



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

COMPOSER'S SYMPOSIUM

March 25-27, 1991

Participating Composers:

MILTON BABBITT
THOMAS DELIO
BERNAL FLORES
ROBERT MORRIS

STEVEN BLOCK
DANIEL DAVIS
GORDON GETTY
WARNER HUTCHISON
MICHAEL IATAURO
M. WILLIAM KARLINS
LEONARD KLEIN

JOAN LA BARBARA
ALEXANDRA PIERCE
JOHN DONALD ROBB
(1892-1989)
DAVID STOCK
SCOTT WILKINSON
BYRON YASUI

WILLIAM WOOD

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

Steven Block, Christopher Sheltis—Cochairmen, Composer's Symposium

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MILTON BABBITT

Milton Babbitt was born in 1916 in Philadelphia, PA. He was educated in the public schools of Jackson, Mississippi, and at New York and Princeton Universities. His primary teacher of musical composition was Roger Sessions, with whom he studied privately for three years.

At present, he is William Stubiart Conant Professor Emeritus at Princeton University, where his teaching career began in 1938, including there as a member of the Mathematics faculty, from 1942-45. He also is on the Composition Faculty of The Juilliard School, and was Francis Foundation Visiting Professor at Harvard University, 1988.

He has been a Visiting Professor at the Rubin Academy at Jerusalem, the University of Wisconsin and Composer-in-Residence at New York University. He has taught, conducted seminars, and lectured at various universities and schools of music in this country and in Austria, Australia, Canada, England, Germany (Darmstadt) and Mexico.

He is a member of the American Academy of Arts and Letters, and a fellow of the American Academy of Arts and Sciences.

His honors include: two New York Music Critics Circle Citations (1949, 1964); National Institute of Arts and Letters Award (1959); Brandeis University Gold Medal (1970); National Music Award (1976); Pulitzer Prize Special Citation (1982); George Peabody Medal (1983); MacArthur Fellow (1986-91); The Gold Medal in Music of the American Academy-Institute of Arts and Letters; The Music Award of the Mississippi Institute of Arts and Letters; Guggenheim Fellow.

He has received honorary degrees from Middlebury College, New York University, Swarthmore College, New England Conservatory, University of Glasgow, and Northwestern University.

His articles have appeared in such periodicals as *Perspectives of New Music*, *Journal of Music Theory*, *Musical Quarterly*, and *The Score*, and in anthologies, including *Perspectives on Contemporary Music Theory: Perspectives on Schoenberg and Stravinsky*, *Perspectives in Musicology*, *Contemporary Composers on Contemporary Music*, *The Orchestral Composer's Point of View*, *Twentieth Century Views of Music History*, *Esthetics Contemporary*, etc. Book: *Words About Music* (ed. by Dembski and Straus).

His most recent compositions include: *Concerto for Piano and Orchestra*; *Transfigured Notes* (for the Philadelphia Orchestra); *The Joy of More Sextets* (for violin and piano); *Whirlal Series* (for saxophone and piano); *Contraal* (for five players).

The most recent recordings of his music are of *Paraphrases (by Parnassus, on CRI)*; *Composition for Guitar* (by David Starobin, on Bridge); piano music (by Robert Taub, on Harmonia Mundi); *Piano Concerto and The Head of the Bed* (on New World Records); *Groupwork*; *An Elizabethan Sextette*; and *Time Series* on CRI; *Sextets and The Joy of More Sextets* on New World Records, and the *Widow's Lament* on Nomosach.

Thomas DeLio (b. 1951, N.Y., N.Y.) is a composer and theorist. He studied at the New England Conservatory of Music in Boston and Brown University in Providence, Rhode Island, where he received a Ph.D. in an interdisciplinary studies program combining mathematics, music and the visual arts. A number of compositions are recorded on the Spectrum label: *Serenade* (SR-128, 1980); *Marginal Developments* (SR-144, 1982); *Gravities* (SR-163, 1982); and, *Partial Manifolds* (SR-302, 1985). Also, two works are forthcoming on compact disc: *Against the silence . . .* for percussion ensemble and four-channel computer generated tape (Wergo; as part of the CCRMA/Wergo CD series) and *contrecoup . . .* for chamber ensemble (Neuma). Several of his works are published by Smith Publications/Sonic Art Editions: *Against the silence . . .*, *Sequence, Text, Partial Manifolds, Partial Derivatives, Partial Conjunctions, At Briggflatts meetinghouse, contrecoup . . .*, *granite*, and "*Bright Seaweed reaping*" and Edizione (Rome). Thomas DeLio's sound installations have been exhibited in such institutions as The Baltimore Museum of Arts and The Corcoran Gallery of Art in Washington, D.C. Articles about his music have appeared in *Leonardo*, *Interface* and *Percussive Notes*. He has received grants from Meet the Composer, The Ludwig Vogelstein Foundation and The University of Maryland.

As a theorist, Thomas DeLio has written articles on the music of Luigi Dallapiccola, Elliott Carter, Iannis Xenakis, John Cage, Philip Glass, Robert Ashley, Morton Feldman and Alvin Lucier, among others, which have appeared in *The Musical Quarterly*, *Perspectives of New Music*, *The Journal of Music Theory*, *Arglorum*, *Interface*, *MusikTexte*, *Sonax*, *Revue d'Esthétique*, *Indiana Theory Review*, *Percussive Notes*, *Brass Bulletin* and *Winds Quarterly*. He is the author of two books on contemporary music: *Circumscribing the Open Universe* (University Press of America, 1984); and, *Contiguous Lines: Issues and Ideas in the Music of the '60's and '70's* (University Press of America, 1985). He has co-edited two more books, *Twentieth Century Music Scores* (Prentice-Hall, 1988) and *Words and Spaces* (The University Press of America, 1989). In addition, he has completed *The Music of Morton Feldman* (Excelsior Press/The Greenwood Press, forthcoming). Thomas DeLio has taught at Clark University in Worcester, Massachusetts. He is currently an Associate Professor in the Department of Music of the University of Maryland at College Park.



THOMAS DELIO



BERNAL FLORES

Bernal Flores was born in San José, Costa Rica, in 1937. From 1957 to 1964 he studied at the Eastman School of Music where he got a Ph.D. in musical composition. He taught theory at Eastman from 1966 to 1969. Since 1970 he has been Head of the Composition and Theory Department at the University of Costa Rica. Since 1960 to the present time he has explored, in his teaching and in his compositions, the possibilities of the Hanson system of analysis; he invented a new system of intervallic solfege based on this system, and expanded Hanson's theories in his book "Systematically Ordered Sonorities." After doing research in Japan, he wrote the book "The Traditional Music of Japan," and has also written a history of Costa Rican music. He has divided his time between teaching, research, and composition. He has written an opera, several orchestral works and chamber music.



ROBERT MORRIS

Robert Morris, born in Cheltenham, England in 1943, received his musical education at the Eastman School of Music (B.M. in composition with distinction) and the University of Michigan (M.M. and D.M.A. in composition and ethnomusicology), where he studied composition with John La Montagne, Leslie Bassett, Ross Lee Finney, and Eugene Kurtz. At Tanglewood, as a Margret Lee Crofts Fellow, he worked with Gunther Schuller. Morris has taught composition, electronic music, and music theory at the University of Hawaii and at Yale University, where he was Chairman of the Composition Department and Director of the Yale Electronic Music Studio. He was also Director of the Computer and Electronic Studio, Director of Graduate (music) Studies, and Associate Professor of Music at the University of Pittsburgh. In 1980 Morris joined the faculty of the Eastman School of Music where he presently teaches as Professor of Music Theory and Composition. Other teaching posts have included positions at the Philadelphia College of the Performing Arts, the Governor's School for the Arts held at Bucknell University, the University of Pittsburgh Computer Music Workshop, and the Berkshire Music Center at Tanglewood.

Morris is the recipient of grants from the National Endowment for the Arts, the A. Whitney Griswold Foundation, the American Music Center and the American Council of Learned Societies. In 1975 he was a MacDowell Colony fellow. He has been guest composer at many festivals and series of new music including ISCM Festival of Contemporary Music in Paris in 1975 and the International Conferences of Computer Music in 1984 and 1987. His most recent commission was to write a "concert piece" for the National Flute Association, and was premiered at that institution's National Conference in August 1990. He was also a guest composer at the "Composer to Composer" new music festival in Telluride, Colorado in July.

In recent years, Morris's compositional activities have been influenced by his interests in Eastern and other non-Western musics, Buddhist art and philosophy, mathematical combinatorics, and the psychology of perception. His many compositions, written for a wide spectrum of performance media, have been played both in the United States and abroad.

In addition to his compositions, Morris has written many articles and reviews which have appeared in the *Journal of Music Theory*, *Aesthetics*, *In Theory Only*, *Music Theory Spectrum*, *Journal of the American Musicology Society*, and *Perspectives of New Music* contributing to theories of compositional design, electronic music and their computer implementation. Morris was the recipient of the "Outstanding Publication Award" of the Society for Music Theory in 1988 for his recent book, *Composition with Pitch Classes: A Theory of Compositional Design*, published by Yale University Press.

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

Sunday, March 24

1:00 - 7:00 OPEN REHEARSALS, Keller Hall
1:00 - 1:40 The Wind - Scott Wilkinson
2:20 - 3:00 The White Election - Gordon Getty
3:00 - 3:40 Concert Piece - Byron Yasui
3:40 - 4:20 Reflections of Evil - Michael Marrujo
4:20 - 5:00 Prologue and Dance - Steven Dunn
5:00 - 5:40 Sonata - Leonard Klein
5:40 - 6:20 3 Theatrical Songs - Milton
Babbitt

Monday, March 25

9:00 - 9:50 WELCOME - Harold Van Winkle, chairman
PANEL DISCUSSION - B-120
"The New Simplicity: Does public consumption
still demand a movement away from complex music?"
M. William Karlins, Michael Iatauro, Leonard
Klein, Milton Babbitt
Steven Block, moderator
10:00 - 10:50 MEET THE COMPOSER - B-120
Thomas DeLio lectures on his music
Christopher Shultis, introduction
11:00 - 11:50 COMPOSITION SEMINAR - B-117
Gordon Getty, Joan La Barbara, Robert Morris,
David Stock, Bernal Flores
William Wood, moderator
12:00 - 1:50 LUNCH - Student Union Building, Room 250-B,C
for all visiting composers
2:00 - 4:30 MEET THE COMPOSERS, PART ONE - B-120
Each of the following five composers will present a composition
and/or compositional concern: Gordon Getty, Warner Hutchison,
Alexandra Pierce, David Stock, Byron Yasui

- 3:00 - 7:00 OPEN REHEARSALS, Keller Hall
 3:00 - 3:40 Opportunity - Robert Place
 3:40 - 4:20 Terrace - Robert Morris
 4:20 - 5:00 Two Sonnets - Milton Babbitt
 5:00 - 5:40 Sown Among Thorns - Daniel Paul Davis
 5:40 - 6:00 L'albero delle foglie assure - Joan La Barbara
 6:00 - 6:40 Darkness Songs - Steven Block
 6:40 - 7:20 String Quartet - John Donald Robb
- 8:15 JOHN DONALD ROBB CONCERT - Keller Hall
 Reception: Foyer

Tuesday, March 24

- 9:30 - 10:45 COMPOSITION SEMINAR - B-117
 Bernal Flores, Milton Babbitt, Warner Hutchison,
 Alexandra Pierce, Byron Yasui, Michael Iatauro
 William Wood, moderator
- 11:00 - 12:15 MEET THE COMPOSER - B-120
 Milton Babbitt lectures on his music and/or
 musical concerns
- 12:15 - 1:45 BROWN BAG LUNCH - Student Union Building,
 Room 250 B,C
 for visiting composers and composition students
- 2:00 - 3:15 ALUMNI CONCERT - Keller Hall
- 3:30 - 5:00 PARTICIPATORY SYMPOSIUM - B-120
New Vocal Techniques - Joan La Barbara
- 3:30 - 7:30 OPEN REHEARSALS, Keller Hall
 3:30 - 5:30 Concerto Fentafemio - Bernal Flores
 5:30 - 6:10 Woodwind Quintet No. 2 - W. William
 Earline
 6:10 - 6:50 Calypso of Orygia (she who conceals)
 Alexandra Pierce
 6:50 - 7:30 Centrosop - Thomas DeLio
- 8:15 GORDON GETTY CONCERT - Keller Hall
 Reception: Foyer

Wednesday, March 27

- 9:00 - 9:50 PANEL DISCUSSION - B-120
Open Forum
David Stock, Joan La Barbara, Alexandra Pierce,
Daniel Davis, Thomas DeLio
- 10:00 - 10:50 MEET THE COMPOSER - B-120
"Thinking About Making Music: Issues in the Theory
of Compositional Design"
Robert Morris
- 11:00 - 11:50 COMPOSITION SEMINAR FOR BEGINNING STUDENTS - 2100
M. William Karlins
- 12:00 - 12:50 LUNCH
- 1:00 - 1:50 MEET THE COMPOSER - B-120
Bernal Flores talks about his music and music of
Latin America
- 2:00 - 2:50 ASK THE COMPOSER - B-120
Milton Babbitt responds to any questions or
issues posed by the audience
- 3:00 - 5:00 MEET THE COMPOSERS, PART TWO - B-120
Each of the following four composers will present a composition
and/or compositional concern: Daniel Davis, Michael Iatauro,
M. William Karlins, Leonard Klein
- 3:00 - 7:00 OPEN REHEARSALS - Keller Hall
3:00 - 4:00 Life of the land - Byron Yasui
4:00 - 5:00 No Man's Land - David Stock
5:00 - 5:40 All Set - Milton Babbitt
5:40 - 6:00 Homily - Milton Babbitt
6:00 - 6:40 Intrada Brassata - Warner Hutchison
6:40 - 7:20 October Music: Star Showers and
Extraterrestrials - Joan La Barbara
- 8:15 CONCERT IV - Keller Hall
Reception: Foyer

JOHN DONALD ROBB CONCERT

Monday, March 25, 1991 8:15 PM
Keller Hall

PROGRAM

STRING QUARTET NO. 2.....John Donald Robb
I. Brusquely II. Moderately Slow III. Fast

Helice String Quartet
Krzysztof Zimowski, violin Jonathan Amerding, violin
Willy Sucre, viola Adam Gonzalez, cello

TERRAME.....Robert Morris
Robert Morris, Piano

OF.....Thomas Delio
for two-channel tape

*SOWN AMONG THORNS (PARABLE OF THE SOWER).....Daniel Paul Davis

New Mexico Woodwind Quintet
Jessica Lewis, flute Maryann Shore, oboe Lori Lovato, clarinet
Beth Scott, horn Mike Shaver, bassoon

INTERMISSION

TWO SONNETS.....Milton Babbitt
I. Spelt from Sibyl's Leaves
II. That Nature is a Heraclitean Fire and of Comfort of the Resurrection

Bradley Ellingboe, baritone Keith Lemmons, clarinet
Linnea Olsen, viola Adam Gonzalez, cello

L'ALBERO DELLA FOGLIE AZZURE (TREE OF BLUE LEAVES).....Joan Le Barbara
for oboe and tape

Darrel Randall, oboe

DARKNESS SONGS.....Steven Nock
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)

*Premiere Performance

ALUMNI CONCERT
Tuesday, March 26, 1991 2:00 PM
Keller Hall

PROGRAM

- OPPORTUNITY.....Robert Place
REFLECTIONS OF EVIL.....Michael Marrujo
New Mexico Woodwind Quintet
PROLOGUE AND DANCE.....Steven Durn
New Mexico Woodwind Quintet
THREE THEATRICAL SONGS.....Milton Babbitt
Kevin Rhodes, piano Anne Harris, soprano
SONATA.....Leonard Klein
Leonard Felberg, violin
QUARTET NO. 2 FOR SAXOPHONES.....M. William Karlins
(VARIATIONS AND CADENZAS)
Var. 1, quarter = 80
Var. 2
Var. 3
Var. 4, quarter = 88
Cadenza I (tenor & baritone)
Var. 5, quarter = 80
Var. 6
Var. 7, quarter = 88
Var. 8, pensile, quarter = 60
Cadenza II (soprano and alto)
Var. 9, espressivo, cantato
Var. 10, four variations
Var. 11, ricercar
Var. 12, finale and coda

JOSEPH WYTKO SAXOPHONE QUARTET

Joseph Wytko, soprano
Deon Lefevre, alto

Michael LaMonica, tenor
Jeffrey Anthony, baritone

- ! Winner of USM Senior Composition Contest
+ Co-Winner of USM Graduate Composition Contest

The Composition Competition is made possible through the Creative Arts Achievement Program, funded by the City of Albuquerque's Urban Enhancement Trust Fund.

GORDON GETTY CONCERT
Tuesday, March 26 8:15 PM
Keller Hall

PROGRAM

THE WHITE ELECTION.....Gordon Getty
Marilyn Barnes, soprano Sharon Timm, piano

AMID FLOCK AND FLUME.....Robert Morris
for flute and tape
Karen Dewig, flute

*THE WIND.....Scott Wilkinson
(selected titles from this song cycle)

I. Prelude (Getty) II. Who has seen the wind? (Rossetti)
III. Spring Bereaved (Drummond) IV. Dirge (Shelley)
V. The Bench of Greenish Stone (Machado)
VI. Gull's Flight (Martinis) VII. Blow Wind (Shakespeare-King Lear)

FRANK BOVEN, flute TRIO DE SANTA FE Rita Angel, piano Donna McCrae, soprano

INTERMISSION

CALYPSO OF OGYGIE (SHE WHO CONCEALS).....Alexandra Pierce
Brett Reed, marimba

WOODWIND QUINTET NO. 2
(AND ALL OUR WORLD IS DEW).....M. William Farline

OCCASIONAL VARIATIONS.....Milton Babbitt
2-channel tape

CONTRECOUP.....Thomas DeLio
Karen Dewig, flute John Bartlit, percussion Lisa Gamung, voice
Steven Block, piano Christopher Shaltis, conductor

*Premiere Performance

CONCERT IV
Wednesday, March 27 8:15 PM
Keller Hall

PROGRAM

HOMILY.....Wilton Sabbitt

Douglas Nottingham, snare drum

CONCERT PIECE.....Byron K. Yasui

Jeffrey Piper, Eb trumpet
Bruce Dalby, Eb trumpet

Richard Cederberg, Eb trumpet
Greg Clemens, Eb trumpet

OCTOBER MUSIC: STAR SHOWERS AND EXTRATERRESTRIALS.....Joan La Barbara
for 2-channel tape

Joan La Barbara, voice

*INTRADA BRASSATA.....Warner Hutchison

NEW MEXICO BRASS QUINTET

Jeffrey Piper, trumpet
Richard Cederberg, trumpet

Ellen Campbell, horn
Steven Gamble, trombone

Christopher Hall, tuba

CONCIERTO PENTAFONICO FOR CLARINET AND ORCHESTRA.....Bernal Flores
I. Allegretto II. Andante III. Presto

Keith Lemons, clarinet
UNM Symphony Orchestra,
Jorge Perez-Gomez, conductor

INTERMISSION

PARTICIPATING COMPOSERS



Steven Block (b. 1952, NYC) has appeared in the various musical persona of composer, music theorist, music critic, pianist, classical radio and disco d.j., among others. He has participated in many academic programs (for too many degrees), received his Ph.D. in composition theory from the University of Pittsburgh and in a stone'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 (*Integrates, 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 Moers, Franco Donatoni, and Luciano Berio and though his oeuvre now encompasses more than 25 compositions, his most important works-in-progress are his seven children.



Daniel Paul Davis is a professional composer and sound designer for theatre and dance. He has written for professional theatres in Florida, Texas, and New Mexico. Locally his theatre work has been presented by the New Mexico Repertory Theatre, and currently he is in production for their upcoming "The Great Divide." He has created music for many other theatre and dance projects, most recently the highly praised score for the Danczantes production of Alicia Perra's "Frida: a dance drama," UNM's "As you Like it," "Sexual Perversity in Chicago" and "Duck Variations" by David Mamet presented at the Center Stage and "The Unwanted" for Teatro Consejo. He's written two operas, "Ruth" based on the Old Testament book, and the multi-media "Dia de Visitaciones." His musical "In a Room Somewhere" written with playwright Susan Zeder is published by Anchorage Press and is performed nationwide. "Ginger and Pickles," a musical based on the Beatrix Potter tale created with playwright Pam Sterling, is now in an extended performance schedule at the Honolulu Theatre for Youth. His score for "Serving of Punch" won him the 1989 New Mexico Music Industry Coalition's "MK" Award for Best Soundtrack for Video-Film. Some of his more recent chamber works include "Parosia" for pipe organ, "What Shall I Cry?" for marimba solo, "Cascade Variations" for piano and synthesizer, "Crossover Cross" for three amplified whispering-breathers, Macintosh computer, electronic keyboard, and electro-magnetic audio tape, and "Palisades" for piano solo. He has also received commissions/performances from the Seattle Brass Ensemble, The Seattle Symphony Orchestra, The Thalia Chamber Orchestra, The Multfeld Trio, and many more. He has served in the New Mexico Arts Division's Artist-In-Residence program from 1983-1987 and 1988-1990. His studio recordings include excerpts from "Dia de Visitaciones" and "Frida: a dance drama" both available on cassette. Daniel is a Master of Music in Composition graduate from the University of Washington in Seattle.



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 Vellousen and voice with Easton Kent. 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 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, 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 Aiken, 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 Aiken. 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 Mstislav Rostropovich and the National Symphony Orchestra, and orchestral work for the Vienna Philharmonic; and works for the Sinfonia San Francisco, the Los Angeles Chorale, the Da 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 *Pump 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 Hugo Rinaldi.



Warner Hutchison, a native of Denver, Colorado (b. 1930), is composer-in-residence at New Mexico State University and professor in the Department of Music. His catalogue of over 150 works for a wide variety of media, band, choral, chamber works, opera, and electronic music has led to a commercial recording and performances by various groups nationally and internationally. Commissions by the Music Teachers National Association, New Mexico Arts Commission, and others have produced a number of awards and prizes including 13 awards from the American Society of Composers, Authors and Publishers, first prize in the Mt. Union College Brass Choir Composition competition, Peterborough, New Hampshire. His *Autopiece I* for French horn and tape (1971) was premiered at Alice Tully Hall, Lincoln Center for the Performing Arts, New York, as well as his *Northern Suite* (Duet by C.S. Lewis) for Chorus, horn, and percussion (1977). He has received research grants for computer generated and electronic music and is the founder and director of the New Mexico State University Experimental Music Laboratory. He taught courses under the Music Educators National Conference and Ford Foundation Contemporary Music Project in comprehensive musicianship in the 1960's. In 1988, Hutchison taught courses in music, art, and dance to U.S. students at London University, England. (*) *Autopiece I* was nominated in 1971 for the Pulitzer Prize in music.

From 1972 to 1979, he was the editor of *Proceedings*, journal of the American Society of University Composers, New York, and a member of the Executive Council. He is the author of a manual on electronic music synthesizers and has edited a number of books on the subject, as well as articles and reviews on new music events. He has served as adjudicator for a number of national composition competitions including the Music Teachers National Association, The American Society of University Composers, the Texas Manuscript Society, the University of New Mexico Student Composers Symposium, and others. He also has served as adjudicator of solo-ensemble music contests in New York state, Tennessee, Texas, North Carolina, Arkansas, and New Mexico.

He is a member of the American Society of Composers, Authors and Publishers, Society of American Composers (NY), MacDowell Colony Fellows, the Electro-Acoustical Society of Great Britain, and is listed in the International Who's Who in Music (London).

Recent commissions include works for the New Mexico Brass Quintet (*Apocalypse*), the Pueblo (Colo.) Choral Society, the Mesilla Valley Chorale, the Las Cruces Symphony at NMSU as well as various other chamber music, band, and choral compositions on commission. His publications are with Belwin/Mills, Bourne, Shawnee, Carl Fischer, Roger Dean Kjos, Sossow Music, Kendor, and other firms.



Michael A. Iatauro is currently Associate Professor of Music and Chairman of the Music and Fine Arts Department at New Mexico Tech in Socorro, New Mexico. Previously, he has served as Acting Chairman of Fine Arts (1976-77) and Head of the Music Department (1976-80) at NMT; Supervisor/Director of Music for the South Rout Public Schools in Colorado; Associate Instructor at the University of Colorado and numerous positions as director, performer and instructor in the metropolitan New York area.

Born in New York City, Iatauro is a graduate of the renowned High School of Music and Art. He received his B.M. in Music Composition from the Manhattan School of Music Conservatory, the M.M. in Music Education/Supervision from Central Michigan University and has done post-graduate work in Theory and Composition at the University of Colorado. Prominent composition instructors include Vittorio Giannini, Cecil Effinger and David Diamond.

As a performer, his credits include television, radio, recordings, Broadway Musicals and the Concert

Hall. Notably, he performed in by Metropolitan Opera's production of Berg's *Wozzeck*; the PBS broadcast production of Copland's *Second Hurricane*, under the direction of Leonard Bernstein; the original productions of *Fiddler on the Roof* and *Carnival*; concerts at Carnegie and Town Hall; and led an award winning jazz trio in New York for three years.

As an author, Iatauro has had numerous articles published on music composition and music education in leading national music journals, magazines and newspapers. His poetry has been published in the College Music Society's annual, "Symposium."

As a composer, Iatauro's activities are numerous and varied. His works display his comfort with a variety of stylistic idioms ranging from "serial" to jazz. Most recently, he was invited to participate in the University of New Mexico's 1991 Composers Symposium to be represented by a major work of his choice. He was also invited to compose a work for woodwind quintet for the first annual Ernst Bloch Music Festival (May, 1990) in New Port, Oregon, where his *Five Winds on a Thread in Three Pieces* was premiered.

Other recent premieres include: *Westward Movements* for String Quartet and Narrator (commissioned by the Placitas Artist Series), performed by the Helios Quartet in Placitas, NM, May, 1990; *The Helios Rag* for string quartet, performed by the Helios Quartet at New Mexico Tech, Socorro, NM, October, 1989; *Southwest Cantos*, Vocalese for Soprano and Piano/Synthesizer, performed by Patricia Iatauro at Texas Tech University, Lubbock, April, 1989; *String Quartet No. 1*, performed by the Helios Quartet in Placitas, NM, March, 1989; and *Symphony No. 1* for Symphonic Wind Ensemble, performed by the University of New Mexico Symphonic Wind Ensemble under the direction of Harold Van Winkle, at UNM, April, 1988.

Mr. Iatauro has recently completed a set of descriptive pieces for orchestra commissioned by Opus 1 Music Publications, entitled *Circus Maximus*, to be published in September of 1990. A number of his compositions have also been published in September of 1990. A number of his compositions have also been published by Peer-Southern, Inc. and G. Schirmer, Inc. and are distributed internationally. He is Co-Chairman of the Society of Composers, Inc. (formerly the American Association of University Composers) and maintains active memberships in the Music Educators National Conference (MENC), the American Choral Director's Association (ACDA), the College Music Society (CMS) and is a writer member of the American Society of Composers, Authors and Publishers (ASCAP). His biography appears in *Notable Americans of the Bicentennial Era*, *Men and Women of Distinction*, *Community Leaders and Noteworthy Americans*, *Men of Achievement*, *Dictionary of International Biography*, *International Who's Who in the West* and the *International Who's Who in Music*.



M. William Karlins was born in New York City on 25 February 1932. He earned his B.M. and M.M. from the Manhattan School of Music and went on to earn a Ph.D. from the University of Iowa in 1965. Among his principal teachers were Frederick Pike, Philip Bezanson, Richard Hervig, Stefan Wolpe, and Vittorio Giannini. He joined the faculty of Northwestern University in Evanston, IL, in 1967 and became a professor there in 1973. He has an extensive compositional catalog which embraces all forms, from large orchestral and chamber works to solo and choral pieces. His saxophone music in particular, which he often combines with other individual instruments and ensembles, is widely performed in the United States and abroad.

Karlins has been commissioned by the Chicago Symphony Orchestra, American Chamber Symphony, Fox Valley Symphony, The Glen Ellyn Children's Chorus, Camerata Woodwind Quintet, Arizona State University, Chicago Saxophone Quartet, Music in Our Time, Media Press, and WFMT (Chicago radio) among others. His *IMPROMTU* for saxophone and keyboard was a Consortium Commission from the National Endowment for the Arts.

In addition to multiple performances by the Chicago Symphony Orchestra, some of the other groups that have played his music include the Dallas and Albany Symphony Orchestras, the Chicago Chamber Orchestra, Nuremberg Symphony, New Art Ensemble, Chicago Chamber Players, Chicago Wind Quintet, The Fine Arts String Quartet, New Music Chicago, Pittsburgh New Music Ensemble, RES Musica Baltimore, Composers Forum, Ciononi, and WDR (West German Radio).

Karlins' music has been recorded on CRI, Brewster, Advance and Golden Crest Records, as well as Centaur, Opus One and ACA Digital Audio compact disc.

He is a member of American Composers Alliance and Broadcast Music, Inc.



Leonard Klein is currently Professor of Music at Stockton State College in New Jersey. There he is the Director of The Stockton Chamber Players. A student of Darius Milhaud and Egon Petri, he taught at Mills College in California during the late sixties. His most recent works are "Out of the cradle, endlessly rocking" from the poem of Walt Whitman for three soloists, chorus and orchestra and a Sonata for Viola and Piano. He is the pianist in the Gotham Trio and a native of Arizona. His Trio is recorded on Orion Records with the Gotham Trio. He is a member of The Composers Guild of New Jersey and his compositions are published by APNM.



"One of the great vocal virtuosos of our time" (San Francisco Examiner), Joan La Barbara's career as a composer and singer has been devoted to exploring the possibilities of the human voice as a multi-faceted instrument, going far beyond its traditional boundaries. As an important pioneer in the field of contemporary classical music, she has developed a unique vocabulary of experimental and extended vocal techniques, including multiphonics, circular singing, vibration and glottal clicks that form the basis of her compositions for the voice.

Over the past two decades she has given hundreds of concerts throughout the U.S. and abroad, including appearances with the Los Angeles Philharmonic, San Francisco Symphony, New York Philharmonic, Houston Symphony, Women's Philharmonic, and Orchestra of The Hague. She has received numerous awards and fellowships from the National Endowment for the Arts, Meet The Composer, ASCAP, ISCM International Jury Award, the Deutscher Akademischer Austauschdienst Künstlerprogrammen, among others, as well as numerous commissions for radio works in America and Europe. She has produced five albums of her music and has premiered compositions written for her by noted Philip Glass, Mel Powell, Roger Reynolds, Steve Reich, Morton Subotnick, and James Tenney. Her most recent recording is the internationally-acclaimed *Three Voices for Joan La Barbara* by Morton Feldman released on New Albion (NA010).

Recently she composed and performed the Angel Voice for actress Emmanuelle Beart in the feature film *Date with an Angel* and premiered a new work *Prologue to The Book of Knowing . . .* (and) *of Overthrowing*, an aria from her forthcoming opera in collaboration with visual artist Judy Chicago. La Barbara is currently collaborating with video artists Suzna and Woody Vasulka on an interdisciplinary theatre piece, *Events in the Elsewhere*, involving interdisciplinary systems which allow the performer's voice and movement to control all aspects of the production. She is at work on commissions from Meet The Composer/Reader's Digest for a large-scale choral work to *hear the wind roar*, from the University of Iowa for a chamber ensemble piece, and from the West Deutscher Rundfunk to do a sonic self-portrait and a sound painting of Cologne, as radioworks. In addition, two new cd's are in production, *Sound Paintings/Joan La Barbara* for Lovely Music and *Joan La Barbara: Singing through John Cage* for New Albion.



Alexandra Pierce has many years experience with translating into sound the expressive movement qualities inherent in human gesture. And, vice versa, she has focused on highlighting physical gesture with the musical qualities of phrase, melodic contour, and rhythmic organization. She speaks of "the music of movement, the movement of music" in *Spooning: Essays on Music Theory, Performance and Movement* (Center of Balance, 1983), and in *Expressive Movement: Posture and Action in Daily Life, Sports and the Performing Arts* co-authored with Roger Pierce, Ph.D. (New York: Plenum Press, 1989).

Her 90 concert works include two symphonies, a string quartet, works for chorus and for solo voice, and works for piano, prepared piano, solo woodwind and percussion, and various small chamber ensembles. Her music, available from the composer, and from Sona Press, Secor Music Corp., and the Guitar Foundation of America has been recorded on Zanja and Capriccio labels.

She has received yearly ASCAP Standard Awards since 1979. Has completed several commissioned works, and has won first prize in the Music-in-the-Mountains Orchestral Works Competition (1986), first prizes for the symphonies *Behemoth* and *Dances on the Face of the Deep* in the Mu Phi Epsilon

National Competitions (1976-1989), grants from Most the Composer and American Composers Alliance, and various second prizes and honorable mentions, recently for the marimba piece *The Great Horned Owl* from the Festival of New American Music.

She is Professor of Music and Movement at the School of Music, University of Redlands in California, and with Roger Pierce leads training programs for movement teachers and for professional musicians.

Her Ph.D. degree from Brandeis University is in music theory and composition, an M.A. in music is from Harvard University, an M.Mus. in performance from the New England Conservatory, and a B.Mus. in performance from the University of Michigan.

She was born in Philadelphia in 1934.



David Stock, founder and conductor of The Pittsburgh New Music Ensemble, was also the 1987-88 Composer-in-Residence of the Pittsburgh Symphony Orchestra and the PNME.

Mr. Stock has had his own compositions performed throughout the United States and in Europe, Mexico, Australia, and Korea and has recorded on CRI and Gramadilla Records. He has served on the faculties of the University of Pittsburgh, Antioch College, the New England Conservatory, Carnegie Mellon University, Brandeis University, the Cleveland Institute of Music. He is presently Associate Professor of Music at Duquesne University, where he conducts the Contemporary Ensemble.

He has received a Guggenheim Fellowship, four Fellowship Grants from the National Endowment for the Arts, three Fellowships from the Pennsylvania Council on the Arts, and grants and commissions from the Ella Lyman Cabot Trust, the Paderewski Fund for Composers, the American Music Center, Boston Musica Viva, the Pittsburgh Symphony Orchestra, the New York Philharmonic, The Three Rivers Arts Festival, The Pittsburgh Youth Symphony, San Andreas Fault, the Orchestra of Our Time, the Pittsburgh Chamber Music Society for the Concord Quartet, the American Wind Symphony Orchestra, the Koussevitzky Music Foundation, Richard Sobotman, the Erie Philharmonic, and Duquesne University. As guest conductor, he has appeared with Australia's Seymour Group, Poland's Capella Cracoviensis, Mexico's Fono Internacional de Musica Nueva, the Pittsburgh Symphony, The Baltimore Symphony, the Los Angeles Philharmonic New Music Group, Monday Evening Concerts, the Syracuse Society for New Music, the Minnesota Composers Forum, the American Dance Festival, and the American Wind Symphony Orchestra.

Mr. Stock has served as a panelist for the National Endowment for the Arts and the Pennsylvania Council on the Arts, and as host of *Da Capo*, a weekly series on WQED-FM/Pittsburgh. His television credits include the theme music for the award-winning PBS series *Kennedy Center Tonight*.



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 Ferrell 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 American Editions, Carl Fisher, and Mark Terak Verlag.



Byron K. Yasui, a native of Honolulu, is a professor of music (theory/composition) at the University of Hawaii. He has been a faculty member there since 1972. He studied composition at Northwestern University with Anthony Donato and Alan Stout (Master of Music, 1967, and Doctor of Musical Arts, 1972). As a performer, he has been active as a jazz bassist since 1960, part time double bassist with the Honolulu Symphony since 1963, and a free-lance classical guitarist since 1971. His publications include a co-authored text book (*Basic Eight Singing*, Mayfield Publishing), *Music for Timpuni and Brass* (HaMar), *Four Pieces for double bass quartet* (GunMar), and several solo and ensemble pieces for guitar. He has received an ASCAP standard award each year since 1985 and is a MacDowell Colony fellow and a National Orchestral Association fellow. On March 29, 1991, he will attend the official premiere of his *Iolani* for chorus and chamber orchestra at Carnegie Hall.

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 (1901-09), 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.

Byrdia Danfilov, who was part of the music faculty and acting chairman at one time, also had a music school in Albuquerque where many of the programs were given. A review of these and other programs lists compositions by Adelina Timofeyeva, Arthur Ley, and Walter Keller. Former chairmen Grace Thompson and Lena Clavin enhanced and diversified the course offerings of the Music Department, as well as encouraged the creative aspects of music. During this period (1938), Walter Keller 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 Krenak, and Paul Hindemith to the campus to lecture and give master classes. (Krenak'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 Chestnut, University of Missouri; Helen El-Dabb, Kent State University; Peter Litwacz, Texas A&M; Jeffrey Stolet, University of Oregon; Alan Schultz, Alaska Pacific University; William Osborne, Manich, West Germany; James Galloway and Michael Moulden freelance in Albuquerque.

Walter Keller, who became chairman in 1967, also taught composition. His successor, Dr. William Seymour, did much to foster the composition program. George Lyne was hired as a visiting lecturer in composition in 1971. In May of that year a concert 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 Darril Randall were co-chairs. In succeeding years honored guests were Ned Rorem, George Crumb, Vincent Persichetti, Max Schabell, Karl Wenz, Gunther Schuller, and David Rakin.

In 1980, Karl Hauerbächer and Scott Williamson became co-chairmen. The program was enlarged to include composers of regional, national, and international importance. Honored guests have included Lukas Foss, George Rochberg, Theo Minguetti, Mario Davidovsky, Ernst Krenak, David Baker, Lou 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 40) of the Music Department, with special honors to John Donald Robb (1942-1989), John Lewis and Michael Colgrass.

A competition for students in composition, senior and graduate, was initiated by Dean Donald McKee in 1977. The winner receives a cash award 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 Gerty Concert, and Tuesday afternoon, The Alumni 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 Charlemaud Curtis, Barbara Johnson, Chairman Van Winkle, and Dean Robb for their assistance in preparing this history.