

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

JEREMY BAKKEN • CK BARLOW • JOHN REYNOLDS BARTLIT • ELAINE BEARER • JEFF M. BROWN • RICHARD CAMERON-
KENNEDY • PETER LIEUWEN • LOCALSTYLE • RUTH LOMON • PHILIP MANTIONE • MICHAEL MAULDIN • STEVEN
WOLFE • RAVEN CHACON • MICHAEL COLGRASS • WILLIAM FOWLER COLLINS • DANIEL DAVIS • JIA DEANE • CONRAD J. DE JONG • DEL SOL STRING QUARTET • MARISA DEMARCO • DAVID P. DOTY
M. MILLER • TIFFANY NICELY • MARLENA NOVAK • KAROLA OBERMÜLLER • PANAIOTIS • STEVEN PAXTON • STEVE PETERS • CHRISTIAN PINCOCK • ANDREA POLI • POSTCOMMUNITY
JULIETTA RABENS-MOORE • ERIC RICHARDS • BRADLEY ELLINGBOE • JULIO ESTRADA • BARBARA MONK FELDMAN • GAMELAN
ENCANTADA • PETER GARLAND • PETER GILBERT • DRAKE HARDIN • RICHARD HERMANN • JOSÉ-LUIS HURTADO • WARNER HUTCHISON • IRIDIUM SAXOPHONE QUARTET • CHRIS JONAS • JOHN
CHRISTOPHER SHULTIS • LESLIE NELSON SHULTIS • JERRY TABOR • ERIC WALTERS • DANIEL WARD • MARK WEAVER • SCOTT WILKINSON • WILLIAM WOOD • JAY ALAN YIM • BETH YIP

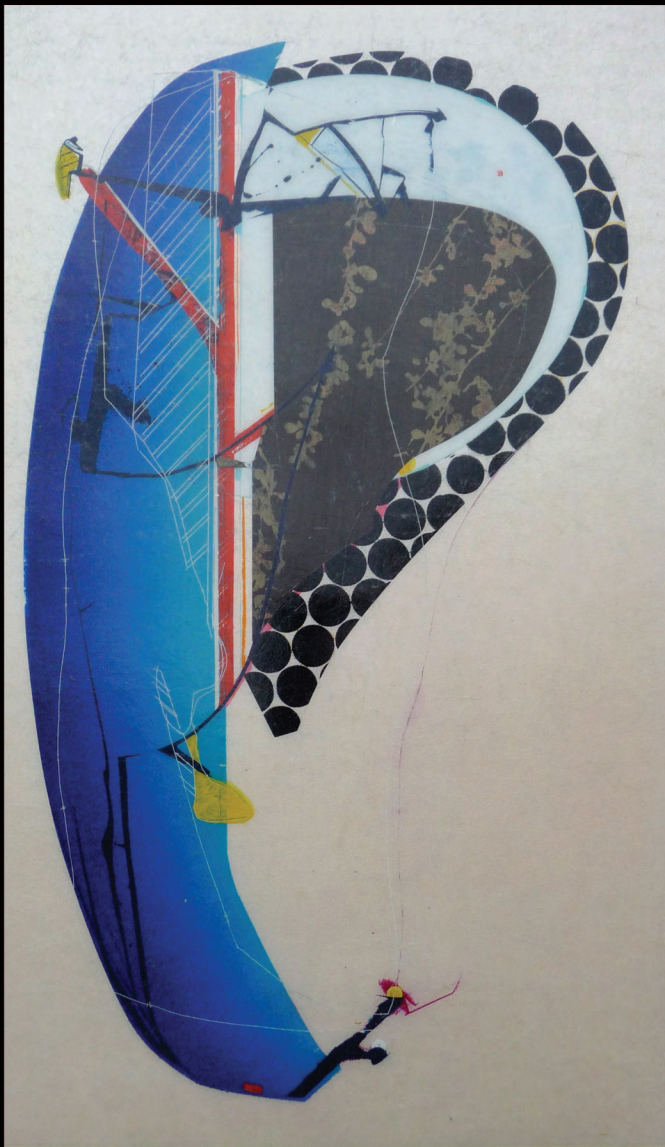


IMAGE: "TOP HAT" HONORING CHRIS SHULTIS SEED NO. 139 BY MARTIN FACEY • 40" x 24" ACRYLIC ON FIBERGLASS

Forty-First Annual
**JOHN DONALD ROBB
COMPOSERS' SYMPOSIUM**
March 22-31, 2012 • Albuquerque • Santa Fe



CREATIVE SOUNDSPACE FESTIVAL SPRING 2012

Sunday, March 25, 7:30pm

Mark Weaver UFO Ensemble

Christian Pincock opens

Thursday, March 29, 7pm

**Trio M: Myra Melford,
Mark Dresser & Matt Wilson**

Thursday, March 29, 9pm

**Garden "Night" / Chris Jonas
& Del Sol String Quartet**

Friday, March 30, 7:30pm

Out of Context Orchestra

CK Barlow opens

Saturday, March 31, 11am

Out of Context Youth Workshop

SPRING 2012 HIGHLIGHTS

**Charlie Christian Project w.
Michael Anthony & Bobby Shew**

Jane Monheit • Arlen Asher & Brian Wingard

Boleros w. Cesar Bauvallet & Jackie Zamora

**Mark Weaver's UFO Ensemble
w. Harris Eisenstadt**

**Trio M w. Myra Melford,
Mark Dresser & Matt Wilson**

Out of Context • Eliane Elias

Fred Sturm • Bert Dalton Brazil Project

ABQ Grand Slam Poetry

Carolina Chocolate Drops • Michelle Shocked

Doug Lawrence Organ Trio w. Dan Trudell

**Charles Lloyd Greek Project
w. Maria Farantouri**

Nii Noi Nortey African Sound Project

Adobe Brothers • Amina Figarova

Claudia Villela & Romero Lubambo

Lisa Gill • Brad Mehldau

Michael Wolff & Mike Clark

Don Conoscenti & Bob "Catfish" Hodge

OUTPOST *Performance Space*
210 YALE SE • 268-0044 • www.outpostspace.org

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 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

A Note from the Artistic Director

This year's symposium, my last, is an intentionally collaborative effort based on an idea I had some years ago for the New Mexico Centennial borrowed, in part, from Scott Wilkinson's idea for the University of New Mexico Centennial in 1989. That year Scott invited all the UNM alumni composers he could think of and it was a fantastic event I've never forgotten. My idea simply projected that onto all the composers I could think of, past and present, who have lived and worked in New Mexico in the last thirty years. The result is this year's symposium, featuring more than fifty composers, all of whom either live here or have spent considerable time here. I wanted to bring them all together again, partly for the selfish reason that I wanted to see them all again, but I also thought it might be a nice present to New Mexico on its hundredth birthday to have the opportunity to see and hear all the marvelous music made by the composers I've known during the thirty years I lived in New Mexico. I had a lot of help from other presenters in the state including David Felberg and the people at Sunday Chatter, Jackie M at the Georgia O'Keeffe Museum, Marjorie Neset at the N4th Arts Center, Raven Chacon and Small Engine Gallery, Tom Guralnick and the Outpost Performance Space. My successors, Karola Obermüller and Peter Gilbert, will take over the Artistic Direction of the festival next year and were largely responsible for the daytime schedule as well as finding musicians for many of the works that will be heard in Keller Hall. The Robb Trust has provided constant support during the twelve years I've served as Artistic Director and the Del Sol String Quartet's residency is sponsored through a grant from the Trust for which I'm especially grateful. Along with former CFA Dean Christopher Mead, music department Chair Steven Block was responsible for making it possible for me to continue as Artistic Director for the last seven years and I've always been able to count on him to provide support--financial and otherwise. Finally I had a practical concern for the composers, performers and presenters included here: I know all of these people and places well but they don't all know each other. And since these composers, performers and presenters have now and in the past been the life's blood of new music in New Mexico I can imagine no brighter future than one building on the friendships I'm sure will develop as a result, producing more amazing music. It is no secret that there is something special about the influence New Mexico has on musicians. I know it's been true in my life and I'm sure that influence is shared by others who will be part of the symposium. I hope you enjoy the fruits of that influence in the music you hear during the festival!

— Christopher Shultis

John Donald Robb

Composers' Symposium 2012

Jeremy Bakken	Peter Garland	Christian Pincock
CK Barlow	Peter Gilbert	Andrea Polli
John Reynolds Bartlit	Drake Hardin	Julietta Rabens-Moore
Elaine Bearer	Richard Hermann	Eric Richards
Jeff M. Brown	José-Luis Hurtado	Andrew Saletta
Richard Cameron-Wolfe	Warner Hutchison	Daniel Sault
Raven Chacon	Chris Jonas	James Shields
Michael Colgrass	John Kennedy	Christopher Shultis
William Fowler Collins	Peter Lieuwen	Leslie Nelson Shultis
Daniel Davis	Ruth Lomon	Jerry Tabor
J.A. Deane	Philip Mantione	Eric Walters
Conrad J. De Jong	Michael Mauldin	Daniel Ward
Marisa Demarco	Steven M. Miller	Mark Weaver
David P. Doty	Tiffany Nicely	Scott Wilkinson
jesus duran	Marlena Novak	William Wood
Halim El-Dabh	Karola Obermüller	Jay Alan Yim
Bradley Ellingboe	Panaiotis	Beth Yip
Julio Estrada	Steven Paxton	
Barbara Monk Feldman	Steve Peters	

Ensembles in Residence

Del Sol String Quartet • Gamelan Encantada • localStyle
Iridium Saxophone Quartet • Postcommodity

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

Composers' Symposium Staff

Christopher Shultis, Artistic Director
Karola Obermüller, Daytime Events Coordinator
Christopher Bayley, Graduate Assistant, John D. Robb Musical Trust
Lauren Hood, Keller Hall Manager, Manny Rettinger, Audio Engineer

Cover image courtesy of Martin Facey
"Top Hat" Honoring Chris Shultis Seed No. 139
(40" x 24" Acrylic on Fiberglass)

John Donald Robb

John Donald Robb (1892-1989) left behind a successful career as a New York City lawyer when he headed to New Mexico in 1941 to pursue his passion for music. He joined the music faculty at the University of New Mexico College of Fine Arts, organized the school's first-ever orchestra, and a year later became the college's dean, a position he held until his retirement in 1957.



Music, once an avocation, quickly became his life's work, driven by an enthusiastic spirit of adventure and innovation. He established himself as an accomplished composer and ethnomusicologist, inspired by the traditional Hispanic music of New Mexico. Robb took every opportunity to hop in his car and, accompanied by his wife, Harriet, head to the tiny villages that dotted the state.

They attended many Sunday afternoon get-togethers, where they recorded the songs being played by local musicians in an effort to preserve a cultural tradition that otherwise would have been lost to time. Through the years, the Robbs recorded nearly 3,000 Hispanic folk songs, using a Wollensak wire recorder attached to their car battery. These field recordings form the nucleus of the John Donald Robb Archive of Southwestern Music at UNM Libraries' Center for Southwest Research.

Robb studied music composition with leading contemporaries of the day, including Nadia Boulanger, Roy Harris, Paul Hindemith, Darius Milhaud and Horatio Parker.

Once in New Mexico, his own compositions reflected his love for the culture and landscape of the Southwest. He composed symphonies, concertos, sonatas, chamber and other instrumental music, choral works, songs and arrangements of folk songs, operas and a musical comedy.

Robb owned one of the first Moog synthesizers and attended one of Bob Moog's first seminars in 1965. He was one of 12 pioneers of electronic music featured in the Moog Foundation's 2012 wall calendar.

The works of Robb are still performed today, with the Bach Society of Saint Louis scheduled to perform Robb's *Requiem* on April 29 in St. Louis.

The Trust

The **John Donald Robb Musical Trust** at the University of New Mexico is dedicated to keeping alive the vibrant spirit and contributions of John Donald Robb, an accomplished composer and ethnomusicologist, whose preservation of Hispanic folk music in New Mexico is unmatched.

The Trust, established in 1989 following the deaths of Robb and his wife, Harriet, has worked to support the performance, study, promotion and dissemination of Robb's own music, along with preserving and modernizing the resources of the John Donald Robb Archive of Southwestern Music and the Robb manuscript collection at UNM Libraries' Center for Southwest Research.

The Trust also advances Robb's inspiring commitment to education and the understanding of the music of the Southwest.

Following is a sample of the initiatives undertaken by the Trust:

- **UNM John Donald Robb Composers' Symposium** — A renowned international gathering of invited composers and musicians in an electrifying multi-day event co-sponsored annually with the Department of Music at the University of New Mexico;
- **UNM John Donald Robb Composers' Competition** — A popular biennial competition for United States composers judged by an international panel of experts. Winner receives a cash award of \$3,500;
- **Preservation** — The music composed and collected by Robb is kept alive through the editing of those works to performance-ready standards and in CD recordings;
- **Educational Outreach** — The John Donald Robb archive is open for exploration by the public and scholars alike, who are encouraged to share findings with new audiences;
- **Graduate Assistantship** — A unique learning opportunity for graduate students in the UNM Music Department to work in the John Donald Robb Archive of Southwestern Music and the Robb manuscript collection at the UNM Center for Southwest Research;
- **International, National and Regional Performances** — The Trust sponsors and promotes performances of the works of John Donald Robb and other composers, along with Southwest folk music, in concerts around the world;
- **Grants** — Small stipends are awarded for projects that advance the mission of the Trust;
- **Documentary** — View the "Musical Adventures of John Donald Robb in New Mexico," an Emmy award-winning documentary and interactive website produced by KNME-TV-5, at the Trust website: www.robtrust.org.

MORE INFORMATION?

Discover more about John Donald Robb and the Trust at www.robtrust.org and visit the unrivaled collection maintained in the J. D. Robb Archives at the UNM Libraries' Center for Southwest Research in Zimmerman Library.

Contact the Trust at admin@robtrust.org or 505.277.8967.

John Donald Robb Composers' Symposium Daytime Schedule 2012

Friday, March 23

- 11:00 MEET THE COMPOSER (1): 1111
Christopher Shultis (50-minute presentation)

Monday, March 26

- 9:00 WELCOME: Steven Block, Chair, Department of Music
PANEL DISCUSSION: Kurt Frederick Hall (B-120)
History of the John Donald Robb Symposium, part 1 with Bill Wood, Scott Wilkinson, Steven Block, Christopher Shultis, Peter Gilbert, and Karola Obermüller
- 10:00 MEET THE COMPOSER (2): Kurt Frederick Hall (B-120)
Julio Estrada (50-minute presentation)
- 11:00 COMPOSITION MASTERCLASS (1): B-117
Julio Estrada, Jay Alan Yim
- 1:00 MEET THE COMPOSER (3): B-117
Barbara Monk Feldman (50-minute presentation)
- 3:00 MEET THE COMPOSER (4): 2100
Jay Alan Yim
- 4:00 CONCERT: Keller Hall
- 7:30 CONCERT: Keller Hall

Tuesday, March 27

- 9:30 LECTURE: Kurt Frederick Hall (B-120)
Raquel Z. Rivera: "John Donald Robb's Imperative to Collect: Towards an Archival Ethnography of the Robb Archive for Southwestern Music." This will be preceded by a presentation on the CFA Library's New Mexico Composers' Archive by Matthew Harris.
- 11:00 LECTURE: Kurt Frederick Hall (B-120)
Michael Colgrass: New Kid on the Block — The Rise and Significance of the Wind Ensemble
- 12:30 MASTERCLASS: Kurt Frederick Hall (B-120)
Del Sol String Quartet about contemporary string quartet pieces and techniques

- 2:00 CONCERT: Keller Hall
- 4:00 COMPOSITION MASTERCLASS (2): B-117
Peter Lieuwen, Tiffany Nicely
- 5:30 gallery talk: UNM Art Museum
installation artists (Yim, Novak, duran)
- 7:30 CONCERT: Keller Hall

Wednesday, March 28

- 9:00 PANEL DISCUSSION: Kurt Frederick Hall (B-120)
History of the John Donald Robb Symposium, part 2 with Bill Wood, Scott Wilkinson, Steven Block, Christopher Shultis, Peter Gilbert, and Karola Obermüller
- 10:00 LECTURE: Kurt Frederick Hall (B-120)
Michael Colgrass: The Key to Creativity — Think like a Kid
- 11:00 MEET THE COMPOSER (5): B-117
Tiffany Nicely (50-minute presentation)
- 2:00 COMPOSITION MASTERCLASS (3): 2100
Chris Shultis, Jerry Tabor
- 4:00 Lecture/Performance: Keller Hall
Music by Julio Estrada featuring New Music New Mexico, David Felberg, director
- 7:30 CONCERT: Popejoy Hall

Thursday, March 29

- 9:30 MEET THE COMPOSER (6): Kurt Frederick Hall (B-120)
Jerry Tabor (50-minute presentation)
- 11:00 MASTERCLASS: B-120
Del Sol String Quartet coaching New Music New Mexico
- 12:30 COMPOSITION MASTERCLASS (4): B-120
Bill Wood, John Kennedy
- 2:00 CONCERT: Keller Hall
- 7:00 CONCERT: Outpost Performance Space
- 9:00 CONCERT: North Fourth Art Center (Free shuttle from Outpost to N4 and back will be provided.)

"HERE COMES EVERYBODY": A Celebration of the New Mexico Centennial John Donald Robb Composer's Symposium 2012

Installation

Bird by localStyle

jesus duran, Marlena Novak, Jay Alan Yim

This installation runs continuously throughout the symposium in the
UNM Art Museum Media Gallery.

Concert Programs

Thursday, March 22, 7:00 PM

**NATIVE AMERICAN INSPIRATIONS/
NEW MEXICO COMPOSERS**

Scottish Rite Center, 463 Paseo de Peralta, Santa Fe

Sponsored by the Georgia O'Keeffe Museum

Tickets: \$15.00; Museum members and Business partners, \$12.00

For reservations: (505) 946-1039 or okmuseum.org

Variations on the Four Moons (1967)

Louis W. Ballard

The Shawnee Variation (dedicated to Moscelyne Larkin, Ballet Russe etoile)

The Choctaw Variation (dedicated to etoile Rossella Hightower)

The Osage Variation (dedicated to Marjorie Tallchief, Opera de Paris etoile)

The Cherokee Variation (dedicated to Yvonne Chouteau, Ballet Russe etoile)

Emanuele Arciuli, piano

Dream World for Woodwinds, Percussion, and Narrator (1997)

Jerod Impichchaachaaha'Tate

Jerod Tate, narration and hand drum; Jennifer Lau, Ruth Singer, flutes; Elaine Heltman, oboe; Lori Lovato and Melinda Russial, clarinets; Beth Van Ardsel, bassoon; Hovey Corbin, percussion

INTERMISSION

Nilchi' Shada'ji Nalaghali (2008)

Raven Chacon

(Winds that Turn From the Sun)

For Piano and Electric Sounds

Walk in Beauty (1989)

Peter Garland

Walk in Beauty

Turquoise Trail (in Memoriam: Louise Varèse)

A Peyote Fan (for Lou Harrison and William Colvig)

A Pine-Pitch Basket (for Susan Otori)

Lightning Flash (for Conlon "El Rey" Nancarrow)

Walk in Beauty (Calling Home my Shadow)

Four American Indian Piano Preludes (1967)

Louis W. Ballard

Ombaska (Daylight)

Tabideh (The Hunt)

Nikatoheh (Love Song)

To'kah'ni (Warrior Dance)

Emanuele Arciuli, piano

Friday, March 23, 8:30 PM

Small Engine, 1413 4th St SW, Albuquerque

Tickets: \$7.00

Postcommodity; William Fowler Collins; Marisa Demarco; Drake Hardin

Saturday, March 24, 7:30 PM

University of New Mexico, Keller Hall

Canciones de Sequedad y Humedad
on poems of Gabriel Zaid (2011)

Jeff M. Brown

Canción De Ausencia

La Ofrenda

Nacimiento de Venus

Lejos

Siesta Anaranjada

Loren Kelly, Jane Ronca-Washburn, Barbara Hannan, Elena Matietta, Sue Passell, Laurel Deming, Alex Trebenow, Carl Kloosterman, Martin Doviak, Michael Cooke, Frank Rotolo, Lee Rickard, Diana Segara

Maternablu (2006)

Julietta Rabens-Moore

La Llorona (2012)

Cathy Hawthorne-Perez, flute;

Julietta Rabens-Moore, harp

Chorale with Alleluias

Steven Paxton

Steven Paxton, piano, with Collegium XXI of Santa Fe University of Art and Design's Contemporary Music Program.

Stephanie Nagler, violin; Brenna Noonan, saxophone; Darrell Luther, cello; Estevan Hernandez, Marcus DiFilippo, percussion

INTERMISSION

Impatient

Choreography: Colleen Cavanaugh

Music: *Toccata* by Elaine Bearer, (1991), for viola and guitar,

Chris Bystroff, viola; Michael Harding, guitar; Dancer: Courtney Asselin

Suspended in the Quiet

i. Perceiving

ii. Chant

iii. Heart Murmurs

iv. Washington, DC

Choreography: Colleen Cavanaugh

Music: *Torso* by Elaine Bearer (2004), digitally engineered sounds including auscultation of the human heart, viola and recordings made around the White House and the Mall in Washington DC April 2004. Sculpture images: Christiane Corbet; Dancers: Luz Guillen, Courtney Asselin, Joseph Nicastro, Ana Arechiga. Special thanks to Alan Pickart for technical advice and direction.

time's racing (but measured by what we do)

(2000)

Eric Richards

Kay Stonefelt, Tiffany Nicely, percussion

Quintet

(2011) (World Premiere)

William Wood

Jennifer Lau, flute/piccolo; Eric Lau, alto/soprano saxophone;

Kevin Vigneau, English horn; Kim Fredenburgh, viola;

Michael Gruetzner, bass clarinet

Sunday, March 25, 10:30 AM
SUNDAY CHATTER

SPONSORED BY THE CHATTER CHAMBER ENSEMBLE
The Kosmos, 1715 Fifth Street NW, Albuquerque
Tickets \$15, \$9 for under 30

Piano Trio

(1999)

Eric Walters

David Felberg, violin; Eric Walters, cello; Natalia Tikhovidova, piano

2 Pieces for Piano (2012)

James Shields

I. Piano piece #1

II. Riff and Chant

José-Luis Hurtado, Piano

Melanie Viramontes (short story writer)

-2 minute Celebration of Silence-

Semi-Enigmatic Variations for solo violin

Richard Hermann

I. Preludio sul la (2011)

II. Moderato (2009)

III. In the grand romantic manner (2008)

IV. Interludio sul sol (2011)

V. Spritely (2010)

VI. With a ludic happiness (2011)

VII. Postludio sul re (2011)

David Felberg, solo violin

Biyan for flute, violin, clarinet, cello, percussion (2011)

Raven Chacon

I-II-III

Jesse Tatum, flute; David Felberg, violin; Michael Greutzner, clarinet; Dana Winograd, cello; Douglas Cardwell, percussion

Sunday, March 25, 7:30 PM

Outpost Performance Space

210 Yale Boulevard Southeast, Albuquerque

**\$15/\$10 Members. UNM students free with UNM ID. Available in advance,
by phone or in person, at the Outpost Performance Space (268-0044).**

A CREATIVE SOUNDSPACE 2012 EVENT

Music by Christian Pincock and

**Mark Weaver's UFO Ensemble with Mark Weaver, tuba; Bill Clark,
trumpet; Christian Pincock, trombone and Harris Eisenstadt, drums**



Creative Soundspace is supported in part by an award from the
National Endowment for the Arts.

Sunday, March 25, 10:00 PM

KUNM 89.9

Other Voices Other Sounds

The Very Rich Hours (2009)

Steve Peters

Monday, March 26, 4:00 PM

University of New Mexico, Keller Hall

Hymn Tune Suite (1969)

Arlene Ward, organ

Warner Hutchison

Points of Origin (for Annea Lockwood) (2006)

for electronic media

Steven M. Miller

Tres Piezitas Op.15 (2001)

José-Luis Hurtado, piano

José-Luis Hurtado

Soon as the sun forsook the eastern main (2012)

for electronic media (World Premiere)

Peter Gilbert

Monday, March 26, 7:30 PM

JOHN DONALD ROBB CONCERT

University of New Mexico, Keller Hall

String Quartet No. 1, Opus 1 (1957)

Del Sol String Quartet

Kate Stenberg, violin; Rick Shinozaki, violin; Charlton Lee, viola;

Kathryn Bates Williams, cello

John Donald Robb

The Miraculous Tale (2006)

Eric Lau, alto saxophone; Scott Ney, derabucca

Halim El-Dabh

Voices from Chaco:

Concertino for Piano and Woodwind Quintet (1980)

Invocation and Response

Tombeau

Fete and Offertory

Michael Mauldin

Jennifer Garrett, piano; Five City Winds: Gabriela Corleto, flute;

Tim Skinner, clarinet; Steve Hands, oboe;

Denise Reig-Turner, bassoon and coach; Josh Wagner, horn

INTERMISSION

Circlings (2010–12) for String Quartet and electronics
Video by Hee Sook Kim (World Premiere)
Del Sol String Quartet
Christopher Shultis

**The Soft Complaining Flute, In Dying Notes,
Discovers The Woes of Hopeless Lovers** (2010)
Cindy Little, piano; Susan Morris De Jong, flute
Conrad J. De Jong

Weaving(s) (2009)
Mizmaze
Warp and Weft
Navajo: Weaving the Yei
Penelope's Web
Ruth Lomon
Keith Lemmons, clarinet, bass clarinet; Sally Guenther, cello;
Scott Ney, vibraphone; Madeline Williamson, piano

Tuesday, March 27, 2:00 PM
University of New Mexico, Keller Hall

A Desert I was Bound to Traverse (2010)
University of New Mexico Percussion Ensemble
Scott Ney, director
Tiffany Nicely

Traffic (2003, rev. 2007)
Dynamic Brass Quintet:
Alex Austell, Michael Martinez, trumpets; Marissa Diaz, French horn; Josh Dumais,
trombone; Steven Needham, tuba
Philip Mantione

Scissors (2010) (World Premiere)
Winner of the Scott Wilkinson Composition Contest
Sarah Jenkins, alto sax; Chrissie Whitlock, tenor sax
Daniel Sault

Frieze (2011) for sixteen or more guitars
University of New Mexico Guitar Ensemble
Benjamin Silva, director
Jerry Tabor

Reconciliation (1981)
Stephen Hands, oboe/English horn; Tim Skinner, clarinets; Emilie Fenske, bassoon;
Micah Hood, trombone; Abe Franck string quartet: Cesar Aviles, Rogerio Nunes, violins;
Enrique Victoria, viola; Matthias Iff, Elizabeth Purvis, cellos;
Karola Obermüller, conductor
Richard Cameron-Wolfe

Tuesday, March 27, 7:30 PM
University of New Mexico, Keller Hall

Currents (2009) Peter Lieuwen
Paul Nolen, alto sax; Paul Forsyth, tenor sax; Natalia Ross, piano

These Walls (2011) Daniel Ward

La Sangre de la Luna (2009)
Del Sol String Quartet:
Kate Stenberg, violin; Rick Shinozaki, violin; Charlton Lee, viola;
Kathryn Bates Williams, cello

String Quartet No. 1 (Desert-scape) (2004) Barbara Monk Feldman
Del Sol String Quartet

INTERMISSION

Gamelan Encantada
Jenny DeBouzek, director

Recom III: River of Dreams (1979) David P. Doty
Beth Cohen, violin

Absolute Elsewhere (2012) (World Premiere) Andrew Saletta

Cycles of Terror and Peace (2012) (World Premiere) Beth Yip

***Mysterious Window: Fantasia within a
Red Chile Triangle*** (2011) Daniel Davis
(World Premiere)
Kim Fredenburgh, viola; Daniel Davis, toy piano

Wednesday, March 28, 4:00 PM
University of New Mexico, Keller Hall

The Process of Live Creation in Music Julio Estrada
New Music New Mexico,
David Felberg, director; Julio Estrada, conductor

Wednesday, March 28, 7:30 PM
University of New Mexico, Popejoy Hall

Urban Requiem (1995)

Michael Colgrass

UNM Wind Symphony with the Iridium Saxophone Quartet
Chad P. Simons, conductor

INTERMISSION

The UNM Concert Choir
Bradley Ellingboe, conductor

The Choir Invisible (1996)

Scott Wilkinson

Ask Me No More (2010)

Jeremy Bakken

Requiem (2002)

Bradley Ellingboe

Introit

Kyrie

Graduale

Psalm 22

Lord's Prayer

Death, Be Not Proud

Sanctus et Benedictus

Agnus Dei

Communion

Elegy

Thursday, March 29, 2:00 PM
University of New Mexico, Keller Hall

Excerpts from *Sonic Antarctica* (2008)

Andrea Polli

Lyradical Rag (2012)

Panaiotis

Carp Bolo (rev. 2012)

John Reynolds Bartlit

Spoletude I (2006)

John Kennedy

Debra Taylor, trombone

Suite for Three Bassoons (2005)

Leslie Nelson Shultis

I. quarter=66

II. dotted quarter=60

III. quarter=84

IV. quarter=88

Stefanie Przybylska, Anna Perea, Leslie Nelson Shultis, bassoons

Pulstastung II (2012) (World Premiere)

Karola Obermüller

Electronic, with live component ad libitum

Thursday, March 29, 7:00 PM

Outpost Performance Space

210 Yale Boulevard Southeast, Albuquerque

\$20/\$15 Members. UNM Students free with UNM ID. Admission good for both Trio M at 7pm @ Outpost & Garden at 9pm @ N4th Art Center.

Available in advance, by phone or in person, at the Outpost Performance Space (268-0044). A free shuttle will be provided from Outpost to N4th after Trio M performance: leaving Outpost at 8:40pm and returning to Outpost after Garden.

A CREATIVE SOUNDSPACE 2012 EVENT

Trio M: Myra Melford, piano; Mark Dresser, bass; Matt Wilson, drums

This event is part of Women & Creativity Month



Creative Soundspace is supported in part by an award from the National Endowment for the Arts.

Thursday, March 29, 9:00 PM

North Fourth Art Center

4904 4th St NW, Albuquerque

Garden I: Night

Chris Jonas

Performed by the Del Sol String Quartet: Kate Stenberg, violin;
Rick Shinozaki, violin; Charlton Lee, viola; Kathryn Bates Williams, cello

Santa Fe Production/Creative Team

Chris Jonas, composition/video

Echo Gustafson, movement/dance

Acushla Bastible, stage direction

Dylan McLaughlin, video/production assistance

Robert Drummond, Petr Jerabek, additional video assistance (2009)

Friday, March 30, 7:30 PM

Outpost Performance Space

210 Yale Boulevard Southeast, Albuquerque

Tickets: \$15/\$10 Members. UNM students free with UNM ID.

Available in advance, by phone or in person, at the

Outpost Performance Space (268-0044).

A CREATIVE SOUNDSPACE 2012 EVENT

Dino J.A. Deane's Out of Context Orchestra

with special guest, pianist Myra Melford

CK Barlow Opens

This event is part of Women & Creativity Month

J.A. Deane, conductor; **Alicia Ultan**, viola; **Katy Harlow**, cello; **Carlos Santistevan**, bass; **CK Barlow**, sampler/live sampling; **Jefferson Voorhees**, percussion; **John Flax and Lee Reed**, voice; **Jon Baldwin**, cornet; **Bonnie Schmader**, flutes; **Joseph Sabella**, vibes, wavedrum; **Milton Villarrubia III**, sampler, percussion; **Ross Hamlin**, guitar, electronics; **Paul Bossert**, trombone.



Creative Soundspace is supported in part by an award from the
National Endowment for the Arts.

Saturday, March 31, 11 AM

Outpost Performance Space

210 Yale Boulevard Southeast, Albuquerque

FREE. Pre-registration strongly suggested.

A CREATIVE SOUNDSPACE 2012 EVENT

Out of Context Youth Conduction Workshop w. Dino J.A. Deane

OOO founder & conductor, **Dino J.A. Deane**, select members of OOC (including **CK Barlow** on sampler) and pianist **Myra Melford** introduce Outpost's Advanced Youth Jazz Ensemble under the direction of **Kanoa Kaluhiwa**, plus others, to the language of 'Conduction.' For youth with instrumental facility ages 14-18 years of age.



Creative Soundspace is supported in part by an award from the
National Endowment for the Arts.

Acknowledgments

The UNM Department of Music and the UNM Robb Trust would like to thank the following individuals and organizations for their donations in support of the 2012 John Donald Robb Composers' Symposium.

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Dr. Robert Tillotson
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Dr. Robert & Karen Turner
Scott & Jane Wilkinson

Everyone at the UNM Art Museum for their assistance in once again making it possible to include installations as part of the symposium.

Music Department Chair Steven Block, and all the participating UNM music faculty and students, without whose support the symposium wouldn't be possible. Special thanks to Karola Obermüller for organizing daytime events and finding performers.

Tom Guralnick and Alicia Ultan at Outpost, Marjorie Neset and North 4th Arts Center, Jackie M and the Georgia O'Keefe Museum, David Felberg and Sunday Chatter, Raven Chacon and Small Engine for their contributions to this year's symposium.

All the composers and performers, now and in the past, who have unselfishly volunteered their talents, often with no remuneration, in order to make this symposium the success it is today. Thank you!

Nanette Ely-Davies and Frank Horner, Jr., Speedzone Print & Copy

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Guest Ensembles



Del Sol String Quartet

The San Francisco based Del Sol String Quartet, two-time winner of the top Chamber Music America/ASCAP Award for Adventurous Programming, is breaking the boundaries of classical music in riveting performances of new music with a global pulse. This critically acclaimed

group of master musicians explores new ways to interact with audiences, composers and artists across cultures and art forms. Quartet members Kate Stenberg, Rick Shinozaki, Charlton Lee and Kathryn Bates Williams have performed on prominent concert series nationwide, including the Kennedy Center, Symphony Space in New York and the Other Minds Festival of New Music in San Francisco, and have led residencies at major universities, including Dartmouth, MIT, Brandeis, UC Berkeley and the Manhattan School of Music.



Gamelan Encantada

Gamelan Encantada is an Albuquerque-based percussion ensemble consisting of rolled steel and aluminum metallophones, iron/bronze gongs, metal and plastic hubcaps and skin drums. Rooted in the musical traditions of Southeast Asia (specifically Central Java in Indonesia),

but with a special focus on performing contemporary works by American composers, the group recently celebrated its 20th Anniversary with the release of the CD, *Oasis in the Desert: New Music from New Mexico*.

The Iridium Quartet

Paul Nolen, soprano saxophone

Glenn Kostur, tenor saxophone

Paul Forsyth, alto saxophone

Eric Lau, baritone saxophone

Drawing upon a rich history of nearly ten years of shared collaboration, the members of the Iridium Quartet are firmly committed to bringing vibrant and engaging chamber music to their audiences while continuing to expand the repertoire for their ensemble. Iridium's 2010 concert season began with a residency at the University of New Mexico and continued with additional performances in New Mexico, Georgia, Illinois and Louisiana. In fall of 2010, the quartet will work with internationally known composer David Maslanka to record his saxophone quartet, *Recitation Book*. Veteran chamber musicians as well as soloists, individual members have performed and given masterclasses throughout the United States, Puerto Rico, Brazil, and the UK. Members of Iridium have also won top prizes in many competitions including the MTNA National Chamber Music and Solo competitions, and the North American Saxophone Alliance Solo Competition.



localStyle

The collaborative localStyle was founded in 2000 by Marlena Novak and Jay Alan Yim. Their intermedia projects have been shown worldwide in more than 30 cities (a.o. Amsterdam, Barcelona, Belgrade, Berlin, Brussels, Budapest, Chicago, Cologne, Eindhoven, Jerusalem, London, Mexico

City, New York, Santa Fe, Sydney, Tel Aviv, Torino, Toronto, Valencia, Warsaw). Often they explore how thresholds and boundaries are constructed, interpreted, and negotiated, via themes as varied as the mating behavior of hermaphroditic marine flatworms and the sonification of electric fish from the Amazon. Their interactive installation scale was presented at the National Art Museum of China (Beijing) during the TransLife 2011 Triennial.



Postcommodity

Postcommodity is an interdisciplinary artist collective comprised of Raven Chacon, Cristóbal Martínez, Kade L. Twist and Nathan Young. The collective received the 2012 Creative Capital grant in Visual Arts. In 2011 and 2012 they are exhibiting work at the Santa Fe Art Institute,

Contour 2011, 5th Biennial of the Moving Image, Pennsylvania Academy of the Fine Arts Museum, Nuit Blanche Toronto, Adelaide International, 18th Biennale of Sydney and the Desert Initiative. Postcommodity's sonic installations function as a shared indigenous lens and voice to engage and respond to the assaultive manifestations of the global market and its supporting institutions, public perceptions, beliefs and individual actions that comprise the ever-expanding, multinational, multiracial and multiethnic colonizing force that is defining the 21st Century through ever-increasing velocities and complex forms of violence. Their album, "Your New Age Dream Contains More Blood Than You Imagine" is available on Anarchymoon Recordings. www.postcommodity.com

Composers



Jeremy S. Bakken

Jeremy S. Bakken was born in 1981 in Wisconsin. He earned his Bachelor of Science in Music and Mathematics from Wisconsin Lutheran College, Milwaukee, WI in 2004. He is currently pursuing a Master of Music in Composition and Choral Conducting from the University of New Mexico in Albuquerque and studies with Bradley Ellingboe, Karola Obermüller, and Richard Hermann. Bakken's choral works have been performed by choirs of

all ages at schools and universities, conferences, and churches. His compositions and arrangements are available from several U.S. publishers or at www.jsbakken.com.



CK Barlow

Composer, sound designer and performer, CK Barlow has created music and sound designs for dozens of video, live theater and dance projects and has instrumental pieces licensed to film/TV libraries. She also performs as a soloist and with various ensembles, including Out of Context and mJane. Her solo work focuses on performable laptop pieces constructed from field recordings. CK received a Master of Music in Music Composition and Theory in April 2002 from

UNM. CK's writing has been published in MIT's Computer Music Journal; she's also been interviewed about her work for Leonardo Music Journal. Residencies include STEIM Labs in the Netherlands.



John Reynolds Bartlit

Based in Albuquerque and Santa Fe, John is an accomplished multi-instrumentalist working locally, nationally and internationally, in a wide variety of styles: in concert, television, radio and film. He has spent many years as a classical percussionist, composer, producer, visual artist, clown, playwright and accompanist with professional dance companies as well as leading his own groups. He has worked with many contemporary composers such as John

Cage, Lou Harrison, James Tenney and Christian Wolff to name a very few. As a "jazz artist" for the last 25 years, John is primarily a drummer.



Elaine Bearer

A neuroscientist and composer, Elaine Bearer is a Professor at University of New Mexico, with a tenured appointment in the Pathology Department in the School of Medicine and a secondary appointment in Music. Bearer began composing at age 6, and as a teenager went to Paris to study with the renowned Nadia Boulanger. Returning to the USA, Bearer earned a Bachelor of Music from The Manhattan School in composition and theory, and a Master

of Arts from New York University in the philosophy of music. After several years as a professional composer and professor of music--at the San Francisco Conservatory of Music, Lone Mountain College

and San Francisco State University--Bearer turned to science to study the neurological basis of musical experience, first at Stanford and then at University of California, San Francisco (UCSF). She was the first to receive the combined MD-PhD degree from UCSF. She has sustained NIH funding for 20 years for her investigations into the molecular detail and circuitry of the brain. Her music is performed worldwide, with recent premiers in Boston, Providence, Los Angeles and New York City as well as in Ireland and Latvia. Among her many awards is the Moore Distinguished Scholar Award from California Institute of Technology, 2004-05, in part for her work on "Music and the Mind." A commercial CD is available from Amazon.com, and Bearer's website is pathology.unm.edu/faculty/faculty/ebearer.html



Jeff M. Brown

Jeff Brown lives in Albuquerque and writes music for National Dance Institute of New Mexico, Santa Fe Opera, Mt. Olive Missionary Baptist Church, Rio Grande Youth Singers, Lifesongs Littlelobe, National Hispanic Cultural Center, University of New Mexico, NM Public Schools and others. He graduated in Industrial Engineering at Northwestern University and is a former business consultant. He then began classical piano studies under Awadagin Pratt, Paul Badura-Skoda and

Luis Carlos de Moura Castro.



Richard Cameron-Wolfe

Composer-pianist Richard Cameron-Wolfe was born in Cleveland and trained at Oberlin College and Indiana University. Abandoning his Doctorate in 1974, he moved to NYC, where he worked in the dance world, collaborating with Joffrey Ballet, Paul Taylor, Jose Limon and other companies. In 1978 he began a 24-year Professorship at Purchase College, SUNY. Cameron-Wolfe has been an administrator for the organizations Friends of American Music, the

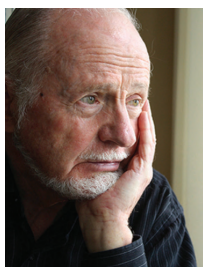
New Mexico Music Festival at Taos, Music from Angel Fire, The Charles Ives Center, Center for Soviet/American Musical Exchange, and (currently) the American Composers Alliance and the Zhitomir Festival. Living in New Mexico since 2002, he hosts "Sunday Morning [Un]Classics" - a web-radio show dominated by 20th/21st-century music [www.krza.org]. His works-in-progress include Infra-Ultra (orchestra) and An Inventory of Damaged Goods (piano).



Raven Chacon

A longtime player in the music scenes of the desert Southwest and the American west coast, Raven Chacon (Diné) is a composer of chamber music and a solo performer of experimental noise music, as well as a performance and installation artist. He was a student of James Tenney, Morton Subotnick, and Wadada Leo Smith. He is a member of the Indian artist collective Postcommodity and also performs and records with the groups KILT (with Bob Bellerue), Mesa Ritual (with

William Fowler Collins), and the large noise ensemble Death Convention Singers. Chacon has recorded many works for classical and electronic instruments and ensembles. He has performed and had exhibitions of his work across the United States, Canada, Europe, and New Zealand. He is based in Albuquerque and Los Angeles, with stations at Phoenix and the Navajo Reservation.



Michael Colgrass

Michael Colgrass (b. 1932) began his musical career in Chicago where his first professional experiences were as a jazz drummer (1944-49). He graduated from the University of Illinois in 1954 with a degree in performance and composition, and his studies included training with Darius Milhaud and Lukas Foss. He served two years as timpanist in the Seventh Army Symphony Orchestra in Stuttgart, Germany and then spent eleven years supporting his composing as a freelance percussionist in New York City. He organized the percussion sections for Gunther Schuller's recordings and concerts, as well as for premieres of new works by John Cage, Elliott Carter, Edgard Varese, and many others. Colgrass has received commissions from the New York Philharmonic and The Boston Symphony, among many others. He won the 1978 Pulitzer Prize for Music for *Déjà vu*, which was commissioned and premiered by the New York Philharmonic. In addition, he received an Emmy Award in 1982 for a PBS documentary "Soundings: The Music of Michael Colgrass." He lives in Toronto and makes his living internationally as a composer. His wife, Ulla, is a journalist and editor who writes about music and the arts.



William Fowler Collins

Originally from rural New England and now living in New Mexico, William Fowler Collins (b.1974) is a musician whose work explores and synthesizes both musical and extra-musical elements. His work has been described as a cinematic blending of several different genres of music including, but not limited to, dark ambient, drone, electroacoustic, and noise. His most recent album, *The Resurrections Unseen* (TYPE103), was released in October 2011.



Daniel Davis

Daniel Davis' compositions are melodic, linear, contrapuntal, folk oriented, minimal, micro-compositional and based on personal experience and dreams. He has also composed music for theater, modern dance, opera, hymns, anthems and video documentaries. His *Three Evening Prayers* are on the "Oasis in the Desert" CD recording by Gamelan Encantada. He plays viola, violin, sings, gardens, walks the dogs and teaches music at the University of New Mexico and Central New Mexico Community College.



J.A. Deane

There was a time when it would have been easy to look at J.A. Deane on stage and determine what instrument he was playing. Flash forward a few decades to the Nickelsdorf International Jazz Festival, held in an Austrian village on the edge of the Hungarian border. It's a typical European summer avant-garde event, and Deane is on stage with some of his usual associates, including the superb Vietnamese percussionist Le Quan Ninh and multi-instrumentalist and

composer Jim O'Rourke, who later claimed to have been answering his e-mail during the performance. That's one thing that Deane didn't look like he was doing on stage. He was sometimes blowing into a trombone or moving the slide on the instrument, but nary a burble coming out of the sound system remotely resembled a trombone. In fact, even figuring out who is making what sound at any given time is difficult, and none of it sounds like anything that even an audience of avant-garde fanatics had heard before. All of that is just the way J.A. Deane likes it.



Conrad De Jong

Conrad De Jong has music degrees from the University of North Texas and Indiana University and also studied composition with Ton de Leeuw at the Amsterdam Conservatory. He joined the faculty of the University of Wisconsin – River Falls in 1959 where he taught theory & composition, directed the New Music Ensemble, and established a University Commissioned Composer Project that has continued for 45 years. He retired in 1990. In 2000 Conrad and Susan moved to Santa Fe. Conrad's tennis has improved.



Marisa Demarco

Marisa Demarco is a musician, event curator, composer and journalist based in Albuquerque, N.M. The region and current events inspire her, and she's able to use newshound senses to inform and ask questions in her artistic work. As the founder of Milch de la Máquina, she gathers an ever-changing cast of women to create theatrical, voice-based compositions with heavy technological influences. Her solo effort, Bigawatt, infuses the hip-hop of her childhood with extended singing technique. As half of The Jeebies, she delves into absurdity to create a running—yet loving—joke about pop and sub culture. She's a member of '60s girl group revival act the 5 Star Motelles and steampunk adventurers the Ladies' Society of Grenadiers. She is part of the larger Southwest noise collective Death Convention Singers. Demarco also curates the ongoing female rock performance series Thursday Night Girl Fight, as well as the yearly all weirdo women's solo fest Gatas y Vatas. She speaks on the occasional panel and teaches the odd contact mic-making workshop.



David B. Doty

Inspired by the work of Harry Partch, David B. Doty began composing and building instruments in 1970. He cofounded the experimental ensemble Other Music (San Francisco 1975-1986) and, after studying intonation with Lou Harrison, helped create the group's unique American Gamelan instruments. Doty's compositions appear on Other Music's albums, *Prime Numbers and Incidents Out of Context*. During the 1990s he composed mainly for MIDI instruments (CD *Uncommon Practice*, 1998.) His "Suite for Just Steel Guitar" was performed by John Schneider at Microfest 2005 (Los Angeles). Doty is a leading authority on Just Intonation. He lives in Santa Fe and joined Gamelan Encantada in 2010.



jesus duran

jesus duran is an experimental technologist and educator who creates works exploring the overlaps in computational and physical space in an effort to initiate a reconsideration of the latent impact of technology in the social feedback circuit. His process wanders in the tension created through simultaneous reduction and abstraction that he developed in his previous career as a software engineer. Often he will construct unseen frameworks as a gesture to engage in extradisciplinary activities. The product of these endeavors includes interactive installations, interventions, software, unconventional modes of distribution, robotics, light, sound, video, digital images and physical objects.



Halim El-Dabh

Halim El-Dabh, the vibrant music composer, is internationally recognized. His music at the site of the Great Pyramids of Egypt, resonates globally. In 1951, the Egyptian born composer was invited by Aaron Copland to Tanglewood after he was admitted to the University of New Mexico in 1950 to study composition with John Donald Robb. His hit composition is his "opera ballet" **Clytemnestra** performed by Martha Graham on Broadway and at the Metropolitan Opera House. At age 91 Halim El-Dabh is composing new compositions at the cutting edge of the 21st century.



Bradley Ellingboe

Bradley Ellingboe, a professor at the University of New Mexico Department of Music, has led a wide-ranging career in the world of singing, including accomplishments as a choral conductor, soloist, composer, scholar and teacher. As a choral conductor he has led festival choruses in 40 states and 14 foreign countries. He made his operatic conducting debut in 2011, leading the world-premiere performances of Stephen Paulus's opera, *Shoes for the Santo Niño*, in a joint production by the Santa Fe Opera and UNM. As a bass-baritone soloist he has sung under such conductors as Robert Shaw, Helmuth Rilling, Karl Jenkins and Sir David Willcocks. Ellingboe has over 110 pieces of music in print, including his largest work, the *Requiem* for chorus and orchestra, which made its Carnegie Hall debut with the composer conducting in 2010. Ellingboe led the European debut of his Requiem in 2011, with concerts in Budapest, Bratislava and Prague. For his scholarly work in making the songs of Edvard Grieg more accessible to the English-speaking public, he was knighted by the King of Norway in 1994. As a teacher, the UNM Alumni Association named him Faculty of the Year in 2008.



Julio Estrada

Julio Estrada was born in Mexico City in 1943 after his family was exiled from Spain in 1941. A composer, theoretician, historian, pedagogue and interpreter, he began his musical studies in Mexico (1953-65), where he studied composition with Julián Orbón. He went on to study with masters in Europe and earned a Ph.D. in Musicology at Strasbourg University (1990- 1994). In 1974 he became researcher in music at the Instituto de Estéticas, IIE/UNAM, where he was

appointed as the chair of a project on Mexican Music History and Head of *MúSILC*, Música, Sistema Interactivo de Investigación y Composición, a musical system designed by himself. He is the first music scholar to be honored as member of the Science Academy of Mexico and by the Mexican Education Ministry as National Researcher [since 1984]. He created a Composition Seminar at UNAM, where he has been teaching Compositional Theory and Philosophy of Composition. Estrada is the general editor of the most complete publication on Mexican music history, *La Música de México* [Instituto de Investigaciones Estéticas, IIE/UNAM, México 1984, ca. 2000 p.] In the field of the continuum, Estrada has developed new methods of multidimensional graphic description of several parameters of sound or rhythm. The French Ministry of Culture decorated him with the *Ordre des Arts et des Lettres* (1981, 1986).



Barbara Monk Feldman

Barbara Monk Feldman, born in the 1950s in Quebec, Canada. Master in Music, McGill University Montreal, Ph.D in Music at State University of New York at Buffalo, studies with Morton Feldman, to whom she was married in 1987. She has been guest lecturer for performances of her music at the Ferienkürse für Neue Musik, Darmstadt 1988–94, and she has also lectured at universities in the United States and Canada. Her article, *Music and the Picture Plane*, has been published in *res* 32, 1997 and in *Contemporary Music Review*, 1998. Compositions performed at festivals in Europe, Japan and North America, including the Festival Nieuwe Muziek, Middelburg, the Other Minds Festival, San Francisco, MaerzMusik, Berlin, and have been recorded for radio by BBC London, BRT Brussels, CBC Montreal, HR Frankfurt and WDR Cologne.



Peter Garland

Peter Garland was born in 1952 and resides in Maine. He studied with Harold Budd and James Tenney at Cal Arts and had long student-mentor friendships with Lou Harrison, Conlon Nancarrow, Paul Bowles and Dane Rudhyar. He edited and published “Soundings Press” for 20 years, and has written two books of essays on American music and culture. He has been a lifelong student of Native American musics, and has lived in New Mexico, California, Maine,

Michoacan, Oaxaca and Puebla. His musical works after 1971 were marked by a return to a radical consonance and a simplification of formal structure influenced by Cage, Harrison, early minimalism and an interest in world musics.



Peter Gilbert

Peter Gilbert is an assistant professor of composition in the University of New Mexico Music Department. As a composer, his work combines traditional instrumental writing with elements of improvisation, live-performed electronics, and other media. His multimedia opera “dreimaldrei gleich unendlich,” written with partner Karola Obermüller, was premiered in 2009 as part of the Musik der Jahrhunderte festival in Stuttgart and is featured in the

“Imaging Media” exhibition celebrating the 20th anniversary of the ZKM | Institut für Akustik und Musik (Karlsruhe, Germany). He has held artist residencies at ZKM, Bourges (France), La Mortella (Italy),

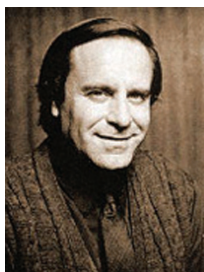
and Treehaven (Wisconsin), has been a fellow at the Akademie Schloss Solitude (Germany) and been composer-in-residence for the Newburyport Chamber Music Festival. Gilbert holds a Bachelor of Music from Illinois Wesleyan University, a Master of Music from the Cleveland Institute of Music, and a Ph.D. from Harvard University.



Drake Hardin

Drake Hardin (b.1982, Midland, TX) is a multi-instrumentalist, composer, sound engineer and instrument-maker in Albuquerque, NM. He studied Linguistics and Music Theory at the University of New Mexico, but left to pursue opportunities in Europe in 2010. His music has been performed throughout North America and Europe. As a composer, Hardin's recent works are largely informed by his background in sampling and linguistics, exploring

musical elements present in speech fragments of various speakers of various languages. Recent work includes a vocalise for soprano and electronics, IAQ (SSAATTBB vowel-color study), and Broken English (upcoming sound installation employing sampled speech fragments and headphones). His work as a solo performer/composer consists mainly of improvisational pieces for just-intoned guitars, harmonicas, melodicas, and wind chimes, etc. Hardin also performs with Teetotum (improv duo, violin/guitar), Bigawatt (noise/hip-hop project of Marisa Demarco), and makes sporadic appearances with the Death Convention Singers (local improv/noise collective). A 10-year resident of New Mexico, he has recently divided his time between Albuquerque, West Texas and France.



Richard Hermann

Richard Hermann is a professor in the University of New Mexico Department of Music. He holds degrees from the Eastman School of Music, Yale University, the New England Conservatory and Drake University in the areas of Music Theory, Composition, and Music Education. He is widely published as a theorist and as a composer. His compositions have been recorded by National Public Radio and performed in major musical centers such as Beijing, Boston, Madrid

and New York. He has lectured on musical topics from the seventeenth through twentieth centuries before professional organizations and for major conferences such as the American Musicological Society, the Society for Music Theory, Austria 1996-1996: Music in a Changing Society, the Music Theory Society of New York State, and the New England Conference of Music Theorists.



José-Luis Hurtado

José-Luis Hurtado's music has been performed worldwide by ensembles and soloists such as Boston Modern Orchestra Project, International Contemporary Ensemble, Jack Quartet, Talea Ensemble, Quatuor Molinari, Pierrot Lunaire Ensemble Wien, Tony Arnold, Garth Knox, Le Nouvel Ensemble Moderne and the Arditti Quartet among others. He has been the recipient of the Kompositionspreis der Stadt Wolkersdorf (Austria), the Harvard University

Green Prize for Excellence in Composition (USA), the Rodolfo Halffter Ibero- American Composition Prize (Mexico), the Julián Carrillo Composition Prize (Mexico), and 2nd prize in the Troisième Concours

International de Composition du Quatuor Molinari (Canada). Hurtado holds a Ph.D. from Harvard University where he studied under Mario Davidovsky, Chaya Czernowin, Magnus Lindberg, Brian Ferneyhough and Helmut Lachenmann.



Warner Hutchison

Warner Hutchison was Professor and Composer-in-Residence and taught horn, composition, theory, and music history at New Mexico State University for three decades. He was Music Department Chairman for five years, during which a new \$6 million Music Center and Recital Hall were built. Hutchison was twice a resident at the MacDowell Colony, and at the Ernest Bloch Composers Symposium, and has appeared as guest composer in various

concerts nationwide sponsored by the Meet the Composer series. As a composer, his catalogue of more than 270 works covers a wide range of media, including orchestra, band, choral, chamber music, electronic music, and stage works. Some 50 works have been published by Belwin, Carl Fischer, European American, Kjos, Lorenz, and others, and his works have been performed widely at various music festivals and new music symposia in the U.S., Canada, Japan, the Scandinavian countries, Russia, and throughout Europe.



Chris Jonas

Since moving to Santa Fe from NYC in 2001, Chris Jonas has worked as a composer and installation/video artist, receiving commissions for large scale intermedia projects in the US and abroad. Recent collaborations and commissions include works for the Santa Fe Opera, SITE Santa Fe, Crossing Choir, the EU Celebration of Culture, TILT Brass, Del Sol String Quartet and the Mexican National Museum of Anthropology. As a performer, Jonas has

worked extensively with Anthony Braxton, Cecil Taylor, William Parker and his own ensemble, Sun Spits Cherries. Jonas has recorded over 40 albums and toured cities worldwide as a performer, guest conductor and composer. Jonas has taught at Wesleyan University, the College of Santa Fe and Institute of American Indian Arts. Jonas is co-founder of the arts-in-community nonprofit Littlellobe and is Vice President of the NYC Tri-Centric Foundation. He is recipient of the 2009 United States Artists Simon fellowship in music and the 2010 Meet the Composer/Commissioning Music USA award.



John Kennedy

John Kennedy's works have been performed worldwide and recently were featured at major festivals including the Paris Festival d'Automne, Singapore Arts Festival, Kanagawa Arts Festival, Grand Teton Music Festival, Colorado Music Festival, the 2010 ISCM World New Music Days, and at Other Minds. He has been commissioned by the Santa Fe Opera, Sarasota Opera, and many others. Kennedy is Resident Conductor of Spoleto Festival USA, where he leads

the Festival's orchestra program and has conducted the Festival's recent American premieres of operas by Dusapin, Glass, Rihm, and Saariaho. He is also Artistic Director of Santa Fe New Music, and served as President of the American Music Center from 2002-2005.



Peter Lieuwen

The music of Peter Lieuwen has been performed throughout North America and Europe. The composer has received honors, grants and awards from organizations including The National Orchestral Association, Meet the Composer, Inc. and the League of Composers – ISCM. His orchestral works have been introduced by such orchestras as The Royal Philharmonic Orchestra, Saint Louis Symphony, Mexico City Philharmonic and the Pacific Symphony Orchestra. Peter Lieuwen is currently Professor of Music and Composer-in-Residence in the Department of Performance Studies at Texas A&M University. His compositions are published by Keiser Classical and recorded on Albany, Crystal, Naxos and New World labels. www.peterlieuwen.com



Ruth Lomon

Ruth Lomon's musical career has spanned more than six decades, including her present appointment since 1998 as Resident Composer/Scholar at the Women's Studies Research Center, Brandeis University. She has had commissions and grants from the Massachusetts Council, and New England Foundation for the Arts, the National Endowment for the Arts; residencies from MacDowell and Yaddo Colonies and the Wurlitzer Foundation, NM. As a fellow of the Bunting Institute/Harvard, she composed "Songs of Remembrance," a song cycle based on poems of Holocaust victims that has had performances in Moscow, London U.K., Bremerhaven, Germany, Nanjing, China and the USA Holocaust Museum D.C.



Philip Mantione

Philip Mantione's music has been described as "austerely impressive" (Paris Transatlantic Monthly) and "a searing study in form and color" (Innova Recordings). Zane Fischer (Santa Fe Reporter) called his interactive sound sculpture, "...a satisfying, interactive rabbit hole, in which tactility becomes sound." Mantione has written for multimedia performance, experimental video, sound installations and acoustic pieces for various ensembles. His work has been presented in Europe, Asia, North and South America and the Middle East. Notable venues include the Bing Theater (LACMA - Los Angeles), Merkin Hall (NYC), SESI' Cultural Centre (Brazil), and CCCB (Barcelona).



Michael Mauldin

Born in Texas in 1947, Michael Mauldin moved to New Mexico in 1971 for the "space, light and timelessness." He was influenced by John Donald Robb and the rugged beauty and ancient cultures of the state. He completed a master's degree in composition at the University of New Mexico, raised a family, directed the Albuquerque Boy Choir and taught piano, voice and composition privately and at Sandia Preparatory School, the University of Albuquerque and UNM. Semi-retired, he still teaches at his home in Albuquerque and his composing retreat in northern New Mexico.



Steven M. Miller

Steven M. Miller is a composer, sound artist, and musician currently based in Singapore where he is Associate Professor of Sonic Arts at the Yong Siew Toh Conservatory of Music at the National University of Singapore. His creative activity and background includes electroacoustic, instrumental, and vocal music; collaborative intermedia projects with photographers, film/video artists, dancers/choreographers, and actors; live performance, gallery installations, compositions for recorded media, and music and sound design for video/film/new media; audio recording and production; traditional musics of Java, Bali, the Balkans, Middle East and North Africa. Performances and radio broadcasts of his music have occurred in North & South America, Asia, Europe, and Australia. Previous full-time teaching posts include The College of Santa Fe Contemporary Music Program; Alabama State University School of Music. In 1989-90 Miller was a Fulbright Scholar in composition, studying traditional and new music for gamelan at Sekolah Tinggi Seni Indonesia and the Pura Mangkunegaran in Surakarta, Central Java Indonesia.



Tiffany Nicely

Tiffany Nicely is a composer and percussionist living in Buffalo, NY. She earned her bachelor's in Performance and Music Theory/Composition at UNM, followed by a master's in Composition and Theory at the University at Buffalo. Nicely currently teaches percussion and world music at SUNY Fredonia and Buffalo State College. In addition to teaching and writing, Nicely is a student of world percussion, having traveled to Brazil, Mexico, Guinea, and Ghana to learn traditional rhythms. She is also an active performer in Western New York, with ensembles such as *Diaspora Drumming*, *La Marimba*, and *the Twelve Eight Path*.



Marlena Novak

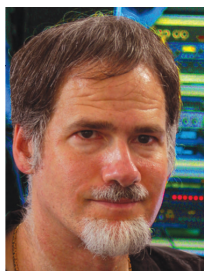
Marlena Novak has been a faculty member at Northwestern University, the University of Illinois Chicago and the University of New Mexico. She was Associate Director of Northwestern's Animate Arts Program and visiting artist at the School of the Art Institute of Chicago, University of Chicago, Cleveland Institute of Art, Amsterdams Instituut voor Schilderkunst, Pädagogische Hochschule in St. Gallen (CH), and the Creativity and Cognition Research Studios, Loughborough. Grants include several from Northwestern's Center for Interdisciplinary Research in the Arts, and the Arts Council of Great Britain. Her work is in collections throughout Europe and the USA, and presented internationally and extensively in solo and group exhibitions.



Karola Obermüller

Karola Obermüller is a member of the composition faculty at the University of New Mexico Department of Music. She has written operas for Staatstheater Nürnberg, Theater Bielefeld, the Musik der Jahrhunderte festival in Stuttgart and Theater Bonn. Having been selected for the WERGO Contemporary Music Edition by the German Music Council, a portrait CD of hers is going to be released in 2013. 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 PhD from Harvard University.



Panaiotis

Panaiotis has performed worldwide as singer and electronic musician/composer for over 25 years. A co-founder of The Deep Listening Band with Pauline Oliveros and Stuart Dempster, he has specialized in electronic and digital media and music throughout his career. Panaiotis has composed music for over 40 theater and dance productions as well as film. His dance work, *The Ballad of Frankie Silver*, which premiered in Basel, Switzerland, was performed at the UGArts 96 Olympic Festival. More recently he has developed music and user control systems for interactive virtual environments and is currently design and R&D director for High Desert Interactive.



Steven Paxton

Composer and conductor Steven Paxton is Chair of the Contemporary Music Program at Santa Fe University of Art and Design, where he teaches composition, music technology, music theory, and choral music. Paxton is an experienced music educator at both the college and high school levels and, before coming to Santa Fe, was chair of the Music Theory/Composition division in the School of Music at Texas Tech University. He holds degrees from the University of North Texas and Texas Tech University. Dr. Paxton was a 1988 recipient of a National Endowment for the Arts Composers Fellowship and has also received fellowships and commissions from The Helene Wurlitzer Foundation of New Mexico, the American College Theater Festival, the Atlantic Center for the Arts, the Lubbock Youth Symphony Orchestra, the LaCrosse Chamber Chorale (WI) and 20th Century Unlimited of Santa Fe. He has worked extensively in collaborative art forms, especially as a composer, sound designer, and musical director for the stage. From 1988 to 1994, he was composer-in-residence for the Nebraska Shakespeare Festival, and his opera, *Bellini's War*, was premiered at Texas Tech University in 2001. A new commissioned work for guitar ensemble, *Automaton Variations*, will be premiered in April at the Nevada Music Educator's Association Conference in Las Vegas.



Steve Peters

Steve Peters (b. 1959) makes music and sound for a wide range of contexts and occasions using environmental recordings, found/ natural objects, electronics, various musical instruments, and human voices. Attentive to the subtle nuances of perception and place, his work is often site-specific, understated, and contemplative. He performs with the Seattle Phonographers Union, and works as a freelance producer, writer, and curator. Since 1989 he

has been the Director of Nonsequitur, a nonprofit organization presenting experimental music and sound art, currently via the Wayward Music Series at the Chapel Performance Space in Seattle.



Christian Pincock

Christian Pincock is a trombonist and composer with experience in many styles of music. He holds a Bachelor of Music degree from New England Conservatory, where he studied with Bob Brookmeyer, Scott Hartmann, and John McNeil, and a Masters of Music degree from Manhattan School of Music, where he studied with Steve Turre and David Taylor. Pincock has attended the Banff Center Workshop for Jazz and Creative Music in Alberta, Canada (2005) and has been a Fellow at the Music Omi International Arts Residency (2007). He currently directs the two High School Honors Jazz Ensembles for the New Mexico Jazz Workshop, as well as their Adult Big Band.



Andrea Polli

Andrea Polli is a digital media artist living in New Mexico. Her work with science, technology and media has been presented widely in more than 100 presentations, exhibitions and performances internationally, has been recognized by numerous grants, residencies and awards including a NYFA Artist's Fellowship, the Fulbright Specialist Award and the UNESCO Digital Arts Award. She currently works in collaboration with atmospheric scientists to develop systems for understanding storm and climate through sound (called sonification). Recent projects include: a spatialized sonification of highly detailed models of storms that devastated the New York area; a series of sonifications of climate in Central Park; and a real-time multi-channel sonification and visualization of weather in the Arctic. In 2007/2008 she spent seven weeks in Antarctica on a National Science Foundation funded project.



Julietta Rabens-Moore

Julietta Rabens-Moore received her Doctor of Musical Arts in Composition from the University of Nebraska in Lincoln. She received her master's in harp from Northern Illinois University in DeKalb. She has had works commissioned and performed by members of the Chicago Lyric Opera, Chicago Symphony and the Minnesota Orchestra. She teaches at the New Mexico School of Music, where she is chair of the theory and composition department. She teaches composition, harp and piano to students, including those with special needs. Julietta is a harpist for the Arts-in-Medicine program and performs in the *Bellissima* duo with Cathy Hawthorne-Perez.



Eric Richards

Eric Richards was born in New York City in 1935 and now lives just outside of Albuquerque. He attended, and later taught at The Mannes College of Music. Many of his pieces use unusual instruments or standard instruments played (or tuned) in idiosyncratic ways: *finalbells* employ slivers of SuperBalls rubbed on cowbells as its sound source while *The News from El Prado* calls for a seriously out-of-tune guitar similar to that found in a

used-instrument store on 4th Street in Albuquerque's North Valley. The aesthetic of many of these pieces is closest to that of contemporary sculptors, such as Martin Puryear and Richard Deacon, who use everyday materials — and traditional crafts such as woodworking and weaving — to fabricate work that clearly shows the hand-worked processes and sometimes has an “unfinished” look but is always tactile and elegant.



Andrew Saletta

Andrew Saletta grew up in Monument, Colorado, and is currently finishing his Master's degree in Music Composition and Music Education at UNM. He earned his Bachelor of Music Education degree at the University of Wyoming, where he played with the Balinese Gamelan, *Chandra Wyoga*. Andrew taught K-5 music in Durango, Colorado for four years before coming to UNM. He teaches aural theory at UNM and directs the orchestra at New Mexico Tech in

Socorro, and has been a member of Gamelan Encantada for two years. Andrew loves to hike, bike and otherwise spend time outdoors in the beautiful mountain west.



Daniel Sault

2012 Scott Wilkinson Composition Contest Winner Daniel Sault was born in Albuquerque and is currently a freshman music education student at the University of New Mexico. He is a member of the UNM saxophone studio and has studied with various local instructors, including Megan Sebastian, Jennifer Macke and currently Dr. Eric Lau. Daniel has been composing for the past three years and has had no formal instruction in composition. His

works include pieces for saxophone duo, saxophone quartet, concert band, and upcoming pieces for string ensembles, piano, and organ. This symposium performance will be the first time any of Daniel's music has been heard in concert.



James Shields

James Shields, an active chamber and orchestral musician, is currently the principal clarinet of the Canadian Opera Company in Toronto, Ontario and was formerly the principal clarinet of the New Mexico Symphony Orchestra from 2006–2011. He is a graduate of The Juilliard School of Music (B.M. 2006, Clarinet Performance), where he studied with Ricardo Morales, principal clarinet of the Philadelphia Orchestra. Shields has appeared as

soloist with the New Mexico Symphony Orchestra, World Youth Symphony Orchestra, Texas Wind Symphony, and the Chatter Chamber Ensemble, and has performed as principal clarinet with the Malaysian Philharmonic Orchestra, Aspen Music Festival, the Astoria Music Festival (Astoria, OR), and the Interlochen Arts Festival's World Youth Symphony Orchestra. He is co-artistic director of Albuquerque's Sunday Chatter (formerly the Church of Beethoven), a weekly show that combines chamber music, spoken word, and visual art. In the summer of 2010 he received his Master's degree in Composition from the University of New Mexico.



Christopher Shultis

Christopher Shultis, Distinguished Professor and Regents' Professor of Music, began his teaching career at the University of New Mexico (1980–2011) where he taught percussion, musicology and composition. His scholarly writings on John Cage are internationally recognized. Shultis's first compositions were experimental in nature. Now his music is almost always discovered in quiet and solitude during long walks in woods and mountains. Shultis's complete works are published by the American Composers Alliance and his music has been performed in the United States, Mexico, Europe and Korea. His CD, "Devisadero: Music from the New Mexico Wilderness," is available through Navona records. (www.chrisshultis.com)



Leslie Nelson Shultis

Leslie Nelson Shultis is a graduate of the University of New Mexico, where she received a Bachelor's degree in bassoon performance and a Master's in composition. Her teachers include Artemus Edwards, Scott Wilkinson and Dr. William Wood. She is currently a full-time music instructor at Central New Mexico Community College in Albuquerque. Leslie performs bassoon regularly with the Santa Fe Symphony, Bosque Bassoon Band and other groups in the state. She was the 2005 commissioned composer for the Professional Music Teachers of New Mexico. Her music has been performed both in the US and abroad.



Jerry Tabor

Jerry Tabor is a composer of experimental acoustic and electroacoustic music. His scores are published by Silent Editions and several of his works are recorded on the Neuma Records label. Tabor's music has been commissioned by internationally respected soloists and ensembles and has been featured at numerous national and international conferences and festivals. He is the editor of an important volume on cognitive musicologist and composer Otto Laske and co-author of the introduction to a recent book on the music of Thomas DeLio. He is Professor of Music at Salisbury University (Maryland) where he teaches theory and composition.



Eric Walters

Eric Walters is a native of Albuquerque. He holds music degrees from the University of New Mexico and Indiana University. Eric has been a featured composer at the University of New Mexico's Composers Symposium and with The New Southwest Orchestra, a composer in residence with the Santa Fe Opera's Student Produced Opera Program, and has presented recitals of his chamber compositions in Albuquerque and Santa Fe. He has also written a commissioned work for the Albuquerque Youth Symphony. A dedicated teacher, Eric is Orchestra Director at Rio Rancho High School and an arranger for the Hey Mozart! New Mexico youth composition program. He is a tenured cellist of the Santa Fe Symphony.



Daniel Ward

Daniel Ward is a graduate of the University of New Mexico ('90) with a degree in classical guitar performance. During his time at the university he played trumpet, guitar and percussion with numerous ensembles including the UNM Percussion Ensemble under the direction of Chris Shultis. There his interest in composition was piqued and he began studying with Scott Wilkinson, and later with Bill Wood. He wrote many short pieces for a wide variety of instruments, finishing with a full composition recital. Since college Daniel has been a professional guitarist, moving fluidly between classical, flamenco, jazz, world and pop music. During the late 1990s he toured the world with pop flamenco artist Ottmar Liebert, and in 2005, he performed as flamenco guitarist for the Santa Fe Opera's premier of Oswaldo Golijov's *Ainadimar*. As an educator, Daniel concentrates on right-hand crossover techniques for modern guitar, and the breakdown of flamenco forms and rhythms. His CD, "After the Storm," (released 2005) features all original compositions and his own style of flamenco-fusion. Daniel has also written music for radio and commercial TV, and is a highly skilled recording engineer. Most recently, he has returned to writing for modern classical ensembles, penning string quartets, various material for solo instruments and percussion pieces, as well as new material for piano. His compositions draw from every musical style to which he has been exposed, and combine modern, traditional and folk harmony with ethnic rhythms, as well as a good dose of "whatever happens".



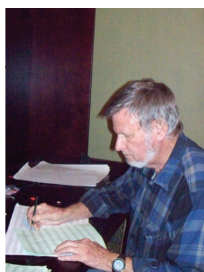
Mark Weaver

Mark Weaver has recorded and performed across the Southwest and West Coast in ensembles led by Dan Clucas, Harris Eisenstadt, Lisa Gill, Chris Jonas, Jeff Kaiser, Alan Lechusza, Patti Littlefield, David Parlato, Damon Smith, Biggi Vinkeloe, Michael Vlatkovich, in addition to leading his own unique groups. His playing appears on Balance Point Acoustics, Black Phone, Leaf, Carrot Top, Newsonic, Nine Winds, pfMENTUM, Plutonium, Snowdonia, Zerx record labels.



Scott Wilkinson

Scott Wilkinson was born in Bement, IL in 1922. He received his Bachelor's and Master's degrees from the University of Arizona, and went on to advanced studies in composition under Darius Milhaud. Wilkinson worked briefly in documentary and educational films in New York City before becoming Managing Editor at Carl Fischer, Inc., music publisher. He settled in Albuquerque, where he and his wife, Linda, owned and operated The Music Mart. In 1968, Scott sold the Music Mart and returned to Carl Fischer for a brief period before returning to Albuquerque to accept a position in the Music Department at the University of New Mexico. Wilkinson taught Theory and Composition at UNM, becoming coordinator of the Theory program. He was also involved with the John Donald Robb Musical Trust at its inception, and served as the Trust chair prior to his retirement. Composition has been Scott's major interest for most of his career, and he has written in a variety of media, many of which have been published.



William Wood

William Wood grew up in Northern California and was a gym rat until graduate school. Minor league baseball in early 1950s. Music and saxophone from about age twelve. Interest in composing started in Jr. College. Heavy listening at Sacramento State College – Berg, Sessions, Copland, Bartok and any 20th century music I could find. BA-Music, Sac State; MM-com., U. of Oregon; DMA – comp, Eastman School. Taught for 47 years (Jr. high thru University level), composing along the way. Retired in 2008 from UNM. During these travels, played in countless back-up bands – from Bob Hope to Mel Torme, Red Buttons to Nancy Wilson. Always great fun. I've been very lucky. World Class musicians to write for at UNM. It couldn't be better anywhere else.



Jay Alan Yim

Jay Alan Yim has received Guggenheim, NEA, and three Illinois Arts Council fellowships, and many other awards for his music. Internationally, his work has been featured at festivals (Huddersfield, Darmstadt, Ars Musica, Wien-Modern, Gaudeamus, Tanglewood, Aspen, ISCM, ICMC) and performed by the Royal Stockholm Philharmonic, Orchestre National de Lyon, Chicago Symphony Orchestra, San Francisco Symphony, Nederlands Radio Filharmonisch, Residentie Orkest Den Haag, Los Angeles Philharmonic New Music Group, London Sinfonietta, Arditti Quartet, JACK Quartet, Spektral Quartet, Nieuw Ensemble, Ensemble SurPlus, dal niente, ICE amongst others. Recently, the New York Philharmonic commissioned and premiered neverthesamerivertwice for piano and orchestra.



Beth Yip

Beth Yip, a native of Albuquerque, attended the Eastman School of Music and UNM, where she studied trombone performance and theory/composition. She wrote her thesis on feminist themes in the music of Pauline Oliveros and continues to be interested in working with multi-media and alternative approaches to music and sound. In addition to working as a freelance musician, Beth helped organize *Unheard Of*, a series of concerts featuring local composers. She also worked on the "Harvesting Local Soundscapes" project, funded through UNM's PLACE program. Her two-part composition "Patience: A Game" appears on Gamelan Encantada's *Oasis in the Desert*.

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, marking 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 ongoing 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, Martin Bresnick and Konrad Boehmer.

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.

