



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

COMPOSER'S SYMPOSIUM

March 10-12, 1986

Participating Composers:

LOU HARRISON

JAMES GALLOWAY
GORDON GETTY
GEORGE HEUSSENSTAMM
ROBERT KEHRBERG
LEWIS M. MILLER
JOSEPH PACKALES

CHRISTOPHER PRIOLO
MURIEL ROTH
JEFFREY STOLET
ALAN STRINGER
SCOTT WILKINSON
WILLIAM WOOD

Donald McRae—Dean, College of Fine Arts
Peter Czarzak—Chairman, Department of Music

Karl Hinterbichler, Scott Wilkinson—Co-chairmen, Composer's Symposium

The Composer's Symposium is funded in part by grants from Barcelona Court of Albuquerque, Herbert M. Denish and Associates, Los Colinas Realty and Development, The Jane Music Festival, Robertson and Sons Violin Shop and "A Friend of the Symposium."



LOU HARRISON

Lou Harrison was born in Portland, Oregon in 1917. He studied with Henry Cowell in San Francisco (1934-35) and with Arnold Schoenberg in Los Angeles (1941-42). During World War II he organized recitals of percussion music on his own and with John Cage, while also working as a florist, record clerk, poet, dancer and dance critic, music copyist (his handwriting is known for its beauty), playwright and builder of instruments. In 1943 he moved to New York, where he was influenced by Virgil Thomson who became a champion of his works. He wrote for *View*, *Modern Music*, *Listen*, and the *New York Herald Tribune*, edited the *New Music Edition* for a short while, and conducted frequently including

the first complete performance of an Ives symphony (No. 3, 1947). In that year he received a grant from the American Academy of Arts and Letters, and shortly thereafter he left to teach in Portland, Oregon and then at Black Mountain College. He returned to California and settled in Aptos. In 1952 and 1954 he was awarded Guggenheim Fellowships, and in the latter year he visited Rome. There followed in 1955 a Fromm Award and a commission from the Louisville Orchestra for the *Four Strict Songs* on some of his continuing concerns: love, plant growth, peace and concerted enjoyment on the journey to death.

In the early 1960's he traveled to the Far East: a Rockefeller grant enabled him to study first in Korea and in Taiwan. He was appointed senior scholar at the East-West Center of the University of Hawaii (1963). His activities as an instrument builder were intensified while pursuing his lifelong interest in pitch relations and his belief in just intonation. In 1965 he was granted a Phoebe Ketchum Thorne award which enabled him to spend one year in Oaxaca where he began organizing *Lou Harrison's Music Primer* (published by C. F. Peters). In 1967 he began teaching at San Jose State University. In 1973 he was elected to the American Academy of Arts and Letters. In 1974 he developed an advanced polyethnic music theory course: *World Music Theory* (which he taught at Stanford in 1974, San Jose State University from 1974-82, The Center for World Music in Berkeley 1975, University of Southern California 1977, and Mills College 1980-82). In 1975 he was the American representative to the League of Asian Composers conference in Manila, Philippines. In 1975-76 his music began to proliferate in Europe with many major performances. In 1977 he designed and constructed with William Colvig, two major Javanese Gamelan orchestras. In the last ten years he has toured frequently as a lecturer, keynote speaker on American composers to major Universities across the U.S. In 1980 he was given a Milhaud Chair at Mills College and continues teaching there in the Mary Woods Bennett Chair in Music.

In 1983 he was a Fulbright Senior Scholar to four New Zealand Universities. While in New Zealand he composed and performed as well as lectured and recorded commentary to five programs of his own music broadcast by Radio New Zealand. He provided commentary on his own music for Australian broadcastings, and in Germany aided in rehearsals and attended the concerts of "Music in the 20th Century," a public festival presented by the Saarland Radio.

Lou Harrison's compositions demonstrate a variety of means and techniques. In general he is a melodist. Rhythm has a significant place in his work, too. Harmony is unimportant. He is one of the first American composers to successfully create a workable marriage between Eastern and Western forms. "The richness of his legacy resides in the eclecticism and universality of its vision." Lou Harrison says: "Cherish, Conserve, Consider, Create."

Ned Rorem/Eva Soltes

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

Monday, March 10

9:00 - 9:50 am

PANEL DISCUSSION - B-117
The Composer in Today's Society
James Galloway, Gordon Getty, Lou Harrison, Muriel Roth,
Alan Stringer
Peter Ciurczak - moderator

10:00 - 10:50 am

OPEN REHEARSAL - Keller Hall
Lou Harrison - Violin Concerto

11:00 - 11:50 am

COMPOSITION SEMINAR - B-117
Robert Kehrberg, Joseph Packales, Christopher Priolo,
Jeffrey Stolet

12:00 noon

LUNCH - New Mexico Union
All visiting composers

2:00 - 2:50 pm

PANEL DISCUSSION - B-117
The Musical Stimuli (Influences) Affecting Today's
Composers
Lou Harrison, Robert Kehrberg, Joseph Packales,
Christopher Priolo, Jeffrey Stolet
Peter Ciurczak - moderator

3:00 - 7:00 pm

OPEN REHEARSALS - Keller Hall
3:00 - Getty, Wilkinson (B-117)
3:00 - Galloway - Lembrancas
3:15 - Harrison - Suite
4:00 - Miller - Mr. Updike's Universe
4:45 - Priolo - Bagatelles
5:15 - Stringer - Songs of Mourning and Exaltation
6:00 - Heussenstamm - Reticulum, Set

8:15 pm

CONCERT 1 - Keller Hall

Tuesday, March 11

8:00 - 9:15 am

WORKSHOP - B-117
Manuscript Preparation, Copyright, Publishing
George Heussenstamm, Lewis H. Miller

9:30 - 10:30 am

MEET THE COMPOSER - B-120
Joseph Packales

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| 11:00 - 12:15 pm | COMPOSITION SEMINAR - B-120 James Galloway, Gordon Getty, Lou Harrison, George Heussenstamm |
| 2:00 - 3:15 pm | CONCERT II - Keller Hall |
| 3:30 - 6:00 pm | OPEN REHEARSAL - Keller Hall 3:30 - Miller - <u>Rondo giocoso</u> 4:00 - Kehrberg 5:00 - Packales |
| 8:15 pm | CONCERT III - Keller Hall |
| <u>Wednesday, March 12</u> | |
| 9:00 - 9:50 am | MEET THE COMPOSER - B-120 Christopher Priolo |
| 10:00 - 10:50 am | OPEN REHEARSAL - Keller Hall Lou Harrison - <u>Organ Concerto</u> |
| 11:00 - 11:50 am | SEMINAR WITH BEGINNING COMPOSITION CLASS - 2100 Gordon Getty |
| 1:00 - 1:50 pm | COMPOSITION SEMINAR - B-120 Lou Harrison, Lewis M. Miller, Muriel Roth, Alan Stringer |
| 2:00 - 2:50 pm | ASK THE COMPOSER - B-117 Lou Harrison |
| 3:00 - 7:00 pm | OPEN REHEARSAL - Keller Hall 3:00 - Getty, Wilkinson (Chamber Singers) 4:00 - Heussenstamm |
| 8:15 pm | CONCERT IV - Keller Hall |
| <u>Thursday, March 13</u> | |
| 2:00 pm | CONCERT OF MUSIC BY GEORGE HEUSSENSTAMM - Keller Hall |

CONCERT I

Monday, March 10, 1986 8:15 PM
Keller Hall

PROGRAM

WORMS AND DESOLATION (1984).....Jeffrey Stolet

Computer Composition

LEMBRANCAS DA BAHIA (1969).....James Galloway

Xangô
Papai Curumiassú
Aribá
A Casinha Pequena
Arrazoar
Tutú Marambá
Taiêras

Donna McRae - soprano
Rita Angel - piano

INTERMISSION

*BAGATELLES FOR GUITAR (1985).....Christopher Priolo

Andante
Moderato con moto
Recitativo
Maestoso; Allegro molto

Michael Chapdelaine - guitar

RHAPSODY FOR SOLO CELLO (1985).....Muriel Roth

Introduction - Brusquely - With bizarre accents - Interlude -
-A quiet song - Interlude - Perpetual Motion

Joanna de Keyser - violoncello

CONCERTO FOR VIOLIN AND PERCUSSION ORCHESTRA (1940, rev. 1959).....Lou Harrison

Allegro, Maestoso
Largo Cantabile
Allegro, Vigoroso, poco presto

Leonard Felberg - violin
UNM Percussion Ensemble, Christopher L. Shultis, conductor

* Premiere Performance

CONCERT II

Tuesday, March 11, 1986 2:00 PM
Keller Hall

PROGRAM

WINNER OF THE UNM UNDERGRADUATE STUDENT COMPOSITION CONTEST

MR. UPDIKE'S UNIVERSE (1983).....Lewis M. Miller

White Dwarf
Cosmic Gall
Expose
News From the Underworld
Skyey Developments

Bradley Ellingboe - baritone
Michael Chapdelaine - guitar

THE JOHN WAYNE PIECE, PART II (1985).....Jeffrey Stolet

Jeffrey Stolet - piano

SERENADE (1978-79).....Lou Harrison

Round
Air
Infinite Canon
USUL (little homage to Sinan)
Sonata

Michael Chapdelaine - guitar
Christopher L. Shultis - percussion

RETICULUM, op.66 (1972).....George Heussenstamm

UNM Double Reed Ensemble
Darrel Randall - director
George Heussenstamm - conductor

CONCERT III

Tuesday, March 11, 1986 8:15 PM
Keller Hall

PROGRAM

SET FOR DOUBLE REEDS, op.39 (1970).....George Heussenstamm

UNM Double Reed Ensemble
Darrel Randall - director
George Heussenstamm - conductor

*SEVENTEEN PRELUDES TO AN ACT OF GRACE, op.43 (1985).....Joseph Packales

Keith Lemmons - clarinet
Daniel Gwin - violoncello
Christopher L. Shultis - percussion

INTERMISSION

*SONGS OF MOURNING AND EXALTATION (1985).....Alan Stringer

The Tide Rises, the Tide Falls
Acquainted with the Night
Reluctance
from the Memorial to Clorinda Haywood, Egbaston
from "A Christmas Memory"
from The Rubaiyat of Omar Khayyam
from "In Memoriam"
Veni Creator

Jeanette DeTevis - soprano
André Garcia-Ruthmann - piano

SUITE FOR TROMBONE AND PIANO (1983).....Robert Kehrberg

March
Dirge
Dance
Song

Robert Kehrberg - trombone
Virginia Combiths - piano

IMAGINARY DANCE (1985).....William Wood

UNM Percussion Ensemble
Christopher L. Shultis, conductor

* Premiere Performance

CONCERT IV
Wednesday, March 12, 1986 8:15 PM
Keller Hall

PROGRAM

SONGS OF THE PEYOTE WOMAN.....James Galloway
Rita Angel - piano

RONDO GIOCOLO (1977).....Lewis M. Miller
Joanna de Keyser - violoncello
Rita Angel - piano

THREE A CAPPELLA CHORUSES.....Gordon Getty
Lowliest of Trees (text: A. E. Housman)
Along the Field As We Came By (text: Alfred Tennyson)
Blow, Bugle, Blow (text: A. E. Housman)

FOUR WHATEVERS! (1980).....Scott Wilkinson
(Text from adages and other erst-while sources)
"A..."
"Why..."
"How..."
"if..."

UNM Chamber Singers
John Clark - conductor

INTERMISSION

TAUTOGRAPHIC (1984).....Robert Kehrberg
Robert Kehrberg - trombone

CONCERTO FOR ORGAN WITH PERCUSSION ORCHESTRA (1972-73).....Lou Harrison

Allegro
Andante (Siciliana)
Largo
Moderato (Canons and Choruses)
Allegro (Finale)

John Clark - organ
UNM Percussion Ensemble
Christopher L. Shultis - conductor

PARTICIPATING COMPOSERS



JAMES GALLOWAY graduated from UNM in 1961 where he studied piano with George Robert and Walter Keller and composition with J. D. Robb. The following year, while a student in composition with Carlos Chavez, Galloway made his debut as a concert pianist in Mexico City playing the Rachmaninoff Third Concerto with the National Orchestra of Mexico. In 1964 a Fulbright Fellowship took him to Brazil where he remained two years studying the music of the Afro-Brazilian cults, followed by a concert tour of South America as piano soloist for the U.S. Information Agency. Among the works brought back were the *Muracatu For Piano and Civilization* which was premiered by the New Mexico Symphony in 1968 with the composer as soloist, and the song cycle *Landscape De Bahia* which received its premiere in 1969 at the Pecos Music Festival under Thor Johnson. Galloway has received numerous commissions. Among them are two ballets for the Harkness Ballet, a stage work commissioned by the Minnesota Arts Council as well as a commission from the New Mexico Music Teachers Association. Since 1978 Galloway has written almost exclusively for the theatre; most notably *Traveller's Show* with the UNM Theatre Arts Department produced in 1980 in collaboration with the UNM Music Department.



GORDON GETTY was born in Los Angeles in 1933 and has lived in San Francisco since 1945. He graduated from the University of San Francisco in 1956 with a Bachelor of Science degree in English Literature, having meanwhile studied piano with the late Robert Veroffson and voice with Eamon Kent. After six months of active duty in the Army and four years in the family business, he studied theory in 1960 and 1962 under Saul Joseph at the San Francisco Conservatory of Music. Five short piano pieces from this period were published by Belwin-Mills in 1964, adding to an a cappella chorus written at the Pecos Gulf in 1958 and published by Composers Press/Opus in 1959. Music and business have laid an equal claim on his time since then. Mr. Getty's song cycle *The White Elephant* has received numerous performances throughout the United States and his *Comata Pump Jack*, a work in progress, was premiered (twice over) by the San Francisco Symphony in 1985. Mr. Getty was a composer-in-residence at the Aspen Music Festival this past summer.



GEORGE HEUSSENSTAMM was born in Los Angeles in 1928. He studied both violin and clarinet at an early age and music theory at Los Angeles City College, Los Angeles State College and privately with Leonard Stein. From 1971-84 he was manager of the Coleman Chamber Music competition. He is a former choir director, professional music copyist, tutor, lecturer and music critic. From 1976 to 1980 he was on the faculty of California State University, Dominguez Hills and since the fall of 1980 on the faculty at California State University, Los Angeles. Prof. Heussenstamm has been a guest conductor and guest composer at numerous institutions throughout the country. He is the author of *Music Copying and Notation* to be published by W. W. Norton and Co., Inc. He has received numerous prestigious commissions including one from the California Chamber Players, the Annapolis and New York Brass Quintets, the National Endowment for the Arts, Crystal Records and the Coleman Chamber Music Association. Over 80 of his works are published and performed throughout the world with many having won significant awards.



ROBERT KEHRING holds both Bachelor and Master of Music degrees from the University of Iowa. He holds a Doctor of Arts degree from the University of Northern Colorado. He has studied composition with Peter Lewis, Richard Hering, Walter Hartley and Evan Copley. Dr. Kehring is currently director of The School of Music at Eastern New Mexico University where he also teaches low brass.



LEWIS M. MILLER, a native New Yorker, holds degrees from Queens College, Manhattan School of Music, and North Texas State University (Ph.D.), where he studied with Karl Rathaus, Vittorio Giannini, and Samuel Adler. He served as composer-arranger for the Fourth Infantry Division Special Services Unit while stationed in Germany. From 1961-63 he was resident composer in Elkhart, Indiana and El Paso, Texas, under the Ford Foundation's Young Composers Project. He has composed extensively in all the traditional media, including opera, and has had his works performed throughout the United States and in Europe. His publications include works for orchestra, band, chorus, and a variety of chamber ensembles. He has received ASCAP awards annually since 1979. Dr. Miller is currently teaching and composing at the University of New Mexico while on sabbatical leave from Fort Hays State University, where he is a professor of music.



JOSEPH PACKALES was born in New York City and received his early education at the High School of Music and Art. He holds the B.Mus. from The Eastman School of Music, the M.Mus. from Cleveland State University and the Ph.D. from Kent State University. He has taught at Cleveland State, Skidmore College, the Cleveland Music School Settlement, and has been since 1984 composer-in-residence at the University of Texas at El Paso. He has twice been nominated for the Pulitzer Prize, has won the Howard Hanson Prize, received two MacDowell Colony Fellowships and a grant from the National Endowment for the Arts. His works have been performed in thirty-two of the United States, Canada, Mexico, Great Britain, Hungary, West Germany, Austria and Romania.



CHRISTOPHER PRIOLO is currently teaching at Metropolitan State College in Denver, Colorado. He received his Bachelor and Master's degrees from the University of California at Santa Barbara, where he studied with Peter Kavins Ficker and Thera Moxgrove. This year he completed his Doctorate in Composition at the University of Kansas. His compositions have received performances in West Germany, England, and the United States. Some of his works include a cantata for soprano and orchestra, an oboe sonata, an organ sonata, piano variations, and *Aria De Capo*, an opera in one act. The *Baguerillo for Guitar* were written especially for Michael Chapkinian.



MURIEL ROTH grew up in Chicago where she earned a B.A. at the University of Chicago and B.M. and M.M. degrees in piano and composition at the American Conservatory of Music. After a year in Paris studying with Nadia Boulanger, she taught piano and theory for four years at Western College for Women in Oxford, Ohio. She left this position in order to study with Roger Sessions in New York where she premiered several piano compositions and collaborated on a folk dance book, *Palestine Dances*, published in 1941. There followed years of little time for music because of family, farm life in Maine, public school teaching, and traveling. Now she is writing again. She lives in Albuquerque and is a member of the New Mexico Women Composers Guild.



JEFFREY STOLET is currently visiting assistant professor of music theory at the University of New Mexico. He specializes in collaborative compositional projects, creating electronic and acoustic music for dance and theatre productions and scores for film. He holds an undergraduate degree and Master of Music degree in piano performance from UNM, and a Ph.D. in music theory from the University of Texas at Austin. He has studied with Russell Plakston, Karl Korte, Barton McClean and William Wood. From 1981-84 he taught music theory at UT Austin, first as a teaching assistant and later as an assistant instructor. Recent honors include a graduate opportunity fellowship, an assistance award, a department of music scholarship and a graduate research award, all from the University of Texas at Austin. He has worked with directors, members and former members of the American Ballet Theatre, the Jeffrey Ballet, the Martha Graham Co., Ballet Austin, the Long Beach Ballet and others. Dr. Stolet is currently working on *Sacred Circus*, an electronic micro-opera, for which he is doing the cinematography, light design, music and text.



ALAN STRINGER has worked as organist-choir director at First Congregational Church, Temple Albert, St. Paul Methodist and organist at First Methodist Church in Albuquerque. He teaches creative writing at Manzano High School in Albuquerque, where many of his students' works have been published and have won regional and national prizes. Mr. Stringer was president of the New Mexico Composers' Guild from 1974-78. He is a member of the Dramatic Guild, and four of his plays and musicals have been performed in Albuquerque. He has composed over 100 musical works including an opera, three musical comedies, sonatas for various instruments and many keyboard, vocal, choral and handbell work. Most of these works have been publicly performed. His *Suite on Melodic Themes for Organ and 10 Uses of a Typical Disaster* were both winners in the 1976 New Mexico Composers Biennial contest. A production of his third musical is planned for December 1986. He also organized and continues to perform with a men's chorus, has given numerous recitals, written poetry by the State Poetry Association and had several photography shows.



SCOTT WILKINSON was born in Bennett, 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 in Paris. After returning from France he worked with Gene Forrest in documentary and educational films in New York. He later worked for Carl Fisher, 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 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 Fisher, he returned to Albuquerque where he presently teaches theory, ear training and composition at the University of New Mexico. He has written works in a wide variety of media and has been published by Belwin-Mills, Composer America Editions, Carl Fisher, New Music Company and Mark Terek Verlag.



WILLIAM WOOD holds degrees from Sacramento State College, 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 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 and guitarist Benjamin Whitt. His works have been recorded on Opus One records, including his *Sonata for Violin, Flaring for Oboe and Piano* and *Triax*. His *Fuglora in the Round* was performed at the International Trumpet Guild Convention in May 1985 and his *Imaginary Dance*, written for Christopher Sherris and the UNM Percussion Ensemble, was premiered last fall at the Percussive Arts Society international convention in Anaheim. Dr. Wood is also very active as a jazz performer and composer in Albuquerque.