



THE UNIVERSITY OF NEW MEXICO  
COLLEGE OF FINE ARTS  
DEPARTMENT OF MUSIC

# COMPOSER'S SYMPOSIUM

MARCH 4-7, 1980


Participating Composers:

LUKAS FOSS

MARY JEANNE VAN APPLIEDORN  
CHARLES EAKIN  
GRANT FLETCHER  
CARLTON GAMER  
RICHARD HENDERSON  
WARNER HUTCHISON  
MICHAEL MAULDIN  
KARL KORTE

NORMAN NELSON  
JOHN D. ROBB  
STEPHEN SCOTT  
RANDALL SHINN  
SCOTT WILKINSON  
LOREN WISE  
WILLIAM WOOD

Donald McRae - Dean, College of Fine Arts  
Dr. Peter Czuczak - Chairman, Department of Music  
Dr. Karl Hitzlerbichler - Chairman, Composer's Symposium  
Dr. Thomas Dodson, Scott Williamson, Darrel Randall - Committee



LUKAS FOSS—composer, conductor, pianist, teacher—has been a moving force in the world of music for over thirty years.

To date there are some 75 compositions in the Foss catalogue. He has conducted many major orchestras. He is an indefatigable champion of modern music (Dutton award 1974) and in five years as conductor of the Brooklyn Philharmonic, he has made Brooklyn a vital part of the New York musical scene.

"Foss never had to choose music, music chose him," (Piatigorski) He studied with Hindemith at Yale, Reiner at Curtis and Koussevitzky at Tanglewood. His earliest published compositions date back to his fifteenth year. At nineteen he composed an oratorio based on Carl Sandburg's "Prairie." The work brought him immediate recognition. "He cannot fail to raise the standard of music of his generation" wrote Virgil Thomson (Herald Tribune).

The next years find Foss gradually moving from neo-classicism to aleatoric techniques. "Foss 'neo-classical' the avant garde" wrote the Saturday Review. His experiments in Ensemble Improvisation were the first of their kind. When his invention became the order of the day, he turned his back on it. At the time Foss was professor of Composition at UCLA, succeeding Arnold Schoenberg.

In 1960 the New York Philharmonic premiered his "Time Cycle"—a unique occasion in the history of the Philharmonic in that the orchestra performed it twice that evening. There followed a number of works which fit into none of the prevalent "schools of new music" notably "Baroque Variations" which had a marked influence on the younger generation of composers. In 1974, Aaron Copland wrote: "His compositions are among the most original and stimulating composed in America." And in a recent article "Lukas Foss Works on the Cathedral" Tom Johnson writes: "Little by little he is knitting together a body of work which may actually speak for contemporary culture as a whole more eloquently than any other."

ALL EVENTS IN THE UNIVERSITY OF NEW MEXICO FINE ARTS CENTER  
AND OPEN TO THE PUBLIC WITHOUT CHARGE

Tuesday, March 4

- 9:30 - 11:00 OPEN REHEARSAL - Time Cycle - Keller Hall
- 11:15 - 12:00 OPEN REHEARSAL - Introduction and Good-byes  
Chamber Opera by Lukas Foss - Room B-015
- 12:00 LUNCH for Mr. Foss and all visiting composers -  
New Mexico Union
- 2:30 - 3:15 LECTURE-DEMONSTRATION on bowed piano techniques  
Stephen Scott and Colorado College New Music  
Ensemble - Keller Hall
- 3:30 - 6:00 OPEN REHEARSAL - Mr. Foss conducting University  
of New Mexico Concert Choir and Symphony  
Orchestra - Popejoy Hall
- 6:00 - 8:00 DINNER with students and Mr. Foss.
- 8:15 CONCERT I - Music of Southwestern Composers -  
Keller Hall
- 10:00 RECEPTION for Mr. Foss, visiting composers  
and performers at Dr. William Wood's house,  
12508 Prospect NE

Wednesday, March 5

- 9:00 - 10:30 DEMONSTRATION-DISCUSSION - Electronic Music  
in the 1980's - Warner Hutchison, John Macker  
New Mexico State University, clinicians.  
Panel: Charles Eakin, University of Colorado,  
Carlton Gamer, Colorado College, Karl Rorte,  
University of Texas, John D. Robb, University  
of New Mexico-meritus, Stephen Scott, Colorado  
College - Room B-120
- 11:00 - 12:00 SEMINAR with composition students and Mr. Foss -  
Room 2100
- 12:00 - 1:00 OPEN REHEARSAL - Mr. Foss and University of  
New Mexico Contemporary Chamber Ensemble -  
Keller Hall
- 2:00 - 3:15 PANEL DISCUSSION - The Composer - Audience  
Relationship in Contemporary Music -  
Donald McRae - moderator, Lukas Foss,  
Randall Shinn, Arizona State University,  
Grant Fletcher, Arizona State University,  
Norman Nelson, West Texas State University,  
Scott Wilkinson, University of New Mexico -  
Room B-117

3:30 - 6:00 OPEN REHEARSAL - Large ensembles conducted by Mr. Foss - Popejoy Hall

8:15 CONCERT II - Music of Lukas Foss, Composer conducting University of New Mexico orchestra, chorus, opera studio, wind ensemble - Popejoy Hall

Thursday, March 6

9:30 - 11:00 ASK THE COMPOSER - Question-answer session - Room - B-120

11:00 - 12:00 SEMINAR with composition students - Room 2100

2:00 - 3:30 CONCERT III - Chamber Music of Southwestern Composers and Lukas Foss - Keller Hall

3:45 - 6:00 OPEN REHEARSAL - Music of Lukas Foss - Keller Hall

8:15 CONCERT IV - Chamber Music of Lukas Foss - Keller Hall

Friday, March 7

9:00 - 10:30 COMPOSITION SEMINAR - Room B-120

11:00 - 12:30 SEMINAR on improvisation with University of New Mexico Contemporary Chamber Ensemble - Room B-120

2:00 - 3:30 PANEL DISCUSSION, Is New Music Different? Peter Czarnecki - moderator, Lukas Foss, Warner Hutchison, New Mexico State University, William Wood, University of New Mexico, Richard Henderson, University of Texas at El Paso, Mary Jeanne Van Apeldoorn, Texas Tech., Loren Wise, Highlands University - Room B-117

3:30 - 6:00 OPEN REHEARSAL - Music of Southwestern Composers - Keller Hall

8:15 CONCERT V - Music of Southwestern Composers - Keller Hall

PROGRAM I

CHAMBER WORKS OF SOUTHWESTERN COMPOSERS

Tuesday, March 4, 1980, 8:15 p.m.  
Fine Arts Center      Keller Hall

PROGRAM

DIALOGUE.....Randall Shien - Arizona State University

Leonard Felberg, violin  
Rita Angel, piano

PIANO ~~ST~~-GA MUSIC.....Carlton Gauer - Colorado College

Sue Langlas Mohsen - piano

MUSIC THREE FOR BOWED STRINGS.....Stephen Scott - Colorado College

Colorado College New Mexico Ensemble  
Stephen Scott - Director  
Joseph Auner                      Ann McLellan  
Robert Burns                      Rebecca Sisk  
G. Bruce Lennon III              Curtis Smith  
Jean Lennon                      Karl Walter  
Ron Levy

INTERMISSION

STRUCTURES FOR BRASS QUINTET\*.....Loren Wise - Highlands University  
IN FOUR MOVEMENTS

New Mexico Brass Quintet  
Jeffrey Piper, Catherine Leach - trumpets  
Herbert Winslow - horn  
Karl Hinderbichler - trombone  
Phillip Black - tuba

ZORTZODOS II.....Grant Fletcher - Arizona State

Daniel Gris - contrabass  
Rita Angel - piano

PETROGLYPH FOR STRINGS.....Michael Mauldin - Albuquerque

Chamber Orchestra of Albuquerque  
David Oberg - Conductor

\*Premiere performance

PROGRAM II

MUSIC OF LUKAS FOSS CONDUCTED BY THE COMPOSER

Wednesday, March 5, 1980, 8:15 p.m.  
Fine Arts Center      Popejoy Hall

PROGRAM

ODE FOR ORCHESTRA - 1944, revised 1958

University of New Mexico Symphony Orchestra - Harold Weller, Conductor

BEHOLD: I BUILD A HOUSE - 1950 - A Biblical Cantata

University of New Mexico Concert Choir - John Clark, Director

Lynn Jacobsen - piano

CONCERTO FOR OBOE AND ORCHESTRA - 1948

Setting for Winds by William E. Rhoads

University of New Mexico Wind Ensemble - Harold Van Winkle, Director

Derrel Randall - oboe

INTERMISSION

MILITARY MARCHES BY LUDWIG VAN BEETHOVEN - arranged by Lukas Foss - 1964

University of New Mexico Wind Ensemble

INTRODUCTION AND GOOD-BYES - 1959

University of New Mexico Opera Studio - Sean Daniel, Director

FOR TWENTY-FOUR WINDS - 1966

University of New Mexico Wind Ensemble

PSALMS FOR CHORUS AND TWO PIANOS - 1955-56

- I. Psalm 121 - verses 1,2 - Psalm 95 - verse 4
- II. Psalm 50 - verses 1,4,6
- III. Psalm 23 - verses 1,2,3

University of New Mexico Concert Choir

PROGRAM III

CHAMBER WORKS OF SOUTHWESTERN COMPOSERS  
and  
LUKAS FOSS

Thursday, March 6, 1985, 2:00 p.m.  
Fine Arts Center Keller Hall

PROGRAM

APOCALYPSE FOR BRASS QUINTET, TAM-TAM, BELLS.....Warner Hutchison - New Mexico  
State University

- I. Fanfare of the Four Angels - Prologue
- II. The Mystery of Babylon - Palindrome
- III. War in Heaven: Michael and His Angels Fought  
the Dragon - Toccata
- IV. God Shall Wipe Away All Tears - Pastorate
- V. Echo - Fanfare: Behold, I Come Quickly - Epilogue

New Mexico Brass Quintet

THIRTEEN WAYS OF LOOKING AT A BLACKBIRD - [1978].....Lukas Foss  
Poetry of Wallace Stevens

University of New Mexico Contemporary Chamber Ensemble  
Cathy Ives Clawson - soprano  
Linda Davidson - flute  
Magdalen Luecke - piano  
Brenda Service - percussion

FRUL'S PIECE.....Charles Eakin - University of Colorado

University of New Mexico Contemporary Chamber Ensemble  
Kevin Connolly - viola  
Magdalen Luecke - piano  
Robert McLesish - percussion

SONGS OF MEN I - TO.....Karl Korte - University of Texas;  
Austin

- I. I Wanted to Come Home
- II. The Laundry Song
- III. Forget Her

Robert Grayson - tenor  
Rita Angel - piano

PROGRAM IV

CHAMBER WORKS OF LUKAS FOSS

Thursday, March 6, 1980, 8:15 p.m.  
Fine Arts Center Keller Hall

PROGRAM

CAPRICCIO (1948)

Joanna de Keyser - cello

George Robert - piano

DIVERTISSEMENT (1973)

University of New Mexico String Quartet

Larry Watson - violin

Stairien Taylor - violin

Eric Williams - viola

Jeff Bernstein - cello

CAVE OF THE WINDS (1972)

Frank Bowen - flute

Darrel Randall - oboe

Floyd Williams - clarinet

Artemus Edwards - bassoon

Herbert Winslow - horn

FOUR ETUDES FOR ORGAN (1967)

Movement I II IV

Wesley Selby - organ

INTERMISSION

MUSIC FOR SIX (1977)

University of New Mexico Contemporary Chamber Ensemble

Steven Plouffe - flute

Andrew Emmett - violin

Thomas McVeety - cello

Scott Jones - guitar

Thomas Larsen - mandoline

Regdalen Luecke - piano

Darrel Randall - conductor

TIME CYCLE (1959-60)

I. We're Late (W. H. Auden)

II. When the Bells Justle (E.E. Housman)

III. Sechzehnter Januar (Franz Kafka)

IV. O Mensch, gib acht (Friedrich Nietzsche)

Susan Harms - soprano

Rita Appel - piano

Floyd Williams - clarinet

Robyn Schulzski - percussion

Lukas Foss - conductor

This program is part of the 1979-80





PROGRAM V

CHAMBER MUSIC OF SOUTHWESTERN COMPOSERS

Friday, March 7, 1960, 8:15 p.m.  
Fine Arts Center Keller Hall

PROGRAM

TRIANGULUM.....John D. Robb - University of New Mexico-merit

- I. Maestoso: Vivace
- II. Tempo di Valse
- III. Moderato

Floyd Williams - clarinet

George Robert - piano

TRIO.....Richard Henderson - University of Texas/EI Paso

- I. Allegro
- II. Recitativo
- III. Allegro

Richard Henderson - oboe d'amore

Earl King - harpsichord

David Wicks - bassoon

LINEAR SOLOGUES.....William Wood - University of New Mexico

- I. Slow - fast - slow
- II. Adagio
- III. Allegro

Floyd Williams - clarinet

Elta Angel - piano

Dorothy Kempter - cello

INTERMISSION

SET OF FIVE.....Mary Jeanne van Appledorn - Texas Tech. University

- I. Ostinato
- II. Blues
- III. Improvisation
- IV. Elegy
- V. Toccato

George Robert - piano

Continued

PROGRAM V CONTINUED

PHRASE STUDIES

Norman J. Nelson - West Texas State University

In three movements

University of New Mexico Contemporary Chamber Ensemble

Mary Ann D'Arcangelo - oboe

James Janney - clarinet

Ann Wilkinson - bass clarinet

NOW COME, O LORD.....Scott Wilkinson - University of New Mexico

University of New Mexico Concert Choir

John Clark - director

Garrel Randall - oboe



MARY JEANNE VAN APPLIEDORN is Professor and Chairman of Music Theory, Composition and Graduate Studies in Music at Texas Tech. University. She was awarded the Bachelor of Music (piano, 1948), Master of Music (theory, 1950) and Ph.D. in Music (1964) at the Eastman School of Music where her studies in piano were with Cecile Staub-Gemhart, and her composition studies were under Dr. Bernard Rodgers and Dr. Alan Hovhaness. Her honors and awards include a \$2,500 Delta Kappa Gamma International Scholarship (1959-60); the Phi Epsilon National Composition Contest for *Set of Five* and *Contrasts for Piano*; named to the Hall of Fame of Texas Composers (1973). Dr. van Appledorn has been the recipient of numerous commissions and some of her works have been recorded by *Opus One Recordings*, including *Sonnet for Organ* and *Set of Five*.



CHARLES EAKIN holds a B.M. from the Manhattan School of Music, M.M. from Carnegie-Mellon University and Ph.D. from the University of Minnesota. As a double bass performer he has been a member of the Houston and New Orleans Symphonies. He is currently Professor of Music (Composition) at the University of Colorado and has been the recipient of numerous commissions and grants, including a National Endowment grant for his *Flute Concerto* (1979) and the Hans Kinsler Award for Chamber Music for his *Forma* for solo piano. The latter has been recorded by CRI, David Burg, pianist.



GRANT FLETCHER is currently Professor of Music, College of Fine Arts, Arizona State University. His academic background includes a B.M., Illinois Wesleyan Univ., 1933; M.M., University of Michigan, 1939; Ph.D., Eastman School of Music, 1951. He studied with Healy Willan, Ernst Krenek, Thor Johnson, Bernard Rogers, Herber Elwell, Howard Hanson and George Solti. Further study was at Taubelwood in 1941 and 1948. Dr. Fletcher was formerly a faculty member at Illinois Wesleyan Univ., Winthrop College (S.C.), Calico-Stockton College (Mo.), Eastman School of Music and Chicago Musical College. He has also been Musical Director of the Akron (Ohio) Symphony, 1945-48 and Chicago Symphonietta, 1949-56. He is the recipient of over 37 awards for composition, among others: winner of the International Ernest Le May Award, of the Duluth Symphony (and Bolwin-Mills Co.), National Chamber Music Award (OMTA) - 1973, Washington State Bicentennial Award, 1976, and recent commissions from: Zurich Chamber Symphony, Philadelphia Chamber Orchestra and Lafayette (Ind.) Symphonies. Dr. Fletcher has written over 300 compositions of many types, and has numerous musical publications in both the U.S. and Europe.



CARLTON GAMER is Professor of Music at The Colorado College. He holds degrees in composition from Northwestern University and Boston University. He was also a student of Roger Sessions, in honor of whose 80th birthday one of Gamer's compositions was published last year in *Perspectives of New Music*. His compositions have been widely performed, most recently at the University of Michigan, the University of California at San Diego, the National Gallery in Washington, D.C., the New Jersey State Museum in Trenton, Carnegie Recital Hall in New York, and at Yale University. He was active in founding the American Society of University Composers. He has also been active as a music theorist, has published articles in the major journals in this field, and is a member of the Executive Board of the Society for Music Theory.

In the past few years he has been a Visiting Professor and a Visiting Senior Fellow of the Council of the Humanities at Princeton University, a Fellow of the MacDowell Colony, and a member of the faculty of the Salzburg Seminar in American Studies.

His *Piano-Ridge Music*, dedicated to Milton Babbitt and Ravi Shankar, was chosen in 1978 for the repertory list for the International Competition for Excellence in the Performance of American Music sponsored jointly by the John F. Kennedy Center for the Performing Arts and The Rockefeller Foundation.



**RICHARD E. HENDERSON** is Chairman of the Music Department at The University of Texas at El Paso and oboist with the El Paso Symphony Orchestra. He received his training in composition at the University of Puget Sound, Florida State University, and the University of Oregon. His composition teachers include Ernst Dohmen, John Boda, Leroy Ostensky and Homer Keller. He is an oboe student of Norman Benne of Los Angeles, and is a former member of the faculty woodwind quintet at North Texas State University.



**WARNER HUTCHISON** is chairman of the Department of Music, New Mexico State University, Las Cruces, New Mexico where he also teaches composition, theory, French horn, and is director of the NMSU Electronic Music Laboratory. His output includes works in a wide variety of media; instrumental, vocal, band, choral, orchestral, electronic, theatre, and ballet. He is a member of the executive committee, American Society of University Composers (A.S.U.C.) and is editor of *Proceedings*, journal of papers presented by the Society. His publications appear with Bulwin-Mills, Shawnee, Kjos, Carl Fischer, and others. He studied with Samuel Adler, Roy Harris, Kent Kennan, Wayne Barlow, Merrill Ellis and others while attending the Eastman School of Music, Indiana University, and North Texas State University, from which he received M.Mus., and Ph.D. degrees (1956, 1971).



**MICHAEL MAULDON** holds bachelor and master of music degrees in piano and composition and has served as President of the New Mexico Composers Guild, the New Mexico Music Teachers Association and as a member of the executive board of the Music Teachers National Association. His award-winning works have been performed throughout New Mexico and at the Kennedy Center for the Performing Arts, recorded on *Cyber One Records* and published by WimMedon Press. He teaches piano, theory and composition privately in Albuquerque, and he teaches music at Sandra Preparatory School.



**KARL KORTE**, professor of Music at the University of Texas at Austin, studied with Peter Menzin, Vincent Princiotti and William Bergsma at the Juilliard School of Music. Among his later composition teachers were Otto Luening and Aaron Copland. He has long been associated with the Contemporary Musician's Program, having served as Composer in Residence to Oklahoma City and Albuquerque schools in the early years of the project. In recent years he has taken part in many CMP workshops throughout the country. Mr. Korte has received many major awards, including two Guggenheim Fellowships, the Prix de Gouvernement Belge, Verneil Medal (1969 Queen Elizabeth International Competition), grants from the Harper Foundation and the Research Foundation of the State University of New York, a Fulbright Grant to Italy, special grants from the Alice Dixon Fund, and many other distinctive awards.



**NORMAN J. NELSON** earned a Bachelor's degree in Music education from the University of Texas at El Paso and Master's and Doctor's degrees in composition from the University of Texas at Austin. He was a public school instrumental music teacher in El Paso and for the past 10 years has been a theory and composition teacher at West Texas State University in Canyon where he holds the rank of professor and is coordinator of the theory, history, literature and composition areas. His compositions include solo, small ensemble, and large ensemble works for a wide variety of instrumental and vocal performers ranging in ability from new beginners to professionals.



**JOHN DONALD ROBB** is Dean Emeritus of the College of Fine Arts and Emeritus Professor of Music of the University of New Mexico. He is the composer of the opera *Little Joe*, the musical comedy *Jay Comes to Dunbar*, a piano concerto, a viola concerto, four symphonies, and a number of other orchestral works, over 80 songs and settings of folk songs, a number of chamber music pieces, and more than 65 pieces which fall within the definition of electronic music. His orchestral works have been played by orchestras both in the United States and abroad under noted conductors, including Hans Langen, Guy Frazier Harrison, Maurice Abravanel, Victor Alexandris, Elton de Carvalho, Leonard Siskin, Souza Lima, Maurice Benay, Ricardo del Carmen, Gilberto Galliani, and Yoshiaki Takada. He has been the recipient of numerous honors and grants.



**STEPHEN SCOTT** is an Assistant Professor of Music at Colorado College where he directs the Colorado College New Music Ensemble and Pearson Electronic Sound Studio. He holds a B.A. from the University of Oregon (Phi Beta Kappa) and an M.A. from Brown University. Many of his compositions have been performed and broadcast throughout the United States. A recording of his *Music: Three for Bowled Strings* is recorded by Advance Records.



**RANDALL SHINN** holds a B.A. from Southwestern Oklahoma State University (1966), M.Mus. in lute performance from the University of Colorado (1968) and a D.M.A. in composition from the University of Illinois (1975). Composition studies were with Paul Zorn and Ben Johnston at the University of Illinois. He taught theory and composition at the University of New Orleans from 1975 to 1978, and at Arizona State University from 1978 to the present. Awards or commissions are from ASCAP, Louisiana State Arts Council, Music Teachers National Association, University of New Orleans, and Arizona State University. Compositions include: *Clair*, a full length opera; *The Ship of Death*, a large work for vocal soloists, chorus, and orchestra; *The Cry of the Sedge*, a ritual-drama for four singers and classical guitar; a Chamber Concerto for percussion soloist and ten winds; *Two Still Lives* for soprano and chamber ensemble; *Three Folkways* for wind ensemble and various other choral, vocal and chamber works.



SCOTT WILKINSON was born in Bement, Illinois and took his first theory lessons while still in high school; his teacher was Edith Ross. He received his Master's Degree from the University of Arizona and did advanced study with Darius Milhaud at Mills College and Paris, France.

After returning from France he worked with Gene Funnell in documentary and educational films in New York City. He later worked for Carl Fischer, Inc., Music Publisher in New York and became managing editor.

The health of his children necessitated a move to a more arid climate. In Albuquerque, New Mexico, he purchased The Music Mart, which he and his wife operated for several years. After selling the store and a brief stay in New York at Carl Fischer, he returned to Albuquerque where he presently teaches theory, ear training, and composition at The University of New Mexico.



LOREN WISE received a Bachelor of Music Education degree from the University of Evansville, Master of Music (theory and composition) and Doctorate (composition and music history) from the University of Arizona. He has played professionally with various jazz and symphonic organizations and has had six years experience as band director in the public schools. Dr. Wise was first runner-up in the 1978 American Bandmasters Association sponsoring of new compositions for band. Currently he is chairman of the Department of Fine Arts at New Mexico Highlands University and Professor of theory, composition and percussion.



WILLIAM WOOD holds an undergraduate degree from Sacramento State College, Master in Music from the University of Oregon and a D.M.A. in composition from the Eastman School of Music. He has taught at Sacramento State College, Wright State University, Yakima Valley College and is currently Composer in Residence, Graduate Coordinator and Associate Professor of Music at the University of New Mexico. Dr. Wood is the recipient of numerous awards and honors, including commissions by the Prague Chamber Orchestra (*Movements for Strings and Cymbals*) and guitarist Bryan Webb (*Night Music, Five Argenteles and Concerto for Guitar and Chamber Orchestra*).