



The University of New Mexico

COLLEGE OF FINE ARTS  
DEPARTMENT OF MUSIC

# 1996 COMPOSERS' SYMPOSIUM

March 31-April 3, 1996

**FEATURING THE MUSIC OF**

JAMES TENNEY  
FRANK TICHETI  
JOHN DONALD ROSS  
GORDON SHERWOOD  
GORDON GETTY

WILLIAM OSBORNE  
LARRY POLANSKY  
Yuzi Murata  
(Graduate Composition Student)

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

RICHARD HEIMANN  
CHRISTOPHER SHULTS

**GUEST PANELISTS**

BRIAN ALLEGANT  
JACK DOUTHETT  
DORA HANNONEN  
YAVOX UNO

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Dr. Tom Doosey - Dean, College of Fine Arts  
Professor JOHN CLARK - Chair, Department of Music

*All events of this symposium are at The University of New Mexico Fine Arts Center and are free of charge.*



## James Tenney

James Tenney grew up in Arizona and Colorado where he received his early training as a pianist and composer. He attended the Juilliard School of Music, and received an M.A. from the University of Illinois. A performer as well as a composer and theorist, he was co-founder and conductor of the Tone Roads Chamber Ensemble in New York City, 1963-70. He has long been active in the field of electronic and computer music, developing programs for computer sound-generation and composition. He is the author of numerous articles on musical acoustics, computer music, musical form and perception, and two books *META-HODOS: A Phenomenology of 20th Century Musical Materials* and *An Approach to the Study of Form* (1961; Frog Peak, 1988); and *A History of "Consonance" and "Dissonance"* (Excoelior, 1988). He has received numerous grants and awards, most recently, the Jean A. Chalmers Award for his work, *Critical Band*. Recordings are available from Aerial, Artifact, CRI, East, Frog Peak, Koch International, Mode, Musicworks, Tellus, Toshiba EMI, and *What Next?*

James Tenney has written works for a variety of media, both instrumental and electronic, many of them using alternative tuning systems. He is currently working on commissions for the Donaueschingen Musiktag 1996, Klangforum Wien, and Ensemble VENI in Bratislava. The author of numerous articles and two books on musical acoustics, computer music, musical form, and perception, he was recently named Distinguished Research Professor at York University in Toronto, the first from the Faculty of Fine Arts in the history of the university.



## Frank Ticheli

Frank Ticheli (born 1958 in Monroe, Louisiana) is in his fifth season as Composer in Residence of the Pacific Symphony Orchestra (Orange County, California). He is also an Associate Professor of Composition at the University of Southern California. His works for orchestra, concert band, solo voice, and chamber ensembles have been performed throughout North America, Europe, Asia, South America, and Australia. In addition to his composing and teaching, Ticheli frequently appears as a guest conductor and lecturer at music festivals and special events throughout the country. This year he appeared as a guest lecturer at the Brexton Academy of Music where he led a series of workshops in composition.

His orchestral works are being performed this season by the Hong Kong Philharmonic Orchestra, the San Jose Symphony, and others. In past seasons his orchestral works have been performed by the Philadelphia Orchestra, the American Composers Orchestra at Carnegie Hall, the Frankfurt Opera Orchestra, the Saarbrücken Radio Orchestra, the Pacific Symphony Orchestra, and the symphony orchestras of Louisville, Colorado, Memphis, Nashville, San Antonio, Austin, Lubbock, Long Island, and others.

Ticheli's awards include the Charles Ives Scholarship and Goulden Lieberson Fellowship, both from the American Academy and Institute of Arts and Letters, First Prize in the Texas Sesquicentennial Orchestral Composition Competition, the Francis and William Schuman Fellowship from the MacDowell Colony, and the Ross Lee Finney Award. The Pacific Symphony Orchestra's KOCH label recording featuring Ticheli's *Radiant Voices and Persistent* received an honorable mention at the 1994 National Association of Independent Record Distributors (NAIRD).

His ten compositions for string ensemble and concert band have been performed widely throughout the world, and have been awarded several prizes including the 1989 Walter Baxter Prize, and First Prize in the eleventh annual "Symposium for New Music" held in Virginia. He has received commissions and grants from the American Music Center, Pacific Symphony Orchestra, Prince George's Philharmonic Orchestra, Adrien Symphony, City of San Antonio, Stephen F. Austin State University, University of Michigan, Trinity University, Indiana Broadcasters Association, Worldwide Concurrent Premieres, Inc., and others.

Frank Ticheli received his doctoral and master's degrees in composition from The University of Michigan where he studied with William Albright, George Wilson, and Pulitzer Prize winners Leslie Bassett and William Bolcom. His works are available through European American Music, Manhattan Beach Music, Encore Music, and PP Music Publishers, and are recorded on the labels of Koch International Classics, Kismet, and Mark Records.





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 who 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*, concert 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 Abessanel, Victor Alexander, Eliazar de Carvalho, Leonard Siskin, Sousa 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 31, 1996

7:30 p.m. CONCERT I - Keller Hall

### Monday, April 1, 1996

9:00-9:50 a.m. Welcome

John Clark, Chair

COMPOSERS AND THEORISTS IN DIALOG, - Room B120

Session #1 and Panel Discussion on Issues of  
Segmentation, Structure, and Measurement in Post Tonal Music.

Brian Alegant, Dora Hanninen, Larry Polansky, Yayoi Uno,  
Steven Block, and Richard Hermann

10:00-10:50 a.m. COMPOSERS AND THEORISTS IN DIALOG, - Room B120

Session #2 and Panel Discussion on Issues of  
Similarity Relations in Post Tonal Music.

Brian Alegant, Dora Hanninen, Larry Polansky,  
Yayoi Uno, Steven Block, and Richard Hermann

11:00-11:50 a.m. "Time bracket notation and performance realizations - Room B120

John Cage's number pieces from the 1980's"

Yayoi Uno, University of Colorado at Boulder

12:00-1:30 p.m. LUNCH - Student Union Building. - Room 250

For all visiting Composers

1:30-3:00 p.m. University of New Mexico Graduate Student Music - Room B120

Theory Presentations.

1.) Tom Robinson: "A 'Pitch-Interval-Duration' System for Melodic  
Analysis"

2.) Scott Van Hoven: "ZK and PSISIM: Two Similarity Measurements  
for Z related sets"

7:30 p.m. CONCERT II John Donald Robb Concert - Keller Hall

## Schedule of Events (cont.)

**Tuesday, April 2, 1996**

- 9:00-9:50 a.m. "Overview of a General Theory for Context-Sensitive Music Analysis" - Room B120  
Dora Harrinen, Eastman School of Music,  
University of Rochester
- 10:00-10:50 a.m. "Aspects of Samuel Barber's Piano Music" - Room B120  
Brian Alegant, McGill University
- 11:00-11:50 a.m. "Interactions Between Physics and Music Theory" - Room B120  
Panel: Jack Douthett, University of New Mexico
- 12:00-12:50 p.m. BROWN BAG LUNCH - Student Union Building - Room 231B  
For visiting composers and composition students
- 1:00-1:50 a.m. STUDENT COMPOSER'S SEMINAR I - Room B120
- 2:00-4:00 p.m. Graduate Computer Lab - Room B223  
"A demonstration of Spectral Analysis and the  
Soundhack Software Package"  
Larry Polansky, Dartmouth College
- 7:30 p.m. CONCERT III - Keller Hall



## Schedule of Events (cont.)

### Wednesday, April 3, 1996

- 9:00-9:50 a.m. "Some Thoughts on Analytical Method in Post Tonal Music: A Close Examination of Webster's Op. 5, No. 2" - Room B120  
Richard Hermann, University of New Mexico
- 10:00-11:50 a.m. STUDENT COMPOSER'S SEMINAR II - Room B120  
Panel: Larry Polansky, Gordon Getty
- 12:00-12:50 p.m. LUNCH (On Your Own)
- 1:30-2:50 p.m. ASK THE COMPOSER - Room B120  
James Tenney, Distinguished Research Professor,  
York University, Toronto, Canada
- 7:30 p.m. CONCERT IV - Keller Hall

In the over twenty year history of the University of New Mexico's Composers' Symposium, the focus has been exclusively on performance of music by visiting composers and also on faculty composers from the University of New Mexico. Because two of this year's visiting composers are also known as provocative and extremely insightful music theorists, an opportunity arose to deepen the technical discussion of contemporary music. So it was decided also to invite several theorists who specialize in music theory and analysis of twentieth century music by American composers. By happy coincidence, last semester the first graduate level post-tonal theory course was held at the University, and this particular Composers' Symposium gives two of our graduate students a chance to present their work before a vital group of composers and scholars.

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## Concert I

Sunday, March 31, 1996  
7:30 p.m.  
Keller Hall

Mirism.....William Osborne

Abbie Conant

## Concert II

### THE JOHN DONALD ROBB CONCERT

Monday, April 1, 1996  
7:30 p.m.  
Keller Hall

Post Impressionistic Paintings, op. 14 ..... John Donald Robb

I. Merry Go Round - (Hart)

II. Nude descending a staircase - (Duchamp) III. Clown - (Kuhn)

IV. The Jungle - (Rousseau) V. Persistence of Memory - (Dali)

VI. Woman with Mandolin - (Picasso)

Tatiana Vetrinskaya, piano

Symphony No. 5 (1960) "Recollections of a Visit to Iran" ..... John Donald Robb

(Arranged, edited and orchestrated by John J. Mitchell)

Chamber Orchestra of Albuquerque

David Oberg, Music Director/Conductor

from Postal Pieces ..... James Tenney

Maximusic (1965)

John Bartlit, percussion

Saxil Piece (1967)

Justine Flynn, David Dunn,  
Steve Peters, Christopher Shultis

Koan (1971)

David Dunn, violin

- Intermission -



## Concert II (cont)

**Amazing Grace** ..... Frank Tichell

UNM Symphonic Band  
Glen Adsit, Conductor

**\*Wind Symphony #1** ..... Yuri Murata

UNM Wind Symphony  
Eric Rombach, Conductor

**Pacific Fanfare** ..... Frank Tichell

UNM Wind Symphony  
Eric Rombach, Conductor

**Fortress** ..... Frank Tichell

New Mexico Youth Band  
Glen Adsit, Conductor

**\*Blue Shades** ..... Frank Tichell

UNM Wind Symphony  
Eric Rombach, Conductor

*Commissioned by World Wide Concurrent Premieres and Commissioning Fund, Inc.*

**COA Note:**

The use of photographic or recording devices during the performance, without the expressed permission of the Chamber Orchestra of Albuquerque, is strictly prohibited.

**\*World Premiere**

## Concert III

Tuesday, April 2, 1996

7:30 p.m.

Keller Hall

**Collage #1** (1961) ..... James Tenney  
Electronic Tape

**Ten Pieces for Oboe Solo**, op. 74 (1984-86) ..... Gordon Sherwood  
1. Morning Mood 2. Mé Lancole 3. Shepherd's Blues 4. Rustic Tune 5. Snake  
Charmer's Tune 6. Snake Charmer's Blues 7. Dialogue 8. Oriental Waltz Tune  
9. Folksy Oriental Tune 10. Nocturne  
Darrel Randall, oboe

**Movement in E major for John Cage** ..... Larry Polansky  
Alessandro Quarqnah - Linsley, violin; Scott Van Hoven, piano

**For Ann (rising)** (1969) ..... James Tenney  
Electronic Tape

### - INTERMISSION -

**Fugue on a Theme by G.F. Handel** (1993) ..... Gordon Sherwood  
New Mexico Brass Quintet  
Jeffrey Piper, Doug Burian, trumpets; Patrick Huges, horn  
Karl Hinterbichler, trombone; Jonathan Voth, tuba

**Three Indigenous Songs** (1979) ..... James Tenney  
I. No More Good Water II. Kosmos  
III. Hey When I Sing These Four Songs Hey Look What Happens  
Tadeu Coelho, alto flute; Marcia Ramirez, Gabriela Montoya, piccolos  
Beth Harcourt, Tracy Wiggins, percussion  
Glen Adsit, Conductor

**Brass Quintet** (1993) ..... Gordon Sherwood  
Largo Maestoso: Molto Allegro e con Brio  
New Mexico Brass Quintet

## Concert IV

Wednesday, April 3, 1996

7:30 p.m.

Keller Hall

**from Seven Duets (1994)** ..... Gordon Sherwood

2. Nocturnal Love Duet 3. Playful Love Duet

6. Lover's Waltz 7. Lover's Dance in Mixed Rhythm

*Gabriela Montoya, flute*

*Yuri Murata, Trombone*

**Four Bass Studies** ..... Larry Polansky

*Mark McConnell, bass*

**The 3 Anna Studies for Tape** ..... Larry Polansky

*Alexandra Powell, bass*

**Pika Don (1992)** ..... James Tenney

I. Alamogordo

II. Hiroshima

UNM Percussion Ensemble

*David Edwards, William Larson, Ben Martin, Tracy Wiggins,*

*Christopher Shultz, Director*

**- INTERMISSION -**

**Three Fanfares for Three Trumpets (1992)** ..... Gordon Sherwood

I. Allegro Molto II. Freely: Liberamente III. Molto Agitato: Presto

*Doug Burlon, Dan Isbell, Soyna Siverson*



## Concert IV (cont)

- 34 Chords, Christian Wolff in Hanover and South Royalton** ..... Larry Polansky  
*Larry Polansky, electric guitar*
- The World's Longest Melody** ..... Larry Polansky  
*K200 and Macintosh Computer*
- Friends (1992)** ..... Christopher Shultis  
*Links Ensemble*
- Excerpts from the Opera "Plump Jack"** ..... Gordon Getty  
*(Three scenes from Act I)*  
*Lisa Delan, soprano; Diana Kehrig, mezzo-soprano; Robert Johnson, tenor;*  
*Gordon Getty, baritone; Svetlana Gorzheuskaya, piano*
- In A Large Open Space** ..... James Tenney  
*(In foyer, Popejoy Hall)*  
*The UNM Contemporary Chamber Ensemble*



**BRIAN ALEGANT** is Assistant Professor of Music of McGill University, where he has taught since 1990. His doctoral dissertation, "The Seventy-Seven Partitions of the Aggregate: Analytical and Theoretical Implications," was completed at the Eastman School of Music in 1993. His current research interests center on motivic transformation (a research project he is working on with Don McLeoni), twelve-tone theory and analysis (particularly the works of Schoenberg, Webern, and Dallapiccola), and the music of Britten and Barber. His publications include "The Even Partitions in Twelve-Tone Music," co-authored with Robert Morris, "A Model for the Pitch Structure of Webern's op.23/1," and "Unweaving Schoenberg's op.33b" (forthcoming). Currently, he is reviews editor for *Music Theory On-Line*.

**ABBIE CONANT** studied with Dee Stewart of the Philadelphia Orchestra, Per Brevig of the Metropolitan Opera, John Swallow at Yale University, and Branimir Stokar at the Cologne Conservatory. She has degrees from Temple University and The Juilliard School. She is internationally active as a soloist, and was principal trombone of the Munich Philharmonic for 13 years. She has recorded an internationally acclaimed CD of trombone and organ music, and has been described by the *International Trombone Association Journal* as "in the first ring of world class trombonists". Abbie is a founding member of The Westland Company, and since 1992, Professor of Trombone at the prestigious State Conservatory of Music in Trossingen, Germany.



**DORA HANNINEN** holds a B.A. in Music from the University of Virginia Charlottesville, and an M.A. in Music Theory from the Eastman School of Music, University of Rochester, where she is currently completing a Ph.D. in Music Theory. Her dissertation is titled: "A General Theory for Contast-Sensitive Music Analysis: Applications to Four Works for Piano by Contemporary American Composers." She has presented papers on aspects of pitch contour in "Tableau" by Milton Babbitt, and of pitch-class ordering in Anton von Webern's Quartet Op. 22 and Variations for Orchestra Op. 30. The letter is forthcoming in "Theory and Practice", *Journal of the Music Theory Society of New York State*.



Born in Los Angeles in 1933, GORDON GETTY 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 Volkmann 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 University of California San Francisco, 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 around the world, including Tanglewood, Aspen, Newport, Miami, the Schubert Festival in Washington, the Casals Festival in Puerto Rico, and "The Festival of Two Worlds" in Spoleto, Italy, where his opera *Blump Jack* was performed in concert version to critical acclaim on July 4, 1989.

*Blump Jack* has had a number of performances as a work in progress and in semi-staged concert versions, by such distinguished orchestras as the San Francisco Symphony, the Los Angeles Chamber Orchestra and the BBC Philharmonic in London, among others. A staged workshop production of *Blump Jack* directed by Richard Digby-Day of London at the Hopkins Center, Dartmouth, in late November of 1989 preceded a fully staged production by the Marin Opera in San Francisco's Palace of Fine Arts Theater in 1990.

Getty's Emily Dickinson song cycle, *The White Election*, was released by Decca on CD in a performance by Karen Erickson to extraordinary international acclaim. The recording followed highly praised concert performances by Miss Erickson and others presented by the National Gallery of Art in Washington, the Morgan Library and Alice Tully Hall in New York, the Etheredge Center in Aiken, S.C., and Herbst Theater in San Francisco. The entire cycle was presented by the European Mozart Academy in Krakow, Poland in 1994, and at the White Nights Festival in St. Petersburg, Russia in 1995.

*Victorian Scenes*, the composer's choral settings of poems by Tennyson and Hoeman, and Poe's *Anabel Lee*, with orchestral accompaniment, had their first performances by the Los Angeles Master Chorus and Sinfonia, directed by John Currie, in the Chandler Pavilion at the Los Angeles Music Center.

Three waltzes for piano and orchestra - *Tiefer und Tiefer*, *Madelone*, and *Eternals* were performed by Andre Previn and the Los Angeles Chamber Orchestra in October, 1988. In 1991, orchestral arrangements of the Three Waltzes were performed both at Tanglewood under the baton of Zubin Mehta, and by the California Symphony conducted by Barry Jekowsky. In April of 1993 the work was featured in a memorable performance by the San Francisco Conservatory Orchestra at Davies Symphony Hall.

Getty's chamber works include *March from the White Election* for brass quintet, percussion and soprano, presented at Tanglewood in 1991, and the *Ancestor Suite*, a work for string quartet performed in 1992 at the Schubert Festival and the Mannes College of Music, in 1993 at University of New Mexico's Composer's Symposium, and in 1994 at the University of Texas, Austin. Five short piano pieces published by Belwin in 1954 are now available as *Homework Suite*. Three *Dissonic Waltzes*, *Tiefer und Tiefer*, *Madelone*, *Eternals*, *Waltz of the Ancestors*, *Gothic Waltz*, and *Zwei Landler* round out his compositions for piano. The composer has also penned a new setting of the traditional Welsh folk song "All Through the Night".

All works by Gordon Getty are now published by Rock Music, Theodore Presser Company, Distributor.





**RICHARD HERMANN** holds degrees from the Eastman School of Music, Yale University, the New England Conservatory and Drake University in the areas of Music Theory, Composition, and Music Education. He is published as a theorist (*Music Theory Online*, *Theory and Practice*, *Sonus*, *Journal of Musicological Research* and *Winds Quarterly*) and was a contributing editor to the volume of essays entitled *Concert Music, Rock, and Jazz Since 1945* and as a composer (Kan Don Publications). His compositions have been recorded by National Public Radio and performed in major musical centers such as Beijing, Boston, Madrid, and New York.

He has lectured on musical topics from the seventeenth through twentieth centuries before professional organizations and for major conferences such as the American Musicological Society, the Society for Music Theory, Austria 996-1996: *Music in a Changing Society*, the Music Theory Society of New York State, and the New England Conference of Music Theory.

He has also served as a board member, chair, or member of the program committees for the Arnold Schoenberg Institute, Music Theory Society of New York State and the Rocky Mountain Society for Music Theory.

Previous to joining the faculty of the University New Mexico, he taught at the Eastman School of Music, Ithaca College, Yale University, and the Berklee College of Music.

**WILLIAM OSBORNE** studied with George Crumb in Philadelphia and with Franco Donatoni at the National Academy of Italy. Among his awards are two from the American Society of Authors, Composers, and Publishers, a Doctoral Fellowship to Columbia University, and a prize from the Munich Theater Commission. His works are performed regularly in Europe and America, and he is the founder and artistic director of the Westland Company.



**LARRY POLANSKY** (b. 10/16/54) is a composer, theorist, teacher, writer, and performer. He is widely known for his instrumental music and his pioneering work in live interactive computer music and computer-aided composition. In a review of his solo CD, *The Theory of Impossible Melody*, Kyle Gern of the *Village Voice* called him "the heir apparent to the Cowell/Nancarrow/Taney genius tradition."

Polansky's instrumental and electronic music has been performed, recorded, and published widely. He has been a guest composer at the Darmstadt New Music Festival, Telluride Composer-to-Composer, Japan's Sapporo Festival and at many other festivals, universities and musical events. His two solo CDs on Artifact Records have been critically acclaimed, and his music is recorded on a number of other labels. He has received numerous commissions and awards, including a recent commission by the WDR Köln to compose a new work for percussion trio, live electronics and guitar, which was performed on the Musik and Computer Festival in June 1994, along with works by Stockhausen, Xenakis and others. In March, 1994, the Internationale Gesellschaft für Neue Musik Zürich did a major, multi-concert retrospective of Polansky's works. Many of his pieces are currently performed on tour with a number of internationally respected musicians. Polansky is currently working on a commission for a chamber music work from Japan's Interlink Festival. For the last five years he has concentrated on major works for chamber ensembles, some involving computer-aided composition (like his widely performed *51 Melodies* for two electric guitars and rock band) and some not (like the major piano work, *Lovesome Road*).

As a performer, he has worked in a variety of musical capacities. During the 1980's he frequently gave performances of his own live interactive computer music. He is one of the three authors (with David Rosenboom and Phil Burk) of *HMSL* (*Hierarchical Music Specification Language*), a widely used real-time artificial intelligence language for experimental music composition and performance.

Larry Polansky is currently on the faculty of Dartmouth College, teaching in the graduate program in electro-acoustic music as well as undergraduate theory and composition. He is Co-Director, with Jon Appleton, of the Dartmouth Bregman Electro-Acoustic Music Studio. From 1980-1990, he was on the faculty of Mills College in Oakland, California, teaching composition, computer music, theory, orchestration, performance, and American Music, and for several years directed the Contemporary Music Performance Ensemble there. He was also on the research staff of the Center for Contemporary Music at Mills, and was the Interim Director in 1988.

Polansky is co-founder and co-director (with Jody Diamond) of *Frog Peak Music*, A Composers' Collective. *Frog Peak* is a non-commercial organization that publishes and distributes experimental music of all forms produced by its many member artists all over the world. *Frog Peak Music* is an artist's run collective in the tradition of American independent composer/publishing, from Billings to Peter Garland's *Soundings Press*.



**GORDON SHERWOOD** was born in Evanston, Illinois, on August 15, 1929. Gordon Sherwood grew up in Michigan and received a Bachelor of Music degree from Western Michigan University in 1952 and a Master of Music degree composition from the University of Michigan in 1955. His principal composition teachers were Leslie Bassett, Ross Lee Finney, Aaron Copland, Philipp Jarnach, and Goffredo Petrassi.

He won first prize in the 1955 National Federation of Music Club's Young Composers' Contest for a "Sonata for Violin and Piano," the Louisville Symphony Orchestra award in 1956 and first prize in the 12th annual George Gershwin Memorial Award Contest for an orchestral work by a young American (or Canadian) composer in 1957. This prize included a performance in Carnegie Hall by the New York Philharmonic under the direction of Dimitri Mitropoulos of the First Symphony.

He has been the recipient of a scholarship to the Berkshire Music Center, a Fulbright scholarship to Hamburg, Germany, and an Italian government scholarship to study at Santa Cecilia Academy where he received a diploma and a prize. His "Two Impressions" for large orchestra were performed in Vatican City by the Radio Televisione Italiana Orchestra in 1964.

In 1968, Sherwood lived in Cairo, Egypt, where he was commissioned by the Ministry of Culture to compose background music for a film. From 1969 to 1971 he lived and composed in Beirut, Lebanon, and played jazz piano during intermissions at the main movie theater. For the year 1971-72 he lived in Athens and the Cyclades Islands in Greece. Then from 1972 to 1980 he lived in Kenya, East Africa, composing music and writing advertising poetry. While there, he composed the music and text of the "Kenya Coffee Cantata" for chorus and orchestra, dedicated to the late president Mzee Jomo Kenyatta. Unfortunately, the president passed away before the work's premiere by the Nairobi Orchestra and All Saints Cathedral Choir in July, 1979 at the Kenya National Theater.

1980 to 1982 was a period of travel in India, Nepal, Sri Lanka, Malaysia, Europe and the United States. From 1983-87, Sherwood resided in Paris and since then has divided his time primarily among Paris, India, and southeast Asia, with trips to Mexico and Central America. In 1988, he received a Helene Wulitzer Foundation grant for summer study in Taos, New Mexico.

In May, 1994, a recital of his works was presented at the School of Music of the University of Costa Rica. He has recently purchased a home in Wales, but continues to live the life of an itinerant musician much of the time.





**DR. CHRISTOPHER SHULTIS** is Professor of Music and Director of Percussion Studies at the University of New Mexico. In 1993-94 he held 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, the German American Institute's (Heidelberg, Germany) Seventh Annual Festival of Experimental Music and Literature in 1994 and the University of Illinois Composers Forum in 1995. 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 Keenek, Lou Harrison, Michael Colgrass, and John Cage. A recent recording, Konrad Boehmer's *Schreiw Van Dees Aards* for solo percussion, won an Edison award (the European Grammy) for best new music recording. Since 1988, Shultis has lectured extensively both in the United States and in Europe on the creative work of John Cage. Published results include his Ph.D. dissertation, "Silencing the Sounded Self: John Cage and the Experimental Tradition in Twentieth Century American Poetry and Music" (1993) and an article "Silencing the Sounded Self: John Cage and the Intentionality of Non-Intention" in *The Musical Quarterly* (Summer 1995).



**YAYOI UNO** is an assistant professor of music theory at the University of Colorado in Boulder. She is a native of Yokohama, Japan and immigrated to the U.S. in 1972. She completed a Ph.D. in music theory at the Eastman School in 1994 and her dissertation focused on the comparative analyses of selected works by Boulez, Babbitt, Cage, and Xenakis. Her computer-implemented analyses of formal segmentation based on the input of multiple musical dimensions has been published in the *Proceedings for ICMC* (Denmark, 1994) and in the latest issue of *Computer in Music Research*. Her current research focuses on the analysis of temporality in contemporary art music written since 1960.



**TATIANA VETRINSKAYA** was born in Riga, Latvia. Tatiana holds degrees from the National Conservatory of Turkmenistan and the Moscow Gnessin Musical Institute. As Assistant Professor of Chamber music at the National Conservatory of Turkmenistan, Tatiana Vetrinskaya has taught piano, chamber music, accompanying, and has given lectures. She is active as a soloist, accompanist, and chamber music performer. Since 1995 Tatiana Vetrinskaya has been studying in the Master's Program in Piano Performance at the University of New Mexico.

## Composition at UNM (A Brief History)

Music and its creation have held the interest of students and faculty since the founding of the University of New Mexico in 1889. President Tipton (1901-09), who loved music but admitted that he could not carry a tune, compiled the university's first song book in 1905. President Gray (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.

Byrds Danföber, 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 Timolejev, Arthur Loy, and Walter Keller. Former chairmen Grace Thompson and Lura Claus 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 McFarrow, 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 Cherrish, University of Missouri; Halim El-Dabh, Kent State University; Peter Linssen, Texas A & M; Jeffrey Skolet, 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, Karol Husa, Gunther Schuller, and David Rakosin.

In 1980, Karl Hinterhändler 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, Thes Mugrave, Mario Davidovsky, Ernst Krenek, David Baker, Lou 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. 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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Scott Wilkinson