

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

COMPOSER'S SYMPOSIUM

MARCH 4-7, 1980

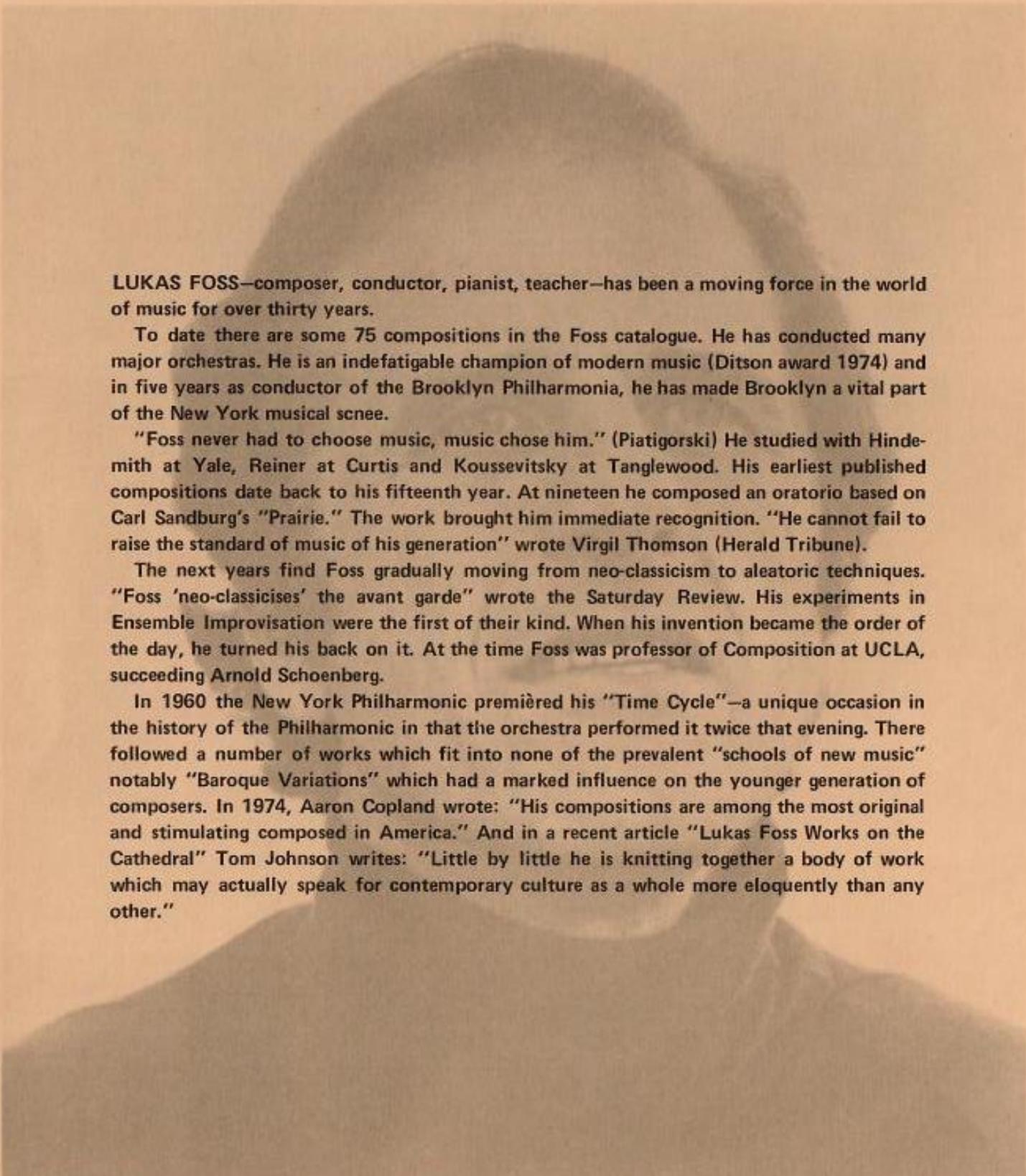
Participating Composers:

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 Ciurczak—Chairman, Department of Music
Dr. Karl Hinterbichler—Chairman, Composer's Symposium
Dr. Thomas Dodson, Scott Willinson, 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 (Ditson award 1974) and in five years as conductor of the Brooklyn Philharmonia, 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 Koussevitsky 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-classicises' 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 premièred 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 Wacker
New Mexico State University, clinicians.
Panel: Charles Eakin, University of Colorado,
Carlton Gamer, Colorado College, Karl Korte,
University of Texas, John D. Robb, University
of New Mexico-emeritus, 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 Ciurczak - 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 Appledorn, 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 Shinn - Arizona State University

Leonard Felberg, violin
Rita Angel, piano

PIANO RĀ-GA MUSIC.....Carlton Gamer - Colorado College

Sue Langlas Mohnsen - 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 Lemmon III	Curtis Smith
Jean Lemmon	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 Hinterbichler - trombone
Phillip Black - tuba

ZORTZICOS II.....Grant Fletcher - Arizona State

Daniel Gwin - 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 Jacobson - piano

CONCERTO FOR OBOE AND ORCHESTRA - 1948

Setting for Winds by William E. Rhoads

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

Darrel 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 98 - 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, 1980, 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 - Pastorale
- 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

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

University of New Mexico Contemporary Chamber Ensemble
Kevin Conolly - violin
Magdalen Luecke - piano
Robert McLeaish - percussion

SONGS OF WEN 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
Eric Williams - viola

Shirien Taylor - violin
Jeff Bernstein - cello

CAVE OF THE WINDS (1972)

Frank Bowen - flute
Floyd Williams - clarinet

Darrel Randall - oboe
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 Plount - flute
Thomas McVeety - cello
Thomas Larson - mandoline

Andrew Emmett - violin
Scott Jones - guitar
Magdalen Luecke - piano

Darrel Randall - conductor

TIME CYCLE (1959-60)

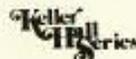
- I. We're Late (W. H. Auden)
- II. When the Bells Justle (E.E. Housman)
- III. Sechzehnter Januar (Franz Kafka)
- IV. O Mensch, gib acht (Friedrich Nietzsche)

Susan Harmon - soprano
Floyd Williams - clarinet

Rita Angel - piano
Robyn Schulkoski - percussion

Lukas Foss - conductor

This program is part of the 1979-80



PROGRAM V

CHAMBER MUSIC OF SOUTHWESTERN COMPOSERS

Friday, March 7, 1980, 8:15 p.m.
Fine Arts Center Keller Hall

PROGRAM

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

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

Floyd Williams - clarinet

George Robert - piano

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

- I. Allegro
- II. Recitative
- III. Allegro

Richard Henderson - oboe d'amore
Earl King - harpsichord

David Wicks - bassoon

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

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

Floyd Williams - clarinet
Rita 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'Arcangelis - oboe James Janney - clarinet
Ann Wilkinson - bass clarinet

HOW LONG, O LORD.....Scott Wilkinson - University of New Mexico

University of New Mexico Concert Choir

John Clark - director

Darrel 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 (1966) at the Eastman School of Music where her studies in piano were with Cecile Staub Genhart, 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); Mu Phi Epsilon National Composition Contests 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 *Violin Concerto* (1979) and the Hans Kindler Award for Chamber Music for his *Frames* for solo piano. The latter has been recorded by CRI, David Burge, 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., 1935; 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 Szell. Further study was at Tanglewood in 1941 and 1949. Dr. Fletcher was formerly a faculty member at Illinois Wesleyan Univ., Winthrop College (S.C.), Culver-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 Max Award, of the Duluth Symphony (and Belwin-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.) Symphony. 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 Rāga 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 Dohnany, John Boda, Leroy Ostransky and Homer Keller. He is an oboe student of Norman Benno 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 Laboratories. 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 (NY) and is editor of *Proceedings*, journal of papers presented by the Society. His publications appear with Belwin-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 MAULDIN 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 *Opus One Records* and published by Wimbledon Press. He teaches piano, theory and composition privately in Albuquerque, and he teaches music at Sandia Preparatory School.



KARL KORTE, professor of Music at the University of Texas at Austin, studied with Peter Mennin, Vincent Persichetti 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 Musicianship 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 du Gouvernement Belge, Vermeil Medal (1969 Queen Elizabeth International Composition), grants from the Harpur Foundation and the Research Foundation of the State University of New York, a Fulbright Grant to Italy, special grants from the Alice Ditson 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 near 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 Jo*, the musical comedy *Joy Comes to Deadhorse*, a piano concerto, a viola concerto, four symphonies, and a number of other orchestra 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 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. 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 Bowed Strings* is recorded by Advance Records.



RANDALL SHINN holds a B.A. from Southwestern Oklahoma State University (1966), M.Mus. in horn 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 Zonn 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: *Claire*, 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 Lifes* for soprano and chamber ensemble; *Three Folksongs* 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 Rose. 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 Forrell 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.

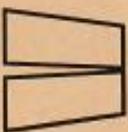
The health of his children necessitated a move to a more arid climate. In Albuquerque, New Mexico, he purchased The Music Mart, which he and his wife operated for several years. After selling the store and a brief stay in New York at Carl Fischer, he returned to Albuquerque where he presently teaches 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 Cembalo*) and guitarist Bunyan Webb (*Night Music, Five Bagatelles* and *Concerto for Guitar and Chamber Orchestra*).



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