

The University of New Mexico  
College of Fine Arts, Department of Music

*Thirty-Ninth Annual*  
**JOHN DONALD ROBB  
COMPOSERS' SYMPOSIUM**

**March 28 - 31, 2010**

**Featured Composer: MARTIN BRESNICK**

Rahim AlHaj

Steven Block

Dawn Chambers

William Fowler Collins

Bill Frisell

Richard Hermann

Eyvind Kang

Paul Lombardi

Lily Maase

Lisa Moore

Patricia Ann Repar

Noam Sivan

Claudia X. Valdes

Iridium Saxophone Quartet

The Suite Unraveling

*John Donald Robb  
Composers' Symposium*

**FEATURED COMPOSER**

Martin Bresnick

Rahim AlHaj  
Steven Block  
Dawn Chambers  
William Fowler Collins  
Bill Frisell  
Richard Hermann

Eyvind Kang  
Paul Lombardi  
Lily Maase  
Patricia Ann Repar  
Noam Sivan  
Claudia X. Valdes

**ARTIST IN RESIDENCE**

Lisa Moore

**ENSEMBLES IN RESIDENCE**

Iridium Saxophone Quartet • The Suite Unraveling

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

Dr. James Linnell, Interim Dean, College of Fine Arts

Dr. Steven Block, Chair, Department of Music

**COMPOSERS' SYMPOSIUM STAFF**

Dr. Christopher Shultis, Artistic Director

Andrew Saletta, Graduate Assistant, John D. Robb Musical Trust

Lauren Hunter, Keller Hall Manager

Manny Rettinger, Audio Engineer

Cover image courtesy of Elen A Feinberg

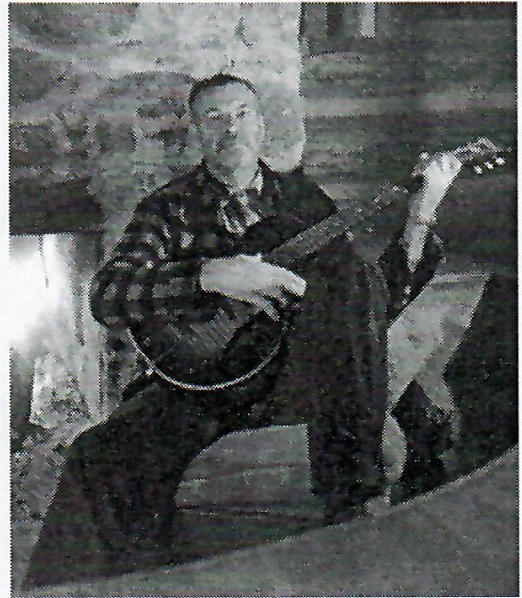
"Nocturne XXXX"

Oil on Linen, 68" high x 48" wide (with frame, 74" x 54"), 2009



# John Donald Robb

Dean Robb is an internationally performed composer of symphonies, concertos, operas, chamber music and choral works with more than 40 symphony and chamber orchestra performances and widely circulated recordings by the eminent National Polish Radio Symphony Orchestra. Robb led a rich and varied life as an attorney, composer, and arts educator, but is particularly remembered as a folk song



collector and major preservationist for the imperiled Hispanic folk culture of New Mexico and the Southwest. Virtually all aspects of this culture are embodied in his unique collection of 3000 field recordings personally made on site by the Dean – now accessible on the internet at [elibrary.unm.edu/cswr/](http://elibrary.unm.edu/cswr/) – and in his comprehensive, authoritative books on the folk songs of New Mexico and the Southwest, *Hispanic Folk Songs of New Mexico* (1954; revised edition by UNM Press, 2008) and *Hispanic Folk Music of New Mexico and the Southwest: A Self Portrait of a People* (University of Oklahoma Press, 1980). Robb received numerous honors and grants including the honorary Doctor of Music from the University of New Mexico.

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.

Dean Robb is also considered a pioneer in the field of experimental music having attended one of the first seminars (1965) of Bob Moog, the inventor of the Moog synthesizer and a pioneer of electronic music. Robb is currently featured in a *Legacy of Moog* exhibit film at California's Museum of Making Music as he demonstrates the ARP synthesizer, and plans indicate more inclusion of Robb in the proposed *Moogseum* to be built in Asheville, North Carolina.

2009 marked the 20<sup>th</sup> year after the death of Dean John Donald Robb as well as the celebration of the first 20 successful years of the University of New Mexico (UNM) John Donald Robb Musical Trust which is actively perpetuating and enhancing the Dean's musical legacy.



# *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. Focus is 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 such as 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.

Since its inception, the Trust has supported editing and arranging Robb's original compositions. A growing library of works ready for performance includes music for a variety of vocal and instrumental combinations for all ability levels. The Trust has also 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 UNM 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 UNM Libraries' Center for Southwest Research. 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. The competition focuses upon Dean Robb's legacy by requiring entries to be based upon themes of Hispanic and Native American folk songs from the Robb Archives at the Center for Southwest Research.

Those interested in discovering more about Dean Robb or the Trust including receiving Trust newsletters can access the Trust website at [www.robbtrust.org](http://www.robbtrust.org) or contact the Trust by email at [robbtrst@unm.edu](mailto:robbtrst@unm.edu) or phone at 505-277-8967, and visit the unrivaled collection maintained and enhanced in the J. D. Robb Archives at the UNM Libraries' Center for Southwest Research in Zimmerman Library.



## *Featured Composer: Martin Bresnick*

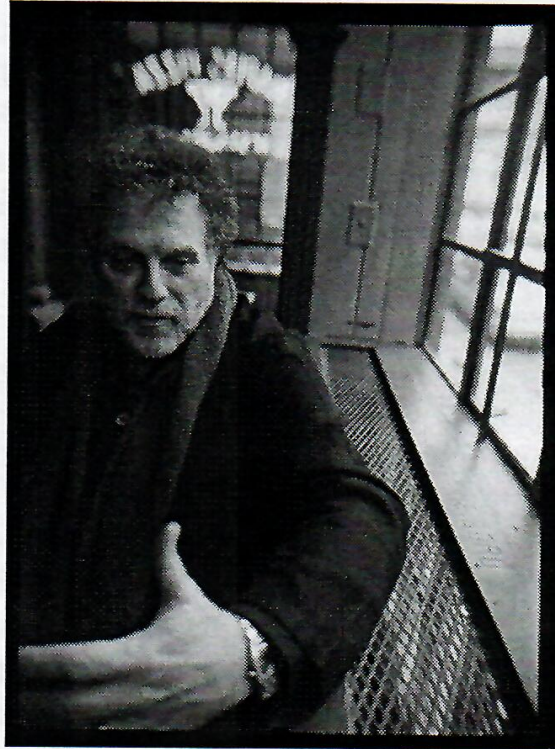


Photo by Marc Ostow

Martin Bresnick's compositions, from chamber and symphonic music to film scores and computer music, are performed throughout the world. Bresnick delights in reconciling the seemingly irreconcilable, bringing together repetitive gestures derived from minimalism with a harmonic palette that encompasses both highly chromatic sounds and more open, consonant harmonies and a raw power reminiscent of rock. At times his musical ideas spring from hardscrabble sources, often with a very real political import. But his compositions never descend into agitprop; one gains their meaning by the way the music itself unfolds, and always on its own terms.

Besides having received many prizes and commissions, the first Charles Ives Living Award from the American Academy of Arts and Letters, The Rome Prize, The Berlin Prize, a Guggenheim Fellowship, and a Koussevitzky Commission, among many others, Martin Bresnick is also recognized as an influential teacher of composition. Students from every part of the globe and of virtually every musical inclination have been inspired by his critical encouragement.

Martin Bresnick's compositions are published by Carl Fischer Music Publishers, New York; Bote & Bock, Berlin; CommonMuse Music Publishers, New Haven; and have been recorded by Cantaloupe Records, New World Records, Albany Records, Bridge Records, Composers Recordings Incorporated, Centaur, and Artifact Music.



# Daytime Schedule

## MONDAY, MARCH 29

- 9:00      **WELCOME:** Steven Block, Chair, Department of Music  
**PANEL DISCUSSION:** Kurt Frederick Hall (B-120)  
Improvisation, Community, Context  
Lily Maase, Rahim AlHaj, Noam Sivan  
Christopher Shultis, moderator
- 10:00     **MEET THE COMPOSER:** Kurt Frederick Hall (B-120)  
Paul Lombardi
- 11:00     **COMPOSITION SEMINAR:** B-117  
Martin Bresnick, Lily Maase
- 12:00     **LUNCH** for all visiting composers
- 2:00      **MEET THE COMPOSER:** Kurt Frederick Hall (B-120)  
Martin Bresnick lectures on his music and/or musical concerns.
- 4:30      **MEET THE COMPOSER:** B-015  
Bill Frisell, Rahim AlHaj, Eyvind Kang

## TUESDAY, MARCH 30

- 9:30      **MEET THE COMPOSER:** Kurt Frederick Hall (B-120)  
William Fowler Collins, Claudia X. Valdes
- 11:00     **MEET THE COMPOSER:** Kurt Frederick Hall (B-120)  
Lily Maase
- 2:00      **CONCERT:** Keller Hall
- 5:30      **FILM:** *Daytrip Maryanne:* A film by Andrew Kesin capturing the collaboration between sound sculptor Maryanne Amacher and experimental guitarist Thurston Moore of Sonic Youth.



## WEDNESDAY, MARCH 31

- 9:00      **MEET THE COMPOSER:** Kurt Frederick Hall (B120)  
              Noam Sivan
- 10:00      **MEET THE COMPOSER:** Kurt Frederick Hall (B120)  
              Dawn Chambers
- 11:00      **COMPOSITION SEMINAR:** B117  
              Paul Lombardi, Noam Sivan
- 2:00      **ASK THE COMPOSER:** Kurt Frederick Hall (B-120)  
              Martin Bresnick responds to any questions or issues posed  
              by the audience.



## *Concert Programs*

### CONCERT I

Sunday, March 28, 2010

7:30 PM Outpost Performance Space  
210 Yale SE (Two blocks south of Central)

**Bill Frisell, Rahim AlHaj, Eyvind Kang**  
*The Baghdad/Seattle Suite*

\$30/\$25 Members & Students. Available in advance, by phone or in person, at the Outpost Performance Space (268-0044).

*The Baghdad/Seattle Suite* is a National Performance Network (NPN) Creation Fund Project commissioned by the Outpost Performance Space in partnership with the Walker Art Center (Minneapolis, MN) and NPN. Major contributors of NPN are the Doris Duke Charitable Foundation, the Ford Foundation, the National Endowment for the Arts (a federal agency), the MetLife Foundation, and the Nathan Cummings Foundation.





**CONCERT II**  
**THE JOHN DONALD ROBB CONCERT**  
**Monday, March 29, 2010**  
7:30 PM Keller Hall, UNM Center for the Arts

*How We Say Goodbye to Our Children* (2010)  
(World Premiere)

Dawn Chambers

Joy Harjo, narrator; Raven Chacon, soundmaster; Mikal Thompson, electric bass  
Liz Rincon, voice and sound processing; Chelsea Toledo, electric bass  
Marisa Demarco, voice and sound processing; Norvin Johnson, electric bass  
Monica Demarco, voice and cello; Carlos Vinajera-Gallegos, electric bass  
Ariel Muñoz, voice and cello; Max Early, piano; Christine Santos, string bass  
Sharalaina Piro-Rael, percussion; Evangeline Bradley, clarinet; Jerome Jim, flute

*Three Imagist Songs* (2009) (World Premiere)

Paul Lombardi

1. Alba
2. New Love
3. Triad

Katherine Price, soprano; Stephen Montoya, piano

*Three Impressions*, Opus 15 (1952)

John Donald Robb

Night  
Afternoon  
Morning

*Sonatina for Piano: Three Incidents from Liliom*, Opus 22 (1952)

John Donald Robb

Carnival  
The Star  
Liliom's Anger

Tatiana Vetrinskaya, piano

*Five Songs* on texts by James Russell Lowell,  
Opus 36 (1963, revised 1970)

John Donald Robb

The Fountain  
A Requiem  
Freedom  
What is This Glory?  
Life

Javier Ortiz, bass-baritone

James Bratcher, piano

Intermission

Excerpt from *The Baghdad/Seattle Suite*

Bill Frisell, Rahim AlHaj, Eyvind Kang



*5 plainchants for clarinet* (2009) (World Premiere) Steven Block  
Sahmolasen Tone 4: A Clarinet  
Sahmolasen Tone 3: Bb Clarinet  
Podoben Tone 4: Bb Bass Clarinet  
Bolhar Tone 5: Eb Clarinet  
Podoben Tone 2: A Clarinet  
Keith Lemmons, clarinet

*Every Thing Must Go* (2007) Martin Bresnick  
Iridium Saxophone Quartet:  
Paul Nolen, soprano saxophone; Marcos Colón, alto saxophone;  
Paul Forsyth, tenor saxophone; Eric Lau, baritone saxophone

**CONCERT III**  
**Tuesday, March 30, 2010**  
2:00 p.m., Keller Hall, UNM Fine Arts Center

*High Art* (1983) Martin Bresnick  
Valerie Potter, piccolo; Dawn Chambers, toy piano

*Cosmic Spectra* Sean M. Kennedy  
1. Quantum  
2. Gravity  
3. Super  
David Burney, bass clarinet; William Wadsworth, contra bassoon; Sean Kennedy, tuba; Laura Eberhardt, tuba; Joshua Nation, percussion; Sharalaina Piro-Rael, percussion; Dawn Chambers, piano; Brent Phelps, Paul Palmer, Patrick Beare, James Landron, Andrew Smoot, Bowed Piano; Kevin Vigneau, conductor

*Jornada del Muerto* (2009) William Fowler Collins and Claudia X. Valdes  
William Fowler Collins, guitar; Claudia X. Valdes, real-time video

**CONCERT IV**  
**Tuesday, March 30, 2010**  
7:30 p.m., Keller Hall, UNM Fine Arts Center

*Applying Leeches* (2009) Lily Maase  
*Theme for Manoa* (2003)  
*Mountain Song* (2005)  
Maren Hatch, bass; Sam Isabel, saxophone; Chase Ellison, drums; Lily Maase, guitar



*Trio Amoroso* (2009) (World Premiere) Noam Sivan  
for three musicians and seven instruments  
I. Andante amabile (lovingly)  
II. Presto bisbigliando (whispering)  
III. a. Recitative, with the passion of a proud Spanish lover  
b. Open-air Wedding Dance  
IV. Contemplative and nostalgic  
Margaret Jane Radin, flute, alto flute, piccolo; Philip Coonce: violin, viola  
Noam Sivan: piano, celesta

Intermission

*For the Sexes: The Gates of Paradise* (2001) Martin Bresnick  
Lisa Moore, piano and voice

**CONCERT V**  
**Wednesday, March 31, 2010**  
7:30 p.m., Keller Hall, UNM Fine Arts Center

*Fantasia for Violin and Orchestra* (2007) Richard Hermann  
Cármelo de los Santos, violin; David Schepps, cello  
UNM Orchestra, David Felberg, conductor

*Sonata for Oboe and Piano* in two movements (2002) Noam Sivan  
Kevin Vigneau, oboe; Noam Sivan, piano

*Grace* (2009) for two marimbas and piano Martin Bresnick  
Scott Ney, Fred Bugbee, marimbas; Tzu-feng Liu, piano

Intermission

*The Call* (2008-2009) Patricia Ann Repar

*Free Improvisation* (Directed by Noam Sivan)  
New Music New Mexico

*(my melody lies) Elsewhere* (2007) Lily Maase

*Slingshot* (2008)  
The Suite Unraveling:  
Lily Maase, guitar; Michael Kammers, saxophone, keyboard;  
Greg Heffernan, cello, electronics; Alex Mallett, electric bass;  
Curt Garey, percussion



# Acknowledgements

*The UNM Department of Music and the UNM Robb Trust would like to thank the following individuals and organizations for their donations in support of the 2010 John Donald Robb Composers' Symposium.*

Sanford N. McDonnell Foundation  
Ann and Gordon Getty Foundation

Dean Martha Bedard  
James & Diane Bonnell  
JJ and Darlene Evers  
Elen A Feinberg  
Marilyn Fletcher  
Robert Gorham, II  
Lt. Colonel (Retired) Guy and Nina Hobbs  
Michael Kelly  
Dale and Susan Kempter  
Dean James Linnell  
Drs. Bruno and Elsie Morosin  
Carolyn Mountain and John Cordova, Jr.  
Sanford N. and Priscilla Robb McDonnell  
The Honorable James A. Parker  
John D. and Peggy Robb  
Mr. and Mrs. John Stropp  
Dr. and Mrs. Douglas Swift  
Donald L. and Alice J. Thompson  
Dr. Robert Tillotson  
Dr. Robert and Karen Turner  
Mark Weber and Dr. Janet Simon  
Professor and Mrs. Scott Wilkinson

Music Department Chair, Steven Block, and all the participating UNM music faculty and students, without whose support the symposium wouldn't be possible.

Tom Guralnick, Alicia Ultan, and everyone at the *Outpost* Performance Space for their ongoing support of the symposium and for financially supporting the appearance of Bill Frisell, Eyvind Kang and Rahim AlHaj.

Special thanks to filmmaker Andrew Kesin for allowing the symposium to show his film "Daytrip Maryanne."

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



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## Artist in Residence

Photo detail courtesy of Marc Ostow



### LISA MOORE

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Australian-American performer Lisa Moore has been crowned “New York’s queen of avant-garde piano” and “visionary” by *The New Yorker* magazine, while *The New York Times* writes “her energy is illuminating”. Moore collaborates with a large and diverse range of musicians and artists in New York City and throughout the world such as the London Sinfonietta, Bang on a Can All-Stars, Steve Reich Ensemble, So Percussion, Signal, Paul Drescher Double Duo, Meredith Monk, New York City Ballet, Chamber Music Society of Lincoln Center, Barge Music, American Composers Orchestra, and Don

Byron Adventurers Orchestra. She has released 5 solo discs (on Cantaloupe Music and Tall Poppies) and over 30 collaborative discs (on Sony, Nonesuch, DG, CRI, BMG, Point, New World, ABC Classics, Albany and New Albion). For more Moore please visit [www.lisamoore.org](http://www.lisamoore.org).

## Ensembles in Residence



### THE SUITE UNRAVELING

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Lily Maase - guitar.  
compositions  
Michael Kammers -  
saxophone.keyboard  
Greg Heffernan - cello.  
electronics  
Alex Mallett - electric bass  
Curt Garey - percussion

Fresh from the Brooklyn underground, guitarist/composer Lily Maase is at the forefront of the arts movement sweeping through the recently-reclaimed industrial neighborhood known as Bushwick, where she has built fully-equipped stages onto warehouse rooftops, recorded music in cavernous basements and abandoned churches, and built a multimedia experience around her new music ensemble, the Suite Unraveling, with her own two hands.

More rock band than jazz quintet, yet playing music more improvised than composed, Lily and the Suite have one foot planted in the world of rock and roll and the other firmly in the avant-garde, embracing influences as broad as Ornette Coleman, electronic music, and guitar heroes from the days of yore. The goal? To create something honest and new, steeped in the sensibility of simpler times, but reaching with reckless



abandon into the sonic landscape that lies ahead.

*Music for Robots*, the Suite Unraveling's sophomore release, will be available in digital and hand-printed compact disc format in April 2010.

Photo by Jimmy Ning



## **IRIDIUM SAXOPHONE QUARTET**

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Drawing upon a rich history of nearly ten years of shared collaboration, saxophonists Paul Nolen, Marcos Colón, Paul Forsyth, and Eric Lau join forces in Iridium

Quartet. The members of the Iridium Quartet are firmly committed to bringing vibrant and engaging chamber music to their audiences while continuing to expand the repertoire for their ensemble. Iridium began the 2010 concert season with a residency at the University of New Mexico and will continue with additional performances in New Mexico, Georgia, Illinois and Louisiana. In fall of 2010, the quartet will work with internationally known composer David Maslanka to record his saxophone quartet, *Recitation Book*. Veteran chamber musicians as well as soloists, individual members have performed and given masterclasses throughout the United States, Puerto Rico, Brazil, and the UK. Members of Iridium have also won top prizes in many competitions including the MTNA National Chamber Music and Solo competitions, and the North American Saxophone Alliance Solo Competition. Dr. Paul Nolen teaches saxophone at Illinois State University, Marcos Colón is currently a doctoral student and graduate assistant at Louisiana State University, Dr. Paul Forsyth teaches saxophone at Northwestern Louisiana State University, and Dr. Eric Lau teaches saxophone at the University of New Mexico.

## *Participants*



## **BILL FRISELL, RAHIM ALHAJ & EYVIND KANG: *THE BAGHDAD/ SEATTLE SUITE***

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Presented in partnership with The New Mexico Jazz Festival and the John Donald Robb Composers' Symposium,

sponsored by OGB Architectural Millwork, Stephanie & Will Fleming, and Elizabeth & Arthur Fischer.



Musical worlds meld to form the new in *The Baghdad/Seattle Suite*, as 3 independent voices come together for this project. The improvisation and composition of jazz and Americana by renowned guitarist, Bill Frisell meets the world of Iraqi maqams and originals via Iraqi oud virtuoso Rahim AlHaj. Bridging these worlds is violist, tubist and erhu player, Eyvind Kang.

Guitarist and composer Bill Frisell is unquestionably one of the most respected and revered musicians in the jazz world known for his melding of varied influences into a music which is unmistakably his own. Born in 1951, he grew up in Denver, lived in New York for many years, and moved to Seattle in 1989 where he still resides. The Grammy award winning Frisell has recorded over 30 albums as a leader. His work spans collaborations with jazz masters Paul Motian, Jim Hall, and Ron Carter; to avant-gardists John Zorn; to jazz contemporaries Joe Lovano and John Scofield; to pop artists Burt Bacharach, Elvis Costello, and Bono; to country artists Viktor Krauss and Jerry Douglas; and international artists Vinicius Cantuaria and Sidiki Camara. He has written film scores, created music/media and music+film projects, and collaborated with symphony orchestras.

Frisell met oud master Rahim AlHaj at the Santa Fe Jazz and International Jazz Festival in 2004 at which point they began to envision their present collaboration. AlHaj was born in Baghdad, and studied oud under the renowned Munir Bashir. Forced to flee Saddam Hussein's Iraq for Jordan and Syria, he moved to Albuquerque in 2000. He has since toured the world extensively and released seven CDs, two of which have been Grammy nominated including his most recent, *Ancient Sounds*, a duo project with sarod master Ustad Amjad Ali Khan released on his own UR Music label. In 2009, he was awarded the prestigious United States Artist Award.

Long-time Frisell collaborator Eyvind Kang's music and interests span the worlds of contemporary classical, jazz, experimental rock, ambient and the Middle East. Kang has released seven albums of his compositions. As a violist and arranger, he has worked extensively with Laurie Anderson, Persian ney master Hossein Omoumi, and more.



## STEVEN BLOCK

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Steven Block (b.1952, NYC) has appeared in the various personae of composer, music theorist, music critic, pianist, and both classical radio and disco d.j., among others. His compositions have been performed worldwide including performances in Australia, Paris, and Poland. His articles as a music theorist and music critic have appeared in such journals and magazines as *Perspectives of New Music*, *Integrales*, *Music Theory Spectrum*, the *Journal of Music Theory*, the *Annual Review of Jazz Studies*, and *High Fidelity*.

In 1992, Block received the first University of New Mexico award for excellence in teaching and in 1993 he was a UNM Faculty Scholar. His orchestral work, "*Shadows*,"



NM), Eagle Rock Center for the Arts (Los Angeles, CA), and Santa Fe Complex (Santa Fe, NM). Recent festival appearances include On Land (2009, San Francisco), Decibel (2009, Seattle), and the John Donald Robb Composers' Symposium (2009, Albuquerque). Upcoming 2010 international performances include the Network Center for Contemporary Art (Aalst, Belgium) and the Courtisane Festival (Ghent, Belgium.) Collins is an Adjunct Professor of Sound Art at the University of New Mexico.

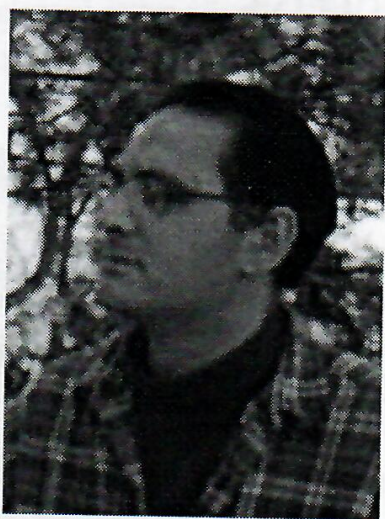


## **RICHARD HERMANN**

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Richard Hermann, Ph.D. and Professor of Music at the University of New Mexico, is a composer and theorist specializing in 20th- and 21st-century music. He studied composition with Earle Brown, Jacob Druckman, Donald Martino, and Robert Morris. His music is published by Dorn Publications, recorded by WGBH for National Public Radio, and performed by the Boston Musica Viva, members of the Boston Symphony, Tadeu Coehlo, David Felberg, the Del Sol Quartet, the Duo Alterno (Italy), Joan Heller, David Jolley, Patrice Pastore, and Gordon

Stout among others. As a theorist, he is a frequent speaker at scholarly conferences, and his essays and reviews are published by *Music Theory Online*, *Music Theory Spectrum*, *Perspectives of New Music*, *Sonus*, and *Theory and Practice*. He is a contributing co-editor of *Concert Music, Rock, and Jazz since 1945*, University of Rochester Press, 1995. He often does prepublication reviews for publishers such as W.W. Norton, Oxford University Press, and others, serves on editorial boards, and is twice a fellow of the Mannes Institute for Advanced Studies in Music Theory.



## **PAUL LOMBARDI**

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Paul Lombardi holds a Ph.D. in music composition from the University of Oregon, and has studied composition with David Crumb, Robert Kyr, Stephen Blumberg, and Leo Eylar. His music has been performed in more than 20 states across the US, as well as in other areas in North America, South America and Europe. Recordings of his music are available from Capstone Records, Zerx Records, and ERMMedia. Many groups have played his music, notably the Kiev Philharmonic, the East Coast Composers Ensemble, Third Angle, and Hundredth Monkey. He is

the winner of the 2010 Renée B. Fisher Piano Composition Competition, and has received numerous commissions including one by Oregon Bach Festival Composers Symposium in honor of George Crumb on the occasion of his 75th birthday. Dr. Lombardi's theoretical work focuses on mathematics and music, and is published in the *Music Theory Spectrum*,



*Indiana Theory Review*, *Mathematics and Music*, and *Mathematics and Computers in Simulation*. He was the pianist for the Hundredth Monkey Ensemble from 2000 to 2003, and was a soloist for the Siskiyou Community Orchestra in 1994. He was a member of the theory and composition faculty at the University of New Mexico from 2003 to 2009.



## **LILY MAASE**

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Lily Maase is a multi-disciplinary artist working at the convergence of contemporary composition and industrial space. A firm believer in life as performance research, she is fascinated with the lived experience as it interacts with the vagaries of memory and emotion, as well as the ways in which organic music can co-exist with new digital art forms. The musical director, guitarist, and sole composer for the Suite Unraveling, a Brooklyn-based performance art initiative combining elements of songwriting, improvised film, and avant-garde jazz, Maase

is also creative director of the Addtract Consortium, a Brooklyn-based production initiative dedicated to exploring the nexus between the creative process as personal actualization and performance media as a community action.



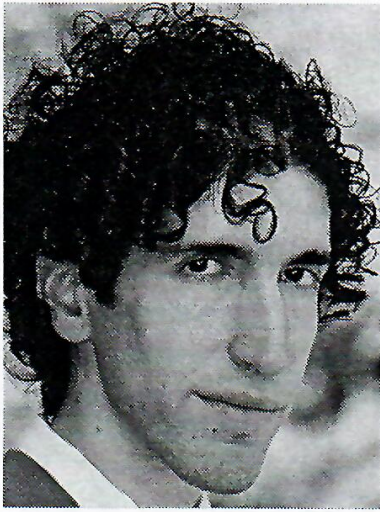
## **PATRICIA ANN REPAR**

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Patricia Ann Repar is a composer of contemporary chamber music and electronic soundscapes; narratives told through sound, gesture, and image; original instruments and vocal improvisatory structures; video documentaries and recorded oral histories; installations in medical environments and site-specific work; performance experiments in health education. Repar has been featured as a guest composer, performer, and educator throughout the United States and Canada as well as in parts of the United Kingdom, South America, Eastern Europe,

Africa, and Australia. As an assistant professor in the departments of Music and Internal Medicine (section of Integrative Medicine) at The University of New Mexico, Dr. Repar teaches composition, computer applications in music, and arts-in-medicine. She founded and currently directs Arts-in-Medicine at UNM which is an internationally recognized program of clinical service, education, community outreach, and international exchange. Sometimes referred to as a 'living installation' the program includes musicians, dancers, writers, visual artists and body workers who engage patients, their families, and medical professionals throughout UNM Hospitals in creative encounters of a rejuvenating, transformative, and educational nature. For further information please see <http://artsinmedicine.unm.edu>.





## NOAM SIVAN

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Noam Sivan's compositional output includes over 40 works in operatic, symphonic, and chamber genres. These have been performed by the Jerusalem Symphony Orchestra, Choreographic Institute of the New York City Ballet, Mannes Opera, Thalamus Voices with members of the Israel Philharmonic, and many others. As a pianist, he performed the Asian premiere of the Viktor Ullmann Piano Concerto with the Philippine Philharmonic Orchestra, and premiered his own Piano Concerto in the double role of soloist and conductor. His performance of Bach's Goldberg

Variations was broadcast numerous times on Israeli TV. One of the young pioneers in the revival of improvisation in classical music today, Noam Sivan is a faculty member at the Curtis Institute in Philadelphia and at Mannes College in New York, where he founded improvisation workshops. His live improvisations have been widely praised by musicians and critics alike. Born in Israel in 1978, Mr. Sivan holds degrees from the Jerusalem Academy and from Mannes College, and will receive his DMA from the Juilliard School in May 2010. Please visit [www.noamsivan.com](http://www.noamsivan.com) for more information.



## CLAUDIA X. VALDES

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Claudia X. Valdes is an intermedia artist concerned primarily with issues of time, trauma, memory, perception and embodiment. Between 2001-09 her art practice exclusively focused on the history of U.S. nuclear arms, creating over 40 nuclear-themed artworks that she collectively calls *The Nuclear Project*. Works from *The Nuclear Project* have exhibited internationally including at venues such as: the Institute of Contemporary Arts, London; Museum of Contemporary Art, Chicago; WRO Center for Media Art, Wroclaw, Poland; the Armory

Center for the Arts, Pasadena, CA; Mills College Art Museum, Oakland; the UCR/California Museum of Photography; Centro Multimedia/Centro Nacional de las Artes, Mexico; the Werkstätten und Kulturhaus, Austria; the National Centre for Contemporary Art in Moscow, Russia; San Jose Institute of Contemporary Art, CA; Seattle Art Museum, WA; Charles B. Wang Center, SUNY Stony Brook; Exit Art, NY; Bauhaus-Universität, Weimar, Germany; San Francisco Art Institute/Walter McBean Gallery; and the Instituto Chileno Norteamericano, Santiago, Chile. Recent creative awards include a 2008 Scholarship from the Santa Fe Art Institute; a 2007 Artist Grant from the Puffin Foundation; and Honorable Mention at the 2006 Transmediale festival for art and digital culture in Berlin, Germany. She is Assistant Professor of Electronic Arts at the University of New Mexico.





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