

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

# COMPOSER'S SYMPOSIUM

March 25–28, 1992

Participating Composers:

**Joan Tower**  
**Elliott Schwartz**

Steven Block  
Lou Coyner  
Margaret DeWys  
Richard Hermann  
Gordon Getty  
Daniel Godfrey  
JoAnn Kuchera-Morin  
Lewis Miller

David Rakowski  
Leslie Nelson Shultis  
Stuart Saunders Smith  
Michael Staehle-Laburda  
Robert Suderberg  
Eric Walters  
Beth Wiemann  
William Wood

Thomas Dodson, Dean, College of Fine Arts  
Bradley Ellingboe, Acting Chairman, Department of Music

Steven Block, Darrel Randall—coordinators, Composer's Symposium

The **COMPOSER'S SYMPOSIUM** is funded in part by grants from the Barcelona Court of Albuquerque, Herb Denish and Associates, and the Gordon Getty Foundation.

We wish to especially thank Rachel Maurer and Diane Reuler for their tremendous work on publicity and Pearl Lucero for her help with all the business of the Symposium.



## JOAN TOWER

**Joan Tower** is one of this generation's most dynamic and colorful composers. Her bold and energetic music, with its striking imagery and novel structural forms, is winning large, enthusiastic audiences. Her first orchestral work, *Sequoia*, has been played by 25 orchestras thus far, including those from St. Louis, New York, San Francisco, Cincinnati, Minnesota, Washington, DC, and Tokyo. **Silver Ladders**, written in 1987 for the Saint Louis Symphony as part of her three-year residency with that orchestra, won the prestigious 1990 Grawemeyer Award for Music Composition and has already been performed by the St. Louis, Chicago, Louisville, Indianapolis, Dallas, and Berlin (Radio) orchestras. A recording of **Silver Ladders**, along with **Music for Cello and Orchestra** (with cellist Lynn Harrell), and *Island Prelude* (with oboist Peter Bowman) will be released on Nonesuch Records, featuring the Saint Louis Symphony with Leonard Slatkin conducting.

Other recent works include **Second Fanfare for the Uncommon Woman**, commissioned by Absolut Vodka, which was premiered at Avery Fisher Hall at Lincoln Center by the Orchestra of St. Luke's in November 1989 and a flute concerto for Carol Wincenc, commissioned by the Fromm Foundation, which received its premiere at Carnegie Hall in January 1990 with the American Composers Orchestra; Tower's upcoming commissions include a large orchestral work for the Chicago, New York, and Saint Louis symphonies, which resulted from a major grant in 1988 from the Meet-the-Composer/Reader's Digest Consortium Commissions; a violin concerto for Elmar Oliveira; and a work for the brass section of the New York Philharmonic and the Empire Brass Quintet.

From 1969 to 1984, Tower was pianist for the Da Capo Chamber Players, which won the prestigious Naumburg Award for Chamber Music in 1973. They commissioned and premiered many important new works over the years, including Tower's **Platinum Spirals** (for solo violin), **Hexachords** (for solo flute), **Wings** (for solo clarinet), **Petroushskates** and **Amazon I** (both for flute, violin, clarinet, cello, and piano). Tower's other chamber works include **Snow Dreams** for flute and guitar (written for Carol Wincenc and Sharon Isbin), **Clocks** for solo guitar (commissioned by Isbin), **Fantasy . . . Harbor Lights** for clarinet and piano (commissioned by Richard Stoltzman), and the wind quintet version of **Island Prelude** (commissioned by Quintessence and the Dorian and Dakota wind quintets).

From 1985 to 1988, Tower was composer-in-residence at the Saint Louis Symphony. Leonard Slatkin conducting, as part of the Meet-the-Composer Residency program. She is currently Asher Edelman Professor of Music at Bard College, where she has taught since 1972. During the 1989-90 school year, she is fulfilling an appointment as Karel Husa Visiting Professor of Composition at Ithaca College.



## ELLIOTT SCHWARTZ

**Elliott Schwartz** (born 1936, New York City) studied composition with Otto Luening and Jack Beeson at Columbia University (AB 1957, MA '58, Ed.D '62). He is Professor of Music at Bowdoin College, where he has taught since 1964, including twelve years as department chair; since 1988 he also holds a half-time Professorship of Composition at The Ohio State University School of Music.

Visiting appointments have included Trinity College of Music, London (1967), the University of California/Santa Barbara (College of Creative Studies, 1970, '73, '74, '88), the University of California/San Diego (Center for Music Experiment, 1978-79), and Distinguished University Visiting Professorship at The Ohio State University (1985-86).

His compositions are published by Margun Music, MMB-Norruth, Merion (Theodore Presser), Pembroke (Carl Fischer), Tetra/Alexander Broude, and ACA. A number of his works are recorded on the Folkways, Advance, Orion, Arista and Opus One labels. A compact disc of his music will be released by CRI in 1991.

Performances of his music include the Minnesota Orchestra, Indianapolis Symphony, Cincinnati Symphony, Milwaukee Symphony, Saint Paul Chamber Orchestra, Contemporary Chamber Ensemble, ALEA III (Boston), Pittsburgh New Music Ensemble, New York Chamber Soloists, Atlanta Virtuosi, Tremont Quartet, Blair Quartet, Esbjerg Ensemble (Denmark), Lontano (UK), and Spectrum (UK). Major festivals and new music series include the Monday Evening Concerts (Los Angeles), "Music of the Americas" series (London), Berkshire Festival (Tanglewood), "Music in Our Time" (New York), the York and Bath Festivals (Britain). Honors and awards include a Dutch Gaudeamus Prize, two Rockefeller Foundation residencies at Bellagio, Italy, three grants from the National Endowment for the Arts, an NEA Consortium commission, and a McKim Fund commission from the Library of Congress.

Schwartz's guest lecture appearances include Oxford University, the Royal College of Music and Trinity College of Music (UK), the Royal Danish Academies at Aarhus and Copenhagen, Hochschule für Musik (Cologne), L'Ecole National du Musique (Saint Germain-en-Laye, France), Institute for Advanced Musical Studies (Montreux, Switzerland), New York University, the Schoenberg Institute of the University of Southern California, Atelier Musique de Ville d'Avray (France), and the University of California (Berkeley, San Diego, Irvine and Santa Barbara campuses). He has presented four radio programs of American music for the British Broadcasting Corporation, and also been the subject of a 60-minute National Public Radio "Options" program. There have also been extended residencies as featured guest composer at Northwestern University, the University of Oregon, University of Louisville, Pennsylvania State University, University of Kansas Symposium, Cornell University Festival, Louisiana State University Festival, Memphis State University Festival, and the Washington State University Festival. In 1990-91 he will be holding a week-long residency as guest composer at the University of Arizona, and a 1991 spring term Bye-Fellowship at Robinson College, Cambridge University (UK).

Elliott Schwartz is co-editor of the anthology *Contemporary Composers on Contemporary Music*, the author of *Electronic Music: A Listener's Guide*, *The Symphonies of Ralph Vaughan Williams*, *Music: Ways of Listening* and numerous articles. He and fellow composer Daniel Godfrey are currently writing a college text on *Music Since 1945* for Schirmer Books/Macmillan. He is President of the College Music Society, former National Chairman of the American Society of University Composers, and former Vice-President of the American Music Center.

Thursday, March 26

- 9:30 - 10:45    **COMPOSITION SEMINAR**, Room B-120  
Margaret DeWys, Daniel Godfrey  
Robert Suderberg, Joan Tower  
William Wood, moderator
- 11:00 - 12:15    **MEET THE COMPOSER**, Room B-120  
Joan Tower will present a lecture
- 12:15 - 1:45    **LUNCHEON**, Student Union, Room 230  
for all visiting composers
- 2:00            **ALUMNI CONCERT** - Keller Hall
- 3:30 - 7:15    **OPEN REHEARSALS**, Keller Hall
- 3:30 - 5:30    Island Prelude - Joan Tower  
The Emotive Life  
- Leslie Nelson Shultis
- 5:30 - 6:15    A Quintet for Wind Players  
- Lou Coyner
- 6:15 - 6:45    Fountain of Youth - Margaret DeWys
- 6:45 - 7:15    Vocal Ease - David Rakowski
- 8:15            CONCERT II - Keller Hall

Friday, March 27

- 9:00 - 9:50    **COMPOSITION SEMINAR**, Room B-120  
Lewis Miller, Elliott Schwartz,  
Leslie Nelson Shultis, Beth Wiemann
- 10:00 - 10:50    PANEL DISCUSSION, Room B-120  
The Relationship between the Composer and the  
Performer
- Daniel Godfrey, JoAnn Kuchera-Morin, Elliott  
Schwartz, Stuart Saunders Smith, Michael Staehle-  
Laburda, Joan Tower  
Richard Hermann, moderator
- 11:00 - 11:50    **COMPOSITION SEMINAR FOR BEGINNING STUDENTS**,  
Room 2100
- Lou Coyner
- 12:00 - 12:50    **BROWN BAG LUNCH**, Student Union Building, Room 231B  
for students and composers

- 1:00 - 1:50 **ASK THE COMPOSER** - Room B-117  
Joan Tower will respond to any questions or issues posed by the audience
- 2:00 - 5:00 **MEET THE COMPOSERS II**, Room B-117  
Each of the following seven composers will present a composition and/or compositional concern: Daniel Godfrey, Lewis Miller, David Rakowski, Leslie Nelson Shultis, Stuart Saunders Smith, Michael Staehle, Beth Wiemann
- 3:00 - 7:00 **OPEN REHEARSALS** - Keller Hall
- 3:00 - 3:45 Concerto for Clarinet and Clarinets  
- JoAnn Kuchera-Morin
- 3:45 - 4:15 Classical Burgundy - Michael Marshall
- 4:15 - 4:45 Excursion - Robert Place
- 4:45 - 5:15 March from "The White Election"  
- Gordon Getty
- 5:15 - 5:45 Wings - Joan Tower
- 5:45 - 6:30 Snow Dreams - Joan Tower
- 6:30 - 7:00 Birthday Miniatures - Steven Block
- 8:15 **CONCERT IV** - Keller Hall

Saturday, March 28

- 8:00 - 12:00 **CELEBRATION OF WOMEN IN THE ARTS**  
**OPEN REHEARSALS** - Keller Hall
- 8:00 - 8:20 Three Mystical Pieces for Piano  
- Mollie O'Meara
- 8:20 - 8:40 Theme and Variations for Piano  
- Karen Cunningham
- 8:40 - 9:00 Discourse on the Third Way  
- Jane Viemeister
- 9:00 - 9:30 Quintet - Katherine Hoover
- 9:30 - 10:00 Three Studies for Woodwind Quintet  
- Leslie Nelson Shultis
- 10:00 - 10:30 Passing - Jane Ellen
- 10:30 - 11:00 "anyone lived in a pretty how town"  
- Joanne Forman
- 11:00 - 11:30 Fanfare for the Uncommon Woman  
- Joan Tower
- 11:30 - 12:00 Fantasy...Harbor Lights  
- Joan Tower
- 12:30 **CONCERT V** - Keller Hall  
Music by Women Composers

3:00 - 6:00

**PRESENTATION AND PANEL DISCUSSION, Room 2018**  
**Women in the Arts**

Joan Tower, composer; JoAnn Kuchera-Morin, composer;  
Betty Hahn, photographer; Susan Pearson-Davis,  
theatre; Jennifer Praddock-Linnell, dance;  
Jane Viemeister, moderator (President of the New  
Mexico Guild of Women Composers)

3:00 - 7:30

**OPEN REHEARSALS, Keller Hall**

3:00 - 4:00 **Transitions and Leaps**

- Stuart Saunders Smith

4:00 - 4:30 **Corkscrew/Interpolation**

- Richard Hermann

4:30 - 5:15 **Impromptu** - Daniel Godfrey

5:15 - 6:00 **Second Thoughts** - Elliott Schwartz

6:00 - 6:30 **Clocks** - Joan Tower

6:30 - 7:00 **Fantasie for violin solo** - Eric Walters

8:15

**CONCERT VI - Keller Hall**

reception follows in foyer

JOHN DONALD ROBB CONCERT  
Wednesday, March 25, 1992 8:15PM  
Keller Hall

PROGRAM

DANCES FROM TAXCO FOR TWO PIANOS.....John Donald Robb  
Radmilla Hvezda, Iris Romero - piano

TWO TRIOS FOR OBOE, VOICE, AND PIANO.....John Donald Robb  
Leslie Umphrey, soprano Darrel Randall, oboe  
Maribeth Gunning, piano

TRIO FOR VIOLIN, OBOE, AND PIANO.....John Donald Robb  
Anthony Templeton, violin Darrel Randall, oboe  
Maribeth Gunning, piano

INTERMISSION

ELEGY FOR OUR WAR DEAD (SYMPHONY NO.2, MVT.2).....John Donald Robb  
Sally Gibson Dorer, Cello  
Chamber Orchestra of Albuquerque  
David Oberg, Music Director/Conductor

VIOLA CONCERTO.....John Donald Robb  
I.Danza II.Alabanza III.Indita  
orchestrated by John J. Mitchell

Doris Lederer, viola  
Chamber Orchestra of Albuquerque  
David Oberg, Music Director/Conductor

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**ALUMNI CONCERT**  
Thursday, March 26, 1992      2:00 PM  
Keller Hall

**PROGRAM**

SETTING FOR SHUSAKO ENDO.....Beth Wiemann

Teresa Bency, flute	Darrel Randall, oboe
Keith Lemmons, clarinet	Ellen Campbell, horn
Denise Reig, bassoon	Myung-Hee Chung, piano

CHAMBER MUSIC VIII.....Robert Suderberg  
Ballade                  Invocation                  Procession                  Departure

Jeff Piper, trumpet	Maribeth Gunning, piano
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RELATIONSHIPS.....Richard Hermann

Jennie Olsen, soprano	Keith Lemmons, clarinet
Darby Fegan, piano	

SONATINA FOR TRIO.....Michael Staehle  
I.Hyaline                  II.Glass Charge                  III.Aquarelle

Anna Edwards, violin	Rick Compton, marimba	Robert Taylor, bass
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BELLAGIO VARIATIONS.....Elliott Schwartz

Anna Edwards, violin	Steven Ognacevic, violin
Kathy Dollahan, viola	Katey Harlow, cello







**CONCERT V**  
Saturday, March 28 12:30 PM  
Keller Hall

**PROGRAM**

FANTASY...HARBOR LIGHTS.....Joan Tower  
Keith Lemmons, clarinet Maribeth Gunning, piano

QWINDTET.....Katherine Hoover  
I.Prelude, lively II.Lullaby, andante III.Interlude, lively  
IV.Dirge, largo V.Finale, largo

The New Mexico Woodwind Quintet

Jessica Lewis, flute MaryAnn Shore, oboe Lori Lovato, clarinet  
Beth Scott, horn Leslie Nelson Shultis, bassoon

AQUAFORMES.....JoAnn Kuchera-Morin  
electronic tape

+THREE STUDIES FOR WOODWIND QUARTET.....Leslie Nelson Shultis  
Jessica Lewis, flute MaryAnn Shore, oboe  
Lori Lovato, clarinet Leslie Nelson Shultis, bassoon

+PASSING.....Jane Ellen  
MaryAnn Shore, oboe Lori Lovato, clarinet Beth Scott, horn  
Leslie Nelson Shultis, bassoon Jane Viemeister, piano

INTERMISSION

+DISCOURSE ON THE THIRD WAY.....Jane Viemeister  
Kathie Jarrett, violin Donna Nossett, clarinet  
Jane Viemeister, piano

+THEME AND VARIATIONS FOR PIANO.....Karen Cunningham  
Jane Viemeister, piano

+"anyone lived in a pretty how town".....Joanne Forman  
Beverly Miller Atwater, soprano Anne Eisfeller, harp

+THREE MYSTICAL PIECES FOR PIANO.....Mollie O'Meara  
Jane Viemeister, piano

FANFARE FOR THE UNCOMMON WOMAN.....Joan Tower  
Jim Butcher, Paul McLaughlin, Jon King - trumpet  
Derek Ross, Krista Quinn, Cori Tardiff, Joy Summers - horn  
Dan Heister, Ron Hrzich, Brian Downey - trombone  
Cameron Gates - tuba Steven Hearn - timpani  
Richard Williams, Hovey Corbin, Lucas Critchfield,  
Tiffany Nicely - percussion  
Christopher Mudd, conductor

+member of the New Mexico Women Composers' Guild

CONCERT VI  
Saturday, March 28 8:15 PM  
Keller Hall

PROGRAM

FANTASIE FOR VIOLIN SOLO.....Eric Walters

David Felberg, violin

CLOCKS.....Joan Tower

Trevin Pinto, guitar

TRANSITIONS AND LEAPS.....Stuart Saunders Smith

The Links Ensemble

John Bartlit Linda Johnson Douglas Nottingham Daniel Ward  
Joanie Carlisle, director and choreographer

INTERMISSION

CORKSCREW/INTERPOLATION.....Richard Hermann

Brett Reed, marimba

IMPROMPTU.....Daniel Godfrey

Keith Lemmons, clarinet  
Deborah Brooks, cello

Robert Haigler, piano

SECOND THOUGHTS.....Elliott Schwartz

Darrel Randall, oboe

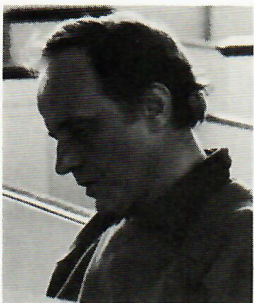
Elliott Schwartz, piano

\*premiere performance

## PARTICIPATING COMPOSERS



**Steven Block** (b. 1952, NYC) has appeared in the various 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 is 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 (Integrales, Music Theory Spectrum), and music critic (Perspectives of New Music, Musical America). As a performer he has led several improvisation/"avant-grade" ensembles in various locales. He has studied with many interesting teachers including David Stock, Robert Morris, 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.



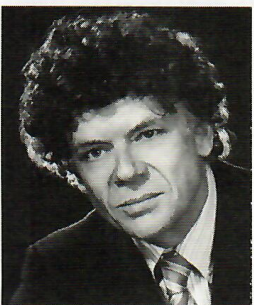
**Lou Coyner** studied with Stephen Covelski, Nicolai Lopatnikoff, and Philip Bezanson. Lou moved to his present position as chairman of the department of the Fine and Performing Arts at Chatham College, a liberal Arts college in Pittsburgh, PA, where he teaches courses in Music and the Arts.

While the majority of his works are for large and small instrumental chamber ensembles, several of which have been recorded on the Speculum and Grenadela labels, he has written as well for voices, band, orchestras, and electronic instruments. He is currently finishing a work for Saxophone soloist and Septet for Joseph Wytko of Arizona State University, Tempe, Arizona.



**Margaret De Wys** has composed music for a wide range of media including chamber, solo, orchestra and electronic. In addition, she has composed a number of theatrical and performance pieces as well as music for dance, video and film. Her music has been performed by the Hudson Valley Philharmonic, the St. Louis Symphony, the Da Capo Chamber Players, Virtuosi Quintet and Meridian Quartet, among others. Her varied output has received performances throughout the United States and Europe both at the usual formal concert halls and at such alternative venues as the Kitchen and White Columns in New York.: Festival of New Music—1991 Conference of the Society of Composers: a fellowship award to the Composers Conference at Wellesley College and a Dutchess County Arts Council Award.

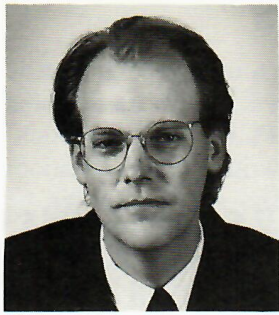
In addition, Ms. De Wys has curated an audiotape collection of international and contemporary music and poetry for *Neue Gesellschaft für Bildende Kunst* in Berlin, and for the Krollermuller Rijksmuseum in Otterlo, Holland. She has written music for the Rosalind Newman Dance Company, which toured the United States and Europe, and recently scored music for a feature film produced in Berlin.



**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 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.



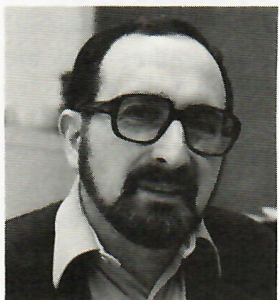
**Daniel S. Godfrey** received his graduate degrees from the Yale School of Music (M.M.) and the University of Iowa (Ph.D) in composition. He is currently an associate professor of composition at the Syracuse University School of Music. His music has been frequently performed throughout the U.S. and in Latin America and Europe, in addition to numerous broadcasts. Recent awards include an Artist's Fellowship from the New York Foundation for the Arts, a commission from the Pennsylvania Council on the Arts, and first prize in the 1991 National Repertory Orchestra/U.S. West Foundation "Spirit of Today's West" competition. Godfrey's music has been published by Margun Music and recorded on the Orion and Spectrum labels, with upcoming releases on GM and CRI compact discs. He has recently coauthored a book (with Elliott Schwartz) entitled **Music Since 1945** for Schirmer Books/Macmillan.



**Richard Hermann** holds degrees from the Eastman School of Music, Yale University, the New England Conservatory, and Drake University in the areas of composition, music theory, and music education. He is published as a composer (Ken Dorn Publications) and theorist (Theory and Practice, Sonus, and Winds Quarterly) and his music is recorded by National Public Radio. His compositions have been performed in major musical centers such as Boston, Madrid, New York, and Beijing. He has lectured on musical topics from the eighteenth through twentieth centuries at major research universities and before professional organizations such as the American Musicological Society, the Society for Music Theory, the New England Conference of Music Theory, and the Music Theory Society of New York State. Previous to joining the music faculty of the University of New Mexico, he taught at the Eastman School of Music, Ithaca College, Yale University, and the Berklee College of Music. Currently, he is co-editing a volume of essays with Elizabeth Marvin entitled **Musical Pluralism: Aspects of Structure and Aesthetics in Music Since 1945**.



**JoAnn Kuchera-Morin** is Associate Professor of Composition and Director of the Center for Computer Music Composition at the University of California, Santa Barbara. She received her Ph.D. from the Eastman School of Music in 1984. Her recent commissions include **Concerto for Clarinet and Clarinets**, a composition for solo clarinet and computer generated tape and **Dreampaths**, a cantata for soprano, Elizabeth Mannion, computer generated tape and five singers. Her most recent performances include a premiere of **Concerto for Clarinet and Clarinet** at the 1991 International Computer Music Conference in Quebec, Canada, a tour of Concert Artists Guild's 1990 performance winner, clarinetist Hakan 'TRosengren, who performed **Yugen**, for solo clarinet, in Los Angeles, ( TNew York City, Boston and Miami, a premiere of **Dreampaths** at the 1989 International Computer Music Conference, and a reading of **Tachyons** for string orchestra, performed by members of the Los Angeles Philharmonic and the Santa Barbara Symphony with Varujan Kojan conducting. Other performances include **Aquaformes** for computer-generated tape, premiered at the Centre Georges Pompidou in Paris and performed at the 1987 New Music Festival in Brazil and the 1987 International Computer Music Conference. Her works have also received many other performances throughout Europe and the United States. **Aquaformes** was also chosen to compete in the 1988 Bourges Festival Competition. Awards include the ASCAP/HANSON award for innovative chamber music and the 1989 Harold J. Plous Award for excellence in research.

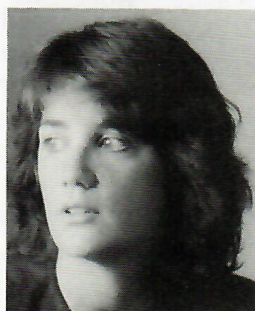


**Lewis M. Miller**, a native New Yorker, holds degrees from Queens College, Manhattan School of Music, and Nortexas State University (Ph.D.), where he studied respectively with Karol Rathaus, Vittorio Gianninni, and Samuel Adler. He served as composer-arranger for the Fourth Infantry Division Special Services Unit while stationed in Germany. During 1961–63 he was Resident Composer in Elkhart, Indiana and El Paso, Texas under the Ford Foundation's Young Composer Project. He has composed extensively in all the traditional media, including opera, and has had his works performed throughout the United States and in Europe. His publications include works for orchestra, band, chorus, solo voice, and a variety of chamber ensembles. He has received ASCAP Awards annually since 1979. In 1989, he received the Artist Fellowship Award in Music from the Kansas Arts Commission—carrying a \$5,000 stipend and performances of three of his works. In 1990, his Brass Quintet—composed for the New Mexico Brass Quintet—was selected as one of the official

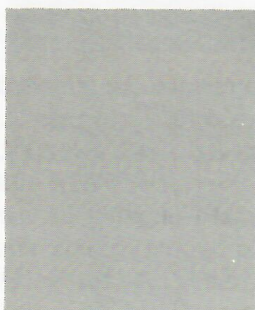
performance pieces at the International Competition for Brass Quintets held biennially in Narbonne, France. In 1991, he was chosen as the President's Scholar at Fort Hays State University where he is Professor of Music.



**David Rakowski** (b. 1958) is Assistant Professor of Music at Columbia University, where he teaches composition to graduates and undergraduates; he also taught theory and composition at Stanford University and ran its new music ensemble. His teachers have included Babbitt, Berio, Ceely, Westergaard, Lansky, Spies and Heiss. In the current academic year he is enjoying a Guggenheim Fellowship, during which he is fulfilling a commission from the Riverside Symphony, and writing several other pieces as well. Awards and fellowships include an NEA grant, Guggenheim fellowship, two BMI awards, a Bearn Prize, the Chadwick Medal from New England Conservatory, fellowships to the Tanglewood, the Composers Conference at Wellesley, the Virginia Center for the Creative Arts, Bellagio and the MacDowell Colony, as well as several other grants and awards. Commissions include *Speculum Musicae*, *Parnassus*, *Alea II*, *Alea III*, *The Nueva Learning Center*, *Dinosaur Annex* and others. *Speculum Musicae* has recorded his **Imaginary Dances** for a forthcoming CD on CRI. His music is published by C.F. Peters. He is a founding member of Boston's Griffin Music Ensemble. He writes short, choppy sentences.



**Leslie Nelson Shultis** recently completed a Master's degree in composition from the University of New Mexico, where she studied with Scott Wilkinson and William Wood. Shultis was a finalist in the international FORUM 91 composition contest and an invited guest at the first annual Ernest Bloch Composers Symposium in Newport, Oregon in 1990. She has been commissioned by the New Mexico Woodwind Quintet and the New Mexico Women Composers' Guild. Her work has recently been presented at festivals in Belgium, New Mexico, Mississippi and Maryland and as part of the New Mexico Symphony Orchestra Chamber Music Series. Shultis teaches music at the Albuquerque Technical-Vocational Institute and is a bassoonist with the Chamber Orchestra of Albuquerque and the New Mexico Woodwind Quintet.



**Stuart Saunders Smith**, b. 1948 Portland Maine

I.

Know,  
its  
not  
possible.

Know,  
its  
all  
possible

II.

When I first started composing  
& saw my work as the discovery  
of beauty not yet revealed.

Now, over twenty five years later,  
there has been a radical shift  
in my thinking.

I now view composing as the act  
of choosing what I *will*  
Aconsider beauty.

III.

I have come to this:

A life is always someone's death."

I measure myself against it.

Artaud, I measure myself it.

Artaud, I measure myself against you—  
your cruelty—  
the point of consciousness.

Dreams don't let me off the hook either.  
They tell the truth against my will.

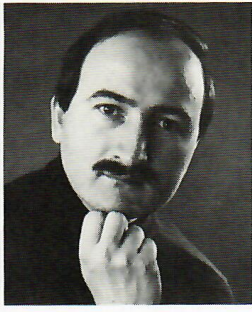
IV.

Musical analysis ultimately tells us  
all that cannot be said about music.  
It is only useful as a failure.

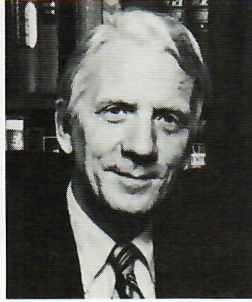
It's utter failure is music's triumph.

Music resides—lives,  
where musical analysis is silent,  
and is silenced.

Stuart Saunders Smith



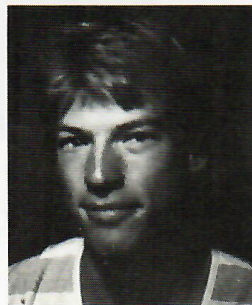
**Michael Staehle-Laburda** (born 1950 in West Germany) is a composer and a performing cellist. He first studied Medicine and received a medical diploma from the Munich Medical School in 1976. Later he studied composition and cello at USC, California. In 1989 he graduated from the University of California San Diego (UCSD) with a Ph.D. in music composition. His main influences have been the American serial school with teachers Leonard Stein and Wilbur Ogdon, and especially timbral design connected with graphic structure under his Ph.D advisor and teacher Joji Yuasa (Japan). Staehle-Laburda is currently Assistant Professor at NMSU (New Mexico State University) where he teaches cello, theory and electronic music. His recent compositions are a trio for Marimba, violin and string bass and a solo piano work. He is currently completing a Fantasy for solo violin and large string ensemble. Staehle-Laburda has written and published several articles on twelve-tone composition in the work of Ernst Krenek, and of graphic music composition in the work of Joji Yuasa.



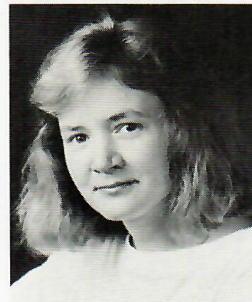
**Robert Suderburg** was born in Spencer, Iowa in 1936. He studied at the University of Minnesota, graduating summa cum laude and Phi Beta Kappa, then was awarded a three-year scholarship to the Yale School of Music where he received an M.M. in composition and theory. Moving to Philadelphia in 1960, he became an active leader in the performance of contemporary music conducting and teaching at Bryn Mawr College, the University of Pennsylvania (where he earned a Ph.D. in music), the Philadelphia Musical Academy, and as a member of the Philadelphia Composers' Forum. He was co-founder (1966) of the Contemporary Group at the University of Washington, Seattle, which received a Rockefeller grant in 1967 and a Naumberg Foundation award in 1971. Suderburg was named Chancellor of the North Carolina School of the Arts in 1974 and is currently composer-in-residence and Chair of Music at Williams College.

In addition to two Guggenheim Fellowships, Suderburg has received grants and awards from the Houston Symphony, Rockefeller Foundation, ASCAP, American Music Center, the Hindemith Foundation, and the National Endowment for the Arts.

His works, which include orchestra music, cantatas for voice and chamber orchestra, chamber music and compositions for piano, band, and for choir, have been performed in major centers of the U.S., Europe, Canada, Australia, and India.



**Eric Walters** was born in Ithaca, New York in 1967. Raised in Albuquerque, he attended the University of New Mexico and graduated in 1990 with a B.M. in cello performance. He is currently working on a Masters degree in Music Composition at Indiana University, in Bloomington, Indiana. As a cellist, he has studied with Joanna de Keyser at UNM and with Allan Harris at the Aspen Music Festival, where he served as principal cellist for the Concert Orchestra. He now studies witeoshi Tstsumi at Indiana. As a composer, his teachers include Scott Wilkinson, Bill Wood, Eugene O'Brien, and Harvey Sollberger, and his works have been premiered in Arizona, New Mexico, Indiana, and at the Chautauqua Music Festival in New York.



**Beth Wiemann**, was born in 1959 and raised near Burlington, VT, studied composition and clarinet at Oberlin College and Princeton University. Currently teaching at the College of the Holy Cross, she has taught at Reed College, the Bloomingdale Music School and the Shady Hill School. Her awards have included fellowships to the MacDowell Colony, Wellesley Composers Conference, Aspen Music Center and the Virginia Center for the Creative Arts, commissions from the Portland Metropolitan Arts Commission, Earplay, the New York Camerata, and Fiati Chamber Players, and awards from the Colorado New Music Festival, Marimolin, NACUSA, and the Cambridge Arts Council. Her works have been performed by Parnassus, the Buffalo New Music Ensemble, the Boston Composers String Quartet, Composers Concordance, and Griffin Music Ensemble, of which she is a founding member. Her music is published by Music for Percussion, Inc. and American Composers Alliance.



## New Mexico Women Composer's Guild



**Karen Cunningham** is the contact person for the New Mexico Women Composer's Guild. She was also the 1990 and 1991 Project Director and was a commissioned composer in 1989 and 1990 by the Guild. She received a Bachelor of Arts degree at Bennington College where she studied composition under Henry Brandt and Vivian Fine. Currently, she teaches private piano and theory in her home and is starting a new business in music transcription.



**Jane Ellen**, active performer, composer and member of ASCAP, is currently completing a B.A. at the University of New Mexico with a double major in piano performance and religious studies. She is a staff musician at Heights Cumberland Presbyterian Church. Her music is published by Heritage Press/Lorenz, Shawnee Press and Composer America Editions.



**Joanne Forman** is the recipient of a Composer's Fellowship from the National Endowment for the Arts, as well as many other awards and fellowships. Her work includes six one-act operas, musicals, more than a dozen song cycles, orchestral, choral and chamber music, and music for children. She is also a playwright, librettist, puppeteer and journalist. Twice a participant in the UNM Composer's Symposium, she lives in a mountain village in northern New Mexico.



**Mollie O'Meara** has a Bachelor and Master degrees in composition from the School of Music, Ohio State University. She has been a composer since childhood. Formerly a resident of Ohio (1963-1990), she was a founding member of Central Ohio composers Alliance. Now a resident of New Mexico, she teaches piano and composition privately, and is an occasional performer and adjudicator. Her compositions, mostly chamber music and songs, have been performed in Ohio, Austria, and New Mexico. Currently, she is working on a Sonata for viola and piano and is writing a novel.



**Jane Viemeister** received a Bachelor of Music degree from Cornell College and M.A., M.F.A., and D.M.A. from the University of Iowa. She was 1990 Commissioned Composer for the New Mexico Music Teachers' Association. Viemeister has composed works for chamber groups, voice, and students. Pianist, piano teacher, composer and poet, she enjoys exploring sound and rhythm in music and words.

## 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 Tight (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.

Byrdis Danfelter, 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 Timofeyew, Arthur Loy, and Walter Keller. Former chairmen Grace Thompson and Lena Clauve 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 McKerrow, and Halim El-Dabh. Dean Robb brought Nadia Boulanger, Ernst Krenek, and Paul Hindemith to the campus to lecture and give master classes. (Krenek'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 Cheetham, University of Missouri; Halim El-Dabh, Kent State University; Peter Lieuwen, Texas A & M; Jeffrey Stolet, University of Oregon; Alan Schmitz, Alaska Pacific University; William Osborne, Munich, West Germany, James Galloway and Michael Mauldin 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 Lynn 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 Darrel Randall were co-chairs. In succeeding years honored guests were Ned Rorem, George Crumb, Vincent Persichetti, Max Schubel, Karel Husa, Gunther Schuller, and David Raksin.

In 1980, Karl Hinterbichler 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, Thea Musgrave, Mario Davidovsky, Ernst Krenek, David Baker, Lous 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 (1982–1989), John Lewis and Michael Colgrass.

A competition for students in composition, senior and graduate, was initiated by Dean Donald McRae 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 Getty 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.