



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

COMPOSER'S SYMPOSIUM

MARCH 30–APRIL 1, 1987

Participating Composers:

JOHN HARBISON

JEFFREY BISHOP
JULIO ESTRADA
BURT L. FENNER
JOANNE FORMAN
GORDON GETTY
RALPH JOHNSON

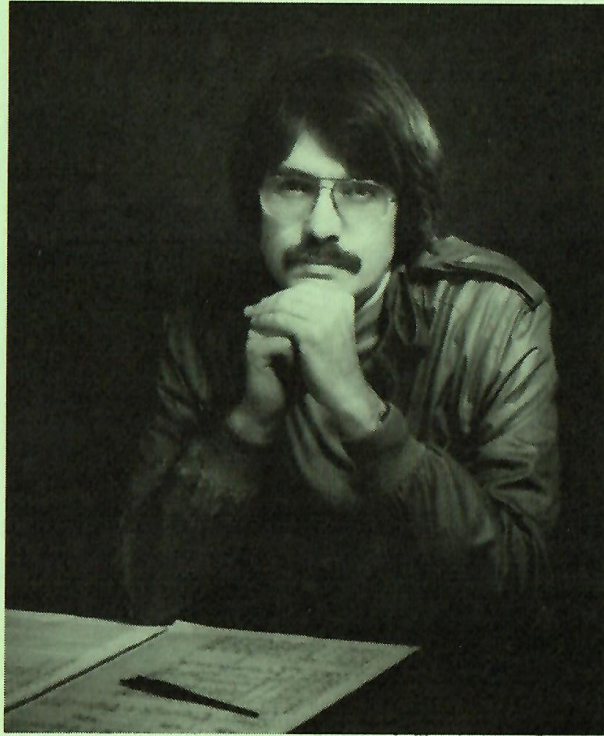
JOHN DONALD ROBB
DAG SCHJELDERUP-EBBE
RODNEY SHARMAN
DAVID EVAN THOMAS
SCOTT WILKINSON
GEORGE WILLINK

WILLIAM WOOD

Ernest Rose—Dean, College of Fine Arts
Peter Ciurczak—Chairman, Department of Music

Karl Hinterbichler, Scott Wilkinson—Co-chairmen, Composer's Symposium

The COMPOSER'S SYMPOSIUM is funded in part by grants from Barcelona Court of Albuquerque, The Music Academy of Albuquerque, The New Mexico Union, The June Music Festival, Robertson and Sons Violin Shop, Scandinavian Interiors Ltd., and "A Friend of the COMPOSER'S SYMPOSIUM."



**JOHN
HARBISON**

John Harbison was born in 1938 in Orange, New Jersey. His father, a Princeton history professor, was an amateur composer in both serious and pop styles. John studied violin and piano and pursued jazz obsessively. Though already a prize-winning composer at fifteen, he received little encouragement from Walter Piston with whom he studied at Harvard. Rather than abandon his ambitions, he broadened his activities, playing more jazz and conducting. He spent a summer at Tanglewood, and after Harvard he studied composition with Boris Blacher, in Berlin and conducting with Dean Dixon in Salzburg, where he took a first prize.

For graduate school Harbison determined to study with Roger Sessions whose *Third Symphony*, commissioned by the Boston Symphony for its 75th anniversary, had greatly impressed him during his Harvard years. Sessions was then on the Princeton faculty, so there Harbison went. His teachers also included Milton Babbitt and Earl Kim. He has taught at Harvard, Brandeis, Reed, and since 1969, Massachusetts Institute of Technology. As a conductor, he enriched Boston's concert life with adventurous programming for the Cantata Singers or such new-music ensembles as Collage. Like many composers who hold an academic job, Harbison composes most intensely in the summer, generally preferring to work on a farm belonging to his wife's mother in Token Creek, Wisconsin. He is currently composer-in-residence for the Los Angeles Philharmonic. His awards, grants and commissions are numerous and include: Exxon-Rockefeller Composer-in-Residence for the Pittsburgh Symphony, Kennedy Center-Friedheim Award, Anniversary Commissions from the Boston Symphony, San Francisco Symphony, New Haven Symphony and a Guggenheim Fellowship.

Harbison's music draws together gestures and ideas from musical worlds that reflect such favorite composers as Robert Schumann and Heinrich Schütz, the songs of George Gershwin, and the hieratic qualities of Igor Stravinsky. His work has always been expressive, though never with a heart-on-sleeve emoting of personal angst, a mode that simply does not interest him. He much prefers to write music that suggests the catharsis of ritual, and in this respect he resembles Stravinsky, perhaps most clearly in his chamber opera *Full Moon in March*. Recently Harbison has shown an interest in recapturing such historical genres as the formal set of variations (as in his *Variations* for violin, clarinet, and piano) or the *Piano Quintet*.

Steven Ledbetter

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

Monday, March 30

- 9:00 - 9:50 am **PANEL DISCUSSION** - B-117
So You Want to be a Composer: Words of Advice
Jeffrey Bishop, Joanne Forman, John Harbison, John D. Robb, George Willink, Peter L. Ciurczak - moderator
- 10:00 - 10:50 am **OPEN REHEARSAL** - Keller Hall
John Harbison - Wind Quintet
- 11:00 - 11:50 am **COMPOSITION SEMINAR** - B-117
Joanne Forman, Ralph Johnson, Rodney Sharman, David Evan Thomas
- 12:00 noon **LUNCH** - New Mexico Union
All visiting composers
- 1:00 - 2:00 pm **OPEN REHEARSAL** - Keller Hall
Jeffrey Bishop - Ancient Music, Moshe Timloch
- 2:00 - 2:50 pm **PANEL DISCUSSION** - B-117
The Role of Inspiration in the Compositional Process
Julio Estrada, Burt Fenner, Gordon Getty, John Harbison, Dag Schjelderup-Ebbe, Peter L. Ciurczak - moderator
- 3:00 - 7:30 pm **OPEN REHEARSALS** - Keller Hall
3:00 - Forman, Wilkinson, (B-117)
3:00 - Harbison - Twilight Music
3:00 - Getty - Plump Jack (Rodey Theatre)
3:50 - Schjelderup-Ebbe - Humoreske, Canzonetta
4:10 - Robb - Poem
4:35 - Forman, Wilkinson (Keller Hall)
5:20 - Willink - Sonata
6:15 - Scharman - Erstarrung
- 8:15 pm **CONCERT I** - Keller Hall

Tuesday, March 31

- 8:00 - 9:15 am **COMPOSITION SEMINAR** - B-117
Jeffrey Bishop, John Harbison, Burt Fenner, Dag Schjelderup-Ebbe
- 9:30 - 10:45 am **LECTURE** - B-120
Contemporary Music in Latin America - Julio Estrada
- 11:00 - 12:15 pm **MEET THE COMPOSER** - B-117
Gordon Getty
- 2:00 - 3:15 pm **CONCERT II** - Keller Hall
- 3:30 - 7:30 pm **OPEN REHEARSAL** - Keller Hall
3:30 - Johnson - "...in the deep heart's core"

4:35 - Harbison - Snow Country
5:35 - Thomas - Hydra
6:05 - Fenner - Hymn to Osiris
6:45 - Schjelderup-Ebbe - Madrigals

8:15 pm

CONCERT III - Keller Hall

Wednesday, April 1

8:00 - 8:50 am

COMPOSITION SEMINAR - B-120
Julio Estrada, Rodney Sharman, David Evan Thomas,
George Willink

9:00 - 9:50 am

MEET THE COMPOSER - B-117
Jeffrey Bishop

10:00 - 10:50 am

LECTURE - B-120
Contemporary Music in Norway - Dag Schjelderup-Ebbe

11:00 - 11:50 am

SEMINAR FOR BEGINNING COMPOSITION STUDENTS - 2100
Burt Fenner

1:00 - 1:50 pm

LECTURE - B-120
Folkmusic of the Southwest - John Donald Robb

2:00 - 2:50 pm

ASK THE COMPOSER - B-117
John Harbison

3:00 - 5:00 pm

OPEN REHEARSAL - Keller Hall
3:00 - Estrada - Memorias
4:00 - Wood - Cross Cuts

8:15 pm

CONCERT IV

CONCERT I

Monday, March 30, 1987 8:15 PM
Keller Hall

PROGRAM

CANZONETTA (1977).....Dag Schjelderup-Ebbe

Keith Lemmons - clarinet
Rita Angel - piano

MOSHE TIMLOCH (1978).....Jeffrey Bishop

New Mexico Brass Quintet
Jeffrey Piper, Tamara McLaughlin - trumpets
Warren Gref - horn, George Dugan - tuba
Karl Hinterbichler - trombone

TWILIGHT MUSIC (1984).....John Harbison

Leonard Felberg - violin
Kristin Thelander - horn
Evelyne Brancart - piano

I N T E R M I S S I O N

WIND QUINTET (1978).....John Harbison

Intrada
Intermezzo
Romanza
Scherzo
Finale

Sierra Wind Quintet
Sara Tutland - flute, Darrel Randall - oboe
Keith Lemmons - clarinet, Jeff Robinson - bassoon
Joel Scott - horn

***PLUMP JACK, SCENE III**.....Gordon Getty

UNM Opera Studio, Marilyn Tyler - director
Andrew Megill - Chorus Master
Chamber Orchestra of Albuquerque, David Oberg - music director/conductor
Bradley Ellingboe, Scott Gregory, Sam Shepherdson, Brian Triego - soloists

*Premiere Performance

CONCERT II

Tuesday, March 31, 1987 2:00 PM
Keller Hall

PROGRAM

WINNERS OF THE UNM STUDENT COMPOSITION CONTEST

***POEM.....**John Donald Robb

Darrel Randall - English horn
Daniel Gwin - violoncello
Fred Sturm - piano

HUMORESKE (1977).....Dag Schjelderup-Ebbe

Kristin Thelander - horn
Rita Angel - piano

SONATA FOR BASSOON, VIOLONCELLO AND PIANO (1983).....George Willink

Angela Anderson - bassoon
James Felberg - violoncello
Martha Rowe - piano

ANCIENT MUSIC.....Jeffrey Bishop

Canto
Your Eyen Two
Winter is Komin In
The Game of Chess

Angelica Facio - soprano
Cynthia Lauxman - clarinet
Lynn Werner - piano

*Premiere Performance

CONCERT III

Tuesday, March 31, 1987 8:15 PM
Keller Hall

PROGRAM

SONGS.....John Donald Robb
Tears
Don' Gato
I Am Very Old Tonight
Tecolote

Kathryne Fowler - mezzo-soprano
Darrel Randall - oboe
Martha Rowe - piano

HYDRA (1985).....David Evan Thomas

Rosemary Reynolds - oboe
Kathleen French - oboe
Darrel Randall - English horn

SIX OCCASIONAL FANFARES (1978).....Jeffrey Bishop

Tamara McLaughlin, Larry Hill, Ted Ogilvie - trumpets
Elizabeth Van Dyke, Brian Stewart, Christopher Gassler - trombones
Karl Hinterbichler - conductor

I N T E R M I S S I O N

PASTERNAK SONGS (1986).....Joanne Forman
Snow is Falling
Oars at Rest
Credo

José Apodaca - baritone
Peggy Wells - violoncello
Andre Garcia-Nuthmann - piano

THREE MADRIGALS.....Dag Schjelderup-Ebbe

Now Winter Nights Enlarge
Cradle Song
Turn Back You Wanton Flyer

University Chorus, Bradley Ellingboe - director

IMPRESSIONS (1968).....Scott Wilkinson

UNM Chamber Singers, John Clark - director

ERSTARRUNG (1984).....Rodney Sharman

Frank Bowen - baroque flute, Rob Loren - mandolin, Daniel Ward - guitar
Anne Eisfeller - harp, Lori Lovato - bass clarinet, Daniel Gwin - contrabass
Tony Templeton - violin, Dan Hilland - vibraphone, Alan Lawrence - percussion
Christopher Shultis - conductor

CONCERT IV

Wednesday, April 1, 1987 8:15 PM
Keller Hall

PROGRAM

MEMORIAS (1971).....Julio Estrada

Velia Nieto - piano

SNOW COUNTRY (1979).....John Harbison

Members of the UNM Symphony Orchestra, John Landis - conductor
Darrel Randall - oboe

***IN THE DEEP HEART'S CORE: FIVE SONGS ON POEMS OF W.B. YEATS**.....Ralph Johnson

The Wild Swans at Coole
The Magi
The Second Coming
Meru
The Lake Isle of Innisfree

Members of the UNM Symphony Orchestra, John Landis - conductor
Bradley Ellingboe - baritone

I N T E R M I S S I O N

HYMN TO OSIRIS (1986).....Burt Fenner

Kathleen Clawson - soprano, with computer generated sounds

CROSS CUTS (1987).....William Wood

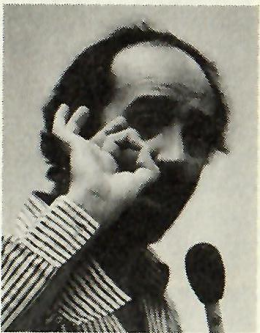
Christopher Shultis - percussion

*Premiere Performance

PARTICIPATING COMPOSERS



JEFFREY BISHOP was born in Hastings, England. He received his musical education at the Royal College of Music, London. He studied composition with Herbert Howells, violin with Pierre Tas and conducting with Sir Adrian Boult. He graduated from the Royal College with all the major prizes in composition, the only person to do so in the school's history. He then established himself in London as a free-lance violinist and composer. He also became assistant to Sir Adrian Boult, working on definitive editions of the works of Elgar, Holst and Vaughan Williams that are particularly associated with Boult. His own compositions were heard at leading British Festivals including Cheltenham and London, while his first opera was produced at the Dartington Festival, commissioned by the BBC and conducted by Sir Charles Mackerras. His works were published and reached audiences in Europe and further afield. He was also conductor of the Avebury Singers and director of music for the London Borough of Bromley. In 1975 he moved to New York. His music has been played in many parts of the United States and is still played in Europe. He is published by Novello, Bourne, MMB and Oxford University Press. His opera, the "Dead Moon" was premiered at the Ringling Mediaeval Fair in Sarasota in 1984 and has been heard since in Chattanooga, Cleveland, Philadelphia and New York (at the Cathedral of St. John and Divine). The Canadian childrens opera chorus was televised and subject of a documentary on C.V.T.V. In April 1986 another opera "Flesh of My Flesh" was premiered at an Anglo French festival in Washington D.C. He is director of the performance department of Oxford University Press and chairman of the performance committee of the American Music Publishers Association.



JULIO ESTRADA was born in Mexico City (1943) from an exiled Spanish family. In Mexico, he began his musical studies in 1953 and studied composition with Orbón (1959-61) and Muench (1963-65). In Paris (1965-69) he studied with Messiaen, Boulanger, Marie and Xenakis and in West Germany with Stockhausen (Köln, 1968) and Ligeti (Darmstadt, 1972).

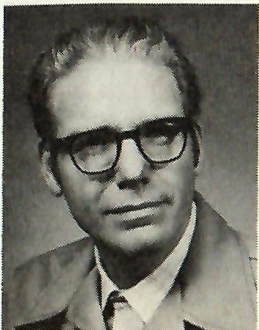
In 1970 he re-established himself in Mexico, and since then, he has worked on many different facets of music at the Universidad Nacional Autónoma de México: he has taught a Composition Theory Seminar at the Escuela de Música; he has produced weekly music programs at Radio UNAM; he has conducted new music ensembles created by himself (*Repertorio Nuevo*), and he has headed the musical research in his country in his research position at Instituto de Investigaciones Estéticas.

With Jorge Gil he has written: *Music and Finite Groups Theory* (published by IIE/UNAM, 1984), and he is also the General Editor of *La Música de México* (published by IIE/UNAM, 1984, 1985; 8 volumes), the most complete publication on Mexican Music: Precolumbian to the Contemporary. Through his theoretical research he proposes a "General Theory of Intervallic Cycles, Associations and Orbits in all Scales," applicable to tonal, chromatic and microintervallic music, an organization system which has analytic and compositional applications (a new text of the author will come out of press in 1986, also published by IIE/UNAM: *Teoría general de las escalas y sus aplicaciones al análisis musical*).

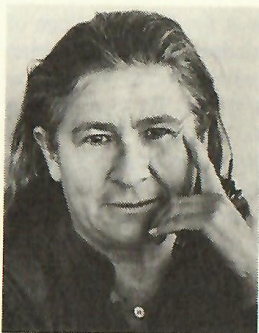
Estrada has been a Tinker Professor at Stanford University and a visiting professor at University of California, San Diego. He has also been a lecturer at Aula de Música, Universidad Complutense, Madrid and has delivered lectures at various institutions in Mexico, USA, Canada, Brazil and France.

The French Ministry of Culture decorates him with the *Ordre des Arts et des Lettres* (1981); the Mexican Ministry of Education appointed him as National Researcher (1984).

His musical creation is characterized by his own theoretical proposals, i.e.: compositional mechanics (*Persona, Solo, Memorias, Melódica*); Finite Groups Theory (*Fugue in 4 dimensions, Canto naciente*); Network Theory (*Canto tejido, Canto alterno, Arrullo*) and Continuum Parametrical Counterpoint (*eolo'oolin, yuunohui' iye, yuunohui' nahui, ishini'ioni*). Most of his works are published by Salabert Editions, France.



BURT FENNER was born in New York City in 1929. He graduated from the Mannes College of Music in New York with a Bachelor of Science in composition and from Columbia University, also in New York, with a Master of Arts in Composition. He studied composition with Otto Leunig, Jack Beeson, Peter Pindar Stearns, Noel Sokolof, Roy Travis and Robert Starer; theory and analysis with Carl Schachter, Allen Forte, William J. Mitchell and Roy Travis. Since 1970 he has taught composition, electronic music and theoretical subjects at the Pennsylvania State University. Most of his composing is done during the summer season at his retreat in Rangeley, Maine. Currently he is working on *The Papyrus of Ani*, an oratorio based on the *Egyptian Book of the Dead*.



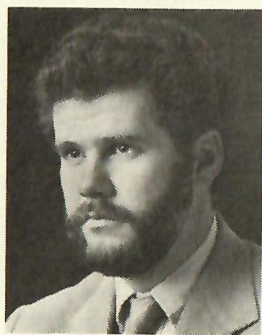
JOANNE FORMAN is the composer of six chamber operas, a dozen song cycles, plus orchestral, choral and chamber music. She is the recipient of numerous awards and honors, including a Composer's Fellowship from the National Endowment for the Arts, and a fellowship enabling her to study with Pulitzer-prize-winning composer Robert Ward. She lives in the mountain village of Talpa, famous for brujeria—witchcraft—where she feels very much at home.



GORDON GETTY was born in Los Angeles in 1933, and has lived in San Francisco since 1945. He graduated from the University of San Francisco in 1956 with a B.S. Degree in English Literature, having meanwhile studied piano with the late Robert Vetlesen and voice with Easton Kent. Following six months of active duty in the army and four years in the family businesses, he studied theory in 1961 and 1962 under Sol Joseph at the San Francisco Conservatory of Music. Five short piano pieces from this period were published by Belwin in 1954, adding to an *a cappella* chorus on a poem by Tennyson, written in the Persian Gulf in 1958 and published by Composers Press/Opus in 1959. All works by Gordon Getty are now published by Rork Music, Theodore Presser Company, Sole Distributor.

Highly esteemed as a composer in the academic world, Gordon Getty has appeared as Visiting Composer at the Aspen Music Festival, at Dartmouth College, the University of Southern California, Dominican College in San Rafael, the University of New Mexico in Albuquerque and the Mannes College of Music in New York, among others, with immediate return engagements at Aspen, Dartmouth and Albuquerque; and other scheduled appearances this season and next at the University of California at Santa Barbara, Santa Clara University, and the University of California at Berkeley, where his A. E. Housman choruses were performed on November 2, 1986. He is the recipient of Honorary Doctorates of Music from the San Francisco Conservatory of Music, Pepperdine University, and the Mannes College of Music in New York, and will receive an Honorary Doctorate of Fine Arts from the University of Maryland in May, 1987.

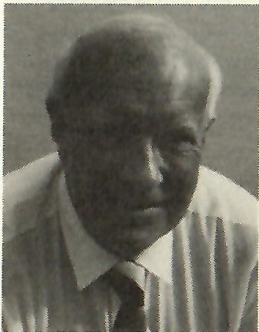
Among commissions offered and under consideration, (in addition to that of the International Shakespeare Globe Centre's commission of the concert opera, *Plump Jack*, to be performed in London's Royal Festival Hall and broadcast live by the BBC in July, 1987), are commissions for a work for Msistislav Rostropovich and the National Symphony Orchestra, a major choral work for the Los Angeles chorale at the Music Center in Los Angeles, an organ work for the University of California at Berkeley, and an orchestral work for the Vienna Philharmonic.



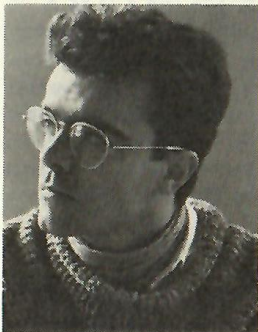
RALPH M. JOHNSON is an active young composer from Minnesota whose works span a variety of musical styles and performing media. He has composed music for solo voice, chorus, orchestra, chamber ensemble, theatre, dance, and the church, and has been performed by such noted ensembles as the St. Paul Chamber Orchestra and the St. Olaf Choir, among others. Mr. Johnson holds the Bachelor of Music degree from St. Olaf College, Northfield, Minnesota, and the Master of Arts degree from the University of Minnesota, and has studied composition with Ronald A. Nelson, Arthur Campbell, Paul Fetler and Dominick Argento. He is currently serving as Director of Music at Christ the King Lutheran Church in Bloomington, Minnesota in addition to his continuing activities as a composer.



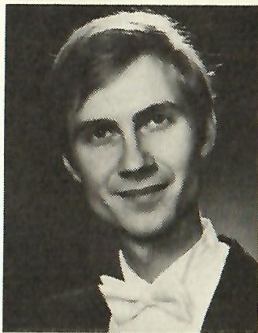
JOHN DONALD ROBB is Dean Emeritus of the College of Fine Arts and Emeritus Professor of Music at the University of New Mexico. He is the composer of the opera *Little Jo*, the musical comedy *Joy Comes to Deadhorse*, concerti for piano and viola, four symphonies, orchestral works, over eighty songs and settings of folk songs, a number of chamber music pieces and more than sixty-five electronic works. 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, Eleazar de Carvalho, Leonard Slatkin, Souza Lima, Maurice Bonney, Ricardo del Carmen, Gilberto Orellana and Yoshimi Takeda. The culmination of Dean Robb's interest in and study of folk music was the publication in 1980 of his authoritative book *Hispanic Folk Music of New Mexico and the Southwest*. He has been the recipient of numerous honors and grants including recently the honorary degree Doctor of Music by the University of New Mexico and honorary membership on the Board of Directors of the New Mexico Symphony. A number of his works have been recorded, most recently his *Requiem Mass* for organ, chorus and soloists. The recording, done in San Francisco, is on the Opus One label, with Christopher Fulkerson conducting.



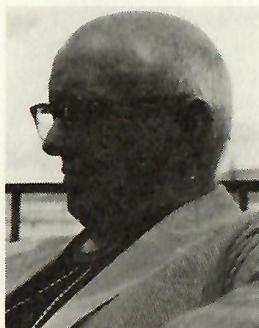
DAG SCHJELDERUP-EBBE was born in Oslo, Norway in 1926 and educated at the Oslo Conservatory, Oberlin Conservatory, U.C. Berkeley (M.S.), University of Freiburg, and the University of Oslo (Ph.D.). Before his retirement he served as Professor of Musicology and Chairman of the Department of Music at the University of Oslo. He has lectured and participated in various international congresses and conferences world-wide, including Washington, New York, Helsinki, Ljubljana, Stockholm, Copenhagen, Warsaw, Katowice, Manila, Sydney, and Los Angeles. He served as editor for five volumes of the Edward Grieg Gesamtausgabe and has written numerous books and articles on Grieg, including the definitive biography. The prestigious Edvard Grieg Prize was awarded to Dr. Schjelderup-Ebbe in 1981. As a composer he has written numerous works in almost all media. Many of these have been published by C. F. Peters, Norsk Musikkforlag, Musikkhuset and H. Lyche & Co. His music has been performed and broadcast world-wide.



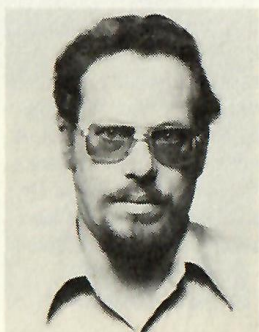
RODNEY SHARMAN was born in Biggar, Saskatchewan, Canada in 1958. He is a graduate of the University of Victoria School of Music, British Columbia, Canada and the Staatliche Hochschule für Musik, Freiburg in Breisgau, West Germany. During 1983-84 he was guest composer at the Institute of Sonology, Utrecht, Netherlands. His work has been performed in Canada and abroad, including performances at the 1984 International Gaudeamus Music Week, 1984 ISCM World Music Days, 1985 Holland Festival, 1986 Darmstadt Summer Course and Expo '86. He has recently entered a doctoral program in composition at the State University of New York at Buffalo, and is active as a composer and flutist in Toronto, Ontario, Canada. *Erstarrung* (German: coalescence, freeze) was written at the request of Joel Bons for "Het Nieuw Ensemble," Amsterdam, and is dedicated to Canadian composer, Murray Adaskin. It was awarded first prize in the 1984 CBC Competition for Young Composers and the William St. Clair Low Bronze Award for chamber music composition.



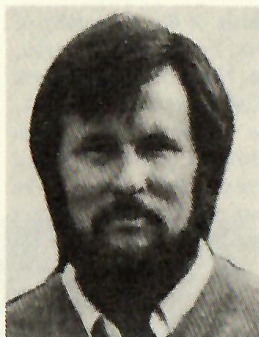
DAVID EVAN THOMAS was born in Rochester, NY in 1958. After earning the Diploma with Honors from the Preparatory Division of the Eastman School of Music, he attended Northwestern University (B.A., Music, 1981) and the Eastman School (M.M., Composition, 1983), where he was awarded the Director's Fellowship. Mr. Thomas has studied composition with Samuel Adler, Robert Morris and Alan Stout, trumpet with Vincen Cichowicz and Richard Jones, and piano with Emily Vanderpoole. His music has been performed by numerous organizations including the Northwestern University Wind Ensemble, the Northwestern University Chorale and the Eastman Wind Orchestra, with commissions from the Rochester Chamber Orchestra and the Billings Symphony. Since 1982, Mr. Thomas has taught theory, composition and trumpet at Eastern Montana College in Billings. During the summer of 1986, he was a fellow at the Aspen Music Festival Center for Advanced Compositional Studies. During the coming year, he will be a Montana Arts Council Artist in the Schools. Mr. Thomas is the winner of the first biennial 1986 Moller-AGO Award in Choral composition for *Psalms VIII*, which will be performed at eight regional conventions of the AGO in 1987.



SCOTT WILKINSON was born in Bement, 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 in Paris. After returning from France he worked with Gene Forrell in documentary and educational films in New York. He later worked for Carl Fisher, 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 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 Fisher, he returned to Albuquerque where he presently teaches theory, ear training and composition at the University of New Mexico. He has written works in a wide variety of media and has been published by Belwin-Mills, Composer America Editions, Carl Fisher Inc., New Music Company and Mark Tezak Verlag.



GEORGE WILLINK was born in the Netherlands but has lived in the United States since age five and in New Mexico since age ten. Educated at New Mexico Highlands University and the University of New Mexico, he has composed music for piano, chorus, band, and various chamber groups. Presently an elementary music teacher at Jemez Day School in Jemez Pueblo, Mr. Willink lives in Corrales. *Sonata for Bassoon, Violoncello, and Piano* was commissioned in 1983 by the New Mexico Music Teachers Association.



WILLIAM WOOD holds degrees from Sacramento State College, the University of Oregon and a D.M.A. in composition from the Eastman School of Music. He has taught at Sacramento State College, Wright State University, Yakima Valley College, and is currently composer-in-residence and professor of music at the University of New Mexico. Dr. Wood is the recipient of numerous awards and honors, including commissions by the Prague Chamber Orchestra and guitarist Bunyan Webb. His works have been recorded on Opus One records, including his *Sonata for Violin, Vortrag for Oboe and Piano* and *Trios*. His *Fanfares in the Round* was performed at the International Trumpet Guild convention in May 1985 and his *Imaginary Dance*, written for Christopher Shultis and the UNM Percussion Ensemble, was premiered at the Percussive Arts Society international convention in Anaheim. Dr. Wood is also very active as a jazz performer and composer in Albuquerque.



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ALBUQUERQUE, NEW MEXICO 87131
DEPARTMENT OF MUSIC

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