

The University of New Mexico  
College of Fine Arts  
Department of Music

# COMPOSER'S SYMPOSIUM

**March 29-31, 1993**

**Participating Composers:**

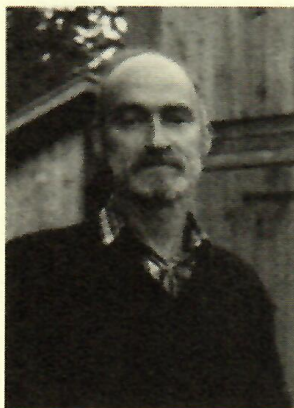
## **CHRISTIAN WOLFF**

JAMIE ALLEN	MARVIN L. LAMB
ELINOR ARMER	ROBERT M. NEWELL
ELIZABETH BELL	STEVE PETERS
STEVEN BLOCK	JOHN DONALD ROBB (1892-1989)
SCOTT BRICKMAN	CHRISTOPHER SHULTIS
LAWRENCE CAVE	ADELINA TIMOFEYEW
DAVID DUNN	N. SEAN WILLIAM (1954-1993)
GORDON GETTY	SCOTT WILKINSON
RICHARD HERMANN	JAY ALAN YIM

THOMAS DODSON—Dean, College of Fine Arts  
NANCY USCHER—Chair, Department of Music

*THE COMPOSER'S SYMPOSIUM is funded in part from grants  
by Herb Denish and Associates and the Gordon Getty Foundation.*

*All events of this symposium are at the University of New Mexico Fine Arts Center  
and are open to the public and free of charge.*



## CHRISTIAN WOLFF

Born in 1934 in Nice, France; living in U.S. since 1941. Currently Strauss professor of music and professor of Classics, Dartmouth College. Extensive lecturing, workshops, residencies in U.S., Canada, England and Germany.

Studied piano with Grete Sultan; began composing in 1949. Shortly after met John Cage, then David Tudor, Morton Feldman and Earle Brown, and in association with them his musical activity took form and gained free scope. Afterwards various collaborations have affected the music, with (among others) David Behrman, Cornelius Cardew, Garrett List, Gordon Mumma, Frederic Rzewski, Kurt Schwertsik and John Tilbury.

Compositions include works for piano(s), miscellaneous keyboards, chamber groups, magnetic tape, unspecified groups of players and sound sources ("prose" compositions), chorus, and orchestra. A particular interest in them has been to allow performers flexibility and ranges of freedom at the actual time of a piece's performance; in devising notations to make this practicable; in fostering among both professional and lay players a spirit of unoppressive, liberating interdependence; and in drawing material from traditions of popular political music.

Music has been performed throughout the world, especially in Europe, U.S., and Japan. A number of pieces have been used by Merce Cunningham and his dance company. Publisher: C.F. Peters, New York. Recordings on: Columbia-Odyssey, Vox, Time-Mainstream, Wergo, Elektrola, EMI, CRI, Opus One, Philo, EMI-Toce, COLLECTA and HAT ART. Writings on new music in: *Die Reihe*, *Collage* (Palermo), *Audience* (Cambridge, Mass.), *VH 101* (Paris), *Sonus*, *Interface*, *MusikTexte*, etc.



**JOHN D. ROBB  
(1892-1989)**

John Donald Robb (1892–1989) had a long and distinguished career as an attorney, teacher, administrator, conductor, performer, ethnomusicologist, and foremost as a composer. He touched the lives of all those that knew him and through his music future generations will also be enriched.

He 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 *Joy Comes to Deadhorse*, concerti for piano and viola, four symphonies, orchestral works, over eighty songs and settings of folk songs, a number of chamber music pieces and more than sixty-five electronic works. His orchestral works have been played by orchestras both in the United States and abroad under noted conductors, including Hans Lange, Guy Frazer Harrison, Maurice Abravanel, Victor Alexander, Eleazar de Carvalho, Leonard Slatkin, Souza Lima, Maurice Bonney, Ricardo del Carmen, Gilberto Orellana and Yoshimi Takeda. The culmination of Dean Robb's interest in and study of folk music was the publication in 1980 of his authoritative book *Hispanic Folk Music of New Mexico and the Southwest*. He 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.

## Monday, 29 March 1993

- 9:00–9:50 AM Welcome — Nancy Uscher, Chair  
PANEL DISCUSSION: “Art Music and Ideology” — B-120  
Christian Wolff, Scott Brickman, Elizabeth Bell, David Dunn, Jay Alan Yim  
Christopher Shultis, moderator
- 10:00–10:50 MEET THE COMPOSER, Part I — B-120  
Each of the following composers will present a composition or a compositional concern:  
Jamie Allen, Elinor Armer, Adelina Timofeyew
- 11:00–11:45 MEET THE COMPOSER, Part II — B-117  
Elizabeth Bell, Jay Alan Yim
- 12:00–1:50 LUNCH — Student Union Building, Room 250-B,C  
for all visiting composers
- 2:00–2:50 MEET THE COMPOSER, Part III — B-120  
Steve Peters, Marvin Lamb
- 3:00–6:15 OPEN REHEARSALS — Keller Hall
- |           |  |
|-----------|--|
| 3:00–3:20 | Christian Wolff, <i>For Morty</i>                                      |
| 3:20–3:40 | Gordon Getty, <i>Ancestor Suite</i>                                    |
| 3:40–4:00 | Elizabeth Bell, <i>String Quartet</i>                                  |
| 4:00–5:00 | Wilkinson, <i>Festive Canticle</i> and Newell, <i>Holiday get-away</i> |
| 5:10–5:20 | Michael Fernandez, <i>Piano Trio</i>                                   |
| 5:20–6:00 | John D. Robb, <i>Sonata No.1, Op.2 for Violin and Piano</i>            |
| 6:00–6:15 | Steven Block, <i>Sweet Soulless Solstice for Solo Flute</i>            |
- 8:15 UNM COMPOSER’S SYMPOSIUM CONCERT NUMBER 1 — Keller Hall  
—The John Donald Robb Concert—

The University of New Mexico  
Department of Music presents the

**Composer's Symposium Concert Number 1**  
**The John Donald Robb Concert**

Merce (1993)\* .....Christian Wolff  
University of New Mexico Percussion Ensemble  
Christopher Shultis, director

Visions of Basque.....Marvin L. Lamb  
Samuel Rhodes, bassoon

Sonata No. 1, Opus 2 for Violin and Piano .....John Donald Robb  
Andante  
Andante  
Largo  
Allegro  
Anthony Templeton, violin  
Frederick Sturm, piano

*Intermission*

String Quartet (1957).....Elizabeth Bell  
University of New Mexico String Quartet

Sweet Soulless Solstice for Solo Flute (1975) .....Steven Block  
Tadeu Coelho, flute

Holiday Get-away (1992).....Robert M. Newell  
University of New Mexico Concert Choir  
John Clark, director

A Festive Canticle (1987).....Scott Wilkinson  
University of New Mexico Concert Choir, John Clark, director;  
The New Mexico Brass Quintet

\* World Premier

**Monday, 29 March 1993 • 8:15 PM • Keller Recital Hall**

## Tuesday, 30 March 1993

- 9:00–9:50 AM PANEL DISCUSSION: "Today's Interactions between 'Pop,' 'Folk' and 'Art' Musics " — B-120  
Christian Wolff, Jamie Allen, Lawrence Cave, Steve Peters, Adelina Timofeyew,  
Steven Block, moderator
- 10:00–10:50 MEET THE COMPOSER, Part IV — B-120  
Each of the following composers will present a composition or a compositional concern:  
Lawrence Cave, Gordon Getty
- 11:00–11:50 MEET THE COMPOSER, Part V — B-117  
Scott Brickman, David Dunn, Robert M. Newell
- 12:00–1:50 LUNCH — Student Union Building, Room 250-B,C  
"Brown Bag," all are welcome
- 2:00–3:30 UNM COMPOSER'S SYMPOSIUM CONCERT NUMBER 2 — Keller Hall  
— The Alumni Concert —
- 4:00–5:45 OPEN REHEARSALS—Keller Hall
- 4:00–4:20 Marvin L. Lamb, *Serenade for Unknown Friends*
- 4:20–4:40 Elinor Armer, *Thaw*
- 4:40–5:00 Christian Wolff, *Hay Una Mujer Desaparecida*
- 5:00–5:45 David Dunn, *Chaos and the Emergent Mind of the Pond*
- 8:15 UNM COMPOSER'S SYMPOSIUM CONCERT NUMBER 3 — Keller Hall  
— The Gordon Getty Concert —

The University of New Mexico  
Department of Music presents the

## Composer's Symposium Concert Number 2 The Alumni Concert

Metaphysics (1992).....Christopher Shultis  
University of New Mexico Percussion Ensemble  
Christopher Shultis, director

Chamber Song\* .....Dan Cummings  
Liz Lisle, clarinet; Nancy Whiton, 1st violin;  
Laura Maechtlen, 2nd violin; Cara King, viola;  
Roy Wilcox, cello; Dan Cummings piano

Piano Trio (1993)\*\* .....Michael Fernandez

Ancestor Suite for string quartet (1992).....Gordon Getty  
*Zwei Ländler*  
*Waltz of the Ancestors*  
*Madeline*  
*Ewig du and Finale*  
Xiaoli Chen, 1st violin; Christine Sigg, 2nd violin;  
Linnea Ohlsen, viola; Tim Demmie, cello

For Morty.....Christian Wolff  
Dawn Chambers, piano  
Douglas Nottingham and John Bartlit, percussion

In Memory of a Once New World (1992) .....Jamie Allen  
Ronald Grinage, piano  
Greg Austin, percussion  
Jeff Sussmann, marimba

\* A University of New Mexico Department of Music High School Composition Contest Winner.

\*\* The University of New Mexico Department of Music Senior Composition Contest Winner.

**Tuesday, 30 March 1993 • 2:00 PM • Keller Recital Hall**

The University of New Mexico  
Department of Music presents the

**Composer's Symposium Concert Number 3**  
**The Gordon Getty Concert**

Radiant Shadows (1991) .....Jay Alan Yim  
University of New Mexico Percussion Ensemble  
Christopher Shultis, director

Introspection and Caprice for Solo Flute (1985).....Richard Hermann  
Tadeu Coelho, flute

Chaos and the Emergent Mind of the Pond (1991).....David Dunn

*Intermission*

Thaw (1975) .....Elinor Armer  
Jacquelyn M. Helin, piano

Serenade for Unknown Friends (1974) .....Marvin L. Lamb  
Jennifer Jennings, oboe; Connie McGlammery, clarinet;  
Robbie Wilkerson, tenor saxophone; Darrel Randall, piano

*Hay Una Mujer Desaparecida* (1979) .....Christian Wolff  
Jacquelyn M. Helin, piano

Water.....Adelina Timofeyew  
Jeanne Grealish, mezzo-soprano  
Jane Snow, piano

Dido Laments: Scenes and Soliloquies from Virgil's *Aeneid*.....Lawrence Cave  
translated by Robert Fitzgerald  
Jeanne Grealish, mezzo-soprano  
Peter Pesic, piano

**Tuesday, 30 March 1993 • 8:15 PM • Keller Recital Hall**



## Wednesday, 31 March 1993

- 9:00–9:50 AM PANEL DISCUSSION, "Training/Educating Young Composers" — B-120  
Christian Wolff, Marvin L. Lamb, Elinor Armer, Gordon Getty  
Richard Hermann, moderator
- 10:00–10:50 COMPOSITION SEMINAR I for Young Composers at UNM — B-120  
Elinor Armer
- 11:00–11:50 COMPOSITION SEMINAR II for Young Composers at UNM — B-120  
Elizabeth Bell, David Dunn, Jay Alan Yim
- 12:00–1:50 LUNCH
- 2:00–2:50 Meet the Composer, Part VI — 2100  
Christian Wolff
- 3:00–7:30 OPEN REHEARSALS — Keller Hall  
3:00–3:20 Scott Brickman, *New World Order*  
3:20–3:40 Marvin L. Lamb, *Solowalk for Flute*  
3:40–4:00 N. Sean William, *Come Window Golds Coming*  
6:00–7:00 Christian Wolff, *Changing the System*  
7:00–7:30 Steve Peters, *Tjotjog*
- 8:15 UNM COMPOSER'S SYMPOSIUM CONCERT NUMBER 4 — Keller Hall

The University of New Mexico  
Department of Music presents the

## Composer's Symposium Concert Number 4

*Tjotjog*.....Steve Peters  
Gamelan Encantada, Jenny DeBouzek, director

Solowalk for Flute (1971).....Marvin Lamb  
Tadeu Coelho, flute

New World Order: Three Songs  
to Texts of Nelson Algren (1991).....Scott Brickman  
Lisa Ganung, soprano; Robert Haigler, piano

Come Window Golds Coming .....N. Sean William  
Adam Gonzalez, cello

### *Intermission*

Changing the System (1972-3) .....Christian Wolff  
University of New Mexico String Quartet  
University of New Mexico Percussion Ensemble  
University of New Mexico Contemporary Chamber Ensemble  
Christopher Shultis, conductor

**Wednesday, 31 March 1993 • 8:15 PM • Keller Recital Hall**

## PARTICIPATING COMPOSERS



**JAMIE ALLEN** holds degrees in composition from both the University of Chicago and the University of Texas at Austin. His music has graced concert stages, theatrical productions, films, videos and dance performances from coast to coast. He has received numerous commissions from ensembles such as the Abilene Philharmonic Orchestra, the Los Angeles Drama Critics Circle, the Institute of American Indian Arts, the Vicki Alexander Dancers and various professional chamber groups.

Mr. Allen is perhaps best known for his work with Latin American and American Indian musical traditions. He directs the College of Santa Fe's Andean Music Ensemble and teaches special classes on Music of the Americas for both the college's undergraduate and elderhostel students.

His 1990 concert, *Hope For The Americas*, which included works written for various different folk-influenced music ensembles as well as dancers, storytellers, and video imagery, was chosen by both the *Los Angeles Weekly* and the *Pasadena Weekly* as a "pick of the week."

Mr. Allen currently serves as the program director for the Sipapu Center for the Arts in Santa Fe and as the music editor for *The* magazine.



**ELINOR ARMER** is chair of the composition department at the San Francisco Conservatory of Music. She studied composition with Darius Milhaud and Leon Kirchner and piano with Alexander Libermann. She has received the Norman Fromm Composers Award, fellowships from the MacDowell Colony, the Charles Ives Center for American Music, the Chamber Music Conference/Composers Forum of the East, Yaddo, and numerous commissions. In 1991 Ms. Armer received the Gerbode Foundation New Music Composition Award. Among her best-known works is "Uses of Music in Uttermost Parts," a fantasy series written in collaboration with science-fiction author Ursula Le Guin. Armer has performed, lectured, and adjudicated throughout the country, and her works are published by Fallen Leaf Press, J.B. Elkus and Son, and C.F. Peters.



**ELIZABETH BELL** (b. 1928, Cincinnati, Ohio) studied piano from an early age; she received her B.A. as a Wellesley Scholar from Wellesley College in 1950 and continued her training at the Juilliard School, where she studied under the late Peter Mennin and Vittorio Giannini, and received her degree in composition in 1953. She has also studied at the Cincinnati Conservatory of Music, and privately with composer Paul Alan Levi in New York.

Her works include orchestral, chamber, solo instrumental and vocal music and have been performed throughout the United States, in Japan and Russia, and on the radio in Australia. She has had three retrospective concerts of her works: one in 1973 at Cornell University in Ithaca, New York; one in 1985 in Cincinnati; and the third in October 1991 in New York City. She was music critic for the *Ithaca Journal* from 1971 to 1976. She has appeared on public radio, has been a guest on educational TV, and has lectured on the role of women composers in the twentieth century. A BMI composer and member of American Composers' Alliance, she is one of the founders and officers of New York Women Composers, Inc.; she is also a member of numerous other professional organizations.

Ms. Bell has received commissions from the Ithaca High School Orchestra, Inoue Chamber Ensemble, New York State Council on the Arts, Putnam Valley Arts Council, Bradshaw and Buono duo pianists, Max Lifchitz, North/South Consonance, and Vienna Modern Masters. Her works have been recorded on CRS, Classic Masters, and Vienna Modern Masters.

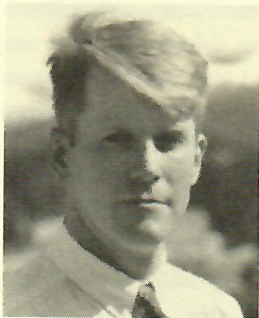


**STEVEN BLOCK** (b. 1952, NYC) has appeared in the various musical persona of composer, music theorist, music critic, pianist, classical radio and disco d.j., among others. He has participated in many academic programs (for too many degrees), received his Ph.D. in composition-theory from the University of Pittsburgh and 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, Australia, and all over the United States; and his *Darkness Songs* was performed in the 1982 Inter American Music Festival in Washington, DC. 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-garde" 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.



**SCOTT BRICKMAN** (b. 1963, Oak Park, IL) holds a B.M. in composition from the University of Wisconsin at Madison and is now concurrently enrolled in the Ph.D. program in composition and the M.A. program in women's studies at Brandeis University.

His composition teachers have included Chester Biscardi, Stephen Dembski, Martin Boykan, and, at present, Yehudi Wyner. His compositions have received awards from the Windy City Winds and Wisconsin Alliance of Composers. Recently, he assisted in the preparation of the *Anthology of Music by Women* (Prentice Hall, forthcoming), edited by Joseph N. Straus.



**LAWRENCE CAVE** was educated at Oberlin College Conservatory of Music, where he received his B.Mus. in Music Composition and Music History in 1981, and at Harvard University, receiving his Ph.D. in Composition in 1986. Since 1987 he has served as the principal lecturer for the Santa Fe Opera, as well as lecturer for the Desert Chorale and the Santa Fe Chamber Music Festival.

Recent works include: *Dido Laments*, for mezzo soprano and piano; incidental music for the Santa Fe Actor's Theatre production of *Quartet*, *The Seasons of Meng Hao Jan* commissioned by the Santa Fe Desert Chorale for the 1991 season; *Three Pieces for Organ* and *Two Windows* for organ, first performed in 1992 by the composer. *Two Windows* is scheduled for performance at the 1993 American Guild of Organists Regional Convention in Santa Fe; *In the House of the Muse*, for chorus and small instrumental ensemble based on texts of Sappho and sung in the original Greek, will receive its first performance in April by the St. John's College Chorus. Mr Cave is currently writing a score for *Midsummer Night's Dream*.



**DAVID DUNN**, sound designer and composer, has worked in a wide variety of audio media inclusive of traditional and experimental music, installations for public exhibitions, video and film soundtracks, radio broadcasts, and bioacoustic research. His compositions and wildlife sound recordings have appeared in many international forums, concerts, broadcasts, exhibitions, and publications. His composition teachers include David Ernst, Norman Lowrey, Pauline Oliveros and Kenneth Gaburo. From 1970 to 1974 he was a principal assistant to the American composer Harry Partch. He was director of the Electronic Music Studio at San Diego State University and has taught at numerous schools and universities. In 1989 he co-founded the Independent Media Labs in Santa Fe, New Mexico. Recent activities have included presentations at Ars Electronica (Austria), The Chaos and Order Symposium of the Styrian Autumn Festival (Austria), L'Immagine Ellettronica Festival (Italy), the Institute for New Media (Germany), a commission from Australian Broadcasting, and wildlife field recording expeditions in North America and Southern Africa. In the fall of this year he will be a featured artist at the international sound art festival, SoundCulture, in Tokyo, Japan.

David Dunn is the author of *Music, Language, and Environment* (a collection of selected scores, writings and recordings) and *SKYDRIFT* (a book documenting a large environmental sound project). He is the editor of *Harry Partch: An Anthology of Critical Perspectives* and *Eigenwelt der Apparatewelt: Pioneers of Electronic Art*. His recordings and theoretical writings have been published in the United States, Canada, Europe, Australia, and Japan in such journals and publications as *Leonardo*, *Musicworks*, *Perspectives of New Music*, *EAR*, *Postneo*, *IS Journal*, *Stereo Review*, *Kunstforum*, *Words and Spaces*, *Ars Electronica*, and *The LA Weekly*. A CD of recent compositions, *Angels and Insects*, is published by ¿What Next? Recordings.

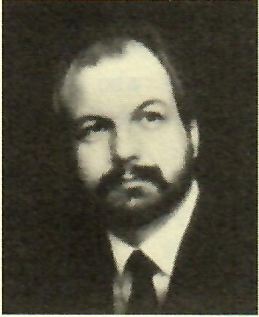


**GORDON GETTY** was born in Los Angeles in 1933 and has lived in San Francisco since 1945. He graduated from the University of San Francisco in 1956 with a B.S. degree in English literature, having meanwhile studied piano with the late Robert Vetleson and voice with Easton Kent. Following six months of active duty in the army and four years in the family businesses, he studied music theory (in 1961 and 1962) at the San Francisco Conservatory of Music. Today, Getty is a frequent Visiting Composer at colleges and universities across the country and holds Honorary Doctorates from the University of Maryland, Pepperdine University, the San Francisco Conservatory of Music, and the Mannes College of Music.

Honored as an Outstanding American Composer at the John F. Kennedy Center for the Performing Arts in Washington, DC, in 1986, Gordon Getty continues to win high praise for performances of his music in major concert halls across the United States and overseas—in New York, San Francisco, Washington, Los Angeles, London and Vienna. His works have also been heard at major festivals, including the Casals Festival in Puerto Rico, and “The Festival of Two Worlds” in Spoleto, Italy, where his opera *Plump Jack* was performed in concert version to critical acclaim on July 4, 1989.



**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 has published as a composer (Ken Dorn Publications) and theorist (*Journal of Musicological Research*, *Theory and Practice*, *Sonus*, and *Winds Quarterly*), and his music has been recorded by National Public Radio. His compositions have been performed in major cultural 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. Prior to joining the music faculty of the University 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 West Marvin entitled: *Musical Pluralism: Aspects of Structure and Aesthetics in Music since 1945*.

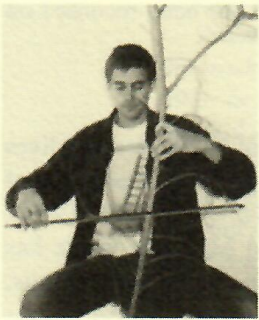


**MARVIN L. LAMB** (born 1946) presently holds the position of Dean and Professor of Music at the Baylor University School of Music. He holds degrees from Sam Houston State University, the University of North Texas, and the University of Illinois in composition and theory. He is published by Carl Fischer, Crucible Arts Magazine, Dorn Publications, Media Press, Medici Press, Shawnee Press, TRN Publishers, Wimbledon Music Inc., the American Printing House for the Blind, and included in the Fleisher Collection of the Free Library of Philadelphia. His music is recorded by Redwood Records, Inc., Crystal, and Mark Records, Inc. Lamb's compositions have been performed by many major musical organizations including the Dallas Symphony Orchestra, St. Louis Symphony Orchestra, the New York Chamber Orchestra, and the Atlanta Symphony Orchestra. He has been honored by many organizations including the A.S.C.A.P. Standard Awards Panel, Mellon Foundation, Meet the Composer, Inc., and the National Science Foundation. Dean Lamb has also been active as a lecturer and writer on arts educational policy matters, new music ensembles and new music.



**ROBERT M. NEWELL** is known internationally as both composer and conductor. He received his D.M.A. from the University of Illinois. While at Tanglewood he studied with Aaron Copland, Lukas Foss, Gunther Schuller, Witold Lutoslawski, and later with Olivier Messiaen in Paris as a Fulbright grantee. His prize-winning work, *Ryo-nen* was performed by the Tokyo Philharmonic Chorus and Orchestra in 1986; that same year he toured major cities of South America to conduct orchestras and lecture on 20th-century music—again under the auspices of Fulbright. Such associations have resulted in many return engagements to South America for similar purposes.

Recent honors include a fellowship from the Ohio Arts Council, a grant from Ohio University for promotion of his orchestral works, and the Ohioana Library Association's "Music Citation." This latter was awarded for his choral/orchestral work "Of Visions and Dreams," commissioned for the Northwest Ordinance Bicentennial celebration. For such musical contributions he was acclaimed by the Ohio Senate as a "remarkable" and "unique" individual. Dr. Newell is currently Composer-in-Residence at Ohio University.



**STEVE PETERS** is a listener, composer, improviser, and radio artist. He also plays with *Gamelan Encantada*, writes and records odd songs with singer Marghreta Cordero as *Dueto Le Momo*, and plays a little old-time Spanish folk music now and then. He has made work for dance and theater, performed solo and with various ad hoc ensembles, played in trashy punk bands, and worked as an artist in the schools. He has no graduate degrees, no grants, no prestigious awards or commissions, and no famous teachers. Most recently he is making solo improvisations using found objects, voice and real time electronic processing (strictly low-fi, no computers), and finishing up recording of the first *Le Momo* CD. He is also a producer of events and recordings, and runs *Nonsequitur*, a non-profit company which publishes CDs and tapes of experimental music, sound, and language, including *The Aerial* series and ¿What Next? Recordings. He has lived in New Mexico since 1988.



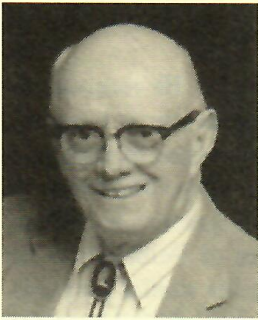
**CHRISTOPHER SHULTIS** is Associate Professor of Music and Director of Percussion Studies at the University of New Mexico. He directs the highly acclaimed UNM Percussion Ensemble which has performed and recorded the work of many important composers including pieces written especially for them by James Tenney and Christian Wolff. Currently completing a Ph.D. in American Studies at UNM, his dissertation is titled "Silencing the Sounded Self: John Cage and the Experimental Tradition in Twentieth-Century American Poetry and Music." As a conductor, performer and composer, Shultis' work has been recorded by the Wergo, Neuma, BV-Haast, and ¿What Next? labels. He will be a Fulbright scholar for the 1993–94 academic year at the Rheinisch-Westfälische Technische Hochschule in Aachen, Germany.



**ADELINA TIMOFEYEW** was born and raised in Albuquerque, New Mexico, and is a graduate of the University of New Mexico. She studied at the Conservatory of St. Cecilia (Rome) in composition, piano, theory and later voice. Adelina married Nicolai Timofeyew, a brilliant tenor who studied with the famous M. O. Cotogni. Adelina and Nicolai have toured in concert almost every South American country.

Adelina Timofeyew is a member of Sigma Alpha Iota, the New Mexico Women Composers' Guild, the N.M. Federation of Music Clubs, the Albuquerque Music Club, Past Presidents Assembly, etc.

Adelina has studied with many noted teachers, such as: Geritz (L.A.), Tilly (Eng.), Dobici, Scarpini, Mortari, Tamayo, a Schnabel young student artist, etc.



**SCOTT WILKINSON** was born in Bement, Illinois, and took his first theory lessons while still in high school; his teacher was Edith Rose. He received his master's degree from the University of Arizona and did advanced study with Darius Milhaud at Mills College and in Paris. After returning from France he worked with Gene Forrell in documentary and educational films in New York. He later worked for Carl Fischer, Inc., music publisher in New York and became managing editor. The health of his children necessitated a move to a more arid climate. In Albuquerque he purchased the Music Mart, which he and his wife operated for several years. After selling the store and a brief stay in New York at Carl Fischer, he returned to Albuquerque where he taught 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 Fischer, and Mark Tezak Verlag.

**N. SEAN WILLIAM** was born in Asheville, North Carolina in 1954 and attended the Eastman School of Music. He served as Development Associate for the New Mexico Repertory Theatre from 1988–1991. In addition to his gifts as a composer, William was also an accomplished poet. *The Weight of Light* for percussion ensemble was featured at the New Music Across America festival in Albuquerque, 1992. *Come Window Golds Coming* for solo cello has been recorded on *The Aerial* and is available through *Nonsequitur* in Albuquerque.



**JAY ALAN YIM** (b.1958) is currently an assistant professor at Northwestern University and lives in Chicago with his wife, the painter Marlena Novak. He studied composition at the University of California at Santa Barbara, the Royal College of Music (London), Harvard (Ph.D. 1989), Tanglewood, Aspen, and Dartington, and computer music at Stanford and MIT. His music has received many awards (e.g., NEA Composers Fellowship, ISCM, Stichting Gaudeamus, Accademia Musicale Chigiana, New York State Council on the Arts, Illinois and Massachusetts Arts Councils, 2 ASCAP grants, 3 BMI awards) and is frequently featured at international festivals including Tanglewood, Almeida, Darmstadt, Gaudeamus, Ars Musica Brussels, ISCM World Music Days, Sendai, Huddersfield, and the International Computer Music Conference. The Netherlands Radio Filharmonisch Orkest, the Tanglewood Music Center Orchestra, the Los Angeles Philharmonic, the London Sinfonietta, the Arditti String Quartet, the Boston Musica Viva, the New Music Consort, the Nieuw Ensemble, the Endymion Ensemble, and the Het Trio have performed and broadcast his work in more than a dozen countries. The Arditti Quartet has recorded his *Autumn Rhythm* for their next CD release on Disques Montaigne. Recent works have included *Dreams Wide Awake* (11 players and live electronics) commissioned by the Nieuw Ensemble with funds from the Illinois Arts Council, and premiered in Amsterdam during the Gaudeamus Festival 1991, and *Rain Palace* for solo oboe, solo cor anglais, and orchestra, premiered by the Haddonfield Symphony in February 1993.

## 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 list 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, and 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; Jeffery Stolet, University of Oregon; Alan Schmitz, Alaska Pacific University; William Osbourne, 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 25–29 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, Lou Harrison, John Harbison, and John Cage. The 1989 symposium, as part of the university's centennial celebration, honored alumni and friends (a total of 40) 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 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.

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