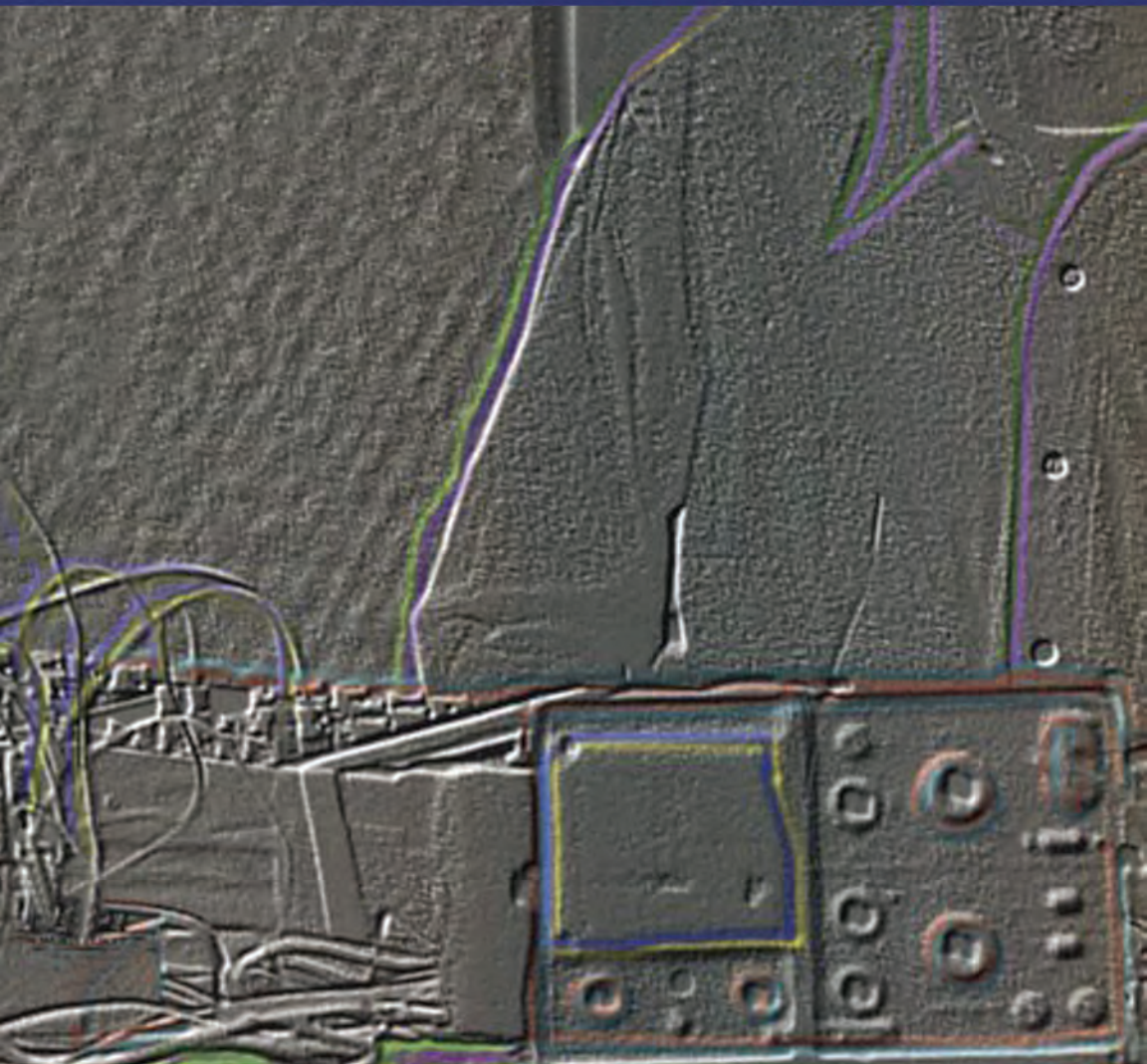


The University of New Mexico



The College of Fine Arts, Department of Music  
presents the

*Thirty-Seventh Annual*  
**JOHN DONALD ROBB  
COMPOSERS' SYMPOSIUM**

March 30 - April 2, 2008



# John Donald Robb Composers' Symposium

## Featured Composer: Gordon Mumma

Curt Cacioppo  
Richard Cameron-Wolfe  
Dawn Chambers  
Anne Marie Guzzo  
Richard Hermann  
John Kennedy  
Carlo Alessandro Landini  
Yvonne Lee  
Daniel Lentz  
Paul Lombardi

Panaiotis  
Steve Peters  
Riccardo Piacentini  
John Donald Robb  
Christopher Shultis  
Falko Steinbach  
Molly Sturges  
Daniel James Wolf  
William Wood

## Ensemble in Residence

Duo Alterno

*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

Dr. Christopher Shultis, Artistic Director  
Doris Williams, Managing Director, John D. Robb Musical Trust  
Timothy Saeed, Graduate Assistant, John D. Robb Musical Trust  
Victoria Weller, Keller Hall Manager  
Manny Rettinger, Audio Engineer

## 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, *Dontero* and *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 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 during his lifetime including the honorary Doctor of Music from the University of New Mexico. The Saint Louis Symphony premiered his *Third Symphony* in 1962. OPUS ONE has released a recording of seven Hispanic folk songs and six art songs arranged by Roger Jannotta and performed by the National Polish Radio Symphony Orchestra under the direction of David Oberg with Leslie Umphrey, soprano and member of the UNM Music Department Faculty, as soloist. This is one of four CD recordings of Dean Robb's major works by this orchestra, all conducted by David Oberg and available through Amazon.com.

**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. The Third Biennial UNM John Donald Robb Composers' Competition has made the competition available to composers nationally and increasing the winning prize to \$3,500. In so doing, 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 of Music, Eastman School of Music; and Barbara Rettagliati, Composer & Professor of Composition, Conservatorio Statale di Musica "Luigi Cherubini", Florence, Italy. The winning composition will be performed at the 2009 Composers' Symposium. In fall 2007, the New Mexico Symphony Orchestra, conducted by Guillermo Figueroa, performed Dean Robb's Suite of *Dances from Taxco* as part of its regular concert series and also as part of its tour program at the Spencer Theatre in Ruidoso. In 2008, PBS affiliate KNME-TV-5 will begin work on a documentary for the *¡Colores!* television series devoted to the music and musical legacy of Dean Robb. A permanent and interactive web site on Dean Robb by KNME-TV will be launched in conjunction with the *¡Colores!* program.

## Featured Composer



### Gordon Mumma

Gordon Mumma was born 1935 in Framingham, Massachusetts. His first piano lessons were in Farmington, New Mexico, where he was living with his grandparents for several months during the Second World War. During his Junior High school years in a suburb of Chicago he had his first horn lessons. He continued

his private piano and horn lessons during his Michigan High School years in Detroit and his University years in Ann Arbor, performing regularly in chamber ensembles and orchestras.

From 1953 to 1966 Gordon Mumma lived in Ann Arbor, Michigan, where he co-founded with Robert Ashley the Cooperative Studio for Electronic Music and the now-historic ONCE Festivals of Contemporary Music. From 1966 to 1974 he was, with John Cage and David Tudor, one of the three composer-musicians with the Merce Cunningham Dance Company, and performed on international tours with Robert Ashley, David Behrman, and Alvin Lucier in the Sonic Arts Union. His musical compositions include works for acoustical instruments (mostly solo piano and chamber music), as well as for electronic and computer resources.

He has also worked with diverse artists such as Tandy Beal, Anthony Braxton, Marcel Duchamp, Fred Frith, Toshi Ichiyanagi, Jasper Johns, Jann McCauley, Pauline Oliveros, Yvonne Rainer, Tom Robbins, Frederic Rzewski, Stan Van Der Beek, William Winant, and Christian Wolff.

Mumma has made concert tours and recordings in North and South America, Japan and Europe. His writings on the contemporary performance arts and technology are published in several languages. His best-known engineering design was for an electronic-music live-

performance system at EXPO-70 (Osaka, Japan). A major part of his electronic music, and some of his music for piano and chamber ensembles, is available on compact-disks from Lovely Music, New World Records, and Tzadik. A large collection of his piano solo music, performed by the Belgian virtuoso Daan Vandewalle, is forthcoming on a set of CDs in 2008.

Now Professor Emeritus, Mumma was Professor of Music at the University of California, Santa Cruz from 1975 to 1994. He has been the Darius Milhaud Professor at Mills College, and on the faculties of Brandeis University, the University of Illinois, the Ferienkurse für Neue Musik (Darmstadt Germany), and the Cursos Latinoamericanos de Musica Contemporanea (Argentina, Uruguay, and Republica Dominicana).

In 2000, Mumma received the biennial John Cage Award from the Foundation for the Contemporary Arts. Since 2004 he has been associated with the University of Victoria, British Columbia.

# John Donald Robb Composers' Symposium Daytime Schedule 2008

## Monday, March 31

- 9:00 Welcome: Steven Block, Chair, Department of Music  
PANEL DISCUSSION: Kurt Frederick Hall (B-120)  
"Composers and the World Wide Web"  
Steve Peters, Daniel James Wolf, Anne Guzzo  
Christopher Shultis, moderator
- 10:00 MEET THE COMPOSER: Kurt Frederick Hall (B-120)  
Daniel Lentz, Richard Cameron-Wolfe
- 11:00 COMPOSITION SEMINAR: B-117  
Daniel James Wolf, Yvonne Lee, Daniel Lentz  
William Wood, Christopher Shultis, moderators
- 12:00 LUNCH for all visiting composers
- 2:00 MEET THE COMPOSER: Kurt Frederick Hall (B-120)  
Gordon Mumma lectures on his music and/or musical concerns
- 4:00 COMPOSER LISTENING SESSION CFA 2100  
Listen to recorded examples of music by composers featured  
at this year's symposium.

## Tuesday, April 1

- 9:30 MEET THE COMPOSER: Kurt Frederick Hall (B120)  
Riccardo Piacentini, Yvonne Lee, Anne Guzzo
- 11:00 MEET THE COMPOSER: Kurt Frederick Hall (B-120)  
Daniel James Wolf, Carlo Alessandro Landini
- 12:30 COMPOSITION SEMINAR FOR  
BEGINNING STUDENTS: CFA 1108  
Anne Guzzo, Richard Cameron-Wolfe
- 2:00 CONCERT: Keller Hall
- 5:30 MEET THE COMPOSER: Steve Peters  
UNM Art Museum Lower Level Gallery



## Wednesday, April 2

- 9:00 GUEST LECTURE: Kurt Frederick Hall (B-120)  
“The ONCE Festival: A Model for the Future?”  
Ralf Dietrich, ONCE Festival scholar and guest lecturer
- 10:00 MEET THE COMPOSER: Kurt Frederick Hall (B-120)  
John Kennedy, Dawn Chambers
- 11:00 COMPOSITION SEMINAR: B-117  
Carlo Alessandro Landini, Gordon Mumma, Dawn Chambers  
William Wood, Christopher Shultis, moderators
- 12:30 COMPOSITION IN A VIRTUAL REALITY ENVIRONMENT:  
Center for High-Performance Computing  
Raven Chacon, Robert Putnam, Maria Williams,  
Patrick Willink, moderators. (Lunch will provided.)
- 2:00 ASK THE COMPOSER: Kurt Frederick Hall (B-120)  
Gordon Mumma responds to any questions or issues posed by  
the audience.
- 4:00 COMPOSER LISTENING SESSION CFA 2100  
Listen to recorded examples of music by composers featured at  
this year’s symposium.

# CONCERT PROGRAMS

## Installations

*Filtered Light (Chamber Music 4)* (2008) Steve Peters  
This installation runs continuously throughout the symposium in the lower level of the UNM Art Museum.

*Yada, Yada, Yada: video and music installation* (2008) Panaiotis/Jennifer Predock-Linnell  
This installation runs continuously throughout the symposium in the Center for the Arts main lobby.

## CONCERT I

**Sunday, March 30, 2008**

3:00 and 4:00 p.m. Center for the Arts Main Lobby  
(two performances)

*Impr'Opera* (2008) Molly Sturges  
UNM Children's Chorus, Regina Carlow, director; UNM Voicelab, Leslie Umphrey, director; in collaboration with The Santa Fe Opera, Acushla Bastible, stage director.

## CONCERT II

**Sunday, March 30, 2008**

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

**Duo Alterno**

**Tiziana Scandaletti, soprano**

**Riccardo Piacentini, composer and pianist**

*Mothers of hope* (1997) Carlo Alessandro Landini  
Dedicated to Duo Alterno

*Four Songs from Stephen Crane* (2007-2008) Richard Hermann  
(World Premiere)  
If There is a Witness to My little Life  
Yes, I have a Thousand Tongues  
"Truth," said a Traveller  
I saw a Man Pursuing the Horizon  
Texts by Stephen Crane  
Dedicated to Duo Alterno

- From Due canti brevi* (2007) Curt Cacioppo  
 Foglie avanti San Savino  
 Text by Claudio Salterelli  
 Dedicated to Duo Alterno
- Sequenza VIII for violin* (1976/77) Luciano Berio  
 C armelo de los Santos, violin
- Quattro canzoni popolari* (1947/71) Luciano Berio  
 Dolce cominciamento  
 La donna ideale  
 Avendo gran disio  
 Il ballo  
 Texts by Jacopo da Lentini (1) and Anonymous (2, 3, 4)
- Jazz motetus VI* (Cricket play) (2005) Riccardo Piacentini  
 for piano and “foto-suoni”  
 Texts by American crickets
- A flower* (1950) John Cage
- The Wonderful Widow of Eighteen Springs* (1942)
- La giornata di Betty Boop* (2006) Ada Gentile  
 I pensieri di Betty Boop  
 A passeggio con Bobby  
 Giocando a palla  
 Lezione di solfeggio  
 Pattinando sul ghiaccio  
 A scuola di ballo  
 A tempo di valzer  
 American rock  
 Texts by Sandro Cappelletto, English version by Anna Lisa Deidda  
 Dedicated to Duo Alterno

Travel Expenses provided by:



**CONCERT III**  
**THE JOHN DONALD ROBB CONCERT**  
**Monday, March 31, 2008**  
7:30 p.m., Keller Hall, UNM Fine Arts Center

*Than Particle* (1986) Gordon Mumma  
Scott Ney, live percussion, Gordon Mumma synthetic percussion

Διαλεκτικ (*dialectic*) (2008) Yvonne Lee  
Yvonne Lee, piano

*String Quartet No. 2 Op. 38* (1932, rev. 1965) John Donald Robb  
Cármelo de los Santos, Debra Terry, violins; Kim Fredenburgh, viola;  
David Schepps, violoncello

*Selections from Figures: Seventeen* Falko Steinbach  
*Choreographic Etudes for Piano* (2007)  
Etude No. 1  
Etude No. 10  
Etude No. 16  
Mirrorvisions  
Falko Steinbach, piano

**Intermission**

*Triangulum for clarinet and piano Op. 84* (1978) John Donald Robb  
Maestoso, Vivace, Allegro risoluto  
Tempo Di Valse, lazily  
Moderato-Allegro  
Keith Lemmons, clarinet, Maribeth Gunning, piano

*ARQ: Region III - Refuge* (2008) Richard Cameron-Wolfe  
(World Premiere)  
Cármelo de los Santos, violin; Tzu-feng Liu, piano I;  
Jui-ling Hsu, piano II

*The Bacchus Codices #3* (2007) Daniel Lentz  
Scott Ney, percussion

*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 and the Sanford N. McDonnell Foundation for their generous support of the John D. Robb Composers' Symposium.

# CONCERT IV

Tuesday, April 1, 2008

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

*11 Note Pieces and Decimal Passacaglia* (1978) Gordon Mumma

*Octal Waltz* (1980)

Susan Patrick, harpsichord

**Winner of the Scott Wilkinson Undergraduate Composition Award:**

*Hijas de la Chingada* (2007)

Monica de Marco

We See You

Easy to Hold

No One Counted

Hannah Stephens, voice; Monica De Marco, piano

*Segue* (2007)

Paul Lombardi

Eric Lau, saxophone

*¡Angelus!* (1993)

Curt Cacioppo

Curt Cacioppo, piano

*Devisidero: Six Preludes for Piano Solo* (2002-2007)  
(World Premiere)

Christopher Shultis

Walking

Wind Blowing

Fly Buzzing, Ant Running

Walking (Return)

Bird Chirping, Rustling Leaf

Wind Stopping

Curt Cacioppo, piano

*Decoherence (3)* (1996)

Daniel James Wolf

New Music New Mexico, Kevin Vigneau, conductor

# CONCERT V

Tuesday, April 1, 2008

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

*Trace: for electronic music, dancer and video* (2008)  
(World Premiere) Panaiotis (in  
collaboration with  
Jennifer Predock-Linnell  
and Joyce Neimanas)

*Songs I Learned from the Wind* (2006) Anne Marie Guzzo  
Wind Blows  
New Moon  
Antelope Chase  
Jacque Zander-Wall, mezzo-soprano, David Felberg, Debra Terry,  
violins, Kim Fredenburgh, viola, David Schepps, violoncello

*Elan for solo flute* (2005) (World Premiere) Carlo Alessandro Landini  
Valerie Potter, flute

## Intermission

*Remembering ...* (2007) Richard Hermann  
David Felberg, violin

*Jardins sur la Pluie* (2007) Riccardo Piacentini  
Valerie Potter, flute; Pamela Viktoria Pyle, piano;  
David Schepps, violoncello

*From the Rendition Series* (2006) Gordon Mumma  
Yvonne Lee, piano, Gordon Mumma, internal piano electronics

# CONCERT VI

Wednesday, April 2, 2008

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

*Etude on Oxford Changes* (1957) Gordon Mumma  
Cármelo de los Santos, violin

*Transitional Songs* (2000) John Kennedy  
New Music New Mexico  
John Kennedy, conductor

*Remember* (2007) Dawn Chambers  
Eric Lau, saxophone

*Passing Thru* (2007-2008) (World Premiere) William Wood  
Intro  
Confrontation  
Duet and Cadenzas  
Leaving Tune  
Ending  
Kim Fredenburgh, viola; Scott Ney, percussion

## Intermission

*Fieldwork* (String Quartet No. 2) (1996) Daniel James Wolf  
Abe Franck String Quartet

*Terza Sonata* (1990) Carlo Alessandro Landini  
Yvonne Lee, piano

# 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 2008.*

Jackson G. Akin  
James & Diane Bonnell  
JJ and Darlene Evers  
Marilyn Fletcher  
Robert Gorham, II  
Guy (Retired Lt. Colonel)  
and Nina Hobbs  
Dale and Susan Kempter  
Dean Christopher Mead  
Scott Meredith  
The Honorable James A. Parker  
Sanford and Priscilla Robb-McDonnell  
Margaret Roberts  
Sanford N. McDonnell Foundation  
Dr. Robert Tillotson  
Dr. Robert and Karen Turner  
Dr. Bill Junor and Susan Widar



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JOHN DONALD ROBB  
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## Artists in Residence

### Duo Alterno

Duo Alterno made its debut in 1997 at the Vancouver Festival of Italian Contemporary Music, where it was invited to hold concerts and masterclasses at Simon Fraser University, University of British Columbia and the Vancouver Academy of Music. Since then the Duo performs all over the world: Argentina, Australia, Austria, Belgium, Canada, China, France, Germany, Holland, India, Indonesia, Italy, Japan, Kazakistan, Korea, Macedonia, Mongolia, Russia, the four Scandinavian Countries, Singapore, Turkey, United Kingdom, United States, Uzbekistan. Through CDs (most recently “The Italian Contemporary Voice - vols. 1, 2, 3” for the Stradivarius label), concerts and masterclasses (recent appearances in the United States include Stanford, UC-Berkeley and the University of Portland, in China and Mongolia at Canton Xing Hai Concert Hall, Shenyang Liaoning Grand Theatre, Beijing IIC, Ulaan Baatar Opera Theater, Munich Gasteig and Berlin BKA for “Unerhörte Musik”) the Duo seeks to promote the vocal-piano repertoire from the early 20th Century to living composers, with particular attention to Italian music. Many composers, including Giacomo Manzoni and Ennio Morricone, have written pieces for Tiziana Scandaletti, professor of Vocal Chamber Music at Vicenza Conservatory, and Riccardo Piacentini, professor of Composition at Alessandria Conservatory.



## Participants

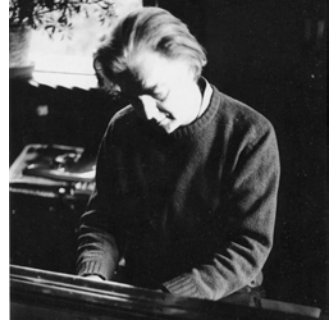
### Curt Cacioppo

Curt Cacioppo is Professor of Music at Haverford College in Pennsylvania. He teaches a variety of courses ranging from studio piano to theory & composition to Native American music. He earned his Ph.D. in composition at Harvard, studying with Leon Kirchner, an MA from New York University in musicology studying with Gustave Reese, and a BacMus in piano from Kent State University where he participated in the Blossom Festival. In 1997 he was recognized as a composer by the American Academy of Arts and Letters with a lifetime achievement award. As a teacher he has won the international Vosgerchian Teaching Prize, a Teaching with Technology award and an award for Innovation in Teaching. His music can be heard on Capstone Records and MSR Classics releases. “Ancestral Passage,” a 2 CD set featuring his chamber music, is his most recent issue (MSR 1216), with himself as pianist, and the American String Quartet, the Moscow String Quartet, and the Friends Chamber Group. Visit his website at <http://www.haverford.edu/music/faculty/cacioppo.php>



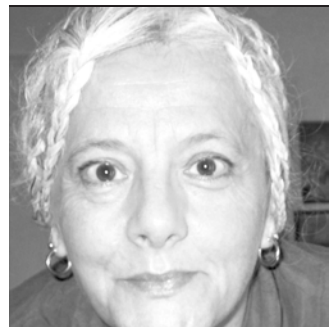
## Richard Cameron-Wolfe

Composer-pianist Richard Cameron-Wolfe was born in Cleveland, Ohio and received his music training at Oberlin College and Indiana University. His principal piano teachers were Joseph Battista and Menahem Pressler; his composition teachers included Bernard Heiden, Iannis Xenakis, and John Eaton. After brief teaching engagements at Indiana University, Radford College (Virginia), and the University of Wisconsin-Milwaukee, Cameron-Wolfe moved to New York City, where he performed and composed for several major ballet and modern dance companies. In 1978 he began a 23-year Professorship at Purchase College, State University of New York, resigning in 2002 in order to devote his life primarily to the piano and composing. He now lives in the mountains of northern New Mexico, where he teaches piano and composition, writes music articles for *Horse Fly*, a monthly journal of politics and culture, and hosts a monthly three-hour “Sunday Morning [Un]Classics” radio show (dominated by 20<sup>th</sup>-century music). His current projects include the recording and editing of two CDs – one of his own compositions, the other showcasing his unique piano repertoire of music by lesser-known 20<sup>th</sup>-century composers. Additionally, he is serving as a consultant on the design and development of a performing arts/art gallery building east of Manhattan, New York. He has been recently engaged as Co-Editor of FULCRUM: an annual of poetry and aesthetics, which will devote approximately one-third of its 500-600-page issue in 2008 to contemporary [classical] music. The book will be linked to a world-map website at which music by composers from throughout the world can be heard. Cameron-Wolfe’s 2006 composition *A Measure of Love and Silence*, a cantata based on the poetry of Tatyana Apraksina (set in both Russian and English translation) will be premiered in May 2008 at the St. Petersburg “Musical Spring” Festival and in June at the American Composers Alliance Festival. He is currently at work on the composition of a work for chamber orchestra, to be titled “ARQ” (a Noah’s Ark of the near future), inspired by the biblical Book of Revelation.



## Dawn Chambers

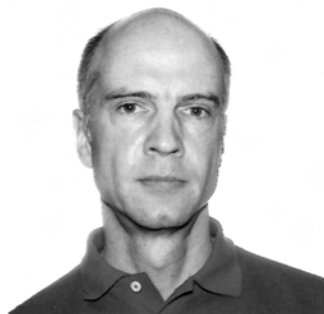
Born in London, UK, Dawn Chambers has lived in New Mexico since 1981. Several years ago she was asked to write the music for the PBS documentary “Kinaalda’, a Navajo Rite of Passage,” which started a hitherto undreamed-of addiction to composition. She is completing a PhD in composition from Stony Brook University, where she studied with Sheila Silver, Dan Weymouth and Peter Winkler. While at Stony Brook she won honorable mention in the International Society of Bassists competition for *Cante*, premiered her *Spinstersongs* in San Francisco and Manhattan, won the Ackerman award, and was one of the main organizers of the Music for Peace festival, in which some two hundred concerts took place over one weekend



worldwide. When not teaching, playing or writing music she enjoys her land in the Datil Mountains and driving to powwows. She is determined to put three hundred thousand miles on her pickup by the end of the year.

## Ralf Dietrich

Independent scholar Ralf Dietrich studied philosophy and musicology at the Johannes Gutenberg University in Mainz, Germany and has worked as a free-lance music journalist for German public radio Hessischer Rundfunk in Frankfurt since 1990. After moving to Ann Arbor, Michigan, in 1993 he has researched the history of the ONCE Festival and the ONCE Group through extensive oral histories and archival work and published several accounts of ONCE-related issues, such as Eric Dolphy's appearance at the 1964 Festival (SEMJA Newsletter, April 2000), Robert Ashley's early works (MusikTexte 88, February 2001), and the correlations between "ONCE and the Sixties" (Otherwise Engaged, Oxford University Press; forthcoming in 2008). Currently, he is editing and translating the collected writings of Robert Ashley for Edition MusikTexte, Cologne, Germany, and preparing a book-length study on ONCE.



## Anne Marie Guzzo

Anne Marie Guzzo earned her Ph.D. in theory and composition (2002) from the University of California, Davis, where she studied composition with Ross Bauer and Pablo Ortiz. Her master's degree is in 20th Century Music from the University of California, Santa Cruz, and she received a bachelor of music in clarinet performance from the University of New Mexico, where she studied with Professor Keith Lemmons. Guzzo is principal clarinet in the Denver-based experimental and interactive orchestra, UnStaged, and also serves as the composer-in-residence for that ensemble. Her *Fanfare for Mountains and Peace* recently received its premiere in La Paz, Bolivia with the University of Wyoming Symphony Orchestra under the direction of Michael Griffith and her compositions have been heard at numerous festivals, including the 2007 International Cello Encounter in Rio de Janeiro, Brazil and the Oregon Bach Festival Composers' Symposium (OBFCS) performed by New York new music ensemble, Fireworks. In 2004 she was the recipient of a Crumb Commission from the OBFCS for a new work that celebrated the 75th birthday of renowned composer, George Crumb. As a composition fellow, Guzzo studied with master composer Chen Yi at the Ernest Bloch Festival of Music in 2003, and her music has been played by the San Francisco Bay Area modern music group, the Empyrean Ensemble; the Cheyenne Symphony Orchestra; Third Angle in Portland, Oregon, and a number of other ensembles. Research interests include the music of Pulitzer Prize-winning composer, Shulamit Ran, the cartoon music of Carl W. Stalling, and silent movie music. Guzzo currently serves as assistant professor of theory and composition at the University of Wyoming in Laramie.



## Richard Hermann

Richard Hermann, Ph.D., Professor of Music at the University of New Mexico is a composer and theorist specializing in 20th- and 21st-century music. He studied composition with Earle Brown, Jacob Druckman, Donald Martino, and Robert Morris. His music is published by Dorn Publications, recorded by National Public Radio, and performed by the Boston Musica Viva, members of the Boston Symphony, Tadeu Coehlo, the Del Sol Quartet, Duo Alterno, Joan Heller, David Jolley, and Gordon Stout among others. As a theorist, he is a frequent speaker at scholarly conferences, and his essays and reviews are published by *Music Theory Online*, *Music Theory Spectrum*, *Perspectives of New Music*, *Sonus*, and *Theory and Practice*. He is a contributing co-editor of *Concert Music, Rock, and Jazz since 1945*, University of Rochester Press, 1995. He often does prepublication reviews for publishers such as W.W. Norton, Oxford University Press, and others.



## John Kennedy

Composer and conductor John Kennedy is the Artistic Associate of Spoleto Festival USA, where he directs the Music in Time contemporary music series as well as leads the Festival Orchestra in many performances of traditional repertoire. He is also Artistic Director of Santa Fe New Music, and has guest conducted with many organizations including the Lincoln Center Festival and New York City Ballet. In 2007, he conducted the American Premiere of Pascal Dusapin's opera *Faustus* at Spoleto USA.

Kennedy's works have been commissioned and performed throughout the world and at festivals including the Kanagawa Arts Festival, Paris' Nouvelle Scenes and London's Bridgewater Festival. He has been commissioned by the Santa Fe Opera (*Trinity*, 2007), Sarasota Opera (*The Language of Birds*, 2004), Bay Area Pianists, the Walt Whitman Project, and many others. Other recent works include the 2007 premiere of his *Horn Concerto* by Richard King of the Cleveland Orchestra. Numerous choreographers have worked with Mr. Kennedy's music, including Albert Evans of New York City Ballet in a solo ballet for Peter Boal, and Mr. Boal in a work for Pacific Northwest Ballet. Recorded works include *Chant* (Monroe Street), *One Body* (First Edition/SFNM), and *Someday* (MSR Classics). To learn more, please visit [www.johnkennedymusic.com](http://www.johnkennedymusic.com)



## Carlos Alessandro Landini

Carlo Alessandro Landini (Milan, 1954) began his music studies at a very young age. As a student at the "Giuseppe Verdi Conservatory" in his native town, in 1978 and 1979 he graduated with honors in Composition (with Bruno Bettinelli) and in Piano (with Piero Rattalino). In Paris, where he studied with Ivo Malec and Olivier Messiaen, he was awarded, in 1981, a second diploma in Composition (unanimously winning the *Premier Prix "à l'unanimité du jury"*) at the renowned Conservatoire

National Supérieur de Musique. After attending numerous Masterclasses (in Siena at the “Accademia Musicale Chigiana”, with Franco Donatoni, in Aix-en-Provence with György Ligeti and Iannis Xenakis, in Groznanj with Witold Lutoslawski, in Darmstadt, where he is regularly invited), in 1981 he was granted the prestigious Fulbright award from the US Department of Education. After that, he spent two years (1981-1983) in the United States, studying and teaching at the University of California in San Diego. A winner of numerous international competitions – including the “Valentino Bucchi” competition in Rome and the “Ennio Porrino” competition in Cagliari – , Mr. Landini is the only composer to have won two consecutive editions of the “W. Serocki” Competition in 2002 and in 2004. Mr. Landini publishes for the Milan-based houses Sonzogno and Rugginenti, the Rome-based Edi-Pan, and the French music publisher Alphonse Leduc (Paris). Three monograph CDs have been issued featuring all his outstanding Piano Sonatas (the *Third Sonata* is currently in the repertoire of Massimiliano Damerini, to whom it was dedicated). His works are widely broadcast, among others, by RAI, BBC, Radio Koper, Radio Warszawa, KPN, Radio France, WDR, NDR and NBS (Japan). In 2003 Mr. Landini was appointed *Fellow* of the Italian Academy in New York and Research Scientist at the Music Department of Columbia University in New York. He has held seminars at the University of California, at the Department of Graduate Studies, Columbia University, at the Eastman School of Music in Rochester, at the State University of New York at Buffalo. Mr. Landini, who presently holds the chair in Composition at the “G. Nicolini” Conservatory in Piacenza, was recently awarded First Prize in the prestigious “W. Lutoslawski” Competition (Warsaw, Poland, Dec. 2007).



## Yvonne Lee

Yvonne Lee is a Boston-based pianist and composer. Highlights of the 2007-2008 season include collaborations with Boston’s Dinosaur Annex, violinist János Négyesy in the complete Mozart Violin and Piano Sonatas, and with pianist Luciane Cardassi in Karlheinz Stockhausen’s *Mantra*, a piece for which Yvonne also realized the electronics and served as sound engineer this year for pianists Katherine Chi and Hugh Hinton. Other performances include the complete solo piano works of Helmut Lachenmann, the American premiere of Carlo Landini’s *Terza Sonata*, and recitals of more traditional solo and chamber repertoire. Yvonne received her Master’s and Graduate Diploma in Piano from the New England Conservatory and her Bachelor’s of Science and Art in Electrical Engineering and Music from the University of California, San Diego. She has performed at the Internationale Ferienkurse für Neue Musik in Germany, Banff Centre, Music Academy of the West, Boston’s WGBH studio and Jordan Hall, and the REDCAT space in Walt Disney Hall in Los Angeles. Major piano teachers include Patricia Zander, Stephen Drury and Aleck Karis. She has also studied composition with Michael Gandolfi at NEC and Chaya Czernowin at Harvard University.



## Daniel Lentz

Daniel Lentz was born in Latrobe, Pennsylvania in 1942. He attended Saint Vincent College where his principal teacher was Rembert Weakland, now the Archbishop of Milwaukee. After graduating he attended Ohio University (M.F.A.), Brandeis University (1965-67), and Stockholm University (1967-68) where he was a Fulbright Fellow (the first in Electronic Music). He received a Composition Fellowship to study at Tanglewood in the summer of 1966 where he worked with Roger Sessions and George Rochberg. These were the days when a student deferment from the draft was still viable. When this deferment was no longer allowed Lentz married and accepted a position as a Visiting Lecturer in Music Composition at the University of California at Santa Barbara (1968). While at UC Santa Barbara, Lentz formed the "conceptual music" ensemble THE CALIFORNIA TIME MACHINE. The CTM performed extensively on the West Coast of the USA and toured Europe in 1969 and 1970. Lentz's appointment at UC Santa Barbara ended in 1970. In 1970, Lentz won the First Prize in the International Composers Competition (Stichting Gaudeamus) in Holland. He was the first American to win the First Prize in the then 37-year history of the Competition. In 1973, Lentz founded and directed the performing ensemble THE SAN ANDREAS FAULT. This ensemble of eight singers and players (with Lentz conducting) toured Scandinavia, Great Britain, and the Continent in 1974, 1976, and 1978. Its repertoire consisted of only pieces especially composed for it (by Budd, Eister, Stock, Strange, Lentz and others). The SAF recorded with Swedish Radio, Danish Radio, Norwegian Radio, BBC, VPRO Radio in Holland, Belgian Radio, WDR Radio in Cologne, Germany, and Radio France in Paris. From 1979 through 1982, Lentz made several tours of Eastern and Western Europe as a soloist. In 1979-80, he received a grant from the D.A.A.D. to live and work in West Berlin. In 1982 he moved to Los Angeles where he founded the DANIEL LENTZ GROUP. The DLG has toured the US and Europe on many occasions and in 1991 completed a highly successful tour of Japan. The group is especially known for its creation and use of "Live Multi-Track Recording" in its performances. Besides his compositional work with and for the DLG, Lentz has also received commissions and composed works for many other performing organizations, most recently for the Los Angeles Philharmonic Orchestra, the Saint Paul Chamber Orchestra, Present Music Ensemble of Milwaukee, Collage of Boston, the Abel-Steinberg-Winant Trio, the Pittsburgh New Music Ensemble, The Los Angeles Philharmonic New Music Group, Japan's Interlink Festival (with DLG), and others (including many individual performers). In 1991 Lentz moved to the Sonoran Desert north of Phoenix, Arizona and currently lives in Albuquerque.



## Paul Lombardi

Paul Lombardi is from Mount Shasta, California. He holds a Ph.D. in music composition from the



University of Oregon, where his primary instructors were David Crumb and Jack Boss. His music has been performed in North America, South America and Europe, and is available from Capstone Records, Zerx Records, and ERM Media. Lombardi's theoretical writings focus on serial music, especially that of Igor Stravinsky, as well as mathematical and computer analysis. He has been a member of the theory and composition faculty at the University of New Mexico since 2003. 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.

## **Panaiotis**

Panaiotis, a composer whose works have been performed throughout the US, Europe, and Japan, has toured worldwide as singer and as a performer of computer assisted music. He is currently a research assistant professor of Music and of Electrical and Computer Engineering engaged in the research and development of music as a medium to analyze complex data in virtual reality immersive environments using algorithmically generated music. The Waters of Life features music in a VR simulation of the kidney nephron, which was recently part of the Santa Fe Museum of Fine Arts' The Art and Artifice of Science exhibit. Collaborating with Panaiotis are choreographer Jennifer Predock-Linnell, professor of dance at UNM; and visual artist Joyce Neimanas, professor of photography at UNM.



## **Steve Peters**

Steve Peters makes music and sound for various contexts and occasions. Striving to be attentive to the subtle nuances of perception and place, his work is often site-specific, using found/natural objects, acoustic instruments, electronics, environmental sound, and spoken text. His intention is to encourage a state of contemplative listening and heightened engagement with the world around us. His work has been presented at the Santa Fe Museum of Fine Arts, Santa Fe Art Institute, Klaudia Marr Gallery, Albuquerque Museum, 516 Magnifico Art Space, Albuquerque Contemporary Art Center, Harwood Art Center, Albuquerque Convention Center, THE LAND/ an art site, University of Texas El Paso, Brooklyn College Art Gallery, the School of the Art Institute of Chicago, and elsewhere. He composed the soundtrack for "Agnes Martin: With My Back to the World," a documentary about the great abstract painter by Mary Lance. His recordings have been released by OO Discs, Cold Blue Music, Sirr, Palace of Lights, and La Alameda Press. Since 1989 he has been the Director of Nonsequitur, a non-profit organization presenting adventurous music and sound art. After fifteen years in New Mexico he moved to Seattle in 2004, where he performs occasionally with the Phonographers Union. (<http://steve-peters.blogspot.com>)





## Riccardo Piacentini

Riccardo Piacentini was born in Moncalieri (Turin, Italy) on 3rd July 1958. At the age of twenty-two he obtained his final diplomas in Composition and Piano and then, at the Turin University, he graduated with top marks in History of Music with a thesis on Goffredo Petrassi's orchestral works. He also received a diploma in Choral Music. A student of Carlo Pinelli (Ghedini's pupil) and Roberto Cognazzo at the Turin Conservatory (1974/80), he followed perfection courses and seminars with Franco Donatoni (1984/87), Sylvano Bussotti, György Ligeti, Ennio Morricone, André Richard (as grantee De Sono at the Experimental Studio in Freiburg), Karlheinz Stockhausen. In 1988 he took part in performances of his works at the Internationalen Ferienkurse für Neue Musik in Darmstadt. Prize-winner at international competitions and selections, including Accademia Chigiana & Radio-France, ICONS – Turin, Zafred Price – Rome, Presteigne Festival in Wales where he represented Italy in 1992, his works are regularly performed all over the world, and recently at the Berkeley, Stanford and Portland Universities, Gasteig in Munich, Justizpalast in Vienna, and Merano Palast in Graz, XingHai Concert Hall in Canton, Liaoning Grand Theater in Shenyang, IIC in Beijing, Opera Ballet Theater in Ulaan Baatar, Unerhörte in BKA in Berlin. Much of his recent production is “foto-musica con foto-suoni”, commissioned by Italian Museums and elaborating on personal sound reportages made by himself during trips from Europe to Asia, Australia and the Americas. Monographic CDs and others in Duo with the soprano Tiziana Scandaletti (Duo Alternò), focusing on Italian vocal music from Dallapiccola to Scelsi, Berio and emergent living composers.



## Christopher Shultis

Christopher Shultis is a writer, composer and scholar and currently Regents' Professor of Music at the University of New Mexico where he has taught since 1980. Recipient of two Fulbright awards, he has taught at the Technische Hochschule Aachen (1993-94) and the Universität Heidelberg (1999-2000). He has served as Artistic Director of the John Donald Robb Composers' Symposium since 2001. Shultis has published articles in *The Musical Quarterly*, *Perspectives of New Music*, *Tijdschrift voor Musiektheorie*, the *Neue Zeitschrift für Musik* and one of the three central chapters of the *Cambridge Companion to John Cage*. “Cage in Retrospect: A Review Essay,” published in *The Journal of Musicology* won a 1997 ASCAP Deems Taylor Award. His book, *Silencing the Sounded Self: John Cage and the American Experimental Tradition*, is one of two books recommended in the *Grout History of Western Music* “for further reading” on John Cage. As a composer and creative artist, selected performances include the Percussive Arts Society International Convention, the Society of Composers International Convention, the German American Institute's (Heidelberg, Germany) Seventh Annual Festival of Experimental Music and



Literature and the University of Illinois Composers' Forum. In 2003 he was awarded a residency from the Wurlitzer Foundation in Taos, New Mexico and in 1993 KNME television produced a half-hour program, "Model and Reality," devoted to his creative work. Shultis' activities as a scholar and creative artist continually draw upon his previous activities as a solo percussionist and conductor of the highly acclaimed UNM Percussion Ensemble. As Director of Percussion Studies at UNM from 1980-1996, Shultis worked closely with many composers including, among others, Ernst Krenek, Lou Harrison, Michael Colgrass and John Cage. His performance of Konrad Boehmer's Schreeuw Van Deze Aarde for solo percussion (BV Haast, 1990) won an Edison award for best new music recording and various ensemble performances under his direction are available on the Neuma, Wergo and 3D labels. More information can be found at [www.chrisshultis.com](http://www.chrisshultis.com).

## Falko Steinbach

The inexhaustible fantasy, his "diluting sound" and sharp understanding of the possibilities of playing the piano and its physical, spiritual and mental aspects have made Falko Steinbach a worldwide recognized soloist, adjudicator and teacher of international mastercourses for piano. Growing up in Leverkusen (Germany), Falko Steinbach has had an extensive international performing career with solo performances and recordings in America, Europe and Asia. He is regularly invited as a soloist, clinician and adjudicator at important International Music Festivals, including Tage Alter und Neuer Musik (Regensburg), New Opera Festival (Rome), Liszt Festival in Florida, International Val Tidone Competition and Festival (Italy), Primer Concurso Nacional De Piano - Claudio Herrera in Mexico, Four Corners Competition in Colorado, International Conference on Piano Musical Arts and Pedagogy in Taiwan, Kuala Lumpur International Masterclass in Malaysia, to name only a few. His compositions include more than 80 piano pieces, chamber music and music for solo voice and choir. Many of these compositions have been recorded on CD.



## Molly Sturges

Molly Sturges is a composer, vocalist, and ensemble leader. She is the artistic director of Littlelobe, an artist-run production house that creates collaborative large-scale intermedia works with underserved individuals and communities. Previous composer/director commissions include: MOMENT (The European Union Festival of Culture in Cork 2005), a four month intergenerational project with homeless older adults and students; Memorylines: Voces de Nuestras Jornadas (The Santa Fe Opera and The Lensic Performing Arts Center), a new community-dialogue opera which brought together people across cultural and economic boundaries in Santa Fe; and CROSSINGS (The Creative Center: Arts for People with Cancer, NYC) a five month project with women living with cancer. Sturges is also a performing



vocalist, recording artist, and leader of creative music ensembles including her own mJane (Pax Recordings) and BING (with collaborator Chris Jonas). A recipient of numerous commissions and residencies, she has written and performed original music for a wide array of projects including dance companies, silent films, circuses, and sound installations for SITE Santa Fe, Taos Talking Film Festival, Santa Fe Live Music Silent Film Festival, and The High Mayhem Festival. She performs regularly as a vocalist specializing in extended vocal techniques and leads workshops on voice, conduction, intermedia collaboration, and composing with communities in the US and abroad. Sturges is currently at work on *Nine Ways To Fly*, a song cycle for chorus written with residents of Santa Fe Care Nursing Home (Santa Fe Opera Artist Residency) and on Littlelobe's *Common Ground* an 18 month intergenerational and cross-community collaborative project with Cuba, New Mexico and two bordering Eastern Agency Navajo communities. Upcoming projects include teaching residencies in Newcastle (UK) and Glasgow (Scotland) on two-week intensive collaborative performances for artists, community members, and BBC Glasgow Outreach Orchestra. She received her MA from Wesleyan University where she was a student of Anthony Braxton and Jon Barlow. On the creation of Impr'Opera, she is honored to be working with Leslie Umphrey and the UNM Voicelab students, Regina Carlow and the UNM Children's Chorus, and Andrea Fellows Walters and Acushla Bastible of The Santa Fe Opera.

## Daniel James Wolf

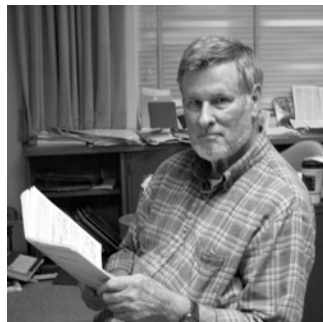
The music of Daniel James Wolf wanders cheerfully along the border between the habits of musical traditions and the possibilities of music built, by first principles, from its raw materials, with particular attention to tuning. He identifies strongly with the American experimental tradition and, in particular, with the radical music of the West Coast. He has composed for all musical resources, and his work list includes six string quartets and a puppet opera, *The White Canoe*, composed with librettist Edward Gorey. Wolf was born in Upland, California in 1961, studied composition in Santa Cruz and at Wesleyan University where he earned his doctorate. His teachers included Lou Harrison, Gordon Mumma, Alvin Lucier and La Monte Young, with decisive contacts to John Cage and Morton Feldman. Due to a series of unplanned events he's lived in Frankfurt, Germany since 1989 with a five year break in Budapest, Hungary. He's done ethnomusicological fieldwork in Mexico, Ireland, and Indonesia. Wolf has written extensively about music and the world about music, of late on the blog *Renewable Music*.



## William Wood

William Wood, Composer-in-Residence and Professor of Theory/Composition at the University of New Mexico since 1971, holds a degree in woodwind performance from Sacramento State College in California, and a Masters in composition from the University of Oregon where he studied with Normand Lockwood. He was a student of Aaron Copland and Wolfgang Fortner while in residence at the Berkshire Music Festival at Tanglewood in 1961 and went on to earn a doctoral degree in

composition in 1965 from the Eastman School of Music. Dr. Wood has taught at Sacramento State College, Eastern Washington State College, Yakima (Washington) Valley College and Wright State University (Dayton). An active jazz saxophonist—combos, big band, various jazz ensembles—Wood has been a lead alto player for many back-up bands for a wide range of performers including Mel Torme, Nancy Wilson, Paul Horn, the Temptations, and the Supremes. His interest in jazz is frequently reflected in his compositions, which derive much of their energy and character from the heavily accented syncopated rhythms so prevalent in jazz. Dr. Wood has received numerous awards and honors, including a prize at the 1966 Prague Spring International Competition for Composers, and has fulfilled many commissions including two compositions written for the New Mexico Symphony Orchestra, for the Nashville Chamber Orchestra, the Prague Chamber players, the Chamber Orchestra of Albuquerque, the New Mexico Brass Quintet, the ensemble of Santa Fe, the New Mexico Music Teachers Association and the International Trumpet Guild. His nearly sixty compositions include orchestral and chamber orchestra works, a wide variety of chamber works and jazz compositions. Wood's music has been performed at the Madrid Jazz Festival, The Kennedy Center, Lincoln Center, Town Hall (NYC), Tanglewood, and by the New Mexico Chamber Orchestra, the Birmingham Symphony, the Nashville Little Symphony, the Eastman-Rochester Symphony, the Prague Symphony, the Spokane Symphony, as well as many concerts at the University of New Mexico. His piece, "Brass Work," written for the New Mexico Brass Quintet, was heard on that ensemble's tour to Italy, Germany and the Southeastern United States. Wood's music may be heard on Opus One Records.



## 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, Roger Reynolds, and Robert Ashley.

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.



The University of New Mexico

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