

THE
**JOHN
DONALD
ROBB
COMPOSERS'**
SYMPOSIUM

The 49th Annual John Donald Robb
Composers' Symposium is presented by the
University of New Mexico Department of Music
and the UNM Robb Musical Trust

A FESTIVAL OF NEW MUSIC

Feb. 2nd - 5th 2020

Chatter Sunday at 10:30am

Keller Hall: Mon., Tues. & Wed. at 7:30pm

Free daytime talks and workshops

featuring *WAVE DASH*

Camilla Hoitenga & Magdalena Meitzner

and special guests

Anne LeBaron • Lei Liang • Amy Williams

Blair Hamrick • Egbert Hiller • Juan Saldivar Jr.

with works and performances by

Joshua Aguiar • Levi Raleigh Brown • Lou Carrig

Raven Chacon • Chatter • Lauren Valerie Coons

David Doty • Peter Gilbert • Gabriel Gonzales

Richard Hermann • José-Luis Hurtado • NMNM

Lisa Maynes • David McGuire • Karola Obermüller

Panaiotis ! • Willa Roberts • Maxine Thevenot

Mary Ann Ybarra



Wave Dash: Magdalena Meitzner (left) & Camilla Hoitenga (right).

UNM College of Fine Arts Administration

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2020 John Donald Robb Composers' Symposium

Composers

Joshua Aguiar	José-Luis Hurtado
Levi Raleigh Brown	Anne LeBaron
Raven Chacon	Lei Liang
Lauren Coons	Magdalena Meitzner
David Doty	David McGuire
Peter Gilbert	Karola Obermüller
Gabriel Gonzales	Panaiotis !
Richard Hermann	Amy Williams

Performers & Presenters

Josh Aguiar	David Morton
Levi Raleigh Brown	Aubrie Powell
Lou Carrig	Lydia Raymond
Jeff Cornelius	Willa Roberts
David Felberg	Juan Saldivar Jr.
Luiz Paulo Freire	Elma Sanabria
Liam Frye-Mason	Emily Sanchez
Gabriel Gonzales	Sarah Sema
Luke Gullickson	Scott Shell
Blair Hamrick	Laura Steiner
Ruth Helgeson	Curtis Storm
Egbert Hiller	Jesse Tatum
Camilla Hoitenga	Maxine Thevenot
James Holland	Daniel Villanueva
Lisa Maynes	Grace Weaver
David McGuire	Kelli Williams
Magdalena Meitzner	Mary Ann Ybarra

John Donald Robb

John Donald Robb

(1892-1989) led a rich and varied life as an international attorney, composer, arts educator, folk-song collector and preservationist, and author. He was the Dean of the College of Fine Arts at the University of New Mexico from 1942-57 and was responsible for starting the UNM Symphony and



John Donald Robb and Harriet Robb

many other educational initiatives. Robb studied composition with leading composers of the day such as Horatio Parker, Roy Harris, Paul Hindemith, Darius Milhaud, and Nadia Boulanger. He composed symphonies, concertos, sonatas, chamber and other instrumental music, choral works, songs and arrangements of folk songs, two operas and a musical comedy, and his music often reflected his love for the culture and landscape of the Southwest.

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

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

About the Trust

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

What we do

- The Trust's many initiatives include the editing, arrangement, performance and recording of Robb's original compositions, as well as the work of other composers.
- Each fall, the Trust puts on the annual John D. Robb, Jr. ***¡Música del Corazón: A Celebration of Nuevomexicano Music!*** Concert at the National Hispanic Cultural Center, which is dedicated to keeping the rich traditions of Southwestern and Hispanic folk music alive and well in New Mexico.
- The annual 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 Trust has a biennial commissioning project which has talented composers of our time compose new works 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 new composition is premiered at the Composers' Symposium.
- Additional initiatives include underwriting opportunities for projects that advance the Trust's mission, the Robb Awards for Excellence in music education, contemporary music and southwestern music, and a Robb Graduate Music Assistantship to support the John Donald Robb Archive of Southwestern Music, the Robb manuscript collection at the CSWR, and the Composers' Symposium.



Discover more about the Trust at www.robtrust.org

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

John Donald Robb Composers' Symposium

Schedule of Events 2020

Sunday, February 2nd

10:30 AM CONCERT: Chatter Sunday (Las Puertas)
LeBaron, Williams, Liang, Meitzner



Monday, February 3rd

10:00 AM INSTALLATION PRESENTATION (CFA Room 1009)
Panaiotis ! with Lisa Maynes

11:00 AM COMPOSER TALK (CFA Room 2100)
Anne LeBaron

12:00 PM COMPOSER TALK (CFA Room 2100)
Amy Williams

1:00-5:00 PM INSTALLATION OPEN HOURS (CFA Room 1009)

7:30 PM CONCERT (Keller Hall)
Wave Dash
Liang, Obermüller, Williams, Gilbert, LeBaron



Tuesday, February 4th

9:30 AM LECTURE (CFA Room 2100)
Utopian dimensions:
Luigi Nono's "Fragmente, Stille, an Diotima"
Egbert Hiller

11:00 AM COMPOSER TALK (Keller Hall)
Lei Liang

- 1:00-5:00 PM INSTALLATION OPEN HOURS (CFA Room 1009)
- 1:00 PM FLUTE MASTERCLASS (CFA Room B134)
Camilla Hoitenga
- 2:00 PM PERCUSSION MASTERCLASS (CFA Room B120)
Magdalena Meitzner
- 7:30 PM CONCERT (Keller Hall)
Wave Dash
Hermann, Coons, Hurtado, Brown, Gonzales, Aguiar



Wednesday, February 5th

- 10:00 AM INSTALLATION OPEN HOURS (CFA Room 1009)
- 12:00 PM
- 1:00-5:00 PM INSTALLATION OPEN HOURS (CFA Room 1009)
- 7:30 PM ROBB CONCERT & RECEPTION (Keller Hall)
Doty, Chacon, Robb, Brown, McGuire

Levi Raleigh Brown wins the annual Scott Wilkinson Competition Scholarship



Each year the UNM Music Department awards an outstanding composer with the Scott Wilkinson Competition Scholarship. Levi is in his second year of the Master of Music program at UNM doing a concentration in Theory & Composition.

Concert Programs

Sunday, February 2 10:30 AM, Las Puertas

Anne LeBaron *Four*

Amy Williams *First Lines*

Lei Liang *Trio*

Magdalena Meitzner *The High Priestess*

Anne LeBaron *Fore*

Chatter: David Felberg violin/conductor; James Holland cello;
Jesse Tatum flute; Luke Gullickson piano;
Jeff Cornelius percussion



Monday, February 3 7:30 PM, Keller Hall

Lei Liang *Lakescape VIII*

Peter Gilbert *Channeling the Waters*

Amy Williams *Cineshape I*

Anne LeBaron *Kamma vipaka*

Karola Obermüller *black earth, silvern*

Wave Dash: Camilla Hoitenga, flute;
Magdalena Meitzner, percussion



Tuesday, February 4 7:30 PM, Keller Hall

Richard Hermann

Bone Flute-Partials

Lauren V Coons

A Cup of Flowing Water

José Luis Hurtado

Umbra

Levi Raleigh Brown

These Mountain Peaks (I Drink)

Gabriel Gonzales

Beaucoup

Joshua Aguiar

Chateau

Wave Dash: Camilla Hoytenga, flute;
Magdalena Meitzner, percussion



Wave Dash

Inspired by each other's music-making, Camilla and Magdalena formed a duo and, with the generous support of the Swedish Arts Council, promptly commissioned three of their favorite composers to collaborate with them and create new pieces. The result is a unique program of distinctively personal and compelling new music for flutes and percussion



Wednesday, February 5 7:30 PM, Keller Hall

The John Donald Robb Concert

David Doty

Parthenion

Willa Roberts & Lou Carrig, voice

Raven Chacon

The Journey of the Horizontal People

New Music New Mexico:

Luiz Paulo Freire, Elma Sanabria, violins;

Laura Steiner, viola; Liam Frye-Mason, cello

John Donald Robb

Four Contrasts-II. Xylophonics, Op.47

John Donald Robb

Five Little Preludes-III. Clarinetics, WWO21

(remasters of the original electronic works)

John Donald Robb

Variations on a Chromatic Line

for horn and piano, Op.29

Blair Hamrick, horn; Mary Ann Ybarra, piano

Levi Raleigh Brown

God is an Alchemist

Juan Saldivar Jr., trombone;

Maxine Thevenot, organ

David McGuire

Night Watch

I. Night Follows Night

II. Whispers and Nightmares

III. Unalienable Nights

Daniel Villanueva, conductor

Grace Weaver, Ruth Helgeson, Sarah Serna, Lydia Raymond, Kelli Williams, Curtis Storm, Joshua Aguiar, Gabriel Gonzales, Scott Shell, David McGuire, voices; Aubrie Powell, contrabass; Levi Raleigh Brown, David Morton, percussion; Daniel Villanueva, conductor



Please join us for a reception following the Robb Concert in the CFA lobby

COMPOSERS

Joshua Aguiar

Josh Aguiar is a composer currently finishing up his studies at the University of New Mexico.

Aguiar has a wide range of compositional interests ranging from folk musics and Jazz, to Electronic music, and music for popular media to name just a few. Aguiar's works are often meant to invoke specific imagery, in an almost programmatic way, leading to sudden shifts and colors as the image may dictate.



Levi Raleigh Brown

Levi Raleigh Brown (b. 1996) is a composer, percussionist, and jazz pianist currently based in Albuquerque, NM, and attending the University of New Mexico. Originally from Montana, he received his Bachelor of Music from The University of Montana.

Often crossing genres and disciplines, his work aims to comment on the unpredictability and universality of the daily human experience. He has worked with a variety of ensembles, professionals and classmates alike, and has also shared the stage with visual artists and poets in collaborative performance. He currently performs with New Music New Mexico and recently cofounded the Eudae Duo with saxophonist, Charlotte Leung.



Raven Chacon

Raven Chacon is a composer of chamber music, a performer of electric noise, and an installation artist. He has presented work as a solo artist or with various collaboratives at Vancouver Art Gallery, La Biennale di Venezia - Biennale Musica, San Francisco Electronic Music Festival, Ende Tymes Festival, 18th Biennale of Sydney, The Kennedy Center, The Whitney Biennial and documenta 14. He is the recipient of the United States Artists fellowship in Music, The Creative Capital award in Visual Arts, The Native Arts and Cultures Foundation artist fellowship, and the American Academy's Berlin Prize for Music Composition. This year he is premiering a major opera in Los Angeles titled *Sweet Land*, co-composed with Du Yun and directed by Yuval Sharon. He lives and works in Albuquerque, New Mexico. www.spiderwebsinthesky.com



Lauren Valerie Coons

Lauren Valerie Coons is an interdisciplinary composer, performer and educator from Albuquerque. She synthesizes her background in music, dance and creative writing through the composition of intermedia performance pieces for a broad range of instrumentation, electronics, movement, written and spoken word, and visual art. A strong believer in the power of creativity as a positive means of interpersonal connectivity, Coons creates works that invite performers and audiences to participate in the creative process either through improvisation, collaborative interpretation of non-traditional notation or contributing material via social media. She has composed works for or in collaboration with a number of Albuquerque artists and institutions, including the University of New Mexico Health Sciences Center Orchestra, the University of New Mexico Art Museum, Abrepaso Flamenco, and New Music New Mexico. She holds a master of music degree in music theory and composition and musicology from the University of New Mexico.



David B. Doty

David B. Doty is a primarily self-taught composer, performer, theorist, instrument builder, and synthesist. He is a leading authority on Just Intonation and the author of *The Just Intonation Primer*. He began building instruments and composing in 1970, inspired by the work of Harry Partch. In 1975, Doty cofounded the San Francisco-based experimental music ensemble Other Music (1975–1986). After studying with Lou Harrison, he helped create Other Music's American gamelan and composed extensively for those instruments; several of his compositions for the gamelan were featured on Other Music's two LPs. In the 1990s, he composed mainly for MIDI instruments; some of his works for this medium are featured on his CD *Uncommon Practice*. In the early 2000s, he resumed composing music for acoustic and electroacoustic instruments. Recent works include *The Steel Suite*, for National Resophonic Guitar, *The Suite in the "Cinna" Tuning*, for tack piano, and *Parthenion*, to be performed on this series.



Peter Gilbert

Peter Gilbert's work combines traditional instrumental writing with elements of improvisation, live-performed electronics, and other media. He has held artist residencies at festivals and institutions like the ZKM | Institut für Akustik und Musik (Germany), the Aaron Copland House, the Akademie Schloss Solitude (Germany), La Mortella (Italy), Tage Aktueller Musik Nürnberg (Germany), and the



Newburyport Chamber Music Festival. Accolades and commissions have come from the Barlow Foundation, New Music USA, the Russolo Foundation, the Look & Listen Festival, the Third Practice Festival, the Institut International de Musique Electroacoustique de Bourges, and the Washington International Composers Competition. He has taught at Harvard University, Wellesley College, Northeastern University, and the Cleveland Institute of Music, and currently teaches composition at the University of New Mexico. Gilbert's work as a composer, performer and producer can be heard on New Focus Recordings, Innova, GM Recordings, Sono Luminus, and Centaur, as well as at <http://petergilbert.net>.

Gabriel Gonzales

Gabriel Gonzales is a composer residing in Albuquerque, New Mexico. He began studying composition and piano as a child under Peter Michaelides. He has attended Interlochen Arts Academy, Bennington College and the University of New Mexico, where he currently studies composition and music theory with Patricia Repar, Karola Obermüller, Peter Gilbert, Richard Hermann, and David Bashwiner. His interests lie in electronic music and the marriage between music and visual media.



Richard Hermann

Richard Hermann, professor of music at UNM, holds degrees from Eastman School of Music, Yale University, the New England Conservatory and Drake University in music theory, composition and music education. A theorist specializing in 20th- and 21st-century music and compositional processes through the ages, he is a frequent speaker at scholarly conferences, and his essays and reviews are published by Music Theory Online, Music Theory Spectrum, Perspectives of New Music, Sonus, Theoria, and Theory and Practice. As a composer, he studied composition with Earle Brown, Jacob Druckman, Donald Martino, and Robert Morris. His compositions have been recorded by National Public Radio and performed in Beijing, Boston, Madrid and New York and performed by the Boston Musica Viva, members of the Boston Symphony, Tadeu Coelho, the Del Sol Quartet, the Duo Alterno (Italy), Joan Heller, David Jolley, and Gordon Stout among others.



José-Luis Hurtado

Composer José-Luis Hurtado's music has been played across continents by performers such as the Boston Modern Orchestra Project, JACK Quartet, International Contemporary Ensemble, Talea Ensemble, Callithumpian Consort, CEPROMUSIC Ensemble, Piedmont East Bay Children's Choir, Garth Knox, Claire Chase, Le Nouvel Ensemble Moderne and the Arditti String Quartet among many others. He has been the recipient of important grants and international composition prizes in Mexico, the United States, Canada, Austria, Romania, and Argentina. Hurtado holds a Ph.D. from Harvard University where he studied under Davidovsky, Czernowin, Ferneyhough and Lachenmann.
www.joseluishurtado.net



Anne LeBaron

Portrayed in *The New Yorker* as “an admired West Coast experimentalist, who is an innovative performer on the harp as well as an unusually inventive composer,” Anne LeBaron's compositions have been performed worldwide. Her seven operas celebrate legendary figures such as Pope Joan, Eurydice, Marie Laveau, and the American Housewife. Reviewing *Crescent City*, her opera produced in Los Angeles by The Industry, *The LA Times* wrote, “She is fluent in grandly operatic manner and in the language of the avant-garde...a perspective that is always changing, and always captivating.” Prior to earning a doctorate from Columbia University, she won a Fulbright Scholarship, studying with György Ligeti and Mauricio Kagel. She has received the Alpert Award in the Arts, a Fromm Foundation commission, and a Guggenheim, among many other awards. Recent commissions include *Kamma Vipaka*, for Wave Dash; *Partizan*, for piano and actor (Fondazione Ferrero), and *Les Confidences du Salon*, for Piano Spheres. Operas now underway include *LSD: Huxley's Last Trip*, investigating the checkered history of psychedelics; and *This Lingering Life*, an opera exploring karma through the lens of seven updated Noh plays. LeBaron has been a member of the CalArts School of Music faculty for the past twenty years. She currently serves as Chair of the Board of the American Composers Forum.
[photo credit: Raphael Hernandez]



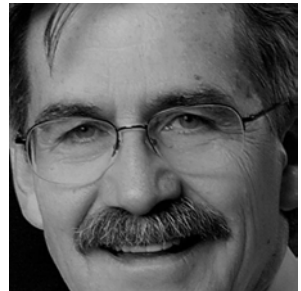
Lei Liang

Chinese-born American composer Lei Liang is the winner of the Rome Prize, the recipient of a Guggenheim Fellowship, a Koussevitzky Foundation Commission, two National Endowment for the Arts grants and a Creative Capital Award. His concerto for saxophone and orchestra “Xiaoxiang” was named a finalist for the Pulitzer Prize in Music in 2015. Lei Liang was commissioned by the New York Philharmonic and Alan Gilbert for the inaugural concert of the *CONTACT!* new music series. Other commissions and performances come from the Fromm Music Foundation, Meet the Composer, Chamber Music America, the Boston Modern Orchestra Project, the Taipei Chinese Orchestra, among others. Lei Liang’s six portrait discs are released on Naxos, New World, Mode, and Bridge Records. A solo album of his orchestral music will be released by BMOP/sound in 2018. He has edited and co-edited four books and editions, and published more than twenty articles. Lei Liang studied composition with Sir Harrison Birtwistle, Robert Cogan, Chaya Czernowin and Mario Davidovsky, and received degrees from the New England Conservatory of Music (B.M. and M.M.) and Harvard University (Ph.D.). He is Professor of Music at the University of California, San Diego where he served as chair of the composition area and as Acting Chair of the Music Department. His catalogue of more than seventy works is published exclusively by Schott Music Corporation (New York). www.lei-liang.com [photo credit: Alex Matthews]



David McGuire

David McGuire, Albuquerque-based composer, arranger and singer, has had works for voices and small ensembles performed in area concert and sacred settings. His electronic music has been heard in Vancouver, Utrecht, and Sydney; and his music for theatrical productions has stirred audiences in Chicago and NYC. With his career in IT behind him, he is again composing and studying at UNM, where his work was recently performed by the Arditti Quartet. He currently performs with Musica Antigua de Albuquerque and Quintessence Choral Artists. He has sung with both the Santa Fe Desert Chorale and the Manhattan Vocal Ensemble. And he’d rather make music than talk about it.



Karola Obermüller

Karola Obermüller's composing, described by the New York Times as "hyperkinetic music," is constantly in search of the unknown. After obtaining composition degrees in Nuremberg, Saarbrücken, and the University Mozarteum Salzburg, her sense of rhythm and form was forever changed by studying Carnatic and Hindustani classical music in Chennai and Delhi, India. She has received commissions from the National Endowment for the Arts, Fromm Music Foundation, Ensemble Modern, International Contemporary Ensemble, Theater Bielefeld, Theater Bonn, Theater und Orchester Heidelberg, Staatstheater Nürnberg, Nouvel Ensemble Moderne, Bayerischer Rundfunk, Saarländischer Rundfunk, and the Ernst von Siemens Music Foundation. She has been a visiting artist at ZKM, Deutsche Akademie Rom, Centro Tedesco di studi Veneziani, Akademie Schloss Solitude, and IRCAM. A portrait CD of her music was released by WERGO in 2018. Since receiving a doctorate from Harvard University, Obermüller has taught composition and co-directed the composition area at the University of New Mexico.



Panaiotis

Panaiotis, CEO and Creative Director of PanMuse, LLC, has over thirty years of experience developing interactive music technology systems. As a composer whose works have been performed throughout the US, Europe, and Japan, he has toured worldwide as singer and as performer of computer assisted music. He has collaborated in the creation of several compact disk recordings, two of which were chosen by *The New York Times* as among the top ten CDs of new music for their respective release years. Panaiotis writes for theater, film, dance videos, and works with traditional and experimental media.



Amy Williams

Amy Williams is a composer of music that is "simultaneously demanding, rewarding and fascinating" (*Buffalo News*), "fresh, daring and incisive" (*Fanfare*). Her compositions have been presented at renowned contemporary music venues in the United States, Australia, Asia and Europe by leading contemporary music soloists and ensembles, including the Pittsburgh Symphony Orchestra, Buffalo Philharmonic Orchestra, JACK Quartet, Ensemble Musikfabrik, Wet Ink, Talujon, International Contemporary Ensemble, h2 Saxophone Quartet, Bent Frequency, pianist Ursula Oppens and bassist Robert Black. Her pieces appear on the Albany, Parma, VDM



(Italy), Blue Griffin, Centaur and New Ariel labels. As a member of the Bugallo-Williams Piano Duo, Ms. Williams has performed throughout Europe and the Americas and recorded six critically acclaimed CDs for Wergo (works of Nancarrow, Stravinsky, Varèse/Feldman and Kurtág), as well as appearing on the Neos and Albany labels. Ms. Williams has been awarded a Howard Foundation Fellowship (2008-2009), Fromm Music Foundation Commission (2009), Guggenheim Fellowship (2015-2016), Koussevitsky Foundation Commission (2017), the 2016 Goddard Lieberman Fellowship from the American Academy of Arts and Letters and a Fulbright Scholars Fellowship to Ireland (2017-2018). Ms. Williams holds a Ph.D. in composition from the University at Buffalo, where she also received her Master's degree in piano performance. She has taught at Bennington College and Northwestern University and is currently Associate Professor of Composition at the University of Pittsburgh. She is Artistic Director of the New Music On The Point Festival in Vermont.



Performers and Presenters

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 Music New Mexico (NMNM)

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. In recent years, it has tackled challenging repertoire from composers including Murail, Paredes, Lang, and Saariaho. David Felberg, violinist and conductor, is director of NMNM. He is also artistic director of Chatter, a groundbreaking series featuring both new and old music, producing more than 60 performances per year, and for which he was recently mentioned in the *New York Times*. He is concertmaster of The Santa Fe Symphony and associate concertmaster of the New Mexico Philharmonic, and has been a featured soloist and guest conductor with



both ensembles. In 2018, he made his conducting debut with Santa Fe Pro Musica and in 2005 his New York violin recital debut. He received a B.A. in history from the University of Arizona, a M.M. in conducting from the University of New Mexico, studied chamber music at the University of Colorado with the Takacs Quartet and attended the prestigious American Academy of Conducting at the Aspen Music Festival.

Lou Carrig

Lou Carrig is a New Orleans-based vocalist and multi-instrumentalist specializing in traditional and contemporary arrangements of Bulgarian music. She is the founder and director of acclaimed polyphonic vocal group Trendafilka and a member of the New Orleans/Bulgaria-based ensemble Blato Zlato. Lou began her formal musical training at an early age on classical piano, but her thirst for traditional music led her to switch to the accordion and voice as an adult.

After several summers of independent musical study in Bulgaria, Serbia, Bosnia, Hungary, Romania, Ireland, and Georgia, she decided to pursue music academically and now holds a BA in Music Performance from the University of New Orleans, where she specialized in accordion performance and choral conducting. In addition to her Balkan pursuits, Lou also makes guest appearances with the New Resonance Orchestra and the Louisiana Philharmonic Orchestra, and can be found playing trumpet in various brass bands during Mardi Gras season.



Blair Hamrick

Blair Hamrick, an alumnus of the University of New Mexico, is a freelance horn player in New York City. While pursuing her Doctorate at Stony Brook University, she performs regularly with the New Amsterdam Opera, So&So Orchestra, and New York Concert Opera, among others. Most recently Blair premiered the solo horn piece, *Fólkvangr*, by Jason Mulligan, at the International Horn Society conference in Belgium, and plans to bring more repertoire to the forefront with her newfound horn trio. Blair is a

member of the Metropolitan Horn Authority, who recently won a position in Chamber Music America's "Ensemble Forward" program and will be releasing their first album in December of 2019. Before moving to New York, she performed at the Lensic Performing Arts Center with the Santa Fe Symphony and Santa Fe Pro Musica Chamber Orchestra as well as the New Mexico Philharmonic in Albuquerque.



Egbert Hiller

Following an active career as a jazz and theater musician, Egbert Hiller (b. 3/12/60), pursued a major in Musicology, as well as minors in Theater, Film, and Television Studies and Art History at the University of Cologne. From 1998 to 2000, he was the recipient of a doctoral scholarship there. His dissertation, *Rapture, Dream, and Death: On the relationship between word and atonality in Arnold Schönberg, Alban Berg, and Anton Webern's works for voice* - came out in 2002 as a "Publication of the International Schönberg Society" with the Viennese publisher Lafite.



Since 1996, Hiller has been working as a musicologist and music journalist. With a focus on contemporary music, "Romanticism," the early "modern" period, cultural politics, and issues that span different periods, he produces features, composer and work portraits for the Deutschlandfunk and Deutschlandradio Culture, WDR, SWR, and BR, as well as CD projects for "Music in Germany." He gives talks and presentations, and writes articles for scientific publications, specialized press, program books, as well as liner notes. From 2006 to 2012, he was a board member of the Kölner Gesellschaft für Neue Musik (Cologne Society for New Music - KGNM) and curated the organization's concerts, including the KGNM's contribution to the "Stockhausen80" Festival in 2008.

Camilla Hoytenga

As a concerto soloist, Camilla has had the privilege of working with conductors such as Jukka-Pekka Saraste, Marin Alsop, Susanna Mälkki, Vladimir Jurowski, Christoph Eschenbach, Alan Gilbert, Ernest Isquierdo Martinez and Robert Spano with the symphony orchestras of London, Chicago, Stockholm, Berlin, Kyoto or Helsinki and the radio orchestras of Paris, Hamburg, Frankfurt, and Freiburg. As one of the first Westerners to be invited to perform within the walls of China's Forbidden City, (1996, 1998) she has since then performed in the Beijing Performing Arts Center with the Shenzhen Symphony Orchestra. In addition to the classics, Camilla Hoytenga performs a large selection of music written especially for her, for example solos by Karlheinz Stockhausen and Donnacha Dennehy, duos and trios with harp by Anne LeBaron, Miyuki Ito, Andreas Wagner, music featuring live video and electronic s by Jean-Baptiste Barrière, flute and percussion music by Yoshihiro Kanno, and concertos by Kenichiro Kobayashi, Péter Koeszegy and Kaija Saariaho. Her ongoing collaboration with Kaija Saariaho has produced much solo and chamber repertoire for flute, as well as CD and DVD recordings, shared residencies at festivals and universities, and most recently, featured piccolo- and bass flute parts in the opera "Only the Sound Remains," staged by Peter Sellars in Amsterdam (March 2016), Helsinki (2017), Paris and



New York (2018). Current projects include premieres of new works by Maija Hynninen and Stefan Hakenberg for flute and kantele with Eija Kaankanranta, performances with Taavi Kerikmäe of a new version of Stockhausen's POLES (1970) for flute and Serge analog synthesizer, and a new flute concerto being written for her by Alex Nante to be premiered in Budapest in 2019.

www.hoitenga.com

[photo: Sonja Dirscherl]

Lisa Maynes

Lisa Maynes is CTO of PanMuse, where she has primary responsibility for developing physical controllers for their Bandojo music making software. Maynes earned a Ph.D. in Computer Science from UNM, and an M.S. in Computer Graphics and a B.A. in Physics from Cornell University. She has extensive programming experience in simulation, robotics, and graphics software, as well as backgrounds in computer-aided engineering, physics, optics and biology. She was a co-founder of engineering startup Comet Solutions Inc., and worked for Sandia National Laboratories in their robotics and satellite ground systems programs.

Lisa is an avid, life-long dancer with a special passion for West Coast Swing. She is also deeply interested in all aspects of teaching and learning, and sees Bandojo as a vehicle for STEAM education and making the joy of musical self-expression open to everyone. Her dream is to design tools and immersive spaces for technology-enhanced dance and music.



Magdalena Meitzner

Magdalena Meitzner made her first chamber music recordings at the early age of 16 at the Bavarian Radio. She has toured both as a soloist and as a substitute with ensembles such as Kroumata, Norrbotten NEO and Curious Chamber Players to festivals in China, Peru, Russia, Finland and Europe and performed at festivals like Båstad Kammarmusik Festival (S), aterteater (It), Ultraschall (Ger), transart (It), Sound of Stockholm (S), Vinterfest (S) and Ruhrtriennale (Ger). Magdalena has recorded chamber music with artists like Barbara Hendricks and the Theremin player Carolina Eyck. As a composer she has worked with different kinds of crossover-projects involving dance, speech and performance. Magdalena is a founding member of Hidden Mother, an ensemble who experiments with scenic music and is well known at European avantgarde festivals. She has also performed with most of the Stockholm-based orchestras, including the Royal Philharmonic Orchestra and Swedish Radio Symphony Orchestra. As a timpanist or principal she has worked in orchestras such as Dalasinfoniettan, Gävle



Symfoniorkester, and Blåsarsymfonikerna. Current projects include the premiere of a solo piece for percussion and mobile orchestra by Anders Lind at Malmö Live 2019, scenic music written for Hidden Mother by Ivo Nilsson, Maria Lithell Flyg, Alexandra Nilsson and Jens Hedman and the Swedish premier of the opera "Gold" by Leonard Evers for soprano and percussion. www.magdalenameitzner.com

Willa Roberts

Willa Roberts is a vocalist, multi-instrumentalist, arranger/composer and teacher specializing in music from Eastern Europe, the Black Sea region, Turkey, the Middle East, and beyond. She is known for her evocative, rich, and versatile voice, as well as her precision, authenticity and musicality. Willa is featured with her vocal trio, Black Sea Hotel, on the Grammy Award winning Yo-Yo Ma/The Silk Road Ensemble's latest album, Sing Me Home. Other recent projects include performances with Kronos Quartet and the Brooklyn Youth Chorus in New York City, Chernobyl Songs Project: Living Culture from a Lost World on Smithsonian Folkways, David Doty's *Parthenion*, and solo performances in the Southwest premiere of Christopher Tin's *The Drop that Contained the Sea*. Ensembles include Black Sea Hotel, Zozulka, EVET, Rumelia Collective, Ensemble Hilka and Sevda Choir. Willa tours regularly in the US, Canada, and Europe, and has taught at numerous universities, colleges, and other institutions.



Juan Saldivar Jr.

Juan Saldivar Jr, a native to Laredo, Texas, began his college education at Texas A&M University of Kingsville (TAMUK). While at TAMUK, he studied tenor and bass trombone under the tutelage of Dr. Oscar Diaz. He was part of the TAMUK Trombone Choir, which is considered the largest trombone choir in the South Texas Region. He was also part of the South Texas Trombone Sound, a trombone octet that toured the country and overseas. After Texas A&M University of Kingsville, he continued his music studies and obtained his Master of Music from the University of New Mexico (UNM). At UNM, Juan had the opportunity to teach and perform around the community. Juan recently moved to Austin, where he continues to perform, compete and teach around the area.



Maxine Thevenot

Acclaimed for her 'solid musicianship...technical security and poise' by *The American Organist* (AGO) and for her 'beautiful registration and flawless playing...' by *The Diapason Magazine*, Maxine Thevenot is among the foremost artists of her generation, hailed across North America and Europe for her skillful, musical playing, and inventive programming. An advocate of new music, she has given numerous world, national, and regional premieres of choral and organ works by today's prominent living composers. A featured performer and lecturer at national and regional conventions of the AGO and Royal Canadian College of Organists, winner of the 2000 Canada Bach National Organ Competition, Maxine has also broadcast for the Canadian Broadcasting Corporation, National Public Radio, and Pipedreams. Recognized for her excellence as a recording artist as both an organ soloist and choral conductor, Maxine has released over a dozen critically acclaimed commercial recordings. Canon Dr. Thevenot serves as Director of Cathedral Music & Organist at The Episcopal Cathedral of St. John, Albuquerque; director of Las Cantantes (UNM Women's Choir), and Founding Artistic Director of Polyphony: Voices of New Mexico. In her spare time, she enjoys scuba diving, hiking, walking, and baking.



Mary Ann Ybarra

Dr. Mary Ann Ybarra, pianist, is a collaborative pianist and performs throughout the Albuquerque area. Prior to moving to Albuquerque 11 years ago, she taught piano, pedagogy and theory keyboard classes for 18 years at Saint Mary's College and Bethel College in South Bend, IN. Since moving to Albuquerque, however, she lives out her dream of being a performing artist. In addition to collaborating on recitals with students, faculty and guests artists at UNM, Dr. Ybarra works with vocal, operatic, choral and orchestral ensembles throughout the metropolitan area. She has been staff pianist for Coro Lux, a choral group led by Bradley Ellingboe since its inception in 2015. Dr. Ybarra's degrees include a Doctor of Musical Arts from The University of Texas at Austin, a Master of Music from The Catholic University of America in Washington, DC and a Bachelor of Music from Texas Tech University in Lubbock.



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*Deceased

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**A few of the
Symposium's
many notable
guests:**

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Milton Babbitt
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Hilda Paredes

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.

Vincent Persichetti
Roger Reynolds
Ned Rorem
Steven Schick
Maria Schneider
Gunther Schuller
Cecil Taylor
James Tenney
Augusta Read
Thomas
Joan Tower
Christian Wolff

In 2019 the Symposium hosted the Society of Composers national conference, performing works by more than 80 composers from around the country. That year also featured three concerts by the celebrated Arditti Quartet which included nine UNM student premieres.

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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