

The University of New Mexico

COLLEGE OF FINE ARTS
DEPARTMENT OF MUSIC

1994
COMPOSERS'
SYMPOSIUM

MARCH 27 - 30, 1994

FEATURING MUSIC OF COMPOSERS FOR FILM AND TELEVISION

REDJEP ALLAYAROV
BUDDY BAKER
BRUCE BROUGHTON
DAVID RAKSIN
LAURENCE ROSENTHAL
FRED STEINER
JOJI YUASA

**INCLUDING WORKS BY CURRENT AND FORMER MEMBERS
OF THE COMPOSITION FACULTY AT UNM**

RICHARD HERMANN
JOHN DONALD ROBB
WITH SPECIAL TECHNICAL ASSISTANCE BY
JEAN-PIERRE MICHELOU
AND A PRESENTATION BY
LAWRENCE LEVITON

DR. THOMAS DODSON - Dean, College of Fine Arts
DR. NANCY USCHER - Chair, Department of Music

All events of this symposium are at The University of New Mexico Fine Arts Center,
Student Union Building, and the Lobo Theater and are open to the public free of charge.
Special thanks to the Albuquerque Hilton Hotel for their support.

COMPOSITION AT UNM (A BRIEF HISTORY)

*M*usic 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 College of Fine Arts. 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 Timocoyew, 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 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

Continued on inside back cover.

*W*elcome to the 1994 COMPOSERS' SYMPOSIUM of the Department of Music. The focus of this year's symposium is music for film. Here is a list of films and film presentations to be included:

<i>Deception*</i>	Monday, 10:45 a.m.	Fine Arts Center B-120
<i>My Crazy Life</i>	Monday, 2:00 p.m.	Fine Arts Center B-120
<i>Star Trek</i>	Monday, 3:15 p.m.	Fine Arts Center B-120
<i>Return of a Man Called Horse (1976)</i>	Monday, 4:30 p.m.	Fine Arts Center B-120
<i>The Miracle Worker (1962)</i>	Tuesday, 1:30 p.m.	SUB Theater
<i>Silverado (1986)</i>	Tuesday, 3:30 p.m.	SUB Theater
<i>The Man and the Music! (Bernard Herrmann, Oscar-nominated documentary)</i>	Wednesday, 9:00 a.m.	Fine Arts Center B-120
<i>The Bad and the Beautiful</i>	Wednesday, 2:00 p.m.	Fine Arts Center B-120
<i>Tombstone (1994)</i>	Wednesday, 4:00 p.m.	Lobo Theatre
<i>Giddyup*</i>	Wednesday, 8:15 p.m.	Lobo Theatre
<i>The Fox and the Hound*</i>	Wednesday, 9:00 p.m.	Lobo Theatre

*Excerpts

We hope you enjoy this Composers' Symposium!

Nancy J. Uscher

NANCY J. USCHER
Chairperson, Department of Music



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 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.

SCHEDULE OF EVENTS

SUNDAY, 27 MARCH 1994

- 7:30 p.m. **The History of Music and Film**
Lecture by Fred Steiner
Fine Arts Center, Room 2018

MONDAY, 28 MARCH 1994

- 9:00-10:30 a.m. **Welcome**
Nancy Uscher, UNM Department of Music Chair
Panel Discussion: Careers for Composers of Film Music.
Mr. Baker, chair, with Messrs Broughton, Yuasa, Rosenthal
and Steiner.
Fine Arts Center, B-120
- 10:45-11:45 a.m. **Style and Characteristics of Film Music**
Fred Steiner and Joji Yuasa.
*Presentation: Korngold Cello Concerto-used as a theme in the
film Deception*
Lawrence Leviton-Professor of Cello,
University of Wisconsin, Stevens Point
Fine Arts Center, Room B-120
- 12:00-1:30 p.m. **LUNCH - Student Union Building, Room 230**
For all visiting composers.
- 1:30 p.m. **Film Screenings.** Preceded by talks from the composers:
2:00 p.m. *My Crazy Life* (Joji Yuasa)
3:15 p.m. *Star Trek* (Fred Steiner)
4:30 p.m. *Return of a Man Called Horse*
Fine Arts Center, Room B-120
- 8:15 p.m. **The John Donald Robb Concert,**
Keller Hall, Reception in Green Room

THE UNIVERSITY OF NEW MEXICO
DEPARTMENT OF MUSIC PRESENTS
THE COMPOSERS' SYMPOSIUM CONCERT:
THE JOHN DONALD ROBB CONCERT

Four Short Pieces for the Piano

I. Allegretto

II. Largo

III. Allegretto

IV. Allegro

Tatania Vetrinskaya, piano

Redjep Allayarov

Particles of Time (1990) for Tape

Lloyd Ultan

Three Pieces for Violin and Piano

I. Larghetto

II. Allegro

II. Largo

David Felberg, violin; Tatania Vetrinskaya, piano

Redjep Allayarov

Bagatelles, Book I for Solo Piano

Vivo, Secco, Largo Molto, Moderato,
Brilliant, Brutale, Cantabile, Andante

Myung-Hee Chung, piano

Richard Hermann

Blindness for Solo Marimba (1994)

Fred Bugbee, marimba

Christopher Shultis

-INTERMISSION-

Symphony in One Movement, Number Three, Op. 34

The Chamber Orchestra of Albuquerque

David Oberg, conductor

John Donald Robb

MONDAY, 28 MARCH 1994 • 8:15 P.M. • KELLER RECITAL HALL

1994 COMPOSERS' SYMPOSIUM

SCHEDULE OF EVENTS

TUESDAY, 29 MARCH 1994

- 9:30-10:45 a.m. **Sound design and technical issues in films**
Jean-Pierre Michelou and Kevin Campbell
Fine Arts Center, Room B-120
- 11:00-12:15 p.m. **Composition Seminar I for Young Composers at UNM**
Buddy Baker
Fine Arts Center, Room B-120
- 12:15-1:15 p.m. **LUNCH** - Student Union Building, Room 230
"Brown Bag," all are welcomed
- 1:30 p.m. **Film Screenings**
Preceded by commentary from composers:
1:30 p.m. *Miracle Worker* (Laurence Rosenthal)
3:30 p.m. *Silverado* (Bruce Broughton)
The UNM Student Union Theater
- 8:15 p.m. **Concert of Music by Film Composers,**
Keller Hall, Reception in Green Room

THE UNIVERSITY OF NEW MEXICO
DEPARTMENT OF MUSIC PRESENTS
THE COMPOSERS' SYMPOSIUM CONCERT

Seven Theater Songs

Laurence Rosenthal

"*Love's Labour's Lost*" (Shakespeare)

1. Winter
2. Spring

Peruzy Reynolds, soprano; Paul Roth, piano

"*The Good Woman of Sezzuan*" (Bertolt Brecht)

1. Shen Te's Arioso
2. Song of the Snake

"*Mother Courage*" (Brecht)

The Song of Mother Courage

"*The Party*" (Arnold Winstein)

1. He Interests Me
2. Central Park Goodbye

Julie Trujillo, soprano; Cora Harms, piano

Five Pieces for String Trio (1963)

Fred Steiner

- I. Marcia
- II. Pizzicato
- III. Scherzo
- IV. Siciliano
- V. Rondo

Daniel Brandt, violin; Shanti deKeyser, viola; Tim Demmie, cello

-INTERMISSION-

A Winter Day

Joji Yuasa

Jeanne Pierce, flute; Connie McGlamery, clarinet;
Dawn Chambers, piano; Fred Bugbee, percussion;
Ann Eisenfelker, harp

Sonata for Tuba and Piano

Bruce Broughton

- I. Allegro Moderato
- II. Aria
- II. Allegro Leggero

Dorena Cashman, tuba; Myung-Hee Chung, piano

TUESDAY, 29 MARCH 1994 • 8:15 P.M. • KELLER RECITAL HALL

1994 COMPOSERS' SYMPOSIUM

SCHEDULE OF EVENTS

WEDNESDAY, 30 MARCH 1994

- 9:00-10:50 a.m. Screening of Oscar-nominated documentary *"The Man and the Music!-Bernard Herrmann"* (1992) Directed by Joshua Waletzky followed by **Roundtable Discussion: Life and work of Bernard Herrmann and other Historic Figures in Film Music**; Fred Steiner, Moderator with Bruce Broughton, and David Raksin
Fine Arts Center, Room B-120
- 11:00-11:50 a.m. **Composition Seminar II for Young Composers at UNM**
Joji Yuasa
Fine Arts Center, Room B-120
- 12:15-1:50 p.m. LUNCH (on your own)
- 2:00 p.m. **Film Screening**
Preceded by commentary from the composer:
The Bad and the Beautiful (David Raksin)
Fine Arts Center, B-120
- 4:00 p.m. **Film Screening**
Tombstone (Bruce Broughton)
The Lobo Theater, 3013 Central Ave. NE
- 8:15 p.m. **Animation and Music**
Live music with film screenings.
Giddyap (David Raksin)
The Fox and the Hound (Buddy Baker)
The Lobo Theater, 3013 Central Ave. NE
- Reception
End of Symposium

PARTICIPATING COMPOSERS

REDJEP ALLAYAROV was born in June 3, 1936 in Turkmenistan. In 1962 after graduating the Ashgabat Music School he continued his studies in composition at the Moscow State Conservatoire. His primary teacher of musical composition was the prominent Russian composer Alfred Schnittke. He graduated from the Moscow State Conservatoire in 1969 and began his creative and teacher career.

In recent years R. Allayarov is Rector of Turkmen National Conservatoire and Professor of Music in Composition. As composer and active public musical figure R. Allayarov has received many honors. From 1991 he has been the People's artist of Turkmenistan.

Redjep Allayarov's compositions include: *Three Dances for Symphony orchestra, Concert for violin and symphony orchestra, Concert for Cello and Symphony orchestra, Four Pieces for Symphony orchestra, Symphony for Chamber orchestra.* In addition to his large compositions R. Allayarov has written good deal of pieces for piano, for violin and piano, romances, string quartets and compositions for chorus.

His music is widely performed in the Turkmenistan and abroad, often sounds on TV and Radio programs.

Redjep Allayarov is a member of Turkmen Union of Composers.

NORMAN D. (BUDDY) BAKER, currently the Program Director for the University of Southern California's Advanced Studies Program; Scoring for Motion Pictures and Television, has a Doctor of Music degree from Southwest Baptist University, Bolivar, Missouri, where he studied with Dr. John Bacholtz. He also studied privately with E.W. Peters at Drury College in Springfield, Missouri and with Dr. Frank Hubbell in Los Angeles, California.

His extensive career in the commercial field of music covers a vast area, from the "Big Band" era (Harry James, Stan Kenton, Kay Kyser, Glen Gray and the Casa Loma Orchestra, etc.) through several years of network radio (The Bob Hope Show, Jack Benny Show, Kay Kyser's "College of Musical Knowledge," and The Standard Symphony Hour, etc.) to motion picture composer.

In 1954 Dr. Baker joined Walt Disney Productions where he remained 28 years as Composer/Musical Director. During that period he scored more than forty feature films, over 125 television features and the "Disney on Parade" arena show. He also served as Composer/Musical Director of WED Enterprises, Disney's design arm, where he scored music for Disneyland, Walt Disney World, EPCOT and Tokyo Disneyland. He has conducted his Disney theme park music and motion picture scores with the Philadelphia Orchestra, the Royal Philharmonic Orchestras of London, England, and the Gewandhaus Symphony Orchestra of Munich, Germany.

Dr. Baker Composed the music for the Cannes award-winning featurette, *Donald in Mathmagicland*. Other awards include those from the Southern California Motion Picture Council for *Napoléon and Samantha*, *Best of True-Life Adventures*, *Bees and I*, and *The Million Dollar Duck*, and from the National Film Advisory Board for *Best of True-Life Adventures*. He has received an Academy Award nomination for *Napoléon and Samantha* as well as NAEPAS (Grammy) nominations for *Electric Company* and *America Sings*. He was also honored by the Country Music Association for his "Outstanding Contribution to Country Music."

Dr. Baker has been associated with the University of Southern California since 1985.



BRUCE BROUGHTON, one of the most respected composers working in films today, writes in the tradition of the great symphonic film composers of Hollywood history. Broughton's theatrical credits include *For Love or Money*, *Monumental Bound*, *The Incredible Journey*, *Henry*, *I Blew Up The Kibitz*, *The Rescuers Down Under*, *Narrow Margin*, *Silverado* (which received an Oscar nomination), *Young Sherlock Holmes* (the soundtrack of which was nominated for a Grammy) *The Boy Who Could Fly*, *Harry and The Hendersons*, *Macmillan* and *The President*.

With 15 nominations, he has received the Emmy award six times. His television credits include the main title theme for *Dinosaurs* and Steven Spielberg's *Tiny Tim Adventures*, scores for *Amazing Stories*, *Quincy* and *How the West Was Won*, movies for television such as *O Pioneer!* and *The Old Man and the Sea*, as well as the miniseries, *The Blue and the Grey*.

His concert works include a piccolo concerto, a tuba concerto, a Toccata for two harps and percussion, a flute quartet, a cantata for boys' choir and orchestra, a *Bipartition* for tuba and cello and several works for wind ensembles.

Broughton is currently a governor of the Academy of Motion Picture Arts and Sciences. He teaches film composition in the Advanced Film Music Studies program at USC and is a lecturer at UCLA.



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 Done 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 sixteenth 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.

He has co-edited a volume of essays with Elizabeth West Marvin entitled: *Concert Music, Rock, and Jazz Since 1945: Essays and Analytical Studies for the Eastman Series* (University of Rochester Press, forthcoming).



LAURENCE LEVITON currently is Artist/Teacher of Cello at the University of Wisconsin-Stevens Point. He also teaches at the American Suzuki Talent Education Center. He recently introduced a course at the university on the history of film music. Mr. Leviton received his Bachelor of Music degree from the University of Minnesota and his Master's in performance from Northwestern University. He is currently working towards a doctorate in cello performance from the University of Wisconsin-Madison and has a minor emphasis in film studies.

Originally from Chicago, Mr. Leviton has performed with the Aspen Festival



Orchestra, the Joffrey Ballet Orchestra, and served as co-principal cello in the Chicago Chamber Orchestra. Since moving to Wisconsin, Mr. Leviton has been active as a performer and clinician throughout the Midwest. He has performed frequently on Wisconsin Public Radio and currently serves as principal cellist with the Central Wisconsin Symphony Orchestra. He recently performed the Korngold Cello Concerto on a tour with the University of Wisconsin-Stevens Point Symphony Orchestra.

His proposed dissertation topic is a study of the string music of Korngold.

DAVID RAKSIN studied piano in his childhood and also learned to play woodwind instruments from his father, a performer and conductor; when barely past puberty, he organized his own jazz band. In 1931 he entered the University of Pennsylvania; also studied composition privately with Isadore Freed (1934-35). In 1935 he went to Hollywood to assist Charlie Chaplin with the music for his film *Modern Times* (which he later orchestrated with Edward Powell); this provided Raksin a wonderful companionship with the great comedian. Raksin wrote a delectable piece of reminiscences, "Life with Charlie" (*Quarterly Journal of the Library of Congress*, Summer, 1983). When Chaplin was forced into exile by the red-baiters of the U.S. Congress for his alleged radical activities, Raksin struck out on his own; also studied privately with Arnold Schoenberg. He composed more than 100 film scores, some of which attained great popularity; his greatest success was the theme song *Laura*, ingratiatingly melodious in its sinuous and convoluted pattern; it generated more than 300 different versions.



Apart from his activities as a composer and conductor, he appeared as an actor and commentator in television programs. Using material from his film music, he composed several symphonic suites, among them *Forever Amber* and *The Bad and the Beautiful*. Other concerting scores were *Force of Evil*, *Carrie*, *The Reformer*, and *Separate Tables*, all of which are featured in *Wonderful Inventions* (Library of Congress, Washington, D.C., 1985). He also wrote incidental music for the theater, as well as purely symphonic and choral pieces, including a madrigal, *Simple Symmetries*. His orchestral *Toy Concertino* became a favorite and received many performances; at the request of Stravinsky, he made the original band instrumentation of *Circus Polka* for George Balanchine's production with the Berman and Bailey Circus.

In 1956 he joined the composition faculty of the University of Southern California; also taught films and television composition at the University of California, Los Angeles, and was on the faculty of the University of Southern California School of Public Administration (1968-89). He received an Elizabeth Sprague Coolidge Commission from the Library of Congress; the resulting composition, *Opiates memoriter* (*Opiates Remembers*) for Bass-Baritone Narrator/Soloist, 6-part Mixed Chorus, and Chamber Ensemble, text by the composer, was conducted by him at a special Founder's Day Concert, October 30, 1986, in Washington, D.C.

LAURENCE ROSENTHAL was born in Detroit, Michigan. He began studying piano with his mother at the age of three. During his high-school days, he appeared as soloist with the Detroit Symphony Orchestra. Later, at the Eastman School of Music in Rochester, New York, he began the study of composition under Howard Hanson and Bernard Rogers, while continuing his piano study with Sándor Vás, receiving finally the Bachelor's and Master's degrees.

He subsequently spent two years in Europe, studying composition with Nadia Boulanger in Paris, and conducting at the Mozartium in Salzburg. Upon his return to the United States at the time of the Korean war, he enlisted in the United States Air Force and was assigned to the Documentary Film Squadron, where he composed music for many his-

torical and informational films. His first major assignment there was a full length documentary on the history of Russia, produced as *The March of Time* and narrated by Henry Fonda.

Following his tour of duty in the Air Force, he came to New York and began actively composing for the Broadway theater. This included incidental music for dramatic plays, such as a stage version of *Rashomon*, Jean Anouilh's *Becket*, John Osborne's *A Patriot for Me*, ballet music for musical comedies, including *The Music Man*, and a musical of his own, *Sherry!*, based on *The Man Who Came to Dinner*, and produced on Broadway in 1967. He also created a ballet with Agnes de Mille for American Ballet Theater. In that same year, a work commissioned by the Ford Foundation, entitled *Four Celtic Talmux*, received its first performance at the Metropolitan Museum in New York. His symphonic compositions were premiered by Leonard Bernstein with the New York Philharmonic and Erich Leinsdorf with the Rochester Philharmonic.

At the same time he began composing for motion pictures, both in New York and on the West Coast. His original score for the film version of *Becket* and his adaptation of *Man of La Mancha* were both nominated for Academy Awards. Among the films he has scored are *A Raisin in the Sun*, *The Miracle Worker*, *Requiem for a Heavyweight*, *Hotel Paradiso*, *The Comrades*, *The Return of a Man Called Horse*, *Easter Coghlan*, *The Island of Dr. Moreau*, *Melior*, *Brass Target*, *Who'll Stop the Rain?*, *Clash of the Titans*, *Heart like a Wheel*, and Peter Brook's *Meetings with Remarkable Men*.

He has also, over the years, composed a great deal for television, and has four times been awarded the Emmy. The first was for his score to the NBC documentary, *Michelangelo: The Last Giant*. Later he won three successive Emmys in 1986, '87, and '88 for the miniseries, *Peter the Great*, *Assassins*, and *The Bourne Identity*. Other miniseries and specials for which he has composed scores include Graham Greene's *The Zouave and the Glory*, Somerset Maugham's *The Letter*, Gore Vidal's *Billy the Kid*, and also *Masolini*, *The Untold Story*, *George Washington*, *On Wings of Eagle*, and *Blind Faith*. In 1991 he completed a 12-hour miniseries for the Austrian television network entitled *Strauss Dynasty*, portraying the celebrated family of 19th-century Viennese waltz composers.

He has recently been engaged in composing scores for George Lucas' television series *The Young Indiana Jones Chronicles*, recounting the boyhood of the hero of three Lucas films. Rosenthal's title-theme for this series was nominated for the Emmy in 1992, as was his score for the episode "Vienna 1938" in 1993.

Laurence Rosenthal lives with his wife and children in Oakland, California.

FRED STEINER's professional career began in New York City, composing and arranging for coast-to-coast radio programs, recording, etc. Upon moving to the West Coast as musical director of the popular radio program *This Is Your FBI*, Steiner found his services increasingly in demand in the newly flourishing television industry in Hollywood. Among his many TV credits are such well-known shows as *Amazing Stories*, *Andy Griffith*, *Daniel Boone*, *Danny Thomas*, *Dynasty*, *Gunslinger*, *How Can We Travel*, *Hawaii Five-O*, *Hogan's Heroes*, *Hotel*, *Mannix*, *Music of the Week*, *Ferry Mason*, *Playhouse 90*, *Rushdie*, *Rocky and Bullwinkle*, *Star Trek*, *Twilight Zone*, and *The Untouchables*.

Steiner began to work in feature films in the early fifties. His first full composing and conducting credit was *Ran for the Sun*. Included in his filmography are *Time Limit*, *The Man from Del Rio*, *The St. Valentine's Day Massacre*, *First to Fight*, and *Shipwreck* (aka *The Sea Gypsies*). In 1985 he orchestrated and conducted Alex North's score for *Prizzi's Honor*, as well as North's revised score for the film of Dustin Hoffman's revival of *Death of a Salesman*. In 1986, Steiner was nominated for an Academy Award for his work on much-honored film, *The Color Purple*.

Fred Steiner's compositions for the concert hall include a string quartet, woodwind quintet, *Tower Music for Brass and Percussion*, *Pezzo Baleno* (cello and piano), *Five Pieces for String Trio*, *Navy Log March* (symphonic band), *Indian Music for Viola and Piano*, and various songs. Steiner has conducted symphony, chamber orchestra, and band concerts, and has recorded albums of important historical film scores, featuring music by Max Steiner, Alfred Newman, Bernard Herrmann and other masters, as well as writing liner notes for these and other recordings. He has also recorded two

albums of his and other composers' music from the original *Star Trek* TV series.

Because of his reputation as a film music historian and analyst, Steiner has appeared as lecturer, conferee, etc., at colleges, universities, and symposiums from coast to coast. His articles on movie and television music have been published in *Film Music Notebook*, the *Journal of the Arnold Schoenberg Institute*, the *Quarterly Journal of the Library of Congress*, the *New Grove Dictionary of Music of America* and elsewhere. His doctoral dissertation (USC, 1981) on the life and music of Alfred Newman was the first dissertation on a film composer ever to be accepted for a Ph.D. in musicology in the USA. It includes a complete analysis of Newman's music for Samuel Goldwyn's production of *Wuthering Heights* (1939). Steiner has reconstructed and conducted the original scores for screenings of the classic silent films *Broken Blossoms* and *Peter Pan*.

JOJI YUASA, born on August 12, 1929, in Koriyama, Japan, is a self-taught composer. He first became interested in music while a pre-medical student at Keio University, and in 1952 turned to music full-time when he began to study composition at the "Experimental Workshop" in Tokyo (1952).

Since then, Yuasa has been actively engaged in a wide range of musical composition, including orchestral, choral and chamber music, music for theater, and intermedia, electronic and computer music.

His works, including film and television scores, have won several prizes; among them the Jury's Special Prize of the 1963 Berlin Film Festival; the Prix Italia (1966, '67); the San Marco Golden Lion Prize (1967); Otaka Prize (1972, '88); and five Grand Prizes at the Japan Arts Festival.

Yuasa has received a number of scholarships at home and abroad: Japan Society Fellowship (1968-69), Composer in Residence at the Center for Music Experiment UCSD (1976), Berlin Artist Program by DAAD (1976-77), the New South Wales Conservatorium of Music in Sydney (1980), the University of Toronto (1981) and IRCAM (1987), etc.

He has won numerous commissions for his orchestral chamber, chorus and electronic compositions including commissions for orchestral works by the Koussevitzky Music Foundation, Saarland Radio Symphony Orchestra, Helsinki Philharmonic Orchestra, Japan Philharmonic Orchestra, NHK Symphony Orchestra, Canada Council, Sundry Music Foundation, IRCAM and The National Endowment for the Arts of the U.S.A., etc.

As a guest composer and lecturer, Yuasa has contributed to the Festival of the Arts of This Century in Hawaii (1970), New Music Concerts in Toronto (1980), Asian Composers League in Hong Kong (1981), concert tour for Contemporary Music Network by British Arts Council (1981), Asia Pacific Festival in New Zealand (1984), Composers Workshop in Amsterdam (1984), Darmstadt Summer Course for Contemporary Music (1988), Leachenberg Music Tape (1986, '88) and Pacific Music Festival in Sapporo (1990), etc.

His music has been widely performed throughout the world at such festivals as the ISCM World Music Days (1971, '74, '78, '79, '81, '83, '84, '85), Warsaw Autumn (1969, '76, '78, '81, '84, '86) and Horizon '84, etc. Since 1981 Yuasa has been actively engaged in music research and education at the University of California, San Diego.



COMPOSITION AT UNM

Continued from inside front cover.

and give master classes. (Krenek's Lectures were carried over KOB Radio.) The first compositions 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; 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 guest 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, a senior and graduate, was initiated by Dean Donald McRae in 1977. The winners receive a cash award and a performance during the symposium.

This history was prepared with the assistance of Charlemaud Curtis, Barbara Johnson, Harold Van Winkle, and the late Dean Robb.