

The University of New Mexico
Department of Music
& the Robb Musical Trust
present
the 46th Annual

**JOHN
DONALD
ROBB
COMPOSERS'
SYMPOSIUM**

**March
26th-30th
2017**



FRIDAY
APR 21
7:30 PM

Christopher Shultis

UPCOMING SPRING 2017 HIGHLIGHTS

Donny McCaslin

Jesus Muñoz w. Chuscales

Arlen Asher Birthday Concert

Round Mountain + Taksim

Anat Cohen & Trio Brasileiro

Gerald Clayton Trio

Armando Ortega & Wagogo

René Marie

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Albuquerque Museum with Lisa
Fischer & Grand Baton

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Cover Artwork: "Untitled" by Bart Exposito, 2015. Courtesy of the artist.

The 2017 John Donald Robb Composers' Symposium

Featured Composers

Bill Alves	Charles Halka	Karola Obermüller
Nicoletta Andreuccetti	Micah Hood	Julietta Rabens
Per Bloland	José-Luis Hurtado	Leah Reid
Eliza Brown	Karena Laurel Ingram	Patrice Repar
Christine Burke	Jihyun Kim	Alejandro Ruty
Clifton Callender	Fusun Köksal	Marc Satterwhite
Mark Dal Porto	Emilie LeBel	Alexander Schwarzkopf
Daniel Paul Davis	Wendy Wan-Ki Lee	Moshe Shulman
Christopher Dietz	Peter Lieuwen	Rob Smith
William Dougherty	Roy Magnuson	Suzanne Sorkin
Corey Dundee	Victoria Malawey	Sierra Stackhouse
Stanley Friedman	Paul Marquardt	Falko Steinbach
Marta Gentilucci	Joshua Marquez	Ingrid Stölzel
Peter Gilbert	Zvonimir Nagy	Paul Thomas
Arthur Gottschalk	Christian Newman	Gregory Wanamaker
Luke Gullickson	Kirk O'Riordan	

Featured Performers

The Iridium Quartet	David Felberg	David Schepps
Chatter	Kim Fredenburgh	Miranda Shulman
Anne Harley	Jennifer Lau	Chad Simons
Barbara Pöschl-Edrich	Tzu-Feng Liu	Tim Skinner
Noisefold	John Marchiando	Fred Sturm
Ian Brody	Scott Ney	Denise Reig Turner
Kristin Ditlow	Valerie Potter	Leslie Umphrey
Anne Eisfeller	Cármelo de los Santos	Kevin Vigneau
New Music New Mexico	The UNM Chamber Singers	
The UNM Graduate Percussion Group	The Abe Frank String Quartet	
New Mexico Contemporary Ensemble	and UNM Student Performers	

Speakers & Video Program

David Bashwiner	Molly Sturges	Pamela Madsen
Ana Alonso-Minutti	Tony Zancanella	Daniel J Miller
Kyemberly Pinder	Yuan Yuan He	Gary Lee Nelson

A Note from the Directors

John Donald Robb had a great many qualities, but one of the most important was fearlessness. He plunged headlong with great curiosity into whatever aspect of music he came across no matter how simple, no matter how experimental.

Today's environment is full of challenges for artists and we hear every year or so that the demise of classical music has begun again. And while it is true that for young aspiring musicians great uncertainty looms on the horizon, we have seen in the preparation for this year's Robb Symposium, that the new music world is positively full of artists and art, fearlessly building a future for music.

In recent years, we have centered the Symposium's proceedings around a theme, but for 2017 we chose to have a big party celebrating composers of today, bringing in as many different voices as we could manage. But we had no idea what an overwhelming response we would get when we put out a call for scores last year. Composers from across the country and around the globe sent in over 1,000 works for us to pour through. As we went through the painstaking process of selecting our favorites, we heard piece after piece that caught our attention. Interesting composers of all ages, making a living any number of ways, are making compelling music today that is getting performed, and we could hear that it is getting performed well. Even if many concerts are modest in size and scope, the music of new composers and their performer-collaborators is happening in communities large and small at a high artistic level. There are battles ahead to fight for the arts within public discourse, but the art of new music is nonetheless very much alive.

While we are thrilled to celebrate the diversity of sounds and soundworlds in today's music with work from so many wonderful composers (50 in all!) we are also interested in the ideas in, behind, and around this music. We hope that with so many musical minds joining our marvelous faculty and student musicians here at UNM we'll be able to engage in vibrant discussions and exchanges of ideas about how this new music can be not only a torchbearer for musical traditions but also a real force for positive change in our communities and our world.

No enterprise of this scope can be done without the generous support and collaboration of many. Thank you to our amazing colleagues at UNM, both faculty and students, who have helped build this program and made it possible to perform so much great music. We also want to thank all of the composers, who have made the effort and the time to be with us, for sharing their exciting, stimulating, and captivating pieces. Finally, we want to thank the UNM Robb Trust and our small but dedicated team who have put up with the most administratively challenging Symposium of our tenure. Thanks to you all—Dean Robb would be proud!

John Donald Robb

John Donald Robb (1892-1989) led a rich and varied life as an international attorney, composer, arts educator, folk-song collector and preservationist, and author. He was the Dean of the College of Fine Arts at the University of New Mexico from 1942-57 and was responsible for starting the UNM Symphony and many other educational initiatives. Robb studied composition with leading composers of the day such as Horatio Parker, Roy Harris, Paul Hindemith, Darius Milhaud and Nadia Boulanger. He composed symphonies, concertos, sonatas, chamber and other instrumental music, choral works, songs and arrangements of folk songs, two operas and a musical comedy, and his music often reflected his love for the culture and landscape of the Southwest.



In his 70s, after becoming one of the first in the country to purchase a Moog synthesizer, he turned to composing electronic music and is considered a notable pioneer in that field where he is represented by more than 65 electronic works. Publications by Robb include *Hispanic Folk Songs of New Mexico* (1954; revised edition by UNM Press, 2008); his authoritative book, *Hispanic Folk Music of New Mexico and the Southwest: A Self Portrait of a People* (1980), which was re-published by UNM Press in 2014, and *Cancionero: Songs of Laughter & Faith in New Mexico* (UNM Press, 2015).

During his tenure at UNM, Robb's fascination with Hispanic folk music led him to collect 3,000 field recordings of traditional songs and dances from the American Southwest, South America and Nepal. These songs, now easily accessed digitally through the UNM Libraries' Center for Southwest Research (CSWR), form the nucleus of the John Donald Robb Archive of Southwestern Music, which is housed in the CSWR. Robb received numerous honors and grants, including the honorary Doctor of Music from the University of New Mexico, and all genres of his works are still performed today.

About the Trust

The UNM John Donald Robb Musical Trust supports the musical legacy of Robb, furthers his inspiring commitment to education and advances the music of the Southwest.

What we do

- The Trust's many initiatives include the editing, arrangement, performance and recording of Robb's original compositions, as well as the work of other composers.
- Each spring, the UNM John Donald Robb Composers' Symposium brings to the UNM campus composers from around the world, and also showcases the work of UNM student and faculty composers. The internationally recognized Symposium is one of the longest ongoing festivals of new music in the world.
- The UNM John Donald Robb Composers' Commission Competition, an international contest, takes place every other year. Composers vie for a \$3,000 prize. Compositions must be based on folk-song material or a derivative thereof from the John Donald Robb Musical Archive in the UNM Libraries' Center for Southwest Research (CSWR). The composition selected for the commission is premiered at the following Composers' Symposium.
- Additional initiatives include a Robb Graduate Music Assistantship to support the John Donald Robb Archive of Southwestern Music and the Robb manuscript collection at the CSWR as well as to provide assistance for the Composers' Symposium. More recently established is the annual John D. Robb, Jr. **¡¡Música del Corazón: A Celebration of Nuevomexicano Music!! Concert** at the National Hispanic Cultural Center dedicated to keeping alive the rich traditions of folk music in New Mexico. The Trust also offers small grants for projects that advance its mission.



Discover more about the Trust at www.robbtrust.org

We invite you to share comments about the symposium and to be our friend at www.facebook.com/robbmusicaltrust

John Donald Robb Composers' Symposium

Schedule of Events 2017

Sunday, March 26

- 10:30 AM CONCERT 1—SUNDAY CHATTER (Las Puertas)
- 1:30 PM COMPOSER PRESENTATIONS (CFA Room B117)
Lieuwen, Marquez, Hurtado, LeBel, Wanamaker, Halka
- 4:00 PM CONCERT 2 (Keller Hall)
- 7:30 PM CONCERT 3—THE JOHN DONALD ROBB CONCERT (Keller Hall)
Reception to follow, courtesy of the UNM Robb Musical Trust



Monday, March 27

- 10:00 AM COMPOSER PRESENTATIONS (CFA Room 2100)
Nagy, Callender, Gottschalk, Smith, Dundee, Rutty
- 1:00 PM IDEA EXCHANGE : Activism in the Arts & the Arts in Activism
(CFA Room B117) *Kymerly Pinder, Molly Sturges*
- 2:30 PM VIDEO/DOME PROGRAM & COFFEE HOUR (Arts Lab)
- 4:00 PM CONCERT 4 (Keller Hall)
- 7:30 PM CONCERT 5 (Keller Hall)



Tuesday, March 28

- 9:30 AM TALK: "Music, Intimacy, and the Arts-in-Medicine Installation at UNM" (CFA Room 2100) *Patrice Repar*
- 10:30 AM PAPERS (CFA Room B117)
"Topics of Time and Space in Ligeti's Music and After" *Fusun Köksal*
"Musical Creativity and the Dream State" *David Bashwiner*
- 11:00 AM LECTURE CONCERT (Keller Hall)
Karola Obermüller

- 1:00 PM PAPER: "Performing the Experimental: Collective Improvisation, Resistance, and Youth Counterculture in Mexico 1970s"
(CFA Room 1108) *Ana Alonso-Minutti*
- 2:00 PM COMPOSER PRESENTATIONS (CFA Room 1108)
Bloland, Satterwhite, Thomas, Burke
- 2:00 PM SAXOPHONE MASTERCLASS (CFA Room B015)
Iridium Saxophone Quartet
- 4:00 PM CONCERT 6 (Keller Hall)
- 5:30 PM TRUMPET MASTERCLASS: "New Music for Trumpet & Brass"
(CFA Room B117) *Stanley Friedmann*
- 7:30 PM CONCERT 7 (Keller Hall)



Wednesday, March 29

- 10:00 AM COMPOSER PRESENTATIONS (CFA Room 2100)
Stölzel, Dougherty, Friedman, Schwarzkopf, Dal Porto, Alves
- 12:00 PM IDEA EXCHANGE : Running a Concert Series (CFA Room 2100)
David Felberg, Tony Zancanella
- 2:00 PM COMPOSER PRESENTATIONS (CFA Room B117)
Reid, Marquardt, Gilbert
- 4:00 PM CONCERT 8 (Keller Hall)
- 7:30 PM CONCERT 9 (Keller Hall)



Thursday, March 30

- 9:30 AM LECTURE CONCERT (Keller Hall)
Moshe Shulman
- 6:00 PM CONCERT 10 —NOISEFOLD (ARTS Lab)

Concert Programs

Sunday, March 26th 10:30 AM, Las Puertas — Chatter Sunday

Zvonimir Nagy	Ricercar dell'Affinità
Suzanne Sorkin	Swept
Christopher Dietz	la fleur du ciel
Marta Gentilucci	Dance (<i>World Premiere</i>) <i>Winner of the Robb Commission Competition</i>

Chatter: Jesse Tatum, flute; Andrew Cho, clarinet
David Felberg, violin; Shanti Randall, viola; James Holland, cello
Luke Gullickson, piano; Jeff Cornelius, percussion; Peter Gilbert, conductor



Sunday, March 26th 4:00 PM, Keller Hall

José-Luis Hurtado	untitled (<i>World Premiere</i>) Ian Brody, cello
Julietta Rabens	Winter's Wooden Lace Julietta Rabens, harp
Paul Marquardt	now playing... Paul Marquardt, live electronics
Sierra Stackhouse	North Clara Byom, piano
Clifton Callender	elegy New Mexico Contemporary Ensemble Clara Byom, piano; Yakima Fernandez, violin



Sunday, March 26th 7:30 PM, Keller Hall — John Donald Robb Concert

Peter Lieuwen	Skylines Iridium Saxophone Quartet Paul Nolen, soprano saxophone Marcos Colon, alto saxophone Paul Forsyth, tenor saxophone Eric Lau, baritone saxophone
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John Donald Robb Litte Dove • O Never Mourn • Cradle Song
UNM Chamber Singers; Kristin Ditlow, conductor

John Donald Robb For the Birds • Tarantella

Patrice Repar Iridium Gone Gold
Matthew Koester, soprano saxophone
Emily Santa Maria, alto saxophone
Aaron Burr, tenor saxophone
Zuky Au, baritone saxophone

John Donald Robb Scenes from a New Mexico Mountain Village
Fred Sturm, piano

Roy D. Magnuson Little Boxes
Iridium Saxophone Quartet



Monday, March 27th 2:30 PM, ARTS Lab — Video & Dome Program

Pamela Madsen Wupatki: Houses of the Enemies
Quintan Ana Wikswo, concept text and film
Made possible with funding from Creative Capital

Gary Lee Nelson Whorl

Yuanyuan He Love YOU...niverse

Daniel James Miller Progressions In Stills

Edgar Varèse Poème électronique
ARTS Lab Dome prepared by David Beining



Monday, March 27th 4:00 PM, Keller Hall

Jihyun Kim From the Bottom of the Sea
Jihyun Kim, sheng

Per Bloland ...walk now and then into the breath
that blows coldly past...
Amy Rosendall, flute; Darin Hunsinger, percussion

Mark Dal Porto At Midnight
Leslie Umphrey, soprano; Lisa White, oboe
Kristin Ditlow, piano

Falko Steinbach	Fragments Cármelo de los Santos, violin; Falko Steinbach, piano
Victoria Malawey	Invisible Woman Barbara Pöschl-Edrich, harp
Karena Laurel Ingram	Cytokinesis The UNM Graduate Percussion Group: Steven Illif, Jonathan Rodriguez, Darin Hunsinger; Scott Ney, director



Monday, March 27th 7:30 PM, Keller Hall

Nicoletta Andreuccetti	Living voices
Bill Alves	Sounds Ineffable Anne Harley, soprano
Christine Burke	The More I See Sophie Rymarowicz, violin; Karen Kelley, violin Colleen Chlastawa, viola; Liam Frye-Mason, cello
Peter Gilbert	Burned Into the Orange (<i>World Premiere</i>) Iridium Saxophone Quartet
Alexander Schwarzkopf	Recycled Wheels (2015) Alexander Schwarzkopf, piano
Emilie LeBel	Oranda Natalie Frantz, violin; Zachary McGee, cello Luke Gullickson, piano
Rob Smith	Morse Code Pop Iridium Saxophone Quartet



Tuesday, March 28th 11:00 AM, Keller Hall

Karola Obermüller	PERSEVERE (<i>World Premiere</i>) Anne Harley, soprano; Barbara Pöschl-Edrich, harp
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*This piece was made possible by a grant
from the National Endowment for the Arts*



Tuesday, March 28th 4:00 PM, Keller Hall

Arthur Gottschalk	Arecibo
Ingrid Stölzel	There are Things to Be Said Jennifer Lau, flute; Kevin Vigneau, oboe Kristin Ditlow, piano
Daniel Paul Davis	Summer Winds in Winter (2012-2014) Amy Rosendall, flute; Eugene Sidorov, oboe Matthew Jeans, clarinet; Nicole Sanchez, horn Denise Reig Turner, bassoon (UNM faculty)
Joshua Marquez	Putrefaction
Gregory Wanamaker	Run Matthew Koester, soprano saxophone Emily Santa Maria, alto saxophone Aaron Burr, tenor saxophone Zuky Au, baritone saxophone



Tuesday, March 28th 7:30 PM, Keller Hall

Kirk O'Riordan	planet nine Kirk O'Riordan, saxophone
Paul Thomas	Filament Jennifer Lau, flute; Scott Ney, percussion
Marc Satterwhite	Bravismos (Four Pieces for Solo Harp) Anne Eisfeller, harp
Wendy Wan-Ki Lee	The Crossroads Henrique Goldemberg, violin; Laura Steiner, violin Natasha Sieczkowska, viola; Ali Brasher, cello
Leah Reid	Ring, Resonate, Resound
Luke Gullickson	Fog Dance (from Piano Inventions, Book Two) Luke Gullickson, piano
Corey Dundee	A Sunrise Elsewhere Valerie Potter, flute; Kim Fredenburgh, viola Scott Ney, percussion



Wednesday, March 29th 4:00 PM, Keller Hall

- William Dougherty Aphaika
David Schepps, cello; José-Luis Hurtado, piano
- Christian Newman Placed Upon the Fire
- Fusun Köksal Dances of the Black Sea
Jennifer Lau, flute
- Stanley Friedman Chamber Concerto for Solo Trumpet and Eight Players
(World Premiere)
John Marchiando, solo trumpet; Valerie Potter, flute
Tim Skinner, clarinet; Carter Jackson, bass trombone
David Felberg, violin; Kim Fredenburgh, viola
David Schepps, cello; Tzu-Feng Liu, piano
Scott Ney, percussion; Chad Simons, conductor



Wednesday, March 29th 7:30 PM, Keller Hall

- Karla Obermüller Umdrehungen *(World Premiere)*
Iridium Saxophone Quartet
- Charles Halka Miniatures
Fred Sturm, piano
- Eliza Brown On-dit
Anne Harley, soprano; Barbara Pöschl-Edrich, harp
- Charles Halka Hittorf
John Marchiando, trumpet
- Gregory Wanamaker Elegy
Iridium Saxophone Quartet
- Alejandro Rutty Exhaling Space
Abe Franck String Quartet
- Micah Hood Poem (for my dad)
Micah Hood - Trombone; Ken Johnson - Soprano Sax
Ryan Bridwell - Piano; Michael Olivolas - Bass
Thomas Primožic - Drumset



Thursday, March 30th 9:30 AM, Keller Hall

Moshe Shulman

Seven Prophetesses (*World Premiere*)

Anne Harley, soprano; Barbara Pöschl-Edrich, harp

Miranda Shulman, violin

Chatter Trio

David Felberg, violin; Shanti Randall, viola

James Holland, cello

*This piece was made possible by a grant
from the Fromm Music Foundation*



Thursday, March 30th 6:00 PM, ARTS Lab — NOISEFOLD

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BIOGRAPHIES

Iridium Saxophone Quartet

The Iridium Quartet has been called a "superb group" by Fanfare Magazine and praised by Pulitzer Prize-winning composer Michael Colgrass as giving "a stunning performance ... with elegance and grace." Composers and audiences have commented "displaying an impressive balance of intense control and abandon with tremendous precision." The quartet draws upon a rich history of over ten years of collaboration between saxophonists Paul Nolen, Marcos Colón, Paul Forsyth, and Eric Lau.



Iridium has appeared as artists-in-residence upon invitation throughout the United States including the Festival of New American Music (FeNAM) in Sacramento, the John Donald Robb Composers' Symposium in Albuquerque, and Texas A&M University Artist Series. Iridium has given tours and performances throughout the United States, Puerto Rico, and the United Kingdom. A staunch supporter of new music, Iridium has commissioned and/or premiered major works by composers David Kirkland Garner, Peter Lieuwen, Roy Magnuson, Marcus Maroney, David Maslanka, Sonia Morales, David Rakowski, Ben Stonaker, and Carl Schimmel.

Iridium has several recording projects in the works. The quartet released its first CD of new American music in July 2014, entitled *Into Xylonia*. Partnering with Blue Griffin Records, Iridium received a prestigious 2012 Aaron Copland Fund Recording Grant, allowing the quartet to make the recording. A second recording will be released in early 2016 on Albany featuring David Maslanka's "Concerto for Saxophone Quartet and Wind Ensemble." In the spring of 2016, Iridium recorded its 2nd full length CD. This recording is slated to be released in early 2017.

Anne Harley

Anne Harley BA (Yale College); MMus, DMA (Boston University) is an award-winning Canadian performer-scholar, director and educator, serving as chair of music at Scripps College in Claremont, CA. Harley performs internationally as a specialist in contemporary classical music and extended voice techniques. She has premiered and recorded works by contemporary composers Evan Ziporyn, Ralf Gawlick, Peter Eötvös, John Harbison, Jodi Goble, Bill Alves, Christine Southworth, Yii Kah Hoe and Chairpruck Mekara, among others, and has been a soloist with BMOP, Handel & Haydn, Opera Boston, Bang On a Can, and others. Her solo performances are available on Hänssler Profil, Naxos, Sony Classics, Cadeloupe, Musica Omnia, einKlang, and BMOP/sound. In 2012, she founded the new commissioning project Voices Of The Pearl (www.voicesofthepearl.org). Voices of the Pearl presents, in new song cycles, texts by and about women esoteric practitioners from all traditions.



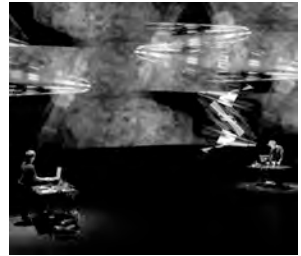
Barbara Pöschl-Edrich

Harpist Barbara Pöschl-Edrich enjoys a multi-faceted career performing in solo, chamber, and orchestral concerts, giving lecture recitals, as well as premiering many new works. She has performed throughout Germany, Austria, Italy, England, Japan, and the United States. A scholar of the historical harp, she also plays an Italian Baroque triple harp, a Renaissance double-row harp, and a Gothic single-row harp. Ms. Pöschl-Edrich graduated from the Mozarteum, Salzburg, went on to Trinity College of Music, London, and, in 2005, earned a Doctor of Musical Arts in Harp Performance and Historical Performance from Boston University, where she taught and performed until 2014. She currently lives in Munich, Germany.



Noisefold

We are transdisciplinary artists working at the fuzzy boundary blurring nexus of visual art, music and interactive cinema. Our work is hybridized, both solitary and social, often involving close collaboration with virtuosic performers, programmers, designers and scientists. We (Cory Metcalf and David Stout) began our creative conversation in New Mexico in 2003 and launched ourselves at the International Festival d'Art Video in Casablanca, Morocco in the spring of 2006, where we premiered our first evening length work



under our collective identity as NoiseFold. NoiseFold, in a word, amalgamates adjective, noun and verb. The name can conjure an immediate reference to noise music with its loud, near unbearable volumes, radical explorations of extreme frequencies, disjunctive ruptures, glitches and wall of sound dynamics. We do not discount these memes; however, our interests are larger. We exist as a fold or group, and we perform folding processes that reference both virtual origami and the three dimensional realization of protein molecules, aka protein folding. We acknowledge noise as the field of all possibilities. Noise is the prima materia – an alchemical concept sometimes attributed to Aristotle, prima materia can be thought of as an elemental formless state. In our work noise exists simultaneously as both a concept and a tangible material. Noise is manifest in various mediums, as a dynamic visual state, as a sonic field, as a data stream, as a collective cultural expression, as particle bombardment and as a condition of life.

Composers

Bill Alves

Bill Alves is a composer, video artist, and writer engaged at the intersections of musical cultures and technology. First studying the music of Java and Bali, he is now the director of the HMC American Gamelan. His book *Music of the Peoples of the World* is in its third edition from Cengage/Schirmer. His recordings include *The Terrain of Possibilities* (EMF), *Imbal-imbalan* (Spectral Harmonies), *Mystic Canyon*, and *Guitars & Gamelan* (both MicroFest Records). Alves's work with computer animation pioneer John Whitney inspired abstract computer animations with music, now released by the Kinetica Video Library as *Celestial Dance*. Alves is co-director of MicroFest and teaches at Harvey Mudd College.



Nicoletta Andreuccetti

Nicoletta Andreuccetti composes acoustic and electronic contemporary works. She is the recipient of numerous awards and her music has been performed at many international festivals dating back to 2009 and more recently at New Horizons Music Festival (USA 2013), Festival Music and Performing Arts (New York University 2013), Orchestra Sinfonica di Lecce 2013, Mixtur 2014 (Barcelona), ICMC World New Music Days 2014 (Athens), Festival Alla battaglia! 2014 in collaborazione con l'RSI, Bienal de Fin del Mundo 2015 (Chile), Expo 2015 (Milan), Muslab 2015 (Mexico), I Pomeriggi Musicali 2016 (Milan), INTER/actions 2016 Symposium (Bangor), New York City Electroacoustic Music Festival 2016, and the 12th International Symposium on Computer Music (CMMR) São Paulo. <http://www.nicolettaandreuccetti.it>



Per Bloland

Per Bloland is a composer of acoustic and electroacoustic music whose compositions range from intimate solo pieces to works for large orchestra and incorporate video, dance, and custom-built electronics. He has received awards and recognition from organizations including IRCAM, ICMA, SEAMUS/ASCAP, the Ohio Arts Council, Digital Art Awards of Tokyo, ISCM, the Martirano Competition, and SCI/ASCAP. Bloland is the co-creator of the Electromagnetically-Prepared Piano. He is an Assistant Professor of Composition and Technology at Miami University, Ohio. He received his D.M.A. in composition from Stanford University and his M.M. from the University of Texas at Austin. Scores may be purchased at www.babelscores.com/perbloland. For more information visit: www.perbloland.com



Eliza Brown

The music of composer Eliza Brown, described as “delicate, haunting, [and] introspective” by Symphony Magazine, has been interpreted by leading new music ensembles including ensemble recherche, Spektral Quartet, Wet Ink Ensemble, and Wild Rumpus New Music Collective. Her upcoming projects include a string trio for Network for New Music that responds to poetry by Susan Stewart and a music-theater project in collaboration with Ensemble Dal Niente. Eliza holds a DMA in composition from Northwestern University and joined the faculty of DePauw University as Assistant Professor of Music Theory and Composition in fall 2016.

**Christine Burke**

Christine Burke is a composer from Iowa City, IA, whose music has recently been recognized by the Earle Browne Music Foundation’s International Summer Academy, the Chicago Civic Orchestra Composer’s Project, Núcleo Música Nova, the University of Nebraska-Kearney New Music Symposium, and in collaboration with the JACK Quartet, NOW Ensemble, Cola Guitar Quartet, Kamratön Ensemble, and the Eclectic Laboratory Chamber Orchestra. She is currently pursuing a Master’s degree at the University of Iowa, where she has studied with Nomi Epstein and Josh Levine (composition) and Maurita Murphy Marx and Jorge Montilla Moreno (clarinet). Christine was previously a student of David Stock (composition) and Jack Howell (clarinet) at Duquesne University.

**Clifton Callender**

Clifton Callender is currently Associate Professor of Composition at Florida State University, where he also serves as Artistic Director of the FSU New Music Ensemble. His works are available on the Navona, New Ariel, and Capstone record labels. Callender’s music has been recognized by and performed at Spark Festival, Forecast Music, Composers Inc., Florida Electracoustic Music Festival, American Composers Orchestra, International Festival of Electroacoustic Music “Primavera en La Habana,” NACUSA Young Composers Competition, Northern Arizona University Centennial Composition, SEAMUS, North American Saxophone Alliance Biennial Conferences, World Harp Congress in Copenhagen, iChamber New Music Series, Composers Conference at Wellesley College, Ernest Bloch Music Festival, and pPIANISSIMO festival in Bulgaria.



Mark Dal Porto

Dr. Mark Dal Porto has had his works performed by such ensembles as the Czech Philharmonic Orchestra, Kiev Chamber Choir, Kiev Philharmonic Orchestra, Moravian Philharmonic Orchestra, Kühn Choir of Prague, National Symphony Orchestra of Ukraine, Texas Christian University Symphony Orchestra, Kronos String Quartet, Boston Metro Opera, Vanguard Voices and Brass, Wichita Falls (Texas) Chamber Orchestra, among others. Dal Porto has been commissioned by groups throughout the US. Dal Porto serves on the faculty of Eastern New Mexico University as professor of music and coordinator of Music Theory and Composition, and is a frequent guest composer and conductor. He received degrees from California State University, Sacramento and the University of Texas at Austin.



Daniel Paul Davis

As a composer Daniel explores melodic, linear and contrapuntal textures that incorporate elements of disparate forms including folk music, minimalism, micro-composition techniques and tonality all wrapped up in an accessible style. His works draw from a deep well of his spiritual life and frequently depict his personal experiences and dreams. He makes his home in Albuquerque, New Mexico where he is a teacher of introductory courses in music at CNM. He grew up in Wenatchee, Washington, receiving his music education at the University of Washington in Seattle.



Christopher Dietz

Christopher Dietz's compositions have been premiered in London, Auvillar, Montreal, Ottawa, New York, Los Angeles, Washington, Houston, Atlanta and Phoenix, among others. His works have been performed by numerous ensembles including Alarm Will Sound, The Orchestra of the League of Composers, Decoda, The East Coast Contemporary Ensemble, L'Orchestre de la Francophonie, Toledo Symphony, Orange County Symphony, and more. Recognition has come from ASCAP's Morton Gould Young Composer Awards, The Minnesota Orchestra Reading Sessions and Composer Institute, and participation in residencies at Copland House, Canada's Banff Centre, and The Camargo. Christopher holds a Ph.D. from the University of Michigan. He is currently an assistant professor of composition at Bowling Green State University in Ohio.



William Dougherty

William Dougherty's works have been performed throughout France and the US. as well as at festivals including Tectonics Festival NY, NYC Electroacoustic Music Festival, 47th Internationale Ferienkurse für Neue Musik, NY Philharmonic Biennale, Bowling Green New Music Festival, and broadcast on BBC Radio 3. Dougherty is the recipient of numerous recognitions and awards from BMI, PARMA Recordings, the PRS for Music Society, Sound and Music, the American Composers Forum, the Philadelphia Orchestra Association, the Institute for European Studies, and the UK Foreign Aid and Commonwealth Office. He graduated with a B.Mus. in Composition from Temple University and earned his Master's from the Royal College of Music. He is currently pursuing a D.M.A. at Columbia University.



Corey Dundee

Corey Dundee is a Los-Angeles based composer and tenor saxophonist of the international-award-winning Kenari Quartet. A recipient of Chamber Music America's 2016 Classical Commissioning Grant, Corey was also recently selected to attend the 2016 Norfolk New Music Workshop as a composition fellow. His music has been performed throughout the United States and Europe, and he has received commissions from the Taos Chamber Music Group, Chamber Music America, the UNC Sax ensemble, and the Norfolk New Music Workshop. Corey holds a M.M.



in Composition from the University of Southern California, and B.M. degrees in Composition and Saxophone Performance from Indiana University. His composition teachers have included Donald Crockett, Ted Hearne, Samuel Adler, Don Freund, and Claude Baker, and he has studied saxophone with Otis Murphy, Taimur Sullivan, and Timothy McAllister.

Stanley Friedman

Stanley Friedman's compositions have been premiered by New Zealand Symphony Orchestra, Memphis Symphony, l'Ensemble Intercontemporain, Los Angeles Philharmonic Chamber Music Society, Northwestern University Orchestra, Wilma Smith Quartet, Spanish Brass, Italian WonderBrass, Canadian Brass, and international music festivals. He is a four-time winner of the International Trumpet Guild Composition Prize. After earning a DMA in composition at the Eastman School of Music, Friedman held principal trumpet positions in New Zealand, Israel, and Hong Kong, among others. He has recorded for motion pictures, television and CDs. Teaching includes Victoria University, Tel Aviv University, Interlochen Arts Academy, University of Mississippi among others. Friedman tours internationally, conducting, soloing, and presenting master classes in Europe, Australasia, and the US.



Marta Gentilucci

Marta Gentilucci's music has been performed in Italy, France, Germany, Korea and Japan, USA and UK by such ensembles as Wind Quintet from the Orchestra Nazionale RAI, Ensemble Surplus, Interzone Percettibile, Ensemble Ascolta, cros.art ensemble, Neue Vocalsolisten Stuttgart, Ensemble Intercontemporaine, Jack Quartet, Chiara Quartet, Ensemble L'Arsenale, Ensemble Hand Werk, Nickel Ensemble, Elision Ensemble, Promenade Sauvage, Ensemble Dal Niente, Ensemble Contrechamps, Orchestra and Choir of the Staatstheater Darmstadt (DE). Her electronic music has been selected for the Seoul International Computer Music Festival, New York City Electroacoustic Music Festival, and numerous International Computer Music Conferences around the world. Gentilucci has studied composition at the Conservatory "L. Cherubini" in Florence, the University of Music in Stuttgart, Cursus1 at Ircam. She is currently finishing the Ph.D Program in composition at Harvard University. In 2017, she will be composer in residence at IRCAM with a research project on voice and voice extended techniques.



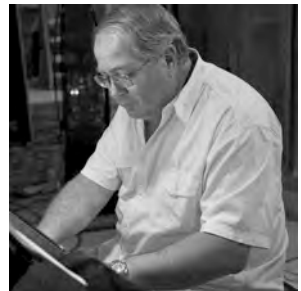
Peter Gilbert

Peter Gilbert's work combines traditional instrumental writing with elements of improvisation, live-performed electronics, and other media. He has held residencies in Europe and the US at festivals and institutions like the ZKM Institut für Akustik und Musik and the Akademie Schloss Solitude (Germany). Accolades and commissions have come from the Barlow Foundation, the Russolo Foundation, the Look & Listen Festival, the Third Practice Festival, and IMEB (Bourges). He has a PhD from Harvard University and has taught at Harvard, Wellesley College, Northeastern University, and the Cleveland Institute of Music, and currently teaches composition at the University of New Mexico. His music can be heard on releases from New Focus Recordings and at <http://petergilbert.net>.



Arthur Gottschalk

Arthur Gottschalk is Professor of Music Composition at Rice University's Shepherd School of Music. He founded and directed the university's electronic and computer music laboratories until 2002, and chaired the department from 1997-2010. Among many awards, he has won First Prize in the XXV Concorso Internazionale di Composizione Originale (Corciano), the Bogliasco Fellowship, the Charles Ives Prize of the American Academy of Arts and Letters, the 2014 Gold Medal, and the 2015 Gold Medal, Best of Show, and Recording of the Year from the Global Music Awards. Residencies include the Columbia-Princeton Electronic Music Center, the Piccolo Spoleto Festival, and the American Academy in Rome. He is published and recorded internationally.



Luke Gullickson

Luke Gullickson is a musician and writer based in New Mexico. His projects stretch from indie-folk songwriting toward broader and quieter forms of chamber music inspired by place, geography, language, literature, shamanism, and divination. Luke plays piano and guitar with the infamous Grant Wallace Band and releases albums under his own name and the moniker Golconda. He is co-director of Two Labyrinths Records. An occasional theater music director and wilderness guide, Luke holds an MM in composition from the University of Texas at Austin and has been a TD Jazz Fellow at the Banff Centre and Artist-in-Residence at the Ucross Foundation, Virginia Center for the Creative Arts, Brush Creek Arts Foundation, High Concept Laboratories, and Joshua Tree National Park.



Charles Halka

Charles Halka's music has been performed in North America, Europe, and Hong Kong, including performances by the Cabrillo Festival Orchestra, Lviv Philharmonic, Mexican National Symphony, counter)induction, Fort Worth Opera Studio, Volti, and Callithumpian Consort. Venues include the ISCM World Music Days, Palacio de Bellas Artes, and the Coolidge Auditorium of the Library of Congress. As a Fulbright grantee, he spent a year in Lithuania. He is a recipient of the Copland House Residency Award and has also been in residence at the MacDowell Colony and at the Sarbievijaus Cultural Center. Charles earned degrees from the Peabody Conservatory and Rice University and is Visiting Lecturer at the University of Nevada, Las Vegas.



Micah Hood

Trombonist, improviser, lecturer and composer/arranger, Micah Hood received his Masters of Music degree from the UNM in Music Performance and Theory/Composition and a Bachelor of Music degree from Texas Tech University in Music Performance. His compositions and arrangements have been performed by many musicians and ensembles, including: Pentet, the Albuquerque Youth Symphony, and the Texas Tech Red Trombone Choir. As an advocate for new and experimental music, he is involved with electro-acoustic improvisation as a member of Martian Funk and has a collaborative installation series with sound engineer Rodney Gurule and photographer Ursula Coyote. Hood is a lecturer of Music Appreciation at the University of New Mexico and a lecturer of Music Theory at the Santa Fe Community College School of Art and Design. He gives clinics and masterclasses in performance, composition, free improvisation, jazz and music technology to schools within the southwest.



José-Luis Hurtado

Composer José-Luis Hurtado's music has been performed across continents by performers such as Boston Modern Orchestra Project, Jack Quartet, International Contemporary Ensemble, Talea, Quatuor Molinari, Tony Arnold, Garth Knox, Le Nouvel Ensemble Moderne, and the Arditti Quartet among others. He has been the recipient of many important international composition prizes in Mexico, the United States, Canada, Austria, Romania, France, and Italy. He holds a Ph.D. from Harvard University, where he studied under Davidovsky, Czernowin, Lindberg, Ferneyhough, and Lachenmann.



Karena Laurel Ingram

Karena Ingram is a contemporary composer based in Baltimore, Maryland. Beginning her musical career at the age of nine with self-teaching in violin and music theory, she is a recent graduate of the University of Maryland, Baltimore County, receiving her Bachelor of Arts in music composition. Her compositions have been performed often at UMBC, notably as part of the Livewire Festival, and her works "Cytokinesis" and "Gaea's Nature" were selected for the UMBC Honors Recital in 2015 and 2014, respectively. She was the producer of Convergence, the first Student Composers Festival at UMBC in 2015. Ingram studied composition under composer Linda Dusman.



Jihyun Kim

Jihyun Kim graduated from Seoul National University with her B.Mus. (Valedictorian) and master's degree in composition. She graduated with an M.Mus. from Indiana University Jacobs School of Music and is currently pursuing a Mus.D. at Indiana University. Her works have been performed at the Korean Music Expo, Daegu International Contemporary Music Festival and 40th Annual Pann Music Festival, and 2016 ISCM World Music Days. Recent works have been performed by Timf Ensemble and Ensemble Mise-en. She has won the Libby Larsen Prize (IAWM), 2015 Search for New Music Competition, the Merit Awards in the 1st Lin Yao Ji International Competition for Composition (Hong-Kong), and the second prize in the 35th Annual Contemporary Music Society Competition for Composition (Korea).



Füsün Köksal

A native of Turkey, Füsün Köksal graduated from the Hochschule für Musik Köln. Köksal holds a PhD in composition, minoring in theory from the University of Chicago. Köksal's music has been programmed at festivals including Schleswig Holstein Music Festival, Via Stellae Festival, Turkkfest, Toronto Summer Music Festival, Forum Neuer Musik, and Fertile Crescent. Derek Bermel, Ensemble Modern Academy, Penderecki String Quartet, Ensemble Calliopée, Orchestre Nationale de Lorraine, Arditti String Quartet, Pacifica Quartet, eighth blackbird, Royal Liverpool Philharmonic Orchestra's 10:10 Ensemble, Ensemble Fire-Wire, Dafo Quartet, Bilkent Symphony Orchestra, Vermont Contemporary Music Ensemble, Vertex Sonore, Hezarfen Ensemble, and Bilkent Ensemble have performed her music. Her works have been published internationally. She currently lives in İzmir and teaches at the Yaşar University.



Emilie LeBel

Canadian composer Emilie Cecilia LeBel is active in the music community in various capacities: composing, teaching, curating, and organizing. She is presently the TD SoundMakers Composer-in-Residence with Soundstreams Canada and Jumblies Theatre, and she is Assistant Professor at the University of Montana, where she teaches composition and music technology. Emilie is a member of Blue Moss Ensemble with composers Anna Höstman and Mitch Renaud. She completed her doctorate in composition at the University of Toronto in 2013. Emilie was the 2015 RBC Emerging Composer-in-Residence for the National Youth Orchestra of Canada and was also named winner of the Toronto Arts Foundation Emerging Artist Award. She currently splits her time between Missoula (MT USA), and Toronto (ON Canada). www.emilielebel.ca



Wendy Wan-Ki Lee

Wendy Wan-Ki Lee is an Associate Professor of Music Composition at the Chinese University of Hong Kong. Currently, she serves as a Visiting Scholar at the University of Chicago. Wendy received her Ph.D. in Composition and Theory from the University of Michigan. Wendy is the recipient of commissions and honors from the American Academy of Arts and Letters, Chicago Ensemble, Contemporary Record Society, Renée B. Fisher Composer Award, and many others. In 2012, she was awarded a Humanities Fellowship from CUHK. As a pianist, Wendy has premiered many pieces by herself and other living composers. As a theorist, Wendy is interested in interdisciplinary research. Her work on music by Chinese-American composers has appeared in several journal articles.



Peter Lieuwen

The music of Peter Lieuwen has been commissioned, performed, and recorded by orchestras, small ensembles, and artists throughout North America and Europe. His orchestral works have been introduced by such orchestras as The Royal Philharmonic Orchestra, Saint Louis Symphony, Pacific Symphony Orchestra, Slovak National Symphony Orchestra, and the Mexico City Philharmonic. Lieuwen is currently Professor of Music and Composer-in-Residence in the Department of Performance Studies at Texas A&M University. His compositions are published by Keiser Classical/Southern Music and recorded on Albany, Crystal, MSR, Naxos and New World labels. www.peterlieuwen.com



Roy D. Magnuson

Roy David Magnuson has composed music for orchestra, wind ensemble, concert band, chamber ensembles, vocalists, electroacoustic ensembles, and films. His works have been performed throughout the United States at venues such as the Red Note Music Festival, the New Music Cafe, Illinois State University, Ithaca College, University of Nebraska-Lincoln, University of Arkansas-Fort Smith, University of Texas-Arlington, University of Alabama-Tuscaloosa, and by the Elan String Quartet, the Quasari Quartet, the Quad City Wind Ensemble, and the Air Force Band of Mid-America. Roy received his B.M. Theory/Composition from Illinois State University in Normal, Illinois, his M.M. Composition from Ithaca College in Ithaca, New York, and his D.M.A from the University of Illinois. Roy is currently an Instructional Assistant Faculty member at Illinois State University and his music is recorded on Albany Records.



Victoria Malawey

Victoria Malawey is Associate Professor of Music and Chair of the Music Department at Macalester College where she teaches courses in music theory, composition, and gender and music. She has written music for mixed chamber and vocal ensembles, which has been performed at venues throughout the U.S. and internationally. Jeanné Inc has published several of her compositions for woodwinds. She studied composition with Robert Lombardo at Chicago Musical College at Roosevelt University and Sven-David Sandström at the Jacobs School of Music at Indiana University. Learn more about Malawey's music at victoriamalawey.com.



Paul Marquardt

Paul Marquardt (Albuquerque, NM) is a composer, pianist, software designer and developer writing a suite of software applications to assist in composing music. He holds degrees from the Eastman School of Music and the University of Illinois at Urbana-Champaign. Marquardt's music has received awards from ASCAP and BMI, and has been performed by ensembles and soloists throughout the US. Recordings of his works are available on Frog Peak Records. He was a core composer and performer in the BONK New Music Festival in

Tampa and was the co-founder of the FUN Music festival in Urbana, Illinois. Recent performances include the Focus! Festival at Julliard School, The Spectrum, Ostrava Festival, Chatter Chamber, and the 2016 NASA National Convention.

Joshua Marquez

Joshua Marquez is a Filipino-American composer whose music explores the liminal space between tone and noise. Seering a sonic imprint of cultural identity, his tranquil investigations of the noise spectrum represent the internal conflicts of multiculturalism and the Asian American struggles of alienation and assimilation. Through the fusion and fission of disparate timbres, Marquez's polemic deconstruction of sound has been hailed as "cutting-edge" (*The Gazette*) and "haunting" (*The Daily Iowan*).



Marquez's music has been performed and recorded, internationally, by ensembles and musicians such as the JACK Quartet, Brno Philharmonic, Akropolis Reed Quintet, and released on RMN (UK), Sarton (PL), and E.M.P.i.R.E.S (USA) record labels. Marquez holds a PhD from the University of Iowa. For more information: www.joshuamarquez.com

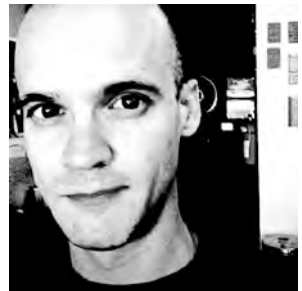
Zvonimir Nagy

Zvonimir Nagy is a Croatian-born composer based in Pittsburgh. Nagy earned a Mus.D. in composition from Northwestern University. He has written for and received commissions from the Seattle Symphony, the BBC Scottish Symphony Orchestra, pianists Geoffrey Burleson and David Kalhous, the Boston Choral Ensemble, Alia Musica Ensemble, Reed III Ensemble, First Reading Project Ensemble, Triano Quintet, Trio Jónio, Cleveland Contemporary Chamber Players, Fused Muse Ensemble, and JACK Quartet, among others. A selection of his music is published by Musik Fabrik Edition and at Paraclete Press and World Library Publications. Nagy is Assistant Professor of Music Composition at Duquesne University in Pittsburgh.



Christian Newman

Christian M Newman (b.1981)- Albuquerque, New Mexico
From childhood aspiring metal drummer to late-blooming concert pianist and progressive composer, Newman has absorbed a myriad of stylistic influences as a performer and avid student of western musical tradition. His catalog is similarly diverse and includes music for woodwind quintet, wind symphony, electronics, orchestra, percussion ensemble, chamber pieces for brass duo, rock band, and piano solo. Ever fascinated with dense textures, his thickly woven sound designs often relate a studied and sober approach to style and tone, while shades of '80's new wave and post punk provide a more volatile impetus.



Kirk O’Riordan

Kirk O’Riordan is an active composer, conductor, saxophonist, and teacher. His music has been performed in Canada, China, Costa Rica, Cyprus, Finland, Italy, and Russia; and in thirty of the fifty United States. Recordings of his works appear on the Ravello, Centaur, ERM-Media and EnF labels, and feature performances by Lawrence Stomberg, Marianne Gythfeldt, Holly Roadfeldt, and Frederick L. Hemke. He has recently received commissions from AVIDduo, Saxton Rose, and Holly Roadfeldt.

O’Riordan serves as Associate Professor of Music and Director of Bands at Lafayette College. He studied composition with Rodney Rogers, Randall Shinn, James De Mars, Glenn Hackbarth, Burton Beerman, and Marilyn Shrude. He has studied saxophone with Frederick L. Hemke, John Sampen, and Eugene Rousseau.



Karola Obermüller

Karola Obermüller’s composing, described by the New York Times as *“hyperkinetic music”*, is constantly in search of the unknown. She has received commissions from the National Endowment for the Arts, the Fromm Music Foundation, Ensemble Modern, the International Contemporary Ensemble, Nouvel Ensemble Moderne, the Frankfurter Bachkonzerte, the Bayerischer Rundfunk, Saarländischer Rundfunk, Staatstheater Nürnberg, Theater Bielefeld, Theater Bonn, and the Ernst von Siemens Music Foundation. A portrait CD with the WERGO Contemporary Music Edition is set to be released in the near future. Since receiving a doctorate from Harvard University, Obermüller has taught composition at the University of New Mexico.



Julietta Rabens

Julietta Rabens received her MM and DMA degrees in composition from the University of Nebraska-Lincoln studying with Randall Snyder. At UNL she attended composition master classes with John Corigliano, Libby Larsen, Peter Schikele, and others. She received her second MM in Harp from Northern Illinois University studying harp with Liz Cifani and special education with Dr. Ron Price, former director for Healing Harps. Julietta serves as the director for Healing Harps, which provides harp music in clinical settings and instruction for individuals with special needs. Julietta remains active as a composer and arranger with a catalogue of commissioned pieces available at Amazon.



Leah Reid

Leah Reid is a composer of acoustic and electroacoustic music. She has won numerous awards, including the International Alliance for Women in Music's (IAWM) Pauline Oliveros Prize and the Film Score Award in Frame Dance Productions' Music Composition Competition. Her works are frequently performed throughout Europe and North America, with notable premieres by Accordant Commons, the JACK Quartet, McGill's Contemporary Music Ensemble, Sound Gear, Talea, and Yarn/Wire. Reid's primary research interests involve the perception,

modeling, and compositional applications of timbre. She received her D.M.A. and M.A. in composition from Stanford University and her B.Mus from McGill University. Samples of her music are available through Ablaze Records. More at www.leahreidmusic.com.



Patrice Repar

Composer/performer Patricia Ann Repar has collaborated with artists in contemporary theatre, dance, sculpture, and video, and her musical interests have been pursued through travel and research in Africa, Central America, Europe, the Middle East, and Central and Southeast Asia. Repar's pieces reflect an interest in multimedia and multiculturalism; in sound, gesture, and image; in clinical observations on sound and healing; in experiments in performance and technology; and in studies on the relationship between creativity and collaboration.

She is an Associate Professor in the departments of Music and Internal Medicine (section of Integrative Medicine) and she founded and currently directs Arts-in-Medicine at UNM, which is a nationally recognized program of clinical service, research, and education (please see <http://artsinmedicine.unm.edu>). Dr. Repar is currently working in collaboration with artists and medical professionals from South Africa and Uganda to explore the potential for health education and promotion through the arts in African communities.



Alejandro Rutty

Alejandro Rutty's compositional output includes orchestral, chamber and mixed-media music, arrangements of Argentine traditional music, and innovative outreach projects. His compositions have been played by the Boston Modern Orchestra Project, Indianapolis Chamber Orchestra, National Symphony Orchestra of Argentina, National Symphony Orchestra of Brazil, Porto Alegre Symphony Orchestra, American Modern Ensemble, the Red Clay Saxophone Quartet, and the Cassatt and Carlos Chávez String Quartets among other groups. Recordings have been released by Navona Records, Capstone Records, Albany Records, Arizona University Recordings, and ERM Media. Alejandro Rutty is Associate Professor of Music at the University of North Carolina at Greensboro.



Marc Satterwhite

Marc Satterwhite's music has been performed in diverse venues all over the United States, as well as many countries abroad on four continents. A native of Texas, he studied double bass and composition at Michigan State University and Indiana University. He had a career as an orchestral bassist and taught in Michigan and Texas before taking his current position at the University of Louisville. In addition to his teaching duties, he is the Director of the Grawemeyer Award for Music Composition. He has two CDs of his chamber music on the Centaur Label, Witnesses of Time and Spiky Epiphanies, with a third on the way. His music is also recorded on the Alba, Summit, Coronet, KCM, Arizona University Recordings, and Crystal labels.



Alexander Schwarzkopf

Alexander Schwarzkopf was born in Colorado Springs, CO, to a family of creative artists. He has premiered his works throughout the US and Germany including the Oregon Bach Festival Composer's Symposium, Zeitgeist Mad Hatter's Composer Feature Series, Newton Free Library, Festival for Moving Arts, KiMo Theatre, Plan B Santa Fe, Rodey Theatre and Perspectives of Sound-Cascadia Composers (NACUSA), Klavierfestival-Lindlar, and DeutscherTonKünstlerVerein "Musik Aktiv." Alexander is the founder and artistic director of "Piano Perspectives @ AMoCA," a festival and masterclass held at the Anderson Museum of Contemporary Art in Roswell, NM. Alexander holds a D.M.A. in Piano Performance from the University of Oregon. Alexander lives in Eugene, Oregon. More at www.ajsmusic.org.



Moshe Shulman

Russian-born Israeli composer, violin, viola, bandoneon and accordion player, Moshe Shulman holds a Bachelor and Master of Music degrees in composition from the Jerusalem Academy of Music and a Ph.D. in composition from the NY State University at Buffalo. His music has been performed in Israel, Canada, the US, Russia, France, and Hungary with various ensembles such as Norrbotten NEO, Juventas New Music Ensemble, Le Nouvel Ensemble Moderne, Meridian Brass Quintet, Slee Sinfonietta, International Contemporary Ensemble, and Arditti Quartet. As a student he received numerous awards, scholarships and assistantships including in 2009, 3rd Place at the Jurgenson Contemporary Music International Competition in Moscow. In 2015, Shulman was awarded a Fromm Foundation Commission from Harvard University.



Rob Smith

Rob Smith's music is frequently performed throughout the US and abroad. His music has received numerous awards, including from the Aaron Copland House, ASCAP, and the National Band Association. Commissions have come from the Texas Music Festival Orchestra, the New York Youth Symphony Chamber Music Program, and the American Composers Forum, among others. In 1997, a Fulbright Grant to Australia led to a teaching position at the University of Wollongong. From 2003-2014 he served as one of the artistic directors of Musiqa (Houston). Smith is Associate Professor of Music Composition and Director of the AURA Contemporary Ensemble at the University of Houston's Moores School of Music. Boosey & Hawkes, Carl Fischer, C-Alan Publications, and Skitter Music Publications publish his music.



Suzanne Sorkin

Suzanne Sorkin has received awards and commissions from the Fromm Music Foundation, Chamber Music Now, Violin Futura, Third Millennium Ensemble, counter)induction, ASCAP, Meet the Composer, and others. Her work has been programmed on Piano Spheres, Washington Square Contemporary Music Society, Denison University New Music Festival, Chamber Music Quad Cities, Florida State University Festival of New Music, and Vassar Modfest. She has written for ensembles including Melomanie, Mannes Trio, Cabrini Quartet, Cleveland Chamber Symphony, Third Angle, and Aspen Contemporary Ensemble. Residencies include Millay Colony for the Arts, Virginia Center for the Creative Arts, Ragdale Foundation, Artists' Enclave at I-Park, ART342, Brush Creek, Kimmel Harding Nelson Center, and Atlantic Center for the Arts. Sorkin currently teaches and serves as chair of the Department of Music, Theatre and Film at Saint Joseph's University.



Sierra Stackhouse

Sierra Stackhouse is an undergraduate music theory and composition student at the University of New Mexico. She was born in Aztec, New Mexico, where she took piano lessons starting at age eleven and participated in several high school ensembles. A Winner of the 2017 Scott Wilkinson Composition Competition, Sierra plans to add a third movement to her featured piece, North, and may expand this project into a larger collection of music for solo piano. Nature, art, and emotion are the primary inspirations for her music.



Falko Steinbach

Worldwide renowned pianist Falko Steinbach performs and teaches at many international festivals in America, Asia and Europe. He gave his first public recital at age twelve and won his first piano competition at seventeen.

In 1987, Steinbach received a DAAD scholarship from the German government. He has recorded 16 CDs and is a Steinway artist. As a composer, Steinbach has created an extensive oeuvre with more than 50 compositions. An extraordinary number of reviews and articles as well as awards and two doctoral theses reflect great respect and recognition for his unusual artistic, humanitarian and pedagogic achievements.



Ingrid Stölzel

Ingrid Stölzel's compositions are performed in concert halls and festivals worldwide. She is a recent winner of the RED NOTE Composition Competition, Ortus International New Music Competition, and Cayuga Chamber Orchestra Composers Competition. She teaches composition at the University of Kansas and previously served as Director of the International Center for Music at Park University. At the heart of her compositions is a belief that music can create profound emotional connections with the listener. Stölzel is a native of Germany and has resided in the United States since 1991. For more information please visit: www.ingridstolzel.com.



Paul Thomas

Paul Thomas is assistant professor in music theory and composition at Texas Woman's University in Denton, TX. His wide range of compositional interests include writing for performer and electronics, acoustic chamber music, and group improvisation. Paul's music has been performed at conferences and venues throughout the United States and Europe and is published through Carl Fischer and BriLee Press.



Gregory Wanamaker

Gregory Wanamaker's music is regularly commissioned and performed by soloists and ensembles worldwide. His best-known works are those that exploit unique timbral and technical extensions of wind instruments. To date, his *Duo Sonata* has received over 350 performances worldwide, and his *deus sax machina* is a standard competition piece for saxophonists around the world. Wanamaker often collaborates with American artist Carrie Mae Weems and British director and writer Garth Bardsley. His projects have received support from several organizations including the National Endowment for the Arts and the New York State Council on the Arts. His music appears on twenty albums on seven commercial labels. Wanamaker is Professor of Composition at the Crane School of Music, where he has taught since 1997.



Faculty and Guest Performers

Abe Franck String Quartet

The Abe Franck String Quartet is a graduate-student ensemble at the University of New Mexico named in honor of Abraham Franck, Ph.D., of Minneapolis. The group is presently comprised of students from Brazil, Honduras and the United States. Current members are Guilherme Pimenta and Ayisha Moss, violins; Grazzia Sagastume, viola; and Ian Brody, cello. The group is coached by David Schepps of the UNM Department of Music.



Ian Brody

Cellist Ian Brody is from Albuquerque, New Mexico. Ian completed a Bachelors of Music in 2012 at Willamette University in Salem, Oregon, and completed his Masters degree in cello performance at the University of New Mexico in 2015. Ian was the recipient of the Abraham Franck String Quartet graduate assistantship at UNM, and has performed with numerous ensembles, including New Music New Mexico, the New Mexico Philharmonic, the San Juan Symphony, the Abe Franck Graduate String Quartet, and the Waller String Quartet.



Kristin Ditlow

Kristin Ditlow, pianist, harpsichordist, vocal coach and conductor, enjoys a career in opera and recital collaboration in the United States and abroad. She is an alumna of the Oberlin Conservatory of Music, Westminster Choir College, Tanglewood Music Center and Merola Opera Program and holds a D.M.A. from the Eastman School of Music in accompanying and chamber music. She is the Faculty Vocal Coach at UNM and Music Director of the UNM Chamber Singers, UNM's top auditioned and endowed choral ensemble. Dr. Ditlow is devoted to promoting new music and cross-genre projects and is a founder of the Lukens Piano Trio and Albuquerque house-concert series Movable Sol.



Anne Eisfeller

Anne Eisfeller is the Principal Harpist of the New Mexico Philharmonic, Santa Fe Symphony, and Opera Southwest. She has also performed with the Santa Fe Chamber Music Festival, Santa Fe Opera, Chamber Orchestra of Albuquerque, and El Paso Symphony. During the summer she is a guest faculty member of the Assisi Festival in Italy and the harpist for the Oregon Coast Festival, Britt Festival, and Sunriver Music Festival in Oregon. Ms. Eisfeller received Bachelor of Music and Master of Music degrees from Indiana University, both with High Distinction.



David Felberg

David Felberg, Albuquerque native, violinist and conductor, is Artistic Director and co-founder of Chatter Sunday, Chatter Cabaret, Chatter 20-21. He is Concertmaster of the Santa Fe Symphony and Music Director of the Albuquerque Philharmonic, teaches contemporary music at UNM, and is the associate concertmaster of the NM Philharmonic. He maintains a robust conducting and concert soloist career, performing throughout the Southwest. He made his New York debut in Merkin Hall in spring 2005. David received a Bachelor of Arts in History from the University of Arizona and a Master of Music in Conducting from the University of New Mexico. David plays a J.B.Vuillaume 1829 violin.



Kimberly Fredenburgh

Kimberly Fredenburgh is associate professor of viola at the University of New Mexico. She was the assistant principal viola of the New Mexico Symphony Orchestra for 10 years and is currently acting principal viola of the New Mexico Philharmonic. She performs regularly with the Santa Fe Opera Orchestra and has appeared in Carnegie Hall with Sir Georg Solti conducting. She has taught master classes and performed in recitals in Brazil, Mexico, Portugal, Spain, Italy and Monaco, South Africa, and Canada.



Jennifer Lau

Flutist Jennifer Lau is on the music faculty at the University of New Mexico. She has served as the coordinator of the National Flute Association's Newly Published Music Competition and performs regularly with the Santa Fe Concert Association. As a soloist and chamber musician, she has performed at NFA conventions, World Saxophone congresses, the North American Saxophone Alliance National Conference and the International Clarinet Association's ClarinetFest.



Tzu-Feng Liu

A native of Taiwan, Tzufen performs intensively throughout the United States, Europe, and Asia as a soloist, chamber musician, and collaborative artist including venues such as the Etheredge Center, Weill Recital Hall at Carnegie Hall, Foellinger Great Hall at Krannert Center for the Performing Arts, Anderson House at Washington DC, and the Embassy of the Republic of Poland. She received a graduate degree from the University of Illinois at Urbana-Champaign. Tzufen's enthusiasm for contemporary music has led her to premiere compositions in many new music festivals including the Electronic Music Midwest Festival, CHASM Festival, the Society for Electroacoustic Music in the United States, the John Donald Robb Composers' Symposium, and Santa Fe International Festival of Electroacoustic Music.



John Marchiando

Praised as “one of the finest trumpeters of his generation,” John Marchiando serves as Assistant Professor at UNM, Principal Trumpet with the New Mexico Philharmonic, and as a member of Summit Brass and Tromba Mundi. Marchiando has given master classes and clinics worldwide, including the Rafael Méndez Brass Institute, College-Conservatory of Music (CCM), Univ. of Illinois, Univ. of Colorado, Univ. of Denver, and Royal Northern College of Music (UK). Active as a soloist, John has performed with ensembles across the globe, including Summit Brass, Denver Municipal Band, United States Navy Band, Canticum Novum, La Crosse Symphony Orchestra, Chatter 20-21, and more. John received degrees from the University of Michigan (B.M. '92, M.M. '95) and Arizona State University (D.M.A. '04).



New Mexico Contemporary Ensemble

Founded in early 2016, the New Mexico Contemporary Ensemble (NMCE) aims to bring the music of the past century's most prolific and creative composers to the audiences of New Mexico. By commissioning and programming modern classical music of the Americas, NMCE presents an assortment of artistic landscapes that resonate within the diverse culture of the Southwest. We are very excited to be having our first annual James Tenney Memorial Symposium, several multidisciplinary projects, and a Midwest tour during the upcoming summer season.



New Music New Mexico

New Music New Mexico (NMNM) is the student contemporary music ensemble at the University of New Mexico made up of graduate students and advanced undergraduates. NMNM plays a variety of works from classic contemporary repertoire such as Tenney, Boulez, Reich, Brown, and Takemitsu, and tackles challenging repertoire from recent years such as Murail, Parades, Lang, and Saariaho.



Scott Ney

Scott Ney has appeared as a soloist, chamber musician, and clinician throughout the United States and Europe. He has a strong interest in collaborating with performers and composers and commissioning new works for percussion. A faculty member at the University of New Mexico since 1998, Ney is Associate Professor of Music and Director of Percussion Studies. He is principal timpanist with the Opera Southwest Orchestra, a tenured member of the Music in the Mountains Summer Festival Orchestra in Grass Valley, CA, and an active percussionist with the New Mexico Philharmonic, Santa Fe Opera Orchestra, and Santa Fe Symphony.



Valerie Potter

Associate professor of flute at UNM since 1998, Valerie Potter performs as principal flutist of the New Mexico Philharmonic and has held the piccolo position with the Santa Fe Opera Orchestra. She received her bachelor of music degree from Indiana University and a master of music from Yale University. She has performed with many orchestras across the country including the Cincinnati Symphony, the Detroit Symphony, the San Antonio Symphony, the San Francisco Symphony and the Houston Symphony. She has been featured as a soloist with the New Mexico Symphony, performing music by CPE Bach, Mozart and Lowell Liebermann.

**Cármelo de los Santos**

Brazilian violinist Cármelo de los Santos has appeared as a soloist and as a recital player with major orchestras in Brazil and South America and performed at Carnegie Hall as a soloist and conductor. He was awarded the “VII Eldorado Prize”, São Paulo, the IV “Júlio Cardona” International Competition and first prize in the “I Young Talents of MEC Radio Competition”, in Rio de Janeiro. He graduated from Rio Grande do Sul Federal University, Brazil, studied at the Manhattan School of Music and holds a doctoral degree from the Univ. of Georgia and is currently Associate Professor of violin at UNM.

**David Schepps**

David Schepps has been cello professor at UNM since 1999. His career includes conducting concerts in the United States and abroad, including soloist with the Calgary Philharmonic, Christchurch-New Zealand Chamber Orchestra, Orquestra Sinfonica de Veracruz-Mexico, and the New Mexico and Santa Fe Symphonies. He has performed recitals at New York’s Lincoln Center Library, Washington D.C.’s Phillips Collection, in Mexico, Switzerland and Taiwan. A master class teacher internationally, he studied at New York’s Mannes and Manhattan Schools of Music, Arizona State University (DMA), Banff Centre, and the Yale/Norfolk Chamber Festival.

**Miranda Shulman**

Miranda began violin studies at age five under the tutelage of Betty Haag in Chicago, Illinois. She continued her studies on scholarship and now holds a B.M. in Performance, Performance Certificate and an M.M. in Performance. Her principle teachers include Michael Ludwig, Elmar Oliveira, Laurie Smukler and Tom Halpin. She was Teaching Assistant to Janet Sung at SUNY Fredonia and taught undergraduates and coached chamber ensembles. She has performed internationally in China along side Gil Shaham and in Germany with Gewandhaus Orchester. She is currently Assistant Principle of the Huntsville Symphony Orchestra and teaches privately.



Chad Simons

Dr. Chad Simons is the Associate Director of Bands and an Associate Professor of Music at UNM. Active as a clinician, adjudicator, and guest conductor, he has given clinics, lectures, and conducted concert bands across the country and has directed the Zia Marching Band Fiesta for 11 years. Dr. Simons has had the opportunity to work with numerous composers such as Michael Colgrass, Steven Gryc, Joseph Turrin, Jennifer Higdon and Joni Greene. The UNM Symphonic Band regularly premieres new works under his direction. Professor Simons holds a Bachelor of Music Education from the Univ. of Montana, Missoula, a Master of Music in Wind Conducting from Oklahoma State Univ., Stillwater, and a Doctorate in Wind Conducting from the Univ. of Kansas, Lawrence.



Tim Skinner

Timothy Skinner is the bass clarinetist for the New Mexico Philharmonic, having won the position in September of 2015. In addition to performing in many parts of the United States, Dr. Skinner has performed internationally in Japan, Taiwan, Hong Kong, Macau, China, and England. He holds degrees in music from California State University Northridge (BM), the University of New Mexico (MM), and the University of Texas at Austin (DMA). Dr. Skinner has performed with distinguished ensembles such as the Dallas Winds, Santa Fe Opera, the New Mexico Winds, and the Santa Fe Symphony.



Fred Sturm

Fred Sturm, a University of New Mexico alumnus (M.M. 1979), specializes in the piano music of Latin America, with a particular emphasis on Heitor Villa-Lobos. He has performed regularly in the Albuquerque area and beyond for the past three decades and has recorded six CDs to date, most recently *Federico Ibarra, Music for Piano*. In a review of that CD, Peter Burwasser wrote, "He plays the music of Ibarra as if he were writing it on the spot. It is rare to hear a musician so inhabited by the material."



Denise Reig Turner

Denise Reig Turner is the Lecturer of Bassoon at the University of New Mexico, Assistant Principal/2nd Bassoon of the New Mexico Symphony Orchestra, Principal Bassoon of the San Juan Symphony, and was also Principal Bassoon and frequent soloist with the Chamber Orchestra of Albuquerque. In addition to being bassoonist with the New Mexico Winds, Ms. Turner performs regularly as a member of the Bosque Chamber Music Society, and the Animas Music Festival in Colorado and has performed orchestral, opera and chamber music throughout the Southwest, Italy, and Mexico.



Leslie Umphrey

Professor of Music, Leslie Umphrey, is a graduate of the University of Richmond and the Eastman School of Music. She made an acclaimed Lincoln Center debut as the soprano soloist in René Clausen's Requiem and her European debut as Nedda in *I Pagliacci* in Rome. She has sung many and varied roles in both musical theater and opera including Adele in *Die Fledermaus*, Donna Anna in *Don Giovanni*, Mimi, and Musetta in *La Bohème* and Madama Butterfly in *Madama Butterfly*. She is co-director of the UNM Opera Theatre and has directed productions of *I Pagliacci*, *The Beautiful Bridegroom*, *Le Villi*, *Suor Angelica*, and *The Magic Flute* at UNM and productions of Mozart operas at the International Lyric Academy in Viterbo, Italy. Each summer she serves as voice teacher and director with the Tusciana Opera festival in Italy.



UNM Chamber Singers

The UNM Chamber Singers were founded in 2014 by Bradley Ellingboe. Each singer in the ensemble is supported by an endowed scholarship. Past performance highlights include Haydn's "Paukenmesse" with the New Mexico Philharmonic, a performance at Carlsbad Caverns National Park, and works of Bach and Mozart with the UNM Consort.



UNM Graduate Percussion Group

Under the direction of professor Scott Ney, the UNM Graduate Percussion Group focuses on the performance of advanced contemporary chamber music. The group is committed to performing new works written specifically for percussion as well as multi-instrumental repertoire. The percussion group performs both on and off campus throughout the year.



Kevin Vigneau

Kevin Vigneau is Professor of Oboe and Graduate Coordinator for the Department of Music at UNM. He is also principal oboe of the New Mexico Philharmonic and the Santa Fe Pro Musica. Vigneau is a founding member of the New Mexico Winds. As a recitalist and soloist, he has performed internationally in Brazil, Portugal, Canada, South Africa, Mexico, Holland, Germany and throughout the US. His solo CD *Oboe on the Edge: Modern Masterworks for Oboe*, was released in 2008 on Centaur Records. Vigneau holds a Doctor of Musical Arts from Yale University, where he was awarded the Dean's Prize for the outstanding member of the graduating class.



Speakers

David Bashwiner

David Bashwiner is an assistant professor of music theory at the University of New Mexico. He holds a doctorate in the history and theory of music from the University of Chicago, a master's degree in music composition from the University of Illinois and a bachelor's degree in biopsychology from Cornell University. He publishes on music as it relates to emotion, neuroscience and multimedia. As a composer, he writes music for films and songs for his band, Cactus Tractor. He also studies the Manouche style of guitar playing, exemplified inspiringly by the Albuquerque band Le Chat Lunatique.



Ana Alonso-Minutti

Ana R. Alonso Minutti is Assistant Professor of Musicology and faculty affiliate of the Latin American and Iberian Institute at the University of New Mexico. Her teaching and research endeavors blend musicological and ethnomusicological inquiry into the study of 20th-21st century musical practices across the Americas. Her scholarship focuses on experimental and avant-garde expressions, music traditions from Mexico and the US-Mexico border, and music history pedagogy. She has published in *Latin American Music Review*, *Revista Argentina de Musicología*, *Pauta*, and elsewhere. In conjunction with Eduardo Herrera and Alejandro L. Madrid, she is co-editing *Experimentalisms in Practice: Music Perspectives from Latin America* (Oxford University Press, forthcoming), and her book *Mario Lavista and Musical Cosmopolitanism in Late Twentieth-Century Mexico* is under contract by Oxford University Press.



Kymerly Pinder

Kymerly N. Pinder, Ph.D. is dean of the College of Fine Arts at the University of New Mexico and professor of Art History since 2012. She served as interim director and curator of the UNM Art Museum from 2014-16 where she co-curated "Necessary Force: Art of the Police State." Previously, she was a professor at the School of the Art Institute of Chicago and Middlebury College. She teaches, writes and lectures on representations of religion, history and race in American Art. Dr. Pinder edited *Race-ing Art History: Critical Readings in Race and Art History* (Routledge, 2002) and most recently authored *Painting the Gospel: Black Public Art and Religion in Chicago* (University of Illinois, 2016). Her work has also appeared in *The Art Bulletin*, *The Art Journal*, *Third Text*, *Outsider*, and *The African American Review*. She has received awards and fellowships from the National Endowment for the Humanities and the Mellon, Ford and Henry Luce Foundations.



Molly Sturges

Molly Sturges is a composer/artistic director/performer best known for her work integrating intermedia performance, community engagement, and social/environmental equity. Sturges is the artistic director and co-founder of Littlelobe, a Santa-Fe based artist-run non-profit committed to creative collaboration. Littlelobe's team of seasoned, professional artists, activists and facilitators from diverse cultural and artistic backgrounds is committed to the transformational capacity of collaborative art making in many contexts. Littlelobe artists encourage collaborating participants to explore issues that are important to them, using their unique voices. Littlelobe creates personal, socially meaningful, artistically rigorous performances, installations, publications, and other works of art that emphasize meaningful dialogue, creative innovation, community building, renewed connections, capacity building, and shared vision.



CHATTER (David Felberg, artistic director; Tony Zancanella, business manager)

Chatter is an eclectic classical concert series supporting the finest regional professional musicians (and friends of Chatter from around the globe). The series presents a full spectrum of classical music in unconventional venues. This includes challenging opportunities for musicians/composers, exhilarating programming, rarely heard works, a confluence of music and poetry, all offering an intimate connection with audiences of all ages.



Video Program

Yuanyuan He

Yuanyuan (Kay) He studied composition at the Central Conservatory of Music in Beijing, the University of Missouri-Kansas City (M.M.) and University of Texas at Austin (D.M.A.). She has won many composition awards in the U.S. and abroad including the Seattle Symphony's Celebrate Asia Composition and the DuoSolo Emerging Composer Competition. Her works have been selected for performance at the ISCM World Music Day, the ACO Underwood New Music Readings, the International Computer Music Conference (ICMC) in Athens, Greece and the Root Signals music festival in Jacksonville, Florida. She was a finalist for TICF2015 composition competition in Bangkok, Thailand and Gamma UT music festival in 2014.



Pamela Madsen

Pamela Madsen is a composer, sound artist, performer, theorist, and curator of new music who focuses on sound, healing, the environment, and women in music. She is curator of the Annual New Music Festival, Director of the New Music Ensemble, World Electro-Acoustic Listening Room Project, and InterArts Collaborative Projects at Cal State Fullerton where she is Professor of Music Composition and Music Theory. Her multi-media operas/music dramas and site-specific environmental works have been commissioned and premiered by such new music performers and ensembles as: loadbang, Either/Or, soundSCAPE, Zeitgeist, Ethel, Laurie Rubin, Tony Arnold, Aiyun Huang, Jane Rigler, Trio Solisti, Verdehr Trio, Claire Chase, New York New Music Ensemble, California Ear Unit, and the JACK and Arditti String Quartets.



Daniel James Miller

A native of Seattle, Daniel Miller is a recipient of the Thomas J. Watson Fellowship, a grant that, in 2013-14, made possible twelve months of research in seven countries. His project took him from the Australian outback to the Tokyo subways and the high-altitude salt flats in Bolivia in pursuit of new sounds and artists working off the grid. Working with field recordings, responsive electroacoustic environments, and computer algorithms, Daniel's work engages with the Euro-American concert-music tradition, but draws equally on scientific conceptions of sound, environment, space, process, and perception. Daniel is a recipient of degrees in music composition and philosophy from Lawrence University. He is currently a master's candidate in the Digital Music program of Dartmouth College.

Gary Lee Nelson

Gary Lee Nelson retired in 2008 from the Technology in Music and Related Arts Department at Oberlin College. He now lives in Santa Fe where he composes and makes short films in his home studio and teaches occasionally at the Santa Fe University for Art and Design. He serves as a reviewer for the Fulbright program and international media festivals and conferences. He has taught, researched, and performed widely in the United States, Europe, Asia, and Australia. Visit www.timare.oberlin.com/GaryLeeNelson for more information.



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**A Sample of the
Symposium's
Renowned Past
Guests**

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Milton Babbitt
Anthony Braxton
Martin Bresnick
John Cage
Raven Chacon
Chen Yi
Michael Colgrass
George Crumb
Julio Estrada
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Christian Wolff

A History of the Composers' Symposium

In 1972, William Wood invited Norman Lockwood to have works of his performed at the University of New Mexico alongside UNM student composers during a late-April concert program. This marked the beginning of what is now known as the UNM John Donald Robb Composers' Symposium, an event that has occurred annually and uninterrupted since then, making it one of the longest-running festivals of new music in the world.

The next years included a cavalcade of significant composers including Ned Rorem, Karel Husa, John Harbison and John Cage, among others. Always, experimentation was encouraged. It didn't take long for the symposium to gain an international reputation.

One featured guest was invited to each symposium until 1989. In honor of the university's centennial that year, the symposium honored 40 UNM Music Department alumni and friends, with special tributes going to John Donald Robb, former dean of the UNM College of Fine Arts. That year, the Robb Concert was established, beginning a tradition in which a composition of the former dean would be performed at every symposium. A decade later, the symposium was renamed the John Donald Robb Composers' Symposium to honor the former dean who had been instrumental in developing the music program at UNM. As the Department of Music faculty became more involved, a full schedule of daytime masterclasses and lectures featuring visiting guests was introduced, providing exciting opportunities for students. The symposium is now presented jointly by the UNM Department of Music and the John Donald Robb Musical Trust.

Beginning in the 1990s, the symposium experimented with themes, such as film music and music theory and jazz. More recent themes have included music and movement, social issues in contemporary music, and the influence of Native American culture and composers on new music.

Through generous support of the Robb Musical Trust, The Mr. and Mrs. Sanford N. McDonnell Foundation, The Ann and

Gordon Getty Foundation and the UNM Department of Music, all events on the UNM campus are free and open to the public, which continues another long tradition: making the music available to everyone.

