENADES
(Columbia University) (1975)
Morning Serenade
Evening Serenade

Played in honor of the composer's 75th birthday

Intermission

ROBERT STERN (b. 1934) BLOOD AND MILK SONGS (1974)
(University of Massachusetts, Amherst) (poems by Ruth Whitman)
*Bearing a child, writing a poem; both enter life as beings
not quite my own, but nourished by my blood and my milk.*

1. Song for a Vigil
2. Antiphonal
3. A Daughter Cuts Her Hair
4. Round
5. Letter To

Cheryl Cobb, soprano
Beverly Morgan, alumna, mezzo-soprano

HOWARD ROVICS (b. 1936) TRANSACTIONS FOR SEVEN PLAYERS
(Manhattan School of Music) (1973)

ROBERT DI DOMENICA (b. 1927) CONCERTO FOR VIOLIN AND
(New England Conservatory) CHAMBER ORCHESTRA (1962)

- I. Allegro moderato
 - II. Lento di molto
 - III. Allegro molto
 - IV. Finale a Fantasia
- Eric Rosenblith, of the faculty, violin

Sunday, February 29, 1976
Brown Hall

9:00 A.M. PAPER SESSION IV

Marga Richter, Huntington, New York, Chairperson
Richard Saylor, California State College, San Bernardino:
"The South Asian Conception of Time and Its
Influence on Contemporary Western Music"
Robert Newell, California State University, Long Beach:
"Four Tiers on the Foundation of Time"
Juan Orrego-Salas, Indiana University, Bloomington: "The
Avant Garde Composer in Latin America: Problems
and Achievements"

11:00 A.M. IN CONJUNCTION WITH THE NATIONAL CONFERENCE
ON MUSIC THEORY

Introduction and Opening Remarks: Bruce J. Taub, Chairman,
Executive Committee, American Society of
University Composers

PAPER SESSION

Benjamin Boretz, Bard College: "What Lingers On (, When the
Song is Ended)"

Sunday, February 29, 1976
Jordan Hall

2:30 P.M. ADJOURNMENT AND CLOSING REMARKS

Sunday, February 29, 1976
1:00 p.m.
Jordan Hall

CONTEMPORARY CHAMBER MUSIC CONCERT III

*Small Ensembles
performed by faculty, students and alumni of the New England Conservatory*

Program

ELLIOTT SCHWARTZ (b. 1936) ECHO MUSIC II (1974)
(Bowdoin College) for woodwind quartet and tape

Members of the New England Conservatory Scholarship Woodwind Quintet
Stephanie Jutt, flute
Sandra Apeseche, oboe
Ian Greitzer, clarinet
Richard Sharp, bassoon
Pamela Paikin, tape operator

ROBERT CEELY (b. 1930) SLIDE MUSIC FOR FOUR TROMBONES
(New England Conservatory) (1973)

Thomas Everett, of the faculty
Nathaniel Gurin
Robert Moir
Donald Sanders

ROBERT COGAN (b. 1930) phrases from "whirl . . . ds (I)"
(New England Conservatory) (1967)

Joan Heller, alumna, soprano

*Commissioned by the Paderewski Fund and dedicated
to the New England Conservatory's 100th Anniversary*

Intermission

HAROLD OLIVER (b. 1942) SAMSARA (1974)
(State University College of Arts
and Sciences, Geneseo, New York)

Robert Annis, alumnus, clarinet
Bruce Coppock, alumnus, violoncello
Donald Lafferty, of the faculty, piano

BRIAN FENNELLY (b. 1937) PRELUDE AND ELEGY
(New York University) (1973)

New England Conservatory Scholarship Brass Quintet
Douglas Morton, trumpet
Timothy Morrison, trumpet
Lawrence Ragent, horn
Donald Sanders, trombone
Robert Carriker, tuba

BRUCE TAUB (b. 1948) QUINTET (1972)
(City College, CUNY)

Joanne Scheirer, violin
Freya Oberle, alumna, violoncello
Randy Bowman, flute
Bruce Creditor, clarinet
Eric Culver, piano

NATIONAL CONFERENCE ON MUSIC THEORY
February 29 – March 1, 1976

Kresge Little Theatre
Massachusetts Institute of Technology

Sunday, February 29, 1976

3:30 P.M.

PANEL

"Introductory Techniques and Modifications"

Robert Gauldin, Eastman School of Music: "Introduction to Set Theory"
Harold Lewin, Manhattan School of Music: "Permutational Aspects of the Twelve-Tone System"
Barry Vercoe, MIT: "Music and Technology: Breaking the Language Barrier"
Gerald Warfield, Index of New Musical Notation: "Introduction to Schenker Analysis"

5:30 P.M.

ORGANIZATIONAL DISCUSSION, PART I
(session includes dinner break)

Moderator: Richmond Browne, Michigan Conference on Music Theory
Donald Fischer, Midwest Theory Society
John Hanson, Music Theory Society of New York State
James Harrison, Music Theory Society of New York State
Edward L. Largent, Ohio Theory-Composition Teachers Association
John Rahn, American Society of University Composers

Monday, March 1, 1976

9:00 A.M.

COFFEE

9:30 A.M.

PAPER SESSION

Moderator: Bryan Simms, Editor, Journal of Music Theory
Robert Cogan, New England Conservatory: "Carter's 'Pair o' Diamonds'"
Robert P. Morgan, Temple University: "Reduction Theory: An Historical View"
Charles Shackford, Connecticut College: "Resolution and Progression in Complex and Ambiguous Harmony"

11:30 A.M.

ORGANIZATIONAL DISCUSSION, PART II

Selections from the ECS catalog of

Contemporary Chamber Music

Richard Felciano *Contractions*—A mobile for woodwind quintet
The score consists of five concentric circles, each divided into sections of musical events and a spoken phrase. Each performer plays a designated circle, choosing a starting point and direction, and acting out the spoken phrase according to stage directions in the score.
Set (5 copies): \$3.50

Donald Martino *Notturmo*—Winner of the Pulitzer Prize for Music, 1974
'Notturmo displays an uncommon dramatic imagination...an equally uncommon mastery in matters of pacing and transition, wherewith to project this nocturnal theatre of the soul'—*Michael Steinberg*
Scored for flute, clarinet, violin, cello, two percussionists and piano.
Duration: 16:00
Score: \$15.00
Performing materials on rental.

Ronald Perera *Reflex* (in press)
For viola and tape
Duration: 5:00
Three Poems of Günther Grass (in press)
For flute, clarinet, piano, violin, viola, cello, mezzo-soprano and electronic tape
1. *Gleisdreieck* 9:00
2. *Klappstühle* 8:00 } 22:00
3. *Schlaflos* 5:00

Daniel Pinkham *Shepherds' Symphony*
an aleatoric piece for organ, one or more soft melody instruments (e.g. recorder, oboe, viola) electronic tape and optional percussion
The piece is built from nine melodic phrases which are played in any order overlapping one another above an electronic tape and organ pedal point.
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