



The University of New Mexico

College of Fine Arts
Department of Music
Presents the Thirty First Annual

JOHN DONALD ROBB COMPOSERS' SYMPOSIUM

March 25-27, 2002

PARTICIPATING COMPOSERS:

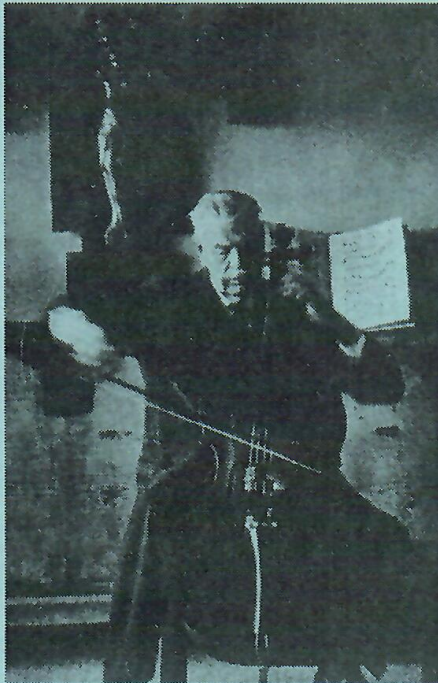
**Pauline Oliveros
Scott Wilkinson**

- Robert Bauer
- Daniel Paul Davis
- Timo-Juhani Kyllönen
- Ruth Lomon
- Patricia Ann Repar
- Stephanie Kreszenz Schweiger
- Jennifer Stasack
- Emily Van Cleve

Dr. Christopher Mead - Interim 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

Accommodations provided by the Albuquerque Marriott Residence Inn

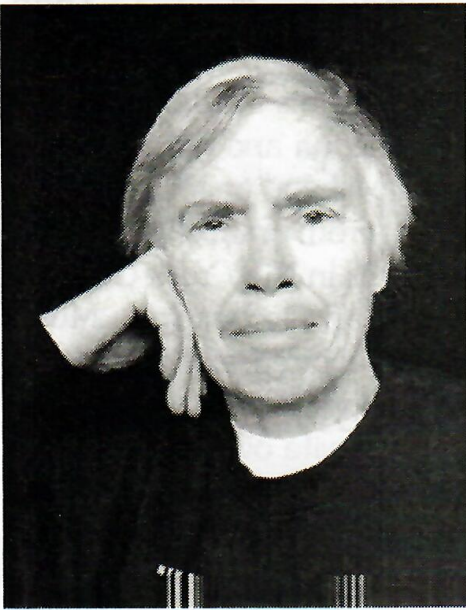


John Donald Robb (1892-1989) was born and raised in Minneapolis, Minnesota, and led a rich and varied life as an attorney, composer, arts administrator, and ethno-musicologist. During his long and fruitful life, Robb composed an impressive body of work including symphonies, concertos for viola and piano,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

During his two decades as an international lawyer in New York, Robb studied with leading composers Horatio Parker, Darius Milhaud, 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 Dean of the College of Fine Arts from 1942-57 and was responsible for starting the UNM Symphony, as well as many other educational initiatives. During his tenure at UNM, 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 subsequently wrote two books on the subject, including, *Hispanic Folk Songs of New Mexico* (1954) and his authoritative book, *Hispanic Folk Music of New Mexico and the Southwest: A Self Portrait of the People* (1980).

Throughout his career, Robb received numerous honors and grants, including the honorary Doctor of Music from the University of New Mexico. The St. Louis Symphony premiered Robb's Third Symphony in 1962. A number of Robb's works have been recorded, including the most recent recordings with the Polish National Radio Symphony Orchestra, under the direction of David Oberg, Music Director of the Chamber Orchestra of Albuquerque. These recordings include Robb's *Concerto for Viola and Orchestra*, *Elegy for Our War Dead* (the second movement from his Symphony #1), the full *Symphony #1 for Strings*, *Scenes from a New Mexico Mountain Village*, and the *Concerto for Piano and Orchestra*. All are available on Opus One Recordings, Inc. A CD entitled, *Pictures of New Mexico*, featuring Robb's piano works performed by pianist Tatiana Vetrinskaya, was released on the John Donald Robb Musical Trust's own *Triangulum* record label in 1999.

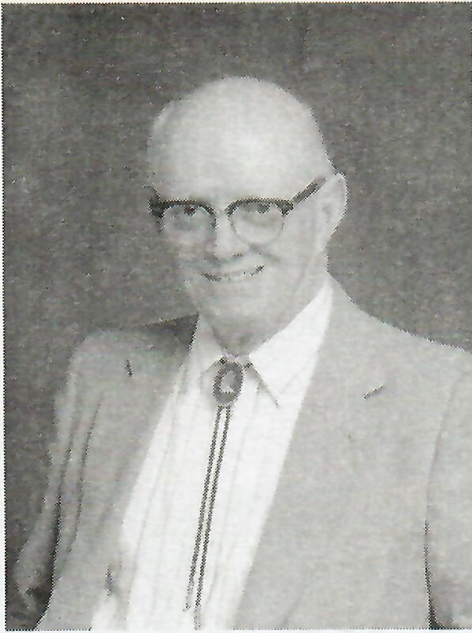
The John Donald Robb Musical Trust was established in 1989 by John D. and Harriet Robb to support the study, performance, dissemination and promotion of John D. Robb's music and musical legacy, including the preservation and improvement of the *John Donald Robb Archives of Southwestern Music* and original 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 and other national and regional venues, a student scholarship for the study and performance of Robb's piano work, several CD recordings, including three recent recordings with the Polish Radio National Symphony Orchestra on the Opus One Record label. The Trust established the *John D. Robb Graduate Assistantship* at the University of New Mexico in 2000. Currently, the assistantship supports students with an interest in music research and archival work.



Pauline Oliveros

Composer, performer and humanitarian, Pauline Oliveros, based in Kingston, New York since 1981, is an important pioneer in American Music. Acclaimed internationally, she has explored sound for four decades — forging new ground for herself and others. Through improvisation, electronic music, ritual, teaching and meditation she has created a body of work with such breadth of vision that it profoundly effects those who experience it and eludes many who try to write about it. Oliveros is considered the originator of today's meditational music and through *Deep Listening Pieces* and earlier *Sonic Meditations*, Oliveros introduced the concept of incorporating all environmental sounds into musical performance. Ms. Oliveros has built a loyal following through her concerts, recordings, publications, and musical compositions

that she has written for soloists and ensembles in music, dance, theater and interarts companies. She has provided leadership within the music community, from her early years as the first Director of the Center for Contemporary Music (formerly the Tape Music Center at Mills), to directing the Center for Music Experiment, to her 14-year tenure as professor of music at the University of California at San Diego. She has also acted in an advisory capacity for organizations such as The National Endowment for the Arts, The New York State Council for the Arts, and many private foundations. She is the recipient of many awards and honors, including the Bessie Award from Dance Theater Workshop for *Contenders* (1991), a work for Susan Marshall Dance Company; a fellowship from the National Endowment for the Arts (1992) for composing *Epigraphs in the Time of Aids* for the Deep Listening Band; and a grant from the Foundation for Contemporary Performance (1994) for her work. Her compact disc, *Pauline Oliveros and America Voices*, received critical acclaim and *Njinga the Queen King* (1992) a major work of music theater, was created in collaboration with playwright/director, Ione, and presented during the Next Wave Festival at Brooklyn Academy of Music in December 1993. Seeking to support the creation of new works as well as their presentation and dissemination, Ms. Oliveros established the Pauline Oliveros Foundation, Inc., a non-profit program for the arts, in Kingston, NY in 1985. Whether performing at the John F. Kennedy Center in Washington D.C., in an underground cavern, or in the studios of West German Radio, Oliveros' commitment to interaction with the moment is unchanged. In performance, Oliveros uses an accordion, which has been re-tuned in two different systems of her just intonation in addition to electronics to alter the sound of the accordion and to explore the individual characteristics of each room. "Through Pauline Oliveros and Deep Listening, I finally know what harmony is. It's about the pleasure of making music." (John Cage, 1989)



Scott Wilkinson was born in Bement, Illinois in 1922 and received his first music theory lessons from Edith Rose while still in high school. He received his Master's Degree in Music from the University of Arizona and did advanced study in composition with Darius Milhaud at Mills College and in Paris, France. After returning from France, he worked in documentary and educational films in New York City and later became Managing Editor of Carl Fischer, Inc., Music Publisher. Health considerations required a move to the dry climate of the Southwest and he relocated to Albuquerque, New Mexico, where he and his wife owned and operated The Music Mart, which specialized in sheet music. After a brief return to Carl Fischer, Inc., he returned to Albuquerque again and taught theory and composition at the University of New Mexico, becoming Coordinator of Theory.

His dictation and sightsinging worksheets were an integral part of the Freshman-Sophomore Theory and Ear Training program. Scott was involved with the John Donald Robb Musical Trust at its inception in 1989, serving as its Chair prior to retirement. He has written numerous works in a variety of media, some of which are published. His music and materials are currently the subject of a doctoral thesis by Jeff Brown, who is studying under Charles Smith at Michigan State University. Scott is currently Professor Emeritus at UNM and lives in El Paso, Texas. A scholarship in composition was initiated this year at UNM in his name.

Schedule of Events

University of New Mexico
John Donald Robb
Composers' Symposium 2002

Daytime Activities

**ALL EVENTS ARE IN THE FINE ARTS CENTER ROOM B-120
(The Kurt Frederick Hall)
UNLESS OTHERWISE SPECIFIED**

Monday, March 25, 2002

- 9:00-9:50 am WELCOME: Steve Block, Chair
- PANEL DISCUSSION: B-120
Materials, Meaning, and the Compositional Process
Stephanie Schweiger, Emily Van Cleve, Bob Bauer
Richard Hermann, moderator
- 10:00-10:50 am MEET THE COMPOSER: B-120
10:00-10:50: Stephanie Schweiger
- 11:00-11:50 am COMPOSITION SEMINAR: B-117
Pauline Oliveros, Daniel Davis, Timo Juhani Kyllönen
William Wood, moderator
- 12:00-1:50 pm LUNCH: for all visiting composers
- 2:00-2:50 pm MEET THE COMPOSER: B-120
Pauline Oliveros lectures on her music and/or musical concerns

Schedule of Events (cont.)

Tuesday, March 26, 2002

- 9:30-10:45 am COMPOSITION SEMINAR FOR BEGINNING STUDENTS
Scott Wilkinson
- 11:00-12:15pm MEET THE COMPOSER: B-120
11:00-11:25: Emily Van Cleve
11:25-11:50: Bob Bauer
11:50-12:15: Daniel Davis

Wednesday, March 27

- 9:00-9:50am PANEL DISCUSSION: B-120
Women, Music and Social Transformation
Timo Juhani Kyllönen, Ruth Lomon, Pauline Oliveros, Jennifer Stasack
Nancy Uscher, moderator
- 10:00-10:50am MEET THE COMPOSER: B-117
10:00-10:25: Jennifer Stasack
10:25-10:50: Scott Wilkinson
- 11:00-11:50am COMPOSITION SEMINAR: B-117
Jennifer Stasack, Bob Bauer, Stephanie Schweiger
William Wood, moderator
- 1:00-1:50pm MEET THE COMPOSER: B-120
1:00-1:25: Ruth Lomon
1:25-1:50: Timo Kyllönen
- 2:00-2:50pm ASK THE COMPOSER: B-120
Pauline Oliveros responds to any questions or issues posed by the audience.

THE JOHN DONALD ROBB CONCERT
Monday, March 25, 2002
7:30pm, Keller Hall

- Zero Through Nine (1998) (World Premiere) Emily Van Cleve
New Music New Mexico, Kevin Vigneau, director
- Let No Drum Beat (text by Arthur Loy) (2002) Scott Wilkinson
- Two Songs for Soprano and Marimba (texts by Jim Meeker) Scott Wilkinson
Martha Rowe, soprano; Fred Bugbee, percussion and marimba
- Sonata for Violincello and Piano, Op. 75 (1975) John Donald Robb
David Schepps, cello, Tatiana Vetrinskaya, piano

INTERMISSION

- asphodels (1999) Stephanie Schweiger
Jeffrey Piper, trumpet
- “Will There be Water?”, for Brass Quintet (2001) Bob Bauer
New Mexico Brass Quintet
- Pauline’s Solo (1992-2002) Pauline Oliveros
Pauline Oliveros, accordion
- Two Elegies (texts by Gordon Getty) (1999) (World Premiere) Scott Wilkinson
UNM Chamber Singers, John Clark, Director

*Please join us for a reception in the Keller Hall lobby following the concert
in honor of visiting composer and UNM Professor Emeritus, Scott Wilkinson.*

The UNM Department of Music would like to thank the
Sanford N. McDonnell Foundation for their generous support of the
John Donald Robb Composers’ Symposium.

CONCERT II
Tuesday, March 26, 2002
7:30 p.m. Keller Hall

Six Elegies Dancing (1987) Jennifer Stasack
Adamantly
Intensely
Gingerly
Furiously
With Deliberate Concentration
Elegiac
Tracy Wiggins, marimba

Color Prayer (Dec. 1998) (World Premiere) Patricia Ann Repar
Frankie J. Kelly, vocals, clarinet; Stephanie Lamm, vocals; Fred Sturm, piano

Portraits: Portrait of Greg Evans (1988-2002) Pauline Oliveros
Greg Evans, horn

The Talisman (1988) Ruth Lomon
New Music New Mexico, Kevin Vigneau, director

INTERMISSION

Ciclo de dos Canciones Op.6 (1985) for soprano and piano Timo-Juhani Kyllönen
Canción de Otoño Op.6a
Canción del Olvido Op.6b
Heather Alvarez, soprano, Tatiana Vetrinskaya, piano

On the Way to . . . (2000) Bob Bauer
Joel Chavarria, trombone

Riding The Clouds: Spirit Dances for Marimba (1998) Daniel Davis
La Toreada del Toro (Fighting The Bull)
La Batalla, La Muerte (The Battle, Death)
La Escondida (The Hidden Girl)
El Abuelo, La Cruz y La Muerte (Grandfather, The Cross and Death)
Tracy Wiggins, marimba

The Choir Invisible (text by George Eliot) (1996) Scott Wilkinson
Keith Lemmons, clarinet; UNM Concert Choir, John Clark, director

CONCERT III
Wednesday, March 27, 2002
7:30 p.m. Keller Hall

Scott Wilkinson Composition Contest Winner

Leaves for String Quartet

J.T. Smith

New Music New Mexico, Kevin Vigneau, Director

exilata (1998) for soprano and clarinet

Stephanie Schweiger

Heather Alvarez, soprano; Christopher Kirkpatrick, clarinet

Tributary (2000)

Ruth Lomon

Valerie Potter, Jesse Tatum, Joy Zalkind, flutes

Four Meditations for Orchestra

Pauline Oliveros

New Music New Mexico, Kevin Vigneau, director

INTERMISSION

Elegia "quasi una sonata" op.15 (1987) for violin and piano

Timo-Juhani Kyllönen

In memoriam, Kira Tsvetkova

Bernard Zinck, violin; Tatiana Vetrinskaya, piano

Vignettes for English horn, Oboe and Piano (1992)

Scott Wilkinson

1. Prologue to... (English horn)

2. Sine Nomine (English horn)

3. Dots and Dashes (Oboe)

4. Romance (Oboe)

5. Excursion (Oboe)

Kevin Vigneau, oboe and English horn; Fred Sturm, piano

Crossing Rivers (1994)

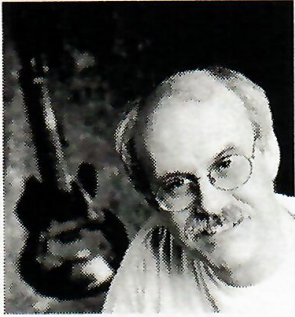
Jennifer Stasack

In nine movements with Prelude and Postlude

New Music New Mexico, Kevin Vigneau, director

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*The University of New Mexico Department of Music would like to thank the Goethe Institute in Los Angeles for their contribution in support of Stephanie Schweiger's participation in this year's symposium.*



**Robert (Bob) Bauer** is a respected Canadian composer, broadcaster, performer, arts administrator and educator. He has worked for the Canadian Broadcasting Corporation for 25 years as a recording engineer and music producer, doing a mixture of national and regional programming. One of his most notable assignments was coverage of the 1990 Tchaikovsky International Competition in Moscow. Bauer is one of the founders of two of Canada's leading new music organizations - Array Music in Toronto and Upstream in Halifax. He has been the artistic director and a performer with both groups. Bauer's work as a guitarist and improviser has always been in the new music field. His compositions have been heard across Canada in concert performances, broadcasts and recordings featuring such ensembles as Orchestra London

Canada, the Calgary Philharmonic Orchestra, Symphony Nova Scotia, the Orford String Quartet, the Paul Brodie Saxophone Quartet, the Amsterdam Guitar Trio, also Array Music and Upstream. His musical style incorporates elements of impressionism, pointillism, minimalism, Hungarian folk music, rock and jazz among others.

**Daniel Paul Davis** has created a wide variety of music in numerous styles, including many that are inspired by a Biblical upbringing. His concert works range from solo and chamber ensemble to orchestral and operatic. His compositions have been performed by The Seattle Symphony Orchestra, The Seattle Brass Ensemble, organist Michael Farris, the New Mexico Woodwind Quintet, the UNM Percussion Ensemble, Gamelan Encantada, and percussionists Tracy Wiggins and Christopher Shultis. He has created music and designed sound for theatre and dance productions throughout the U.S., including the 1985-1991 seasons at the New Mexico Repertory Theatre. Some of his projects include *In a Room Somewhere* (1987-89), a musical for young audiences created with playwright Suzan Zeder that has been performed nationally and internationally, and *Frida: a dance drama* (1990-91), created with Licia Perea and Danzantes that has toured the United States, Mexico and Russia. Television projects include the award-winning Michael McCormick Production of *A Serving Of Punch* (1988), and the *Colores!* series on KNME TV-5 (PBS). A member of the Albuquerque Shape Note Singers, Davis has created numerous hymns, anthems and fuguing tunes that have been sung at local and regional Sacred Harp Conventions. His tunes have been published in diverse shape note compilations including "The New Millennium Harp" (2001) and "September Songs" (2002). Plans to publish his own tune book, *High Desert Harmony*, are in the works. Davis earned his Master of Music degree from the University of Washington, Seattle, studying composition with William Bergsma, and improvisation with Stuart Dempster and William O. Smith. He is an instructor of music at the University of New Mexico-Valencia Campus (UNM-VC) in Los Lunas, and at Albuquerque Technical-Vocational Institute (TVI). He directs the UNM-VC University Chorus and the Symphony Orchestra of Albuquerque Chorus.





**Timo-Juhani Kyllönen** is more cosmopolitan in his background than almost any other Finnish composer. An accordionist since the age of nine, he won a number of prizes in Swedish accordion competitions and in 1972 was chosen to represent Sweden in the Nordic accordion championships in Oslo. In 1982, he graduated with a Master of Arts degree from the Gnesin Institute with diplomas in accordion, orchestral conducting and pedagogics. At the Tchaikovsky Conservatoire, Kyllönen studied composition, orchestration and counterpoint with composers Aleksei Nikolayev, Juri Fortunatov and Aleksander Chugayev. His First Symphony was performed in June, 1986 by the Novosibirsk Philharmonic Orchestra, under Arnold Katz, at a concert televised in the Soviet Union. He made his Finnish breakthrough as a composer in 1986 when the Helsinki Festival put on a concert of his works in its summer concert series. Since the fall of 1986 he has been teaching music theory, chamber music and composition at the Sibelius Academy. He has also taught music theory at the University of Helsinki, Department of Musicology. Kyllönen has twice been awarded a three-

year artist's grant by the Finnish government from 1991-93 and 1996-98. The core of his output consists of chamber, choral and vocal music for different combinations and his pieces for children's choir are especially popular. Kyllönen's style is mainly rooted in the Russian tradition established by Shostakovich and Prokofiev and his music is often marked by highly natural, idiomatic writing for his chosen instruments, the melodic expression often being of focal importance. Some of his works display a synthesis of a certain melancholy characteristic of the Finns, Slavic temperament and Latin-American zest. For Kyllönen, composing is one form of meditation and in his work he stresses the importance of intuition and associations in order to be able to link up different inner worlds. He wants his works to be mirrors of the interaction between man, nature, and the cosmos. His ultimate aim is to transport, if only for a fleeting moment, the givers (performers) of his music and the receivers (the audience) to the springs of experiencing a sort of higher cosmic energy and 'holiness'.

**Ruth Lomon** compositions include orchestral, chamber, vocal and solo, as well as multi-media works. She has had many commissions including the Pro Arte Chamber Orchestra of Boston for a concerto for Charles Schlueter, principal trumpet with the BSO; grants from the Massachusetts Council on the Arts, New England Foundation for the Arts and the National Endowment for the Arts; residencies at the Helene Wurlitzer Foundation, Yaddo and Norlin/MacDowell fellowships. She was a Fellow at the Bunting Institute at Harvard (1995-96), where she composed *Songs of Remembrance*, a song cycle on the poems of the Holocaust. The piece had numerous performances, including the U.S. Holocaust Memorial Museum, Washington, D.C. and the IAWM Congress in London, England, where she received the Miriam Gideon Composition Award for this work. CRI released a CD by Arsis Press, Washington D.C. and Zimbel Press, N.Y. Orchestral works are recorded by the Warsaw National Philharmonic (*Terra Incognita*) and the Prague Radio Symphony (*Bassoon Concerto*). Since 1998, Lomon has been Composer and Resident Scholar in the Women's Research Center at Brandeis University.





**Patricia Ann Repar** Born in the Niagara Region of Ontario, Canada, composer/performer Patricia Repar earned her B.F.A. in composition and ethnomusicology from York University in Toronto. The pursuit of this degree was frequently interrupted by performance tours as a professional musician—rock 'n roll, piano bars, musical theatre and jazz. Returning to academia, she earned an M.A. in composition from Brown University, where she also continued studies in ethnomusicology, and then a D.M.A. in composition/theory from the University of Illinois at Urbana Champaign. Her teachers include William Brooks, Herbert Brün, Morgan Powell, Gerald Shapiro, and Martin Bresnick. Alongside her study of music she has gained substantial experience in contemporary theatre, dance, and video production. Having taught in Ecuador for two years and traveled in Cuba, Northern, Eastern and Western Europe, the Middle East, Central and South-East Asia, her pieces reflect not only an interest in multimedia but also in multiculturalism. They encompass a wide range of instrumentation and media and have been performed throughout the United States and Canada

and in various parts of Australia and South America. The piece, *Color Prayer*, was commissioned by Frankie Kelly and recorded on her recently released CD entitled *Tapestry: New Music from the Americas*, distributed by the American Composers' Forum. Dr. Repar supervises the computer music lab and teaches a variety of courses at the University of New Mexico, including *Music Composition*, *Computing for Musicians*, *Enhancing Health Through Creative Encounters* and *Medicine and Culture*. Over the past three years, Dr. Repar has worked as an artist-in-residence for Sandia Hospice and currently serves as the Director of Arts and Humanities for The Hospice Memorial Foundation in Albuquerque. In this capacity she facilitates life review and creative encounters for chronically and terminally ill patients and their caregivers.



**Stephanie Kreszenz Schweiger** was born December, 1964 in Regensburg, Germany. She studied composition with Gösta Neuwirth at the Hochschule der Künste Berlin and studied with Helmut Lachenmann, Dieter Schnebel, Brian Ferneyhough, Philippe Hurel, Tristan Murail and Jonathan Harvey. She studied Musicology, Philosophy and Linguistics. From 2000 to 2001 she worked at IRCAM, Paris, during a year-long course for composition. She has received commissions from the City of Berlin, and worked with Accroche Note, the ensemble 'die Maulwerker', and others. Since 1992, she has seen several of her works performed and since 1998 her work has been played during the Darmstädter Ferienkurse, as well as in Berlin, Leipzig, Passau, Rome, Florence, Paris, London, Durham, Hebden Bridge/England, Istanbul, Curitiba/Brasil. She has done analysis of the compositions of Morton Feldman, Luciano Berio and John Cage and currently lives in both Paris and Berlin.



**Jennifer Stasack**, born in Champaign-Urbana, Illinois and raised in Hawaii, began studies in composition and ethnomusicology at the University of Hawaii, continuing on to complete a DMA in Composition from the University of Cincinnati College-Conservatory of Music (1991) where she is recognized as a Distinguished Alumna. She combines her creative and ethnomusicological interests by drawing on aesthetics and formal designs indigenous to non-western musical systems in her compositional work. Her studies of Asian music include summer residencies at the Akademi Seni Karawitan in Surakarta, Java (1989), the Korean Traditional Performing Arts Center in Seoul (1993 and 1994), and fieldwork in India during the summer of 1996 and Japan in the summer of 1999. Ms. Stasack has received grants and fellowships from the National Endowment for the Arts, the North Carolina Arts Council, Meet the Composer, Arts International, the Korean Performing Arts Institute, and has been a recipient of the annual ASCAP Standard Award for ten consecutive years. In Winter/Spring of 1996 she was a Norton Stevens Fellow at the MacDowell Colony. Composer-in-Residence at

Davidson College in North Carolina from 1991-93, Ms. Stasack continues on as Associate Professor of Music. Her works have been performed in the U.S., Canada, Europe, South Africa and Korea.

**Emily Van Cleve** grew up in New England and was fortunate to have the opportunity to study the piano for a decade with Madeline Talamo, a concert pianist and student of Gustav Mahler's nephew Wolfgang Rose. After receiving a bachelor's degree with a major in music from Williams College, she moved to New Mexico. Emily was a professional recitalist in New Mexico and California and a private piano teacher before she decided to express her passion for music through composing. UNM Composer-In-Residence, William Wood, has provided invaluable guidance and support since she began composing in 1996. Emily has written four chamber works to date: *Zero Through Nine*, *Meditation at the Stupa*, *Wind and Fire* and *Moon Walk To Tyco*.

