



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

COMPOSER'S SYMPOSIUM

March 25-28, 1990

Participating Composers:

ALAN HOVHANESS

SCOTT LAKIN JONES
(In Memoriam)

KAMILLÓ LENDVAY

STEVEN BLOCK
GORDON GETTY
RUTH LOMON
MICHAEL MAULDEN
GLENN McFARLAND
JOHN DONALD ROBB
(1892-1989)

MURIEL ROTH
STEVEN SAMETZ
WESLEY SELBY
LLOYD ULTAN
SCOTT WHEELER
SCOTT WILKINSON
HENRY WOLKING

WILLIAM WOOD

Tim Dodson—Acting Dean, College of Fine Arts
Harold Van Winkle—Chairman, Department of Music

Scott Williamson, Steven Block, Christopher Shultz—Co-chairmen, Composer's Symposium

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ALAN HOVHANNES

Alan Hovhannes studied composition with Frederick Converse at the New England Conservatory of Music in the early 1930s. In these early years Hovhannes was extremely prolific, winning awards such as the Samuel Hindsont prize for an early symphony and taking part in the compositional activities at the Harvard Music Center (Dagblawest). In spite of this recognition, however, Hovhannes rebought his musical stance, somewhat under the influence of an exposure to non-Western music and aesthetics, and discarded or suppressed much of his early musical output (which, at the period of WW II, was more than a thousand works). Since that time, Hovhannes has composed more than 360 works which include concertos, operas, sonatas, chamber music, songs, and 22 symphonies.

Among the non-Western music that Hovhannes has explored and sometimes utilized in his music are: the ancient Armenian music (particularly that of the composer-prince Gomidas Vartabed), a particularly strong influence since Hovhannes is of Armenian and Scottish descent. Other non-Western musical studies have included Karvatic music (South India), orchestral music of Tang Dynasty China, Akak of Korea, and the Gagaku of Japan. These influences may unfold in a single work which uses a rhythmic organization akin to the patterns fostered by the Karvatic tale or medieval incantation. Phases may be derived, for instance, from a simple pentatonic scale to an unusual raga figure.

Almost every work written by Hovhannes has a religious conviction at its heart, the musical expression often conveying a ceremonial or spiritual content which explores such themes as tranquility and mystery as well as ecstasy. Of primary concern is the melodic line, sometimes using ornaments in order to create a greater fluidity and break Western restrictions. In his study of Armenian music, Hovhannes composed and completed books of melodies and developed his own sense of a long melodic line spanning great distances of time in both slow and fast tempi.

The greatest era for performance of Hovhannes' work was the late 1950s and early 1960s when in one year he received more than a thousand performances. Nevertheless, much of Hovhannes' vast output still remains unknown.

Mr. Hovhannes composes full time at his residence in Seattle, Washington as well as conducts many of his works both here and abroad.

THE MUSIC DEPARTMENT WISHES TO DEDICATE THIS COMPOSER'S SYMPOSIUM TO THE MEMORY OF SCOTT LAKIN JONES.

Scott Lakin Jones was born in Texas on November 15, 1957. He began his musical training at UNM in 1975, went to the Boston Conservatory of Music in 1978 and returned to UNM to receive the Bachelor of Music degree in 1981 and a Master of Music degree in 1983.

While in New Mexico, he was active as a guitarist and composer. He founded and toured with the Polymnia Ensemble and participated in multi-media collaborations. In 1983, his *Essay for Chamber Orchestra* was performed by the Chamber Orchestra of Albuquerque.

From 1983 to 1989, he worked and taught music in Seattle and became a candidate for the Doctorate of Musical Arts degree at the University of Washington. He studied composition with Scott Wilkinson and William Wood at The University of New Mexico and William O. Smith and Diane Thome at the University of Washington.

While still performing as a soloist, in ensemble and orchestras in Seattle, his main interests were in composing for theatre, multi-media collaborations, and in electronic music. He wrote music for 5 plays and several multi-media works, including an electronic computer-generated score for a 1987 production of *Macbeth* by the Seattle Shakespeare Society. As a staff composer for a Sign-a-Vision, Inc., he wrote scores for educational/entertainment videos for deaf children and their families. These tapes were part of a touring exhibition sponsored by the Smithsonian Institute. In February of 1987, Jones became president of the Washington Composer's Forum, a group dedicated to presenting the works of Northwest Composers, a position he held until his death.

Two of his compositions, *Harejashan* for harp, mandolin, guitar, and tape, commissioned by Maryena Performance Ensemble of Seattle, and *Two Sonnets* for soprano and guitar, part of a planned series of song cycles were performed posthumously by Maryena and the Washington Composer's Forum in April, 1989 at the Seattle Spring Festival of Music.

His last work, *AKTRENAYTOUM* was written in February and March of 1989 to be performed at The University of New Mexico.



SCOTT LAKIN JONES
(1957-1989)



KAMILLÓ LENDVAY

Kamilló Lendvay was born in Budapest on 28 December 1928. He was a pupil of János Viski at the Academy of Music (1949-1957) and also studied conducting with László Somogyi (1953-1955). He was musical director of the State Puppet Theatre (1960-1966) and of the Hungarian Army Art Ensemble (1966-1968). Subsequently, he acted as conductor of the Municipal Operetta Theatre (1970-1974) and eventually became its artistic director.

Since 1962, Lendvay has been Music Reader of Hungarian Radio. Since 1973, he has taught at the Academy of Music where he is now full professor and Head of the Music Theory Department. He is President of Artisjus, the Hungarian Copyright Office.

Lendvay is also an accomplished pianist and has performed his *Concertino* for piano, winds, harp, and percussion in many European countries.

He was decorated with the Erkel Prize in 1962, 1964, and 1978 and was awarded the title Merited Artist of the Hungarian People's Republic in 1981.

His *Pezzo Concertino* for cello and orchestra won second prize at the 1975 Triest International Composers' Competition (no first prize was awarded). The Hungarian recording of his one-act opera, *The Respectful Prostitute* (based on the play by Jean-Paul Sartre) won the Grand Prix International du Discus Lyrique.

Kamilló Lendvay has received commissions from Switzerland, Austria, the German Federal Republic, and Hungarian Radio.

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

Saturday, March 24

12:30 - 4:30

OPEN REHEARSALS - Student Union Ballroom

12:30 - 1:30 Psalm and Fugue - Hovhaness
1:30 - 1:45 Respectfully Yours, Mr. Goodman - Landvay
1:45 - 2:00 Seven Vignettes - Wolking
2:00 - 2:45 Three Waltzes for Orchestra - Getty
2:45 - 3:45 Violin Concerto - Uitan
3:45 - 4:30 Mysterious Mountain - Hovhaness

Sunday, March 25

4:30 - 7:30

OPEN REHEARSALS - Student Union Ballroom

4:30 - 5:00 Pieces for Guitar - Jones
5:30 - 6:30 Mysterious Mountain - Hovhaness
6:30 - 7:30 Three Waltzes for Orchestra - Getty
Violin Concerto - Uitan

11:00 - 12:00

5:00 - 7:30

OPEN REHEARSALS - Keller Hall

11:00 - 12:00 Singerie - Wheeler
5:00 - 6:00 Five Songs - Sametz
6:00 - 6:30 Sonata for 2 Oboes and Organ - Hovhaness
6:30 - 7:00 October Mountain - Hovhaness
7:00 - 7:30 Yakamochi - Hovhaness

8:15

CONCERT I - Student Union Ballroom

Monday, March 26

- 9:00 - 9:50 WELCOME - Harold Van Winkle, chairman
PANEL DISCUSSION - B-120
New Directions in Contemporary Music
Wesley Selby, Lloyd Ultan, Scott Wheeler, Henry Wolking
Steven Block, moderator
- 10:00 - 10:50 MEET THE COMPOSER - B-120
Kamilo Lendvay (Hungary)
- 11:00 - 11:50 COMPOSITION SEMINAR - B-117
Gordon Getty, Michael Mauldin, Steven Sametz, Henry
Wolking
- 12:00 - 2:00 LUNCH - Student Union Building, Room 250-C
all visiting composers
- 2:00 - 2:50 PANEL DISCUSSION - B-120
Religious and Folk Influences in Contemporary Music
Alan Hovhaness, Ruth Lomon, Michael Mauldin,
Steven Sametz, Henry Wolking
Chris Shultis, moderator
- 3:00 - 7:00 OPEN REHEARSALS, Keller Hall
3:00 - 5:00 Festspiel Overture - Lendvay
Symphony No. 4 - Hovhaness
5:00 - 5:40 Five Songs - Hovhaness
5:40 - 6:00 Clarinet Set - Wood
6:00 - 7:00 Violin and Piano Sonata - Robb
7:00 - 7:30 Dialogue - Jones
- 8:15 JOHN DONALD ROSS CONCERT - Keller Hall
Reception: Green Room, Foyer

Tuesday, March 27

- 9:30 - 10:45 COMPOSITION SEMINAR - B-120
Ruth Lomon, Lloyd Ultan, Scott Wheeler,
Glenn McFarland
- 11:00 - 12:15 MEET THE COMPOSER - B-120
Lloyd Ultan

12:15 - 2:00 LUNCH (Brown Bag) - Student Union Building, Room 250-C
visiting composers and composition students

2:00 - 3:15 ALUMNI CONCERT - Keller Hall

3:30 - 7:30 OPEN REHEARSALS - Keller Hall
4:00 - 5:00 Sonata Ananda - Hovhaness
5:00 - 6:00 Two Choruses - Hovhaness
6:30 - 7:30 Imprints - Lomon

8:15 GORDON GETTY CONCERT - Keller Hall
Reception: Green Room/Foyer

Wednesday, March 28

9:00 - 9:50 PANEL DISCUSSION - B-120
"Who Cares if you Listen?" - The Composer-Audience
Relationship
Glenn McFarland, Scott Wheeler, Ruth Lomon, Lloyd Ultan
Steven Block, moderator

10:00 - 10:50 ASK THE COMPOSER - B-120
Steven Sametz, Glenn McFarland, William Wood,
Michael Mauldin

11:00 - 11:50 SEMINAR FOR BEGINNING COMPOSITION STUDENTS - Room 2100
Ruth Lomon

12:00 - 12:50 LUNCH

1:00 - 1:50 COMPOSITION SEMINAR - B-120
Alan Hovhaness, Scott Wheeler, Lloyd Ultan

2:00 - 2:50 ASK THE COMPOSER - B-120
Alan Hovhaness

4:00 - 5:30 OPEN REHEARSAL - Keller Hall
4:00 - 4:00 Two Choruses - Hovhaness
5:00 - 5:30 Chamber Music - McFarland

8:15 CONCERT V - Keller Hall

CONCERT I

Sunday, March 25, 1990 8:15 PM
Ballroom, Student Union

RESPECTFULLY YOURS, MR. GOODMAN.....Kamillo Lendvay

Keith Lemmons, clarinet

SEVEN VIGNETTES FOR SOLO TROMBONE.....Henry Wolking

I.Shadows, Sherlocks and Seven Clues II.52nd Street
III.Theoretical - Introduction and Grand Valse
IV.Pentatonic Paradise V.Wild Mouse
VI.Love Song VII.Ragtime

Chris Gassler, trombone

PIECES FOR GUITAR.....Scott Lakin Jones
Prelude Nocturne Fantasy

Jose Ojeda-Molina, guitar

PSALM AND FUGUE FOR STRINGS, OP.40.....Alan Hovhaness

Cibola High School Orchestra
Director, Kathy Dollahan

INTERMISSION

*THREE WALTZES FOR ORCHESTRA.....Gordon Getty
Madelaine Tiefer und Tiefer Ehemals

CONCERTO FOR VIOLIN AND ORCHESTRA.....Lloyd Ultan
I.Andante-Allegro non Troppo

Leonard Felberg, violin

MYSTERIOUS MOUNTAIN (SYMPHONY NO.2), op.132.....Alan Hovhaness
Andante con moto Moderato Maestoso Andante Espressivo

USM Symphony Orchestra
Marilyn Seelman, director

*Premiere Performance, concert version

JOHN DONALD ROBB CONCERT
Monday, March 26, 1990 8:15 PM
Keller Hall

FIVE SONGS.....Alan Novhaness

Black Pool of Cat, op.84/1 II.How I Adore Thee, op.7
III.Lullaby of the Lake, op.74/2 IV.Layla, op.5
V.Pagan Saint, op.74/1

Patrick Cox, tenor John Roberts, piano

CLARINET SET.....William Wood

Keith Lemons, clarinet

PRAYERS OF STEEL.....Steven Sametz

I.Prayers of Steel II.Under the Harvest Moon *III.Mag
IV.Vaudeville Dancer *V.Stars,Songs,Pages

Bradley Ellingboe, bass-baritone Evelyne Brancart, piano

*AKTRENKYOUM.....Scott Lakin Jones

VIOLIN PIANO SONATA NO.2.....John Donald Robb
edited by John J. Mitchell

Tony Templeton, violin Maribeth Gunning, piano

INTERMISSION

BRASS TRIO.....Henry Wolking

Fanfare Chorale Variations

Chris Morosini, trumpet Derek Ross, horn Chris Cassler, trombone

FESTSPIEL OVERTURE.....Kamillo Lendvay

SYMPHONY NO.23 "ANI,"op.249.....Alan Novhaness
CITY OF A THOUSAND AND ONE CATHEDRALS

I.Adagio legato espressivo II.Allegro grazioso
III.Adagio con molto espressione

UNM Wind Symphony
Harold Van Winkle, director

*Premiere Performance

ALUMNI CONCERT

Tuesday, March 27, 1990 2:00 PM
Keller Hall

PROGRAM

#JUNGLE STORY.....Nina E. Shoenfeld

UNM Percussion Ensemble
Christopher Shultis, director

*FANTASY FOR PIANO TRIO.....Michael Marrujo

Maribeth Gunning, piano Anna Edwards, flute Mary Neven, cello

*VALDEZ '89, A LAMENT.....Wesley Selby

electronically generated tape

BIRDS IN WINTER: SIX PRELUDES FOR HARP.....Michael Mauldin

Rosalind Simpson, harp

DIALOGUE FOR SOLO FLUTE.....Scott Lakin Jones

Dina Hollingsworth, flute

OCTOBER MOUNTAIN, op.135.....Alan Rovhaness

UNM Percussion Ensemble
Christopher Shultis, director

Douglas Nottingham, marimba

*STRING QUARTET NO.2.....Steven Block

Helice String Quartet

Krzysztof Zimowski, violin

Jonathan Armerding, violin

Willy Sacre, viola

Adam Gonzalez, cello

#Winner of UNM Senior Composition Contest

*Winner of UNM Graduate Composition Contest

*Premiere Performance

GORDON GETTY CONCERT
Tuesday, March 27, 1990 8:15 PM

PROGRAM

IMPRINTS.....Ruth Lomon

Maribeth Gunning, piano Jeff Cornelius, percussion
Emily Cornelius, percussion John Bartlit, percussion
Doug Nottingham, percussion

YAKAMOCHI, op. 193/2.....Alan Novhaness

Prelude Jhala Requiem
Joanna deKeyser, cello

SONATA FOR TWO OBOES AND ORGAN, op. 130.....Alan Novhaness

Darrel Randall, Lauren Gehrke, oboes Maribeth Gunning, organ

INTERMISSION

CHORUSES.....Gordon Getty

Sangre de Cristo Chorale
Sheldon Kalberg, director

SINGERIE.....Scott Wheeler

Kathie Jarret, violin Keith Lemons, clarinet Kevin Rhodes, piano

SONATA ANANDA, op. 363.....Alan Novhaness

I. Andante II. Vision of Volcano Mountain
III. Allegro Assai IV. Vision of a Starry Night

Steven Block, piano

*Premiere Performance

CONCERT V
Wednesday, March 28, 1990 8:15 PM

PROGRAM

TWO CHORUSES.....Alan Hovhaness

- I. The God of Glory Thundereth, op.140
- II. From the End of the Earth, op.187

UNM Chamber Singers
John Clark, director

FREE FLIGHT.....Mariel Roth

Chris Shultis, marimba

SATURN, op.243.....Alan Hovhaness

- I. Prelude II. Titan, Moon of Saturn III. Orb Mysterious
- IV. Saturn, Celestial Globe V. O Lost Note VI. My Hymn VII. Giant Globe
- VIII. Vision of Saturn IX. On wings of a Soundless Note X. What is Universe
- XI. Intermezzo XII. Harp of Saturn

Donna McCrae, soprano Keith Lemmons, clarinet Kevin Rhodes, piano

*TOMBEOU FOR SCOTT JONES.....Glenn McFarland

Glenn McFarland, guitar

INTERMISSION

DARKNESS SONGS.....Steven Block

- I. Darkness Song (Iroquois) II. Prayer at Sunrise (Zuni)
- III. Our Hearts are Set in the Heavens (Pawnee)
- IV. The Sunset (Papago) V. We are Singing in the Night (Papago)

Shirley Benesh, narrator

*CHAMBER MUSIC FOR GUITAR QUARTET.....Glenn McFarland

UNM Guitar Quartet
Armin Harrison James Day Steven Barela Glenn Monserratt

WOODWIND QUINTET, op.159.....Alan Hovhaness

Karen Dewig, flute Mary Ellen Dexter, oboe Iniseg York, clarinet
Derek Ross, horn Jennifer Bailey, bassoon

*Premiere Performance

PARTICIPATING COMPOSERS



STEVEN BLOCK (b. 1952, NYC) has appeared in the various musical persons of composer, music theorist, music critic, pianist, classical and disco radio DJ, among others. He has participated in many academic programs (the too many to list), received his Ph.D. in composition-theory from the University of Pittsburgh, and is a doctor's throw away (writing his dissertation) from a second Ph.D. in music theory at the Eastman School of Music. As a composer, he has received many grants, commissions, and awards. His music has been performed in Italy, France, and Australia as well as all over the United States and his *Darkness Songs* was performed in the 1982 Inter American Music Festival in Washington, D.C. He is published as a composer (American Composer Editions), theorist (Integrals, Music Theory Spectrum), and music critic (Perspectives of New Music, Musical America). As a performer he has led several improvisation "avant-garde" ensembles in various locales. He has studied with many interesting teachers including David Stock, Robert Morris, Franco Donatoni, and Luciano Berio and through his own new encompasses more than 25 compositions, his most important works-in-progress are his seven children.



GORDON GETTY was born in Los Angeles in 1953, 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 Veroffen and voice with Eamon Keen. Following six months of active duty in the army and four years in the family business, 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 Rock Music, Theoretic 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, Dartmouth College, the University of Southern California, Dominican College in 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.

Upon his return to Allan, South Carolina on April 30 for performances of his choral works, Gordon Getty was awarded an Adjunct-Professorship at the University of South Carolina at Allan. A recipient of Honorary Doctorates of Music from Pepperdine University, the San Francisco Conservatory of Music, and the Mannes College of Music in New York on May 26, 1987 he received an Honorary Doctorate of Fine Arts from the University of Maryland.

Among commissions offered and under consideration are proposals for a work for Mikhail Rostropovich and the National Symphony Orchestra, an orchestral work for the Vienna Philharmonic and works for the Sinfonia San Francisco, the Los Angeles Choral, the De Capo Chamber Players, the Guarneri Quartet, the Alexander Quartet, and most recently, for an opera for the San Francisco Opera Company.

The world premiere of the first fully staged production of *Flump Jack* was given Friday, March 9, 1990 at the Palace of Fine Arts Theatre, San Francisco. It was performed by Marin Opera, directed by Metropolitan Opera's William Lewis, and conducted by Illego Rinaldi.



RUTH LOMON, a native of Montreal, Canada, attended McGill Conservatory of Music and made her piano debut with symphony orchestras. She continued her music studies at New England Conservatory of Music, the Darmstadt summer courses, and with Witold Lutoslawski at Dartington College, England. Last year she had premieres of three commissioned works: a chamber work for Dincoeur Annex, Boston, MA, an organ work for the Central Methodist Church Commissioning Board, Detroit, MI, *Imprints* for piano and percussion, composed for Rosemary Platt, Ohio State University. She also composed a work for the Helios Quartet which will be premiered in April. This work is part of a New Mexico Guild of Women Composers project commissioned by the NM Arts Division, NEA. Last June she was guest composer and had works performed at the International Composers Conference at Leukerbad, Switzerland. Awards include the Massachusetts Council on the Arts, the New England Foundation for the Arts, an endowment for mature scholarship from the National League of Pen Women, a Nellie MacDowell Fellowship, and residencies at Yaddo and the Holzer-Walitzer Institute, Mt. Lomon spends much of her composing time in New Mexico, where her interest in Native American ceremonies has been a catalyst for some of her major compositions. Her music is published by Arvo Press and has been recorded on Comet, Capriccio, and 1750 Arch Street Records.



MICHAEL MAULDIN was born in Texas in 1947. He lived and studied music in four western states before settling in New Mexico in 1971 for "the space, the light, and the timelessness." He had visited New Mexico as a child. He opened a preparatory music school in Albuquerque, completed a Master of Music degree in composition at UNM and served as president of the New Mexico Composers Guild and the New Mexico Music Teachers Association. His *Three New Mexico Landscapes for Clarinet and Piano* won first place in the New Mexico US-Bicentennial Composition Contest, paving the way for the work to be performed in Kennedy Center and recorded on Opus One. It also won second place in the 1983 American Chamber Music Competition. *Voices from Chaco*, a concertino for piano and woodwind quintet, won first place in the national competition sponsored in 1980 by the Music Teachers National Association, which named Mauldin "Composer of the Year." *Fajada Blue: An Epiphany*, a symphonic movement commissioned, premiered, and recorded by the New Mexico Symphony Orchestra, was performed by the National Repertory Orchestra at the Twentieth Anniversary celebration concert of the National Endowment for the Arts in 1985 at the Kennedy Center. *Prayer of Mexico*, for large orchestra and chorus, was commissioned by UNM and the city of Albuquerque for the UNM Centennial.



GLENN MCFARLAND, in addition to maintaining an active teaching and performing career, is also an accomplished composer. He has composed numerous chamber works such as *Crow* (1981), for five players, *Chamber Music for Four Guitars* (1982), commissioned by the Rock Ensemble, and *Fantasia para Dos Amigos*, written for Juan Marsad and Rene Gonzalez and premiered at the University of New Mexico Composer's Symposium in 1989. Mr. McFarland is currently on the faculty at the University of Miami.



(1892-1989)

JOHN DONALD ROBB was Dean of the College of Fine Arts and Professor of Music at the University of New Mexico. He composed the opera *Little Jo*, the musical comedy *Jay 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 Frazier Harrison, Maurice Abravanel, Victor Alexander, Elcazar de Carvalho, Leonard Slatkin, Souza Lima, Maurice Bonney, Ricardo del Carmen, Gilberto Orellana and Yoshimi Takada. 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 was 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.



MURIEL ROTH grew up in Chicago where she earned a B.A. at the University of Chicago and degrees in piano and composition at the American Conservatory of Music. After a year in Paris studying with Nadia Boulanger, she taught piano and theory for four years at Western College for Women in Oxford, Ohio. She left this position in order to study with Roger Sessions in New York, where she premiered several piano compositions and collaborated on a folk dance book, *Palatine Dances*. At Yaddo in 1938, she met Henry Roth, the novelist, and the next year they were married. Soon they moved to a farm in Maine, and there followed many years of little time for music because of the family, farm life, and school teaching. She and her husband now live in Albuquerque, and she is writing again. She is a member of the New Mexico Women Composers' Guild.



STEVEN SAMETZ is associate professor of music at Lehigh University, where he is director of choral activities and founder and director of the Lehigh University Choral Union. He has also served as director of choral activities at Harvard University. He was the founder and director of both "New Chamber Singing" and the "Summerlight Concert Series" in Connecticut. A native of Westport, Conn., Dr. Sametz began to compose and play at an early age. He received his D.M.A. in choral conducting with a minor in music theory under Robert Fountain at the University of Wisconsin in Madison, where he also received his M.Mus. in choral conducting. He received his B.A. from Yale University and a Diploma from the Frankfurt "Hochschule für Musik und darstellende Kunst" in Germany for the study of European repertoire with Helmuth Filling. Dr. Sametz also studied choral and operatic conducting with Flora Constant. His studies have included music composition with Sylvano Bussotti and Tony Aubin, voice studies with Jon Humphrey and Jan DeGaetani, and computer-assisted teaching of music theory with Dr. Bruce Benward. At Lehigh, Dr. Sametz has conducted many large choral-orchestral works, including Bach's *Arborea*, Orff's *Carmina Burana*, and the Lutoslawski *Trois poèmes d'Henri Michaux*; he has also premiered many of his own compositions there. His work *Il Uomo di Amore Vivo* was premiered at the Salzburg Music Festival in Salzburg, Austria in August 1987. It was recently performed by the Desert Chorale in Santa Fe and Albuquerque, summer 1989. Dr. Sametz' compositions have also been heard around the country, most recently on the West Coast. A large *a cappella* work was premiered by Chanticleer in San Francisco, with additional performances throughout the Bay area. As the winner of the first Redlands Symphony Orchestra Competition in June 1986, he gave his debut with the Redlands Symphony in January 1988. Dr. Sametz frequently serves as clinician and adjudicator at choral festivals. In January 1988 he directed the Pennsylvania District X Festival Chorus, which was held in Allentown.



WESLEY SELBY began his lengthy professional career in the organ and church music world in 1953 at St. John's Cathedral, Albuquerque, as organist-choirmaster. From 1959 to 1964 he served as Director of Music at Montview Presbyterian Church in Denver. In 1964, he returned to Albuquerque to teach organ and theory at UNM and to serve for five more years at the Cathedral. From 1969 until 1983 he was organist-choirmaster at St. Paul Lutheran Church and worked as an organ consultant designing, installing, and servicing numerous pipe organs in the area. Prof. Selby served as Dean of the Albuquerque and Denver Chapters of the American Guild of Organists and, for twenty years, as NM State Chairman from that organization. Although retired for full-time teaching at UNM, he continues to teach organ in the university music department and pursues studies and research in computers and music, writing curriculum, and instructing students in the field. In 1989, he carried out the installation of analog equipment in a new electronic lab, including a historic MOOG modular synthesizer given to the department by the late J. D. Robb. State-of-the-art computers and synthesizers were also installed at that time as a separate digital lab. Prof. Selby studied composition with Robb and Ernst Krenek and holds Master of Music degrees from both UNM and the University of Colorado.



LLOYD ULTAN was born June 12, 1928, in New York City. He received his bachelor degree from New York University, master's from Columbia, and doctorate from the University of Iowa. In 1971 he was founder and, from 1971 to 1974, Director of the Composer's Residency Program at Wolf Trap Farm Park, Vienna, Virginia. He is the recipient of numerous fellowships, commissions, grants, and awards. This includes three residencies at the MacDowell Colony with a Norman MacDowell Outstanding Composer of the Year Award for 1982. Compositions by Lloyd Ultan have been performed and broadcast throughout the world, most recently in the Peoples Republic of China and Taiwan. His works, composed in a wide variety of genres, have been performed or recorded by such artists as: the Tokyo String Quartet, the Pro Arte String Quartet, the Minnesota Orchestra, St. Paul Chamber Orchestra, the Boston Symphony, William Blount, Alexander Braginsky, Young Nam Kim, Tanya Remenikova, and Thomas Murray. Ultan, chairman emeritus, is presently Professor of Composition and Theory and Director of the Electronic/Computer Music Studio at the University of Minnesota. He was responsible for founding the School of Music and served as its director for eleven years, from 1975 to 1986. Prior to his move to Minnesota, Ultan was chairman of the Department of Music at American University, Washington, D.C. for thirteen years. He spent a year as Visiting Professor of Composition and Theory at the Royal College of Music, London, lectured at Cambridge University, and has been a visiting composer on numerous campuses in the United States. Professor Ultan is the author of many articles and a book, *Music Theory: Compositional Problems and Practices in the Middle Ages and Renaissance*, with an accompanying workbook/anthology.



SCOTT WHEELER has received awards from the Guggenheim Foundation, the Koussevitzky Foundation, Tanglewood, the Massachusetts Artist Foundation, the MacDowell Colony, and numerous others. His compositions have been featured by the Houston Symphony, the John Oliver Choral, the New England Composers Orchestra, the Chicago Contemporary Players, Parnassus, Aqueduct, and Dinosaur Annex. Wheeler's *Lyric Variations* is featured on the acclaimed CD *Marimola* on GM Recordings. Mr. Wheeler will also appear as conductor and producer on a 1989 CD of works of Virgil Thomson on the Northeastern label. Upcoming commissions include works for the Pro Arte Orchestra of Boston, Parnassus, and the Washington Square Chamber Players. Scott Wheeler teaches at the Eastman College in Boston, MA, and is Artistic Director of Dinosaur Annex Music Ensemble. In addition to his concert music, Wheeler has written music for films, plays, and dance. He studied at Amherst College, New England Conservatory, and Brandeis University.



SCOTT WILKINSON was born in Decatur, 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 Forwell 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 Edwin-Mills, Composer America Editions, Carl Fisher, and Mark Tross Verlag.



HENRY WOLKING, born in 1948, began his musical study as a trombonist, working professionally by the age of 15. He began college study at the University of Florida and graduated with honors and Phi Beta Kappa Creative Achievement Award. He moved next to study composition with Martin Mullen at North Texas State University, where he simultaneously pursued interests in jazz composition, classical composition, and trombone performance. By the time he was awarded his master's degree, his reputation as a jazz composer and performer, strengthened by his numerous published compositions, recordings, and important prizes, brought him to the University of Utah at the head of the jazz area. He has excelled in academia, being promoted at the age of 38 to full professor, while at the same time maintaining an active performing career (he is a Selmer clinician). He also enjoys a busy composing life, producing a large number of published compositions (jazz and serious), which have been played and recorded by groups ranging from the famous North Texas 1-00 Jazz Band, to the Utah Symphony, which, in 1982, premiered his *Symphony No. 1 (Lydian Horizons)*. This work then became a semi-finalist in the Fritschel Competition. His composition *Chamber Concerto for Horn, Violin, and Bassoon* won first place in the trio category of the 1987 International Horn Composition Contest. Prof. Wolking's orchestral works have been performed by the New Zealand Symphony Orchestra, Utah Symphony (four works commissioned in 1988-89), Phoenix Symphony, and the University of Utah Symphony. The Cedar Rapids and Colorado Springs Symphonies plan up-coming performances.



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 Burtyn Webb. His works have been recorded on Opus One records, including his *Sonata for Violin, Moving for Oboe and Piano*, and *Trice*. His *Fanfare in the Round* was performed at the International Percussion Ensemble in May 1985 and his *Imaginary Dance*, written for Christopher Shultz and the UNM Trumpet Guild Consortium in May 1985 and his *Imaginary Dance*, written for Christopher Shultz and the UNM Percussion Ensemble, was premiered last fall at the Percussive Arts Society international convention in Anaheim. His *Fantasy Variations* were commissioned and premiered by the New Mexico Symphony in 1988. Dr. Wood is also very active as a jazz performer and composer in Albuquerque.

COMPOSITION AT UNM (A Brief History)

Music and its creation have held the interest of students and faculty since the founding of the University of New Mexico in 1889. President Tipton (1901-06), who loved music but admitted that he could not carry a tune, compiled the university's first song book. In 1905, President Gray (1909-12), a native of Scotland, was a prominent linguist and novelist, and also composed. Several of his compositions were presented by the UNM Entertainers, a men's choral group, while on tour in New Mexico, Texas, Kansas, and Colorado.

Though the Music Department became an academic department of the University in 1910, it was a while before composition was given serious consideration as a course. Composition was encouraged by members of the faculty, but most students who composed did so because of a desire to write. President James Fulton Zimmerman was the driving force behind organizing the College of Fine Arts, and the Music Department, previously part of the College of Arts and Sciences, became a member of the Fine Arts College. This eventually made composition available to students.

Eyrild Dachtler, who was part of the music faculty and acting chairman at one time, also had a music school in Albuquerque when many of the programs were given. A review of these and other programs lists compositions by Adelina Timofeyev, Arthur Loy, and Walter Koffer. Former chairman Grace Thompson and Lena Chase, enthusiast and stewardess of the course offerings of the Music Department, as well as encouraged the creative aspects of music. During this period (1938), Walter Koffer was hired to teach piano, harmony, and counterpoint.

Benjamin Britten, who was in the United States at the time, was approached about being chairman, but declined. In 1941, John Donald Robb, who first served as chairman of the Music Department, became Dean of the College of Fine Arts. Dean Robb did much to expand the music curriculum to include composition. Notable students included John Lewis, Caroline Parkhurst Lloyd, Alan McCarrow, and Helen El-Dabb. Dean Robb brought Nadia Boulanger, Ernst Krumpholtz, and Paul Hindemith to the campus to lecture and give master classes. (Krumpholtz's lectures were carried over KOB Radio.)

The first composition recital was on April 7, 1943. Since then numerous such programs have taken place. Many former students have continued as composers located in various parts of the United States and Europe. A few are: John Christman, University of Missouri; Helen El-Dabb, Kent State University; Peter Linowes, Texas A&M; Jeffrey Nadel, University of Oregon; Alan Schmitt, Alaska Pacific University; William Osborne, Munich, West Germany; James Galloway and Michael Mandel, freelance in Albuquerque.

Walter Koffer, who became chairman in 1967, also taught composition. His successor, Dr. William Seymour, did much to foster the composition program. George Lytle was hired as a visiting lecturer in composition in 1971. In May of that year a contest of student compositions was presented. The following year, Dr. William Wood was hired as associate professor in composition and theory. Composer Norman Lockwood, his teacher, was guest of the department and a concert of his works and of student composers was held April 25-26, 1972. From that date on, an annual symposium has been held in the spring of each year; William Wood and David Randall were co-chairs. In succeeding years honored guests were Ned Krowan, George Crumb, Vincent Persichetti, Max Schabel, Karl Hess, Gabriel Schaffner, and David Raksin.

In 1980, Karl Harnischfeller and Scott Wilkinson became co-chairmen. The program was enlarged to include composers of regional, national, and international importance. Honored guests have included Lukas Foss, George Rochberg, Thos. McGuire, Mario Davidovsky, Ernst Krumpholtz, David Baker, Lee Harrison, John Harbison, and John Cage. The 1989 Symposium, as a part of the university's centennial celebration, honors alumni and friends (a total of 60) of the Music Department, with special honors to John Donald Robb (1892-1989), John Lewis and Michael Colgrass.

A competition for students in composition, senior and graduate, was started by Dean Donald McIlwain in 1977. The winner receives a cash reward and a performance on the Tuesday afternoon concert. Concerts have recently been named and that concert will bear the person's name for all future concerts. Monday night is known as The John Donald Robb Concert, Tuesday night, The Gordon Getty Concert, and Tuesday afternoon, The Alamos Concert. Much has taken place in the past hundred years of the university, and we have every hope and belief that the next hundred years will be as exciting as the past.

Special thanks to Charlemagne Curtis, Barbara Johnson, Chairman Van Winkle, and Dean Robb for their assistance in preparing this history.