

The University of New Mexico



The College of Fine Arts, Department of Music

Presents the Thirty-fourth Annual

**JOHN DONALD ROBB
COMPOSERS' SYMPOSIUM**

featuring Cecil Taylor

April 2 - 6, 2005

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Cecil Taylor
Ellen Band
John Bartlit
Nancy Dowlin
Gabriela Lena Frank
Paul Lombardi
Keeril Makan
Michael Mauldin
Mark Dennis McConnell
Barbara Rettagliati
Christopher Shultis
Falko Steinbach

Ensemble in Residence:

The Del Sol String Quartet
Charlton Lee
Monica Scott
Rick Shimozaki
Kate Steinberg

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

Dr. Christopher Mead, Dean, College of Fine Arts
Dr. Steven Block, Chair, Department of Music

Composers' Symposium Staff

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Cover photo by Paula Stanley



The University of New Mexico

John Donald Robb

John Donald Robb (1892-1989) led a rich and varied life as an attorney, composer, arts administrator, and ethnomusicologist. 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 Abravanel, 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 Obereg recorded several of Robb's works which have been distributed internationally. 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 D. Robb Musical Trust was 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, including those with the Polish National Radio Symphony Orchestra; 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. The winning piece, *Falsonita: Cancion for Piano Trio* by Carl Dornbach was performed at the 2004 Composers' Symposium. 2005-06 will be the 2nd bi-ennial competition. The Trust looks forward to presenting John D. Robb's folk opera, *Little Jo*, at the National Hispanic Cultural Center in October 2005.

FEATURED COMPOSER

Cecil Taylor is considered not only one of the most challenging and innovative pianists in the history of jazz, but also "... one of the most revolutionary musicians of the last century." His innovative approach cannot be limited to the jazz world, however. Few musicians in any genre have explored the full tonal range of a keyboard the way that Cecil Taylor has. In fact, his ferocious playing was so trail-blazing that it made more of an effect on the whole concept of rhythm than all but a few drummers. His blending of jazz and modern classical sensibilities set both traditions on their ears and they've never been the same since. Along with Ornette Coleman and John Coltrane, Taylor helped to usher in a turning point in the history of the music. Avant and free jazz would be unthinkable without his innovations and it's a testament to his work



that it is still part of the mainstream with many performers today. At the age of 72 and with over 45 years of recording activity, Cecil Taylor remains a formidable and unique force in the music. Named a "Jazz Master" by the National Endowment for the Arts, he has also received a Guggenheim Fellowship, a MacArthur "Genius" Award and other honors too numerous to list. He has recorded hundreds of albums and taught at several colleges including Antioch and Wisconsin University. The list of musicians who have played in his groups or have collaborated with him includes Jimmy Lyons, Archie Shepp, John Coltrane, Elvin Jones, Max Roach, Sunny Murray, Steve Lacy, Roswell Rudd, Ronald Shannon Jackson, Max Roach, William Parker, Derek Bailey, Leroy Jenkins, John Tchicai, Evan Parker, Bill Dixon, Tony Oxley, Jackson Krall and scores of younger players whom he has mentored over the years. Cecil Taylor has appeared in New Mexico several memorable times—in 1979 at the KIMs Theatre with the Cecil Taylor Unit and in 1987 when he performed solo at the St. Francis Auditorium in Santa Fe. People talk about these performances to this day.

UNM Composers' Symposium Daytime Schedule 2005

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

Monday, April 4

- 9:00-9:50 Welcome: Steve Block, chair
PANEL DISCUSSION: "Musical Plurality"
Ellen Bard, Gabriela Lena Frank, Michael Mauldin
Patricia Ann Repas, Moderator
- 10:00 MEET THE COMPOSER: Gabriela Lena Frank, Nancy Dowlin
- 11:00 COMPOSITION SEMINAR: B-117
Michael Mauldin, Ellen Bard, Gabriela Lena Frank
- 12:00 - 1:50 LUNCH for all visiting composers
- 2:00-2:50 MEET THE COMPOSER: Cecil Taylor

Tuesday, April 5

- 9:30-10:45 MEET THE COMPOSER: Michael Mauldin, Barbara Rettagliati,
Keeril Makan
- 11:00-12:15 BEGINNING COMPOSITION SEMINAR: B-117
Mark McConnell, Keeril Makan
- 12:15 BROWN BAG LUNCH: Student Union
for visiting composers and composition students
- 5:30 MEET THE COMPOSER: University Art Museum
Ellen Bard discusses her installation

Wednesday, April 6

- 9:00-9:50 PANEL DISCUSSION: "Music in a Post-Literate World"
John Bartlit, Nancy Dowlin, Mark McConnell
Christopher Shultis, moderator
- 10:00 THE CONTEMPORARY STRING QUARTET
Del Sol String Quartet
- 11:00-11:50 COMPOSITION SEMINAR: B-117
Nancy Dowlin, Barbara Rettagliati, John Bartlit
- 12:00-1:50 LUNCH
- 1:00-1:50 MEET THE COMPOSER: Mark McConnell, John Bartlit
- 2:00 ASK THE COMPOSER: Cecil Taylor

CONCERT PROGRAMS

Installation:

The Green Zone, by Ellen Bard

This installation runs continuously throughout the symposium in the lower level of the UNM Art Museum.

Saturday April 2, 2005

Cecil Taylor Trio

National Hispanic Cultural Center, 7:30 PM

Sunday, April 3, 2005

All the Notes

A film about Cecil Taylor by Chris Felver
Guild Cinema, 3405 Central NE, 3:00 & 5:00 PM
255-1848 for information

Sunday, April 3, 2005

Wordspace: Cecil Taylor Poetry Reading
Outpost Performance Space, 7:30 PM, Free

The Department of Music and the John Donald Robb Musical Trust at the University of New Mexico are pleased to be working in partnership with Outpost Productions to present the Cecil Taylor Residency as part of the 2005 Composers Symposium.

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Eric Taylor & Vince Bell
Rizwan-Muazzam Qawwali
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Saturday, 7pm APRIL 9
National Hispanic Cultural Center

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THE JOHN DONALD ROBB CONCERT

Monday, April 4, 2005

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

Scenes from Little Jo (1947) John Donald Robb
Symposium Orchestra, David Oberg, director
Heather Alvarez, Michele Spiro, Eric Martinez, soloists

Dreams of the Child of Light Michael Mauldin
for Native American Flute and String Orchestra (2002)
I. Friendly Traveler
II. Sorrows of My People
III. Return to Uhasa
Symposium Orchestra, David Oberg, director; James Pellerite, flute

Intermission

Dal liquido silenzio (2000) Barbara Rettagliati
Barbara Rettagliati, solo piano

Love Song Without Words for Trombone and Guitar (2000) Nancy Dowlin
River Suite (2002, World Premiere)
Debra Taylor, trombone; Michael Anthony, guitar

Leyendas: An Andean Walkabout (2001) Gabriela Lena Frank
I. Toyos
II. Tarqueada
III. Himno de Zampoñas
IV. Chasqui
V. Canto de Volorio
VI. Coquecos
Del Sol String Quartet
Kate Stenberg, Rick Shinozaki, violin; Charlton Lee, viola; Monica Scott, cello

**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.

The concert on Monday, April 4 is co-sponsored by the Musicians Performance Fund (MPF) through the efforts of the Musicians Association of Albuquerque, Local 618, American Federation of Musicians (AFM).

CONCERT II

Tuesday, April 5, 2005
7:30 p.m., Keller Hall, UNM Fine Arts Center

Enchained Figures (2004)

Keith Lemmons, clarinet; Barbara Rettagliati, piano

Barbara Rettagliati

Holocene (2004)

Carmelo de los Santos, violin; Kim Freedenburgh, viola

Paul Lombardi

small changes (2004)

Keith Lemmons, Christina Giacoma, and Meghan Merciers, Bb clarinets

Sam Merciers

Static Rising (2004)

Del Sol String Quartet
Kate Sternberg, Rick Shinozaki, violin; Charlton Lee, viola; Monica Scott, cello
John Bartlit, percussion

Keeril Makan

Intermission

Music for Solo Piano

Cecil Taylor, piano

Cecil Taylor



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CONCERT III

Wednesday, April 6, 2005

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

- Songs of Love and Longing*** (2001-2003) Christopher Shultis
Williams Lake (8 July 2003)
Rio Grande Gorge Trail (16 Oct 2001)
Rio Grande Gorge Trail (10 Oct 2001)
Osha Loop Trail (5 Oct 2002)
Leslie Umphrey, soprano; Falko Steinbach, piano.
- Three New Mexico Landscapes*** (1975) Michael Mauldin
I. Enchanted Mesa
II. Sleeping Snow
III. Aspen Race
Michael Mauldin, piano; Keith Lemmons, clarinet
- Cards Lupus*** (2001) Mark Dennis McConnell
New Music New Mexico, Kevin Vigneau, director
Caitlynn Camacho, flute; Mike Fessinger, clarinet; Mariusz Kosak, violin;
Doug Wilber, cello; Mica Martin, percussion; Brady McElligott, piano

Intermission

- Metamorphosis*** (World Premiere, 2005) Scott Wilkinson
Keith Lemmons, clarinet; Kim Frederburgh, viola
Kevin Vigneau, oboe
- Accidents - Is that What It Is*** (2004) Falko Steinbach
Kevin Vigneau, oboe; Falko Steinbach, piano
- "Electro-sonic" Improvisation*** Ellen Bard
Ellen Bard, David Lee Myers (on CD)
- Change Your Mind*** (1997, rev. 2005) John Bartlit
Del Sol String Quartet
Kate Sternberg, Rick Shinozaki, violin; Charlton Lee, viola; Morica Scott, cello



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COMPOSERS

Ellen Band is a sound artist and composer who creates works for performance, sound installation, and sound sculpture. Her most recent work *Portal Of Prayer*, is the first completely audio-based work commissioned by the Institute Of Contemporary Art/Vita Brevis, Boston, installed at Boston's Logan International Airport and The Boston Public Library in Spring 2004. Scheduled for release this spring on Pogus is Band's *Two Ships*, a CD of electro-sonic collaborations with David Lee Myers. Her solo CD, *90% Post Consumer Sound* on XI Records, NYC, received worldwide airplay and reviews in publications such as the WIRE (London, England) and Playboy Magazine. In 2002 she was invited by German radio in Cologne to perform for their radio series, *Pet Sounds*, and her work has been presented at festivals and performance spaces throughout North America and Europe. Her sound installation *Acoustic Mlage* was part of *SoundCulture96* in the San Francisco Bay Area and has since been featured at *Sound Symposium 2000*, St John's, Newfoundland, Canada and *Studio Five Beekman*, NYC. In addition to her solo work, she has collaborated and/or worked with sound artist Ed Osborn, percussionists Tom Goldstein and Brian Johnson, visual artist Lella Daw, choreographer/dancer Susan Osberg, and performance artist Nancy Adams. She is currently collaborating with Bay Area pianist Matthew Goodheart in the creation of an electro-acoustic piano composition. The recipient of an American Composers Forum Composers Commissioning Award, Band has taught sound art at the School of the Museum of Fine Arts and was an artist in residence at Mills College Center for Contemporary Music, Oakland, CA.



John Reynolds Bartlit is a practicing freelance multi-instrumentalist, throughout the US and abroad, with extensive and diverse work as a studio musician, foley artist, live performer, teacher and clinician. Since 1985, John has been a percussionist with the New Mexico Symphony Orchestra, is an ongoing member of the New Mexican Marimba Band and a dance accompanist/ composer/ lecturer on staff at the University of New Mexico and with several dance companies including *Dance España*, *Nora Reynolds Dance*, and *Bill Evans Dance*. In 1988 he co-founded LINKS, an ensemble of musicians, dancers, actors, and visual artists dedicated to the development, performance and recording of new works in (and transcendent of) all media. Through LINKS and as a solo performer, John has collaborated with composers such as John Cage, Lou Harrison, Thomas DeLio, Stuart Saunders Smith, James Tenney, Michael Sieris, Christopher Shultis, John Lewis and songwriter Robbie Robertson, to name a few. Mr. Bartlit is also originator, musical director/principle composer and (co) playwright for the infamous "21st Century Vaudeville" troupe SKUMBAAG, which performs everything from concerts; Shakespeare plays; small cabaret shows; weddings; live T.V. & radio shows; college classes; parades; to original full-length operas. He is owner and operator of BIG n' SCHWARTZ PRODUCTIONS based in Albuquerque NM and Phoenix AZ.



Nancy Kennan Dowlin is a freelance composer and teacher of trumpet. Dowlin was born in the Philadelphia area and received her Bachelor's of Music Performance from the New School of Music. Now residing in Bucks County, she composes and teaches from her studio in Newtown, PA. Dowlin is a 2004 recipient of the Community Partners Program awarded by the Philadelphia Chapter of the American Composers Forum. Through this project she has created *Rain Reflections* for choir, three trombones and harp. It was premiered by Singing City on November 13, 2004 at the Philadelphia Cathedral. As part of the project, she presented composition workshops this past fall to 7th grade students in the Neshaminy School District. Other works include: *Love Song Without Words* for trombone and guitar which was written for and premiered by Abbie Conant, former principal trombonist of the Munich Philharmonic Orchestra, who performed it on her tour of 16 Southwestern States. *Bakory-Gil*, with lyrics by Myra Bazzell and music by Dowlin, was premiered in 1999 with Myra Bazzell and jazz trio at the Wilma Theater in Philadelphia. Dowlin has recently completed and recorded *Rain Cycle of Songs*, a 5 movement work for soprano, violin, cello, clarinet/bass clarinet, trumpet, and marimba/vibraphone.



Gabriela Lena Frank is the newest addition to publisher G. Schirmer's prestigious roster of artists and has been hailed as representing "the next generation of American composers." Her compositions incorporate South American mythology, art, poetry, and folk music into western classical forms and reflect her Peruvian-Jewish heritage. Upcoming premieres and collaborations include *The Legend of Viracocha* for the Kronos Quartet, a double concerto for David Finckel and Wu Han with the ProMusica Orchestra, and additional collaborations with the Albany, Berkeley, California, San Francisco, and Seattle Symphonies, the Orchestra of St. Luke's, Grammy-winning guitarist Sharon Isbin, and two-time Naumburg soprano Lucy Shelton. Named the 2005 Music Teachers National Association Commissioned Composer by the California Association of Professional Music Teachers, Gabriela will compose a multi-movement solo piano work drawing on Andean folkloric influences, *The Book of Quipus*. Her most recent recording features Three Latin American Dances performed by the Utah Symphony and conductor Keith Lockhart for the Dorian label. Active as a pianist, Gabriela has recorded the complete solo piano and violin/piano compositions of Pulitzer Prize winning composer Leslie Bassett on the Equilibrium label and currently collaborates with renowned Peruvian ethnomusicologist Raul Romero in recording the piano music of indigenous composers of coastal and Andean Peru. Ms. Frank has received numerous awards and is a frequent guest at schools and festivals across North and South America.



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Paul Lombardi is from Mount Shasta, California and holds a Ph.D. in music composition from the University of Oregon and an M.M. from the California State University, Sacramento. Currently, he is Visiting Assistant Professor at the University of New Mexico, and was previously a Graduate Teaching Fellow at the University of Oregon, a Lecturer at the Sacramento City College and a Teacher's Associate at the California State University, Sacramento. He studied composition with David Crumb, Robert Kyr, Stephen Blumberg and Leo Eylar, and theory with Jack Boss and Steve Larson. In addition, he attended symposiums and workshops with George Crumb, David Del Tredici, Philip Glass, John Harbison, Lou Harrison, Libby Larsen, Steven Mackey,



Krzysztof Penderecki and Steve Reich. Lombardi's compositions explore a harmonic language that is a synthesis of centric and atonal elements. The Oregon Bach Festival recently commissioned him to compose a work in honor of George Crumb on the occasion of his 75th birthday. In addition, some of his recent works have been premiered by Third Angle and the Hundredth Monkey Ensemble. Lombardi was the pianist for the Hundredth Monkey Ensemble from 2000 to 2003, and was the soloist for the Siskiyou Community Orchestra in a performance of Mozart's Concerto for Piano and Orchestra No. 26. His theoretical writings focus on the twelve-tone music of Igor Stravinsky, and he has presented his research at regional music theory conferences.

Kecril Makan grew up in New Jersey, of a mixed Indian and Russian Jewish heritage. He received degrees in composition and religion at Oberlin College and Conservatory in Ohio and completed his Ph.D. in composition at the University of California, Berkeley where he studied composition with Edmund Campion and Jorge Liderman, and computer music at the Center for New Music and Audio Technology with David Wessel. Mr. Makan spent a year in Helsinki, Finland at the Sibelius Academy on a Fulbright grant and having been awarded the George Ladd Prix de Paris from the University of California. He also lived in Paris, France for two years where he studied with Philippe Leroux. He has received several commissions from varied ensembles including the Kronos Quartet, the



Bang on a Can All-Stars, the Del Sol String Quartet among others and performances by the New York New Music Ensemble, California EAR Unit, Le Nouvel Ensemble Moderne, Continuum, and Ensemble Nomad. Mr. Makan has participated in many festivals and residencies including the International Gaudemus New Music Week in Amsterdam, the Aspen Music Festival, the MATA Festival in New York and others. He was invited to participate in Le Grand Atelier in France where he collaborated on a new work for dance with choreographer Françoise Mucia. Carnegie Hall recently commissioned him to write a work for the John Harbison/Dawn Upshaw Workshop for Composers and Singers and he has received prizes from the American Academy of Arts and Letters and ASCAP, as well as commissions from the Gerbode and Hewlett Foundations of San Francisco and the Fromm Music Foundation at

Harvard. Most recently, he was commissioned to collaborate with choreographer Benjamin Levy by ODC Theater with a Meet the Composer/Commissioning Music USA award. Makan is Assistant Professor of Composition/Theory at the University of Illinois at Urbana-Champaign and the Managing Editor of *Computer Music Journal*, published by MIT Press.

Michael Mauldin, born in Texas in 1947, moved to New Mexico in 1971 for "its space, light and timelessness," after completing a Bachelor of Music Degree in Piano and Music Education at Washburn University of Topeka. He holds a Master of Music degree in Composition from the University of New Mexico and taught choral music at Sandia Preparatory School in Albuquerque, as well as serving as president of the New Mexico Music Teachers Association, the Albuquerque Music Teachers Association, and the New Mexico Composers Guild. He also served as the national chair of the Music Teachers National Association Student Composition Contest. Mauldin was the Musical Director of the Albuquerque Boys Choir (ABC) for seven years, retiring at the end of the 1998-99 season. During his tenure, the ABC grew from 30 boys to 85, added a third choir, produced three compact discs, performed with several orchestras and choirs, (including the American Boychoir), and traveled to throughout the U.S. and England. He remains involved with the organization as director of the intermediate choir, Choisters. Mauldin's compositions have been performed at the Kennedy Center for the Performing Arts and other fine venues throughout the U.S. In 1980, he was named "Composer of the Year" in a national competition sponsored by MTNA and his published works for youth orchestra, chorus, and piano/synthesizer are widely used. "Simple Gifts," originally arranged for the Albuquerque Boy Choir, has sold thousands of copies all over the world.



Mark Dennis McConnell holds degrees from the University of Northern Colorado and the University of New Mexico. He studied composition under William Wood and Erik Orin, and double bass under James D. Vaughn and Mark Tatum and has performed with Slee Sinfonietta, Santa Fe Symphony, San Juan Symphony, Roswell Symphony, ACTOA, June in Buffalo, and Western New York Chamber Orchestra. McConnell has had his compositions performed throughout the US by the Society for New Music (New York), the Colorado State University Arts Symposium, the Midwest Graduate Music Conference (Madison, WI), the SUNY-Buffalo New Composers Series, on KUNM radio (Albuquerque, NM), and by the Crafton Contemporary Ensemble in Southern California. In 2000, McConnell received the Brian M. Israel prize in composition. McConnell directs the Anshin Ensemble and is Professor of Music at Crafton Hills College in Southern California where he directs the Jazz Ensemble, Percussion Ensemble, and Contemporary Ensemble. McConnell lives in Redlands, California with his wife Mari Mizutani and his daughter Emiko.



Barbara Rettagliati was born in 1964 in Piacenza, Italy. She graduated from the Conservatory of Music there in 1985 in piano and in 1990 earned a degree in Composition under the tutelage of Gianni Poggio and Bruno Bettinelli. She composed incidental music for small orchestra for a play by Ghelderode and her music is featured on CDs by Rugginenti, Pentaflowers and Mnemes, often broadcast in Italy and abroad. Her compositions have been performed in national and international festivals worldwide, including the Teatro Angelicum in Milan, Teatro Rossini di Pesaro, the 2003 International Festival "In Music Today" Seoul, the 14th Annual IAWM Concert of Chamber Music - Pasadena-CA, Festival of Contemporary Music in Bern, and many others. Ms. Rettagliati has worked as an accompanist with the Orchestra Filarmonica Italiana, as well as performing contemporary music for recordings with the Millennio, Stradivarius, La Bottega Discantica, and Rugginenti Studios. She gave lectures in the mastercourses PROGRESSIONI DEL '900 in Piacenza and in Milano Libreria Feltrinelli and received an honorable mention at the "Premio Valentino Bucchi"-International Composition Competition-Rome-Italy. She currently teaches composition at the Conservatory of Music in Palermo.



Christopher Shultis is a Regents' Professor of Music at the University of New Mexico where he teaches courses in American, twentieth-century and popular music, as well as interdisciplinary fine arts and composition. An active composer and creative artist, he also team-teaches a course on interdisciplinary collaboration for the College of Fine Arts. In 1993-94 he was a Fulbright guest professor in American Studies at the Institut fuer Anglistik, RWTH Aachen and in 1999-2000 at the Anglistisches Seminar, Universität Heidelberg. Shultis' activities as a scholar and creative artist continually draw upon his previous work as a solo percussionist and conductor of the highly acclaimed UNM Percussion Ensemble. As Director of Percussion Studies at UNM from 1980-1996, Shultis worked closely with many composers including Ernst Krenek, Lou Harrison, Michael Colgrass and John Cage. His performance of Konrad Boehmer's *Schreeuw Van Deze Aarde* for solo percussion (BV Haast, 1990) won an Edison award for best new music recording and various ensemble performances under his direction can be found on the Neuma, Wergo and 3D labels. In 1993, KNME television produced a half-hour program devoted to his creative work. Shultis has published many articles including "Cage in Retrospect: A Review Essay" (*The Journal of Musicology*, Summer 1996, Vol. 14, No. 3, pp. 400-423) which won a 1996 ASCAP Deems Taylor Award. His book, *Silencing the Soundful Self: John Cage and the American Experimental Tradition*, is published by Northeastern University Press and he is presently an Associate Editor for *Perspectives of New Music*.



Falko Steinbach has been Assistant Professor of Piano and head of the piano division at UNM's Music Department since moving from Germany in 1999. Falko has an extensive international performance career with solo performances and recordings in the United States, Europe and Asia and is regularly invited as a soloist, clinician and adjudicator at international music festivals such as the Tage Alter und Neuer Musik (Regensburg), New Opera Festival (Rome), Liszt Festival in Florida, the International Conference on Piano Musical Arts and Pedagogy in Taiwan and many others. For several years he was chair of "Klang Koeln", an association for contemporary music in Germany and he frequently presents new works to audiences in lecture concerts. He has premiered numerous contemporary piano works, some of which have been dedicated to him. Steinbach has also composed many works for piano, chamber music and music for voice, choir and ensembles, has 11 compact disc recordings to his name and has appeared widely on German and US radio and television. Proceeds from one of his CDs go to the Casa Alianza-Children's Aid of Guatemala and Amnesty International and his CD "Humanity Classics" raises funds for a home for disabled women in Bulgaria. Besides a DAAD scholarship from the German government for Advanced Studies in England, Steinbach received a grant from the "Stiftung Kunst und Kultur" of the state Northrhine Westfalia to produce two compact discs and most recently a grant from the University of New Mexico to translate his book, *Klaviertechnisches Kompendium* into the English language.



The Members of the John D. Robb Musical Trust
Salute the 34th Annual UNM Composers' Symposium 2005

And invite you to

John D. Robb's Folk-Opera

Little Jo

At the National Hispanic Cultural Center

October 21-23, 2005



*Oil Painting for Little Jo Production courtesy of Frank McCulloch
Image courtesy of Dick Bobby, photographer*

Trust Members:

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Dale Kempter	Christopher Shultz
Steve Love	Robert Tiltonson

For more information
on *Little Jo*,
Please contact
The John D. Robb
Musical Trust,
505-277-8967
or sultan@unm.edu

Performers

Del Sol String Quartet

Kate Stenberg, Rick Shimozaki,
violinists; Charlton Lee, violist;
Monica Scott, cellist

Juxtaposing contemporary works with pieces by acclaimed modern masters, the Del Sol String Quartet tantalizes its audiences with lively, dedicated performances. Since 2001, the quartet has specialized in Music of the Americas with newly-commissioned works by award-winning young composers, tangos and seminal works by early twentieth century pioneers. The Quartet is proud to be a 2004-2005 recipient of a Chamber Music America/ASCAP Award for

Adventurous Programming which recognizes the quartet's ongoing collaborations with composers, choreographers, and artists, its commitment to works by women, and programs that highlight the many heritages represented in the music of the Americas.

Charlton Lee is the violist and founder of the Del Sol String Quartet. He holds a Bachelor's Degree in Applied Mathematics from the University of California at Berkeley and a Master's in Music from the San Francisco Conservatory of Music. Lee has toured North America, Mexico and Europe as a soloist and chamber musician and is an active educator and chamber music coach. He has taught at San Francisco State University and at the Steamboat Springs and Oaxaca Music Festivals, and coaches regularly for Chamber Musicians of Northern California and the Symphony of the Redwoods. Lee created and performed music for the award winning short film, Red, White, Blue, and Yellow and is currently Artist in Residence at the School of the Arts in San Francisco as well as a member of the Stephan Pelton Dance Theater. He and his wife, pianist, Eva-Maria, also perform works for viola and piano as the Lee/Zimmermann Duo.

Kate Stenberg has performed as soloist and chamber musician throughout the United States and Europe. She graduated from the San Francisco Conservatory and received her Masters from the Eastman School of Music, where she also served on the violin faculty. She currently plays with the San Francisco Symphony, the San Francisco Ballet and the San Francisco Contemporary Music Players and teaches at the University of San Francisco. A founding member of Left Coast, an ensemble devoted to bringing contemporary music to the Bay Area, Kate has recorded with the SF Contemporary Music Players, with Indian Sarod Master, Ali Akbar Khan, and at Skywalker Studios. She has performed at the Festival Acanthes (Avignon) and at the Barff Centre, Tanglewood and Sandpoint music festivals.



Monica Scott has had a varied career of solo, chamber music and orchestral work on both sides of the Atlantic. After receiving her Bachelor's degree from Oberlin Conservatory of Music she studied with William Fleeth, and at the Sweelinck Conservatorium Amsterdam. Monica has played at numerous festivals in Germany and Switzerland, as well as Prussia Cove in England and Sarasota in Florida. She performed for four seasons with the Orquestra Metropolitana de Lisboa in Portugal, a project that included 40-50 performances a year with the Alcántara Quartet and appearances as concerto soloist. Since moving to the Bay Area in 1998, Ms. Scott has concentrated on presenting lesser known twentieth century repertoire including Schnittke, Denisov, Adés and Carter. She has performed with Composer's Inc, the Composer's Alliance, Randall Wong and sSound and teaches privately and at the San Francisco Conservatory of Music.

Rick Shinozaki is principal second violin of the Silicon Valley Symphony. Solo appearances include the world premiere of Viennese composer Zdrislav Wysocki's Concerto for Two Violins and Orchestra under Kent Nagano and the Berkeley Symphony. Rick has collaborated closely with local composers Mark Fish and Darwynne Hsieh, commissioning, performing and editing their work, most notably premiering Hsieh's Concerto for Marimba, Violin and Orchestra with the Marin Symphony. His duo with pianist Irene Jacobson, the Shinozaki-Jacobson Duo, has delighted audiences with an eclectic repertoire and interpretations cited as "scintillating" and "in perfect harmony," resulting in the release of their first recording for the Latin American Chamber Music Society. Rick is a protégé of Serban Rusu of Tiburon; he also studied extensively with legendary pedagogue Josef Gingold and Yuval Yaron at Indiana University, from where he holds a Master of Music degree.

David Oberg was the Founding Music Director and Conductor of the Chamber Orchestra of Albuquerque (COA) from 1975 to 2004. Under his leadership the COA developed to an orchestra of high artistic integrity that presented over forty programs to the many and varied segments of the community. With broad repertoire of over 500 works, Oberg has guest conducted the Arkansas Symphony Orchestra, the Denver Chamber Orchestra, the Fairbanks Symphony Orchestra, and the Lexington Philharmonic, among others. He has conducted the Milton Keynes City Orchestra in England and, since 1999, the world renowned National Polish Radio Symphony Orchestra (NPRSO). Oberg will be returning to the NPRSO's podium



for the ninth time in February 2006. Among the many soloists he has collaborated with are pianists Barbara Nissman and Jeffrey Swann, violinists Franco Gulli and Pip Clarke, and harpsichordist Igor Kiprnis. With the NPRSO Oberg has conducted the world or European premieres of nearly 50 works by contemporary American and Swiss composers and recorded twelve compact discs for Opus One Recordings. His recent release, *New Music for the Northern Plains Flute* features flutist, James Pellerite and Michael Mauldin's *Dreams of the Child of Light*, to be performed at this year's symposium. Oberg will be presented with an Albuquerque Arts Alliance 2005 Bravo Award for Excellence in Music this Spring.

James J. Pellerite, is well-known as an orchestral musician. He succeeded his renowned teacher, William Kincaid, as solo flutist of the Philadelphia Orchestra and held the position of principal flute with the symphony orchestras of Detroit and Indianapolis. He performed with orchestras of Chautauqua (NY), Radio City Music Hall (NYC), L'Orchestra Sinfonica de Puerto Rico, as well as the San Francisco Symphony, Dallas Symphony and the Minnesota Orchestra and under such eminent conductors as Leonard Bernstein, Pablo Casals, Neville Martinet, Dimitri Mitropoulos, Eugene Ormandy, Leopold Stokowski and Igor Stravinsky. He served as Professor of Flute at Indiana University for many years and during much of his career as a classical flutist he appeared throughout the U.S., Canada, Mexico and abroad with numerous residencies tours to Australia, Japan, Taiwan, Singapore and People's Republic of China. Since leaving academia, Mr. Pellerite has pursued a new career—performing contemporary music on the Native American flute. His publishing company, JP-PUBLICATIONS has commissioned works by American composers for the Native flute. These compositions by an impressive roster of outstanding musicians feature the Native flute in solo, chamber, and orchestral settings. His unusual lecture/recitals are noted for their diversity with the performances of this repertoire and consist of works for varied combinations to include the Native flute with strings, piano, harpsichord, modern flute, guitar, percussion or voices. Having explored new pathways for the creation of contemporary music for this instrument, Pellerite's continual collaboration with composers has resulted in stretching the musical boundaries with a distinctive new development of the Native flute's capacity.



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 Darrel Randall initially served as co-chairs of the event, which typically included featured invited guest composers. During their tenure, honored guests included Ned Rorem, George Crumb, Vincent Persichetti, Max Schubel, Karel Husa, Gunther Schuller and David Raksin. In 1980, Karl Hinterbichler and Scott Wilkinson, who before then had joined the Composition-Theory faculty, took on the role of co-chairs. The Symposium, through their efforts, began to establish itself as a festival with a regional, national and international reputation. Honored guests included Lukas Foss, George Rochberg, Thea Musgrave, Ernst Krenek, David Baker, Lou Harrison, John Harbison and John Cage. In 1989, the Symposium, as part of the university's centennial, honored forty of the Music Department's alumni and friends with special honors accorded to John Donald Robb, John Lewis and Pulitzer Prize winning composer Michael Colgrass who was serving that year as a recipient of the INM 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 Bock 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 Howhaness. William Wood succeeded Dr. Bock 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 (Maria 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 Repat, and since then featured composers have included Julio Estrada, Pauline Oliveros, Anthony Braxton, Robert Cogan and Pizzi Fucot.

The 1990s also saw the composers' symposium remaining and it is now called the John Donald Robb Composers' Symposium. These 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 McEae 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.

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