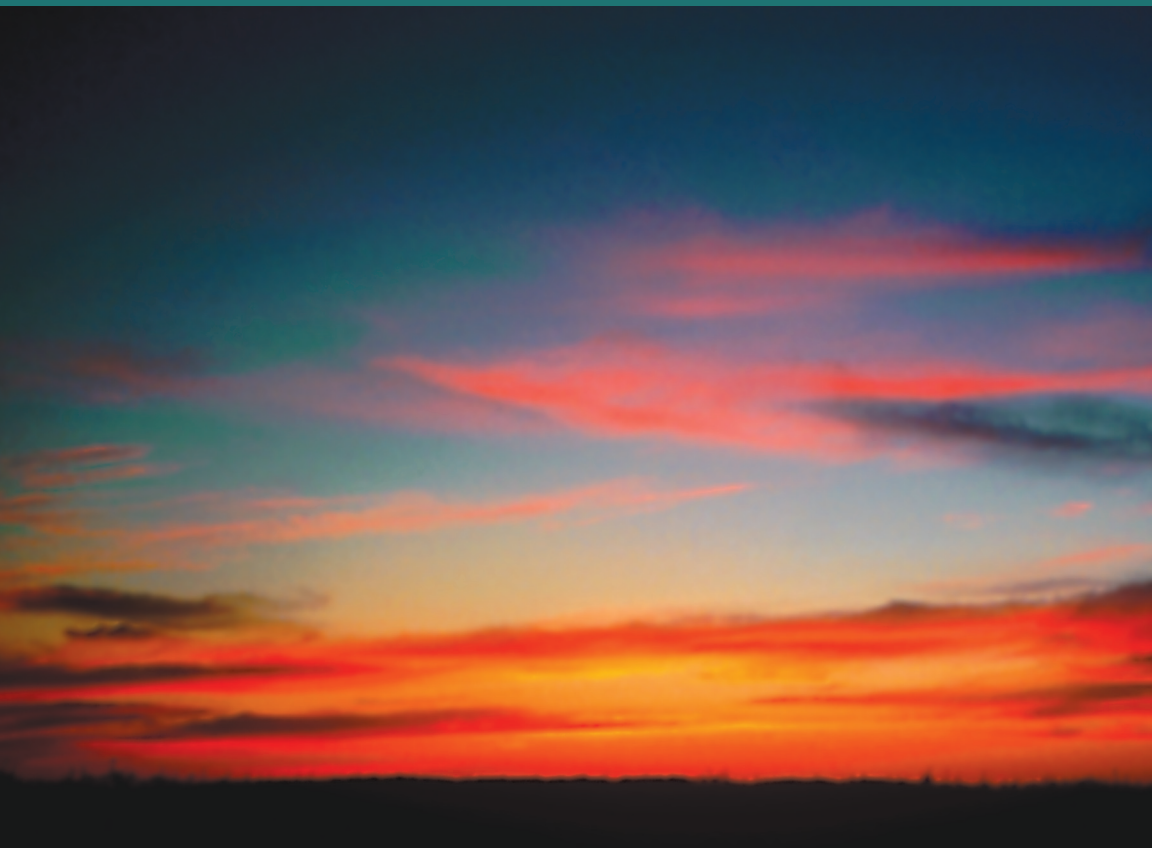


The University of New Mexico



The College of Fine Arts, Department of Music

Presents the Thirty-sixth Annual

**JOHN DONALD ROBB
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March 25-28, 2007

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Curt Cacioppo
Raven Chacon
Jack Douthett
Neil Haverstick
Richard Hermann
Hee Sook Kim
Richard Krantz
Thomas Licata
Peter Lieuwen

Paul Lombardi
Brady McElligott
Sam Merciers
Hyo-shin Na
Patricia Repar
Christopher Shultis
John Starrett
Joseph Turrin
Scott Wilkinson

Artists in Residence

Sam Ashley, Jacqueline Humbert

Ensembles in Residence

Del Sol Quartet:

Kate Stenberg, Rick Shinozaki, Charlton Lee, Hannah Addario-Berry

PARTCH:

John Schneider, David Johnson, Erin Barnes

*Symposium events are held at the University of New Mexico, Center for the Arts
All events are free and open to the public*

Dr. Christopher Mead, Dean, College of Fine Arts

Dr. Steven Block, Chair, Department of Music

Composers' Symposium Staff

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Doris Williams, Managing Director; Program Coordinator, John D. Robb Musical Trust

Ethan Smith, Graduate Assistant, John D. Robb Musical Trust

Victoria Weller, Keller Hall Manager

Manny Rettinger, Audio Engineer

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John Donald Robb

John Donald Robb

John Donald Robb (1892-1989) led a rich and varied life as an attorney, composer, arts administrator, and ethnomusicologist. He composed an impressive body of work including symphonies, concertos for viola and piano, sonatas, chamber and other instrumental music, choral works, songs, and arrangements of folk songs, two operas, including *Little Jo*, a musical comedy, *Joy Comes to Deadhorse*, and more than sixty-five electronic works. Robb's orchestral works have been played by many major orchestras in the U.S. and abroad and under noted conductors, such as Hans Lange, Maurice Abravanel, Leonard Slatkin, Gilberto Orellana, and Yoshimi Takeda, among others.



During his two decades as an international lawyer in New York, Robb studied composition with Horatio Parker, Darius Milhaud, Roy Harris, Paul Hindemith and Nadia Boulanger. In 1941, at the age of 49, Robb left his law career to become head of the music department at the University of New Mexico and served as Dean of the College of Fine Arts from 1942-57. During his tenure at UNM, Robb's fascination with Hispanic folk music led to his collection of over 3,000 field recordings of traditional songs and dances from the American Southwest, South America and Nepal which formed the nucleus of the John Donald Robb Archive of Southwestern Music at the University of New Mexico. He wrote two books on the subject, including *Hispanic Folk Songs of New Mexico* (1954) and his authoritative book *Hispanic Folk Music of New Mexico and the Southwest: A Self Portrait of the People* (1980). Robb received numerous honors and grants including the honorary Doctor of Music from the University of New Mexico. The St. Louis Symphony premiered his Third Symphony in 1962. Most recently, OPUS ONE released for national and international distribution a recording of seven Hispanic folk songs and six art songs arranged by Roger Jannotta and performed by the world-renowned National Polish Radio Symphony Orchestra conducted by David Oberg with Leslie Umphrey of the UNM Music Department Faculty, as soprano soloist. This is the fourth CD of Dean Robb's major recorded works by this symphony orchestra, all conducted by David Oberg. These have been widely distributed and are available through Amazon.com. Reviews of this and other CDs and articles in leading national recording magazines have focused further national attention on Dean Robb and his work.

The John D. Robb Musical Trust was established at UNM in 1989 by John D. and Harriet Robb. The mission of the Trust, in collaboration with UNM, is to support the music and musical legacy of John Donald Robb, to further his inspiring commitment to education and to advance the understanding of music of the Southwest. Since 1989, the Trust has supported the editing of many of Robb's compositions; performances of his and other composers' work at the UNM Composers' Symposiums and other national and regional venues; a scholarship for the study and performance of Robb's piano work; several CD recordings, including those with the Polish National Radio Symphony Orchestra; a comprehensive exhibit celebrating the life and work of Robb

at Zimmerman Library; and many other projects. The Trust established the John D. Robb Assistantship at UNM in 2000 and initiated the John D. Robb New Mexico Composers' Competition in 2003. Recently, The Third Biennial UNM John Donald Robb Composers' Competition is making the competition available to composers nationally and increasing the winning prize to \$3,500. In making this change, the Trust hopes to capture the interest of aspiring composers, academics, and visiting scholars. The 2007-2008 Competition will be judged by an international panel of judges: Julio Estrada, Composer & Research Professor, Universidad Nacional Autónoma de México; Robert Morris, Composer & Research Professor at the Eastman School of Music, and Barbara Rettagliati, Composer & Professor of Composition at the Conservatorio "Vincenzo Bellini" Palermo. The winning composition will be performed at the 2009 Composers' Symposium. Guillermo Figueroa and the New Mexico Symphony Orchestra will perform Dean Robb's Suite of Dances from Taxco at its concerts on November 16, 17, and 18 of 2007. This suite of folk dances from the small village of Taxco, the silver capitol of Mexico, is based on recordings made by the Dean and Mrs. Robb during the summer of 1933 when they resided in that village and recorded Mexican and local folk music and dances.



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Featured Composer

Robert Ashley

Robert Ashley, a distinguished figure in American contemporary music, holds an international reputation for his work in new forms of opera and multi-disciplinary projects. His recorded works are acknowledged classics of language in a musical setting. He pioneered opera-for-television.

The operatic works of Robert Ashley are distinctly original in style, and distinctly American in their subject matter and in their use of American language.

Fanfare Magazine calls Ashley's *Perfect Lives* "nothing less than the first American opera...", and *The Village Voice* comments, "When the 21st Century glances back to see where the future of opera came from, Ashley, like Monteverdi before him, is going to look like a radical new beginning." A prolific composer and writer, Ashley's operas are "so vast in their vision that they are comparable only to Wagner's *Ring* cycle or Stockhausen's seven-evening *Licht* cycle. In form and content, in musical, vocal, literary and media technique, they are, however, comparable to nothing else." (The Los Angeles Times).

Born in Ann Arbor, Michigan in 1930 Robert Ashley was educated at the University of Michigan and the Manhattan School of Music. At the University of Michigan, he worked at the Speech Research Laboratories (psycho-acoustics and cultural speech patterns), and was employed as a Research Assistant in Acoustics at the Architectural Research Laboratory.

During the 1960s, Ashley organized the ONCE Festival, an annual festival of contemporary performing arts in Ann Arbor which, from 1961 to 1969, presented most of the decade's pioneers of the performing arts. He directed the highly influential ONCE Group, a music-theater ensemble that toured the United States from 1964 to 1969. During these years Ashley developed and produced the first of his mixed-media operas, notably *That Morning Thing* and *In Memoriam...Kit Carson*, and he composed the sound tracks for films by George Manupelli.

In 1969, Ashley was appointed Director of the Center for Contemporary Music at Mills College (Oakland, California), where he organized the first public-access music and media facility. From 1966 to 1976 he toured throughout the United States and Europe with the Sonic Arts Union, a composers' collective that included David Behrman, Alvin Lucier and Gordon Mumma. With the support of the Rockefeller and Ford Foundations, Ashley produced and directed *Music with Roots in the Aether*: video portraits of composers and their music, a 14 hour television opera/documentary about the work and ideas of seven American composers, which premiered at the Festival d'Automne à Paris in 1976 and has since been shown worldwide in over 100 television broadcasts and closed-circuit installations.

The Kitchen (New York) commissioned *Perfect Lives* in 1980, an opera for television in seven half-hour episodes. The opera was co-produced with Great Britain's arts network, Channel Four, in August 1983. First broadcast in Great Britain in April 1984, *Perfect Lives* has since been seen on television in Austria, Germany, Spain and



Photo by Joanne Savio

the United States and has been shown at film and video festivals around the world. It is widely considered to be the pre-cursor of "music-television."

Staged versions of the operas *Perfect Lives*, *Atalanta (Acts of God)*, and the tetralogy, *Now Eleanor's Idea*, have toured throughout Europe, Asia and the United States. Ashley and his company have been presented at the Avignon Festival, the Festival d'Automne à Paris, Musica Strasbourg, the Almeida Festival (London), the Festival de Otono (Madrid), New Music America (New York, Chicago, Minneapolis, San Francisco, Philadelphia, the Inventionen Festival and the Hebbel Theater (Berlin), by the Gaudeamus Foundation (The Netherlands), the USIS Interlink Festival (Japan), the Next Wave Festival (New York) and Site Santa Fe.

The Florida Grand Opera, Miami-Dade Community College and the South Florida Composers Alliance commissioned an opera, based on the experiences of the Cuban "rafters." *Balseros*, was premiered at the Colony Theater, Miami Beach, on May 16, 1997.

Other commissioned works include operas *Now Eleanor's Idea* (1993) and *Foreign Experiences* (1994) for his own opera ensemble, with funds from the Mary Flagler Cary Charitable Trust and Meet the Composer's Lila Wallace-Reader's Digest Commissioning Program; *Van Cao's Meditation* (1992), for pianist Lois Svard; *Outcome Inevitable* (1991), for chamber ensemble, by Philadelphia's renowned Relâche Ensemble; *Superior Seven* (1988), for flute with orchestra and chorus, by Barbara Held and the Bowery Ensemble; *eL/Aficionado* (1987), opera, by Mutable Music for Thomas Buckner; *Atalanta (Acts of God)* (1985), by the Museum of Contemporary Art, Chicago, for its anniversary celebration; *Odalisque* (1984), for orchestra, solo voice and chorus, by The Arch Ensemble, Musical Elements, Alea III, and The Contemporary Chamber Players of the University of Chicago; *Music Word Fire* (1981), for television, by Channel 13/WNET.

Ashley's *When Famous Last Words Fail You*, for voice and orchestra was commissioned and premiered by the American Composers Orchestra on December 7, 1997. *Your Money My Life Good-bye*, a radio production for Bayerischer Rundfunk, in English and German, was aired in 1999. *Dust*, an opera commissioned by the Kanagawa Arts Foundation, Yokohama, Japan, premiered on November 15, 1998.

Ashley has also provided music for the dance companies of Trisha Brown (*Son of Gone Fishin'*, 1983), Merce Cunningham (*Problems in the Flying Saucer*, 1988), Douglas Dunn (*Ideas from The Church*, 1978) and Steve Paxton (*The Park and The Backyard*, 1978.)

Robert Ashley is the subject of a film by Peter Greenaway, one of a series entitled *Four American Composers*, Transatlantic Films (London) and Mystic Fire Video (New York). *Perfect Lives* was published by Burning Books (San Francisco) with Archer Fields (New York), October 1991. Ashley's recorded music and videotapes are available on Lovely Music, Ltd., Nonesuch/Elektra, New World Records, Mainstream, CBS Odyssey, O.O. Discs, Koch International and Einstein Records.

John Donald Robb Composers' Symposium

Daytime Schedule 2007

All events occur in Kurt Frederick Hall (CFA B-120) except as listed.

Monday, March 26

- 9:00 a.m. Welcome by Steven Block, Chair, UNM Department of Music
MEET THE COMPOSER: Peter Lieuwen and Sam Merciers
- 10:00 a.m. COMPOSITION SEMINAR (Room B-117):
comments by Robert Ashley, Sam Merciers, Joseph Turrin
- 11:00 a.m. MEET THE COMPOSER: Hyo-shin Na, Joseph Turrin
- 12:00 p.m. LUNCH for Visiting Composers
(UNM Student Union-Santa Ana Room)
- 2:00 p.m. MEET THE COMPOSER: Robert Ashley

Tuesday, March 27

Microtonal Day: Organized by Jack Douthett, Richard Krantz, and John Starrett.

- 8:00 a.m. PHYSICS OF SOUND: Richard Krantz and John Starrett
- 9:30 a.m. EQUAL-TEMPERED SCALE AND CHORD THEORY:
Richard Krantz, Jack Douthett, and Neil Haverstick
- 11:00 p.m. MICROTONAL INSTRUMENTS AND TUNINGS: PARTCH
- 12:30 p.m. COMPOSITION SEMINAR FOR BEGINNING COMPOSERS
(Room FAC 1108): comments by Thomas Licata
- 2:00 p.m. Concert Keller Hall
- 5:30 p.m. UNM ART MUSEUM STUDY GALLERY: Artist Talk about *Encounter*:
a collaborative installation by Hee Sook Kim and Christopher Shultis.

Wednesday, March 28

- 9:00 a.m. PANEL DISCUSSION: "What's New About What I Do":
Raven Chacon, Hyo-shin Na, Robert Ashley
Christopher Shultis, moderator
- 10:00 a.m. COMPOSITION SEMINAR (Room B-117):
comments by Curt Cacioppo, Raven Chacon, Hyo-shin Na
- 11:00 am. MEET THE COMPOSER: Curt Cacioppo, Raven Chacon and
Thomas Licata
- 2:00 p.m. ASK THE COMPOSER: Robert Ashley
with Sam Ashley and Jacqueline Humbert
- 4:00 p.m. STRING MASTER CLASS (FAC 2100): Del Sol Quartet

The UNM Department of Music would like to thank the John D. Robb Musical Trust for their generous support of the John Donald Robb Composers' Symposium – Microtonal Day.

Concert Programs

Installation:

Encounter by Hee Sook Kim and Christopher Shultis

This installation runs continuously throughout the symposium in the lower level of the UNM Art Museum.

Concert I

Sunday, March 25, 2007

7:30 p.m., Popejoy Hall, UNM Fine Arts Center

UNM Symphonic Band: Chad Simons, Conductor

Serenade Romantic (1982)

Joseph Turrin

Zarabanda (2004)

Joseph Turrin

Scott Ney, Soloist

UNM Wind Symphony: Eric Rombach-Kendall, Conductor

Time Piece (2000)

Cindy McTee

Openings (2004-2006) (World Premiere)

Christopher Shultis

I. Mouth

Hemispheres (2002)

Joseph Turrin

1. Genesis

2. Earth Canto

3. Rajas

The UNM Department of Music would like to thank Provost and Executive Vice President for Academic Affairs, Reed Dasenbrock and the UNM Board of Regents for their generous support of the John Donald Robb Composers' Symposium.

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Concert II

The John Donald Robb Concert

Monday, March 26, 2007

7:30 p.m., Keller Hall, UNM Fine Arts Center

Savannah (1990)

Peter Lieuwen

New Mexico Winds

Valerie Potter, flute; Kevin Vigneau, oboe; Keith Lemmons, clarinet

Denise Reig-Turner, bassoon; Susie Fritts, horn

Another...turning (2005)

Thomas Licata

Electroacoustic composition

Los Pastores: A Christmas Cantata Op. 62 (1956-86)

John Donald Robb

Chatter Chamber Ensemble, David Felberg, Conductor

James Bratcher, ed. and Pat Rhoads, Orchestral Arr.

Intermission

The Lancet Fluke (2007) (World Premiere)

Sam Merciers

Trio New Mexico

Kevin Vigneau, oboe; Keith Lemmons, clarinet; Kim Fredenburgh, viola

lats'aadah (2005)

Raven Chacon

Roberta Mezzo-Arruda, solo violin

The Wind (2007) (World Premiere)

Scott Wilkinson

Seven Songs for soprano, clarinet and piano

Paula Corbin Swalin, soprano; Keith Lemmons, clarinet; Martha Hanson, piano

Fixed Stars (2005)

Hyo-shin Na

Del Sol String Quartet

*Please join us for a reception in the lobby of Keller Hall
immediately following the concert.*

*The UNM Department of Music would like to thank Sanford N. and Priscilla McDonnell
and the McDonnell Foundation for their generous support
of the John Donald Robb Composers' Symposium.*

Concert III

Tuesday, March 27, 2007

2:00 p.m., Keller Hall, UNM Fine Arts Center

Music by Harry Partch

PARTCH: John Schneider, David Johnson, Erin Barnes

San Francisco (1943)

For voices/adapted viola/kithara/chromelodeon

Li Po Lyrics [excerpts] (1933)

A Midnight Farewell

An Encounter in the Field

The Long Departed Lover

The Intruder

On The City Street

for baritone/adapted viola

Six Intrusions (1950)

1. The Rose (Ella Young, 1938)

2. The Crane (Tsurayuki, 13th century Japanese, trans. Waley)

3. The Waterfall (Ella Young, 1938)

4. Study on an Ancient Greek Scale: Archytas' Enharmonic

5. The Wind (Ella Young, 1938)

6. The Street (Willard Motley, 1947)

for baritone / canons / adapted guitar II / diamond & bass marimbas

Barstow: Eight Hitchhiker's Inscriptions (1941/3)

1. Today I Am a Man

2. Gentlemen

3. Considered Pretty

4. A very Good Idea

5. Possible Rides

6. Jesus Was God in the Flesh

7. You Lucky Women

8. Why in Hell did you Come?

for voices / adapted guitar / chromelodeon / diamond marimba

Les Ondes Martenot (from From Razor Blades to Moog) (1965) John Donald Robb

Limp Off To School (1989)

John Starrett

Citified Notions (1989)

Neil Haverstick and John Starrett, guitars

Spider Chimes (1990)

Neil Haverstick

Neil Haverstick, guitar

Two 19tet Blues Tunes (1990)

Neil Haverstick

I. Birdwalk

II. (A Surprise)

Neil Haverstick and John Starrett, guitars

Concert IV
Tuesday, March 27, 2007
7:30 p.m., Keller Hall, UNM Fine Arts Center

Robert Ashley
Foreign Experiences

An opera by Robert Ashley

Singers: Sam Ashley, Jacqueline Humbert

Live effects - processing of voices (special guest): Manny Rettinger

Synthesized orchestra parts, effects processing and mix by Sam Ashley

MIDI-driven orchestra parts by Robert Ashley and Tom Hamilton

Background Voices: Robert Ashley, Sam Ashley, Thomas Buckner, Marghreta Cordero,
Jacqueline Humbert, Joan La Barbara, Amy X Neuburg

Produced and directed in the two voice version by Sam Ashley

*The UNM Department would like to thank the Gordon Getty Foundation for their generous
support of the John Donald Robb Composers' Symposium*

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Concert V
Wednesday, March 28, 2007
7:30 p.m., Keller Hall, UNM Fine Arts Center

This is where we went/Be'eldiilasini (2005) Raven Chacon
Raven Chacon, electronics

Acquiesce (2006) Paul Lombardi
Roberta Mezzo-Arruda, violin
Laszlo Mezzo-Arruda, cello

(im)balance (2005) Thomas Licata
Carmelo de los Santos, violin

Suite for Two Bassoons and Piano (1995) Brady McElligott
1. Introduzione e fuga
2. Aria siciliana
3. Come una canzona popolare
4. Gavotta tedescha eroica
5. Intermezzo scuro
6. Danza rustica con variazioni
Denise Reig-Turner, Anna Perea, bassoons; Brady McElligott, piano

Intermission

Red Mountain Note (2004) (World Premiere) Patricia Repar
Jesse Tatum, flute/piccolo; Anthony Thompson, B-flat clarinet; Stefanie Lamm, voice;
Philip Coonce, violin; Sandro Francischetti, violoncello; Jean-Luc Matton, contrabass

Selections from Gerunds and Participles: Richard Hermann
an open folio for string quartet
praying ... – merging ... (4 June 2006, 10 August 2006)
inventing ... – bloosing ... (15 December 1975, 17 June 2006)
Del Sol String Quartet

a distant voice calling (Nílch'i dine'é) (2001) Curt Cacioppo
I - Fantasia
II - Ode
III - Scherzo
IV - Rondo
Del Sol String Quartet

*The UNM Department of Music would like to thank Christopher Mead, Dean
of the College of Fine Arts at UNM for his generous support
of the John Donald Robb Composers' Symposium.*

Acknowledgements

The UNM Department of Music would like to thank the following individuals for their donations in support of the John Donald Robb Composers' Symposium 2007.

Jackson G. Akin
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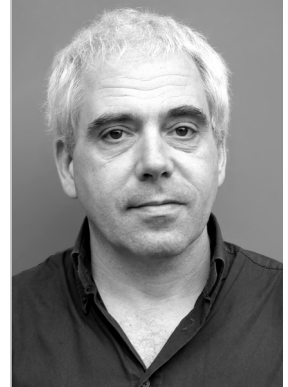
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Artists in Residence

Sam Ashley

Sam Ashley has devoted his life to the development of an experimental, non-traditional mysticism, and this is the basis for his music and art. That work is often about luck, coincidence and hallucination. Almost all of Sam's work features trance in some way. For almost 30 years Sam has been using authentic spirit possession as a performance technique. *Everyone Laughed When I Sat Down at the Piano*, *A Fish Clinging to Water*, *Every Heaven is the Best One*, among others, each feature a different form of spirit possession, for example. In a musical sense, spirit possession is Sam's "instrument". Sam's sound art works, installations and harder to define projects are often about finding ways to amplify "imaginary" or otherwise otherworldly sounds. His pieces can range from symbolic representation of unusual phenomena to magic rituals presented on stage for an audience. Almost always he hopes to create simple windows onto things that occur in-between the "real world" and whatever transcends it. Sam brings the mystical theme into collaborations as well, sometimes performing his pieces in parallel-solo format, along with the work of the many contemporary geniuses he is privileged to work with. Sam has developed an unusual Animal Magnetism vocal technique derived from trance, which he applies to the performances he gives as a singer. He has had principal roles in nine contemporary operas by Robert Ashley, with whom he regularly performs and records. In the distant past Sam co-founded the acclaimed Cactus Needle Project, a computer and electronics ensemble that performed around the USA for five years, and AA Bee Removal, an experimental LO-FI electronic duo that worked for over a decade.



Jacqueline Humbert

Jacqueline Humbert has worked internationally as an artist, designer and performer since the early 1970s. She is noted for collaborations with leading innovative artists, filmmakers, choreographers and composers, best exemplified by her 25-year contribution to Robert Ashley's music as a principal singer and designer for his ensemble from *Perfect Lives* (1980) through the most recent, *Celestial Excursions* (2003). She has designed for numerous contemporary dance companies, as well as Oakland Ballet's acclaimed productions of Emily Keeler's works, *The Awakening* and *Our Town*. Collaborative performance works with David Rosenboom include *J. Jasmine: My New Music*, *Daytime Viewing* and, most recently, *Chanteuse*, a collection of "songs" by some of America's leading, avant-garde composers, recently released on Lovely Music (LCD 4001). *Chanteuse* premiered at the Subtropics Festival in Miami (2002), followed by performances in New York and Los Angeles. She recently premiered *Mue*, *First Mélopée*, a production of French Theatre Coopérative 326, at the Avignon Festival in summer 2005, touring extensively in 2006. Ms. Humbert lives in Southern California where she teaches experimental performance at California Institute of the Arts.



*The Members
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## Ensembles in Residence

### **Del Sol String Quartet**

The dynamic Del Sol String Quartet is a leading force in advancing the classical music tradition. Their 2006-07 season moves beyond their previous concentration on composers of the Americas to include collaborations with leading Australian composer Peter Sculthorpe and senior Danish master Per Nørgård, along with Norway's most versatile newcomer, Maja



Ratjke. The San Francisco-based ensemble, which has garnered international attention with the definitive, first recording of the complete works for string quartet by American composer George Antheil, punctuates its riveting performances by standing when they perform. Del Sol's innovative programming won them first prize for Adventurous Programming (Mixed Repertory) from Chamber Music America/ASCAP in January 2006.

Members of the quartet specialize in partnering with living composers and audiences to create relevant, responsive, and passionate music. Del Sol is commissioning and introducing new work from prominent, as well as emerging, composers, including Cambodian-American Chinary Ung (Koussevitzky Foundation grant), Tania León (Fromm Foundation award), Eric Lindsay, Ronald Bruce Smith, Hyo-Shin Na and Reza Vali.



### **PARTCH: John Schneider, David Johnson, Erin Barnes**

**John Schneider** is an internationally recognized guitarist, composer, author and broadcaster whose weekly television and radio programs have brought the sound of the guitar into millions of homes. He holds a Ph.D. in Physics & Music from the University of Wales, music degrees from the University of California and the

Royal College of Music [London], and is past President of the Guitar Foundation of America. A specialist in contemporary music, Schneider's *The Contemporary Guitar* (University of California Press) has become the standard text in the field. Schneider has performed in Europe, Japan & throughout North America, and been featured by New Music America, New York's American Festival of Microtonal Music, Denver's Microstock, California's Mozart Festival, the DaCamera Society, Grammy Award Winning Southwest Chamber Music, New American Music Festival, the Los Angeles Philharmonic, and *The Outsider*, BBC's documentary film on Harry Partch. In 2004, John Schneider made his Disney Hall debut with his chamber group PARTCH premiering the composer's complete Bitter Music. He performs on the Adapted Viola, the Harmonic Canons, and all three Adapted Guitars. He is the founding artistic director of MicroFest, an annual festival of microtonal music [www.MicroFest.org], and his radio show Global Village can be heard weekly on Pacifica Radio's KPFK at 90.7-FM in Los Angeles & worldwide at www.kpfk.org.

**David Johnson** plays vibraphone, marimba and percussion regularly with the Vinny Golia Large Ensemble, the Kim Richmond Jazz Orchestra, the World At Peace with Yusef Lateef, pianist Roger Williams, Dual Force, the CalArts New Century Players and XTET. He has worked with a wide range of artists including Dave Brubeck, Mel Torme, Maureen McGovern, Green Day, Pierre Boulez, Dean Drummond, Stephen Hartke, George Benjamin and Mauricio Kagel. Johnson has played in the percussion sections of the Los Angeles Philharmonic, the Long Beach Symphony, the Santa Barbara Symphony, the Cabrillo Festival, the Ojai Festival, the Berkshire Music Festival at Tanglewood and occasionally in the Los Angeles television and film industry. He has performed with the California E.A.R. Unit, Southwest Chamber Music, the Independent Composers Association, Composers Inc., Pacific Serenade and the Philharmonic New Music Group. From 1974 to 1977 he was in residence at Northern Illinois University with the historic Blackearth Percussion Group. He has recorded for CRI, Opus One, Delos International, Nine Winds, Seabreeze, K2B2, Jazz Harp, Meta YAL, Warner Brothers and New World. He has been teaching at CalArts since 1990. David Johnson has performed with PARTCH since 2002, and plays their Bass Marimba, Diamond Marimba, Cloud Chamber Bowls & Chromelodeon.

**Erin Barnes** received her Bachelor of Fine Arts degree in Music from California Institute of the Arts, where she studied classical percussion as well as the percussive traditions of India, Ghana, and Indonesia. Ms. Barnes frequently performs the music of Steve Reich with 182, and microtonal composers Harry Partch and Kraig Grady. Additionally, having strong interests in both classical and folk music from around the world, she is intensively studying the cello and tekero (Hungarian hurdy-gurdy), and is a member of the Javanese ensemble, Kyai Doro Dasih. Erin has performed at the Edinburgh Festival, Southwest Chamber Music's concert series, Percussive Arts Society International Convention, and MicroFest, the Los Angeles festival of microtonal music. She has taught percussion extensively in Southern California high schools, and teaches West African drumming and dance at the California State Summer School for the Arts. Ms. Barnes is also an administrator and cello teacher for the Harmony Project, a Los Angeles non-profit organization that provides children with free, high-quality music education. She is the principal Diamond Marimba player for the band PARTCH.

# Participants

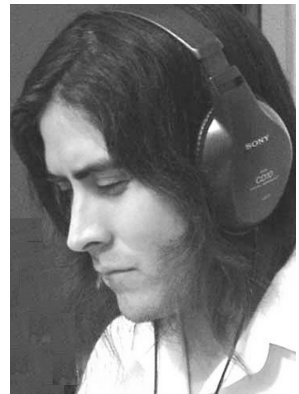
## Curt Cacioppo

Curt Cacioppo was born in 1951 in Ravenna, Ohio. His music has been commissioned and performed by the Emerson String Quartet, American String Quartet, the Quartetto d'Archi di Venezia, the Chicago and Milwaukee Symphonies, and other fine ensembles and festivals at home and abroad. Many of his works stem from the European tradition, while his enduring interest in Native American studies is represented in works such as *Monsterslayer*, *A Distant Voice Calling*, *Coyoteway*, *The Ancestors*, *Wolf*, *Snake Dance*, *Pawnee Preludes*, and *Scenes from Indian Country*. His music is available on five Capstone Records releases as well as on a new CD issued by the MSR Classics label. He has been the recipient of numerous awards, including a Howard Foundation fellowship, a lifetime achievement award from the American Academy of Arts and Letters, and the Luise Vosgerchian Teaching Prize conferred internationally by Harvard University. An active pianist, he recently completed tours of Germany, Italy and California, introducing works by seven fellow composers along with his own music. In July of 2008 he will appear as piano soloist in the premiere of his new concert-length *Trilogia dantesca* for piano, orchestra and chorus at the Teatro Colón in Buenos Aires. Cacioppo received his B.Mus. degree in piano performance from Kent State University (1973). He earned a Master of Arts degree at New York University (1976) in musicology, writing a thesis on the liégeois composer Johannes Ciconia. He completed his MA (1979) and Ph.D. (1980) in composition at Harvard, studying with Leon Kirchner, Earl Kim and Ivan Tcherepnin, and was appointed (1979) to the faculty for a four-year period, serving also as Director of Undergraduate Studies in Music. In 1983 he left Cambridge for Philadelphia to join the faculty of Haverford College, where he is Ruth Marshall Magill Professor of Music.



## Raven Chacon

Originally from Chinle, Arizona on the Navajo reservation, Raven Chacon is one of the few American Indian composers working in the world today. Chacon has recorded many works for classical and electronic instruments and ensembles and has had many performances and exhibits of his work across the U.S. as well as Europe, Canada and New Zealand. He has also studied and worked with notable composers such as James Tenney, Morton Subotnick, Wadada Leo Smith and Glenn Branca. Recent projects include performing in the west coast noise trio KILT, in the Albuquerque ensemble Cobra//group as well as numerous ensembles in the Los Angeles experimental scene. Chacon also is a member of the First Nations Composers Initiative, a collective of composers and musicians working to progress the education and works of Native composers. The recently released full-length disc, *Overheard Songs* is available on





Innova Recordings.

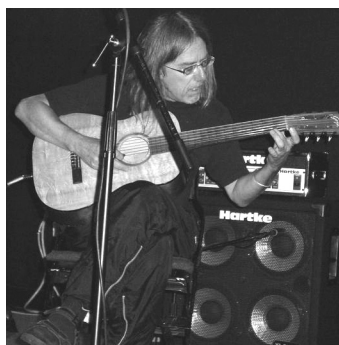
### **Jack Douthett**

Jack Douthett holds two Masters of Music, one in performance and the other in theory and composition, and received his Doctorate of Mathematics from the University of New Mexico. He has published in the disciplines of mathematics, physics, and music, and his major area of interest is mathematical music theory. In 1993, Douthett and his coauthor John Clough received the Society of Music Theory's Outstanding Publication Award for their work on maximally even sets and scale theory.



### **Neil Haverstick**

Neil Haverstick (Stick Man) has been playing guitar since, roughly, fish learned to walk. As a freelance guitarist he has played thousands of gigs, ranging from honky tonks with Texas Mafia owners, to swanky private parties with ex Presidents. He has played and recorded with the Colorado Symphony, including shows with Bernadette Peters, Judy Collins, Bill Conti, and many others, been in the pit band for many plays (*Grease*, *Man of La Mancha*, *Parade*, *A Dream Play*), accompanied flamenco dancers, and opened shows for BB King, Steve Miller, King Sunny Ade, and Albert Collins. But, composing is his true love, and for the last 18 years, he's been composing and playing in microtonal tunings of 19, 31, and 34 notes per octave, as well as with fretless guitars, tuned to the harmonic series. He has 6 CDs of microtonal music, and has won numerous awards, including the 1992 Ultimate Guitar Competition in *Guitar Player* magazine for his 19 tone piece "Spider Chimes," and a Composer's Fellowship from the Colorado Council on the Arts in 1999, for his 19 and 34 tone CD, "Acoustic Stick." And, in the February 2007 issue of *Guitar Player*, he was honored to be included in the feature article "101 Forgotten Greats and Unsung Heroes," again for his microtonal work. He has also written articles for *Guitar Player* and *Cadence* magazines, and has written two theory books, including "19 Tones: A New Beginning." His book "The Form of No Forms" was endorsed by guitar greats Joe Pass and Tommy Tedesco. Barry Cleveland, writing in the May 2005 issue of *Guitar Player*, said of his CD "Stick Man:" "If you're curious about microtonal guitar, this album is a real eye and ear opener." And the Denver Post said, "Haverstick is known as a guitar wizard." Please visit his sites at [myspace.com/microstick](http://myspace.com/microstick), and [microstick.net](http://microstick.net), for music samples and pics of his unusual guitar collection.





### **Richard Hermann**

Richard Hermann is nationally and internationally recognized as a writer and speaker on the music and theory of music of the last two centuries. He studied composition with Gilbert Amy, Earle Brown, Jacob Druckman, Richard Hervig, Donald Martino, Robert Morris, and Francis Johnson Pyle. His music has been recorded by WGBH (Boston) and published by Ken Dorn Publications. Currently, he is a professor of music at the University of New Mexico.



### **Hee Sook Kim**

Hee Sook Kim is a painter and printmaker from Korea who is currently an assistant professor teaching printmaking at Haverford College in Pennsylvania. She received her M.F.A and B.F.A. from Seoul National University and M.A. from New York University. She has received a grant from the Pollock-Krasner Foundation, a Window of Opportunity grant from The Leeway foundation, an acquisition award from the State Foundation of Culture and Arts in Hilo, Hawaii, an Honorary Mention in Encyclopedia of Living Artists, and a Merit Award from the Central Pennsylvania Festival of the Arts. Ms. Kim's prints and paintings have earned her several stints as an artist-in-residence at the Ascona Centro Incontri Umani, Ascona, Switzerland, the Collaborative Press, Los Angeles, CA, the Helene Wurlitzer Foundation in New Mexico, the Brandywine Workshop in Philadelphia, Villa Montalvo in Saratoga, California, Millay Colony in New York and the Vermont Studio Center in Johnson, Vermont. In Japan, her prints and paintings appeared at exhibitions at the Osaka City Museum, the Fukuoka Prefectural Museum and the Doyusha Gallery. She has also exhibited at the Bronx Museum and the Queens Museum both in New York, Lincoln Center in Colorado, and the Museum of Natural Sciences at North Carolina. Additionally her art has been shown at the National Museum of Modern Art in Korea and the Taipei City Museum of Art in Taiwan. Ms. Kim's pieces are in many collections throughout the United States, Korea, Japan, and Taiwan.



### **Richard J. Krantz**

Richard Krantz is currently a Professor of Physics at Metropolitan State College of Denver where he has been a faculty member since the fall of 1995. He received his B.S. from St. Lawrence University and his M.S. and Ph.D. in Physics from Colorado State University. He has published in various IEEE journals on the subject of radiation effects in semiconductor devices. He also is published in the areas of acoustics and mathematical physics. In 2004 he was awarded the Metropolitan State College of Denver Physics Department Teaching Award.



### **Thomas Licata**

Thomas Licata is a composer and theorist. He holds MM and MFA degrees in Composition and Music Theory, and a DMA in Composition from the University of Maryland at College Park. He also pursued post-doctoral studies at the Institute of Sonology in Den Haag, The Netherlands. As a composer, he has written a wide variety of both acoustic and electroacoustic music that have been performed in the United States, Europe and Asia. His music is recorded on Neuma Records as well as on a forthcoming DVD by Capstone Records. As a theorist, Licata's recent research has concentrated on the analysis of electroacoustic music, which is included in *Electroacoustic Music: Analytical Perspectives* (Greenwood Press, 2002, T. Licata, editor). This book comprises a broad collection of analyses of important electroacoustic works while also demonstrating recent approaches to the analysis of this music. His current book, *Thomas DeLio: Composer and Scholar* (The Edwin Mellen Press, forthcoming, T. Licata, editor) centers on the numerous and significant compositional and theoretical contributions of this important composer/theorist. Licata is Assistant Professor of Music at Hartwick College (Oneonta, New York) where he teaches composition, music theory, and music technology. He is founder and director of the Hartwick College Recording and Electroacoustic Music Studios.



### **Peter Lieuwen**

The music of Peter Lieuwen has been commissioned, performed and recorded by orchestras, small ensembles, and artists throughout North America and Europe. His orchestral works have been introduced by such orchestras as The Royal Philharmonic Orchestra, Saint Louis Symphony, Pacific Symphony Orchestra, Orchestra of the Americas, National Orchestral Association, Grosseto Symphony Orchestra (Italy), Kozalin State Philharmonic (Poland), Musicfest International Orchestra (Wales) and the Orchestra of the Swan (England). The composer has received honors, grants and awards from The National Orchestral Association (1991), Meet the Composer, Inc. (1986), League of Composers – ISCM (1987) Musicians Accord (1986), The Contemporary Record Society (1987), The Arts Council of Wales (1995, 1996, 1998), The Texas Composers Forum (1992) and Texas A&M University (1994, 2005). Peter Lieuwen studied composition with Scott Wilkinson and William Wood at the University of New Mexico, and is currently Professor of Music and Composer-in-Residence in the Department of Performance Studies at Texas A&M University. His compositions are published by MMB Music, St. Louis, and recorded on CRS, Crystal, Pro Arte/Fanfare, New World, and VMM labels.



### **Paul Lombardi**

Paul Lombardi is from Mount Shasta, California and he holds a Ph.D. in music composition from the University of Oregon. He is currently a Visiting Assistant Professor at the University of New Mexico. Previously, he was a Graduate Teaching Fellow at the University of Oregon, a Lecturer at the Sacramento City College, and a Teacher's Associate at the California State University Sacramento. He studied composition with David Crumb, Robert Kyr, Stephen Blumberg and Leo Eylar and has attended symposiums and workshops with such luminaries as George Crumb, David del Tredici, Philip Glass, John Harbison, Lou Harrison, Libby Larsen, Steven Mackey, Krzysztof Penderecki, Steve Reich, Roger Reynolds, Cecil Taylor, and George Tsontakis. The Oregon Bach Festival recently commissioned him to compose a work in honor of George Crumb on the occasion of his 75th birthday. In addition, his piano concerto was recently recorded by the Kiev Philharmonic and one of his solo piano pieces was recorded by The Society of Composers. Some of his recent works have been premiered by Third Angle, the Hundredth Monkey Ensemble, and New Music New Mexico; and they were recorded on Albuquerque's Zerx label. Lombardi was the pianist for the Hundredth Monkey Ensemble from 2000 to 2003, and was a soloist for the Siskiyou Community Orchestra in 1994.



### **Brady McElligott**

Brady McElligott received the Certificate in Piano and the M.M. degree in Music Composition from The Florida State University. He studied composition with Harold Schiffman and John Boda, piano with Leonard Mastrogiacomio, and voice with Randolph Szymonette and Roy Delp. He has accompanied for the vocal studios of Yvonne Ciannella, Janice Harsanyi, Roy Delp, and Elena Nikolaidi, and for the trombone studio of William Cramer, among many other vocal and instrumental studios. He has been musical director and vocal soloist for La Zarzuela de Albuquerque, pianist and vocal soloist for the Opera Mosaics and Pueblo Opera Programs of the Santa Fe Opera, staff pianist for the American Institute of Musical Studies in Graz, Austria, and rehearsal pianist, harpsichordist and vocal soloist for Albuquerque's Opera Southwest. He has been teaching aural skills for the UNM theory department for five years, and is also accompanist for vocal/instrumental students and faculty. He has been musical director/coach for Marilyn Tyler's University of New Mexico Opera Theatre since 1994.



## Sam Merciers

Sam Merciers' musical background is diverse both as a performer and composer. Becoming an accomplished performer on clarinet and saxophone during his schooling, Sam developed an appreciation and aptitude for the practices of western art music as well as popular and jazz idioms that would lead him to perform and compose through a diverse stylistic milieu today. His music has been heard and appreciated throughout the United States. In 2006 *simony*: for amplified saxophone with delay and live sampling was premiered at the North American Saxophone Alliance Biennial conference and later that year was performed at the World Saxophone Congress in Slovenia. After completing graduate studies at the University of New Mexico with Christopher Shultis, Sam moved to Michigan State University for doctoral study.



## Hyo-shin Na

After studying piano and composition in her native Korea, Hyo-shin Na came to the U.S. in 1982 to do graduate work at the Manhattan School of Music and the University of Colorado, then moved in 1988 to San Francisco, where she now resides. In the U.S. she met Cage, Rzewski, Wolff and Takahashi, and encountered the music of Nancarrow while, at the same time, making return trips to Korea to hear and study traditional Korean music. Her music for traditional Korean instruments are recognized by both composers and performers in Korea (particularly by the younger generation) as being uniquely innovative. Her subsequent writing for combinations of western and eastern instruments is unusual in its refusal to compromise the integrity of differing sounds and ideas; she prefers to let them interact, coexist and conflict in the music. In Korea, she has twice been awarded the Korean National Composers Prize, and has received commissions from the National Center for the Performing Arts, the KBS broadcasting system, the Traditional Orchestra of the National Theatre, and the Seoul Traditional Orchestra. In the west, she has been commissioned by the Fromm Foundation, the Koussevitzky Foundation, Piano Spheres, the San Francisco Contemporary Music Players and the Kronos Quartet, among many others. She has been a resident composer at the Other Minds Festival (San Francisco), the Northeast Asia Festival (Osaka), the JeonjuSori Festival (Korea) and the Festival Urban and Aboriginal XVI (Berlin). She is the author of *Conversations with Kayageum Master Byung-ki Hwang* (Pulbit Press). Her music has been recorded on the Fontec, Top Arts, Seoul and New World labels and is published by Lantro Music (Belgium).



## Patricia Ann Repar

Canadian composer/performer Patricia Ann Repar has collaborated with artists in contemporary theatre, dance, sculpture, and video and her ethnomusicological interests have been pursued through travel and research abroad: Ecuador; Northern, Eastern and Western Europe; Cuba; the Middle East; Central and South-East Asia. Repar's pieces have thus come to reflect not only an interest in multimedia but in multiculturalism. Searching for new timbres she employs a wide array of musical instruments including her own designs, as well as various electronic technologies. Searching for new forms and creative processes her compositions reflect explorations in sound, gesture, and image; clinical observations on sound and healing; experiments in performance and technology; and studies on the relationship between creativity and collaboration. Repar has been featured as a guest composer, performer, and educator throughout the United States and Canada as well as in Great Britain, South America, Eastern Europe, and Australia. As an Assistant Professor in the departments of Music and Internal Medicine at The University of New Mexico, Dr. Repar teaches composition, computer applications in music, and arts-in-medicine. She founded and currently directs Arts-in-Medicine at UNM which is a nationally recognized program of clinical service, research, and education. Sometimes referred to as a 'living installation' the program includes musicians, dancers, writers, visual artists and body workers who engage patients, their families, and medical professionals throughout UNM Hospitals in creative encounters and the transformation of consciousness. For further information please see <http://artsinmedicine.unm.edu>



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## Christopher Shultis

Christopher Shultis is a writer, composer and scholar and currently Regents' Professor of Music at the University of New Mexico. Recipient of two Fulbright awards, he has taught at the Technische Hochschule Aachen and the Universität Heidelberg. His book, *Silencing the Sounded Self: John Cage and the American Experimental Tradition* was published by Northeastern University Press and his scholarly writings have been published in many leading journals including *The Musical Quarterly*, *Neue Zeitschrift für Musik*, and *Perspectives of New Music*. In 1997 an article published by the Journal of Musicology won an ASCAP Deems Taylor award. His music has been performed throughout the United States, Europe, Latin America and Asia and featured at conferences and festivals like the Society of Composers Incorporated national convention, the Percussive Arts Society international convention and the Deutsch-Amerikanisches Institut's (Heidelberg, Germany) Seventh Annual Festival of Experimental Music and Literature. Recordings of his compositions are available exclusively through ZERX records. Shultis's activities as a scholar and creative artist continually draw upon his previous work as a percussionist and conductor of the UNM Percussion Ensemble. As Director of Percussion Studies at UNM from 1980-1996, Shultis worked closely with many composers including Ernst Krenek, Lou Harrison, Michael Colgrass and John Cage. His performance of Konrad Boehmer's *Schreeuw Van Deze Aarde* for solo percussion won an Edison award for best new music recording and various performances under his direction can be found on the Neuma, Wergo and 3D labels.



## John Starrett

John Starrett has been playing music for most of his life, and was a professional jazz, pop and rock musician who played on the road for many years. In the 1980s and 90s he designed and built musical instruments including many microtonal instruments, and along with Neil Haverstick played microtonal music in Denver for many years. For the last four years he has been an assistant professor of mathematics at the New Mexico Institute of Mining and Technology.





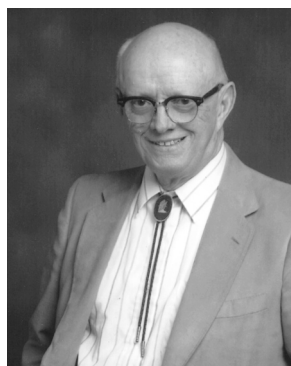
### **Joseph Turrin**

Joseph Turrin's music has been commissioned and performed by some of the world's leading orchestras, chamber ensembles and soloists. His work encompasses many varied forms, including film, theater, opera, orchestral, chamber, jazz, electronic, and dance. Several of his films and recording projects have been nominated for Emmy and Grammy Awards. His works have been recorded on RCA, EMI, Teldec, Summit, Klavier, Cala, Albany, Crystal, and others. A recipient of several commissions from the New York Philharmonic, the Lincoln Center Chamber Music Society, and Live from Lincoln Center, his works have been championed by such noted musicians as Kurt Masur, Zubin Mehta, Erich Leinsdorf, Wynton Marsalis, Beverly Sills, and others. In 2006, he was awarded an honorary Master of Humane Letters from the Eastman School of Music and the University of Rochester.



### **Scott Wilkinson**

Scott Wilkinson was born in Bement, Illinois in 1922 and received his first music theory lessons from Edith Rose while still in high school. He received his Master's Degree in Music from the University of Arizona and did advanced study in composition with Darius Milhaud at Mills College and in Paris, France. After returning from France, he worked in documentary and educational films in New York City and later became Managing Editor of Carl Fischer, Inc., Music Publisher. Health considerations required a move to the dry climate of the Southwest and he relocated to Albuquerque, New Mexico, where he and his wife owned and operated The Music Mart, which specialized in sheet music. After a brief return to Carl Fischer, Inc., he returned to Albuquerque again and taught theory and composition at the University of New Mexico, becoming Coordinator of Theory. His dictation and sight singing worksheets were an integral part of the Freshman-Sophomore Theory and Ear Training program. Scott was involved with the John Donald Robb Musical Trust at its inception in 1989 and served as its Chair prior to retirement. Mr. Wilkinson has written numerous works in a variety of media, some of which are published. His music and materials are currently the subject of a doctoral thesis by Jeff Brown, who is studying under Charles Smith at Michigan State University. Scott is retired, Professor Emeritus, from UNM and currently lives in Albuquerque. In 2002, a scholarship in composition was initiated at UNM in his name.



## **Notes on panels and performances**

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# History of the UNM Composers Symposium

In 1972, Dr. William Wood was hired as Composer-in-Residence and Associate Professor of Composition-Theory. His former teacher Norman Lockwood was an invited guest that year and on April 25-26 performances of works by Lockwood and UNM student composers were given that mark the historical beginnings of what is now known as the UNM Composers' Symposium. The event has occurred annually and uninterrupted since then, making it one of the longest on-going festivals of new music in the world. William Wood and Darrel Randall initially served as co-chairs of the event which typically included featured invited guest composers. During their tenure, honored guests included Ned Rorem, George Crumb, Vincent Persichetti, Max Schubel, Karel Husa, Gunther Schuller and David Raksin. In 1980, Karl Hinterbichler and Scott Wilkinson, who before then had joined the Composition-Theory faculty, took on the role of co-chairs. The Symposium, through their efforts, began to establish itself as a festival with a regional, national and international reputation. Honored guests included Lukas Foss, George Rochberg, Thea Musgrave, Ernst Krenek, David Baker, Lou Harrison, John Harbison, and John Cage. In 1989, the Symposium, as part of the university's centennial, honored forty of the Music Department's alumni and friends with special honors accorded to John Donald Robb, John Lewis and Pulitzer Prize winning composer Michael Colgrass who was serving that year as a recipient for the PNM Chair of the College of Fine Arts.

In the 1990s, the Composition-Theory faculty began to serve as Composers' Symposium chairs. Composer and theorist Dr. Steven Block joined the faculty and, under his leadership, the symposium continued to bring well-known composers to UNM including Milton Babbitt, Christian Wolff, James Tenney, Joan Tower and Alan Hovhaness. William Wood succeeded Dr. Block as chair and invited composers during his tenure included, among others, Nicolas Maw and Libby Larson. Special themes and subjects have been addressed as well, including film music (Joji Yuasa was a guest composer that year), music theory and jazz (Maria Schneider was honored guest). Composer and theorist Richard Hermann had joined the faculty by then and was often involved in assisting with the organization of these events. Christopher Shultis became chair of the Composers' Symposium in 2000, often assisted by composition faculty member Dr. Patricia Repar, and since then featured composers have included Julio Estrada, Pauline Oliveros, Anthony Braxton, Robert Cogan, Pozzi Escot, Cecil Taylor, and Roger Reynolds. The 1990s also saw the composers' symposium renaming and it is now called the John Donald Robb Composers' Symposium. There are named concerts that include the John Donald Robb Concert (Monday night), and the Gordon Getty concert (Tuesday night). A competition for students in composition, graduate or undergraduate was established by Dean Donald McRae in 1977. It is now called the Scott Wilkinson Composition Contest in honor of the many years of service and dedication Professor Scott Wilkinson brought to the teaching of composition during his long tenure at UNM. Symposiums now always include several composers, in addition to the honored guest, and these composers come from all over the world representing the many styles and genres of composition found in the diverse world we presently live in. Student composers are actively part of the event and their work is featured in daily seminars where their work is heard and critiqued by the guest composers. In addition, daytime events regularly include talks by composers about their music as well as panel discussions about current issues of interest, often suggested by the invited composers themselves.

