



The University of New Mexico
College of Fine Arts
Department of Music
presents the Thirtieth Annual

JOHN DONALD ROBB COMPOSERS' SYMPOSIUM

March 26 - 28, 2001

Participating Composers:

Julio Estrada

Kyle Gann

Jerry Tabor

Steven Block
Gordon Getty
Glenn Hackbarth

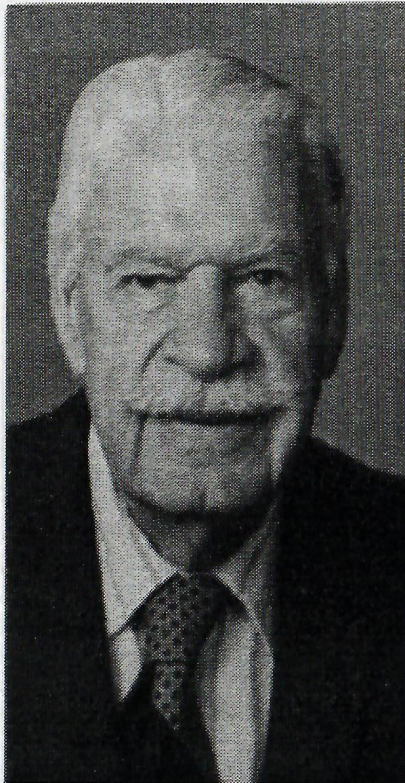
Richard Hermann
Erica Jett

Patricia Repar
Christopher Shultis
William Wood

Dr. Thomas Dodson, Dean, College of Fine Arts
Dr. Steven Block, Chair, Department of Music

All symposium events are held at The University of New Mexico Center for the Arts and are free of charge.

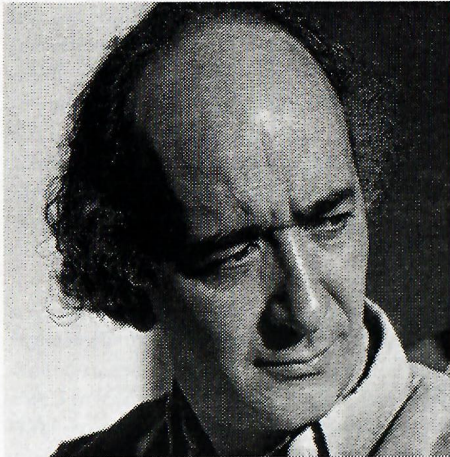
Anahata Brass Quintet residency funded by the Center for Regional Studies
Accommodations provided by the Albuquerque Marriott Residence Inn



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

During his two decades as a successful international attorney in New York, Robb studied with leading composers Horatio Parker, Roy Harris, Paul Hindemith and Nadia Boulanger and in 1941, at the age of 49, left his law career to become head of the music department at the University of New Mexico. He served as the Dean of the College of Fine Arts at UNM from 1942-57. Robb's fascination with Hispanic Folk Music led to his collection of 3,000 field recordings of traditional songs and dances from Nepal, South America and the American Southwest, which formed the nucleus of the *John Donald Robb Archive of Southwestern Music* at the University of New Mexico. He wrote two books on the subject, *Hispanic Folk Songs of New Mexico* (1954) and *Hispanic Folk Music of New Mexico and the Southwest: A Self Portrait of the People* (1980). Throughout his long career, Robb received numerous honors and awards, including the honorary Doctor of Music from the University of New Mexico in 1986. The St. Louis Symphony Orchestra premiered Robb's Third Symphony in 1962. In 1999 and 2000, his *Elegy for Our War Dead* (the second movement from his Symphony #1), *Scenes from a New Mexico Mountain Village*, *Concerto for Viola and Orchestra*, and the full *Symphony #1* were recorded by the Polish National Radio Symphony Orchestra on Opus One, in Katowice, Poland, under the direction of David Oberg. The PNRSO and Tatiana Vetrinskaya will record Robb's newly edited Piano Concerto in 2001.

THE JOHN DONALD ROBB MUSICAL TRUST was established in 1989 by John and Harriet Robb. Its mission is to support the performance, study, promotion and dissemination of John Robb's music, and 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. Since its inception, the Trust has supported the editing of Robb's music, performances of his work and other composers at UNM's annual Composers' Symposium, a student scholarship for the performance and study of Robb's piano work, several CD recordings, including the Polish Radio National Symphony Orchestra's recent Opus One series; *El Testamento*, with Alex Chavez; *Stepping Westward*, Las Cantantes; and *Pictures of New Mexico*. The John Donald Robb Music Fellowship, a biannual award established by the Trust at UNM in 2000, supports graduate students who have an interest in research and archival work.

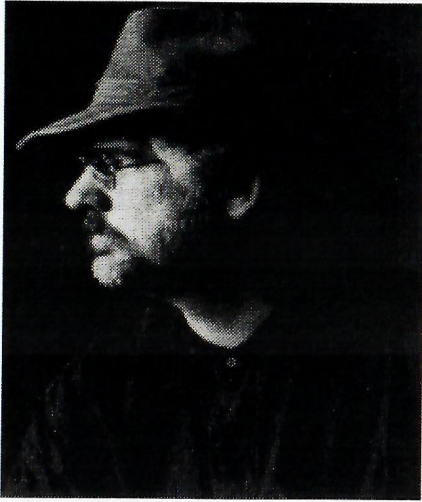


JULIO ESTRADA was born in Mexico City, April 10, 1943. His family was exiled from Spain in 1941. His activities are multiple: composer, theoretician, historian, pedagogue, and interpreter. He began his musical studies in Mexico [1953-65], where he studied composition with Julian Orbón. In Paris (1965-69), he studied with Nadia Boulanger, Olivier Messiaen and attended courses and lectures of Xenakis. In Germany, he studied with Stockhausen [1968] and with Ligeti [1972] and completed a Ph.D. in Musicology at Strasbourg University (1990-1994).

Since 1974, he has been a researcher in music at the Instituto de Estéticas (IIE/UNAM) where he was appointed chair of a project on Mexican Music History and as the head of MÚSIIC (Música, Sistema Interactivo de Investigación y Composición) a musical system he designed. He is the first music scholar to be honored with membership in the Science Academy of Mexico and to be named National Researcher by the Mexican Education Ministry [1984]. He created a composition seminar at UNAM, where he has been teaching compositional theory and philosophy of composition.

He has written approximately one hundred articles based on his research, some of which have been translated into English, French, German, Italian and Japanese. He is the general editor of the most complete publication on Mexican music history, *La Música de México* [Instituto de Investigaciones Estéticas, IIE/UNAM, Mexico 1984]. He wrote with Jorge Gil, *Música y Teoría de Grupos Finitos, 3 Variables Booleanas*, with an English abstract [IIE UNAM, Mexico 1984]. He has postulated a General Theory of Intervallic Classes, applicable to macro and microintervallic scales of duration and of pitch. In the field of the continuum, Estrada has developed new methods of multidimensional graphic description of several parameters of sound or rhythm. His research on the continuum field was published in 1998 in France: *Ouvrir l'horizon du son : le continuum*. He has been a visiting professor at Stanford, California, San Diego, New Mexico, Musikwissenschaft Institut (Rostock) and at Darmstadt. His music is associated with compositional research on diverse domains; for example, the use of scales in his *Suite* for piano [1960]; improvisational processes in *Persona*, vocal trio [1969]; compositional mechanics, *Memorias* for keyboard [1971]; finite groups, *Melódica*, [1973], *Canto mnémico* [1973-83]; networks, *Canto tejido*, piano [1974], *Canto alterno*, cello [1978], [Ensemble] *yuunobui* strings [1983-90]; intervallic identities, *Canto naciente*, brass octet [1975-78]; continuum macro-timbre and sound specialization, *eolo'oolin*, six percussionists [1981-90]; new instrumental developments, *Canto oculto*, violin [1977]; the four *yuunobui*; continuum, *ena'on*; multiparametric polyphony, the *yuunobui* [1983-90]; topological continuum variations, *ishini'ioní*, string quartet [1984-90]; continuum-discontinuum modulation, *yuunobui'tlapoa*, harpsichord [1994-97]; and the prehispanic ceremonial conception of music, the opera *Pedro Páramo : "Doloritas"* [1992]. Editions Salabert (France) is the main publisher of his works. The French Ministry of Culture decorated him with the Ordre des Arts et des Lettres (1981, 1986).

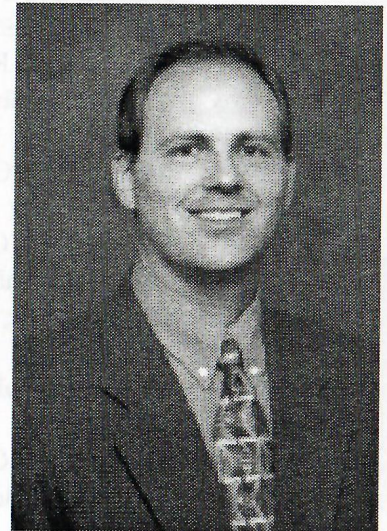
"The techniques and theories I have developed are based on mathematics and acoustics; the more neutral they remain, the better they serve the description of the imaginary: it is my ear—there everything is allowed—that gives birth to my music, which becomes the accurate, almost phonographic representation, of every detail coming from my inner hearing experiences."



KYLE GANN, composer, was born 1955 in Dallas, Texas. He has been assistant professor of music at Bard College since 1997 and new-music critic for the *Village Voice* since 1986. He is the author of *The Music of Conlon Nanarrow* (Cambridge University Press, 1995) and *American Music in the 20th Century* (Schirmer Books, 1997); he has also written scholarly articles on La Monte Young, Henry Cowell, Mikel Rouse, and other American composers. As a critic, he has written almost 2000 articles, most of them on late-20th-century music, for more than 30 publications.

Gann studied composition with Ben Johnston, Morton Feldman, and Peter Gena. His music is often microtonal, using up to 37 pitches per octave, and his rhythmic language, based on contrasting tempos both in quick succession and at the same time, was developed from study of Hopi, Zuni, and Pueblo Indian music. In 1996-97 he received a National Endowment for the Arts Individual Artists' Fellowship. His most ambitious work to date, *Custer and Sitting Bull*, is recorded on a 1999 Monroe Street compact disc titled *Custer's Ghost*. A collection of his Village Voice columns, *It's Only As Good As It Sounds*, will appear in 2001 (University of California Press).

JERRY TABOR is a composer of acoustic and electroacoustic music, and is a researcher in the areas of composition theory (a subdomain of cognitive musicology) and compositional procedure. Involved in his research are investigations into creativity theories, pedagogical approaches, perception, and chaos theory. His compositions and research have been presented throughout the United States at major conferences and in his capacity as guest composer and lecturer at various institutions. Tabor's music is available from NOH Editions and is recorded on the Neuma Records label. In addition to his essays published in the *Computer Music Journal*, he has published a groundbreaking book on pioneering composer and cognitive musicologist Otto Laske, entitled *Otto Laske: Navigating New Musical Horizons* (Greenwood Press 1999). Two other books are also to be published: one, a textbook on contemporary compositional procedure and aesthetics in acoustic and computer music, the other on the theoretical and compositional work of Thomas DeLio. Tabor is presently Assistant Professor of Music at Salisbury State University (Maryland) where he coordinates the composition, computer music, and theory programs in the Department of Music. He has also served on the faculties of Trinity College (Washington DC) and the University of Maryland Baltimore County where he taught courses in composition, electronic music, interdisciplinary arts, and creativity theories. He holds Doctor of Musical Arts (1997) and Master of Music (1994) degrees in composition from the University of Maryland at College Park where he studied with Thomas DeLio. Tabor earned his Bachelor of Music degree in theory and composition from the University of New Mexico in 1991. His composition teachers were William Wood, Scott Wilkinson, and Christopher Shultis.



SCHEDULE OF EVENTS

University of New Mexico
John Donald Robb
Composers' Symposium 2001

DAYTIME ACTIVITIES

ALL EVENTS ARE IN THE CENTER FOR THE ARTS ROOM B-120 UNLESS OTHERWISE SPECIFIED.

Monday, March 26, 2001

9:00-9:50 Welcome: Steve Block, chair

PANEL DISCUSSION

“The American Experimental Tradition: Its Influence on Composers Today.”

Julio Estrada, Kyle Gann, Erica Jett, Jerry Tabor

Christopher Shultis, moderator

10:00-10:50 MEET THE COMPOSER: Steve Block, Patricia Repar, Gordon Getty

11:00-11:50 COMPOSITION SEMINAR: B-117

Kyle Gann, Julio Estrada

Patricia Repar, Christopher Shultis, moderators

12:00-1:50 LUNCH for all visiting composers

2:00-2:50 MEET THE COMPOSER

Julio Estrada lectures on his music and/or musical concerns

Tuesday, March 27, 2001

- 9:30-10:45 COMPOSITION SEMINAR FOR BEGINNING STUDENTS
Jerry Tabor
- 11:00-12:15 MEET THE COMPOSER: Richard Hermann, Erica Jett, Christopher Shultis, William Wood
- 12:15-1:45 BROWN BAG LUNCH
for visiting composers and composition students
- 2:00-3:15 ALUMNI CONCERT: Keller Hall

Wednesday, March 28, 2001

- 9:00-9:50 PANEL DISCUSSION
"Composition and Technology: Innovation and/or Obsolescence"
Julio Estrada, Kyle Gann, Gordon Getty, Glenn Hackbarth
Patricia Repar, moderator
- 10:00-10:50 MEET THE COMPOSER: Kyle Gann
- 11:00-11:50 COMPOSITION SEMINAR: B-117
Glenn Hackbarth, Gordon Getty
Patricia Repar, Christopher Shultis, moderators
- 1:00-1:50 MEET THE COMPOSER: Jerry Tabor
- 2:00-2:50 ASK THE COMPOSER
Julio Estrada responds to any questions or issues posed by
the audience

THE JOHN DONALD ROBB CONCERT

Monday, March 26, 2001

7:30 pm, Keller Hall

“There is no easy way to heaven” (2001) (World Premiere) Carrie Koffman, alto saxophone	Richard Hermann
Ewig Du (String Orchestra Version, July 2000)	Gordon Getty
The Fiddler of Ballykeel (String Orchestra Version, July 2000)	Gordon Getty
Concerto for Piano and Orchestra, Op. 18 (1950) Ricardo-Fast El Borregero-Slow Leonore-Fast Tatiana Vetrinskaya, piano; Chamber Orchestra of Albuquerque, David Oberg, conductor	John Donald Robb

INTERMISSION

eveningspun/black (1973) Tatiana Vetrinskaya, piano	Steven Block
“a little light, in great darkness” (1995-2000) (World Premiere) Carrie Koffman, soprano saxophone; New Mexico Winds: Patrick Hughes, horn; Keith Lemmons, clarinet; Valerie Potter, flute; Denise Turner, bassoon; Kevin Vigneau, oboe	Christopher Shultis
Canto Naciente (1975-79) for brass octet Karl Hinterbichler, John Stringer, trombone; Tim McKeown, Peter Lander, Jalil Jorge Eufrazio, trumpets; Patrick Hughes, Eduardo Daniel Flores Hernández, horns; Eric Fritz, tuba Julio Estrada, conductor	Julio Estrada

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THE ALUMNI CONCERT

Tuesday, March 27, 2001

2:00 pm, Keller Hall

Composition Contest Winner:

Tease Thru Twos, Threes (2000) for clarinet, vibraphone and bassoon
New Music New Mexico, Kevin Vigneau, director

CK Barlow

"Doloritas" (1992)

(part one of *Pedro Páramo*, a radio opera, based on the novel by Juan Rulfo)

Julio Estrada

CONCERT II

Tuesday, March 27, 2001

7:30 pm, Keller Hall

ea' on for electronic tape (1980) (Produced at the UPIC system)
euaon'ome for orchestra (1994-95) (WDR recorded version)

Julio Estrada

Ticker Tape (2000) (World Premiere)

University of New Mexico Percussion Ensemble, Scott Ney, director

Erica Jett

INTERMISSION

veneer/semblance, extremities, verities (1992) for string quartet

Jose Berrones, Justin Pollak, violins; Sarah Vertrees, Kimberly Fredenburgh, violas

Jerry Tabor

Three Pieces for Disklavier

Texarkana (2000)

Nude Falling Down An Escalator (1997-99)

Bud Ran Back Out (2001) (World Premiere)

Kyle Gann

Turning Corners (1998) (World Premiere)

Slow-freely-waltz

Jazzy-with a dancing feeling

Slow-Fast-Rhythmic

Keith Lemmons, clarinet, Evelyne Brancart, piano

William Wood

The Yamaha Disklavier III is provided by Music World of Albuquerque and Santa Fe.

CONCERT III

Wednesday, March 28, 2001

7:30 pm, Keller Hall

- searching: tē' nder (2001) for tape (World Premiere) Patricia Repar
- Points in the Sky for clarinet, percussion and interactive electronics Glenn Hackbarth
Allison Storochuk, clarinet
Douglas Nottingham, percussion
- Custer and Sitting Bull (1997-99) for speaking voice and computer tape Kyle Gann
Custer: "If I were an Indian . . ."
Sitting Bull: "Do you know who I am?"
Sun Dance/ Battle of the Greasy-Grass River
Custer's Ghost to Sitting Bull
Kyle Gann, speaker

INTERMISSION

- engaging Causey (1996) for electronic tape Jerry Tabor
- Canto tejido (1974) Julio Estrada
Memorias (1971)
Velia Nieto, piano
- Passage for piano, percussion, and electronic tape Glenn Hackbarth
Andria Fennig, piano
Douglas Nottingham, percussion



STEVEN BLOCK (b.1952, NYC) has appeared in the various personae of composer, music theorist, music critic, pianist, and both classical radio and disco d.j., among others. His compositions have been performed worldwide including performances in Australia, Paris, and Poland. His articles as a music theorist and music critic have appeared in such journals and magazines as *Perspectives of New Music*, *Integrales*, *Music Theory Spectrum*, *Journal of Music Theory*, *Annual Review of Jazz Studies*, and *High Fidelity*. In 1992, Block received the first University of New Mexico award for excellence in teaching, and in 1993 he was a UNM Faculty Scholar. His orchestral work, "Shadows," has been released on MMC Recordings. ["His skillful use of tuned percussion gives several passages a gamelanlike quality reminiscent of Messiaen. The long-note passages...and their harmonic suspensions are wonderful. I impatiently await the completion of this Symphony" - William Zagorski, Fanfare]. Steven Block is chair of the department of music at the University of New Mexico. His most recent article appeared in *Music Library Notes*, Fall 2000, a review of Walter Everett's book, "The Beatles as Musicians." He is currently working on a book, *The Improvisor's Art: Free Jazz*, to be published as part of the Institute for Jazz Studies series published by Scarecrow Press.

Born in Los Angeles in 1933, **GORDON GETTY** has lived in San Francisco since 1945. Honored as an Outstanding American Composer at the John F. Kennedy Center for the Performing Arts in Washington, D.C. in 1986, Gordon Getty continues to win high praise for performances of his music in major concert halls across the United States and overseas. His works have also been heard at major festivals around the world, including Tanglewood, Aspen, Newport, Miami, the Schubert Festival in Washington, the Casals Festival in Puerto Rico. His opera *Plump Jack* was performed in concert version to critical acclaim on July 4, 1989 at "The Festival of Two Worlds" in Spoleto, Italy. *Plump Jack* has a number of performances as a work in progress and in semi-staged concert versions, by such distinguished orchestras as the San Francisco Symphony, the Los Angeles Chamber Orchestra and the BBC Philharmonic in London. Getty's Emily Dickinson song cycle, *The White Election*, was released by Delos on CD in a performance by the late Karen Erickson to extraordinary international acclaim. *Victorian Scenes*, the composer's choral settings of poems by Tennyson and Housman, and a setting for men's voices of Poe's *Annabel Lee* had their first performances by the Los Angeles Master Chorale and Sinfonia in the Chandler Pavilion at the Los Angeles Music Center. Three Waltzes for Piano and Orchestra - *Tiefer und Tiefer*, *Madeline*, and *Ehemals* were performed by André Prévin and the Los Angeles Chamber Orchestra in 1988. *Joan and the Bells*, a new cantata dramatizing the sentencing and death of Joan of Arc, premiered with the Russian National Orchestra in

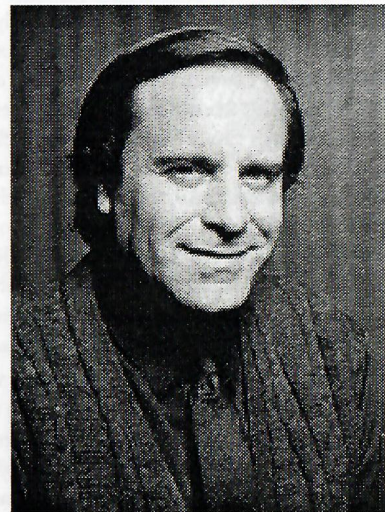
Russia in September of 1998. Mr. Getty's chamber works include *Enig Du*, *The Fiddler of Ballykeel* and *Ehemals* (scored for both string quartet and string chamber orchestra). Five short piano pieces (first published in 1954) are now available as *Homework Suite*. *Three Diatonic Waltzes*, *Tiefer und Tiefer*, *Madeline*, *Ehemals*, *Waltz of the Ancestors*, *Gothic Waltz*, *Zwei Ländler*, *First Adventure* and *The Fiddler of Ballykeel* round out his compositions for piano. The composer has also penned new settings of the traditional Welsh folk songs *Welcome Robin*, *Kind Old Man*, and *All Through the Night*.





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

RICHARD HERMANN, Ph.D., 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 published as a theorist (*Music Theory Online*, *Theory and Practice*, *Sonus*, *The Journal of Musicological Research* and *Winds Quarterly*) and was a contributing editor to the volume of essays entitled *Concert Music, Rock, and Jazz since 1945: Essays and Analytical Studies* (Rochester, NY: University of Rochester Press, 1995) and as a composer (Ken Dorn Publications). 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 : Music in a Changing Society, the Music Theory Society of New York State, and the New England Conference of Music Theorists. He has also served as a board member, editorial board member, chair, or member of the program committees for the Arnold Schoenberg Institute, GAMUT (Journal of the Georgia Association of Music Theorists), the Music Theory Society of New York State, and the Rocky Mountain Society for Music Theory. Prior to joining the faculty of the University New Mexico, he taught at the Eastman School of Music, Ithaca College, Yale University, and the Berklee College of Music.



QUARTET PERFORMERS

ERICA JETT received her BM in Percussion Performance under the direction of Chris Shultis and her Minor in Art Studio under the direction of Patrick Nagatani from UNM in 1997. While at UNM, Erica was a member of the UNM Percussion Ensemble, Marimba Band, Renegade Steel Drum Band and the Symphony Orchestra. Since her graduation, she has toured internationally as Percussionist, Audio Director, and Stage Manager with Theater Grottesco, which had an Off-Broadway run at the New Victory Theater on 42nd Street in NYC. Erica also toured with the Blue Knights Drum & Bugle Corps in 1994, which ranked 7th in the world. She is a private instructor as well as a clinician for many award-winning Albuquerque high school drumlines and percussion ensembles. Her compositions include *Venus Amending Mars*, a mixed media percussion solo, *Animal & Janice* for multiple percussion and classical guitar, *Ticker Tape*, *Percussion Pod 2020*, and *Grotokera*, all for percussion ensemble. Erica is also a published photographer in *Conceptions Southwest* and *Photographer's Forum*.

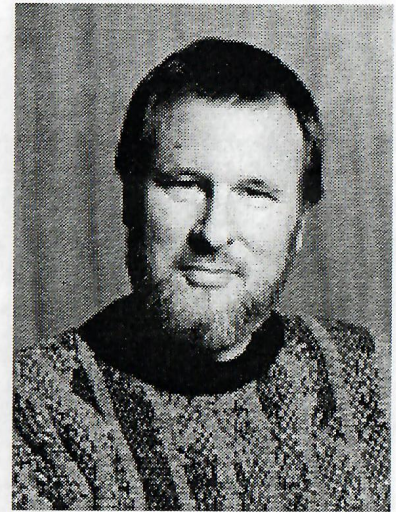


Born in the Niagara Region of Ontario, Canada, composer/performer **PATRICIA REPAR** earned her B.F.A. (composition/ethnomusicology) from York University in Toronto. She earned an M.A. (composition) from Brown University where she also continued studies in ethnomusicology and a D.M.A. (composition/theory) from the University of Illinois at Urbana Champaign. Repar teaches composition in the departments of music at both the University of New Mexico in Albuquerque, New Mexico, and the Armand Hammer United World College of the American West, in Montezuma, New Mexico. Along with her study of music, she has gained substantial experience in contemporary theatre, dance, and video production. Her compositions are frequently collaborative in nature, challenging traditional relationships (composer-performer, performer-performer, performer-audience), and employ alternative performance spaces, unusual instruments, and require virtuosity on the part of the performers in non-traditional ways. Repar's most recent piece *Vision of Blue* for flute, oboe, clarinet, violin, violoncello, piano, percussion, ocean drum, and voice was commissioned by 20th Century Unlimited and premiered at St. Francis Auditorium, Santa Fe, New Mexico in February of 2000.



CHRISTOPHER SHULTIS is Regents Professor of Music at the University of New Mexico. In 1993-94 he was a Fulbright guest professor in American Studies at the Institut für Anglistik, RWTH Aachen and in 1999-2000 at the Anglistisches Seminar, Universität Heidelberg. His articles have been published in many journals including *Tijdschrift voor Musiektheorie* and *The Musical Quarterly*. "Cage in Retrospect," published by *The Journal of Musicology* won a 1996 ASCAP Deems Taylor Award. His book, *Silencing the Sounded Self: John Cage and the American Experimental Tradition*, is published by Northeastern University Press, and he currently serves as an Associate Editor for Perspectives of New Music. As a composer and creative artist, selected performances include the 1992 Percussive Arts Society International Convention, the 1993 Society of Composers International Convention, the German American Institute's (Heidelberg, Germany) Seventh Annual Festival of Experimental Music and Literature in 1994 and the University of Illinois Composers Forum in 1995. In 1993, KNME television produced a half-hour program devoted to his creative work.

WILLIAM WOOD is Composer-in-residence at the University of New Mexico. William Wood received a DMA from the Eastman School of Music. He has studied with Bernard Rogers, Howard Hanson, John La Montaine, Aaron Copland and Wolfgang Fortner at Tanglewood. His commissions range from the Prague Chamber Players to the International Trumpet Guild. He has also recorded his music on Opus One records. At the University of New Mexico he teaches composition and oversees the annual Composers' Symposium.



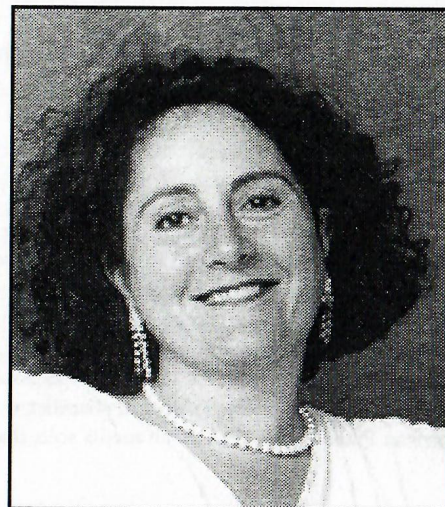
GUEST PERFORMERS



THE ANAHATA BRASS QUINTET was founded in 1994. It has performed in schools, churches, parks, museums, galleries, theaters, and on television. The quintet has participated in important festivals, such as the Cervantes en Todas Partes and International Composer's Forum in Mexico City. In 1996, the Anahata was the first brass quintet to receive the distinguished FONCA grant from the Mexican federal government. The group's varied repertoire includes standard brass quintet works, original compositions, and Mexican music from the seventeenth century to the present.

EVELYNE BRANCART launched her American career in December 1982 in New York's Alice Tully Hall, with a much-noted performance of all the 24 Chopin *Etudes* and the *Paganini Variations* by Brahms. She was born in Belgium where she studied with the great Spanish master, Eduardo del Pueyo. She was the youngest musician ever to be invited to study under the patronage of the Queen of Belgium in the renowned Chapelle Musicale de la Reine Elisabeth. She was a prizewinner in many international competitions including Queen Elisabeth in Belgium (1975), Montreal (1976), and Viotti, Italy (1979).

She is very involved with chamber music and has appeared at the Ravinia Festival, Aspen Music Festival, Seattle Chamber Music Festival and many others both in the United States and abroad. She is currently a Professor of Music at Indiana University and at the San Francisco Conservatory of Music. Previous teaching positions include the University of New Mexico and Rice University. She has twice been invited to be soloist with the Orquesta Filarmonica de la UNAM in Mexico City and has recently returned to her native Belgium to give a series of recitals.



The **CHAMBER ORCHESTRA OF ALBUQUERQUE** performs over forty concerts each season. During the 2000/01 season, these include: a six-concert classical subscription series; a Baroque concert; concerts in Placitas, Rio Rancho and Socorro; a collaborative concert with the UNM Chorus; numerous outreach programs for youth and seniors; and as part of this year's John Donald Robb Composers' Symposium at the University of New Mexico.

DAVID OBERG has been the Chamber Orchestra of Albuquerque's Music Director/Conductor and General Manager since 1975. Mr. Oberg has guest conducted, among others, the Arkansas Symphony Orchestra, the Denver Chamber Orchestra, the Lexington Philharmonic Orchestra, and the Milton Keynes City Orchestra in England. In 1999 and 2000, he conducted the Polish National Radio Symphony Orchestra in a series of recordings for Opus One of music by American composers, including John Donald Robb, and will return to the PNRSO's podium in 2001.

The Chamber Orchestra of Albuquerque's performance is funded by the John Donald Robb Musical Trust, the Sanford McDonnell Foundation, and, in part, by New Mexico Arts, a division of the Office of Cultural Affairs.

This project is funded in part by



a division of the Office of Cultural Affairs (visit
www.nmarts.org)

ANDRIA FENNIG is currently completing her doctor of musical arts in piano performance at Arizona State University. She received her previous degrees, a bachelor of music in theory/composition and a master of music in piano pedagogy/performance from the University of Minnesota. A longtime advocate and performer of new music, Andria has had numerous opportunities to perform both with the Arizona State University and University of Minnesota New Music Ensembles. She was both the 1997 Concert of Soloists winner performing Benjamin Britten's Piano Concerto and the 1997 winner of the Klatzkin contemporary Piano Competition performing Frank Felice's Piano Sonata. Andria participated in both the 1997 and 1999 Southwest District Composer Symposiums held in Phoenix and Honolulu respectively, and will once again perform selected solo and chamber works in this year's Symposium held in Phoenix. Most recently Andria was featured in New American Piano Music III, a multi media solo, duo, and collaborative concert targeting recent American piano compositions.

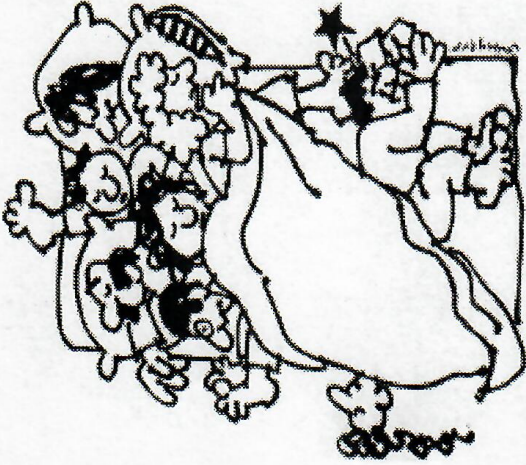


VELIA NIETO received her bachelor's degree in piano performance from the National School of Music at the University of Mexico. She has studied privately with Alfred Brendel, Luz María Puene, Bernard Flavigny and Claude Helffer. She also studied at the École Normale de Musique in Paris and at Stanford University. She received her Masters degree in Aesthetics, Science and Technology of Arts and Ph. D. from the University of Paris. She is a professor in the School of Music at the University of Mexico (UNAM) where she is head of the seminar, Piano Music in the Twentieth Century. She has performed in Mexico, the United States, France, Belgium and Germany and has participated in numerous new music festivals. She has recorded a recital of Mexican Contemporary Music for the Spanish National Radio and has also recorded *Memorias* by Julio Estrada (*Voz Viva*, UNAM). Her repertoire is oriented toward contemporary music and includes the works of Berg, Britten, Cage, Cowell, Estrada, Halffter, Ligeti, Messiaen, Nancarrow, Schoenberg, Stockhausen, Yuasa and others.

DOUGLAS NOTTINGHAM has been quite active throughout the U.S. as a percussionist, performance artist, composer, music educator, recording artist and producer. As a professional performer he is experienced in many diverse genres, running the gamut ranging from symphony orchestras to jazz groups, contemporary chamber music/multi-media ensembles to marching bands and original heavy metal bands to ethnomusicological ensembles. From 1987-92 he served as graduate assistant at the University of New Mexico and received his Masters Degree in Percussion Performance as a student of Dr. Chris Shultis and as a member of the critically acclaimed UNM Percussion Ensemble. In the field of popular music Nottingham performs as his performance art alter-ego DUG with the avant-garde heavy metal vaudeville troupe SKÜMBAAG. As a solo percussionist and as a member of the New Mexico-based LINKS Ensemble, he has specialized in the performance of 20th century chamber works. This pursuit has led to rewarding collaborations with composers such as Milton Babbitt, John Cage, Wendy Mae Chambers, Michael Colgrass, Thomas DeLio, Peter Garland, Glenn Hackbarth, Steve Peters, Christopher Shultis, and Stuart Saunders Smith. Nottingham is currently a faculty member at Glendale Community College in Phoenix where he teaches percussion, electronic music, History of American Popular Music, and music business.

ALLISON STOROCHUK has performed extensively in Canada, the United States, Japan, England, Australia, Belgium, and Austria. She has received degrees from Northwestern University, Arizona State University, and the University of Alberta. Currently Allison is pursuing a Doctor of Musical Arts Degree in Solo Performance at Arizona State University. For the past two years, Allison was Professor of Clarinet at the University of Alberta. Her major teachers include Russell Dagon (Northwestern University/ Principal clarinet of Milwaukee Symphony Orchestra), Dennis Prime (University of Alberta/ Northwestern University), and Robert Spring (Arizona State University). As a winner of the 1998 Johann Strauss Scholarship Award for the Advanced Study of Music in Austria, she studied at the Mozarteum in Salzburg with Alfred Prinz (Vienna Philharmonic Orchestra/ University of Music in Vienna) and Alois Brandhofer (Mozarteum/ Solo clarinetist of the Vienna Symphonic Orchestra and the Berlin Philharmonic Orchestra).

The image shows three staves of musical notation. The top staff is labeled 'D' and begins with a dynamic marking of *ff*. It contains rhythmic patterns with groupings of notes and rests, with annotations such as '2+2+2+3', '3+2+2', and '2+2+3'. The middle staff is labeled 'E' and contains similar rhythmic patterns with annotations like '2+3', '2+3', '2+3', and '2+3'. The bottom staff is labeled 'Sotto voce' and contains rhythmic patterns with annotations like '2+2+3', '2+2+3', and '2+3'. The notation includes various note values, rests, and dynamic markings.



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