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.

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 25 - 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 Guldin (Babson) 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; MTSYS), Edward L. Largent (Youngstown; Ohio Theory-Composition Teachers Association), John Rain (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: Robert 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.

On the following pages you may find the program for this conference.
American Society of University Composers

Proudly hosts

New England Conservatory

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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New England Conservatory of Music
founded in 1867
Gunther Schulke, 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 Bielinsky (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 Isabelle Farrington 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 of 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

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Music Division, New York Public Library at Lincoln Center

Committee for the National Conference on Music Theory

Gerald Warfield, Coordinator
Richard Browne, Program Chairman
Marshall Bialosky
Richard Brooks
John Harrison
James Harrison
John Rahn
Bruce 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 a mainstay of conferences. A total of seven concerts have consequently been programmed, five under the auspices of the New England Conservatory, two under the auspices of the Massachusetts Institute of Technology, the Conservatory's neighbor across the river in Cambridge, presently inaugurating its third 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 Bufe. All scores were screened by a committee consisting of composers and ASUC members. From this screening process many scores were eliminated, leaving approximately 50 which the selection committee recommended and upon which the planning committee 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 Bufe to arrive at duplication in the final selection of composers whose works 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 the new and incipient creative thought among American university and conservatory composers will emerge.

The New England Conservatory wishes particularly to thank the Fromm 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. Babbitt, conductor

Program

JERE HUTCHESON (b. 1938)
(Michigan State University)
GORDON C. CYR (b. 1925)
(Towson State College,
Towson, Maryland)
I. Still No Answer
II. Mobile
III. Cantata

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

Intermission

ROBERT SELIG (b. 1939)
(New England Conservatory)
ERIC STOKES (b. 1930)
(University of Minnesota)
I. Brooklyn Bridge
II. Cindy
III. Contraquincus (a 4 voix)
No Deposit — No Return
V. Watergate Gala
VII. Contraquincus (a voix interrotto)

REVOLUTION, AMERICAN BIRTH—WRIGHT

PASSACAGLIA PROFUNDUS (1973)
RHOMBOHEDRA (1974)

in memoriam, Charles E. Ives, 1874-1954

NOVA (1974)

POMETACOMET, 1676 (1974-76)
Symphony for Wind Orchestra

THE CONTINENTAL HARP AND BAND
REPORT (1975)

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
Orte Luering, in honor of his 75th birthday

10:30 A.M.
PAPER SESSION I
John Rogers, University of New Hampshire, Chairperson
Claire Pollin, Rutgers University: “Musical Notation as Communication Today”

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
Gregory Levin, University of Calgary, Alberta, Chairperson
Barbara English Marić, Peabody Conservatory: “American Compositions for Piano and Tape—Recorded Sound”
Marshall Bialosky, California State College, Dominguez Hills: “Some Last Nineteenth-Century Members of ASUC: Peale, Parker, Chadwick, and McCawley”
Friday, February 27, 1976
4:00 p.m.
Jordan Hall

CONTEMPORARY CHAMBER MUSIC CONCERT

Performed by Faculty, Students and Alumni of New England Conservatory

Program

JOHN HARDBISON (b. 1938)
(Massachusetts Institute of Technology)

MUSIC WHEN SOFT VOICES DIE

Lorna Cooke de Varon, conductor

STUART SMITH (b. 1948)
(University of Maryland)

LINKS (1975)

John Grimes, alumnae, vibraphone

MARSHALL BIALOSKY (b. 1923)
(California State College, Dominguez Hills)

STARTING OVER (1974)

John Heiss, of the faculty, flute

LEO KRAFT (b. 1922)
(Queens College, CUNY)

LINE DRAWINGS (1972)

John Heiss, flute

John Grimes, percussion

Intermission

JAMES HOFFMAN (b. 1929)
(New England Conservatory)

FLIGHT OF THE FLUTE (1974)

Robert Stallman, alumnae, flute

GREG STEINKE (b. 1942)
(Evergreen State College, Olympia, Washington)

I. Introspection

II. Ebullience

Kenneth Radnofsky, saxophone

ELAINE BARKIN (b. 1932)
(University of California, Los Angeles)

SOUND PLAY (1974)

Nancy Civello, of the faculty, violin

First performance

HENRY WEINBERG (b. 1931)
(Queens College, CUNY)

VOIX IN RAMA (1956)

VLADIMIR USSACHEVSKY (b. 1911)
(Columbia University)

MISSA BREVIS (1972)

Kyrie

Gloria

Sanctus

Agnus Dei

New England Conservatory Concert Choir

Lorna Cooke de Varon, conductor

assisted by members of the

New England Conservatory Opera Wind Ensemble

Michael Walters, conductor

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

INAUGURAL CONCERT OF THE MIT EXPERIMENTAL MUSIC STUDIO

Kremer Auditorium, Cambridge

Program

EDWIN DUGGER (b. 1940)
(University of California, Berkeley)

MUSIC FOR SYNTHESIZER AND SIX INSTRUMENTS (1966)

David Epstein, conductor

PAUL LANSKY (b. 1944)
(Princeton University)

mild und fein (1973-74)

EDWARD DIENTENM (b. 1923)
(University of Hartford, Hart School of Music)

MIRRORS II (1973)

BARRY VERCOE (b. 1937)
(Massachusetts Institute of Technology)

SYNAPSE FOR VIOLA AND COMPUTER (1976)

Marcus Thompson, viola

RONALD PERERA (b. 1921)
(St. Thomas College)

ALTERNATE ROUTES (1971)

GODFREY WINHAM (1934-1975)
(Princeton University)

TWO SHORT COMPUTER PIECES (1966)

in memory of the composer

MILTON BABBITT (b. 1916)
(Princeton University)

PHILOMEL (1964)

Bethany Beardslee, soprano

for soprano and tape

* * * * * * *

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

Participants: Milton Babbitt, Bethany Beardslee, Michael Derroun, 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 28-311.)

Following the concert and panel discussion, you are cordially invited to a reception in the Bush Room (10-109)
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 Oliner, Geneseo College, SUNY: "Teaching Music
         Theory Within a Liberal Arts Program"

11:00 A.M.  LECTURE-Demonstration
           Ronald Pellegro, 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)
Lee Cruess)  (for amplified and prepared piano)
   I.  Introitus (Prologue): The Assassination
   II. Kyrie: Freedom Versus Slavery
   III. Dies Irae: The Conflict
   V. Lamentatio: Aftermath of War
   VI. Sanctus-Benedictus: Restoration of the Nation
   VIII. Requiescat (Epilogue): The Burial
          Alexis Abrich, Kevin Murphy

Intermission
DONALD MARTINO (b. 1931)  PIANISSISSIMO (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 Plicht, viola
                   Bruce Coppeck, violoncello
                   William Wrenstein, 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)
(New York University)

ANDREW FRANK (b. 1946)
(University of California, Davis)

EDWARD CHUDECOFF (b. 1925)
(University of Michigan, Ann Arbor)

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)

David Burge

Intermission

IGOR STRAVINSKY (1882-1971)

THE RITE OF SPRING (1913)

(Excerpts for piano duet by the composer)

Part I. The Fertility of the Earth
Introduction
Dance of the Youths and Maidens
Dances 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
Election 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

ERNIESTO PELLEGRINI (b. 1932)

MUSIC FOR SIXTEEN INSTRUMENTS
(Ball State University, Muncie, Indiana)
AND PERCUSSION (1971)

WILLIAM THOMAS McKinley (b. 1939)

(Paintings #2 (1975)

First performance

OTTO LUNING (b. 1900)

(Columbia University)
Morning Serenade

Evening Serenade

Played in honor of the composer’s 75th birthday

Intermission

ROBERT STERN (b. 1934)

(Blood and Milk Songs (1974)
(Composed by Ruth Whisman)

Ringing a child, writing a psalm: both enter life as beings not quite my own, but transformed by my blood and my milk.

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

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

HOWARD FOUVES (b. 1926)

TRANSACTIONS FOR SEVEN PLAYERS
(Manhattan School of Music)

(1973)

ROBERT DI DOMENICO (b. 1927)

CONCERTO FOR VIOLIN AND CHAMBER ORCHESTRA (1962)

I. Allegro moderato
II. Lento di molto
III. Allegro molto
IV. Finale o Fantasia

Eric Rosenblith, of the faculty, violin
Sunday, February 29, 1976
Brown Hall

9:00 A.M.  PAPER SESSION IV
Mary 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 Tone"
Juan Orrego-Salas, Indiana University, Bloomington: "The Avent 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 I. 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)
(Bowdoin College) for woodwind quartet and tape

Members of the New England Conservatory Scholarship Woodwind Quintet
Stephanie Jutt, flute
Sandra Apessche, oboe
Ian Green, clarinet
Richard Sharp, bassoon
Pamela Peckin, tape operator

ROBERT CEELEY (b. 1930)
(Slide Music for Four Trombones)

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

Jean Heller, alumna, soprano
Commissioned by the Paderewski Fund and dedicated to the New England Conservatory's 100th Anniversary

Intermission

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

SAMARA (1974)
Robert Annis, alumnus, clarinet
Bruce Coppeck, alumnus, violoncello
Donald Lafferty, of the faculty, piano

BRIAN FENNELLY (b. 1937)
(New York University)

PRELUDE AND ELEGY (1973)
New England Conservatory Scholarship Brass Quintet
Douglas Morton, trumpet
Timothy Morrison, trumpet
Lawrence Regent, horn
Donald Sanders, trombone
Robert Carriker, tuba

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

QUINTET (1972)
Joanne Scheiner, violin
Froya Oberle, alumna, violoncello
Randi 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 Gaulin, Eastman School of Music: "Introduction to
Sibelius"
Harold Lewin, Manhattan School of Music: "Permutational
Aspects of the Twelve-Tone System"
Barry Vercoe, MIT: "Music and Technology: Breaking the
Language Barrier"
Gerald Worfield, Index of New Musical Notation: "Introduction
to Schoeck Analysis"

ORGANIZATIONAL DISCUSSION, PART I
5:30 p.m.
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. Langen, Ohio Theory-Composition Teachers Association
John Ruhe, 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 Snider, Jr., Connecticut College: "Resolution and
Progression in Complex and Ambiguous Harmony"

11:30 a.m.  ORGANIZATIONAL DISCUSSION, PART II

Contemporary Chamber Music

Richard Feliciano  Contractions – A mobile for woodwind quintet
The score consists of five concentric circles, each divided into sectors of musical
events and a spoken phrase. Each performer always stays in a designated circle, choosing
a starting point and direction, and singing and the spoken phrase according to
tage directions in the score.
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Notturno displays an uncommon dramatic imagination, an ability to
construct mystery in matters of pacing and transition, wherewith to project this nocturnal
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Scored for flute, clarinet, violin, cello, two percussionists and piano.
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Score: $15.00
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Ronald Perera  Reflex (in press)
For violin and tape
Duration: 6:00

Three Poems of Günter Grass (in press)
For flute, clarinet, piano, violin, viola, cello, mezzo-soprano and electronic tape
1. Gisabirathar 9:00
2. Steppenwolf 8:00 12:00
3. Scherzof 5:00

Daniel Pinkham  Shepherds’ Symphony
An electronic piece for organ, one or more soft melody instruments (e.g., recorder,
oboe, vocal electronic tape and optional percussion)
The piece is built from nine melodic phrases which are played in any order
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The 1976

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Contemporary Music Literature. John Hetin
Sixteenth Century Counterpoint. James Hoffmann
Materials and Pedagogy of Harmony. Donald Lafler
Twentieth Century Sound Resources. Yule Denison

English Diction and the Musical Theater. Lawrence Rouse

For further information, specific course selections, and application
forms, you are invited to write to
Dean Chester W. Williams, Summer School Office,
New England Conservatory of Music
200 Huntington Avenue, Boston MA 02115.

New England Conservatory admits students of any race, color, and national
or ethnic origin; a policy it has pursued throughout its 107-year history.