



THE UNIVERSITY OF NEW MEXICO
COLLEGE OF FINE ARTS
DEPARTMENT OF MUSIC

COMPOSER'S SYMPOSIUM

March 28-30, 1983

Participating Composers:

MARIO DAVIDOVSKY

BURTON BEERMAN
ZSOLT DURKO
DAVID FINKO
WARNER HUTCHISON
JOHN D. ROBB

CARLA SCALETTI
JON WACKER
SCOTT WILKINSON
LOREN WISE
JEFFREY WOOD

Donald McRae—Dean, College of Fine Arts
Dr. Peter L. Ciurczak—Chairman, Department of Music
Karl Hinterbichler, Scott Wilkinson—Co-chairmen, Composer's Symposium

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residency of Mario Davidovsky and the Composer's Symposium possible.

MARIO DAVIDOVSKY

MARIO DAVIDOVSKY was born in Medanos, Argentina, March 4, 1934. Davidovsky is the son of immigrant Russian-Polish parents who arrived in Argentina at the turn of the century. Davidovsky began his musical education at age seven on the violin, and at nine was playing duets with his father. While continuing his study of violin, at thirteen, he began composing, and almost immediately composition became his main interest. His primary teacher and early influence in composition was Guillermo Graetzner.

Davidovsky grew up in the midst of a social environment where contemporary music and the arts were highly valued. His first major work, his *String Quartet No. 1*, was awarded the First Prize by the Association Wagneriana. His *Concerto for Strings and Percussion* was later performed in Buenos Aires, where it was given an award by the Society of Friends of Music.

When Aaron Copland invited Davidovsky to Tanglewood for a performance of his *Noneto* in 1958 the young man was already a well-established composer in Argentina. Working closely with Copland, Davidovsky met Milton Babbitt, and it was at this time that the composer's introduction to the upcoming electronic music center was arranged. In 1960 Davidovsky returned to the United States under a succession of Guggenheim and Rockefeller grants at the Columbia-Princeton Electronic Music Center.

One of Davidovsky's most successful applications involving the collaboration of standard instruments with electronic sound evolved with his set of *Synchronisms*. The series was begun in 1962 with *Synchronisms No. 1* for flute and tape, and has continued at a leisurely pace through the years up to and including his latest *Synchronisms No. 8* for woodwind quintet and tape (1974).

The Pulitzer prize in 1971 was a culmination of a long list of prizes and awards given Davidovsky in this country, beginning with one of his first—a BMI Student Composer Award of \$1000 for his *String Quartet No. 2* in 1959. Other awards to come were from the American Academy of Arts and Letters (1964) and the Brandeis University Creative Arts Award (1965). Davidovsky has also been the recipient of two Guggenheim Fellowships and commissions from the Koussevitzky and Fromm Foundations as well as the Library of Congress.

The music of Davidovsky has been described with accuracy as a "freely evolving discipline with boundless possibilities." It is also mentioned favorably for its breadth, concentration, spontaneity of development and, when need be, its simplicity. These are some elements which have won for the educator-composer his widely acclaimed success, both in the realm of electronic and conventional writing.

Since 1981 he has been Professor of Music at Columbia University and chairman of the Princeton-Columbia Electronic Music Center. Since 1982 he has been a member of the American Institute of Academy of Arts and Letters.

ALL EVENTS IN THE UNIVERSITY OF NEW MEXICO FINE ARTS CENTER
ARE OPEN TO THE PUBLIC WITHOUT CHARGE

Monday, March 28

- 9:00 - 9:50 a.m. PANEL DISCUSSION - Government Involvement
in the Arts
Dr. Peter L. Ciurczak - moderator,
Mario Davidovsky, Zsolt Durko,
David Finko, Loren Wise - Room B-117
- 10:00 - 10:50 a.m. OPEN REHEARSAL - Synchronisms No. 5
Mario Davidovsky - Keller Hall
- 11:00 - 11:50 a.m. CONTEMPORARY MUSIC IN THE SOVIET UNION
David Finko - Keller Hall
- 12:00 Noon LUNCH - All visiting composers,
New Mexico Union
- 2:00 - 2:50 p.m. COMPOSITION SEMINARS:
Carla Scaletti, Mario Davidovsky - Room 1111
Zsolt Durko, Jeffrey Wood - Room B-120
- 3:00 - 7:00 p.m. OPEN REHEARSAL - KELLER HALL
3:00-4:00 - Dialogues, Wise
4:00-5:15 - Symbols for Horn and Piano,
Durko
 - Movements for Tuba and Piano
 Durko
5:15-5:45 - Sonata for Piano, Finko
5:45-6:15 - DUO, Wood
6:15-7:00 - Lysogeny, Scaletti
- 8:15 p.m. CONCERT I - KELLER HALL

Tuesday, March 29

- 8:00 - 9:15 a.m. SERIOUS MUSIC AND VISUAL COMPOSITION
USING A MICROPROCESSOR -
Dr. Warner Hutchison, Director, NMSU
Experimental Music Laboratory
Jon Wacker, Associate Director - Room B-120
- 9:30 - 10:45 a.m. CONTEMPORARY MUSIC IN HUNGARY
Zsolt Durko - Room B-120
- 11:00 - 12:15 COMPOSITION SEMINARS:
Mario Davidovsky, Loren Wise - Room B-117
David Finko, Jeffrey Wood - Room 1111

2:00 - 3:15 p.m. CONCERT II - KELLER HALL

3:30 - 7:00 p.m. OPEN REHEARSALS - KELLER HALL

3:30-4:00 - Three Love Songs, Hutchison

4:00-5:00 - Iconography No. 1, Durko

5:00-5:45 - Synchronisms No. 6
Davidovsky

5:45-6:15 - Synchronisms No. 1
Davidovsky

6:15-7:00 - Lamentations of Jeremiah, Finko

8:15 p.m. CONCERT III, KELLER HALL

Wednesday, March 30

9:00 - 9:50 a.m. ASK THE COMPOSER - Mario Davidovsky
Room B-117

10:00 - 10:50 a.m. COMPOSITION SEMINARS:
Mario Davidovsky, Zsolt Durko - Room B-120
Loren Wise, David Finko - Room B-117

11:00 - 11:50 a.m. COMPOSITION SEMINARS:
Mario Davidovsky, Jeffrey Wood - Room B-120
Carla Scaletti, Zsolt Durko - Room B-117

1:00 - 1:50 p.m. NEW TECHNIQUES FOR WOODWINDS
Burton Beerman, Room B-120

2:00 - 2:50 p.m. PANEL DISCUSSION - Electronic Music:
Yesterday, Today and Tomorrow
Dr. Peter L. Ciurczak - moderator
Mario Davidovsky, Burton Beerman,
John D. Robb, Carla Scaletti - Room B-117

3:00 - 6:30 p.m. OPEN REHEARSALS - KELLER HALL

3:00-4:15 - Requiem, Robb

4:15-6:30 - Night Calls, Beerman
- Drifting Over a Red Place,
Schrude

8:15 p.m. CONCERT IV - KELLER HALL

CONCERT I

Monday, March 28, 8:15 PM
Keller Hall

PROGRAM

*RHAPSODY FOR VIOLIN ALONE (1982).....Scott Wilkinson

Leonard Felberg, violin
(Dedicated to Leonard Felberg)

SONATA FOR PIANO (1964).....David Finko

Allegretto Burlesco
Allegro Energico
Comodo con Concentrazione
Animato Esaltato

David Finko, piano

INTERMISSION

SYMBOLS FOR HORN & PIANO (1968).....Zsolt Durko

Kristin Thelander, horn
Lisa Johnson, piano

*THREE SONGS ON TEXTS OF SEAMUS HEANEY.....Jeffrey Wood

1. Personal Helicon
2. Lovers on Aran
3. In Small Townlands

Donna McRae, soprano
Jeffrey Wood, piano

SYNCHRONISMS NO. 5

for 5 Percussion Players

and Tape (1968).....Mario Davidovsky

Jeff Lunt,
Steve Chavez, Ken Battat
Lee Overstreet, Ken Dean,
Christopher Shultis, Conductor

*Premiere Performance

CONCERT II

Tuesday, March 29, 2:00 PM
Keller Hall

PROGRAM

ELECTRONIC STUDY #3 (1965).....Mario Davidovsky

WINNERS OF THE UNM STUDENT COMPOSITION CONTEST

MOVEMENTS FOR TUBA AND PIANO (1981).....Zsolt Durko

John Olah, Tuba
Lisa Johnson, Piano

LYSOGENY FOR HARP AND TAPE (1982).....Carla Scaletti

Carla Scaletti, Harp

*DUO FOR CELLO AND PIANO (1982).....Jeffrey Wood

Candace Wood, cello
Jeffrey Wood, piano

*Premiere Performance

CONCERT III

Tuesday, March 29, 8:15 PM
Keller Hall

PROGRAM

LAMENTATIONS OF JEREMIAH FOR SOLO VIOLIN (1969).....David Finko

Adagio. Fanatical singing of believers in ancient Jerusalem
Allegro. Agitated speech and gestures of Jeremiah
Allegretto. A gaming child in ancient Jerusalem
Adagio. Tears of Jeremiah
Allegro. Cadenza. Fanatical prayer of Jeremiah
Adagio. Coda. Tears of Jeremiah

David Finko, violin

ICONOGRAPHY NO. 1 (1970).....Zsolt Durko

Daniel Gwin, cello
Tom McVeety, cello
Susan Patrick, Harpsichrod

SYNCHRONISMS NO. 6 FOR PIANO AND TAPE (1970).....Mario Davidovsky

Jeffrey Wood, piano

INTERMISSION

THREE LOVE SONGS.....Warner Hutchison

Samuel Brown, tenor
Mary Catherine Brown, piano

DIALOGUES FOR PERCUSSION AND SYMPHONIC BAND.....Loren Wise

UNM Symphonic Band
Harold VanWinkle, Director

CONCERT IV

Wednesday, March 30, 8:15 PM

Keller Hall

PROGRAM

SYNCHRONISMS NO. 1 FOR FLUTE & TAPE.....Mario Davidovsky

Frank Bowen, flute

NIGHT CALLS FOR CLARINET,
DANCER AND TAPED VOICES.....Burton Beerman

Burton Beerman, clarinet
Celesta Haraszti, dancer

DRIFTING OVER A RED PLACE
for clarinet, echoplex,
visuals and dancer.....Marilyn Schrude

(Visuals by Dorothy Linden)
Burton Beerman, clarinet
Celesta Haraszti, dancer

INTERMISSION

*REQUIEM MASS.....John D. Robb

Prelude

Requiem Aeternam

Kyrie

Gloria

Credo

Sanctus

Agnus Dei

The University of New Mexico
Concert Choir
John M. Clark, Conductor

*Premiere Performance



BURTON BEERMAN—Professor of Music Composition and History at Bowling Green State University (Ohio) and Director of the University's Electronic Music & Recording Studios. Burton is co-director of the Bowling Green State University New Music Festival that has attracted over 100 composers to the campus in three years.

Having a Bachelor of Music in Composition from Florida State University and a Master of Music and Doctor of Musical Arts degree in Composition from the University of Michigan, his primary composition teachers include John Boda, Roy Johnson, Harold Schiffman, Leslie Bassett, Ross Lee Finney and George B. Wilson, and primary clarinet teacher is William Stubbins.

Prizes, awards and performances include Gaudeamus International Musik Week 1969-76 (Netherlands), Pittsburgh Flute Club Composition, Louisville Brass Quintet Composition Competition, The American Cultural Center in Paris, and a special achievement award from the president of Bowling Green State University.

Misogamy for String Quartet and Tape will be released on Advance Recordings this winter as part of the American Society of University Composers Recording Series and flutist Judith Bentley is planning on recording *Polygraph V for Flute and Tape* and *Polygraph VII for Bass Flute and Tape* this fall.



ZSOLT DURKO—Zsolt Durko was born in Szeged, Hungary in 1934. He studied at the Budapest Academy under Ferenc Farkas. Then he attended Goffredo Petrassi's master course at the Santa Cecilia Academy in Rome for two years, graduating in 1963.

He has written several orchestral and chamber music works and has received performances all over Europe, America and Australia and at festivals such as Warsaw Autumn, Zagreb Biennale, Darmstadt, ISCM, Basel, Festival du Royan, Montreal, Paris Tribune Internationale as well as the Budapest Art Weeks. His *Fioriture*, *Dartmouth Concerto* and *String Quartet No. 1* were played at BBC Invitation Concerts.

Durko's *String Quartet No. 1* was awarded third prize at the International composer competition of the "Jeunesses Musicales" in Montreal, in 1967, his *2nd String Quartet* the second prize at the International Music Contest "Bela Bartok" in Budapest, 1970, and his *Fioriture* for orchestra on disc was awarded the Special Citation of the International Koussewitzky Award in New York, 1971.



DAVID FINKO—David Finko was born and raised in Leningrad, Russia and graduated from The Leningrad Conservatory of Music. (This was formerly the Imperial Conservatory of Music at St. Petersburg. Many of Russia's finest composers such as Peter Tchaikovsky, Anatoly Lyadov, Alexander Glazunov, Igor Stravinsky, Serge Prokofiev, Dimitry Shostakovitch, etc., graduated from this world famous school of music.) In the end of 1979, David Finko left Russia as a refugee and resettled in New York City. Subsequently he moved to Philadelphia to teach Russian music at the University of Pennsylvania. At present David Finko is composer-in-residence at the University of Texas at El Paso.

David Finko's music is peripherally influenced by Bach, Mendelssohn, Mahler, Bruckner, Tchaikovsky, Stravinsky, as well as by the literature of Shakespeare, Tolstoy, Dostoevsky and Chekhov. Also, he is strongly inspired and influenced by the Bible, its images and legends. In general, his music strives to capture the complexity and richness of "the modern experience" and to be a mirror of difficulties that express the tragic aspect of life.

The favorite genres of Finko's musical creation is an instrumental concerto, an opera and a symphony. He has written eight concertos for different instruments and ensembles with accompaniment of an orchestra, three symphonies, three operas, and six tone poems.



WARNER HUTCHISON—Dr. Hutchison is Head of the Department of Music, New Mexico State University, Las Cruces. As founder-director of the NMSU Experimental Music Laboratory, he has secured numerous grants for research equipment and projects utilizing electronic and computer control with live performances. Recent works include a brass quintet commissioned by the New Mexico Brass Quintet, UNM (1979), and works for amplified viola and piano, choirs, and a variety of chamber works. He has received ten ASCAP awards for composition as well as other awards. NMSU was one of the first institutions in this region to apply computer generated sounds and original software programming to serious music composition.



JOHN DONALD ROBB—John Donald Robb is Dean Emeritus of the College of Fine Arts, Emeritus Professor of Music of the University of New Mexico. He is the composer of the opera *Little Jo*, the musical comedy *Joy Comes to Deadhorse*, a piano concerto, four symphonies, and a number of chamber music pieces, and more than 65 pieces which fall within the definition of electronic music. His orchestral works have been played by orchestras both in the United States and abroad under noted conductors, including Hans Lange, Guy Frazer Harrison, Maurice Abravanel, Victor Alexander, Eleazer de Carvalho, Leonard Slatkin, Souza Lima, Maurice Bonney, Ricardo del Carmen, Gilberto Orellana, and Yoshimi Takeda. He has been the recipient of numerous honors and grants.

His *Requiem Mass* was completed in 1982, in the composer's 90th year, at his summer residence on Shelter Island, New York. Robb was born in Minneapolis, Minnesota, the youngest and only survivor of a family of nine children. The Mass is dedicated in loving memory of his parents and brothers and sisters.



CARLA SCALETTI—Carla Scaletti is a graduate of the University of New Mexico (BM) and Texas Tech (MM). She is currently completing a DMA in composition at the University of Illinois. Her composition teachers have included John Melby, Salvatore Martirano, Mary Jeanne van Appledorn, William Wood and Scott Wilkinson. Her compositions have won numerous awards and *Motet* has been recorded on Opus I records.

As a harpist, Ms. Scaletti has been a member of the New Mexico Symphony, Albuquerque Opera Theatre, Lubbock Symphony, the University of Illinois Contemporary Chamber Players and has recorded for Opus I records.



JON WACKER—Jon Wacker has received degrees in composition from the University of Kansas and New Mexico State University. Since 1981, he has been instructor of computer music at NMSU, where he developed the first microcomputer music language to be used in the NMSU Experimental Music Lab. This language was first applied in *Sfumato*, a composition for orchestra and computer-generated tape. Mr. Wacker has presented and is currently working on pieces for realtime computer-generated sound with instruments.



SCOTT WILKINSON—Scott Wilkinson was born in Berent, Illinois and took his first theory lessons while still in high school; his teacher was Edith Rose. He received his Master's Degree from the University of Arizona and did advanced study with Darius Milhaud at Mills College and Paris, France.

After returning from France he worked with Gene Forrell in documentary and educational films in New York City. He later worked for Carl Fischer, Inc., Music Publisher in New York and became managing editor.

The health of his children necessitated a move to a more arid climate. In Albuquerque, New Mexico, he purchased The Music Mart, which he and his wife operated for several years. After selling the store and a brief stay in New York at Carl Fischer, he returned to Albuquerque where he presently teaches theory, ear training, and composition at The University of New Mexico.



LOREN WISE—Loren Wise received a Bachelor of Music Education degree from the University of Evansville, Master of Music (theory and composition) and Doctorate (composition and music history) from the University of Arizona. He has played professionally with various jazz and symphonic organizations and has had six years experience as band director in the public schools. Dr. Wise was first runner-up in the 1978 American Bandmasters Association, which sponsors new compositions for band. That composition, *Dialogues for Percussion and Symphonic Band*, will receive its New Mexico premiere performance during this Symposium. In 1980, *Structures for Brass Quintet* was written for and premiered by the New Mexico Brass Quintet. His *Kyrie*, for a cappella choir, received its first performance in 1981 by the Southwestern Chorale at NMHU and again at their University in Georgetown, Texas. Currently, he is chairman of the Division of Fine Arts at New Mexico Highlands University and Associate Professor of theory, composition, and percussion.



JEFFREY WOOD—Jeffrey Wood, originally from Winnetka, Illinois, started piano lessons at the age of seven. After studying for two years at the Interlochen Arts Academy, he entered the Oberlin College Conservatory of Music where he studied piano under Sanford Margolis and composition under Richard Hoffman. He attended graduate school at the State University of New York at Stony Brook where he studied piano under Gilbert Kalish and composition under David Lewin. His compositions have received many awards including the Broadcast Music Inc., Awards to Student Composers in 1975, 1978 and 1979, ASCAP Awards, 1981, and was a finalist in the Charles Politis Prize competition at Boston University in 1980. In 1982 he was chosen as a featured composer in the University of New Mexico Composers Symposium in Albuquerque. His *Quintet* was recently awarded the 1982 David S. Bates Memorial Award which will result in performances of this work in California and Michigan. The *Quintet* will be published by APR Publishers, Inc. As a pianist, Dr. Wood has appeared in concerts throughout the country, specializing in recitals of new and little-known works. Dr. Wood has recently completed his doctorate in composition at Stony Brook and is presently teaching privately in Albuquerque.



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