

The University of New Mexico
Department of Music &
the UNM Robb Musical Trust
present the 48th Annual

JOHN DONALD ROBB COMPOSERS'

SYMPOSIUM

a festival of new music

March 25th -31st 2019

Society of Composers, Inc.
National Conference (March 28-31)

with The Arditti Quartet
Sound Icon • Emanuele Arciuli • Chatter
New Mexico Contemporary Ensemble



Society of Composers, Inc.



UNIVERSITY of
NEW MEXICO
ART MUSEUM



JOHN DONALD
ROBB TRUST



MUSIC

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Cover Artwork: "Watercolor 7" by **Raymond Jonson**, *Watercolor No. 7*. Bequest of Raymond Jonson, Raymond Jonson Collection. © University of New Mexico Art Museum, Albuquerque

2019 SCI National Conference Participating Composers

Linda Antas	Pierce Gradone	Mark Phillips
Mathew Arrellin	Brittany J. Green	Andrea Reinkemeyer
Jennifer Margaret Barker	Charles Halka	Paul Richards
Jennifer Bellor	Lonnie Hevia	Jessica Rudman
Julián Brijaldo	Amelia S. Kaplan	Alejandro Ruty
Josiah Tayag Catalan	Texu Kim	Evis Sammoutis
Dan Cavanagh	Emily Koh	Jamie Leigh Sampson
Chin Ting Chan	Leslie La Barre	Marc Satterwhite
Young-Shin Choi	William Linthicum- Blackhorse	Carl Schimmel
Christopher Coleman		Philip Schuessler
Krista Connelly	Chelsea Loew	Laura Schwartz
Carlos Cotallo Solares	Edna Alejandra Longoria	Christopher Shultz
Luke Dahn	Paul Marquardt	Liza Sobel
Mark Dal Porto	Joshua Marquez	Ingrid Stölzel
Maxwell Dulaney	Mike McFerron	Daniel Tacke
Jonah Elrod	David Dean Mendoza	Jorge Variago
Ewa Fabiańska-Jelińska	Eli-Eri Moura	David Vayo
Frank Felice	Anne Neikirk	Gregory Wanamaker
Blaise J. Ferrandino	Shawn E. Okpebholo	Betty Wishart
Orlando Jacinto García	João Pedro Oliveira	Tolga Yayalar
Paolo Geminiani	Tomàs Peire Serrate	Stephen Yip

SCI Student Commission Winners

Matthew Schultheis	Michael Seltenreich	Felipe Tovar-Henao
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Performers

Emanuele Arciuli	Kristin Ditlow	Jennifer Lau
Chris Buckholz	Anne Eisfeller	Scott Ney
Tracy Carr	Tod Fitzpatrick	Valerie Potter
Andrea Cheeseman	Kim Fredenburgh	Fred Sturm
Yu-Fang Chen	Michael Hix	Emily Tian
Elizabeth Crawford	Ashley Kelly	Michael Walker
Marie-Christine Delbeau		

The Arditti Quartet	Sound Icon
Chatter	UNM Graduate Percussion Group
New Mexico Contemporary Ensemble	UNM Graduate Wind Quintet
New Music New Mexico	UNM Jazz Band
New Mexico Winds	UNM Saxophone Studio

Featured Guests

Emanuele Arciuli

Emanuele Arciuli has established himself as one of the most original and interesting performers on today's classical music scene. His repertoire ranges from Bach to contemporary music, with a strong affinity for composers from the United States. He continuously develops new projects and is in constant pursuit of new ideas and innovative programs. *Round Midnight Variations*, a group of 16 compositions that were written expressively for Arciuli by composers such as Crumb, Babbitt, Kernis, Rzewski, Torke, Daugherty, Bolcom and Harbison, has recently sparked the interest of international critics. The variations, which were released by Stradivarius on CD under the title, *Round Midnight – Hommage to Thelonious Monk*, in May 2011, have been celebrated by the international press. His newest comprehensive book on American piano music, "Musica per pianoforte negli Stati Uniti," was recently published in Italy. In May 2011, Arciuli was awarded with the most important Italian critic's prize, the Premio Franco Abbiati. In winning this prize, he follows in the footsteps of Maurizio Pollini, Radu Lupu and Zubin Mehta. The jury stated, "This pianist from Bari has been an authoritative figure on the multifaceted horizon of all things modern for years, all the while preserving a connection to tradition." More information at: <http://www.emanuelearciuli.com/>.



Arditti String Quartet

The Arditti Quartet enjoys a world-wide reputation for its spirited and technically refined interpretations of contemporary and earlier 20th century music. Many hundreds of string quartets and other chamber works have been written for the ensemble since its founding by first violinist Irvine Arditti in 1974. World premieres of quartets by composers such as Abrahamsen, Ades, Andriessen, Aperghis, Birtwistle, Britten, Cage, Carter, Denisov, Dillon, Dufourt, Dusapin, Fedele, Ferneyhough, Francesconi, Gubaidulina, Guerrero, Harvey, Hosokawa, Kagel, Kurtag, Lachenmann, Ligeti, Maderna, Manoury, Nancarrow, Reynolds, Rihm, Scelsi, Sciarrino, Stockhausen and Xenakis and hundreds more show the wide range of music in the Arditti Quartet's repertoire. The ensemble believes that close collaboration with composers is vital to the process of interpreting modern music, and therefore it attempts to work with every composer whose work it plays. The Arditti Quartet's extensive discography now features more than 200 CDs. Over the past 30 years, the ensemble has received many prizes for its work. It has won the Deutsche Schallplatten Preis several times and the Gramophone Award for the best recording of contemporary music in 1999 (Elliott Carter), in 2002 (Harrison Birtwistle) and in 2018 (Pascal Dusapin). In 2004 the quartet was awarded the Coup de Coeur prize by the Academie Charles Cros in France for its exceptional contribution to the dissemination of contemporary music. The prestigious Ernst von Siemens Music Prize was awarded to the group in 1999 for lifetime achievement in music. Arditti remains the only ensemble ever to receive it. More information at: <http://www.ardittiquartet.co.uk/>.



Chatter

Chatter, led by David Felberg (artistic director) and Tony Zancanella (business manager), 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. More information at: <https://www.chatterabq.org/>.

New Mexico Contemporary Ensemble

The New Mexico Contemporary Ensemble (NMCE), founded in 2016 by Dalton Harris and Clara Byom, aims to bring the music of the past century's most prolific and creative composers from throughout the Americas to the audiences of New Mexico.

NMCE provides concert experiences to the communities of Albuquerque and Santa Fe that include modern classical music of the Americas, new commissions and collaborations with emerging local artists in other disciplines. The ensemble's recent activities have included an annual James Tenney Memorial Symposium, annual Call for Scores, two Midwest tours, the "this is not a concert" series and a New Music USA supported interdisciplinary project performed at the Albuquerque Rail Yards. NMCE has performed repertoire from Brazil, Argentina, Mexico, Cuba, Columbia, the United States and Canada, and has developed collaborations with several Brazilian, Argentine, Columbian and American composers. More information at: <https://www.nmcontemporaryensemble.org/>.



Sound Icon

Sound Icon is a Boston-based sinfonietta committed to world-class performances of the most compelling music of the past few decades. As one of only a few American ensembles performing large-scale, avant-garde works, Sound Icon has emerged as a leader in its field, regularly working with the most prominent composers and performers of today. Sound Icon's pursuits are rooted in the belief that live performances of progressive music should provide an experience unlike any other, and that novel, masterful music continues to be produced by today's composers. Led by conductor and artistic director Jeffrey Means, Sound Icon has become a leading artistic force in Boston, performing challenging, cutting-edge contemporary repertoire for sinfonietta that is rarely heard live in the United States. Sound Icon has worked with prominent composers such as Pierluigi Billone, Liza Lim and Salvatore Sciarrino, and has performed major works by leading composers, including Olga Neuwirth, Wolfgang Rihm and many others. Founded in 2011, Sound Icon has established relationships with local cultural institutions such as the Boston University Center for New Music, the Institute of Contemporary Art Boston and Northeastern University, creating cross-institutional collaborations that support truly exciting events. In addition to live concert events, Sound Icon frequently holds workshops with young composers and instrumentalists. More information at: <https://www.soundiconensemble.org>.



2019 SCI National Conference GENERAL SCHEDULE OF EVENTS

University of New Mexico College of Fine Arts

Thursday, March 28

- 2:00 PM SCI CONFERENCE CONCERT I (Keller Hall)
- 4:00 PM SCI CONFERENCE CONCERT II (Keller Hall)
- 8:00 PM SCI CONFERENCE CONCERT III : ARDITTI QUARTET (Keller Hall)

Friday, March 29

- 9:00 AM Meet the Composer (CFA Rm 2018)
- 10:00 AM Meet the Composer (CFA Rm 2018)
- 11:00 AM Meet the Composer (CFA Rm 2018)
- 1:00 PM SCI CONFERENCE CONCERT IV : EMANUELE ARCIULI (Keller Hall)
- 2:30 PM Meet the Composer (CFA Rm 1020)
- 4:00 PM SCI CONFERENCE CONCERT V (Keller Hall)
- 5:15 PM Meet the Composer (CFA Rm 2018)
- 6:30 PM SCI National Conference Dinner (UNM Student Union - Lobo/Fiesta Rooms)
- 8:00 PM SCI CONFERENCE CONCERT VI : UNM JAZZ BAND (Outpost Performance Space)
Location: 210 Yale Blvd SE, ABQ

Saturday, March 30

- 9:00 AM Meet the Composer (CFA Rm 2018)
- 10:00 AM Meet the Composer (CFA Rm 2018)
- 11:00 AM Meet the Composer (CFA Rm 2018)
- 1:00 PM SCI CONFERENCE CONCERT VII : NMCE AT THE MUSEUM (UNM Art Museum)
- 2:15 PM Painting Viewing of *Watercolor 7* (UNM Art Museum)
- 3:00 PM Society of Composers, Inc. General Meeting (CFA Rm B120)
- 4:00 PM SCI CONFERENCE CONCERT VIII (Keller Hall)
- 5:15 PM Meet the Composer (CFA Rm 2018)
- 8:00 PM SCI CONFERENCE CONCERT IX : SOUND ICON (Keller Hall)

Sunday, March 31

- 10:30 AM SCI CONFERENCE CONCERT X : SUNDAY CHATTER (Las Puertas)
Location: 1512 1st St NW, ABQ
- 4:00 PM SCI CONFERENCE CONCERT XI (Keller Hall)



Watercolor 7 by Raymond Jonson

emotion” to lift the experience out of “sweet-pretty commonplace.” He often turned to music as inspiration and was motivated by a desire to bring “rhythmic and unifying harmonies” to his visual compositions. His visionary approach to painting influenced his contemporaries as well as future generations of artists and his legacy is forever connected to New Mexico.

- Traci Quinn, UNM Art Museum
Curator of Education and Public Programs

About the Artwork

Raymond Jonson: Pure Aesthetic Emotion

Raymond Jonson (1891 – 1982) was an American abstract painter who was a key figure in New Mexico Modernist painting throughout his career. Moving to New Mexico in 1924, Jonson brought with him a passion and dedication to the most avant-garde ideas regarding the visual arts and their potential to transcend mere representation. Like many maverick artists of his time, Jonson worked against the grain of the art world and approached his paintings through experimentation and a keen interest in shifting how we engage with a work of art. Taking inspiration from avant-garde artists like Wassily Kandinsky, Jonson was concerned with the spiritual relevance of the arts. He utilized form and color as a way to explore the emotional, provocative, and life-changing impact of painting on an individual’s everyday experience – arguing for a “pure aesthetic



“What I want and expect to get is a form that will function as nicely in color as in music” – Raymond Jonson.

Symposium Concert Programs

Thursday, March 28th 2:00 PM, Keller Hall (SCI National Concert #1)

Mathew Arrellin	Metasomatic I Mathew Arrellin, cello
Blaise J. Ferrandino	Duet for French Horn and Trombone Mike Walker, horn; Chris Buckholz, trombone
Julián Brijaldo	Hilando el horizonte (Weaving the Horizon) Sophia Neal, soprano; Michael Hix, baritone; Kristin Ditlow, piano
Brittany J. Green	Portraits Kristin Ditlow, piano
Eli-Eri Moura	Opanijé Fractus New Mexico Winds: Valerie Potter, flute; Kevin Vigneau, oboe; Tim Skinner, clarinet; Denise Reig Turner, bassoon; Michael Walker, horn

➤ Note from the Composers ➤

Metasomatic I is the first in a series of works I have written in the last year that explores the constant motoric trilling of unstable harmonics and multiphonics. This dichotomy of material opposites yields rich harmonies based on the overtones of the lower two strings of the instrument, the lowest of which is tuned down a half-step. It also investigates the concept of a trill more generally as an alternation between two states, both abstractly and expressively: up and down, high and low, quiet and loud, etc. This exploration of the acoustic properties intrinsic to the cello, and strings in general, was a necessary turning point in my musical development as both a composer and a performer.

The first movement of *Duet for French Horn and Trombone* features a lyrical conversation exploring different timbres through manipulation of range and voicing. This movement is first and foremost, however, dedicated to the beauty of melody and line. The second movement provides a complete contrast and is inspired by the Tarantella. This well-known Tarantella is the first piece I learned to play on an instrument (guitar when I was five or six) and it was the first piece of music I took upon myself to figure out how to notate, albeit on wide-ruled loose-leaf paper.

Hilando el horizonte: The horizon is that boundary out in the distance. It is hope; an unattainable promise that will always lie ahead, regardless of the distance walked. To some victims of Colombia's armed conflict, living in the Pacific and Amazon regions, peace is that horizon. The lyrics, written by Catalina Villamarin, capture their journey; their struggles to move as they are weighed down by a past they are desperately trying to forget, while the horizon acts as a constant reminder of an impending change. The use of repetition both in the text and the marimba 'currulao' pattern in the refrain serve as a self-reassuring mantra. This rhythm from the Pacific is woven together with the Tikuna

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chant 'Ene ru' iwirachiga aru' wiyae' (Song of the flower and the Parrot) in the verses, creating a back and forth shift from a hopeful future to a painful present. Ultimately, "Hilando el Horizonte" (Weaving the Horizon) is a tribute to the stories of the victims, a testament of resilience, and their steadfast resolve to believe and keep walking.

HILANDO EL HORIZONTE

Lyrics by Catalina Villamarín

(Used under permission)

Por el camino 'e barro se hunden mis pasos
Que aplastan recuerdos con la muerte al hombro.
Vengo de estragos, añorando olvidos
Allá en tu horizonte donde se asoma el alba.
Y quiero creer ...
Remando en llantos ahogados,
Susurrando rondas perdidas
Que invocan serenos augurios
En mi acérrimo remo e inquebrantable andar.
Y quiero creer
Que allá en el horizonte
La calma 'e la mañana
Llegará mañana
Y llegaré

WEAVING THE HORIZON

Along the muddy trail my footsteps sink
Crushing memories, with death's weight on my back.
I come from wreckage, longing oblivion
There, in your horizon where dawn peeks.
And I want to believe...
Rowing in drowned whimpers,
Whispering forgotten tunes
That summon serene omens
With my unyielding oar and stubborn pace.
And I want to believe
That there, in the horizon
The calmness of the morning
Will arrive tomorrow
I'll arrive

Portraits is a five-movement piano suite. Movements are based on a series of poems by Bessie Irene that depict people we all know. The first movement, "La femme complexe" explores feelings of longing, uneasiness, realization, and reassurance. Based on the poem I am You, 'La femme complexe' is marked "slow and reflective," and conveys a meditative mood, full of subtle nuance.

Opanijé Fractus refers to one of the 'toques' (characteristic rhythmic patterns) from the Afro-Brazilian religious ritual called candomblé. This is a cult of possession that invokes the major orixás or gods of the Yoruba and the Fon, peoples originally from Nigeria and Benin. To call the deities to come down into their bodies, the "filhos and filhas de santo" (sons and daughters of the saint) perform long cycles of dances and songs accompanied by three 'atabaque' drums (lê, rumpi, and rum - considered sacred instruments) and an agogô bell. *Opanijé Fractus* reflects some aspects of this ritual. Making reference to the human vessel that struggles and searches for the divine, the piece unfolds through sections that contain musical materials derived from Opanijé, but these are systematically fragmented and dissipated by elements of music with no connotation with the ritual...

Thursday, March 28th 4:00 PM, Keller Hall (SCI National Concert #2)

Michael Bratt	Reverie Fall Valerie Potter, flute
Mark Dal Porto	Romance Tracy Carr, oboe; Mark Dal Porto, piano
Anne Neikirk	She Persisted Fred Sturm, piano
Jennifer Margaret Barker	Tout Entière Tod Fitzpatrick, baritone Marie-Christine Delbeau, piano
Marc Satterwhite	Bravismos I. The Earth Itself II. Scratched Glass II. Crow of Thorns IV. Pinwheels Anne Eisfeller, harp

⇒ Note from the Composers ⇐

Reverie Fall was written 2011 for media artist Qian Li for use in her exhibit, *No Matter How Hard I Yell*. The exhibit consisted of media installations of sculpture and projected video that incorporated memories, dreams, and visualizations of her troubled childhood and traditional Chinese background. Specifically, the exhibit included a surreal giant hot air balloon that she created from a nightmare that served as the primary influence of my work. The concept was to capture the unsettled terror and stillness of her work through a musical airstream represented by the flute. Musically, there are three primary sections that begin the same manner but end very differently, as in a recurring nightmare. The title takes its name from the musical form reverie which also means to dream.

Romance for Oboe and Piano is dedicated to my beloved wife and oboist Tracy who inspired the deepest feelings behind every note found in this piece.

She Persisted: She was warned. She was given an explanation. Nevertheless, she persisted.

Tout Entière (2001), for baritone and piano, was commissioned by baritone Tod Fitzpatrick as a gift for his wife, Elaine, on the occasion of their tenth wedding anniversary. It is a setting of two poems by Baudelaire. The highly romantic nature of the musical setting was chosen to compliment both the essence of the poetry and the occasion for the commission. The two poems are presented as one through-composed work, with motivic material being shared between the respective accompaniments.

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Tout Entière (Translation):

The Devil came to see me this morning in my bedroom upstairs and trying to fool me said, "I should dearly like to know,

" Among all the beautiful things of which her enchantment is made, Among the black or pink objects which make up her charming body

Which is the sweetest?" – Oh my soul! You replied to the despised one:

"Since in her everything is perfect, nothing can be preferred.

"When everything enraptures me, I do not know if any one thing delights me more. She dazzles like the Dawn and consoles like the Night;

"And too exquisite a harmony governs her beautiful body to allow a weak analysis to note its multiple chords.

"O mystic metamorphosis of all my senses melted into one! Her breath makes the music like her voice makes the perfume."

28 (Translation):

What will you say this evening, poor solitary soul, what will you say, my heart, my once-withered heart, to the most beautiful, the best, the dearest one, whose divine look has suddenly flowered again?

We shall be proud to sing her praises. Nothing equals the sweetness of her authority; her spiritual flesh has the scent of Angels, and her eye cloaks us in a garment of light.

Be it in the night and in solitude, be it in the street and in the multitude, her spirit dances in the air like a burning torch.

Sometimes it speaks and says: "I am beautiful, and I command that for my love, you love only the Beautiful; I am the guardian Angel, the Muse and the Madonna!"

Bravismos: This set of four pieces was inspired by the work of Manuel Álvarez Bravo, Mexico's greatest photographer of the 20th Century, and one of the most important artists in the history of the medium. He worked in virtually every genre, including portraiture, landscape and nature, abstract, anthropological, and historical/social. Keenly aware of his times and surroundings, he was one of the most important chroniclers of the turbulent Mexico of the 20th Century.

I lived and worked in Mexico for a number of years and return whenever I can. I love the work of the great Mexican artists of the 20th Century and Álvarez Bravo is among my favorites.

The Earth Itself shows a young indigenous woman, with an unreadable expression, wearing a long shawl but with breasts exposed, leaning against an adobe wall. Somehow, she does indeed seem to represent all of humanity, and the adobe wall the entire earth.

Scratched Glass is among most abstract of Álvarez Bravo's works. A piece of glass on a very dark background is etched with a brilliantly contrasting form that resembles, to my eyes at least, a comet's tail.

Crown of Thorns shows a small wooden statue of Jesus, dressed in Mexican costume, with a crown of thorns on his head. As is often the case in Mexican religious art, it is very graphic, with dramatic bloodstains on Jesus's face and blood flowing from his other wounds.

Pinwheels is a relatively rare color image, with a young pinwheel vendor walking down a street. The pinwheels on their sticks radiate out from a central point and resemble, perhaps, a giant prehistoric flower or certain types of fireworks.

Thursday, March 28th 8:00 PM, Keller Hall (SCI National Concert #3)

Joshua Marquez	Abrade Arditti Quartet
Tomàs Peire Serrate	Hourglass Arditti Quartet
João Pedro Oliveira	Spiral of Light Arditti Quartet
Krista Connelly	Orion Fixed Media
Josiah Tayag Catalan	Fractal Tracing Arditti Quartet
Jessica Rudman	Half Turn to Go Yet Turning Stay Arditti Quartet
Evis Sammoutis	Rhymes for string quartet Arditti Quartet

Arditti Quartet: Irvine Arditti, Ashot Sarkissjan, violins;
Ralf Ehlers, viola; Lucas Fels, cello

≡ Note from the Composers ≡

Abrade juxtaposes, collides, and convolves the transients and resonance of tap dance. I gathered source material by tap dancing on a resonant, wooden platform and performed a spectral analysis on the recordings. Through contrast and interpolation, the material weaves a non-linear narrative from the nexus to the decay of sound. By re-contextualizing the order (i.e. the decay beginning the gesture), the actual sound is brought into question: "does it still resemble the source material?" Through abstraction, the source material becomes less rendered.

Hourglass is inspired by the symbolism behind the time measuring device: its inevitability, the simultaneous presence of past and future or the different speed rates at which the inner contained material moves.

Spiral of Light: This piece is inspired on the first vision of the prophet Ezechiel (Ezechiel 1:4), in the Old Testament: 'And I looked, and behold, a whirlwind came out of the north, a great cloud, and a fire infolding itself; and a brightness was about it'.

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Orion is a dodecaphonic (12-tone) electronic work composed for dance. A few years ago, when running outside in the dark early hours, I was struck by the idea of writing a constellation work. After plotting out the tone row, I left the idea to simmer until the right situation arose, having originally intended it for chamber orchestra and voice. When presented with the opportunity to collaborate with the UNL dance program this year, I decided to adapt the concept to electronics. The work is around six and a half minutes long and slowly grows in density as an illustration of the expanding universe.

Fractal Tracing is inspired by Pollock's massive canvas that I saw on display at the NYC MoMA. While it is chaotic and loud, there is a remarkable balance in the overall structure. In my attempts to understand this piece, I started tracing smaller sections to try to grasp the visual complexity of what I was experiencing. Every time I thought I was beginning to understand the active visual elements, a new portion of the painting left me in more chaos and misapprehension leading me to realize that I was lost in tracing fractals. The music does not try to capture the intense complexity of Pollock's masterpiece, but rather takes inspiration from juxtaposed elements in one no. 3" such as: light energy vs. dark energy, clarity vs. obscurity, and purity vs. corruption.

Half Turn to Go Yet Turning Stay: The title for this work came from a single line of the Christina Rossetti poem listed below. That one image - a woman with her lover moving to leave, yet remaining still - struck me as being particularly poignant within the rather dark tone of the sonnet as a whole. The music reflects that sort of nostalgia in the accompanied cello solo of the opening, while the idea of turning away and turning back develops into the swirling chaos and disjointed sliding of later sections.

Remember me when I am gone away,
Gone far away into the silent land;
When you can no more hold me by the hand,
Nor I half turn to go yet turning stay.
Remember me when no more day by day
You tell me of our future that you planned:
Only remember me; you understand
It will be late to counsel then or pray.
Yet if you should forget me for a while
And afterwards remember, do not grieve:
For if the darkness and corruption leave
A vestige of the thoughts that once I had,
Better by far you should forget and smile
Than that you should remember and be sad.

Rhymes was inspired by Dante's Divine Comedy both in terms of extramusical influence but also structure: Dante's use of "*Terza rima*", a rhyme scheme consisting of a constantly interlocking three-line pattern of ABA BCB CDC etc. is also used in my composition to create the work's formal structure. Evis Sammoutis' attendance is made possible by a grant from the Ithaca College School of Music.

Friday, March 29th 1:00 PM, Keller Hall (SCI National Concert #4)

Orlando Jacinto García	a gamelan in the distance
Paul Marquardt	Deva (Bliss Realm) from <i>Visions from the Karma Dhatu</i>
Christopher Shultis	Devisadero I. Walking II. Wind Blowing III. Fly Buzzing, Ant Running IV. Walking (Return) V. Bird Chirping, Rustling Leaf VI. Wind Stopping
Paolo Geminiani	Sketches
Ingrid Stölzel	Unus Mundus Emanuele Arciuli, piano

☞ Note from the Composers ☞

Completed in January of 2018, *a gamelan in the distance*, was written for pianist Sarah Cahill for premiere at the 2018 New Music Miami ISCM Festival. The work was written in memory of composer Lou Harrison who I had the chance of meeting on several occasions when he visited South Florida. The title is a reference to the suggestions of the gamelan heard throughout the work both rhythmically and with regards to the pitch collections utilized. These references are an homage to Lou Harrison whose music was very influenced by and often incorporated this ensemble. As with much of my work the slow evolution of material and the counterpoint between timbre, density, register, and pacing are aesthetic concerns.

"Deva" is the final work of *Visions from the Dharma Dhatu*, a cycle of six works for solo piano based on the six cyclical Realms of Mahayana Buddhist Cosmology. It can be performed as an individual work. In the Deva (God) realm, beings live for billions of years, experiencing every type of physical and emotional pleasure imaginable. Beings in this realm who fail to invest their enormous store of good karma on helping benefiting others, in the last three days of their life, begin to emit a foul smell. They are abandoned by others, as it disturbs their God-realm bliss, and they die alone, knowing they will be reborn in a lower realm. The work attempts to express the vast expanses of time described in this realm, while at the same time, the constant descending scales express the inevitability of downfall and cyclic suffering. The piece is designed in three layers, moving at different speeds, illustrating the complexity of karmic interactions between beings in all six Realms. In this work, I set out to write music that moved at a glacially slow pace, but also presented challenges for the performer.

Devisadero was inspired by a walk on a trail of the same name near Taos in 2002, then repeated in 2007. Ideas came after the first walk, realization of them came after the second. I wrote the following about

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Devisadero on a walk along the south ridge of the Embudito Canyon in the Sandia mountain wilderness on February 27, 2008:

veil lifted
fear of the abyss
nothingness no, just nothing
fear not

veil as structure
system
control as neither

content, known
form, a mystery
older this secret
than that placed
inside

behind the veil
(not this not that)
what one hears
(neither form nor content)
in the silence of listening
the "nothing between."

Sketches: The piece explores the potential for development of a single sequence (chords) developing it through four short frameworks, to be understood as a unicum. The first (Sequenze - "sequences") and the last piece (Risonanze - "resonances"), open and close the composition with a script of suspensive character proposing and developing the main idea, while the second piece is more detached from the rest of the composition, both from the motivic and harmonic point of view (Vaghe erranze "vague wanderings"). The third piece represents the expressive culmination of the entire composition and develops and pulverizes the motivic elements by passing them from the piano to the noise of the soundboard and the strings (Frammentazioni - "fragmentations").

Unus Mundus was commissioned by pianist Eunmi Ko for the centennial celebration of Isang Yun's birth. I have long been fascinated by Yun's compositional technique of "*Hauptton*" (main tone) which one can hear in his piano solo piece "Interludium A", with pitch-class 'A' being a centering main tone. Every time I listened to Interludium A, I was struck by a section about five minutes into the composition where he indicates a meter for the first time. This section starts with a disarming B-Major triad, which gets reiterated the line below and suffused with quartal harmonies. I decided that this moment would become the soundworld that I would inhabit for my composition. I also felt that taking a moment in time as my inspiration aligns with Taoist philosophy, a strong influence on Yun's music, in which the part is the whole and the whole is the part, and in which the dark and the light are intertwined with each other. I believe that music in its deepest expression has the power to fuse opposites to create oneness that cannot be fragmented, because as Carl Jung says "everything divided and different belongs to one and the same world." This concept, which Jung called 'Unus Mundus' from Latin "One World," seemed like a fitting title for a composition honoring Isang Yun.

**Friday, March 29th 4:00 PM, Keller Hall
(SCI National Concert #5)**

- | | |
|--------------------|---|
| Linda Antas | Meru: Tracing Earth
Linda Antas, flute |
| Chin Ting Chan | Fractals
Elizabeth Crawford, clarinet; Yu-Fang Chen, violin |
| Amelia S. Kaplan | a brief comment on the current
state of insanity (Feb. 2017)
Elizabeth Crawford, clarinet; Yu-Fang Chen, violin |
| Emily Koh | homonym
Wade Dillingham, soprano saxophone; Aaron Burr, alto
saxophone; Charlotte Leung, tenor saxophone;
Katie Henderson, baritone saxophone |
| Philip Schuessler | One More Moment
New Music New Mexico: Luiz Paulo Freire, violin;
Lila Baca, cello; Daniel Strong, piano |
| David Dean Mendoza | Threnody
Kim Fredenburgh, viola |
| Carl Schimmel | Two Scenes from the Shrine of the Crossing of the Birds
I. The plum rains dissolve into mists, swaddling a strawberry moon
II. Seated high upon a monstrous palanquin, a fierce warrior approaches
UNM Saxophone Choir |
- UNM Saxophone Choir: Eric Lau, director; Wade Dillingham, soprano saxophone; Aaron Burr, Kristine Banh, alto saxophones; Charlotte Leung, Mark Alvarez, tenor saxophones; Katie Henderson, baritone saxophone;

➤ Note from the Composers ➤

Meru: Tracing Earth

In *Down the River*, Edward Abbey wrote “Wilderness is not a luxury but a necessity of the human spirit.” I was a ten-year-old Midwesterner the first time I saw the Rockies. I discovered then that I—like people from many cultures around the world—have a strong spiritual connection with the mountain wilderness.

I spend most of my waking hours using technology and teaching others how to use it. It is how I make both my living and my art. Technology and nature both possess a kind of magic. Art—the way humans express and understand some of the deepest parts of being human—brings these two essential parts of my life together.

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This project started with a desire to combine my research interest in algorithmic composition and my need to be connected to the wilderness that surrounds me. I have always seen musical trajectories in the peaks and passes of mountain ranges. To create this work, GPS data was collected in the Bridger and Gallatin ranges and on a float down the Ruby River in southwestern Montana. The data was mapped onto musical parameters to create the instrumental part.

Fractals: The term 'fractal' was first used by mathematician Benoît Mandelbrot in 1975. It was based on the Latin term *fractus*, meaning 'broken' or 'fractured.' Mathematically driven by recursion, a fractal is a never-ending pattern. It can evolve into complex patterns that are self-similar across all scales in an ongoing feedback loop. It serves as the basis for chaos theory, which examines the behavior of dynamic systems that are highly sensitive to initial conditions, causing a response popularly known as the butterfly effect. Fractals are also widely observed in nature in forms such as clouds, trees, mountains, seashells, etc. It is the imageries of such spectacular fractal designs and the theories behind them that inspired this composition.

a brief comment on the current state of insanity (Feb. 2017) was composed in February through March of 2017 in response to several incidents, one of which was the 2017 inauguration and initial months of the administration of Donald Trump. The immediate and continued divide in the country was exhausting beyond belief, and urged a musical response, inadequate as it may be.

homonym

definition: one of two or more words spelled and pronounced alike but different in meaning.

One More Moment was written as an implicit study in the potentialities of quiet music as an expressive medium for delicacy and urgency. The music exists as unassuming events - intuitively conceived and coexisting, equal in importance, neither driving towards nor fighting against the next event (although the piano does coerce a sort of dialogue with the strings by introducing certain interrupting, harmonic gestures). All devices of rhythm, timbre, and pitch are designed to convey an essentialness and simplicity of change. *One More Moment* was selected for performance at the 2000 June in Buffalo Festival in Buffalo, New York.

Threnody

In memory of my father

Two Scenes from the Shrine of the Crossing of the Birds

I. The beginning of the rainy season ('plum rain') in Tokyo, and the full moon in June ('strawberry moon').

II. The annual Festival at Torigoe Shrine — the warrior Yamato Takeru is enshrined within the massive mikoshi which is borne by his worshipers.

**Friday, March 29th 8:00 PM, Outpost Performance Space
(SCI National Concert #6)**

Jennifer Bellor Skylark Lullaby
 UNM Saxophone Choir

Paul Richards Harrison Bergeron

Laura Schwartz Boundaries

Jorge Variego Is it 6:30 yet?

Dan Cavanagh Thaw

 UNM Jazz Band

UNM Saxophone Choir: Eric Lau, director; Wade Dillingham, Charlotte Leung, Kristine Banh, soprano saxophones; Mark Alvarez, Faith Grattan, Emily Santa Maria, Jessa Abel, alto saxophones; Aaron Burr, Daniel Sault, David Sorenson, tenor saxophones; Katie Henderson, Stephen Schulz, Maren Talbot baritone saxophones; David Diaz Aguirre, bass saxophone

UNM Jazz Band: Glenn Kostur, director; Wade Dillingham, Kristine Banh, Alto Saxophones; Mark Alvarez, Charlotte Leung, Tenor Saxophones; Stephen Schulz, Bari Saxophone; Mitchell Nelson, Tim Mallette, Tyler Slamkowski, Mitchell Weber, Trumpets; Aiden Borunda, Alex Velarde, Spenser Gomez Nelson, Trombones; Colton Randall, Bass Trombone; Michael Truong, Guitar; Jim Ahrend, Piano; Ian Davis, Bass; Jesse Culberson, Tina Marquez, Drums

➤ Note from the Composers ⇐

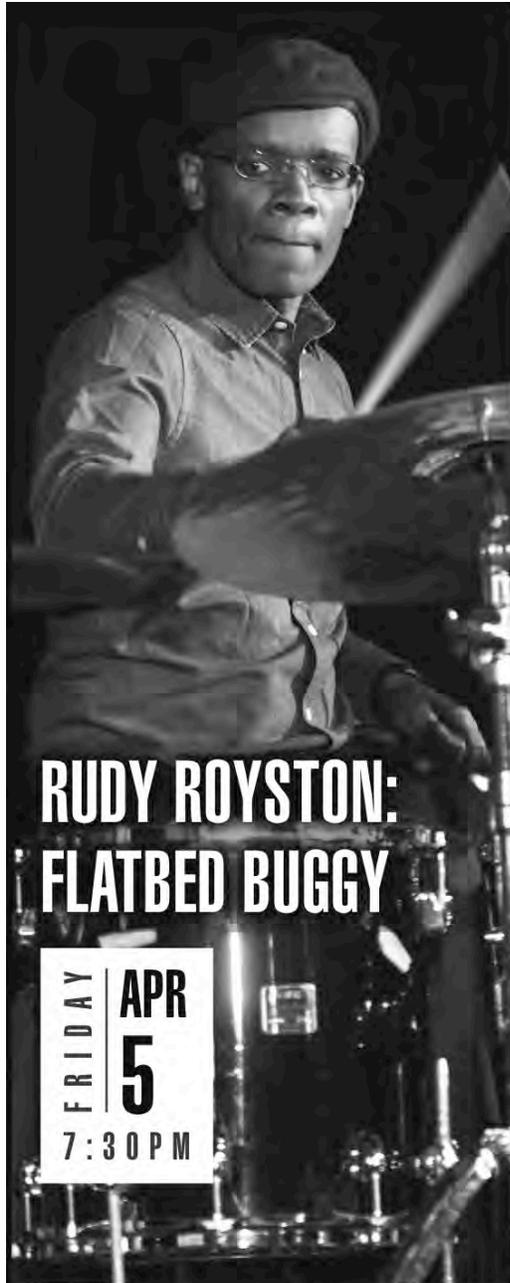
Skylark Lullaby (2014) was written for the Eastman Saxophone Project, under the direction of Chien-Kwan Lin, and was premiered at the North American Saxophone Alliance (NASA) in March 2014. It was selected for performance at the Seventeenth Biennial Festival of New Music at Florida State University and the winner of the 2015 IAWM Judith Lang-Zaimont Prize.

Harrison Bergeron is one movement from a suite of loose tone-poems, in which short stories serve as a touchstone for explorations of some of the possibilities of big band performance. The movement is based on the classic dystopian short story by Kurt Vonnegut, first published in 1961. In the year 2081, everyone is rendered equal through handicapping devices that ensure no one is smarter, stronger, or more attractive than anyone else. The title character breaks free of his bonds, and is quickly shot dead.

Boundaries

Taking it back into listening. Improvise through your ears not your eyes.

Thaw was commissioned by the St. Olaf College Jazz Band I, directed by Dr. Dave Hagedorn, for their tour of Cuba in Spring 2016. The work was written at a time when relations were becoming normalized once again after a long period of frozen relations. With the opening up between Cuba and the United States, I wanted to examine that moment through music. *Thaw* is also an exposition of what happens when different cultures intermingle: barriers are broken down, people understand each other, and the world gets a bit smaller. (*Thaw* is also what happens when a bunch of Minnesota students go to Cuba in March).



**RUDY ROYSTON:
FLATBED BUGGY**

**FRIDAY | APR
5
7:30 PM**

APRIL-MAY HIGHLIGHTS

Hailey Niswanger Quartet
Rudy Royston: Flatbed Buggy
Zakir Hussain's Masters of Percussion
Katie Thiroux-Ken Peplowski Quartet
Josef Scott, Natalie Barrens & Marilyn Bernard
Andy Milne's Unison Trio
Martha Reich & Michael Kott
The Bébé La La Band
Tatsuya Nakatani-Assif Tsahar Duo
Martha Redbone Roots Project
Aaron Goldberg Trio
25th Annual ABQ Grand Slam Championship
Arlen Asher 90th Birthday Celebration
Sourena Sefati's NuAeen Ensemble
Sheila Jordan with Alan Pasqua, Cameron Brown & John Trentacosta

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Saturday, March 30th 1:00 PM, UNM Art Museum (SCI National Concert #7)

- Ewa Fabiańska-Jelińska Meditation III
Dalton Harris, trombone (NMCE)
- Gregory Wanamaker Out of Mind, Into Body
Clara Byom, bass clarinet (NMCE)
- Jamie Leigh Sampson Anyone Lived
UNM Graduate Woodwind Quintet: Jose Hernandez , oboe;
Megan Snow, clarinet; Melissa Lux, bassoon
- Shawn E. Okpebholo On a Poem by Miho Nonaka: Harvard Square
Jennifer Lau, flute
- Pierce Gradone Ficta
New Mexico Contemporary Ensemble
- Charles Halka Tsakapa Chatashu
Ashley Kelly, saxophone; Scott Ney, percussion

New Mexico Contemporary Ensemble (NMCE): Clara Byom, clarinets;
Dalton Harris, trombone; Yakima Fernandez, violin

⇒ Note from the Composers ⇐

Meditation III: There are 3 phases in the composition:

I. *Vivo agitato* (ca 1'30) - *ad libitum*. Rhythmic freedom and free use of the given sound material (in terms of order and regularity) are allowed. The first phase is divided into short, interrupted sections which performer can repeat in any order.

II. *Largo misterioso* (ca 3'00) - with the cup mute, strike the bell and double notes.

III. *Andante tranquillo* (ca 1'30) - breathe and speak into the instrument and strike the bell.

It is possible to make short (a few seconds long) breaks between particular phases.

The piece is inspired by prayer and contemplation. When we start the prayer, we try to calm down and move away from the chaos of everyday life. This process is difficult initially, but gradually we find calmness, relief and we can dip ourselves in the depths of prayer.

The contrast is characteristic for this composition, between the speed and chaos of modern civilization and the tranquility of the contemplation.

Out of Mind, Into Body: A reflection of the mind's moody effects upon physical movement, *Out of Mind, Into Body* exists in a slow-fast-slow ABA structure, making use of the full range of the bass clarinet and subtly used multiphonics. Commissioned by the Society for New Music and composed for John Friedrichs in 2016, *Out of Mind, Into Body* was premiered by John in Syracuse in February 2017, with dance choreographed by Cheryl Wilkins-Mitchell. It is dedicated to my dear friend and bass clarinetist Christopher Clark.

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Anyone Lived for trio d'anches was written in 2017 and is based on E.E. Cummings's poem "anyone lived in a pretty how town." The poem captures an odd angle of two characters, anyone and no one, as they live out their lives, fall in love, and die...just to have, "busy folk bur[y] them side by side," while the pace of the poem and the world never slows. Lines that reorder the seasons, the weather, and celestial bodies mark the passage of time, while the organisms that inhabit the Earth whirl and buzz by. The rapidity of action and irregular rhythmic motives that come from a reading of the poem seemed to match the repertoire of a trio d'anches or wind trio. Of all the potential wind chamber groups, the wind trio is fairly common, with much of its repertoire being produced in the early twentieth-century. Witold Lutoslawski, Hector Villa-Lobos, Adrian Cruft, and Paul Pierné all wrote popular works for this ensemble.

On a Poem by Miho Nonaka: Harvard Square This composition (inspired by *Harvard Square*, a poem by the Japanese poet, Miho Nonaka) is a work for solo flute, composed for and premiered by my friend, Caen Thomason-Redus. It was not my intention to, necessarily, text paint each word of the poem; rather, I tried to evoke the essence of the poem's meaning. In one word, Nonaka describes her poem as being about 'resonance.' A natural term in the music world, the term 'resonance', figuratively speaking, can also mean evoking images, memories and emotions, which she beautifully achieves in *Harvard Square*. This composition is for the virtuoso flutist, utilizing many extended flute techniques. For example, the composition begins with the flute playing bamboo tones, a way for the modern western flute (by using unconventional fingerings), to sound like the shakuhachi flute, a Japanese bamboo flute. Other extended techniques include, residual tones, pizzicato, jet whistle, tongue ram, multiphonics, singing while playing, key clicks, and flutter tonguing.

Ficta: The unlikely marriage of the violin and trombone was a fascinating inspiration for *Ficta* (2010, rev. 2011). Although the differences between the two are clear, I was more interested in their common traits, which I wished to exploit as much as possible. My first thought turned to their ability to play non-tempered pitches and the relative ease with which they can perform glissandi. Throughout the piece, the identities of the two are interwoven and juxtaposed.

Ficta was written for the Folk Re-Imagined project undertaken by trombonist Steven Parker and violinist Molly Emerman, which sought to discover new connections between modern art music and folk music from various sources. In lieu of a found source, I attempted to construct folk music from an imaginary culture - cryptomusicology, if you will. The listener is free to fill in the details on the imagined culture presented, but please don't touch the artifacts.

Tsakapa Chatashu (2014) was commissioned by Musiqa (musiqahouston.org) for one of its outdoor concerts in Market Square Park in Houston. The title is a combination of a few of the nonsensical but percussive syllables the percussionist performs in addition to playing the cajón. The entire work can be understood as an attempt by the percussionist to keep the saxophonist under control, with varying degrees of success.

Saturday, March 30th 4:00 PM, Keller Hall (SCI National Concert #8)

William Linthicum-Blackhorse	You Have Arrived at Hermes, Your New Home. Fixed Media
Leslie La Barre	UnPlugged Emily Tian, piano
Christopher Coleman	Four Gig Bags UNM Percussion Ensemble: Cam Anderson, Levi Raleigh Brown, Andrew Cardwell, Rodney Rote Jr.
Mike McFerron	An Interrupted Memory Fixed Media
Young-Shin Choi	Sigan Fixed Media
David Vayo	Chambers Sound Icon

Sound Icon: Gabriela Diaz, violin; Michael Norsworthy, clarinet; Daniel Beilman, bassoon; Philipp Stäudlin, saxophone; Yoko Hagino, piano; Mike Williams, percussion; Jeffrey Means, conductor

➤ Note from the Composers ⇐

You Have Arrived at Hermes, Your New Home: This piece was made using all original, crafted sounds. If we don't heed the messages Earth is trying to tell us, then our journey to our new home, the planet Hermes, will begin its end the moment we arrive. How long until we listen to the lessons learned here on Earth so we don't repeat them there.

UnPlugged for Piano and Electronics is an exploration of instrumental and tonal extensions. What would happen if the pianist played in tandem with herself? This experiment is a dialogue between soloist and the piano as machine. The narrative begins with frustration and when the soloist realizes the machine takes over the performance, a gradual unraveling occurs. The electronic component does not mask the piano or the pianist's capabilities; rather, it enhances the possibilities of the acoustic instrument. Commissioned by the Savage Jazz Dance Company and dedicated to pianist Emily Tian.

Four Gig Bags

I first heard the Hong Kong-based percussion quartet Four Gig Heads many years ago, in a masterclass with members of the percussion quartet Nexus. I was most impressed with their performance and enthusiasm, and so I was delighted, some 10 years later, to finally have the chance to work with them. I had written two other percussion quartets, both for large set-ups with many and large instruments; but the Four Gig Heads wanted a more portable piece—one with few if any large instruments, that would be able to be set up quickly and easily. The idea for Four Gig Bags was born—the piece would be composed

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using only small instruments that would fit into a single gig bag for each player. The piece begins quietly with the sound of zills (finger cymbals)—which ended my previous percussion quartet, *Crossing Boundaries*. It then grows through a series of timbral modulations, changing tone colors through the ringing metal sounds of triangles, bells, gongs, and cymbals; to rough scraped sounds of guiro, reco-reco, and ratchet; to the percussive striking of tambourines and hand drums. At the climax of the eight-minute piece, the percussionists play in complete rhythmic synchronization, abandoning the earlier interlocking rhythms. After seemingly merging into one super multi-percussionist, the players retrace their steps backwards, in a varied retrograde that concludes where the piece began. *Four Gig Bags* was commissioned by the Hong Kong Composers' Guild for Four Gig Heads and premiered by them on October 6, 2010, at the Hong Kong City Hall Concert Hall.

An Interrupted Memory was written in 2009-2010 for Lewis University 'Art of Memory' Series. All of the sound sources for this work were taken from five recordings, each two-minutes in length. These audio clips were recorded simultaneously at five different locations on the campus of Lewis University in the fall of 2009. *An Interrupted Memory* attempts to capture and sustain two minutes of the soundscape of Lewis University on that day at that time.

Sigan: This composition is originally written for the Global Climate Change Project, a musical project participated in by 193 composers from 193 countries of the UN members. The piece is my musical voice for the global warming issue. Relatively short, the piece is mostly from Korean instrument sound samples and pictures which are manipulated in abstract ways using various DSP. The fragments and segments are linked to one another as if it is a single, organically connected being. As the 'Gaia Hypothesis' (the earth is essentially a living thing, all of whose components have a dynamic relationship with other systems) suggests, the piece explores an organic connection and balance between nature and human.

Chambers involves audience participation, of several kinds, that the conductor will explain before the performance. The title refers to the interior quality of the music as well as to the chambers of our ears.

Saturday, March 30th 8:00 PM, Keller Hall (SCI National Concert #9)

Luke Dahn Threnody

Matthew Schultheis Intermedio

Andrea Reinkemeyer in the speaking silence

Felipe Tovar-Henao «Paroxismos»

Sound Icon, Jeffrey Means, conductor

Liza Sobel Five Scenes for String Quartet

I. Prelude

II. Haze

III. Riples

IV. Aria

V. Tick-Tock

New Music New Mexico: Donna Bacon & Luiz Paulo Freire, violins;
Laura Steiner, viola; Jeremiah Neely, cello

Michael Seltenreich Hypnosis

Stephen Yip Tranquility in Consonance II

Sound Icon, Jeffrey Means, conductor

Sound Icon: Gabriela Diaz, violin; Michael Norsworthy, clarinet; Daniel Beilman, bassoon;
Philipp Stäudlin, saxophone; Yoko Hagino, piano; Mike Williams, percussion

➤ Note from the Composers ➤

Threnody is a lament written as a kind of personal exercise of sympathy for those who have become victims of injustice. Sadly, we have no shortage of opportunities for lament, whether we think of the Tamir Rices of this world, the Orlando Pulse nightclub victims, or the Charleston church massacre victims. Listeners are invited to lament as they see fit. *Threnody* is essentially a funeral march during which the Lutheran funeral chorale "Ich hab' mein' Sach' Gott heimgestellt" ("I have left all that concerns me up to God") appears at various moments, a chorale that makes a similar appearance in Bach's funeral BWV 106 *Actus Tragicus* cantata.

During the Italian Renaissance, an *intermedio* was a form of drama performed between acts of plays, accompanied by music and dancing. The work takes inspiration from this dramatic form and is in two movements. The entire work can be thought of as a transitional interlude between a comedic act and a tragic act of an imagined play. While the first movement is generally lighthearted in tone, there are more serious elements that linger in the background, occasionally breaking through the movement's comic facade. The first movement can also be perceived as an extended introduction to the longer second movement. This movement is in the style of a chaconne, based on an eight-bar chord pattern

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that repeats throughout in various transpositions. A faster middle section interrupts this texture, recalling the tone of the first movement. Throughout the work, the ensemble is split into smaller groups, and music is passed from one set of instruments to another in the style of a concerto grosso—in fact, in each movement there is only one instance of the ensemble performing as an integral whole.

in the speaking silence for Alto Saxophone and Bassoon (2018) was commissioned by the Post-Haste Reed Duo – Sean Fredenburg, saxophone and Javier Rodriguez, bassoon – for a "rituals"-themed concert. The piece is lovingly dedicated to the memory of my mother, Linda, who passed away while I was writing the work. To honor her love of hymns and the rituals of grief, the rhythmic pattern from the stark refrain of Philip P. Bliss's hymn, "It is Well with my Soul," is woven throughout the piece. The title comes from the second line of Christina Rossetti's poem, "Echo."

Paroxysmos is based on the nature of violence, both as a mechanism of tyranny and of liberation. From this understanding emerges a relentless use of aggressive instrumental gestures, disruptions of continuity and periodicity, and imminent fragmentations of sound structure. Violence is therefore inflicted both by and upon the performers – the former through the use of extreme physicality in sound production, and the latter as an oppressive denial of change through excessive repetitions.

Five Scenes for String Quartet: I composed a series of five short vignettes. Each vignette (or scene as I title them) evokes a particular mood and explores a different timbre. The first movement, Prelude, introduces nearly all the different timbres expanded upon throughout the entire work, and they are developed further in the successive scenes. Towards the middle of the prelude, a fast and rhythmic motive is introduced. This dance-like motive connects nearly every other scene, either through its harmonies, rhythm or melody.

Hypnosis

Hypnosis is a state of human consciousness of focused attention, reduced peripheral awareness, and a distorted sense of time and place. Hypnosis is achieved by using one or more of the many known hypnotic induction techniques. This piece draws inspiration from those techniques. Using a steady stream of quarter notes in the piano throughout the piece, the listener's sonic "gaze" is directed to this auditory pendulum. This provides the listener with a familiar and repetitive anchor to latch onto, but at the same time acts as a diversion that keeps the listener's attention away from the "subconscious" events that grow increasingly intricate around the piano. At the end, we are left with an impression imbued in us by the piece, but with a fuzzy memory of its actual components.

Tranquility in Consonance

In one of the Chinese cultural heritages, "lunar calendar", each month has its own particular name and meaning, providing more literary and elegant associations. Most of the designations and significances are related to nature. The fourth month of the lunar year was called "early summer" and "blossom month". It has been described in two Chinese synonyms: the first one means: clear, distinct or pure, and the second one means: soft, warm, peace, harmony or union. I employed these two words as the title of this piece.

Tranquility in Consonance is a place where one can find and collect the most natural sounds in their own original or primitive manner. In this single movement piece, it conjures a new sonic environment, of natural airy tones, percussive piano plucking, free sliding tone, and harmonic voices to capture the beauty of nature. Meanwhile, the music unfolds in more than one voice simultaneously, each creating its own character, yet somehow related to each other and mingled gently with a coalition. Repeating musical gestures and passages are mentioned, always transitory, within a process of continuous change in color and tone, which demonstrate the changing of the seasons and time.

**Sunday, March 31st 10:30 AM, Las Puertas — Chatter Sunday
(SCI National Concert #10)**

Alejandro Rutty	Transparent Sun
Lonnie Hevia	I Am and I Watch the Drama of Works
Tolga Yayalar	certainly the machine will wear
Maxwell Dulaney	Un Mormorio, Un Sussurro
Edna Alejandra Longoria	Los ritmos para tres (Rhythms for three)

Chatter: Jesse Tatum, flute; David Felberg, violin; James Holland, cello;
Luke Gullickson, piano; Peter Gilbert, conductor

➤ Note from the Composers ➤

Transparent Sun: Intensity, vibrancy and overwhelming energy -a sun- and faintness, or that which concedes all pretensions of totally occupying a visual space -transparency-. Or, a translucent, clean sphere holding prisoner a core of explosive intensity. That is *Transparent Sun*.

I Am and I Watch the Drama of Works: With the sentence, "I am and I watch the drama of works," the Hindu god, Krishna, summarizes the message he attempts to deliver in the most important chapter of The Bhagavad Gita. As with all the gods in Hindu scriptures, Krishna is full of personality. Always portrayed as youthful, and often found playing the flute, Krishna was sometimes described as a prankster, of sorts. This piece is one that he may have played had he roamed the earth in the 1970's. The style of playing that the piece demands from the flutist is inspired by that of Ian Anderson from the band Jethro Tull.

certainly the machine will wear: "If the injustice is part of the necessary friction of the machine of government, let it go, let it go; perchance it will wear smooth - certainly the machine will wear out. If the injustice has a spring, or a pulley, or a rope, or a crank, exclusively for itself, then perhaps you may consider whether the remedy will not be worse than the evil; but if it is of such a nature that it requires you to be the agent of injustice to another, then, I say, break the law"
Henry David Thoreau

Un Mormorio, Un Sussurro: This piece was commissioned by Orlando Cela as an encore piece for his West Coast tour in January 2018.

Los ritmos para tres was originally written for the Elixir Piano Trio. This composition was written using sets of pitches and modulating them throughout the piece.

Sunday, March 31st 4:00 PM, Keller Hall (SCI National Concert #11)

Carlos Cotallo Solares	Sonant Audio-visual Fixed Media Timothy David Orme, film
Betty Wishart	Sonata II I. Prelude II. Capriccio III. Finale Fred Sturm, piano
Jonah Elrod	Ambalangoda Fixed Media
Texu Kim	Sunset in Depoe Bay New Music New Mexico: Justice Wise, flute; Laura Steiner, viola; Daniel Strong, piano
Frank Felice	... of Glass Fixed Media
Mark Phillips	Favorable Odds Andrea Cheeseman, clarinet.
Chelsea Loew	Wildfire New Music New Mexico: Luiz Paulo Freire, violin; Mark Alvarez, bass clarinet; Shane Corwin, percussion;

☞ Note from the Composers ☞

Sonant: Squares, sound, and speed all voice a space that builds to collapse.

Sonata II is not cast in the format from the Classical or Romantic eras. It does have three movements, but instead of the typical tempos of a fast first movement, slower second, and fast third, the tempos are reversed: slow first movement, fast second movement, then a final slow movement with a fast-paced coda to end the movement.

The first movement is not in sonata-allegro form. The tempo indication of the quarter note at 52 allows for a dramatic opening statement. Frequent changes of meter give a sense of unpredictability. The harmony is based on the interval of a fourth while the melodic lines make frequent use of major and minor seconds.

The second movement, entitled "Capriccio", is a toccata that is in sharp contrast to the seriousness of the first movement. It is lightly chromatic, although the harmonic foundation is more triadic than the first movement. Although a wide range of the keyboard is used, most of the writing is in the mid range

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of the piano. The use of the lower and upper ranges provides a sweep to the flow of the music to intensify the playfulness.

The Finale, marked *Maestoso*, starts off sounding distinctly d-minor in the low range of the piano. Melodic chromaticism obscures tonality, but the opening slow section ends with a held D major chord, followed immediately by a *vivace* passage. This fast section uses dissonant triads and three-against-two polyrhythms to create drive and excitement. The movement reverts to the *Maestoso* tempo, this time starting in A minor, again leading to a concluding *vivace*. The lead-in to the fast-paced conclusion is not a sudden tempo change, but a gradual acceleration. The new *vivace* uses a combination of contrapuntal and triadic writing to create a whirlwind finish.

Ambalangoda was created for the Cities and Memory Global Collaborative Sound Project. The source recording was provided by Stuart Fowkes, a sound artist and field recordist from Oxford, UK. The source recording features sounds from a busy roadway in Ambalangoda, Sri Lanka. These source sounds are reimagined into a kind of daydream, one that can quickly focus on particular sounds, change the perception of the passage of time, and remix foreground and background materials at the slightest whim.

Sunset in Depoe Bay: A sunset on the Oregon Coast is magical – it not only looks beautiful but also evokes various memories, thoughts, and emotions. This piece, or more likely a movement, is about the three-minute fragment of sunset I watched this summer in Depoe Bay with my husband and friends. During those three minutes, I thought about my hometown over the ocean, which is ironic since facing the ocean used to symbolize my yearning to go out and travel the world outside when I lived there. Then, I thought of things that disappear – evaporating water, burning ash pile, supernovas, and back to sunset – and the mortality we encounter every day. That would make a great title, but more for a multi-movement suite. So, I decided to compose a piece about what I was watching – the Sunset in Depoe Bay.

The movement begins with the sound of wind and ocean waves. They slowly transform into multiple descending lines, like the sun going down, and the last bit of sunlight fades away, thus the closing the music. I tried to transform the visual image to music without adding further emotion or expression, so that the audience can hear what I saw and react in their own ways. The first motive in Liszt's *Bagatelle sans Tonalité*, albeit highly modified and hidden, appears several times in the beginning. This musical meditation is commissioned by and dedicated to fEARnoMUSIC.

... of Glass (2009)

- Touch
- Heart
- House

for multi-channel recorded medium

The world of electronic music offers both creators and listeners of the genre a vast array of choices and possibilities. Hundreds of choices exist: electroacoustic music can be comprised of reproductions or substitutions of acoustic instruments, mixed with acoustic instruments, some times in a karaoke-style relationship, or it can also be music that is created that can in now way made with acoustic instruments. This piece is a mixture of a number of those techniques, to be ??played? during a concert but a piece

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that does not include a performer. The sub-genre of electroacoustic music belongs to is called *musique concrète*, in which composers employ recordings of everyday sounds as basic musical material for the work. These sounds are manipulated using various editing techniques, filters, spatial arrays and *guit* to produce the work you hear today. Each of the movements use up to three individual samples or recordings of *??glass;?* i.e. rubbing (like a glass harmonica or wine glasses), resonating, rolling or breaking. The three movements of *?* of Glass are played without pause.

Composed for the Cristel DeHaan Fine Arts Center, the student composers of the University of Indianapolis Department of Music, and John Berners.

Favorable Odds: The title derives its name from the fact that the overtone structure of the clarinet has only odd harmonics (frequencies that are 1, 3, 5, 7, etc. times the fundamental pitch played by the performer). It shares this characteristic with square waves and triangle waves. All sounds in the accompaniment have some connection to this sonic signature or to non-traditional clarinet noises. Among the techniques utilized are synthesized triangle and square waves, filtering, granular synthesis, live processing, sampling, and physical modeling. The rhythmic engine in the final section of the piece consists of bass clarinet samples I recorded in my first-ever encounter with the instrument as a "performer," having had no prior experience playing any reed instrument.

Wildfire began with the smallest spark of an idea- a one measure repetitive rhythmic figure that I wanted to manipulate and layer in different ways throughout the work. I let the music unfold naturally as I composed, and the figure spread. Like wildfire.

Composers

Linda Antas

Dr. Linda Antas is a composer and flutist whose compositions have been performed around the world. She has been recognized by the Musica Nova International Competition of Electroacoustic Music, the Fulbright Foundation, the Bourges Electroacoustic Composition Competition, the Fifth International Congress on Synesthesia and the International Computer Music Association. As a flutist, she has performed at the National Flute Association Convention, SEAMUS, the Phonos Foundation's (Barcelona) Instrumental-Electroacoustica Festival, Electronic Music Midwest, and the Electroacoustic Barn Dance. She is an associate professor at Montana State University, where she teaches music technology.



Mathew Arrellin

Mathew Arrellin is a composer and cellist currently based in Chicago. His music is guided by a hybridized compositional approach at the intersection of the visual arts and acoustics. The surface of his music is typically occupied by a reduced number of materials, and he explores contexts of imperceptible change contrasted by sudden ruptures of the musical fabric. His music has been performed by New Music New Mexico, ~Nois Saxophone Quartet, the Low Frequency Trio, the Fonema Consort, Ensemble Dal Niente, and the Mivos Quartet, among others. Premieres have been held in the US, Mexico, and Spain. Mathew holds a bachelor's degree in music theory, composition, and cello performance from the University of New Mexico, where his primary composition teacher was José-Luis Hurtado. He is currently a doctoral student in composition at Northwestern University where he has studied with Jay Alan Yim, Alex Mincek, and Hans Thomalla.



Jennifer Margaret Barker

Hailed by critics in North America, Europe and Asia as "extraordinarily moving," "soul-stirring," "at once gripping and timeless," "blazingly alive, with lovely, aching melodies," "show-stopping," "anything but passive," "beautiful...warm," "haunting" and "illuminated by dreamy images," Scottish-American composer Jennifer Margaret Barker's compositions have been commissioned and performed by symphony orchestras, choirs, chamber ensembles and solo artists on six continents. Her compositions have been featured in documentaries and promotional videos, exhibited as music-video art in galleries, used as underscoring to theatrical productions, released on CDs and DVDs and broadcast on American public radio, Hong Kong radio, Swedish radio and the BBC.



Jennifer Bellor

Jennifer Bellor is a versatile composer whose works have been presented by Washington National Opera, American Composers Orchestra, Seattle Women's Jazz Orchestra, Las Vegas Philharmonic, Lviv Philharmonic, Clocks in Motion, Elevate Ensemble, ShoutHouse, Eastman Saxophone project, and many others in the US and abroad. Bellor's music draws on a variety of influences, evidenced in her debut album Stay (2016) that was featured on NewMusicBox's 2016 Staff picks, and was praised as having the ability to "maintain a highly individual identity without needing to take refuge in pre-post-genre musical silos." Bellor holds a PhD in music composition at Eastman



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School of Music, a Master of Music degree in composition at Syracuse University, and a Bachelor of Arts degree in music at Cornell University. She is on the composition faculty at UNLV, artistic director of the new music series Nexttet, and the resident composer for Clocks in Motion. Please visit www.jenniferbellor.com.

Julián Brijaldo

Julián Brijaldo grew up surrounded by a diversity of Colombian folk and popular music. He holds a D.M.A. in composition from the University of Miami and degrees from Florida Atlantic University and Universidad Javeriana (Colombia). His music has been recorded and performed across the United States, Colombia and Europe. His works have been recently performed at the FIU Latin American Choral Festival (FL) and the soundSCAPE Music Festival (Italy). Recent awards include the CMS Kam Composition Award and a Presser Graduate Music Award. Upcoming projects include the performance of his choral suite, "At the Edge of Hope," at Festival Internacional de Música Contemporanea (Cuba) and a guitar concerto commissioned by guitarist Rafael Padrón. Brijaldo is currently based in South Florida, where he works as a guitar/piano engraver for the FJH Music Company, and he is a lecturer in music theory, composition and music technology at the University of Miami and Florida Atlantic University.



Josiah Tayag Catalan

Josiah Tayag Catalan is a Filipino-American born in New York City and raised in the San Francisco Bay Area. He is a recipient of the first prize of the NACUSA Young Composer's Competition and the Sacramento State Festival of New American Music's Student Composer's Competition. His recent compositional interests have become concerned with exploiting varying degrees of pitch and timbral resonance combined with subtle colorations of extended techniques across instruments, while taking inspiration from a wide array of topics from social issues to phenomenology. Presently, Catalan is pursuing his Ph.D. in composition at the University of California, Davis.



Dan Cavanagh

Dan Cavanagh is a composer and pianist who has garnered numerous awards in both areas. An honorary fellow of the National Academy of Music, he received a 2009 gold medal prize from the International Music Prize for Excellence in Composition. He has been commissioned to compose by a wide range of jazz and classical groups across North America and Europe, and his works can be found on a variety of recordings. Cavanagh is a professor of music at the University of Texas at Arlington and the chair of the Department of Music.



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Chin Ting Chan

Based in the United States, Hong Kong composer Chin Ting CHAN has been a fellow and guest composer at festivals such as IRCAM ManiFeste, the ISCM World Music Days Festival, UNESCO International Rostrum of Composers and the Wellesley Composers Conference. He has worked with ensembles such as Ensemble Intercontemporain, eighth blackbird, Ensemble Signal and Mivos Quartet, with performances in more than 20 countries. He is currently assistant professor of music composition at Ball State University. He holds a D.M.A. degree from the University of Missouri, Kansas City, as well as degrees from Bowling Green State University and San José State University.



Young-Shin Choi

Young-Shin Choi, D.M.A., is a composer for both instrumental and electro-acoustic music with a strong interest in interdisciplinary digital media. Dr. Choi is striving to cultivate an aesthetic based upon a unique combination of musical elements drawn from Korean traditional music and modern Western musical idioms. Recent works were presented throughout the United States, Europe, Japan and Korea. Dr. Choi received his doctorate in music composition (D.M.A.) at the University of California, Santa Cruz. He taught music theory, electronic music and recording technology courses at San Diego State University, University of California, Santa Cruz and Rochester Community and Technical College.



Christopher Coleman

Christopher Coleman (b. 1958, Atlanta, GA) composer, conductor, trombonist, is currently composition coordinator and associate head of the Hong Kong Baptist University Department of Music, where he has taught for the past 28 years. His 2017 CD from Ablaze Records, *Christopher Coleman: Multiple Worlds*, has been awarded Global Music Awards in three categories. A trans-media artist, Coleman also works in painting, sculpture and computer graphics, and he is a founding member of People's Liberation Improv, Hong Kong's leading comedy improv group.



Krista Connelly

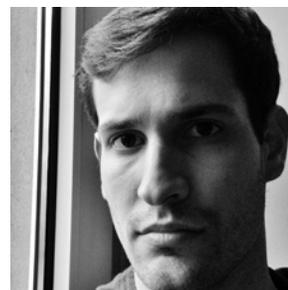
Krista Connelly, composer, is a doctoral student at the University of Nebraska, Lincoln. She is active in the community as a founding member of the LNK New Music Collective. Connelly received her M.M. in composition from Central Washington University and B.M.s. in music education and trumpet performance from Fort Hays State University. She has taught elementary music in Kansas and Washington in addition to working as a church musician in both states. She was a presenter at the Women Composers Festival of Hartford in 2017, and her music has been played on Gathering Her Notes and Music of Our Mothers.



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Carlos Cotallo Solares

Carlos Cotallo Solares (b. 1989) is a Spanish composer. His work deals with subjects such as the relationship between music and language, quotation and meter and tempo polyphony. His pieces often focus on a single concept or technique that is interpreted in multiple ways. Cotallo is currently pursuing a Ph.D. in composition at the University of Iowa, having completed a master's degree at the Universität der Künste in Berlin and a bachelor's degree at the Hochschule für Musik Freiburg. He works as a teaching assistant in music theory and composition and organizes the concert series iHearlC.



Timothy David Orme is a writer, filmmaker, and animator. His short films have been shown at film festivals and art venues all over the world, including European Media Arts Fest, Jihalva International Documentary Film Festival, Ann Arbor Film Festival, Philadelphia Film and Animation Festival, Raindance and others.

Luke Dahn

The music of Luke Dahn has been performed throughout the United States and abroad, with performances given by groups such as the Moscow Conservatory Studio for New Music, Composers Inc., the NODUS Ensemble, the League of Composers Chamber Players, the University of Iowa Center for New Music, and by saxophonist Kenneth Tse. Dahn earned graduate degrees in composition from the University of Iowa and Western Michigan University. After serving eight years on the faculty at Northwestern College (IA), Dahn joined the music faculty at the University of Utah in 2015.



Mark Dal Porto

Dr. Mark Dal Porto has had his works performed by many different instrumental and vocal ensembles in the United States and abroad. His numerous commissions include those from the Orchestra of Southern Utah, the College Orchestra Directors Association and the Pemigewasset Choral Society of New Hampshire. Dal Porto serves on the faculty of Eastern New Mexico University. In 2015, Dal Porto was awarded certificates of excellence in band, choral and orchestral composition from The American Prize organization. He was also awarded first prize in the CODA 2013 International Composition Contest for his orchestral work, *Song of Eternity*.



Maxwell Dulaney

Maxwell Dulaney, whose work has been described as “evocative and subtle” is currently assistant professor of composition & theory at Tulane University and co-artistic director of the nienteForte Contemporary Music Festival. Dr. Dulaney received his Ph.D. in composition & theory from Brandeis University. As an acoustic and electro-acoustic composer, his compositional philosophy is rooted in the study of the multitudinous elements of sounds and finding new and informed ways of developing compositional structures out of them. He also explores liminality relative to material, time and form in his music.



Jonah Elrod

Jonah Elrod is a composer who researches cycles and signals from the Earth and incorporates them into his music. His works are inspired by and engage with issues surrounding sustainability and human perception of the natural world. His music has been performed at numerous new music festivals including the New Music on the Bayou Festival, the Wisconsin Alliance for Composers Festival, the New Music Gathering, and the New Gallery Series in Cambridge, MA. He is currently a visiting assistant professor of music at Luther College, and is a board member of the Iowa Composers Forum. He earned his Ph.D. in music composition from the University of Iowa where he also served as an associate director of the electronic music studios.



Ewa Fabiańska-Jelińska

Following graduation with honors from the Paderewski Academy of Music, Poznań, Poland (Professor Z. Kozub's composition class), in 2014 E. Fabiańska-Jelińska completed postgraduate composition studies at Universität für Musik und darstellende Kunst in Vienna under the guidance of Professor R. Karger. She received her Ph.D. in composition at the Paderewski Academy of Music, Poznań, Poland (2016). Her works have been performed in Poland and abroad at Warsaw Autumn and Poznan Musical Spring international festivals of contemporary music, Polish Music Festivals, Probaltica music and art festivals of the Baltic States, and at prestigious cultural events in Austria, the Czech Republic, Estonia, Germany, Ireland, Luxembourg, the Netherlands, Norway, Slovenia, Sweden, Ukraine, South Korea and the United States, to name a few.



Frank Felice

Frank Felice is an eclectic composer who writes with a postmodern mischievousness: each piece speaks in its own language, and they can be by turns comedic/ironic, simple/complex, subtle/startling or humble/reverent. Recent projects of Felice's have taken a turn toward the sweeter side, exploring a consonant adiatonicism. Felice currently teaches as an associate professor of composition, theory and electronic music in the School of Music, Jordan College of Arts at Butler University in Indianapolis, and is fortunate to be married to mezzo soprano Mitzi Westra.



Blaise J. Ferrandino

Dr. Blaise J. Ferrandino is professor and division chair of music theory and composition at Texas Christian University where he has been since 1990. Beside s his work as a composer, Ferrandino is a music theorist and double bassist. He is active in publishing, presentation and composition/ performance. At TCU he has served as interim director of the School of Music and chair of the Faculty Senate. Beyond TCU Dr. Ferrandino has served as president of the Texas Society for Music Theory and is a College Board consultant for Music Theory in the Southwest Region.



Orlando Jacinto García

With more than 200 works in his catalog, performances around the world and recordings on 20 commercially released CDs, Orlando Jacinto Garcia has established himself as an important figure in the music world. In demand as a guest composer and recipient of four Latin Grammy nominations, he has received recognition from numerous foundations and cultural institutions. Born in Cuba, he came to the United States in 1961, later working with Morton Feldman among other important mentors. The founder of the New Music Miami Festival and NODUS Ensemble, he is a professor of music and composer in residence at the Florida International University School of Music.



Paolo Geminiani

Paolo Geminiani studied composition, electronic music, choral music and choral conducting, and band instrumentation at the conservatories of Bologna and Modena, Italy, with Cristina Landuzzi and Lelio Camilleri. Subsequently, he advanced into the master program at Verona Opera Academy with Azio Corghi. Previously he studied at ICONS Academy Novara with Alessandro Solbiati, and took other courses with Franco Donatoni, Adriano Guarnieri. He has won and received commendations at various competitions including, Gustav Mahler Klagenfurt, Counterpoint-Italy International, Città di Spoleto, Volos International Competition, SuonoSonda, Daegu Contemporary Music Orchestra, Valentino Bucchi Prize, Pierre Schaeffer, Egidio Carella, Antonio Manoni Reggello International Festival and many others.



Pierce Gradone

Described as “gorgeous, expansive” (I Care If You Listen) and “engaging” (Chicago Tribune), Pierce Gradone's music integrates the vast spaces of spectral harmony with an incisive rhythmic vocabulary, both tied together by melodic threads that draw influence from the disjunct tunes of funk and bebop. His works have been performed throughout the world by Eighth Blackbird, Ensemble Signal, Imani Winds, Riot Ensemble, Pacifica Quartet, the Chicago Civic Orchestra and many others. Gradone currently resides in Illinois, where he serves as assistant professor of music composition at Knox College.



Brittany J. Green

Brittany J. Green is a North Carolina-based composer whose creative and scholarly work is centered around facilitating collaborative, intimate musical spaces that ignite visceral responses. The intersection between sound, movement, and text serves as the focal point of these spaces, questioning and redefining the relationships between these three elements. Her music has been featured at NYCEMF, West Fork New Music Festival, Snowpond Music Festival, and BGSU Graduate Conference. Brittany is currently in residency at Wahl-Coates School of the Arts where she facilitates the Composers in Schools program. Private studies include work with Edward Jacobs and Mark Richardson.



Charles Halka

Charles Halka's music has been performed in North America, Europe, Asia and Brazil, including performances by the Cabrillo Festival Orchestra conducted by Marin Alsop, the Lviv Philharmonic, the Mexican National Symphony, counter)induction, Fort Worth Opera Studio, Mivos Quartet, and Callithumpian Consort, among many others. He is a recipient of the Copland House Residency Award and has also been in residence at the MacDowell Colony and the Sarbievijaus Cultural Center in Lithuania. Halka earned degrees from the Peabody Conservatory and Rice University. He is assistant professor of music at Western Washington University. More information at www.charleshalka.com.



Lonnie Hevia

Lonnie Hevia holds a D.M.A. in composition from The Peabody Conservatory where he studied with Christopher Theofanidis, Nicholas Maw and Michael Hersch. He earned bachelor's and master's degrees in composition from Florida State University where he studied with John Boda and Ladislav Kubik. At Peabody, Lonnie earned a second master's degree in music theory pedagogy, and he has held teaching positions at Peabody, Johns Hopkins University, Towson University and Florida State University. He is currently a visiting assistant professor of music theory and composition at Stetson University.



Amelia Kaplan

Amelia Kaplan is associate professor of composition at Ball State University in Muncie, IN, where she teaches composition, theory and directs the New Music Ensemble. Her primary teachers were Shulamit Ran and Ralph Shapey at the University of Chicago, and Azio Corghi at the Milan Conservatory. She has had residencies at the MacDowell Colony, Ucross Foundation, Atlantic Center for the Arts and the Virginia Center for the Creative Arts. Her work has been performed at numerous contemporary music festivals including SCI, SICPP, Wellesley Composers Conference, Gaudeamus, Darmstadt and June in Buffalo. Recordings are available on Albany, Navona, and Centaur labels.



Texu Kim

Texu Kim's works have been performed by Minnesota Orchestra, National Orchestra of Korea, Seoul Philharmonic Orchestra, KBS Orchestra, Gyeonggi Philharmonic Orchestra, Ensemble Intercontemporain, Ensemble Modern, Alarm Will Sound, Ensemble Reconsil Vienna, New York Classical Players, Ensemble 212, AsianArt Ensemble Berlin, Ensemble Mise-en, fEARnoMUSIC, Ensemble TIMF, Northwestern University New Music Ensemble, Indiana University New Music Ensemble, C4: Choral Composer/Conductor Collective, NOTUS, Red Clay Saxophone Quartet, Verona Quartet, among others. He was invited to Yeowoorak Festival, Walla Walla Chamber Music Festival, PyeongChang Music Festival and School, Bruckner Festival, SONiC Festival, Mizzou International Composers Festival, June in Buffalo, Aspen Music Festival, Oregon Bach Festival, etc., and has earned awards and honors from American Modern Ensemble, Copland House, SCI/ASCAP, Isang Yun International Composition Prize, to name a few. Texu teaches music theory and composition



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at Syracuse University's Setnor School of Music. He also served as composer-in-residence of the Korean Symphony Orchestra from 2014-18.

Emily Koh

Emily Koh (b. 1986) is a Singaporean composer and double bassist based in Atlanta and Athens, GA. Her music is characterized by inventive explorations of the smallest details of sound. In addition to writing acoustic and electronic concert music, she enjoys collaborating with other creatives in projects where sound plays an important role in the creative process.



Leslie La Barre

Leslie La Barre, D.M.A., ABD is a California-based composer whose specializations include multidisciplinary collaborations, film orchestral literature, jazz, and conducting. La Barre writes original works for dance, choral, chamber ensembles, and symphonic orchestras. La Barre's works have been commissioned and performed by: Hollywood Symphony Orchestra, Armen Ksajikian, Savage Jazz Dance Company, Aperture Duo, REDSHIFT, Emily Tian, Amaranth String Quartet, American Composers Ensemble, Oregon Bach Festival, SoCal Chamber Music Workshop, Friends University Choirs, and Santa Clara University Orchestra. La Barre is the founder and director of the Eureka! Musical Minds of California Graduate Conference. This nationally recognized multidisciplinary initiative aims to create an unprecedented environment that showcases the diverse work created in the state of California (<https://www.eurekamusicalmindsofcalifornia.org>). La Barre is the current marketing coordinator for the Society of Composers, Inc. For more information regarding La Barre's work, please visit: www.leslielabarre.com.



William Linthicum-Blackhorse

Unlike most musicians, William Linthicum-Blackhorse began his career as a scientist. After studying Aerospace Science at Baylor University, he moved to Montana and became a Research Physicist with the US Forest Service Fire Lab in Missoula, MT. His music background, began at the age of 14 under the study of Mary Ann LaCour in her private piano studio. He began studying music at the college level in 2014 as a Graduate Student in Music composition at Texas Tech University. He is currently a doctorate student at Texas Tech University, pursuing more time to compose freely, and plans on finishing in the 2018-2019 year.



Chelsea Loew

Chelsea Loew is pursuing her Ph.D. in composition at Stony Brook University. She received her M.A. from Eastman School of Music (2017) and her B.A. from the College of Charleston (2014). She has been commissioned by the Siroko Duo, the Strong National Museum of Play, the Charleston Symphony Orchestra, the College of Charleston Orchestra and the Cane Bay Cobra Chorale. Her works have been performed during various festivals including the Oregon Bach Festival, Southern Division ACDA, Piccolo Spoleto, and the European American Musical Alliance. She enjoys performing in choirs and is a member of the professional Taylor Festival Choir.



Edna Alejandra Longoria

Edna Alejandra Longoria is a Mexican-American composer born in Mcallen, Texas and raised in Reynosa, Tamaulipas, México. Edna obtained her MM in Composition at the Bob Cole Conservatory of Music at CSULB, and a B.M in Composition from the University of Texas at San Antonio. In 2019 Edna's music will be featured at the concert series by the North/South Consonance ensemble in New York, and the Verdant Vibes Ensemble in Rhode Island. Edna's music will also be featured at the Music by Women Festival in Mississippi, and the SCI Region VI Conference in Texas. Edna will be featured as one of the three winning composers at the LunArt Festival in Wisconsin in June. Edna enjoys incorporating her Latin roots into her music and mixing it with contemporary techniques.



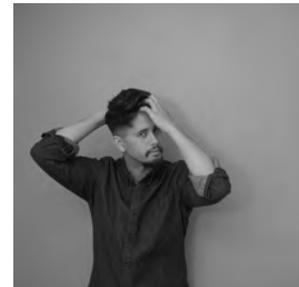
Paul Marquardt

Paul Marquardt is a composer and pianist. He studied at the Eastman School of Music and the University of Illinois at Urbana-Champaign. His compositions have received awards from BMI and ASCAP. Along with composer-pianist Drew Krause, he was one half of the contemporary piano duo THUMP, performing their own works. His work had been featured in many festivals and concert series. He is also a software designer and developer and has designed applications for live performance and computer-assisted composition.



Joshua Marquez

Joshua Marquez is a Filipino-American composer, guitarist, and activist whose music explores the liminal space between tone and noise. Seeking a sonic imprint of cultural identity, his investigations represent the struggles of alienation and assimilation through the fusion and fission of disparate timbres. Marquez's music has been performed by ensembles such as the JACK Quartet, Brno Philharmonic, Akropolis Reed Quintet, and the National Chamber Orchestra of Armenia. He has received awards from the Rockefeller Foundation Bellagio Center, Virginia Center for the Creative Arts, Millay Colony, Sayat Nova Prize, North Carolina Arts Grant, an Iowa Social Justice Grant, and an Iowa Arts Across Borders Grant in addition to other honors. Marquez's music has been released on ABLAZE Records, RMN Records, Sarton Records, and E.M.P.i.R.E.S. Records. Marquez holds a PhD in composition from the University of Iowa in addition to an MM from the University of North Carolina at Greensboro.



Mike McFerron

Mike McFerron is professor of music at Lewis University, and he is founder and co-director of Electronic Music Midwest (<http://www.emmfestival.org>). His music can be heard on numerous commercial recordings as well as on his website at <http://www.bigcomposer.com>.



David Dean Mendoza

David Dean Mendoza (b. 1979) writes various styles of contemporary music. His works juxtapose the traditional with the contemporary, the ancient with the avant-garde, and the accessible with the abstract. Sound sources often include silences, electronic sounds, non-Western instruments, and improvisation to produce something that has been described as ethereal and evocative. David holds a DMA in Music Composition from the University of Miami and teaches at the University of Miami and New World School of the Arts.



Eli-Eri Moura

Eli-Eri Moura holds a doctor of music (McGill University, Canada) and is a professor of composition in the undergraduate and graduate programs at the Federal University of Paraíba, Brazil. He has received several awards for his compositions, which include pieces for chamber groups, choir, orchestra, theater plays and films. His second opera, *Mambembe Encantado*, was premiered in 2016 as part of the cultural events at the Rio de Janeiro Olympic and Paralympic Games. He has taken part in several contemporary music events, including the ISCM World Music Days Festival.



Anne Neikirk

Composer Anne Neikirk is drawn to creative processes that involve interdisciplinary work. She has received a Presser Music Award, an American Composers Forum Subito Grant and was included in the SCI CD Series. Neikirk has presented her work at conferences including the Society of Composers Conferences, the College Music Society Conferences and the American Harp Society National Conference, among others. Neikirk received her D.M.A. in composition from Temple University and currently serves as an assistant professor of composition/theory at Norfolk State University in Virginia.



Shawn E. Okpebholo

Shawn E. Okpebholo is a regularly commissioned and award-winning composer, having recently won second place in The American Prize (orchestral division) and first prize in the FNMC Composition Competition. His music has been performed on five continents, in more than 30 states, at some of the nation's greatest concert halls. He earned his D.M.A. in composition from the University of Cincinnati, College-Conservatory of Music, with additional studies at Asbury College and New York University. He has guest-lectured and given masterclasses at universities across the country and Nigeria. Currently, he's associate professor of composition at Wheaton College-Conservatory of Music. For his complete bio, visit: www.shawnokpebholo.com.



João Pedro Oliveira

João Pedro Oliveira completed a Ph.D. in music at the University of New York at Stony Brook. His music includes one chamber opera, several orchestral compositions, a requiem, three string quartets, chamber music, solo instrumental music, electroacoustic music and experimental video. He has received more than 50 international prizes and awards for his works, including three prizes at Bourges Electroacoustic Music Competition, the prestigious Magisterium Prize in the same competition, the Giga-Hertz Special Award, etc. He is professor at Federal University of Minas Gerais (Brazil) and Aveiro University (Portugal).



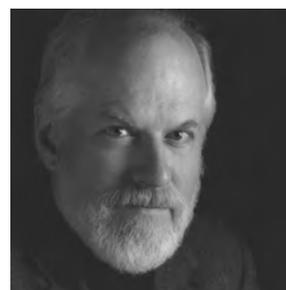
Tomàs Peire Serrate

Born in Barcelona, Tomàs Peire Serrate first studied piano and went on to teach and perform. Deciding to focus on composition, he attended the Escola Superior de Música de Catalunya (Barcelona) and in 2009, the Sibelius Academy of Helsinki. In 2011, he moved to New York with the La Caixa Fellowship to pursue a master's in film scoring. After graduating and obtaining the Elmer Bernstein Award, he moved to Los Angeles to explore the film music industry. In the fall of 2015, he initiated his Ph.D. studies at UCLA, researching music, space and media, with a particular interest in new technologies and virtual reality. His music has been performed in Europe, the United States and Asia. His music has been heard at Klang, Hear Now, Jacaranda, and Off Liceu and festivals like Zodiac, HighScore, Vipa and the American Composers Orchestra-Underwood Readings, where last June he was awarded with the Audience Commission Award.



Mark Phillips

Ohio University Distinguished Professor Emeritus Mark Phillips won the 1988 Barlow International Competition for Orchestral Music, leading to collaborations with conductor Leonard Slatkin. Following a national competition, Pi Kappa Lambda commissioned him to compose a work for their 2006 national conference in San Antonio. His music has received hundreds of performances throughout the world, including dozens of orchestra performances by groups such as the St. Louis Symphony Orchestra and the Cleveland Orchestra, and has been recorded by Richard Stoltzman and the Warsaw Philharmonic Orchestra, the Lark Quartet and several solo artists. For more information: www.coolvillemusic.com



Andrea Reinkemeyer

The music of Andrea Reinkemeyer has been described as, “haunting,” “clever, funky, jazzy and virtuosic” (Detroit Free Press, Schenectady Daily Gazette). It explores the interplay of visual metaphors, nature and sound to create lush textures against churning rhythmic figures. Dr. Reinkemeyer is assistant professor of music composition & theory at Linfield College and holds composition degrees from the University of Oregon (B.M.) and University of Michigan (M.M. and D.M.A.). Her music is distributed through the ADJ•ective Composers' Collective and recorded on Aerocade Records. Born and raised in Oregon, she has also lived in Ann Arbor, Michigan and Bangkok, Thailand.



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Paul Richards

Music by Paul Richards, professor of composition at the University of Florida, has received awards from the ASCAP Rudolph Nissim Prize, the Jacksonville Symphony, and many others. His works appear on the Meyer Media, MMC, Capstone, Mark, Pavane and Summit labels, and are published by Carl Fischer, TrevCo, the International Horn Society Press, Jéanne, Inc. and Margalit Music.



Jessica Rudman

Jessica Rudman (<http://www.jessicarudman.com>) is a Connecticut-based composer whose music unifies melodic development and narrative structures with extended techniques to create an intense emotional expression. Her works have been presented across the United States and abroad, and she has received awards from SCI/ASCAP, Boston Metro Opera, the College Music Society, the International Alliance for Women in Music and others. Dr. Rudman is currently the chair of the Creative Studies Department at the Hartt School Community Division. She is also a music theorist and arts advocate who runs the student workshop for the Women Composers Festival of Hartford.



Alejandro Ruty

Alejandro Ruty's compositional output includes orchestral, chamber and mixed-media music, arrangements of South American traditional music and innovative outreach projects. A unique feature of Ruty's music is its affection for textures suggested by modern recording processing techniques and the use World Music genres as part of the music's surface. Ruty's 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 and others. His latest album, *Exhaling Space*, (Navona Records) featuring Ruty's recent chamber music, was released in March 2018.



Evis Sammoutis

Evis Sammoutis is assistant professor of composition at Ithaca College, NY and the artistic director of the Pharos Arts Foundation International Contemporary Music Festival. His works have been performed in more than 40 countries, received more than 35 composition awards (such as the Royal Philharmonic Society Award) and have been commissioned by prestigious organizations worldwide, such as the Venice Biennale. Performers include Klangforum Wien, Neue Vocalsolisten and Ensemble Modern, among others. Sammoutis holds a Ph.D. in composition from the University of York with additional studies on full scholarships as a fellow at IRCAM, Darmstadt, Voix Nouvelles and Tanglewood. For more information: www.evissammoutis.com



Jamie Leigh Sampson

Jamie Leigh Sampson is a composer, bassoonist, author and entrepreneur based in Western New York. She currently teaches music composition, theory and entrepreneurship at the State University of New York at Fredonia. She is the co-owner of the publishing entity ADJ•ective New Music and executive director of the soundSCAPE Festival in Cesena, Italy. Her first published resource, *Contemporary Techniques for Bassoon: Multiphonics*, documents thoroughly tested multiphonic fingerings for bassoon from the pre-existing body of literature, identifying and eliminating those found to be unreliable, and presents 271 stable fingerings in a concise and cogent format for bassoonists and composers.



Marc Satterwhite

Marc Satterwhite's music has been performed in diverse venues all over the United States, as well as many countries abroad. He studied double bass and composition at Michigan State University and Indiana University and was for several years a professional orchestral bassist before concentrating his efforts on composition. He is a professor of composition at the University of Louisville, where he also is the director of the Grawemeyer Award for Music Composition. He has three CDs of his chamber music on the Centaur Label and his music is also recorded on several other labels. For further information see www.MarcSatterwhite.com.



Carl Schimmel

Winner of the Guggenheim Fellowship, the Bearns Prize, the Lee Ettelson Award and the Goddard Lieberman Fellowship from the American Academy of Arts and Letters, Carl Schimmel has received honors and awards from many organizations, including MacDowell Colony, Yaddo, Copland House, New Music USA, and ASCAP. His works have been performed throughout the world, by ensembles such as the Minnesota Orchestra, the Louisiana Philharmonic Orchestra, the Buffalo Philharmonic Orchestra, Alarm Will Sound, Da Capo Chamber Players, the Left Coast Chamber Ensemble, and many others. He is an associate professor of music theory and composition at Illinois State University.



Philip Schuessler

Music Teachers National Association's 2017 Distinguished Composer of the Year, Philip Schuessler holds degrees from Stony Brook University, University of Miami and Birmingham-Southern College. His teachers have included Charles Mason, Dorothy Hindman, Dennis Kam, Keith Kothman, Perry Goldstein, Sheila Silver, Daria Semegen and Dan Weymouth. He has had works performed at notable venues such as the June in Buffalo Festival, Festival Miami, the Czech-American Summer Music Workshop, CCMIX in Paris, International Computer Music Conference, MusicX, Spark, Electronic Music Midwest, Juke Joint and SEAMUS, among others. He teaches at Southeastern Louisiana University and is the Versipel New Music assistant director.



Matthew Schultheis

Matthew Schultheis (b. 1997) is a composer and pianist from Virginia. He currently attends the Jacobs School of Music at Indiana University, studying with David Dzubay. He has received awards in composition from the BMI Foundation, ASCAP, SCI, the Music Teachers National Association and the National YoungArts Foundation. He has attended composition programs and festivals at Bowdoin, Tanglewood, the Brevard Summer Music Institute and the EAMA–Nadia Boulanger Institute in Paris. His original works have been performed by a variety of artists, including Claire Chase, Jenny Lin, Sō Percussion, and the Mivos Quartet. An accomplished pianist, Schultheis studies with Jean-Louis Haguenaer and Winston Choi and performs regularly with the IU New Music Ensemble. He made his public solo debut with the ensemble in April 2018, performing György Ligeti's *Piano Concerto*.



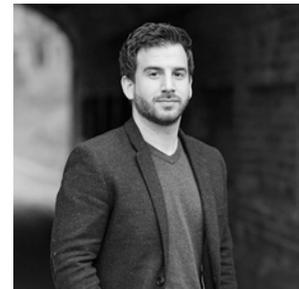
Laura Schwartz

Laura Schwartz is a Ph.D. candidate in music composition and theory at the University of Pittsburgh, studying with Mathew Rosenblum. The music Laura writes explores gesture-time, electric fans and egg shakers. Schwartz attended the University of California, Davis (B.A. in music, 2013). She attended Illinois State University (M.M. in composition, 2015). Beyond composition, Schwartz is an active scholar in music theory and musicology. She received an Andrew Mellon Predoctoral Fellowship for 2018-2019 for her dissertation research on self-formation in the verbally notated music of Jenifer Walshe and Pauline Oliveros. For more information visit: lauraroseschwartz.com.



Michael Seltenreich

Michael Seltenreich (b. 1988) is a New York-based Israeli composer of contemporary music whose eclectic style is shaped by having lived and studied in Israel, France and the United States. He has secured his place as a central voice of his generation by earning internationally acclaimed awards such as the Toru Takemitsu Composition Award and the Israel Prime Minister Award in composition, all before he turned 30. These honors, alongside numerous others, launched his career internationally, leading to performances on five continents and by some of the world's leading orchestras, ensembles and soloists. His music, described as “engaging, effervescent, energetic, and assured” (ISCM – World New Music Days), sets out to manipulate our perception of an “imagined sonic time and space” by drawing inspiration from psychology and cognition. His musical narratives turn to human behavior as well, as is the case with the piece you’ll hear tonight.



Christopher Shultis

Christopher Shultis is distinguished professor emeritus at the University of New Mexico where he taught percussion, composition and musicology. He also served as Regents' Professor of Music, considered the highest award UNM bestows upon its faculty members, and in 2010 gave the university's 55th Annual Research Lecture. He was awarded two Fulbrights to Germany: Rheinisch-Westfälische Technische Hochschule Aachen ("93-94) and the Universität Heidelberg (1999-2000). Shultis now divides his time between composition and writing, and his scholarly work on John Cage is internationally recognized. He is a Neuma recording artist and his music is published by the American Composers Alliance.



Liza Sobel

Liza Sobel's compositions are often influenced by current social issues. Recent inspirations include: anxiety in today's society, social media's negative impact, and sexual assault. Liza's music has been performed at Carnegie Hall, Le Poisson Rouge, Symphony Space, Aspen, Bang on a Can, Aldeburgh, Eighth Blackbird's Creative Lab, Brevard, and Bowdoin. Current composition projects include works for the Orchestra of St. Luke's and an opera for the Zafa Collective. Performers that have played her music include: Spektral String Quartet; Cygnus Ensemble; Third Coast Percussion; Nouveau Classical Project; and Ekmeles Vocal Ensemble. Liza's Requiem won the American Prize in the choral division and was a finalist in the BMI Young Composers Award. Other awards Liza has won include a Fulbright scholarship, and Rutgers and Cornell's endorsed candidate and/or finalist for the Rhodes, Marshall, Fulbright, and Keasbey scholarships. Liza is studying at Northwestern University for her DMA in composition. She previously studied at Rutgers, Cornell, and Manhattan School of Music.



Ingrid Stölzel

Ingrid Stölzel (b.1971) has been hailed "as a composer of considerable gifts" who is "musically confident and bold" by NPR's classical music critic. Her music has been described as "tender and beautiful" (American Record Guide) and as creating a "haunting feeling of lyrical reflection and suspension in time and memory" (Classical-Modern Review). At the heart of her compositions is a belief that music can create profound emotional connections with the listener. Stölzel is on the composition faculty at the University of Kansas. www.ingridstolzel.com



Felipe Tovar-Henao

Characterized by a strong interest in engaging the audience on multiple perceptive levels, the music of Colombian composer Felipe Tovar-Henao has been consistently awarded and performed throughout his emerging professional career. His oeuvre includes works for chamber, electro-acoustic, choral, vocal and orchestral settings. Recent highlights include being a current finalist for the 2019 SEAMUS/ASCAP Award, receiving the 2018 SCI/ASCAP Student Commission Award, 2018 ASCAP Foundation Morton Gould Young Composer Award, Indiana University's 2017 Dean's Prize Award, and the Colombian Ministry of Culture's *Beca de Creación para la Música Contemporánea 2017*. He has participated in a variety of festivals such as the SEAMUS 2018 National Conference, the 2017 Seoul International Computer Music Festival and IRCAM's



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2016 CIEE Summer Contemporary Music Creation + Critique Program and ManiFeste Academy. He is currently pursuing a D.M. degree in composition at Indiana University, while teaching as an associate instructor of the IU Composition Department.

Jorge Variego

Jorge Variego was born in Rosario, Argentina. He is currently a lecturer in music theory/composition at the University of Tennessee. He has pursued research at the Institute of Sonology and was on the faculty at Valley City State University and at the University of Florida. He has participated in music festivals such as MATA, SEAMUS, EMS, Holland Festival, Sonoimágenes, has and released two solo CDs, *Necessity* (Albany-2010) and *Regress* (CMMAS-2013). His music was included in *Pendulum* (PARMA 2014). To learn more, visit: www.jorgevariego.com



David Vayo

David Vayo is the Fern Rosetta Sherff Professor at Illinois Wesleyan University's School of Music. Vayo has received awards from the John Simon Guggenheim Memorial Foundation, ASCAP, and the Koussevitzky Music Foundations. More than 450 performances of his compositions have taken place on four continents. Vayo has composed seven pieces for traditional Chinese instruments. He is also active as a keyboardist performing contemporary concert music, jazz and free improvisations.



Gregory Wanamaker

Combining athletic virtuosity and lyrical expressionism, Gregory Wanamaker's music has been commissioned and performed all over the world by soloists, ensembles and consortiums of musicians ranging from renowned professionals to university students to youth ensembles. His commissions and collaborations have been supported by The National Endowment for the Arts, The New York State Council on the Arts, The Aaron Copland Fund for Music and other public and private organizations. Wanamaker's works appear on several labels, including Navona, Innova, Albany, Centaur, Blue Griffin, Mark Custom, White Pine, and Summit. His scores are available exclusively through his website at www.gregorywanamaker.com.



Betty Wishart

Betty Wishart began composing while studying with Richard Bunker. She continued composing while earning degrees in piano performance from Queens College, the University of North Carolina at Chapel Hill and additional studies in New York City. Since that time, her music has been performed in Greece, Italy, France, South Korea, Russia and throughout the United States at diverse venues including universities, concert halls and conferences of SCI, Southeastern Composers' League, American Pen Women, IAWM, NACUSA, and CFAMC. Her music is also frequently performed at Campbell University where she has taught since 2000. Classical Nowhere described her album, *Piano Sonorities*, as "an utterly beguiling collection of piano music." One of four composers commissioned to write music for Margaret Mills' December 2018 concert in New York City, she has also received numerous honors that include Who's Who in Music, Regional Artist Project Grants and the Albert Nelson Marquis Lifetime Achievement Award.



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Tolga Yayalar

Tolga Yayalar was born in 1973 in Istanbul and started music by playing electric guitar in jazz bands. He has academic degrees from Berklee College of Music and Istanbul Technical University. He completed his Ph.D. in composition in 2010 at Harvard University. Tolga Yayalar is currently an assistant professor of music at Bilkent University, where he is also the coordinator for the composition program



Stephen Yip

Stephen Yip obtained his doctor of musical arts (D.M.A.) at Rice University. He has attended major music festivals including: Wellesley Composers Conference, Aspen Music Festival, Asian Composers' League, ISCM World Music Days, Chinese Composers' Festival, Darmstadt, Germany. Residencies include: Yaddo Colony and MacDowell Colony. Yip's works have been performed in the Asia, Europe and America. He has received several composition prizes, included the Salvatore Martirano Memorial Composition Award, the Taiwan Music Center International Composition Prize, the Singapore International Composition Competition for Chinese Orchestra and the ALEA III Composition Competition.



Performers

Chris Buckholz

Chris Buckholz is a virtuoso crossover artist in both classical music and jazz. He is Associate Professor of Trombone at the University of New Mexico. Prior to coming to UNM in 2013, he was Associate Professor of Trombone at the University of Northern Iowa and was the first applied faculty member at UNI to win the university-wide Outstanding Teaching Award for tenure-track faculty. Buckholz has three solo CDs to his credit, including the groundbreaking 2015 double album *Versatility*. He is the first trombonist to have released both a classical and a jazz solo CD. His publications include new editions of early twentieth century trombone literature and the rediscovery of Frederick Innes's 1887 work for trombone and band, "The Sea-Shells Waltz."



Tracy Carr

Oboist Dr. Tracy Carr, a founding member of Trio Encantada, is active as a soloist, chamber musician, orchestral musician and clinician. Her performance and presentation venues include the IDRS International Conference, CMS National and International conferences and the Hawaii International Arts and Humanities Conference. She has also presented recitals and masterclasses at Texas Tech University, West Texas A & M University, Abilene Christian University, Hardin-Simmons University, UT-Brownsville, University of Southern California, Chapman University, Chicago State University, Southern Utah University and the Sichuan Conservatory of China. Her articles on performance and pedagogy have been published in the NACWPI Journal, IDRS Journal, NM Music Educator's Magazine and The Instrumentalist magazine among others. Carr has also authored three book chapters, is Immediate past president of the College Music Society Rocky Mountain Chapter and is professor of double reeds and music history at Eastern New Mexico University.



Andrea Cheeseman

Dr. Andrea Cheeseman is professor of clarinet at Appalachian State University. A versatile performer, Cheeseman frequently performs as a soloist and chamber musician. Although she regularly performs traditional repertoire, she is an advocate of new music and is a sought-after performer of electroacoustic music written for clarinet and bass clarinet. Wishing to promote electroacoustic music, she has toured extensively, giving recitals and masterclasses throughout the country. Additionally, Cheeseman has been a featured performer at festivals such as the Third Practice Electroacoustic Music Festival and the Electroacoustic Barn Dance and has appeared at EMM and SEAMUS conferences. Cheeseman earned a doctorate of musical arts and master of music degree in clarinet performance from Michigan State University and a bachelor of music degrees in clarinet performance and music education from Ithaca College. When not teaching or performing, Cheeseman spends her time gardening, swimming and practicing ashtanga yoga. Please visit: Cheesemanclarinet.org.



Yu-Fang Chen

A native of Taiwan, Dr. Yu-Fang Chen is currently assistant professor of music performance – violin at Ball State University and a member of the Indianapolis Symphony. She received a doctorate of musical arts degree on both violin and viola performance from the University of Missouri-Kansas City in 2013. She was a member of the Kansas City Symphony, the Wisconsin Chamber Orchestra, the Des Moines Symphony Orchestra and the Academy of Taiwan and she served as assistant professor of music – violin/viola at Washburn University from 2015-2017. A sought-after performer and pedagogue, Chen has been invited to teach and perform at various music institutions and festivals, and her career as a performing artist has taken her to more than 20 countries on five continents. An enthusiastic promoter and performer of contemporary music, she has commissioned, premiered and recorded many compositions by living composers. Her recordings can be found on PARMA Recordings and ABLAZE Records. For more information, please visit her personal website: <http://yufangchen.weebly.com>



Elizabeth Crawford

Clarinetist Elizabeth Crawford is professor of music performance at Ball State University. A member of the Jacksonville Symphony Orchestra for 10 years, she has also worked with numerous orchestras throughout the United States. While living in the United Kingdom from 2002-2005, she performed extensively with virtually all of the major orchestras, and recorded at Abbey Road and for the BBC. Dr. Crawford has performed and given classes throughout the United States, Europe, New Zealand and South Africa, and is an active member of the International Clarinet Association. A proponent of music for E-flat clarinet, she has commissioned solo works for the instrument and her editions of the complete works for E-flat and piano by Giuseppe Cappelli are available from Potenza Music. Her CD, *Instant Winners*, a compilation of 20th and 21st century music by American composers for E-flat clarinet, was released on the Albany Records label in September 2018.



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.



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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.



Marie-Christine Delbeau

Marie-Christine Delbeau has performed as concerto soloist with the Music Academy of the West Festival Orchestra, the Austin Symphony, the Delaware Symphony, the Mid-Atlantic Chamber Ensemble, the Midland-Odessa Symphony, the Oklahoma Symphony, the University of North Texas Symphony, the North Texas Symphony, and the University of Delaware Symphony. She has performed at Carnegie Hall and with Isaac Stern at the Tönhalle in Zurich, Switzerland. She has performed at the Kennedy Center, Carnegie Hall, Carnegie-Weill Recital Hall, Boston's Jordan Hall, and Philadelphia's Verizon Hall at the Kimmel Center. She recently performed two concerts at the Théâtre du Châtelet in Paris and has performed to critical acclaim in recitals throughout the Americas and Europe. Christine Delbeau, head of keyboard studies at the University of Delaware, teaches applied piano, chamber music, ensemble piano, keyboard literature, and piano pedagogy. She regularly presents master classes and serves as an adjudicator in the region and beyond.



Tod Fitzpatrick

American baritone Tod Fitzpatrick, D.M.A., is an active singer, teacher and researcher. Some of the organizations with which he has performed include the Los Angeles Philharmonic, the Los Angeles Opera, Opera Pacific, the Virginia Symphony, Virginia Opera, the Los Angeles Mozart Orchestra, the Britten-Pears Programme in Aldeborough, the San Francisco Opera Center, the Tanglewood Music Center, the Sacramento Choral Society, the Las Vegas Philharmonic, and the Utah Festival Opera Company. Fitzpatrick was awarded the UNLV College of Fine Arts "Teacher of the Year Award" in 2014. He was the Cal-Western Regional Governor for the National Association of Teachers of Singing (NATS) from 2010-2014, and coordinated the prestigious NATS Intern Program; he will serve as the Program Committee Chair for the upcoming NATS national conference. He is Assistant Director of Voice at the University of Nevada, Las Vegas.



Kim Fredenburgh

Violist Kimberly Fredenburgh is Professor of viola and head of the string area at the University of New Mexico. Fredenburgh has been featured as a soloist and chamber musician across the United States, South Africa, South America and Europe. She is the principal violist of The Santa Fe Symphony, the Santa Fe ProMusica Chamber Orchestra, and is associate principal of the New Mexico Philharmonic. She performs regularly with the Santa Fe Chamber Music Festival and performed for many years with the Santa Fe Opera orchestra. She served on the faculty at Arizona State University while performing as associate principal of the Phoenix Symphony for seven years.



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and was a principal in the New World Symphony under Michael Tilson Thomas. Her interest in contemporary music has resulted in the creation of many new works for her instrument.

Michael Hix

Baritone Michael Hix has been praised by critics for his expressive voice and commanding stage presence. His career highlights include performances at Carnegie Hall, Tanglewood Music Center, Boston's Symphony Hall and Vienna's Musikverein. Hix is a sought-after performer of concert and orchestral works. Recent European performances include the bass solos in Haydn's *Lord Nelson Mass* and *Heligmesse* at the International Haydn Festival in Vienna, Austria and song recitals in Leipzig and Dresden, Germany. Hix has been featured as a soloist in concerts with the Oregon Bach Festival, Arizona Bach Festival, Boston Pops, Orlando Philharmonic Orchestra, Santa Fe Desert Chorale, Georgia Symphony, New Mexico Philharmonic, True Concord Voices and Orchestra, Tallahassee Symphony, Highland Park Chorale, Northwest Mississippi Symphony, Montgomery Symphony, Brevard Symphony Orchestra, New York City's Trinity Lutheran Bach Vespers Series and the Tallahassee Bach Parley, among others.



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.



Jennifer Lau

Jennifer Robin Lau is on the music faculty of The University of New Mexico. Dr. Lau plays second flute and piccolo with Santa Fe Pro Musica and Opera Southwest and has also performed with the New Mexico Philharmonic, Performance Santa Fe Orchestra, and the Santa Fe Symphony. As a soloist, Dr. Lau has performed at the Puerto Rico Conservatory, the Universidade Federal do Paraná in Brazil and the Society of Composers National Conference. In addition, she performed at several National Flute Association Conventions and was the coordinator of the NFA Newly Published Music Competition from 2007 until 2012. She has performed chamber works at the North American Saxophone Alliance Regional and National Conferences, the ClarinetFest International Conference, the World Saxophone Congresses in Scotland and Croatia, and the Napa Valley Chamber Music Festival. Dr. Lau's degrees are from Michigan State University and Louisiana State University, where she studied with Richard Sherman, Katherine Kemler, and Andrea Kapell Loewy.



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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. NMNM is directed by violinist and conductor, David Felberg.



Sophia Neal

Sophia Neal is a junior at the University of New Mexico, studying vocal performance. She has had many solo opportunities while at UNM including solos in the Haydn's *Missa in D minor* and Bach's *Christ lag in Todesbanden*, BWV 4. She has recently finished the 2018/19 UNM opera season with two starring roles, Mabel Dodge Luhan in *Mabel's Call*, and Mabel in *Pirates of Penzance*. Over the past three years she has won various awards at the National Association of Teachers of Singing (New Mexico Chapter) vocal competition and at the Vocal Artistry Art Song Festival. Sophia also enjoys taking cello lessons at UNM and playing in the UNM Symphony Orchestra.



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.



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, 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."



Emily Tian

Emily Tian is a Bay Area pianist and educator. At age six, she was already receiving awards for piano, vocals and dancing. At 12, The Affiliated High School of Gui Zhou Music & Arts in China made an early admission for Tian's professional piano study. The Gui Zhou Province Symphony later invited her to be a lifetime piano soloist. Tian earned her advanced study diploma at Stuttgart Music Conservatory and continued with the music performance program at California State University, East Bay, where she completed her master's degree. Tian collaborates regularly with emerging and established composers and musicians such as Jack Van Geem, Leslie La Barre, Nick Vasallo, and Anne Rainwater. Tian was also the pianist and music director for the Savage Jazz Dance Company "Sketches of Oakland" dance and contemporary music concert, all while maintaining a full-time position as the piano program director at Oakland School for the Arts.



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.



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.



UNM Saxophone Choir

The University of New Mexico Saxophone Choir is made up of undergraduate and graduate saxophone students and performs under the musical direction of Dr. Eric Lau. This ensemble has performed at several North American Saxophone Alliance Biennial conferences and regional conferences and is a regular performer at the UNM Saxophone Day.



Kevin Vigneau

Kevin Vigneau is professor of oboe and graduate coordinator for the Department of Music at the University of New Mexico. 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 United States. 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.

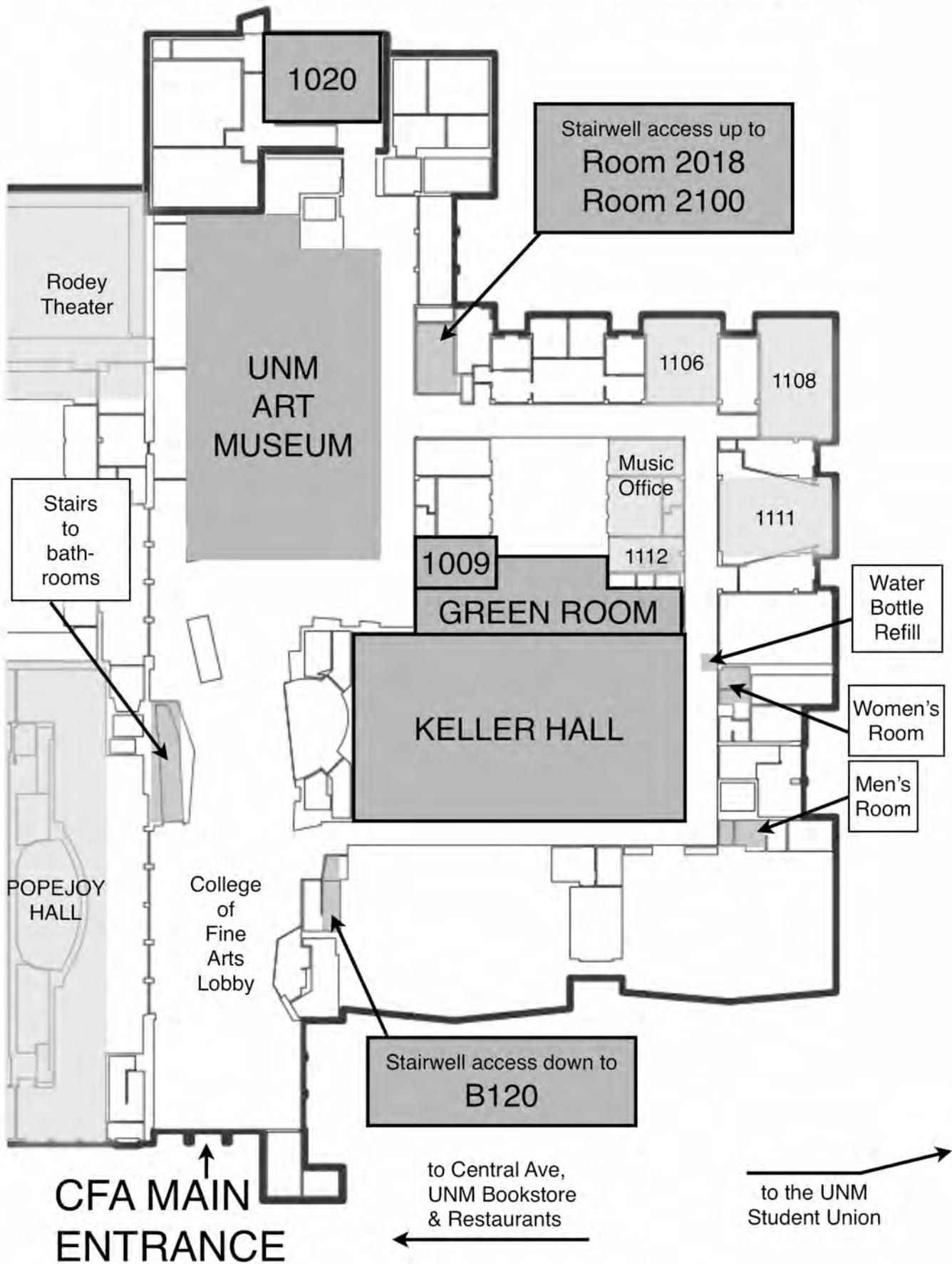


Michael Walker

Dr. Michael Walker is passionate about collaborating with living composers and performing chamber music around the world. He currently serves as the assistant professor of horn at the University of New Mexico, and hornist with the New Mexico Winds, Enchantment Brass Quintet, Fiati Five and the Amity Trio. As a champion of new music, Walker has commissioned nearly 15 pieces for horn. 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, Performance Santa Fe, Opera Southwest, Utah Festival Opera, Chatter Music Albuquerque, and as a featured soloist with Musica Nova at the Eastman School of Music. Walker holds a B.M. in horn performance from San Jose State University, an M.M. from the University of Northern Colorado and a D.M. from Indiana University with a minor in music history.

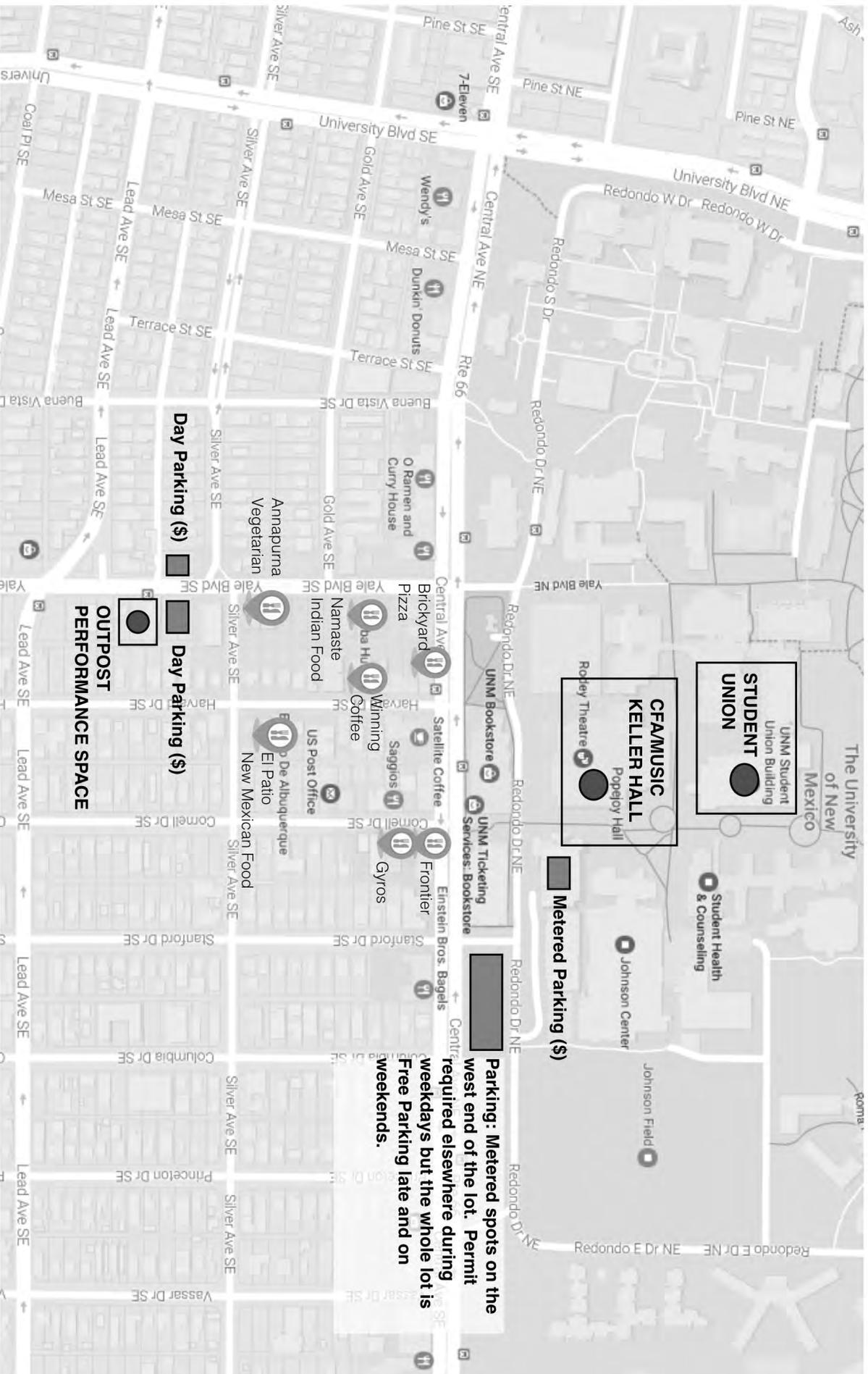


University of New Mexico - Music Department Orientation (College of Fine Arts Building)



UNM SOUTH CAMPUS AREA

- Parking available in various lots marked below as well as at meters along some side streets
- Restaurants along Central Ave., Cornell Dr., Harvard Dr., and in the UNM Student Union Building (just north of the CFA Building).



Parking: Metered spots on the west end of the lot. Permit required elsewhere during weekdays but the whole lot is Free Parking late and on weekends.

Acknowledgments

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Nina Hobbs		Scott and Jane Wilkinson
Nancy Johnson, in honor of Robert Tillotson		Marc Woodward
Michael Kelly		

*Deceased

Special thanks to:

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Nancy Harbert

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Anthony Reimer, Mike McFerron & New Music Engine

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 and support of other initiatives dedicated to keeping the rich traditions of folk music in alive and well in New Mexico. The Trust also offers modest underwriting for projects that advance its mission.

Discover more about the Trust at <http://robbtrust.org>. We invite you to share comments about the symposium and to be our friend at www.facebook.com/robbmusicaltrust

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*Deceased

A few of the Symposium's many notable guests:

Robert Ashley
Milton Babbitt
Anthony Braxton
Martin Bresnick
John Cage
Raven Chacon
Chen Yi
Michael Colgrass
George Crumb
Halim El-Dabh
Pozzi Escot
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Maria Schneider
Gunther Schuller
Cecil Taylor
James Tenney
Augusta Read Thomas
Joan Tower
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.



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