



The University of New Mexico

COLLEGE OF FINE ARTS  
DEPARTMENT OF MUSIC

# 2000 JOHN DONALD ROBB COMPOSER'S SYMPOSIUM

March 27, 28, 29

PARTICIPATING COMPOSERS

- Morton Subotnick
- Chris Chafe
- Ching-wen Chao
- Bobby Lombardi
- Christopher Jones
- Fernando Lopez-Lezcano
- Daniel Dewig
- Jared Israel Putnam
- Joan La Barbara
- Lawrence Axelrod
- Matthew Burtner
- Leigh Varilandel
- Chris Burns
- Chrysa Preafia
- Carla Kay Barlow
- Micky Patten

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Dr. Thomas Dodson - Dean, College of Fine Arts  
Steven Block - Chair, Department of Music

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

The John Donald Robb Concert and the Composers Symposium is sponsored by the John Donald Robb Musical Trust, which arranges for the editing and performance of the music of Dean Robb, and by the Mr. and Mrs. Sanford N. McDonnell Foundation of St. Louis.



## 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.



## Joan La Barbara

Joan La Barbara's career as a composer/performer/sound artist has been devoted to exploring the human voice as a multi-faceted instrument, going far beyond traditional boundaries, creating works for multiple voices, chamber ensembles, music theater, orchestra and interactive technology. "One of the great vocal virtuosos of our time" (San Francisco Examiner), her "place in contemporary American music, long significant, impinges now on the legendary" (Fanfare); as an acknowledged pioneer in the field of contemporary classical music and soundart, she developed a unique vocabulary of experimental and extended vocal techniques, including multiphonics (the simultaneous sounding of two or more pitches), circular singing, vibration of glottal clicks that have become her "signature sounds."

Awards and fellowships include: National Endowment for the Arts in Music Composition, Opera/Music Theatre, Inter-Arts, Recreling, Solo Recitalist and Visual Arts; ISCM International Jury Award; Akustische International Competition Award; Deutscher Akademischer Austauschdienst (DAAD) Composer-in-Residence, Berlin; Most The Composer; ASCAP; numerous commissions for concert, theatre and radio works in America and Europe. Concertizing worldwide, she has appeared with: Los Angeles Philharmonic, San Francisco Symphony, New York Philharmonic, Houston Symphony, New World Symphony, Women's Philharmonic, Orchestra of The Hague and at international festivals including Art Sum-

mit II Indonesia '98, Lincoln Center Festival, Brisbane Biennial, Festival d'Automne à Paris, Warsaw Autumn Festival, Frankfurt Feste, Metamusik Festival-Berlin, Olympics Arts Festival, Los Angeles Festival and the American Music Theatre Festival.

La Barbara was educated at Syracuse and New York Universities (B.S. Music Ed, 1970) and Tanglewood/Berkshire Music Center, studying voice with Helen Bouwright, Phyllis Curtis and Marian Szekeley-Freschl. She learned her compositional tools as an apprentice with the numerous composers with whom she worked over the nearly three decades of her career. La Barbara served on the faculty of California Institute of the Arts (81-88), taught at Hochschule der Kunst in Berlin and currently teaches contemporary voice and composition at the College of Santa Fe, as well as maintaining a private studio. Vice President of the American Music Center until 1993, she also served as co-Artistic Director of the New Music America Festival in Los Angeles, 1984-85. Currently, in addition to composing and concertizing, she produces and co-hosts a weekly radio program for KUNM-FM focusing on late 20<sup>th</sup> century contemporary classical music and soundart, "Other Voices, Other Sounds". As a writer, she was Contributing Editor for *High Fidelity/Musical America* (1977-87) and *Schumann/Opus* (96-98) magazines and has written articles for *Soho Weekly News*, *Liberation* (Paris), *Data Arte* (Milano) and *The Los Angeles Times*. La Barbara is a composer and publisher member of ASCAP.





## Morton Subotnick

MORTON SUBOTNICK is one of the United States' premier composers of electronic music and an innovator in works involving instruments and other media, including interactive computer music systems. Most of his music calls for a computer part, or live electronic processing; his oeuvre utilizes many of the important technological breakthroughs in the history of the genre.

The work which brought Subotnick celebrity was *Silver Apples of the Moon*. Written in 1967 using the Buchla modular synthesizer (an electronic instrument built by Donald Buchla utilizing suggestions from Subotnick and Ramon Sender), this work contains synthesized tone colours striking for its day, and a control over pitch that many other contemporary electronic composers had relinquished. There is a rich counterpoint of gestures, in marked contrast to the simple surfaces of much contemporary electronic music. There are sections marked by very clear pulses, another unusual trait for its time; *Silver Apples of the Moon* was commissioned by Nonesuch Records, marking the first time an original large-scale composition had been created specifically for the disc medium - a conscious acknowledgment that the home stereo system constituted a present-day form of chamber music. Subotnick wrote this piece (and subsequent record company commissions) in two parts to correspond to the two sides of an LP. The exciting, exotic

timbres and the dance-inspiring rhythms caught the ear of the public - the record was an American bestseller in the classical music category, an extremely unusual occurrence for any contemporary concert music at the time. It has been rereleased on Wergo cd with *The Wild Bull*.

In addition to music in the electronic medium, Subotnick has written for symphony orchestra, chamber ensembles, theater and multimedia productions. His "staged stone poem" *The Double Life of Amphibians*, a collaboration with director Lee Breuer and visual artist Irving Petlin, utilizing live interaction between singers, instrumentalists and coputer, was premiered at the 1984 Olympics Arts Festival in Los Angeles.

Subotnick's most recent works include: 3 CD ROMS; *All my Hummingbirds have Albin* (1994), *Making Music* (1996), an interactive 'Media Poem' *Intimate Immensity*, premiered at the Lincoln Center Festival in NY (1997) and *Echoes from the Silent Call of Geona* for string quartet and computer to be premiered in October, 1998. His most recent work, "Echoes from the Silent Call of Geona" for string quartet and CD ROM is currently on tour in the US.

Subotnick teaches at the California Institute of the Arts. He tours extensively throughout the U.S. and Europe as a lecturer and composer/performer. He is published by European-American.

## Schedule of Events

**University of New Mexico Music Department's  
John Donald Robb  
Composer's Symposium  
2000  
Daytime Activities**

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

The Panel Discussions will include all visiting composers and scholars

### **Monday, March 27, 2000**

- |             |  |
|-------------|--|
| 9:00-9:50   | Panel Discussion: "Computer & Performer Interactivity"<br>Subotnick, La Barbara, Chafe, Matthew Burtner, Ching-Wen<br>Chao, Chrysa Prestia, Matt Ingalls, et alia, Steve Block,<br>moderator |
| 10:00-10:50 | Matthew Burtner, "A Demonstration of Computer & Per-<br>former Interactivity"  |
| 11:00-11:50 | Mickey Patten, "John Donald Robb: Southwest Synthesizer<br>Pioneer"  |
| LUNCH       | Visiting Composers and Scholars, Student Union Building,<br>room TBA   |
| 2:00-2:50   | Carla Barlow, "On Morton Feldman's <i>The King of Denmark</i> "<br>Kelli Hirai, "A Data Structure in C++ for<br><i>The King of Denmark</i> "   |
| 3:00-3:50   | The Music of Chris Chafe, director, CCRMA, Stanford Univ.<br>Fernando Lopez-Lescano, "iCEsCcRrEeAaMm: a<br>multichannel piece and its environment"   |

## Schedule of Events (cont.)

### Tuesday, March 28, 2000

- 9:30-10:45 Panel Discussion: "Speech & Music Relations in the Digital Age" Subotnick, La Barbara, VanHandel, et alia, Hermann moderator
- 11:00-1:00 Univ. of New Mexico Student Composer's Masterclass Subtonick, La Barbara, Chafe, Axelrod, Wood, moderator
- LUNCH Brown Bag
- 2:00-3:45 The Music of Morton Subotnick

### Wednesday, March 29, 2000

- 9:00-9:50 The Music of Joan La Barbara
- 10:00-10:50 The Music of Lawrence Axelrod
- 11:00-11:50 Leigh VanHandel, "Linguistic theory meets music theory?"
- LUNCH Brown Bag
- 2:00-2:50 Bobby Lombardi, "Music Technology in the Pipeline: A View from DigiDesign"
- 3:00-3:50 Music and Thought of Chris Burns

**THE JOHN DONALD ROBB  
COMPOSER'S SYMPOSIUM  
2000**

**Concert I**

Monday, March 27, 2000  
7:30pm  
Keller Hall

Analogues (pre 1970) John Donald Robb  
Analog Computer Music

**Cosmic Dances of the Shiva (1957-58)** ..... John Donald Robb  
Tape

**A Sky of Cloudless Sulphur (1978)** ..... Morton Subotnick  
Electronic

**"L'albero dalle foglie azzurre" (1989)** ..... Joan LaBarbara  
oboe and tape - Kevin Vigneau, oboe

**Transmutations for Orchestra and Electronic Instruments  
(pre 1970)** ..... John Donald Robb  
Movs. II & III Tape

**Collage (pre 1970)** ..... John Donald Robb  
Tape

INTERMISSION

**Antartica (1996/99)** ..... Lawrence Axelrod  
Leslie Umphrey, soprano - Kevin Vigneau, english horn - Loretta Krein, clarinet - Scott Ney, percussion  
Anne Esfelder, harp - Steve Ogracovic, violin - David Schepps, cello - Lawrence Axelrod, conductor

**Elevator Music, Suites 100-107 (1999)** ..... Carla Kay Barlow  
Electronic and visuals

**Transect, for CD** ..... Chris Chale

**There will be a reception following the concert**

**THE JOHN DONALD ROBB  
COMPOSER'S SYMPOSIUM  
2000**

**Concert II**

Tuesday, March 28, 2000  
7:30pm  
Keller Hall

**Counterattack (1999)** ..... Ching-wen Chao  
Clarinet and delay                      Matt Ingalls, clarinet

**Diary Pieces (1999/2000)** ..... Lawrence Axelrod  
Lawrence Axelrod, piano

**ICEsCcRrEeAaMm** ..... Fernando Lopez-Lezcano  
Tape and quad sound

**Chocolate Covered Tweedle Bugs (1999)** ..... Daniel Dewig  
Electronic

INTERMISSION

**Points of Light (1999)** ..... Chrysa Prestia  
**Saxophone, piano and tape**  
Mathew Burnett, saxophone      Christopher Jones, piano

**Remembered Harps (1997)** ..... Lawrence Axelrod  
**Lawrence Axelrod, piano**

**Escuela** ..... Chris Burns  
**Piano with live electronics**  
Christopher Jones, piano

**Passages of the Beast (1978)** ..... Morton Subotnick  
Loel Lovato, clarinet



**THE JOHN DONALD ROBB  
COMPOSER'S SYMPOSIUM  
2000**

**Concert III**

Wednesday, March 29, 2000  
7:30pm  
Keller Hall

**Split Voices (1998)** ..... Matthew Burtner  
**Saxophone and Tape**  
Matthew Burtner, saxophone

**"In the shadow and act of the haunting place"** ..... Joan La Barbara  
- Pat Hughes, horn - Brian Dobbins, tuba - Scott Ney, percussion - Tatiana Vetrinskaya, piano -  
Steve Ognacovic, violin - David Schepps, cello - Joan La Barbara, voice

**Quartet for Egyptian Folk  
Instruments and Shittar (1999)** ..... Jared Israel Putnam  
Tape

INTERMISSION

**'do you love me?** ..... Bobby Lombardi  
Tape

**Matragn(1999)** ..... Christopher Jones  
**Clarinet and computer generated sounds**  
Matt Ingalls, clarinet

**Gestures (1999/2000)** ..... Morton Subotnick  
Computer/live



**Lawrence Axelrod** is active as a pianist, composer and conductor. He recently gave a recital as part of the 8th International Festival of Electroacoustic Music in Havana, Cuba. He will give a recital featuring a variety of musical miniatures at New Life Presbyterian Church in Albuquerque on April 1st.

As a composer, Mr. Axelrod's work was presented at concerts of

SCI in October 1999 at Marylhurst University (Portland, OR). Also, his orchestral work *Cassandra Speaks* was premiered by the San Jose Symphony with the music director Leonid Grin conducting in June of 1999.

Mr. Axelrod conducts the Santa Fe Men's Camerata, and has taught for Santa Fe Community College, Plaza Resolana, Elderhostel, and Renasan.



**Christopher Burns** is a composer influenced by the diverse worlds of computer music and traditional Indonesian music. His interest in electronics dates from an early stint as a rock musician; he first encountered Balinese music while a student at Yale University, where he was a founding member

of the gong kebyar ensemble Gamelan Jagat Anyar. Christopher is currently a doctoral student at the Center of Computer Research in Music and Acoustics (CCRMA), Stanford University, where he studies composition with Jonathan Harvey and Jonathon Berger.



**Ching-wen Chao**, born in Taiwan in 1973, is currently pursuing a DMA degree in composition in the music department at Stanford University, where she has studied with Jonathan Harvey, Chris Chafe and Jean-Claude Risset. She also studies at the Center for Computer Research in Music and Acoustics (CCRMA). She received her B.A. in composition at the National Taiwan Normal University in 1995, where she studied with Mao-shuan Chen and Chin-Yo Lin. In 1994, she attended Internationale Ferienkurse fuer Neue Musik in Darmstadt, Germany. In 1999, her "String

Quartet No. 2" won the first prize of the Young Composer Competition in the annual ACL (Asian Composer League) conference, and the first prize in Music Taipei 1999, the most prestigious composition competition in Taiwan. Her "Duet for Clarinets" was performed in the Music 99 New Music Festival in Cincinnati in June and "Soundstates" (for percussion and tape) at the ICMC (International Computer Music Conference) in October. She also participated in Stockhausen-Kurse Kuerten 1999 in July. She has won several national prizes for composition and piano performance.



**Matthew Burtner** is currently a doctoral composition fellow at Stanford University and the Center for Computer Research in Music and Acoustics (CCRMA). As a composer his work is guided by an interest in natural acoustic processes, and a focus on music as the synthesis of imagination and environment. Since 1997, he has worked on the "MetaSaxophone Project," a study of the saxophone as an electroacoustic instrument, exploring its unique and unusual acoustical resonant properties.

Burtner studied philosophy at St. Johns College in New Mexico, music composition at Tulane University in New Orleans (BFA 1993), and computer music at Iannis Xenakis' Center for Mathematics and Automation in Music

(CEMAMu) and the Peabody Institute of the Johns Hopkins University (MM 1997). From 1996-1998, he was composer-in-residence at the Banff Centre for the Arts, Simon Fraser University in Vancouver, and the Phonos Institute in Barcelona. He has written for a wide variety of ensembles and media, and has received several prizes and commissions for his work which has been performed throughout North America and Europe, as well as in Japan, China, Australia, and Brazil. Two recordings of his music are commercially available including *Incantations* on the German DACO label (DACO 102), and a newly released solo recording, *Portals of Distortion: Music for Saxophones, Computers, and Stones*, on Innova Records (Innova 526).



**Chris Chafe** is a composer/cellist with an interest in the computer as an aid to music composition and performance. He has been a long-term denizen of the Center for Computer Research in Music and Acoustics, Stanford University, where he teaches courses in computer music and directs the center, also having served as Chair of the Department of Music from 1994-97. His doctorate in music composition was completed at Stanford in 1983 with prior

degrees in music from the University of California at San Diego and Antioch College. As a researcher at IRCAM, Paris, he developed methods for computer sound synthesis based on physical models of musical instrument mechanics and has recently returned for a year-long residency at the Banff Centre for the Arts. He has performed his music in Europe, the Americas, and Asia, and has several compositions available on compact disc. A two-disc set of his works is in preparation.





**Christopher Jones** was born in 1969 in Albuquerque, New Mexico. His compositions have been performed in numerous places in North America, including recent performances at Stanford University. He has also had performances given by New Works Calgary (Calgary, Alberta) and L'Orchestre a vent de l'ecole Cure-Mercure (St. Jovite, Quebec).

As a pianist, Christopher is very active as a performer of contemporary music. He is a former member of the Indiana University New Music Ensemble, and has also played concerts with New Works Calgary, The University of Washington Contemporary Group (Seattle, WA), and the New Vienna

Ensemble (Indiana University). He has premiered numerous pieces, and has worked with composers such as John Cage and Bernard Rands. Performances at the New England Conservatory's Jordan Hall led to recordings of works by Bela Bartok and Elliot Carter for WGBH radio in Boston.

Currently, Christopher is pursuing a DMA in composition at Stanford University where he studies with Jonathan Harvey and Brian Ferneyhough. He completed a Master of Music in composition at the University of Calgary, a Master of Music in piano at Indiana University, and a Bachelor of Music in piano at the New England Conservatory.



**Fernando Lopez-Lezcano** (Buenos Aires, 1956) received both a Master in Electronic Engineering (Faculty of Engineering, University of Buenos Aires) and a Master in Music (Carlos Lopez Buchardo National Conservatory, Buenos Aires). He started working with electroacoustic music by building his own analog studio and synthesizers around 1976. After graduating he worked for nine years in industry as microprocessor hardware and software Design Engineer for embedded real-time systems (telephone exchanges) while simultaneously pursuing his interests in electroacoustic music composition. His 1986 piece "Quest" won a mention in the 1990 Bourges Competition. Starting in October 1990 he spent one year at CCRMA, Stanford Uni-

versity, as Invited Composer, as part of an exchange program between LIPM in Argentina, CCRMA at Stanford and CRCA at USCD sponsored by the Rockefeller Foundation. He later did research in dynamic sound localization and taught an Introduction to Electronic Music course for one year at the Shonan Fujisawa Campus of Keio University, Japan. He is currently Lecturer and Systems Administrator of the computer resources at CCRMA, where he splits his time between the company of good friends, keeping computers and users at CCRMA more or less happy and enjoying the arts of composing music and writing software. His music has been released on CD's and played in the Americas, Europe and East Asia.





In his role as a composer, **Bobby Lombardi** has studied composition at Florida International University, SUNY Stony Brook, the Conservatory of Liege, Belgium, and Stanford University, with composers Orlando Garcia, Daniel Weymouth, Frederick Rzewski, Jonathan Harvey and Jean Claude Risset. He has participated

in numerous festivals and conferences, has had pieces played in the US, South America, and Europe, and won the 1995 SEAMUS Student Composition award for his piece "do you love me?" In his role as a computer geek, he currently works in strategic marketing and product development at Digidesign.



**Chrysa Prestia** is currently pursuing doctoral studies at Stanford University and the Center for Computer Research in Music and Acoustics. A native of Maryland, Prestia studied music at Hampshire College and the Peabody Conservatory of the Johns Hopkins University (BA 1997) where she was a Provost Research Fellow, and computer music and digital arts at the Audiovisual

Institute of the Pompeu Fabra University in Barcelona, Spain (MM1999). Her works, consisting of instrumental music, electroacoustic music, and multimedia art, have been performed in the United States, Canada, and Europe. In addition to her work as a composer, Prestia is an assistant editor of the *Computer Music Journal*.



**Leigh VanHandel** is currently pursuing her Ph.D. in music theory from Stanford University's Center for Computer Research in Music and Acoustics, where she is specializing in interactions between linguistic theory and music theory. She received her MA from SUNY Stony Brook and her BA from Ohio State University, both in music theory.

She has presented papers at conferences across the US and Canada, and has had articles and reviews published in assorted journals. She has taught at SUNY Stony Brook and at Stanford, and in 1997-98 she was a visiting lecturer at the University of New Mexico, teaching music theory and aural training.

**Carla Kay Barlow** is a Masters student in composition. Unlike Mozart, at age 4 she played a cardboard guitar made by her brother so that she could sing "Gibbasun" by Glen Campbell. Her background includes 11 years' piano lessons; 14 years in vocal and handbell choirs; one season of marching-band xylophone; 17 years in various rock poses, ranging from psychedelic organ to thrash-metal drums to grunge guitar; contradance piano and guitar; and conversations about astrology with Wendy Carlos. Her songs and arrangements are included on compilations produced in Boston and Albuquerque; her compositions for theater and dance have been included in concerts across New Mexico and in a dance workshop in Cairo, Egypt.

She received her undergraduate degree, cum laude, in English/

Technical Writing at Miami University (Oxford, OH) and helped create Miami's Music Theory/Composition minor. Her studies at Miami included work in musique concrète, the physical manipulation of taped sounds; she considers this the basis of her current fascination with digital samples. She now performs in Albuquerque's best/only all-woman salsa band, the Pachanga Sisters, and creates and plays samples during live performances with the conducted-improvisation ensemble "Out of Context." Carla is a co-founder of the *Magnifico!* award-winning Sugarbush Dance Theater and serves as assistant curator of the Albuquerque Explora Museum's Grand Opening Exhibit, "Art, Science and Technology," scheduled for early 2001.



**Mr. Dan Dewig** was born in Denver, Colorado in October of 1976. His interest in music never truly blossomed until his high school years when he was involved in choir and musical theatre programs. Suddenly overwhelmed by the medium, Dan decided to enter a music program, taking precedence over other interests like physics and theology. In a similar situation that happened with his sister, the University of New Mexico provided opportunities

and a strong curriculum that boded well for the young musician. In the past four years, Dan has studied theory and composition with an emphasis in voice. He also plays the oboe and the piano on a lesser degree. Composition is Dan's forte and his first true love of music. The material that is performed tonight comprises only his baby step as he enters many more years of growth as an American composer.



Mr. Jared Israel Putnam was born in New York, New York, March 21st 1977 son of John Putnam, Art Director of Mad Magazine, and Jane Putnam, Artist. He also live in Iowa, California, and New Mexico—where he has lived for the past 10 years. He started playing electric bass when he was 13 years old because his mother bought him one instead of an electric guitar. His main musical interest throughout jr. high and most of high school was "death metal" but during his last two years of high school his interests shifted towards classic rock and then jazz. He didn't play in the school band because he was too cool. Upon graduating High School, he received a scholarship to attend UNM. He decided

to use this opportunity to learn how to play jazz. During the course of this experience, he has also learned a great deal about music theory, music history, and even playing in the orchestra, which he had never imagined himself doing before he came to UNM. However, his greatest interest to be sparked by his studies must be the art of composition. He really enjoys the concept of writing something and then sitting back and relaxing while somebody else has to learn it and perform it. Dr. Wood once said that composing is like "improvising in slow-motion," and being a jazz fan, Mr. Putnam likes to approach his compositions with that in mind.



The John Donald Robb Musical Trust was established in 1989 by John and Harriet Robb. Its mission is to support the performance, study, promotion and dissemination of John Robb's music, and to preserve and improve the resources of the *John Donald Robb Archive of Southwestern Music* and the Robb manuscript collection at the University of New Mexico. Since its inception, the Trust has supported the editing of Robb's music, performances of his work and other composers at UNM's annual Composer's Symposium, a student scholarship for the performance and study of Robb's piano work, three CD recordings; *El Testamento*, with Alex Chavez; *Stepping Westward*, Las Cantantes; and *Pictures of New Mexico*. The John Donald Robb Music Fellowship, a biannual award established at UNM in 2000, supports graduate students who have an interest in research and archival work.



## **THANKYOUTHANKYOUTHANKYOUTHANKYOU**

Many **THANKS** to **Micky Patten** at **Grandma's Music and Sound** for his donation of time and equipment to this year's John Donald Robb Composer's Symposium.

## 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.

Byrdie 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 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 Halm El-Dabb. 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 confessed as composers located in various parts of the United States and Europe. A few are: John Cheatham, University of Missouri; Halm El-Dabb, Kent State University; Peter

Lieswen, Texas A & M; Jeffrey Solet, 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 Derral Randall were co-chairs. In succeeding years, honored guests were Ned Rorem, George Crumb, Vincent Persichetti, Max Schabel, Karl Husa, Gunter Schuller, and David Rakain.

In 1980, Karl Hinterhichler and Scott Wilkinson became co-chairmen. The program was enlarged to include composers of regional, national, and international importance. Honored guests have included Lukas Foss, George Rochberg, Thea Musgrave, Mario Davidovsky, Ernst Krenek, David Baker, Louis 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 Charlemagne Curtis, Barbara Johnson, Chairman Van Winkle, and Dean Robb for their assistance in preparing this history.

Scott Wilkinson