



The University of New Mexico

College of Fine Arts
Department of Music
Presents the Thirty-Second Annual

JOHN DONALD ROBB COMPOSERS' SYMPOSIUM

March 30 - April 2, 2003

PARTICIPATING COMPOSERS:

Anthony Braxton

- Gustavo Aguilar
- Rahim Alfiqj
- Steven Block
- Thomas DeLio
- Bradley Ellingboe
- Wesley Fuller
- Michael Hamman
- Jens Marggraf
- Steven Miller
- Mollie O'Meara
- Patricia Ann Repair
- Bruce Reiprich
- Christopher Shultis
- Scott Wilkinson
- William Wood

Dr. James Moy - Dean, College of Fine Arts
Dr. Steven Block - Chair, Department of Music

Symposium events are held at The University of New Mexico Center for the Arts and at the Outpost Performance Space. All events are free of charge, unless otherwise noted

Partial support provided by the New Mexico Endowment for the Humanities



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 Takada, 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 Obereg, 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 and other projects. The Trust established the *John D. Robb Graduate Assistantship* at the University of New Mexico in 2000 and the *John D. Robb New Mexico Composers Competition* in 2003.



Anthony Braxton, born in 1945, is widely and critically acclaimed as a seminal figure in the music of the late 20th century. His work as both a saxophonist and a composer has broken new conceptual and technical ground in the trans-African and trans-European (a.k.a. "jazz" and "American Experimental") musical traditions in North America as defined by master improvisers such as Warne Marsh, John Coltrane, Paul Desmond, Ornette Coleman and Albert Ayler and by composers such as Charles Ives, Harry Partch, and John Cage. He studied philosophy, music composition, and harmony at Roosevelt University and the Chicago

Musical College and in 1966, joined the Association for the Advancement of Creative Musicians (AACM), an organization which was instrumental in the development of creative, improvised music in the 1960's and 1970's. Since that time, he has recorded widely and performed throughout the world, winning numerous prizes and awards for both composition and performance, including a MacArthur Fellowship in 1994. A Professor of Music at Mills College from 1985 to 1990 Braxton was holder of the Darius Milhaud Chair in Music from 1985 to 1987. Braxton has formed numerous groups from duos to large ensembles which have toured throughout the world including the seminal group Circle, a cooperative with Chick Corea, Dave Holland and Barry Altschul. He has composed music for a wide range of instrumental ensembles, from chamber groups to multiple orchestras. He recently founded Tri-Centric Foundation, Inc, a New York based ensemble of nearly 50 musicians, including vocalists and computer-graphic video artists, assembled to perform his compositions. In 1990, Braxton was appointed Professor of Music at Wesleyan University in Connecticut where he has also been Chairman of the Music Department.

Gustavo Aguilar, percussionist, composer, and improviser, has been active in the creative music scene for almost a decade. His commitment to combining pre-composed (notated) and present-composed (improvised) musical elements has earned him the reputation as an "intuitive, methodical mystic." His music has been called "beautiful, introspective and passionate," "thought-provoking and thoroughly fresh." A Brownsville, Texas native, Gustavo has appeared both as a solo performer and group collaborator in Australia, Austria, Croatia, Japan, Macedonia, Yugoslavia, and South Korea, as well as throughout the United States, performing improvisational compositions and works written exclusively for him. He has performed and/or recorded with such creative artists as John Bergamo, Roy Campbell, Nels Cline, Vinny Golia, Charlie Haden, Kang Tae Hwan, Park Jae Chun, Robert Reigle and Wadada Leo Smith. Gustavo has been on faculty at Del Mar College/Texas A&M Corpus Christi, Korea National University of the Arts, and The University of Akron, and has given master classes at universities across the United States and abroad. He holds the position of Composer-in-Residence with GroundWorks DanceTheater of Cleveland, Ohio—a position he has held since 1997.



Rahim Alhaj is one of the true oud masters from Iraq as well as an accomplished composer. Born in Baghdad, Iraq, Rahim taught himself to play the oud (a Middle Eastern plucked instrument considered the father of the western lute and equivalent to the piano in terms of its versatility as an accompanying and solo instrument) at age nine and later studied under the renowned oud masters Munier Bashir and Salim Abdul Kareem at the Institute of Music in Baghdad, Iraq where he received a diploma in music composition. He also holds a degree in Arabic Literature from Mustansaria University in Baghdad. An outspoken activist against the Hussein regime, Rahim was forced to leave his native Iraq in 1991 after which he lived in Jordan and Syria for several years. He taught at the Institute for Arabic Music in Jordan and performed in Jordan, Lebanon, Syria, Bahrain and Egypt, as well as in Paris, France. Since relocating to the U.S. in 2000, he has performed in Florida, Texas and New Mexico, where he now resides.

Rahim's innovative compositional style merges contemporary concepts from both Middle Eastern and Western schools of thought with traditional Iraqi oud playing. All of the compositions he performs are original and many are about loss, hope, freedom and longing, reflecting his experience of living in exile since leaving his country. His first CD, recorded in the U.S. and entitled *The Second Baghdad*, is receiving national and international recognition.

Schedule of Events

University of New Mexico
John Donald Robb Composers' Symposium 2003

Daytime Activities

ALL EVENTS ARE IN THE FINE ARTS CENTER
Rooms B-117 and B-120
UNLESS OTHERWISE SPECIFIED

Monday, March 31, 2003

- 9:00 WELCOME: Steven Block, chair
- PANEL DISCUSSION: B-120
Music and Politics
Rahim AlHaj, Anthony Braxton, Mollie O'Meara
Christopher Shultis, moderator
- 10:00 MEET THE COMPOSER: B-120
Jens Marggraf, Rahim AlHaj
- 11:00 COMPOSITION SEMINAR: B-117
Anthony Braxton, Thomas DeLio
- 12:00 LUNCH for all visiting composers
- 2:00 MEET THE COMPOSER: B-120
Steven Miller, Scott Wilkinson
- 5:30 MEET THE COMPOSER: **Outpost Performance Space**,
210 Yale SE (two blocks from UNM south of Central on Yale)
Anthony Braxton lectures on his music and/or musical
concerns

Tuesday, April 1, 2003

- 9:30 COMPOSITION SEMINAR: B-120
Michael Hamman, Bruce Reiprich
- 11:00 MEET THE COMPOSER: B-120
Michael Hamman, Wesley Fuller
- 12:15 BROWN BAG LUNCH
for visiting composers and composition students
- 5:30 MEET THE COMPOSER, **University Art Museum**
Thomas DeLio and Peter Inman discuss their opera, *amounts.to.*

Wednesday, April 2, 2003

- 9:00 PANEL DISCUSSION: B-120
Composers in the theory classroom, advantages & disadvantages
Thomas DeLio, Jens Marggraf, Bruce Reiprich
Steven Block, moderator
- 10:00 MEET THE COMPOSER: B-120
Mollie O'Meara, Bruce Reiprich
- 11:00 COMPOSITION SEMINAR: B-117
Jens Marggraf, Wesley Fuller
- 12:00 LUNCH
- 1:00 MEET THE COMPOSER: B-120
Gustavo Aguilar
- 2:00 ASK THE COMPOSER: B-120
Anthony Braxton responds to any questions or issues posed by the audience

CONCERT PROGRAMS

OPERA/INSTALLATION: *amounts. to.*

Music by Thomas DeLio; Text by P. Inman

UNM ART MUSEUM—Runs continuously throughout the symposium

(The audio equipment for amounts.to. was loaned by Hudson's Audio with a special thanks to Jeff Johnson for his assistance)

Sunday, March 30, 2003

ANTHONY BRAXTON

with saxophonist, Chris Jonas and vocalist, Molly Sturges

7:30 PM, Outpost Performance Space

The Department of Music and the John Donald Robb Musical Trust at the University of New Mexico are pleased to be collaborating with Outpost Productions to present the music of Anthony Braxton for the 2003 Composers Symposium at the Outpost Performance Space and at the Fine Arts Center at UNM.

THE JOHN DONALD ROBB CONCERT

Monday, March 31, 2003

7:30 pm, Keller Hall, UNM Fine Arts Center

- | | |
|--|------------------|
| <i>Fanfares in the Round</i> (1985)
UNM Trumpet Ensemble, Jeffrey Piper, director
Scott Noy, Percussion | William Wood |
| <i>Structures for Brass Quintet</i> (2003)
Knotted lines
Resonating points
Mutations
Interlocking gaps
New Mexico Brass Quintet | Jens Marggraf |
| <i>To Electra</i>
<i>Good Night my Love</i>
<i>Tears</i>
<i>Cradle Song</i> | John Donald Robb |

Hispanic Folk Songs of New Mexico (1954)

(Arr. for chamber orchestra and solo voice by Roger Jannotta) (2003)

John Donald Robb

Vamos todos a Belén

A la ru

El muchacho alegre

Palomita

Chamber Orchestra of Albuquerque, David Oberg, conductor;

Leslie Umphrey, soprano

Introduction by Frank McCulloch

Note: The use of recording, video, or photographic equipment without the expressed permission of the Chamber Orchestra of Albuquerque strictly prohibited.

INTERMISSION

.breathing bones mobile mind (World Premiere)

Patricia Ann Repar

for tenor trombone and tape

Debra Taylor, tenor trombone; Paul Akmajian, visual artist

Great Pictures described by Great Writers (2002) (World Premiere)

Scott Wilkinson

Mona Lisa - Women's Chorus with Oboe

Lilith - Men's Chorus with English Horn

Marriage A-La-Mode - Mixed Chorus with Oboe

UNM Concert Choir, John Clark, director

Kevin Vigneau, Oboe, English Horn

Pohon Berbunga (for David Dunn) (1997)

Steven M. Miller

Computer music

Composition #254

Anthony Braxton

Anthony Braxton, conduction, woodwinds; Chris Jonas, conduction,

saxophones, misc.; Ava Mendoza, guitar; Dan Pearlman, trumpet; Mark

Weaver, trombone and tuba; Zimbabwe Nkenya, bass; Dave Wayne, percussion;

J.A. Deane, sampler; Carla Barlow, sampler

Please join us for a reception in the Keller Hall lobby following the concert

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

CONCERT III
Tuesday, April 1, 2003
7:30 p.m., Keller Hall, UNM Fine Arts Center

- The River—RoCaMaYoKa Suite* (1999-2003) Gustavo Aguilar
Miscellaneous Debris: Gustavo Aguilar, percussion; Alan Lechusza, woodwinds; Nina
Sun Eidsheim, voice; Phil Curtis, live electronics; Geem'yo, Turntables, DJ
- discoursecurrent* (2000) Michael Hamman
two-channel computer-generated tape
Chris Mann, reading
- Four Romantic Miniatures* (2002) Christopher Shultis
Falko Steinbach, piano
- The Second Baghdad (Baghdad-Al-Thania)* Rahim AlHaj
Sunset of the City (Goroob-Al-Medina) (arr. Patrick Posey)
Rahim AlHaj, oud, with New Music New Mexico: Jesse Tatum, flute; Kevin Vigneau,
oboe; Patrick Posey, saxophone; Chris Kirkpatrick, bass clarinet; Jason Parriz, viola;
Cassandra Malone, cello

INTERMISSION

- Gray Clouds Parting* (2002) Bruce Reiprich
New Music New Mexico, Kevin Vigneau, director
Jack Shorman, guitar, Dawn Chambers, piano, Michael Fox, percussion
- panels* (1998) Wesley Fuller
Jacques Linder, piano
- cummings and goings* (2002) Ticia Gingras
Scott Wilkinson Composition Contest Winner
New Music New Mexico, Kevin Vigneau, director
Dawn Chambers, soprano; Jesse Tatum, flute; Ken Fenner, oboe; Danielle Frakey,
Clarinet; Beth Yip, bass trombone; Erin Brewer, horn; Juan Duran and Michael Fox,
percussion
- Language Music for jazz ensemble* Anthony Braxton
plus secondary pieces
UNM Jazz Band I, Glenn Kostur, director

CONCERT IV
Wednesday, April 2, 2003
7:30 p.m., Keller Hall, UNM Fine Arts Center

et ainsi (1993) (World Premiere) Thomas DeLio
New Music New Mexico, Kevin Vigneau, director
Dawn Chambers, piano; Ken Fenner, oboe; Lawrence Huang, violin; Chris Kirkpatrick, clarinet; Cassandra Malone, cello; Jesse Tatum, flute; Beth Yip, trombone; Jim Bamonte, trumpet; Juan Duran and Michael Fox, percussion

Quartet for oboe, clarinet, cello and piano (1993) Steven Block
Keith Lemmons, clarinet; David Schepps, cello; Kevin Vigneau, oboe;
Natalia Ross, piano; Eric Rombach-Kendall, conductor

INTERMISSION

Mountain Spirit (1997) Mollie O'Meara
Craggs and Peaks
Caves
Rising Moon
Stars and Meteors
Dithyramb for the Animals Drunk on the Light of the Full Moon
David Schepps, cello

Requiem (2002) Bradley Ellingboe
VII. Sanctus et Benedictus
VIII. Agnus Dei
IX. Communion ("Evensong")
X. Elegy
St. Paul Lutheran Church Choir, Bradley Ellingboe, conductor
Anne Eisfeller, harp; Kevin Vigneau, oboe; Joanna DeKeyser, cello; Karen DeWig, flute; Scott Ney, percussion; Beverly Pettit, organ

à piú profundi abissi (2002) Jens Marggraf
Keith Lemmons, bass clarinet; David Schepps, cello

Composition #287 Anthony Braxton
Miscellaneous Debris: Gustavo Aguilar, percussion;
Alan Lechusza, woodwinds; Nina Sun Eidshelm, voice; Phil Curtis, live electronics;
Gen'yo, Turntables, DJ



Steven Block (b.1952, NYC) has appeared in the various persona 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 Sydney, 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*, the *Journal of Music Theory*, the *Annual Review of Jazz Studies*, and *High Fidelity* and his compositions have been performed worldwide. In 1992, Block received the first University of New Mexico award for excellence in teaching and in 1993 he was a UNM Faculty Scholar. An orchestral work, *Shadows*, has been released on MMC Recordings. Block is currently chair of the music department at University of New Mexico. 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.

Thomas DeLio is a composer and theorist. His compositions are published by Smith Publications/Sonic Art Editions in the United States, and Editore Semar in Europe. His music is recorded on such labels as Wergo (Germany), 3D Classics (Paris), Neuma (Boston), Centaur (Baton Rouge), and Capstone (NY), Spectrum (NY). He has published numerous books and essays about various aspects of 20th century music. His books include *The Music of Morton Feldman* (Greenwood Press), *Twentieth Century Music Scores* (Prentice-Hall), *Circumscribing the Open Universe* (University Press of America; Italian translation published by Editore Semar, Rome), *Contiguous Lines: Issues and Ideas in the Music of the '60's and '70's* (University Press of America). His essays have been widely translated and anthologized.



P. Inman is one of the most important poets living in the U.S. today. He has been associated with the L=A=N=G=U=A=G=E movement since the late '70's. His books include *Ocker* (Tuzumba), *Platin* (Sun & Moon), *Think of One* (Potes & Poets Press), *Unseen Developments* (Jimmy's House of Knowledge), *Vel* (D Books), *Red Shift* (Roof Books), *Cross Cross* (Roof Books) and *ply* (Potes and Poets Press). In addition, his work has appeared in such anthologies as *In the American Tree* (National Poetry Foundation) and "Language" Poetries (New Directions).

Bradley Ellingboe is active as a conductor, singer, scholar, composer and teacher. He is Professor of Music at the University of New Mexico and also serves as Director of Music at St. Paul Lutheran Church in Albuquerque. Ellingboe's choral music is widely sung and is published by Augsburg Fortress, Mark Foster, Hal Leonard and especially by the Neil A. Kjos Music Company for whom he edits two choral series. Ellingboe has received ASCAP awards for his choral compositions annually since 2000.



Wesley Fuller has received numerous awards and grants including those from the National Endowment for the Arts, The Berkshire Music Center at Tanglewood (fellow in composition), The Camargo Foundation at Cassis, France (composer in residence), and the Clark European Center in Luxembourg. He taught at Clark University where he founded the Clark Computer Music Studio, and where he is the Jeppson Professor of Music (Emeritus). His music is performed internationally, published and distributed by Edition Modern and ZedPress, and recorded on Redwood, Spectrum, Neuma, 3D-Classics (Paris), and Capstone labels.

Michael Hamman is a composer, theorist, and software developer. He conducts research in composition theory, theories of human/computer interaction design, software design engineering, and computer-assisted composition. His research has been presented in conferences and lectures around the world. His writings appear in a number of conference proceedings, in the journals *Interface*, *Computer Music Journal*, *Journal of New Music Research*, *Sonus*, and *Perspectives of New Music*, as well as in the books *The Music of Morton Feldman*, *Mathematics and Computers in Modern Science*, *Musique, Arts, Technologie*, and *Otto Laske: Navigating New Musical Horizons*. His compositions have been performed in concerts and festivals throughout Europe, North America, and Asia, and are recorded on Neuma and Capstone labels. Currently, he is developing a generic software framework for composition and audio design, and has begun work on the development of sound installation works for the Web. He is Senior Research Programmer within the Coordinated Sciences Laboratory at the University of Illinois at Urbana-Champaign.





Jens Marggraf, born in 1964, studied composition at the Leipzig conservatory with Peter Herrmann and Siegfried Thiele, as well as piano with Günter Kooitz. Since 1991 he has worked as a teacher of musical analysis at the Martin-Luther-Universität Halle-Wittenberg. He became a professor of musical analysis in 1997, first at the conservatory at Dresden and again at the University of Halle in 1999. His compositions include works for various ensembles, including orchestral pieces that have been performed by several orchestras. He has also written chamber music for diverse instruments and vocal compositions. He has won several composition awards, including one from the Deutscher Musikrat for his "Three Madrigals on poems by Octavio Paz." Jens is the pianist for the chamber ensemble "Talea" as well as a member of a vocal ensemble and he organizes a concert series with music of the 20th and 21st century at the Martin-Luther-Universität, Halle-Wittenberg.

Mollie O'Meara came to New Mexico from Columbus, Ohio where she earned a Master's Degree in Composition from the School of Music, Ohio State University, and where she was a founding member of the Central Ohio Composers' Alliance. Since moving to New Mexico in 1990, she has been active as a composer and teacher. Though unpublished, she has been one of the composers commissioned in the governor's Quincentennial Grant Project as well as in New Music Across America, both in 1992. In 1993, she was the commissioned composer for the New Mexico Music Teacher's Association. Her focus in composing is to express and occasion emotion—humor, anger, sadness, etc.—facets of the human condition.



Steven M. Miller is a composer, performer and improviser, as well as audio engineer and producer. His particular interests are in electroacoustic and computer music, percussion, and world musics. As an undergraduate Miller studied electronic music and composition with Ingram Marshall at The Evergreen State College in Olympia WA. He completed an MFA in Electronic Music and Recording Media at the Center for Contemporary Music at Mills College, where he studied with David Rosenboom, Larry Polansky, Maggi Payne, Anthony Braxton and William Winant. In 1989-90 Miller was a Fulbright Scholar in composition, studying traditional and new music for

gamelan at STSI-Surakarta (Sekolah Tinggi Seni Indonesia, the national performing arts college) and the Pura Manglunegaran in Surakarta, Central Java Indonesia. Continuing musical interests include Middle Eastern and African percussion, as well as interactive computer music. Miller has performed in a variety of solo and ensemble contexts throughout the US. He performs as a percussionist regularly throughout New Mexico with Nacha Mendez. He coordinates and co-hosts the weekly radio show "Other Voices, Other Sounds" on KUNM 89.9 FM, Albuquerque. Radio broadcasts of his music have occurred in North & South America, Asia, Europe, and Australia. He is Associate Professor of Contemporary Music and the former director of the Contemporary Music Program at The College of Santa Fe in Santa Fe, New Mexico, USA, where he teaches courses in electroacoustic music, world music and composition.



Patricia Ann Repar, a native of Canada, is a composer/performer who has collaborated with artists in contemporary theatre, dance, sculpture, and video. Her interests in ethnomusicology have been pursued through travel and research abroad: Ecuador; Northern, Eastern and Western Europe; Cuba; the Middle East; Central and South-East Asia. Repar's pieces have thus come to reflect not only an interest in multimedia but in multiculturalism. Searching for new timbres she employs a wide array of musical instruments ranging from the calabafono to computer-processed sound clusters. Searching for new forms and creative processes her compositions reflect explorations in sound, gesture, and image, clinical observations on sound and healing, experiments in performance and technology, and studies on the relationship between creativity and collaboration.

Repar has been featured as a guest composer, performer, and educator throughout the United States and Canada as well as in various parts of Australia and South America. In her appointment as Research Assistant Professor for the music department at The University of New Mexico Dr. Repar teaches composition and technology-related courses and directs *Return to Wholeness: Healing and the Humanities* at The University of New Mexico Hospital, an arts-in-medicine program she founded in the fall of 2001. Dr. Repar also directs the collaborative computer lab and consults on matters of curriculum and evaluation for the International Baccalaureate Organisation as well as local high schools in the Albuquerque area.

Bruce Reiprich received B.M. and M.A. degrees from the Eastman School of Music and attended the University of Iowa, where he was awarded a Ph.D. in Music Composition. A former faculty member of the Oberlin College Conservatory of Music (sabbatical replacement) and Wilkes University, he is currently coordinator of music theory and composition at Northern Arizona University and serves as co-chair of Region VII of the Society of Composers, Inc. His music has been heard abroad with performances in London, Cambridge, Ankara, Istanbul and Mexico City, and throughout the United States in such major cities as New York, Washington, D.C., Baltimore, St. Paul and Boston, and in numerous radio broadcasts. His works also have been performed at international, national and regional festivals. Recently, CD recordings of his music were released featuring the Gregg Smith Singers and members of the Turkish State Opera, the latter of which was produced by the Turkish Ministry of Culture and featured his Turkish songs. He is currently working on a paper approaching the music of Takemitsu from a Schenkerian perspective.





Christopher Shultis is Regents' Professor of Music at the University of New Mexico. His early musical life was as a performer, specifically a percussionist and conductor specializing in the interpretation of experimental music. His first compositions were experimental in nature. Most recently his work has entered a romantic period—romantic in the sense of how and why it is written; not because of how it sounds. Beginning with an exploration of sound and the world in which those sounds occur, Shultis's current work is an examination of self in that world and the sounds that he hears as a result are what he writes down. Taking Thoreau's statement, "My life is what I would have writ but I could not both live and utter it," as a guide, beginning in 1995 with the process of composing "a little light, in great darkness" Shultis has been about the business of finding a way to compose that doesn't try to immortalize something ("great art," "great composer,") so much as report something about his journey. Like Thoreau, Shultis is a walker and his current music almost always happens during walks. "My music is the sound of what I hear when I

walk, the result of the particular path I take. Its originality comes solely from the fact that it is my walk and not yours. I write because I must. But to listen is always a choice. One possible connection between myself and the world is through listening to what I write. Because after I've written it, we're all listeners, all equals, all free to either enjoy what we hear or not. My desire is to write beautiful music and to fail at that is, for me, a very important sign of its success. Failed beauty is the condition of the world. Our humanity is rooted in such failure. Because only when we fail are we truly human—and beautiful."

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 sight-singing 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 retired, Professor Emeritus, from UNM and currently lives in El Paso, Texas. In 2002, a scholarship in composition was initiated at UNM in his name.





William Wood, Composer-in-Residence and Professor of Theory/Composition at the University of New Mexico since 1971, holds a degree in woodwind performance from Sacramento State College in California, and a Master's in composition from the University of Oregon where he studied with Norman Lockwood. He was a student of Aaron Copland and Wolfgang Fortner while in residence at the Berkshire Music Festival at Tanglewood in 1961 and went on to earn a doctoral degree in composition in 1965 from the Eastman School of Music. Dr. Wood has taught at Sacramento State College, Eastern Washington State College, Yakima (Washington) Valley College and Wright State University (Dayton). An active jazz saxophonist - combos, big band, various jazz ensembles - Wood has been a lead alto player for many back-up bands for a wide range of

performers including Mel Tormé, Nancy Wilson, Paul Horn, the Temptations, and the Supremes. His interest in jazz is frequently reflected in his compositions, which derive much of their energy and character from the heavily accented syncopated rhythms so prevalent in jazz. Dr. Wood has received numerous awards and honors, including a prize at the 1966 Prague Spring International Competition for Composers, and has fulfilled many commissions including two compositions written for the New Mexico Symphony Orchestra, from the Nashville Chamber Orchestra, the Prague Chamber Players, the Chamber Orchestra of Albuquerque, the New Mexico Brass Quintet, the Ensemble of Santa Fe, the New Mexico Music Teachers Association and the International Trumpet Guild. His nearly sixty compositions include orchestral and chamber orchestra works, a wide variety of chamber works and jazz compositions. Wood's music has been performed at the Madrid Jazz Festival, The Kennedy Center, Lincoln Center, Town Hall (New York), Tanglewood, and by the New Mexico Chamber Orchestra, the Birmingham Symphony, the Nashville Little Symphony, the Eastman-Rochester Symphony, the Prague Symphony, the Spokane Symphony, as well as many concerts at the University of New Mexico. His piece, *Brass Work*, written for the New Mexico Brass Quintet, was heard on that ensemble's tour to Italy, Germany and the South-eastern United States. Wood's music may be heard on Opus One Records.

OUTPOST

Performance Space

210 Yale SE • Albuquerque

Spring/Summer 2003 Season Highlights

5th Annual New Mexico Tap Dance Jam
KP (Instant Composer's Pool) Orchestra
w/ Han Bennink, Mike Mangini

Carl Stone
Rahim Alhaj

Frank Morgan-Sonny Fortune Quintet
Anthony Saxton
Giff Eberhardt

Madrosy Goldstein & the
Out of Context Ensemble

Tina Marsh & New Texas Swing Project
René Marie Quartet

The NW Improv Fest

Evan Parker-Barry Guy-Fasil Lytton Trio
Zahir Hussain & Shikumar Sharma

Michael Watkovich Quartet
Tin Hat Trio

Philadelphia Jerry Ricks

Piano Libre

Steve Lacy

(all acts subject to change)



Monday, 7:30pm
APRIL 7

Ravi Coltrane Quartet

The son of pioneer Miles Coltrane &
saxophone great, John Coltrane,
he has emerged as an original,
new voice on the jazz scene.

sponsored by
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