

## Joseph Julian, Robert MacDougall honored for musical achievements

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Two young composers at the University of California, San Diego, both completing work on their Ph.D., have been recognized for their music through the awarding of a grant and a recording prize.

Joseph Julian, 26, who expects to receive his Ph.D. this spring, has received a National Endowment for the Arts grant of \$4,000 to compose a work for orchestra, narrator, vocalists, and electronic tape.

Robert MacDougall, 33, who should also complete his doctoral work this spring, has been awarded a Naumburg Foundation Recording Prize for his work, "Anacoluthon: A Confluence," recorded in 1973. MacDougall's recorded piece is a work for flute, clarinet, oboe, trumpet, double-bass, and three cellos which explores various non-standard instrumental playing techniques.

Julian currently serves as a member of the music faculty at Palomar College in addition to his work at UCSD. His interest is in electronic music, a medium to which he was introduced while working as a professional musician in recording studios in Los Angeles.

He sees his electronic equipment as just another instrument. "It is no more inhuman than, say, a piano - both are machines without musical intelligence until a composer has imposed a music system on them," he said.

He studied in the electronic studio of the State University of Utrecht, Holland, in 1970, before enrolling in the UCSD doctoral program. At Palomar he teaches traditional music courses as well as a course in electronic music. He currently serves as a string bassist for the San Diego Symphony and several Los Angeles chamber groups.

MacDougall, who studied composition at the Peabody Conservatory of Music before enrolling in the doctoral program at UCSD, works as a forest service lookout in Montana during the summer.

He found the title for his recorded piece in Webster which defines anacoluthon as "a sentence which shifts from one construction to another, as in 'You really ought--well, do it your own way'." This concept of interfections and sudden shifts in direction is central to his work.

According to MacDougall, "Anacoluthon" is not primarily a melodic work but, rather, an exploration of degrees of attentiveness expressed through changing relationships within the ensemble. To this end he makes use of conflicting tempi and dynamics, and the performers are asked at various times to divorce themselves rhythmically, dynamically, and timbrally from one another.

"This interaction is of prime importance for me on both a conceptual and social level," MacDougall said. "I wanted to create situations in which the performers were given the opportunity to assume control over certain parts of the work, yet I did not want to relinquish responsibility for the course of the composition as a whole.

"As a result, 'Anacoluthon' has become a contrapuntal involvement in the largest sense, not only for me as a composer, but I hope, for the performer and the listener as well," he said.

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