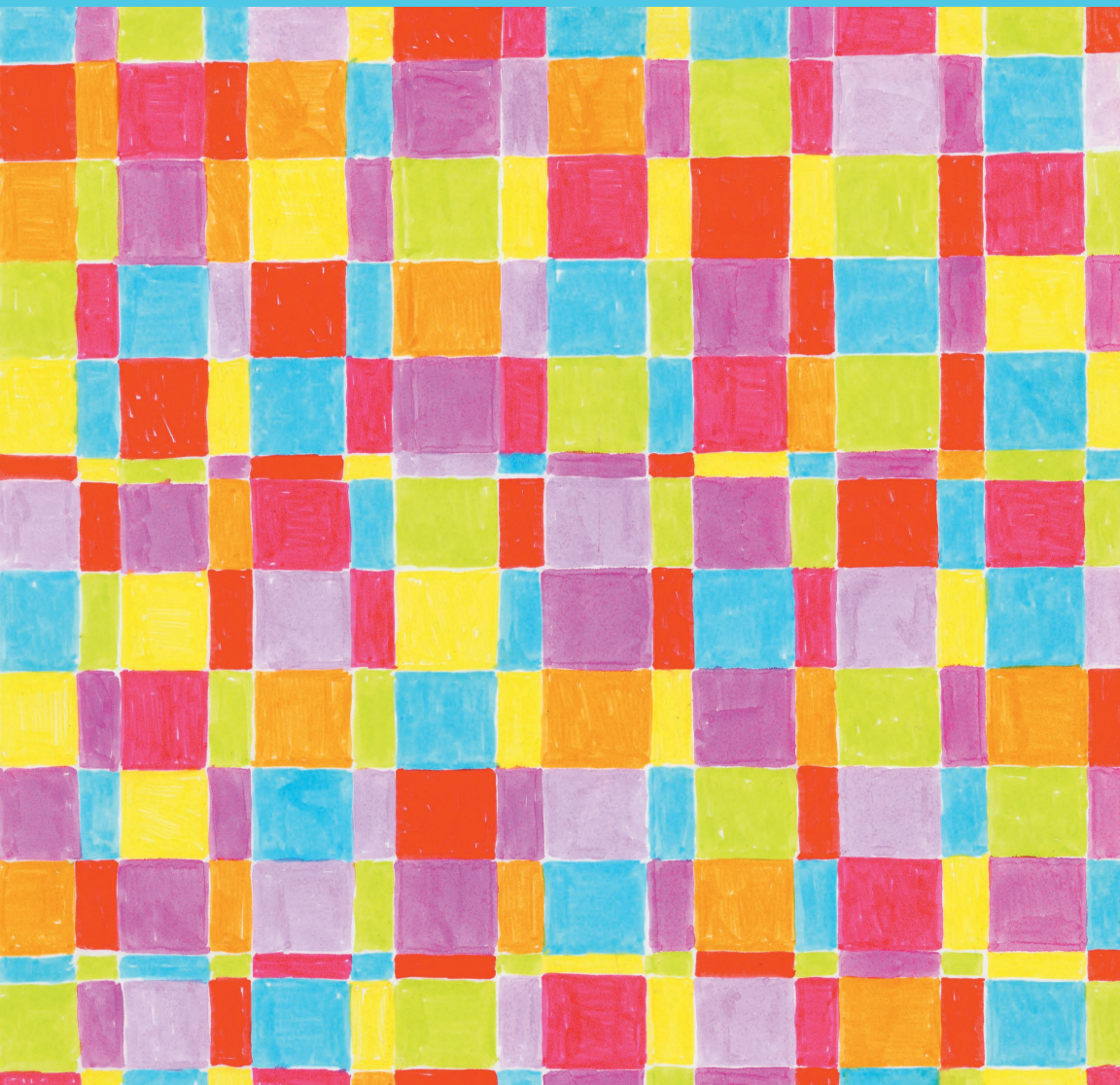


The University of New Mexico



The College of Fine Arts, Department of Music

**Presents the Thirty-fifth Annual**

**JOHN DONALD ROBB  
COMPOSERS' SYMPOSIUM**

in conjunction with

**The Society of Composers, Inc. Region VII Conference**

**April 2 - 5, 2006**

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## Roger Reynolds

David Arbury	Paul Lombardi
Brian Belet	Ruth Lomon
Brian Bevelander	Panaiotis
Paul Coleman	Samuel Pluta
Daniel Davis	Richard Power
Michael Eckert	Bruce Reiprich
Michael Edgerton	Martin Rokeach
Matthew H. Fields	Jason Rosenberg
Glenn Hackbarth	Jeremy Sagala
Ryan M. Hare	Beth Wiemann
Warner Hutchison	Scott Wilkinson
Kari Juusela	Stephen Yip
Deborah Kavasch	Tommy Yu
Mei-Ling Lee	Ya'aqov Ziso
David S. Lefkowitz	

## Lecturers

Michael Boyd, Michael Edgerton, Steven Schick

## Artists in Residence

Steven Schick  
red fish blue fish  
ACME

*Symposium events are held at the University of New Mexico  
Center for the Arts, and at the Outpost Performance Space.  
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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Ethan E. Smith, Graduate Assistant, John D. Robb Musical Trust  
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*Cover art: from CD "Process and Passion" by Karen Reynolds © 1994  
CD © 2004 Pogus Productions P21032-2*



**The University of New Mexico**

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# John Donald Robb

**John Donald Robb** (1892-1989) led a rich and varied life as an attorney, composer, arts administrator, and ethno-musicologist. 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 a movement from his Third Symphony in 1962. Most recently the Polish National Radio Symphony Orchestra, under the direction of David Oberg recorded several of Robb's works which have been distributed internationally. A CD entitled *Pictures of New Mexico*, featuring Robb's piano works performed by pianist Tatiana Vetrinskaya, was released on the John Donald Robb Musical Trust's own Triangulum record label in 1999.

**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 Graduate Music Assistantship* at UNM in 2000 and initiated the John D. Robb New Mexico Composers' Competition in 2003. Most recently, the Trust presented John D. Robb's folk opera, *Little Jo*, at the National Hispanic Cultural Center in October 2005 under the direction of conductor, Guillermo Figueroa.

## Featured Composer

### **Roger Reynolds**

Roger Reynolds was educated in music and science at the University of Michigan. His compositions incorporate elements of theater, digital signal processing, dance, video and real-time computer spatialization, in a signature multidimensionality of engagement. The central thread woven through Reynolds' uniquely varied career entwines language with the spatial aspects of music. This center first emerged in his notorious music-theater work, *The Emperor of Ice Cream* (1961-62; 8 singers, 3 instrumentalists; text: Wallace Stevens), and is carried forward in the VOICESPACE series (quadraphonic tape compositions on texts by Coleridge, Beckett, Borges and others), *Odyssey* (an unstaged opera for 2 singers, 2 recitants, large ensemble, multi-channel computer sound; bilingual text: Beckett), and *JUSTICE* (1999; soprano, actress, percussionist, computer sound and real-time spatialization, with staging; text: Aeschylus).



In addition to his composing, Reynolds' writing, lecturing, organization of musical events and teaching have prompted numerous residencies at international festivals. He was a co-director of the New York Philharmonic's Horizons '84, has been a frequent participant in the Warsaw Autumn festivals, and was commissioned by Toru Takemitsu to create a program for the Suntory Hall International Series. Reynolds' regular masterclass activity in American universities also extends outward: to the Sibelius Academy in Helsinki, Ircam in Paris, the Central Conservatory of Music in Beijing, to Latin America and Asia, to Thessaloniki. His extensive orchestral catalog includes commissions from the Philadelphia, Los Angeles and BBC Orchestras.

In 1988, perplexed by a John Ashbery poem, Reynolds responded with *Whispers Out of Time*, a string orchestra work which earned him the prestigious Pulitzer Prize. Critic Kyle Gann has noted that he was the first experimentalist to be so honored since Charles Ives. Reynolds' writing—beginning with the influential book, *MIND MODELS* (1975), and continuing, most recently, with *FORM AND METHOD: Composing Music* (2002)—has also appeared widely in Asian, American and European journals. Reynolds' music, recorded on Auvidis/Montaigne, Lovely, New World, Pogus, and Neuma, among others, is published exclusively by C.F. Peters Corporation, New York.

In 1998, Mode Records released *WATERSHED*, the first DVD in Dolby Digital 5.1 to feature music composed expressly for a multi-channel medium. "As in all art making, there is a kind of 'alchemy' going on [producing] a richly nuanced and authentic result," wrote Richard Zvonar in *Surround Professional*. In the same year, The Library of Congress established the Roger Reynolds Special Collection. Writing in *The New Yorker*, Andrew Porter called him "at once an explorer and a visionary composer, whose works can lead listeners to follow him into new regions of emotion and meaning."



# **UNM Composers' Symposium**

## **Daytime Schedule 2006**

*Unless otherwise noted, all events take place in Kurt Frederick Hall (CFA B120)*

### **Sunday, April 2**

- 6:00 p.m. Conference Registration: Keller Hall Lobby
- 7:30 p.m. Concert: Keller Hall

### **Monday, April 3**

- 8:00 a.m. Conference Registration: Keller Hall Lobby
- 9:00 a.m. Welcome: Steven Block, chair, UNM Music Department  
LECTURE BY MICHAEL BOYD:  
The Music of Roger Reynolds
- 10:00 a.m. Composition Seminar (Room B117)  
comments by Michael Eckert, Michael Edgerton, Ruth Lomon
- 12:00 p.m. LUNCH for all visiting composers, UNM Student Union,  
Santa Ana Room
- 2:00 p.m. MEET THE COMPOSER: Roger Reynolds
- 4:00 p.m. Concert: Keller Hall
- 7:30 p.m. Concert: Keller Hall

### **Tuesday, April 4**

- 9:30 a.m. Beginning Composition Seminar (B117)  
comments by Bruce Reiprih
- 11:00 a.m. Concert: Outpost Performance Space
- 5:30 p.m. LECTURE BY MICHAEL EDGERTON  
Zappa Speaks Again: "The Tempo Mental Rap Variations  
and The 21st Century Voice"  
University Art Museum: Center for the Arts
- 7:30 p.m. Concert: Keller Hall
- 9:00 p.m. Concert: Keller Hall

### **Wednesday, April 5**

- 10:00 a.m. LECTURE BY STEVEN SCHICK  
"The Percussionist's Art: Same Bed, Different Dreams"
- 11:00 a.m. Composition Seminar (B117)  
comments by: David Lefkowitz, Roger Reynolds, Beth Wiemann
- 12:00 p.m. SCI Region VII meeting (CFA 1108)
- 2:00 p.m. ASK THE COMPOSER: Roger Reynolds
- 4:00 p.m. Concert: Keller Hall
- 7:30 p.m. Concert: Keller Hall

# Concert Programs

## Concert I

**Sunday, April 2, 2006**

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

***Chasing Karma*** (2000)

Carmelo de los Santos, violin; David Schepps, cello

Kari Juusela

***canvas: mix*** (2004)

Electronic Music

Paul Coleman

***Esquisses*** (1992)

I. Les Cloches

II. La Fete

III. Memories de

Madeline Williamson, piano

Ruth Lomon

### Intermission

***Liebeschlag*** (2002)

Scott Ney, percussion

David Arbury

***The Fox and the Grapes*** (2003)

Deborah Kavasch, soprano; Julie Ann Giacobassi, English horn

Deborah Kavasch

***A Voice to Face*** (2005)

Mark Enslin, conductor

Heidi Jones, Eb clarinet; Mike Pakaluk, trumpet; Wes Babcock, trombone;

Philip Coonce, viola; Derek De Velder, double bass; Abel Cuevas, snare drums;

Mark Cook, bass drum

Ya'aqov Ziso

**Concert II**  
**Monday, April 3, 2006**

4:00 p.m., Keller Hall, UNM Fine Arts Center

*Mix-Deep Breaths-Remix* for Saxophone Quartet (2005)

Samuel Pluta

University of New Mexico Saxophone Quartet

Eric Lau, soprano; Lauren Clevenger, alto; Christin Garcia, tenor;

Bobby Miller, baritone

*Gitanjali II* (2005)

Jason Rosenberg

Anne-Marie Dicce, Soprano

*In A Moment's Notice* (2004) for String Quartet (World Premiere)

Mark Oates

(Winner, Scott Wilkinson Undergraduate Composition Contest)

Abe Franck String Quartet: Alexis Velazquez and Maria Stefanova, violins;

Macia Rodrigues, viola; Lisa Collins, cello

*Ninth Avenue Hustle* (2004)

Martin Rokeach

David Ridge, bass trombone; Lino Rivera, piano

*An Unspoken Labyrinth of Questions* (2002)

Richard Power

Richard Power, saxophone

*River Snow* (2004)

Mei-Ling Lee

Carmelo de los Santos, violin; David Schepps, cello



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## Concert III

### The John Donald Robb Concert

**Monday, April 3, 2006**

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

*Syntheticisms No. 5* (1996) for piano and electronic tape  
Brian Bevelander, piano

*Overture and Fugue* (1946)  
James Bratcher, organ

*Introduction and Toccata* (1956) John Donald Robb  
James Bratcher, organ

*Reflections for clarinet and piano* (2006, World Premiere) Scott Wilkinson  
Keith Lemmons, clarinet; Colleen Sheinberg, piano

## Intermission

*Lament and Jubilation* for flute and piano (2000)  
Jennifer Lau, flute; Stephen Montoya, piano

*A Thousand of Words* (2005) Stephen Yip  
Christine Saari, flute; Jonathan Armerding, violin; David Schepps, cello

**Suite** for Viola and Flute  
Kim Fredenberg, viola; Valerie Potter, flute

***Come Prima*** (2004) Ryan Hare  
Carmelo de los Santos, violin; Jennifer Lau, flute; Keith Lemmons, clarinet;  
Stephen Montoya, piano; Dana Winograd, cello

*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 the Sanford N. and Priscilla Robb-McDonnell Foundation and the Ann and Gordon Getty Foundation for their generous support of the John D. Robb Composers Symposium.*

## **Concert IV**

**Tuesday, April 4, 2006**

11:00 a.m. Outpost Performance Space, 210 Yale SE  
**Arizona State Contemporary Music Ensemble (ACME)**  
**Glenn Hackbarth, director**

<i>Spiked</i> (2005) Omaggio: Berio: Joyce	Glenn Hackbarth
<i>Point of No Return</i> (2003)	Michael Eckert
<i>Old Pond</i> (2004, revised 2006)	Bruce Reiprich
<i>Bagatelles</i> for solo piano	Jody Rockmaker
<i>spaces: between: time</i> (2004)	Jeremy D. Sagala

### **Members of the Ensemble**

Monica Sauer, flute, piccolo; Natalie Pascale, clarinets; Steven Crichlow, violin  
Derek Stein, cello; Kristin Camacho, piano; Jennifer Walczek, piano  
Matt Holm, percussion; Bill Sallak, percussion; Eric Schultz, conductor, electronics

## **Concert V**

**Tuesday, April 4, 2006**

7:30 p.m., Keller Hall, UNM Fine Arts Center  
**The Music of Roger Reynolds**

<i>Autumn Island</i> (Islands from Archipelago: II) (1982-1983) Steven Schick, marimba	Roger Reynolds
<i>Sanctuary II: Oracle</i> (2004) red fish blue fish Gustavo Aguilar, Don Nichols, Robert Esler, Greg Stuart Grace Leslie - sound design	Roger Reynolds

## **Concert VI**

**Tuesday, April 4, 2006**

9:00 p.m., Keller Hall, UNM Fine Arts Center  
**Solo Concert by Steven Schick**

<i>Watershed I</i> (1995) Grace Leslie - sound design	Roger Reynolds
<i>Sen VI</i> (1993)	Toshio Hosokawa
<i>Silver Streetcar for the Orchestra</i> (1988)	Alvin Lucier
<i>Bone Alphabet</i> (1991)	Brian Ferneyhough

**Concert VII**  
**Wednesday, April 5, 2006**  
4:00 p.m., Keller Hall, UNM Fine Arts Center

- |   |                   |
|---|-------------------|
| <i>Lyra</i> (2002)<br>Carmelo de los Santos, violin   | Brian Belet       |
| <i>And Rivers of Delight</i> duo for Clarinet in B-Flat and Percussion (2001)<br>Allison Storochuk, clarinet; Fred Bugbee, percussion | Daniel Davis      |
| <i>The Morning Nocturne</i> (2005)<br>Jennifer Lau, flute   | Tommy Yu          |
| <i>Nocturne</i> (2005)<br>Tatiana Vetrinskaya, piano  | Paul Lombardi     |
| <i>Wisdom and Surprise</i> for Bass and Electronic Tape (2003)<br>Jenny Labonte, bass   | Philip Schuessler |



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# **Concert VIII**

## **Wednesday, April 5, 2006**

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

***Tempo Mental Rap*** (2005)

Stefan Östersjö, guitar

Michael Edgerton

***Dodge at Mann Gulch*** (2004) for b-flat clarinet, electronic

sound, video

Beth Wiemann, clarinet

Beth Wiemann

***Rollerchant*** (2002)

Dana Winograd, cello

Matthew Fields

***Surfer's Guide for the Perplexed*** (or Jonah on the Raging Sea) (2004) David Lefkowitz

New Music New Mexico, Denise Turner, director

### **Intermission**

### **Concert Resumes at Carlisle Gym**

***Nowhere Slowly*** (2005)

Composition: *Rapture Rupture*

Choreography

Panaiotis

Jennifer Predock-Linnell

Lighting design: William Liotta

Dancers: Meredith Black, Jonathan Jimenez, Leslie Plummer, Brad Rahmlow,

Rosamond Stewart, Jesse Wintermute

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## Artists in Residence

**Steven Schick** has championed contemporary percussion music as a performer and teacher for the past 30 years. He studied at the University of Iowa and received the Soloists Diploma from the Staatliche Hochschule für Musik in Freiburg, Germany. He has commissioned and premiered more than one hundred new works for percussion and has performed these pieces in major concert series such as Lincoln Center's Great Performers and the Los Angeles Philharmonic's Green Umbrella concerts, as well as in international festivals including Warsaw Autumn, the BBC Proms, the Jerusalem Festival, the Holland Festival, the Stockholm International Percussion Event and the Budapest Spring Festival, among many others. He has recorded many of those works for SONY Classical, Wergo, Point, CRI, Neuma and Cantaloupe Records and has been regular guest lecturer at the Rotterdam Conservatory, and the Royal College of Music in London. Schick is Professor of Music at the University of California, San Diego and Lecturer in Percussion at the Manhattan School of Music. He was the percussionist of the Bang on a Can All-Stars of New York City from 1992-2002 and from 2000-2004, he served as Artistic Director of the Centre International de Percussion de Genève in Geneva, Switzerland. Schick is the founder and Artistic Director of the percussion group, "red fish blue fish."



**red fish blue fish** (Steven Schick, Artistic Director) is the resident ensemble of percussionists of the University of California, San Diego. The group serves as a laboratory for the exploration of new work for percussion and tours this work regularly. Red Fish Blue Fish has played in New York at Lincoln Center and the Henry Street Settlement as part of the Bang on a Can Festival, in Paris at the Agora Festival, at Mexico City's Centro de Bellas Artes, at the Los Angeles County Museum of Art, and as a regularly featured ensemble on the Los Angeles Philharmonic's Green Umbrella series. In the 2004/2005 season, they presented a concert at the Percussive Arts Society International Convention in Nashville. The members of the ensemble are: **Gustavo Aguilar, Robert Esler, Don Nichols, Greg Stuart.**

## Composers

**David Arbury** grew up in Washington, D. C. where he sang as a boy treble at Washington National Cathedral in the Cathedral Choir of Men and Boys. He remained with the choir for eighteen years and in that time sang with every voice part. He has worked at the Music Division of the Library of Congress, co-founded an independent record label, conducted small ensembles, and performed extensively as a singer and percussionist. From 2001-2003 he was Composer-in-Residence at the Cathedral Center for the Arts in Phoenix, Arizona. He has received commissions and grants from numerous ensembles and organizations including the American Composers Forum, the Arizona Commission on the Arts and the Phoenix Arts Commission. His compositions for concert hall, church, dance, and theater have been performed throughout the United States.

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Robert Tillotson  
Karen Turner*





**Brian Belet** is a composer, performer, and theorist. The Director of the Center for Research in Electro-Acoustic Music at San Jose State University, his compositions, for acoustic and electro-acoustic media, have been performed in the United States, Europe, South America, and Asia. His research activities involve algorithmic composition, real-time software sound synthesis, real-time computer improvisation, and microtonal theories. He has presented at conferences in North America, Asia, and Europe; with publications in *Organised Sound*, *Perspectives of New Music*, and the *Proceedings of the International Computer Music Conference*. He performs primarily contemporary music using Kyma, computer controllers, bass, guitar, and viola. He has received numerous composition awards and is a member of the International Computer Music Association, the Society for Electro-Acoustic Music in the United States and the Society of Composers, Inc., with his music licensed through BMI.

**Brian Bevelander** holds a DMA from West Virginia Univ., a MM from Boston Univ. and a BM from Hartt College of Music-New England Conservatory of Music. He has held composition residencies in Belgium, the Netherlands, Ireland, Denmark, England, the Corporation of Yaddo, the Edward MacDowell Colony, the Millay Colony and The Virginia Center. He has six CD recordings of original music which are commercially available. A solo CD of his music was released in 2001 and he has enjoyed numerous performances and broadcasts of chamber, solo, electro/acoustic and orchestral music in the U.S., Europe, Asia and Australia. A pianist as well as a composer, Brian has also appeared in several performances of his work. His published music is available through the American Composers Alliance, Dorn Publications, Branden press, The Toledo Symphony, Opus One, Capstone and Equilibrium Records. He is currently a Professor of Music at Heidelberg College in Tiffin, Ohio.

**Michael Boyd**, who is presenting a lecture on the music of Roger Reynolds, is a doctoral candidate in composition at the University of Maryland College Park, and holds a masters degree in music theory and history from SUNY Stony Brook. He currently teaches music theory at Towson University. Boyd's recent compositions utilize graphic scores that encourage performer inventiveness and creativity. As a scholar, Boyd's work has focused on recent composers such as Luigi Nono and Roger Reynolds, as well as the analysis and criticism of popular music. His article "Perception/Form: Thomas DeLio's *Though for solo piano*" will appear in *Thomas DeLio: Composer and Scholar*, a forthcoming book edited by Thomas Licata and Jerry Tabor.

**Paul Coleman** is currently pursuing a Ph.D. in composition at the Eastman School of Music, where he teaches in the Eastman Computer Music Center and serves on the board of directors of Ossia New Music. Paul holds a masters of music degree from the University of Northern Colorado, where he taught music theory and technology, and co-produced and directed the Colorado Contemporary Music Consort. As a composer, Paul has written for various university groups such as those at Eastman, the University of Northern Colorado, University of North Texas, and the University of New Mexico, as well as professional organizations such as the New Mexico Symphony Orchestra. In 2005, Paul received the Belle Gitelman Award in Composition at the Eastman School of Music.

**Daniel Davis** earned his masters of music degree from the University of Washington, Seattle, studying composition with William Bergsma, and improvisation with Stuart Dempster and William O. Smith. His compositions range from folk hymns to Micro Symphonies for large orchestra. His works have been performed by The Seattle Symphony Orchestra, The Seattle Brass Ensemble, the New Mexico Woodwind Quintet, Gamelan Encantada, and others. He has several published works including *Anchorage Press* (1989), a musical for young audiences created with playwright Suzan Zeder which has been performed nationally and internationally. Davis has designed sound for over 50 theatre and dance productions throughout the U.S and has composed music for numerous episodes of *Colores!*, New Mexico's award winning art documentary series on KNME TV (PBS). An instructor of music at the University of New Mexico-Valencia Campus and at Albuquerque Technical-Vocational Institute, Davis also directs of the UNM-VC Chorale Ensemble and the Symphony Orchestra of Albuquerque's Symphony Choir. He is also a member of the Albuquerque Shape Note Singers. Several of his works are recorded and available on albuZERXque records.

**Michael Eckert** has taught in the composition/theory area of the University of Iowa School of Music since 1985. He has also been a faculty member at Colorado State University, the University of North Carolina at Chapel Hill, Tulane University, and Antioch College. He studied composition with John Richard Ronsheim at

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Antioch College, and with Ralph Shapey at the University of Chicago. His awards for composition include the Bearns Prize from Columbia University, a Charles E. Ives Scholarship from the National Institute of Arts and Letters, a National Endowment for the Arts fellowship in composition, and the MTNA Distinguished Composer of the Year Award. In January 2006 Eckert's string orchestra piece *Vamp* was a first-round selection in the International Blitz-competition for composers "Homage to Mozart" sponsored by Russian state radio, and was performed and broadcast on a Mozart birthday concert on January 27 by the Moscow ensemble Chamber Orchestra Kremlin.

**Michael Edgerton** is a composer and theorist currently living in Berlin, Germany. His interest is in contemporary, pre-tonal & non-western music, as well as acoustics and music science. He has been involved with electronic music, experimental music theater and interdisciplinary, collaborative events. His catalogue lists over 70 compositions, which have been performed in the U.S., Europe, and Asia. His compositions have received numerous prizes and recognitions. His music has also been broadcast on radio and television in Germany, South Korea, Australia, and the United States. Dr. Edgerton is the recipient of numerous grants and awards. He is actively engaged in research that is focused on contemporary and traditional world music, which has resulted in publications with *Perspectives of New Music*, *Journal of Voice*, *Scientific American*, and others. His music is published by C.P. Press Publications, C. Allen Publications and T.U.B.A. Press. Recordings are published with Galerie S.P.H.N.

**Matthew H. Fields** was born 1961 in Milwaukee, Wisconsin, and grew up in and completed the public schools of Deerfield, Illinois before earning two bachelor degrees at Oberlin College in Ohio (1985, 1986), a master's degree at Stanford University in California (1987), and a doctoral degree at University of Michigan (1991). One of his bachelor degrees is in mathematics, and the rest of his degrees are in music composition. Rigorous training in computer science is woven into the fabric of these studies, and Fields has worked extensively as a computer programmer while continuing to compose and promote music.

**Glenn Hackbarth** was born in Milwaukee, Wisconsin. Following an early training in jazz, he received degrees in music from the University of Wisconsin and the University of Illinois, where he studied composition with Herbert Brün, Ben Johnston and Edwin London. He moved to Phoenix in 1976 to join the faculty at Arizona State University where he is currently the director of both the Arizona Contemporary Music Ensemble (ACME) and the Electronic Music Research Studios. The recipient of grants and awards for musical composition from ASCAP, the Arizona Arts Commission and the National Endowment for the Arts, he has composed for a large variety of instrumental combinations in both the acoustical and electronic mediums. His music is available on the Crystal, Access and Orion labels.

**Ryan M. Hare**, originally from Reno, Nevada, teaches composition, music theory, and studio bassoon at Washington State University, and is the bassoonist for the Solstice Wind Quintet. He earned a DMA in Composition from the University of

Washington, where he was a student of Joel-Francois Durand and Richard Karpen. He also holds a master's of music in Composition from Ithaca College and a bachelor of arts in music from Oregon State University. Hare's compositions have been performed in many venues throughout the United States, as well as at the 1996 Ferienkurse für Neue Musik in Darmstadt, Germany. In 2005, he was awarded a Washington State Artists Trust Fellowship.

**Warner Hutchison** was Composer-in-Residence and former department chairman at New Mexico State University. He was editor of *Proceedings*, a journal of papers by members of SCI, 1972-1978. He also contributed to the *Index of New Music Notation*. His catalogue of over 270 works with 12 publishers covers a wide range of media, including orchestra, band, choral, chamber music, electronic music and stage works. This year Hutchison received his 32nd ASCAP award. CD's appear on the AUR, Crystal and Capstone labels and several albums by the US Air Force Heritage of America Band.

**Kari Henrik Juusela** is a Finnish/American composer, performer and educator who presently serves as the Dean of the Professional Writing Division at Berklee College of Music in Boston, Massachusetts. Prior to his work at Berklee College of Music, Juusela was the Associate Dean, Director of Composition and Almand Chair of Composition at Stetson University in DeLand, Florida. Juusela's compositions have won many First Prize awards in numerous competitions including the 1995 Vienna International Full-Length Opera Competition directed by Claudio Abbado and the 2005 International Trumpet Guild Composition Competition, among others. He was awarded the 1997 Stetson University Hand Award for Faculty Research and Creativity and received a Florida Council for the Arts Individual Artists Music Composition Fellowship, 1997-98. His music is recorded on Lakeside Records, Capstone Records, University of Maryland Recordings and Stetson University Recordings. Juusela's music is published by ISG Publications and Yelton Rhodes Music.

**Deborah Kavasch**, BMI, composer/soprano, has appeared in concert in major international music centers and festivals, and has had works commissioned and performed in North America, Europe, and the United Kingdom. A specialist in extended vocal techniques, she has premiered many new works, frequently presents on new music and women in music conferences and festivals. Kavasch is published by Edition Reimers of Stockholm and is recorded on Lovely Records, CRI, Cambria Records, and TNC Classical ([www.tncmusic.net](http://www.tncmusic.net)). She holds a Ph.D. in music from the University of California, San Diego, and is Professor of Music Theory/Composition and Voice at California State University, Stanislaus.

**Mei-Ling Lee** is a graduate teaching fellow in music theory at the University of Oregon, pursuing the Ph.D. in Composition and Intermedia Music Technology. She is currently studying with Dr. Robert Kyr and Dr. Jeffrey Stolet. She received the first award of the III. International Competition of the DTKV Region Sachsen e.V. 2004 and was commissioned for the Festival Composers Symposium of the 2004 and 2005 Oregon Bach Festival. Lee's electronic work, *The Other*, was performed last spring in the 3rd Rencontres Musiques Nouvelles Festival in Lunel, France and

in January 2005 she received the University of Oregon Graduate School Research Award.

**David S. Lefkowitz** received his BA from Cornell, his MA from University of Pennsylvania, and his Ph.D. from Eastman School of Music. As a composer, Lefkowitz has had performances in China, Japan, Hong Kong, Switzerland, the Netherlands, Canada, and Israel, and has won the Fukui Harp Music Awards Competition twice, the ASCAP Grants to Young Composers Competition, and others. Upcoming and recent performances include venues in Alaska, California, Colorado, Spain, and Israel. As a theorist Dr. Lefkowitz has published articles in *JMT*, *Music Analysis*, and *Integral*, and is completing a music theory textbook for Wadsworth/Schirmer Books.

**Paul Lombardi** 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 has studied composition with David Crumb, Robert Kyr, Stephen Blumberg and Leo Eylar and has attended symposiums and workshops with such luminaries as George Crumb, Philip Glass, John Harbison, Libby Larsen, Steve Reich, Cecil Taylor and others. The Oregon Bach Festival recently commissioned him to compose a work in honor of George Crumb on the occasion of his 75th birthday. His piano concerto was recorded by the Kiev Philharmonic earlier this year and one of his solo piano pieces will be recorded by The Society of Composers later this year. Some of his recent works have been premiered by Third Angle, the Hundredth Monkey Ensemble, and New Music New Mexico and recorded on Albuquerque's Zerx record label.

**Ruth Lomon's** compositions include orchestral works and concertos for piano, trumpet and bassoon, chamber music and large vocal works such as a *Requiem* for soprano, chorus and winds as well as an Oratorio for chorus, orchestra and soloists based on poetry of the holocaust. She is composer-in-residence for the Boston Secession Chorus. Among her commissions are Pro Arte Orchestra of Boston, Dinosaur Annex Music Ensemble, the Rebecca Clarke Society, Massachusetts Council on the Arts, New England Foundation for the Arts and a grant from National Endowment for the Arts. Since 1998, Ruth Lomon has been resident composer/scholar at the Women's Studies Research Center, Brandeis University. Last year, her song for tenor, oboe and piano, *The Butterfly*, was featured in an hour long interview and discussion with the composer in Nanjing on the Jingling TV station.

**Panaiotis** has toured worldwide as a composer and singer, and as performer of computer assisted performance electronics. In 1988 he co-founded the Deep Listening Band with Pauline Oliveros and Stuart Dempster. He has collaborated in the creation of many compact disk recordings, two of which were chosen by The New York Times as among the top ten CDs of new music for their respective release years. Panaiotis is a research assistant professor at UNM in the departments of Electrical and Computer Engineering and of Music, and is currently engaged in the research and development of music as a medium to analyze complex data in virtual

reality immersive environments using algorithmically generated music. His music for Reified Kidney is prominent in a Telemedicine VR simulation of the function of a kidney nephron. He has recently had requests for recordings of his network intrusion detection music. Panaiotis received his Ph.D. from UC San Diego.

**Samuel Pluta** is a composer of acoustic, electronic, and mixed-media works. His music has been featured on various concerts and festivals, including SEAMUS, ICMC, FEMF, and the Santa Clara University New Music Festival. Pluta received his master's degree from the University of Texas at Austin, where his advisor was Russell Pinkston. He continued his studies at the University of Birmingham in the UK. During the summers, Pluta is a faculty member at the Walden School, a summer camp for young composers aged 10-18. ([www.samuelpluta.com](http://www.samuelpluta.com))

**Richard Power** is an active composer and saxophonist who is interested in new types of expression through sound, as well as the dialog between tradition and innovation. He received degrees from Trinity University and the University of Illinois, Urbana, and currently lives in Houston, Texas.

**Bruce Reiprich**, a former faculty member of the Oberlin College Conservatory of Music and Wilkes University, joined the faculty of Northern Arizona University in 1999 where he is Coordinator of Music Theory and Composition. His music has been heard abroad with performances in Germany, England, Turkey and Mexico, as well as throughout the United States, and in numerous radio broadcasts. Recent recordings include a compact disc produced by the Turkish Ministry of Culture featuring his Turkish songs performed by members of the Turkish State Opera, and this year's release of his electronic composition *Sleep's Shifting Darkness* on the albuZERXque label. Most recently, his piece, *Weeping Willow* for soprano and string quartet, a setting of a Turkish poem, was performed on the Composers, Inc series in San Francisco by soprano Deborah Raymond and another, *Chozubachi* was performed by Talea in Leipzig, Germany. He is presently writing a piece for the Trio St. Germain whose members play with the Metropolitan Opera Orchestra and the New York Philharmonic. Talea, the Trio St. Germain, and flutist Linda Wetherill, will record his music this year for inclusion on a CD to be released in 2007.

**Martin Rokeach** earned his Ph.D. in music composition and theory from Michigan State University and bachelor's and master's degrees from San Francisco State University. He has composed for orchestra, band, chamber ensembles, solo instruments, chorus and film, and his works have been performed throughout the United States, Europe and Australia. He has been commissioned by the Music Teachers Association of California, Left Coast Ensemble, and California Association of Professional Music Teachers. His music has earned numerous honors, most recently in competitions sponsored by the International Clarinet Association, League of Composers, The Chicago Ensemble, and New York's Cygnus Ensemble. His works have been published by Roncorp, ALRY, Go Fish, Fallen Leaf Press and Dorn, and recorded on the Capstone, Albany, Furious Artisan, North/South, and CRS labels. He teaches at Saint Mary's College of California, and is one of the founders and artistic directors of San Francisco's contemporary music concert series, Composers, Inc.



**Jason Rosenberg** is a composer who has been involved in the contemporary music scene in San Diego for the past four years while pursuing a Ph.D. in music composition at UCSD. Having written a wide array of music for various instruments and voices, one of Rosenberg's ongoing interests includes setting the unabridged English version of Gitanjali, Rabindranath Tagore's Nobel Prize winning set of prose poems. He also recently completed composing a choral work entitled *The Loon on Oak-Head Pond* based on a text by Mary Oliver commissioned by the La Jolla Renaissance Singers, where he sings in the bass section. Rosenberg has studied with Stephen Miles, Herbert Brün, Chaya Czernowin, and his current teacher, Roger Reynolds.

**Jeremy Sagala** is a composer and conductor who studied at the Berklee College of Music with Thomas McGah and John Bavicchi, and at the Boston Conservatory with John C. Adams and Larry Bell. His master's thesis project was the full length opera entitled *Lady Bathory*, which he wrote, staged, and directed at the Boston Conservatory Mainstage theater in March 2000. In 2000, he moved to Japan with his wife where he taught and performed as a cellist with the Tokyo FAF Philharmonic Orchestra. He returned to the United States in 2001 to complete a M.A. in Music Theory at the University of Buffalo, studying with Martha Hyde and John Clough. He was awarded a Fellowship at Brandeis University in 2002 and returned to Boston, where he has studied with Eric Chasalow, David Rakowski, Martin Boykan, Eric Chafe and Allan Keiler. He has performed as the Assistant Conductor of the Brandeis-Wellesley Orchestra and served as Director of the NewMusicBrandeis concert series for new music in 2004-2005. He conducted and premiered new works of both his own and those of fellow colleagues during this series and currently has ABD status at Brandeis. He serves as the Assistant Director of the Brandeis Electro-Acoustic Music Studio and is an Adjunct Professor of Composition at Northeastern University.

**Beth Wiemann** was raised in Burlington, VT and studied composition and clarinet at Oberlin College and Princeton University. Her works have been performed by the New York New Music Ensemble, Continuum, Ensemble 21, Earplay, the Motion Ensemble, saxophonist John Sampen, singers Paul Hillier, Susan Narucki, D'Anna Fortunato and others. Her compositions have won awards from Copland House, the Orvis Foundation, Colorado New Music Festival, American Women Composers, and Marimolin as well as various arts councils, and have been featured on the Capstone, Americus, innova and Albany record labels. She teaches composition and clarinet at the University of Maine.

**Scott Wilkinson** was born in Bement, Illinois in 1922. 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. He later 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. Wilkinson served as Chair of the John Donald Robb Musical Trust at its inception in 1989 prior to his retirement. He has written numerous works in a variety of media, some of which are published. Scott is retired, Professor Emeritus, from UNM and currently lives in Albuquerque. A scholarship in composition in his name was initiated in 2003 at UNM.

**Stephen Yip** (1971) was born in Hong Kong, and currently lives in Houston, Texas. He obtained a DMA (2000) and a MM (1997) from Rice University where he studied with Arthur Gottschalk and Ellsworth Milburn and a bachelor of Fine Arts (1996) from the Hong Kong Academy for Performing Arts where studied with Law Wing-fai and Clarence Mak (composition and electronic music) and Yip Wing-sie (conducting). Yip's works have been performed in the United States, Costa Rica, Israel, Austria, Croatia, Hong Kong, China, and Philippines. He was the finalist in the 2001 Composition Competition of the international New Music Consortium for his solo violin piece *Tsu* and his flute concerto, *Shun* won the "Haifa International Composition Prize" in 2003 in Haifa, Israel. In 2004, he received "Honorable Mentions" in the 1st International EPICMUSIC Composition Prize, Trieste, Italy and 2004 International Biennial Competition, by the Debussy Trio Music Foundation. Recently, he won second prize in the Accent/Music05 composition competition and was a finalist of the Foundation Orchestra Association's International composition Competition. His orchestral work, *Novel* (A Little Story) has been selected as one of the winning works to be recorded and included in volume eleven of ERM-Media compact disc series, "Masterworks of the New Era".

**Tommy Yu**, a native of Taiwan, came to the United States to study flute and composition. His recent composition *The Morning Nocturne* has been included in the Lloyd Philippe Farrar's archive for solo instrumental music. The same piece also received an invitation for a premier performance in Utah. Yu helped found the SCI UNLV Chapter, and is currently the president of the chapter. He was the winner and a soloist for the Young Artist Competition sponsored by the Utah Valley Symphony in 2003 and received second prize at the Taipei Flute Competition in 2002. Yu's primary flute teachers have been Dr. April Clayton and Dr. Richard Soule. His composition teachers and mentors have included Dr. Michael Hicks, Dr. Murray Boren, Dr. Jorge Grossmann, and Mr. Virko Baley. He received his B.A. degree from Brigham Young University, and is currently a Master's candidate in music composition at the University of Nevada, Las Vegas.

**Ya'aqov Ziso** was born 1951 in Bucarest, Romania and emigrated to Israel in 1961. He studied composition with Tsvi Nadel in Haifa, then with Herbert Brun, at the University of Illinois in Urbana, where he also was a member of the Performers' Workshop Ensemble, and the School for Designing a Society where gesture, words, inflection patterns, emphasis, movements, intensity, sequence, timing (also contortions, displacements, twists, subversions, distortions, substitutions, shifts, slips, breaks, and splices) were observed across from their consequences in society. *A Voice to Face* evolved out of a discussion with Sarah Wiseman and Mark Enslin, teachers at that School.

## **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 of the PNM Chair for 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 and technology (then New Mexico residents Joan La Barbara and Morton Subotnick were honored guests that year), music theory and jazz (Maria Schneider was the 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 and Pozzi Escot.

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 and 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 composers 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.

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