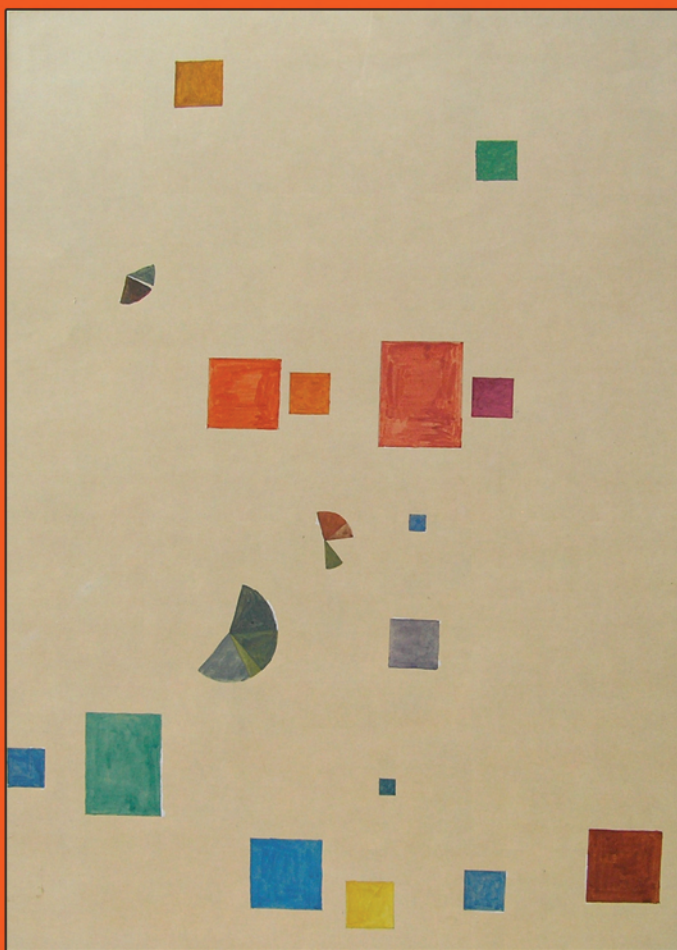


The University of New Mexico  
College of Fine Arts, Department of Music



*Fortieth Annual*

# **JOHN DONALD ROBB COMPOSERS' SYMPOSIUM**

**March 27 - 30, 2011**

**Featured Composer: Konrad Boehmer**

Franklin Cox  
Peter Gilbert  
Richard Hermann  
Elizabeth Hoffman  
Colin Holter

Ron Newman  
Chong Lim Ng  
Karola Obermüller  
Andrea Polli  
Barbara Rettagliati

Martin Scherzinger  
Christopher Shultis  
Skümbaag  
Falko Steinbach  
Sergei Zhukov



## CREATIVE SOUNDSPACE FESTIVAL 2011

Thursday, May 12, 7:30pm

**Nicole Mitchell & Anthony Davis**  
iNK oN pAPER opens

Friday, May 13, 7:30pm

**Rova Saxophone Quartet**  
Mark Weaver's UFO Ensemble opens

Saturday, May 14, 7:30pm

**Rez Abbasi's Invocation Quintet**  
featuring Vijay Iyer & Greg Osby  
Jefferson Voorhees: solo percussion opens

## SPRING 2011 HIGHLIGHTS

Kenny Werner Quintet

Adriana Maresma Fois Flamenco

Gerald Clayton Trio

A Hawk & A Hacksaw

Jim Hall Quartet featuring Greg Osby

Skümbaag

Kurt Elling

Bobby Shew Sextet

Los Muñequitos de Matanzas

Ambrose Akinmusire Quartet

Taksim with Souren Baronian

Chick Corea & Gary Burton

Zakir Hussain & Shivkumar Sharma

Hot 8 Brass Band

Albuquerque Grand Poetry Slam

Nicole Mitchell & Anthony Davis

Rova Saxophone Quartet

Rez Abbasi's Invocation Quintet

featuring Vijay Iyer

Lorca Hart Trio

*plus more — much much more!*

# OUTPOST *Performance Space*

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## UNM John Donald Robb Musical Trust *5th Biennial National Composers' Competition*

### Award

The John Donald Robb Musical Trust at the University of New Mexico (UNM) will award a \$3,500 prize for the winning composition which will be performed during UNM's Robb Composers' Symposium in March, 2013.

### Eligibility

The UNM Robb Trust Composers' Symposium is open to all national (USA) composers. There is no age limit, and students are welcome to apply. The winning composer must be present at the Composers' Symposium for the acceptance of the award and for the intended performance of his/her composition.

### Submitted Work

- Composition must be a vocal or instrumental, solo or chamber work for up to 6 musicians.
- Composition must be between 6 and 10 minutes in length.
- Composers will be required to use folk song source material from the John Donald Robb Archive of Southwestern Music at the Center for Southwest Research (CSWR), Zimmerman Library, UNM. This link [http://econtent.unm.edu/cdm4/index\\_robb.php](http://econtent.unm.edu/cdm4/index_robb.php) leads to the main page of the folk song source material Field Recordings. Once there, click on "Browse", then select the folk song of interest and click on it to hear the recording.
- Scores will be adjudicated by an international panel of judges who will be recognized composers and/or performers.

### Application Deadline

Applications and completed scores must be postmarked by October 1, 2012.

### More Information?

Phone: (505) 277-8967 or check the Trust Website for announcements and updates:  
[www.robbtrust.org](http://www.robbtrust.org)

# A Note from the Artistic Director

After more than thirty years at the University of New Mexico, I will be retiring in December 2011 and thus coming to the end of my time serving as Artistic Director of the John Donald Robb Composers' Symposium. Much has changed for me in the last thirty years but one constant has been my involvement with the symposium: as a percussionist and conductor in the eighties and nineties, gradually changing over to having compositions performed by myself and later by others, and since 2000, serving as its Artistic Director. It is hard to believe, as the symposium reaches its milestone of forty consecutive years, that I have been involved (with the exception of two sabbaticals) in all but eight of those years! So if you don't mind, having never before written anything to accompany these programs, I'd like to in this last one wax nostalgic for a page.

Certainly, I'll never forget the many performances by the UNM Percussion Ensemble under my direction. Whether it be digging in the garbage behind Furr's Cafeteria looking for the right tin can sounds when John Cage was a guest, or having to get special permission to cut into oxygen tanks of different sizes when Lou Harrison was headliner, my students did whatever it took to make their performances definitive. They were always a highlight and one of few student ensembles to perform on the symposium in those days. Some of those former students will be performing the opening concert of this year's symposium.

My own participation goes back to the very moment I arrived at the University of New Mexico. And the first guest I personally invited was Konrad Boehmer (in 1984) so he could hear a live performance of *Schreeuw van deze Aarde* (Cry of this Earth), a piece whose American premiere I had performed three years earlier. The recording of that performance later went on to win an Edison award (Europe's version of our Grammys). Having Konrad back as a guest this year seemed an appropriate way to bring my participation full circle.

Last spring, in the midst of what ended up being my last class at UNM, a seminar on experimental music whose conclusion could rightly be regarded as the Tuesday morning sessions "Post-War Experimentalism: A Reappraisal," I realized that I was more interested in making history than teaching it. In a sense I've always felt my time at UNM provided a way of doing both. And being a part of the John Donald Robb Composers' Symposium, for me at least, has been a way of combining the two: a chance to listen to the music being written right now, all over the world, typically including music I both like and don't like, and learning more about the various ways composers go about writing new music as well as how performers go about presenting it.

That being said one caveat regarding this year, my last where I will exercise my own personal taste in the decision-making. For this symposium, I chose to be surrounded by my friends and colleagues, fellow travelers if you will, of what I regard as a legacy embodied by Robert Schumann: the role of composer as artist-intellectual, someone who both writes music and writes about music, someone fully present in the world and concerned about one's place in it. The John Donald Robb Composers' Symposium has been a great place to explore these themes during my time at UNM. And it too has made history, a history in which I'm proud to have played a part.

Enjoy the symposium!

# John Donald Robb Composers' Symposium

## **FEATURED COMPOSER**

Konrad Boehmer

Franklin Cox  
Peter Gilbert  
Richard Hermann  
Elizabeth Hoffman  
Colin Holter  
Ron Newman  
Chong Lim Ng

Karola Obermüller  
Andrea Polli  
Barbara Rettagliati  
Martin Scherzinger  
Christopher Shultis  
Falko Steinbach  
Sergei Zhukov

## **ARTIST IN RESIDENCE**

Skümbaag

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

Dr. James Linnell, Interim Dean, College of Fine Arts  
Dr. Steven Block, Chair, Department of Music

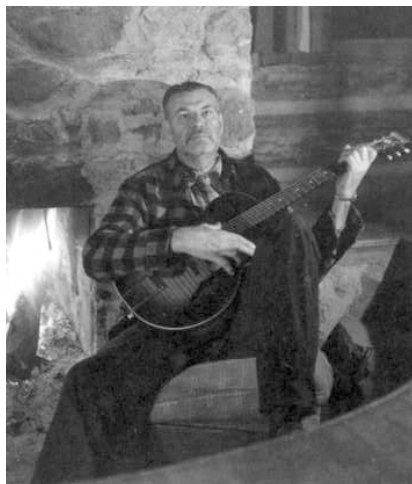
## **COMPOSERS' SYMPOSIUM STAFF**

Dr. Christopher Shultis, Artistic Director  
Andrew Saletta, Graduate Assistant, John D. Robb Musical Trust  
Lauren Hunter, Keller Hall Manager  
Manny Rettinger, Audio Engineer

Cover image courtesy of Konrad Boehmer  
"Raumintensitäten" (Space Intensities), © 1959, Konrad Boehmer

# John Donald Robb

John Donald Robb (1892-1989) is an internationally performed composer with more than 40 symphony and chamber orchestra performances and widely circulated recordings by the eminent National Polish Radio Symphony Orchestra. He was the Dean of the College of Fine Arts at the University of New Mexico from 1942-57. Robb was also an international attorney, adventurous musician and composer, ethnomusicologist, sportsman, folklorist and educator. He studied music composition with leading contemporaries of the day, including Nadia Boulanger, Roy Harris, Paul Hindemith, Darius Milhaud and Horatio Parker.



Robb led a rich and varied life as an attorney, composer, and arts educator, but is particularly remembered as a folksong collector and major preservationist for the imperiled Hispanic folk culture of New Mexico and the Southwest. Virtually all aspects of this culture are embodied in his unique collection of 3,000 field recordings personally made on site by the Dean – now accessible on the internet by going to: [http://econtent.unm.edu/cdm4/index\\_robb.php](http://econtent.unm.edu/cdm4/index_robb.php)

Reflecting his interest, Robb wrote two books on the subject, ***Hispanic Folk Songs of New Mexico*** (1954; revised edition by UNM Press, 2008), and the definitive ***Hispanic Folk Music of New Mexico and the Southwest: A Self-Portrait of a People*** (1980, University of Oklahoma Press). He composed symphonies, concertos for both viola and piano, sonatas, chamber and other instrumental music, choral works, songs and arrangements of folk songs, operas and a musical comedy (*Joy Comes to Deadhorse* with Tom Jones. Later, aided by music by Harvey Schmidt, Jones went on to fame and fortune with a de-Hispanicized version titled *The Fantasticks*). Robb also composed more than sixty-five electronic works and is considered a pioneer in the field of experimental music having attended one of the first seminars (1965) of Bob Moog, electronic innovator and the inventor of the Moog synthesizer.

Recent performances of Robb's work include "Symphony No. 1" by the St. Louis Chamber Orchestra, conducted by James Richards, in November of 2010.

# The Trust

The **UNM John Donald Robb Musical Trust** was established in 1989 following the deaths of John Donald Robb and his wife, Harriet. The Trust was created to support the performance, study, promotion and dissemination of John Donald Robb's music, as well as to preserve and improve the resources of the *John Donald Robb Archive of Southwestern Music* and the Robb manuscript collection at the University of New Mexico.

The **Mission of the UNM Robb Trust**, in collaboration with the University of New Mexico, 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.

The John Donald Robb Musical Trust has co-sponsored and created numerous initiatives to further John Donald Robb's legacy, including

- **Documentary** – The Emmy Award winning Interactive Website and Documentary, "Musical Adventures of John Donald Robb in New Mexico," produced by KNME-TV-5, New Mexico's PBS affiliate, is continuously available at (<http://www.knme.org/robb/>) or by accessing it through the Trust Website at [www.robbtrust.org](http://www.robbtrust.org).
- **UNM John Donald Robb Composers' Symposium** – An annual international symposium co-sponsored with the Department of Music at the University of New Mexico.
- **UNM John Donald Robb Composers' Competition** – A national biennial competition with international judges and a cash award of \$3,500.
- **Graduate Assistantship** – A program for qualified students wishing to study for a Master's Degree in Music or Music Education created to support the John Donald Robb Archive of Southwestern Music and the Robb manuscript collection at the UNM Center for Southwest Research and the annual Composers' Symposium.
- **International, National & Regional Performances** – Sponsoring and promoting performances of works by John Donald Robb and other composers, as well as folk music from the Southwest.
- **Educational Outreach** – Focusing on offering scholars, students and the general public opportunities to explore and study folk music of the Southwest and the music and legacy of John Donald Robb – as well as dissemination of the results to new audiences.
- **Preservation** – Preserving and supporting the editing of the works to "performance-ready" standards and recording of music collected and produced by John Donald Robb.
- **Grants** – Offering small grants for projects that advance the mission of the Trust.

More Information? - Those interested in discovering more about Dean Robb or the Trust including receiving Trust newsletters can access the Trust website at [www.robbtrust.org](http://www.robbtrust.org) or contact the Trust by email at [robbtrst@unm.edu](mailto:robbtrst@unm.edu) or phone at 505-277-8967, and visit the unrivaled collection maintained and enhanced in the J. D. Robb Archives at the UNM Libraries' Center for Southwest Research in Zimmerman Library.



## Featured Composer:



## Konrad Boehmer

Konrad Boehmer was born in 1941 in Berlin. He studied composition with Gottfried Michael Koenig (1959-61) and philosophy, sociology and musicology at the University of Cologne, writing his doctoral thesis on the theory of open form in new music ("Zur Theorie der offenen Form in der neuen Musik", 1966). From 1961-1963 he was active at the electronic music studios of the WDR (West German Broadcasting Company) in Cologne. In 1966 he moved to the Netherlands and worked until 1968 at the Institute of Sonology at Utrecht University. He then became music editor of the Dutch weekly newspaper *Vrij Nederland* and in 1972 professor of music history and new music theory at the Royal Conservatory in The Hague, where since 1994 he has been director of the Institute of Sonology.

In the 1970s and '80s he was repeatedly guest professor at the "Latin-American Courses for Contemporary Music", as well as extensively in the USA and Europe. His composition *Information* was presented with the Dutch AVRO-award (1966) and the electronic work *Aspekt* was awarded the first prize of the Vth Paris Biennale in 1968. His music drama *Doktor Faustus* was awarded the Rolf-Liebermann prize in 1983. In 1985 the City of Rotterdam awarded him the "Pierre-Bayle-Prize" for his writings on music and musical life. His works include concert music (chamber and symphonic), music theatre and electroacoustic music. Boehmer's works have been featured at the following festivals and organizations: Musik der Zeit (WDR, Cologne), Domaine Musical (Paris), Radio Télévision Belge (Brussels), Österr. Rundfunk (Vienna), Tage der Neuen Musik (Hannover), musica nova (Bremen), Gaudeamus Music Week (Hilversum), Allgemeines Deutsches Musikfest (Munich), Concertgebouw (Amsterdam), ORTF (Paris), Théâtre National de l'Opéra (Paris), Centre Pompidou (Paris), Nationale Opera (Amsterdam), Nat. Opera België (Brussels), UNM Composers' Symposium (Albuquerque), Donaueschinger Musiktage, Wittener Tage für Neue Kammermusik, Stadsschouwburg (Rotterdam), Festival International de Musique Expérimentale (Bourges), Hamamatsu Festival (Japan), Helsinki Festival (Finland).

# Daytime Schedule

## **Monday, March 28**

- 9:00 WELCOME: Steven Block, Chair, Department of Music  
PANEL DISCUSSION: MUSIC AND POLITICS  
Kurt Frederick Hall (B-120)  
Konrad Boehmer, Franklin Cox, Elizabeth Hoffman  
Christopher Shultis, moderator
- 10:00 MEET THE COMPOSER: Kurt Frederick Hall (B-120)  
Franklin Cox, Chong Lim Ng, Barbara Rettagliati
- 11:00 COMPOSITION SEMINAR: B-117  
Konrad Boehmer, Barbara Rettagliati, Franklin Cox
- 12:00 LUNCH for all visiting composers
- 2:00 MEET THE COMPOSER: Kurt Frederick Hall (B-120)  
Konrad Boehmer lectures on his music and/or musical concerns.

## **Tuesday, March 29**

### **Post-War Experimentalism: A Reappraisal**

- 9:30 HISTORICAL INTRODUCTIONS: Kurt Frederick Hall (B-120)  
Christopher Shultis, Richard Hermann, Martin Scherzinger
- 11:00 CONTEMPORARY APPLICATIONS (AND REFLECTIONS):  
Kurt Frederick Hall (B-120)  
Elizabeth Hoffman, Franklin Cox, Konrad Boehmer
- 12:30 COMPOSITION SEMINAR: B-015  
Martin Scherzinger, Sergei Zhukov
- 2:00 CONCERT: Keller Hall

## **Wednesday, March 30**

- 9:00 MEET THE COMPOSER: Kurt Frederick Hall (B-120)  
Martin Scherzinger, Elizabeth Hoffman
- 10:00 MEET THE COMPOSER: Kurt Frederick Hall (B-120)  
Ron Newman, Sergei Zhukov



- 11:00 COMPOSITION SEMINAR: B-117  
Chong Lim Ng, Elizabeth Hoffman, Ron Newman
- 2:00 ASK THE COMPOSER: Kurt Frederick Hall (B-120)  
Konrad Boehmer responds to any questions or issues  
posed by the audience.

## Concert Programs

### **Sunday, March 27, 7:30 PM: Skümbaag at the Outpost**

210 Yale SE (Two blocks south of Central)

***\$15/\$10 Members & Students. FREE for UNM Students & Faculty & Composers' Symposium Guests (Students and Faculty must have valid UNM ID. Advance reservations required. Reservations will be held until 15 minutes before showtime). Available in advance, by phone or in person, at the Outpost Performance Space (268-0044).***

### **Monday, March 28, Keller Hall, 7:30 PM**

#### **The John Donald Robb Concert**

*Miniatures* (1963) for Brass Quintet John Donald Robb  
and Percussion

UNM Graduate Brass Quintet with Paul Palmer, percussion

*Prelude and Commentary* (1979) John Donald Robb  
for Brass and Percussion

UNM Brass Ensemble with Sharalaina Piro-Rael; Patrick Beare;

Paul Arroyo, percussion

JD Shaw, director

*Two Songs* (1968): "I Am Very Old Tonight" John Donald Robb  
and "Tears", Opus 57

for Women's Chorus, Oboe, and Piano

(arranged by Bradley Ellingboe)

Kevin Vigneau, oboe; Ivan Koska, piano

Las Cantantes, Maxine Thévenot, director

*The Recording You Will Now Hear* (2010) Colin Holter  
(World Premiere)

Winner of the 2010 UNM John Donald Robb National  
Biennial Composers' Competition

Chatter with David Felberg, conductor

Valerie Potter, flute and piccolo; Lori Lovato, clarinet;

Michael Gruetzner, contrabass clarinet; Megan

Julyan, violin; James Holland, cello; Alexis Corbin,

vibraphone; Charles Dickinson, piano

### **Intermission**

*moving in spirals* (2004) Karola Obermüller  
for electroacoustic media

*Pathological Curves* (2009) Elizabeth Hoffman  
for Trumpet and Chamber Ensemble  
John Marchiando, trumpet; New Music New Mexico:  
Luis Alberto, violin; Jesse McAdoo, cello; Ivan Koska, piano;  
Joshua Nation, percussion  
Kevin Vigneau, director

*Tango Deslavado y Moroso* (1984) Konrad Boehmer  
Charles Dickinson, piano

*Optics* (2008) for Woodwind Quintet, Ron Newman  
Piano and Trumpet  
New Mexico Winds: Valerie Potter, flute; Kevin Vigneau, oboe;  
Keith Lemmons, clarinet; Denise Reig-Turner, bassoon;  
JD Shaw, horn; John Marchiando, trumpet; Ivan Koska, piano

## **Tuesday, March 29, 2:00 PM, Keller Hall**

*"... silbern"* (2008) Karola Obermüller  
Sapphic stanzas for bass flute  
solo version for alto flute (2011) (World Premiere)  
Valerie Potter, alto flute

Selections from *Gerunds and Participles* Richard Hermann  
an open folio for string quartet (or subsets)  
with guest oboist  
*inventing...* for violin and viola (1975)  
*wedging...* for solo viola (2010), *Canto* for oboe solo (1980)  
*filling...* for oboe, violin, and viola (2007)  
Kim Fredenburgh, viola; Cármeo de los Santos, violin;  
Kevin Vigneau, oboe

*Songstressed* (2011) for electro-acoustic media Elizabeth Hoffman

*Recoil* (1994) for solo cello Franklin Cox  
Franklin Cox, cello

**足迹** (*Footprints*) (2006, rev. 2011) Chong Lim Ng  
for piano solo  
Chong Lim Ng, piano

*Atmospherics/Weatherworks* (2000) Andrea Polli  
Part 1 of 3: Sea Level

## **Tuesday, March 29, 7:30 PM, Keller Hall**

From *Waldmusik* (2009)

Christopher Shultis

Wissahickon

Pulpit Rock

French Creek

Tzufeng Liu, piano; Scott Ney, percussion

*Esto Memor* (2009) (World Premiere)

Barbara Rettagliati

New Music New Mexico: Kristen Wright, Cesar Aviles, violins;

Enrique Victoria, viola; Jesse McAdoo, cello; Ben Willow, bass;

Ivan Koska, piano; Joshua Nation, Brendon Mizener, percussion;

Kevin Vigneau, director

*Ricordi Furtivi* (2010) (American Premiere)

Barbara Rettagliati

(text: Claudio Saltarelli)

Paula Corbin Swalin, voice; Amy Greer, piano

*"No, You Are Wrong!"* argument  
between oboe and piano (2009)

Falko Steinbach

Kevin Vigneau, oboe; Falko Steinbach, piano

### **Intermission**

*Atmospherics/Weatherworks* (2000)

Andrea Polli

Part 2 of 3: 8500 feet above sea level

*Echelon* (2001)

Konrad Boehmer

Raven Chacon, Mateo Galindo, guitars; Monica DeMarco, bass;

Christian Newman, drums; Ryan Jarvis, percussion;

CK Barlow, computer

*Clairvoyance* (1989) for solo cello

Franklin Cox

*Etude* (2009) for solo cello

Franklin Cox, cello

*Spivanochky* (1975)

Sergei Zhukov

Five Ukrainian songs for sopranos and  
instrumental ensemble (American Premiere)

Keith Lemmons, clarinet; Ivan Koska, piano; Scott Ney, percussion;

Cármelo de los Santos, violin; Rebecca Brunette, Paula Corbin

Swalin, sopranos

## **Wednesday, March 30, 7:30 PM, Keller Hall**

*Atmospherics/Weatherworks* (2000)  
Part 3 of 3: The Top of the Atmosphere

Andrea Polli

*Lyric Sonata* (2010)  
Eric Lau, saxophone; Ron Newman, piano

Ron Newman

*Hallucinating Accordion* (2004) for Piano Trio  
Kristen Wright, violin; Jesse McAdoo, cello; Charles Dickinson, piano

Martin Scherzinger

*Book of Transformations* (2000)  
for prepared piano (American Premiere)  
Tzufeng Liu, piano

Sergei Zhukov

### **Intermission**

*Morning Mist* (2009) for cello and piano  
(American Premiere)  
David Schepps, cello; Chong Lim Ng, piano

Chong Lim Ng

*By the Lonely Traveller's Call* (2011)  
for tuba and electronics (World Premiere)  
Richard White, tuba

Peter Gilbert

*Frontlines* (2009)  
for chorus, pianos and percussion (World Premiere)  
Text: Albert Ostermaier (trad. Philipp Boehm)  
New Mexico Symphony Orchestra Chorus, Roger Melone, conductor  
Tzufeng Liu, Ivan Koska, pianos; Scott Ney, Nick Baker, percussion

Konrad Boehmer

# Acknowledgments

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Sanford N. McDonnell Foundation  
Ann and Gordon Getty Foundation  
Dean Martha Bedard  
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JJ and Darlene Evers  
Elen A. Feinberg  
Marilyn Fletcher  
Robert Gorham, II  
Eileen Grevey Hillson and  
Dr. David C. Hillson  
Lt. Colonel (Retired) Guy and  
Nina Hobbs  
Belinda Jentzen and Richard Virtue  
Nancy Johnson  
Dr. Bill Junor and Susan Widor  
Michael Kelly  
Dale and Susan Kempter  
Dean James Linnell

Sue McAdams  
Dr. Christopher Mead  
Drs. Bruno and Elsie Morosin  
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Dr. Robert and Karen Turner  
Mark Weber and Dr. Janet Simon  
Lynette Westendorf  
Scott and Jane Wilkinson  
Richard Cameron Wolfe

Music Department Chair, Steven Block, and all the participating UNM music faculty and students, without whose support the symposium wouldn't be possible

Tom Guralnick, Alicia Ultan, and everyone at the Outpost Performance Space for their ongoing support of the symposium

Special thanks to Senator Jeff Bingaman and Mr. Stanley Allen at the Senator's Albuquerque office for their assistance in making possible the appearance of Sergei Zhukov at this year's symposium

Nanette Ely-Davies and Frank Horner at Speedzone Print and Copy

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THE FORTIETH ANNUAL  
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# Ensemble in Residence



## SKÜMBAAG™

*21st Century, Phantasmagoric, "Rockin'" Vaudeville*

In the late 1980s, a group of super-stimulated, over-worked, UNM music students, in desperate need of an artistic yet fun-loving musical outlet, took an idea that began as a joke and made it real. Combining humor, theater, dance, cooking skills, unbridled costumery, blazing licks, modern compositional techniques, and endless surprises the performance troupe came to be known, infamously, as the award winning rock band SKÜMBAAG™.

Skümbaag shows are uniquely tailored events which include appearances in: night clubs, college lectures, Shakespeare plays, weddings, television and radio broadcasts, dark comedy musicals (with interpretive ballet), concerto grossi with orchestra, poetry slams, children's concerts, international symposiums, church services, experimental arts festivals, original music festivals, epic tone poems, original radio plays and full length rock operas.

The members of Skümbaag make their homes all across the country, maximizing their collective understanding of contemporary American music and culture as well as maximizing the cost of each show. The members of Skümbaag appear under constantly changing aliases, freeing each performer to be a character (not themselves) as well as protecting their identities from the usual crazed fans and unscrupulous paparazzi. Often, there are special "cameo" appearances by individual and/or groups of artists who adopt "Skümbaag" aliases. Skümbaag also "moonlights" as the Véspüs Marimba Band (*latin, ragtime, novelty music*) and as the Links Ensemble (*contemporary chamber music/trans-media performance ensemble*) occasionally appearing as two different bands on the same evening. Their sole "authorized" recording, *Music Is The Enemy* (1994 BIG n' Schwartz), is out of print (and nobody in the band seems to have a copy)! A second studio release is expected sometime in the unforeseen future (perhaps after their recording as Véspüs-Marimba Band gets off the hard drive) ...

SKÜMBAAG is:

JohnBo th' Kidd'lee (Johnny Bartlit)

Hovey Cheeze Lamptapper (Hovey Dean Corbin)

Tiberius Knobbs (Andrew Fietek)

Keg McNabb (Wm. Craig McClelland)

DUG (Douglas Nottingham)

Dan'lope (Daniel P. Ward)

Don Señor Don Tomato (Jeff Benham) additional complications

Miss Muffin (Kristen Loree)



# Participants



## FRANKLIN COX

Franklin Cox received B.M. degrees in cello and composition from Indiana University, as well as composition degrees from Columbia University (M.A.), and the University of California, San Diego (Ph.D.), where he also served as adjunct faculty member from 1993 to 1995. He studied cello with Gary Hoffman, Janos Starker and Peter Wiley, and composition with Steven Suber, Fred Lerdahl, Brian Ferneyhough and Harvey Sollberger. Cox has received numerous fellowships, prizes and commissions from leading institutions and festivals of new music, including fellowships from the Schloss Solitude and the Sacher Stiftung, the highest awards

for both composition and cello performance from the Darmstadt Festival (also serving on the Komponistforum in 1994), and commissions from the 1998 Berliner Biennale and 2001 Hannover Biennale. Since 1993, he has presented a solo recital entitled "The New Cello," focused on original works for the cello, more than a hundred times throughout Europe and North America. He has performed with many leading new music groups, including SONOR, the Group for Contemporary Music, Exposé, Surplus, Kammerensemble Neue Musik Berlin, Ensemble Köln, and the Noise ensemble. In January 2006 he formed the duo C-squared with flautist Lisa Cella. Together they have commissioned numerous new works from composers and have performed throughout the United States and in Mexico. In 2002 he began teaching on the faculty of the University of Maryland, Baltimore County and in 2007 he joined the faculty of Wright State University. He is founding co-editor of the international book series, *New Music and Aesthetics in the 21st Century*, and is also founding co-editor of *Search*, an on-line/print journal focused on new music and culture. In 2008 he founded the annual *American Innovators* series with a colloquium and concert in honor of Elliott Carter's 100th birthday. His works are published by Rugginenti Editions and Sylvia Smith Publications and they can be heard on Rusty Classica, Neuma Records, Solitude Edition, and Centaur Records.



## PETER GILBERT

Peter Gilbert's work combines traditional instrumental writing with elements of improvisation, live-performed electronics, and other media. His music, whether in multi-media theater, film, installation or a traditional concert, thrives on the act and art of collaboration. He has held artist residencies at ZKM, Bourges (France), La Mortella (Italy), and Treehaven (Wisconsin), has been a fellow at the Akademie Schloss Solitude (Germany) and been composer-in-residence for the Newburyport Chamber Music Festival. Other accolades and commissions have come from the

Barlow Foundation, the Russolo Foundation, the Look & Listen Festival, the Third Practice Festival, the Institut International de Musique Electroacoustique de Bourges, the Washington International Composers Competition and the ZKM Institut für Akustik und Musik. Gilbert holds degrees from Illinois Wesleyan University, the Cleveland Institute of Music, and Harvard University. He has taught composition, electronic music, music theory and music history at Harvard University, Wellesley College, Northeastern University, University of Massachusetts-Dartmouth, Case Western Reserve University, and the Cleveland Institute of Music and currently teaches at the University of New Mexico as Assistant Professor of Composition. Gilbert's work as a composer, performer and producer can be heard on New Focus Recordings and at <http://petergilbert.net>.



## **RICHARD HERMANN**

Richard Hermann, Ph.D., Professor of Music at the University of New Mexico is a theorist specializing in 20th- and 21st-century music and a composer. 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, serves on editorial boards, and is twice a fellow of the

Mannes Institute for Advanced Studies in Music Theory. He studied composition with Earle Brown, Jacob Druckman, Donald Martino, and Robert Morris. His music is published by Dorn Publications, recorded by WGBH for National Public Radio, and performed by the Boston Musica Viva, members of the Boston Symphony, Tadeu Coelho, the Del Sol Quartet, the Duo Alterno (Italy), Joan Heller, David Jolley, and Gordon Stout among others.



## **ELIZABETH HOFFMAN**

Elizabeth Hoffman is Associate Professor at New York University, Arts and Science faculty, where she founded and directs the Washington Square Computer Music Studio. She composes acoustic and electroacoustic music, the latter including works for fixed media, with and without acoustic instruments, and live computer-generated sound. Hoffman has been a guest composer at the EMS in Basel, and has been commissioned by the ICMA, DIFFUSION i MéDIA, American Composers Forum, various performing groups and soloists in New York City and internationally. Research interests include tuning paradigms and timbral organization; rhythmic

complexity; theories of notation and interpretation; aesthetics theory and history; and technology as it is impacting creative thought. Recognition for her

composition includes artist grants from the Seattle Arts Commission, a Bourges Residence Prize, and a Prix Ars Electronica mention.



## **COLIN HOLTER**

Colin Holter (b. 1983) is a composer of new music. Currently a doctoral student at the University of Minnesota, he holds a BA *summa cum laude* from the University of Maryland, Baltimore County, an MMus from the University of Illinois at Urbana-Champaign, and an MPhil from Brunei University. His teachers have included Richard Barrett, Franklin Cox, James Dillon, Linda Dusman, Christopher Fox, Erik Lund, Keeril Makan and Stuart Saunders Smith. In addition to his activities as a composer, Holter writes a weekly column for *NewMusicBox*, the web magazine of the American Music Center. Holter is a native of Frederick, Maryland.



## **RON NEWMAN**

Ron Newman has been a member of the Michigan State University faculty since 1980, where he served as Director of Jazz Studies from 1980 until 1995, and where he is currently Professor of Music Theory. He received an undergraduate degree in Music Education from the University of North Texas, and Master's and Ph.D. degrees in Music Composition from Michigan State University. Active in both the jazz and classical fields as a performer and composer he has received composition commissions from a variety of sources, including the National Endowment for the Humanities and The New York Concert Artist's Guild. Recent recordings

include *Two States of Being*, written for and recorded by classical trumpeter John Harbaugh on the CD "New Trumpet Vistas," and the CD "You and I," featuring tubist Marty Erickson and trombonist Wycliffe Gordon on which he played piano and wrote numerous arrangements. "You and I" was one of three recordings nominated for "CD of the year" by the International Tuba Euphonium Association. In 2010 he had works performed at the National Flute Association National Convention and the North American saxophone Alliance Biennial Conference.



## **CHONG LIM NG**

Malaysian pianist-composer Chong Lim Ng received a full scholarship from the Royal College of Music (RCM), London after winning 1st prize at the Malaysian National Piano Competition in 1993. Under the tutelage of Professor Frank Wibaut in London, Chong Lim won numerous prizes and scholarships such as the Royal Overseas League

Competition, Anthony Saltmarsch Junior Fellowship and the Countess of Munster Trust. After obtaining his Postgraduate Diploma Chong Lim continued his piano studies with Professor Elza Kolodin and subsequently with Professor Beat Furrer at the Universität für Musik und darstellende Kunst Graz, Austria for music composition. While there, he was awarded the Austrian scholarship of "Streifstipendium" and "Begabtenstipendium". Chong Lim has appeared both as a soloist and chamber musician in England, Austria, Germany, Spain, Ukraine, Holland, Denmark, USA, Japan, the Philippines, Singapore, Taiwan and Malaysia. A prolific composer, Chong Lim has had his works commissioned by and premiered in various countries including *Rimba*, *Window* and *Xiang* (premiered by the Malaysian Philharmonic Orchestra in 2006-7), *A Distant Voice of the Rain Forest* for solo piano (performed at Tongyeong International Music Festival, Korea, 2009) and *Amorphous* for String Orchestra (premiered at the Brauweiler "Streams" International New Music Festival in Germany, 2010).



## KAROLA OBERMÜLLER

In recent years, Karola Obermüller's composing has given equal time to the concert hall and the stage. She has written operas for various German opera houses and festivals and is currently working on another collaborative opera for Theater Bonn (funded by an Ernst von Siemens Music Foundation Grant). In that same span she has also filled concert commissions from the Bayerischer Rundfunk, the IPPNW Congress Nürnberg, and the Nouvel Ensemble Moderne (*helical*, which has been recently released on CD), and she is currently completing work on a Fromm Music Foundation commission for clarinetist Michael Norsworthy. Among Obermüller's

numerous recognitions was the inclusion as one of three artists featured in the book: *...denn Kunst meint ja immer ein Sich-Preisgeben* by Charlotte Martin. She also has awards from ASCAP, the New York Musicians Club Prize, the Darmstädter Musikpreis, and the Bavarian Youth Prize for Composition (awarded by Zubin Mehta). She was a guest artist at ZKM (Center for Art and Media Karlsruhe) and a fellow at Akademie Schloss Solitude (Stuttgart, Germany), IRCAM (Paris), and Centro Tedesco di studi Veneziani (Venice, Italy). She holds degrees from the Hochschule für Musik Saar, the University

Mozarteum Salzburg, and the Meistersinger-Konservatorium Nürnberg as well as a Ph.D. from Harvard University. After teaching at Wellesley College, Obermüller joined the composition faculty at the University of New Mexico. She can be found at <http://karolaobermueller.net>.



## ANDREA POLLI

Andrea Polli has been working in-depth with environmental science issues since 1999, when she first began collaborating with atmospheric scientists on sound and sonification projects. Since then, she has created several major media projects in collaboration with scientists, including *Atmospherics*

*Weather Works*, a spatialized sonification of highly detailed models of storms that devastated the New York area and N, a real-time multi-channel sonification and visualization of weather in the Arctic. In 2003, she co-founded The New York Society for Acoustic Ecology (NYSAE) ([nyacousticecology.org](http://nyacousticecology.org)), a professional society that focuses on urban sound that has several ongoing projects including the online public soundmap Polli created, "Sound Seeker" ([soundseeker.org](http://soundseeker.org)). In 2008, she worked alongside scientists in Antarctica as part of a US National Science Foundation residency where she spent seven weeks living in and traveling throughout the continent. As part of this research, she interviewed over twenty scientists on audio and video (see [90degreessouth.org](http://90degreessouth.org) for audio interviews and photographs) about climate change, weather, science, art and culture. As a result of this residency, she created a full length audio CD on the German Gruenrekorder label called *Sonic Antarctica* and *Ground Truth*, a video documentary. She currently operates five weather stations around the world as part of a new project called *Hello, Weather!* ([www.eyebear.org/hello-weather](http://www.eyebear.org/hello-weather)).



## **BARBARA RETTAGLIATI**

Barbara Rettagliati was born in Piacenza where she graduated at the Conservatory of Music, studying piano with Mario Patuzzi and composition with Bruno Bettinelli. She has won several national piano competitions: Stresa, Livorno, Bardolino, Albenga and Torino. As a pianist she has performed in chamber music concerts and has worked as an accompanist with the Orchestra Filarmonica Italiana and Gruppo Ciampi, as well as a pianist in contemporary music for recordings with the Millenio, Stradivarius and Rugginenti Studios. As a composer, at the age of eighteen she composed music for the stage in a play performed at Teatro

Rossini in Pesaro and at the Teatro Municipale in Piacenza. In 1997 she received an honorable mention at the "Premio Valentino Bucchi" in Rome. Her music includes several chamber and orchestral works, is edited and recorded on CD by Rugginenti and Pentaflowers, and has been performed at festivals in Italy, Switzerland, France, South Korea, the United States, Germany, Romania, Spain and Brazil. In 1999 Rettagliati won a national competition after which she taught at the Conservatory of Music in Palermo. She presently teaches composition at the Conservatory of Music in Florence.



## **MARTIN SCHERZINGER**

Martin Scherzinger is a South African composer and associate professor of Media, Culture and Communication at New York University. His research specializes in sound studies, musical culture, media and politics of the twentieth and twenty-first centuries, with a particular interest in non-western music, the political hermeneutics of absolute music, cultures of musicology, philosophy, and music theory, in relation to political economy



in an international frame. His compositions are largely based on (idiosyncratic) analyses of the musical grammar of various genres of African music. They reflect an attempt to Africanize Western music instead of Westernize African music. So, just as Africans have done (to great effect) with various “Western” musical instruments, these instruments are treated as if they were “African” instruments – a Buganda xylophone, a Sotho accordion, a Xhosa voice, a Shona mbira, a Zulu guitar. The first movement of “Hallucinating Accordion” (once called “Enchanters of Grief”) is based on single-stringed bow music of the San people of the Kalahari in southern Africa. The cello is plucked in ternary groups as two-beated patterns run agilely along. This basic mechanism issues a constantly shifting quality of echo that recalls the sound of distant drumming. In contrast, the fourth movement, (once called “A Prayer-Wheel to Suck Water from Nowhere”) is patterned after the time-transcending music of mbira dza vadzimu of Zimbabwe. Although there are no actual quotations, the interlocking contrapuntal threads are built on the cross-penetrating harmonic symmetries of the music of the Shona mbira: a circular space that returns upon us. Scherzinger has two forthcoming book projects: *The Political Stakes of Musical Form* and *African Genealogies of European and American Concert Music (1950-1980)*.



## CHRISTOPHER SHULTIS

Regents’ Professor of Music Christopher Shultis began his musical career as an orchestral percussionist and timpanist, performing with the Lansing Symphony Orchestra and the Santa Fe Opera. In 1980 he became the youngest full time faculty member ever hired at the University of New Mexico, teaching percussion and serving as Assistant Director of Bands. Soon after he was selected as Principal Percussionist for the New Mexico Symphony Orchestra (until 1986) and Principal Timpanist for the Orchestra of Santa Fe and later for the Santa Fe Symphony (until 1994). Under his

direction, the UNM Percussion Ensemble became internationally recognized for its performances of the most important contemporary repertoire, working closely with many composers including Lou Harrison, Konrad Boehmer, John Cage, Michael Colgrass, James Tenney, Christian Wolff—the latter two writing music dedicated to the ensemble. In 1988 Shultis started work as a composer and musicologist and began teaching composition at UNM in the late 90s. His research on twentieth-century music (especially the music of John Cage) is widely cited by scholars in the field and he received an ASCAP Deems Taylor Award for a Cage-related article in 1997. He has been awarded two Fulbrights to Germany (RWTH Aachen, 1993; Universität Heidelberg, 1999) and in 2010 was selected to deliver the 55th Annual Research Lecture, “the highest honor UNM bestows on its faculty.” Now primarily a composer, a CD of Shultis’s recent music—*Devisadero: Music from the New Mexico Wilderness*—will be released by Parma Recordings in the spring of 2011. ([www.chrisshultis.com](http://www.chrisshultis.com))



## FALKO STEINBACH

Falko Steinbach is recognized worldwide as a soloist, composer and piano pedagogue. A Steinway artist, he performs and teaches at many international festivals in America, Asia and Europe. Born in Aachen, raised in Leverkusen, he gave his first public recital at age twelve and won his first piano competition at seventeen. He completed his solo performance studies with a doctorate, graduating with distinction. He also has a degree in theory and composition and studied at the Guild Hall School for Music and Drama in London on a DAAD scholarship. After teaching at the University of Cologne from 1989-1999, he became a professor

for piano performance and head of the piano area at the University of New Mexico. His repertoire includes a wide spectrum from Bach to contemporary music, which is his special interest. As a composer, Falko Steinbach has written for church music, chamber music and piano music.



## SERGEI ZHUKOV

Honored Art Worker of Russian Federation Sergei Zhukov was born in 1951 in Zhitomir, Ukraine, where he began his music training, graduating from the Zhitomir Music College in 1973. He then moved to Moscow and graduated from the Moscow Conservatory in 1978, continuing on to complete a post-graduate degree in composition in 1980 studying with Professor Mikhail Chulaki. Zhukov's compositions include a large catalog of orchestral, chamber, choral and theatrical works. He has written four ballets: *Insomnia*, staged at the Bolshoi Theatre of Russia in 1999; *Fatum* staged in 2001 for the Maly Opera and Ballet Theatre in St. Petersburg;

*Solaris* (1990) and *Scarlet Floret* (2007) staged at the Dnepropetrovsk (Ukraine) Opera and Ballet Theatre. He has written many chamber works in the so-called "instrumental theatre" manner, with musicians moving around the stage while playing and the performance being accompanied by a recital of texts and quasi-improvised singing. He has also placed particular emphasis on the genre of the concerto – among them *Concerto for Orchestra* and *Percussion*, *Concerto-Partes for String Orchestra*, *Concerto-Sacra for Piano Trio and Strings*. But the most significant of his creative works is the macro-cycle of four instrumental concertos: *Silentium*, for piano and orchestra; *Gesthemanian Night* for electric cello, mixed chorus, six horns, trio percussions and prepared piano; *Angel's Day* for violin and orchestra; *Concerto-Mystery* for violin, cello, piano and orchestra.



## **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 running 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 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, Robert Ashley, Gordon Mumma, George Lewis, and Martin Bresnick.

The 1990s also saw the composers' symposium renaming and it is now called the John Donald Robb Composers' Symposium. 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.

