



The University of New Mexico

COLLEGE OF FINE ARTS  
DEPARTMENT OF MUSIC

# 1997 COMPOSERS' SYMPOSIUM

April 7-9, 1997

PARTICIPATING COMPOSERS AND THEORISTS

**LIBBY LARSEN**

- Michael Mauldin
- Severine Neff
- Lynette Westendorf
- Steven Block
- Redjep Alajarov
- Cynthia Folio
- Richard Hermann
- Marianne Kiellian-Gilbert

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DR. THOMAS DODSON - Dean, College of Fine Arts  
Professor John Clark - 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.

*"Sounding is a moving space"  
Edward Cohn, "The Composer's Work"*



## Libby Larsen

(b. Wilmington, Delaware, 1950)

Libby Larsen's works encompass orchestra, dance, opera, choral, theater, chamber and solo repertoire and are sought after and performed throughout the United States and Europe. Larsen is widely honored, including a 1994 Grammy as producer for the CD, "The Art of Aileen Auger", on which Larsen's Sonnets from the Portuguese is featured. Her music explores the American vernacular and its refreshing qualities on the concert tradition. Her works are widely written about and recorded by Angel/EMI, Koch International, Nonesuch and Decca, among others. The London Symphony's recording of Larsen's orchestral works will be available on Koch International Classics in 1997. In 1973 she co-founded the Minne-

sota Composers Forum, now the American Composers Forum, a composers cooperative which became the inspiration and model for much that has happened in the promoting and establishing of composers in America. She has served as composer in residence with the Minnesota Orchestra and the Charlotte Symphony and is an advisor to many musical organizations, including the National Endowment for the Arts, ASCAP, and the American Symphony Orchestra League.

Larsen is featured in the new 1994 MacMillan textbook, *MUSIC*, and the newly released *Pandora's Guide to Women Composers* by Sophie Fuller, published by Harper Collins.



## 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

Abraham, 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

University of New Mexico Music Department's  
Composer's Symposium  
1997  
Daytime Activities

ALL EVENTS ARE IN THE FINE ARTS CENTER  
ROOM B-120 UNLESS OTHERWISE SPECIFIED

The Panel Discussions will be between all visiting composers and scholars

### Monday, April 7, 1997

- 9:00-9:50 a.m. Panel Discussion  
"Feminism in Music for Composers and Scholars: Aspects of  
Identity, Pedagogy, Career Paths, and Power Relationship"  
moderator: Chris Shultis
- 10:00-10:50 "In Memoriam: Otto Luening (1900-1996)"  
Prof. Severine Neff, University of North Carolina, Chapel Hill
- 11:00-11:50 "Bemsha Swing: Monk to Taylor, Over and Out"  
Assoc. Prof. Steven Block, University of New Mexico
- 12:00-1:30 Composer's/Scholar's Lunch at SUB, Room 231A
- 1:30-3:00 Meet the Composer - Libby Larsen

### Tuesday, April 8, 1997

- 9:30-10:45 Panel Discussion  
"Cross Relations in Theory and Composition: Issues of  
Identity and Implications for Personal and Professional  
Growth"  
Moderator: Steve Block

## Schedule of Events (cont.)

- 11:00-12:15 Young Composer's Master-Class
- 12:30-1:30 Brown Bag Lunch at SUB
- 12:45-2:00 Tech setup for Kielian-Gilbert, B-120
- 2:00-3:00 "Sound Bodies-Tango, Texture, and Identity (bodily interventions, resisting the arbitrariness of signs)"  
Marianne Kielian-Gilbert, Assoc. Prof. Indiana University,  
B-120
- 3:00-4:00 Dress Rehearsal Cynthia Folio, Jessica Lewis,  
and Lori Lovato  
KELLER HALL

### Wednesday, April 9, 1997

- 9:00-9:50 Panel Discussion " From Art-Song to Rap: Words and Music,  
Metaphor and Narrative" moderator: *Richard Hermann*
- 10:00-10:50 "On the Wind Ensemble Music of Joseph Schwantner"  
Assoc. Professor Cynthia Folio, Temple University
- 11:00-11:50 Young Composer's Masterclass
- 12:00 LUNCH (on your own)
- 1:00-1:50 Meet the Composer - Lynette Westendorf
- 2:00-3:00 Master Class in Composition for performers/composers  
Libby Larsen

Concert I

All times are ending of songs

THE JOHN DONALD ROBB CONCERT

Monday, April 7, 1997

7:30 p.m.

Keller Hall

Fanfare for The Women (1993) ..... Libby Larsen  
Jeff Piper, Trumpet 2:20

String Quartet No. 2 (1932) ..... John Donald Robb  
I. Briskly 11:00 II. Moderately Slow 15:00 III. Fast 20:31  
The Helios Quartet  
Krzysztof Zimowski and David Felberg, violins  
Willy Sucre, viola Adam Gonzalez, cello

Sonatina "Three Incidents from Liliom" op. 22 (1951)..... John Donald Robb  
Carnival, The Star, Liliom's Anger Tatiana Vetrinskaya, piano 31:30

Two Brief Pieces for Women's Chorus on Poetry of Richard Brautigan (1997) ...  
Richard Hermann  
1. Start Here 34:15 2. Chosen by Beauty 36:15  
Las Cantantes, Bradley Ellingboe, director

Three Choral Pieces ..... Libby Larsen  
Stepping Westward (1988) 53:35 Refuge (1988) 58:10 The Canticle of the Sun (1987) 53:50  
Kevyn Casseau, oboe Steve Hearn, marimba Paul Coleman, synthesiser  
Las Cantantes, Bradley Ellingboe, Director

- INTERMISSION -

Suite for Piano ..... Redjep Allayarov  
Moderato, Allegro, Adagio 107:58  
Allegretto, Allegro  
Tatiana Vetrinskaya, piano

Love and Hisses (1985) ..... Libby Larsen  
UNM Chamber Players, Glen Adsit, conductor

(1:14:15 - 1:36:00)

A reception in honor of Redjep Allayarov, guest composer from Turkmenistan,  
will follow the concert.

Handwritten notes: 31:16, 32:37, 34:15, 36:15, 53:35, 58:10, 53:50, 107:58, 1:14:15, 1:36:00

## Concert II

Tuesday, April 8, 1997  
7:30 p.m.  
Keller Hall

Patch was Reverse  
L → R

Aubade (1982) ..... Libby Larsen  
Marcia Ramirez, flute 5:30

Trio for Flute, Cello and Piano (1994) ..... Cynthia Folio  
(6:33) I. Calm II. Calm III. Rhythmic  
Amy Jackson, flute Lisa Collins, cello Michelle Yip, piano 15:15

Developing Hues: Three Movements for flute and bass clarinet ..... Cynthia Folio  
Jessica Lewis, flute Lori Lovato, bass clarinet 29:29

Three Choral Works ..... Michael Maudlin  
(29:42) Simple Gifts (Shaker Hymn, arr. by M. Maudlin)  
A Child's Fantasy on "Revecy"  
O Gracious Light (Phos Hilaron)  
Concert Choir of The Albuquerque Boy Choir  
Michael Maudlin, director  
Lawrence Blind, accompanist 38:27

### - INTERMISSION -

(37:45) Kathleen As She Was (1989) ..... Libby Larsen  
Kevin Vigneau, oboe Susan Patrick, harpsichord 47:47

One for Four ..... Cynthia Folio  
Flute Quartet: Marcia Ramirez, Sonja Feig, Melissa Masbruch, Tina Clara Vano 53:10

Dreams of The Internal Animals (1996) ..... Lynette Westendorf  
(60:27) I. The Last Grove of Forest Anywhere II. Skeleton of an Angel  
V. Fountains and Lions, Rivers and Wolves 1:27:10  
Glenn Kostur and William Wood, saxophones Brad Dubbs, trumpet  
Mark Tatum, bass James Snell, drums Lynette Westendorf, piano

check 102:30 for program change

# Concert III

Wednesday, April 9, 1997  
7:30 p.m.  
Keller Hall

*preambles*

#2 7:133

Elegiac Music "Memory of Nesimi" ..... Redjep Alayarov  
Carrie Koffman, soprano saxophone      Tatiana Vetrinskaya, piano

Jazz Variations for Solo Bassoon (1997) ..... Libby Larsen  
Denise Turner, bassoon      *29:59*

Corlier (1989) ..... Libby Larsen  
Keith Lemmons, clarinet      James Snell, percussion      *7:17*

## - INTERMISSION -

Sonnets from The Portuguese (1991) ..... Libby Larsen  
Leslie Umphrey, soprano      *25:44*  
UNM Chamber Orchestra, Jorge Perez-Gomez, conductor      *49:55*

Concert Dances ..... Libby Larsen  
1. Rock Dance, 2. Solo Dancing, 3. Dance in the Dark, 4. Rag Rhythms  
UNM Wind Symphony, Eric Rombach, conductor

*5:100      59:35      1:04:05      1:08:15      1:12:00*

*Libby speaks 2 1/2*

*in concert*

A reception will follow the concert

*25-60*

*35*

*77*





Rodjep Allayarov, one of the most respected composers of Turkmenistan, holds degrees from Moscow State Conservatory. He studied composition with the prominent Russian composer Alfred Schnittke. After graduation from Moscow Conservatory in 1969 Mr. Allayarov began his professional career as a composer and theorist. His compositions include: *Three Dances for Symphony Orchestra*, *Cello and Viola Concertos*, *Symphony for Chamber Orchestra*,

*Four Pieces for Symphony orchestra*, and great deal of chamber music.

Since 1990 Mr. Allayarov has been rector of the National Conservatory of Turkmenistan, Professor of Music in Composition. He has been honored by the government for his outstanding contribution to Turkmen musical culture. Allayarov's symphony and chamber music has been performed regularly in Turkmenistan, Russia, Europe, and America.



**Steven Block** (b. 1952, NYC) has appeared in the various persona of composer, music theorist, music critic, pianist, and both classical radio and disco d.j., among others. His compositions have been performed worldwide including performances in Sydney, Paris, and Poland. His articles as a music theorist and music critic have appeared in such journals and magazines as *Per-*

*spectives of New Music*, *Integrales*, *Music Theory Spectrum*, the *Journal of Music Theory* and *High Fidelity* and his compositions have been performed worldwide. In 1992, Block received the first University of New Mexico award for excellence in teaching and in 1993 he was a UNM Faculty Scholar. His orchestral work, "Shadows," will soon be released on MMC Recordings.



Cynthia Folio is Associate Professor of theory at Temple University. She earned a Ph.D. in music theory from the Eastman School of Music where she studied composition with Joseph Schwartzner and a B.Mus. from West Chester University where she studied with Larry Nelson. Awards include the Lindback Foundation Award for Distinguished Teaching, a NEH grant, residency at the Yaddo Artist Colony, Distinguished Alumni Award from West Chester, four consecutive ASCAP Standard Awards, Winner of the 1995 National Flute Association Newly Published Music Competition, First Prize in the 1994 New Music Delaware Competition, and grants from Meet the Composer. Her compositions are published by Shawnee Press, Sawsaw Music, and Hildegard Publishing Co. and are re-

corded on Capstone Records and Nebula Records. In addition to her work as a composer she has published music theory articles and reviews in *Perspectives of New Music*, *Journal of Music Theory*, *Journal of Music Theory Pedagogy*, *Integral*, *ex tempore*, and *The Philist*. Quarterly, she also contributed a chapter to *Concert Music, Rock, and Jazz Since 1945: Essays and Analytical Studies* (University of Rochester Press, 1995). She was elected Treasurer of the Society for Music Theory (1994-98) and is also a member of ASCAP, the International Alliance for Women in Music, SCL, College Music Society, and the National Flute Association. She is currently working on a commission for a solo flute piece for the NFA 1997 High School Soloist Competition.



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 (Ken Dorn 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 1996-1996, *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, Husca College, Yale University, and the Berklee College of Music.



**Marianne Kielbas-Gilbert** (Ph.D., The University of Michigan, 1981) is Associate Professor of Music at Indiana University. A former vice-president of the Society for Music Theory she has served on its Committee on the Status of Women, Program Committee, and Executive Board, and has also been active in Music Theory Midwest. Currently, she is a Co-editor and member of the Editorial Board of *Perspectives of New Music*, and a consulting editor for several other journals. Her publications include essays on feminist theory and music, Stravinsky's music, late nineteenth-century dramatic music, analytical methods, issues of music perception, and interdisciplinary connections in music. Her work has appeared in *In Theory Only*, *Journal of Musicology*, *Music Perception*, *Music Theory Spectrum*, *19th-Century Music*, *Perspectives of New Music*, and

*Theory and Practice*. Current research centers on subjectivity in music, music and the body, exploring connections between music theory, feminist theory (semiotics), and music perception and cognition. Recent essays include a review article for *19th-Century Music*, "Motives, Motivations, and Immediacy: contexts and foils for Music, Politics, and the Academy by Pieter C. van de Toorn"; "Making sense of musical perceptions: Interpretive readings and the dynamic relational modes of music," for the 1996 proceedings of the 4th International Conference for Music Perception and Cognition, Montreal, Canada; and "On Rebecca Clarke's Sonata for Viola and Piano: feminine spaces and metaphors of reading," in *Audible Traces: Music, Gender, and Identity*, ed. Elaine Barkin and Lydia Hanessley (Zurich: Cantoloff Verlagshaus, 1997).



**Michael Mauldin**

Since receiving his Master of Music degree in composition from the University of New Mexico in 1974, Michael Mauldin served as President of the New Mexico Music Teachers Association and the New Mexico Composers Guild and national chair of the Music Teachers National Association Student Composition Contest. He was named the MTNA Composer of the Year in 1980 for "Voices from Chaco", a concerting for piano and woodwind quintet. "Introduction of the Child to the Cosmos", for mixed chorus and piano, won first place in a national competition sponsored by Shaker College and Theodor

Presser. "Fajada Butte", a symphonic movement commissioned, premiered and recorded by the New Mexico Symphony Orchestra was performed by the National Repertory Orchestra at the Twentieth-Anniversary celebration concert of the National Endowment for the Arts at the Kennedy Center for the Performing Arts. Mauldin teaches privately and directs the Albuquerque Boy Choir, which consists of three choirs, made up of 85 boys between the ages of 6 and 16, who tour, record and proceed through a rigorous musicianship program.



**Sevelene Neff** is Professor at the University of North Carolina at Chapel Hill. Her publications include the books, *Governance, Counterpoint, Instrumentation, Instruction in Form* by Arnold Schoenberg and with Patricia Carpenter, *The Musical Idea and the Logic, Technique, and Art of its Presentation* by Arnold Schoenberg. Her theoretical articles and reviews on Schoenberg and contemporary American music have appeared in *Perspectives of New Music*, *Music Theory Spectrum*, *Theory and Practice*, *Current Musicology*, *College Music Symposium*, *MLA Notes*, *International Journal of Musicology*, and in several collections, *Music Theory and the Exploration of the*

*Past* and with Patricia Carpenter, *Constructive Dissidence: Arnold Schoenberg in Twentieth-Century Culture*, Berkeley. She is also a contributor to *The New Grove Dictionary of American Music* and is a former editor of the journal *Theory and Practice*. Neff has also been a member of the national committee for the GRE Test in Music (1986-92) and has been the recipient of awards from the National Endowment for the Humanities, The Newberry Library, and the Andrew W. Mellon Foundation. She holds a doctorate in music theory from Princeton University and a diploma in piano from the Juilliard School of Music.



**Lynette Westendorf**  
Composer/  
Pianist

**Lynette Westendorf** has been composing and performing her chamber works in the jazz and new music genres for many years. She has received numerous awards and commissions for her original works, the most recent being a Seattle Arts Commission Grant for the creation of a new work, and an Honorable Mention award from the national Jazz Composers Alliance, Inc. for her jazz suite entitled *Allegro and Hades* (inspired for Carla Tney and Charlie Haden). Her compositional techniques utilize structured improvisation as well as traditional writing involving a variety of modal and rhythmic techniques, and she is interested in the superimposition of contrasting elements in a non-hierarchical manner. A native of rural Idaho who spent much of her life in the mountains and obscure Western locales, she also has an inherent sense of spaciousness which influences her work. The result is whimsical, jazz-influenced, avant new music.

Lynette's compositional aesthetic is stated as follows: "I compose my music as

living creatures, creating the skeletal structure, internal systems, and outer texture and complexion of the music, and I leave it to my performers to provide the flesh."

Lynette, or Dr. Westendorf (as she is almost never called), holds her doctorate in composition from the University of Washington (her bachelor's degree is from UNM). A published writer on jazz research, her dissertation is entitled *Analyzing Free Jazz*, and an article on Cecil Taylor was published in a recent issue of *Perspectives of New Music*. She works as a free-lance musician in the Seattle area, directs an ensemble entitled "Animal Dreams," and also teaches piano, theory, and composition. Her main instruments are piano and keyboards; she is also an active improvising musician and songwriter. Works in progress include a series of duets, including a jazz work for alto sax and bass (commissioned by Houston-based saxophonist Richard Nummaker), and a collection of new songs called *Salamander Music*.



**Tatiana Vetrinskaya** was born in Riga, Latvia. Tatiana holds degrees from the National Conservatory of Turkmenistan and the Moscow Music Institute (Gnessin). As Assistant Professor of Chamber music at the National Conservatory of Turkmenistan, Tatiana Vetrinskaya has taught piano, ensemble, accompanying, and has given lectures on history of chamber music.

She is active as a solo pianist, accompanist, and chamber music performer. In 1986 she won a prize in the Gadilbekov International Competition (Baku, Azerbaijan) as a best accompanist. Since 1995 Tatiana Vetrinskaya has been studying in 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 Dardelner, 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 Timofeyeva, Arthur Loy, and Walter Keller. Former chairman Grace Thompson and Lena Cluave 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 Cheatham, University of Mis-

souri; Halim El-Dabh, Kent State University; Peter Liszewski, Texas A & M; Jeffrey Skolet, University of Oregon; Alan Scheritz, Alaska Pacific University; William Osborne, Munich, West Germany; James Gallo-way 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 Daniel Randall were co-chairs. In succeeding years, honored guests were Ned Rorem, George Crumb, Vincent Persichetti, Max Schubel, Karel Husa, Gunther Schuller, and David Rakitin.

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 Lillian Foss, George Rochberg, Thea Musgrave, 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.

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

Scott Wilkinson