

The University of New Mexico

COLLEGE OF FINE ARTS
DEPARTMENT OF MUSIC

1995 COMPOSERS' SYMPOSIUM

March 26-29, 1995

FEATURING THE MUSIC OF

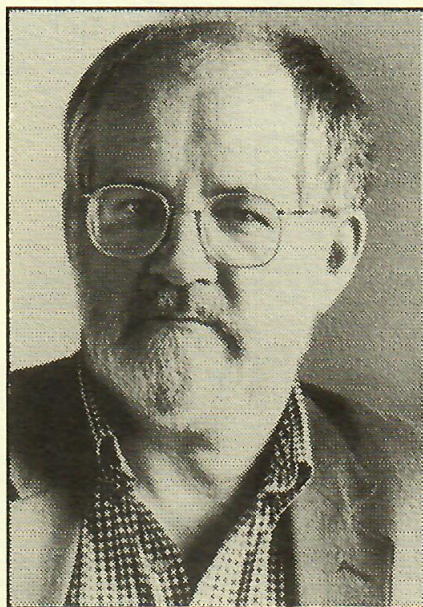
NICHOLAS MAW
ANDREW DOWNES
TIMOTHY STEPHENS
STEPHEN GRYS

**Including works by current and former
members of the Composition Faculty at UNM**

SCOTT WILKINSON
WILLIAM WOOD
CHRISTOPHER SHULTIS

DR. THOMAS DODSON - Dean, College of Fine Arts
Professor JEFF PIPER - Interim Chair, Department of Music

All events of this symposium are at The University of New Mexico Fine Arts Center and are free of charge except for the final concert which is part of The Great Music Showcase Series. Special Thanks to The Barcelona Court Hotel, the W.J. Marsh House and Janice Sperling for their support.



Nicholas Maw

Nicholas Maw is one of Britain's most admired composers. Born in 1935 in Grantham, Lincolnshire, he studied at the Royal Academy of Music, London (1955-58) with Paul Steinitz and Lennox Berkeley; and in Paris with Nadia Boulanger and Schoenberg's pupil, Max Deutch. His career as a teacher has included positions at Trinity College Cambridge, Exeter University and Yale University. He is currently Professor of Composition at Milton Avery Graduate School of the Arts, Bard College, New York. Prizes and awards he has won include the 1959 Lili Boulanger Prize, the 1980 Midsummer Prize of the City of London, the 1991 Sudler International Wind Band Composition Competition for *American Games* and the 1993 Stoeger Prize from the Chamber Music Society of Lincoln Center.

Maw has received commissions from many of the major musical organizations in the United Kingdom, such as the BBC, the Academy of St. Martin-in-the-Fields, the Philharmonia Orchestra, Glyndebourne Festival Opera, the Royal Opera House, Covent Garden, the Nash Ensemble, the English Chamber Orchestra, the Royal Philharmonic Orchestra and the London Sinfonietta, to name but a few, and he has been the featured composer at the South Bank Summer Music (1973), the Kings Lynn Festival (1985), the BBC 'Nicholas Maw Day' at the South Bank (1989), the Bath Festival (1991), the Park Lane Group and the Royal Academy of Music's British Music Festival (1992).

His extensive and varied catalogue includes much chamber music, vocal and choral music, two comic operas (the chamber opera *One Man Show*, 1964, and the three-act *The Rising of the Moon*, 1967-70), solo instrumental works, and music for children. Maw is, however, most celebrated for his orchestral music: his reputation being established when, at the age of 26, he produced *Scenes and Arias* (1962) for a BBC Prom, which immediately put him right at the forefront of the British musical scene. This BBC commission is now recognized as one of the most outstanding British works of its decade.

In addition to fulfilling other numerous commissions, from 1973 to 1987 Maw composed *Odyssey* for orchestra: the single, unbroken 96-minute span of symphonic music which has been unanimously lauded since its initial performance in 1987 at a BBC Prom in London. The EMI recording by Simon Rattle and the City of Birmingham Symphony Orchestra was nominated for a Grammy Award in 1992 and Leonard Slatkin and the St. Louis Orchestra gave the American premiere in St. Louis and New York's Carnegie Hall in 1994.

Other important orchestral works by Nicholas Maw are his lively and joyous *Spring Music* (1983), the orchestral nocturne *The World in the Evening* (1988) and his lyrical *Violin Concerto* (1993), premiered by Joshua Bell, Roger Norrington and the Orchestra of St. Luke's in New York, September 1993, and the Philharmonic Orchestra in London, under Leonard Slatkin, October 1993.

Since 1984 Maw has divided his time between Europe and the United States. There has been a resultant upsurge of performances in the US from many major American ensembles, soloists and orchestras: such as the orchestras of Philadelphia, Baltimore, Pittsburgh, Chicago, Indianapolis, Minneapolis, San Francisco and National Symphony (Washington, DC), and the Lincoln Center Chamber Players. Perhaps the warmth of the reception in America can be most aptly summed up by Richard Dyer's recent comment in the *Boston Globe* that 'for generations people will be buying tickets to hear his music,' which echoes earlier words from the British critic Malcolm Hayes in 1989 (on *Odyssey*): 'There are very few post-war works whose substance, technical control, sheer range of thought, wonderful playability and – above all – whose magnificent *attitude* look set to ensure that they're still going to be played in 50 years' time (and beyond). I think *Odyssey* will be one of them'.



Andrew Downes

Andrew Downes was born in Handsworth, Birmingham, in 1950. He won a choral scholarship to St. John's College, Cambridge (in 1969) where he gained an MA degree specializing in composition; and in 1974 went on to study with Herbert Howells at the Royal College of Music. He is now Head of Creative studies at Birmingham Conservatoire and was awarded a professorship in 1992.

Andrew Downes' music has been performed throughout Britain, on the Continent, in Israel and in the USA, and broadcast at home and abroad.

His commissions have included *The Marshes of Glynn*, for the Royal Opening of the Sir Adrian Boult Hall in Birmingham in 1986; an Overture for the opening concert of the Three Choirs Festival in 1986; an Anthem for Holy Trinity Church, Stratford, for Shakespeare Sunday; Song Cycles for the Tenor, John Mitchinson, and the Mezzo-Soprano, Sarah Walker, both for performance on BBC Radio 3; works for the British Horn Trust, the Birmingham Festival Choral Society, the Cheltenham Festival, the BBC Radio 4 Daily Service and Cantamus Girls' Choir.

In January 1989 Andrew Downes visited Israel to attend a performance of his *Sonata for Two Pianos* by Bracha Eden and Alexander Tamir in a concert which they gave with members of the Israel Philharmonic Orchestra in the Israel Philharmonic Guest House in aid of Soviet Jewry. Eden and Tamir visited Birmingham in January 1990 to perform the work in a concert broadcast on BBC Radio 3.

Downes' most recent works are: *The Song of the Prairies* commissioned for a large choral convention at Shrewsbury School in April 1989 and conducted by John Rutter; *Centenary Firedances*, commissioned by the City of Birmingham in association with Dragonfire Ltd., to celebrate the City's Centenary in a Festival of Music and Fireworks (a commercial recording of this work is available - Jonathan del Mar conducts the Birmingham Conservatoire Symphony Orchestra); *Earth Dances* for SEXTET, who played these five dances at many venues around the world in 1992.

A series of recordings of Downes' major works has already been broadcast on Central Peking Radio and a further series is planned. The China Film Philharmonic Orchestra performed Downes' *Symphony No. 2* in Peking in 1993.

Andrew Downes spent 1992 working on *A St. Luke Passion* for Bryan Rayner Cook with the Wolverhampton Civic Choir and also the *Ballads for Christmas* for the Midland Chamber Players.

Andrew Downes is a member of PRS, MCPS, ISM, an Executive Member of the Composers' Guild and a Fellow of the International Biographical Association.



John Donald Robb (1892-1989)

Dean Robb 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 of 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, March 26, 1995

7:00 p.m. Fine Arts Center, Room 2018
Nicholas Maw
Lecture/Discussion

Monday, March 27, 1995

9:00-9:50 a.m. Welcome
Jeff Piper, Interim Chair

PANEL DISCUSSION - Room B120
Should Composers be Useful?
Nicholas Maw, Andrew Downes, Stephen Gryc,
Timothy Stephens
Moderator: Steven Block

10:00-10:50 a.m. MEET THE COMPOSER - Room B120
Andrew Downes - Music in England and The Conservatoire

11:00-11:50 a.m. COMPOSITION SEMINAR - Room B120
Nicholas Maw, Stephen Gryc, Timothy Stephens
Moderator: William Wood

12:00-1:45 p.m. LUNCH - Student Union Building, Room 250
For all visiting Composers

7:30 p.m. Concert I
JOHN DONALD ROBB CONCERT - Keller Hall

Schedule of Events (cont.)

Tuesday, March 28, 1995

- 9:30-10:45 a.m. COMPOSITION SEMINAR - Room B117
Stephen Gryc, Timothy Stephens, Andrew Downes
Moderator: Steven Block
- 11:00-12:15 p.m. PANEL DISCUSSION - Room B117
Private Music in Public Places
Nicholas Maw, Andrew Downes, Stephen Gryc
Moderator: Richard Hermann
- 12:30-1:45 p.m. BROWN BAG LUNCH - Student Union Building Room 231B
For visiting composers and composition students
- 2:00-3:15 p.m. CONCERT II - Keller Hall
- 7:30 p.m. CONCERT III - Keller Hall

Schedule of Events (cont.)

Wednesday, March 29, 1995

- 9:00-9:50 a.m. MEET THE COMPOSERS - Room B120
Stephen Gryc and Timothy Stephens
- 10:00-10:50 a.m. PANEL DISCUSSION - Room B120
The Composer and Multi-Cultural Awareness in Music; Is It Essential?
Andrew Downes, Christopher Shultis, Richard Hermann,
Stephen Gryc, Timothy Stephens
Moderator: Ellen McCullough-Brabson
- 11:00-11:50 a.m. COMPOSITION SEMINAR FOR BEGINNING STUDENTS
Room B120
Nicholas Maw and Andrew Downes
- 12:00-12:50 p.m. LUNCH (On Your Own)
- 1:00-2:30 p.m. ASK THE COMPOSER - Room B120
Nicholas Maw
- 7:30 p.m. CONCERT IV

Concert I

THE JOHN DONALD ROBB CONCERT

Monday, March 27, 1995

7:30 p.m.

Keller Hall

Piano Sonatina (1951) John Donald Robb
(Ed. by Jack Mitchell)

I. Carnival II. The Star III. Liliom's Anger

Dan Cummings, Tom Robinson, Yuri Murata

Music for Tuba and Timpani (1990) Stephen Gryc

I. Deciso II. Lirico III. Energico

Ken Drobnak, tuba; Jeff Babinski, timpani

Songs from Spoon River, op 39 (1988) Andrew Downes

I. Ollie McGee II. Russian Sonia III. Rebecca Wasson

IV. Dora Williams V. Sarah Brown

Carin Logue, soprano; Joe McCanna, piano

- INTERMISSION -

The Old King's Lament (1982) Nicholas Maw

Lexie Powell, contrabass

****The Voice of Love** (1966) Nicholas Maw

Kathleen Clawson, mezzo soprano; Myung-Hee Chung, piano

**American Premiere

-Reception: Foyer -

Concert II

Tuesday, March 28, 1995

2:00 p.m.

Keller Hall

Six Metamorphoses After Ovid op 40 (1951) Benjamin Britten
Jennifer Jennings, oboe

***Two Songs** (1994) Timothy Stephens
I. Silent The Forests (TASSO)
II. Now, While The Sky, The Earth, The Wind Are Still (PETRARCH)
Jennifer King, soprano; Radmila Hvezda, piano

Five American Folksongs (1989) Nicholas Maw
I. Zeb Turney's Gall II. Darlin' III. Rémon
IV. Parting Friends V. This Train
Jill McMahan and Carin Logue, sopranos; Colleen Sheinberg, piano

Blue Rider (1994) Stephen Gryc
The UNM Symphonic Band
Glen Adsit, conductor

*Premiere Performance

Concert III

Tuesday, March 28, 1995

7:30 p.m.

Keller Hall

***Desert Light** (1955) Stephen Gryc

The New Mexico Brass Quintet

*Jeff Piper, trumpet; Karl Hinterbichler, trombone; Steve Conrow, trumpet;
Stanislav Suchanek, horn; Donna Cashman, tuba*

Piano Trio in One Movement (1994) Scott Wilkinson

Written for the Seraphin Trio

Fantasy, Song and Finale

The Seraphin Trio

Leonard Felberg, violin; Joanna deKeyser, cello; Myung-Hee Chung, piano

Faith Hope Love (1992) Christopher Stultis

The DO Orchestra

- INTERMISSION -

****Little Suite** (1984) Nicholase Maw

I. Reflections II. Song III III. Winter Landschep IV. Stamping Dance

Mickey Jones, guitar

***Chamber Piece Three** (1993) William Wood

Keith Lemmons and Christopher Sierra, clarinets; Maribeth Gunning, piano

Sonata for Four Horns op. 21 (1981) Andre Downes

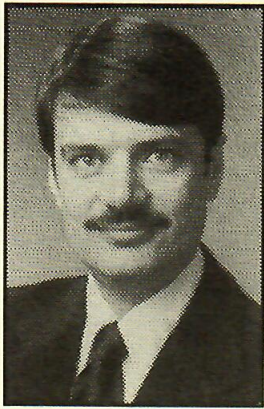
I. Lento E. Moito Legato II. Freely: In the Style of Plainsong III. Moderato

Ellen Campbell; Doug Campbell; Stanislav Suchanek; Jim Lowe

-Reception: Foyer -

* Premiere Performance

** American Premiere

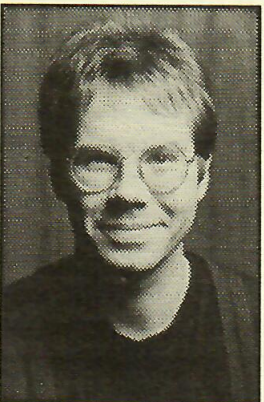


STEPHEN GRYC was born in St. Paul, Minnesota in 1949. He received his professional training at the University of Michigan, earning his Doctor of Musical Arts degree in 1983. He has studied composition with William Albright, Leslie Bassett and William Bolcom. He is currently Associate Professor of Music Composition and Theory at the Hartt School of the University of Hartford where he has served as Chairman of the Composition Department, Director of the Hartt Contemporary Players, Director of the Institute for Contemporary American Music, and Co-Director of the Center for Computer and Electronic Music. He has received grants and fellowships from the ASCAP Foundation, the Connecticut Commission on the Arts, the MacDowell Colony, the Charles Ives Center for American Music, and the University of Hartford. His awards include the 1986 Rudolf Nissim Prize in orchestral music. His works have been performed by such American ensembles as the Kansas City Symphony and the Minnesota Orchestra and by European performers such as the Agon Percussion Quartet of Prague. Stephen Gryc's music is published by Alphonse Leduc, Robert King, and Windsor Music and is recorded on the Opus One label.



JIM LOWE, who was involved in commissioning the two sonatas for horn ensembles by Andrew Downes, studied horn in Birmingham, England, with Jim Kirby and Frank Downes. He is a practicing physicist by profession and currently holds positions both at the University of New Mexico and at the University of Birmingham. This situation enabled him to establish contact between organizations in Birmingham and Albuquerque, and Andrew's presence at this symposium, and the composition of the Sonata for 8 Horns, are partly results of this.

A very special Thank You to Jim Lowe.



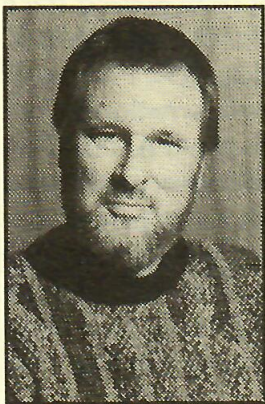
CHRISTOPHER SHULTIS: Professor of Music at the University of New Mexico since 1980, he has just returned from a Fulbright guest professorship at the Institut für Anglistik, University of Aachen. As a composer, recent performances include the 1992 Percussive Arts Society International Convention, the 1993 Society of Composers International Convention, and the German American Institute's (Heidelberg, Germany) Seventh Annual Festival of Experimental Music and Literature in 1994. In 1993, KNME television produced a nationally syndicated half-hour program devoted to his creative work. As a solo percussionist and conductor of the highly acclaimed UNM Percussion Ensemble, Shultis has worked closely with many composers including, among others, Ernst Krenek, Lou Harrison, Michael Colgrass and John Cage. A recent recording, Konrad Boehmer's *Schreeuw Van Deze Aarde* for solo percussion, won an Edison award (the European Grammy) for best new music recording. Since 1988, Shultis has devoted his energies to researching the creative work of John Cage, initially resulting in his Ph.D. dissertation, "Silencing the Sounded Self: John Cage and the Experimental Tradition in Twentieth-Century American Poetry and Music" (1993).



TIMOTHY STEPHENS is a composer and educator from Portland, Oregon. He has written works for a wide variety of instrumental and vocal ensembles which have been performed widely throughout the west. He received bachelor and masters degrees in composition at UNM in the late 1970's where he studied with Scott Wilkinson and William Wood. After leaving UNM he worked as a freelance editor and engraver for several music publishing companies throughout the country. In 1984 he completed work on the D.M.A. degree in composition at the University of Colorado at Boulder, studying with Cecil Effinger. Upon graduation he was appointed to the faculty where he taught music theory until 1986. Currently, he teaches full time at Pacific University in Forest Grove, Oregon just outside Portland.



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 later 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 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. He also has a publication of "A Festive Canticle" (for Mixed Chorus (SATB) and Brass Quintet) by Mentor Music, and the fact that the "Piano Trio on One Movement" was written for the Seraphin Trio who are celebrating their 25th year this year.



WILLIAM WOOD, composer, is currently Composer-in-Residence at the University of New Mexico. He received his Doctor of Musical Arts degree from the Eastman School of Music where he studied composition with Bernard Rogers, Howard Hanson, Wayne Barlow and John LaMontaine. He also studied at the Berkshire Music Center (Tanglewood) with Aaron Copland and Wolfgang Fortner and was a MacDowell Colony Fellow in 1971 while working on a composition for the Prague Chamber Players. In addition to his faculty position, Dr. Wood is an active jazz saxophonist and a regular member of the jazz quartet Alma. His interest in the jazz medium is frequently reflected in his compositions which derive much of their energy and character from the heavily accented syncopated rhythms so prevalent in jazz. He has received commissions from around the world and many of his works have been recorded for Opus One Records. Dr. Wood's catalogue of compositions includes works for the theater as well as chamber music, orchestra, band and various jazz ensembles. His *Symphony is Three Movements* was a prize winner at the Prague Spring International Competition. Dr. Wood also initiated and directed the annual Composer's Symposium at the University of New Mexico from 1972-79. Featured composers during his tenure included Pulitzer Prize Winners Ned Rorem, George Crumb, and Karl Husa.

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 (1902-12), 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 Danfelson, 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 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, Goerge 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, honored 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.

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

Scott Wilkinson