

The University of New Mexico



The College of Fine Arts, Department of Music

Presents the **Thirty-third Annual**

**JOHN DONALD ROBB
COMPOSERS' SYMPOSIUM**

March 28-31, 2004

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PARTICIPATING COMPOSERS:

Robert Cogan

William Brooks
Mark Dal Porto
Carl Dornbach
Linda Dorman
Steven Feld
Barbara Monk Feldman
Richard Hermann

Pozzi Escot

Timothy Luby
Alda de Jesus Oliveira
Jarmy Oliveira
Panafotis
Roswell Rudd
Scott Wilkinson
William Wood

Symposium events are held at the University of New Mexico Center for the Arts and at the Outpost Performance Space.
All events are free and open to the public unless otherwise noted.



The University of New Mexico

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

Partial support provided by the New Mexico Endowment for the Humanities

Cover painting by Elena Maroth, from the cover of CD-1082, *Polyutmanawes*, featuring music by Robert Cogan and Pozzi Escot, on the MUSIC AND ARTS PROGRAMS OF AMERICA, INC. label.

John Donald Robb

John Donald Robb (1892-1989) led a rich and varied life as an attorney, composer, arts administrator, and ethno-musicologist. He 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 Abeavenel, Leonard Slatkin, Gilberto Orellana, and Yoshimi Takeda, among others.

During his two decades as an international lawyer in New York, Robb studied composition with Horatio Parker, Darius Milhaud, Roy Harris, Paul Hindemith and Nadia Boulanger. In 1941, at the age of 49, Robb left his law career to become head of the music department at the University of New Mexico and served as Dean of the College of Fine Arts from 1942-57. During his tenure at UNM, Robb's fascination with Hispanic folk music led to his collection of over 3,000 field recordings of traditional songs and dances from the American Southwest, South America and Nepal 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, 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). Robb received numerous honors and grants including the honorary Doctor of Music from the University of New Mexico. The St. Louis Symphony premiered a movement from his Third Symphony in 1962. Most recently the Polish National Radio Symphony Orchestra, under the direction of David Oberg, Music Director of the Chamber Orchestra of Albuquerque, recorded several of Robb's works which have been distributed internationally, including his 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*, the Concerto for Piano and Orchestra and *Hispanic Folk Songs of New Mexico for Chamber Orchestra and Solo Voice*. 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.

Celebrating a 15-Year Partnership... 2004 marks the 15th anniversary of the successful partnership between The John D. Robb Musical Trust and UNM's Music Department and College of Fine Arts. Established at UNM in 1989 by John D. and Harriet Robb, the mission of the Trust, in collaboration with UNM, is to support the music and musical legacy of John Donald Robb, to further his inspiring commitment to education and to advance the understanding of music of the Southwest. Since 1989, the Trust has supported the editing of many of Robb's compositions; performances of his and other composers' work at the UNM Composers' Symposiums and other national and regional venues; a scholarship for the study and performance of Robb's piano work; several CD recordings; a comprehensive exhibit celebrating the life and work of Robb at Zimmerman Library; and many other projects. The Trust established the John D. Robb Graduate Music Assistantship at UNM in 2000 and initiated the John D. Robb New Mexico Composers' Competition in 2003. This year's winner, Carl Donsbach, will have his piece premiered during the 2004 symposium.

Composers' Symposium Daytime Schedule 2004

Unless otherwise noted, all events take place in Kurt Frederick Hall (CTA B120)

Monday, March 29

- 9:00 Welcome: Steven Block, chair, UNM Music Department
PANEL DISCUSSION:
Issues and Trends in Contemporary Music
Pozzi Escot, Timothy Luby, Roswell Rudd
Christopher Shultis, moderator
- 10:00 MEET THE COMPOSER:
Mark Dal Porto, Jarmy Oliveira
- 11:00 COMPOSITION SEMINAR: B-117
Robert Cogan, William Brooks
- 11:30 PERFORMANCE-DEMONSTRATION FOR CHILDREN:
Outpost Performance Space
Roswell Rudd, Duck Baker
Made possible by a grant from the New Mexico Endowment for the Humanities
- 12:00 LUNCH for all visiting composers
- 2:00 MEET THE COMPOSER:
Pozzi Escot
- 5:30 MEET THE COMPOSER: Outpost Performance Space
Lecture-Performance by Alda Oliveira and Cristina Capparelli
Made possible by a grant from the New Mexico Endowment for the Humanities

Tuesday, March 30

- 9:30 MEET THE COMPOSER:
Timothy Luby, Panaiotis
- 11:00 CONTEMPORARY VOCAL TECHNIQUES:
Joan Heller
- 12:00 BROWN BAG LUNCHE: Student Union
For visiting composers and composition students
- 2:00 Concert: Keller Hall
- 5:30 MEET THE COMPOSER: University Art Museum
Linda Dunman discusses her installation *Mixed Messages*

Wednesday, March 31

- 9:00 PANEL DISCUSSION:
Notation: Composers, Performers, Responsibilities
William Brooks, Linda Dusman, Jamary Oliveira
Patricia Repat, moderator
- 10:00 EXTENDED TECHNIQUES FOR THE CLARINET:
E. Michael Richards
- 11:00 COMPOSITION SEMINAR: B-117
Pozzi Escot, Alda Oliveira
- 12:00 LUNCH
- 1:00 MEET THE COMPOSER:
Barbara Monk Feldman, William Brooks
- 2:00 MEET THE COMPOSER:
Robert Cogan

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CONCERT PROGRAMS

Installations:

Linda Dusman: *Mixed Messages*. UNM ART MUSEUM

Panaiotis: *SoundCycler*. CFA LOBBY

Both run continuously throughout the symposium.

Sunday, March 28, 2004

Roswell Rudd and Duck Baker

Outpost Performance Space

7:30 PM

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 Roswell Rudd and Duck Baker as part of the 2004 Composers Symposium at the Outpost Performance Space.



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THE JOHN DONALD ROBB CONCERT

Monday, March 29, 2004

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

Overture and Fugue (1946, for piano; trans. 2004) John D. Robb
James Bratcher, organ (transcribed by James Bratcher)

Two Trios, Op. 57 (for voice, piano and oboe or clarinet) (1953) John D. Robb
I Am Very Old Tonight (edited by John J. Mitchell)

Tears
ENMU Trio Encantada
Tracy Carr, oboe; Jeanie-Wozencraft Ornellas, lyric soprano; Mark Dal Porto, piano

Song of the Night for Oboe, Voice and Piano (2003) Mark Dal Porto

I. Midnight Song

II. Night and Sleep

III. At Midnight

ENMU Trio Encantada
Tracy Carr, oboe; Jeanie-Wozencraft Ornellas, lyric soprano; Mark Dal Porto, piano

Intermission

Palomita: Canción for Piano Trio (2003) (World Premiere) Carl Dombach
Winner, First Annual John D. Robb Composers' Competition
Marilyn O'Boyle, violin; Catherine Harlow, cello; Matalie Wham, piano

Shards (1994) Scott Wilkinson
Fred Stamm, piano

Mitibills II (1991) Patti Escot
New Music New Mexico, Kevin Vigneau, director
Aaron Lovato, saxophone; David Schripsema, trumpet; Chris Holley, percussion;
Lauren Anderson, piano

**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. and Priscilla Robb-McDonnell Foundation and the Ann and Gordon Getty Foundation for their generous support of the John Donald Robb Composers' Symposium.

CONCERT II

Tuesday, March 30, 2004
2:00 p.m., Keller Hall, UNM Fine Arts Center

- Fanfares* (2003) (World Premiere) Richard Hermann
New Music New Mexico, Kevin Vigneau, director
Matt Casarez, Katherine Gaden, trumpets; Garner Matthiasmeier,
Jason Settlemyer, trombones
- Conversation Piece* (1989) Panaiotis
Panaiotis, voice
- Black Forest* (2003) (World Premiere) Deel Jacobsen
Winner, Scott Wilkinson Composition Contest
New Music New Mexico, Kevin Vigneau, director
Anthony Sanchez, Caitlynn Camacho, flutes; Doug Wilbur,
Cassandra Malone, cellos; Chris Holley, marimba
- Aziliné* (1991) Alda Oliveira
Cristina Capparelli, piano
- Memorística* (1988) Jany Oliveira
Cristina Capparelli, piano
- Aflame in Flight* (1999) Robert Cogan
David Fulmer, violin
- Episodes and Cadenzas* (2003, rev. 2004) William Wood
Kim Frodenburgh, viola; Keith Lemmons, clarinet;
Kevin Vigneau, oboe and english horn

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CONCERT III

Tuesday, March 30, 2004
7:30 p.m., Keller Hall, UNM Fine Arts Center

Bahianer (1979)

I. Mula-sem-cabeça

Aida Oliveira

II. Anhangá

III. Cosme-Damilo

New Music New Mexico, Kevin Vigneau, director

Amanda Kober, flute; Christina Giacoma, clarinet; Beth Peck, bassoon;

Matt Casarez, trumpet; Miguel Campos, violin; Francisco Pestana, viola;

Doug Wilber, cello; Lauren Anderson, piano

Aria I (1998), *Aria II* (2001)

Joan Hellet, soprano

Pozzi Escot

New Music New Mexico, Kevin Vigneau, director

Caitlynn Camacho, flute; Tallyn Wessner, clarinet;

Sarah Blankenship, alto saxophone

Watersong (2004) (World Premiere)

Timothy Luby

Electronica (with poetry by Jack Casey)

Tracy Ritter, dancer; Jolie Sutton Simballa, choreographer

Special Thanks to New Mexico Ballet Company

and Dance Theater of the Southwest

Intermission

March Peace (1988)

Scott Ney, snare drum

William Brooks

Pour un Nuage Violet (1998)

David Schepps, cello; Krzysztof Zimowski, violin

Barbara Monk Feldman

Utterances (1977-), an open-ended folio for solo voice

Joan Hellet, soprano

Robert Cogan

CONCERT IV

Wednesday, March 31, 2004
7:30 p.m., Keller Hall, UNM Fine Arts Center

magnificat 2: stiff (2003)

E. Michael Richards, clarinet; Kazuko Tanosaki, piano

Linda Duzman

The Time of Bells (2003)

Steven Feld

Itarações (1970)

New Music New Mexico, Kevin Vigneau, director

Armanda Kobet, flute; Christina Giacoma, clarinet; Matt Casarez, trumpet;

Roger Hiatt, horn; Doug Wilbur, cello; Zach Fowlet, bass; Lauren Anderson, piano

Jamary Oliveira

Intermission

Eure Pux (1980)

David Fulmer, violin

Pozzi Escot

Small Talk (2003) (U.S. premiere)

Josh Stephens, tuba; Sam Merciers, saxophone; Meghan Merciers, clarinet;

Jesse Tatum, flute

William Brooks

Celan Portrait / Celanportrait (2003)

in five movements

Joan Hellet, soprano, Jon Sakata, piano

Robert Cogan



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FEATURED COMPOSERS

Robert Cogan, composer, music theorist and teacher, is a pioneer whose work has been informed by the global and scientific-technological revolution of the late 20th century. He is Chair of Graduate Theoretical Studies and Professor of Composition at the New England Conservatory and has been a Visiting Professor at the Berkshire Music Center, IBM Research, SUNY College at Purchase and at the leading conservatories in Beijing and Shanghai, China. The first to research and study the color and global aspects of music, Mr. Cogan is the author of two internationally acclaimed books, *New Images of Musical Sound* (Harvard University Press), which won the 1987 Outstanding Publication Award of the Society for Music Theory, and *Sonic Design: The Nature of Sound and Music* (co-authored by Pozzi Escot), among others. Cogan's compositions have been performed and recorded at the Avignon, Gubbio, Montanea and Tanglewood Festivals and by many distinguished artists and ensembles including the Cleveland, RIAS Berlin and Berkshire Music Center Orchestras, Marilyn Crispell, Joan Heller and Leopold Stokowski. The recipient of many awards and grants, including Fulbright, Marshall Fellowship, Guggenheim, Rockefeller Foundation Bellagio, American Philosophical Society and Ford Foundation, Cogan has spoken on theoretical and creative matters worldwide and is recognized as one of the thirteen significant 20th Century American composers together with Sessions, Babbitt, Cage, Crawford, Carter and others.



Pozzi Escot, co-author of the acclaimed book *Sonic Design*, has been editor-in-chief since 1980 of the international journal *Sonus*, is president of the International Society of Hildegard von Bingen Studies, and director of Tufts University Talloires International Composers Conference. She recently had two new books published, *The Poetics of Simple Mathematics in Music* and *Oh How Wonderful: Hildegard von Bingen, Ten Essays* and has published numerous articles. A much sought-after lecturer, Escot has been invited to speak at many universities, including Columbia, Princeton, Harvard, Berkeley and Stanford, as well as universities in London, Edinburgh, Nice, Eichstatt, Helsinki, Hamburg, Sorbonne, Dublin Institute of Technology, Beijing, Shanghai and many others. She also lectured at the Library of Congress in 2003. Chosen as one of the five remarkable women composers of the 20th century in 1975 (the same year the New York Philharmonic premiered her *Fifth Symphony*) Escot is the recipient of several prestigious honors and her works are recorded on the Delos, Neuma, Spectrum, Leo, and Music & Arts labels. Critics around the world have praised her compositions and Virgil Thomson called her "the most interesting and original woman composer now functioning." She was recently selected by OTIO (The Gathering/Unification of the Native American Tribes Foundation, Utah) to be awarded a commission for her *Sixth Symphony* as part of its 40th anniversary celebration.



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COMPOSERS

William Brooks is Reader in Music at the University of York and also Emeritus Professor of Composition at the University of Illinois. He is a scholar as well as a composer, and in both domains much of his work is concerned with memory, quotation, and the relationship between art music and popular culture. Recent works include *Small Talk*, *Three Madrigals*, given its first full performance in July 2003 at the Illinois MAVerick Festival, and *Cantilanon*, premiered by the Chimera ensemble last December. He is presently at work on a set of songs for soprano Anna Filman, six pieces for Trio Medieval, and a series of Bach transformations for wind ensemble.



Mark Dal Porto has been the recipient of awards in composition from ASCAP, Meet the Composer, the College Band Director's National Association, and the Denton (Texas) Community Chorus. He has been invited to serve as guest composer and conductor at Midwestern State University, Norfolk State University, The University of Texas at Austin, and Texas State University. He has composed music in virtually all major genres except opera and his compositions are published by Southern Music Company and Choral Web Publishing. Since 2001, Mark has been a faculty member and head of the Theory/Composition area at Eastern New Mexico University. He also serves on the Board of Directors as the Music Technology Representative for the Rocky Mountain Chapter of the College Music Society. As a teacher, he has been honored by being selected for inclusion in the last three editions of *Who's Who Among America's Teachers*. His biography has also been published in the 2003 and 2004 editions of *Who's Who in America*. Mark has received degrees in composition and piano performance from California State University, Sacramento and The University of Texas at Austin where he received a DMA in Composition in 1985. He has also served on the faculty at Texas State University, Northern State University, and Texas Woman's University.



Carl Donsbach holds the honor of being the first winner of the first biennial John D. Robb Composers' Competition. Born in Austin, Texas in 1954, it was in his youth that he discovered a keen interest in music, both American folk and European classical. He began his music studies at the University of Texas in 1976 and continued them at the University of New Mexico in 1980 where he concentrated on classical guitar and composition. He later attended graduate school at UNM in 1994 where he cultivated an avid interest in early music and earned a degree in composition. He is currently a computer technician at UNM's Zimmerman Library.



Linda Dusman is a composer and sound artist whose works have been performed extensively across the United States and in Europe, Asia, and South America. Dr. Dusman was Composer-in-Residence at the Summer Institute for Contemporary Piano Performance at New England Conservatory in 2002. Her residency at Harvestworks Digital Arts in 1996 resulted in an interactive installation entitled *The Voice is Rama*, and her newest installation *Mixed Messages* is on exhibit during the symposium at UNM's Museum of Art. She is the recipient of grants and awards from the Swiss Women's Music Forum, the American Composers Forum, the International Electroacoustic Music Festival of Sao Paulo, Brazil, and the Ucross Foundation, among others. Her works have been recorded on the Neuma, Capstone, and Maximalist Music labels. Dr. Dusman is a founding editor of the journal *Women and Music: A Journal of Gender and Culture* and serves on the editorial board for *Perspectives of New Music*. Her most recent work, *magnificat I*, was composed for RUCKUS, the contemporary ensemble in residence at the University of Maryland, Baltimore County, where she chairs the Department of Music. Active for over 20 years as an educator, she also taught at the American University and at Clark University, where she held the Jeppson Chair in Music.



Steven Feld, appointed Professor of Anthropology and Music at UNM in Fall 2003, also holds a regular visiting appointment as a Professor of World Music at the Grieg Academy of Music, University of Bergen, Norway. He has previously held appointments at Columbia University, New York University, University of California at Santa Cruz, University of Texas at Austin, and University of Pennsylvania. Feld's academic research principally concerns the anthropology of sound and voice, incorporating studies in linguistics and poetics, music and aesthetics, acoustics and ecology. Since the mid-1970s he has studied the sound world—from environmental sounds to bird calls to language, poetry and music—of the Bosavi rainforest region in Papua New Guinea. More recently, he researched the sound world of Greek Macedonia and Romani ("gypsy") instrumentalists, and is currently beginning a multi-CD project on the worldwide history and culture of bells. Feld has received many awards and recognitions including a MacArthur Foundation fellowship (1991), fellow of the American Academy of Arts and Sciences and a fellowship from the Guggenheim Memorial Foundation. Founder and director of VoxLox, a documentary sound art label whose CDs advocate for human rights and acoustic ecology, Feld has published several books, some of which have won awards, including *Sound and Sentiment* (1982/1990, U. Pennsylvania Press) and *Music Grover* (with Charles Keil, 1994, U. Chicago Press). Equally active as a documentary sound artist, he also has many recordings to his credit, including *Voices of the Rainforest* (1991, Rykodisc); *Rainforest Soundwalks* (2001, EarthEar); *Bosavi: Rainforest Music from Papua New Guinea* (2001, Smithsonian Folkways); *Bells and Winter Festivals of Greek Macedonia* (2002, Smithsonian Folkways) and several others.



Barbara Monk Feldman was born in Quebec, Canada near Montreal in the 1950's. She has studied at McGill University, Montreal (Master of Music composition, 1979-83, with Bergt Hambraeus) and at the State University of New York at Buffalo (Ph.D in music composition and all but dissertation for Ph.D music theory, 1984-87, with Morton Feldman). She has participated on the faculty of the Internationale Ferienkurse für Neue Musik, Darmstadt, Germany (1988-90, '94) and she has guest lectured at universities in the United States and Canada as well as the Hochschule der Kunst in Berlin. Her music has been performed and recorded for radio in Europe and North America and has also been premiered in Japan. Since 2001 she has been the founder and artistic director of The Time Shards Music Series at The Georgia O'Keeffe Museum in Santa Fe, New Mexico.



Richard Hermann is Associate Professor of Theory & Composition at the University of New Mexico. He holds degrees from the Eastman School of Music, Yale University, the New England Conservatory and Drake University in the areas of Music Theory, Composition and Music Education. He is 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) and as a composer (Ken Dorn Publications). His compositions have been recorded by National Public Radio and performed in major musical centers. He is active as a speaker, reviewer, and writer in the field of music theory. 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.



Timothy Luby holds a BA in Music History and Literature and a MA in Theory and Composition from the Crane School of Music, Potsdam and has pursued advanced study in composition at Indiana University's School of Music. His teachers include Martha Beck Carragan of Troy, Arthur Frackenpohl, Robert Washburn, the late Cesar Beegan in Salzburg, Austria and Frederick Fox at Indiana University. He has written songs, anthems, works for solo organ and organ with instruments, orchestral works and a requiem. In 1996 he held the position of Composer-in-Residence at St. Paul's Church (Episcopal) in Albany, NY. The late renowned organist Leonard Raver and Albany Pro Musica and The St. Cecilia Orchestra have premiered his works and he has received numerous commissions and grants. He was recently nominated for the Grawemeyer Award in Music Composition. Luby's



sacred music has been widely performed in regional churches. His *Time Poems for the Library* will receive its premiere in May 2004. During the last five years he has gradually made the transition to computer assisted electronic music composition and works exclusively now in his studio in Schenectady NY. His *Watersong*, an electronic tone poem dealing with the water/carbon cycle and the myth of the birth of venus which makes use of ambient atmospheres and trance dance music, received its premiere as a ballet in this year's UNM Composers' Symposium.

Aida de Jesus Oliveira is a composer, pianist and music educator. Born in Salvador, Bahia, Brazil, she holds a Ph.D. in Music Education from the University of Texas, Austin and a Masters in Composition from Tufts University, Boston. She is the Supervising Professor of Music Education for the Post-Graduate Program at UFBA and served as Director of the Music School of the Federal University of Bahia. A Researcher for the Brazilian National Council for Scientific and Technological Development, she is also an elected member of the International Society of Music Education's Board of Directors Research Commission. A founding member and President of the Brazilian Music Education Association, Ms. Oliveira is also a member of the Editorial Board of the British Journal of Music Education. She has many publications and recordings to her name and has received several awards and honors including the Housewright Scholar by Florida State University; President of Honor from the Brazilian Association of Music Education; First Prize in the National Women Composition Contest in Heidelberg Germany; and First Prize by the State Secretary of Education Music.



Jamary Oliveira is a retired Professor of Composition from the Federal University of Bahia, Brazil. He holds an M.F.A. in Composition and Theory (Brandeis University) and D.M.A. in Composition (University of Texas at Austin). Mr. Oliveira is a member of the Brazilian Academy of Music, the Brazilian Association for Music Education and the International Society for Music Education, as well as the founding member of the Bahian Composers Group, the Brazilian Society for Contemporary Music and the National Association for Research and Graduate Studies in Music. As a composer he has had his works edited, performed and recorded in Brazil and abroad. His name has been included in the main international music dictionaries and in other bibliographic sources concerning Brazilian and Latin American Music and he has published papers in several academic journals. He has participated in many conferences on music and his research deals mainly with the application of computers in music theory and composition.



Panaiotis is a composer whose works have been performed throughout the US, Europe, and Japan. He has toured worldwide as singer and as performer of computer assisted performance electronics and has collaborated in the creation of seven CD recordings, two of which were chosen by The New York Times as among the top ten CDs of new music for their respective release years. In 1988, Panaiotis co-founded the Deep Listening Band with Pauline Oliveros and Stuart Dempster. From 1988-1993 they performed in many unique projects in settings such as a 14-foot deep underground cistern at Fort Warden in Washington state, an underground limestone mine in upstate New York, a lava cave on the Canary Islands, and Panasonic Hall in Tokyo. Panaiotis has written music for numerous plays including a production of *Death of a Salesman* in Potsdam, Germany and a sound track for a puppet theater production of *The Tempest* for the Basler Marionetten Theatre in Basel, Switzerland. In 1994, he received a grant from the National Endowment of the Arts to create his second opera, *The Traveling Companion* and the same year released his CD *The Ballad of Frankie Silver*, the title work of which has been performed throughout Europe by the Swiss dance company, Tanz Ensemble Cathy Sharp. Panaiotis holds a Master of Music degree from the New England Conservatory and a Ph.D. in music from the University of California at San Diego.



Roswell Rudd is a composer, arranger and trombonist known for his imaginative, stimulating playing and his work with groundbreaking musicians like Herbie Nichols, Cecil Taylor, Albert Ayler, Steve Lacy, Archie Shepp, Charlie Haden's Liberation Orchestra and more. His trailblazing on the trombone has influenced an entire generation of trombonists who see his extroverted gut bucket stylings as the modern incarnation of New Orleans Style. His association in the 1950s with composer Herbie Nichols led to his role as a caretaker of many of Nichols' unpublished compositions and his CD, *The Unheard Herbie Nichols*, Vol 1 on CIMP is devoted entirely to his ensemble's interpretations of Nichols' compositions. A recent Guggenheim Fellowship Award winner, he plays and records with numerous projects including his Trombone Shout Band; Mali Cool which features Malian kora player Mamadou Diabate; and a reconstituted Archie Shepp-Roswell Rudd Quartet with Reggie Workman and Andrew Cyrille. He is also the recipient of awards from the National Endowment for the Arts in composition.



Scott Wilkinson, born in Bement, Illinois in 1922, 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. He relocated to Albuquerque, New Mexico where he and his wife owned and operated The Music Mart, which specializes in sheet music. After a brief return to New York to work for Carl Fischer, Inc., he returned to Albuquerque again and became Coordinator of Theory at the University of New Mexico where his dictation and sight-singing worksheets were an integral part of the Freshman-Sophomore Theory and Ear Training program. Wilkinson 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. Retired, Professor Emeritus, from UNM he currently lives in Albuquerque. A scholarship in composition in his name was initiated in 2003 at UNM.



William Wood has been Composer-in-Residence and Professor of Theory/Composition at the University of New Mexico since 1971. He holds a degree in woodwind performance from Sacramento State College in California, a Master's in composition from the University of Oregon where he studied with Normand Lockwood, and a Ph.D. in composition from the Eastman School of Music. Wood has taught at Sacramento State College and Eastern Washington State College, among others. An active jazz saxophonist, he has been a lead alto player for a wide range of performers including Mel Torme, 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. Wood has received numerous awards and honors and has fulfilled many commissions including compositions for the New Mexico Symphony Orchestra, Nashville Chamber Orchestra, Prague Chamber Players, Chamber Orchestra of Albuquerque, New Mexico Brass Quintet and others. His compositions include works for orchestra, a wide variety of chamber works and jazz compositions. Wood's music has been performed at numerous venues and festivals including, among others, the Madrid Jazz Festival, The Kennedy Center, Lincoln Center and Tanglewood. His work has been performed by The New Mexico Chamber Orchestra, the Birmingham Symphony, the Nashville Little Symphony, the Prague Symphony and other orchestras and has been featured in many concerts at the University of New Mexico.



Performers:

James Bratcher has been sharing his talents with the music community of Albuquerque for well over 40 years, as a music director, choral director, pianist, organist, vocal coach, orchestrator, music arranger, costume designer and mentor. A native of New Mexico, Bratcher received his Masters of Music from the University of New Mexico. He sang professionally in New York City while studying voice and advanced conducting at Juilliard and Union Theological Seminary and performed with the likes of Joan Sutherland and Leonard Bernstein. Bratcher was instrumental in founding the New Mexico Symphony Orchestra Chorus and the Albuquerque Community Chorus, as well as the Albuquerque Opera Theatre (now Opera Southwest). He is currently the Artistic/Music Director of Opera Southwest. Bratcher has served nearly 30 years as Music Director at several churches throughout New Mexico, including St. Paul's Lutheran, St. Michael's and All Angels Episcopal. He is currently the Music Director at Temple Albert and Monte Vista Christian Church in Albuquerque and actively participates in the American Guild of Organists. Bratcher also serves on the board of the John D. Robb Musical Trust.

Twice a recipient of a Fulbright Grant to study in the US, pianist **Cristina Capparelli** holds a Master's degree with honors from the New England Conservatory and a Doctor of Musical Arts from Boston University. Her piano teachers have included Victor Rosenbaum, Bela Nagy, and Anthony di Bonaventura. Capparelli was on the faculties of the New England Conservatory Preparatory Division and the Rivers School and was a founding member of the Pan American Trio. She was instrumental in establishing the Master of Music degree program at the Universidade Federal de Rio Grande de Sul in Brazil where she is currently a professor of music. Capparelli is a frequent guest lecturer in music departments throughout Brazil and has published extensively on topics such as Schenkerian analysis and the relationship of analysis and performance. As a visiting scholar of the University of Iowa she researched Latin American piano music and a portion of this rich yet vastly unknown repertoire is now registered in a CD recording. Capparelli has recorded the solo piano music of Bruno Kiefer, a southern Brazilian contemporary composer; has been invited to perform recent works of the newer generation of southern Brazilian composers; and appears frequently both as a recitalist and chamber musician.



Violinist and composer **David Fulmer** has worked in collaboration with composers John Adams, Milton Babbitt, Pierre Boulez, Elliott Carter, Robert Cogan, Pozzi Escot, Michael Finnissy, Oliver Knussen, and Ralph Shapey. In September of 2003, David was invited to perform in the inaugural concert of the new Judy and Arthur Zankel Hall at Carnegie Hall. He gave the world premiere of the Violin Concerto by Pozzi Escot in October 2003 which was written for and dedicated to him. He premiered Jonathan Leshnoff's Violin Concerto, *Music for Violin and Metal* with the New



York Percussion Quartet and was featured at the 2003 Warebook Contemporary Music Festival in Vermont. Fulmer has been invited to Carnegie Hall to perform the works of Elliott Carter and in July of 2002, was invited to the ISAMA (International Society of the Arts, Mathematics and Architecture) festival in Freiburg, Germany as artist and lecturer on the subject of mathematics and architecture in the works of Arnold Schoenberg and Anton von Webern. Currently, he is an active member of several chamber ensembles throughout the Boston area, including the Soria Chamber Players directed and conducted by Orlando Cela.

Joan Heller's longstanding advocacy of twentieth-century and American music is reflected in her numerous recordings and performances, which have included the world premieres of more than fifty compositions, many written specifically for her. In 1994 she was the recipient of an individual artist grant from the National Endowment for the Humanities for her solo compact disk, *To the Virge* published by Neuma records. In 1999, a Meadows Development Grant supported the production of another solo CD published by Garland Press as *Walt Whitman and Modern Music*, a book of essays and Heller's CD. Recording releases in 2004 will include Samuel Adler's *Snow Tracks* with the Meadows Wind Ensemble and Robert Cogan's *Celan Portrait/Celanportrait* on Centaur Records. Heller has given vocal master classes in the US, UK, and former USSR and served on the music faculties of Yale University, Boston University, and the University of North Carolina at Wilmington. Currently she is Senior Lecturer and Head of the Voice Department in the Music Division of Meadows School of the Arts, Southern Methodist University.

E. Michael Richards has premiered over 125 works that have utilized the clarinet in performances throughout the US, Japan, Australia, and Western Europe. Trained as a clarinetist at the New England Conservatory and Yale School of Music, Richards earned a Ph.D. at the University of California, San Diego. He received a 1990 U.S./Japan Creative Artist Fellowship (sponsored by the NEA, U.S.-Japan Friendship Commission and Japanese Government Cultural Agency) for a six-month solo recitalist residency in Japan, a NEH Summer Fellowship to study traditional Japanese music and a residency grant from the Camargo Foundation to complete his book, *The Clarinet of the Twenty-First Century*. Richards has performed as soloist with the Syracuse Symphony and Shinsei Japan Philharmonic (Tokyo), in chamber groups like the Casatt Quartet, Ying Quartet, SONOR, and the East-West Quartet, and in recitals at international festivals. He has performed at the Lincoln Center and Guggenheim Museum (NY), the American Academy in Rome and the Tokyo American Center. He has also performed as a member of the Tanosaki-Richards Duo since 1982. Recorded on the NEUMA, Mode, CRI (2), Ninewinds, and Opus One labels, Richards has also taught at Smith College, UC San Diego, Bowdoin College, among others and completed short terms with Kazuko Tanosaki as visiting artists in residence at the University of Massachusetts, CNMAT (Center for New Music and Audio Technologies) at UC Berkeley, and San Jose State University. Richards and Tanosaki have also organized international symposia on contemporary Japanese music and contemporary Asian-American music.

Pianist **Jon Sakata** holds a DMA in Piano Performance, a Double MM in Piano and Harpsichord Performance, New England Conservatory; and a BM in Piano Performance, California State University/Northridge. He is active in North America, Europe, and Asia and has been a guest artist of Harvard, Qinghua, Towson Universities; Williams, Wheaton, Holy Cross, Linfield Colleges; Beijing Central, Shanghai, China National, Wuhan, Xi'an Conservatories; Talloires International Composers Conference (France), Third International Conference on Chinese Music, the Sonneck Society, and the Japanese-American Cultural Center (Los Angeles), Goethe Institut-Boston, among others. Mr. Sakata is on the piano faculty at the New England Conservatory of Music and is currently performing and recording the complete solo piano sonatas, fantasies, and rondos of Mozart.



Kazuko Tanosaki, a first-prize winner of the La Jolla Young Artists Competition, has performed as a guest artist at the Piano Panorama of Twentieth Century Music in Rotterdam, Holland, on French National TV, with I Musici de Montreal and as a concerto soloist with the Syracuse Symphony and Hamilton College Orchestra on their tour of Romania and Bulgaria. A member of the Tanosaki-Richards Duo, she has performed recitals in Europe, Australia, Japan and the US, including concerts at the American Academy in Rome, the Camargo Foundation (France), Lincoln Center (NYC), the Guggenheim Museum (NYC), the Tokyo American Center (Japan), and at international new music festivals. Ms. Tanosaki holds a B.A. from the Kunitachi College of Music (Tokyo), an M.A. from UC San Diego and a D.M.A. in piano performance and literature from the Eastman School of Music. She is currently director of a new post-baccalaureate certificate program in American contemporary music at the University of Maryland, Baltimore County.

Krzysztof Zimowski is Concertmaster of the New Mexico Symphony Orchestra and the Chamber Orchestra of Albuquerque. Born in Wroclaw, Poland, he began his musical studies at the age of six. He obtained his Master's Degree with Honors in 1977 at the Academy of Music in Wroclaw. Mr. Zimowski performed as a soloist in his native country, Czechoslovakia, England, Germany, and Mexico and has played chamber music extensively throughout Europe and in the United States. He joined the Mexico City Philharmonic Orchestra in 1981 and subsequently became one of its Concertmasters. Tours with that orchestra took him to many important capitals of the music world including London, Berlin, Paris and New York City. Mr. Zimowski is also a member of the Grant Park Symphony in Chicago.



History of the UNM Composers Symposium

In 1972, Dr. William Wood was hired as Composer-in-Residence and Associate Professor of Composition-Theory. His former teacher Norman Lockwood was an invited guest that year and on April 25-26 performances of works by Lockwood and UNM student composers were given that mark the historical beginnings of what is now known as the UNM Composers' Symposium. The event has occurred annually and uninterrupted since then, making it one of the longest on-going festivals of new music in the world.

William Wood and Daniel Randall initially served as co-chairs of the event, which typically included featured invited guest composers. During their tenure, honored guests included Ned Rorem, George Crumb, Vincent Persichetti, Max Schubel, Karel Husa, Gunther Schuller and David Rakosin. In 1980, Karl Hinnerbichler and Scott Wilkinson, who before then had joined the Composition-Theory faculty, took on the role of co-chairs. The Symposium, through their efforts, began to establish itself as a festival with a regional, national and international reputation. Honored guests included Lukas Foss, George Rochberg, Thea Musgrave, Ernst Krenek, David Baker, Lou Harrison, John Harbison and John Cage. In 1989, the Symposium, as part of the university's centennial, honored forty of the Music Department's alumni and friends with special honors accorded to John Donald Robb, John Lewis and Pulitzer Prize winning composer Michael Colgrass who was serving that year as a recipient of the PNM Chair for the College of Fine Arts.

In the 1990s, the Composition-Theory faculty began to serve as Composers' Symposium chairs. Composer and theorist Dr. Steven Block joined the faculty and, under his leadership, the symposium continued to bring well-known composers to UNM including Milton Babbitt, Christian Wolff, James Tenney, Joan Tower and Alan Hovhaness. William Wood succeeded Dr. Block as chair and invited composers during his tenure included, among others, Nicolas Maw and Libby Larson. Special themes and subjects have been addressed as well, including film music (Joji Yuasa was a guest composer that year), music and technology (then New Mexico residents Joan La Barbara and Morton Subotnick were honored guests that year), music theory and jazz (Marla Schneider was the honored guest). Composer and theorist Richard Hermann had joined the faculty by then and was often involved in assisting with the organization of these events. Christopher Shultis became chair of the Composers' Symposium in 2000, often assisted by composition faculty member Dr. Patricia Repar, and since then featured composers have included Julio Estrada, Pauline Oliveros, Anthony Braxton, Robert Cogan and Pozzi Escot.

The 1990s also saw the composers' symposium renaming and it is now called the John Donald Robb Composers' Symposium. There are named concerts that include the John Donald Robb Concert (Monday night), and the Gordon Getty concert (Tuesday night). A competition for students in composition, graduate and undergraduate, was established by Dean Donald McRae in 1977. It is now called the Scott Wilkinson Composition Contest in honor of the many years of service and dedication Professor Scott Wilkinson brought to the teaching of composers during his long tenure at UNM. Symposia now always include several composers, in addition to the honored guest, and these composers come from all over the world representing the many styles and genres of composition found in the diverse world we presently live in. Student composers are actively part of the event and their work is featured in daily seminars where their work is heard and critiqued by the guest composers. In addition, daytime events regularly include talks by composers about their music as well as panel discussions about current issues of interest, often suggested by the invited composers themselves.

**The Members of the John Donald Robb
Musical Trust**

**Salute the 33rd Annual
UNM Composers' Symposium 2004**

And

**Congratulate Carl Donsbach,
winner of the first John D. Robb
Composers' Competition!**

Trust Members:

Steve Block
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John Robb
Robert Tillotson

The Trust also expresses thanks
to the UNM Music Department and College of Fine Arts
for their support in our successful partnership
for the past 15 years.

*A call for compositions
for the 2005-06 John D. Robb Composers' Competition
will go out in October 2004.
To receive a notice on the competition,
please call the Trust at 505-277-8967*



The University of New Mexico