

The University of New Mexico

The College of Fine Arts, Department of Music

presents the

*Thirty-Eighth Annual*

**JOHN DONALD ROBB  
COMPOSERS' SYMPOSIUM**

March 29 - April 1, 2009

## 2000 Outpost Benefit Concert Series



**Rahim AlHaj** opening - JEFFERSON VOICELESS  
April 4 Saturday, 7:30pm

**Hillary Smith & Friends**  
featuring JOHN CRIPPLEN, CATHYEN MCGILL, PATTY STEPHENS, & PAUL LITTLEFIELD  
April 23 Thursday, 7:00pm  
special meeting time: concert will be broadcast live on KUNM 8p-9PM

**Jazz a la Carte**  
April 30 Thursday, 7:30pm

**Paul Gonzales & Friends**  
May 21 Thursday, 7:30pm

**Doug Lawrence Quartet**  
May 28 Thursday, 7:30pm



**OUTPOST** *Performance Space*  
210 YALE SE • 268-0044 • [www.outpostspace.org](http://www.outpostspace.org)

EXPERIENCE JAZZ IN NEW MEXICO LEADS BY ENLIGHTENMENT FOUNDED IN 2001 BY THE NEW MEXICO TOURISM DEPARTMENT

## UNM John Donald Robb Musical Trust 4th Biennial National Composers' Competition

### Award

The John Donald Robb Musical Trust at the University of New Mexico (UNM) will award a \$3,500 prize for the winning composition which will be performed during UNM's Robb Composers' Symposium in March, 2011.

### Eligibility

There is no age limit, and students are welcome to apply. The winning composer must be present at the Composers' Symposium for the acceptance of the award and for the intended performance of his/her composition.

### Submitted Work

- Composition must be a vocal or instrumental, solo or chamber work for up to 6 musicians.
- Composition must be between 6 and 30 minutes in length.
- Composers will be required to use folk song source material from the John Donald Robb Archive of Southwestern Music at the Center for Southwest Research (CSWR), Zimmerman Library, UNM. (Access the Trust Website at [www.robbtrust.org](http://www.robbtrust.org); click on: Center for Southwest Research; select Digital Collections; and, in the Search window, enter: J.D. Robb Field Recordings).
- Scores will be adjudicated by an international panel of judges who will be recognized composers and/or performers.

### Application Deadline

Applications and completed scores must be postmarked by October 1, 2010.

### More Information?

Phone: (505) 277-4967 or

Check the Trust Website for announcements and updates: [www.robbtrust.org](http://www.robbtrust.org)

# John Donald Robb Composers' Symposium

## FEATURED COMPOSER

George Lewis

James Brody  
Raven Chacon  
William Fowler Collins  
Linda Dusman  
Joanne Forman  
Tom Goldstein  
Heather Dea Jermings  
Deborah Kavasch  
Thomas Licata  
Paul Lombardi  
John Marvin

Nicole Mitchell  
Robert Morris  
Adam Overton  
Jack Ox  
Carter Pann  
Christopher Shultis  
Gary Smart  
Falko Steinbach  
Anneliese Weibel  
Scott Wilkinson

## ENSEMBLE IN RESIDENCE

Hoffmann/Goldstein Duo

*Symposium events are held at the  
University of New Mexico, Center for the Arts.  
All events, except Sunday evening, are free  
and open to the public.*

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

## COMPOSERS' SYMPOSIUM STAFF

Dr. Christopher Shultis, Artistic Director  
Raven Chacon, Guest Curator, "What's New Wednesday"  
Tobias Kockelink, Graduate Assistant, John D. Robb Musical Trust  
Lauren Hunter, Amy Oakes, Interim Keller Hall Managers  
Manny Rettinger, Audio Engineer

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## *The UNM John Donald Robb Musical Trust*

The UNM John Donald Robb Musical Trust was established 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 by focusing on offering scholars, students, and the general public the opportunity to explore and study folk music of the Southwest and the music and legacy of John Donald Robb, as well as the dissemination of the results to new audiences. The UNM Robb Trust encourages and develops programs and materials that help to spread information about the legacy and music of John Robb. Concerts, lectures, archival preservation, graduate assistantships, collaborations with performers, presenters, community institutions, and artists, as well as enabling access to the folk and manuscript archive housed at the UNM Libraries' Center for Southwest Research are avenues used to share resources.

Since its inception, the Trust has supported the editing and arranging of Robb's original compositions with a goal of creating a library of Robb compositions that represent his best work, exhibit his breadth as a composer, and are ready for performance. A growing library of ready for performance works includes music for a variety of vocal and instrumental combinations for all ability levels. The Trust has assembled a library of high quality recordings of Robb's work, other composers, and folk music of the Southwest.

The Trust supports and coordinates performances of Robb's music and the work of other composers by encouraging performances in venues throughout the country and through the annual John Donald Robb Composers' Symposium. Each spring, the Composers' Symposium brings composers from around the world while also showcasing the work of UNM student and faculty composers and allowing students to have interaction with internationally recognized living composers.

The Robb Trust underwrites a Robb Graduate Music Assistantship to support the preservation and improvement of the John Donald Robb Archive of Southwestern Music and the Robb manuscript collection at the Center for Southwest Research. In addition to Robb's field recordings of approximately 3,000 traditional folk songs and dances from Nepal, South America, and the American Southwest (including Hispanic and Native American), the collections include Robb's personal papers, photographs, scores and performance, and recordings of Southwestern music from more than 40 other researchers. The UNM Robb Trust supports the editing, arrangement, performance and recording of Robb's original compositions, as well as the work of other composers. The UNM Robb Trust also offers small grants for projects that advance its mission.

In the tradition of John D. Robb, the Trust encourages new compositions through the UNM Robb Trust Biennial Composers' Competition which involves international judges, and a \$3,500 cash award for the winning composition. The competition focuses upon Dean Robb's legacy by requiring entries to be based upon themes of Hispanic folk songs from the Robb Archives at the Center for Southwest Research in the UNM Zimmerman Library.

For more information go to [www.robtrust.org](http://www.robtrust.org).

*Featured Composer:  
George Lewis*



George Lewis serves as the Edwin H. Case Professor of American Music at Columbia University, and the Director of the Center for Jazz Studies at Columbia. The recipient of a MacArthur Fellowship in 2002, an Alpert Award in the Arts in 1999, and fellowships from the National Endowment for the Arts, Lewis studied composition with Mahal Richard Abrams at the AACM School of Music, and trombone with Dean Hey. A member of the Association for the Advancement of Creative Musicians (AACM) since 1971, Lewis's work as composer, improviser, performer and interpreter explores electronic and computer music, computer-based multimedia installations, text-sound works, and notated and improvisative forms, and is documented on more than 120 recordings. His published articles on music, experimental video, visual art, and cultural studies have appeared in numerous scholarly journals and edited volumes, and his book, *A Power Stronger Than Itself: The AACM and American Experimental Music*, was published by the University of Chicago Press in 2008.

## Daytime Schedule

### MONDAY, MARCH 30

- 9:00 **WELCOME:** Steven Block, Chair, Department of Music  
**PANEL DISCUSSION:** Kurt Frederick Hall (B-120)  
"ACM and the American Experimental Tradition"  
Tom Guralnick, George Lewis, Nicole Mitchell  
Steven Block, moderator
- 10:00 **MEET THE COMPOSER:** Kurt Frederick Hall (B-120)  
Nicole Mitchell, Carter Pann
- 11:00 **COMPOSITION SEMINAR:** B-117  
George Lewis, Nicole Mitchell, Carter Pann
- 12:00 **LUNCH** for all visiting composers
- 2:00 **MEET THE COMPOSER:** Kurt Frederick Hall (B-120)  
George Lewis lectures on his music and/or musical concerns.
- 4:00 **CONCERT:** Kiva Plaza, (west of Kiva Auditorium)  
Robert Morris Arboretum (2008) outdoor composition for mixed  
ensemble and pre-recorded sound performed by New Music  
New Mexico; Kevin Vigneau, conductor.

### TUESDAY, MARCH 31

- 9:30 **MEET THE COMPOSER:** Kurt Frederick Hall (B-120)  
Linda Dusman, Joanne Forman, Robert Morris, John Marvin
- 11:00 **MEET THE COMPOSER:** Kurt Frederick Hall (B-120)  
James Brody, Annaliese Weibel, Deborah Kavasch
- 2:00 **CONCERT:** Keller Hall
- 5:30 **LECTURE:** School of Architecture and Planning: George Pearl Hall  
Jack Ox lectures about her *Ursonate* by Kurt Schwitters (1996)  
featuring a performance of Kurt Schwitters's *Ursonate* (1922-32) by  
Kristen Lorie.

**"NEW MUSIC WEDNESDAY" APRIL 1**

- 9:00 **MEET THE COMPOSER:** Kurt Frederick Hall (B-120)  
Thomas Licata, Gary Smart, Heather Dea Jennings
- 10:00 **MEET THE COMPOSER:** Kurt Frederick Hall (B120)  
Raven Chacon, William Fowler Collins, Adam Overton
- 11:00 **COMPOSITION SEMINAR:** B117  
Raven Chacon, William Fowler Collins, Adam Overton
- 1:00 **CONCERT:** Popejoy Hall Lobby  
*Time After Time After . . .* (for Chet Baker) (2005) by Adam Overton  
60 claps and sung tones in 60 minutes—each performer acting  
whenever they sense a minute has passed, no timers permitted.
- 2:00 **ASK THE COMPOSER:** Kurt Frederick Hall (B-120)  
George Lewis responds to any questions or issues posed by the  
audience.
- 4:00 **CONCERT:** ARTS Lab (corner of Pine and Central)  
live electronics by Raven Chacon and William Fowler Collins

## *Concert Programs*

### **INSTALLATION**

*Ursonate* by Kurt Schwitters (1996) by Jack Ox  
School of Architecture and Planning: George Pearl Hall  
This installation runs continuously throughout the symposium.

### **CONCERT I**

Sunday, March 29, 2009  
7:30 PM Outpost Performance Space  
210 Yale SE (Two blocks south of Central)

**George Lewis, Nicole Mitchell, Hamid Drake**

**\$22/\$17 Members & Students**

Available in advance, by phone or in person, at the  
Outpost Performance Space (268-0044)

### **CONCERT II**

Monday, March 30, 2009  
4:00 PM Kiva Plaza, UNM Main Campus  
(West of Kiva Auditorium)

*Arboretum* (2008) ..... Robert Morris  
outdoor composition for mixed ensemble and pre-recorded sound  
New Music, New Mexico, Kevin Vigneau, director



**CONCERT III**  
**THE JOHN DONALD ROBB CONCERT**

Monday, March 30, 2009

7:30 PM Popejoy Hall, UNM Center for the Arts

*Cheetah* (2007) ..... Karel Husa

*Openings* (2004-2007) (World Premiere) ..... Christopher Shultis

1. Mouth ("I've lost my way" T.Y.)
2. Mind (Racing) "Then he opened their minds ..."
3. Eye ("to see with our own eyes is second sight" N.O.B.)
4. Ear ("faith comes by hearing")

*Concerto Logic* (2008) ..... Carter Pann

1. Dogs and Jackals (C Minor Fantasy)
2. Ernő Rubik's Magic Cube
3. Rondo Capriccio: "Rage over a Lost Pawn"
4. Dancing with Caissa

Carter Pann, piano soloist

UNM Wind Symphony, Eric Rombach-Kendall, conductor

— Intermission —

*Concerto for Viola and Orchestra* Op. 24 (1953) ..... John Donald Robb

Kim Fredenburgh, viola soloist

Chatter Chamber Orchestra, David Felberg, conductor

*"If That Helps"* (2008) ..... Falko Steinbach

Kim Fredenburgh, viola; Kevin Vigneau, oboe; Falko Steinbach, piano

**Winner of the 2008 John Donald Robb Musical Trust**

**3rd Biennial Composers' Competition**

*Song of the Holy Ground* (2008) for piano quintet

(World Premiere) ..... Gary Smart

The Chamisa Players

Ikuko Kanda and Nicollet Maniaci, violins; Cherokee Randolph, viola;

David Schepps, cello; Darby Fegan, piano

(Megan and James Holland, members of the Chamisa Chamber Players,  
welcome Ikuko Kanda and David Schepps in their place for this concert.)

The performance of the Robb Viola Concerto is supported by the John Donald Robb Musical Trust, Sanford N. and Priscilla Robb McDonnell, and the Aaron Copland Fund for Music, Inc.

**CONCERT IV**

Tuesday, March 31, 2009

2:00 p.m. Keller Hall, UNM Fine Arts Center

*Percussion Quartet* (2008) ..... Paul Lombardi  
UNM Percussion Ensemble, Scott Ney, director

*Theme and Variations on a Drum; and the Wind* (2008)  
(World Premiere)..... Heather Dea Jennings  
Kim Fredenburgh, viola; Valerie Potter, flute; Kevin Vigneau, oboe

*Prologue, Chorale, Repartee* (2009)  
(World Premiere) ..... Scott Wilkinson  
NMSU Percussion Ensemble, Fred Bugbee, director and soloist

**Winner of the 2009 Scott Wilkinson Composition Contest**

*Fray* (2009) for mixed string quartet  
(World Premiere)..... Monica DeMarco  
Luis Alberto, violin; Enrique Victoria, viola; Edward Haskins, cello; Robin Abeles, bass

*Requiem* ..... Joanne Forman  
Jeff Piper, trumpet; James Finch, baritone; Arlene Ward, piano

*Celestial Dreamscape* (1997) ..... Deborah Kavasch  
I. A stillness of moonlight  
II. A sparkle of starlight  
Keith Lemmons, clarinet

*Corpuscular Integrations* (2008)  
(World Premiere)..... James Brody  
Katherine Miller, Dustin Neal, Lindsay Braun, Heather Bentley, clarinets  
Angie Diehl, Sebastian Lopez, Josh Parrish, percussion  
Scott Ney, conductor

## CONCERT V

Tuesday, March 31, 2009

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

Interactive Trio (2007) ..... George Lewis  
George Lewis, trombone; Nicole Mitchell, flutes; interactive computer pianist

sense of, for solo violin (2007) ..... Thomas Licata  
Carmelo de los Santos, violin

Wondrous Birth (2003) ..... Nicole Mitchell  
UNM Jazz Band I, Glenn Kostur, director

Waiting for the Train (2005) ..... Nicole Mitchell  
UNM Jazz Band I, Glenn Kostur, director

— Intermission —

O Star Spangled Stripes (2005) ..... Linda Dasman  
for piano and percussion

Haiduk's Dance (2007) ..... Anneliese Weibel  
for solo piano

Still to J.S.B. (2002) ..... Anneliese Weibel  
for solo vibraphone

You're Not a Composer (1999) ..... Tom Goldstein  
for piano and percussion

Struck Sound (2002) ..... Robert Morris  
for piano and percussion  
Hoffmann/Goldstein duo  
Paul Hoffmann, piano; Tom Goldstein, percussion

**CONCERT VI**

Wednesday, April 1, 2009  
4:00 p.m. UNM ARTS Lab  
(corner of Pine and Central)

Raven Chacon, William Fowler Collins  
in a live electronics/collaborative performance

**CONCERT VII**

Wednesday, April 1, 2009  
7:30 p.m. Keller Hall, UNM Fine Arts Center

*North Star Boogaloo* (1996) ..... George Lewis  
Gustavo Aguilar, percussion

*another... turning, for electroacoustic sound* (2005) .... Thomas Licata

*Three Songs for Soprano and Orchestra* (2005) ..... John Marvin  
(electronic version)  
Deborah Kwasch, soprano

— Intermission —

*Yellowface Song* (2006) ..... Raven Chacon  
solo for amplified balloons and electronics

*Duet (for Tashi Wada)* (2008) ..... Adam Overton  
a duet for (semi-)psychic violinists  
Yakima Fernandez, Nick Diamond, violins

*Untitled* ..... William Fowler Collins  
solo improvisation for electric guitar

## Acknowledgements

*The UNM Department of Music would like to thank the following individuals and organizations for their donations in support of the 2009 John Donald Robb Composers' Symposium.*

James & Diane Bonnell  
JJ and Darlene Evers  
Marilyn Fletcher  
Robert Gorham, II  
Lt. Colonel (Retired) and Nina Hobbs  
Dale and Susan Kempter  
Michael Kelly  
Acting Dean James Linnell  
Carolyn Mountain  
The Honorable James A. Parker  
John D. and Peggy Robb  
Sanford N. and Priscilla Robb McDonnell  
Sanford N. McDonnell Foundation  
Drs. Bruno and Elsie Morosin  
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Mark Weber and Dr. Janet Simon  
Lynette Westendorf

Christopher Mead and the College of Fine Arts for financially supporting the Tuesday performance of the Hoffmann-Goldstein Duo and New Music Wednesday curated by Raven Chacon

Eric Rombach-Kendall and UNM Bands for financially supporting the appearance of Carter Pann

Tom Goralnick, Alicia Ultan, and everyone at the Outpost Performance Space for their ongoing support of the symposium and for financially supporting the opening concert with George Lewis, Nicole Mitchell and Hamid Drake

Finnie Coleman, Dean of University Studies, Glenn Kostur and the UNM Jazz Area for financially supporting the appearance of Nicole Mitchell

Steven Block, Chair of the Department of Music, Scott Ney and the Percussion Area for financially supporting the appearance of Gustavo Aguilar

Nanette Ely-Davies and Frank Horner, Jr. Speedzone Print & Copy

THE MEMBERS OF THE  
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SALUTE  
THE 38<sup>TH</sup> ANNUAL  
UNM COMPOSERS' SYMPOSIUM 2009

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## Ensemble in Residence



### **HOFFMANN/GOLDSTEIN DUO**

For many years Mr. Hoffmann and Mr. Goldstein each have premiered dozens of solos for their respective instruments, and combined fifteen years ago to form the Hoffmann/Goldstein Duo. As a duo they have performed in Merkin Hall in New York City, the Interpretations Series at Merkin Hall, the Composers Concordance Series at the Kosciuszko Foundation in

New York City, Temple University's Distinguished Artists Series in Philadelphia, at the Percussive Arts Society International Convention, and at many universities throughout the United States. In Italy the Duo has performed in the festivals: Spaziomusica in Cagliari, Musica in Mostra in Turin and the Stagione Concertistica concert series in Padua. Their compact disc, *Crossfade*, is on the Capstone Records label. Individually and collaboratively they have recorded on Vanguard, Neuma, RCA, CRI, Opus One, CD Tech, O.O. Discs, Innova, Spectrum, Capstone, Orion, Northeastern, Composers Guild of New Jersey, Contemporary Record Society, Studio 508, Vienna Modern Masters, Voice of America, Radio Cologne, Radio Frankfurt, and Radio France. In January 2009 their performance of Elliott Schwartz's *Crystal: A Cycle of Names and Memories* was released on the Innova record label.

Mr. Hoffmann is Professor of Music at Rutgers University where he teaches piano and conducts the HELIX! New Music Ensemble. Mr. Goldstein is Associate Professor of Music at the University of Maryland Baltimore County where he conducts the Percussion Ensemble and teaches percussion and jazz history.

## Participants



### GUSTAVO AGUILAR

Gustavo Aguilar, percussionist, composer, and improviser, has been honing his craft as a music artisan for almost two decades. His commitment to combining pre-composed (notated) and present-composed (improvised) musical elements has earned him the reputation as an "intuitive, methodical mystic." A champion of Contemporary New Music, Gustavo has performed at major festivals throughout the Americas, Europe, Asia, and the Pacific, including IRCAM's Festival Agra (Paris), the Zagreb Biennale International

Festival of New Music (Croatia), the Acousmania International Festival of Electro-Acoustic Music (Bucharest), the Jooksan International Arts Festival (Seoul), the Green Mills Project (Melbourne), the Los Angeles Philharmonic's Green Umbrella New Music Series, and the Interpretations Music Series (NYC) among others. He has worked closely with some of the most innovative composers of our time, including Ana-Maria Avram, Chaya Czernowin, Anthony Davis, Iancu Dumitrescu, Julio Estrada, Art Jarvinen, Anne LeBaron, Annea Lockwood, and Roger Reynolds. For well over a decade, Gustavo has dedicated himself to Creative Music—an approach to composition and improvisation with roots that can be traced to the 1960s and to Chicago's African-American music organization, the AACM (Association for the Advancement of Creative Music). He has studied under, performed with, and developed a close working relationship with Creative Music luminary and AACM member, Wadada Leo Smith, appeared as a soloist/group collaborator at such festivals as the Ulrichsberger Kaleidophon International Jazz and Improv Festival (Austria), the Copenhagen Jazz Festival (Denmark), and the American Composer's Orchestra Improvise! Festival (NYC), and performed and/or recorded with such creative artists as John Bergamo, Anthony Braxton, Roy Campbell, Nels Cline, Anthony Davis, Mark Dresser, Lisle Ellis, Vinny Golia, Charlie Haden, Earl Howard, Tim Hodgkinson, Kang Tae Hwan, Anne LeBaron, George Lewis, Mary Oliver, Park Jae Chan, J.D. Parran, and Adam Rudolph.



### JAMES BRODY

James Brody (b.1941) studied composition at Indiana University with Iannis Xenakis and Franz Kamin. He wrote the liner notes for the original Nonesuch LP of Iannis Xenakis - Electroacoustic Music. He was co-founder of artists collectives FIASCO in Bloomington, CAPASA in San Antonio and the Baltimore Composers Forum. In 1970, he taught composition, theory and electronic music at East Texas State University. He has written many electroacoustic and instrumental works, of which a number have been presented



at various electroacoustic music conferences and at The Kennedy Center. *Traces* for orchestra was commissioned and performed by the Harrisburg Symphony in 1994. James is an active member and past president of the Baltimore Composers Forum, where many of his works were premiered. *DADA* for flute, clarinet, contrabass and piano, based on the genetic code, was performed by Washington Musica Viva in 2003. *Techqua Ikochil*, for four channel electroacoustics, four instrumental groups, chorus, singers and actors with a text by Frederick Schreiner based on the Hopi story of creation, was premiered at York College of Pennsylvania in 2004 where he was a member of the adjunct faculty. Brody currently resides in northern New Mexico near Santa Fe.



### RAVEN CHACON

Raven Chacon is an American composer and artist and educator. He is known for being a composer of chamber music as well as being a solo performer of experimental noise music. Chacon has recorded many works for classical and electronic instruments and ensembles and has had many performances and exhibits of his work across the U.S. as well as Europe, Canada and New Zealand. He has received commissions from the University of Mary Washington, the ERGO Ensemble of Toronto, and the VERGE Ensemble of Washington D.C. He was a student of James Tenney, Morton Subotnick, and Wadada Leo Smith. He lives in Albuquerque, NM and is involved with the local large noise band *Cobra//group* and well as the *Sicksicksick* label and serves annually as Composer-in-Residence with the Native American Composers Apprenticeship Project.



### WILLIAM FOWLER COLLINS

Originally from rural New England and now living in New Mexico, William Fowler Collins (b.1974) is a musician whose work explores and synthesizes both musical and extra-musical elements. Improvisation, field recordings, electric guitar, lap steel guitar, laptop computer, processed recordings, micro-cassette tape recorders, and home-made electronic devices all play roles in the creating, performing, and recording of his music. Collins graduated from Mills College in 2004, where he received an MFA in Electronic Music and Recording Media. While there he studied with Fred Frith, Annie Gosfield, Alvin Curran, Maggi Payne, Chris Brown, and Pauline Oliveros. He has performed at venues including the Issue Project Room in Brooklyn (NY), Yerba Buena Center For The Arts in San Francisco (CA), and the San Francisco Art Institute (CA). He has toured and performed with *Brightblack Morning Light*, *Ikue Mori*, Raven Chacon, and *Matmos*. In the Summer of 2009 his next album, *Perdition Hill Radio*, will be released on Type Records (UK) as double LP and CD.



### LINDA DUSMAN

Linda Dusman's compositions provide stimulating and thought-provoking listening experiences for audiences throughout the world. Her work has been awarded recently by the State of Maryland (in both the Music: Composition and the Visual Arts: Media categories). In February 2009 she was in residence at the Virginia Center for the Creative Arts as a Mid-Atlantic Arts Fellow. Her compositions are published by Silent Editions and are recorded on the NEUMA, Capstone, and New Albany labels. As a frequent contributor to the literature on contemporary music and performance, Dr. Dusman's articles have appeared in the journals *Link*, *Perspectives of New Music*, and *Interface*, as well as a number of anthologies. She was a founding editor of the journal *Women and Music: A Journal of Gender and Culture*, and is an associate editor for *Perspectives of New Music*. Her bi-weekly blog appears on the *New Music Box* sponsored by the American Music Center. She served as Chair of the Music Department at the University of Maryland, Baltimore County (UMBC) from 2000-2008, and formerly held the Jepson Chair in Music at Clark University in Massachusetts.



### JOANNE FORMAN

Joanne Forman is the composer of seven one-act operas, orchestral and choral music, chamber music; song cycles to poetry of (among others) Cummings, Lorca, Rilke, Pasternak; music for children. She has been the recipient of a National Endowment for the Arts composer's fellowship, and was one of six selected from a field of 200 to work with the Pulitzer Prize winning composer Dr. Robert Ward at the Atlantic Center for the Arts in Florida. A thirty-year resident of Taos, she is currently Resident Composer for Soundscapes, the Taos-based chamber music group, and for the Taos Jewish Center.



### HEATHER DEA JENNINGS

Composer Heather Dea Jennings is a Professor of Music at the Federal University of Alagoas, Maceió, in Brazil, and is currently on sabbatical in New Mexico. She received an M.A. in Music Composition from Wesleyan University where she studied composition with Alvin Lucier as well as Ron Kuivila and Anthony Braxton. She began her studies towards a master's degree at California Institute of the Arts, where she studied composition and improvisation with David Rosenboom and Wadada Leo Smith. She undertook her

undergraduate studies at Berklee College of Music where she studied Music Synthesis and composition with Richard Boulanger. She has had many performance opportunities, including performing the music of Anthony Braxton, Alvin Lucier, John Cage and Robert Ashley. Ms. Jennings also studied Hindustani music (Khyal) in Boston and India under Pt. Shreeram Devasthali, Warren Senders and Kalpana Mazumdar. She has a continued interest in singing and playing flute and currently studies flute with Valerie Pottet. For more information on her music, go to <http://www.myspace.com/hdiproj>.



### DEBORAH KAVASCH

Deborah Kavasch, BMI composer and soprano, has appeared in concert in major international music centers and festivals, and has had works commissioned and performed in North America, Europe, and the United Kingdom. A specialist in extended vocal techniques, she is described as a "multifaceted, multi-timbral vocalist" with "articulate radiance" (*Los Angeles Times*) and "astounding range and agility" (*Cleveland Plain Dealer*). Published by Fish Creek Music and Edition Reimvers, Kavasch is recorded on Lovely Records, CRI, Cambria Records, and TNC Classical. She holds a Ph.D. in music composition from the University of California, San Diego, and is Music Department Chair and Theory/Composition Coordinator at California State University, Stanislaus.



### THOMAS LICATA

Thomas Licata is a composer and theorist. He holds MM and MEA degrees in composition and music theory and a DMA in composition from the University of Maryland at College Park. He also studied electroacoustic music at the Institute of Sonology in The Netherlands. As a composer, Licata has written a wide variety of music that has been performed in the United States, Europe and Asia. His music is available on Neuma Records and Capstone Records. As a theorist, much of his recent research has concentrated on the analysis of electroacoustic music, which is included in the book, *Electroacoustic Music: Analytical Perspectives* (Greenwood Press, 2002). This book comprises a broad collection of essays of electroacoustic works while also demonstrating recent approaches to the analysis of this music. Licata is also editor of the book, *Essays on the Music and Theoretical Writings of Thomas DeLio* (The Edwin Mellen Press, 2006). Comprised of a wide collection of essays, written by composers, music theorists, and performers, this book examines the work of one of the foremost composers and music theorists working today. Licata teaches music theory, composition and media arts at Hartwick College in Oneonta, NY. He is also founder and director of the Hartwick College Electroacoustic Music Studios.



### PAUL LOMBARDI

Paul Lombardi holds a Ph.D. in music composition from the University of Oregon. His music has been performed in North America, South America and Europe, and is available from Capstone Records, Zerk Records, and ERMMedia. His theoretical writings focus on serial music, and are published in *Music Theory Spectrum* and the *Indiana Theory Review*. He has been a member of the theory and composition faculty at the University of New Mexico since 2003.



### KRISTEN LOREE

Kristen Loree holds her MFA from NYU Tisch School of the Arts and is an Associate Teacher of Fitzmaurice Voicework. She has performed new music and performance art nationally on stage, in concert halls and in film. She directs plays for children and adults and spends her free time writing songs. Kristen has been teaching voice and performance techniques at the University of New Mexico and privately for the past 15 years. She also works with the Santa Fe Opera in their Student Produced Opera Program. She is a founding member of Sol Arts, a community performance nonprofit.



### JOHN MARVIN

John Marvin has pursued professional work in both music and the mathematical sciences and for most of his life has been active in both careers at the same time. During his ten years at The Evergreen State College he began to attract the attention of important professional performers. Among them were Julie Ann Giacobassi of the San Francisco Symphony, who premiered his *Five Pieces for English Horn and Piano* and who persuaded her colleagues in the symphony to premiere his *Octet for Winds*, and Carolyn Hove of the Los Angeles Philharmonic, who recorded the *Five Pieces*. His *Music from the Night*, for two oboes and English horn, was commissioned by Ms. Giacobassi and Zach Hall and premiered at Davies Symphony Hall in April 2000; Giacobassi has recorded this work and the *Five Pieces* on the Fish Creek Music label. Vocal music by John Marvin includes *Journeys*, for soprano, horn and piano (to texts by Walt Whitman), *Ophélie*, for soprano solo, choir and piano (text by Rimbaud), and *Ophelia is Mad*, based on *Hamlet*, Act IV Scene 5, for soprano and pre-recorded accompaniment. In 2002 clarinetist Frank Renk and the Wind Ensemble of the California State University Stanislaus premiered his *Triptych*, for solo clarinet, winds and percussion, and another work, *Tapestry*, was performed in March 2004 at Davies Hall, San

Francisco. Marvin's Quintet for Woodwinds, completed August 2003, is dedicated to and commissioned by the Blair Woodwind Quintet—it was premiered at Vanderbilt University, November 2003. He was the guest composer for the Composers' Showcase 2005 at the University of Montana at which his *Three Songs for Soprano and Orchestra* was premiered with pre-recorded accompaniment.



### NICOLE MITCHELL

"A compelling improviser of wit, determination, positivity, and tremendous talent..." (Chicago Reader), Nicole Mitchell is a creative flutist, composer and bandleader. Mitchell was awarded "Jazz Flutist of the Year" (2008) by the Jazz Journalists Association and *Downbeat* magazine's #1 Rising Star Flutist from 2005-2008. Her compositions reach across sound worlds, integrating new ideas with moments in the legacy of jazz, gospel, pop, African percussion and classical contemporary music. Mitchell is the founder of critically

acclaimed Black Earth Ensemble and Black Earth Strings, and her work has been a highlight at art venues and festivals throughout Europe, the U.S. and Canada. Nicole Mitchell is currently co-president of the Association for the Advancement of Creative Musicians (AACM) and continues the exciting directions in music that AACM has charted for decades. Named Chicagoan of the Year 2006 by the Chicago Tribune, Mitchell is also a member of the Chicago Sinfonietta, the Joffrey Ballet, and Orbert Davis' Chicago Jazz Philharmonic. As a composer, she has won fellowships from Chamber Music America and the Illinois Arts Council. Mitchell has five recordings as leader and several recordings as co-leader.



### ROBERT MORRIS

Robert Morris (b. 1943) has composed over 160 works including concert, computer, improvisational, and outdoor music. His music has been performed throughout North America, Europe, Asia, and Australia. In addition, Morris has written many books, articles and reviews contributing to theories of musical analysis and aesthetics, compositional design, electronic and computer music, and South Indian classical music.

Morris is the recipient of grants and fellowships from the National Endowment for the Arts, the A. Whitney Griswold Foundation, the American Music Center, the Institute for American Music, the MacDowell Colony, the Djerassi Foundation, and the American Council of Learned Societies. He has been guest composer at numerous festivals and series of new music, and has been commissioned by major performance organizations such as Speculum Musicae and the Society for New Music.

Morris is Professor of Composition and affiliated faculty member of the theory and musicology departments of the Eastman School Music at the University of Rochester. He currently is chair of the composition department. For more information see <http://fulu.ese.rochester.edu/rdm/morris.bio.html>.



### ADAM OVERTON

Adam Overton is a living composer and performer of experimental music and action, a teacher of performance & multimedia, and a certified massage therapist based in Los Angeles. Through experiments in rhythm, presence, and contact, his work plumbs the depths and abilities of the bodymindperson, and playfully maps the intimate distance between individuals. A fascination with the practices and challenges of awareness, acknowledgment, and [co]existence are currently fueling many of his investigations. Some of

Adam's ongoing projects and community involvements include the development of and contribution to *Upload . Download . Perform . net*, an online wiki-repository for sharing contemporary experimental performance scores (Oct. 2008). He is currently an adjunct instructor covering a variety of subjects at colleges around Los Angeles, including OTIS College of Art (performance art, sound art, electronics and superpowers), College of the Canyons (graphic design, Photoshop, web design), ITT Technical Institute (3D animation, game design, Photoshop, video, etc.), and Columbia College Hollywood (experimental video). Adam Overton has presented his work at festivals and venues around Los Angeles, the U.S., and in Beijing, Bergen, Berlin, and London.



### JACK OX

Jack Ox has studied beyond her MFA in visual arts at UCSD and has done considerable research in both music theory [Manhattan School of Music, NYC] and phonetics [U. of Cologne] in order to produce a large body of work which is a visual mapping and structured understanding of music. Her work includes visualizations of Igor Stravinsky's *Symphony in Three Movements*, Gregorian Chant, and Debussy's *Nuages*. During her six year stay in Germany she made an 800 sq. ft. visualization of Kurt Schwitters' *Ursonate*, the 41 minute long

sound poem. While researching the *Ursonate* she came upon and caused to be published an original, completely unknown recording by Kurt Schwitters himself as a CD on WERGO, Mainz, Germany. Ox participated in *Hon Klang der Bilder* at the Staatsgalerie Stuttgart in 1985, made an *Ursonate* presentation at the Centre Georges Pompidou during the Kurt Schwitters retrospective in Paris in 1994, and exhibited the complete cycle of 12 paintings based on Anton Bruckner's 8th Symphony in 1996 at the Neue Galerie der Stadt Linz, Austria. In 2004 she showed the complete *Ursonate* at the Muzeum Sztuki in Lodz, Poland.

in conjunction with the first Polish Kurt Schwitters exhibition, which was sponsored by the German government. The exhibition also went to the Contemporary Arts Center in New Orleans. Ox has been on the editorial board of *Leonardo Journal* for 20 years and was guest co-editor "Synesthesia and Intersense". Since receiving initial start up funds from Ars Electronica, Linz, Austria in 1998 she has been collaborating with David Britton on *The 21st. Century VirtualColor Organ™*. The project received further support from NCSA at the U. of ILL, U-C, Boston U., SGL EAL. Ox was a Visiting Fellow in the Department of Computer Science, LUTCHI Research Centre, U. of Loughborough, UK, and a visiting artist at the Art / Technology Center and High Performance Computing at the U. of New Mexico as she began work on the current Color Organ project, Gridjam. Following her move from New Orleans to Albuquerque, she has become a Research Assistant Professor at UNM, continuing her work on Gridjam at the ARTS Lab, where she is artist in residence and a research associate. Ox was also a grant recipient of the Gottlieb Foundation. In 2007 she was appointed an Assistant Research Professor in the College of Fine Arts at UNM.



### CARTER PANN

Carter Pann is one of the most versatile talents among composers of his generation. His music has been performed around the world by ensembles and soloists including the London Symphony, City of Birmingham Symphony, Seattle Symph., Budapest Symph., Irish National Symph., New York and Chicago Youth Symphonies; the Radio Symphonies of Berlin, Stockholm, and Finland; the National Repertory Orchestra; Richard Stoltzman, the Ying Quartet, pianists Barry Snyder and Winston Choi, and the Antares Ensemble.

Honors include the K. Serocki Competition for his Piano Concerto (premiered by the Polish Radio Symphony in Lutoslawski Hall, Warsaw 1998), a Charles Ives Scholarship from the Academy of Arts and Letters, and five ASCAP awards including the Leo Kaplan award. In 2000 his Piano Concerto was nominated for a Grammy Award. Carter is currently on faculty at the University of Colorado in Boulder.



### CHRISTOPHER SHULTIS

Christopher Shultis is a writer, composer and scholar and currently Regents' Professor of Music at the University of New Mexico where he has taught since 1980. Recipient of two Fulbright awards, he has taught at the Technische Hochschule Aachen (1993-94) and the Universität Heidelberg (1999-2000). He has served as Artistic Director of the John Donald Robb Composers' Symposium since 2001. Shultis has published articles in *American Music*, *The Musical Quarterly*, *Perspectives of New Music*, *Tijdschrift voor Muziektheorie*, *the Neue Zeitschrift für Musik* and one of the three central chapters of the Cambridge

*Companion to John Cage*. "Cage in Retrospect: A Review Essay," published in *The Journal of Musicology* won a 1997 ASCAP Deems Taylor Award. His book, *Silencing the Sounded Self: John Cage and the American Experimental Tradition*, is one of two books recommended in the *Grout History of Western Music* "for further reading" on John Cage. As a composer and creative artist, selected performances include the Percussive Arts Society International Convention, the Society of Composers International Convention, the German American Institute's (Heidelberg, Germany) Seventh Annual Festival of Experimental Music and Literature and the University of Illinois Composers' Forum. In 2003 he was awarded a residency from the Wurlitzer Foundation in Taos, New Mexico and in 1993 KNME television produced a half-hour program, "Model and Reality," devoted to his creative work. Shultz's activities as a scholar and creative artist continually draw upon his previous activities as a solo percussionist and conductor of the highly acclaimed UNM Percussion Ensemble. As Director of Percussion Studies at UNM from 1980-1996, Shultz worked closely with many composers including, among others, Ernst Krenek, Lou Harrison, Michael Colgrass and John Cage. His performance of Konrad Boehmer's *Schreiw Von Dear Aarde* for solo percussion (BY Haist, 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. More information can be found at [www.chrisshultz.com](http://www.chrisshultz.com).



#### GARY SMART

A unique musician, composer-pianist Gary Smart performs, composes and improvises music that reflects an abiding interest in Americana, world musics and jazz, as well as the western classical tradition. Dr. Smart's career has encompassed a wide range of activities in all these areas. He received his education at Indiana University, the Hochschule für Musik-Köln (Germany) and Yale University. Smart's music has been performed in several major venues in the US, including the Kennedy Center, Carnegie Hall and New York's

Lincoln Center. An artist with a wide range of constantly developing interests, Dr. Smart has lived and worked in the eastern, midwestern and western USA as well as in Germany, Japan and Indonesia. His work is published by Margan Music and has been recorded on Albany, Capstone and Mastersound labels. Smart has received awards for his work from the National Endowment for the Arts, the Guggenheim Foundation, the Ford Foundation, the Music Educators National Conference and from several state arts councils. Dr. Smart has taught at institutions in Japan and has taught in Indonesia for the Fulbright Program as a "Distinguished Professor of Music." He is currently the Terry Professor of Music at the University of North Florida in Jacksonville.

Dr. Smart's composition, *Song of the Holy Ground*, for string quintet was selected as the winning composition for the University of New Mexico Robb Trust's National Biennial Composer's Competition 2008 and will be premiered at the 2009 UNM Composers' Symposium.





### FALKO STEINBACH

The inexhaustible fantasy in an amazing symbiosis of technical perfection and highly sensitive sound production, alongside his sharp understanding of the possibilities of playing the piano and its physical, spiritual and mental aspects, have made Falko Steinbach a worldwide recognized soloist, composer and piano pedagogue. He performs and teaches at many international festivals in America, Asia and Europe. Born in Aachen, raised in Leverkusen, he gave his first public recital at age twelve and won his first piano competition at seventeen. He completed his solo performance studies with a doctorate after graduating with distinction. He also has a degree in theory and composition. In addition, he studied at the Guild Hall School for Music and Drama in London on a DAAD scholarship. Steinbach participated in many international master courses and currently offers them himself since 1999. After having taught at the University of Cologne from 1989-1999, he became a professor for piano performance and head of the piano area at the University of New Mexico (USA). His assignment includes extensive performing and teaching activities. Many of his students won prizes at regional, national and international competitions. His repertoire includes a wide spectrum from Bach to contemporary music, which is his special interest. As a composer, Falko Steinbach has created an extensive oeuvre for church music, chamber music and piano music. An extraordinary number of reviews and articles reflect great respect and recognition for his unusual artistic and pedagogic achievements. His humanitarian interest is also represented in several benefit CDs. (Prof. Dr. Günther Noll; trans: Falko Steinbach and Emily Lab)



### ANNELIESE WEIBEL

Anneliese Weibel is a native of Switzerland, where she attended the Conservatories of Biel/Bienne and Geneva, studying piano with Katharina Krebs and Eduardo Vercelli, resp. After emigrating to the US in the mid 1960s, Anneliese continued her studies in music and enrolled in the graduate program of ethnomusicology at the University of Maryland Baltimore County. It was during this time that she began writing her own music, encouraged by the composer Stuart Saunders Smith. She decided to continue studying composition and completed a doctoral degree in theory/composition at the University of Maryland at College Park, mentored by the theorist and composer Thomas DeLio. While in Maryland, Anneliese also studied percussion and organ, and her performance repertoire in both piano and percussion ranges from the Baroque period to the present. Her music is performed throughout the US, in Europe, and Central America. Her work C.I.R.C.A. for piano and percussion can be heard on a Neuma CD.



### ARTHUR SCOTT WILKINSON

Scott Wilkinson was born in Bement, Illinois on June 27, 1922. The fourth child of Arthur and Etha Wilkinson, Scott had one older sister, Mary, and two older brothers, Lew and George. Scott began studying Theory under Edith Rose while he was still in high school. He received his bachelor's and master's degrees from the University of Arizona, and went on to advanced studies in Composition under Darius Milhaud at Mills College in California, and then at Milhaud's home in Paris, France. After returning from France, Scott worked

briefly in documentary and educational films in New York City before becoming Managing Editor at Carl Fischer, Inc., music publisher. In 1957, Scott married Linda Painter. They had two children, Jean Mary and Ann Elizabeth. Family health issues necessitated a move to the Southwest in 1961. Scott and his family settled in Albuquerque, New Mexico, where he and Linda owned and operated The Music Mart. In 1968, Scott sold The Music Mart and returned to Carl Fischer for a brief period before returning to Albuquerque to accept a position in the Music Department at the University of New Mexico. Scott taught Theory and Composition at UNM, becoming coordinator of the Theory program. During his tenure at UNM, Scott assisted in coordinating the Composers' Symposium, an annual event which draws major composers both nationally and internationally. He was also involved with the John Robb Musical Trust at its inception, and served as the Trust Chair prior to his retirement. Composition has been Scott's major interest for most of his career, and he has written in a variety of media, many of which have been published. In 1991, Scott retired from UNM, Professor Emeritus, and in 1997 he and his wife, Linda, moved to El Paso, Texas. Scott's wife, Linda, passed away in 2003 and Scott returned to Albuquerque. In 2005, Scott married Jane Ellen Schermerhorn, a young lady he had known since his high school days in Bement, Illinois. Scott and Jane divide their time between Pekin, Illinois, and Albuquerque. Scott's daughter, Jean Mary, is married to John Martinis and they have two sons, Scott Anthony and Stephen Hugh. They live in Santa Barbara, California. Scott's other daughter, Ann Elizabeth, lives in Albuquerque.

## 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 running 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 Rakusin. 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 PNM Chair of 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 (Jeji Yuasa was a guest composer that year), music theory and jazz (Maria Schneider was 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 Repac, and since then featured composers have included Julio Estrada, Pauline Oliveros, Anthony Braxton, Robert Cogan, Porzi Escot, Cecil Taylor, Roger Reynolds, Robert Ashley and Gordon Mumma.

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 or 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 composition during his long tenure at UNM. Symposiasts 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.