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The 47th annual  
**John Donald Robb Composers' Symposium**  
A Festival of New Music



**March 23-29**

**2018**

**UNM Music**

Presented by the UNM Robb Musical Trust  
and the UNM Department of Music

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### **Cover photos**

*Top block, clockwise from upper left:* Hildegard Westerkamp, Hilda Paredes, Cort Lippe, Augusta Read Thomas, Betsy Jolas, Joseph Daley

*Lower block, clockwise from left:* Carter Williams, Thrascher, Hans Tutschku, E-MEX Ensemble

# 2018 John Donald Robb Composers' Symposium

## Composers

Elaine L. Bearer	Hilda Paredes
Richard Cameron-Wolfe	Eric Richards
Joseph Daley	Mathias Alberto Rodriguez
Patrick DeBonis	Sophie Rymarowicz
Steven Diaz	Alexander Schwarzkopf
Gabriel Gonzales	Augusta Read Thomas
Micah Hood	Hans Tutschku
Nephele Jackson	Christoph Maria Wagner
Betsy Jolas	Hildegard Westerkamp
Cort Lippe	Carter Williams
Annie Merrill	

## Performers & Presenters

E-MEX Ensemble	Amanda Hamp
Thrascher	Ashley Kelly
New Mexico Winds	Gabriel Landstedt
UNM Chamber Singers	Jennifer Lau
UNM Children's Chorus	Keith Lemmons
New Music New Mexico	Tzu-Feng Liu
Ana Alonso-Minutti	Scott Ney
Donna Bacon	Scott Robinson
John Barney	Warren Smith
Paula Corbin-Swalin	Fred Sturm
Cármelo de los Santos	Jesse Tatum
Nevarez Encinias	Kevin Vigneau
Kim Fredenburgh	Michael Walker
Michael Gruetzner	Mark Weaver
Luke Gullickson	Alan Zimmerman

# 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. After leaving a Wall Street law practice, he began a second career in music at the University of New Mexico. He became the Dean of the College of Fine Arts from 1942-57 and was responsible for starting the UNM Symphony as well as the growth of fine arts at UNM in the 1940s and 1950s. 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. The 1989 UNM Composers' Symposium was dedicated to the memory of Robb, whose leadership and sponsorship had been in part responsible for the international scope and success of the annual symposium. 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 next 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 the rich traditions of folk music alive and well in New Mexico. The Trust also offers small grants for projects that advance its mission.



Discover more about the Trust at [www.robtrust.org](http://www.robtrust.org)

We invite you to share comments about the symposium and to be our friend at [www.facebook.com/robtrust](https://www.facebook.com/robtrust)

# John Donald Robb Composers' Symposium

## Schedule of Events 2018

### Friday, March 23

- 6:00 PM Plenary: C19 NOW! featuring Jenni Monet (Keller Hall)  
*Jenni Monet is a freelance journalist who travels and writes about Indigenous Peoples around the world; she has been embedded at Standing Rock.*
- 7:00 PM RECEPTION & SOUND INSTALLATION (UNM Art Museum)  
*Steven Diaz, Annie Merrill, Peter Gilbert*



### Saturday, March 24

- 12:30 PM OPEN REHEARSAL (Keller Hall)  
*UNM Children's Chorus and Hilda Paredes*  
*UNM Music Prep School's Farolito Singers (K-1st graders) under the direction of Katie Dukes and the Lobo Choir (2nd-5th graders) under the direction of Penny Voss. Bailen, Bailen Pajaritos: Young Voices Sing the Music of New Mexico.*
- 2:00 PM OPEN REHEARSAL (Keller Hall)  
*Michael Walker and Hildegard Westerkamp*
- 7:30 PM CONCERT (Keller Hall)  
*Hood, Diaz, Jackson, Westerkamp, DeBonis*



### Sunday, March 25

- 4:30 PM CONCERT & RECEPTION (Keller Hall)  
*Cameron-Wolfe, Bearer, Robb, Merrill, Westerkamp*
- 7:30 PM CONCERT (Outpost Performance Space)  
*Joseph Daley Tuba Trio, Weaver & Zimmerman*



## Monday, March 26

- 9:00 AM COACHING (Keller Hall)  
*E-MEX Ensemble and New Music New Mexico*
- 10:00 AM MASTERCLASS (Keller Hall)  
*E-MEX Ensemble and UNM piano students*
- 10:00 AM WELCOME & COMPOSER TALK (CFA Room 1108)  
*Hildegard Westerkamp*
- 11:00 AM SOUNDWALK (CFA Room 1106)  
*Hildegard Westerkamp*
- 2:00 PM MASTERCLASS (Keller Hall)  
*E-MEX Ensemble and UNM flute students*
- 3:30 PM OPEN REHEARSAL (CFA Room 1108)  
*New Mexico Winds and Betsy Jolas*
- 3:45 PM OPEN REHEARSAL (Keller Hall)  
*Dolce Suono (Regina Carlow, dir.) and Augusta Read Thomas*
- 5:00 PM MASTERCLASS (Keller Hall)  
*E-MEX Ensemble and UNM percussion students*
- 5:30 PM PRE-TALK RECEPTION (ARTSLab)
- 6:00 PM COMPOSER TALK (ARTSLab)  
*Hans Tutschku*
- 7:30 PM CONCERT (ARTSLab)  
*Tutschku, Westerkamp, Paredes, Lippe*



## Tuesday, March 27

- 9:30 AM LECTURE CONCERT (Keller Hall)  
*Augusta Read Thomas with Kim Fredenburgh, C armelo de los Santos, Ashley Kelly, and Fred Sturm*
- 11:00 AM PANEL DISCUSSION (CFA Room 2100)  
*Her Work, Her Voice: A Conversation among Composers  
Ana Alonso Minutti, moderator, with Betsy Jolas, Karola Oberm uller,  
Hilda Paredes, Augusta Read Thomas*

- 12:30 PM OPEN REHEARSAL (Keller Hall)  
*E-MEX Ensemble and Hans Tutschku*
- 1:45 PM OPEN REHEARSAL (Keller Hall)  
*E-MEX Ensemble and Hilda Paredes*
- 2:45 PM GUEST MEET & GREET RECEPTION (Keller Hall Green Room)
- 3:15 PM OPEN REHEARSAL (Keller Hall)  
*E-MEX Ensemble and Cort Lippe*
- 4:00 PM WORKSHOP (CFA Room B-117)  
*Joseph Daley, Warren Smith, Scott Robinson, and UNM students*
- 4:15 PM OPEN REHEARSAL (Keller Hall)  
*E-MEX Ensemble and Augusta Read Thomas*
- 7:30 PM CONCERT (Keller Hall)  
*Lippe, Jolas, Thomas, Tutschku, Schwarzkopf, Richards*



**Wednesday, March 28**

- 9:30 AM OPEN REHEARSAL (Keller Hall)  
*E-MEX Ensemble and Christoph Maria Wagner*
- 10:00 AM IMPROVISATION SESSION (CFA Room B-120)  
*Thrascher Saxophone Quartet and UNM students*
- 10:20 AM OPEN REHEARSAL (Keller Hall)  
*E-MEX Ensemble and Carter Williams*
- 2:00 PM COMPOSER TALK (CFA Room 2100)  
*Betsy Jolas*
- 3:00 PM COMPOSER TALK (CFA Room 2100)  
*Hilda Paredes*
- 4:00 PM MASTERCLASS (Keller Hall)  
*E-MEX Ensemble and UNM violin & cello students*
- 4:00 PM MASTERCLASS (CFA Room 1111)  
*E-MEX Ensemble and UNM trombone students*

7:30 PM CONCERT (Keller Hall)  
*Tutschku, Jolas, Thomas, Paredes*



**Thursday, March 29**

9:30 AM COMPOSER TALK (CFA Room 1106)  
*Cort Lippe*

11:00 AM LECTURE CONCERT (Keller Hall)  
*Christoph Maria Wagner and Carter Williams with E-MEX Ensemble and Paula Corbin-Swalin*

12:30 PM COACHING (CFA Rooms B-117 and B-120)  
*Thrascher Saxophone Quartet and UNM Jazz Bands*

2:00 PM CONCERT (Keller Hall)  
*Williams, Lippe, Wagner*

2:00 PM MASTERCLASS (CFA Room 1111)  
*Thrascher Saxophone Quartet and UNM saxophone students*

3:00 PM READING SESSION (Keller Hall)  
*E-MEX Ensemble and UNM composition students Patrick DeBonis, Gabriel Gonzales, Mathias Rodriguez, and Sophie Rymarowicz*

5:00 PM READING SESSION (UNM School of Architecture and Planning [George Pearl Hall], Gallery)  
*E-MEX Ensemble, UNM composition students Patrick DeBonis, Nephele Jackson, Mathias Rodriguez, UNM music students Audrianna Aragon, Jessica Pacheco, Jolynn Alarid, Lillian Ridout, Mary Brzezinski, Meghan Briley, Michaela Bateman, Sierra Mcdowell-Nardine, April Grijalva, Joel Livsey, and UNM architecture students Marissa Sanchez, Aastha Singh, Emmanuel Nkuranga, Ali Al-Gahmi, Farrokh Rostami Kia*

7:30 PM CONCERT (Outpost Performance Space)  
*Thrascher Saxophone Quartet*

# Concert Programs

**Saturday, March 24 7:30 PM, Keller Hall & B-120**

- Micah Hood *thought/nexus*  
Micah Hood, synthesizer
- Steven Diaz *Apothecary*
- Nephele Jackson *Voices:Minds (world premiere)*
- Hildegard Westerkamp *Sensitive Chaos*
- Patrick DeBonis *A Merging of Memories (world premiere)*



**Sunday, March 25 4:30 PM, Keller Hall**

- Richard Cameron-Wolfe *Variations and "Liebestod"*  
Michael Gruetzner, clarinet  
Amanda Hamp and Nevarez Encinias, dance
- Elaine L. Bearer *Density Silver Water*  
interactive video projections by J. B. Carpenter  
Jesse Tatum, flute
- John Donald Robb *Triangulum*  
*I. Maestoso, Vivace, Allegro Risoluto*  
*II. Tempo di Valse, Lazily*  
*III. Moderato*  
Keith Lemmons, clarinet  
Tzu-Feng Liu, piano
- Annie Merrill *Torusot*  
New Music New Mexico  
Justice Wise, flute  
Henry Logan Murphy, clarinet  
Emily Sanchez, percussion  
Jeremiah Neely, cello  
David Felberg, director

John Donald Robb

*Rhythmic Variations*  
*Organum*  
*Gigue*

Hildegard Westerkamp

*Fantasie for Horns II*  
Michael Walker, horn  
Liz Rincon, lights



**Sunday, March 25 7:30 PM, Outpost Performance Space**

Mark Weaver, tuba & Alan Zimmerman, percussion  
Joseph Daley Tuba Trio with Warren Smith & Scott Robinson  
*Presented in partnership with Outpost Performance Space*



**Monday, March 26 7:30 PM, Arts Lab**

Hans Tutschku

*Shore*  
Kevin Vigneau, oboe

Hildegard Westerkamp

*Für Dich - For You*

Hilda Paredes

*Permutaciones*  
Donna Bacon, violin

Hans Tutschku

*Monochord*

Cort Lippe

*Music for Hi-hat and Computer*  
Michael Pattman (E-MEX), percussion



**Tuesday, March 27 9:30 AM, Keller Hall (lecture concert)**

Augusta Read Thomas                      *Silent Moon*  
Cármelo de los Santos, violin  
Kim Fredenburgh, viola

Augusta Read Thomas                      *Chant*  
Ashley Kelly, alto saxophone  
Fred Sturm, piano



**Tuesday, March 27 7:30 PM, Keller Hall**

Cort Lippe                                      *Music for Septet and Computer*  
E-MEX Ensemble

Betsy Jolas                                     *Pièce pour*  
Luke Gullickson, piano

Augusta Read Thomas                      *Incantation*  
Kim Fredenburgh, viola

Hans Tutschku                                *virtual bodies (world premiere)*  
Hans Tutschku, piano

Betsy Jolas                                     *Chanson d'Approche*  
Gabriel Landstedt, piano

Alexander Schwarzkopf                      *VLA (world premiere)*  
Alexander Schwarzkopf, piano/visual art  
John Barney, poet/visual art

Eric Richards                                 *finalbells*  
Alan Zimmerman, percussion

E-MEX Ensemble: Evelin Degen, flutes; Joachim Striepens, clarinets; Andreas Roth, trombone; Michael Pattmann, percussion; Martin von der Heydt, piano; Kalina Kolarova, violin; Burkart Zeller, cello; Carter Williams, electronics; Christoph Maria Wagner, director



**Wednesday, March 28 7:30 PM, Keller Hall**

Hans Tutschku *Moments before the eruption (world premiere)*  
E-MEX Ensemble

Betsy Jolas *Épisode I*  
Jennifer Lau, flute

Augusta Read Thomas *...A Circle Around the Sun...*  
E-MEX Ensemble

Betsy Jolas *O Wall*  
New Mexico Winds

Augusta Read Thomas *Plea for Peace*  
Chamber Singers, New Music New Mexico,  
Kristin Ditlow, director

Hilda Paredes *Homenaje a Remedios Varo*  
E-MEX Ensemble

E-MEX Ensemble: Evelin Degen, flutes; Joachim Striepens, clarinets; Andreas Roth, trombone; Michael Pattmann, percussion; Martin von der Heydt, piano; Kalina Kolarova, violin; Burkart Zeller, cello; Carter Williams, electronics; Christoph Maria Wagner, director

New Mexico Winds: Valerie Potter, flute; Kevin Vigneau, oboe; Tim Skinner, clarinet; Denise Reig Turner, bassoon; Michael Walker, horn

New Music New Mexico: Donna Bacon & Gabriela Da Silva Fogo, violins; Laura Steiner, viola; Jeremiah Neely, cello



**Thursday, March 29 11:00 AM, Keller Hall (lecture concert)**

Carter Williams *Canticum Canticorum*  
Paula Corbin-Swalin, soprano

Christoph Maria Wagner *remiX V (Scriabin)*  
Christoph Maria Wagner, piano

Carter Williams *Sama*  
E-MEX Ensemble

E-MEX Ensemble: Evelin Degen, flute; Martin von der Heydt, piano; Carter Williams, viola d'amore/electronics



**Thursday, March 29 2:00 PM, Keller Hall**

Carter Williams *Modular Forms*  
E-MEX Ensemble

Cort Lippe *Duo for Cajon and Computer*  
Scott Ney, percussion

Christoph Maria Wagner *2 remiXes (remiX VI, remiX VIII)*  
E-MEX Ensemble

E-MEX Ensemble: Evelin Degen, flutes; Joachim Striepens, clarinets; Andreas Roth, trombone; Michael Pattmann, percussion; Martin von der Heydt, piano; Kalina Kolarova, violin; Burkart Zeller, cello; Carter Williams, electronics; Christoph Maria Wagner, director



**Thursday, March 29 7:30 PM, Outpost Performance Space**

Thrascher Saxophone Quartet

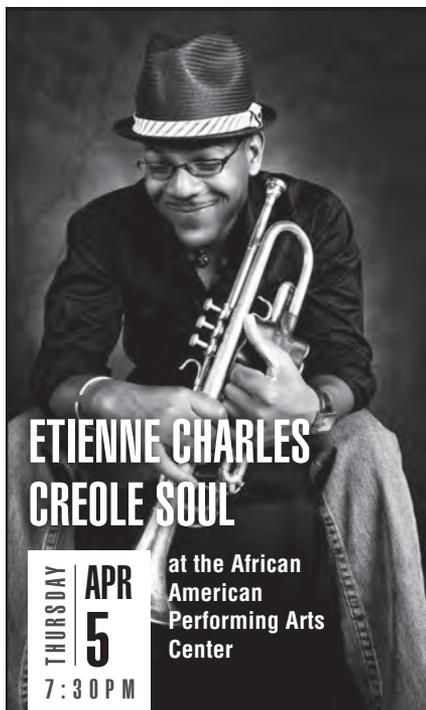
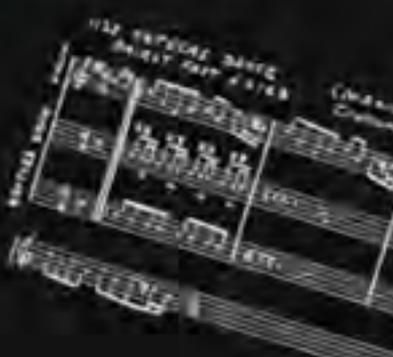
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ETIENNE CHARLES  
CREOLE SOUL

THURSDAY  
APR  
5  
7:30 PM

at the African  
American  
Performing Arts  
Center

SPRING 2018 HIGHLIGHTS

*presented in partnership with the 47th Annual  
John Donald Robb Composers' Symposium:*

Joseph Daley Tuba Trio  
Mark Weaver-Alan Zimmerman Duo  
Thrascher w. Glenn Kostur

David Moss

Martin Kratochvil-Tony Ackerman Duo

Lone Piñon

Frontera Bugalú

Ricky Malichi Trio with Chuck Redd

ABQ Grand Slam Poetry Championship

Rahim Al-Haj Trio

Amina Figarova Sextet

Edmar Castaneda

UNM Jazz Bands

Purbayan Chatterjee

Dafnis Prieto Si o Si Quartet

Lori Carsillo Quartet

Gamelan Encantada

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# COMPOSERS

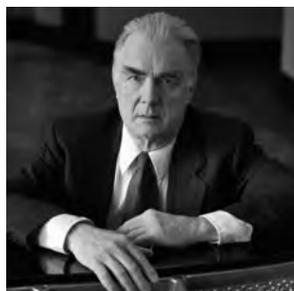
## Elaine L. Bearer

E.L. Bearer is a neuroscientist, composer and Professor at University of New Mexico. Bearer began composing at age 6, and studied in Paris with Nadia Boulanger in her teens. Returning to America, Bearer earned a Bachelor of Music from The Manhattan School, and a Master's of Arts from NYU in Musicology. After several years teaching at the San Francisco Conservatory of Music, Lone Mountain College and San Francisco State University, Bearer turned to science to study the neurological basis of musical experience, first at Stanford and then at University of California, San Francisco (UCSF). She was the first to receive the combined MD-PhD degree from UCSF. She has sustained federal research funding for 20 years for her investigations into the circuitry of the brain. Her music is performed worldwide, with premiers in Boston, Providence, Los Angeles and New York City as well as in Ireland, Latvia, Norway, England, and Switzerland. Last week (March 18, 2018) a new piece composed this year was premiered in Pasadena. Among her many awards is the Moore Distinguished Scholar Award from Caltech for her work on "Music and the Mind." A CD, Bearer of Music, is available from Amazon, and Bearer's website is [pathology.unm.edu/faculty/faculty/ebearer.html](http://pathology.unm.edu/faculty/faculty/ebearer.html). She can also be reached at [elaine.bearer@gmail.com](mailto:elaine.bearer@gmail.com)



## Richard Cameron-Wolfe

Composer-pianist Richard Cameron-Wolfe has been involved in the musical life of New Mexico since the 1970s – as co-creator in 1974 of Taos-based Friends of American Music, associate director of the New Mexico Music Festival (1978-82), first executive director of Music from Angel Fire, and producer of Taos concerts at the Nikolai Fechin House and Harwood Museum. A permanent resident of Taos since 2002, after retiring as professor emeritus from Purchase College-SUNY (1978-2002), Cameron-Wolfe has had an active artistic life in the U.S., with many concerts, particularly in New York City and Los Angeles. Having created in 1989 the regrettably short-lived project CESAME (Center for Soviet-American Musical Exchange), he continues to travel to Eastern Europe, with recent concerts in Russia, Ukraine, and Latvia. He studied at Oberlin College and Indiana University, his principal teachers being Menahem Pressler and Joseph Battista (piano), Bernhard Heiden, Iannis Xenakis, and John Eaton (composition). His compositions and piano performances appear on several recordings, on Critics Choice and Opus One (LPs); on Furious Artisans, LTM/Les temps modernes, and ACA/American Composers Alliance (CDs). His new CD, "An Inventory of Damaged Goods," will be released in May 2018.



## Joseph Daley

After nearly 40 years of recognition as one of the consummate sidemen in the adventurous music scene – along with artists like Sam Rivers, Carla Bley, Charlie Haden, Taj Mahal and so many more – Joseph Daley's brilliant 2011 release, "The Seven Deadly Sins," stunned musicians and fans alike, receiving rave reviews and making several Best-of-2011 lists. The CD was described as "powerfully innovative music that mines the same rich vein of musical expression as that of immortals like Charles Mingus, Duke Ellington and George Russell" and whether performing with his large ensemble, his evocative Ebony Brass Quintet; or in solo, duo or trio contexts, Daley's "sheer musicality, deeply-hewn emotion and jubilant innovation are always at the core of a singular musical expression." Best known for playing the tuba, he also plays euphonium and valve trombone and is enjoying a growing reputation as a visionary composer, which is bringing him worldwide acclaim. The Tuba Trio features two other legendary, wide ranging musicians – percussionist Warren Smith and multi-wind player Scott Robinson.



## Patrick DeBonis

Patrick DeBonis is a tuba and didgeridoo player, and composer of electronic music. Inspired by urban field recordings, his work focuses on creating new environments through improvisation and sound design. He is a member of New Music New Mexico and is a part of several collaborative projects including Received, Thorum Faults, and Dreaper. Patrick was born and raised in Albuquerque and is currently studying mathematics, composition, and tuba at the University of New Mexico.



## Steven Diaz

Steven Diaz is a composer from Gallup, New Mexico. His musical works focus on the utilization of music technologies, improvisation, and multimedia collaboration. He received his Bachelor of Music degree with a concentration in theory and composition in 2010 from the University of New Mexico, where he studied composition under Dr. William Wood and Dr. Chris Shultis. Currently, Diaz is pursuing a Master of Music degree with a concentration in composition at UNM, where he has studied composition under Dr. Peter Gilbert, Dr. Patricia Repar, and Dr. Karola Obermüller. He serves as the graduate assistant of the John Donald Robb Musical Trust and serves as the graduate assistant/co-founder of the Music and Sound Technology Project – the UNM music technology lab that is a center for aiding and educating UNM students



and faculty in the application of music technologies and its benefits across disciplines.

### **Gabriel Gonzales**

Gabriel Gonzales was born in Santa Fe, New Mexico. He started playing the piano as a child and began studying composition and theory under Peter Michaelides in 2002. In high school, he attended Interlochen Academy for the Arts in Michigan and later attended Bennington College in Vermont where he studied composition and theory under Allen Shawn and Kitty Brazelton. He is the winner of the Melissa Engstrom Youth Artist Award and was an IAA presidential scholar in the arts. Gabriel currently resides in Albuquerque, where he studies composition at the University of New Mexico under Peter Gilbert and Karola Obermueller, as well as piano under Falko Steinbach. His musical interests range from counterpoint to electronic media to pan-diatonic and microtonal musical structures.



### **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.



### **Nephele A. Jackson**

Nephele A. Jackson is a senior at the University of New Mexico, studying both vocal performance and theory/composition. She participates in the UNM Concert Choir as well as a local, all-female ensemble named OnQ Chorus, which performs a cappella and barbershop music. Her future aims include music production for film, TV, and radio as well as graduate school for a Master's Certificate in Film Scoring.



### **Betsy Jolas**

Betsy Jolas was born in Paris in 1926. Her family settled in the United States in late 1940. While completing her general studies in New York, then specializing in music at Bennington College, she joined the Desoff Choirs, thus discovering notably Renaissance music that was to have a lasting influence on her work. In 1946, Jolas resumed her studies at the Conservatoire National Supérieur de musique in Paris, notably with Darius Milhaud and Olivier Messiaen. From 1971-1974, she served as Messiaen's assistant at the Conservatoire and was appointed to the faculty in 1975. Since then, she has taught in the United States, at Yale, Harvard, Mills College (D. Milhaud chair), the University of California campuses at Berkeley, Los Angeles, and San Diego, and at Tanglewood and the University of Michigan.



Jolas' numerous works, written for a great variety of combinations, have been widely performed throughout the world by first-class artists such as Kent Nagano, Anssi Karttunen, Claude Delangle, William Christie, Häkan Hardenberger, Antoine Tamestit, Sir Simon Rattle, and leading ensembles and orchestras including the Ensemble Intercontemporain, the Berlin Philharmonic, the Orchestre de Paris, the Boston Symphony Chamber players, the BBC symphony.

### **Cort Lippe**

Cort Lippe studied composition and computer music with Larry Austin and followed composition seminars with various composers, including Boulez, Donatoni, K. Huber, Messiaen, Penderecki, Stockhausen, and Xenakis. He spent three years at the Institute of Sonology in the Netherlands, working with G.M. Koenig and Paul Berg, and then three years at Xenakis' studio CEMAMu, while following Xenakis' courses on acoustics and formalized music at the University of Paris. Lippe spent nine years at IRCAM, where he gave courses on new technology in composition, developed real-time computer music applications and was part of the original development team for the software Max. His research includes more than 35 peer-reviewed publications on interactive



music, granular sampling, score following, spectral processing, FFT-based spatial distribution/delay, acoustic instrument parameter mapping, and instrument design. His compositions have been composed for many internationally acclaimed new music soloists and ensembles, received numerous international prizes, been performed at major festivals worldwide, and are recorded on more than 30 CDs. He has been a regular visiting professor at universities/conservatories in Japan, Denmark, Austria, Greece, Mexico, and the U.S. In 2009, he received a Fulbright Award, and spent six months at the National and Kapodistrian University of Athens, Greece. Since 1994 he has taught in the Department of Music at the University at Buffalo, where he is an associate professor of composition and director of the Lejaren Hiller Computer Music Studios.

### **Annie Merrill**

Annie Merrill is an undergraduate music theory and composition student at the University of New Mexico with an anticipated graduation date of May 2018.

Raised in Arvada, Colorado, she started learning piano at age 7, French horn at age 11, and trombone at age 15. She is a winner of the 2018 Scott Wilkinson Composition Competition, with her featured piece "Torusot." She currently studies composition with Dr. Karola Obermüller. At UNM, she has also studied with Dr. Peter Gilbert. In the 2015-2016 school year, she

studied composition with Robert HP Platz at the Hochschule für Musik in Würzburg, Germany. Merrill's interests include language and the myriad sounds the human body can produce, electronic music composition, and the translation of scientific and mathematical concepts into music, be it through form, pitch, instrumentation, or other means. She lives in Albuquerque with her cat, Beau.



### **Hilda Paredes**

Firmly established as one of the leading British/Mexican composers of her generation, Hilda Paredes has made her home in London since 1979 and her music is now performed widely around the world at major international festivals by prominent international ensembles and soloists. She has been critically acclaimed by the press as "a composer with a fresh aural imagination." (The Guardian) and "admired for compositions that mix modernist rigor and

extended techniques with a primal energy rooted in Maya lore." (New York Times). There is a testimony of a constant collaboration with Mexican poets and artists in her works and her music has been acclaimed by the critics for the refinement of her craft, marked by the intensity of the relationship between time, dramatic force and poetical approach. "Whilst living in London and rooted in the contemporary European music, echoes of pre-colonial Central American cultures surface in her music, as well as a very definite essential



strength channeled towards a refined and sensitive music always poetically framed.” *Mundo clásico* 2016. Paredes has been a recipient of important awards, such as the PRS for Music Foundation and the Arts Council of Great Britain fellowship for composers, and a J.S. Guggenheim Fellowship in the U.S. She is currently a member of Sistema Nacional de Creadores in Mexico. *Photo credits for Paredes: Graciela Iturbide*

**Eric Richards**

Eric Richards was born in New York City in 1935 and now lives just outside of Albuquerque. He attended and later taught at The Mannes College of Music. Many of his pieces use unusual instruments or standard instruments played (or tuned) in idiosyncratic ways; “finalbells” employs slivers of SuperBalls rubbed on cowbells as its sound source while “The News from El Prado” calls for a seriously out-of-tune guitar similar to that found in a used-instrument store on Fourth Street in Albuquerque’s North Valley. The aesthetic of many of these pieces is closest to that of contemporary sculptors such as Martin Puryear and Richard Deacon, who use everyday materials – and traditional crafts such as woodworking and weaving – to fabricate work that clearly shows the hand-worked processes and sometimes has an unfinished look but is always tactile and elegant.



**Mathias Alberto Rodriguez**

Mathias Alberto Rodriguez studies theory/composition and guitar performance at the University of New Mexico. He aspires to collaborate with various artists to mobilize different projects in the areas of music/dance performances, recordings, videos, and other media, taking activist/critical approaches to current issues of our societies. He also enjoys kites.



**Sophie Rymarowicz**

Sophie Rymarowicz was born in Pensacola, Florida, and moved to New Mexico when she was six years old. At that time she began taking violin lessons. Currently she is a third year undergraduate studying Violin Performance under Dr. C armelo de los Santos at the University of New Mexico. Recently, she has taken an interest in composition. In addition to music and violin, Sophie enjoys creating visual art using inks, oils, and watercolors as mediums.



### **Alexander J. Schwarzkopf**

Alexander J. Schwarzkopf was born in Colorado Springs, Colorado. He has given concerts and masterclasses in the U.S., Brazil, Germany, and Italy, and was a finalist at the Val Tidone Silvio Bengalli International Piano Competition in Pianello, Italy. Schwarzkopf's incisive recording of Falko Steinbach's "Figures: 17 Choreographic Etudes" is available on Centaur Records. His music has been featured at Makrokosmos Project Festival PDX, Oregon Bach Festival Composers Symposium, Klavierfestival Lindlar and the Pianoforte Series at the Asheville Art Museum. Schwarzkopf was named the Oregon Music Teachers Association's Composer of the Year 2017 and received a commission resulting in his piano concerto "PSi," which was premiered at the 2017 state conference with the ensemble Sound of Late and conductor Brian McWhorter. Past teaching appointments include visiting artist piano faculty at the University of New Mexico, the Klavierfestival Lindlar, and Deutscher Tonkünstlerverein "Musik Aktiv" festivals in Germany. Schwarzkopf holds the degree Doctor of Musical Arts in Piano Performance from the University of Oregon, and currently lives and conducts his private teaching studio in Eugene, Oregon. More information at [www.ajsmusic.org](http://www.ajsmusic.org).



### **Augusta Read Thomas**

"A true virtuoso composer." – The New Yorker. Grammy-winning composer Augusta Read Thomas has quickly risen to become one of the most distinctive musical voices today. Championed by such luminaries as Barenboim, Rostropovich, Boulez, Eschenbach, Salonen, Maazel, Ozawa, and Knussen, her impressive body of work is nuanced, majestic, elegant, capricious, lyrical, and colorful, and embodies unbridled passion and fierce poetry. "It is boldly considered music that celebrates the sound of the instruments and reaffirms the vitality of orchestral music." Philadelphia Inquirer. "Augusta Read Thomas has secured for herself a permanent place in the pantheon of American composers of the 20th and 21st centuries," writes music critic Edward Reichel. "She is without question one of the best and most important composers that this country has today. Her music has substance and depth and a sense of purpose. She has a lot to say and she knows how to say it – and say it in a way that is intelligent yet appealing and sophisticated." Thomas was the longest-serving Mead Composer-in-Residence for Daniel Barenboim and Pierre Boulez with the Chicago Symphony from 1997-2006. During her residency, she was central in establishing the thriving MusicNOW series in which she commissioned and programmed the work of many living composers. *Photo credit: Anthony Barlich*



### **Hans Tutschku**

Hans Tutschku was born in Weimar, Germany in 1966, His first experiences with electronic music came with the Ensemble for Intuitive Music Weimar, of which he has been a member since 1982. He studied electronic music composition at the Dresden College of Music and, starting in 1989, participated in several of Karlheinz Stockhausen's concert cycles to learn the art of sound direction. He continued his studies in sonology and electroacoustic composition at the Royal Conservatoire in the Hague (1991/92), followed by a year's study at IRCAM in Paris (1994). Tutschku has taught electroacoustic composition as a guest professor in Weimar (1995/96); electroacoustic composition at IRCAM in Paris (1997–2001); and at the conservatory of Montbéliard (2001–2004). During the spring term of 2003 he was the Edgard Varèse Guest Professor at the Technical University of Berlin. Since 2004, he has been the Fanny P. Mason Professor of Music at Harvard University, where he teaches composition and works as director of the electroacoustic studios. Tutschku is the winner of many international composition competitions. In 2017, his composition, "Remembering Japan," won the first prize at the composition competition Klang!, as well as the first prize at the CIME ICEM competition; and he was awarded the ZKM Giga-Hertz production prize for his composition, "pressure-divided." *Photo credit: Tony Rinaldo*



### **Christoph Maria Wagner**

Christoph Maria Wagner was born in 1966. He studied conducting, composition and piano at Cologne University in Germany. As a conductor, Wagner has worked with Lachenmann, Kagel, Klaus Huber, and Ingo Metzmacher, as well as with groups such as the Ensemble Modern and the Junge Deutsche Philharmonie. He has given guest performances, conducting at the Cologne Opera House, the Cologne City Theater, for the DoelenEnsemble in Rotterdam, the WDR-Funkhausorchester Cologne and the Bochumer Symphoniker. He has been working with the E-MEX Ensemble for many years. As a composer, Wagner's catalogue of works comprises nearly 50 compositions of the most diverse genres and instrumentation. In addition to piano music, musical theater also constitutes a main focus of Wagner's creative activity. Here he follows unusual and often bizarre paths in his choice of subjects and their realization. Wagner's recording of his own piano works won a four-star-rating at Le Monde de la musique. During the season 2013/14 he held a residency as composer at the philharmonic orchestra of Hagen including several commissions, performances as piano soloist and conductor. In 2016, the Deutschlandfunk coproduced his new CD remiX, which was released in October 2017.



## **Hildegard Westerkamp**

German/Canadian composer Hildegard Westerkamp's compositions have been performed and broadcast throughout the world. The majority of her compositional output deals with aspects of the acoustic environment: with urban, rural, or wilderness soundscapes, with the voices of children, men and women, with noise or silence, music and media sounds, or with the sounds of different cultures. She has composed film soundtracks, sound documents for radio, and has produced and hosted radio programs. Westerkamp has combined her treatment of environmental sounds extensively with poetry, as well as her own texts. In addition to her electroacoustic compositions, she has created pieces for specific sites. In pieces like "The India Sound Journal," she explores the deeper implications of transferring environmental sounds from another culture into the North American and European context of contemporary music, electroacoustic composition, and audio art. In 1998 she collaborated with her Indian colleagues Mona Madan, Savinder Anand, and Veena Sharma on a sound installation in New Delhi entitled "Nada-an Experience in Sound." In her latest compositions, "Für Dich/For You" and "Liebes-Lied/Love Song," based on poetry by Rainer Maria Rilke (translation by Norbert Ruebsaat), she explores the theme of love and connectedness with the sounds and languages of her multi-cultural existence.



## **Carter Williams**

As a composer and performer, Carter Williams, who was born in 1976, focuses on new and experimental music. His work draws inspiration from the interaction between media, technology, performers and audiences. As a performer, he is committed to the revival of the *viola d'amore*, and he has premiered numerous new compositions for the instrument. His work has been featured at major international festivals and new music centers. Originally from San Antonio, Texas, Williams studied composition at Rice University in Houston. In 2003, he completed his Ph.D. at the State University of New York in Buffalo. His composition teachers included Erik Oña and David Felder, and he studied Computer music with Cort Lippe and Richard Dudas. In Summer 2003, he attended the stage de composition et d'informatique musicale at Ircam in Paris. He is still active in academia and teaches at the University of Cologne in Germany.



# Performers and Presenters

## Ana Alonso-Minutti

Ana Alonso-Minutti is associate professor of music and faculty affiliate of the Latin American and Iberian Institute at the University of New Mexico. Her research interests include experimental and avant-garde expressions, music traditions from Mexico and the U.S.-Mexico border, music history pedagogy, intersectionality, feminism, religion, and decolonial methodologies. She is co-editor of *Experimentalisms in Practice: Music Perspectives from Latin America* (Oxford UP, 2018), and her book, *Mario Lavista and Musical Cosmopolitanism in Late Twentieth-Century Mexico* is under contract by Oxford UP. Her work has been published in Argentina, Mexico, and the U.S., and has presented her research throughout the Americas and Europe. She holds a B.A. in music from the Universidad de las Américas, Puebla, and M.A. and Ph.D. degrees in musicology from the University of California, Davis.



## Donna Bacon

Donna Bacon is a senior at the University of New Mexico, majoring in violin performance. She became a section member of the Santa Fe Symphony in 2017 and of the New Mexico Philharmonic in 2016. She has attended Kent/Blossom Music Festival, New York String Orchestra Seminar, Round Top Festival Institute, Green Mountain Chamber Music Festival, Boston University Tanglewood Institute, and New Mexico Chamber Music Festival. Donna won the University of New Mexico Symphony Orchestra Concerto Competition in 2015 and the Albuquerque Youth Symphony 2013-2014 Concerto Competition. She was a finalist in the Jackie McGehee Young Artists' Competition in 2012 and at the University of New Mexico Summer Institute Bach Competition in 2015, receiving second prize in 2016. She currently studies with Dr. Cármeo de los Santos.



## John Barney

John Barney is an artist and poet who published a series of chapbooks when he was part of the San Francisco poetry scene in the 1990s. His current body of work focuses on the Rio Grande silvery minnow, which for him is a metaphor for sustainability and survival in various arenas within and beyond New Mexico. Currently, he “daylights” as a Parks and Recreation planning manager at Bernalillo County. He also teaches design as an adjunct professor at UNM



School of Architecture and Planning. From New York originally, he was introduced to the New Mexican landscape by working on community projects at Acoma and Zuni pueblos when he was getting re-educated as a Landscape Architect. After 13 years in Albuquerque, he has found his own version of a middle place on the verge of mid-life, and his poetry explores questions within this geographical and personal context.

### **Paula Corbin-Swalin**

Paula Corbin Swalin, soprano, is a member of the voice faculty at the University of New Mexico. Her performance credits include Mozart's *Vesperae Solennes de Confessore*, Schumann's *Spanisches Liederspiel*, Op. 74, J. S. Bach's *Johannes-Passion*, C.P.E. Bach's *Magnificat*, Mendelssohn's *Elijah*, and Mozart's *C Minor Mass* and *Requiem*. An advocate of voice science and studio technology, she utilizes cutting-edge pedagogy to assist her students in building healthy voices. She received her MM from the Eastman School, was selected for the NATS Teacher Intern Training Program, is certified in Somatic Voicework™ The Lovetri Method, and is a Singing Voice Specialist (Dr. Karen Wicklund, Florida Center for Professional Voice). Ms. Swalin's past students train in prestigious post-secondary programs, are active performers and respected music educators in the United States and abroad.



### **E-MEX Ensemble**

Founded in 1999 by six musicians from Cologne and the Ruhr in Germany, the E-MEX Ensemble has grown to become one of the most exciting independent voices in the new music scene in the greater Rhine-Ruhr metropolitan region, one of the most densely populated and dynamic regions in Europe. With projects ranging from large ensemble works to solo pieces, the ensemble's core group of 10 musicians has been the unifying factor that has over the years helped shape the ensemble's distinctive personality and sound. E-MEX's profile as an ensemble is intimately linked to their encounters with other art forms, taking their inspiration from a broad interdisciplinary perspective. The ensemble has been a tireless advocate of this multidisciplinary approach by actively developing new concert forms that integrate visual arts, theater, literature and performance art. The ensemble regularly premieres works by emerging and established composers, such as Cort Lippe, Henry Fourès, Guoping Jia, Xiaoyong Chen, and Karin Haußmann. E-MEX is also committed to



collaborations with the next generation of young composers, including projects with Bryan Christian and Kyle Bartlett.

Over the years, the ensemble's repertoire has grown to encompass more than 400 works running the spectrum from small chamber formations to large ensembles. Concert tours and workshops have taken E-MEX throughout Europe, to North and South America as well as to Asia. Most recently E-MEX was invited to the Beijing Central Conservatory of Music to participate in the Beijing International Composition Workshop.

*The E-MEX Ensemble is supported by: Ministerium für Kultur und Wissenschaft des Landes Nordrhein-Westfalen, Stadt Essen, E-MEX e.V.*

### **Nevarez Encinias**

Nevarez Encinias is a third-year MFA candidate in dance in the Department of Theatre and Dance at the University of New Mexico. He is also a soloist dancer in Yjastros: The American Flamenco Repertory Company, as well as an independent performer, researcher, and dance-maker. Nevarez began dancing at age 4 under the guidance of his grandmother, father, and aunt – Eva, Joaquin, and Marisol Encinias. He studied at the Conservatory of Flamenco Arts throughout his childhood and became an apprentice dancer in Yjastros in 2006. He was promoted to corps dancer in 2014 and to soloist dancer in 2017. In 2014, Nevarez received a B.A. from Yale University in history of art. He then worked for several years and in various capacities at the Yale University Art Gallery.



### **Kimberly Fredenburgh**

Violist Kimberly Fredenburgh has been featured as a soloist and chamber musician across the United States, Puerto Rico, South Africa, Brazil, Argentina, Mexico, Canada, Portugal, Spain, Germany, Italy, and Monaco. She is the Principal Violist of The Santa Fe Symphony, the Santa Fe ProMusica Chamber Orchestra, Performance Santa Fe Orchestra, and Acting Principal of the New Mexico Philharmonic. She performs regularly with the Santa Fe Chamber Music Festival. Ms. Fredenburgh is Professor of Viola at the University of New Mexico where she teaches applied viola, coaches chamber music, and serves as head of the string area. Previously she served on the faculty at Arizona State University while also performing as Associate Principal of the Phoenix Symphony for seven years. She was a Principal Violist in the New World Symphony (Miami, FL) under Michael Tilson Thomas. She has delivered papers and performed at national string conferences, international competitions, and viola



congresses. Her interest in contemporary music has resulted in many premieres of new works for her instrument.

### **Michael Gruetzner**

Clarinetist Mike Gruetzner strives to bring excitement and energy to the concert stage as well as the classroom. He is particularly passionate about contemporary music and has performed modern solo repertoire in the United States and Mexico. Beyond his performing career, Gruetzner has maintained an active teaching schedule working with clarinetists of all ages ranging from beginning junior high students to graduate music majors. He is in the process of finishing his Doctorate of Musical Arts from The University of Southern Mississippi under the tutelage of Dr. Jacqueline McIlwain, and earned his Bachelor and Master of Music degrees at the University of New Mexico, where he studied under Professor Keith Lemmons.



### **Luke Gullickson**

Luke Gullickson is a musician and writer based in New Mexico. His projects stretch from indie-folk songcraft toward broader and quieter forms of chamber music inspired by place, geography, language, literature, shamanism, and divination. The Chicago Tribune described his recent music as "a sonic wash of various intensities and allusions." Luke plays piano and guitar with the infamous Grant Wallace Band ("spidery original bluegrass" — Steve Smith, New York Times) and releases albums of peripatetic avant-troubadour songs under his own name and the moniker Golconda ("charmingly mysterious songs" — Will Robin, Bandcamp). An occasional theater music director and wilderness guide, Gullickson holds an M.M. in composition from the University of Texas at Austin. He 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.



### **Amanda Hamp**

Amanda Hamp's work integrates dance practice and theory. It explores the performative potential of vulnerability and being available to alterity. Her scholarship focuses on how contemporary, experimental dance artists choreograph their somatic and lived experiences into dances. She has performed throughout the U.S., including at the Joyce SoHo and Bates Dance Festival, and presented choreography in the U.S. and Mexico. Her articles are published in



Choreographic Practices, Journal of Dance and Somatic Practices, Theatre Topics, and TDR. Hamp is a cofounding member of AGA Collaborative, a trio of dance artist-scholars who collaborate on performance and research projects. She is a certified teacher of Open Source Forms. As an assistant professor of dance at the University of New Mexico, she teaches choreography, pedagogy, dance history, writing, modern/contemporary technique, and courses in the M.A. and M.F.A. core curriculum.

### **Ashley Kelly**

Ashley Kelly has enjoyed notable performances with the New Mexico Philharmonic, Baton Rouge Symphony Orchestra and, most recently, the Santa Fe Opera, where she participated in the premiere of the contemporary opera, “The (R)evolution of Steve Jobs.”

She has performed as a soloist at both national and regional NASA conferences and is looking forward to performing at the 2018 World Saxophone Congress in Zagreb, Croatia. Her research interests include early saxophone pedagogy, works by female composers, and the advancement of research within the saxophone world. Her dissertation, “The Saxophone Symposium: An Index of the Journal of the North American Saxophone Alliance, 1976-2014”, was cited at the 2016 NASA Conference and is the first index of The Saxophone Symposium. Kelly holds a Doctorate of Musical Arts from Louisiana State University, a Master of Music degree from the University of New Mexico, and a Bachelor of Music degree from the University of Montevallo.



### **Gabriel Landstedt**

Pianist Gabriel Landstedt has been recognized nationally and internationally. Festival appearances include the Internationales Klavierfestival Lindlar in Germany, Val Tidone International Music Festival in Italy, New Mexico Chamber Music Festival, and Eastern Music Festival, where he was a finalist in the concerto competition. Awarded First Prize in the 2012 Jackie McGehee Young Artists’ Competition, Landstedt made his orchestra debut with the New Mexico Philharmonic. He also won First Prize in the Music

Teachers National Association (MTNA) New Mexico State Piano Competition (senior division) in 2011 and 2012. In 2016, Landstedt recorded Shostakovich’s Piano Concerto No. 1 with the Albuquerque-based Duke Symphonette. He holds a Bachelor of Music degree with a second major in German from the University of New Mexico, and he has studied at the Hochschule für Musik Würzburg in Germany and the Manhattan School of Music.



### **Jennifer Lau**

Flutist Jennifer Lau is on the music faculty at UNM, has served as the coordinator of the National Flute Association's Newly Published Music Competition, and performs regularly with Opera Southwest and Performance Santa Fe. Upcoming performances as a soloist and chamber musician include the 2018 North American Saxophone Alliance Conference, the 2018 NFA Convention, and the 2018 World Saxophone Congress in Croatia.



### **Keith Lemmons**

Keith Lemmons is professor emeritus at the University of New Mexico, where he was associate dean of the College of Fine Arts, presidential teaching fellow, professor of clarinet and clarinetist with the faculty New Mexico Winds Woodwind Quintet. He retired in 2017 after 33 years. He continues to combine an international reputation as a sought-after soloist, teacher, clinician, adjudicator, and chamber musician. Critics have acclaimed his performances as “virtuosic and amazing,” called him “a consummate artist,” and “he had the audience in sheer ecstasy.” Lemmons has performed throughout Mexico, Canada, Brazil, Puerto Rico, Colombia, Italy, Sweden, Portugal, and the United States. He continues to perform with Serenata of Santa Fe, Taos Chamber Music Group, Montage Society, and Abiquiu Chamber Music Festival. His numerous recordings are on the Summit, Centaur, Navona, Pinnacle, TCMG, Strauss, Katson, and UNM labels. He is on international performing artist rosters for Buffet-Crampon and D’Addario.



### **Tzu-Feng Liu**

A native of Taiwan, Tzu-Feng Liu performs intensively throughout the United States, Europe, and Asia as a soloist, chamber musician, and collaborative artist at venues including the Etherredge 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. Liu’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.



### **New Music New Mexico (NMNM)**

New Music New Mexico 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, Paredes, Lang, Nono, 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.



### **Scott Robinson**

Scott Robinson has also performed on clarinet, flute, and sarrusophone, and other more obscure instruments. He has appeared on recordings with Lionel Hampton, John Scofield, Ella Fitzgerald, Paquito D'Rivera, Sting, Elton John, and others, and received four fellowships from the National Endowment for the Arts. Named a "Jazz Ambassador" in 2001 by the State Department for a tour of West Africa in which he played the early works of Louis Armstrong, he subsequently released the album *Jazz Ambassador: Scott Robinson Plays the Compositions of Louis Armstrong*.



### **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 University of Georgia. He is currently associate professor of violin at the University of New Mexico.



### **Warren Smith**

Warren Smith is known for his masterful percussion work with jazz artists and pop stars, including Nat Cole, Miles Davis, Charles Mingus, Nancy Wilson, Count Basie, Anthony Braxton, Janis Joplin, Aretha Franklin, and Barbra Streisand, among others. He can be heard on more than 3,000 recordings and was a founding member of Max Roach's percussion ensemble, M'Boom. Scott Robinson is best known for his work on various styles of saxophones, and he has also performed on clarinet, flute, and sarrusophone, and other more obscure instruments. He has appeared on recordings with Lionel Hampton, John Scofield, Ella Fitzgerald, Paquito D'Rivera, Sting, Elton John, and others, and received four fellowships from the National Endowment for the Arts. He was named a Jazz Ambassador in 2001 by the State Department for a tour of West Africa where he played the early works of Louis Armstrong. He subsequently released the album, *Jazz Ambassador: Scott Robinson Plays the Compositions of Louis Armstrong*.



### **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, 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."



### **Jesse Tatum**

Jesse Tatum currently serves as principal flute of The Santa Fe Symphony and the Opera Southwest Orchestra and is a principal player at Chatter, an innovative Albuquerque-based chamber ensemble. Additionally, she has performed with numerous other musical organizations, including The Santa Fe Opera, Performance Santa Fe, the New Mexico Philharmonic, and the El Paso Symphony. Tatum has collaborated with many composers and participated in numerous world, U.S., and New Mexico premieres of solo, chamber, orchestra, and opera works. She has been a featured performer of Powell Flutes, and served multiple times as a newly published music judge for the National Flute Association. Also a licensed masters social worker, Tatum has lectured at the collegiate level on music performance anxiety, and has served as the referral mental health therapist of the Santa Fe Opera. Her writings have been published in *Flute Talk* magazine.



### **Thrascher**

Celebrating their twentieth year as a boundary smashing ensemble, Thrascher performs original music (composed and improvised). Thrascher has performed for audiences throughout the United States, including the North American Saxophone Alliance conference in Tucson, Arizona. They were invited to perform at World Saxophone Congresses in Montreal (2000) and St. Andrews, Scotland (2012), and have done countless concerts and clinics for high school and college students nationwide. Thrascher has released two CDs, *Another Sound Thrasching*, and *Axes of Evil*, which are available at [thrascher.com](http://thrascher.com).



The members of Thrascher are Randy Hamm (soprano sax), Professor of Saxophone and Jazz Studies at Missouri State University, Tim Ishii (alto sax), Professor of Jazz Studies at the University of Texas-Arlington, Ed Petersen (tenor sax), Professor of Jazz Studies at the University of New Orleans, and Glenn Kostur (baritone sax), Professor of Jazz Studies at the University of New Mexico.

### **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 Children's Chorus**

The UNM Children's Chorus (UNMCC) is a community choral program for children, housed in the Music Prep School at the University of New Mexico. The UNMCC was founded in 2006 by Dr. Regina Carlow, professor of music at UNM. The chorus serves about 90 children in kindergarten through high school from public, private and home schools throughout the Albuquerque area. There are no auditions; the chorus is based on the premise that "Every child who wishes to sing is welcome." Rehearsals are held on campus and conducted by trained choral music educators and assisted by UNM music students. The UNMCC has been involved in numerous community partnerships including with: Albuquerque Public Schools, The Hispanic Cultural Center, Opera Southwest, The Desert Chorale, and the Santa Fe Opera. The chorus performed at the UNM Composers' Symposium in 2010, ("Impropera"— a fully improvised opera), and in 2015 (Chinese Folk Songs Arranged by Chen Yi).



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 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 U.S. 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.

### **Kevin Vigneau**

Michael Walker is re-thinking the performance of classical music today. He seeks to reimagine traditional concert types, and to introduce contemporary music to new listeners. Assistant professor of horn at the University of New Mexico, Walker also serves as the hornist with the New Mexico Winds, Fiati Five, and the Enchantment Brass Quintet. Prior to his appointment at UNM, he served as the second horn in the Columbus Indiana Philharmonic, and has performed with the New Mexico Philharmonic, Santa Fe Symphony, San Juan Symphony, Performance Santa Fe, and Utah Festival Opera. Walker holds a B.M. from San Jose State University, an M.M. from the



### **Michael Walker**

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University of Northern Colorado, and a D.M. from Indiana University with a minor in music history.

**Mark Weaver**

Tuba player Mark Weaver enjoys staying busy in a wide range of NM bands playing improvised and composed music in traditional and non-traditional forms. Mark has toured extensively in US and Europe performing in large and small venues, and his playing appears on thirteen different record labels. He has produced scores of concerts in New Mexico for local and internationally touring artists, and directed THE ROOST Creative Music Series in Albuquerque for seven seasons from 2009-2015.



**Alan Zimmerman**

Alan Zimmerman was born, reared, and educated in Texas. After extended stays in Japan and Jamaica, he spent more than three decades in New York City and then moved to Albuquerque in August 2015. He has made sounds with diverse people/ensembles ranging from Seiji Ozawa and the New Japan Philharmonic to the New Mexico-based Death Convention Singers.



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*Young Voices Sing the Music of New Mexico*

**WED MAY 9TH • 6:30 PM**

NATIONAL HISPANIC CULTURAL CENTER

THIS EVENT IS PART OF THE 2018 UNM JOHN DONALD ROBB COMPOSERS' SYMPOSIUM: A FESTIVAL OF NEW MUSIC



## Acknowledgments

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\*Deceased

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**Some of the many  
renowned guests  
from past Symposia**

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## **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 UNM 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.

